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MTV Shifting Its Approach To Programming

BY BRETT ATWOOD

LOS ANGELES—MTV is preparing to make significant changes in its pro-



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gramming strategy, including an emphasis on new and emerging forms of music that have previously had a difficult time getting exposure on the channel, and a movement away from a

(Continued on page 92)

LOWER-PRICE STRATEGY LIFTS DEVELOPING ACTS

BY ED CHRISTMAN

NEW YORK—Since the early '80s, major labels have periodically experi-



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mented with variable pricing, issuing albums from developing acts at lower prices than those of established artists in an effort to spur consumers to take a chance on a relatively unknown quantity. But in 1996, those scattered

trials became a full-scale trend, with about 60 titles released at a CD list price of \$12.99 or less.

Among the new or developing acts

that benefited this year from variable-pricing strategies are Primitive Radio Gods, Maxwell, Fiona Apple, Fun Lovin' Criminals, Republica, eels, Fountains Of Wayne, and Ashley Mac-

(Continued on page 101)

Carnival Is Becoming A Big Business

BY ISAAC FERGUSON

In 1996, carnival continued its global expansion from its Trinidad

home base to sites around the world, and it experienced a few growing pains along the way. Even at the greatest street party in the world, there can be squabbles, and as carnival transforms itself from a spontaneous pagan ritual into a worldwide industry, there are

(Continued on page 91)



SUPERBLUE

Ultra Bridges U.S./U.K. Gap In Dance Music

BY LARRY FLICK

NEW YORK—In the world of dance music, where the exchange of imports between the U.S. and U.K. moves at a

highly competitive pace, Ultra Records is building a bridge to unite the territories with nearly simultaneous releases that offer a taste of each

side's unique style.

Owned by veteran artist manager Patrick Moxey and operated by Richard Ramsey, the indie label feeds into the adage of the grass being greener on the other side by cross-marketing U.K. and U.S. acts. In doing so, Ultra and its roster are gaining visibil-

(Continued on page 92)



Artists Driving Trend Of Alternative CD Packaging

BY PAUL VERNA and MELINDA NEWMAN

NEW YORK—In the five years since the music industry abandoned the



MITCHELL

longbox, artists and labels have become increasingly creative in their CD packaging, choosing alternatives to the jewel-box standard in an effort

to stand out in a crowded marketplace.

Industry experts say the trend is artist-driven, with such high-profile acts as Neil Young, Pearl Jam, Joni



WILCO

Mitchell, and Wilco releasing CDs in plastic-free packaging, and others—like the Grateful Dead, Marilyn Man-

(Continued on page 99)

BMG Bringing Supergroove To The World

BY GRAHAM REID

AUCKLAND, New Zealand—Supergroove has been the most conspicuous



SUPERGROOVE

across-the-board success within the vibrant, if small, New Zealand music market in the past five years.

(Continued on page 101)

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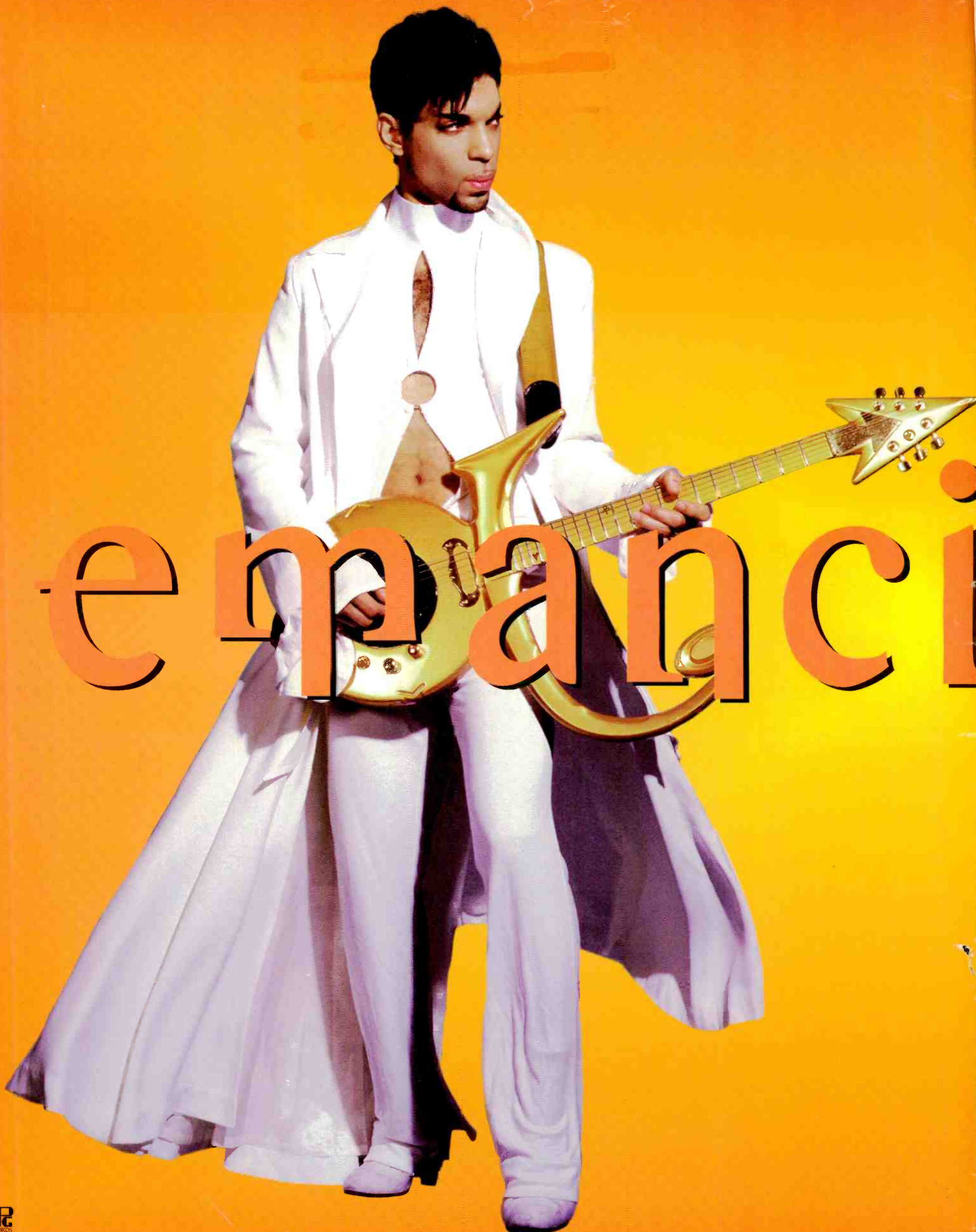
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National Record Mart Brings Web To Retail

Online Access Key Feature Of New Waves Stores

BY DON JEFFREY

NEW YORK—National Record Mart, seeking to gain an advantage from the shakeout at music retail, is rolling out a mall concept with a technological edge.

In a sign of the times, the company will bring the Internet to its customers. Before the holiday selling season, the retailer will open four stores in which consumers can access music-related content from the World Wide Web.

On Oct. 31, Carnegie, Pa.-based National Record Mart opened the first of the prototype Waves stores, in the major regional Castleton Square Mall in Indianapolis. The company had operated a 2,000-square-foot National Record Mart outlet at that location; the redesigned store that replaces it occupies 4,500 square feet and features new decor and merchandising.

"Going forward in today's real-estate climate, you need an all-new, fresh approach," says Larry Mundorf, executive VP/COO of the company.

Financial conditions have been particularly severe for mall music retailers, because they pay high occupancy costs, which necessitates charging higher prices; consumers, however, can buy cheaper CDs at discount stores outside of malls.

A shakeout is under way: Mall chain Camelot Music is operating under Chapter 11 bankruptcy protection, and two other major mall retailers, Musicland Stores and Trans World Entertainment, are closing many outlets and reporting continued losses.

"Even a great mall can't support three record shops," says Mundorf. "Developers want one really good one, or, for a megamall, maybe two."

Clearly envisioning National Record Mart as a survivor in the retail wars, Mundorf says, "There's an opportunity with fewer players for larger spaces in the mall."

With finances tight, cost-effectiveness was another objective of the redesign. Although Mundorf declines to reveal what NRM is paying to construct and stock the new outlets, he says the company is "spending discretionary dollars for technological things within the store."

At the front of each Waves shop, there will be a six-position computer "search center" called Wave Net. Two positions will be for accessing Muze, the music database. Four will be for what NRM calls Waves Intranet.

"We saw a way to connect the Internet

into the retail environment," says Mundorf. "We spent months researching Web sites that would be interesting to consumers—reviews, charts, artist bios—and compiled an extensive database of Web-site pages and downloaded them to the store location." The pages will be updated weekly.

The computers at Waves are not actually linked live to the Internet. "It's a capped menu [of offerings] culled off the Internet," he says.



The objective, of course, is to sell music. Consumers will be "enticed to try and buy product in the store that's highlighted on the screens," he adds.

Each of the six positions will also be equipped with Plexiglas dome speakers that emit sound directly below but not to the sides, so that a user at one station will not hear his neighbor's music.

Meanwhile, six monitors spread throughout the store will allow shoppers to see what

customers at the screens are looking at.

There will also be at least six listening areas throughout the store, each specific to a musical genre. Product for each category will be stocked near the listening stations.

Because the average size of each mall store will increase from 2,500-3,000 square feet to 4,500-7,000 square feet, the music inventory will be greater. Mundorf estimates 25,000 CD titles.

"We wanted to put across that we are a catalog music store," he says.

Three other stores will be opened: in Huntington, W.Va., on Monday (11); Vero Beach, Fla., on Friday (15); and Indianapolis, at the Lafayette Square Mall, Nov. 25. Huntington and Lafayette Square are upgrades; Vero Beach is a new store in a new mall.

For 1997, National Record Mart has identified five to 10 locations for the new prototype, says Mundorf.

National Record Mart operates 150 stores, 120 of which are in malls. In addition to Waves, the brand names include National Record Mart, NRM Music, Vibes, and Music Oasis.

IFPI Addresses Parallel Imports, Copyright Extension In Japan

BY STEVE McCLURE

TOKYO—If the international recording industry has its way, parallel imports will soon be a thing of the past in Japan.

At its Nov. 6 annual board meeting, held in Tokyo for the first time since 1985, the International Federation of the Phonographic Industry (IFPI) decided to ask the Japanese government to introduce an importation right into Japan's copyright law in line with those in place in other major music markets.

That would give record companies here the exclusive right to import product from their affiliates overseas and to potentially cut off the large-scale flow of parallel imports into Japan.

Other issues covered at the board meeting included Japan's timetable for extending retroactive copyright protection on sound recordings from 25 to 50 years, the

worldwide piracy problem, and the need for copyright law to keep pace with such technological developments as DVD and online delivery of music recordings.

In meetings with Japanese government officials earlier in the day, IFPI officials expressed concern over the lack of an importation right in Japan's copyright law. Japan is alone among major markets in not granting such a right to copyright holders or their licensees.

"We also pointed out that the absence of that right is leading to massive distortions in the market for sound recordings in this country," says IFPI director-general Nic Garnett.

The "distortions" to which Garnett refers include the huge price gaps between cheaper imported product on one hand and pricier made-in-Japan foreign and domestic repertoire on the other. In extreme cases, an

(Continued on page 18)

THIS WEEK IN BILLBOARD

GOING TO THE SOURCE

Source-tagging, the technology used in CD packaging to prevent in-store theft, is being tested in the U.K., and the ultimate goal is to have a single industry standard throughout Europe. John Ferguson reports from London. **Page 55**

BACK IN BUSINESS

Tower Records/Video hopes to be the dominant music merchant in New York after it reopens its Lincoln Center store. The revamped outlet is expected to become the chain's highest-grossing U.S. store. Senior editor Ed Christman has the story. **Page 61**

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PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York

1515 Broadway

N.Y., NY 10036

212-764-7300

edit fax 212-536-5358

sales fax 212-536-5055

Washington, D.C.

733 15th St. N.W.

Wash., D.C. 20005

202-783-3282

fax 202-737-3833

Nashville

49 Music Square W.

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615-321-4290

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213-525-2300

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London

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London WC1E 7AH

44-171-323-6686

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Tokyo

10th Floor No. 103

Sogo-Hirakawacho Bldg., 4-12

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Commentary

With ER, Everyone Wins—Except Con Artists

BY PETER JUNGER

Shortly before "Donahue" went off the air, it produced a segment that must have sent chills through every retailer in America. Professional "return artists" appeared on the show to boast how easily and often they returned used merchandise for a full refund. They returned old VCRs in new boxes for new replacements, exchanged opened video games for new ones (later returning these, in turn, for additional new games), and redecorated a bedroom three times for the price of doing it once, simply by returning items (some more than a year old) for exchange or refund. While some in the audience were clearly amused at the audacity of these con artists, many saw the bigger picture: Return fraud means that retailers, and ultimately consumers, pay a higher price for products.

According to the National Retail Federation, return fraud costs retailers about \$1 billion a year. Some retailers report the rate of return to be as high as 28%. This is due largely to liberal return policies. Facing increasingly stiff competition, most retailers bend over backward to provide customer service, even to the extent of never challenging returns. These outlets become regular dumping grounds for returned merchandise.

Since many returned items cannot be resold due to wear or loss of original packaging, fraud pushes costs and prices up. Yet surprisingly, this doesn't seem to bother some retailers, who apparently focus more on increasing sales and attracting additional customers than on profits. In reality, profit margins (especially those of small retailers) are not high enough to offset the rate of return. Reducing expenses, particularly fraudulent returns, can be quite effective in boosting the bottom line.

The ancillary costs of maintaining an effective return system can add up. Additional employees are required to staff the return department, more equipment is needed to manage returns, shipping and handling costs increase, and more warehouses are necessary in order to house large volumes of returned merchandise.

Manufacturers will typically "build in" return costs to offset these increased expenses. The bottom line: Everyone suffers. It doesn't matter if the retailer or the manufacturer ultimately bears the costs of fraudulent returns—they hurt retailers, manufacturers, and, ultimately, consumers.

Traditionally, retailers have handled returns on an inconsistent basis. As such, retailers make a certain allowance for "reasonable" returns, which vary from store to store. Even return systems with a 30- or 60-day limit can be circumvented by a lost or counterfeit receipt; retailers need to know when the 30- or 60-day period began.

Nintendo saw the need for an effective return management system in 1993, when consumers began to fraudulently "trade up" their old Nintendo Entertainment Systems for Super Nintendo Entertainment Systems (Super NES). In response, Nintendo developed the Manual Registration Program, which ensured that each system was registered and could easily be tracked by verifying the purchase date.

There is a better way, however for manufacturers and retailers of video game hardware and software, and other entertainment products, to stem this tide: electronic regis-

tration (ER).

ER dramatically expedites and refines the product-tracking process. At the time of sale, a salesperson is prompted by an automatic flag in the cash register to scan the bar-coded serial number on each unit; the number shows through a cut-out area on the packaging. The serial number and the purchase date are therefore automatically linked. In Nintendo's ER program, this information is electronically sent to the manufacturer each evening—although a retailer could choose to maintain its own database.



'Return fraud means that retailers, and consumers, will pay a higher price for products'

Peter Junger is national director, field services, of Redmond, Wash.-based Nintendo Corp. of America.

When a customer presents a product for return at a customer-service desk, a salesperson can either use the serial number to instantly access the purchase information from the retailer's database or, in the case of the Nintendo system, obtain the information through Nintendo's database, via a dial-up modem or toll-free Voice Response Unit. Other vendors likely would be happy to set up dial-in databases for their product. Retailers would need only one in-store setup to track any number of manufacturers' products: Once a retailer has ER capability, he can use it for anything with a serial number, such as computer hardware and game software.

The associated costs of the system are offset in a short time by reduced retail expenses. Many retailers might be surprised to find that their point-of-sale systems already have

the hooks in place to collect the data for such a system. They may just need to make some minor modifications.

(Nintendo does not sell any type of ER software, but will assist retailers in implementing an ER system.)

Nintendo was the first company to introduce an ER program, and its success with it is a strong argument for the real benefits of electronic registration. Currently, 83% of Nintendo hardware is registered at point of sale, and 66% is registered electronically. A wide variety of retailers are using or will soon use Nintendo's ER program. The program has been so successful that Nintendo has received numerous inquiries from other vendors for more information—so that they, too, can work with retailers on such programs.

Since the first retailer implemented electronic point-of-sale registration, demonstrated changes have been phenomenal. In the first quarter of 1994, before the ER program was enacted, nonqualified or fraudulent returns at that retailer outnumbered qualified returns by 2-to-1. In the first quarter of 1996, the chain implemented electronic registration and enforced its return policy. Total returns dropped dramatically, with fraudulent returns accounting for just a small fraction of the total.

The bottom line is that electronic registration is working, and everyone benefits. The additional information captured at the point of sale protects consumers in the long run. By continuing the curb on fraudulent return expenses, prices drop. Electronic registration makes warranty periods easier to confirm and forms a better retailer/consumer relationship. The retailer wins by reducing overhead and personnel, increasing profit via decreased expenses, and extracting costs from the pipeline so that pricing is more competitive. The manufacturer wins by having fewer retailer returns, resulting in lower-cost products and increased profits.

Electronic registration is an idea whose time has come.

LETTERS

WHAT'S AT STAKE WITH STANDARD CODE

It was with great interest that I read the Commentary by Peter Filleul ["Producers' Role Critical In Effective ID System," Billboard, Nov. 9] about embedded digital music source coding such as the proposed International Standard Recording Code (ISRC). As a composer, producer, publisher, and owner of an Internet-distributed CD label, the points raised are of paramount importance to me for the future of the music business. We are witnessing an evolution in the way music is distributed and compensated that's as revolutionary as the introduction of broadcasting or phonograph records. If modes of compensation for the creators and owners don't keep up, the entire financial engine that drives our business will eventually fail.

Fortunately, the same technology that drives this change also carries the ability to embed data into music and automatically track the appropriate publishing, copyright, artists' performance, and other relevant information.

But any proposed ISRC must be scrutinized very carefully on several technological

fronts. One is inaudibility or transparency to the music. Artists and producers, not to mention the public, must and will demand this. Another is the robustness of the encoding. Our emerging digital distribution technologies are very tough on all high-density data. Lastly, it must be transportable enough to work with the myriad audio encoding schemes in use today and to anticipate those of the future. For instance, it would be a shame to limit coding only to current CDs just as new DVD standards are introduced.

It should also be remembered that the real value of the information encoding under today's U.S. copyright law is to publishers and composers, an area where many engineers and producers are not particularly focused. And copyright ownership often changes over time. A standardized code that refers to centralized, updatable databases might serve as an adjunct to the original encoded information.

Larry Fast
Synergy Electronic Music Inc.
Berkeley Heights, N.J.

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HMV, Tower Expand Presence In Tokyo

Outlets To Open In City's Busiest Shopping Districts

■ BY STEVE McCLURE

TOKYO—HMV and Tower are raising the stakes in two crucial Tokyo shopping districts: Shibuya and Shinjuku.

HMV is to open a 36,000-square-foot store in a prime location almost directly opposite Hachiko Square in the center of Shibuya in May 1998, while Tower has set October 1998 as the launch date for a 35,000-square-foot outlet near Shinjuku Station.

The new HMV Shibuya store is a direct challenge to Tower Records' 53,000-square-foot Shibuya store, Asia's biggest music outlet, which opened in March 1995. Besides being significantly closer to and more visible from Hachiko Square than Tower's store, HMV's store will front on Center-gai Dori, a crowded pedestrian thoroughfare that Chris Walker, HMV's Asian region president, describes as "the best street in Shibuya."

Meanwhile, Tower's new Shinjuku store—which will be its third in the bustling shopping/entertainment district if the company decides to keep its

existing two stores in the district open—will rival HMV's recently opened, high-profile, 21,000-square-foot store in the new Times Square shopping complex, its second outlet in Shinjuku. The new Tower Shinjuku store will be located in the Flags shopping complex, now under construction.

While such large-scale stores will probably have a negative effect on the districts' many small music retailers, their overall impact on the market will be healthy, says Tristar Records A&R executive Hana Tabata. "A lot of people go to those stores not just to buy CDs, but to get information," Tabata points out. "These big stores have become a form of media on their own. As a record company, we think it's great."

Walker says he is sure both Shibuya and Shinjuku can handle more giant

music stores. "If anyone in Shibuya is going to suffer, it won't be us," he says. "But we don't see it that way, anyway—it will mean more growth for the market. In terms of sales, there's no question it will be our flagship store in Asia."

HMV Japan marketing director David Terrill says that when Tower's Shibuya store opened last year, there was a brief downturn in sales at HMV's Shibuya outlet (which will be closed once the new store opens). "But now, they're back up over the prior year," he notes.

"It's going to be a music specialist store," continues Terrill, stressing that unlike Tower's Shibuya outlet, there will be no bookstore or large-scale event space. "We will put in a range [of product] that's easily and recognizably

(Continued on page 101)

HMV Set To Open Store In Singapore Next Spring

This story was prepared by Philip Cheah in Singapore, Geoff Burpee in Hong Kong, and Steve McClure in Tokyo.

HMV has chosen Singapore as its next port of call. The British-based music web will open a 25,000-square-foot store there next spring, a development that local label chiefs welcome and one that, they hope, will expand the market.

In an Asian context, the news is significant for two reasons. First, it reinforces opinion within the multinational record companies that regional expansion by the likes of HMV and Tower creates excitement among music consumers and upgrades the level of retail professionalism.

Second, it intensifies the competition. For the past three years, Tower has been operating a 12,000-square-foot music store in Singapore's celebrated Orchard Road shopping district—where HMV has chosen to open its store. Both companies already slug it out in Japan and Hong Kong, and their differences in operating style, at the very least, give their suppliers something to talk about.

In Singapore, industrywide music sales (legitimate, that is) were worth \$108 million at retail in 1995, according to the International Federation of the Phonographic Industry. That business is largely in the hands of mom-and-pop stores.

"I think we've researched the [Singapore] market well," says Tower's

(Continued on page 67)

Record \$1.9M Awarded In Piracy Case

■ BY JEFF CLARK-MEADS

LONDON—An award of nearly \$2 million damages against a Danish record company involved in back-catalog piracy is being celebrated as a victory by the international record industry.

The level of the damages, 11 million Danish krona (\$1.9 million), is said by the International Federation of the Phonographic Industry (IFPI) to be the largest ever levied for catalog piracy.

The award comes at the end of a five-year investigation by IFPI into Danish-based company Patricia Records, which, the Danish High Court was told, had produced more than 500,000 CDs and 200,000 cassettes of material from such acts as Elvis Presley, the Rolling Stones, the Beatles, the Beach Boys, and the Doors.

The damages were levied against Patricia Records; its export and import arm; and its main directors, Leif Kraul and Britta Kraul, following a civil action brought by IFPI. The company has lodged an appeal in the Danish Supreme Court.

Neils Andersen, the senior lawyer for IFPI's Danish group in the case, says the body achieved its success in the High Court by proving ownership

(Continued on page 100)

Profits Pinched At Sony Japan

TOKYO—Japan's slow recovery from its recent recession, internal reorganization, and postponement of releases by new and established artists combined to cause a decrease in the net income of Sony Music Entertainment (Japan) in the first half of the year, from April to September.

Net income fell 45.4% from the corresponding period last year, to 3.23 billion yen (\$28 million). Non-consolidated

(Continued on page 95)



Spirit Of Sykes. VH1 president John Sykes was honored recently with the City of Hope's 1996 Spirit of Life Award at a benefit gala in Los Angeles; he was cited for his dedication to charitable causes and to the City of Hope's National Medical Center and Beckman Research Institute. Proceeds from the fete will be used to establish a research fellowship. Combined, VH1 and MTV Networks have raised nearly \$5 million for City of Hope. Bill Maher, host of Comedy Central's "Politically Incorrect," hosted the event, which featured a concert of rock and R&B classics by the City of Hope All-Star Garage Band, directed by Paul Shaffer of "Late Show With David Letterman." Artists alternated lead vocals on a set list that included "I Fought The Law" (Bryan Adams, John Mellencamp); "Shotgun" (Steve Winwood); "Bitch" (Sheryl Crow); "Midnight Hour" (Don Henley); "Tequila" (with the Rolling Stones' Bobby Keys on sax); "Stay With Me" (Melissa Etheridge); "C'mon Everybody" (Adams); "Get Ready" (Tony Rich); "When Something Is Wrong With My Baby" (Crow, Winwood); "Hold On, I'm Coming" (Winwood, Henley); and "Gloria" (Mellencamp). Finally, Winwood reprised his role with the Spencer Davis Group, singing the band's classic "Gimme Some Lovin,'" with Sykes filling in on drums. Pictured in the back row, from left, are Philippe Dauman, deputy chairman, executive VP, general counsel, and chief administrative officer, Viacom; Tom Dooley, deputy chairman/executive VP of finance, corporate development, and communications, Viacom; and City of Hope All-Star Band members Adams, Max Weinberg, Jim Price, Keys, Eddie Van Halen, and Narada Michael Walden. In the front row, from left, are Mellencamp, Tom Freston, chairman/CEO, MTV Networks; band members Henley, Crow, and Richie Sambora; Sumner Redstone, chairman/CEO, Viacom; Gil Schwartzberg, chairman, City of Hope; Winwood; Sykes; Shaffer; Etheridge; Maher; and Rich. Not present for the photo is performer Me'Shell Ndegéocello.

BMG Entertainment Int'l Opens Central American Branch

LONDON—BMG Entertainment International is aiming to create a presence in one of the world's fastest-growing markets through the creation of BMG Central America.

The company, run under the auspices of BMG's Madrid-based Latin region, is based in Costa Rica under the direction of GM Daniel Alegre. Alegre says it will cover El Salvador, Guatemala, Honduras, Nicaragua, and Panama.

BMG material in the region to date has been handled via a licensing deal with Sony Music Entertainment. Alegre, who reports to Latin region senior VP Ramon Segura, says that two companies, Sony and Dideca, handle the licenses for all the multinationals in the region and adds,

"When you have a situation where two companies represent the entire record industry, it leaves a lot of room for an aggressive company to come in."

Alegre adds that aggression will be a keynote of BMG Central America's activities as it establishes its own sales, distribution, and marketing operations.

Of the progress of its distribution systems, he says, "In Costa Rica, it is done, and we are already distributing. In Guatemala and Panama, we're about a week away from giving the first shipment, and in El Salvador, Honduras, and Nicaragua, we're about three weeks away."

BMG's distribution operations will

(Continued on page 92)

EMAP Buys Box's U.K. Operation; Vid Channel Ups Euro Competition

■ BY MIKE MCGEEVER

LONDON—U.K. media group EMAP's acquisition of cable music video channel the Box U.K. has set the stage for competition with MTV Europe and other European TV music services.

The Box is an interactive music channel that plays pop, dance, R&B, and rock music videos selected by its audience from a specified playlist.

Sources say that EMAP, which publishes youth-targeted consumer magazines such as Smash Hits and Q and owns 17 radio stations across the country, plans to launch the interactive service Europe-wide on satellite. Currently, the Box is available to 90% of the U.K.'s 1.5 million cable subscribers. It has a weekly reach of more than 20% of its core audience.

A source comments, "Expansion to the rest of Europe is an obvious thing to think about. Europe is a big market, so satellite and digital broadcasting there are things that have to be looked at closely."

EMAP chief executive Robin Miller hints that the company's intentions for the Box extend beyond British shores. "We anticipate developing the revenue of the Box in what is already a rapidly growing nonterrestrial television market," Miller says.

EMAP acquired the U.K. operation from its U.S. owners, Video Jukebox Network Inc. and Ticketmaster, Oct. 31 for a cash consideration of \$12.5 million. (The purchase does not include VJN's operations in the U.S., the Netherlands, Argentina, Venezuela, and Chile.)

(Continued on page 76)



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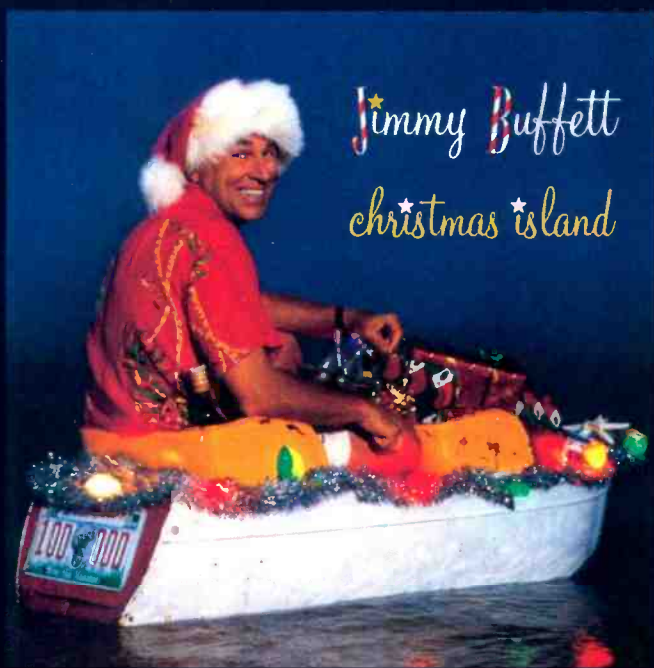
Jimmy Buffett

christmas island

...here in the Christmas season of 1996, it is my turn to give you a present for the holidays.

Christmas Island is a collection of songs, not ladled over with sugary sentimentality and not too far out there in the strange corridors down which my mind sometimes wanders...

Jimmy Buffett



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550's Ginuwine Rides Up The Charts 'Pony' Single, 'Bachelor' Set Bring Sudden Success

BY DOUG REECE

LOS ANGELES—Less than a year after 550 Music/Sony recording artist Ginuwine first set foot in the label's New York offices in May, the 22-year-old, Washington, D.C.-based R&B singer has become a Heatseekers Impact artist.

"Everything happened so quickly," says Ginuwine, whose real name is Elgin Lumpkin. "I had spoken to a lot of people who told me they were going to do a lot of things, but Sony was the only [company] who did it."

What Sony did was catapult the artist from obscurity to relative fame within months.

Ginuwine's synthesizer-infused debut single, "Pony," which was serviced to radio in July, is No. 4 on the Hot R&B Airplay chart.

Primed by the strength of that single, "The Bachelor" entered at No. 1 on the Heatseekers album chart for the week ending Oct. 26. The album, which was released Oct. 4, has sold more than 48,000 units, according to SoundScan.

The artist became a Heatseeker Impact act when the album jumped to No. 90 on The Billboard 200 for the week ending Saturday (9). This week, "The Bachelor" is No. 92.

Michael Caplan, 550 Music senior VP of A&R (U.S.), says he was immediately impressed with Ginuwine.

"The second song they played for me was 'Pony,'" says Caplan. "After eight

notes, I said, 'Wait here while I get a lawyer.' We did the deal over the week-end."

The album will be released internationally early next year.

Though Ginuwine's ascent has been speedy, the artist says the recognition has in fact been a long time coming.

"Things happen fast," says Ginuwine. "But the way I see it, this is where I should be. There's just a lot of catching up to do from how long I have been working for this."

Ginuwine began his career as a 12-year-old performing with a neighborhood group, Finesse, at parties and bars, which he was often forced to flee upon the arrival of local law enforcement. Soon he developed a taste for performing in front of his peers, honing his vocal and dance skills and setting the stage for larger things to come.

Tipping a hat to one of his idols, Michael Jackson, Ginuwine would often take center stage, performing both the singer's moves and songs.

Other influences, such as ♣—whom Ginuwine covers on his version of "When Doves Cry"—are readily apparent on the album.

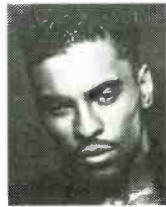
Unique sound effects, smooth rhythms, and an across-the-board, hip-hop-to-ballad flair characterize the young singer's sound.

Ginuwine's music is published by Gold Daddy Music (ASCAP).

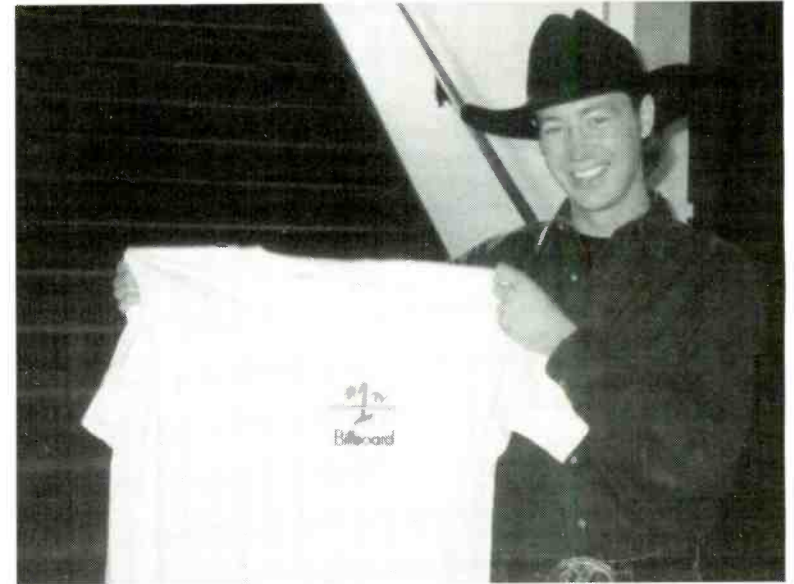
"We wanted to take some chances and set the pace for the next album so that people will understand where I'm coming from," says Ginuwine.

Mike Tierney, PD of top 40/rhythm-crossover station KUBE Seattle, is credited with being the first to play "Pony," having first heard it during a visit to the Sony offices early in the year. After an advance cassette of the

(Continued on page 91)



GINUWINE



Heavy Reign. Warner Reprise country artist Paul Brandt, whose debut album, "Calm Before The Storm," reached the No. 1 spot on the Aug. 24 Heatseekers chart, holds up a T-shirt awarded in commemoration of the feat. The singer's new single, "I Meant To Do That," was serviced to country radio Oct. 28. Brandt is on the road with Travis Tritt and Marty Stewart and will play Savage Hall in Toledo, Ohio, Nov. 21, and the Memorial Coliseum in Fort Wayne, Ind., Nov. 22. The former pediatric nurse has been chosen by the American Cancer Society to be a spokesman for research into childhood cancer.



His Place In The Sun. Motown founder Berry Gordy proudly accepts a star on the Hollywood Walk of Fame for his role in developing the music and careers of such legends as Stevie Wonder, Diana Ross & the Supremes, Smokey Robinson & the Miracles, and Marvin Gaye, among others. Pictured in front, from left, are Wonder, Gordy, Ross, and Robinson. In back is the Temptations' Otis Williams.

Fourth Pavarotti & Friends Album Targets Pop Audience

LOS ANGELES—London Records is banking on an all-star lineup and increased commitment from public television to build sales of "Pavarotti & Friends For War Child," the fourth offering in the "Pavarotti & Friends" benefit-album series.

A percentage of profits from the album, which bows Nov. 19 in the States, will go to the construction of a Pavarotti Music Centre for children in war-torn Bosnia.

The album will be released in other markets internationally throughout November. London will release the album in the U.S., Canada, Japan, and selected other countries; parent label Decca will take responsibility for most other countries.

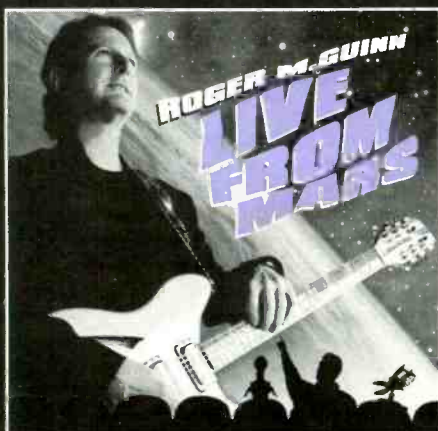
Though past recorded efforts, which have featured such artists as Sting and Bryan Adams, tended to attract a mainstream audience, "Pavarotti & Friends For War Child" is London's most ambitious effort yet to court a wider pop audience.

Highlighted on the album are performances by opera's leading luminary, Luciano Pavarotti, as well as Eric Clapton, Elton John, Jon Secada, Sheryl Crow, Joan Osborne, and Liza Minnelli. The album was recorded live

(Continued on page 95)



SECADA



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Road Life Prepares Klein For Debut Solo Album

BY TERRI HORAK

NEW YORK—Ann Klein has developed a career as a dynamo guitarist/singer/songwriter, and she is especially well known in her home base of

p prod music

New York. But it was an early stint as a substitute in someone else's band that helped light the way for this rising artist.

Klein filled in on the road for Joan Osborne's guitar player for much of 1993. With the September release of "Driving You Insane," Klein's first solo album, she had a chance to apply some of the knowledge she acquired on that tour.

"I learned more from that experience than from others I've had in the music business combined. It gave me ammunition to feel more comfortable being a solo performer," Klein says. While she gained valuable insight



KLEIN

into promotion—Osborne was just beginning to be recognized by radio and major labels at the time Klein toured with her—Klein says that what she learned most from Osborne was how to lead a band.

"She always had a stock of musicians she could call to do gigs. If she got a date, she took it, and wouldn't
(Continued on page 100)

Bush's 'Suitcase' Yields Quick Hit Trauma Act's 'Swallowed' No. 1 On Modern Rock Chart

BY MELINDA NEWMAN

NEW YORK—It took only three weeks for "Swallowed," the first single from Bush's Nov. 19 Trauma/Interscope sophomore effort, "Razorblade Suitcase," to hit the top of Billboard's Modern Rock Tracks chart, so it's not surprising that radio programmers laugh when asked if listeners are tiring of the group yet.

"They're smokin' right now. They're one of the hottest acts. I'd like to be their manager," says KEDGE Dallas PD Joel Folger. "These kinds of projects don't come along very often. I can't wait to get my hooks into the rest of the album."

"We've seen no burnout on this band," agrees WBCN Boston music director Carter Alan. "There's been burnout factors on some of their songs, but not on the band."

The out-of-the-box success of "Swallowed" continues Bush's blindingly meteoric rise at radio. From the time its first single, "Everything Zen," debuted on Modern Rock Tracks in late 1994, the band has

scored three No. 1's ("Comedown," "Glycerine," and "Swallowed"), one No. 2 ("Everything Zen"), and two No. 4's ("Little Things" and "Machinehead") on the chart.

Its Trauma/Interscope debut, "Sixteen Stone," released in January 1995, has been certified for sales of



BUSH

more than 5 million units by the Recording Industry Assn. of America. The album has sold another 1 million copies outside of the U.S., according to the label.

In addition to massive radio play, the album has been bolstered by Bush's incessant touring. The band, composed of guitarist/vocalist Gavin Rossdale, drummer Robin

Goodridge, bassist Dave Parsons, and guitarist Nigel Pulsford, went from opening club dates to headlining arenas in less than a year.

Rather than take a break before recording the follow-up to "Sixteen Stone," Bush rushed back into the studio after coming off the road, eager to cut a few new tracks it had been testing on tour as well as to commit to tape a number of freshly written tunes.

"I was eager for them to get something new out," says Trauma president Rob Kahane. "I thought there was tremendous appetite for great music, and they'd laid such a great foundation from the first album that if we could get out the album by the end of the year, we could keep the momentum going."

For Rossdale, the incentive to return to the studio so quickly was to catch on tape the live energy created by the ceaseless touring. "What I didn't want to do was have all that work we'd put in in those two years on the road disintegrate," he says.

Rossdale came off the road, retired to his basement, and banged out the songs for "Razorblade Suitcase" in a month. "I literally had four or five weeks to write the music in total," he says. "I had a few songs that I had written through the year, but generally most of them were written during that period."

One reason Rossdale had to write with such speed was to meet a studio date already set with producer Steve Albini, best known for producing one of Bush's main influences, Nirvana.

Despite his own self-doubts, Rossdale says, the time spent in the studio with Albini was golden. "There were times when I looked at my songs and thought, 'Fuck, I hope that these songs are good enough to constitute an album that we feel represents us,' but Steve was perfect. I really hope it's not the last record I make with him."

The album's often elliptical lyrics, surrounded by intense, driving hard-
(Continued on page 16)

Hip-O Delivers Head-Banging Pat Boone Cover Set

BY CRAIG ROSEN

LOS ANGELES—"Pat Boone In A Metal Mood: No More Mr. Nice Guy" isn't scheduled for release by Hip-O Records until Jan. 28, 1997, but the crooner has already started to feel the heat from his decision to take a stab at hard rock classics with big-band arrangements.

According to Boone, a recent Associated Press article published in newspapers across the country stated that the singer "is converting from milk-fed gospel to satanic verses."

He says, "You can imagine a few million people across the country—my logical constituency—when they heard this. They thought, 'First there was Jim Bakker, then Jimmy Swaggart, and now Pat Boone is switching to

satanic verses' . . . A lot of folks took it seriously. That's not the case, but I did pick songs by groups and artists that may have done some satanic verses in the past."

What started about six years ago as a joke by Boone's conductor Dave Siebels has evolved into a 12-track album. Boone and executives at MCA's new reissue label Hip-O are hopeful that the album will do more than generate controversy and laughs.

"We look at it as a way to bridge catalog with current product," says Bruce Resnikoff, executive VP/GM of MCA special markets (U.S.) and head of Hip-O. "It's a good concept and a fun record, and it will certainly add attention to his vast catalog."

Resnikoff says he pursued the album after reading one line about the pro-

posed project in a daily newspaper. "It was bizarre, but the more I thought about it, the more it intrigued me, particularly since MCA has his catalog."

For Boone, who has made a career out of reinterpreting music originally performed by other artists, working on "In A Metal Mood" was a learning experience.

After the initial discussion, Siebels made Boone a tape of various hard rock selections. "He went back before metal to some of the stuff that set the stage, like Led Zeppelin's 'Stairway To Heaven' . . . 'Smoke On The Water' by Deep Purple, Van Halen's 'Jump,' and some [Jimi] Hendrix," Boone says.

It marked the first time that Boone had been exposed to many of the songs. "I don't think I had ever heard 'Smoke On The Water,'" he says. "I had heard

about it and assumed that since it was smoke and water, it must be something about drugs."

Boone says he became intrigued by the music and found himself listening to heavy metal even while he was spending the year performing as Will Rogers in Branson, Mo., in 1994. "I would listen to Judas Priest, Motorhead, AC/DC, Aerosmith, Black Sabbath, and Megadeth, and I nearly knocked the windows out of the Z28 I was driving, and I enjoyed it," he says.

Boone settled on 12 songs: Ozzy Osbourne's "Crazy Train," Hendrix's "The Wind Cries Mary," Metallica's "Enter Sandman," Alice Cooper's "No More Mr. Nice Guy," Judas Priest's "You've Got Another Thing Comin'," Guns N' Roses' "Paradise City," Led
(Continued on page 92)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Reader's Digest Assn. in Pleasantville, N.Y., promotes **José Raul Perez** to VP of Reader's Digest Music and names **Dina Saffan** manager of licensing and administration of Reader's Digest Music. They were, respectively, director of Reader's Digest U.S. recorded music product development and senior manager of business affairs for BMG.

Bob Carlton is appointed VP of sales for Rhino Records in Los Angeles. He was GM of Rykodisc.

Jess Auerbach is appointed VP of production for Arista Records in New York. He was VP of forecasting and inventory for EMI-Capitol Music Group North America.

Joseph P. Salvo is promoted to senior counsel at Sony Music Entertainment in New York. He was counsel.

Liza deVilla is named director of public relations for MCA Music Entertainment Group in Universal City, Calif. She was corporate public rela-



PEREZ



CARLTON



AUERBACH



SALVO



DEVILLA



DIXON



HARVEY



EDWARDS

tions manager for Hard Rock Cafe International.

Charles Dixon is appointed national director of DJ marketing and promotion, black music, for MCA Records in Universal City. He was director of A&R/DJ promotion for Pendulum Records.

Retta Harvey is promoted to director of video coordination at Mercury Nashville. She was manager of video coordination.

Revolution in Beverly Hills, Calif., names **Mindy Espy** to the marketing team and **Buddy Deal** an artist devel-

opment associate. They were, respectively, head of Triple M Management and director of marketing and promotion at PRA Records.

Ra-Fael Blanco is promoted to national promotions coordinator for Rip-It Records in Orlando, Fla. He was national accounts service representative.

Warner Alliance in Nashville promotes **Eric Mullett** to marketing manager and names **Ann Denson** creative services manager, **Eric Nordhoff** sales manager of special markets, and **Brenda Smith** director of gospel

promotion/marketing. They were, respectively, marketing assistant, marketing manager for Hart Free-land Roberts, account manager at 615 Music, and regional manager of promotion, black music, for Warner Bros.

PUBLISHING. **Maani Edwards** is named creative manager of urban music, West Coast, for BMG Songs in Los Angeles. He was head of creative, urban, for Interscope Music.

Charles Abry is named president of Carl Fischer Inc. in New York.

Jan Perry is promoted to director of creative marketing for film and television at Hamstein Cumberland Music Group in Nashville. She was publicity director.

RELATED FIELDS. **J. Brian McGrath** is named senior VP of international business development for MCA Inc. in Universal City. He was commissioner of the Thoroughbred Racing Assn.

Food Court Entertainment Network in New York promotes **James N. Perkins** to president/CEO. He was COO.

Tim/Kerr Growing Force Among Indies

Mercury Pact Frees Label To Develop Talent

BY CHRIS MORRIS

LOS ANGELES—With a new joint venture with Mercury Records, a growing roster of bands, and a beefed-up staff housed in new offices, the 6-year-old Portland, Ore.-based label Tim/Kerr Records appears poised to become a major player among the indie labels of the '90s.

The bulking-up of Tim/Kerr follows a period in which some of the label's most prominent acts secured high-profile deals with the majors: The Dandy Warhols and the platinum-selling Everclear are now signed to Capitol, while Super Deluxe was snapped up by Revolution. Executives at Tim/Kerr and Mercury see their pact, sealed in July, as something that will sustain the indie

label as it attempts to develop its slate of developing alternative rock talent.

The Tim/Kerr roster currently includes such young rock acts as Man Ray, Carmina Piranha, Tehkung!, Torcher, and Pilot (which has returned to its original label after an unproductive deal with Elektra), as well as such veteran bands as Pere Ubu (and its offshoot, David Thomas & the Two Pale Boys), the Bush Tetras, and hometown heroes the Wipers.

Branching out stylistically, the label has also released an album by the legendary Minneapolis folk-blues trio Koerner, Ray & Glover and plans to issue a new set by acoustic guitar master John Fahey in January.

The company has also issued notable reissue packages devoted to San Francisco's Sleepers and the late Cleveland



BLACK 47

prime mover Peter Laughner, as well as a limited-edition boxed set of Pere Ubu's early singles.

Thor Lindsay, who founded the label with its namesake, financial backer and silent partner Tim Kerr (not to be confused with the like-named guitarist of Estrus Records' act the Lord High Fixers), recalls the company's humble beginnings.

Lindsay, who ran the Portland retail outlet Singles Going Steady from 1978 to 1983, says of his partnership with Kerr, "We've known each other since 1977... We'd seen each other at shows. He was as much of a hardcore collector as me, appreciating music and just wanting to see it come out."

Lindsay continues, "We basically started this as a hobby back in 1990 on my kitchen table. I talked Tim into [doing the label] as more than just a hobby. Basically, I had been doing two other jobs—I worked for a local sound company, and then I worked for [concert promoter] Monqui [Presents]. This was my third job. When we started, I worked for years without taking any funds; I just did it in my spare time. It turned into a full-time gig about 1992."

Tim/Kerr was founded to release "The Elvis Of Letters," a collaborative

project by writer William S. Burroughs and director Gus Van Sant. But the label began to attract major attention with its 10th release, the tribute album "Fourteen Songs For Greg Sage And The Wipers," in 1992.

For that release, Lindsay says, "we got Thurston Moore [of Sonic Youth], got Hole, got Nirvana, got quite a few big-name bands involved with us, with pretty much the cream of the crop of Portland bands, from Poison Idea all the way down to Hazel and Napalm Beach, Dharma Bums... That tribute record launched us nationally."

Around that time, the label changed its name from T/K—an imprint almost identical to that of Henry Stone's Florida-based company—to Tim/Kerr. Lindsay says, "We got involved with Nirvana [through the band's involvement in the Wipers tribute], and Geffen didn't want to get sued."

(Tim/Kerr's relationship with Geffen/DGC continues to this day: The *(Continued on page 50)*



Victorious Vic. Singer/songwriter Vic Chesnutt takes a break after performing cuts from his Tuesday (12) release "About To Choke" for Capitol Records staffers. Shown in the back row, from left, are Michael White, Capitol national director of single sales; Donna Ross, Capitol national director of alternative sales; Greg Seese, Capitol director of promotion and marketing; Phil Costello, Capitol senior VP of promotion; Dave Ayers, Capitol VP of A&R; and Chesnutt's manager, Kevin O'Neill. In the front row, from left, are Clark Staub, Capitol senior director of alternative marketing; Chesnutt; Nick Bedding, Capitol national director of adult formats; Brian McDonald, Capitol senior national director of alternative promotion; and Brian Corona, Capitol national director of promotion.



Versatile Jimmy Bralower

Mixes Songs Into Hits

BY JIM BESSMAN

NEW YORK—Donna Lewis' "I Love You Always Forever" and Celine Dion's "It's All Coming Back To Me Now" have something in common besides being kept out of the No. 1 spot on the Hot 100 Singles chart by "Macarena": Both benefited from the behind-the-scenes help of versatile drummer, programmer-turned-songwriter, producer, mixer, and arranger Jimmy Bralower.



BRALOWER

The Long Island, N.Y.-based Bralower mixed Lewis' hit with the artist and arranged Dion's with frequent collaborator Jeff Bova. He also penned Dion's dance hit "Misled." But the mainstream pop success of Bralower's current near-chart-toppers belies the musical range of his output, not to mention the broad scope of his creativity. As a mixer/remixer, for example, his recent projects have included songs by Love In Reverse, Michael McDonald, Worl-A-Girl, Tony Rebel, Carla Marshall, and Jimmy Cliff. (For Cliff,

Bralower handled the album, single, and radio mixes for "I Can See Clearly Now" from the "Cool Runnings" soundtrack.)

Besides arranging "It's All Coming Back To Me Now," Bralower recently sculpted the sound of Take That's "Never Forget" single remix and two forthcoming Bee Gees tracks. As a producer or co-producer, meanwhile, he has worked lately with Cyndi Lauper and Diana King, as well as the afore-



LEWIS

mentioned Cliff, Rebel, and Love In Reverse, which he co-produced with his mentor, Reprise Records senior VP of A&R Russ Titelman.

"I've been a troubleshooter," says Bralower, whose early credits include such varied heavyweights as Kurtis Blow, Steve Winwood, Madonna, Hall & Oates, Peter Gabriel, Bruce Hornsby, Mick Jagger, Eric Clapton, Billy Joel, and Cher. "I basically try to get down to the bottom of the problems people have in getting their records out. But I do radio and album mixes rather than

(Continued on page 51)

Whole Lotta Hooplah For NBA's 50th; Guns N' Roses Proceed Without Slash

HAPPY BIRTHDAY: The NBA and Mercury Records have come up with a hoopful of promotions surrounding the Nov. 26 release of the "NBA At 50" compilation. The project mainly features new cuts, as well as reworked classic R&B hits, interspersed with highlights from some of the game's most exciting moments, such as when **Wilt Chamberlain** scored his 100th point in a single game. The package was put together by artist manager **Ramon Hervey**, who serves as the album's executive producer.

"The muscle of the NBA and the weight that they bring to being the No. 1 sports marketing company in the world clearly helps create excitement for this album," says **Josh Ziemann**, senior director of marketing for Mercury. "The other life this project has is its musical life. We feel that we have two or three strong singles that can be strong radio records." The first single, **Crystal Waters'** "Say... If You Feel Alright," written and produced by **Jimmy Jam** and **Terry Lewis**, goes to radio in January. Contenders for future singles include "Oh How The Years Go By" by **Vanessa Williams** and the **Babyface**-penned "You Bring The Sunshine" by **Gina Thompson**.

Although details are still being worked out, Mercury plans to have artists featured on the album perform at NBA games and tentatively at the NBA All-Star Game in February. Where appropriate, music or artists from the album will also appear in a plethora of NBA TV specials geared around the anniversary.

Promotions are also slated for Blockbuster and McDonald's outlets. Standups of players will be set up at Blockbuster heralding a sweepstakes that fans can enter to win a trip to the All-Star Game in Cleveland. The McDonald's tie-in, which is still being finalized, will center around balloting for the All-Star Game.

In addition to being sold at traditional record outlets, "NBA At 50" will be sold at team stores in arenas across the country and possibly in a number of sporting goods stores.

"NBA At 50" is available in three configurations: CD, cassette, and a slip-cased deluxe CD version. The deluxe version includes a 40-page booklet with a foreword by Pulitzer Prize-winning author **David Halberstam** and an essay by former **Billboard** editor **Nelson George**. The booklet also contains a pictorial essay on the NBA, includ-

ing uniforms and hairstyles through the years. The special set sells for \$19.98.

STATUS REPORT: Putting a positive spin on the situation, a representative for **Guns N' Roses** says that the band's new project should move along much faster now that **Axl Rose** and **Slash** have quit their fussing and fighting and Slash is out of the band. "Things will move faster now, because working out the differences between Axl and Slash has been a major issue," the rep says, "so it's reasonable to



by Melinda Newman

expect that Guns N' Roses will move along at a quicker pace. Axl wants something out by summer." Rose has seven "works in progress" that he has played for a few people, and he's considering producers for the project. No word yet if the band will reunite with **Mike Clink**. The band's current lineup, in addition to Rose, includes keyboardist **Dizzy Reed**, bassist **Duff McKagan**, and drummer **Matt Sorum**. One of Rose's

writing partners has been childhood friend and rhythm guitarist **Paul Huger**, but there's no telling if he'll be in the band, according to a source.

As for Slash, he's playing some gigs with a band dubbed **Slash's Bluesball**, but this is not the band (or name) he will take into the studio when he starts to work on a new project for Geffen.

THIS AND THAT: **Tom Petty & the Heartbreakers** have sold out 18 shows at San Francisco's 1,200-seat Fillmore Theater. At this point, no other U.S. dates are planned. The first four shows are slated for Nov. 24-27. The remaining 14 will take place Jan. 10-29, 1997... **Veruca Salt's** new album, due Feb. 11, 1997, on Outpost/Geffen, is titled "Eight Arms To Hold You." **Beatles** aficionados will recall that was an early title for the album that became "Help." The Veruca Salt set was produced by **Bob Rock**... **Blur** leader **Damon Albarn** has a supporting role as a low-life gangster in the new film "Face." The project was directed by **Antonia Bird**, who was behind "Priest" and "Safe." **Blur** is also working on a new album that will be released on Virgin Records in the U.S. and on EMI Records in the U.K. in the first quarter... **Connie Francis** will be doing a rare in-store at Tower Records in San Francisco on Thursday (14) in support of her new Polydor Chronicles boxed set... **Mint Condition** will open for **Toni Braxton** starting Dec. 13. Braxton had been on a co-headlining tour with **Kenny G**.

BUSH'S 'SUITCASE' YIELDS QUICK HIT

(Continued from page 14)

rock rhythms, address such topics as suicide, isolation, revenge, and betrayal and are in marked contrast to Rossdale's cheery, direct public persona.

"If every day I was the person that I am when I write all these songs, jeez, that would be hard work," he says. "But songs are dramatic, music is drama . . . I can be really pissy, and I

do disappear off into my moods and not talk for days, but I'm not like that when I meet someone."

Such politeness and rejection of publicity-grabbing antics separates Bush from many of its British brethren and perhaps explains why the band has been critically maligned by the press.

"We've never had much hype. Instead, we just get out and do the work and play for people," says Rossdale. "You could never call us media darlings; we've been anything but, and I think that's served us really well. We've always belonged to the people who like us."

Similarly, it's not like Rossdale to whine about how tough it is at the top. "That's just dumb. I spent too many years having a much worse time in terms of a professional level," he says. "It's a lot harder to be a musician that doesn't sell one record than one that does."

Such a sensibility doesn't stop him from getting trapped by his ambivalence toward a recently concluded 10-city U.S. promotional tour, where "Razorblade Suitcase" was played for radio and retail and Rossdale pressed the flesh and posed for pictures.

"The tour sort of made me a bit sick in some ways, because I thought, 'What the fuck am I doing?' But it made such a difference to the people I met," he says.

According to Kahane, the whistle-stop tour helped set up the album and make it stand apart from the barrage of fourth-quarter releases. "The reaction was fantastic," he says.

All retailers want is for the second record to continue on the same path as the first. "We need this record. We can't wait," says Eric Kiel, buyer

for Compact Disc World, a New Jersey-based chain. "I've heard the record; it's fabulous. It sounds like the first one, but I think it's exactly what Bush fans will want to own. We're ecstatic about it."

Bush will kick off the release of "Razorblade Suitcase" with a live performance inside the Virgin Megastore in New York's Times Square the evening of Nov. 18; the event will lead into a midnight sale of the album. The concert will be carried by the syndicated radio program "Rockline" and will be cybercast on the Internet and broadcast to Virgin stores worldwide.

The band will appear on radio's "The Howard Stern Show" Nov. 21, TV's "Saturday Night Live" Nov. 23, and the syndicated radio show "Modern Rock Live" Nov. 24.

On the video front, the clip for "Swallowed" is already in exclusive MTV rotation. The channel plans to run a half-hour television special on Bush the day of the album's release.

Trauma/Interscope has also planned a promotion with Best Buy and Wherehouse for the album's release. While supplies last, purchasers of "Razorblade Suitcase" at those chains will receive a free CD-ROM that includes four live performances, a nonalbum studio track, the "Swallowed" video, interviews, and studio footage.

Another goal with "Razorblade Suitcase" is to establish the band more firmly in territories outside of the U.S. The band is touring Australia and Japan for the first time now and will embark on an 18-month world tour in February. The band has had multi-platinum success in Canada and Australia, says Kahane, but "they're just starting to break in other territories, like in Europe. The last album sold 1 million outside of the U.S. Our goal is to sell 2 million outside of the U.S. this time."

The album will be released simultaneously worldwide.



Come Together. Capitol Records artist Yoko Ono, left, visits with EMI-Capitol Music Group chairman Charles Koppelman, center, and Capitol Records president/CEO Gary Gersh during the premiere party for the "Beatles Anthology" video at the IMAX theater in New York. The label screened 90 minutes of the 10-hour, eight-tape set, which will be distributed by Turner Home Entertainment. Other notables in attendance were Dave Koz, members of Spacehog, the Foo Fighters, the Beastie Boys, the Cranberries, and models Larissa and Madison.

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business [®] TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
WHO RYAN DOWNE	United Center Chicago	Oct. 31- Nov. 1	\$1,424,590 \$65/\$40/\$30	27,811 two sellouts	Jam Prods.
NEIL DIAMOND	Continental Airlines Arena East Rutherford, N.J.	Oct. 7-8	\$1,111,025 \$35/\$27.50/\$17.50	35,578 39,200. two shows	Delsener/Slater Enterprises
NEIL DIAMOND	Bradley Center Milwaukee	Oct. 12-13	\$1,025,008 \$35/\$27.50/\$17.50	35,550 38,000. two shows	Delsener/Slater Enterprises
GARTH BROOKS	Thompson-Boling Arena, University of Tennessee, Knoxville Knoxville, Tenn.	Nov. 1-2	\$895,382 \$18.50	50,006 two sellouts	Varnell Enterprises
KISS POE (31) REEL BIG FISH (1)	Irvine Meadows Amphitheatre Irvine, Calif.	Oct. 31	\$801,744 \$50/\$35/\$20	22,550 30,832. two shows	Avalon Attractions
SUAVE 93.1 RADIO PRESENTS EL CONCIERTO: ENRIQUE IGLESIAS, RICKY MARTIN, LOS DEL RIO, PEDRO FERNANDEZ, CAMILO SESTO, PANDORA, ANGELICA CARRASCO, MARCOS LUNA	Madison Square Garden New York	Oct. 13	\$691,950 \$65/\$55/\$45/\$35	18,715 sellout	Vegonz Prods Suave 93.1 Radio
WHO RYAN DOWNE	Arrowhead Pond Anaheim, Calif.	Oct. 25	\$618,550 \$75/\$50/\$35/\$25	10,242 12,513	Nederlander Organization
NEIL DIAMOND	Marine Midland Arena Buffalo, N.Y.	Oct. 5	\$562,528 \$35/\$27.50/\$17.50	19,122 sellout	Delsener/Slater Enterprises
LIZA MINNELLI	Westbury Music Fair Westbury, N.Y.	Oct. 23-27	\$544,575 \$45	13,397 14,350, five shows, three sellouts	Music Fair Prods.
RUSH	Palace of Auburn Hills Auburn Hills, Mich.	Oct. 25	\$467,308 \$40/\$27.50	15,197 sellout	Cellar Door Belkin Prods.

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INDUSTRY FACES CHANGE ON CAPITOL HILL

(Continued from page 10)

feel that the debate on the issues will be affected that much."

Nonetheless, because of the retirement of several veteran legislators, industry officials will be working with—and having to educate—some new members and one new chairman in the committees and subcommittees where most of the issues that face the music industry and broadcasting are aired and where legislation is crafted.

On the Senate side, the music industry will see the return of Sen. Orrin Hatch, R-Utah, chairman of the Judiciary Committee, and ranking minority member Patrick Leahy, D-Vt., neither of whom was up for re-election.

However, the industry lost longtime copyright-issue advocates with the retirements of Alan K. Simpson, R-Wyo., and Paul Simon, D-Ill., and is awaiting the assignment of new Judiciary Committee members.

On the House side, Rep. Henry Hyde, R-Ill., chairman of the House Judiciary Committee, won his bid for re-election, but the Republican leadership must now decide on the new chairman for the Subcommittee on Courts and Intellectual Property, a position made vacant by the retirement of longtime copyright champion Rep. Carlos Moorhead, R-Calif.

Subcommittee member Pat Schroeder, D-Colo., also a friend of copyright and arts issues, has retired as well.

New choices for chairman are unknown at this point. Some ranking subcommittee members who might be in line for chairman, insiders say, are pledged to other committee and subcommittee assignments, and a new chairman may be drawn from rank-and-file members.

Rep. F. James Sensenbrenner, R-Wis., best known in the industry for his bill that would offer restaurateurs an exemption from paying music fees for background music, is next in line in seniority for subcommittee chairman, but Hill observers say that he may take

a science subcommittee assignment.

Other members mentioned by observers here as potential chairmen are Rep. Howard Coble, R-N.C., and Rep. Robert Goodlatte, R-Va.

The broadcasting industry also lost a longtime ally: Commerce Committee chairman Larry Pressler, R-S.D., who lost his re-election bid. This opens one of the most powerful positions in the Senate. Insiders say Pressler's replacement will probably be Sen. John McLain, R-Ariz. McLain opposed the passage of the sweeping Telecommunications Act of 1996 and is in favor of auctioning off broadcast spectrum when broadcasters move to digital TV.

On the House side, broadcasters had more to cheer about as Rep. Thomas Bliley Jr., R-Va., chairman of the House Commerce Committee, handily won his re-election bid. Ranking minority member Rep. John Dingell, D-Mich., defeated his challenger. The likely chairman of the House Telecommunications Subcommittee, Rep. Billy Tauzin, R-La., also won. The ranking Democrat, Massachusetts Rep. Ed Markey, was also successful in his re-election bid.

RIAA SUPPORT

The RIAA did what it could for longtime friends and potential music-industry allies. On the campaign trail, the organization was active in the election efforts of Democratic and Republican candidates in pivotal Senate races in Tennessee, Rhode Island, Illinois, Alabama, and Massachusetts. "We have friends from both parties. Copyright issues are bipartisan," Rosen says.

The RIAA provided financing and put candidates together with music-industry-related constituents in the successful Senate races of incumbents John Kerry, D-Mass., and Fred Thompson, R-Tenn., as well as those of former House members Jack Reed, D-R.I., and Dick Durbin, D-Ill., and new-

comer Jeff Sessions, R-Ala., running for open Senate seats.

The RIAA also contributed money to the campaign of returning Rep. Bart Gordon, D-Tenn.

Additionally, the RIA contributed to the campaign of Democrat Tom Bruggere, running in a still-undecided, open-seat Senate contest in Oregon, where, at press time, there were still 700,000 absentee votes to be counted in a tight race.

Off the Hill, the Clinton second-term cabinet shuffle began quickly with the Nov. 6 resignation of Secretary of State Warren Christopher; others may soon follow. White House chief of staff Leon Panetta is leaving, as is Commerce Secretary Mickey Kantor (former U.S. Trade Representative), who is expected to return to the private sector. Insiders also say that FCC Chairman Reed Hundt has expressed interest in

the commerce secretary post.

In addition to congressional race contributions, other political issues tackled by the RIAA this year included lobbying against a community-standards obscenity referendum on the ballot in Oregon. The referendum, which was defeated (Billboard, Nov. 9), would have permitted officials in local cities, townships, and counties to set and enforce their own definitions of obscenity.

The RIAA was also among those lobbying against a "parental rights" amendment to the Colorado constitution that, opponents say, would have created a broad-based cause of action to sue record and video stores, among other retailers, that sold material deemed to interfere with "parental rights." That amendment was also defeated.



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IFPI ADDRESSES PARALLEL IMPORTS, COPYRIGHT EXTENSION IN JAPAN

(Continued from page 5)

import version of a foreign CD can sell for as much as \$8.77 (1,000 yen) less than the made-in-Japan version. Made-in-Japan product, be it of domestic or foreign repertoire, is subject to the resale price maintenance (or fixed-price) system; imported product is not.

"Both for the integrity of the copyright that protects sound recordings here and the integrity of the marketing and distribution conducted either by copyright owners themselves in this country or through their authorized licensees, it is vitally important that the flow of foreign material is within the control and under the consent of the rights-holder in this country," Garnett says.

Asked to comment on efforts to ban parallel imports, Tower Records Far East managing director Keith Cahoon says, "Obviously, I'm completely against it. The Japanese have created, basically, their own two-tier price system by making a fixed-price system. If [record companies] have a monopoly to bring product in, then there is no doubt in my mind that as soon as that legislation passes, the cost of imported goods will go up tremendously."

Counters Garnett, "I would understand from the fact that [companies such as Tower Records] are equally able to operate in countries like the United States and the United Kingdom, where we have proper importation rights in the law, that this ultimately is no serious obstacle to their business."

Cahoon points out that, wherever possible, retailers like Tower try to source import product from labels' in-house import divisions. But he says that he does not think record companies here can meet all of Tower's needs in terms of sourcing product and pricing it attractively.

Recording Industry Assn. of America (RIAA) chairman Jay Berman admits that the fact that Japan has a fixed-price system for sound recordings complicates the parallel-imports issue. "If Japan were to take some time to work out how a right of parallel importation and the existence of some form of resale price maintenance can work together—given the fact they have a fairly well-established and defined retail operation here—it would be in the interest of the industry."

When asked whether the introduction of an exclusive importation right might slow the growth of foreign repertoire's share of the Japanese music market, Berman suggests that foreign product's recent healthy performance in Japan was due more to this country's clampdown on the record-rental industry than to parallel imports.

In 1995, prerecorded music worth \$478.3 million (49.5 billion yen) was imported into Japan, up 27% over 1994, according to the Recording Industry Assn. of Japan (RIAJ). Roughly 26% of that was handled by Japanese record companies' in-house import divisions; in other words, \$352.6 million (36.5 bil-

lion yen) worth of foreign product was exported to Japan as parallel imports in 1995. Calendar 1995 shipments of foreign product by the RIAJ's member companies (including those imports handled by their in-house import divisions), which account for more than 90% of Japan's prerecorded music business, were worth \$1.52 billion (157.39 billion yen).

Also, Garnett says the IFPI is confident that Japan will live up to its commitment to extend retroactive copyright protection. "We were comforted to hear that it is anticipated that the necessary Diet [parliament] session to provide the necessary changes to the law will be held by the end of the year, and we will obviously watch the implementation of the law very carefully," he says, adding that the IFPI expects the law to come into effect no later than Jan. 1, 1997.

Japanese law puts pre-1971 material by both Japanese and international artists in the public domain. This material can be sold in Japan without payment of royalties to artists and sound-recording producers.

The U.S. and the European Union earlier complained to the World Trade Organization that under the WTO's Trade Related Intellectual Property Rights (TRIPS) agreement, which went into effect Jan. 1, Japan is obliged to protect sound-recording copyrights retroactively for 50 years.

The RIAJ's member companies already pay artists' and producers' royalties on pre-1971 product. Japan takes the position that the 50-year retroactive protection period is not specified in the TRIPS agreement but has said that in the interest of international harmony, it is not prepared to take a hard line on the issue.

On the issue of piracy, IFPI chairman David Fine has praise for Japan. "This country has not only set a fine example for this part of the world in fighting piracy, but today plays a very major role in the world forum," he says.

Garnett sees piracy as "a problem that threatens to get worse" as it spreads from China into Russia, Eastern Europe, and Latin America and through those areas into more established markets.

"A number of new [anti-piracy] initiatives were decided upon today, the details of which we will release in due course," he says.

Regarding new technology's impact on the international record industry, Garnett says the IFPI, the RIAJ, and the RIAA are working together to develop standards for protecting sound recordings in the new marketplace.

"For example, we have developed common standards for the recording industry for encryption and for electronic watermarking of sound recordings," Garnett says. "We will also need new rights to protect our sound recordings in the electronic marketplace, and those rights will be discussed at [the World Intellectual Properties Organization diplomatic conference in Geneva, Switzerland, in December], which is aiming to conclude new treaties in the field of intellectual property rights."

Garnett adds that it is essential that the interests of record producers be protected if and when a DVD audio standard is developed, adding that the IFPI is still holding internal discussions on the issue.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

PHILADELPHIA: Among the bands that have inspired the greatest major-label interest in years is one that has yet to release a single. **The Interpreters** have been together for just under a year but have already been wined, dined, and wooed by labels from New York, Los Angeles, and London. The trio—bassist **Herschel Gaer**, 23; guitarist **Patsy Palladino**, 20; and drummer **Branko Jakominich**, 21—dress in matching outfits and play bright, punchy pop songs. They sound like **the Buzzcocks** or **the Jam** and claim Brits like **the Kinks**, **the Who**, and late-'70s art-punks **Wire** as influences. All the members of the Interpreters sing; catchy tunes like "You Are The One," "She Took It Shy," and "She Doesn't Love Me" were written by Gaer and Palladino. The excitement began when the Interpreters played their first gig at a Christmas party last year at the New York loft of Gaer's brother **Joe**, who then worked for Matador Records. In attendance, says Herschel Gaer, were "all the indie hipsters." Soon, a demo tape was in the hands of entertainment lawyer **Rosemary Carroll**, and A&R people were showing up at New York's Coney Island High and at sold-out shows at the Khyber Pass Pub here.



THE INTERPRETERS

Before long, the trio was courted by several majors, and it is expected to sign a deal before year's end. The "Terps, who are self-managed, plan to cut their first single with Kinks/Who producer **Shel Talmy** in London in January and to follow it up with a U.K. tour. Upcoming shows include Friday (15) at the Black Cat in Washington, D.C., and Nov. 19 at Coney Island High. "We didn't expect it to be like this," says Gaer, who is interested in electronic music and has directed videos for Philadelphia dance music luminary **Josh Wink**. "It has happened so fast." The band can be reached through Carroll's office at 212-489-6300 or through Gaer at 215-735-4204.

DAN DeLUCA

BOSTON: The 10th annual Boston Music Awards, presented Oct. 22, once again brought some of the city's brightest performers together. Big winners were **Tracy Bonham**, who won four awards, including debut album of the year ("The Burdens Of Being Upright") and single of the year ("Mother Mother"). Unfortunately, she was on tour and unable to attend the presentation. Other multiple winners were fine singer/songwriter **Ellis Paul**, who came away with two awards, and **Morphine**, which snatched two trophies, including act of the year. The members of **Aerosmith** showed up to claim the award for act of the decade but split halfway through the ceremonies. Tuneful **Gravel Pit** took best new local rock band and best rock album on an indie label ("The Gravel Pit Manifesto" on Q Division), while longtime club faves **Tree** bagged best hardcore band. The idiosyncratic **Guster** won best club band, the funky **Eye 2 Eye** came away with best local R&B act, and the **Mighty Charge** took best local reggae band. **Mike Denneen** won best producer, and guitarist **Reeves Gabrels**, who has been a member of **David Bowie's** last two touring bands, picked up best instrumentalist. The night was light on fireworks and mostly unassuming, as many nominees, including **Pat Metheny**, **Phish**, and **Joshua Redman**, opted not to show up. But the awards once again revealed the depth of this city's talent pool.

KEN CAPOBIANCO

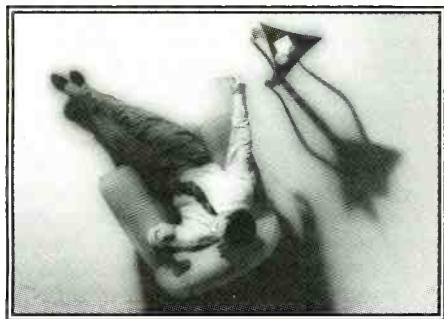
MIAMI: Latin roots rock group **El Duende** has been shaking up the stages of Florida with its dramatic and theatrical brand of Latin soul music. After winning a Jammy Award for best world beat group this past spring, the six-member band finished a recording session at Criteria Studios that yielded a five-song self-titled release. What sets El Duende apart is its adherence to a deep



EL DUENDE

Latin retro hybrid sound, as opposed to local Latin bands that sound simply like American rock bands that happen to sing in Spanish. "We played a Latin Rock Festival in Miami's Bayfront Park recently that was televised throughout Latin America and featured several prominent Latin bands," says lead vocalist **Oscar Herrera**. "We sounded more 'Latin' than any of them. The crowd was looking at us like, 'What's this music?' Some bands have gotten too far away from the true sound." Herrera is a prominent fixture on Miami's performance scene, having appeared in lead singing roles in theatrical productions, in previous bands **Halo** and **Picasso Trigger**, and, currently, in a jeans commercial for **Burdines**, the state's largest department store. Telemundo, the Spanish television network, featured the band in a series on Latin rock this summer. The complete lineup of seasoned musicians is Herrera on vocals and guitar, **Alfonso Rico** on drums, **Carlos Mazzoncini** on bass, **Juan Carlos Rodriguez** on keyboards, **Roberto Berrios** on percussion, and **Alex Sanchez** on electric guitar. Contact El Duende at 305-255-7243.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			NOVEMBER 16, 1996	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	2	6	*** NO. 1 *** MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
2	1	15	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
3	3	16	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
4	9	11	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
5	4	10	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
6	8	13	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
7	7	9	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
8	5	21	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
9	14	6	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
10	6	12	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98)	BEAUTIFUL FREAK
11	13	13	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
12	23	3	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN
13	20	6	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
14	10	3	CORROSION OF CONFORMITY COLUMBIA 67583* (10.98 EQ/16.98)	WISEBLOOD
15	—	1	RUPAUL RHINO 72256 (10.98/16.98)	FOXY LADY
16	11	4	KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98)	THE 7 SINS
17	—	1	ANOINTED WORD 67804/EPIC (10.98 EQ/15.98)	UNDER THE INFLUENCE
18	15	22	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
19	19	4	CRYSTAL LEWIS MYRRH 5036/WORD (10.98/15.98)	BEAUTY FOR ASHES
20	16	38	RICOCHE COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHE
21	29	8	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
22	22	2	BLACK MOON WRECK 20232*/NERVOUS (10.98/15.98)	DIGGIN' IN DA VAULTS
23	—	1	RON KENOLY INTEGRITY 67802/EPIC (10.98 EQ/15.98)	WELCOME HOME
24	27	7	BOUNTY KILLER BLUNT/VP 1461*/TVT (10.98/16.98)	MY XPERIENCE
25	25	42	ENRIQUE IGLESIAS • FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS

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

26	17	5	SUSAN ASHTON SPARROW 51458 (9.98/15.98)	A DISTANT CALL
27	21	12	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
28	26	8	GEGGY TAH LUAKA BOP 46113/WARNER BROS. (10.98/15.98)	SACRED COW
29	—	1	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/16.98)	BLACKA DA BERRY
30	24	4	702 BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT
31	30	19	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
32	32	14	DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98)	ADRENALINE
33	33	4	RAY BOLTZ WORD 67867/EPIC (10.98 EQ/15.98)	NO GREATER SACRIFICE
34	43	2	GRUPO LIMITE POLYGRAM LATINO 33302 (7.98/12.98)	PARTIENDOME EL ALMA
35	31	30	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
36	—	1	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
37	38	19	4HIM BENSON 4321 (10.98/15.98)	THE MESSAGE
38	18	3	THE JON SPENCER BLUES EXPLOSION MATADOR 53553*/CAPITOL (10.98/15.98)	NOW I GOT WORRY
39	44	14	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
40	39	25	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
41	12	2	CHUCK D MERCURY 532944* (10.98 EQ/16.98)	AUTOBIOGRAPHY OF MISTACHUCK
42	28	5	KEIKO MATSUI COUNTDOWN 17750/ULG (10.98/15.98)	DREAM WALK
43	34	11	DAVE KOZ CAPITOL 32798 (10.98/15.98)	OFF THE BEATEN PATH
44	40	52	KENNY WAYNE SHEPHERD • GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
45	—	6	BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98)	RIVERDANCE
46	49	4	SANDI PATTY WORD 67313/EPIC (10.98 EQ/15.98)	O HOLY NIGHT!
47	—	18	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
48	—	6	THE CARDIGANS MERCURY 553117 (10.98 EQ/16.98)	FIRST BAND ON THE MOON
49	37	3	SKULL DUGREY NO LIMIT 50543*/PRIORITY (10.98/15.98)	HOODLUM FO' LIFE
50	—	1	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK

POPULAR UPRIISINGS

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

BUILT-IN AIR: Geffen Records is moving quickly to capitalize on budding airplay of new signing the **Bloodhound Gang**.

Geffen will rerelease the band's album "One Fierce Beer



West Coast Kings. "Dead Cities," the new Astralwerks release by the Future Sound Of London, is No. 12 on the Pacific Regional Roundup this week. The album and its first single, "My Kingdom," were serviced to college and commercial specialty dance shows Oct. 15 and are receiving support from modern rock stations, including KREV Minneapolis. Though the act will not tour, it is scheduled for eight live radio performances in November and December via ISDN lines. A boxed set of the CD and an abstract, 196-page book written by band members Garry Cobain and Brian Dougans is available at retail for \$23.95.

Coaster" on Dec. 3, responding to the success of the act's sin-

gle "Fire Water Burn" at such modern rock stations as KROQ Los Angeles, WFNX Boston, and XTRA-FM San Diego.

The song, which hooks listeners with its quirky, anglicized rap and deadpan delivery à la **G. Love & Special Sauce**, helped generate interest from several major labels.

The King of Prussia, Pa.-based band was most recently signed to New York indie Republic Records, after a stint on Cheese Factory/Columbia.

Geffen is prepping a videoclip for the song and will take steps to increase the band's exposure at radio and retail.

LOOKING AWAY FROM THE U.K.: Too Pure's first U.S. signing, Atlanta-based rock foursome **Seely**, is showing promise, as college radio picks up on the act's album "Julie Only."

Too Pure, which has a distribution agreement through American and keeps U.S. offices in that label's building, has mainly served as the U.S. conduit for Too Pure U.K.'s signings.

However, **Nick West**, U.S. director of operations, says the label is hoping to follow in the footsteps of partial owner **4AD**. "We don't look at ourselves as solely dedicated to



See It Happen. Holly Cole's latest album, "It Happened One Night," is Metro Blue/Blue Note's first enhanced CD project. The enhanced portion of the album, released Oct. 29, contains live performances, band-member biographies, music videos, and interview bits with the Canadian artist. Cole will tour the Northeast this month, beginning with a Nov. 19 appearance in Minneapolis.

the U.K.," he says. "We're an international label that has been here for two years, so this is just a natural move."

TEA TIME: Though their self-titled album will not hit stores until late January, Avatar/Polydor's **Goodfellaz** are tasting sweet success with their first single, "Sugar Honey Ice Tea."

The single, released Sept. 17, was written and produced by **Family Stand** members **Jeff Smith** and **Peter Lord**.

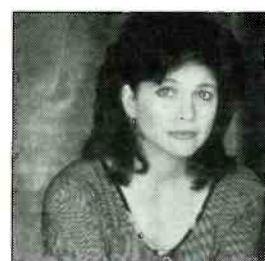
So far, it has sold more than 8,000 copies, according to SoundScan, and is garnering airplay at such R&B stations as WILD Boston, WEDR Miami, and KJMM Tulsa, Okla.

Catch the act as it winds through the Midwest and West this month.

ROADWORK: Scotland-based rock quartet **Yatsura** begins its U.S. tour Nov. 21 in Atlanta. The band's U.S. debut, "We Are Yatsura," was released by Che/Primary in mid-October. . . **Patty Griffin** supports her debut album, "Living With Ghosts," with a tour mostly through the South. The artist, who is sharing the bill with **Jimmie Dale Gilmore**, will play the Bijou Theater in Knoxville, Tenn., on

Thursday (14).

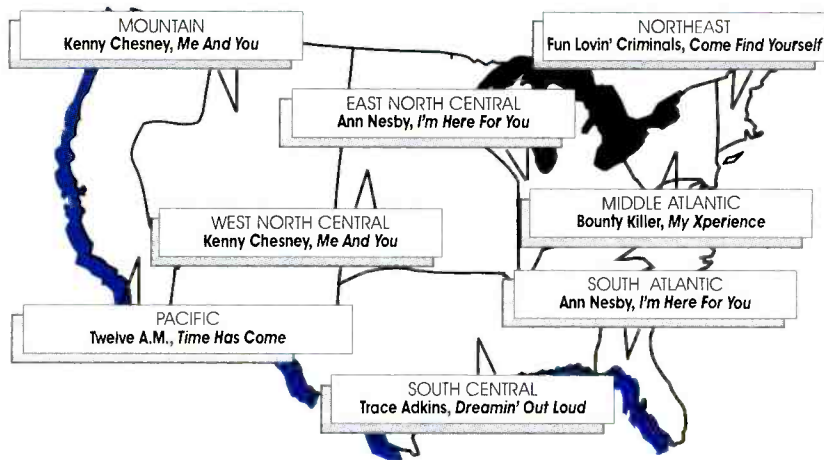
Pavement Music act **Crowbar** tours with **Overdose** and **Bile** through early December in support of its newest album, "Broken Glass" . . . **Rex**, whose sophomore set, "C," was re-



Soaring Songstress. Philo is readying the second single from "The Bird Or The Wing" by highly regarded Indiana-based folkie **Carrie Newcomer**. Triple-A and folk stations will receive "Crazy In Love," the follow-up to "These Are The Moments," at the end of the month. Early Newcomer supporters are triple-A WYEP Pittsburgh, KPFT Houston, and WFPK Louisville, Ky. The artist will tour the South with her band through November, including a stop Friday (15) at Uncle Calvin's Coffeehouse in Dallas.

leased by Southern Records in late October, tours the West in November, including a Tuesday (12) stop at Jabberjaw in Los Angeles.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Twelve A.M., <i>Time Has Come</i>	1. Trace Adkins <i>Dreamin' Out Loud</i>
2. Merrill Bainbridge <i>The Garden</i>	2. Kane & Abel <i>7 Sins</i>
3. Eels <i>Beautiful Freak</i>	3. Gary Allan <i>Used Heart For Sale</i>
4. Republica <i>Republica</i>	4. Grupo Limite <i>Partiendome El Alma</i>
5. Amanda Marshall <i>Amanda Marshall</i>	5. Cledus "T." Judd <i>I Stole This Record</i>
6. Enrique Iglesias <i>Enrique Iglesias</i>	6. Michael Salgado <i>De Buenas Raices</i>
7. Carreras/Cole/Domingo Dubee A.K.A. Sugawoff	7. Ann Nesby <i>I'm Here For You</i>
8. RuPaul <i>Foxy Lady</i>	8. Kenny Chesney <i>Me And You</i>
9. Los Mismos Juntos Para Siempre	9. Kevin Sharp <i>Measure Of A Man</i>
10. Fun Lovin' Criminals <i>Come Find Yourself</i>	10. Jennifer Y. Los Jetz <i>Dulzura</i>



No Rip Off Here. Rip-It Records executives stand proud as Orlando, Fla., Mayor Glenda E. Hood presents them with a city proclamation for Rip-It Records Day. The label was recognized for its business success and community involvement. Pictured, from left, are Rip-It president/owner Louis Bell, Hood, Rip-It VP/owner Barry DuFae, and Rip-It GM Ted Thompson.

RCA Set Looks To The 'Phuture' Compilation Features New West Coast Acts

BY J.R. REYNOLDS

LOS ANGELES—In 1990, entertainment entrepreneur/social activist Michael Concepcion orchestrated the hip-hop collective known as the West Coast Rap All-Stars, who recorded the stop-the-violence Warner Bros. set "We're All In The Same Gang." On Jan. 29, Concepcion will build toward his ultimate goal of achieving black unity with the release of RCA's "Phuture Flava Vol. 1."

"Phuture Flava Vol. 1" differs from "We're All In The Same Gang"

in its immediate objective. Whereas "We're All In The Same Gang" featured rap stars of the day, such as Tone Loc, Above The Law, Eazy-E, Ice-T, N.W.A, and Digital Underground (the title track became a top 10 Hot R&B Singles hit), the new project comprises primarily promising rap and vocal unknowns from

Artists featured on "Phuture Flava Vol. 1" include male vocalist Rome, female singers Shawn and MisBeHave, and veteran vocalist Christopher Williams, who duets with RCA's Chantay Savage. RCA black music division senior VP Kevin Evans says that the album helps open the door for the discovery of future West Coast talent.

"We're using this album as a sort of A&R tool," says Evans. "The close relationship that Mike Concepcion has with the [Los Angeles black] community offers us opportunities that didn't previously exist for mining undiscovered artists there."

Subsequent "Phuture Flava" albums will focus on talent from other regions of the country.

Evans' background as an A&R man allowed him to become an active participant in the recording process of "Phuture Flava Vol. 1." Being in a position to help put finishing touches on mixes and mastering allowed him to develop intimate creative relationships with artists.

As a result, one of the compilation's artists was signed to RCA. "Based on Rome's talent and performance in the studio when he was recording Bobby Womack's 'That's The Way I Feel About Cha' for the album, I wanted him to do a solo project for the label," Evans says.

RCA is currently in negotiations with other artists who performed on "Phuture Flava Vol. 1."

Although the project's concept takes a regional approach in terms of creativity, from a promotional

(Continued on next page)



West Coast inner cities.

Concepcion, a former gang member who is confined to a wheelchair after being shot, says, "This album gives a bunch of young people who are facing the same kind of things that led me into gang life the chance to do something positive with their lives. I was able to get out, thanks to the help I got from guys in the music business, like Teddy Riley. So I put this whole thing together to give something back."

Although many of the songs on the album depict the stark conditions of the inner city, Concepcion made sure that violence or criminal lifestyles were not glamorized and that the overall theme remained positive. "I've been through all that gangster stuff, and it's a one-way trip nobody should want to take," Concepcion says.

Nervous Black Music Execs, Take Note: Opportunities Exist For Those Who Act

STORMY MUSICScape: The black music industry is on the brink of chaos. There have been record-label layoffs; the East Coast/West Coast rap rivalry has come to a head; black independent record promoters say that their livelihood has been threatened by industry changes; black radio continues to be gobbled up by corporations; many of our greatest major-label executives have been cast adrift; and black indie retailers are being decimated as a result of the overall economy.

Many of us have been out of work in show business—myself, more than once—so most are familiar with the self-doubt, fear, and uncertainty that festers when you're no longer on the "inside." But through such adverse experiences, some have learned that when things are seemingly at their worst, you have to dig deep within yourself.

Fear and suspicion only paralyze. To combat them, one must re-evaluate the playing field, make plans, and then act with decisiveness.

So many of us in this business swagger with a cocky arrogance through the corridors of record labels and on the city's mean streets. But where is that confidence when the chips are down and it's time to stand up and be counted?

I often ponder just how many executives and other industry folk actually mailed letters of support for the International Assn. of African-American Music's efforts to pass House Resolution 151, the proposed U.S. congressional proclamation that would have recognized the economic and artistic achievements of R&B music (Billboard, Aug. 10). Too few took action, I fear, because the bill never made it to the House floor for a vote.

Many people I spoke with prior to the Oct. 4 deadline for getting HR-151 on the floor said they were "down with the cause" and were going to give the congressional powers that be a piece of their mind.

Right. It was almost funny how many of those people later offered the excuses of time getting away from them or being "too busy" to write a one-page letter in support of a government-endorsed document that would have a significant political impact on mainstream America's perception of the contributions that black music makes.

Excuses rang like stale jokes, similar to the prerecorded, ultimately empty proclamations of "keepin' it real, yo" that many artists profess today. Sadly, many think with misguided pride that having a criminal

past, rolling with gangbangers, and possessing an intimate knowledge of the crack trade makes one African-American "blacker" than another.

With regard to this absurd line of thinking, too many truly cultured ebony patriots have stepped to the plate, only to have their dreams thwarted not by the treacherous business playing field, but by fellow blacks who openly or covertly sabotage their earnest efforts to get ahead.

THERE IS AN UPSIDE to what's happening in R&B that should be recognized, and most successful entrepreneurs say that it's under conditions of extreme economic stress that the greatest opportunities exist.

The 1995 success of such retro soul acts as Solo and D'Angelo planted creative seeds that are blooming in the form of increased airplay by alternative R&B rhythm artists such as Maxwell, Ann Nesby, Eric Benét, and Rahaan Patterson—an especially promising MCA artist who could blow things open

next year with his thickly textured melodies and soulful vocal tracks.

The popularity of the Fugees' current album was a musical wake-up call to the industry—as well as the general consumer—that not all rap need be feared. The act's critical success (which was gained without the use of "gats" or excessive use of four-letter words) is carving a broader commercial path for more creatively fueled hip-hop talents, such as Me'Shell Ndegéocello, the Roots, and Crucial Conflict. It also helped opened the door for the successful Smokin Grooves hip-hop tour this summer and possibly paves the way for similar rap tours in the future.

Another positive element in today's cloudy R&B climate that should not be overlooked is the return of several "old school" acts, such as the Dramatics, Ashford & Simpson, Con Funk Shun, and the Bar-Kays—acts that couldn't buy a record deal only a few years ago.

But thanks to the '60s and '70s sampling habits of rap acts, combined with the "comeback" success of Barry White and the Isley Brothers, the careers of veteran soul and funk acts have been fueled with a renewed respect by younger consumers.

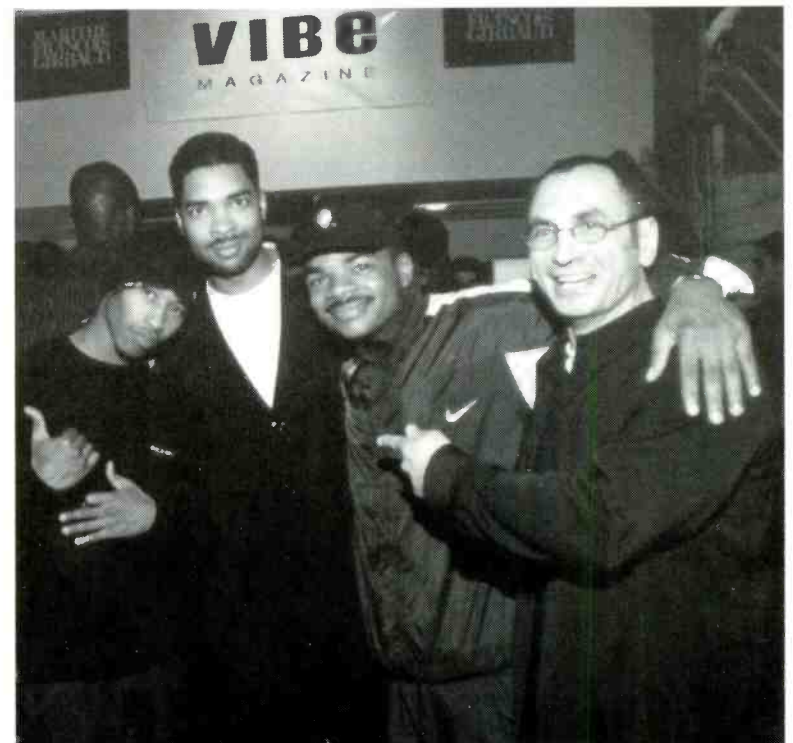
On this week's R&B charts, no less than 10 slots are occupied by "vintage" acts. And while their chart performance varies from act to act, the fact remains

(Continued on next page)

**The
Rhythm
and the
Blues**



by J. R. Reynolds



A Positive Vibe. Vibe president/CEO Keith Clinkscales stands with friends during an Oct. 3 party at the Beverly Hills, Calif., fashion boutique of Marithé and François Girbaud. The fete celebrated the release of "America Is Dying Slowly," the Red Hot Organization's latest album intended to bring attention to AIDS. Pictured, from left, are rapper/actor Fredro Starr, Clinkscales, film/video director F. Gary Gray, and the boutique's Moris Kricheli.



**DATU FAISON'S
RHYTHM
SECTION**

RIDIN' HIGH: After a four-week reign in the top slot, **Blackstreet's** "No Diggity" (Interscope) retires the throne, moving 1-2 on Hot R&B Singles. Its successor is none other than **Ginuwine's** "Pony" (550/Epic), which moves up from No. 2. The new chart-topper has been building slowly but steadily during each of its 11 weeks on the chart. On Hot R&B Airplay, the title moves 5-4, with an 8% increase in audience impressions to more than 31 million.

A sale-price campaign was the key factor in the single's jump to No. 1. The title sees a 61% increase at R&B core stores, pushing it 2-1 on Hot R&B Singles Sales. "The album had been long awaited, but 'Pony' blew up right away," says **Tony King**, manager of George's Music Room in Chicago. "We were selling singles right out of the box, and things haven't slowed down since." Ginuwine's solo debut, "Ginuwine . . . The Bachelor," is No. 32 on Top R&B Albums.

SUPER DEBUTS: As labels begin to roll out their big guns for the fourth quarter, several stellar acts enter Top R&B Albums. **Wu-Tang Clan's Ghostface Killah** enters with his eagerly anticipated solo effort "Ironman" (Razor Sharp/Epic), which nabs the Hot Shot Debut at No. 1. If that isn't impressive enough, the set enters The Billboard 200 at No. 2, with first-week sales of 156,500 units (see *Between the Bullets*, page 100). Ghostface Killah is the first artist to be released on Wu founder/producer **RZA's** Sony imprint Razor Sharp.

Fellow rap star **E-40's** "Tha Hall Of Game" (Sick Wid It/Jive) makes its pre-holiday splash on Top R&B Albums at No. 2. It marks his fourth album on the R&B chart since his January 1993 release "Federal," which came out on his Sick Wid It label through independent distribution.

Meanwhile, R&B star **Babyface** uncorks his highly anticipated fourth album, "The Day" (Epic), which enters at No. 4. The first single from that set, "This Is For The Lover In You," entered at No. 2 on Hot R&B Singles, Babyface's highest debut ever on that chart. The single is No. 6 on Hot R&B Singles and No. 10 on the Hot 100.

Rounding out these heavy hitters is **Da Brat's** sophomore release, "Anuthatantrum" (So So Def/Columbia), which makes its way onto the chart at No. 5. The album's first single, "Sittin' On Top Of The World," climbed as high No. 2 on Hot Rap Singles and peaked at No. 18 on Hot R&B Singles.

HELPING HAND: After spending three weeks on Hot R&B Singles, **Total's** "Do You Think About Us" (Bad Boy/Arista) gets an added lift, with airplay picking up for its B-side, "When Boy Meets Girl." Although the A-side is getting more airplay, the B-side's added points allow the single to retain its bullet. Stations lending a hand include **WQUE** New Orleans, **WQHT** New York, and **WDKX** Rochester, N.Y.

THAT AIRPLAY OF MINE: Although it has spent 19 weeks on Hot R&B Singles and had been moving downward, **D'Angelo's** "Me And Those Dreamin' Eyes Of Mine" (EMI) jumps 50-44 and snags Greatest Gainer/Airplay. The added radio life comes from new remixes that feature **Redman**. Of the 49 monitored stations spinning the track, **WJLB** Detroit, **WQHT** New York, and **WPEG** Charlotte, N.C., are the airplay leaders.

BUBBLING UNDER **HOT R&B SINGLES**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	—	1	I JUSWANNACHILL THE LARGE PROFESSOR (WILD PITCH/GEFFEN)
2	1	4	RISE SANDRA ST. VICTOR (WARNER BROS.)
3	—	1	WORD IZ LIFE POOR RIGHTEOUS TEACHERS (PROFILE)
4	2	2	LOCKDOWN THE RUDE BOYS (BUCHANAN/BELLMARK)
5	4	3	HOW MANY EMCEES - THE DJ EVIL DEE '96 REMIX BLACK MOON (WRECK/NERVOUS)
6	—	2	BOUNCE TO DA BEAT LUKE (LUTHER CAMPBELL/ISLAND)
7	—	1	LUCHINI AKA (THIS IS IT) CAMP LO (PROFILE)
8	—	1	LIFESTYLES FOE (BLACK MARKET/PRIORITY)
9	3	14	PIECE OF CLAY MARVIN GAYE (REPRISE/WARNER BROS.)
10	6	7	MY KINDA N*GGA HEATHER B. FEATURING M.O.P. (PENDULUM/EMI)
11	9	5	BOUNCE TA DIS BIG U & THE MADHOUSE CREW (ALEXIA/STREET PRIDE)
12	7	3	INDESTRUCTIBLE REIGN (H.O.L.A. RECORDINGS/ISLAND)
13	—	1	HOW WE STAY LESCHER (WARNER BROS.)

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

R&B

PHUTURE

(Continued from preceding page)

standpoint, the set is being worked much like a soundtrack. RCA black music division VP Michael Johnson says, "We're going to be working three tracks simultaneously to different consumer markets so that the album will explode in January when it's released."

The video for "What Really Goes On Behind Closed Doors" by Operation Big Shot was serviced to BET, the Box, and MTV, along with regional shows. "Gotta Be An O.G. (Original Guy)," performed by Shawn and written by Riley and Domino, was serviced to mainstream R&B radio and select crossover stations on Tuesday (12). On Thursday (14), "Shot Callers" featuring MisBeHave will be serviced to college stations.

"This college radio/mainstream radio/video approach is designed to provide the maximum exposure for the album," says Johnson.

At the end of November, a 12-inch of "What Really Goes On Behind Closed Doors" will be serviced to clubs, R&B mix shows, and college radio.

The label plans to circulate fliers, posters, and nine-cut sampler cassettes at high-traffic locations such as malls, barbershops, and car washes via street teams around the country. The sampler will also be serviced to independent R&B retailers and selected chain stores that cater to the R&B consumer.

The label plans to conduct a promotional tour by several of the artists close to the release date of the album. Executives say that if the album performs well enough, the acts could be packaged for a concert tour.

THE RHYTHM & THE BLUES

(Continued from preceding page)

that a market exists for these acts' product.

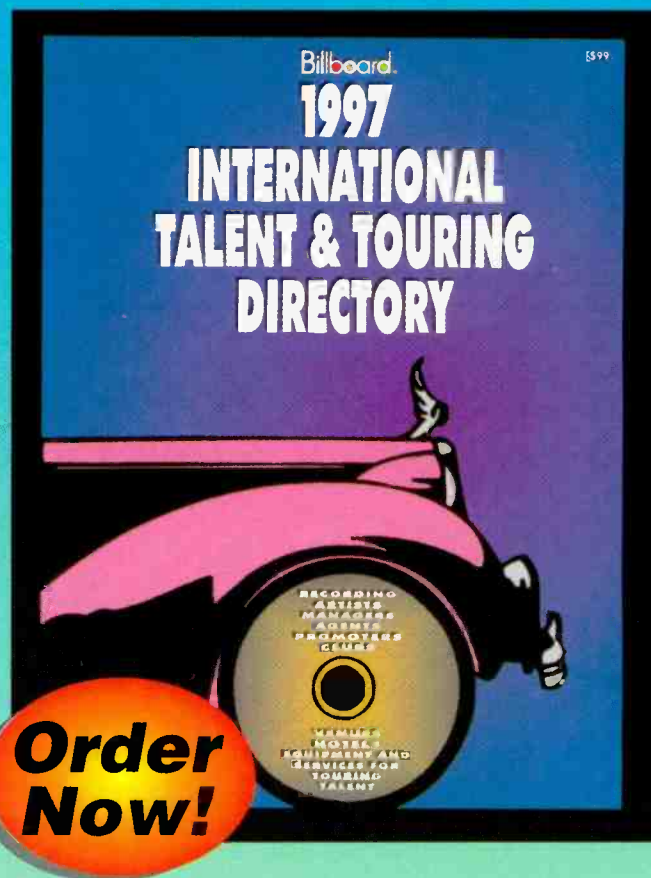
So the question becomes, Who among us is stepping forward in the face of adversity? With the international and Internet markets becoming more and more accessible, former major-label executives opening boutique labels, radio beginning to broaden its conservative programming parameters, and R&B music increasingly embracing creativity, opportunities for fiscal success abound. One must only recognize them. And then act.



A Hip Bopper. Trumpeter Tom Browne struts his musical stuff during a concert at New York's SOB's as part of the CMJ Marathon. The performance was in support of his recently released set, "Another Shade Of Browne" on Hip-Bop Records.

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Billboard TOP R&B ALBUMS

NOVEMBER 16, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★						
1	NEW		1	GHOSTFACE KILLAH RAZOR SHARP/EPIC 67729*/EPIC (10.98 EQ/16.98) 1 week at No. 1	IRONMAN	1
2	NEW		1	E-40 SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	2
3			2	WESTSIDE CONNECTION LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
4	NEW		1	BABYFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
5	NEW		1	DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5
6			19	KEITH SWEAT ▲ ² ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
7			9	BLACKSTREET INTERSCOPE 90071 (10.98/16.98)	ANOTHER LEVEL	1
8			20	TONI BRAXTON ▲ ² LAFACE 26020*/ARISTA (10.98/16.98)	SECRETS	1
9			6	SOUNDTRACK EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
★ ★ ★ GREATEST GAINER ★ ★ ★						
10	95		2	ORIGINOO GUNN CLAPPAZ DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM	10
11	5	5	8	NEW EDITION MCA 11480* (10.98/16.98)	HOME AGAIN	1
12	7	6	5	LUTHER VANDROSS LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
13	8	7	39	2PAC ▲ ⁸ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
14	14	10	4	JOHNNY GILL MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
15	10	11	5	KENNY G ARISTA 18935 (10.98/16.98)	THE MOMENT	9
16	13	12	11	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
17	11	9	9	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058*/VIRGIN (10.98/15.98)	PICTURE THIS	3
18	NEW		1	AZ YET LAFACE 26034*/ARISTA (10.98/15.98)	AZ YET	18
19	15	13	31	MAXWELL ● COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	8
20	17	16	10	112 BAD BOY 73009*/ARISTA (10.98/15.98)	112	5
21	21	21	28	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN'	4
22	9	3	4	JERU THE DAMAJA PAYDAY/LONDON 124119*/ISLAND (10.98/17.98)	WRATH OF THE MATH	3
23	22	19	6	MINT CONDITION PERSPECTIVE 549028*/A&M (10.98/14.98)	DEFINITION OF A BAND	13
24	24	20	25	THE ISLEY BROTHERS ● T-NECK 524214*/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
25	18	14	6	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	7
26	20	15	8	SOUNDTRACK ● BIG BEAT 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH	4
27	28	28	23	ANN NESBY PERSPECTIVE 549022*/A&M (10.98/14.98) HS	I'M HERE FOR YOU	27
28	12		2	M.O.P. RELATIVITY 1555* (10.98/15.98)	FIRING SQUAD	12
29	25	26	5	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
30	26	23	22	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
31	19	17	10	AALIYAH ● BLACKGROUND 92715*/AG (10.98/16.98)	ONE IN A MILLION	4
32	27	25	4	GINUWINE 550 MUSIC 67685*/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	25
33	34	31	21	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
34	23	18	6	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	4
35	16	84	3	ABOVE THE LAW TOMMY BOY 1154* (10.98/15.98)	TIME WILL REVEAL	16
36	30	24	19	NAS ▲ ² COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
37	33	62	3	BLACK MOON WRECK 20232*/NERVOUS (10.98/15.98) HS	DIGGIN' IN DAH VAULTS	33
38	42	32	68	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
39	37	27	78	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
40	32	22	3	XZIBIT LOUD 66816*/RCA (10.98/15.98)	AT THE SPEED OF LIFE	22
41	45	37	38	FUGEES ▲ ⁸ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
42	38	30	20	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
43	35	29	6	NATALIE COLE ELEKTRA 61946*/EEG (10.98/16.98)	STARDUST	11
44	36	35	4	KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98) HS	THE 7 SINS	29
45	NEW		1	TWELVE A.M. AT LAST V.I.P. 5001 (9.98/14.98)	THE TIME HAS COME	45
46	NEW		1	YO YO EASTWEST 61898*/EEG (10.98/16.98)	TOTAL CONTROL	46
47	43	33	14	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
48	41	39	12	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18

49	40	36	14	A TRIBE CALLED QUEST ● JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
50	31		2	HOUSE OF PAIN TOMMY BOY 1161* (10.98/16.98)	TRUTH CRUSHED TO EARTH SHALL RISE AGAIN	31
51	NEW		1	GEORGE CLINTON CAPITOL 33911* (10.98/15.98)	GREATEST FUNKIN' HITS	51
52	49	44	51	R. KELLY ▲ ⁸ JIVE 41579* (10.98/16.98)	R. KELLY	1
53	29		2	PMD RELATIVITY 1569* (10.98/15.98)	BUSINESS IS BUSINESS	29
54	39	38	4	SOUNDTRACK 40 ACRES & A MULE 90089*/INTERSCOPE (10.98/16.98)	GET ON THE BUS	38
55	44	34	11	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
56	NEW		1	ALFONZO HUNTER DEF SQUAD 52827*/EMI (10.98/15.98) HS	BLACKA DA BERRY	56
57	48	46	22	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
58	NEW		1	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.098/16.98)	THE DON KILLUMINATI THE 7 DAY THEORY	58
59	53	45	10	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
60	46	40	4	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	37
61	51	43	7	BOUNTY KILLER BLUNT/VP 1461*/TVT (10.98/16.98) HS	MY XPERIENCE	27
62	50	41	23	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
63	55	53	28	SWV ▲ RCA 66487* (10.98/16.98)	NEW BEGINNING	3
64	56	48	19	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
65	NEW		1	VARIOUS ARTISTS TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	65
66	63	51	24	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
67	54	42	18	CRUCIAL CONFLICT ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
68	52	49	3	ASHFORD & SIMPSON WITH MAYA ANGELOU HOPSACK & SILK 4512*/CHIBAN (11.98/16.98)	BEEN FOUND	49
69	59	59	9	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
70	70	47	13	FACE MOB INTERFACE/RAP-A-LOT 41336*/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW	6
71	NEW		1	TAKE 6 REPRISE 46235*/WARNER BROS. (10.98/15.98)	BROTHERS	71
72	64	60	50	LL COOL J ▲ ² DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	4
73	62	57	9	DRU DOWN RELATIVITY 1531* (10.98/15.98)	CAN YOU FEEL ME	14
74	68	58	7	GROVER WASHINGTON, JR. COLUMBIA 57505 (10.98 EQ/16.98)	SOULFUL STRUT	45
75	NEW		1	EARTH, WIND & FIRE RHINO 72621 (10.98/15.98)	GREATEST HITS LIVE - TOKYO, JAPAN	75
76	66	69	57	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
77	67	52	29	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
78	NEW		1	PHYLLIS HYMAN ARISTA 18938 (13.98/19.98)	THE LEGACY OF PHYLLIS HYMAN	78
79	47		2	CHUCK D RELATIVITY 532944* (10.98 EQ/16.98) HS	AUTOBIOGRAPHY OF MISTACHUCK	47
80	71	61	14	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	33
81	58	70	25	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
82	61	54	63	THUG LIFE ● DEATH ROW/INTERSCOPE 50608*/PRIORITY (9.98/15.98)	VOLUME I	6
83	74		14	DAZZ BAND LUCKY 010 (10.98/14.98)	UNDER THE STREETLIGHTS	42
84	76	78	24	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
85	NEW		1	BEBE & CECE WINANS SPARROW 37078*/EMI (10.98/15.98)	GREATEST HITS	85
86	72	63	10	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	11
87	60	50	9	SOUNDTRACK MCA SOUNDTRACKS 11498*/MCA (10.98/17.98)	BULLETPROOF	37
88	65	56	5	SKULL DUGREY NO LIMIT 50543*/PRIORITY (10.98/16.98) HS	HOODLUM FO' LIFE	29
89	78	82	100	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
90	69	67	22	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	1
91	73	73	70	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
92	75	65	21	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	5
★ ★ ★ PACESETTER ★ ★ ★						
93	96	87	66	AL GREEN THE RIGHT STUFF 30800*/CAPITOL (10.98/16.98)	GREATEST HITS	34
94	77	68	6	SOUL FOR REAL UPTOWN 53012*/UNIVERSAL (10.98/16.98)	FOR LIFE...	29
95	NEW		1	CONFUNKSHUN INTERSOUND 9220 (9.98/13.98)	LIVE FOR YA A**	95
96	RE-ENTRY		2	KILLAFORNIA ORGANIZATION KILLA CALL/THUG 3003/RAGING BULL (10.98/15.98)	KILLAFORNIA ORGANIZATION	88
97	79	55	14	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	5
98	80	79	19	ME'SHELL NDEGECELLO MAVERICK/REPRISE 46033*/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
99	89	90	38	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
100	57	72	3	POOR RIGHTEOUS TEACHERS PROFILE 1471* (10.98/15.98)	THE NEW WORLD ORDER	57

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

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Hot R&B Airplay

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

Main chart table for Hot R&B Airplay with columns for rank, title, artist, and weeks on chart.

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

HOT R&B RECURRENT AIRPLAY

Table of recurrent airplay with columns for rank, title, artist, and weeks on chart.

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

R&B SINGLES A-Z

Alphabetical list of R&B singles with columns for rank, title, and artist.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores...



Main chart table for Hot R&B Singles Sales with columns for rank, title, artist, and weeks on chart.

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

Continuation of Hot R&B Singles Sales chart with columns for rank, title, and artist.

Ninja Splits With Instinct/Shadow, Hits America

NINJA ACTION: If you have not yet broadened your musical horizon to include the genre-bending fodder of the U.K.'s deliciously experimental Ninja Tune Records, the time to do so has come. The indie is expanding its base of operation by opening offices in Montreal and New York.

Having enjoyed a solid relationship with Instinct/Shadow Records for the past year or so, the companies have amicably split, though Instinct/Shadow will retain the rights to all Ninja Tune releases they've released up to this point.

Following the lead of labels like Ultra Records (see story, page 1), the label is smartly aiming to reduce its need for out-of-label licensing with simultaneous releases in the States and the U.K. The first project to benefit from this move will be "Carwreck," an EP of gems pulled from Funki Porcini's brilliant opus "Love, Pussycats & Carwrecks." Due later this month, it features two wonderfully tripped-out drum'n'bass remixes from Wagon Christ (aka Luke Vibert) and the Squarepusher (aka Tom Jenkinson), along with a previously unreleased midtempo break-beat jam.

There are so many other goodies on the Ninja agenda. Perhaps most intriguing is Russian hip-hop renegade DJ Vadim, who has just completed "USSR Repertoire," a collection of quirky and richly textured downtempo tracks that, we believe, are the prototype for future jeep trends. Stateside punters will get a chance to sample Vadim's refreshing turntable style during his first U.S. concert tour early next year.

Pioneering alterna-club clique Coldcut will end a lengthy break from recording during the first quarter of '97 with an as-yet-untitled new album. It will be preceded Nov. 26 with "Boot The System & Atomic Moog," a 12-incher containing flashy remixes by Wagon Christ, the Herbaliser, and acid-jazz troupe Red Snapper.

Finally, stay tuned for the stateside launch of Ninja Tune's rightly revered Stealth club parties, which will start hitting selected venues around the U.S. in January. "This gonna be a Ninja kind of year... and we couldn't be happier. After all, what smart diva can live on house and hi-NRG music alone?"

ON THE UPSWING: After far too long an absence from clubland's center-stage spotlight, veteran belter Jay Williams is making up for lost time with an armful of promising new recordings.

First, he can be heard wailing all over the inspiring "I Live" on Robert Clivilles' current Columbia package, "Robi-Rob's Clubworld," which will wisely be the set's second single. Next month, he appears on the Roger Sanchez-helmed "House Of One" collection, showing his gospel roots on the booming "Spirit Lift You Up."

Williams' spiritual nature will also be in full bloom on "Testify," a barn-burner that he wrote with Brian Tappert and Mark Pomerty. Watch



by Larry Flick

for this to be one of the first mega dancefloor hits of '97 when remixes by Sanchez and Mousse T. begin circulating in late December. It's so good to have him back in action.

Clivilles is also returning to the public eye after taking a year to recharge his creative battery and put his business affairs in order. With "Robi-Rob's Clubworld," he aims to make a strong statement of his ability to hold his own minus his late partner, David Cole, who died of complications related to spinal meningitis last year. "It's important to me that people in this industry understand that I wasn't simply the 'business' mind of C+C Music Factory," he says. "David and I both brought a lot of credible music to the table."

Part of his effort to properly prove his creative chops is the formation of the C+C Music Group, an indie label that will provide a forum for his underground musings, as well as those of a posse of producers and performers that include Ricky Crespo. The first release, which has yet to be confirmed, should be out in January.

BOOGIE WONDERLAND: A few weeks ago, we were remiss in noting Hex Hector's collaborative contribution to Soul Solution's slammin' remix of "Un-break My Heart" by Toni Braxton. Yeah, we're slightly red-faced at the mistake. But we're also pleased to use it as an opportunity to prop Hector for his own consistently strong studio output lately. He injects tribal-house force into the forthcoming "When Boy Meets Girl" by Total, as well as into "El Choclo"

by Julio Iglesias. He even dabbles in hi-NRG froth on the Serial Diva twirler "Keep Hope Alive." Versatility is a good thing. Keep it up, man.

Speaking of Soul Solution, that production team is inching closer to the top of the club heap. When we went to press, the members of that team were in a New York studio, adding club flavor to "Step By Step," Whitney Houston's first single from the soundtrack to "The Preacher's Wife," as well as "Young Hearts Run Free," Kym Mazelle's contribution to the "Romeo & Juliet" soundtrack. Very nice.

Sasha and Brothers In Rhythm are logging a considerable amount of time in the studio together in recent weeks. Among the several projects in progress is "Careful," a single fronted by Scottish rock vixen Horse. Look for this yummer on the fab Stress Records in the U.K.

ALL YOU CAN EAT: Dubtribe flower children Sunshine and Moonbeam are adding to their daily mission of making clubland a little more positive by forming Imperial Dub Recordings, an indie designed to showcase experimental and wholly uplifting rhythms. The San Francisco label's first offering is "Unification" by Doctor Dub, a new act comprising Sunshine, Moonbeam, and DJ Doc Martin. The track's overall vibe is soulfully smooth and trance-leaning, with the occasional rattle of disco percussion and fluttering sax lines. There's something unusually soothing and almost spiritually healing about the groove. Yet, the track is aggressive enough to keep peak-hour floors full and moving. Odd, eh? Well, sometimes you shouldn't question but simply give in to unexplainable pleasure. Can't wait to experience what this team comes up with next.

New York's King Street Records cashes in on the recent No. 1 success of Sandy B.'s Champion hit "Make The World Go 'Round" by reissuing her previously underappreciated Urban Soul duet "Back Together." Spruced up with remixes by German upstart Boris Dlugosch, Crispin J. Glover, Hiroshi W., and Davidson Ospina, the track is ripe for the kind of attention it deserved the first time around. Adding to its energy is word that Sony U.K. has licensed "Back Together" for worldwide consumption. This current action is all well and good, but Sandy needs an opportunity to make a full-length album. Is there a label out there willing to commit beyond a single here and there?

The house-heavy Jellybean Recordings inches closer to the pop arena with "Set Me Free" by Deep Six. Producer/songwriter Brinsley Evans utilizes the pop skills he displayed on his former A&M act Uncanny Alliance, dressing singer Onita Boone in perky disco beats and an instantly memorable melody. Newcomer DJ Strobe adds his two pennies to the pot with potent remixes that range from kinky trance to Euro-NRG. A highly charged collaboration that leaves ya

wanting to hear more.

By the by, we hear that Jellybean has just inked a deal with Karel, one of our fave hi-NRG divas. The flamboyant, falsetto-voiced artist should be entering the studio to cut his first single with the label within seconds.

Liquid Groove Records doesn't put out a lot of records. But when it does, you can usually count on top-quality music with a nifty twist or two. "Love Conquers All" by Third Person (aka Scott Wozniak) is a slick blend of organ-grinding house and gospel-pop. Charming, to be sure, and refreshing in that the temptation to use a storming choir is bypassed in favor of restrained backing vocals that underline the lead without overpowering it. A dream for DJs hungry for a strong, song-driven jam to spin. And those who refuse to let go of their dub mentality are offered an instrumental by Wozniak with assistance from the cool Mike Delgado.

DeConstruction U.K. act Lionrock is back on the front lines with "Project Now," a limited-edition four-track EP that whets the appetite for an album that is promised for early next year. Currently doing gigs around London with the Chemical Brothers, the act joins the growing legion of underground heads drawing a line connecting breakbeats, trance, and rock—further fueling our longtime belief that dance music is the only



GLAMA Boys. Gay/Lesbian American Music Awards (GLAMA) board member and media adviser Craig Karpel, left, and Miami music entrepreneur Jeffrey Newman are seen celebrating the success of the first GLAMA presentation at New York's Webster Hall last month. Organized by Michael Mitchell and Tom McCormack, the event honored the leading acts of the queer music scene, spanning the pop, dance, and rock genres. Among the artists recognized were the late Michael Callen and Guardian-EMI's Catie Curtis.

true source of "alternative" music. That is, until the pop masses discover bands like Lionrock and turn them into the stars they should be.

Marden Hill On Road To Success

BY SHAWNEE SMITH

NEW YORK—For drivers battling bumper-to-bumper traffic on the Cross Bronx Expressway in New York, finding the Harlem River Drive can be a godsend. Sloping roads, a view of Yankee Stadium, and sparse traffic can calm the most tense driver. "Harlem River Drive," a new single by U.K. band Marden Hill, aurally captures the mood with a blend of acid jazz and funk—plus an ample dose of fire-engine sirens and car horns.

"We've never been to the States," says band member Pete Moss, "but our music sort of helps you shift reality. We take creative risks and leave a little bit to spontaneity."

"Harlem River Drive" enjoyed popularity in Europe when it was released on Marden Hill's 1995 collection "Up In Smoke." The group is aiming to breathe new life into the single, which is featured on "Hijacked," the stateside version of "Up In Smoke" that will be released Dec. 21 on the Santa Monica, Calif.-based Stepping Stone Recordings.

"The truth is that the version of this album that was out in the U.K. wasn't handled well," says MacEwen Patterson, director of promotion and publicity at Stepping Stone. "It didn't get the

push it deserved, so we decided to bring it [to the States] and do it right."

With Stepping Stone at the helm, Marden Hill put together new mixes of the "Up In Smoke" titles, added five new songs, and changed the track order. "Since samples don't have to be cleared in the U.K.," says Patterson, "we had them write some stuff over and wound up getting more material."

A prerelease CD of "Hijacked" was shipped to club DJs and radio pro-



MARDEN HILL

grammers across the stylistic board in mid-September. "We haven't really picked a genre," says Patterson. "We just feel that it's really good music that people need to hear, so we're

putting [the CD] out with stickers denoting the songs we think each station would be interested in."

The members of Marden Hill don't feel pressed to pigeonhole their music either. "It's a big market in America," says Moss. "People are interested in a lot of different stuff. Financially, it could be great, but it's also nice for people to hear your music and have it give them pleasure. Music is supposed to be a sort of cultural exchange."

The group is scheduled to visit the States for the first time as part of a promo tour to select cities early next year. A more extensive tour will be arranged pending the album's success.

Billboard. **Dance**
HOT Breakouts
NOVEMBER 16, 1996
CLUB PLAY

1. **BECAUSE YOU LOVED ME** SUZANN RYE ARIOLA
2. **DE LA CASA** E.K.O. MOONSHINE MUSIC
3. **NEVER MISS THE WATER** CHAKA KHAN REPRISE
4. **YOU CAN DO IT (BABY)** NUYORICAN SOUL FEAT. GEORGE BENSON GIANT STEP
5. **TIME IS UP** CB MILTON BYTE IMPORT

MAXI-SINGLES SALES

1. **INDESTRUCTIBLE** REIGN H.O.L.A. RECORDINGS
2. **IN THE SPRINGTIME OF HIS VOODOO** TORI AMOS ATLANTIC
3. **WORD IZ LIFE** POOR RIGHTEOUS TEACHERS PROFILE
4. **DO YOU THINK ABOUT US** TOTAL BAD BOY
5. **JACKAL SO GOOD** JACKAL THE BEAR UNION

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	4	7	7	LAND OF THE LIVING CHAMPION 324/RCA	KRISTINE W
2	2	4	7	FIRE UP! TWISTED 55221/MCA	FUNKY GREEN DOGS
3	6	11	6	THE CHILD (INSIDE) ARISTA 13252	◆ QKUMBA ZOO
4	7	8	9	SNAPSHOT RHINO 76032/ATLANTIC	◆ RUPAUL
5	3	3	8	SHAKE THAT BODY COLUMBIA 78388	ROBI ROB'S CLUBWORLD FEATURING YA KID K
6	5	5	9	THAT SOUND SFP 9608	E-N FEATURING CEEVOX
7	1	2	9	NO FRILLS LOVE GEFEN 22219	JENNIFER HOLLIDAY
8	9	13	7	IN THE SPRINGTIME OF HIS VOODOO ATLANTIC 85475	TORI AMOS
9	11	15	6	CAN'T HELP IT COLISEUM IMPORT/PWL	HAPPY CLAPPERS
10	8	1	11	WHO IS HE AND WHAT IS HE TO YOU MAVERICK PROMO/REPRISE	◆ ME'SHELL NDEGECELLO
11	17	17	6	CAN I GET A WITNESS PERSPECTIVE PROMO/A&M	ANN NESBY
12	19	22	5	CUBA STRICTLY RHYTHM 12472	EL MARIACHI
13	12	6	12	STOMP QWEST 43766/WARNER BROS.	QUINCY JONES FEAT. THE CAST OF STOMP/THE YES/NO PRODUCTIONS
14	23	38	3	ONE AND ONE DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER
15	14	14	8	YOU ARE THE ONE SORTED 20222/NERVOUS	WINX
16	18	29	5	LOVE COMMANDMENTS WAAKO 1244	GISELE JACKSON
17	10	9	11	BRAND NEW DAY PERFECTO/KINETIC 43750/REPRISE	MINDS OF MEN
18	16	16	7	GIVE ME A LITTLE MORE TIME GO! DISCS/LONDON 850745/ISLAND	◆ GABRIELLE
19	20	23	5	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78377/EPIC	◆ CELINE DION
20	22	26	5	LOVE ME THE RIGHT WAY '96 LOGIC 59053	◆ RAPINATION & KYM MAZELLE
21	25	30	4	HOLDING ON TO YOUR LOVE KING STREET 1048	STEPHANIE COOKE
22	15	10	27	WHERE LOVE LIVES '96 LOGIC 59051	◆ ALISON LIMERICK
23	26	37	14	EVERYBODY'S FREE (TO FEEL GOOD) PULSE-8 IMPORT	◆ ROZALLA
★★★ Power Pick ★★★					
24	42	—	2	SUGAR IS SWEETER FFRR/LONDON 120102/ISLAND	C.J. BOLLAND
25	34	43	3	NO ONE CAN LOVE YOU MORE THAN ME ARIOLA PROMO	HANNAH JONES
26	29	40	3	HOLIDAY EIGHT BALL 89	GLENN TOBY
27	30	41	4	SHOUT COLUMBIA 78421	STAXX OF JOY
28	28	35	5	WATCHA GONNA DO? STRICTLY RHYTHM 12464	DEJA
29	27	28	7	THAT LOOK SLIP'N'SLIDE IMPORT/DECONSTRUCTION	DE' LACY
30	36	42	4	LIKE I DO ROWDY 35079/ARISTA	◆ FOR REAL
31	24	18	13	KEEP ON JUMPIN' FFRREEDOM 001/ULTRA	◆ LISA MARIE EXPERIENCE
32	48	—	2	BLUE SKIES PERFECTO/KINETIC PROMO/REPRISE	BT FEATURING TORI AMOS
33	39	45	3	MUSIC SAVED MY LIFE MAXI 2044	CEVIN FISHER
34	45	—	2	THE REAL THING WARNER ALLIANCE 43789/WARNER BROS.	THE WORLD WIDE MESSAGE TRIBE
35	49	—	2	OHNO TWISTED 55242/MCA	DANNY TENAGLIA
★★★ Hot Shot Debut ★★★					
36	NEW ▶	1	1	UN-BREAK MY HEART LAFACE PROMO/ARISTA	◆ TONI BRAXTON
37	35	27	7	BOLERO CHA CHA 001	CEASAR & MANOLO
38	33	31	6	E-O-E OLD MORTALES 41193/BMG LATIN	KING AFRICA
39	46	—	2	BORN SLIPPY WAX TRAX! 8745/TVT	◆ UNDERWORLD
40	41	46	3	GET ANOTHER PLAN STREETWAVE 50005	ABSTRACT TRUTH
41	NEW ▶	1	1	REPORT TO THE FLOOR JELLYBEAN 2516	INNER SOUL FEATURING SONYA ROGERS
42	13	12	12	TWO TO TANGO KRASNOW 55241/MCA	◆ VANESSA DAOU
43	31	25	9	KEEP ON DANCIN' JELLYBEAN 2514	SHADES OF RHAPSODY
44	21	20	11	JUST BE GOOD TO ME ARISTA 13235	DEBORAH COX
45	NEW ▶	1	1	LA HABANERA URBAN IMPORT	HANDS ON YELLO
46	NEW ▶	1	1	ANGEL EASTWEST 64223/EEG	◆ SIMPLY RED
47	38	33	8	KLUBBHOPPING ZYX 66058	◆ KLUBBHEADS
48	37	24	9	DESCARGA RAMBUNCTIOUS 0002/RAM	LATIN EXPRESS
49	43	44	4	SET IT OFF EASTWEST 65991/EEG	◆ ORGANIZED NOIZE (FEAT. ANDREA MARTIN AND QUEEN LATIFAH)
50	32	19	14	ONLY YOU KING STREET 1044	KIMARA LOVELACE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
★★★ No. 1 ★★★					
1	1	47	3	STREET DREAMS (M) (T) (X) COLUMBIA 78408	◆ NAS
2	2	1	6	NO DIGGITY (M) (T) (X) INTERSCOPE 95003	◆ BLACKSTREET (FEATURING DR. DRE)
3	6	2	23	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
★★★ Hot Shot Debut ★★★					
4	NEW ▶	1	1	FRONT LINES (HELL ON EARTH) (T) LOUD 64689/RCA	◆ MOBB DEEP
5	NEW ▶	1	1	THE LUMP LUMP (T) LOUD 64689/RCA	◆ SADAT X
6	4	3	20	WHERE DO YOU GO (M) (T) (X) ARISTA 13226	◆ NO MERCY
7	3	31	18	THE THINGS THAT YOU DO (T) (X) MERCURY 578713	◆ GINA THOMPSON
8	5	23	10	CAN'T KNOCK THE HUSTLE (M) (T) (X) FREEZE/ROC-A-FELLA 53251/PRIORITY	◆ JAY-Z
9	7	—	2	I'M STILL IN LOVE WITH YOU (M) (T) (X) MCA 55278	◆ NEW EDITION
★★★ Greatest Gainer ★★★					
10	35	25	5	LIKE I DO (T) (X) ROWDY 35079/ARISTA	◆ FOR REAL
11	9	4	24	ONLY YOU (M) (T) (X) BAD BOY 79071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
12	10	10	7	MUSIC MAKES ME HIGH (M) (T) (X) UNIVERSAL 56020	◆ LOST BOYZ
13	13	11	10	FIRE UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
14	16	5	5	THE RHYME (T) JIVE 42405	◆ KEITH MURRAY
15	12	8	7	ME AND THOSE DREAMIN' EYES OF MINE (M) (T) EM: 58592	◆ D'ANGELO
16	8	6	6	NO TIME (T) UNDEAS/BIG BEAT 95631/AG	◆ LIL' KIM FEATURING PUFF DADDY
17	14	—	2	ONE AND ONE (T) (X) DECONSTRUCTION 13268/ARISTA	◆ ROBERT MILES FEAT. MARIA NAYLER
18	18	30	5	PONY (T) 550 MUSIC 78354/EPIC	◆ GINUWINE
19	15	15	10	LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA	◆ AZ YET
20	NEW ▶	1	1	I JUSWANNACHILL (T) WILD PITCH 22220/GEFFEN	◆ THE LARGE PROFESSOR
21	27	17	7	NOBODY (T) (X) ELEKTRA 65982/EEG	◆ KEITH SWEAT FEATURING ATHENA CAGE
22	11	44	16	STAND UP (T) (X) DVB 120085/A&M	LOVE TRIBE
23	31	32	17	DO YOU MISS ME (T) (X) CLASSIFIED/TIMBER! 186/TOMMY BOY	JOCELYN ENRIQUEZ
24	17	12	4	THE CHILD (INSIDE) (T) (X) ARISTA 13252	◆ QKUMBA ZOO
25	36	20	5	BOHEMIAN RHAPSODY (T) (X) BIG BEAT 95640/AG	◆ THE BRAIDS
26	25	9	6	SITTIN' ON TOP OF THE WORLD (T) SO SO DEF 78427/COLUMBIA	◆ DA BRAT
27	26	26	10	KEEP PUSHIN' (T) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOOM!
28	21	7	8	YA PLAYIN' YASELF (T) PAYDAY/LONDON 120100/ISLAND	◆ JERU THE DAMAJA
29	24	13	5	IT'S ALL COMING BACK TO ME NOW (T) (X) 550 MUSIC 78377/EPIC	◆ CELINE DION
30	22	19	14	ASCENSION (DON'T EVER WONDER) (T) (X) COLUMBIA 78365	◆ MAXWELL
31	RE-ENTRY	9	9	I DON'T NEED YOUR LOVE (T) (X) UPSTAIRS 0120	ANGELINA
32	28	18	6	ITZSOWEEZEE (HOT) (T) (X) TOMMY BOY 752	◆ DE LA SOUL
33	19	22	6	OHNO (T) (X) TWISTED 55242/MCA	DANNY TENAGLIA
34	RE-ENTRY	6	6	NO FEAR (T) DUCK DOWN 53243/PRIORITY	◆ ORIGINOO GUNN CLAPPAZ
35	37	38	23	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 24161/ARISTA	◆ TONI BRAXTON
36	30	36	7	SNAPSHOT (T) (X) RHINO 76032	◆ RUPAUL
37	29	14	12	IF YOUR GIRL ONLY KNEW (T) (X) BLACKGROUND 95644/AG	◆ AALIYAH
38	39	16	8	BOW DOWN (T) LENCH MOB 53227/PRIORITY	◆ WESTSIDE CONNECTION
39	41	34	9	SHAKE THAT BODY (T) (X) COLUMBIA 78388	ROBI ROB'S CLUBWORLD FEATURING YA KID K
40	NEW ▶	1	1	JUST THE WAY (PLAYAS PLAY) (M) (T) DEF SQUAD 58593/EMI	◆ ALFONZO HUNTER
41	NEW ▶	1	1	HOW MANY EMCEES - THE DJ EVIL DEE '96 REMIX (T) WRECK 20240/NERVOUS	BLACK MOON
42	20	—	2	DANCE/HORNY (T) TWISTED 55246/MCA	SIZE QUEEN
43	34	24	20	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
44	RE-ENTRY	2	2	I FELL IN LOVE (T) (X) ROBBINS 72007	ROCKELL
45	RE-ENTRY	2	2	GET READY, HERE IT COMES (IT'S THE CHOO-CHOO) (M) (T) (X) LAFACE 24158/ARISTA	◆ SOUTHSYDE B.O.I.Z.
46	49	39	14	WU-WEAR: THE GARMENT RENAISSANCE (T) BIG BEAT 95658/AG	◆ RZA FEAT. METHOD MAN & CAPPADONNA
47	32	27	19	KEEP ON JUMPIN' (T) (X) LOGIC 59054	◆ MARTHA WASH & JOCELYN BROWN
48	NEW ▶	1	1	CUNTY (THE FEELING) (T) STRICTLY RHYTHM 12486	RAGEOUS PROJECTING KEVIN AVIANCE
49	23	40	29	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95651/AG	◆ QUAD CITY DJ'S
50	NEW ▶	1	1	STAY WITH ME (M) (T) (X) MOTOWN 860591	◆ JASON WEAVER

○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.



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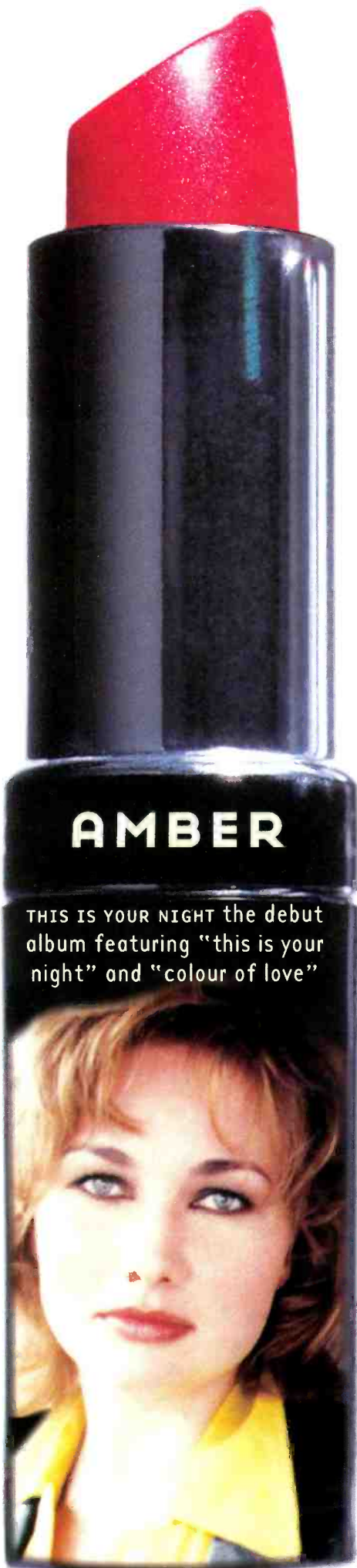


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WORLDWIDE DANCE

THE BILLBOARD SPOTLIGHT

the two names on everyone's lips.



love ya!
tommy boy

A close-up of a red lipstick smudge on a white background.

GROOVELINE '96

Dancing Around The Globe

BY LARRY FLICK

There rarely has been a better time to be a working member of clubland. On a worldwide level, dance music is arguably at its most prosperous and creatively alive in years. And the brilliant part of it is how tightly integrated all of the genre's various regions are. Sure, there are stylistic nuances that are unique to each corner, but everyone finally seems to be on the same page in terms of business-focusing and creative forward motion.

We have long pounded the pulpit for the unity of clubland. But it finally appears to be upon us. And it is that spirit that propels "Grooveline," a special expansion of Billboard's weekly dance-music coverage, spotlighting dance scenes around the world.

While romping through the fast 'n' furious peeks into selected sectors of dance music's vast global landscape, you'll see that the threads of commonality are deliciously apparent. And while we urge the celebration of such union, it is important to be equally encouraging and supportive of the contrasting ideals and sounds that keep the international dance-music community from becoming just another cog in the mainstream musical machine. With the rising commercial success of dance music comes placement atop the tightrope dividing rich community and toeing the "company line." It's a tough line to walk, but we can do it...together. ■



Over the past five years, **LAURENT GARNIER** has earned status as one of the true pioneers of the underground European club scene. Remaining one of its artist renegades, he refuses to compromise his creative vision in favor of commercial trends. Garnier is a native of France, and his prowess behind the turntables is legendary. His growth as a producer and composer hold promise for an exciting and long future.

New York is enjoying a rebirth of sorts. The old Sound Factory space has been refurbished as the highly popular Twilo, while Sound Factory icon Junior Vasquez now presides over his own new venue, Arena. Both give hope to jaded locals who have become bloated with the same ol' deep-house fodder in recent years.

Unlike most other cities, New York is the playground of clubland celebrities. Here is where they all want to spin. The autumn will bring yet another star vehicle in the form of Plush, where Roger Sanchez will flex his mixing fingers on a weekly basis. The venue also will host a string of U.K. legends over the coming months.

Cruising around town, you'll find that the Sound Factory Bar continues to flourish on Fridays under the turntable magic of Frankie Knuckles, while the Roxy still embraces the Mardi Gras decadence of the late great Saint, with its jam-packed room of shirtless muscle bods and bright-colored ambience.

Mainstreamers and kiddies are still welcome at the Palladium, while Expo kicks the hits of the day with fashionable flair. For a taste of Latin underground drama, there's no need to look further than Factoria, where banji-boys and edgy music are supreme. ■



Former Ten City frontman

BYRON STINGILY is forging a solid solo recording career

with New York's Nervous

Records. He is near comple-

tion of an album that will

pair him with a slew of high-

profile producers and song-

writers, including David

Morales, Maurice Joshua

and Mike Dunn.

WORLDWIDE DANCE

chicago

As the official birthplace of house music—clubland's dominant sound—Chicago has tremendous pressure to stay on the cutting edge. But the city's leading figures are well up to the task, keeping its music and venues rich with soulful grooves.

In hitting the streets for a night of partying, every heart's desire is satisfied by a specialized venue—though the unifying thread is a penchant for melodramatic vocals. As in past years, Vortex and CroBar are the most visited and juiciest clubs in town.

Vortex plays to a largely gay male crowd and is resplendent in glamorous decor and a state-of-the-art sound, light and video system. There are also two dance floors, one of which caters to more puffy hi-NRG

tastes, while the bigger space offers hardcore house.

CroBar is on the polar opposite of the vibe spectrum, with its dark and forebodingly gothic ambience. Head DJ Teri Bristol and rising producer/jock Mark Picchiotti dig deep into their own batch of studio recordings, while incorporating the left-leaning trance and house efforts of others.

Elsewhere around town, Shelter is still the all-encompassing venue, where you can bask in the glow of mainstream hits and maybe even check out a swimsuit fashion show on any given Saturday night. DJ John Curly spins pop-rooted fare with confidence. For more funky, acid-jazz flavors, there's the stately Green Dolphin Street and Smart Bar, where live bands play on a nightly basis. And the crowds at both places are among the friendliest you will encounter. ■



As the birthplace of house music, Chicago continues to be among the most fertile club towns in the world, with producers, DJs and artists who frequently infuse elements of soul into its grooves. Among the most active and vital figures in the scene are, from left, rising producer **JOEY "THE DON" DONATELLO**, 200 Proof Productions diva **CONNIE VARVITSIOTIS** and legendary producer/DJ/songwriter **MAURICE JOSHUA**.

orlando

Living in the shadow of the more high-profile Miami and South Beach scenes, Orlando has been bubbling with its own unique twist on house music. The true beauty of Orlando's clubs lies in its broad diversity, where Euro-NRG acts like La Bouche and housers like Reel 2 Real can more than coexist. In fact, they actually complement each other.

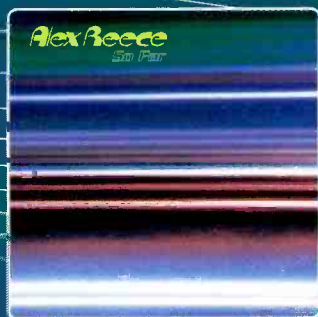
Penocles is one of the city's major draws, with parties like Who's That Girl regularly luring upwards of 4,000 kids to work the runway. Also quite popular are the club's Deep Zone and Hellion parties, which showcase the talents of major-label stars like Kristine W. and Barbara Tucker on a monthly basis.

While Penocles plays to a largely gay crowd, Club IT is a haven for nearly everyone else. It is striking for its brilliantly dramatic, if somewhat ostentatious decor, and its crowd of beautiful bodies. The sound system is the best in town, and it simmers with the mainstream fare of Joi Cardwell, Junior Vasquez, David Morales and countless other familiar names. ■



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Coming in Feb. '97 - SPRING HEEL JACK "58 MILLION SHADES"



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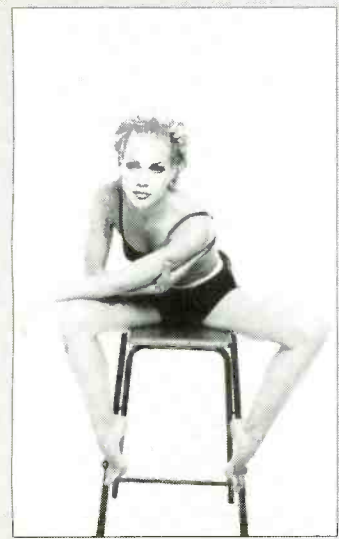
WORLDWIDE DANCE

woko

It's so easy to address the U.K. club scene exclusively on the strength of the action in London. But that would be totally unfair. Some of tomorrow's more influential trends are more likely to be brewing in outland clubs than deep in the heart of the city.

If you want to play hard, there's no better room than the Escape Club in Brighton, which soaks punters in the raw power of techno and hard-trance music. Come here to experience the drama of superstar Carl Cox and renegade Pete Haywood.

The Hacienda is still standing in Manchester, though Paradise Factory remains the city's primary watering hole for gay audiences and those who want to lean a little from the musical center. Boogie oogie oogie to the hi-NRG hits of the moment, as woven by the turntable dynamos Dave K., Shane and Molly Cumfurter.



The hi-NRG community got a bright new star in the form of **JOHNNA**, whose PWL-International debut, "Pride," has spawned several club hits. The title track is a crowd-rousing staple at gay and lesbian pride rallies all over the world.



English rhythm architect **TIM SIMENON** saw his act **Bomb The Bass** finally find a U.S. home with the Island-distributed **Quango Records** for the brilliant "Clear." The collection deftly blurs the lines dividing the worlds of alternative and hardcore club music by utilizing the vocal skills of artists that include Justin Warfield and Sinead O'Connor.

Though it's hard to believe that the serenity of Bath could ever be shattered by the sonic boom of a dance beat, it's actually the home of several juicy

venues. The best of the bunch is Texture, a deep underground warehouse where distorted house dubs rule. Down the road is Aural Heart, which is rife

with jungle breakbeats and ambient-dub excursions. DJs Joker and Master Vibe keep the atmosphere dark and trippy at all times. ■

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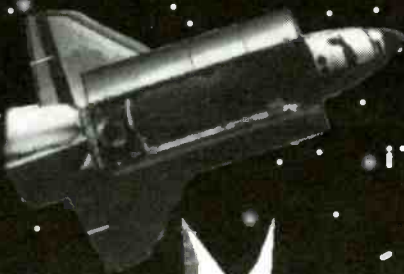
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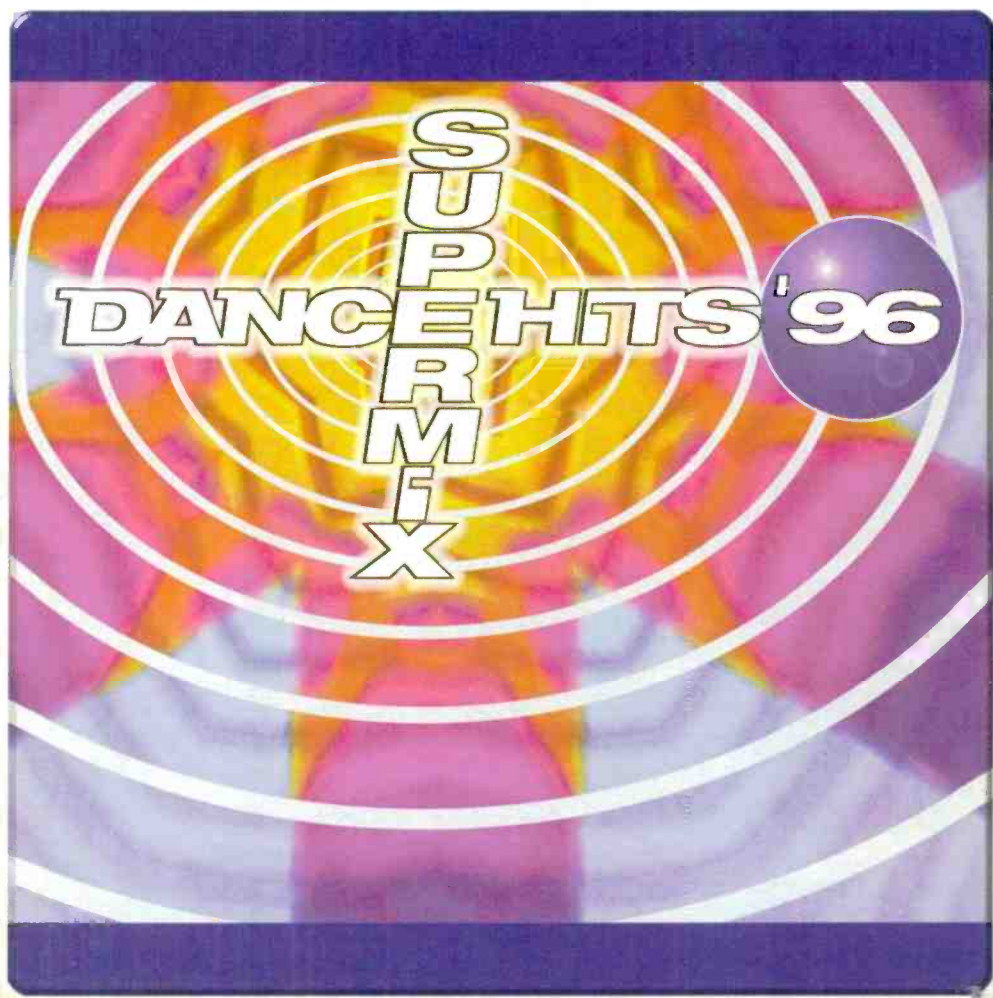
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The acid-jazz revolution rages on with more fervor than ever, thanks to the growing mainstream prominence of Giant Step/GRP troupe GROOVE COLLECTIVE. Riding the acclaim accompanying its second album, "We The People"—a veritable smorgasbord of classic funk, Latin, pop, jazz and R&B flavors—the band has divided its time between club gigs and the jazz festival circuit this past summer.

italy

Right now, the Italian circuit is flooded with folks gunning for the throne of Robert Miles, whose single "Children" is the surprise pop smash of the year. Everywhere you turn, there are DJs churning out rave-ish disco records with classical piano and guitar bits for an army of salivating A&R label executives. Although the derivative nature of some music is tiresome, the energy of the locals has never been more exciting.

One of the best new venues in Milan is Heaven, where the walls literally shake from the state-of-the-art sound system—as well as from the DJ finesse of top gun Roberto Ignaro. In addition to Ignaro, the venue also hosts the clubland stars of the moment, like Danny Tenaglia, Mark Lewis and Terry Hunter.

In Rimini, history continues to dominate the scene with enduring clubs like Echoes and Cocorico. Echoes holds roughly 2,000 revelers and is rightly revered as the premiere room for house music in Italy in 1996. With that in mind, the venue remains among the most innovative, forward-reaching clubs in all of Italy, which is why you can actually hear a celeb like Robert Miles working behind the turntables.

Cocorico comes from a completely different angle of the room, with its bright techno/trance personality. Saturdays are particularly flavorful, when DJ Carlucci sweetens the atmosphere with the Eurodisco sounds of La Bouche and other hi-NRG winners. ■



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Liquid Groove/AM:PM artist **BILLIE** is proving that the second time around can truly be the charmer. Her 1984 underground sleeper, "Nobody's Business," was revived earlier this year in a new production by Oliver Stumm and Stephen Mandrax, and it has met with hugely favorable response by DJs and consumers in both the U.S. and the U.K. The singer is currently in the studio working on new material.

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JOCELYN BROWN reminded clubland why she is revered as one of the best belters in the business when she teamed with fellow dance-music icons Martha Wash and Todd Terry for "Keep On Jumpin'." Released on Logic Records, the track scored widespread club and radio play and is the precursor to a Terry album that should be ready by early 1997.

ibiza

No single club scene has exploded with the intensity of Ibiza. Everyone wants to be there. And while the rest of Europe shuts down in August, Ibiza is heating up. "And why not, it's like visiting nirvana," beams London-based DJ Vanessa Carter, who frequently spins at Catch-All in Ibiza. "You get the good music with fantastic weather and scenery to die for. I never want to leave."

With that knowledge, dive headfirst into the city and start at Catch-All, where happy handbag-disco fare is all the rage. Beauty and trendy duds seem to be the prerequisites for anyone hanging there, or maybe it's simply the effect of the glowing lighting system and shiny, lamé-covered walls. You can pop by on any given Saturday and hear stars of the London or New York club scenes, like David Morales or Dave Seaman, spinning away.

Moving on, Groovebox is also quite lovely, with its open-air vibe and outdoor twirling deck—just don't fall into the pool! The sound here is broad, ranging from old-school R&B on Tuesdays to the hard-house and techno sound that fuels the weekend. The hottest DJs in residence at the moment are DJ Juicy and Mixmaster Tomas, both of whom keep the synths bright and the beats racing. It's a nice contrast to the spare and somewhat dark atmosphere of the room.

Finally, Beltway is the stomping ground for more experimental minds. It's small, though, so get there early. And it's not nearly as visually appealing as most other venues around town. This is a fine pit stop for a taste of deep-house on Friday and Saturday, though the rest of the weekend is divided between '70s disco, house and retro-soul. ■

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WORLDWIDE DANCE

london

Aaah... Life in the land of London clubs. Talk about being overfed. The choices are seemingly endless, regardless of what the jaded locals will tell you. In fact, recent years have seen London surpass the exalted New York City as the epicenter for adventurous and experimental punting.

After five years, the hallowed and mammoth Ministry Of Sound is still one of the primary places to hang in London. It has risen above its salad days as a duplication of the Paradise Garage and has actually become the blueprint for scores of other clubs. DJ heroes like C.J. Macintosh and Tony DeVit continue to rule the roost, though the weekly schedule has loosened up to showcase the more experimental house and trance music musings of Lisa Pin-Up, Darren Darling and Miss Barbie. Ministry also continues to be the launching pad for countless trends and important records on almost a nightly basis.

The Gardening Club is also a strong contender for the dance dollar after five-plus years. The venue's hottest regular party is Club For Life, which specializes in uplifting vibes for the handbag-swinging tastemakers of the music biz. Jeremy Healy, who's back in the studio making music, retains his spot as top jock there, occasionally stepping aside to give Jon of the Pleased Wimmin and Phil Milson a chance to flex their mixing fingers. The success of Club For Life proves that Gardening Club's strongest trait is how well it adapts to the crowd and DJ at hand. It's also never a slave to momentary trends.

The upstart venue in London at the moment is the inti-

mate and unpretentious Bar Rumba, which brilliantly swerves from funk to garage grooves—sometimes in the space of one night. If you want to kneel at the altar of acid-jazz guru Giles Peterson, this is the place to be. He spins there every Monday. ■



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chanteuse **VANESSA DAOU** is easily among the more refreshing and original artists working in clubland. She recently topped Billboard's Club Play Chart with "Two To Tango," a single previewing an album rife with ambient-pop and funk rhythms, as well as literate prose and ethereal vocals. Daou will spend much of 1997 touring in support of the project.

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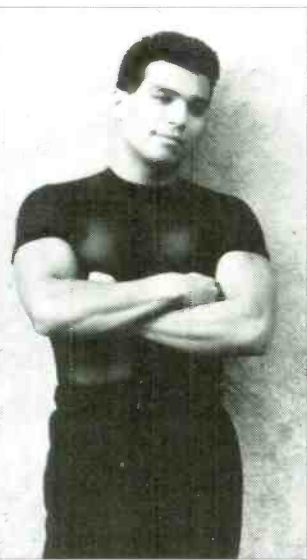
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WORLDWIDE DANCE



TONY MORAN is one of the few producers in dance music to successfully transform his sound and image. Previously noted as a freestyle guru with the Latin Rascals, he has become among the more highly noted house and pop/R&B tune-smiths working today. He's also one of the busier men in dance music. His recent résumé includes records by Celine Dion, Robin S. and Tina Arena.

hamburg

In the ever-dueling energy between the Hamburg and Berlin club scenes, Hamburg has proven to be relentless in its hard-edged attack of grooves. Caustic techno still dominates the scene, while other edgy fare like jungle and break-beats percolate along the deep underground.

Exemplary of Hamburg's commitment to hardcore techno, Danko is covered in Day-Glo decor and laser lights that seem to pierce through the body as key jocks Wilbur and the Rhythm Doktor whip up the slicing fare of artists like Laurent Garnier. Sunday is kind of fun, with its wicked blend of jungle à la Goldie from the agile fingers of DJ Marglick.

Also quite potent is Industry, a downtown renovated storefront sandwiched between two art galleries. Wolfgang Heinze kicks a sound collage—combining elements of acid-house, nu-NRG and trance—that successfully skirts the line between edgy aggression and anthemic revelry. Saturdays at both spots are the real deal, operating from



Few artists in recent years have generated the kind of universal praise that **KRISTINE W.** has enjoyed—thanks in large part to a flamboyant stage presence that is contrasted by songs that are rife with thought-provoking lyrics and infectious pop melodies. Her Champion/RCA debut, "Land Of The Living," has spawned three worldwide club hits, including the pop crossover gem "One More Try."

midnight into mid-afternoon the next day. Don't even think of arriving until 2 a.m. at the earliest. You might want to

bring a change of shirt (or simply go down to your knickers); neither place is well air-conditioned. ■

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ORDS • HANNAH JONES • QUALITY RECORDS • TRANSFORMER II • ARS RECORDS • ART
F NOISE • ZAX RECORDS • DIANA KING • DOME RECORDS • THE WEATHERBIRDS • VIRGI
RECORDS • JAMES BROWN • GIANT RECORDS • EDDY GRANT • ETERNAL RECORDS • MI
E OLDFIELD • HEAVENLY RECORDS • SECRET LIFE • RYKODISC • QUEEN LUTIAH • TRI
TAR MUSIC • POI DOG PONDERING • BMG RECORDS • JANET JACKSON • BLUE NOTE RE
ORDS • JOE JACKSON • EXPRESSIVE RECORDS • ELEKTRIC MUSIC • MESA/BLUEMOON R
CORDS • INDIA • BEGGARS BANQUET • MASTERBOY • AMERICAN RECORDINGS • GEORGE
AMOND • SILAS RECORDS • BUSTER POINDEXTER • SESSION MUSIC • ARTHUR BAKER •
OTHING RECORDS • PAUL YOUNG • QWEST RECORDS • TAYLOR DAYNE • KICKIN' RECO
DS • E-N • STOCKHOLM RECORDS • B TRIBE • SIDELAKE PRODUCTIONS • BANANARAMA
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OYS • SFP RECORDS • UNDERWORLD • CLUBZONE RECORDS • ABC • REACT MUSIC • EARTH
/IND AND FIRE • BYTE RECORDS • YOKO ONO • TRAUMA RECORDS • HAMMER • EPIC RE
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• DEBORAH COX • PHONOGRAM RECORDS • TRACI LORDS • PWL INTERNATIONAL • THE
ELOVED • SUNSHINE RECORDS • YOUSOU N'DOUR • ANTLER/SUBWAY RECORDS • LISA
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SON • FREETOWN RECORDS • ROZALLA • INSTINCT RECORDS • GRAVITY KILLS • RADIK
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OD WITHIN • TOMMY BOY RECORDS • ERASURE • HABANA MUSIC • LOVE AND ROCKET
• ASTRALWERKS RECORDS • LOLETTA HALLOWAY • ALMIGHTY RECORDS • GEOFFREY
WILLIAMS • FICTION RECORDS • ELTON JOHN • SALSOU RECORDS • TONY MORAN • BUT
ERFLY RECORDS • MESSIAH • BIG LIFE RECORDS • DINK • SONIC RECORDS • DOMINO BI
E • NENEH CHERRY • MODERN RECORDS • WHITE ZOMBIE • RESTLESS RECORDS • TYLEE
OLLINS • DREYFUS • FRAN • RECORDS • HIGH NOISE • AXI • RECORDS • E TYPE • GARAGE
ECORDS • SAMANTHA FOX • MEETWORLD CORPORATION • EV • RECORDS • NOTHING BUT THE GIRL • PO
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A Platinum Moon. Giant Records president James Stroud, left, and Giant artist Clay Walker display a plaque commemorating the Recording Industry Assn. of America platinum certification of Walker's album "Hypnotize The Moon." All three of Walker's Giant albums have achieved platinum status.

Acting In Concert For Ty England RCA, Other Parties Coordinate Tour Efforts

■ BY CHET FLIPPO

NASHVILLE—In what may be a trend-setting attempt to cut through the current high level of competition in country music, a label, a management firm, and a booking agency are teaming up to create a grass-roots synergy that they hope will build a young artist's career.

RCA Label Group, Bob Doyle & Associates, and the Agency for the Performing Arts (APA) are joining forces to develop "brand identity" for Ty England. Through what they term "equity marketing" and "event marketing" (including offering heavily discounted

tickets), the companies hope to build a long-term career for England by establishing a fan base for him in tightly focused markets.

"This is exciting for me in more ways than one," England says. "It's taking those first steps on my own that makes me real nervous. Radio airplay has not been what we hoped it would be, so this will test our ability to sell out shows. Our live shows have been accepted extremely well. We're trying to build a foundation for a career; and we're focusing on my home turf."

"Plain and simple," says APA agent Gerald Roy, "it's what companies used to do for young artists in terms of career development. Young artists now are being developed for the quick hit, to take the money and run. They're not being groomed for longevity. This is

getting back to the grass roots."

Essentially, the participants say, they're picking England's strongest nine markets and creating an extended presence around his shows in those markets, with advance radio and press interviews, in-store appearances, pre- and post-concert contests, and radio, TV, and print interviews keeping a high profile in the market for days before and after a show. The tour, which begins Nov. 21 in Tulsa, Okla., will hit nine Texas and Oklahoma cities and end in Humble, Texas (near Houston), Dec. 15. Thrasher Shiver will open the shows.

Ticket prices will be low, Roy says, from \$10 to \$12, for the targeted venues, which range from about 1,000 to 2,500 seats and include soft-seat venues, to accommodate England's younger fans, who usually aren't allowed into clubs. He adds that those prices should appeal to fans who are tired of paying \$25 and more for young acts.

RCA Label Group VP of sales Ron
(Continued on page 45)



ENGLAND

Chet Atkins Brings Fest To Nashville; Country's New Spin On 'Macarena'

ON THE ROW: Chet Atkins will host a major new Nashville music festival June 25-29, 1997. The first Chet Atkins' Musician Days will be handled by catering and event management firm TomKats Inc., which has run the city's successful Dancin' in the District free concert series in Riverfront Park.

There is already an annual meeting here of the international Chet Atkins Appreciation Society; in future years, that confab will be incorporated into Musician Days. (In 1997, however, the meeting has been set for June 9-12.) Although festival events are not yet set, Musician Days will be loosely patterned after Paris' annual Fete De La Musique, which inspired Atkins to sponsor a Nashville fest that features musicians, rather than just stars. Atkins is continuing his Monday-night resident gigs at the Caffè Milano downtown.

RCA Label Group (U.S.) chairman Joe Galante will chair the Nashville Area Chamber of Commerce's Partnership 2000 program to create an economic-development initiative plan for the music industry here. The health-care industry was the last such sector targeted by the Chamber of Commerce, and that industry has grown at a rapid clip.

"Since the music business is such a central asset to the city," Galante tells Nashville Scene, "we want to understand what we can do with it to attract other music-related businesses here, and not just country music. We'll study why there are not major manufacturing plants here, why there are not other back-office operations of major companies here, why there are not back offices of publishing companies here, why we don't have Internet companies here. What else can we do to broaden our business here, and what else can we do to work to build our position in the industry? We're an entertainment center. We can do more than just country music, so how do we work on that asset? We should be able to sell Nashville in attracting more business here."

SINGLE OF THE WEEK has got to be "Macarena—Country Version" by the GrooveGrass Boyz from Nashville's Imprint Records. There are three wacky mixes (for radio and club, plus an extended GrooveGrass version) by some all-star bluegrass pickers and singers: Mac Wiseman, Del McCoury, Doc Watson, Ronnie McCoury, Jack Lawrence, Jason Carter, Mike Bub, and Gene Wooten. Producing is Jeff Foxworthy veteran Scott Rouse. Imprint tested the track on Dallas radio and reports great morning phones. The label plans a commercial release as a CD and cassette single . . . Vince Gill sets out on his first

Christmas tour Dec. 4 in Mankato, Minn. On the 11-date Midwest swing, which concludes in Grand Rapids, Mich., Dec. 15, Gill will open with an acoustic set with his band, after which he will perform with local symphony orchestras. Michael Omartian will serve as guest conductor.

Following in the tradition of Shania Twain and Mindy McCready, here comes country music's first dual bare-midriff act. Regina Regina will turn heads when its Giant Records debut album hits after the first of the year. Regina Leigh and Regina Nicks formerly worked for Reba McEntire . . . Veteran country artist Ray Stevens signs with MCA Nashville . . . Tracy Rogers resigns as CMT programming director . . . Lisa Brokop is off Capitol Nashville . . . Ditto for Linda Davis and Arista Nashville.

Although the 20,000-seat Nashville Arena officially opens with Amy Grant's Christmas show Dec. 18-19, the first big event there takes place Dec. 7. On that date, 352 Boy Scouts and Girl Scouts will simultaneously flush all of the arena's 352 toilets. This sort of trial run of water pressure has become standard operating procedure ever since the Memphis Pyramid Arena's toilets overflowed on opening night and flooded the Judds' concert there in '91. Faith Hill and hubby Tim McGraw will headline the Nashville Arena's New Year's Eve show; BlackHawk and Bill Engvall open.

On Monday (11) at the Nashville Renaissance Hotel, the Nashville chapter of the National Academy of Recording Arts and Sciences presents an interactive panel discussion titled "Country Music On Television: Is There A Future?" Panelists include Paul Corbin, VP of industry relations for Gaylord Entertainment; Brian Hughes, VP of programming for the Nashville Network; and Paul Hastaba, VP of Country Music Television . . . More than 1,200 music therapists will converge at the Opryland Hotel here Nov. 15-19 for "Music Therapy: A Tapestry Of Many Voices," a joint conference of the American Assn. for Music Therapy and the National Assn. for Music Therapy. In addition to workshops and sessions, the event will feature performances by a number of Nashville songwriters—including Paul Craft, Karen Staley, Dickey Lee, and Mark D. Sanders—Nov. 17 in the hotel's new Delta Ballroom.

Trisha Yearwood will close her 1996 Discover Card-sponsored tour with an address to students at California's Stanford University Nov. 15. She has spoken at a number of college campuses . . . Guy Clark has been recording a live album at Douglas Corner. The Sugar Hill Records album is due March 18.



by Chet Flippo



TNN, Gary Chapman See Positive 'Prime Time' Signs

■ BY DEBORAH EVANS PRICE

NASHVILLE—It's no secret that in the past year TNN's flagship entertainment show, "Prime Time Country," has been floundering, but with new host Gary Chapman at the helm, TNN executives are optimistic about the show's prospects.

A.C. Nielsen ratings reveal that the show is attracting a larger number of younger viewers. Numbers are up in the 18-49 demographic, with a 57% increase in men and a 26% increase in women. And in the 18-34 demo, the number of female viewers has tripled. "Gary offers a lot of different dimensions to the show," TNN VP of programming Brian Hughes says. "He certainly has all the attributes needed to be a really strong talk-show host . . . his personality, his knowledge of the industry, his very close friendships, a great reverence for the music, and, without question, an incredibly quick wit and a creative mind."

Though well known to Nashvillians and Christian music fans, Chapman is a relative unknown to the national country audience. "It's going to be a building process with him, and things are not going to happen overnight," Hughes says. "People are going to have to become acquainted with him, and they will grow to love him."

Though new to TNN viewers, the 39-year-old singer/songwriter is a 20-year industry veteran. Born in Oklahoma and raised in De Leon, Texas, Chapman sang gospel music with the Rambos while in college. His break as a writer came when his song "Father's Eyes" became a hit for Amy Grant in 1979. The two met at an album release party for her, married in 1982, and have three children.

As a songwriter, Chapman has had

his songs recorded by Vanessa Williams, Alabama, Kenny Rogers, T.G. Sheppard, Steve Wariner, and Kathy Troccoli. As an artist, Chapman records for Reunion Records, a Nashville-based contemporary Christian label. His most recent album is "Shelter." In April he won the Gospel Music Assn.'s (GMA) Dove Award for male vocalist of the year.

In 1995, Chapman co-hosted the GMA Awards show and began hosting Sam's Place, a bimonthly concert series at Nashville's Ryman Auditorium. He has hosted two



CHAPMAN

specials for TNN, as well as Country in the Rockies and the Wrangler/City of Hope Softball Challenge. He guest-hosted eight episodes of "Prime Time Country" before being named host.

Chapman assumes the helm at a critical juncture in the show's history. The program debuted March 7, 1983, as "Nashville Now," hosted by Ralph Emery until Oct. 15, 1993. Then it became "Music City Tonight," hosted by Charlie Chase and Lorianne Crook, which ran until the end of 1995. In January 1996 it became "Prime Time Country," hosted by Tom Wopat. After Wopat left in April, TNN's Katie Haas, WSM Nashville's Bill Cody, WQYK Tampa, Fla.'s Tom Rivers, and game-show veteran Bob Eubanks were among those in the running for host, but Chapman landed the gig.

Considering the show's history, how does Chapman feel about taking over? "I think if it were to fail with me at the helm, it would be just another failure, and if it does well, as it looks like it

(Continued on page 45)

Billboard HOT COUNTRY SINGLES & TRACKS

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

NOVEMBER 16, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
1	2	4	13	*** No. 1 *** LONELY TOO LONG E.GORDY, JR. (M.LAWLER, B.RICE, S.RICE)	PATTY LOVELESS (V) EPIC 78371	1
2	1	1	11	LIKE THE RAIN J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS)	CLINT BLACK (V) RCA 64603	1
3	6	7	14	STRAWBERRY WINE C.FARREN (M.BERG, G.HARRISON)	DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58585	3
4	3	2	18	ME AND YOU B.BECKETT (S. EWING, R.HERNDON)	KENNY CHESNEY (C) (V) BNA 64589	2
5	4	3	17	MORE THAN YOU'LL EVER KNOW D.WAS, T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606	3
6	7	6	13	I CAN STILL MAKE CHEYENNE T.BROWN, G.STRAIT (A.BARKER, E.WOOLSEY)	GEORGE STRAIT (V) MCA 55248	6
7	5	5	16	THE ROAD YOU LEAVE BEHIND T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA 55205	5
8	8	10	7	THE FEAR OF BEING ALONE R.MCINTIRE, J.GUESS (W.ALDRIDGE, B.MILLER)	REBA MCENTIRE (V) MCA 55249	8
9	9	24	4	LITTLE BITTY K.STEGALL (T.T.HALL)	ALAN JACKSON (C) (V) ARISTA 13048	9
10	10	13	17	CHANGE MY MIND C.HOWARD (J.BLUME, A.J.MASTERS)	JOHN BERRY (C) (D) (V) CAPITOL NASHVILLE 58577	10
11	12	16	13	EVERY LIGHT IN THE HOUSE S.HENDRICKS (K.ROBBINS)	TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58574	11
12	13	20	6	POOR, POOR PITIFUL ME K.STEGALL, C.WATERS (W.ZEVON)	TERRI CLARK (C) (V) MERCURY NASHVILLE 578644	12
13	16	18	8	THAT OL' WIND A.REYNOLDS (L.REYNOLDS, G.BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	13
14	15	17	10	MAMA DON'T GET DRESSED UP FOR NOTHING D.COOK, K.BROOKS, R.DUNN (K.BROOKS, R.DUNN, D.COOK)	BROOKS & DUNN (C) (V) ARISTA 13043	14
15	17	19	13	IT'S ALL IN YOUR HEAD M.D.CLUTE, T.DUBOIS, DIAMOND RIO (T.MARTIN, V.STEPHENSON, R.WILSON)	DIAMOND RIO (V) ARISTA 13019	15
*** AIRPOWER ***						
16	19	22	16	GOODNIGHT SWEETHEART P.MCMAKIN (K.WILLIAMS, L.D.LEWIS, R. BOUDREAUX)	DAVID KERSH (C) (D) (V) CURB 76990	16
*** AIRPOWER ***						
17	18	21	14	LOVE IS STRONGER THAN PRIDE R.CHANCEY, E.SEAY (R.BOWLES, D.JOHNSON)	RICOCHE (V) COLUMBIA 78098	17
18	21	26	8	BURY THE SHOVEL J.STROUD (C.JONES, C.ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	18
19	28	39	8	ONE WAY TICKET (BECAUSE I CAN) W.RIMES, C.HOWARD (J.RODMAN, K.HINTON)	LEANN RIMES CURB ALBUM CUT	19
20	25	30	9	BIG LOVE T.BROWN (M.CLARK, J.STEVENS)	TRACY BYRD (C) (D) (V) MCA 55230	20
21	23	31	6	MAYBE WE SHOULD JUST SLEEP ON IT J.STROUD, B.GALLIMORE (J.LASETER, K.K.PHILLIPS)	TIM MCGRAW CURB ALBUM CUT	21
22	22	25	15	IRRESISTIBLE YOU J.STROUD, B.GALLIMORE (B.LAWSON)	TY ENGLAND (C) (V) RCA 64598	22
23	24	28	14	THAT'S ENOUGH OF THAT B.MEVIS (M.D.SANDERS, R.ALBRIGHT, L.SILVER)	MILA MASON (C) (V) ATLANTIC 87047	23
24	29	37	7	LET ME INTO YOUR HEART J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453	24
25	20	11	19	BELIEVE ME BABY (I LIED) G.FUNDIS (K.RICHEY, ANGELO, L.GOTTLIEB)	TRISHA YEARWOOD (V) MCA 55211	1
26	14	9	18	THE MAKER SAID TAKE HER E.GORDY, JR., ALABAMA (R.ROGERS, M.WRIGHT)	ALABAMA (V) RCA 64588	4
27	30	33	13	HER MAN M.WRIGHT, B.HILL (K.ROBBINS)	GARY ALLAN (V) DECCA 55227	27
28	27	14	17	STARS OVER TEXAS T.LAWRENCE, F.ANDERSON (L.BOONE, P.NELSON, T.LAWRENCE)	TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052	2
29	35	43	8	NOBODY KNOWS C.FARREN (J.RICHARDS, D.DUBBOSE)	KEVIN SHARP ASYLUM ALBUM CUT	29
30	43	55	3	IS THAT A TEAR T.LAWRENCE, F.ANDERSON (J.JARRAD, K.BEARD)	TRACY LAWRENCE ATLANTIC ALBUM CUT	30
31	39	48	5	THAT'S ANOTHER SONG B.J.WALKER, JR., K.LEHNING (J.P.DANIEL, M.POWELL, D.PINCOCK, J.MEDDERS)	BRYAN WHITE ASYLUM ALBUM CUT	31
32	51	64	5	FRIENDS C.PETOCZ (J.HOLLAND)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	32
33	40	47	5	I CAN'T DO THAT ANYMORE S.HENDRICKS, F.HILL (A.JACKSON)	FAITH HILL (V) WARNER BROS. 17531	33
34	36	45	7	WOULD I K.LEHNING (M.WINCHESTER)	RANDY TRAVIS (V) WARNER BROS. 17494	34
35	37	42	8	GOING, GOING, GONE B.BECKETT (S.CROPPER, J.S.SHERRILL, B.DIPIERO)	NEAL MCCOY (C) (V) ATLANTIC 87045	35
36	32	12	19	LOVE REMAINS J.HOBBS, E.SEAY, P.WORLEY (T.DOUGLAS, J.DADDARIO)	COLLIN RAYE (V) EPIC 78348	12
37	34	27	18	WORLDS APART T.BROWN (V.GILL, B.DIPIERO)	VINCE GILL (V) MCA 55213	5
38	41	41	11	LOVE YOU BACK M.WRIGHT (B.DIPIERO, C.WISEMAN)	RHETT AKINS (V) DECCA 55223	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
39	42	34	20	YOU'RE NOT IN KANSAS ANYMORE B.GALLIMORE, T.MCGRAW (Z.TURNER, T.NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	7
40	44	35	19	A WOMAN'S TOUCH N.LARKIN, T.KEITH (T.KEITH, W.PERRY)	TOBY KEITH (V) MERCURY NASHVILLE 581714	6
41	50	50	7	IT'S A LITTLE TOO LATE T.BROWN (M.CHESNUTT, S.MORRISSETTE, R.SPRINGER)	MARK CHESNUTT (V) DECCA 55231	41
42	49	49	7	WHERE DO I GO TO START ALL OVER D.COOK (W.HAYES, C.RAINS)	WADE HAYES (C) (V) COLUMBIA 78369	42
43	33	15	10	AIN'T GOT NOTHIN' ON US C.PETOCZ (W.MOBLEY, J.ROBINSON)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87044	15
44	63	—	2	PRETTY LITTLE ADRIANA T.BROWN (V.GILL)	VINCE GILL (V) MCA 55251	44
45	57	—	2	EVERYBODY KNOWS G.FUNDIS (M.BERG, G.HARRISON)	TRISHA YEARWOOD (V) MCA 55250	45
46	38	40	12	SWINGIN' DOORS M.MCBRIDE, P.WORLEY, E.SEAY (C.HARTFORD, B.BOYD, J.FOSTER)	MARTINA MCBRIDE (C) (D) (V) RCA 64610	38
47	47	38	17	VIDALIA K.STEGALL (T.NICHOLS, M.D.SANDERS)	SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	10
48	56	58	4	RUNNING OUT OF REASONS TO RUN S.BUCKINGHAM, D.JOHNSON (G.TEREN, B.REGAN)	RICK TREVINO (C) (V) COLUMBIA 78331	48
49	48	44	19	YOU CAN'T LOSE ME S.HENDRICKS, F.HILL (T.BRUCE, T.MCHUGH)	FAITH HILL WARNER BROS. ALBUM CUT	6
50	52	52	9	CHEROKEE BOOGIE J.NUYENS, M.JANAS (M.MULLICAN, C.W.REDBIRD)	BR5-49 (V) ARISTA 13039	50
51	53	53	9	WE ALL GET LUCKY SOMETIMES S.HENDRICKS, L.PARNELL (G.NICHOLSON, J.SCOTT)	LEE ROY PARNELL (V) CAREER 13044	51
52	45	46	8	WHEN COWBOYS DIDN'T DANCE D.COOK, W.WILSON (R.MCDONALD, T.K.GREEN)	LONESTAR (D) (V) BNA 64638	45
53	55	54	6	MAYBE HE'LL NOTICE HER NOW D.MALLOY, N.WILSON (T.JOHNSON)	MINDY MCCREARY FEAT. LONESTAR'S RICHIE MCDONALD (V) BNA 64650	53
54	54	51	11	ANOTHER YOU, ANOTHER ME R.CROWELL, B.SEALS (T.SEALS, W.JENNINGS)	BRADY SEALS (C) (D) (V) REPRISE 17615	49
55	59	60	4	ALL I DO IS LOVE HER D.JOHNSON (S. EWING, W.PATTON)	JAMES BONAMY (C) (V) EPIC 78396	55
56	58	57	6	AMEN KIND OF LOVE J.STROUD, D.MALLOY (T.BRUCE, W.TESTER)	DARYL SINGLETARY GIANT ALBUM CUT/REPRISE	56
57	46	36	16	WHAT WILL YOU DO WITH M-E R.PENNINGTON, WESTERN FLYER (C.MARTIN, R.TIGER)	WESTERN FLYER (C) STEP ONE 507	32
58	60	62	5	HIGH LOW AND IN BETWEEN C.CHAMBERLAIN, K.STEGALL (D.KENT, H.CAMPBELL)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	58
59	61	59	4	KING OF THE WORLD M.BRIGHT (J.BLACK)	BLACKHAWK (V) ARISTA 13049	59
60	64	75	3	SHE WANTS TO BE WANTED AGAIN D.JOHNSON (S.D.JONES, B.HENDERSON)	TY HERNDON EPIC ALBUM CUT	60
61	62	68	4	YOU CAN'T STOP LOVE T.BROWN, J.NIEBANK (M.STUART, KOSTAS)	MARTY STUART (V) MCA 55270	61
62	65	66	7	JUST WHEN I NEEDED YOU MOST S.BUCKINGHAM (R.VAN WARMER)	DOLLY PARTON (V) RISING TIDE 56041	62
63	67	—	13	WHAT IF JESUS COMES BACK LIKE THAT P.WORLEY, E.SEAY, J.HOBBS (P.BUNCH, D.JOHNSON)	COLLIN RAYE EPIC ALBUM CUT	57
64	66	69	3	I WOULDN'T BE A MAN T.SHAPIRO (M.REID, R.M.BOURKE)	BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	64
*** Hot Shot Debut ***						
65	NEW ▶	1	1	I MEANT TO DO THAT J.LEO (L.G.CHATER, K.CHATER, P.BRANDT)	PAUL BRANDT REPRISE ALBUM CUT	65
66	69	70	5	LOVE WORTH FIGHTING FOR M.BRIGHT (M.BEESON, S.LEMAIRE, K.HOWELL)	BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	66
67	72	—	2	POLITICS, RELIGION AND HER K.STEGALL (T.MARTIN, B.HILL)	SAMMY KERSHAW MERCURY NASHVILLE ALBUM CUT	67
68	71	—	2	THAT'S HOW I GOT TO MEMPHIS C.YOUNG, B.CHANCEY (T.T.HALL)	DERYL DODD COLUMBIA ALBUM CUT	68
69	NEW ▶	1	1	REMEMBER WHEN J.LEO (R.VEGA, M.CLARK, J.BETTIS)	RAY VEGA (V) BNA 64652	69
70	NEW ▶	1	1	SOMEBODY TO LOVE YOU T.BROWN (G.NICHOLSON, D.MCCLINTON)	WYNONNA CURB ALBUM CUT/MCA	70
71	73	72	3	YOU JUST GET ONE M.BRIGHT, K.BEAMISH (D.SCHULTZ, V.GILL)	JEFF WOOD IMPRINT ALBUM CUT	71
72	70	73	3	HAVE WE FORGOTTEN WHAT LOVE IS B.WATSON, D.RHYNE (B.DEAN, C.BERNARD)	CRYSTAL BERNARD RIVER NORTH ALBUM CUT	70
73	74	74	5	KISS THE GIRL G.BURR (A.MENKEN, H.ASHMAN)	LITTLE TEXAS WALT DISNEY ALBUM CUT	72
74	NEW ▶	1	1	DO YOU WANNA MAKE SOMETHING OF IT B.GALLIMORE, T.MCGRAW (B.DIPIERO, T.ANDERSON)	JO DEE MESSINA CURB ALBUM CUT	74
75	NEW ▶	1	1	I DON'T CARE IF YOU LOVE ME ANYMORE D.COOK, R.MALO (R.MALO)	THE MAVERICKS MCA ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

Billboard Top Country Singles Sales

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



NOVEMBER 16, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	12	*** No. 1 *** STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
2	3	15	3	LITTLE BITTY ARISTA 13048	ALAN JACKSON
3	2	1	22	BLUE CURB 76959	LEANN RIMES
4	5	5	10	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
5	6	6	14	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
6	4	3	17	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
7	9	8	15	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
8	7	7	13	ME AND YOU BNA 64589/RCA	KENNY CHESNEY
9	8	4	16	GUYS DO IT ALL THE TIME BNA 64575/RCA	MINDY MCCREARY
10	10	17	3	POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644	TERRI CLARK
11	11	9	6	AIN'T GOT NOTHIN' ON US ATLANTIC 87044/AG	JOHN MICHAEL MONTGOMERY
12	12	12	10	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
13	18	19	9	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	16	32	MY MARIA ARISTA 12993	BROOKS & DUNN
15	13	10	22	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
16	24	—	2	ROCKY TOP '96 DECCA 55274/MCA	THE OSBORNE BROTHERS
17	16	11	18	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
18	NEW ▶	1	1	GOD BLESS THE CHILD MERCURY NASHVILLE 578748	SHANIA TWAIN
19	19	21	5	MAMA DON'T GET DRESSED UP FOR NOTHING ARISTA 13043	BROOKS & DUNN
20	15	14	15	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE
21	17	18	21	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
22	21	20	8	IRRESISTIBLE YOU RCA 64598	TY ENGLAND
23	20	23	6	BIG LOVE MCA 55230	TRACY BYRD
24	22	13	12	THAT GIRL'S BEEN SPYIN' ON ME CAPITOL NASHVILLE 58563	BILLY DEAN
25	23	22	16	LIVING IN A MOMENT EPIC 78334/SONY	TY HERNDON

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

ACTING IN CONCERT FOR TY ENGLAND

(Continued from page 43)

Howie says that the whole effort came about in discussions with Bob Doyle and that England's background as long-time guitarist for Garth Brooks was important in that region.

"We know that Ty's especially strong in Oklahoma and Texas," Howie says. "So we decided to do a concentrated touring effort in that area. Then, we thought, 'Well, why not put all the elements into play, involving media, radio, retail, and the fact that Ty will be in the market three or four days before his show and do radio and retail appearances and extend the life of the event.'"

For example, he says, England will do advance interviews by phone for the Dallas date, which is Nov. 23, then come into town four days early and spend the first day doing online, TV, and print interviews. Overflow interviews and TV-show appearances occupy the next morning, and a Wal-Mart in-store fills the afternoon. Registration at all area Wal-Marts will begun 10 days prior, promoted by radio, for a chance to win a day with England on the day of the show. At the end of the in-store, England will draw the winners' names. The early appearances are scheduled to drive advance ticket sales, and post-concert radio winners are targeted to boost album sales after the show.

Doyle says that tours have devolved into hit-and-run episodes in each city and that an extended stay, reaching fans on as many levels as possible, is something that was successfully used in developing young artists who, like England, are developing an identity and a fan base.

"These days," says Doyle, "economics play a big role. We're assuming some of the risk here. Acts have to exist on a more realistic financial scale. Things are so uncertain today. The label is bringing a good plan, with the Two Ways to Win campaign [a play on the Two Ways to Fall tour name] with both the retail and radio contests. This is basically going back to the days when the public knew for sure that the artist was in the market, and then you repeat

it and build it."

Howie says that RLG is taking a similar approach with K.T. Oslin, who continues to draw positive reaction but slow commercial success. In her case, he says it's called "patience marketing."

GARY CHAPMAN

(Continued from page 43)

will, it will be good for me and everybody else. I really don't think about what I would do if it doesn't work. I tend not to approach life that way. I wouldn't have tackled it if I didn't think it could work."

The series has undergone other changes. It has been trimmed from 90 minutes to 60, and after the first of the year will air only Monday through Thursday. The show is produced by RAC Clark, with Dick Clark serving as executive producer and Gene Weed and Barry Adelman as co-executive producers.

Chapman enjoys the interviews and makes a point of spending time with guests before the show. "Granted, everybody that comes on has something they need to sell, but that show for so long was just a big ol' infomercial," Chapman says. "I want people to sell their record or whatever they're doing. That's the nature of the talk-show variety beast, but I tune in to watch something I can't get anywhere else. Only when you look at the person in the eye and talk to them you get to those things... My job is to provide a safe and pleasant place for the guests to reveal who they are, to the extent that they choose, to the audience."

Instead of performing, Chapman has decided to concentrate on hosting. "I haven't sang yet. I will when it makes sense. I don't think that's part of my job," he says. "I'm really trying to be sensitive to anybody thinking that I'm there for anything other than to be a good host for the show... They've talked about it, and it's my

With SoundScan, he says, the label can track markets and direct its promotion and marketing efforts accordingly. "It's not easy anymore," he says. "You've got to do it the hard way, the old-fashioned way."

decision not to... I think because I do so many things it's really easy for it to be confusing. When I do a radio show, I'm a radio guy. When I sing, I'm a singer. When I do a TV show, I'm a TV guy. They all cross to some degree, but I'm trying to be more clear of what I'm doing where."

Chapman continues to host Sam's Place as well as a weekly syndicated Christian radio show, "CCM Countdown With Gary Chapman." He just finished his next album, "Hymns From The Ryman," due in February.

"What I'm trying to do, and I'm getting closer, is, I'm trying to be the guy at 'Prime Time Country' that I am [at 'Sam's Place'], because that guy is somebody I would want to watch," he says. "There is a comfort level and a relaxed, pleasant [feeling] that happens that if we could consistently put that through the TV... it's what you want to see. The more time I spend at 'Prime Time Country,' the closer it will get to being there."

Chapman enjoys the input he has in the show and says future plans include making Grandpa Jones the show's movie critic and taking the program to various locations across the country. "I think because the show struggled for quite a while, me being there puts me in a unique position to feel how hungry everyone was to participate in a great show," Chapman says. "I love it, but I also feel responsible... I feel connected with everyone, and that has a huge reward. It makes it feel like a family, and I think that comes out through the tube."



by Wade Jessen

TALL AS GEORGIA PINES: With 72,000 units, Alan Jackson's "Everything I Love" takes Hot Shot Debut honors at No. 1 on Top Country Albums, unseating LeAnn Rimes' "Blue" (No. 2) after a whopping 16-week run atop that chart. "Everything I Love" also bows at No. 12 on The Billboard 200. Rimes' album trails Jackson by 20,000 units, but maintains a comfortable 10,000-unit lead over Clint Black's hits package, which gets pushed back to No. 3 on the country list.

The new set is Jackson's second title to debut at No. 1 on the country chart and his third-largest opening week ever. In the Nov. 11, 1995, issue, Jackson's "Greatest Hits" entered at No. 1 on Top Country Albums with more than 114,000 units, and "Who I Am" moved 84,000 pieces during its opening week in the July 16, 1994, issue. That title opened at No. 2, behind Tim McGraw's "Not A Moment Too Soon," which had controlled the No. 1 slot for 15 consecutive weeks. The following week, "Who I Am" bumped McGraw's set to No. 2, but reigned for just one week. "Not A Moment Too Soon" recaptured the No. 1 crown and accumulated 14 more weeks at the top.

With an increase of more than 500 spins, "Little Bitty," the lead single from "Everything I Love," holds at No. 9 on Billboard's Hot Country Singles & Tracks chart, apparently catching its breath after vaulting 24-9 last week. Jackson's title shows the second-largest airplay hike in the top 20, bested only by Rimes' "One Way Ticket (Because I Can)" (28-19), which increases by more than 600 spins.

OUR ROOTS ARE SHOWING: Mandolin virtuoso David Grisman teams with the late Jerry Garcia for "Shady Grove," a collection of Appalachian dance tunes, bluegrass anthems, and Southern folk songs, entering Top Country Albums at No. 19. Craig Miller, VP of business affairs for Acoustic Disc, says that Garcia and Grisman collaborated frequently during the early '90s, and much of their work falls within the boundaries of bluegrass and country music. "Shady Grove" opens with 9,000 units and enters The Billboard 200 at No. 135.

Garcia and Grisman, both bluegrass devotees, met at a Bill Monroe concert in 1964. Garcia, who began his career as a five-string banjo player, once auditioned unsuccessfully for Monroe's Blue Grass Boys. "There was no getting around it," wrote Garcia in the liner notes for MCA's 1994 Monroe boxed set. "I wanted to be a Blue Grass Boy in the worst way, but I didn't even have the nerve to talk to Bill. I still want to be a Blue Grass Boy." Garcia died Aug. 9, 1995.

BLUE KENTUCKY GIRL: Patty Loveless scores her fifth No. 1 on Hot Country Singles & Tracks, as "Lonely Too Long" (2-1) ends Clint Black's three-week stay at the top of our airplay list with "Like The Rain" (RCA). In a tight battle for control of the No. 1 position, Loveless displaces Black by just 80 spins.

Jack Lameier, senior promotion VP at Epic Nashville, says, "It's great to see that a [real] country record can still go to No. 1." Meanwhile, Loveless' album "The Trouble With The Truth" bullets at No. 13 on Top Country Albums, increasing more than 1,000 units. Loveless was awarded the female vocalist trophy at the Country Music Assn.'s 30th annual awards show Oct. 2.

All of Loveless' prior No. 1 songs are uptempo. The era of country radio's voracious appetite for tempo may be turning a corner. We'll see.

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

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

- 43 **AIN'T GOT NOthin' ON US** (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/J.E. Robinsons, ASCAP) WB
- 55 **ALL I DO IS LOVE HER** (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Iwag, ASCAP) HL/WBM
- 56 **AMEN KIND OF LOVE** (MCA, ASCAP) HL
- 54 **ANOTHER YOU, ANOTHER ME** (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM
- 25 **BELIEVE ME BABY (I LIED)** (Mighty Nice, BMI/Wait No More, BMI/PolyGram Int'l, ASCAP/Julann, ASCAP) HL
- 20 **BIG LOVE** (Warner-Tamerlane, BMI) WBM
- 18 **BURY THE SHOVEL** (Great Cumberland, BMI/Fugue, BMI/Windowcheese, ASCAP/Arms Songs, ASCAP) WBM
- 10 **CHANGE MY MIND** (Zomba, ASCAP/Bull's Creek, BMI) WBM
- 50 **CHEROKEE BOOGIE** (Fort Knox, BMI/Trio, BMI) HL/WBM
- 74 **DO YOU WANNA MAKE SOMETHING OF IT** (Little Big Town, BMI/American Made, BMI/BMG, ASCAP/Trailer Trash, ASCAP/Slow Train, ASCAP)
- 45 **EVERYBODY KNOWS** (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI)
- 11 **EVERY LIGHT IN THE HOUSE** (Irving, BMI/Colter Bay, BMI) WBM
- 8 **THE FEAR OF BEING ALONE** (Rick Hall, ASCAP/Water-tower, ASCAP/Fame, BMI) WBM
- 32 **FRIENDS** (That's A Smash, BMI)
- 35 **GOING, GOING, GONE** (Sixteen Stars, BMI/Sony/ATV Tree, BMI/All Over Town, BMI/New Wolf, BMI/Little Big Town, BMI/American Made, BMI) HL/WBM
- 16 **GOODNIGHT SWEETHEART** (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Thanxamillion, BMI) HL
- 72 **HAVE WE FORGOTTEN WHAT LOVE IS** (EMI Blackwood, BMI/BTK, BMI/Girl Next Door, BMI/Warner-Tamerlane, BMI) HL/WBM
- 27 **HER MAN** (Irving, BMI/Colter Bay, BMI) WBM
- 58 **HIGH LOW AND IN BETWEEN** (Tom Collins, BMI) WBM
- 6 **I CAN STILL MAKE CHEYENNE** (O-Tex, BMI/Hit Street, BMI) HL
- 33 **I CAN'T DO THAT ANYMORE** (Yee Haw, ASCAP/WB, ASCAP) WBM/HL
- 75 **I DON'T CARE IF YOU LOVE ME ANYMORE** (Sony/ATV

- Tree, BMI/Raul Malo, BMI)
- 65 **I MEANT TO DO THAT** (Peermusic, ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI)
- 22 **IRRESISTIBLE YOU** (Sony/ATV Cross Keys, ASCAP) HL
- 30 **IS THAT A TEAR** (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Bytess, ASCAP/Lac Grand, ASCAP) WBM
- 41 **IT'S A LITTLE TOO LATE** (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP/WB, ASCAP) HL
- 15 **IT'S ALL IN YOUR HEAD** (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) WBM
- 64 **I WOULDN'T BE A MAN** (BMG Songs, ASCAP/PolyGram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
- 62 **JUST WHEN I NEEDED YOU MOST** (Warner Bros., ASCAP/Fourth Floor, ASCAP/Terra Form, ASCAP) WBM
- 59 **KING OF THE WORLD** (Warner-Tamerlane, BMI) WBM
- 73 **KISS THE GIRL** (Walt Disney, ASCAP/Wonderland, BMI) HL
- 24 **LET ME INTO YOUR HEART** (Why Walk, ASCAP)
- 2 **LIKE THE RAIN** (Blackened, BMI) WBM
- 9 **LITTLE BITTY** (Halllong, BMI) WBM
- 1 **LONELY TOO LONG** (Bash, ASCAP/Cotermio, ASCAP/Blue Water, ASCAP/BMG, ASCAP) HL
- 17 **LOVE IS STRONGER THAN PRIDE** (Maypop, BMI/Wildcountry, BMI/Makin' Chevsy, BMI/Sydney Erin, BMI) WBM
- 36 **LOVE REMAINS** (Sony/ATV Tree, BMI) HL
- 66 **LOVE WORTH FIGHTING FOR** (EMI April, ASCAP/K-Town, ASCAP/EMI Blackwood, BMI/Ticket To Ride, BMI/Warner-Tamerlane, BMI/Mac Truk, BMI) HL/WBM
- 38 **LOVE YOU BACK** (Little Big Town, BMI/American Made, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 26 **THE MAKER SAID TAKE HER** (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/EMI Blackwood, BMI) WBM/HL
- 14 **MAMA DON'T GET DRESSED UP FOR NOTHING** (Sony/ATV LLC, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI) HL
- 53 **MAYBE HE'LL NOTICE HER NOW** (Big Giant, BMI/WB, BMI) WBM
- 21 **MAYBE WE SHOULD JUST SLEEP ON IT** (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM
- 4 **ME AND YOU** (Acuff-Rose, BMI/Songs Of Rayman,

- BMI/CMI, BMI) WBM
- 5 **MORE THAN YOU'LL EVER KNOW** (Post Oak, BMI) HL
- 29 **NOBODY KNOWS** (Hitco, BMI/Joe Shade, BMI/Longitude, BMI/D'Jonsongs, BMI/EMI Blackwood, BMI) HL
- 19 **ONE WAY TICKET (BECAUSE I CAN)** (Warner-Tamerlane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM
- 67 **POLITICS, RELIGION AND HER** (Hamstein Cumberland, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP)
- 12 **POOR, POOR PITIFUL ME** (Warner-Tamerlane, BMI/Dark Room, BMI) WBM
- 44 **PRETTY LITTLE ADRIANA** (Benefit, BMI)
- 69 **REMEMBER WHEN** (Warner-Tamerlane, BMI/Casa Vega, BMI/Flying Dutchman, BMI/Words By John, ASCAP/WB, ASCAP)
- 7 **THE ROAD YOU LEAVE BEHIND** (Old Desperados, ASCAP/N2 D, ASCAP)
- 48 **RUNNING OUT OF REASONS TO RUN** (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM
- 70 **SHE WANTS TO BE WANTED AGAIN** (BMG, ASCAP) HL
- 60 **SOMEBODY TO LOVE YOU** (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Delbert McClinton, BMI)
- 28 **STARS OVER TEXAS** (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL
- 3 **STRAWBERRY WINE** (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM
- 46 **SWINGIN' DOORS** (Sony/ATV Tree, BMI/Careers-BMG, BMI/Zomba, BMI) HL
- 13 **THAT OL' WIND** (Feelbilly, BMI/Breon's Island, BMI/Major Bob, ASCAP/No Fences, ASCAP) WBM
- 31 **THAT'S ANOTHER SONG** (High Steppe, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM
- 23 **THAT'S ENOUGH OF THAT** (MCA, ASCAP/Sweet Olivia, ASCAP/Famous, ASCAP/WB, ASCAP) HL
- 68 **THAT'S HOW I GOT TO MEMPHIS** (Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI)
- 47 **VIDALIA** (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 51 **WE ALL GET LUCKY SOMETIMES** (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Chrysalis, ASCAP/Stone Angel, ASCAP) HL/WBM
- 63 **WHAT IF JESUS COMES BACK LIKE THAT** (August Wind, BMI/Longitude, BMI/Hendershot, BMI/Sydney Erin, BMI) WBM
- 57 **WHAT WILL YOU DO WITH M-E** (Cro-Jo, BMI/Dennis Morgan, BMI) WBM
- 52 **WHEN COWBOYS DIDN'T DANCE** (Music Genesis, ASCAP/Pepe Morchips, BMI)



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NOVEMBER 16, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Hot Shot Debut ***						
1	NEW	1	1	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
2	1	1	17	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	1
3	2	2	6	CLINT BLACK RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
4	3	—	2	MARY CHAPIN CARPENTER COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
*** Greatest Gainer ***						
5	4	4	9	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	4
6	5	3	28	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
7	6	6	91	SHANIA TWAIN MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
8	7	5	29	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	1
9	8	8	6	JOHN MICHAEL MONTGOMERY ATLANTIC 82947 (10.98/16.98)	WHAT I DO THE BEST	5
10	9	7	10	JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
11	10	9	27	MINDY MCCREADY BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
12	11	11	54	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
13	13	13	41	PATTY LOVELESS EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
14	12	10	32	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
15	14	15	10	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
16	15	14	99	GARTH BROOKS CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
17	18	17	19	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	17
18	17	—	2	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	17
19	NEW	1	1	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 21 (17.98 CD)	SHADY GROVE	19
20	24	25	62	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
21	23	26	19	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	21
22	22	20	50	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
23	20	18	63	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
24	19	19	41	TRACY LAWRENCE ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
25	16	12	23	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
26	21	16	10	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
27	27	27	59	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	1
28	29	22	7	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
29	28	24	126	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
30	26	23	7	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	23
31	25	21	21	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
32	33	35	6	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	32
33	32	30	17	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	30
34	31	28	26	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
*** Pacesetter ***						
35	40	66	3	KEVIN SHARP ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	35
36	39	45	7	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	35	31	12	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
38	34	29	6	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	24
39	30	40	11	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
40	37	34	20	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
41	38	33	38	RICOCHE COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	14
42	36	32	50	VINCE GILL MCA 11394 (10.98/16.98)	SOUVENIRS	3
43	43	41	65	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
44	41	37	137	TIM MCGRAW CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
45	46	44	216	GEORGE STRAIT MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
46	42	43	60	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS -- FROM THE BEGINNING	3
47	47	49	72	BRYAN WHITE ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
48	44	38	22	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
49	45	36	20	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16
50	51	52	42	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
51	53	53	60	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
52	50	51	30	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
53	52	42	19	WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT	11
54	49	48	54	ALABAMA RCA 66525 (10.98/15.98)	IN PICTURES	12
55	57	50	11	BILLY RAY CYRUS MERCURY NASHVILLE 532829 (10.98 EQ/15.98)	TRAIL OF TEARS	20
56	48	39	30	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
57	68	—	2	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART	57
58	60	55	103	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
59	59	54	24	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
60	56	46	7	HANK WILLIAMS, SR., JR., & III CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS	29
61	63	59	120	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
62	58	64	91	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
63	64	58	12	RANDY TRAVIS WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE	9
64	NEW	1	1	ALABAMA RCA 66927 (10.98/15.98)	CHRISTMAS VOLUME II	64
65	62	60	162	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
66	54	47	5	K.T. OSLIN BNA 66920/RCA (10.98/16.98)	MY ROOTS ARE SHOWING...	45
67	67	62	126	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
68	55	57	38	WYNONNA CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
69	NEW	1	1	JOHN ANDERSON BNA 66982/RCA (10.98/16.98)	GREATEST HITS	69
70	61	56	273	BROOKS & DUNN ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
71	65	63	22	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	63
72	70	68	110	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
73	66	61	29	TOBY KEITH MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
74	69	65	68	JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
75	71	67	84	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1

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

Billboard Top Country Catalog Albums

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

NOVEMBER 16, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE MCA 12* (7.98/12.98)	12 GREATEST HITS	287
2	2	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	99
3	7	VINCE GILL MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	25
4	3	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	112
5	4	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	86
6	6	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	68
7	9	GEORGE JONES EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	266
8	10	THE CHARLIE DANIELS BAND EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	283
9	8	GEORGE STRAIT MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	285
10	5	BROOKS & DUNN ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	6
11	13	GEORGE STRAIT MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	281
12	11	MARY CHAPIN CARPENTER COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	6
13	15	REBA MCENTIRE MCA 4979* (7.98/12.98)	GREATEST HITS	285

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
14	16	GARTH BROOKS CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	52
15	14	REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	5
16	12	BROOKS & DUNN ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	6
17	—	GARTH BROOKS CAPITOL NASHVILLE 98742 (9.98/15.98)	BEYOND THE SEASON	38
18	17	PATTY LOVELESS EPIC 64188/SONY (10.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	5
19	22	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	13
20	23	JOHN MICHAEL MONTGOMERY ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	6
21	19	FAITH HILL WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM	6
22	—	REBA MCENTIRE MCA 42031 (2.98/6.98)	MERRY CHRISTMAS TO YOU	33
23	25	GEORGE STRAIT MCA 10450 (9.98/15.98)	TEN STRAIT HITS	98
24	21	KENNY ROGERS CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	137
25	24	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME	6

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



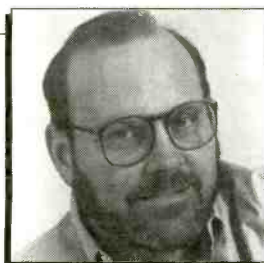
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Latin Notas



by John Lannert

ADIÓS, BRONCO: José Guadalupe Esparza, front man of popular regional Mexican act Bronco and a sought-after composer, announced Oct. 29 that the members of the veteran quartet will part ways in 1998.

Esparza's announcement was made during "Ventaneando," a tabloid program that airs on Mexican television network TV Azteca.

The members of the group jointly decided to separate while they were on top, says Esparza. He adds that in 1997, Bronco will embark on a farewell tour of Latin America. An annual reunion show may take place, as well.

Ironically, Esparza dropped the news of the band's breakup on Azteca, the archival network of Televisa, which is airing a telenovela, "Tú Y Yo," in which Esparza appears. Bronco is signed to BMG in all territories, save the U.S., where it is signed to Fonovisa.

BAILANDO EN MEXICO: As the dance market continues to percolate in Mexico, two Spanish dance indies, Blanco y Negro and Max Music, have decided to set up shop there. In July, Blanco y Negro inked a distribution and promotion deal with Fonovisa. Former Melody staffer Agustín Covarrubias was appointed label manager. Blanco y Negro has since put out three albums.

For its part, Max has just opened an office in Mexico City. Max signed a distribution pact with PolyGram Mexico, but the label will handle its own promotion and marketing. Named to run Max are veterans Gabriel Blanco (label director), David Prado (marketing director), and Moises Katz (artistic director).

MEXICO NOTAS: BMG Ariola Mexico has signed Cristian, who was with Melody-Fonovisa. Héctor Riveroll has left his slot as director of marketing of MCA. His

replacement is José Enrique Fernández, who was PD of XHDL-FM Mexico City. Warner Mexico Spanish superstar Miguel Bosé is due to perform Wednesday (13), Friday (15), and Saturday (16) at Mexico City's 10,000-seat Auditorio Nacional. On Nov. 22, Sony Mexico Colombian chanteuse Shakira is booked to play the same venue. Ticket prices for both shows, produced by RAC Producciones, range from \$10 to \$40.

Warner Mexico's transplanted Chilean act La Ley rocked the house during two sold-out shows Oct. 11-12 at Auditorio Nacional. The final leg of the act's extensive '96 tour takes it to Mexico, the Caribbean, Central America, Colombia, and Chile. Curiously, just as La Ley seemed poised to break throughout the region, the group has split from manager Alejandro Sanfuentes. No replacement has been named. Hard Rock Cafe in Mexico City is showing its appreciation for rock not only by staging weekly shows by rock acts, but by hosting after-concert affairs for such big-name groups as La Ley and El Tri. The latter performed two sold-out concerts Oct. 19-20 at Mexico City's Tereo De Cuatro Caminos. The concerts commemorated El Tri's 28 years of *roc'n'rol*.

Sony Mexico has dropped "Mi Corazón Se Regala," the first ranchera record by singer/actress Alejandra Avalos, who possesses a powerfully emotive delivery that is ideal for ranchera music. Fonovisa rock imprint Marea Rock has just released the eponymous bow of Opera Prima, a hard rock foursome from Puebla. With the Mexican exchange rate perilously close to eight pesos per \$1, you can bet that record execs are praying that Mexico's energy secretary, Jesús Reyes Heróles, can swing a deal to salvage the privatization of the country's petrochemical sector. On Oct. 13, Reyes abruptly canceled the sale, and the value of the peso, which for months had been entrenched around 7.5 per \$1, began to creep downward.

STATESIDE BRIEFS I: BMG U.S. Latin has formed Ariola Dance, an imprint that will concentrate on English- and Spanish-language dance music. BMG A&R honcho Pablo Manavello will oversee the label, which will be run by Marvin Powell and Abel Aguilera. The label's first release is "Because You Loved Me" by Suzann Rye. Mitchell Morales has been named director; concerts and Latin entertainers, of New York's Madison Square Garden. (Continued on next page)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	7	MARCO ANTONIO SOLIS FONOVISA	RECUERDOS, TRISTEZA Y SOLEDAD M.A.SOLIS (M.A.SOLIS)
2	2	2	6	GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J.CARRILLO (ALAZANI)
3	3	4	10	AMANDA MIGUEL KAREN/POLYGRAM LATINO	AMAME UNA VEZ MAS D.VERDAGUER (D.VERDAGUER/ANAHÍ)
4	6	7	6	SELENA EMI LATIN	SIEMPRE HACE FRIJO J.HERNANDEZ Q.PRODUCTIONS (C.SANCHEZ)
5	4	5	11	LOS MISMOS EMI LATIN	ME ESTA DOLIENDO DEJARTE LOS MISMOS (E.CORTES)
6	5	3	10	EMMANUEL POLYGRAM LATINO	AMOR TOTAL M.ALEJANDRO (M.ALEJANDRO)
7	13	16	4	CRISTIAN FONOVISA	ESPERANDOTE D.FREIBERG (A.B.QUINTANILLA III,R.VELA)
8	7	9	7	LOS TEMERARIOS FONOVISA	CUANDO FUISTE MIA A.ANGEL ALBA (A.ANGEL ALBA)
9	10	10	7	CHAYANNE SONY	SOLAMENTE TU AMOR D.POVEDA,H.S.BATT (D.POVEDA,H.S.BATT)
10	28	—	2	MICHAEL SALGADO JOEY	PALOMITA BLANCA J.S.LOPEZ (VALENZI)
11	12	15	5	BANDA MACHOS FONOVISA	CHIQUITA BONITA BLOMELL (L.DIAZ)
12	11	18	3	JESSICA ARIOLA/BMG	TE FELICITO M.CORREA (F.BARRIENTOS)
13	NEW	1	1	ENRIQUE IGLESIAS FONOVISA	TRAPECISTA R.PEREZ-BOTIJA (R.PEREZ-BOTIJA)
14	17	19	4	MANNY MANUEL MERENGAZO/RMM	Y SE QUE VAS A LLORAR R.CAMILO,J.QUEROL (C.MARIA)
15	21	22	5	ANA BARBARA FONOVISA	YA NO TE CREO NADA J.AVEDANO LUHRIS (M.E.CASTRO)
16	15	13	7	LAURA PAUSINI WEA LATINA	INOLVIDABLE A.CERRUTI,D.PARISINI (C.HOPE,G.CAVELLA,G.DESTE/FANI)
17	8	8	10	BRONCO FONOVISA	ADIOS, ADIOS AMOR NOT LISTED (F.BRYANT,B.BRYANT)
18	20	28	5	VICTOR MANUELLE SONY	VOLVERAS S.GEORGE (M.DELGADO)
19	27	27	9	BOBBY PULIDO EMI LATIN	ENSENAME E.ELIZONDO (B.PULIDO)
20	16	12	11	EDNITA NAZARIO EMI LATIN	ATADA A TU VOLCAN K.C.PORTER (F.CEARA)
21	30	—	2	LOS REHENES FONOVISA	SECRETOS QUE NO SE CUENTAN J.TORRES,S.GUZMAN (J.TORRES,S.GUZMAN)
22	9	6	10	LOS TIGRES DEL NORTE FONOVISA	CUESTION OLVIDADA E.HERNANDEZ (G.VALDES)
23	40	—	2	OLGA TANON WEA LATINA	MI ETERNO AMOR SECRETO M.A.SOLIS (M.A.SOLIS)
24	23	23	8	JENNIFER Y LOS JETZ EMI LATIN	PURA DULZURA A.QUINTANILLA JR.,B.MOORE (R.GARZA)
25	22	17	7	MARC ANTHONY RMM	POR AMAR SE DA TODO S.GEORGE,M.ANTHONY (SALAKO)
26	37	35	6	SORAYA POLYGRAM LATINO	QUEDATE R.ARGENT,P.VAN HOOKE (SORAYA)
27	38	24	4	GRACIELA BELTRAN EMI LATIN	PALOMA TRISTE R.GUADARRAMA (M.MARROQUINI)
28	NEW	1	1	LOS TIGRES DEL NORTE FONOVISA	NO PUDE ENAMORARME MAS E.HERNANDEZ (T.BELLO)
29	NEW	1	1	LUIS MIGUEL WEA LATINA	COMO ES POSIBLE QUE A MI LADO L.MIGUEL,K.CIBRIAN (L.MIGUEL,A.ASENSI,K.CIBRIAN)
30	24	21	12	EDDIE GONZALEZ SONY	EL DISGUSTO T.GONZALEZ,H.FLORES (C.REYNA)
31	35	33	3	EZEQUIEL PENA FONOVISA	MUJER TE SIGO AMANDO LOCAMENTE M.A.SOLIS (J.L.MORALES)
32	19	20	8	LOS HURACANES DEL NORTE FONOVISA	911 A.MITCHELL (M.RUBALCAVA)
33	26	31	11	LOS PALOMINOS SONY	DUELE EL AMOR M.LICHTENBERGER JR. (J.SEBASTIAN)
34	39	37	11	VICENTE FERNANDEZ SONY	AQUI, EL QUE MANDA SOY YO P.RAMIREZ (V.FERNANDEZ)
35	RE-ENTRY	6	6	EMILIO EMI LATIN	QUEDATE R.MORALES,M.MORALES,R.NAVAIRA (R.NAVAIRA,M.MORALES)
36	32	26	6	LAS TRES SENORAS EMI LATIN	OBERTURA MEXICANA J.GABRIEL (J.GABRIEL)
37	18	14	14	BANDA MAGUEY FONOVISA	TU ETERNO ENAMORADO E.SOLANO (E.SOLANO)
38	14	—	2	CONJUNTO PRIMAVERA FONOVISA	ES MUY TU VIDA V.MATA,C.PRIMAVERA (R.ORTEGA)
39	NEW	1	1	LOS TUCANES DE TIJUANA EMI LATIN	TUS VERDADES J.NIEVES IZUNZA (NOT LISTED)
40	36	32	3	LOS CAMINANTES LUNA/FONOVISA	TENGO QUE OLVIDARTE A.DE LUNA (R.BALDER)

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LATIN TRACKS A-Z

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

- 32 911 (Garmex, BMI)
- 17 ADIOS, ADIOS AMOR (Warner Chappell/House Of Bryant, BMI)
- 3 AMAME UNA VEZ MAS (Diam, BMI/Anafí Magic, ASCAP)
- 6 AMOR TOTAL (Copyright Control)
- 34 AQUI, EL QUE MANDA SOY YO (Sony, ASCAP)
- 20 ATADA A TU VOLCAN (Copyright Control)
- 11 CHIQUITA BONITA (Zomba Golden Sands, ASCAP)
- 29 COMO ES POSIBLE QUE A MI LADO (Copyright Control)
- 8 CUANDO FUISTE MIA (ADG, SESAC)
- 22 CUESTION OLVIDADA (TN Ediciones, BMI)
- 33 DUELE EL AMOR (Vander, ASCAP)
- 30 EL DISGUSTO (Marfye, BMI)
- 2 EL PRINCIPE (Copyright Control)
- 19 ENSENAME (Bobby Pulido, ASCAP/Sniper, ASCAP)
- 38 ES MUY TU VIDA (BMG Songs, ASCAP)
- 7 ESPERANDOTE (Phat Kat, BMI/Lone Iguana, BMI/EMI Blackwood, BMI)
- 16 INOLVIDABLE (Copyright Control)
- 5 ME ESTA DOLIENDO DEJARTE (Pacific, BMI)
- 23 MI ETERNO AMOR SECRETO (Mas Latin, SESAC)
- 31 MUJER TE SIGO AMANDO LOCAMENTE (Copyright Control)
- 28 NO PUDE ENAMORARME MAS (TN Ediciones, BMI)
- 36 OBERTURA MEXICANA (BMG Songs, ASCAP)
- 27 PALOMA TRISTE (Copyright Control)
- 10 PALOMITA BLANCA (Zomba Golden Sands, ASCAP)
- 25 POR AMAR SE DA TODO (EMI Blackwood, BMI)
- 24 PURA DULZURA (Ruben Garza, BMI)
- 35 QUEDATE (Zomba Golden Sands, ASCAP)
- 26 QUEDATE (Yami, BMI)
- 1 RECUERDOS, TRISTEZA Y SOLEDAD (Crisma, SESAC)
- 21 SECRETOS QUE NO SE CUENTAN (Edimonsa, ASCAP)
- 4 SIEMPRE HACE FRIJO (Peermusic, BMI)
- 9 SOLAMENTE TU AMOR (Peermusic, ASCAP/NMB, ASCAP)
- 12 TE FELICITO (Unimusic, ASCAP)
- 40 TENGO QUE OLVIDARTE (Luedi, BMI)
- 13 TRAPECISTA (Fonomusic, SESAC)
- 37 TU ETERNO ENAMORADO (Canciones Mexicanas, SESAC)
- 39 TUS VERDADES (Copyright Control)
- 18 VOLVERAS (Telearte)
- 15 YA NO TE CREO NADA (Fonomusic, SESAC)
- 14 Y SE QUE VAS A LLORAR (Fonomusic, SESAC)

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

NOTAS

(Continued from preceding page)

He was director, Hispanic entertainment, for Track Marketing . . . Cuban importer/wholesaler World Services Publications S.A. has inked a distribution deal with Rounder Records to distribute Rounder product in Cuba.

Los Del Río's "Macarena" (Ariola/BMG) finally abdicated the top slot of the Hot 100 chart after an amazing 14-week reign . . . San Juan, Puerto Rico-based imprint Fauna Music has signed Cuban singer/songwriter **Marisela Verena**. The socially sensitive troubadour is in the studio cutting her label debut, "Naci En El Caribe" . . . William Morris Agency has signed actor/singer **Fernando Allende** for representation . . . **Luis Silva**, a longtime player on the Tejano scene, has launched a regional Mexican/Tejano imprint, Silva Entertainment. The label just released its first album, "Tus Mentiras," by veteran conjunto outfit **Los Leones**.

CELEBRATION THURSDAY: Two music-driven events are set to take place Thursday (14) in New York and Boston.

First up is **Sonrisa Latina**, a Latino music benefit for AIDS with MCs **Michael DeLorenzo** and **Lauren Velez**, both of whom appear on Fox TV's "New York Undercover."

Sonrisa Latina is slated to take place at the Roxy in New York and features a mix of live acts, including RMM's **India** and Sir George/Sony's **DLG**, as well as prominent music personalities, such as **Jellybean Benitez** and **Robert Cliviles**, spinning discs. A portion of the proceeds from the show, produced by Benitez-owned Benitez Productions, will go to the music industry's AIDS-awareness organization, LIFEbeat.

Speaking of Benitez, on Nov. 19, his H.O.L.A./PolyGram Latino imprint will drop a severe Latin house package by **Proyecto Uno**, the meren-rappers who practically invented the all-encompassing Latin house genre. Titled "New Era," the riveting assemblage of scorching merengue house-shakers and breezy ballads will ring up large sales. "Pumpin'" a fast-chugging merengue house thumper that alone is worth the price of admission, should be stretched out and beefed up for club devotees.

Also on Thursday, EMI Latin balladeer **Alvaro Torres** and RMM sonero **José Alberto "El Canario"** headline a third-anniversary party in honor of "Pachanga Latina," a Latin dance video show that airs on Univision TV affiliate WUNI-TV in Boston. "Pachanga Latina" host **Iliana Vásquez** will serve as MC for the event, which will be held at Club Oxygen in Saugus, Mass.

SCREAM! FOR NEW ROCK: Aggressive and imaginative stateside alterna-rock imprint **Grita!** (transla-

tion: **Scream!**) recently doubled the size of its five-act roster by signing Argentinian reggae/hardcore act **Todos Tus Muertos**; the **Psychotic Aztecs**, a Los Angeles band featuring former members of **the Cruzados** and **Oingo Boingo**; Basque punkers **Negu Gorriak**; São Paulo, Brazil, English-language surf-punk band **Blind Pig**; and Rio de Janeiro, Brazil, psychedelic/progressive group **Nave**.

Todos Tus Muertos' label premiere is an enhanced CD titled "Dáale Aborigen+." Though that disc is slated for Jan. 27, 1997, a limited-edition, blood-red vinyl 7-inch EP titled "En Vivo Aborigen" was dropped Nov. 5. The **Psychotic Aztecs'** maiden effort, "Puro," is a five-track EP set for release in February 1997, while **Negu Gorriak's Grita!** bow, "Idea Zabaldú," is due in March.

In addition, **Grita!** has just released "Gree-tah! = Scream!," a compilation of tracks mostly from label acts. Though its acts are decidedly—and deliberately—alternative in nature, **Grita!** might create mainstream noise with bilingual pop/punkers **Los Más Turbados** and their yearning, youth-directed album "Recuerdos De Lactancia."

SONY DISCOS APPOINTMENTS: Personnel changes are afoot at Sony Discos, where recently appointed VP/GM **Oscar Llord** has embarked on a restructuring. **Jorge Pino** has exited his post as marketing director at PolyGram Latino to become VP/GM pop music division at Sony Discos. Also leaving PolyGram Latino for Sony was **Enna Alcaine**, who will be Pino's administrative assistant. Alcaine was the label's marketing coordinator. **Edgardo Barretto**, former GM of Right Touch Productions in Puerto Rico, has been appointed Sony's tropical product promotion manager, based in San Juan. He will report to **Rafael Cuevas**, VP of Caribbean operations.

Meanwhile, **Luis G. Pisterman** is no longer Sony VP of West Coast operations; the position has been eliminated with the label's reorganization. Pisterman can be reached at 805-286-9192.

RELEASE UPDATE: A diverse array of indie labels have shipped or are getting ready to ship product for the U.S. Latino/Brazilian markets. Recently dropped by Blue Jackel are three fine albums by Brazilian acts: "Thu Todos Os Sons," a dazzling Brazilian Amerindian record by **Marilu Miranda**; "Bragadá," a Bahian-rooted pop/samba/reggae disc by **Tony Mola's Bragadá** which contains the super-contagious Brazilian hits "Pega-Pega" and "Vem Benzinho"; and the exquisite soundtrack to the 1995 film "O Quatrilho," produced by **Caetano Veloso**

and **Jacques Morelembaum**.

Green Linnet/Xenophile has put out "Arriesgaré Mi Piel," another tasty slab of Andean-flavored world music from Chile's **Inti-Ilhimani**, which boasts a romantic bolero ("Quién Eres Tú?") that could actually catch the fancy of PDs at U.S. Latino pop and tropical stations.

New York-based **Astor Place Recordings** has released "The Latin Side Of John Coltrane," a bracing Latin jazz exploration of select tunes by the sax luminary recorded by top-shelf trombonist **Conrad Herwig**. Among noted guest players are **TropiJazz's Eddie Palmieri** and **Dave Valentín** and **Concord Picante's Ray Vega**.

Rhino Records will drop "iReconquista! The Latin Rock Invasion" Feb. 15, 1997. Featured on this rock compilation is a familiar cast of suspects, including **Mano Negra**, **Seguridad Social**, **Maldita Vecindad**, **Caifanes**, **Los Fabulosos Cadillacs**, and **Divididos**.

NEW GARCÍA, SOLEDAD SOARING: Just out on Sony Argentina is "Say No More," a mostly Spanish-language disc by **Charly García** that contains a Spanish cover of **Neil Young's "Don't Let It Bring You Down"** . . . Other Sony artists are busy, as well. **Emanuel Ortega** is in the studio cutting his upcoming record, which is being produced by **Donato of Donato & Estéfano**. Uruguay's **Jaime Roos** is rehearsing for a series of December shows in Buenos Aires and is planning a tour of Spain and Israel, too. Beginning to catch fire for Sony is **Soledad**, a 15-year-old songstress with an amazingly rich and powerful voice—not unlike **Mercedes Sosa's**—who combines her deep love of Argentinian folkloric music with a sexy stage show. Her label debut, "Poncho Al Viento," is nearing gold status (30,000 units sold).

CHILE NEEDS CHILEANS: It is now official. What the Chilean music scene plainly lacks is Chilean recording artists . . . or radio stations willing to play music by Chilean artists.

According to a study conducted in the second quarter of 1995 by Chilean authors' rights society **Sociedad Chilena del Derecho de Autor (SCD)**, only 10.6% of the music played on domestic radio stations was recorded by Chilean acts. This study included all of Chile's radio stations.

In March 1996, SCD embarked on another study to discern what genres constituted the near 90% not by Chilean acts. This time, SCD sampled only 10 AM and FM stations. SCD found out that 40% of the music was by Latino artists; the rest was by non-Latino artists.

The stations that played the most Chilean artists were top-rated FM outlet **Rock & Pop**, at 20%, and AM station **Portales**, at 13%.

SCD also noted that of the 1,663 records released in Chile in 1995, only 375 were by Chileans. Among labels, EMI invested most heavily in local talent by spending \$1 million to acquire 10 acts.

Some artists have fared well. Melodic rock act **Lucybell** sold 25,000 units of its first album, "Peces," and funk/rock act **Los Tetos** knocked down 15,000 units of its maiden effort, "Mama Funk." Both are respectable figures, considering that gold certification in Chile is awarded for sales of 15,000 units, platinum for sales of 25,000 units. But the balance of the new

acts, whose product was put out rather indiscriminately as part of a grand Chilean rock series, averaged a mere 4,000 units per record—a sales tally that has unsettled EMI execs.

"The [sales] results have been pretty bad in the short run, and that has us a little nervous," admits **Carlos Fonseca**, EMI Chile's A&R director. "But nonetheless, the company has gone on to approve another \$1 million for next year's A&R budget.

"Next year," continues Fonseca, "for the second albums of most of the acts, we want to take more time and establish the identity of each band. We cannot go back and once again release everyone as part of a Chilean rock package, but rather work with each group individually."

EYE ON GIOVANNA: Until recently, it seemed that **Sony Mexico** had cornered the prosperous, female pop market in Mexico with such breezy artists as **Fey**, **Mónica Naranjo**, and **Antonella Arancio**.

Now, **BMG Mexico** is making a serious entrance into the female teen arena with **Giovanna**, an 18-year-old native of Bologna, Italy, who possesses a distinctive high voice that sounds at once valiant and vulnerable.

Giovanna's label bow, "Spray Color Frambuesa," is jammed with sassy Euro-dance ditties that are complemented by slower-paced paens "Cara O Cruz" and "Otra Noche Sin Dormir," with which any Mexican *chica* from 12 to 18 could connect.

Indeed, **BMG** would be wise to release either of the aforementioned tracks as a follow-up to the lead single, "Hasta Mañana," a souped-up synth-pop entry that, oddly enough, is one of the weakest songs on the album.

HTV GETS INTERACTIVE: HTV, a 24-hour Spanish-language video music network based in Miami, is slated to introduce its World Wide Web site (<http://www.htv.com>) in December at the Western Cable Show in Anaheim, Calif.

HTV co-founder **Robert Béhar** says that viewers will be able to make online requests for videos that will be featured in the following hour of programming. The Web site will also sport a database of all videos played on the station, plus a library of artist biographies and photos.

Assistance in preparing this column was provided by **Pablo Márquez** in Santiago, Chile, and **Teresa Aguilera** in Mexico City.

Billboard

NOVEMBER 16, 1996

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★★ NO. 1 ★★	
1	1	7	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON 7 weeks at No. 1
2	2	48	THE MEMORY OF TREES ▲ ² REPRISE 46106/WARNER BROS.	ENYA
3	3	258	SHEPHERD MOONS ▲ ⁵ REPRISE 26775/WARNER BROS.	ENYA
4	5	138	LIVE AT THE ACROPOLIS ▲ ³ PRIVATE MUSIC 82116	YANNI
5	4	80	BY HEART WINDHAM HILL 11164 [CS]	JIM BRICKMAN
6	6	6	GRAVITY NARADA 63037 [CS]	JESSE COOK
7	8	336	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
8	7	3	THE CAROLS OF CHRISTMAS WINDHAM HILL 11193	VARIOUS ARTISTS
9	10	9	SACRED SPIRITS VIRGIN 40352	SACRED SPIRITS
10	9	106	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
11	11	186	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
12	13	22	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
13	22	2	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS
14	12	5	ORACLE WINDHAM HILL 11196	MICHAEL HEDGES
15	16	27	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
16	14	34	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
17	19	2	RETURN OF THE GUARDIANS NARADA 64011	DAVID ARKENSTONE
18	15	28	SACRED ROAD NARADA 64010 [CS]	DAVID LANZ
19	17	88	LIVE AT RED ROCKS ● GTSP 528754	JOHN TESH
20	24	2	THE CHOIRS OF CHRISTMAS GTSP 8923	JOHN TESH
21	18	19	THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571	CHRISTOPHER FRANKE
22	21	56	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
23	23	2	GOBLINS' CLUB SEQUEL 1022/CASTLE	TANGERINE DREAM
24	RE-ENTRY		WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
25	NEW		PEACE ON EARTH DOMO 71014	KITARO

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

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Artists & Music

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
*** No. 1 ***				
1	1	3	PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN VERVE 533215	2 weeks at No. 1 THE GUITAR TRIO
2	2	6	JOSHUA REDMAN WARNER BROS. 46330	FREEDOM IN THE GROOVE
3	3	4	VAN MORRISON/GEORGIE FAME/MOSE ALLISON/BEN SIDRAN VERVE 533203	TELL ME SOMETHING - THE SONGS OF MOSE ALLISON
4	4	52	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
5	7	34	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
6	5	75	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
7	NEW		DIANNE REEVES BLUE NOTE 38268/CAPITOL	THE GRAND ENCOUNTER
8	6	2	JOE HENDERSON VERVE 533451	BIG BAND
9	NEW		BRANFORD MARSALIS TRIO COLUMBIA 67876	THE DARK KEYS
10	9	150	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
11	8	12	GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS
12	13	123	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
13	NEW		GINGER BAKER TRIO WITH BILL FRISSELL & CHARLIE HADEN ATLANTIC 82948/AG	FALLING OFF THE ROOF
14	11	35	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER
15	10	7	MICHAEL BRECKER IMPULSE! 191/GRP	TALES FROM THE HUDSON
16	NEW		TONY WILLIAMS ARK21 54571	WILDERNESS
17	15	156	SOUNDTRACK HOLLYWOOD 161357	SWING KIDS
18	16	35	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
19	14	2	VARIOUS ARTISTS VERVE 535884	NOVA BOSSA: RED HOT ON VERVE
20	18	35	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
21	20	28	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
22	12	6	VARIOUS ARTISTS COLUMBIA 65008	THIS IS JAZZ SAMPLER 21
23	24	53	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
24	19	6	JOHN SCOFIELD VERVE 533185	QUIET
25	NEW		GLENN MILLER RCA VICTOR 52500	THE SECRET BROADCASTS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
*** No. 1 ***				
1	1	5	KENNY G ARISTA 18935	5 weeks at No. 1 THE MOMENT
2	2	205	KENNY G ▲ ¹¹ ARISTA 18646	BREATHLESS
3	3	7	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT
4	4	6	DAVID SANBORN ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE
5	6	14	GEORGE BENSON GRP 9823	THAT'S RIGHT
6	5	6	KEIKO MATSUI COUNTDOWN 17750/ULG HS	DREAM WALK
7	7	11	DAVE KOZ CAPITOL 32798 HS	OFF THE BEATEN PATH
8	8	10	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2
9	13	15	PETER WHITE COLUMBIA 67730 HS	CARAVAN OF DREAMS
10	10	20	NORMAN BROWN MOJAZZ 530545/MOTOWN HS	BETTER DAYS AHEAD
11	9	3	MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RYKODISC HS	SHACK-MAN
12	12	8	BELA FLECK AND THE FLECKTONES WARNER BROS. 46247 HS	LIVE ART
13	11	47	QUINCY JONES ▲ QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
14	14	12	WAYMAN TISDALE MOJAZZ 530696/MOTOWN	IN THE ZONE
15	15	11	ART PORTER VERVE FORECAST 533119/VERVE	LAY YOUR HANDS ON ME
16	20	11	RONNY JORDAN 4TH & B'WAY 531060/ISLAND	LIGHT TO DARK
17	19	56	BONEY JAMES WARNER BROS. 45913 HS	SEDUCTION
18	17	20	ACOUSTIC ALCHEMY GRP 9848	ARCANUM
19	16	7	BOB JAMES & KIRK WHALUM WARNER BROS. 46318	JOINED AT THE HIP
20	21	52	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
21	18	34	THE JOHN TESH PROJECT GTSP 532125	DISCOVERY
22	23	50	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
23	NEW		HOLLY COLE METRO BLUE 52699/CAPITOL	IT HAPPENED ONE NIGHT
24	22	6	LARRY CARLTON GRP 9854	THE GIFT
25	RE-ENTRY		CAL BENNETT GROOVE TIME 2004	A STOLEN MOMENT

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by Jim Macnie

TENOR SAX UPDATE: This past spring, it was stated here that **Branford Marsalis'** next record would be with his **Buckshot LeFonque** ensemble, which updates R&B, soul, hip-hop, and jazz sensibilities. Not true. "The Dark Keys," a full-tilt blowing session from Marsalis' trio—bassist **Reginald Veal** and drummer **Jeff "Tain" Watts** make up the rhythm section—came out Oct. 29 on Columbia. A week at New York's Village Vanguard in July primed the unit for the recording, and it shows. **Joe Lovano** and **Kenny Garrett** make appearances on two tracks, upping the star power. But "The Dark Keys" doesn't need much outside help. It rocks. This is mainstream improv at its most vital.

Marsalis is scheduling a series of dates around the country in support of the album.

Lovano's "Celebrating Sinatra" is due from Blue Note Jan. 14. It seems that each new offering from the bandleader is an increasingly bigger deal, and since the concept of the disc is interpreting the tunes of Hoboken, N.J.'s most dazzling crooner, expect the set to get a huge splash of attention. The tracks are mixed in their instrumentation, which definitely enhances the listening experience. On some pieces, **Manny Albam** conducts an orchestra that also employs **Judi Silvano's** voice. Others are more stark, with tenor, drums, and piano. Tunes include "I'll Never Smile Again," "One For My Baby (And One For The Road)," and "Chicago." Sounds like another winner for Lovano.

These two packages join pending discs by **Sonny**

Rollins and Dexter Gordon (Jazz/Blue Notes, Billboard, Nov. 2).

DATA: I guess the folks at Jazz at Lincoln Center had a good idea when they put together the Jazz at the Penthouse concert series. The five dates, stretching from Nov. 1 to April 11 and comprising shows by **Barry Harris**, **Kenny Barron**, **McCoy Tyner**, **Randy Weston**, and **Jay McShann**, are already sold out. On Saturday (9), **Wynton Marsalis** is to lead the **Lincoln Center Jazz Orchestra** through a Jazz for Young People program titled "What Is Latin Jazz?" Guest for the day is pianist **Danilo Perez**, whose "Panamonk" disc on Impulse! is one of the year's most brainy and moving records. Perez will help bring some Afro-Caribbean beats to the building... Electric jazz, contemporary jazz—yeah, call it fusion—usually takes it on the chin from critics: too trite, it's often said. Well, a chance to hear some of the most meaty electroacoustic jazz of the last decade comes from Koch Jazz. The label has rescued from oblivion **Tim Berne's** high-energy 1987 disc "Fulton Street Maul" (it had languished in reissue limbo under purveyance of its original owner, Columbia); guitarist **Bill Frisell** is a part of the "Fulton Street Maul" quartet.

Also just out on minor music (distributed by Koch) is Berne's 1986 duet disc with Frisell, "... theoretically." Berne's latest record is JMT's third installment of a 1994 Paris concert by the saxist's **Bloodcount** quartet, titled "Memory Select." Though it uses reeds, bass, and drums, the band has been said to have a string quartet vibe, very precise in their blend. Maybe it's a stylistic trademark: A new commission by Berne is to be debuted by the **Kronos Quartet** at the Brooklyn Academy of Music's 1996 Next Wave Festival. On Saturday (16), as part of the fest's American Mavericks program, the well-known progressive string quartet will interpret Berne's "Dry Ink, Silence." Also slated as part of the series: the first full concert by **Don Byron's** "Bug Music" ensemble. The Nonesuch disc of the same name is devoted to music by **John Kirby**, **Raymond Scott**, and **Duke Ellington**.

TIM/KERR GROWING FORCE AMONG INDIES

(Continued from page 15)

Portland label has issued vinyl albums by such Geffen acts as the Posies and the Raincoats.)

From the first, Tim/Kerr's signings were regional in nature. Lindsay recalls, "In the early days, we couldn't afford to travel or scout other bands, even though we did have quite a few national acts signed within the second or third year. Pretty much it was a regionally based label, until Art [Alexakis] moved to Portland and put together

Everclear. We saw one of their first shows, and he actually gave me a demo tape. I proceeded to say, 'I don't want to touch this, I want to put it out as is,' and it became their first album, 'World Of Noise.' After that, it just sort of snowballed."

"World Of Noise," issued in 1993, became Everclear's first Capitol album as a rerelease. The departure of other key label acts began to raise Lindsay's ire. "I was really tired of getting cherry-picked before the fruit was ripe," he says. "I really felt like I get a band out there, and I get a little bit of a Northwest buzz, or they do a couple of little I-5 corridor tours up and down the coast here, and all of a sudden they hit L.A., and a couple of good reviews come out, and it turns into a frenzy. It happened with Pilot, with the Elektra thing, after a little EP came out."

It was Tim/Kerr's desire to hold on to its acts and develop them within the indie network that led to the label's arrangement with Mercury. Jim Four-

att, Mercury VP of A&R (U.S.), has been brought on board as the label's VP/East Coast GM and will establish a New York office for the company.

Fouratt says the deal "gives Tim/Kerr the resources to survive, No. 1, and to continue very much in the way that Thor has before, in finding and developing acts... My feeling is that it's very important that the independent labels be allowed to survive and develop acts; if acts move too quickly to the major labels without any grass-roots development, they usually die, no matter how much money is thrown at them."

With Mercury—which has similar arrangements with Scratchie, Capricorn, and Def Jam—Tim/Kerr's albums will be moved through PolyGram's indie arm, Independent Label Sales, whose product is distributed exclusively by Independent National Distributors Inc. Fouratt adds, "At that point when a major label can do something—the Capricorn situation being a good example, with Cake or 311, where a band has been developed regionally through the label—then the major label's promotion and distribution and marketing people can move in and take them to the next level."

"Green Suede Shoes," an album by Irish band and former EMI Records act Black 47, is the first joint release between Mercury and Tim/Kerr.

Regarding international distribution, Lindsay says, "Through England, the Benelux, and Germany, we go through Pinnacle... We have six other indie distributors over in Europe. We use Shock in Australia. We still use Koch [International, Tim/Kerr's former U.S. distributor] in Canada. We have a couple

of Japanese distributors... We don't license to anybody. I licensed a record about four years ago that turned out to be a nightmare, and since then, I've just been exporting."

Under the terms of the joint venture, PolyGram companies overseas will



WIPERS

have first option to handle Tim/Kerr's output, but, Fouratt says, "I'm pretty sure it's unlikely they'd be excited until there's a certain level of success."

Earlier this year, Tim/Kerr moved from its 1,200-square-foot offices to 2,400-square-foot quarters. The staff has grown from eight to 12; in July, Michael Pantino, formerly of Koch's sales and marketing department, was brought on as GM.

Pantino says, "In bringing me here, it has really allowed Thor to do what he does best, and that's to find and develop the artists, and he lets me oversee day-to-day operations here. He was doing everything before I came here."

While Tim/Kerr has moved into the big time with its Mercury pact, it hasn't forgotten its roots and continues to sell direct to almost 400 mom-and-pop stores. Pantino says, "It's still really tough to find a good distributor to get to these mom-and-pop stores... We have a guy [in our back office] who does direct-to-store sales."

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	7	MA/MEYER/O'CONNOR SONY CLASSICAL 66460 (10.98 EQ/16.98)	APPALACHIA WALTZ 6 weeks at No. 1
2	2	3	CECILIA BARTOLI LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
3	9	114	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
4	5	321	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
5	3	25	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
6	10	139	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT
7	7	3	LONDON PHILHARMONIC (JENKINS) SONY CLASSICAL 62276 (10.98 EQ/16.98)	DIAMOND MUSIC
8	6	7	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)	CHANT III
9	8	99	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
10	4	7	TALLINN CHAMBER ORCHESTRA (KALJUSTE) ECM 21592 (10.98/15.98)	ARVO PART: LITANY
11	11	5	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 62601 (10.98 EQ/16.98)	THE MOZART SESSIONS
12	12	3	MET. OPERA ORCH.(LEVINE) DG 449177 (10.98 EQ/16.98)	25TH ANNIV.: THE METROPOLITAN OPERA GALA
13	14	55	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
14	13	9	CECILIA BARTOLI ERATO 14074-2 (15.97)	MOZART ARIAS
15	15	28	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE

TOP CLASSICAL CROSSOVER™

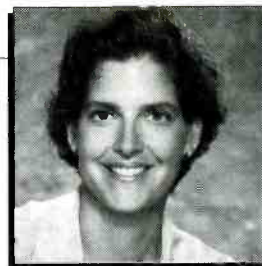
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	3	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD 3 weeks at No. 1
2	4	56	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
3	2	3	DAWN UPSHAW NONESUCH 79406 (10.98/16.98)	SINGS RODGERS & HART
4	5	27	JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 62592 (9.98 EQ/15.98)	SUMMON THE HEROES
5	12	5	BRYN TERFEL DG 449163 (16.98 EQ)	SOMETHING WONDERFUL
6	6	14	MEMPHIS SYMPHONY ORCHESTRA (STRATTA) TELDEC 94573 (10.98/16.98)	SYMPHONIC ELVIS
7	3	11	VARIOUS ARTISTS NONESUCH 79400 (10.98/16.98)	LEONARD BERNSTEIN'S NEW YORK
8	9	31	VARIOUS ARTISTS PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA LONDON 52100 (10.98 EQ/16.98)	
9	10	50	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
10	NEW	5	CARRERAS/COLE/DOMINGO ERATO 14640 (10.98/16.98)	A CELEBRATION OF CHRISTMAS
11	8	75	VANESSA-MAE ANGEL 55089 (10.98/15.98) ^{HS}	THE VIOLIN PLAYER
12	11	28	CINCINNATI POPS (KUNZEL) TELARC 80383 (10.98/15.98)	SYMPHONIC STAR TREK
13	14	41	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBLTY
14	7	3	VARIOUS ARTISTS IMAGINARY ROAD 534065 (10.98 EQ/16.98)	A DIFFERENT MOZART
15	RE-ENTRY	3	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO

TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	29	CARRERAS-DOMINGO-PAVAROTTI SONY CLASSICAL 53725 (5.98 EQ/9.98)	CHRISTMAS FAVORITES 14 weeks at No. 1
2	NEW	1	VARIOUS ARTISTS LASERLIGHT 14090 (4.98/5.98)	ROMANTIC EVENING MUSIC: VOL. 10
3	RE-ENTRY	1	BERLIN SYM. (WOHLERT) LASERLIGHT 15145 (4.98/5.98)	TCHAIKOVSKY: THE NUTCRACKER (HIGHLIGHTS)
4	2	18	VARIOUS ARTISTS PILZ 49084 (5.99)	ROMANTIC PIANO MUSIC
5	10	19	VARIOUS ARTISTS LASERLIGHT 72346 (4.98/5.98)	HANDEL: MESSIAH (HIGHLIGHTS)
6	3	110	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
7	9	3	VARIOUS ARTISTS INTERSOUND 3653 (4.98/6.98)	ENCORES (BEST OF THE POPS)
8	NEW	1	VARIOUS ARTISTS PILZ 46249 (5.99)	WAGNER: OVERTURES
9	4	67	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS: INTIMATE MOMENTS
10	6	21	VARIOUS ARTISTS PILZ 49050 (13.99)	BEETHOVEN: PIANO SONATAS (BOX SET)
11	NEW	1	VARIOUS ARTISTS PILZ 46107 (5.99)	MOZART: SYMPHONY NOS. 35 & 38
12	RE-ENTRY	1	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
13	RE-ENTRY	1	VARIOUS ARTISTS PILZ 46339 (3.99)	MUSIC FOR MEDITATION
14	NEW	1	VARIOUS ARTISTS PILZ 46133 (5.99)	PIANO DREAMS
15	5	8	NEW YORK PHILHARMONIC (BERNSTEIN) SONY CLASSICAL 62617 (5.98 EQ/10.98)	NOCTURNE

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

Classical
KEEPING
SCORE



by Heidi Waleson

MUSIC MADE FUNNY: Nimbus has the latest entrant in the theme compilation sweepstakes: "Whad'ya Know About The Classics?," a three-disc set built around public radio host Michael Feldman. Feldman hosts a weekly two-hour comedy/quiz show, "Whad'ya Know? With Michael Feldman," in which he invites callers and listeners to compete for "useless prizes." Feldman, who claims to have had one semester of Music Appreciation in the seventh grade, has provided breezy, biographical liner notes for the set, which contains discs devoted to Chopin, Mozart, and Copland, along the lines of "Quick! Who were the two greatest Jewish heroes of the American West? Give up? Bat Masterson and Aaron Copland . . . Copland became the great music chronicler of the pastoral Golden West: He was country before country was cool." The Mozart disc has single movements and arias, many of which are drawn from period-instrument recordings by Roy Goodman and the Hanover Band; the Chopin disc is all short piano pieces; and the Copland disc features complete orchestral favorites like "Appalachian Spring" and "Quiet City." There is also a multidisc "Whad'ya Know About Film Classics?" Additional titles are planned for the midprice series, which will be featured regularly on Feldman's program, which has 4.4 million listeners, according to Arbitron ratings from 1995.



FELDMAN

MUSIC MADE SCARY: Bravo is promising viewers a trip "behind the scenes of the classical music industry to reveal an always fascinating, often controversial, and sometimes unseemly world of big money, big talent, and even bigger egos." The occasion is a three-part series, "Naked Classics," co-produced with Britain's Channel 4, which will run on three consecutive Sundays beginning Nov. 17. The first segment, "The Prodigy," looks at the creation of successful young stars such as Maxim Vengerov and Helen Huang, as well as sad stories, like pianist Terrence Judd, who killed himself. We hear from teachers (like Dorothy DeLay), agents, and the per-

formers themselves, though not from parents. However, most of the controversy stems from questions about artistic validity and emotional strain rather than a dollars-and-cents investigation. Part two, "The Maestro," looks at Zubin Mehta, the charismatic conductor whom the critics love to hate, and part three, "The Star," examines the packaging of EMI Classics tenor Roberto Alagna. (In the wake of the latest news from Mr. and Mrs. Alagna—she's soprano Angela Gheorghiu—their cancellation of a string of "La Bohème" performances at London's Covent Garden, the British press has taken to referring to the pair as "Bonnie and Clyde.")

MUSIC IN UNUSUAL PLACES: Pianist Jean-Yves Thibaudet has been doing some nonstandard projects lately, a switch from Debussy. First there was his Metropolitan Opera debut, an onstage role as the Polish pianist in Giordano's "Fedora." In December, he will be heard but not seen on the London soundtrack of Jane Campion's film "The Portrait Of A Lady," providing the tempestuous Schubert Impromptus supposedly being played by the nefarious Madame Merle. The movie is a decidedly weird take on the Henry James novel, but that Schubert makes you sit up and take notice. (Thank goodness Campion opted for real music this time; you may recall her last film was "The Piano.") Thibaudet has a disc of Bill Evans due in March on London.

Classical music has also made it to Broadway this fall as a central theme in two plays: Jon Marans' two-man "Old Wicked Songs," about a young American going to Vienna to study lieder accompaniment, and Ronald Harwood's "Taking Sides," about the investigation into the Nazi ties of conductor Wilhelm Furtwängler. Neither is a great play (there's something about Nazis and anti-Semitism, which figure in both, that seems to call for superficiality from playwrights), but "Old Wicked Songs" is built intriguingly around Schumann's "Dichterliebe," sung by both actors and played (starts, stops, mistakes, and all) on a Yamaha Disklavier, which is very cool.

OTHER NEWS: Sony Classical had 10 albums on the Top Classical and Top Classical Crossover charts combined for the weeks ending Oct. 19 and Oct. 26. The last label that had that many top sellers was Angel in 1990 . . . On Saturday (9), at the Bands of America National Marching Band Championships in Indianapolis, Richard Dreyfuss presents the Mr. Holland's Opus Award to recognize a music educator whose work embodies the spirit of the character Dreyfuss played in the film of the same name (out on home video Tuesday [12]). Dreyfuss has underwritten the \$1,000 prize and recognition plaque.

VERSATILE JIMMY BRALOWER MIXES SONGS INTO HITS

(Continued from page 15)

club mixes and remixes, so it's a different approach, requiring fine-tuning the original mix to maintain the artist's original intentions and integrity."

Citing as an example the Lewis hit, Bralower notes, "Sometimes, when a song isn't right, people call up remixers to make it better, when it just needs to have the integrity of the original idea brought out rather than changed completely. It's like 'beating the demo'—achieving the transition from knowing what the artist wants and how to get it in the studio. I don't have my own sound, but I like to think that my sound is someone else's sound realized through production."

"I Love You Always Forever," Bralower continues, had been cut previously, but not to Lewis' satisfaction. "People were trying to decide what was wrong, but for me, the essence of the song was on her demo," he says. "Making a demo is creation. Making a record is re-creation. So creative inspiration can go out the window if you don't watch out—which is why many records aren't as good as the demos, and why a lot of great bands don't see the light of day."

"In Donna's case, she had a demo that was a sonic road map of the song,

which the record had taken to another place. So it was a matter of getting what was right about the demo and plugging it into the new version."

Lewis says that unlike most others who heard her demo, Bralower "knew exactly where I was coming from and felt that it didn't need to be changed but enhanced. So many people want to do things with your music, but my demo worked, and what I love about Jimmy is that he didn't take anything away from what I had in the beginning."

Again, this jibes with Bralower's stated intent of helping the artist realize his or her creative vision. "I'm very different from the guy you call up because you like the last thing he worked on—the producer as the star," he says. "That's not the way I operate."

Rather, Bralower sees himself more as a "utility guy, the relief pitcher behind the scenes," drawing from his extensive past experiences in evolving from a drummer and electronic drum programmer into a songwriter and producer. Much of that evolution came under the tutelage of Titelman, who vividly recalls their first project together, Chaka Khan's 1985 "Krush Groove" soundtrack song "Can't Stop

The Street."

"Jimmy was recommended by Nile Rodgers," says Titelman. "He tapped in different percussion patterns and instruments and a drum track to the demo, and I'd never heard anything like it in my life. We've been together on a lot of records since, including [Winwood's] 'Back In The High Life' and [Clapton's] 'Journeyman,' which had just unbelievable sounding drum parts. He's a real music lover, and we're a lot alike."

Bralower says that he learned from Titelman that "trends come and go, but great singers and great songs are what this business is about." Just as Titelman "doesn't fit into any category except 'quality,'" he adds, Bralower himself is "chameleon-like" in his own work, which currently involves "reinventing" himself in the writing and production areas.

"I'm not a songwriter or musician in the traditional sense," says Bralower, who works out of his Rhythmic Music studio and uses the Pro Tools hard-disc recording system. "I collaborate, which is why you see a lot of 'co's' with me. I'm very good at getting from point A to point B and taking people there."

Songwriters & Publishers

ARTISTS & MUSIC

Sturken, Rogers Change With Times Songwriters Crank Out Hits At The Loft

BY JIM BESSMAN

NEW YORK—For prolific MCA Music Publishing veterans Carl Sturken and Evan Rogers, writing songs goes hand in hand with making demos and producing finished product. This is mainly because the hard-working duo, who have been working together since the early '80s and are now reaching a new peak, tend to perform all three activities pretty much at the same time.

"We work real fast," says Sturken, who lives in Morristown, N.J., and meets Rogers, who lives in Stamford, Conn., at the Loft, a recording studio in Bronxville, N.Y., where the two put in 12-hour days during the week and sometimes on weekends. "We like to get in and not tinker endlessly but go for feeling and emotion. We can make a record really fast, because we're very focused."

So much so, in fact, that last January, Sturken and Rogers hosted a number of artists from the U.K. at the Loft, jointly churning out 15 recorded songs in 31 days, nearly 90% of which, says

Sturken, are due on albums. Recent and current projects written and co-written (and often produced or co-produced) by the team include Eternal's U.K. hit "The Power Of A Woman"; new MCA group Intrigue's "If You've Ever Been In Love"; Capitol artist



ROGERS, STURKEN

Dave Koz's "Let Me Count The Ways," featuring Stevie Nicks; new MCA Music artist Tasha's "I Wanna Know Your Name" from the "Bulletproof" soundtrack (Tasha's forthcoming album contains additional Sturken and Rogers material); new RCA group Wild

Orchid's "Supernatural"; MCA Records U.K. artist Lorraine Cato's "Mighty, Mighty Love," which the two co-wrote with Martika (Cato's new album has more songs by the duo); four songs co-written with the Brand New Heavies for the Delicious Vinyl group's new album featuring new lead singer Siedah Garrett; and a collaboration with former Fine Young Cannibals lead singer Roland Gift.

Much of the reason for the pair's recent success, notes Sturken, is its symbiotic relationship with the owner of the Loft, which fosters an unusually care-free and creative work setting.

"Artists love it there, because it's not a typically sterile studio environment but a funky living room, with a Sony PlayStation and satellite TV," adds Rogers.

Of course, in addition to the work setting, there is the comfort factor Sturken and Rogers bring to their songwriting/production projects, stemming from a relationship rooted in the pop and street R&B of the '80s, when the

(Continued on page 63)



Happily Staying Put. Glen Ballard, the hit songwriter/producer, has renewed his association with MCA Music, his publishing home for the past 18 years. In addition to writing hits for Michael Jackson, Wilson Phillips, George Strait, and Jack Wagner, Ballard co-wrote and produced Alanis Morissette's "Jagged Little Pill" album, which earned five Grammy nominations this year and three awards for Ballard. He begins work on Morissette's follow-up album next year. Shown at the signing, from left, are Sam Schwartz, manager of the Gorfaine/Schwartz Agency; Michael Gorfaine, manager of the Gorfaine/Schwartz Agency; Ballard; David Renzer, worldwide president of MCA Music; Zach Horowitz, president of MCA Entertainment Group; John Alexander, executive VP of creative at MCA Music; Carol Ware, VP of creative; and Scott James, senior VP of film and television music at MCA Music.



Past & Future, Too. Rondor Music in the U.K. has reached a new long-term publishing agreement with Mark Knopfler for all his past and future copyrights. He recently finished an international tour to support his current album, "Golden Heart." Shown, from left, are Damage Management's Ed Bicknell, Knopfler, and Ralph Simon, president of Rondor Music.



No Mystery Here. Benson Music has re-signed Joel Lindsey to a songwriting deal. His most recent success is "Life, Love And Other Mysteries," co-written with Regie Hamm, which is the title track of Point Of Grace's new album and the name of the group's book. Shown at the signing in Nashville, from left in the front row, are Cindy Wilt, creative director; Lindsey; and Julie Ecrement, creative director. Shown in the back row are Dan Keen, ASCAP; Steve Fret, CEO of Benson Music Entertainment Group; and Mike Porter, VP of Benson Publishing. (Photo: John Lee Montgomery III)



The Writer, The Artist. New writer/artist Sarah Evans, seated, signed a writer deal with Sony/ATV Music, while also recently reaching a label deal with RCA Records. Shown, from left, are Joe Galante, chairman of RCA Label Group; Donna Hilley, president of Sony/ATV Tree; and Don Cook, VP of Tree Music.



Tour Support. Eleanor McEvoy, whose latest Columbia album is titled "What's Following Me?," made a recent appearance at New York's Mercury Lounge. Shown greeting her before the show, from left, are Evan Lamberg, senior VP of creative, East Coast, at EMI Music Publishing, and Gerry Keenan, her manager.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
NO DIGGITY • Teddy Riley, C. Hannibal, L. Walters, William Stewart, Dr. Dre • Donril/ASCAP		
Zomba/ASCAP, Chauncey Black/ASCAP, Smokin' Sounds/ASCAP, Queenpen/ASCAP, SIDI/BMI, Sony/ATV Tunes/ASCAP, Ain't Nothin' Goin' On But/ASCAP		
HOT COUNTRY SINGLES & TRACKS		
LONELY TOO LONG • Mike Lawler, Bill Rice, Sharon Rice • Bash/ASCAP, Cooteremo/ASCAP, Blue Water/ASCAP, BMG/ASCAP		
HOT R&B SINGLES		
PONY • E. Lumpkin, T. Mosley, S. Garrett • Papah/ASCAP, Virginia Beach/ASCAP, WB/ASCAP, Herbilicious/ASCAP		
HOT RAP SINGLES		
NO TIME • Kim Jones, Sean "Puffy" Combs, S. Jordan • Undeas/BMI, Warner Chappell, EMI April/BMI, Dynatone/BMI, Unichappell/BMI, Justin Combs/ASCAP, Amani/ASCAP		
HOT LATIN TRACKS		
RECUERDOS, TRISTEZA Y SOLEDAD • Marco Antonio Solís • Crisma/SESAC		

A Liberal Dose Of E.Y. Harburg; 'Peter Pan' Song Comes Home

CALLS TO ACTION: Lyricist E.Y. Harburg was known for his liberal views, which were reflected with sincere passion and, often, a sense of humor: A campaign song co-authored by Harburg that appeared in a 12-minute animated short produced for Franklin D. Roosevelt's fourth-term bid in 1944, "Hell-Bent For Election," has been included in Kino Video's compilation "Cartoogate!"

The cartoon, funded by the United Auto Workers, pulls no punches in drawing sharp distinctions between Roosevelt and his Republican rival, Tom Dewey. The Harburg lyric for the song, with music by Earl Robinson, is essentially a call to get out the vote, which has historically helped Democrats. Harburg and Robinson (best known for his concert piece "Ballad For Americans," with words by John La-touche) wrote many other political songs for the Democratic Party.

As noted by Harold Meyerson and **Ernie Harburg** in their biography of Harburg, "Who Put The Rainbow In The Wizard Of Oz?," the lyricist wrote another song with Robinson in 1944, "Free And Equal Blues," while he commissioned others to write songs for an election-eve broadcast that year in support of Roosevelt. His contribution to that show, with music by **Arthur Schwartz**, was called "Don't Look Now, Mr. Dewey (But Your Record's Showing)." Harburg's best-known message song was the anthem of the Depression, "Brother, Can You Spare A Dime?," written with composer **Jay Gorney** in 1932.

LOST AND FOUND: In its novel presentation of songs associated with various productions of "Peter Pan" since 1904, Delos Records has unearthed a beauty. Composer **Moose Charlap** and lyricist **Carolyn Leigh's** "When I Went Home" was intended for the classic 1954 Broadway (and later TV) version starring **Mary Martin**. The song, beautiful as it is, was removed at Martin's request because she considered it to be too sad for youngsters to grasp. The compilation, "An Awfully Big Adventure—The Best Of Peter Pan, 1904-1996," offers a lovely instrumental performance of

the song by the Los Angeles Opera Orchestra, arranged by **Donald Faser** and conducted by **Grant Gershon**. Words & Music obtained a copy of the lyric from MPL Communications, whose E.H. Morris Music unit publishes the song. Its last, poignant line reads, "When I went home/I found that, sad to say/You must expect to be forgotten once you've gone away/And so I couldn't stay/That lonely night/When I went home."

LET'S PUT ON A SCORE: Another songwriter of note, **Arthur Freed**, co-author of "Broadway Melody," "All I Do Is Dream Of You," "Temptation," "You Were Meant For Me," and many others, also had an incredible career as an MGM producer of mostly musicals. His efforts in this area include "The Wizard Of Oz," "Meet Me In St. Louis," "Singin' In The Rain," "The

Bandwagon," and a slew of movie adaptations of Broadway shows.

For an in-depth view of Freed's MGM years, turn to a new paperback edition of "Greatest Musicals—The Arthur Freed Unit" (Da Capo Press, New York), first published in 1975 under the authorship of **Hugh Fordin**, president of DRG Records in New York. Plenty of highly readable detail—production memos and all.

WORKSHOP DEADLINE: Nov. 20 is the deadline for the 1997 ASCAP/Lester Sill West Coast Songwriters' Workshop, which begins the third week of January. For more information, contact **Wendy Stamile** at ASCAP in Los Angeles.

CORRECTION: In the Nov. 9 issue, the name of Sunhawk's Solero technology was misspelled.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.:

1. **Stone Temple Pilots**, "Tiny Music . . . Songs From The Vatican Gift Shop" (guitar tab).
2. **Tori Amos**, "MTV Unplugged."
3. **Tori Amos**, "Boys For Pele."
4. **Natalie Merchant**, "Tigerlily."
5. "Seal."



by Irv Lichtman

Studio Action

ARTISTS & MUSIC

Vaughn Gets Behind The Wheel For His New Set

■ BY PAUL VERNA

NEW YORK—It is a well-known fact of studio life that even people with access to the most impeccably tuned and lavishly equipped control rooms listen to mixes in their car in order to determine if the music sounds right. Well, musician/producer Ben Vaughn decided to "cut out the middleman," as he puts it, and recorded an entire album in his 1965 Dodge Rambler. The album—appropriately titled "Rambler '65"—is scheduled for release on Rhino Records in February.

Vaughn says, "I got the idea to record in the car when I was producing a session where everything was going wrong. I got so frustrated that I said, 'We should just record the rest of this in my car. It'll probably sound better.' And I knew I had to do it soon because otherwise I might get scooped."

Vaughn moved his lo-fi studio out of his basement in Camden, N.J., and into one of his two Ramblers in the driveway. "I have two Ramblers, and one wasn't running," he explains. "Everytime I walked by it, I felt bad for it."

Vaughn set up a "control room" on the front seat and played instruments

in the back, reaching over the seat to access the controls. With the exception of a sitar track, Vaughn sang and played all the parts—including acoustic and electric guitars, bass, drum machines, synthesizers, and even a miniature drum kit.

He notes with apparent pride that the acoustic guitar sound in the Rambler was "the best I've ever gotten, and that was with just a Shure SM-57 mike on it."

Prepared to forgo the niceties of modern recording but not isolation between the instruments and the vocal, Vaughn placed his electric guitar amp in the trunk.

He recorded the entire project through an eight-channel mixer (held up by a one-quart can of motor oil) onto a Fostex 1/4-inch, reel-to-reel 7-track—an 8-track machine that lost a track in a lightning storm.

Although the weather was fine in New Jersey in fall 1995, there was another environmental factor that threatened the project. Vaughn explains, "It's that time of year when bees are dying so they get really weird, and they come at you and get stupid. Well, a few of them came into the car. It's hard to get away from bees when you've got headphones on

and are strapped into a car with a bass guitar in your hands playing loud music. At one point a bee went after me, so I lunged out of the car and took half the equipment with me 'cause I was attached to it."

Noise from the neighborhood was also a factor, but not to the degree that Vaughn expected. He says that planes, cars, barking dogs, and kids are occasionally heard on the tracks, but that for the most part, the music "is not as messy as you would think."

The discomfort of being in a cramped car inspired Vaughn to deliver top-notch performances. "Everything was a good take, mainly because of the claustrophobia," he says. "I just had to get the hell out of there!"

Vaughn says he never intended the album to be released. "I just did it for myself," he says. "I had no idea whether it was going to be releasable. But when I played it for people, everyone thought it had a good, edgy sound that none of my records had previously."

Asked where he mixed the album, Vaughn pauses and says, almost apologetically, "I mixed it in my house. I sold out. But then again, my house is not much better than my car."

After completing "Rambler '65,"

Vaughn relocated to Los Angeles, where he has been writing music for the TV series "Third Rock From The Sun" and "Men Behaving Badly." ("It's ironic that I ended up writing for TV, because I haven't watched television in 20 years," he says.) He moved his recording gear to a hangar at the Santa Monica, Calif., airport and had the "studio" Rambler shipped out on a flatbed truck. He drove the other Rambler across the country.

"It was good thing I moved," says Vaughn, "because the people in my neighborhood were starting to wonder. They knew there was a guy there who made records, but after the car thing they thought I was weird."

Upon his arrival in L.A., Vaughn stopped at Rhino's offices to request copies of a Joe South compilation for which he had written liner notes. It was there that James Austin, senior director of A&R for special projects for Rhino, asked Vaughn about his cur-

rent projects, and Vaughn mentioned "Rambler '65." Austin expressed a strong interest in hearing the album, and a deal was soon signed not only for the record, but for a home video documentary about the project.

"I'm a longtime Ben Vaughn fan and when I heard he recorded an album in his car, I knew we had to have it," says Austin. Vaughn adds, "If anybody's prepared to exploit something that has this kind of angle in it, it's Rhino."

Besides "Rambler '65" and the TV shows, Vaughn has been producing other artists' music. His most recent productions are Ween's "12 Golden Country Greats," two albums by Los Straitjackets, and a project for Henry Rollins' 2.13.61 label.

As a composer, Vaughn has co-written songs with Dave Alvin, Peter Case, and Marshall Crenshaw—among others—and scored music for various

(Continued on next page)

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry

U.K.

PRODUCER Peter Waterman has ordered the country's first AMS Neve Libra digital desk for his studio facility PWL North in Manchester, where it will go into Studio One.

"We wanted to update the studio to all-digital," says Waterman. "Probably the most crucial concern of all is that it enables us to offer a well-balanced price to our customers. We can offer them the latest technology at a reasonable price."

NOMIS STUDIOS owner Sanctuary Music Productions (SMP) has bought Trident II Studios in London in a move that is seen by SMP managing director Dai Davies as giving more available studio time for the company's joint-venture production and label

arrangements. The studio is equipped with a Solid State Logic 4000 E Series console and Dynaudio Acoustics monitoring.

DOLBY has unveiled a fully digital input/output digital-signal-processing implementation of a Dolby Surround Sound module as a TDM plug-in for Digidesign's Pro Tools digital audio workstation.

"The idea has been about for ages, as we have been having requests for digital I/O Surround modules from users of stand-alone DAWs for some time," says Dolby communications manager Andy Day. "The TDM route was the easiest and fastest solution to that."

The plug-in features a display of Surround Sound position that can be captured by mouse and panned dynamically in Surround Sound. Version 4.0 Pro Tools enables this information to be automated.

Veteran Capitol Engineer Traugott Understands Mystery Of Mastering

■ BY DAVID JOHN FARINELLA

LOS ANGELES—Celebrated engineer Wally Traugott's fascination with Capitol Studios started long before he had even thought of living on the West Coast, let alone working in the famed Tower at Hollywood and Vine. In fact, Traugott's first taste of what he calls the "mystery of Capitol Studios" came when he was attempting to learn how to make his fiddle sing like the country fiddles he'd heard on 45s that sported the old purple Capitol labels.

PROFILE

Of course, that was years before he understood what went into recording an album and making it a hit—and even before he started performing on fiddle for the Canadian Broadcasting Co. in his native country. After a number of years on Canadian radio and TV shows, Traugott and his wife had gotten sick of the cold weather and headed for warmer climes. They went south to Florida and west through Texas and Nevada and finally arrived in Los Angeles in the summer of 1966.

"We had never been to the West Coast, so like everybody else we got to our hotel and the same day we went down to Disneyland," he recalls with

a laugh. "Then we went sightseeing around here, and this building is such an impressive place."

Then, in what had to be more than coincidence, he saw a listing for a job opening in the inventory control department at Capitol Studios and jumped at the opportunity.

"They looked at my résumé, and I don't know why, but they said, 'We want to keep you here. As soon as a job opens up that we think you're worthy of, we'll put you into that position. But would you mind spending a week or so in the mailroom?' I said, 'Of course not, my pride isn't that high.' So I worked there—like many actors who have washed dishes, you've got to start somewhere. If you have the desire, you have to push yourself until it happens. That's what I tell people with their garage bands. I say, 'If you have the feeling that you want to be a musician or an artist, you just never give up.'"

It took Capitol about two weeks to find Traugott a position as a mastering engineer.

"They found out through the grapevine that I had this musical background, and at that particular time they needed somebody who actually knew what music should sound like, rather than following a formula," says Traugott.

Accordingly, Capitol enrolled the novice engineer in a two-year apprenticeship and started teaching him everything he needed to know to master records.

"The cutting lathe—you're looking over 30 years ago now—was about \$120,000, which in those days was a lot of money. So, you just didn't leave somebody alone who could damage it," he says. "The apprenticeship wasn't for the console, it was basically for understanding the geometry of cutting, plus making sure you didn't do any damage. Within six months, they let me alone in here. To me, that was quite a feat. I felt good about that."

One of the first platters that Traugott worked on was Anne Murray's first top 10 single, "Snowbird," which debuted on Billboard's Hot 100 Singles chart in the summer of 1970 and was later certified gold. Through his experience with that hit and other records he worked on during that period, Traugott learned the importance of mastering in the record-making process.

"When I started, I thought to myself, 'My goodness, here the producer and the artist and the engineer, who are mixing down from the multi-track to the 2 track, they've spent all these hours to do that and then suddenly it goes to a mastering room and they start chopping everything out.' That didn't sit quite right with me, and I thought that they'd have to retain that bottom end, but still get that sparkle, so I sort of went against the grain."

Around that time, Traugott realized that other mastering engineers were working their interpretation into

(Continued on next page)



Murray Gets Reaction From Adams. Bryan Adams, right, dropped by Reaction Studios in Toronto to record vocal and guitar tracks for the title cut on fellow Canadian Anne Murray's latest EMI Records release, "What Would It Take." Adams wrote the song specifically for Murray.

VETERAN CAPITOL ENGINEER TRAUGOTT UNDERSTANDS MYSTERY OF MASTERING

(Continued from preceding page)

songs, rather than following an artist's vision, and that didn't sit right with him either. "It takes many years of this work to figure out each artist's direction and sound characteristics. You can literally destroy an album, or make an album, in mastering, and that's why today you'll find artists—including Julio Iglesias, Richard Marx, Bob Seger, and Barbra Streisand—spending many, many hours here mastering. You have to feel out which way they are going. It's not like they say, 'I want you to add this and this.' It's up to you to find out what they

want and to show them what you can do to improve it and make their eyes open up and say, 'Wow, that sounds better.'"

At a pace of nearly two albums per day for more than 30 years, Traugott has amassed a credit list that runs pages and pages long and a heap of gold and platinum records. Laughing, he explains, "I used to have the walls plastered with my gold records, but I can't put them up anymore because they would distort the sound of the room."

Later, in the Capitol foyer, he points to the walls of gold and platinum

albums and says, "That's where they all belong. I always say that it takes a combination of many, many people to make a good record. It isn't just one person patting himself on the back and saying, 'Oh, look at what I did.' If there's a hit record, you should just be happy to say that you were a part of it."

Of course, there are a couple of such albums on his studio wall, like Pink Floyd's record-shattering "The Dark Side Of The Moon," Boston's blockbuster eponymous debut album, and several of the Beatles' U.S. pressings.

Indeed, he admits that they are among his most memorable works to date. "Well, that's a funny thing, because you'll get some garage bands that come in who have never recorded before, and they'll see that you have a gold record from the Beatles and they'll say, 'Make my record sound like the Beatles,'" says Traugott. "So I tell them, 'Wait a minute. First you have to sound like the Beatles, then you have to have songs like the Beatles. I can't manufacture that on the console!'"

Reflecting on the Boston album, Traugott says, "When I first heard that record in my room, I had never heard stereo guitars played like that. It was such a fresh, new, innovative sound. [Boston leader] Tom Scholz came in for the mastering, and it was a pleasure to work with him, 'cause he is such a knowledgeable musician and recordist. He knows exactly what he wants."

Three years before "Boston," a Saturday session was canceled at the last minute because engineer Alan Parsons had missed his flight from England to the U.S. He asked if it would be OK to reschedule for the next day, and Traugott agreed. However, rather than taking the day off, he decided to listen to the master tape.

"I put the tape on, and I was flabbergasted," he recalls. "All the bells and whistles and the way they put that whole album together was just masterful," he says of the legendary "The Dark Side Of The Moon." "So I started writing some notes, and before you know it I got so involved I figured I might as well EQ it."

Even though the album was well recorded and mixed, some of its sounds were blowing the circuit breakers on Traugott's machines. He says, "There were all these little things I had to deal with to make the record right without

destroying the effects. If you put too much high-frequency limiting on, it would take the brilliance away from the ring. So I worked on that for a while and then cut a proof record."

The next morning, Traugott explained to Parsons that he had worked on the album just for kicks. Parsons replied, "Why don't you play it for me," according to Traugott. "My first impression was that he might just want to scan through it and say, 'OK, let's get to work.' Well, he laid back on the couch and listened to the whole album. Then he said, 'You know something, I think you nailed it.' I said, 'You're not even familiar with the characteristics of this room.' He said, 'Well, it sure sounds right to me.'"

But Traugott wasn't satisfied and made Parsons listen to the album alone in an A&R office. About an hour and half later, Parsons came waltzing back into Traugott's office, announcing, "Wally, that's it. Whatever you charted on your notes, that's the way I want this album mastered. I'm catching the next plane to England."

A consummate mastering engineer, Traugott says he has never felt the urge to produce or mix.

(Continued on page 65)

VAUGHN

(Continued from preceding page)

independent film and TV projects.

Vaughn's discography includes four albums on Restless, two on Bar/None, and a raft of singles and EPs in the U.S., Spain, France, Italy, and the U.K.

Vaughn notes that both his Ramblers are in working order ("one better than the other") and that neither is likely to be used as a recording studio in the near future.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 9, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT TOP 40
TITLE Artist/ Producer (Label)	NO DIGGITY Blackstreet (Feat. Dr. Dre) / T. Riley, W. Stewart (Interscope)	NO DIGGITY Blackstreet (Feat. Dr. Dre) / T. Riley, W. Stewart (Interscope)	LIKE THE RAIN Clint Black/ J. Stroud, C. Black (RCA)	STREET DREAMS Nas/ Poke, Tone (Columbia)	I LOVE YOU ALWAYS FOREVER Donna Lewis/ D. Lewis, K. Killen (Atlantic)
RECORDING STUDIO(S) Engineer(s)	FUTURE STUDIOS (Virginia Beach) John Hanes, George Meyers, Serban Ghenea	FUTURE STUDIOS (Virginia Beach) John Hanes, George Meyers, Serban Ghenea	LOUD RECORDING (Nashville) Kevin Beamish	SOUNDTRACKS STUDIOS (New York, NY) Steve Sola	SHELTER ISLAND SOUND (New York) Kevin Killen
RECORDING CONSOLE(S)	SSL 4072	SSL 4072	SSL 4000E with G Series Computer	API Legend	MCI 636 with Neve Flying Faders
RECORDER(S)	Studer 827/Dolby SR	Studer 827/Dolby SR	Mitsubishi X850	Studer A820	Studer A80
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	FUTURE STUDIOS (Virginia Beach) John Hanes, George Meyers, Serban Ghenea	FUTURE STUDIOS (Virginia Beach) John Hanes, George Meyers, Serban Ghenea	LOUD RECORDING (Nashville) Kevin Beamish	HIT FACTORY (New York, NY) Rich Travali	UNIQUE RECORDING (New York) Jimmy Bralower/ Tim Leitner
CONSOLE(S)	SSL 4072	SSL 4072	SSL 4000E with G Series Computer	Neve VR60	SSL 4000 with Ultimation
RECORDER(S)	Studer 827/Dolby SR	Studer 827/Dolby SR	Mitsubishi X850	Studer A827	Studer A800 MKIII
MASTER TAPE	Ampex 499	Ampex 499	Panasonic 3700 DAT	Ampex 499	Ampex 499
MASTERING Engineer	HIT FACTORY Herb Powers	HIT FACTORY Herb Powers	MASTERFONICS Glenn Meadows	STERLING SOUND Tom Coyne	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	MCA	MCA	BMG	Sony	WEA

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

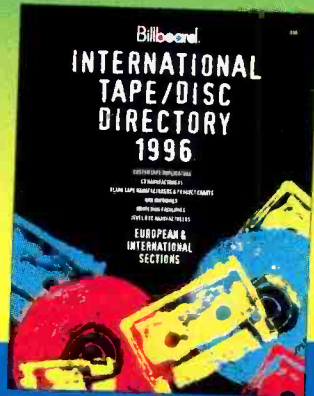
Don't laugh... it'll happen someday.



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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Source-Tagging Tested In U.K. Europe-Wide Standard In The Works

■ BY JOHN FERGUSON

LONDON—The bid to find a Pan-European weapon against in-store theft is taking another step forward with the launch of a second source-tagging trial for CDs in the U.K.

Source-tagging, which would see an anti-theft device incorporated onto CD packaging during the production process, offers considerable benefits for retailers, who at present have to apply their own security tags before stock is put on shelves.

U.S. organization the National Assn. of Recording Merchandisers has recommended an industry standard for source-tagging and was the first body to adopt electronic security specialist Sensormatic's accousto-magnetic technology.

The British Assn. of Record Dealers (BARD) is so far the only European music retail association to formally back the use of Sensormatic's electronic article surveillance system (EAS). In August, a number of BARD's members took part in the first source-

tagging trial, for the Reel 2 Real album "Are You Ready For Some More," released on EMI label Positiva.

EMI U.K. & Ireland is looking to carry out two additional tests of the anti-theft technology before Christmas, with 50,000 copies of the new Alexander O'Neal album "Lovers Again," to be released Monday (11) on the EMI Premier label, the next to carry the technology.

Retail agreement on a Europe-wide standard would strengthen retailers' hand in seeking source protection, and to achieve this, Sensormatic presented its anti-theft system to retailers and record companies at this year's PopKomm convention in Germany. One of the biggest stumbling blocks appears to be the rival electro-magnetic technology, which is widely used by German retailers.

However, Mark Stafford, director of source protection at Sensormatic's U.K. arm, hopes other European retailers

can be won over when the results from the trials are collated. "What we want to be able to do is go to some of the European associations and the other manufacturers and demonstrate that it doesn't affect the manufacturing process. From a retail point of view, we also want to show that there are not so many items being stolen."

The biggest obstacle to overcome so far in the U.K. is the increasing use of clear trays, which can make the existing tag obtrusive. "I think we are just about to crack that one," says Stafford. "We are looking at a hologram-backed label, which will not only be 'trendy' but will give some degree of authenticity. I would be very disappointed if we didn't have a test in place with a clear tray before Christmas."

HMV's U.K. chain has been the driving force behind the source-tagging trials at the retail level, with 25 of its stores taking part in the tests. Head of security Colin Culleton says that as a logistical exercise, the first trial was a complete success. "I think it's impor-

(Continued on page 60)



U.K.'s MOBO Awards Honor Roots Musicians

■ BY KWAKU

LONDON—Black music in the U.K. is set to receive a major boost with the decision to televise the forthcoming Music of Black Origin (MOBO) Awards.

The inaugural event, to be held Nov. 18, will honor U.K. and international exponents of black music and will be shown over the national independent network ITV.

The show will be produced by Carl-

ton Television, with the edited program being screened Nov. 21. John Bishop, controller of entertainment at Carlton, says the company has a strong music policy and has been pushing to get music on or near peak time slots. "Since we've got the Brit Awards, it's just as important to enhance it with something like the MOBO Awards." Bishop adds that the show was originally commissioned for two independent TV networks, but other companies began to express interest as well.

MOBO Organisation founder Kanya King says, "The U.K. needs a universally recognized and prestigious ceremony that unites the U.K. black music industry and presents the best of these creative and diverse styles of music on a major platform. We're very excited about Carlton's commitment to the awards, which will, we hope, become the Grammys of black music."

Acts to perform at the ceremony include LaFace/Arista's Az Yet, Columbia's MN8, EMI's Alexander O'Neal, Talkin Loud/Verve's Courtney Pine, and Mango/Island's Chaka Demus & Pliers. Sean "Puffy" Combs, CEO of Bad Boy Entertainment and a producer nominee, is one of the presenters, and, according to King, he wants to "say a few words to the U.K. industry."

The awards will be awarded in seven genres—R&B, hip-hop, jungle, jazz, dance, gospel, and reggae. The nominations are open to both U.K. and foreign nationals, and there are no separate gender categories. The four nominations for each category were voted upon by MOBO, but the general public will vote for the actual winners.

Nominees include Pine, Underworld, Scientist Of Sound, the Fugees, Teddy Riley, and the London Community Gospel Choir.

Although there is widespread record-industry support for the event, Cooltempo A&R manager and radio presenter Trevor Nelson strikes a note of caution. "It's good that we have such awards. However, since it's the first one, we'll have to wait and see how beneficial it turns out to be."

Music Publishing Sector Slowly Emerging In Russia

■ BY ERKIN TOUZMOHAMED

MOSCOW—Music publishing is emerging in Russia—effectively for the first time.

The country's Authors' Rights Law was abolished with most other legislation after the communist revolution of 1917, and Russia's progress toward establishing a genuine publishing sector in the post-Soviet era has been slow.

However, one independent publishing company has now been set up. PolyGram says it will enter the publishing market here before the end of the year, and other new operations are promised.

The legal basis for music publishing—the Law on Authors' and Neighboring Rights—has been in place since 1993. But it was only in late Septem-

ber that the Soyuz Corp. set up Soyuz Publishing, which claims to be the first working publisher in the post-communist age. The Soyuz Corp. encompasses the largest Russian-owned record label and the country's largest audio-video distribution network.

Soyuz Publishing became operational Sept. 24 through the signing of an agreement with the Russian Authors' Society (RAS). RAS will collect public performance royalties for Soyuz. RAS does not yet have a mechanical royalties arm, but the organization says it plans to establish one in the near future.

Soyuz Publishing is headed by Alex-
(Continued on page 58)

BMI/PRS Fetes Top Writers '96 Honorees Include Don Black, Seal

■ BY THOM DUFFY

LONDON—Don Black had not planned on departing early from this year's BMI/PRS dinner. But moments after the veteran British songwriter received BMI's lifetime achievement award, he heard BBC television host Michael Aspel announce, "Don Black, *this is your life!*" and was whisked off to the studios of the long-running TV show.

The honor for Black, whose work has been heard in numerous hit films and musicals ranging from "Born

Free" to "Sunset Boulevard," was one of the highlights of the Oct. 31 dinner at the Dorchester Hotel here. The event recognizes those members of the U.K.'s Performing Right Society (PRS) whose repertoire is represented by BMI in the U.S.

"Thanks to the incredible quality of the music that you have given us, BMI is enjoying one of the most successful years in our history," says Frances Preston, president/CEO of BMI.

Elton John, who recently struck a
(Continued on page 58)



Don Black, center, is taken away by BBC TV host Michael Aspel, left, after receiving his BMI/PRS award from BMI president/CEO Frances Preston, right, and BMI VP of European writer/publisher relations Phil Graham, rear.

newsline...

JOHN MLYNSKI, managing director of Blockbuster in Australia, has departed the company. No reasons have been given, and Mlynski could not be contacted for comment by press time. Blockbuster arrived in Australia in 1990 and opened 140 video outlets. But after taking over Virgin Retail's Australian interests last year, there was no further movement on announced plans to set up 100 music stores by the year 2000. The chain is currently being run by director of operations Phil McNutt, but observers suggest a full-time replacement for Chicago-born Mlynski will be appointed from the U.S.

SONY MUSIC'S Australian affiliate has marked its 60th anniversary with the release of a three-CD set, "60 Golden Years," featuring tracks by acts that range from Fred Astaire to the Fugees, by the way of Frank Sinatra, Bob Dylan, and Michael Jackson. The company began as Featureradio Sound Productions in 1936 and evolved into the Australian Record Co.; CBS Records Australia; and, last year, Sony Music Entertainment (Australia) Ltd.

GERMANY-BASED edel company music AG has joined forces with Swedish label Pitch Control AB to form a new music venture, edelpitch AB. The company will be based in Stockholm but will have offices in Copenhagen, Oslo, and Helsinki and will be represented by edel affiliates internationally. Artists to be released by edelpitch include Infinite Mass, Goldmine, and Fun Factory. The company will look to sign distribution deals with other labels, beginning with Strawberry Music.

THE GERMAN group of the International Federation of the Phonographic Industry (IFPI) has seized 5,000 records that have a black-market value of more than \$500,000. The seizure followed an investigation by IFPI officials and police in Bochum, Germany.

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 11/11/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	CAN'T STOP FALLIN' IN LOVE GLOBE AVEV TRAX
2	NEW	NOW AND THEN MY LITTLE LOVER TOY'S FACTORY
3		KOREGA WATASHINO IKIRUMICHI PUFFY EPIC
4	NEW	CLASSIC JUDY AND MARY EPIC SONY
5	2	KOIGOKORO NANASE AIKAWA CUTTING EDGE
6	3	SAVE YOUR DREAM TOMOMI KAHARA PIONEER LDC
7	6	YELLOW YELLOW HAPPY POCKET BISCUITS TOSHI-BA EMI
8	5	SWALLOWTAIL BUTTERFLY YEN TOWN BAND EPIC
9	9	TABIBITOYO BAKUFU SLUMP SONY
10	NEW	MIRAIENO PRESENT MIHO NAKAYAMA WITH MAYU KING
		ALBUMS
1	1	SPITZ INDIGO CHIHEISEN POLYDOR
2	2	NORIYUKI MAKIHARA UNDERWEAR WEA JAPAN
3	NEW	X JAPAN DAHLIA EASTWEST JAPAN
4	NEW	BEATLES ANTHOLOGY 3 TOSHIBA EMI
5	3	UA 11 VICTOR
6	NEW	MEGUMI HAYASHIBARA BERTEMU KING
7	4	VAN HALEN GREATEST HITS WEA JAPAN
8	7	YEN TOWN BAND MONTAGE EPIC SONY
9	5	KENJI OZAWA KYUTAI NO KANADERU ONGAKU TOSHIBA EMI
10	8	YUTAKA OZAKI FOR ALL MY LOVES SONY

EUROCHART HOT 100 10/31/96 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	5	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
3	2	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE
4	3	INSOMNIA FAITHLESS CHEEKY
5	6	HOW BIZARRE OMC POLYDOR
6	10	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST
7	9	WORDS BOYZONE POLYDOR
8	NEW	AICHA KHALED BARCLAY
9	NEW	WHERE DO YOU GO NO MERCY MCI
10	4	KILLING ME SOFTLY FUGEES COLUMBIA
		ALBUMS
1	7	PHIL COLLINS DANCE INTO THE LIGHT WEA
2	1	SIMPLY RED GREATEST HITS EASTWEST
3	4	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
4	2	FUGEES THE SCORE COLUMBIA
5	6	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2
6	3	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS./WEA
7	5	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN
8	8	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
9	10	DJ BOBO WORLD IN MOTION METROVINYL
10	NEW	JOE COCKER ORGANIC PARLOPHONE

AUSTRALIA (Australian Record Industry Assn.) 11/10/96

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	5	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA
3	2	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
4	3	MACARENA LOS DEL RIO BMG
5	4	YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG
6	6	SOMETIMES WHEN WE TOUCH NEWTON FESTIVAL
7	8	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M
8	9	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC
9	7	I'LL BE THERE FOR YOU REMBRANDTS EASTWEST
10	NEW	WHERE DO YOU GO NO MERCY BMG
11	NEW	YOU MUST LOVE ME MADONNA WEA
12	12	MANY RIVERS TO CROSS TONI CHILDS POLYDOR
13	11	IN TOO DEEP BELINDA CARLISLE EMI
14	17	I LIVE FOR YOU CHYNNA PHILLIPS EMI
15	10	LOVER LOVER JIMMY BARNES MUSHROOM/FESTIVAL
16	15	HEAD OVER FEET ALANIS MORISSETTE WEA
17	13	I WANT YOU SAVAGE GARDEN ROADART
18	18	DON'T STOP MOVIN' LIVIN' JOY MCA
19	20	SEVEN DAYS AND ONE WEEK B.B.E. EMI
20	NEW	CRAZY MARK MORRISON WARNER
		ALBUMS
1	1	TONI CHILDS THE VERY BEST OF TONI CHILDS A&M
2	2	JIMMY BARNES HITS MUSHROOM/FESTIVAL
3	NEW	BEATLES ANTHOLOGY 3 EMI
4	NEW	SIMPLY RED GREATEST HITS EASTWEST
5	5	CELINE DION FALLING INTO YOU EPIC
6	NEW	SOUNDTRACK EVITA WEA
7	3	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
8	6	SPIDERBAIT IVY AND THE BIG APPLES POLYDOR
9	4	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
10	NEW	MICHAEL FLATLEY LORD OF DANCE POLYGRAM/1
11	20	BUSH SIXTEEN STONE INTERSCOPE/MCA
12	7	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN/MCA
13	16	JOHN FARNHAM ROMEO'S HEART BMG
14	13	TOOL AENIMA ZOO/BMG
15	14	EVERCLEAR SPARKLE AND FADE (AUSTRALIAN TOUR PACK) EMI
16	11	BILL WHELAN RIVERDANCE EASTWEST
17	12	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
18	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
19	NEW	COUNTING CROWS RECOVERING THE SATELLITES GEFEN/MCA

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Alison Smith. Contact 171-323-6686, fax 171-323-2314/2316.

CANADA (SoundScan) 11/16/96

THIS WEEK	LAST WEEK	SINGLES
1	1	WHERE DO YOU GO NO MERCY ARISTA
2	4	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA
3	5	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DECONSTRUCTION
4	2	NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA
5	3	LOUNGIN LL COOL J DEF JAM/MERCURY
6	7	YOU'RE MAKIN' ME HIGH TONI BRAXTON LAFACE/ARISTA
7	9	HERO OF THE DAY METALLICA ELEKTRA
8	10	MACARENA LOS DEL RIO RCA
9	6	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS ZOMBA/JIVE
10	8	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA
11	12	CHILDREN ROBERT MILES DECONSTRUCTION
12	11	HOW DO U WANT IT 2PAC FEATURING KC AND JOJO DEATH ROW/INTERSCOPE
13	17	THIS IS YOUR NIGHT AMBER TOMMY BOY
14	NEW	THIS IS FOR THE LOVER IN YOU BABYFACE EPIC
15	14	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN
16	13	THA CROSSROADS BONE THUGS-N-HARMONY RUTHLESS/EPIC
17	NEW	IT'S ALL THE WAY LIVE (NOW) COOLIO TOMMY BOY
18	NEW	ONLY YOU 112 FEATURING THE NOTORIOUS B.I.G. BAD BOY/ARISTA
19	NEW	FUNK PHENOMENON ARMAND VAN HELDEN RBR
20	16	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
		ALBUMS
1	1	VAN HALEN BEST OF VOLUME 1 WARNER BROS.
2	2	CELINE DION FALLING INTO YOU COLUMBIA
3	NEW	BEATLES ANTHOLOGY 3 CAPITOL
4	4	MARILYN MANSON ANTICHRIST SUPERSTAR INTERSCOPE
5	6	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
6	3	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
7	5	VARIOUS ARTISTS DANCE MIX '96 QUALITY
8	11	NO DOUBT TRAGIC KINGDOM INTERSCOPE
9	NEW	CELINE DION LIVE A PARIS COLUMBIA
10	13	MOIST CREATURE EMI
11	8	COUNTING CROWS RECOVERING THE SATELLITES DGC
12	12	SHERYL CROW SHERYL CROW A&M
13	9	PHIL COLLINS DANCE INTO THE LIGHT FACE VALUE/WARNER
14	NEW	JEAN LOLEUP LE DOME SEL
15	17	FUGEES THE SCORE COLUMBIA
16	NEW	JOURNEY TRIAL BY FIRE COLUMBIA
17	10	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH DGC
18	15	BLACKSTREET ANOTHER LEVEL INTERSCOPE
19	14	ELTON JOHN LOVE SONGS MCA
20	16	VARIOUS ARTISTS THE HIT ZONE BMG

HITS OF THE U.K. 11/04/96

THIS WEEK	LAST WEEK	SINGLES
1	11	WHAT BECOMES OF THE BROKEN HEARTED ROBSON & JEROME RCA
2	1	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
3	4	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
4	2	IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON
5	5	INSOMNIA FAITHLESS CHEEKY
6	NEW	ANGEL SIMPLY RED EASTWEST
7	3	WORDS BOYZONE POLYDOR
8	6	ALISHA RULES THE WORLD ALISHA'S ATTIC MERCURY
9	7	PLACE YOUR HANDS REEF SONY S2
10	NEW	THIS IS FOR THE LOVER IN YOU BABYFACE EPIC
11	10	YOU'RE GORGEOUS BABYBIRD ECHO
12	9	FOLLOW THE RULES LIVIN' JOY UNDISCOVERED/MCA
13	NEW	I BELONG TO YOU GINA G ETERNAL/WEA
14	NEW	DON'T MAKE ME WAIT 911 GINGA/VIRGIN
15	NEW	SPARKLE MY LIFE STORY PARLOPHONE
16	8	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC
17	NEW	DON'T DREAM IT'S OVER CROWDED HOUSE CAPITOL/PARLOPHONE
18	NEW	NEIGHBOURHOOD SPACE GUT
19	13	NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA
20	NEW	YOU MUST LOVE ME MADONNA WARNER BROS./WEA
		ALBUMS
1	1	BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS
2	4	BEATLES ANTHOLOGY 3 APPLE/PARLOPHONE
3	NEW	BOYZONE A DIFFERENT BEAT POLYDOR
4	NEW	SPICE GIRLS SPICE VIRGIN
5	2	SIMPLY RED GREATEST HITS EASTWEST
6	5	VARIOUS ARTISTS KISS IN IBIZA '96 POLYGRAM TV
7	7	VARIOUS ARTISTS HEARTBEAT—NUMBER 1 LOVE SONGS OF THE 60'S GLOBAL TELEVISION
8	8	DANIEL O'DONNELL SONGS OF INSPIRATION RITZ
9	NEW	VARIOUS ARTISTS THE ALL TIME GREATEST LOVE SONGS COLUMBIA
10	15	SPACE SPIDERS GUT
11	6	CELINE DION FALLING INTO YOU EPIC
12	3	PHIL COLLINS DANCE INTO THE LIGHT FACE VALUE/EASTWEST
13	NEW	VARIOUS ARTISTS HUGE HITS 1996 WARNER ESP/GLOBAL TELEVISION
14	NEW	SOUNDTRACK EVITA WARNER BROS./WEA
15	14	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR
16	9	VARIOUS ARTISTS THE BEST... ALBUM IN THE WORLD... EVER! 4 VIRGIN
17	NEW	FUTURE SOUND OF LONDON DEAD CITIES VIRGIN
18	17	DINA CARROLL ONLY HUMAN 1ST AVENUE/MERCURY
19	NEW	TONI BRAXTON SECRETS LAFACE/ARISTA
20	11	COUNTING CROWS RECOVERING THE SATELLITES GEFEN/MCA

GERMANY (Media Control) 11/05/96

THIS WEEK	LAST WEEK	SINGLES
1	3	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE
2	1	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN EASTWEST
3	5	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA
4	4	A NEVERENDING DREAM X-PERIENCE WEA
5	2	HOW BIZARRE OMC POLYDOR
6	NEW	WHO WANTS TO LIVE FOREVER DUNE VIRGIN
7	6	I'M RAVING SCOOTER EDEL
8	13	I LOVE YOU ALWAYS FOREVER DONNA LEWIS EASTWEST
9	7	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
10	18	WORDS BOYZONE POLYDOR
11	8	SALVA MEA FAITHLESS INTERCORD
12	9	PRAY DJ BOBO EAMS
13	15	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
14	10	REALITY RMB MOTOR MUSIC
15	20	RUN A WAY SOUND LOVERS POLYDOR
16	NEW	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
17	11	READY OR NOT FUGEES COLUMBIA
18	17	HARDCORE FEELINGS CHARLY LOWNOISE & MENTAL THEO MOTOR MUSIC
19	NEW	IN THE GHETTO GHETTO PEOPLE FEATURING L-VIZ COLUMBIA
20	19	BORN SLIPPY UNDERWORLD ARIOLA
		ALBUMS
1	NEW	KELLY FAMILY ALMOST HEAVEN EMI
2	NEW	DIE TOTEN HOSEN IM AUFTRAG DES HERRN... EASTWEST
3	1	PHIL COLLINS DANCE INTO THE LIGHT WEA
4	NEW	BOHSE ONKELZ E.I.N.S. VIRGIN
5	3	WOLFGANG PETRY ALLES ARIOLA
6	2	SIMPLY RED GREATEST HITS EASTWEST
7	5	JOE COCKER ORGANIC EMI
8	4	DJ BOBO WORLD IN MOTION EAMS
9	NEW	BEATLES ANTHOLOGY 3 EMI
10	NEW	VAN HALEN BEST OF VOLUME 1 WEA
11	15	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
12	8	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
13	7	FUGEES THE SCORE COLUMBIA
14	6	R.E.M. NEW ADVENTURES IN HI-FI WEA
15	9	CELINE DION FALLING INTO YOU COLUMBIA
16	14	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC
17	NEW	FANTASTISCHEN VIER LIVE UND DIREKT COLUMBIA
18	13	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
19	12	PUR LIVE—DIE ZWEITE INTERCORD
20	16	DIE SCHLUMPFER ALLES BANANE! VOL.3 EMI

HITS OF THE U.K. 11/09/96

THIS WEEK	LAST WEEK	AIRPLAY
1	1	ROTTERDAM BEAUTIFUL SOUTH GO! DISCS
2	2	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
3	14	IF YOU EVER EAST 17 FEATURING GABRIELLE LONDON
4	6	YOU'RE GORGEOUS BABYBIRD ECHO
5	4	I LOVE YOU ALWAYS FOREVER DONNA LEWIS ATLANTIC/EASTWEST
6	3	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING INTERSCOPE/MCA
7	12	WHAT IF... LIGHTNING SEEDS EPIC
8	11	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
9	5	WORDS BOYZONE POLYDOR
10	15	ALISHA RULES THE WORLD ALISHA'S ATTIC MERCURY
11	9	FLYING CAST POLYDOR
12	19	ANGEL SIMPLY RED EASTWEST
13	32	STRANGER IN MOSCOW MICHAEL JACKSON EPIC
14	10	ESCAPING DINA CARROLL 1ST AVENUE/MERCURY
15	16	IT'S ALL COMING BACK TO ME NOW CELINE DION EPIC
16	7	VIRTUAL INSANITY JAMIROQUAI SONY S2
17	23	NEIGHBOURHOOD SPACE GUT
18	8	BEAUTIFUL ONES SUEDE NUDE
19	13	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN
20	34	FOLLOW THE RULES LIVIN' JOY UNDISCOVERED/MCA
21	30	PLACE YOUR HANDS REEF SONY S2
22	18	TRIPPIN' MARK MORRISON WEA
23	28	THE FLAME FINE YOUNG CANNIBALS LONDON
24	20	GOOD ENOUGH DODGY A&M
25	25	INSOMNIA FAITHLESS CHEEKY
26	17	READY OR NOT FUGEES COLUMBIA
27	22	I AM, I FEEL ALISHA'S ATTIC MERCURY
28	37	WHAT BECOMES OF THE BROKEN HEARTED ROBSON & JEROME RCA
29	33	BITTERSWEET ME R.E.M. WARNER BROS./WEA
30	35	SO IN LOVE WITH YOU DUKE PUKKA
31	24	DANCE INTO THE LIGHT PHIL COLLINS FACE VALUE/EASTWEST
32	31	GOODBYE HEARTBREAK LIGHTHOUSE FAMILY WILD CARD/POLYDOR
33	NEW	1ST OF THE MONTH BONE THUGS-N-HARMONY RUTHLESS/EPIC
34	NEW	THIS IS FOR THE LOVER IN YOU BABYFACE EPIC
35	29	LOVE IT LOVE DAMAGE BIG LIFE
36	NEW	DON'T MAKE ME WAIT 911 GINGA/VIRGIN
37	21	SEVEN DAYS AND ONE WEEK B.B.E. POSITIVA/EMI
38	NEW	'DISCO' LA PASSIONE CHRIS REA & SHIRLEY BASSEY EASTWEST
39	NEW	SINGLE BILINGUAL PET SHOP BOYS PARLOPHONE
40	NEW	I BELONG TO YOU GINA G ETERNAL/WEA

FRANCE (SNEP/IFOP/Tite-Live) 11/02/96

THIS WEEK	LAST WEEK	SINGLES
1	1	FREE FROM DESIRE GALA SCORPIO
2	2	AICHA KHALED BARCLAY
3	3	WANNABE SPICE GIRLS VIRGIN
4	6	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
5	5	ALL BY MYSELF CELINE DION COLUMBIA
6	4	KILLING ME SOFTLY FUGEES SONY
7	10	RAIDE DINGUE DE TOI G. SQUAD ARIOLA
8	8	WHERE DO YOU GO NO MERCY BMG
9	7	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA
10	14	WHY 3T FEATURING MICHAEL JACKSON EPIC
11	9	JE TE PRENDRAI NUE DANS LA SIMCA 1000 CHEVALIERS DU FIEL FLARENAS
12	13	SEVEN DAYS AND ONE WEEK B.B.E. VIRGIN
13	NEW	PARTIR UN JOUR 2 BE 3 EMI
14	12	SHAME ON U OPHELIE WINTER EASTWEST
15	15	BAD BOYS DE MARSEILLE AKHENATON VIRGIN
16	17	VIRTUAL INSANITY JAMIROQUAI SONY
17	19	ABC POUR CASSER... KITSCH PETER STARRING OLIVIA RCA
18	NEW	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
19	11	MACARENA LOS DEL RIO ARIOLA
20	16	TIC, TIC, TAC CARRAPICHO RCA
		ALBUMS
1	1	CELINE DION LIVE A PARIS COLUMBIA
2	3	LE FESTIVAL ROBLES BEN MON COCHON VER-SAILLES
3	4	FUGEES THE SCORE SONY
4	2	PHIL COLLINS DANCE INTO THE LIGHT WEA
5	5	VARIOUS ARTISTS STARMANIA WEA
6	NEW	PASCAL OBISPO SUPERFLU EPIC
7	6	CELINE DION FALLING INTO YOU COLUMBIA
8	7	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN
9	NEW	BEATLES ANTHOLOGY 3 EMI
10	8	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY
11	13	WORLDS APART EVERYBODY EMI
12	11	NAS IT WAS WRITTEN COLUMBIA
13	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
14	10	JOE COCKER ORGANIC CHRYSALIS
15	9	EDDY MITCHELL MR. EDDY POLYDOR
16	18	ZAZIE ZEN MERCURY
17	14	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
18	20	NENEH CHERRY MAN VIRGIN
19	17	JOHNNY HALLYDAY LORADA TOUR MERCURY
20	12	TRUST EUROPE ET HAINES WEA

ITALY (Musica e Dischi/FIMI) 11/04/96

THIS WEEK	LAST WEEK	SINGLES
1	1	BORN SLIPPY UNDERWORLD DO IT YOURSELF
2	2	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER JT COMPANY/DBX
3	6	OCEAN WHISPERS R.A.F. BY PICOTTO MEDIA/GFB
4	5	STRANGER IN MOSCOW MICHAEL JACKSON EPIC
5	8	YOU MUST LOVE ME MADONNA MAVERICK/WARNER BROS.
6	7	PROFESSIONAL WIDOW TORI AMOS ATLANTIC/EASTWEST
7	3	FOLLOW THE RULES LIVIN' JOY MCA
8	NEW	HYPERSPACE ROLAND BRANT DB ONE/DESASTRE
9	4	SEVEN DAYS AND ONE WEEK B.B.E. TRIANGLE/DANCE FACTORY
10	9	STRUGGLE FOR PLEASURE SKIPPER MEDIA/ENTERPRISE
		ALBUMS
1	1	LUCIO DALLA CANZONI PRESSING
2	2	MINA CREMONA EMI
3	NEW	POOH AMICI PER SEMPRE CGD
4	NEW	PHIL COLLINS DANCE INTO THE LIGHT WARNER
5	3	FABRIZIO D'ANDRE ANIMA SALVE RICORDI
6	4	BIAGIO ANTONACCI IL NUCCIO MERCURY
7	6	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
8	10	ARTICOLO 31 COSI' COME RICORDI
9	NEW	LEONE DI LERNIA LEONLATINO NEW MUSIC
10	7	R.E.M. NEW ADVENTURES IN HI-FI WARNER

HITS OF THE WORLD

C O N T I N U E D

MALAYSIA (RIM) 11/05/96			PORTUGAL (Portugal/AFP) 11/05/96		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI	1	6	PHIL COLLINS DANCE INTO THE LIGHT WEA
2	NEW	WINGS BIRU MATA HITAMKU BMG	2	1	SIMPLY RED GREATEST HITS EASTWEST
3	2	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE	3	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER BROS.
4	3	KENNY G THE MOMENT BMG	4	2	FAITHLESS REVERENCE VIDISCO
5	4	CELINE DION FALLING INTO YOU SONY	5	7	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN/MCA
6	7	EMIL CHAO XIAO TIAN TANG ROCK	6	10	CELINE DION LIVE À PARIS COLUMBIA
7	5	SCORPIONS THE GOLD ULTIMATE COLLECTION EMI	7	5	VARIOUS PAN PIPE MOODS POLYDOR
8	9	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH MCA	8	NEW	VANGELIS OCEANIC EASTWEST
9	NEW	FAYE WONG FAYE BEST II POLYGRAM	9	NEW	JOE COCKER ORGANIC PARLOPHONE
10	NEW	JACKY CHEUNG I CANNOT FORGET YOU POLYGRAM	10	3	MARIA JOAO PIRES CHOPIN NOCTURNOS DEUTSCHE GRAMMOPHON

NETHERLANDS (Stichting Mega Top 50) 10/31/96			NEW ZEALAND (RIANZ) 10/30/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	I CAN'T HELP MYSELF KELLY FAMILY EMI	1	1	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD INTERSCOPE/MCA
2	1	BANGER HART ROB DE NIJS EMI	2	2	MISSING YOU BRANDY, TAMIA, GLADYS KNIGHT, CHAKA KHAN WARNER
3	6	UN-BREAK MY HEART TONI BRAXTON BMG	3	NEW	NO DIGGITY BLACKSTREET FEATURING DR. DRE INTERSCOPE/MCA
4	3	SOMEBODY ELSE'S LOVER TOTAL TOUCH BMG	4	7	HOW DO U WANT IT 2PAC FEATURING KC AND JOJO ISLAND
5	4	HARDCORE FEELINGS CHARLIE LOWNOISE & MENTAL THEO POLYDOR	5	3	TWISTED KEITH SWEAT WARNER
6	5	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA	6	NEW	LAST NIGHT AZ YET BMG
7	NEW	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	7	6	MY BOO GHOST TOWN DJ'S TRISONY
8	NEW	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA	8	4	WANNABE SPICE GIRLS VIRGIN
9	10	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD MCA	9	5	MACARENA LOS DEL RIO BMG
10	7	WANNABE SPICE GIRLS VIRGIN	10	NEW	RUGGISH THUGGISH BONE BONE THUGS-N-HARMONY TRISONY
		ALBUMS			ALBUMS
1	1	CELINE DION FALLING INTO YOU COLUMBIA	1	NEW	SIMPLY RED GREATEST HITS WARNER
2	NEW	TONI BRAXTON SECRETS BMG	2	NEW	VAN HALEN GREATEST HITS WARNER
3	6	ANDREA BOCELLI BOCELLI POLYDOR	3	3	CELINE DION FALLING INTO YOU SONY
4	2	BZN A SYMPHONIC NIGHT MERCURY	4	NEW	COUNTING CROWS RECOVERING THE SATELLITES MCA
5	3	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC	5	4	GARBAGE GARBAGE FESTIVAL
6	4	ROB DE NIJS DE BAND, DE ZANGER EN HET MEISJE EMI	6	7	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
7	NEW	PHIL COLLINS DANCE INTO THE LIGHT WARNER	7	NEW	SHERYL CROW SHERYL CROW A&M
8	NEW	TOTAL TOUCH TOTAL TOUCH BMG	8	2	NIRVANA FROM THE MUDDY BANKS OF THE WISHKAH GEFEN/MCA
9	5	FRANS BAUER VOOR JOU TIPTOP	9	NEW	DAVID GATES & BREAD ESSENTIALS WARNER
10	8	PETER ANDRE NATURAL BMG	10	5	R.E.M. NEW ADVENTURES IN HI-FI WARNER

BELGIUM (Promuvi) 11/08/96			SWITZERLAND (Media Control Switzerland) 10/31/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	3	AICHA KHALED BARCLAY	1	2	ZEHN KLEINE JAGERMEISTER DIE TOTEN HOSEN WARNER
2	1	SEVEN DAYS AND ONE WEEK B.B.E. YETI	2	1	SALVA MEA FAITHLESS WARNER
3	4	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA	3	3	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS ZOMBA/JIVE
4	2	WANNABE SPICE GIRLS VIRGIN	4	NEW	HOW BIZARRE OMC POLYGRAM
5	9	BORN SLIPPI UNDERWORLD LOGIC	5	5	INSOMNIA FAITHLESS WARNER
6	5	READY OR NOT FUGEES COLUMBIA	6	4	WANNABE SPICE GIRLS VIRGIN
7	10	TIRITOMBA HELMUT LOTTI RCA	7	7	I CAN'T HELP MYSELF KELLY FAMILY EMI
8	6	BANGER HART ROB DE NIJS EMI	8	8	IF I RULED THE WORLD (IMAGINE THAT) NAS SONY
9	8	VUUR DIEP IN MIJ GET READY! PLAY THAT BEAT	9	6	PRAY DJ BOBO EMI
10	NEW	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	10	NEW	HE AIN'T HEAVY, HE'S MY BROTHER GOTTHARD BMG
		ALBUMS			ALBUMS
1	1	SIMPLY RED GREATEST HITS WEA	1	2	DJ BOBO WORLD IN MOTION EMI
2	2	CLOUSEAU ADRENALINE EMI	2	1	PHIL COLLINS DANCE INTO THE LIGHT WARNER
3	NEW	AXELLE RED A TATONS VIRGIN	3	3	LAURA PAUSINI LA COSE CHE VIVI WARNER
4	3	CELINE DION FALLING INTO YOU COLUMBIA	4	6	SIMPLY RED GREATEST HITS WARNER
5	4	FUGEES THE SCORE COLUMBIA	5	4	CELINE DION FALLING INTO YOU SONY
6	NEW	GET READY! GET READY! PLAY THAT BEAT	6	7	SHERYL CROW SHERYL CROW POLYGRAM
7	NEW	VAYA CON DIOS THE BEST OF VAYA CON DIOS ARIOLA	7	5	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY
8	5	DANA WINNER WAAR IS HET GEVOEL EMI	8	NEW	CELINE DION LIVE IN PARIS SONY
9	NEW	PHIL COLLINS DANCE INTO THE LIGHT FACE VALUE/WEA	9	9	R.E.M. NEW ADVENTURES IN HI-FI WARNER
10	7	GUNTHER HEFFS SPECIAL REQUEST POLYDOR	10	10	FUGEES THE SCORE SONY

SWEDEN (GLF) 11/01/96			FINLAND (Seura/IFPI Finland) 11/03/96		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	FREE LIKE A FLYING DEMON E-TYPE STOCKHOLM	1	3	INSOMNIA FAITHLESS ORANGE/K-TEL
2	3	COCO JAMBOO MR. PRESIDENT WARNER	2	10	AAMUTAHTI CMX HERODES/EMI
3	2	WHAT'S LOVE GOT TO DO WITH IT WARREN G FEATURING ADINA HOWARD TRAUMA/INTERSCOPE	3	1	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
4	4	SEVEN DAYS AND ONE WEEK B.B.E. POSITIVA/EMI	4	NEW	ALL THE BEST GIRLS SOUND OF R.E.L.S. DIG IT/FAZER
5	NEW	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL XM/METRONOME	5	NEW	ANOTHER ONE BITES THE DUST CAPTAIN JACK COLOGNE DANCE LABEL/EMI
6	5	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	6	NEW	VIA DOLOROSA TOMMI LANTINEN COLUMBIA
7	6	INSOMNIA FAITHLESS ORANGE/SCANDINAVIAN	7	2	I'M RAVING SCOOTER CLUB TOOLS/K-TEL
8	8	NO DIGGITY BLACKSTREET FEATURING DR. DRE MCA	8	4	YOU MUST LOVE ME MADONNA WEA
9	10	WHERE DO YOU GO NO MERCY MCI	9	NEW	REALITY RMB URBAN/POLYGRAM
10	NEW	SETTING SUN CHEMICAL BROTHERS VIRGIN	10	5	SEVEN DAYS AND ONE WEEK B.B.E. POSITIVA/EMI
		ALBUMS			ALBUMS
1	NEW	ULF LUNDELL PA ANDRA SIDAN DROMMARNAN ROCKHEAD	1	2	EPPU NORMAALI REPULLINEN HITTEJA POKO
2	NEW	KRISTINA FRAN DUVEMALA KRISTINA FRAN DUVEMALA MONO MUSIC	2	1	AIKAKONE TOLSEEN MAAILMAAN RCA
3	NEW	CHRISTER SJOGREN VARFOR AR SOLEN SA ROD NMG	3	3	SOLID BASE FINALLY REMIXED/K-TEL
4	1	MAURO SCOCCO GODMORGON SVERIGE DIESEL	4	4	VANESSA-MAE THE VIOLIN PLAYER EMI
5	NEW	E-TYPE EXPLORER STOCKHOLM	5	NEW	KLAMYDIA KLAMYSUTRA—LAUIJJA RAKASTELEMISEN VAIKEUDESTA KRÄKLUND
6	4	SIMPLY RED GREATEST HITS WARNER	6	NEW	VAN HALEN BEST OF VOLUME 1 WARNER BROS./WEA
7	2	PHIL COLLINS DANCE INTO THE LIGHT FACE VALUE/WARNER	7	NEW	BEATLES ANTHOLOGY 3 PARLOPHONE
8	3	UNO DUEI RECORD STATION	8	9	PHIL COLLINS DANCE INTO THE LIGHT FACE VALUE/WEA
9	NEW	SUEDE COMING UP NUDE	9	NEW	DJ BOBO WORLD IN MOTION EAMS/K-TEL
10	7	SMURFARNA SMURFHITS I CNR	10	5	KIRKA TIE HUOMISEEN RCA

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

U.K.: Baby Fox's blend of lush, open atmospheres; dub reggae; slowed-up Lee "Scratch" Perry samples; and countryside ambience is winning it friends here and in the rest of Europe. Early reviews have pigeonholed the trio with the new wave of trip-hop acts, such as **Morcheeba** and **Moloko**, but Baby Fox's fascination with early '80s



dub suggests that it has more in common with the dance/dub/pop crossover sound of such acts as **Dreadzone**. Baby Fox's debut album, "A Normal Family," has sold 30,000 copies since its July release on the band's Malawi imprint, owned by Roadrunner. Part of the album was recorded in a cottage in Wales, where, according to singer **Christine Leech**, "We couldn't stop the sheep bleating." The location encouraged a heads-down, finish-the-record vibe, which made the three musicians realize that this was "a band making an album rather than just a project." Key-

board player **Alex Gray** says, "We were trying to get our own version of being a '70s rambling rock band, playing away for days in the country." Leech's previous credits include vocals and co-writing with **William Orbit**, while Gray was part of dance act **React 2 Rhythm**. Video director **Dwight Clark** is in charge of assembling the visuals, which will be an integral part of the act's upcoming shows. "Tracks on the album have started off with a visual vibe, then we start to write songs around that," explains Clark. Baby Fox will bring its audiovisual experience to 10 live dates in the U.K. in November, when it supports **the Aloof**. After that, the group plans to let Thai vibes filter into a recording session scheduled for Christmas day in Bangkok.

DOMINIC PRIDE

CANARY ISLANDS: Some islands are simply surrounded by water. Others are located in a flow of sea that takes travelers and their cultural roots to and from distant shores. The latter category includes Spain's Canary Islands, located some 1,700 miles south of the West African coast. Before the advent of air travel, the Canaries were the last stop for ships sailing to Latin America and the Caribbean and the first stop on the return journey, which explains why the islands' musical culture is today rich in Caribbean rhythms, especially Cuban. The Canaries' best-known musical ambassadors are **Los Sabandeños**, a 28-member male vocal group that has recorded more than 40 albums in its 30-year history. The latest, on Manzanera Records, is dedicated to the sea and is called simply "Mar" (Sea). Many of the 18 songs are international standards, including "La Mer" by French veteran **Charles Trenet** and "The Girl From Ipanema" by Brazilian songwriters **Vinicius de Moraes** and **Antonio Carlos Jobim**. Guest vocalists include Spanish singer/songwriter **Luis Eduardo Aute**, Venezuelan singer **Inarhú**, and **Yamila Cafrune**. "Mar" was released Oct. 15 after a beach showcase on the island of Tenerife, and Manzanera Records plans a heavy promotion schedule in the U.S., where the company recently opened an office in Miami.

HOWELL LLEWELLYN

NORWAY/DENMARK: Trine Rein's second album, "Beneath My Skin," jumped straight to the top of the chart in her native Norway, where it swiftly went platinum (50,000 units). It has logged gold in Denmark (25,000 units), where she is signed to EMI-Medley. The video for her single "Torn" has prompted flattering comparisons to **Mariah Carey**, doubtless helping to boost sales. "The making of this album has been a tremendously exciting and interesting process," Rein says. "It has given me the chance to work with five different producers and an extremely professional staff of musicians and record-company people." Rein is one of four acts booked to appear at a Nov. 7 "Ladies' Night" media showcase in Cologne, Germany, where her performance of five songs should do much to enhance her profile on German radio. Meanwhile, other international markets have been opening their ears to Rein's soulful voice. She recently completed a five-city tour of Japan, where her first album, "Finders Keepers," sold 400,000 units and "Beneath My Skin" has notched up sales of 180,000. A single from the new album leapt into the top 10 of the Hong Kong radio chart, and she is on the charts of 10 major radio stations in South Africa. According to **Thomas Höhne**, director of international exploitation for EMI-Medley Denmark, there have been positive sales reports from other areas of the Far East, and similar efforts are due to begin soon in South America.



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NAIRD

EMI's New-Media Division Gets Net Savvy

BY JOHN FERGUSON

LONDON—EMI International New Media has mapped out its first signposts on the information superhighway.

The division was set up a year ago to coordinate new-media activity across the EMI International and Virgin Records labels, and one of its first tasks, a linked network of Internet sites, has just been completed. However, the division is already looking forward to developing more commercial activities on the World Wide Web sites, as well as to building on its range of titles on new formats such as CD-ROM and enhanced CD.

The brief for the new-media division is to construct the digital record company of the future. Phase one of this strategy has been the creation of a high-speed digital network for EMI and Virgin labels' individual Internet sites. Shelagh Macleod, senior VP for multimedia, believes the network "offers a model of what a true information superhighway will represent. It

allows us to build on our Internet experience and to develop Internet applications."

Jeremy Silver, VP of interactive media, adds that the linking of the group's various sites across the world will provide labels with an international marketing vehicle. "Everyone senses that the Net is important and is going to impact on every aspect of our business," explains Silver. "The way we are working at the moment is that all our sites are marketing and promotion sites, but they work in different ways. Some are purely artist-driven; some of them genre-driven, like EMI Classics; and then some of them are label-driven."

Across all of EMI International's companies there are now 20 Web sites, the most recent being from Virgin Germany, which is promoting the forthcoming album from the band Enigma. In keeping with the aim of building an international network, the Enigma site

is mirrored on the Virgin U.K. and Virgin America sites.

At present, Silver sees the chief value of these sites in terms of promoting new and existing acts, although he does not rule out the possibility of more commercial activities.

"I think there are very interesting collaborative opportunities, including online retailing, on the Internet. For example, with the Virgin America site, we are going to be starting an online retailing function where we will be looking to tie up with an existing online retailer.

"I think in the longer term there is a section of retailing activity that is likely to shift onto being pure online shopping. But for the immediate and short-term future, what is really exciting—and what has not begun to happen very much—will be the collaborations, which will drive traffic into traditional retail stores," he says.

In addition to Web sites, the new-media division is working on a variety of projects on new formats. On the CD-

ROM front, there is the "Guinness CD-ROM Of Hit Singles," based on the best-selling book and scheduled for release early in the new year, plus a Queen computer game, "The Eye," which will feature material from the band and is set for release in the spring.

The division has also just released a new enhanced CD, "La Bohème," which features interviews with conductor Antonio Pappano. Silver feels that the potential for enhanced CDs (audio CDs that include a limited amount of video footage and text when played on a computer) has yet to be realized.

"The thing about enhanced CD is that no one has gotten together and looked to create and educate a market," Silver says. "Our view is that there is a need for all the producers of these formats called 'enhanced CD' to actually get together and discuss what format they should be, what sort of price points they should be at, and how best for them to be placed at retail."



Keeping The Faith. Country singer Faith Hill launched "A Piece Of My Heart," her first album compiled especially for the German market, by embarking on a one-week promotional tour of the country. Gerd Gebhardt, right, managing director of WEA Germany, is pictured with Bob Saporiti, VP of marketing at Warner Bros. Nashville, and Hill.

BMI/PRS FETES TOP WRITERS

(Continued from page 55)

new representation agreement with BMI in the U.S., was on hand as his 1973 hit "Daniel," which he co-wrote with lyricist Bernie Taupin, received an award for reaching the milestone of 4 million performances. Preston also presented John with BMI's humanitarian of the year award for his contributions to AIDS research and other causes.

"The thing about 'Daniel' was that I left the last verse off so nobody really knew what it was about," John told Billboard. "It was about a Vietnam veteran who lost his eyesight during the war, but it made the song too long, so I cut out the last verse completely. That probably added to the mystery of the song. It was one of the great songs we've written."

From the film "Batman Forever," "Kiss From A Rose," written and performed by Seal and published by Perfect Songs Ltd., received BMI's Robert Musel Award for having received the most airplay in the U.S. of any song in the BMI/PRS repertoire during 1995. The award is named for BMI's longtime consultant in the U.K., who initiated the relationship between BMI and the PRS more than 40 years ago and who was one of the attendees of the dinner.

Songs recognized for 3 million performances were "Layla," written by Eric Clapton and Jim Gordon and published by Throat Music and Warner/Chappell Music International; "To Love Somebody," written by Robin and Barry Gibb and published by BMG Music Publishing/Gibb Brothers Music; and "The Long And Winding Road," written by John Lennon and Paul McCartney and published by Northern

Songs.

Those writers who received an award for 2 million performances included British blues legend Peter Green, co-founder of Fleetwood Mac, who was honored for "Black Magic Woman," published by Bourne Music Ltd. and King Music Publishing Ltd.

Honored as the most performed college radio song of the year was Bush's "Comedown," written by front man Gavin Rossdale, who also picked up awards for "Little Things" and "Everything Zen."

Several other songs by younger British songwriters received BMI

awards this year, including "Connection" by Elastica's Justine Frischmann and "Down By The Water" by PJ Harvey, both of which are published by EMI Music Ltd.; "Live Forever" and "Wonderwall" by Oasis' Noel Gallagher; and "Missing" by Tracey Thorn and Ben Watt of Everything But The Girl, all of which are published by Sony/ATV Music; "Ode To My Family" by the Cranberries' Noel Hogan and Dolores O'Riordan and "Girl Like You" by Edwyn Collins, both of which are published by Island Music Ltd. Among these writers, only Collins attended the dinner to accept his award.

MUSIC PUBLISHING SECTOR SLOWLY EMERGING IN RUSSIA

(Continued from page 55)

ei Saffrin, an ex-military judge who entered the music industry as a lawyer for PolyGram Russia before becoming deputy head of the Russian Phonographic Assn.

Formally, every label has publishing interests, but in reality there have been very few attempts to date to operate a fully fledged, stand-alone publishing company in Russia.

Sergei Semenov, one of the most experienced intellectual property lawyers in Russia, set up a publishing and legal consultancy company in 1989, FTM—Entertainment. The company tried to build a wide-ranging publishing business and signed publishing agreements with a number of composers for movie music.

Semenov says, "We tried to negotiate an agreement with RAS based on typical Western patterns, but RAS was not ready to acknowledge the existence of a publisher in between RAS and the author, and our two-year talks led to a dead end."

As a result, FTM's copyrights were respected in the West but not in Russia.

PolyGram acquired a Russian publishing company when it bought the businesses of PolyGram Russia managing director Boris Zosimov in the aftermath of the collapse of commu-

nism. However, Zosimov's publishing arm, established in 1990, never did business because of the absence of a legal framework here at that time.

Of the emergence of Soyuz Publishing, an RAS spokesman says, "Frankly, we are not quite happy that Soyuz is taking some of the authors from us, but we really can't keep them. The publisher is offering a better deal than us."

RAS, though, is legally obliged to tolerate and work with publishers because, under law, RAS is a publicly owned nonprofit organization that is prohibited from taking part in commercial activities.

Mechanical royalty rates in Russia stand at 8% of published price to dealers (the advertised wholesale price), which is equivalent to about \$2 for CDs and 50 cents for cassettes for Russian Phonographic Assn. members.

While Soyuz is in a better position than RAS to administer mechanical royalties—the Soyuz Corp. receives firsthand information on pressings from manufacturing plants—no one in the Russian Federation has better performance/airplay royalty mechanisms than RAS.

Earlier this year, RAS signed licensing deals with most of the national radio and TV stations, and RAS claims that one-third of major broadcasters in the

Fugees Concert Mishap Prompts Investigation

DUBLIN—The Irish government is to investigate safety at the country's indoor venues after two people were injured at a Fugees concert at Dublin's Point theater.

The Oct. 23 concert attracted a crowd of 8,500, two of whom suffered minor injuries in a crush near the stage. The band was subsequently banned from the venue, and Irish Minister of State Bernard Allen will examine the issue of safety at indoor concerts. He is also to

look at introducing a voluntary code of practice.

Promoter Denis Desmond criticized one member of the band as being "overzealous and overanxious" about throwing himself into the audience. "It was stopped immediately [after] it happened and was not repeated," Desmond adds.

Bernadette O'Brien, 18, died after being crushed at a Smashing Pumpkins show at the Point on May 11, 1995. **KEN STEWART**

FOR THE RECORD

Two names in the Nov. 2 story about Santa Monica, Calif.-based Hyperdisc were misspelled. The correct spellings are Setsuko Yamashiro and Shinnosuke Sorimachi. The debut album by Hyperdisc group Cagnet will be released in Japan in mid-January.

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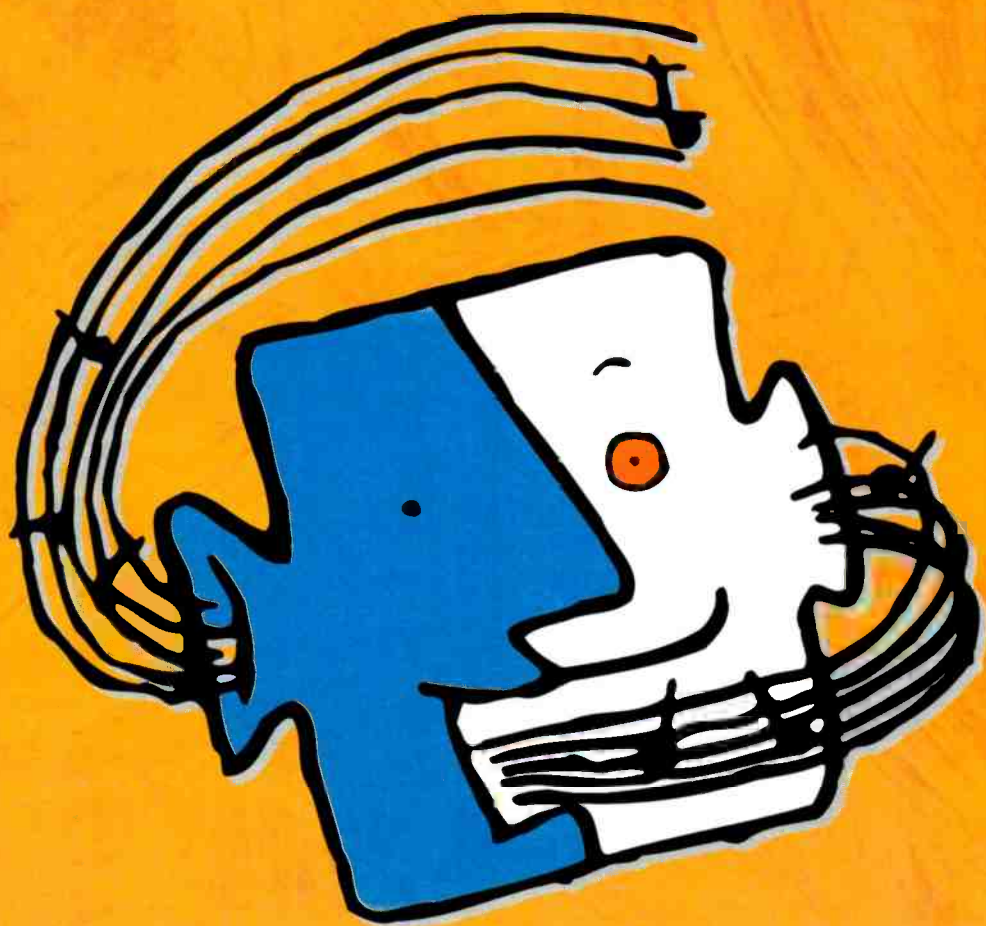
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Sony Japan Imprint Tristar Attracts Sought-After Acts

BY STEVE McCLURE

TOKYO—Sony Records Japan's recently established indie-style label Tristar Records has beaten to the punch other companies here by signing much-sought-after act Bis for Japan.

The Scottish trio, which is signed to U.K. indie label Wijja and is licensed to the Beastie Boys' Grand Royal label for North America, had been approached by seven Japanese labels, according to Tristar A&R staffer Hana Tabata.

Tristar will release Bis' as-yet-untitled debut album in March 1997. "I fell in love with their single 'Kandy Pop' when I was in London. It was very, very catchy," says Tabata. "One of Tristar's strategies is to grab artists at an early stage in their careers and develop our own marketing strategy without depending on those in other countries."

The basic idea behind the label—the third imprint established by Sony's international labels division, after flagship labels Columbia and Epic—is to find and market new international acts for the Japanese market.

Meanwhile, Tristar recently became the first label in the world to release

Marcella Detroit's second solo album, "Feeler."

"We chose her because everybody at Tristar fell in love with the track 'Boy' when they first heard it—it was so good for radio," says Tabata.

The album, which contains a Japan-only bonus track, "Miss Anne Throp," is being sold for the special low price of \$17.58 (2,000 yen) as part of Sony's "Flash Price" promotion. Two months after its release, "Feeler" will go back up to \$20.22 (2,300 yen).

Tristar is working closely with MTV Japan to promote "Feeler," which has sold nearly 50,000 units in Japan so far. "We think MTV is going to be much stronger [in Japan] than it now is," explains Tabata. "We think we can achieve good synergy with them."

MTV chose the video of "Boy" as a heavy-rotation Buzz Clip, airing it 220 times over the course of six weeks. Detroit is taping a Christmas special here for MTV Japan.

Overseeing the label's operations on a day-to-day basis is Mizue Mase. She takes over from Jack Matsumura, who has left Sony Music Entertainment (Japan) to pursue other projects.

SOURCE-TAGGING TESTED IN U.K.

(Continued from page 55)

tant to keep the momentum going, and I am confident that Sensormatic will find a solution to the problem of clear packaging," he says.

Culleton would like to see a test carried out with a gangsta rap title, a genre that he says is popular among shoplifters.

As for the production process, EMI International's technical director (manufacturing) Richard Green says that the introduction of source tags has gone "very smoothly." For the test, the tags are inserted by White Horse, the company that manufactures CD trays for EMI, but Green believes that function could be seamlessly introduced into the manufacturing process at EMI's Swindon plant.

The next step in the U.K. will be to digest the results of the three tests. Bob Lewis, director-general of BARD, says, "We wanted to do all the tests and make sure that it works and that it wasn't going to set off alarms in stores. We also have to look at the cost implications and who will fund it. It's only then will we be able to sit down with the other manufacturers."

In continental Europe, the progress of source-tagging has not been quite as smooth. William White, director of source protection for Sensormatic Europe, says, "Germany has an installed base [of electro-magnetic technology], so there is an issue there. We are having discussions with several retail associations and major retailers on the continent, but at the moment, there is no national association following BARD's lead. We are working on a key account basis with the major retailers, and we do anticipate that there will be one or two countries coming on board shortly."

However, HMV's Culleton believes the climate may be changing in Germany. In September, HMV opened its first German outlet in CentrO shopping center in Oberhausen (Billboard, Sept. 21) near Düsseldorf and has introduced

a Sensormatic system there. "Germany is an electro-magnetic-dominated market, so they have been saying that they want to find a solution within that. I think we have caused them to sit up and take notice. The new German store is tagging on the packaging, and some of our competitors are now starting to take notice," he says.

Another area of concern for German retailers is that the security tags are being carried on the packaging rather than on the disc itself, the method they favor. White believes that the system is not viable, while his U.K. colleague Stafford adds, "The majority of people who want to get around an anti-theft system are professionals, and these people will want to sell the CDs on [to others]. Without the case, it is absolutely useless."

However, the German Record Retailers' Assn. remains to be convinced. Says chairman Bodo Bochnig, "We are not generally opposed to the anti-theft system, although we are decidedly against the system favored by the British. In my opinion, we need to safeguard the source rather than the cover. That means that the anti-theft device must be attached to the record."

"Anti-theft systems have been discussed enough on an international level, and we think that a radio-based or electro-magnetic solution would be the best, although we do favor the latter solution. We think that there should be a single anti-theft system for records and books."

White also points out that Sensormatic has notched up some successes elsewhere in Europe, most recently in Denmark, where two key retailers, Fona and Merlin, have agreed to introduce the Sensormatic technology and "jointly push for source protection."

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg.

Performance Right Merits Debated

Pending Bill Would Create New Airplay Royalties

BY LARRY LeBLANC

TORONTO—As the House of Commons' Standing Committee on Canadian Heritage holds hearings on revisions to the Canadian Copyright Act, record companies, industry associations, and artist management firms are speculating about the projected flow of revenue that would result.

Bill C-32 was introduced last April in the House by Deputy Prime Minister and Minister of Canadian Heritage Sheila Copps and Industry Canada Minister John Manley (Billboard, May 11) and passed through a second reading in June. The bill would augment 1988 revisions to the Canadian Copyright Act of 1921.

C-32's most controversial aspect is its proposal for neighboring rights, including a performance right ensuring that performers, musicians, and owners of rights to a master recording (including record companies) will be remunerated when songs are aired on radio. Currently, only composers and publishers receive a royalty for airplay on Canadian radio.

As the bill now stands, all Canadian radio stations would pay a yearly rate of \$100 Canadian toward neighboring rights, based on the first \$1.25 million of annual advertising revenues. According to 1994 Statistics Canada data, only 65% of Canada's private radio stations—or 327 stations out of 495—would pay this amount.

Tariff rates applied to advertising revenues in excess of \$1.25 million would be set by the Copyright Board, an independent administrative tribunal, following public hearings and would be phased in over five years.

Following the expected wrap-up of Bill C-32 hearings in December, there will be an overall review of any proposed revisions—which could take six months or longer—before the bill goes back to the House of Commons for its third reading. If passed there, the bill goes to the Senate, which could either pass it into law, amend it, or return it to the House of Commons for further study.

Music industry sources expect that if neighboring rights are passed, a joint collective—representing record companies, performers, and musicians, with a 50% interest by each group—would be created to collect such revenues.

"We've had discussions with every major [record] company, and there's a unanimous agreement that the artists' revenue flow [a 50% share of neighboring rights monies] should be 100% dedicated to them," says Brian Robertson, president of the Canadian Record Industry Assn. (CRIA).

Bernie Finkelstein, president of True North Records, says, "Certainly, it would benefit me if all [neighboring rights revenue] came to me and I was able to apply [the artists' share of] 50% toward recoupability, but I have no problem with it being split at source."

Terry McBride, president of Nettwerk Productions, a Vancouver-based label, also favors the 50-50 split. "An act can sell 100,000 copies in Canada but still be in debt to their record company. If an artist is selling 100,000 copies consistently, I'm in a profitable situation and I don't really care about the artist debit."

While there is widespread music industry endorsement for a single col-

lective to oversee the neighboring rights tariffs and revenue, and even general agreement for the collective to operate on a 50-50 split, several industry observers doubt that recording artists will be able to hold on to their share.

"Robertson has unequivocally told the [C-32] board that monies will go to the recording artists, but I don't believe it," says David Basskin, president of the Canadian Musical Reproduction Rights



SUTHERLAND

Agency. "I don't believe artists will see much of that money until they have recouped at their labels."

Lawyer/manager Chip Sutherland of Pier 21 Management in Halifax, Nova Scotia,

which handles the Rankin Family, agrees. "Record companies are going to want to put their hooks into [neighboring rights revenue]."

One of those opposed to the 50-50 split is Al Mair, owner of Attic Records in Toronto, who feels labels are entitled to hold on to any revenue generated by the master they've paid for.

"It bothers me—the concept of artists being paid direct [in neighboring rights]—because [record companies] pay 100% of the costs of recording and marketing, and [radio airplay] is a use made of a master, no different than any other use," says Mair.

Countering Mair's view is manager Jake Gold of the Management Trust (the Tragically Hip, the Watchmen) in Toronto, who says that record companies shouldn't be entitled to any neighboring rights revenue. "If [radio airplay income is] directly related to production, why should the record companies profit from it?" asks Gold. "If anything, [the record company's share of] 50% should go against the recoupment of the artist."

Sutherland argues that if labels don't have access to neighboring rights revenue, they will offer less favorable terms in their recording contracts.

"Certainly, it would enable them to make an argument which they make all the time about [not getting] merchandising, publishing, and touring income, which is, 'Don't complain about [the low royalty rate] because we're giving you a start and we're spending all this money.' I can also see record companies not being prepared to give as big advances and cutting back on tour support."

McBride agrees. "If an artist can make a half-decent living through other means than from me, I'm going to throw less money at it," he says.

Stan Kulin, president of Warner Music Canada, asks, "What happens if an artist comes to us and says, 'I need X amount of dollars for more tour support, and I'm willing to waive my performance royalty? Or while during a negotiation an artist says they'd rather have this or that and rather give us their share of performance rights?'"

Brian Chater, president of the Canadian Independent Record Production Assn., concedes that independent labels and producers, in order to secure national distribution, will likely be pressured by record companies to give up

their share of neighboring rights revenue. "That will be a matter of negotiation," he says. "[For distribution], the record company might ask for it, and [independent labels or producers] can say, 'You're not getting it.'"

All the discussions about neighboring rights windfall might be premature, however. A CRIA-commissioned analysis prepared last month by Coopers & Lybrand Consulting in Toronto suggests that any expected revenue would be far less than most industry figures now expect. Using a conservative tariff of 1.5% of gross radio-advertising revenues, the study reported that revenue payouts would be limited for at least five years.

Revenue would be modest for several reasons. First, because 50% of the eligible recording-industry repertoire is foreign, half the money collected would leave the country. Furthermore, there would be substantial start-up costs in setting up a collective, including the legal costs of incorporation, preparing policies, and tariff submissions, as well as costs for creating a management structure and database management and enforcement.

"I don't know if we're gaining anything [with neighboring rights], because the costs of collecting it for the first five years are going to outweigh the revenue," says Kulin.

"It'll take close to \$10 million before there's a plus figure [to distribute]," says Chater. "Who's going to put in \$10 million to support [a collective]?"

"I'd assume the money will be found from the record industry or the government," says Graham Henderson of the law firm Graham Henderson & Associates in Toronto. "I don't think recording artists would be required to help set it up."

Counters Kulin, "Anybody who expects revenue should be expected to contribute."

While the Society of Composers, Authors, and Music Publishers of Canada (SOCAN) supports the principle of neighboring rights, the Canadian performing right society isn't keen on being involved in launching a neighboring rights collective. This is because Canadian broadcasters are either seeking a full exemption from neighboring rights for all private radio stations or, failing that, a reduction in royalties payable to SOCAN. SOCAN opposes any dilution of its radio tariffs to pay for neighboring rights.

According to the Canadian Assn. of Broadcasters, which represents the majority of Canada's privately owned radio stations, broadcasters paid more than \$22 million Canadian to SOCAN last year. "[Broadcasters] are arguing that if the government wants to give a new right, it should come off SOCAN. As you can imagine, we don't want anything to do with a new collective," says Michael Rock, GM of SOCAN.

However, Rock confirms that the economics of launching a new collective might lead to SOCAN becoming involved in a lesser role.

"If any of SOCAN's infrastructure, such as our computers or database, could be useful [to a neighboring rights collective], then our directors would give every favorable consideration to that," he says. "No wants to have what little money there is in this country eaten up by administration [for neighboring rights]."

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Tower's Second Splashdown In Lincoln Center Chain Expects Revamped Store To Be Top U.S. Outlet

BY ED CHRISTMAN

NEW YORK—On Saturday (16), Tower Records/Video will try to reassert itself as the dominant music merchant in New York.

On that day, the West Sacramento, Calif.-based retailer will hold the grand reopening of its Lincoln Center store, a three-level, 47,000-square-foot outlet that is expected to displace its Greenwich Village store as the chain's highest-grossing U.S. outlet.

For the last two years, Tower Records/Video had lost the New York spotlight, while its two main superstore competitors, Virgin and HMV, had splashy store openings in Times Square and Herald Square, respectively.

While its original site on the northwest corner of Broadway and 66th Street was being redeveloped, the Tower Lincoln Center store was displaced seven blocks uptown to a weaker location, where sales were off by almost 50%. That location, on Broadway between 73rd and 74th streets in the Ansonia Building, is a short block from a successful HMV store, on 72nd Street.

Making matters worse, Tower suffered the ignominy of shutting down its Upper East Side outlet, which was losing money since it opened, in July 1992.

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Tower president Russ Solomon says, "We always set the pace in New York. But then, due to redevelopment, we lost our location and lost ground here. Now we are ready to make it up."

The new Lincoln Center outlet "will be much bigger and grander" than its predecessor, according to Solomon. Also, he describes the neighborhood surrounding the store as the "cultural center of New York." Across the street is Lincoln Center, which comprises the Metropolitan Opera House, Avery Fisher Hall, and an arts library. On the other side of Broadway is Sony's Inax Theater, the only one of its kind in New York.

Suzu Haws, GM of the Lincoln Cen-

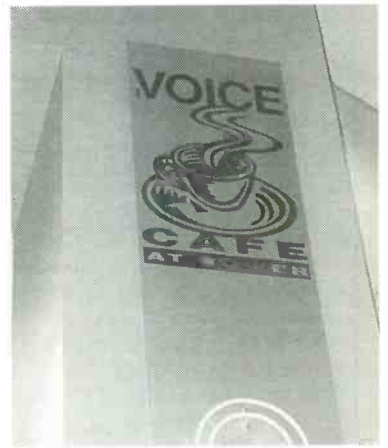
ter store, has a different way to describe the surrounding neighborhood: "It's a gold mine," she states. Steve Harman, currently Tower's New York/Philadelphia manager but previously GM of the Lincoln Center store, agrees. "The neighborhood has changed dramatically in the two years we were gone," he says.

Across the street, in buildings developed by the same landlord as that of Tower, Barnes & Noble has opened a book and music superstore, and Trans World Entertainment has opened a 22,000-square-foot outlet. Also, the Eddie Bauer clothing chain has opened an outlet in that complex, as

well as a Pottery Barn store. "Before, we were the main retail destination around here, but now there is a lot more retail traffic" due to the stores that have opened during that period, Harman states.

Due to the concentration of home entertainment software created by Tower, Barnes & Noble, and Trans World, Harman projects that the Lincoln Center area will become the dominant place in Manhattan to buy music and books. As for the Tower store itself, Harman says, "We feel that this store will become the chain's U.S. flagship store."

(Continued on next page)



The Tower Lincoln Center store will have a cafe where customers can sit, relax, and listen to music. (Billboard photo)

Alternative Promoter Targets Retailers Firm Focuses On Play At Upscale Locales

BY FRANK DiCOSTANZO

NEW YORK—Is it a hit or a miss? A new album's success may depend on how you react to music the next time you dine out, get a haircut, or relax at a spa.

Alternative promotional avenues are being created in some of the most unlikely places. Falling into the realm of "lifestyle" or "value-added" marketing, some new releases are filling the air space of a growing number of upscale restaurants, boutiques, beauty salons, health spas, cruise ships, and even cigar bars.

"Exposing new music in places where people spend their leisure time is a wonderful way to reach music buyers," says Bette Hisiger, founder of Target Music Marketing, a New York-based firm that services businesses with new albums and release information.

Established eight years ago, the company tracks response rates and provides feedback to labels.

According to Hisiger, albums that tend to get the best overall response

are those with a distinctive style and unique sound.

She cites Toni Braxton, Oleta Adams, Kenny G, and Michael Bolton as artists who play particularly well in consumer-based business situations.

Obviously, not every new release



is suitable for airplay through these channels. "I do turn down projects that I feel may distort the ambiance of some establishments," she says. One example, she says, are live albums that may contain too much applause or talk.

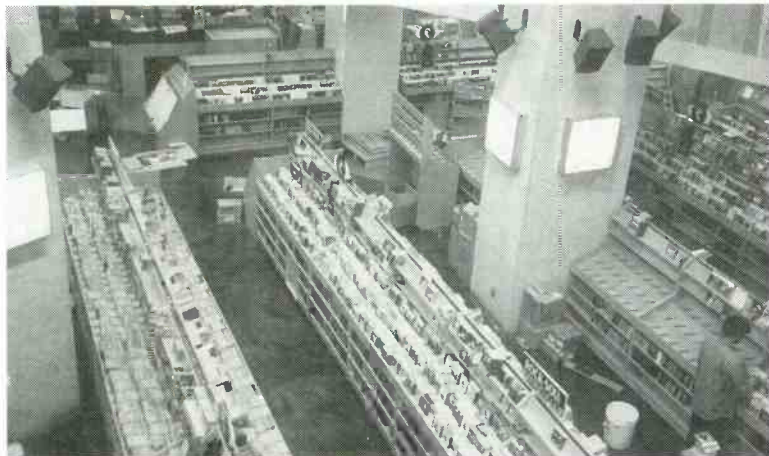
"These nontraditional channels provide a very effective means of exposing new music to the consumers," says Joyce Castagnola, senior VP of sales at Virgin Records. The label recently helped promote Charlie Watts' latest jazz album, "Long Ago And Far Away," through Target. "It's just not

enough to rely solely on advertising and retail to get music heard," she says, adding that radio play is increasingly difficult to achieve. "The [album] had no radio play, and this was one of the ways we used to expose people to this incredible record."

For developing acts, getting airplay is an even greater challenge, concedes Jason Whittington, head of sales at Geffen Records. At least half the artists being promoted via alternative channels fall into the developing act category, notes Whittington, whose recent alternative promotions include artists like Herb Alpert, Pat Metheny, and the Wild Colonials.

He adds that alternative channels are crucial in exposing new music outside of MTV, radio, and other traditional avenues because many records may not be heard otherwise. "Targeting airplay to an atmosphere where customers can relax, spend time, and enjoy the music makes perfect sense and is excellent expo-

(Continued on page 63)



Tower staffers are hard at work preparing the chain's Lincoln Center outlet for its Saturday (16) grand reopening. (Billboard photo)

ORIGINAL MOTION PICTURE SOUNDTRACK

RHYME & REASON

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TOWER'S SECOND SPLASHDOWN IN LINCOLN CENTER

(Continued from preceding page)

Although Tower has never publicly stated the sales of its New York stores, music industry sales and distribution executives have long regarded its two Broadway stores as the No. 1 and No. 2 sales stores in the U.S. Billboard estimates that the downtown Tower retail complex—including the record store on Broadway and Fourth Street and the video and book stores on Lafayette and Fourth Street—has annual sales of \$35 million. At its peak, the uptown Broadway store had annual sales of \$25 million, Billboard estimates.

Tower executives declined to reveal sales figures, but Harman says he expects the new Lincoln Center outlet to generate incrementally larger sales than the old outlet. "The old store here had 18,130 square feet; now we have 47,000 square feet," he states. "With a much bigger store, we expect it to be a much bigger volume producer."

But while Tower executives tout the potential of the new Lincoln Center outlet, 20 blocks to the south in Times Square—in a location repeatedly disdained by Tower management—Virgin Entertainment has opened what could prove to be the highest sales volume store in the U.S., if it maintains its current sales pace. Billboard estimates that the store could reach \$45 million-\$50 million in sales for 1996.

Ian Duffell, president/CEO of Virgin Entertainment's North American operation, declined to comment on sales volume. But he says that the two stores can co-exist nicely. "Our Times Square store has created a market that didn't exist in New York, particularly with tourists," Duffell states. "I don't think we will do less well with Tower opening. Times Square and Lincoln Center are very distinctive markets."

When pressed, Duffell acknowledges Tower as the dominant music merchant in Manhattan, currently. But he is quick to add, "We will have four more stores open within 18 months, and I think by then we will be

regarded as the dominant music retailer in New York."

HMV executives, on the other hand, beg to differ. The Stamford, Conn.-based chain already has four superstores in Manhattan: the previously mentioned Broadway outlet; the 86th Street and Lexington Avenue store; the previously mentioned Herald Square store, at 34th Street and Sixth Avenue; and on Fifth Avenue and 46th Street. Bob Williams, HMV's VP of development, says, "It is my understanding that HMV, with its four stores, sells more CDs than anybody else on the island of Manhattan." Williams concedes that the New York market is getting crowded with superstores. "Certain stores will find it more difficult because of the new Tower store. But I don't think HMV will be one of them."

Also, as part of the Times Square area redevelopment, HMV is planning to open a store on 42nd Street between Seventh and Eighth avenues. Moreover, the chain is said to be contemplating opening a superstore in downtown Manhattan.

Tower's Harman is skeptical that New York can absorb all the planned superstores. "This is a big city, but how many big record stores can the city handle?" he asks. Despite the influx of superstores, Harman thinks Tower is well positioned in the city. He notes that the chain's downtown outlet has proved itself as a destination store, and that the company's outlet in Trump Tower has done nicely for itself.

As for the Lincoln Center store, Harman notes that it likely will generate as much as 30% of its business from traffic coming to Lincoln Center. In order to capitalize on that traffic, not only will the store have a large room for classical music, but it will have a separate room for opera, too.

A tour of the Lincoln Center store, while still under construction, shows that the outlet will be Tower's first upscale-looking store. Previously,

Tower stores, with their brightly painted wooden fixtures and an inundation of graphic sales materials, have been clean but funky shopping experiences.

But in Lincoln Center, Tower management has chosen a reserved "birds-eye maple" color for most of its racks, except in the classical and opera departments, where the fixtures are burgundy-colored.

The store, designed by New York-based Buttrick, White & Burtis, will be the most expensive one Tower has built in the U.S. Construction costs are expected to come in at around \$9 million, while inventory is expected to cost \$6 million, according to Solomon. Harman adds that the store will open with 500,000-600,000 CDs in stock.

In addition to having Tower's trademark wide selection, Harman says, the store has been designed to be a listening experience. The store is equipped with seven sound systems. In addition to the opera and classical rooms, the store will have a separate world music room, which will be larger than those in many traditional record stores.

Also, the area housing jazz, blues, folk, and country will have its own sound system, as will the rock and soul department, the show and vocals department, and the video department, located in the basement.

Moreover, in addition to placing at least two listening stations featuring 12 titles each in every aisle (the rock and soul department has six listening stations per aisle), the store will place listening stations in strategic endcaps. Furthermore, the outlet will have an old-fashioned listening room, which will be able to accommodate as many as three people. Overall, customers will be able to preview up to 1,000 albums at the store, says Harman.

In building the store, Harman says, the chain designed it to maximize the experience the company had after spending 10 years at that location.

In another move to better its offerings, the uptown store will have a bigger singles selection and a much larger selection of rental and sell-through videos than the old store. Also, books and magazines will have a much broader role, with some titles in the former category to be merchandised throughout the store in the appropriate departments. And in a first for the New York/Philadelphia region, the store will have a small cafe, which will be sponsored by The Village Voice.

While the Lincoln Center store won't have a stage like HMV's 86th Street store or a space that can accommodate a temporary stage like Virgin's Times Square outlet, Tower's Harman says that the store will be able to handle in-store performances better than the previous store or the downtown store. "On each floor, there are racks that are on wheels," she explains, "so we can move them and make room so that customers will be able to see the person that they are coming to meet."

And the customers surely will be coming, according to Harman. Since the inventory began rolling into the new store a couple of weeks ago, "people have been coming up to the doors telling us they're glad we are back in the neighborhood. If I had a dollar for everyone who told us that, I'd be rich."

newsline...

VIACOM reports flat earnings for its Blockbuster Video stores and an operating loss for Blockbuster Music in the third quarter, which ended Sept. 30. For the 506 music stores, there was negative cash flow (earnings before interest, taxes, amortization, and depreciation) of \$4.1 million for the period, compared with positive cash flow of \$3.3 million in the same period last year. Music revenue rose 11.5% to \$140.3 million from \$125.8 million despite a reduction in the number of stores from 533 a year ago. Viacom says it will close up to 50 of the remaining music stores. In the quarter, Blockbuster Video had cash flow of \$193.9 million on \$726.1 million in revenue, compared with \$191.9 million in cash flow on revenue of \$615.4 million a year ago. In other news, Viacom announces that, as expected, it will move the headquarters of Blockbuster from Fort Lauderdale, Fla., to Dallas, where it has distribution facilities.

Viacom's MTV Networks posted a 26.7% rise in cash flow to \$148.6 million on a 27.5% increase in revenue to \$349.3 million. The company's entertainment division, which includes Paramount Pictures, reports a 10.2% gain in cash flow to \$78.8 million on a 17.3% jump in revenue to \$864.7 million.

SEAGRAM CO. reports that cash flow for its MCA Music Entertainment subsidiary plunged 66.6% in the first fiscal quarter, which ended Sept. 30, to \$7 million from \$21 million. Revenue for the music group rose to \$345 million from \$339 million. A Seagram's spokesman says revenue was down because the release schedule was weaker this year than last, and cash flow fell because of lower revenue, start-up costs for two new labels (Universal Records and Rising Tide/Nashville), and continued expansion internationally. MCA Music also operates MCA Records, Geffen Records, and GRP Records and distributes DreamWorks Records. Seagram's entertainment unit, which includes Universal Pictures and MCA Home Video, reports \$152 million in cash flow on \$893 million in revenue, compared with cash flow of \$139 million on revenue of \$922 million in the same period last year.

MCA

NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) says that independent distributor Navarre will host the opening reception at NARM's 39th annual convention March 8-11 in Orlando, Fla., next year. The theme of the opening party is "The Virtual Reception," and NARM says it will give "attendees an opportunity to step into and experience the excitement and adventure of the technological cyberworld." Navarre distributes music and CD-ROM products and has a subsidiary, Digital Entertainment, that develops multimedia products and services.

LIVE ENTERTAINMENT, a home video supplier, reports a 24.2% drop in net profit to \$1.2 million in the third quarter. Net sales declined 9% to \$36.4 million. The Van Nuys, Calif.-based company attributes the declines to the lack of a major sell-through video title in the quarter comparable to "Stargate" in 1995. But Live also reports "slightly higher video rental" revenue in the period. Its biggest rental release was "The Substitute." During the quarter, LIVE began a theatrical film distribution division. Its first movie, "Hotel De Love," will be released in the first quarter of 1997.

BELL ATLANTIC VIDEO SERVICES has begun offering video programming in Dover Township, N.J., with the acquisition of the New Jersey assets of Future Vision. The telephone company had been testing its own video transmission services in certain U.S. locations.

NEW VIDEO GROUP is distributing a three-volume videocassette boxed set on "The Future Of Investing," produced by Wall Street Journal Video in celebration of the 100th anniversary of the Dow Jones Industrial Average. The Wall Street Journal is owned by Dow Jones and Co. The set has a \$59.95 list price.

ALL AMERICAN COMMUNICATIONS, owner of All American Music (formerly Scotti Bros. Records), has completed a \$155 million bank credit facility that replaces a \$135 million credit line. The Santa Monica, Calif.-based company also says it has issued notices of redemption for all outstanding 6.5% convertible subordinated notes due in 2003. The redemption will be funded from proceeds of a recently completed offering of \$100 million senior subordinated notes.

RECOTON, the marketer of consumer electronics accessories, says its Recoton Audio Corp. (RAC) subsidiary has consolidated its German audio operations, Magnat Audio Producte GmbH and MacAudio Electronic GmbH, in one centralized location near Cologne. The company says, "This consolidation is part of our ongoing efforts to streamline many of the RAC operations for greater efficiency."

EXECUTIVE TURNTABLE

DISTRIBUTION. Ron Archer is promoted to director of black music marketing for Sony Music Distribution in New York. He was manager of urban college marketing.

HOME VIDEO. Meg Joseph is named director of international sell-through marketing for Columbia TriStar Home Video in Culver City, Calif. She recently received her MBA from Columbia Business School.

Richard Cohen, president of MGM Home Entertainment in Los Angeles, retains that role and is named president of MGM Consumer Products.

20th Century Fox Home Entertainment in Los Angeles, Calif., promotes **John Sullivan** to VP of physical distribution and **David Tithof** to director of physical distribution in Northbrook, Ill. They were director and manager, respectively, of physical distribution.

Bryan Smith is promoted to director of marketing promotions for Baker & Taylor Entertainment in Morton Grove, Ill. He was promotions manager.



ARCHER



JOSEPH

RELATED FIELDS. George S. Scimone is promoted to president of Reader's Digest U.S.A. in Pleasantville, N.Y. He was corporate VP/controller.

ENTER*ACTIVE. Hasbro Interactive Worldwide in Beverly, Mass., appoints **James A. Adams** VP of sales, **Anthony Parks** VP of research and development, and **Russell C. Serbagi** and **Jonathan H. Leach** co-directors of sales. They were, respectively, VP/GM of Navarre, head of research and development for MicroProse Software, director of Eastern sales for Viacom/Simon & Schuster, and director of sales for the video game division of DeLorme Mapping.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE 3 weeks at No. 1	103
2	4	KENNY G ▲ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM	17
3	2	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND	273
4	—	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	259
5	3	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	282
6	27	MARIAH CAREY ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	13
7	5	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	204
8	32	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE	2
9	9	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	287
10	30	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	130
11	7	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	284
12	6	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	34
13	10	ENIGMA ▲ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	2
14	8	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	279
15	16	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	50
16	11	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	280
17	12	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	267
18	13	THE DOORS ▲ ELEKTRA 61996/EEG (10.98/16.98)	GREATEST HITS	23
19	22	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	76
20	17	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	72
21	26	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	161
22	47	THE BEATLES ▲ CAPITOL 97039* (15.98/30.98)	1967-1970	85
23	24	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	259
24	35	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	161
25	50	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	62
26	15	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	267
27	29	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	15
28	—	THE BEATLES ▲ CAPITOL 97036* (15.98/30.98)	1962-1966	63
29	21	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	276
30	25	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	24
31	28	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	255
32	14	2PAC ▲ INTERSCOPE 50604/PRIORITY (9.98/16.98)	STRICTLY 4 MY N.I.G.G.A.Z...	8
33	20	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	32
34	31	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	251
35	18	ADAM SANDLER ▲ WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	15
36	23	2PAC ● INTERSCOPE 50603/PRIORITY (10.98/16.98)	2PACALYPSE NOW	8
37	39	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	186
38	—	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	114
39	40	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	29
40	19	VAN HALEN ▲ WARNER BROS. 3075 (7.98/11.98)	VAN HALEN	8
41	34	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	174
42	33	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	39
43	37	ERIC CLAPTON ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	27
44	46	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1	7
45	41	311 ▲ CAPRICORN 942008/MERCURY (9.98 EQ/16.98) HS	MUSIC	10
46	36	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	29
47	45	THE CRANBERRIES ▲ ISLAND 514156 (10.98/17.98) HS	EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE?	14
48	43	GUNS N' ROSES ▲ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	178
49	38	MADONNA ▲ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	77
50	42	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	37

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

STURKEN, ROGERS

(Continued from page 52)

two achieved initial success with Arthur Baker, Kashif, Jennifer Holiday, Stephanie Mills, Karyn White, Cheryl Lynn, and Donny Osmond, whose chart-topping comeback hit "Soldier Of Love" was a Sturken/Rogers copyright. Solo artist projects ensued, as did the bands Too Much Too Soon and Rhythm Syndicate, the latter scoring with the No. 2 hit "P.A.S.S.I.O.N." in 1991 before terminating in 1993.

"We've reinvented ourselves about eight times," says Sturken. "But our past success has nothing to do with the success we're having now. After Rhythm Syndicate, which was a bump in the road where we stopped writing and producing until we had our fill of playing and touring, it took a while to get back into writing again and playing our songs for people, because people didn't remember us as songwriters—and we'd changed totally from what we'd done before. The songwriting craft always stays the same, but the sound changes every six months, so our music sounded different. Now live playing has come back to R&B and hip-hop, and live playing is how we started. And people are getting more excited about songs—and we've been writing songs a long time."

"The Power Of A Woman," Rogers notes, kicked the tune-smiths' career into high gear internationally a year ago, especially after MCA Music's Willie Morrison in London networked them into "countless" projects.

"We went to England at the time it was busting out, and everything just exploded for us there," Rogers says. "Now we split our work 50-50 between there and here, though we usually make [U.K. artists] come over here to work."

The U.S./U.K. connection serves to freshen the songwriters' output and strengthen their credibility at both ends, says Sturken. "But the interesting thing for us is proving ourselves with the young artists," he says. "They're the toughest audience you'll ever have, and some of them don't know us except for maybe the one track they've just heard."

PROMOTER

(Continued from page 61)

sure for a CD," Whittington says.

Although a fair share of the music being played through these channels tends to be mainstream hit-driven and jazz and classical albums, Hisiger says she'd like to see more blues. "We worked Keb' Mo's Okeh/Epic CD, 'Just Like You,' this year, which received an incredibly strong response, but we just don't get enough blues records coming our way."

Hisiger tracks responses via phone surveys, feedback cards, and written reports.

Another genre with great alternative airplay potential, she says, is cross-over country. "Dolly Parton's new CD, 'Treasures,' would be a perfect example," she says.

Yet, as the name implies, Target Music Marketing means more than simply getting new music played in local leisure spots. The company, she explains, can select regions, outlets, and demographics that correlate to a label's marketing plan.

(Continued on page 65)

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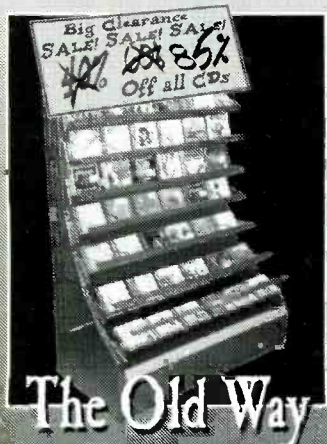
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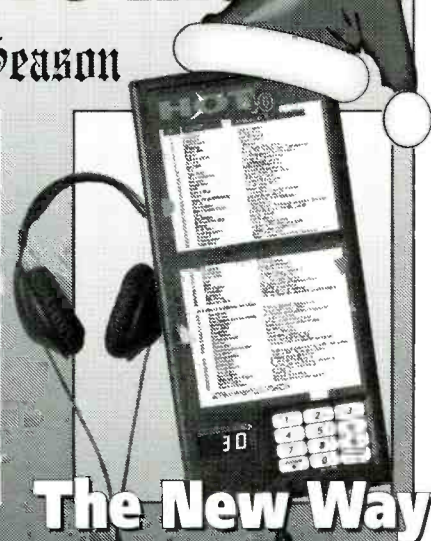
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Hear Music's Expansion Noise; Valley Widens Again With JEK

LOOK FOR HEAR MUSIC to get ready to rock'n'roll. The nine-unit, Boston-based chain has new owners and wants to grow. But first, there is the little matter of Christmas to attend to before putting together expansion plans, according to company president Don MacKinnon.

Since the music specialty store opened its doors in the fall of '92, Hear Music has had a winning concept, at least in the eyes of music manufacturers. Its stores sport a sleek look, with plenty of tools to help the consumer make an educated purchase.

But its muddled ownership history seemed to get in the way of its potential. Originally developed by an individual named Kevin Sheehan, Hear Music went through some growing pains before it could land an investor, the CML Group.

CML, which at one point owned Nordic Trac and the Nature Company,

and Britches Great Outdoors chains, acquired a stake in Hear Music in 1993, with the intention of rolling out the concept. But somewhere along the way, CML

assumed total control by buying out Sheehan and promoted MacKinnon to the presidency. Around that time, CML leveraged the Nature Company's infrastructure to supply back-room functions and warehousing for Hear Music.

But over the past year, CML has been divesting its assets. About nine months ago, according to MacKinnon, the company sold Britches, and four months ago, it sold the Nature Company. MacKinnon says he knew he needed to put a deal together. So he embarked on a search for an investor, which met with success.

MacKinnon declines to reveal the name of the investor, but he says that the investor and chain's management formed a company called Tympanum to acquire Hear Music from CML.

"We will spend the next six months positioning the company for growth," MacKinnon says. For example, since its warehousing had been done by Hear Music, the chain needed to come to grips with distribution.

The chain has taken over two offices in the building where its headquarters are located and turned them into warehouse space. MacKinnon says that the chain currently prefers to have vendors drop-ship stores whenever feasible.

After assembling an infrastructure, the chain will put together plans to grow. MacKinnon declines to specify the scope of the company's planned expansion as of yet. "We just pulled away from CML, and we are trying to have a great Christmas," he says. "We will continue to operate the stores the way we have been while we build the infrastructure. Then we can worry about store openings, the Internet, and other wonderful things."

GOBBLE GOBBLE: Valley Record Distributors continues its acquisition binge, this time buying JEK Enterprises in Baltimore. The deal was only for JEK's assets, and the acquisition price was not disclosed.

As with its first two acquisitions, Scott's One-Stop in Indianapolis and RTI in Omaha, Neb., Valley will continue JEK's operations and will service the Baltimore wholesaler's customers from its Woodland, Calif., facility.

Valley CEO Barney Cohen says the acquisition "expands our business where we aren't so strong. We have no urban base, and JEK has a good urban base. So they gave us a list of almost 1,000 SKUs of urban titles that we need to carry but were not. So that will make us a better one-stop."

Another way the acquisition helps Valley is to spread the company's credit risk, he adds. Since the deal will bring many more independent customers to Valley, it makes the one-stop less dependent on the large customers in its account base.

Cohen says that Valley will take on some of JEK's salespeople, although it has not been decided whether they will

stay in Baltimore, relocate to Valley's headquarters in Woodland, or be assigned to one of Valley's sales offices in Omaha or Stamford, Conn.

JEK owner John Kmiec could not be reached for comment. Kmiec, who earlier this year bought out partner John Kaminski, will retain an ownership stake in Great Bay, which was not a part of the Valley deal. Great Bay, an independent distributor that shared a building with JEK, will continue to ship product from the warehouse, according to Joyce Lynn, president of Great Bay and partner in the indie with Kmiec.

Cohen says that Valley has gotten pretty good at integrating the assets of the acquired one-stops. JEK had annual sales of \$10 million, and Cohen says he believes that "most of it will stick" for Valley. What happens, according to Cohen, is that Valley generally ends up losing some of the accounts of the acquired one-stops, but the ones that stay pick up most of the lost sales, because they end up buying more product from Valley, which has a much larger inventory.

Cohen reiterated his position that Valley is interested in talking to any one-stop in the country that is thinking about selling. Generally, Valley structures a deal so that the results of the acquisition determine the purchase price of the assets. "If sales for us stay as good as they have been or improve, then everyone works out to be a winner," he says.

MAKING TRACKS: At Windham Hill, Kathy Callahan has joined as the Western regional sales manager, replacing Tom Mehrer, who has left the company. . . Fred Held, national promotion director at M.S. Distributing, has relocated to the company's New York office. . . Bob Cahill, executive VP at Grass Records, has left the company and is seeking opportunities. He can be reached at 203-847-6293. . . Jim Evans, Uni sales manager in Los Angeles, has left the company and is seeking opportunities. He can be reached at 818-761-1050.

Disney



TRACK

A Doggone Good Time

It's a top dog celebration with "Dog Songs", the latest release from Walt Disney Records. Inspired by the live-action movie "101 Dalmatians", this puppy-pop album features canine classics both old and new performed by a pack of your favorite artists. With this collection of howlin' hits, you can fetch the fun of "101" all over again and bow-wow your way to a dog-gone good time.



"Bird Dog"

The Everly Brothers
 "How Much Is That Doggie in the Window"
 Patti Page

"Hound Dog"
 Jerry Lee Lewis
 "Little Brown Dog"
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ALTERNATIVE PROMOTER TARGETS RETAILERS

(Continued from page 63)

"For instance, we may promote a Latin record by targeting Spanish restaurants in South Florida. It all depends on the game plan," she says. Factors that she considers when choosing a business include the quality of the establishment, square footage, customer turnover, and number of locations.

While Hisiger will only say that Target (which works closely with independent national reps) services thousands of outlets that vary from resorts to microbreweries, the firm is careful not to promote the same style of artist or music from competing labels, the bulk of its clients being major labels. "Labels deserve to get our full attention placed on their artist," she says.

Still, like most promotional or advertising services, making the connection between product exposure and higher sales isn't always easy.

"It's extremely difficult to quantify," concedes Jack Rovner, executive VP/GM for RCA Records. RCA artists recently worked via Target include Bruce Hornsby, the Dave Matthews Band, and SWV. "With radio I can track the number of spins each week and compare it to the number of sales, but we all know the public doesn't just listen to the radio to hear music," says Rovner.

Rovner agrees with Hisiger that playing music through lifestyle channels is effective when it's part of an overall marketing mix in which added value is attained by

reaching the places where people hear music. "It's just not something that works in a vacuum," he says.

According to Greg Barbero, VP of London Records, which markets primarily classical recordings, restaurants and hotels are ideal places to showcase classical music. Listening to classical music while dining or entertaining, he says, strengthens a person's emotional connection to the music much more than listening in a record store. "Classical music was meant to be performed in a social environment where people are enjoying themselves," he says.

Barbero, too, is quick to emphasize that this type of exposure must be part of an all-encompassing pro-

motional plan. "When we worked the 'Braveheart' soundtrack, our strategy was to make the music totally omnipresent to the point where people couldn't avoid bumping into it."

Although London works closely with Target, it also places its own albums and music samplers in selected hotels that offer suites with CD players. "We get written reports and faxes from Target on a regular basis," says Barbero, adding that he's impressed with the feedback system. "We would never base a marketing plan solely on these alternative channels. If we place an ad for Cecilia Bartoli's new release, 'Chant d'Amour,' and the listener

reads the ad and later hears the CD while dining, it reinforces the connection." Interestingly, he reports, listener feedback from alternative channels generally parallels the reaction of the album at retail.

"There's no such thing as rotation play with classical radio, and promoting the artists is not necessarily a station's first priority, so lifestyle marketing is very useful to us."

One thing Hisiger says she's learned is that outlets like to control the music they play and that they are very willing to provide feedback on customer response to the music.

"Look," she concludes, "everybody loves to play the A&R role."

VETERAN CAPITOL ENGINEER TRAUGOTT

(Continued from page 54)

"When I first got here, I used to see the producers and engineers take a full day for a drum setup," he recalls. "By the time they got to the whole band, they might have spent two or three days just getting the setup of the mikes and the sound to get ready to record. I couldn't do that. I was used to hearing an album and within two or three times I knew exactly what I was going to do with it."

Asked what kind of music he likes, Traugott responds, "I like all music if it's done well. When I'm driving to Colorado, I'll put a CD in the player, and sometimes the music just brings tears to my eyes. It's got the romance in the song."

And, in part, romance is what Traugott has found during the past 30 years at Capitol Studios—a job that's challenging and rewarding at the same time. Although he plans

to retire Jan. 2, he plans to continue to work for a select group of clients, including Iglesias, Streisand, Seger, and Barry Manilow.

"I'd say it's probably an 80% retirement," says Traugott. Then, with one more laugh, he adds, "I think it'll be nice. They tell me that if you quit cold turkey, it's not good for your system."

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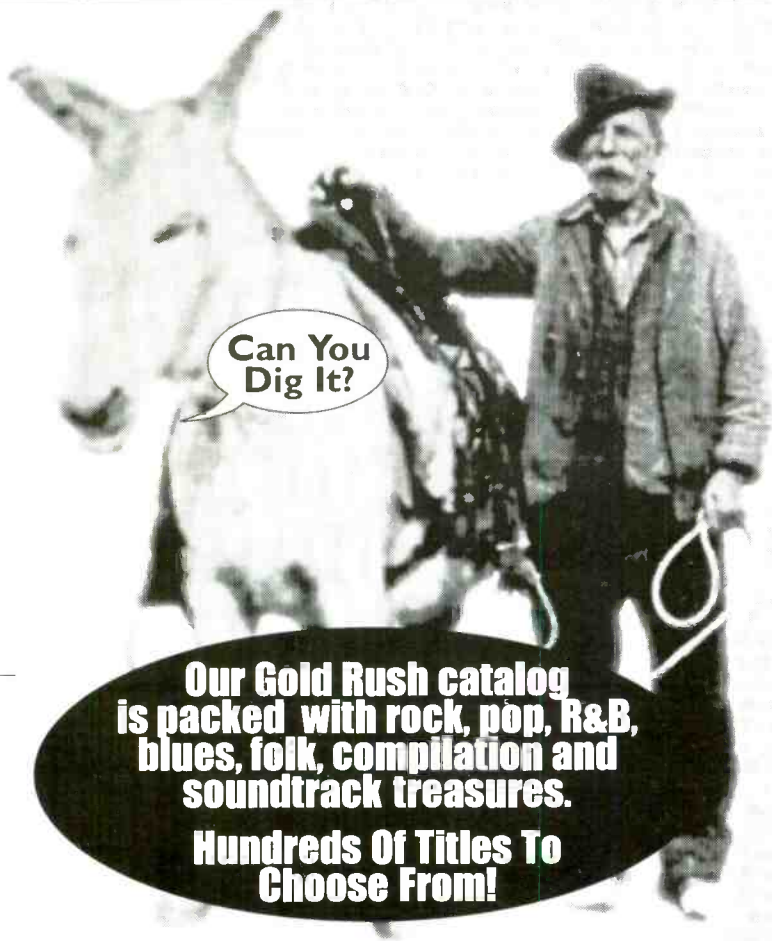
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Indie Distributors Make Holiday Sales Predictions

TURKEY FOR CHRISTMAS? Declarations of Independents figured that it might be the right time of year to check in with the independent distribution community for an early gauge of the upcoming holiday sales season.

To our surprise, most of the wholesalers we managed to contact (who were solicited for their anonymous

comments) expressed a modicum of optimism about the Christmas outlook, based on good, if usually not spectacular, orders in September and October. Several noted that there were enough potential hits—mostly in the hip-hop and dance genres—to maintain a steady sales profile in the immediate future.

In the end, though, some foresee

total sales for this Yuletide as flat at best in comparison to last year.

Distributors almost universally pointed to dead catalog sales, which could translate into a jarring picture in the first quarter of '97 for labels that may be relying on back catalog to float their boat.

Returns, the scourge of 1996 for the indies, continue to be a factor in some quarters. One East Coast distributor says, "We're doing all right. Our gross billing is running 30% up . . . Our returns are bringing the net down. Our net is up 15%."

"For us, it has been really good," says a wholesaler in the South. "September and October were the best months we've ever had. But it was that way last year until December hit."

An executive at a Southeast outpost says, "It's looking a lot like last year . . . Christmas product orders seem to be off from years past. To me, it just looks like survival. Anybody is going to be happy if their numbers are not down." He adds, "I think we're going to be OK. September kind of sucked, but October's been OK . . . I think business is flat out there at retail."

"We're coming off a really good month," says a VP at another Eastern distributor. "We're finding a lot of stuff [to sell]." But he adds darkly, alluding to industry fears about retail's future, "Overall, it's a little fucking scary . . . I have no idea what this holiday season is going to bring. I would say it's not going to be as good as last year."

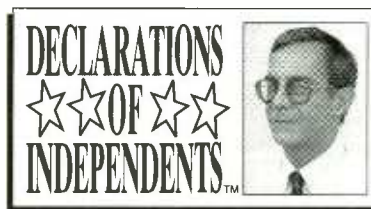
One Midwestern distributor says he's seeing "fairly decent numbers of stuff being shipped out," only to add, "Returns are still an issue. The faucet has not been turned off."

He continues, "I've seen less-than-spectacular catalog orders. I'm not optimistic about the fourth quarter." Citing one prominent indie label that is a perennial catalog powerhouse, this exec adds, "[Orders have been] the least we've ever done."

"Catalog is definitely off," our Southeastern source says. "That, to me, is the crux of the problem this year." He notes that 140 new albums hit his desk in the past week. "People aren't coming back for catalog. Maybe it has finally hit a saturation point."

Our friend in the East also says that the continuing flood of new releases is eroding retail's ability to stock catalog releases for the holidays. "It's scary. There's so much new product—it's beyond retail's ability to handle it."

"If they're strictly a catalog label,



by Chris Morris

the next few months are going to be lean months for them," our other Eastern source says.

Our contact in the South says that indie wholesalers must look beyond the major chains—some of which are notoriously unstable at the moment—if they hope to make a go of it for the rest of 1996: "They need to get down to the nitty-gritty and talk to some of the smaller chains."

FLAG WAVING: The R&B aficionados in our audience may recall **Peggy Scott-Adams** from her heyday as a teen soul singer in the late '60s. Back then, billed as **Peggy Scott** and partnered with male vocalist **Jo Jo Benson**, she scored a trio of memorable top 20 R&B hits—"Lover's Holiday," "Pickin' Wild Mountain Berries," and the eruptive "Soul Shake"—for **Shelby Singleton's** SSS label. (These and other tracks were compiled on a wonderful 1995 reissue in Ichiban's Soul Classics line.)

Now, after a long absence from the scene, Scott-Adams has resurfaced with a new album, "Help Yourself." The collection, on producer **Jimmy Lewis' Miss Butch Records**, is being distributed by Mardi Gras Records in New Orleans.

Scott-Adams, who also recorded for Mercury, Atlantic, and Old Town in the '60s and '70s, cut a reunion album with Benson in 1985, just before she moved to Los Angeles.

"When I first came out, I did a couple of things at the local clubs," she says. However, she adds, after meeting her husband-to-be in 1988, "I decided to put my career on the back burner and learn his business, which is the funeral business." (Scott-Adams was not alone among soul singers in that occupation: In the course of her mortuary work, she encountered former Flag Waver **Solomon Burke**, who operates a number of funeral homes.)

However, fate conspired to draw Scott-Adams back into the business. In 1992, producer Lewis, who had met the singer in 1987, used her on a demo session for a Qwest album by **Ray Charles**. "Ray heard it," she says, "and he was somewhat blown away by the

vocals." Scott-Adams wound up cutting a duet with Charles, with Lewis helming in the studio.

The duet ultimately led to Lewis and Scott-Adams' collaboration on the full-length "Help Yourself." The album's lead single, which Lewis reports is starting to garner radio attention in the South, is "Bill." The Lewis-penned song is a mind-boggling twist on the standard cheatin' number: Here, the woman is dumped when her man leaves her for—a man!

Scott-Adams admits that when she first heard the song, "It was a shock. I'm sitting there waiting for 'This lady took my man.' 'He loved another guy'—I said, 'What?' I couldn't believe it. I was a little bit apprehensive about it, but it was done in good taste."

Sporting pared-down contemporary R&B production, "Help Yourself" keeps the focus squarely on Scott-Adams' still-potent pipes. Her sassy style could strike a responsive chord with the same young listeners who cocked an ear to the old-school R&B contained on the best-selling "Dead Presidents" soundtrack.

Scott-Adams says she is seeing deepening interest in the older styles of soul among both musicians and listeners. "We're reverting back," she says. "I hear more singing from the younger kids. At one point I wouldn't even listen to the radio—the music was so mechanical. But people want songs with meaningful lyrics."

"I've been doing a little survey. These young kids are playing [old-school soul] in their cars, with the stereos blasting. I've given my album to some young people on my staff, and they're playing it at parties."

Scott-Adams' fans may get a chance to see her on the road, supporting "Help Yourself." She says, "I committed to promoting the record. I'll probably do some shows. But I'm not 18 anymore . . . I'm not looking forward to a grueling night-after-night type thing."

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THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

ATMOSPHERE SLINGING: As a producer and a composer, Daniel Lanois has managed to evoke a truly transporting array of atmospherics that would seem custom-made for a darkened theater. Oddly, Lanois has worked in film music only sporadically, but his latest effort, the score to Billy Bob Thornton's widely praised "Sling Blade," thoroughly manifests his flair for the medium.

"I get a lot of things sent my way, and not a lot of it sticks," says Lanois, explaining the infrequency of his soundtrack work. "But this story had so much to it. It's almost biblical in nature, one of those Old Testament morality tales that really resonates."

The soundtrack, which Island will release Nov. 26, punctuates Lanois' heady score with new tracks by Local H (a cover of Guided By Voices' "Smothered In Hugs") and Bambi Lee Savage. But it's Lanois' own spare keening pieces, dominated by his expressive guitar playing, that provide the album's emotional heft, particularly on tracks like the eerily looped "Asylum," a backdrop to the days Thornton's character spends in a state hospital, and "Secret Place," with its descending, "Midnight Cowboy"-styled melody.

"Billy and I worked very closely on the whole process, which was a tremendous help," says Lanois, who notes that the writer/director/lead actor even went so far as to play drums on some passages. "I'd heard that Ry Cooder and Wim Wenders worked that way on 'Paris, Texas,' which I love, so I figured it would work well for us too."

While the Lanois-founded Kingsway Studios is hailed as one of the premier facilities in the country both for its technical attributes and its history-steeped New Orleans atmosphere, Lanois chose to record the "Sling Blade" soundtrack in a different setting. "I rented an abandoned cinema in a California town no one's ever heard of," he says. "We had 8,000 square feet of empty space and a huge screen, which gave us everything we needed."

"Sling Blade," to be released by Miramax, will benefit from a slow rollout, opening in New York, Los Angeles, and Little Rock, Ark., Nov. 22 and moving into wider release in mid-December. Island will roll out its marketing campaign concurrently, with a focus on alternative weekly ads and cross-promotions linking small to midsize retailers with theaters screening the film.

ORCHESTRAL ODYSSEY: Science-based documentaries don't normally yield much in the way of memorable soundtrack music, but every rule has its exception, as evidenced by the intriguing "Odyssey Of Life," a three-part miniseries that will air Thanksgiving weekend as part of PBS' "Nova" series.

Since the six-hour miniseries has very little narration, a trademark of director Lennart Nilsson's work, composer Sheldon Mirowitz had to provide orchestration for virtually the duration. "The first episode required 53 minutes of continuous music," says Mirowitz. "The score is restless, like life itself, and I think the players [culled from the ranks of the Boston Symphony Orchestra] did an amazing job."

Windham Hill, which will release a 70-minute suite culled from the score Nov. 19, is counting on a strong initial response from PBS viewers.

"This series is a follow-up to 'The Miracle Of Life,' which is one of PBS' highest-rated series of all time," says Ron McCarrell, the label's VP of marketing. "And on Thanksgiving weekend, people tend to be at home a lot, with the television on a good part of the time."

In addition, PBS will use the soundtrack as a pledge premium during its holiday fund-raising campaign, giving Windham Hill considerable on-air exposure. "I think that will drive retail right off the bat," says McCarrell. "This is being pitched as the PBS event of the year, so I think we'll do pretty darn well."

McCarrell says the label hopes to arrange extensive co-op ad campaigns with such chains as Tower and Best Buy and will be "very aggressive" in sale-pricing "Odyssey Of Life" in such outlets as Borders Books & Music and Barnes & Noble, which tend to skew to an older demographic.

ETC.: Miles Goodman scored dozens of big-screen blockbusters, including "Footloose" and "Little Shop Of Horrors," before his untimely passing last summer. On Tuesday (12), Milan will issue one of his final projects, the soundtrack to the Bill Murray vehicle "Larger Than Life" . . . Donna Summer, no stranger to soundtrack success in the past, returns with "Whenever There Is Love," a duet with Bruce Roberts that is from Universal's soundtrack to Sylvester Stallone's "Daylight." The single, out Tuesday (12), precedes the album, which also includes Randy Edelman's score, by one week.

Please send material for Nothin' Like the Reel Thing to David Sprague, Contributor, Billboard, 1515 Broadway New York, N.Y. 10036; phone 718-626-3028; fax 718-626-1609; E-mail Spizzbo@aol.com.

HMV IN SINGAPORE

(Continued from page 10)

gapore] market pretty well," says HMV's Asian region president, Chris Walker, who is headquartered in Tokyo. "A key thing for us is that we're not expansion junkies. We're not just rolling out for the sake of it."

"In fact, we decided not to roll out in any new countries in Asia until we were able to negotiate satisfactory levels of support from the record companies, and that includes range and service."

Such support—which industry observers primarily take to mean the best-possible trading terms, which acknowledge the chain's financial commitment to new markets—was a key point cited by HMV Group chief executive Stuart McAllister during a seminar on music retailing at MIDEM Asia this past May.

Sony Music Singapore managing director Terence Phung says, "HMV is a pro-active retailer with an intelligent, constructive approach. This looks like a win-win situation for both sides. But although Singapore is an easy place to start a business, it's also easy to lose a lot of money."

Phung notes that a number of other international retailers, including Kmart and Lane Crawford, have recently downsized or liquidated their Singapore operations. In music, Virgin Retail recently scrapped plans to open in the city (Billboard, Sept. 21).

HMV has selected a new 20-story retail and office site, the Heeren, for its location, taking the first, second, and third levels of the complex. It is expected to open for business next April or May. According to Walker, the store will be divided into departments featuring rock/pop, jazz, classical, and regional (Chinese, Malay, and Japanese) product, as well as one devoted to new releases, CD singles, compilations, special features, and campaigns.

The outlet will also feature a video wall, a DJ booth, and listening posts. Walker says it will carry about 250,000 titles.

The store manager is Stuart Fraser, who for the last two years has been working for HMV in Hong

Kong, where the chain has four outlets. He will report to Hong Kong-based Philip Kung, the firm's managing director for the Chinese region.

"We've been looking at the market for quite a while," says Kung. "If we compare Hong Kong with Singapore, we see the two most-developed markets in the region."

Key attractions are high CD-player penetration—estimated at 65%-70% in Singapore—and consumer enthusiasm for music.

"At the same time," Kung continues, "the Singapore music scene is quite sophisticated in terms of appreciation for international music, compared to Hong Kong—and not just pop or rock'n'roll but also the rapid development of the classical genre. We feel we can play a key role in developing that. The type of music marketing required is well suited to HMV. In general, in Singapore there is a broader range of music tastes."

The HMV executive stresses the need for unfettered parallel imports to service that range. "It's very important that the [Singapore] government has come out in favor of absolutely no restrictions on parallel import practices," Kung says.

Elsewhere, he adds, the chain "is working with the five majors to try to import less of their products." There are now three majors working with HMV's import conversion program, according to Kung, although he declines to name them.

THE OUTSIDE VIEW

Tower Records' Far East managing director, Keith Cahoon, touches on the competition's plans. "For us," he says, "the good part about HMV coming in is that the labels will be much more apt to carry catalog [titles]. The local suppliers have not been great, but they've been better than in most other Asian countries."

Cahoon continues, "Rents have come down [in Singapore] from levels seen in the late '80s and early '90s, so it's not a bad time to come in." He says Singapore is "a good market" for Tower and suggests

that the city can accommodate another major music outlet. Indeed, Tower itself is said to be scouting for a second location in the city. In response, Cahoon only says, "We always keep our eyes open for attractive locations."

Label sources claim that HMV is paying about \$6 (U.S.) per square foot for its space in the Heeren; Kung declines to comment. The complex has been developed by Swee Cheng Holdings of Singapore. The center's retail consultant and marketing agent is Jones Lang Wootton.

"HMV will definitely change the face of music retailing in Singapore with their management style and expertise, as well as their deep catalog," says Peter Lau, managing director of EMI Music's local affiliate. "So it will have some effect on the market in terms of small stores closing."

"I expect HMV to be price-competitive to mom-and-pop stores, because if you look at their Hong Kong sites, they do have front-line products that are budget-priced." The retailer will be well received, Lau adds, because "young people here are into a new style of shopping where they expect to be entertained at the same time."

Eric Yeo, managing director of PolyGram in Singapore, expects the British web's impact to resemble its effect in Hong Kong. "While Tower introduced the notion of '90s-style [music] retailing in Singapore, HMV will bring it to a new height. So if small retailers don't take a pro-active approach, they will face problems."

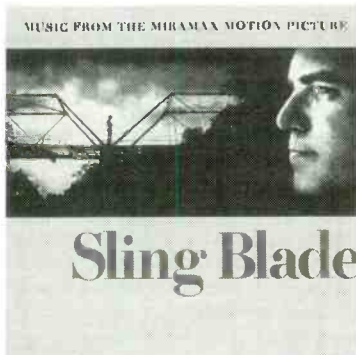
At MCA's local subsidiary, GM Gary See says, "HMV is going to wake people up to competition on how to do better in-store promotions or better showcases of visiting artists. HMV stores have the edge in terms of their overall store ambience, which is very consumer-friendly."

But, See cautions, "to exist in Singapore's price-competitive market, HMV probably needs to bring prices down to market level. And it's doubtful whether their presence will increase the overall retail volume—considering that retail figures have been in decline for the last three years—or whether it will just cut into the existing pie."

Label executives also expect HMV's street-level offering to be an asset, compared with the upper-floor location of Tower's Pacific Plaza site.

With \$100 million in total music sales and difficult trading conditions at present, Singapore might not seem to be at the top of any international retailer's wish list. However, it is among those Asian markets with few business restrictions upon foreign companies. In neighboring Malaysia, for instance, 51% local ownership is required by law; in Indonesia, Thailand, and South Korea, local partners are also required.

The trick in open but small markets like Singapore, according to Sony Music's Phung, is to operate efficiently and intelligently. "Of course," he concludes, "the real challenge is to make some money."



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The Enter*Active File

MERCHANTS & MARKETING

Bernstein Makes Net Debut On N2K Site

■ BY BRETT ATWOOD

LOS ANGELES—Rare and unreleased material that documents the life and work of Leonard Bernstein will debut on the Internet as part of a new World Wide Web site devoted to the famed American composer and conductor.

The N2K Entertainment-developed site is linked to the formal bow of the company's Classical Insites Web site (<http://www.classicalinsites.com>), which aims to be a one-stop guide to classical music on the Internet.

The Bernstein site, LEONARDBERNSTEIN.COM (<http://www.leonardbernstein.com>), contains a reproduction of the late composer's studio, where many of his compositions originated, and includes an electronic archive that contains original musical scores, private correspondence, appointment books, and other items that have never been shown in public before.

LEONARDBERNSTEIN.COM also includes personal photographs, soundclips and video clips, and schedules for

live performances of Bernstein's work. Additional content will be added to the site on a monthly basis.

"We want this to be more than just a museum," says Larry Rosen, chairman of N2K Inc. "We plan to update this continually, and we will funnel new content to the site constantly."

To draw attention to LEONARDBERNSTEIN.COM, which debuts Thursday (14), N2K will sell a CD, "Leonard Bernstein's New York Philharmonic Debut," through the Internet site and also via a toll-free phone number. There are no plans to make the disc available to traditional retail outlets.

"This is an experiment for us to see how a record by a major artist can sell on the Internet when it is not available anywhere else," says Rosen. He adds that classical music has accounted for about 13% of online sales on N2K's retail site, Music Boulevard (<http://www.musicboulevard.com>).

The digitally remastered CD captures Bernstein's historic New York Philharmonic debut Nov. 14, 1943, which propelled the 25-year-old assistant conductor to stardom. On that day,



Screen from the World Wide Web site LEONARDBERNSTEIN.COM

Bernstein substituted for maestro Bruno Walter, who had suddenly become ill and was unable to conduct for the national radio audience. The young conductor's auspicious debut was featured on the front page of The New York Times the next day.

"It was a real American success story," says the composer's daughter, Nina Bernstein, who is overseeing the creative development of the site. "It catapulted him to instant fame and fortune and changed his life forever."

"Leonard Bernstein's New York

Philharmonic Debut" will be released on the New York Philharmonic label, and portions from the sale of each disc will be donated to the Musician's Supplemental Pension Fund of the New York Philharmonic. The last time the recording was released was on vinyl in 1982, according to archivist/historian Barbara Haws, who is the project manager for the CD.

Also making its official debut Nov. 14 is N2K's Classical Insites, which will contain a link to the Bernstein site. Classical Insites is part of N2K's strategy to develop genre-specific music Web sites that draw traffic to Music Boulevard.

Classical Insites' design resembles that of a performing arts complex, with an outdoor plaza and fountain, and contains several virtual buildings, which house the site's classical music content.

The site's "Conservatory" section aims to educate classical music "newbies" with an introductory primer on the history and fundamentals of classical music.

Advanced enthusiasts can explore the "Connections" area for information on educational and professional opportunities in the classical music world, including competitions, scholarships, and educational institutions.

The "Hall Of Fame" area features a multimedia gallery of well-known classical composers and performers.

"The Performance Center," which is scheduled to debut shortly after the site's launch, will include a virtual concert hall that promises to bring live classical performances and other music events to an Internet audience. The area will also include a screening area that provides video clips and film scores of classical music on demand.

The site's "Corner News" is an online publication that will contain features and articles from a number of classical music publications.

The "Fountainside" area of the site will feature commentary from noted musicians and celebrities about their favorite classical recordings, as well as a chat area that aims to build an online community of global fans for classical music.

Internet Access Comes Free At Blockbuster Retailer Teaming With Sprint For Software Giveaway

LOS ANGELES—Blockbuster Entertainment is teaming with Sprint Corp. for an ambitious cross-promotional campaign that will bring Internet-access software to consumers at Blockbuster stores. In addition, the company is entering the Internet music retail business through its newly revamped World Wide Web site at <http://www.blockbuster.com>.

Sprint and Blockbuster will pair to distribute 1.5 million copies of Sprint's Internet Passport software to approximately 2,700 Blockbuster Video and 500 Blockbuster Music stores.

"This will put our Internet-access software within four miles of 85% of the U.S. population," says Russ Robinson, director of corporate communications for Sprint Corp.

Blockbuster Video stores will give Sprint's Internet-access software to consumers who rent or purchase a title at the store. Blockbuster Music consumers must make a purchase to receive the free software, which includes the Netscape Navigator Web browser. The software will be available in CD-ROM form, but those who prefer it as a floppy disc will have the option of receiving that through the mail. Initial copies of the software are compatible with Windows 3.1/95 only, but a Macintosh version is expected shortly, according to Robinson.

Kiosks containing the discs will be placed in Blockbuster Music stores, while Blockbuster Video stores will place the discs in the new-release section of each store. In addition, in-store monitors will run promotional spots for the software and for Blockbuster Entertainment's Web site (<http://www.blockbuster.com>), which was developed by Blockbuster Technology—Online Group and Viacom Interactive Services.

The cross-promotional campaign, which is set to run until the year's end,



will be supported by a 54-city advertising blitz, including TV and print ads that will begin to appear Monday (11). Also, Blockbuster Video will mail fliers to 6 million of its most frequent renters.

Sprint and Viacom, the parent company to Blockbuster, are expected to announce more Internet alliances in the coming weeks, including a possible MTV-branded Internet-access package.

The strategic alliance is a noticeable shift for Blockbuster, which was somewhat icy toward the multimedia market in the past. However, in 1993, the retailer began testing rentals of CD-ROM titles. Blockbuster sells computer software in a few of its stores and recently made a financial investment in Cincinnati-based personal-computer repair outlet PC Upgrade.

Some analysts say that Blockbuster's recent interest and investments in the multimedia industry are not likely to be its last.

Computer users who install the Sprint software for Internet access will find that their online browsers default to Blockbuster's Internet site immediately upon entering the Web.

The new site features video clips and audioclips from new home video and music releases, entertainment news, and soon, a real-time chat area.



All That Jazz. Multimedia company Graphix Zone recently held a premiere party at Hollywood, Calif.'s Billboard Live for three music CD-ROM titles. The company has just released "Herbie Hancock Presents Living Jazz," "Willie: The Life & Music Of Willie Nelson," and "Under The Covers," an album-art retrospective created by photographer Henry Diltz and director Gary Burden. Pictured, from left, are Hancock & Joe Productions co-owner Joe Manolakakis, Hancock, Graphix Zone CEO/president Chuck Cortright, and Graphix Zone executive VP Angela Aber.

Near-CD-Quality Music Flowing From Internet

LIQUID AUDIO DEBUTS: San Francisco-based company Liquid Audio has debuted its Internet audio-on-demand software, known as Liquid Audio Player, at <http://www.liquidaudio.com>. The company says that the software brings near-CD-quality music to the Internet (Billboard, Aug. 31).

The free Liquid Audio Player uses Dolby Digital technology and contains a graphic interface that allows for album artwork, song lyrics, and liner notes to accompany some Internet audio netcasts.

Liquid Audio publicly debuted the technology Nov. 8 at the Audio Engineering Society Convention in Los Angeles.

In early 1997, an upgraded version of the software will enable World Wide Web users to securely purchase select Internet-delivered music for storage on a recordable CD.

Liquid Audio's software includes copy-protection features, including "digital signatures" and "watermarking" technologies that tag each Internet feed with an encrypted and traceable identification code.

Sammy Hagar will debut his new song "Salvation On Sand Hill" on the site on Monday (11). The track, which is from Hagar's first solo album in 10 years, "Kama," will be available as both an audio download and a streaming file for one week only. "Kama," still in production, is due in spring 1997.

Online retailer Music Boulevard is using the Liquid Audio player to provide users with audio samples of tracks from the albums it is selling at its Web site (<http://www.musicblvd.com>).

Liquid Audio is expected to introduce mastering and server tools, including Liquifier, by the end of the year.

INTERNET LABEL DEBUTS: Monster Island Records, an Internet-based independent record label, has debuted at <http://www.monsterisland.com>. The label is making available full-length songs free of charge for download and in the RealAudio format. Among the artists whose music can be found at the site are Huevos Rancheros (with guest vocalist Lisa Loeb), Sleestack, White Courtesy Telephone, and Dudes Of Destruction.

BITS 'N' BYTES: Never before released audio interviews with the Beatles during their 1966 world tour are available at iGUIDE's Web site (<http://www.iguide.com>). The interviews were recorded by former Louisville, Ky., DJ Ken Douglas, who followed the band for 10 days during its final U.S. tour... Reprise Records and Columbia Pictures Television are teaming for an online chat (AOL keyword: Reprise or <http://www.party-five.com>) to launch the "Party Of Five" soundtrack. In addition, Web users can log on at <http://www.party-five.com> for audio and video streaming of the release party, to be held Tuesday (12) at the Hard Rock Cafe at Universal CityWalk in Universal City, Calif. An online "treasure hunt," which rewards a free trip for two to Los Angeles, will be linked to the event.

Home Video

MERCHANTS & MARKETING



Peachy Keen. Walt Disney Home Video hosted a regal celebration of the cassette release of "James And The Giant Peach" last month at the Children's Museum of Manhattan in New York. Taking bows, from left, are Sarah, the Duchess of York; 10-year-old Paul Terry, the voice of James in the animated feature; and Lucy Dahl, daughter of the book's author, Roald Dahl. The title, which arrived at retail two weeks before Disney's "Toy Story," helps fuel a massive sell-through season.

Keep Fit At Any Age With New Videos Titles Tailored Specifically To Various Demographics

■ BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—The MTV generation and the Glenn Miller crowd, polar opposites in musical tastes, have this much in common: Each has been targeted by an increasing number of fitness marketers who think that grandchildren and grandparents are candidates for mutually exclusive exercise videos.

Give the MTVers the right beat, and they will respond—and at a time when overall fitness-video demand has been soft. MTV Home Video's the Grind series rules the class of under-25-year-olds. But there are a

number of other contenders, including Ryno Production's "Extreme Teen Step Workout," CBS/Fox's new Your Best Body series, and PolyGram Video's spinoff Reebok Rhythm Section.

To pull in the body-conscious crowd, these videos rely on pulsating soundtracks; appearances by recognizable "cult" figures; and bright, attention-grabbing packaging.

Meanwhile, vendors like Well-spring Media are after an over-50 crowd that's now hip to fitness. Here, too, competition has become tough, with a new crop of tapes that include Eurotel Video's "Fitness After Sixty," Increase Video's "Pumping Iron After 50," and Gentle Fitness' eponymous title.

The success of the Grind, which has spawned two double-platinum titles since its debut last year and this week adds a third release to the fold, can be traced to a strong dose of brand awareness among members of a loyal market, says Ted Green, executive VP of Sony Music Video, which distributes the MTV label. "We are branding to a generation that watches MTV and thinks like MTV," he says. "Having the MTV brand is like the Good Housekeeping seal of approval for this generation."

The series sells equally well in mass-merchant, specialty, and combo music-video retail accounts, and has

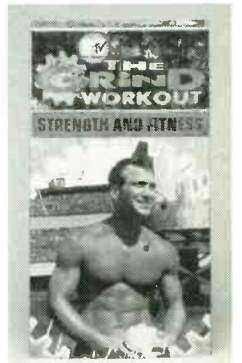
even been a popular rental in several

Blockbuster locations, Green adds. He notes that buyers are split between those who might purchase other MTV titles, such as "The Real World" and assorted long-form music tapes, and those looking specifically for a hip workout video.

"What unites these buyers are lifestyle, interests," Green says.

Thanks to the Grind's strong sales record, Sony Wonder continues to pump iron at retail. A title's debut is accompanied by a host of retail promotions, including heavy in-store shelf support and gift-with-purchase tie-ins.

Additionally, Grind host Eric Nies will be acting as fitness spokesman for one national chain, according to



Sony series the Grind features a bare-chested hunk, Eric Nies, and lots of current sounds for the MTV set.

DVD Delayed Yet Again In Japan; A Tribute To David Lachenbruch

HOLD BACK THE DAWN: DVD in Japan stands for "digital video delayed." The Nov. 1 launch of the format (Picture This, Billboard, Nov. 9) came to a screeching halt when it was discovered that the few software titles available would not play. The Toshiba and Matsushita machines on sale at major electronic stores in Tokyo's Akihabara district are as useless as turntables without LPs until the software is fully debugged.

Toshiba EMI, Victor Entertainment, and Pony Canyon have pulled back releases, rescheduling the "for-real" introduction for mid-November. "We had no choice" until compatibility tests are completed, a Toshiba EMI spokesman told Japanese newspaper The Daily Yomiuri. "Checking the compatibility between different companies' hardware takes time." Victor says the problem was in the scene-switching function, which has been changed several times in response to revised DVD standards.

The fact that discs and players aren't 100% compatible is old news, observers note, and some software vendors admitted in the Japanese press that they had been pressured to release untested titles. Not surprisingly, those applying the pressure were corporate parents Toshiba and Matsushita. Nikkan Kogyo Shinbun, a Japanese paper, concluded that "rough and ready" hadn't worked and that Sony was right to put off its DVD launch until next spring.

By the way, none of the latest backing and filling answers a key question: What titles can support the reportedly astronomical costs of mastering and replication? The answer may be only "A" releases, which could make a big dent in the catalog needed to fill out a DVD library.

Meanwhile, back in the U.S., those two masters of the laserdisc—Pioneer Entertainment and Image Entertainment—are in the midst of a highly successful joint promotion of the format that DVD is supposed to bury. Barnstorming through stores in six cities, the friendly competitors claim to have hiked sales eight-fold during the course of the one- and two-day appearances.

Promotional razzmatazz—some prices under \$10, three free discs with the purchase of a player—drew big crowds in a buying mood. Pioneer and Image have three more stops to make, and they're already talking about another tour in 1997. LD ought to stand for "lots of durability."

REMEMBERING DAVE: David Lachenbruch didn't merely report on the consumer electronics industry for nearly a half-century. In an important sense, he was the industry—guiding it, goading it, gauging its future.

Lachenbruch held the title of editorial director of Warren Publishing when he died in his New York home Nov. 3

at age 75 (see Lifelines, page 82). But the business world of which he was so much a part knew him as the voice of the Consumer Electronics section of the weekly newsletter Television Digest. "Highly influential" is an understated description of the Digest's position in a multinational, multi-billion dollar industry—and Lachenbruch was the reason why executives around the world reach for the Digest envelope Monday morning before anything else (unless they've already made sure to get it on Saturday; many do).

His knowledge, wisdom, wit, and kindness educated two generations of executives and trade reporters. I'm one of the latter, having joined Television Digest in 1979 to cover the home video market. Even while VCR sales numbered in the hundreds of thousands and few thought of VCRs as anything but time-shift machines, Lachenbruch recognized that the budding demand for movies on tape meant something more. Six months later, we spun off Video Week as a separate publication, which is still going strong.

Remembering Lachenbruch is easy, even 10 years after I left the Digest family, because we never lost touch. No one who cared lost touch with Dave, who was always there to pick up the phone and talk about the business and his other passion, traditional jazz, which he shared with his wife and boon companion, Gladys. She died earlier this year.

My last memory of Dave is of my wife and I lurching with him and his daughter, Ann, at Tanglewood this summer. It was a glorious day, and will remain such.

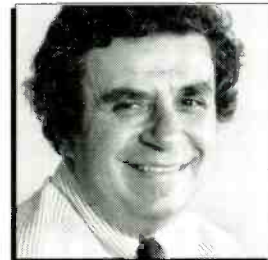
EXERCISED: Our item a couple weeks ago on fitness market share (Picture This, Billboard, Nov. 2) has drawn a spirited response from readers. Tanya Bates, VP of SoundScan/VideoScan, which collects the point-of-sale data we used for our rankings, called to say the top 50 table isn't representative of total sales.

She's correct. We didn't make it clear that VideoScan's list measures the tip of the iceberg and that vendors sell a lot more units than our totals showed. Also, Bates notes, VideoScan's retail coverage is far greater than the 35%-40% we estimated. BMG Video sales VP Gene Fink liked the fact that our calculations showed the strength of the Firm series. Eight titles (four more were added in September) hauled BMG to a third-place finish; Warner Home Video finished in first, but with a lot bigger title selection. And the Firm, at \$14.98 and \$19.98, is higher priced, he adds.

VideoScan did catch some brickbats. A couple of callers, including a PR representative from United American Video, complained that the service undercounted several of their hit releases.

PICTURE THIS

by Seth Goldstein



Japanimation's Mainstream Success Prompts Sale Of Cels

■ BY EILEEN FITZPATRICK

LOS ANGELES—Japanimation has risen from cult status to its own section in many mainstream video stores, prompting one supplier to begin marketing cartoon cels just like those of the genre's big-studio competitors.

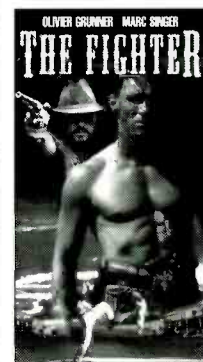
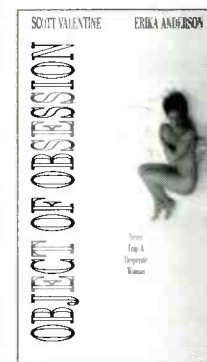
Responding to the potential for a

healthy spin-off business, Central Park Media in New York is pricing the cels at \$14.95 each, unlike the more expensive cartoon transparencies from Disney, Warner Home Video, and others. The first cel to be offered is from "M.D. Geist II."

Only 1,500 cels are being shipped, a large quantity for a limited edition.

(Continued on page 73)

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\$10



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'Toy Story' Sales Animated; Prize Winners Get A 'Life'

MIDNIGHT MADNESS: Hundreds of consumers lined up at Best Buy stores across the country to be among the first to purchase "Toy Story." The chain put the title on sale at midnight on Oct. 29.

During the hour the stores were open, Best Buy expected to sell 10,000-12,000 units, according to video merchandise manager **Joe Pagano**. "When we tallied it up the next day," he says, "we had sold 23,000 copies."

By the close of business that day, sales for "Toy Story" topped 78,000 units, 18,000 more than Pagano had projected. He says the chain also moved 7,000 units of the newly re-priced "GoldenEye" and doubled its catalog sales for the day.

Pagano credits much of the sales success to Best Buy's "Toy Story" marketing plan, which included a free gift with purchase of the title. The giveaway: a "Toy Story" coffee-table book that probably retailed for more than the tape.

The chain had stocked about 100,000 copies, which will most likely be gone within a week, Pagano says.

Although Best Buy's experience wasn't repeated elsewhere, retailers report that the Buena Vista Home Video release is performing well. "Toy Story" sales are on par with "The Lion King," says Borders Books & Music video buyer **Patti Russo**, "but oddly enough, the talking pig 'Babe' was our biggest first-day sale ever."

Few chains, including Borders, stayed open late or offered premiums with the title. "This really isn't a Tower title," says Tower video product manager **Cliff MacMillan**, "and no one really cared when we stayed open late for 'Twister.'"

However, MacMillan says, Tower will most likely hold a midnight sales event for "Independence Day," due in stores Nov. 22. In fact, some retailers predict that first-week sales for "Independence Day" will exceed those of "Toy Story" because of timing. Hitting stores just one week before Thanksgiving, "Independence Day" has the added advantage of the biggest four-day shopping weekend of the year.

Meanwhile, Buena Vista has already moved on to its next round of releases. On March 4, the supplier will release "The Hunchback Of Notre Dame" with four tie-in partners.

Retail-priced at \$26.99 with a \$16.95 minimum advertised price, the title will come with \$20 in rebates and a McDonald's promotion. Packed inside each "Hunchback" box will be \$15 in coupons good for discounts on Hasbro toys, including products from Play-skool, Tonka, and Nurf.

When consumers purchase the title, two General Mills cereal products, and a Betty Crocker dessert mix, they can get a \$5 refund. Nestlé

will offer a free three-piece ink-stamp set featuring "Hunchback" characters; consumers must buy the title and four Nestlé items to receive the premium.

The same rule applies to other titles in the Nestlé and General Mills promotions: "20,000 Leagues Under The Sea," "Swiss Family Robinson," "Kidnapped," and "Treasure Island." Each is being repackaged and rereleased as part of a new line called Fantastic Adventures.

Starting at street date, McDonald's kicks in a six-week premium promotion. In addition to store signage touting the video's availability, the fast-food chain will hand out character figurines with each Happy Meal.



SHELF TALK
by Eileen Fitzpatrick

WONDERFUL PROMO: It wouldn't be the holidays without the annual repromotion of Republic Pictures "It's A Wonderful Life," and this year, Hasbro is hooking up with the classic film.

As part of the cross-promotion, the toy company will spend more than \$1 million advertising the video with its Game of Life board game. Those who purchase the video or game will find a scratch-and-win card inside. Awards include "Wonderful Life" watches and a hardcover book, a Game of Life T-shirt, and the game itself.

In addition, there will be a national sweepstakes that will award the ingredients for a family reunion, including a catered dinner for as many as 20 people and a sleigh full of Hasbro toys and games.

Entry forms, due Jan. 31, are inside each cassette or board game. An ad for the sweepstakes and game will appear on the front of all copies of "Wonderful Life" purchased from Sept. 1 through the holidays.

The 50th-anniversary edition of the movie, which includes a "making of" featurette, the original 1946 trailer, and a Christmas audiocassette, sells for \$19.98. A deluxe collector's edition is \$79.98; the laserdisc is \$59.98.

A PIECE OF TARA: Hallmark Home Entertainment will feature a sweepstakes for the repricing of "Scarlett," the television miniseries sequel to "Gone With The Wind," which arrives at retail Jan. 14, 1997.

When consumers purchase the \$24.98 video, they will be able to enter a contest to win a first edition of the **Margaret Mitchell** book, valued at \$8,000. One hundred first-prize winners will receive an authentic piece of the Tara set that appeared in the MGM movie, valued at \$200 each.

For those not lucky enough to win, Hallmark is including a 3D replica of the fictional plantation shrink-wrapped onto each "Scarlett" cassette. The deadline for sweepstakes entries is Jan. 14, 1998.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	5	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
2	2	3	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
3	3	74	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
4	4	4	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98
5	5	6	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
6	6	187	THE WIZARD OF OZ ♦	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
7	10	3	THE ROLLING STONES ROCK & ROLL CIRCUS	ABKCO Video 3878110033	Various Artists	1996	NR	24.98
8	8	15	COPS: TOO HOT FOR TV! ◇	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
9	7	3	FLIPPER	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood	1996	PG	19.98
10	11	10	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
11	9	4	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95
12	NEW ▶		TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
13	16	6	PLAYBOY'S CHEERLEADERS	Playboy Home Video Uni Dist. Corp. PBV0796	Various Artists	1996	NR	19.98
14	12	297	THE SOUND OF MUSIC ♦	FoxVideo 4100444	Julie Andrews Christopher Plummer	1965	G	19.98
15	14	3	PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0797	Various Artists	1996	NR	19.98
16	17	23	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
17	15	6	COPS: IN HOT PURSUIT	MVP Home Entertainment 1003	Various Artists	1996	NR	19.98
18	13	9	COPS: CAUGHT IN THE ACT	MVP Home Entertainment 1004	Various Artists	1996	NR	19.98
19	37	2	WALLACE AND GROMIT: A CLOSE SHAVE	CBS/Fox Video FoxVideo 8399	Animated	1996	NR	9.98
20	26	51	MY FAIR LADY ♦	FoxVideo 8166-30	Rex Harrison Audrey Hepburn	1964	G	24.98
21	19	10	PLAYBOY: WET & WILD-BOTTOMS UP	Playboy Home Video Uni Dist. Corp. PBV0794	Various Artists	1996	NR	19.98
22	30	5	THE X-FILES: SQUEEZE/TOOMS	FoxVideo 8991	David Duchovny Gillian Anderson	1993	NR	14.98
23	38	8	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	Animated	1994	NR	12.95
24	20	12	ALADDIN AND THE KING OF THIEVES	Walt Disney Home Video Buena Vista Home Video 4609	Animated	1996	NR	24.99
25	25	8	MUPPET TREASURE ISLAND	Jim Henson Video Buena Vista Home Video 7076	The Muppets Tim Curry	1996	G	22.99
26	28	5	THE X-FILES: BEYOND THE SEA/E.B.E.	FoxVideo 8992	David Duchovny Gillian Anderson	1994	NR	14.98
27	21	8	THE BEATLES ANTHOLOGY	Capitol Video Turner Home Entertainment 5523	The Beatles	1996	NR	159.95
28	29	5	THE X-FILES: DARKNESS FALLS/ THE ERLIENMEYER FLASK	FoxVideo 8993	David Duchovny Gillian Anderson	1994	NR	14.98
29	31	3	PENTHOUSE: PET OF THE YEAR PLAY-OFF 1996	Penthouse Video WarnerVision Entertainment 57003-3	Various Artists	1996	NR	19.95
30	18	7	SEVEN (DIRECTOR'S LETTERBOX EDITION)	New Line Home Video Turner Home Entertainment N4485V	Brad Pitt Morgan Freeman	1995	R	19.98
31	34	3	PENTHOUSE: AMATEUR VIDEO 2-SEXIEST CENTERFOLDS	Penthouse Video WarnerVision Entertainment 50792-3	Various Artists	1996	NR	19.95
32	32	2	THE BRIDGES OF MADISON COUNTY	Warner Home Video 13772	Clint Eastwood Meryl Streep	1995	PG-13	19.98
33	22	22	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
34	23	7	THE USUAL SUSPECTS	PolyGram Video 8006302273	Stephen Baldwin Kevin Spacey	1995	R	19.95
35	27	3	DANCE THE MACARENA	Quality Video, Inc. 26033	Wil Veloz	1996	NR	19.95
36	24	3	R.E.M.: ROAD MOVIE	Warner Reprise Video 3-38443	R.E.M.	1996	NR	19.98
37	NEW ▶		JIMI HENDRIX: LIVE FROM THE ISLE OF WIGHT, 1970	Rhino Home Video 72301	Jimi Hendrix	1970	NR	19.98
38	35	22	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
39	NEW ▶		MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT	Dualstar Video WarnerVision Entertainment 53328-3	Mary-Kate & Ashley Olsen	1996	NR	12.95
40	NEW ▶		STORIES FROM MY CHILDHOOD: BEAUTY AND THE BEAST	Live Home Video 27667	Mikhail Baryshnikov	1996	NR	12.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

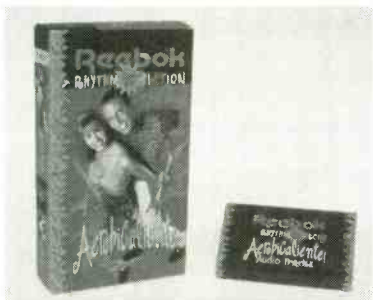
FITNESS VIDEOS

(Continued from page 69)

Green. Nies will be part of a cross-country publicity tour beginning in January.

Other labels are looking younger. "Extreme Teen," which is distributed by Tapeworm, boasts Olympic gold medalist Shannon Miller on the cover and a pumping aerobics program. CBS/Fox's Your Best Body series, which will hit retail Jan. 7, comprises "Abs & More With Keli Roberts," "Sculpt & Groove With Kacy Duke," and "Target & Tone With Kathy Kaehler." It, too, boasts youth-oriented packaging complete with fluorescent lettering and depictions of ultra-sculpted bodies.

"The Kacy tape in particular is aimed at the Generation X audience, with lots of upbeat, high-energy music and a funky twist," says Peter French, CBS/Fox VP of marketing, sports, and fitness. "The younger a fitness tape skews, the more people are into definition and making an



PolyGram Video's title has twenty-somethings sweating to a Strictly Rhythm Records beat.

appreciable difference in their appearance. As a person gets older, the focus shifts more to how to maintain stamina and more vitality. They view it more as a means to wellness."

PolyGram is so serious about targeting the 18-34 crowd that it created a sub-brand, Reebok Rhythm Section. The first two titles, "Sweat Factory" and "AerobiCaliente," are due at the end of the month, infused with music licensed from a hot dance label, Strictly Rhythm Records.

"The idea was to broaden our catalog and merge the recording industry a little bit more with fitness," says Sal Scamardo, PolyGram director of sports and fitness video. "We felt it was the perfect fit with the Reebok image of being fun and hip, and the Reebok audience tends to be younger in general."

PolyGram thought it was important to give the series its own identity. "It had to say 'fitness' and 'music' at the same time," says Scamardo, "combining musical notes and the Reebok logo." He anticipates shipping at least 100,000 units of each tape. The video is \$12.98; packaged with an extended audio soundtrack, it's \$14.95.

Scamardo says the hip image had to be carried over to the set design and packaging. "We are going after a younger audience, a bit savvy audience in terms of trends," he adds. "It has to be as authentic, as 'New York' as possible. That's the kind of direction we were going for." To shoot the covers, the studio hired a fashion photographer whose client roster includes Brad Pitt.

Scamardo says that aside from a
(Continued on next page)

13 new *Eyewitness* videos are hatching!

And what's more, we've won an Emmy! This already classic natural history series—expertly narrated by Martin Sheen—returns for a new season on PBS this Fall, and all 13 videos are hitting stores right now. Collect all 26, and watch what hatches!

Praise for the series:

"A snappy pace, snazzy Emmy-winning graphics, and offbeat factoids distinguish Eyewitness."

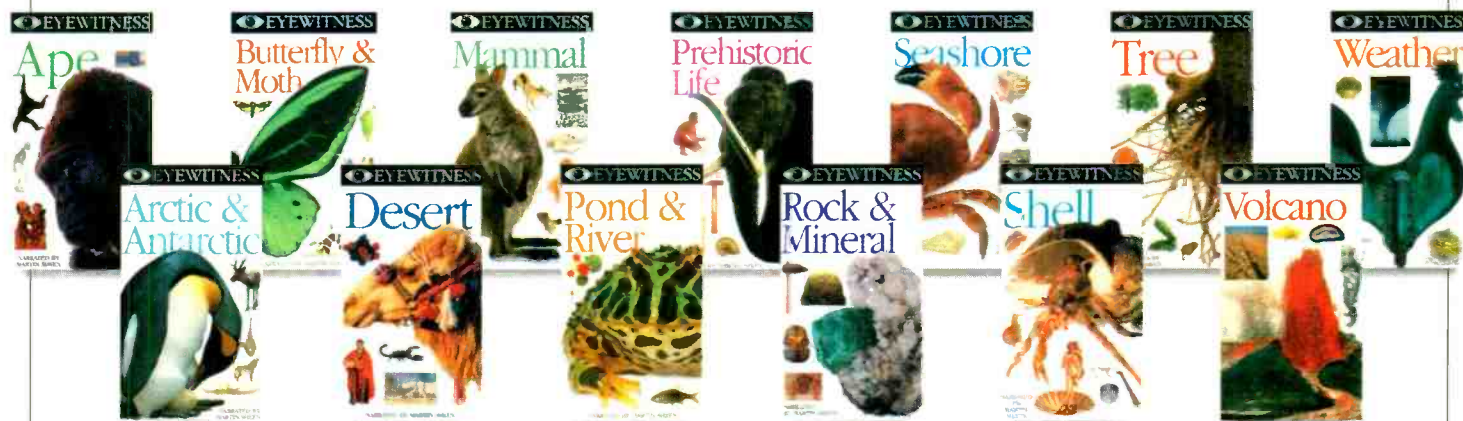
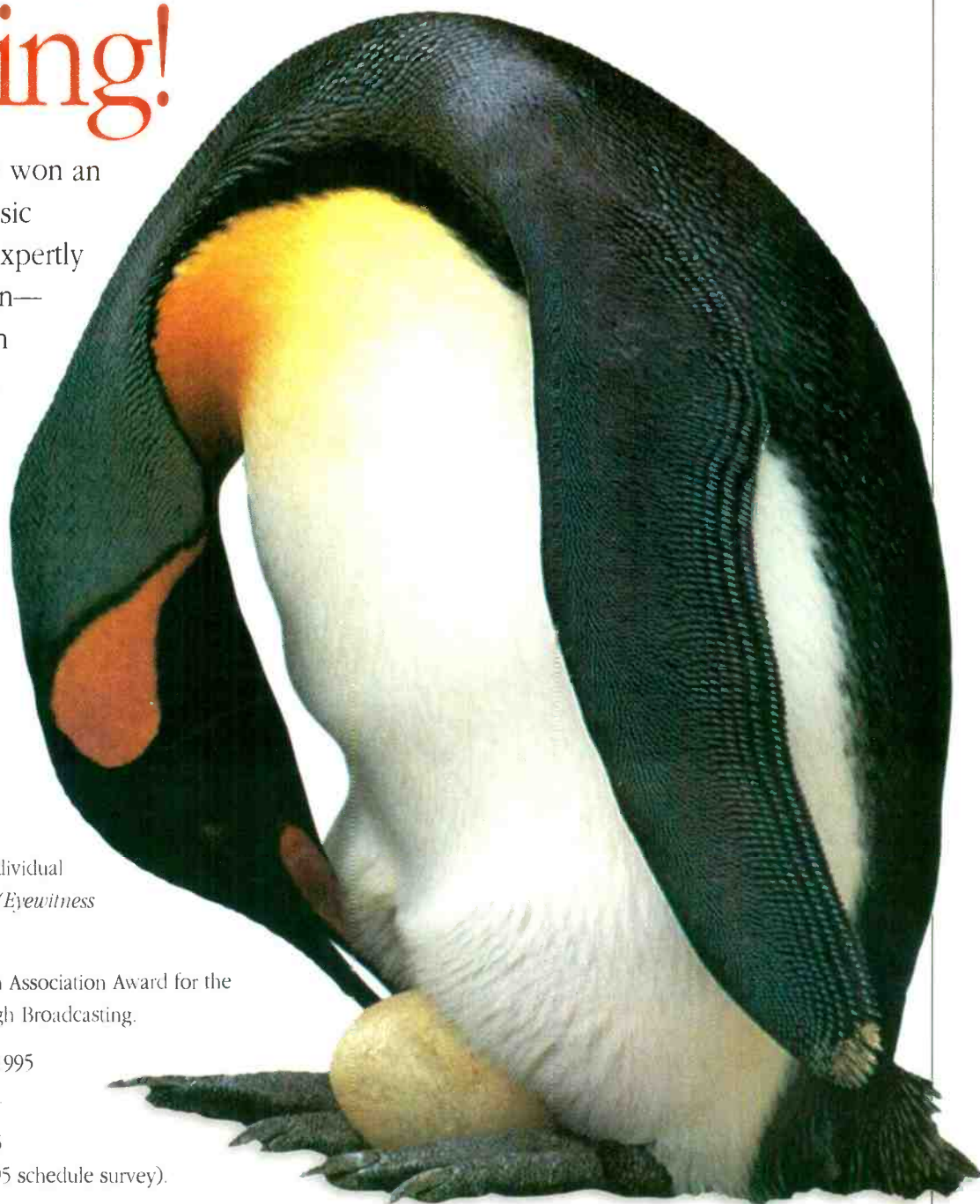
—TV Guide

Emmy Award for Outstanding Individual Achievement in Graphic Design (*Eyewitness Natural World: Skeleton*).

Winner of the National Education Association Award for the Advancement of Learning Through Broadcasting.

Parent's Choice Video Approval 1995 (whole series).

Highest rated new series for 1995 (results of PBS Winter/Spring 1995 schedule survey).



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FITNESS VIDEOS

(Continued from preceding page)

few titles, such as "Paula Abdul: Get Up And Dance," the market for young-skewing, high-intensity fitness tapes has been underserved. He doesn't consider the Grind to be big competition for Rhythm Section.

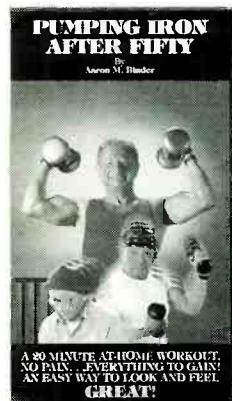
"It's Eric Nies with his shirt off on every box," Scarmardo argues.

"Clearly, they are selling the sex-appeal way. The sizzle we have is a Reebok workout. You're going to sweat and get in shape."

Greater attention to general wellness has given rise to tapes created expressly for older buyers. "People are living longer and are more interested in being healthy than ever before," says Howard Silvers, president of Increase Video, which released "Pumping Iron After Fifty" and, previously, "Senior Flex" and "Stretching For The Older Person."

Silvers claims that each title has sold "in the thousands," thanks in large part to advertising in senior-related publications. "The problem is

finding the proper vehicles to address the market," he says. "But every time we do, we get a good response." Additionally, Silvers points out, pricing on the tapes for the 50-plus market and value-added components can be as important as the content.

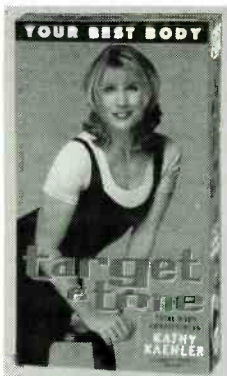


Increase Video's "Pumping Iron" says you're never too old for weighty activity.

"A great majority of the people who will buy this tape may be on fixed incomes," he says. "Iron" carries a \$14.95 list price and comes packaged with a companion book written by instructor Aaron Binder and a set of hand-held weights.

Fostering a nonthreatening environment is key to success in the senior market, notes Gary Goldman, president of Goldhil Video, which distributes the Yoga with Liliias series. "The baby boomers are getting older and finally recognizing that some of the high-impact aerobics tapes are just too difficult to do day in and day out," he says.

"Liliias is appealing to a little older segment, because she gives off that warm and fuzzy feeling," Goldman notes. "She makes them feel like they can do anything and brings them along comfortably."



"Your Best Body" is what CBS/Fox Video wants to give the young and the nubie.

JVC THANKS ALL O "VHS" VIDEO PRODU SUPPORTING THE HIGH

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JAPANIMATION

(Continued from page 69)

Two other upcoming works are "Project A-ko," with 750 cels, and "Urotsukidoji II: Legend Of The Demon Womb," with 1,500. Also planned is a cel from one of Central Park's adult anime titles, to be released at a slightly higher price.

Each 8- by 10-inch cel comes matted with a "seal of authenticity" printed on the front and a "certificate of authenticity," indicating the edition number, on the back. As an added retail incentive, dealers who purchase a total of 12 cels will



Central Park Media is trying to animate the "cel-through" market with individual frames of "M.D. Geist II."

receive a free one from "Record Of Lodoss War," limited to 750 copies.

Cels for retail are reproduced from the originals using a patent-pending process called Chroma-Cel, developed by Central Park subsidiary Anime Collectible. The process takes a computerized laser copy of the animated image and transfers it onto clear polyester. The image is colored by a new process also developed by Animated Collectible.

The end result, says Animated Collectible GM Jeff Linton, is "the look and feel of an animation cel for the lowest price available."

According to Linton, prior to the development of the Chroma-Cel process, the most inexpensive animation cels cost \$150. Most, he says, ran \$175-\$250. Hand-painted originals can cost thousands.

Central Park is targeting video and comic book stores for its Chroma-Cels line, offering a dealer price of 50% off retail list. However, stores cannot return unsold inventory.

Despite the limited number available, dealers may order as many copies as they want. "We're testing it like a brand-new product," says Linton. "We're printing a small number to see how it goes."

In fact, Linton is hoping that the limited editions will sell out, creating a secondary market for the initial run, even though Central Park wouldn't make any money on the wheeling and dealing of individual buyers and sellers. "Limited editions don't reach real collectibility status until they've sold out in stores," says Linton, "and it makes the next batch more desirable."

Initial retail response to the Chroma-Cels, which were introduced last month at the East Coast Video Show in Atlantic City, N.J., is building, Linton claims. "The orders are coming in, but people have been conservative," he says. "We're getting orders on the ones and twos level right now."

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Action-Toy Cartoon Series Fly Onto Home Video

WINGING IT: Home video releases of popular Saturday-morning cartoon shows "Sky Dancers" and "Dragon Flyz"—based on Galoob's top-selling action toys—are winging into stores via two labels. The inaugural three "Sky Dancers" releases street Tuesday (12) on Razzmatazz/Cabin Fever Entertainment. Columbia TriStar Home Video will ship the feature-length "Dragon Flyz: The Legend Begins" Dec. 3.

Both are essentially the same toy, a figure shot through the air via propeller. With "Sky Dancers" aimed at girls and "Dragon Flyz" at boys, the

dual video licensing seems an unusual move. But according to **Anthony Gentile II**, VP of licensor Abrams Gentile Entertainment, the move was simply a matter of ensuring that each video line got top priority with the company releasing it.

Columbia TriStar pitched "an aggressive marketing plan" for "Dragon Flyz," says Gentile, while Cabin Fever did the same for "Sky Dancers." Gentile adds, "Columbia TriStar's initial dialog with us was about 'Dragon Flyz,' and they subsequently had an equally strong plan for 'Sky Dancers.' Cabin Fever



by *Moira McCormick*

approached us about 'Sky Dancers,' wanting to make it a lead item; they weren't concerned with 'Dragon Flyz.' Abrams Gentile felt the titles would fare better separately.

Each vendor has approached its release differently. The debut of "Sky Dancers" consists of three cassettes, each with two episodes, running 45-50 minutes and priced at \$14.95. "Dragon Flyz: The Legend Begins" is a 70-minute feature that comprises the series' three premiere episodes linked by exclusive-to-video footage. The price is \$19.95.

Kristine Larson, senior VP of marketing for Cabin Fever, says that "Sky Dancers" utilizes an innovative packaging concept. "Each title's clamshell box is a different color, which matches the videocassette shell itself," she says. "Sky Dancers: Broken Stone/Getting The Story" is

blue; "Sky Dancers: Lonely Heart/A Friend In High Places," yellow; and "The Sky's The Limit/On Wings Of Song," hot pink.

Larson adds, "The second wave of releases, in March 1997, will come in Easter colors—lilac, rose, and mint. Each of the 12 volumes we'll release will have its own color."

On-pack bonuses come with each tape. "The Sky's The Limit" features a "Sky Dancers" necklace; "Lonely Heart," a ponytail holder; and "Broken Stone," earrings. The Easter releases, says Larson, will be packaged with "Sky Dancers" figurines.

Larson expects Galoob's multimillion-dollar deal to continue. (Continued on next page)

Billboard®

NOVEMBER 16, 1996

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★ No. 1 ★★★								
1	1	5	TWISTER	Warner Home Video 20103	Helen Hunt Bill Paxton	1996	PG-13	34.98
2	3	5	FARGO	PolyGram Video Image Entertainment 8006386931	Frances McDormand William H. Macy	1996	R	34.95
3	2	5	THE BIRDCAGE	MGM/UA Home Video Image Entertainment ML105536	Robin Williams Nathan Lane	1996	R	49.98
4	4	11	HEAT	Warner Home Video 14192	Al Pacino Robert De Niro	1995	R	39.98
5	10	7	THE BEATLES ANTHOLOGY	Capitol Video Pioneer Entertainment (USA) L.P. 96-570	The Beatles	1996	NR	229.98
6	NEW ▶		THE ARRIVAL	Live Home Video Pioneer Entertainment (USA) L.P. 60259	Charlie Sheen Teri Polo	1996	PG-13	39.98
7	5	9	EXECUTIVE DECISION	Warner Home Video 14211	Kurt Russell Steven Seagal	1995	R	39.98
8	NEW ▶		WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	34.98
9	NEW ▶		PRIMAL FEAR	Paramount Home Video Pioneer Entertainment (USA) L.P. 32832-2	Richard Gere Laura Linney	1996	R	44.98
10	6	19	BRAZIL	The Criterion Collection Image Entertainment 13481	Jonathan Pryce Robert De Niro	1985	NR	124.95
11	NEW ▶		THE ROLLING STONES: ROCK & ROLL CIRCUS	ABKCO Video Image Entertainment 3878110031	Various Artists	1996	NR	34.95
12	12	23	GOLDENEYE	MGM/UA Home Video Warner Home Video 105493	Pierce Brosnan	1995	PG-13	44.98
13	7	15	12 MONKEYS ◊	MCA/Universal Home Video Uni Dist. Corp. 42785	Bruce Willis Brad Pitt	1995	R	39.98
14	11	3	CITY HALL	Columbia TriStar Home Video 77336	Al Pacino John Cusack	1996	R	34.95
15	16	3	THE TRUTH ABOUT CATS & DOGS	FoxVideo Image Entertainment 0899585	Uma Thurman Janeane Garofalo	1996	PG-13	39.98
16	9	13	BROKEN ARROW	FoxVideo Image Entertainment 0896385	John Travolta Christian Slater	1996	R	39.98
17	14	23	CASINO ◊	MCA/Universal Home Video Uni Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	44.98
18	8	33	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
19	NEW ▶		FEAR	MCA/Universal Home Video Uni Dist. Corp. 42903	Reese Witherspoon Mark Wahlberg	1996	R	34.98
20	22	9	HIGHLANDER	Republic Pictures Home Video Image Entertainment 25895	Christopher Lambert Sean Connery	1986	R	69.98
21	NEW ▶		TOY STORY	Walt Disney Home Video Image Entertainment 6703	Tom Hanks Tim Allen	1995	G	29.99
22	23	21	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 42734	Henry Thomas Dee Wallace	1982	PG	149.98
23	NEW ▶		THE CROSSING GUARD	Miramax Home Entertainment Image Entertainment 7404	Jack Nicholson Anjelica Huston	1995	R	39.99
24	13	5	UP CLOSE AND PERSONAL	Touchstone Home Video Image Entertainment 7892	Robert Redford Michelle Pfeiffer	1996	PG-13	39.99
25	NEW ▶		SUPERMAN II	Warner Home Video 12031	Christopher Reeve Gene Hackman	1980	PG	39.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume 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.

Billboard®

NOVEMBER 16, 1996

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★★★ No. 1 ★★★						
1	1	5	OLIVER & COMPANY	Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
2	3	11	ALADDIN AND THE KING OF THIEVES	Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
3	2	29	THE ARISTOCATS	Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
4	4	35	POCAHONTAS	Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
5	NEW ▶		MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT	Dualstar Video/WarnerVision Entertainment 53328-3	1996	12.95
6	10	13	IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	1994	12.95
7	NEW ▶		MARY-KATE & ASHLEY'S HAWAIIAN BEACH PARTY	Dualstar Video/WarnerVision Entertainment 53329-3	1996	12.95
8	5	9	ALL DOGS GO TO HEAVEN 2	MGM/UA Home Video/Warner Home Video M505541	1996	22.98
9	18	7	GOOSEBUMPS: STAY OUT OF THE BASEMENT	FoxVideo 4464	1996	14.98
10	14	7	WINNIE THE POOH: SPOOKABLE POOH	Buena Vista Home Video H196	1996	14.99
11	6	7	GOOSEBUMPS: A NIGHT IN TERROR TOWER	FoxVideo 4463	1996	14.98
12	NEW ▶		WALLACE AND GROMIT: A CLOSE SHAVE	CBS/Fox Video/FoxVideo 8399	1996	9.98
13	9	45	THE LAND BEFORE TIME III ◊	MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
14	8	41	WALLACE AND GROMIT: A GRAND DAY OUT	BBC Video/FoxVideo 8287	1995	9.98
15	15	89	THE LION KING	Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
16	7	33	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	1996	14.98
17	25	27	BEAVIS & BUTT-HEAD: FEEL OUR PAIN	MTV Music Television/Sony Music Video 49814	1996	14.98
18	13	5	BEAVIS & BUTT-HEAD: DO CHRISTMAS	MTV Music Television/Sony Music Video 49807	1996	14.98
19	20	221	CINDERELLA	Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
20	16	31	BALTO	MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
21	19	29	WALLACE AND GROMIT: THE WRONG TROUSERS	BBC Video/FoxVideo 8250	1995	9.98
22	17	33	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
23	11	65	SCHOOLHOUSE ROCK: GRAMMAR ROCK	ABC Video/Paramount Home Video 47021	1995	12.95
24	NEW ▶		CHUCKLEWOOD CRITTERS: THE TURKEY CAPER	Unapix Consumer Products 70076	1996	9.98
25	NEW ▶		CHUCKLEWOOD CRITTERS: TWAS THE DAY BEFORE CHRISTMAS	Unapix Consumer Products 70073	1996	9.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume 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.

CHILD'S PLAY

(Continued from preceding page)

lion-dollar holiday TV ad campaign for the "Sky Dancer" toys, which hits in mid-November and runs through Dec. 31, to boost video sales. No cross-promotions with the toys are planned at this time, she notes. The videos and the HarperCollins books are being jointly marketed.

Shelley Tabor, assistant manager of marketing for Columbia TriStar, says the feature-length "Dragon Flyz" format will most likely continue; the next release is scheduled for May.

While "Dragon Flyz: The Adventure Begins" will not include on-pack bonus items, the clamshell package does feature a collectible 3D lenticular card. Columbia TriStar is launching a "Dragon Flyz" contest in the top 25 U.S. markets, according to Tabor. "We'll be running TV spots on the stations that air the program, starting on the video's street date."

To enter, kids fill out and send in a postcard to win a trip to New York to meet the makers of "Dragon Flyz." There will be five winners, and one of them will receive the grand prize: an appearance as a Dragon Fly on a new episode. At the local level, prizes include 10 toys in each market.

"Dragon Flyz: The Legend Begins" is being cross-promoted with the toys, says Tabor. Galoob is packing a booklet with the videos; a Columbia TriStar booklet about the videos is packed with the toys. In-store displays include tape to attach one of the 3D cards to the "Dragon Flyz" poster.

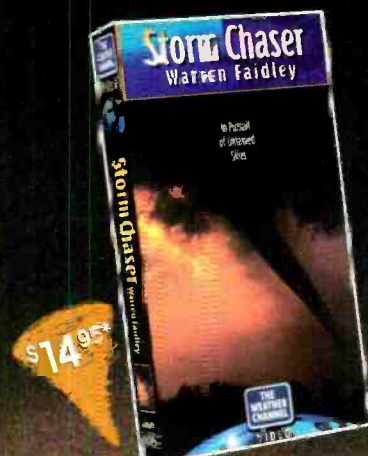
The May video release may pre-date TV airing. "The Dragon Flyz" show may go back on the air in January, but it's possible the shows won't premiere until later," she says. "So it will all be new. In any case, just as with 'Dragon Flyz: The Legend Begins,' there will be exclusive-to-video footage."

FEVERISH: Cabin Fever Entertainment has also just released a pair of feature films in its Cabin Fever's Timeless Adventures series. "Captains Courageous," based on the Rudyard Kipling classic and starring Robert Urich, hits stores Tuesday (12), along with "A Young Connecticut Yankee In King Arthur's Court," based on Mark Twain's classic and featuring Michael York, Theresa Russell, and Nick Mancuso. Both titles are priced for rental.

A dealer promotional sweepstakes awards the grand prize of a trip for two to the 1997 Video Software Dealers Assn. convention in Las Vegas. Next up in the series is Robert Louis Stevenson's "Kidnapped," starring Armand Assante, due Dec. 3.

KIDBITS: In anticipation of Disney's animated feature of the same name, Sony Wonder has released "Hercules," the latest in its Enchanted Tales series. It streets Feb. 11, 1997 (order cutoff, Jan. 16) at \$9.98. DK Vision has released another stunning documentary series: Eye-witness Living Earth, 13 programs narrated by Martin Sheen, will air on PBS this fall. Each title is 35 minutes at \$12.95; they include "Ape," "Desert," "Mammal," "Seashore," "Shell," "Tree," "Weather," "Arctic & Antarctic," and "Prehistoric Life."

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Approximately running
time: 45 minutes



Catalog Number: 46010
ISBN: 1-56949-335-9
UPC: 7-60894-6010-3-4
Approximately running
time: 22 minutes



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EMAP

(Continued from page 10)

EMAP has agreed, subject to certain conditions, to invest in VJN through the purchase of \$2.5 million of convertible preference shares. This will translate into EMAP securing a 6.5% interest in VJN.

EMAP's broadcasting arm, EMAP Radio, will primarily be responsible for the operation of the Box, which will, it claims, be profitable in 1997 on an anticipated turnover of more than \$3.2 million.

The Box was launched in the U.K. in 1992 by managing director Vincent Monsey and director of programs Liz Laskowski. Both executives will remain with the Box, according to a statement from EMAP.

The channel targets 15- to 34-year-olds, complementing the group's magazine and radio audiences. Miller comments, "The acquisition of the Box is a logical extension of our very strong position in the youth media market in the U.K. There are good opportunities for both cross-selling and cross-promotion with our radio stations and consumer magazines."

EMAP's acquisition of the Box heralds good news for the U.K.'s music industry and concert promoters, according to EMAP Radio chief executive Tim Schoonmaker. "The Box is interesting because it has the makings of a national brand," he says. "There are some very concrete propositions that we could put together very easily. The best example of that would be concerts. If someone is promoting a major act at the major venues around most of the U.K., we are already talking to them because we are promoting them on our radio stations." EMAP owns radio stations in markets where five of the U.K.'s major concert venues are located.

He continues, "What we can say to someone who is bringing an act to the Manchester Arena is 'We can give you radio covering the whole of the Northwest [of England], and we can give you the area's cable franchises with a service that covers the same kind of audience.' People who are interested in the Box are interested in music. This is another offering for the concert promoters and the record companies."

Meanwhile, because the Box is interactive, EMAP's radio executives will use it as a programming tool, especially with new music and emerging acts, according to Schoonmaker. "Our stations are constantly testing music over the phone with listeners," he says. "However, the thing with testing music down a phone line is that it is good for tracks that are familiar; but it not as effective a methodology for breaking records."

He continues, "Now every one of EMAP Radio's programmers will be able to link into the local Box cable service, via PC, and see what people are going for on that day. The Box is effective in the area of breaking new records. It won't be a national chart, but programmers will actually see 'today's' taste in their cities. That is quite useful."

Monsey also claims that the Box is instrumental in breaking new acts. "In the last year or so," he says, "the British music industry has started to appreciate what we can do and the risks we are prepared to take. The Spice Girls [on Virgin Records] are an obvious example. We showed how important our call-logging and chart system can be. If it wasn't for calls to the Box, nobody would have believed that girls would buy the Spice Girls as much as boys."

Billboard

NOVEMBER 16, 1996

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	1	5	TWISTER (PG-13)	Warner Home Video 20100	Helen Hunt Bill Paxton
2	2	6	THE BIRD CAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
3	3	4	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
4	6	3	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
5	5	3	THE CRAFT (R)	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney
6	4	7	THE TRUTH ABOUT CATS & DOGS (PG-13)	FoxVideo 0899585	Uma Thurman Janeane Garofalo
7	7	7	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer
8	13	2	FEAR (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Mark Wahlberg
9	11	2	JAMES AND THE GIANT PEACH (PG)	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon
10	NEW ▶		THE ARRIVAL (PG-13)	Live Home Video 60259	Charlie Sheen Teri Polo
11	NEW ▶		MULTIPLICITY (PG-13)	Columbia TriStar Home Video 82443	Michael Keaton Andie MacDowell
12	10	13	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
13	9	5	BEFORE AND AFTER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7047	Meryl Streep Liam Neeson
14	NEW ▶		BEAUTIFUL GIRLS (R)	Miramax Home Entertainment Buena Vista Home Video 8014	Uma Thurman Matt Dillon
15	12	7	SGT. BILKO (PG)	MCA/Universal Home Video Uni Dist. Corp. 82596	Steve Martin Dan Aykroyd
16	15	6	THE QUEST (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82869	Jean-Claude van Damme Roger Moore
17	14	5	A THIN LINE BETWEEN LOVE & HATE (R)	New Line Home Video Turner Home Entertainment N4442	Martin Lawrence Lynn Whitfield
18	8	4	THE GREAT WHITE HYPE (R)	FoxVideo 8994	Samuel L. Jackson Damon Wayans
19	16	11	FROM DUSK TILL DAWN (R)	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino
20	17	9	MULHOLLAND FALLS (R)	MGM/UA Home Video M905534	Nick Nolte Melanie Griffith
21	22	2	CELTIC PRIDE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8024	Damon Wayans Daniel Stern
22	18	3	FLIPPER (PG)	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood
23	20	17	12 MONKEYS ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
24	NEW ▶		DON'T BE A MENACE TO SOUTH CENTRAL DRINKING YOUR JUICE IN THE HOOD (R)	Miramax Home Entertainment Buena Vista Home Video 8099	Shawn Wayans Marion Wayans
25	19	10	THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 6181	Andy Garcia Christopher Walken
26	21	10	THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger
27	23	15	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler
28	25	3	I SHOT ANDY WARHOL (R)	Evergreen Entertainment 3322	Lili Taylor Jared Harris
29	32	19	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
30	29	17	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
31	35	11	WHITE SQUALL (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 6698	Jeff Bridges
32	39	9	MARY REILLY (R)	Columbia TriStar Home Video 11053	Julia Roberts John Malkovich
33	31	19	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
34	NEW ▶		THE LAST SUPPER (R)	Columbia TriStar Home Video 79713	Cameron Diaz Annabeth Gish
35	37	4	MYSTERY SCIENCE THEATER 3000: THE MOVIE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82897	Michael J. Nelson Trace Beaulieu
36	26	5	IF LUCY FELL (R)	Columbia TriStar Home Video 11683	Sarah Jessica Parker Eric Schaeffer
37	36	19	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
38	38	14	CITY HALL (R)	Columbia TriStar Home Video 77333	Al Pacino John Cusack
39	NEW ▶		NECRONOMICON: BOOK OF THE DEAD (R)	New Line Home Video Turner Home Entertainment N4492	Bruce Payne Belinda Bauer
40	24	5	OLIVER & COMPANY (G)	Walt Disney Home Video Buena Vista Home Video 6022	Animated

◊ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► BABYFACE

The Day
PRODUCER: Babyface
Epic 67293

The prolific superstar artist/producer's latest collection is a set of pop/AC/R&B ballads virtually guaranteed to appeal to his wide base of fans across those formats and beyond. Tracks "Every Time I Close My Eyes," "Talk To Me," "I Said I Love You," and nostalgic ballad "Simple Days" are written, performed, and produced with Babyface's characteristic skill. Album features an impressive cast of guests, including Stevie Wonder, Eric Clapton, Mariah Carey, LL Cool J, and Kenny G.

Laurie Beechman

No One Is Alone
PRODUCER: Bruce Kimmel
Varèse Sarabande 5623

Laurie Beechman is a theater performer with a contemporary voice that projects dynamism and great feeling. The program's theme is songs with a positive view of the present or those suggesting upbeat future possibilities, and the set list is wide-ranging, from familiar fare like Rodgers and Hammerstein's "You'll Never Walk Alone" to the Stephen Sondheim title song and Alan Menken and Stephen Schwartz's "Someday." She duets most effectively with Sam Harris on two songs with Leonard Bernstein melodies, "Make Our Garden Grow" (from "Candide") and "One Hand, One Heart" (from "West Side Story").

OZZIE & HARRIET NELSON

The Nelson Touch
PRODUCER: David Lennick
ASV/Living Era 5197

Although Ozzie and Harriet Nelson's long-running stint as early TV sitcom favorites is the primary claim to their show business fame, they were also popular as bandleader and vocalist, respectively. Several tracks here feature Ozzie Nelson as an inventive composer. The vocalizing of Harriet Hilliard, who was also billed as Harriet Hilliard, is easy-going and secure. One of her best sessions is her reprise of Irving Berlin's rarely heard lament "But Where Are You?," which she introduced in the Astaire/Rogers film "Follow The Fleet." There are 25 tracks in all, recorded from 1931 to 1941. Icons of the '50s in an earlier setting.

2PAC AKA MAKAVELI

The Don Killuminati/The 7 Day Theory
PRODUCERS: various
Death Row 90039

As tortured as its title, this posthumous release by 2Pac is a tired exercise in self-justification from an artist trapped by his rep and running out of ideas. Even its most transparently provocative track, a thinly melodramatic ode to a gun titled "Me And My Girlfriend," jacks its melody from Stevie Wonder's "Pastime Paradise." With this release, the sad passing of the late gangsta rapper loses much of its pathos and simply seems pathetic.

SPOTLIGHT



JOHNNY CASH

Unchained
PRODUCER: Rick Rubin
American 43097

The second in a series of Johnny Cash albums produced by label head Rick Rubin is as brilliant and focused a work as their last collaboration, 1994's "American Recordings." In contrast to that record's solo guitar arrangements, this time Cash enlisted several friends—Tom Petty & the Heartbreakers, Marty Stuart, Flea, and others—to help him craft his vision of a modern country album. The material ranges from country standards like "Sea Of Heartbreak," "The One Rose," and "I've Been Everywhere" to Petty's "Southern Accents" to surprisingly effective interpretations of songs by modern rock icons Beck, Soundgarden, and Spain to new and old originals by Cash. Any number of tracks offer airplay potential at Americana, college, and adventurous country outlets, and the album's first single, Soundgarden's "Rusty Cage," makes the Man in Black a contender for modern rock cult status. A man who found his muse two years ago and has been able to stay with it.

COUNTRY

HARLEY ALLEN

Another River
PRODUCERS: Carson Chamberlain, Dirk Johnson
Mercury 314 528 908

Harley Allen does not write about trucks. Harley Allen does not write about dogs. Harley Allen does not write about convertibles. Harley Allen does not write about rubber duckies. (Thank God.) Harley Allen writes about the

SPOTLIGHT



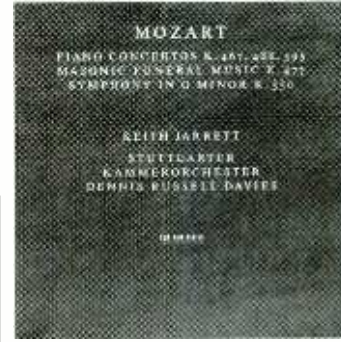
LUSCIOUS JACKSON

Fever In Fever Out
PRODUCERS: Daniel Lanois with Tony Mangurian and Luscious Jackson
Grand Royal/Capitol 35534

Even ardent fans of New York alternative rock quartet Luscious Jackson were wary of the group's decision to work with mega producer Daniel Lanois. Fortunately, the collaboration has yielded one of the year's most transcendent albums—an irresistible mix of modern rock, hip-hop, lounge, and forms of music that defy description. From the catchy, street-wise "Naked Eyes" and "Under Your Skin" to the sultry "Mood Swing" to the haunting, introspective ballad "Why Do I Lie" (featuring guest vocalist Emmylou Harris), "Fever In Fever Out" sparkles with creative brilliance and retro appeal. Any of the above tracks—plus equally appealing cuts like "Electric" and "Water Your Garden"—could score the group long-deserved airplay at college, triple-A, and modern rock radio. A new creative high from a group that broke barriers between rock and hip-hop, made vintage synthesizers hip again, and established an original blueprint for female rock groups.

devil. Harley Allen writes about a girl standing on the shore of Savannah, Ga., looking out to sea and yearning for her lost sailor love. Harley Allen writes about faded Southern memories. (Thank God.) And he sings well, too: The song about the devil, "Between The Devil And Me," is worth the price of admission alone. Allen wades through demons like a modern-day Hank Williams, accompanied by a chiming steel guitar

SPOTLIGHT



KEITH JARRETT: W.A. MOZART PIANO CONCERTOS NOS. 21, 23, 27; MASONIC FUNERAL MUSIC; SYMPHONY NO. 40
Dennis Russell Davies/Stuttgart Chamber Orchestra
ECM New Series 1565/66

Renowned for years as a sterling jazz artist, pianist Keith Jarrett is due to be recognized as a top-flight interpreter of classical keyboard works. The ECM artist's various Bach recordings stand up, some very well; his traversal of Shostakovich's 24 Preludes and Fugues from '92 was justly acclaimed; and his account of Handel's Suites for Keyboard was not only one of last year's most beautiful albums, it was one of the year's most popular classical titles—far outselling efforts from such media-advantaged virtuosos as Evgeny Kissin. Although this two-disc set doesn't succeed as unequivocally as did the Handel, it's strong and imaginative, coupling three late Mozart piano concertos with two of the composer's most memorable orchestral works. Though some will hear them as turgid, the readings possess an overall grandeur and poetry, not least from Jarrett's touching cantabile and the enveloping ECM sound.

that evokes the chilling sound of the devil himself. A very auspicious debut.

TERRI CLARK

Just The Same
PRODUCERS: Keith Stegall, Chris Waters, Terri Clark
Mercury 314 532 879

Terri Clark's sophomore outing shows her rapidly becoming the leader and role model for what might be termed the "country grrrl" audience—independent-minded young women who know

VITAL REISSUES

LALO SCHIFRIN

Music From Mission: Impossible
REISSUE PRODUCER: Andy McKee
Hip-O 40021

Listeners intrigued by the remade "Mission: Impossible" theme deserve a taste of composer/arranger/pianist Lalo Schifrin's swinging original (which hit No. 41 on the Hot 100 Singles chart in 1968). Schifrin—after a stint in Dizzy Gillespie's band—put out a series of enjoyable, wittily conceived albums during the '60s, proving himself the king of bright, brassy soundtrack jazz. Aside from an extended version of the series' main theme, the set features "The Plot," a hard-driving take on the series' martial incidental music. Also of note are the ersatz Arabisms of "The Sniper" (which

pairs sitar with harpsichord) and the breezy, irresistible strains of "Rollin' Hand" (named after Martin Landau's character). Featuring such sidemen as Bud Shank and future National Academy of Recording Arts and Sciences president Mike Melvoin, this set also includes three bonus tracks from Schifrin's "Mission" follow-up album.

ELMO HOPE

The Final Sessions
REISSUE PRODUCER: Michael Cuscuna
Evidence 22147-2

This is a major reissue because Elmo Hope stands with Monk, Bud Powell, and the underappreciated Herbie Nichols as one of the major architects of revelatory, pop-era piano playing and composition.

Hope has a similar but less-driven style than Powell, and he's dynamically smoother than Monk, with a spiderly, spacy touch. His harmonic and compositional approach is intricate in design and almost eerie in execution. Others have called attention to his breathtaking clarity and his deep, oblique, vulnerable beauty. These 17 selections were his last recordings, cut in the spring of 1966 for Herb Abramson, co-founder of Atlantic Records. Hope died the following year, not yet 45, and these important sessions never saw the light of day on LP until 11 years later. They've been out of print for more than a decade. A serious treat for the ear and a must-have addition to any jazz collection.

what they want and take no guff from any guy. Songs like "Something In The Water" address such issues perfectly. Clark wrote or co-wrote eight of the 11 cuts here, and her sensibility shines through. She also writes lush ballads like "Keeper Of The Flame" and bar-room anthems such as "Twang Thing" and "Neon Flame." She has carved out a niche as a big-voiced, unafraid writer and singer.

JAZZ

★ JIMMY SMITH

Angel Eyes—Ballads And Slow Jams
PRODUCERS: Richard Seidel, Don Sickler
Verve 314 527 632-2

The ball-bearing-blurch of the Hammond organ is enjoying a renaissance as younger fans of the keyboard, tuning into acid jazz and lounge, join older listeners in realizing what a cool, inimitable instrument it is. And no organist is cooler or more inimitable than Smith, who just about invented Hammond funky soul jazz and modern organ ballad playing, too. He's never turned his hands to an all-ballad album before, and it's just lovely. He's joined by an all-star group featuring Roy Hargrove or Nicholas Payton on trumpet and Mark Whitfield on guitar. The smooth title tune, along with his version of "Days Of Wine And Roses," will be sure soothers for jazz stations, along with the solo "What A Wonderful World."

LATIN

★ NAHYRA

De Vuelta Al Sabor
PRODUCER: Luis "Perico" Ortiz
Fonovisa 44014

The most satisfying tropical product yet by this predominantly regional Mexican imprint is a sizzling salsa package brimming with well-crafted romantic narratives, stirring improvisational interludes, and the effervescent delivery of come-hither Puerto Rican songstress Nahyra. Her radiant and wide-ranging voice shines brightest on two uptempo love songs: "Si Así Tú Eres" and "Dime Que Debo Hacer," plus a steamy bolero read of the classic Latino love song "Amanecí En Tus Brazos."

PARALAMAS

9 Lunas
PRODUCERS: Carlos Savalla, Paralamas
EMI Latin 53313

The Brazilian band's fine Portuguese-language album of the same name translates well into Spanish on this bilingual, 13-song set, especially on the disc's smooth-swinging reggae entries. However, the rock/reggae trio's limited presence in the U.S. and a lack of overtly radio-ripe tracks likely will restrict album sales mostly to a small cadre of rock en español fans.

GOSPEL

► RON KENOLY

Welcome Home
PRODUCER: Tom Brooks
Integrity 10812

Ron Kenoly, the established master of contemporary music for the church, delivers 12 new songs, many of which arrive with "classic" already written all over them. Recorded in Kenoly's home church in San Jose, Calif., the album exudes Kenoly's joy and comfort at being

(Continued on page 79)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JD): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

▶ BARBRA STREISAND & BRYAN ADAMS

I Finally Found Someone (no timing listed)

PRODUCER: Barbra Streisand

WRITERS: B. Streisand, M. Hamlish

PUBLISHER: not listed

Columbia **67887** (c/o Sony) (cassette single)

La Streisand's long-awaited new movie, "The Mirror Has Two Faces," is previewed by a lovely ballad that is rife with all of the delicious melodrama that one would expect from the legendary singer. Duetting with Adams seems odd at first, given the raspy texture of his voice next to her smooth tones. But it all makes sense as the song builds to its climax. His rockish drawl ultimately anchors the track and keeps it friendly to youth-driven pop formats. Still, it's the beauty of Barbra's incomparable style that is the soul of this fine, fine recording.

▶ DONNA LEWIS Without Love (3:14)

PRODUCERS: Kevin Killen, Donna Lewis

WRITERS: D. Lewis, D. Taylor

PUBLISHERS: Donna Lewis/Warner-Chappell, ASCAP
Atlantic 6922 (cassette single)

And now comes the real test, as charming ingénue Lewis aims to prove that her quirky debut smash "I Love You Always Forever" was no fluke. She hedges her bets with a similarly breezy rhythm-pop chugger that makes the most of her soft and girlish voice. The chorus is not nearly as immediate, though the track's blend of strumming guitars and cushiony synths ultimately drive the hook home. She's coming to the table with the right single, and programmers who never got enough of her first offering should find this appetizing enough to nibble on.

▶ AMBER Colour Of Love (4:30)

PRODUCERS: The Berman Brothers

WRITERS: F. Berman, C. Berman, Amber, M.C. Cremers
PUBLISHER: not listed

Tommy Boy **7488** (cassette single)

Scandinavian siren follows her breakthrough hit "This Is Your Night" with an equally infectious and perky Euro-NRG twirler. The title cut to her forthcoming Tommy Boy full-length debut, this cut demands to be embraced by any station or club DJ who subscribes to uplifting dance music. The song is solid, and her performance is nothing short of star-powered. Look for imminent remixes of the song by Soul Solution, which will toughen up the track with a deep-house sound.

★ FINE YOUNG CANNIBALS The Flame (4:05)

PRODUCERS: David Steele, Andy Cox

WRITERS: D. Steele, R. Gift

PUBLISHER: not listed

London/MCA **3851** (c/o Uni) (cassette single)

A nearly lost gem from FYC's abandoned third album ushers in its new greatest-hits package, "Finest." Built around Roland Gift's distinctive voice, this is Anglo-pop of the highest order. Subtle yet deliciously soulful, with fluid horn fills and a chorus that is downright unshakable. The beat is a tad light given the current rush of jeep jams cruising all over top 40 airwaves, but that is easily fixed in a remix. Everything else here works. Makes ya wish for the return of the band. Oh well, at least there are two more previously unreleased songs on "Finest."

PLANET SOUL Look Into My Eyes (4:17)

PRODUCER: George Acosta

WRITERS: G. Acosta, B. DeLeon, V. Barrios

PUBLISHERS: Connor Ryan/Waxhead, BMI
REMIXERS: George Acosta, Jason Nevins, Tony B., Chicco Secci, Peter Presta

Strictly Rhythm **12480** (cassette single)

The act that launched an army of copy-

cats is back to reclaim the top 40 territory it owned with the gold-selling "Set U Free." Plucked from the album "Energy + Harmony," this infectious track utilizes the electro-hip-hop flavor of "Set U Free," while smartly expanding into the Euro-NRG sound that is proving to be more durable at radio. Clubheads are well taken care of with a barrel of hearty remixes that dips into deep house and tribal waters. Contact: 212-254-2400.

EMJAY Point Of No Return (3:41)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

Numuzik **185** (CD single)

Expose's '80s-era pop/freestyle hit proves to be a natural for revival as a hi-NRG dance cover. Emjay breathlessly sprints through the cut, perfectly mirroring the original vocal arrangement. Meanwhile, the beat races along at a pace that seems designed for aerobics classes and intense treadmill sessions. More interesting is the bonus track, "Be My Man," an original cut that better showcases Emjay's youthful charm and springy delivery. Check it out.

R & B

▶ THE ISLEY BROTHERS Tears (4:45)

PRODUCERS: Hiram Hicks, Ronald Isley, Angela Winbush

WRITER: Babyface

PUBLISHERS: Sony/ATV/ECAP, BMI

Island **7367** (cassette single)

Taking the old to the new, the Isley Brothers combine forces with Babyface for the power ballad "Tears." Face succeeds where other new-jack songwriters have failed by capturing an authentic Isley-styled ballad, penning a track lyrically worthy of Ronald Isley's sultry crooning and Ernie Isley's unparalleled guitar play.

★ Q.T. My Baby Mama (4:13)

PRODUCERS: Carlos Thornton, Benny "DaDa" Tillman

WRITERS: C. Thornton, B. Tillman

PUBLISHERS: Hot Sauce/Beane Tribe, ASCAP

REMIXER: Dallas Austin

Rowdy **5092** (c/o BMG) (cassette single)

The latest addition to starmaker Dallas Austin's artist stable is a suave lad with soulful crooning skills that belie his youth. Radio's long and winding search for the male equivalent to Mary J. Blige and Faith Evans can end right here. Q.T. has the streetwise style to match his technical abilities—not to mention material of formidable depth. If his album is as solid as this single, a star will be truly born.

SHAWN O.G. (4:06)

PRODUCERS: Gerald Baillergeau, Victor Merritt

WRITERS: T. Riley, Domino

PUBLISHERS: Zomba/Chrysalis, ASCAP

RCA **64644** (c/o BMG) (cassette single)

Shawn is yet another young woman gunning for the teen-queen throne shared by Brandy and Monica. She does not have the vocal range to play baby diva, though she displays a raw style that merits a serious lesson. Also, it sure doesn't hurt to have a slick Teddy Riley/Domino jeep-funk composition to cut your teeth on. Will need the support of R&B radio and hip-hop enthusiasts before making the desired transition to top 40 airwaves.

COUNTRY

▶ THE MAVERICKS I Don't Care If You Love Me Anymore (3:06)

PRODUCERS: Don Cook, Raul Malo

WRITER: R. Malo

PUBLISHERS: Sony/ATV Songs/Tree/Raul Malo, BMI

MCA **55247** (c/o Uni) (7-inch single)

The latest single from the Mavericks, penned by lead vocalist Raul Malo, has the same peppy energy that characterized "All You Ever Do Is Bring Me Down." The buoyant production and

infectious vocal delivery make for a lively record that should be well received at country radio.

▶ TOBY KEITH Me Too (3:21)

PRODUCERS: Nelson Larkin, Toby Keith

WRITERS: T. Keith, C. Cannon

PUBLISHERS: Songs of PolyGram

International/Tokeco/Wacissa River, BMI

Mercury **138** (c/o PolyGram) (CD promo)

The first single released after Keith returned to the Mercury Records fold is a romantic ballad from the perspective of a man who has trouble putting his feelings into words. It is no doubt a song many men will relate to and women will love to hear. Keith turns in a smooth, believable performance, and this song should find a welcome reception at radio.

★ WAYLON JENNINGS Deep In The West (3:36)

PRODUCER: Randall Jamail

WRITER: S. Russell

PUBLISHERS: Black Coffee/Bug/Evening Pigeon, BMI

Justice **2101** (CD promo)

This powerful ballad is rich with emotion and brimming with warmth. Jennings' and longtime wife Jessi Colter's distinctive voices intertwine to create a beautiful musical experience. You can hear the history, the heart, and the love in every line. An excellent producer, Jamail wisely keeps the production understated and lets these two stellar voices shine. This fine single is just one of the many gems on Jennings' wonderful "Right For The Time" album.

★ WESTERN FLYER Lost In You (3:30)

PRODUCERS: Ray Pennington, Western Flyer

WRITER: B. Smith

PUBLISHER: Almarie, BMI

Step One **511** (7-inch single)

If this band were on a major label and not the victim of indie-product bias, its records would be soaring to the upper regions of the charts. The last single, "What Will You Do With M-E?," peaked at No. 32, making it Step One's highest-charting single to date and proving that independent records can make some inroads on the charts. Western Flyer's latest outing is an affecting ballad with a pretty melody and a poignant lyric. The lead singer has an earnest quality in his voice that makes the song instantly memorable. All in all, this is a fine single that deserves country radio's attention.

DANCE

ACID FACTOR FEATURING MARGIE M. Fantasy (5:56)

PRODUCERS: Robert Bartko, Ivan Kopas

WRITER: R. Bartko, I. Kopas

PUBLISHER: not listed

StreetBeat **003** (CD single)

The return of freestyle music to

underground dancefloor prominence begins with this crafty anthem. Producers/songwriters Robert Bartko and Ivan Kopas have done an excellent job of infusing the basic elements of Latin-pop with tribalesque percussion and electronic ambience. Margie M. dons the role of sex kitten with both sensuality and good humor. With its solid breaks and a cute chorus added for good measure, this single is ready for turntable and crossover radio action.

AC

▶ JIM BRICKMAN Valentine (3:16)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

Windham Hill **5079** (cassette single)

Brickman's forthcoming album, "Picture This," is previewed by a wonderfully sentimental ballad that sounds like the theme to a romantic motion picture. Guest singer Martina McBride adds a splash of star power, complementing Brickman's fluid piano melody and the track's fluttering string arrangement. Designed to connect with adult listeners who never grow tired of power ballads.

▶ THE BEACH BOYS WITH LORRIE MORGAN

Don't Worry Baby (3:18)

PRODUCERS: Brian Wilson, Joe Thomas

WRITERS: B. Wilson, R. Christian

PUBLISHERS: Irving/Careers-BMG, BMI

River North **4601** (CD single)

Country queen Morgan is a bright and appealing presence on this nugget lifted from the Beach Boys' "Stars And Stripes" collection. Clearly inspired by the act's incomparable harmonies, she has never sounded so loose and playful, deftly darting in around their whoops and aahs. The easy-handed acoustic instrumentation wisely positions this cute single for attention from both country and pop/AC programmers.

★ ASHLEY MacISAAC WITH MARY JANE

LAMOND Sleepy Maggie (4:33)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

A&M **00317** (c/o PGD) (CD single)

Talk about unusual concoctions. Nova Scotia's MacIsaac uses his astute songwriting skills and prodigious violin talent to create a striking blend of Gaelic chants, hip-hop-derived beats, and a pure pop melody. His playing is enhanced by the vocal flexibility of Lamond. Finding the appropriate format for this gem may be tricky at first. It will need the loud support of sophisticated musical adventurers. Complaints about the absence of quality pop music are not acceptable this week. Here it is.

ROCK TRACKS

▶ SMASHING PUMPKINS Thirty-Three (4:10)

PRODUCERS: Flood, Alan Moulder, Billy Corgan

WRITER: B. Corgan

PUBLISHERS: Chrysalis Songs/Cinderful, BMI

Virgin **11571** (cassette single)

Although there are still countless pearls to pick from the mammoth "Mellon Collie And The Infinite Sadness," this is the smartest single choice. It has the artful guitar finesse that modern rockers have come to expect from the band, as well as a lilting and instantly memorable pop melody that top 40 programmers should easily bond with. Billy Corgan sounds downright sweet and alluring amid the track's swirl of acoustic strumming and quiet strings.

▶ KOMEDA Boogie Woogie/Rock'n'Roll (1:58)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

Minty Fresh **8443** (CD single)

Aaaaah, what a fun reminder of the good

ol' days of rock radio! This band specializes in bright and bouncy ditties that get right to the point. Clocking in under two minutes, this wickedly catchy surf-pop cut is all hook and no frills. The instrumentation is tight and lively and ripe for immediate college and modern rock radio consumption. The band's cut following will need to snag this single for the equally airplay-worthy "Pendergast." Contact: 773-665-0289.

DEEP PURPLE Don't Hold Your Breath (4:38)

PRODUCER: not listed

WRITERS: I. Gillan, R. Glover, J. Lind, S. Morse, I. Paice

PUBLISHERS: Thames Overtures/Rugged, ASCAP

CMC International **87204** (CD single)

The second single from the venerable hard-rock band's current epic, "Purpendicular," banks on the nostalgia of those who still worship "Smoke On The Water." It's all in there: the whirling lines, crunchy guitar chords, and warrior-like vocals. It's a shame that mainstream rock radio doesn't have room for fun stuff like this anymore. You'll have to hunt it out on metal specialty shows or simply go out and buy the album.

FROSTED Call Me Crazy (3:30)

PRODUCERS: Marc Waterman, Frosted

WRITERS: Wiedlin, Hunter

PUBLISHERS: Wiedwacker, ASCAP, Astroglide, BMI

DGC **1024** (c/o Uni) (cassette single)

Sometime Go-Go Jane Wiedlin's new band rocks with surprising authority on this pop-juiced rave-up. Her pixie-like voice takes on an equally jolting hardness amid a roll of punkish beats and fuzzy guitars. Wonderfully droll lyrics and a chorus that is impossible to shake from the brain are the crowning touches to a single that requires a close and fair listen from modern rock tastemakers—and popsters, too.

RAP

▶ NAS Street Dreams (4:08)

PRODUCERS: Poke & Tone

WRITERS: A. Lennox, D. Stewart, N. Jones, S. Barnes

PUBLISHER: BMG, ASCAP, Careers-BMG, BMI

Columbia **8647** (c/o Sony) (cassette single)

Nas continues to describe the ghetto lifestyle with laser-fine precision, though his lyrics lack the stimuli that propelled the lyrical prodigy to stardom. With Trackmaster's hypnotic keyboard play, "Street Dreams" will captivate listeners more than other tracks on the airwaves.

★ PAULA PERRY Paula's Jam (4:28)

PRODUCER: Ase One

WRITERS: D. Clear, P. Perry, D. Lewis

PUBLISHERS: PolyGram International/Damasta/Forever People, ASCAP

REMIXER: Knobody

Loose Cannon **697120** (cassette single)

Loose Cannon kicks off its new indie phase with a smokin' anthem that reveals a future rap diva in Perry. Urged on by a sample from "Move Your Body" by Mad Skillz, Perry cuts loose a flow that is as clever as it is well executed. She more than keeps it real—a refreshing change from the army of female wannabes flexing limp rhymes and sexual innuendo. Clock it.

ALMIGHTY RSO FEATURING FAITH EVANS

You Could Be My Boo (4:15)

PRODUCERS: James T. Smith, Dave Mays, Crazy C.

WRITERS: M. Ennis, R. Scott

PUBLISHER: Big T-Rock, BMI

REMIXER: Sean "Puffy" Combs

Rap-A-Lot/Noo-Trybe **7087** (cassette single)

RSO jumps on the "Me & My B*tch"/"Ghetto Diamond" bandwagon years too late with "My Boo." Though the group recruited Faith Evans to add a little class to the track, "Boo" is heavy-laden with lackluster lyrics that serve to keep the track "raw." At the same time, the track doesn't stand out among "around the way" rhymes.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.).

(Continued from page 77)

among home folk and often eschews the highly sophisticated arrangements of some of his earlier efforts in favor of songs and production that are readily accessible, singable, and playable by laymen. In a powerful baritone that's full and rich, yet still wonderfully rough around the edges—much like R&B greats from the Four Tops' Levi Stubbs to Teddy Pendergrass—Kenoly continues to grow and impress in his role as America's pre-eminent leader of praise and worship music.

CONTEMPORARY CHRISTIAN

JAMIE SLOCUM
Somewhere Under Heaven
PRODUCERS: Jamie Slocum, Keith Olsen, Bobby Blazier
Curb 77844

Arizona native Jamie Slocum makes his debut with an impressive collection of insightful tunes that covers a wide range of territory, from the quest for love to the birth of Jesus. Slocum possesses an appealing pop voice that shines on such cuts as the infectious "Since I Found You" and the melodic title cut. Among the other standouts are "Call On Me," "I'll Be The One To Find You," "Walk With Me," and "Headed For The Light." Guitarists Tim Pierce (Rick Springfield) and Elliot Easton (the Cars) provide able backup, as does Santana vocalist Alex Ligerwood, but it's obvious that Slocum's well-crafted tunes and sensitive vocal interpretations are the main attraction on this fine release.

NEW AGE

★ **ADHAM SHAIKH & TIM FLOYD**
Drift
PRODUCERS: Adham Shaikh, Tim Floyd
Instinct Ambient 6006
"Drift" is a quintessential ambient album that owes more to the spirit of Brian Eno's sound fields like "On Land" rather than today's techno-ambient trance grooves. Adham Shaikh and Tim Floyd gathered environmental sounds from the Pacific Northwest, banged on iron stoves and water drums, and played inside storage tanks. These sounds are compiled into a floating aural landscape with synthesizers and samplers over which Floyd lays melancholy guitar solos that ebb and flow like the tide in Puget Sound. It's occasionally aimless, but that's part of the point of this set.

CLASSICAL

★ **BERNARD HERMANN: Film Scores**
Esa-Pekka Salonen, Los Angeles Philharmonic
PRODUCER: David Mottley
Sony Classical 62700
Much of the world absorbed musical modernism at the hand of Bernard Hermann, who penned the scores to Hitchcock's greatest films, as well as works by Truffaut and Scorsese. Fear and loathing never sounded so sublime as in "Psycho," "Vertigo," "Fahrenheit 451," and "Taxi Driver." The knife-edge tension in this music is well known; less recognized is the anguished lyricism. Parts of "Psycho: Suite," the prelude of "Marnie," and, especially, "Scène D'Amour" in "Vertigo" are romantic-cum-expressionist gems, as moving in their way as Strauss' "Metamorphosen," Schoenberg's "Verklärte Nacht," or Mahler's Adagietto. And the performances here by Salonen and the L.A. Philharmonic are definitively intense.

FOR THE RECORD

The name of Michelle Shocked's new Private Music album was misstated in a review in last week's issue. The correct title is "Kind Hearted Woman."



MUSIC

OASIS . . . THERE AND THEN
Epic Home Video
80 minutes, \$19.98

Although the on-again, off-again antics of the brothers Gallagher are getting a bit tired, their authentic Britpop music is keeping their legion of fans wide awake and begging for more. This concert video, filmed in London and Manchester, England, during the band's summer tour, should satisfy the converted. Included are lots of confident, inspired onstage moments as the band puts its spin on 17 songs, primarily the hits from its "Definitely Maybe" and "(What's The Story) Morning Glory?" albums, as well as their now-signature renditions of the Beatles' "I Am The Walrus" and Slade's "Cum On Feel The Noize." Also on the plate is a hefty dose of offstage moments, most of them falling in the categories of cocky and kooky.

PETULA CLARK SPECTACULAR!
LaserLight Home Video
57 minutes, \$9.98

Petula Clark made her television debut in the States in a 1968 NBC special that garnered international attention not only for her uplifting vocals, but also for a fleeting moment captured on camera when she and guest Harry Belafonte brushed hands during a duet. Due to that image of a black man touching a white woman, the program's sponsor, Chrysler-Plymouth, threatened to cancel its participation, but ultimately stayed. Available for the first time in its entirety on video, "Spectacular" is clearly dated but nevertheless provides an innocent stroll down memory lane. Clark performs 20 songs, including her signature "Downtown," as well as "Both Sides Now," "Color My World," "Las Vegas," "Imagine," and "Don't Sleep In The Subway." (Contact: 310-453-9504)

CHILDREN'S

BUGZ
Moving Pictures Inc.
35 minutes, \$14.95

With a cast of critters that was flown in for production in Minnesota from remote locales in Florida and Arizona, "Bugz" bursts forth with a parade of wings, shells, antennae, and other body parts the likes of which have never graced video. Featuring fun, original music and some seriously enticing camerawork, the program presents extreme close-ups of such creatures as the Giant Sonoran Centipede, the Monarch Caterpillar, and the Chilean Tarantula. Most of the bugs are shown doing their thing in front of stark white backgrounds that recall Dorling Kindersly's books and videos, with background commentary provided by curious kids. This one's got some serious legs. (Contact: 612-373-0848)

BABY ANIMALS, MAMMALS & MORE
Belching Camel Productions
30 minutes, \$9.95

Beginning with a scene of a day-old infant in the hospital, this unoriginal yet cleverly realized live-action tape aims the camera at babies of all shapes and sizes. Emmy-winning producers Joel Kaplan and Steve

Greenberg take to zoos and other wildlife havens to present little critters ranging from chimpanzees to giraffes to kangaroos to manatees. The focus here is on the family, with an informative and entertaining narrative that explains the roles of various moms and dads in the animal kingdom in relation to feeding, cleaning, and generally nurturing their offspring. At times, Kaplan and Greenberg take liberties with the straight-ahead footage, with some attempts more successful than others, and keep an air of fun consistently throughout. (Contact: 954-430-3363)

THE HUGGABUG CLUB: CUDDLY CHRISTMAS
Anchor Bay Entertainment
40 minutes, \$12.98

Christmas is in the air for the fourth installment of the popular PBS series. When Uncle Huggabug's tree-trimming party takes a spirited holiday turn, the Buggsters are magically transported to the North Pole, where they find themselves face to face with the embodiment of Christmas. The joy of the holiday season, as well as lessons in friendship and social skills, are imparted throughout their adventures, and there are several Huggabug-ified classic yuletide tunes to sing along with as well. A companion audio is available for \$9.98.

THE UGLY DUCKLING'S CHRISTMAS WISH
Anchor Bay Entertainment
65 minutes, \$12.98

There must be a shortage of original holiday story ideas floating around, so the producers of this animated story decided to reinvent the Grimms' classic fairy tale with a Christmas twist. In this touching rendition, a swan egg accidentally hatches in the midst of a most unforgiving family of ducks who drives the misfit to the big city to find a real home. His sojourn brings him together with a crotchety old mouse and a little girl who has also lost her parents—a makeshift family that celebrates the joys and sorrows of the holidays. The ending is happily ever after, with Christmas wishes granted and family reunions galore.

THE LEGEND OF NORTH WIND
Plaza Entertainment Inc.
74 minutes, \$14.95

It's never too early to begin disseminating environmental messages, and this animated film goes a long way in helping children understand the importance of protecting wildlife. When a band of blood-thirsty hunters threatens to disrupt the tranquil bay that is home to a pod of whales protected by an ancient Native American pact, a brother, sister, and their friend Watuna spring into action in an effort that rescues not only the animals but possibly the entire planet from the wrath of the powerful "Legend of the North Wind." A mystical, magical affair. (Contact: 213-651-2024)

HEALTH & FITNESS

SWEAT FACTORY, AEROBICALIENTE
PolyGram Video
30 minutes each, \$12.95 each

The first two videos in the new Reebok Rhythm Section sub-brand promise to pump up the volume in both the muscle and musical arenas. Set to funk, club, and Latin dance music from indie label Strictly Rhythm, the intensive half-hour workouts target a young, hip audi-

ence that is as conscious of the music that accompanies the workout as the workout itself. As for the routines, these are not for beginning fitness enthusiasts but rather those who already have developed strong stamina. PolyGram is so keen on its relationship with Strictly Rhythm that it is offering audio soundtracks featuring extended mixes of selected songs packaged with the videos for \$14.95.

SPONTANEOUS HEALING
Mystic Fire Video
72 minutes, \$19.95

Physician/author Dr. Andrew Weil has been espousing the benefits of total health and healing since before some of his popular "new age" compatriots finished medical school. "Spontaneous Healing," which will air on selected public television stations beginning in December, allows viewers to sit in on one of Weil's engaging lectures, in which he imparts heady wisdom on the ability of the body to self-diagnose, regenerate, and maintain health and balance—if it is nurtured properly. Retailers might want to investigate cross-promotional opportunities with Weil's latest book, "Eight Weeks Of Optimal Health."

DOCUMENTARY

MR. SEARS CATALOGUE
Shanachie Entertainment
60 minutes, \$19.95

The Sears catalog has ceased to exist, but its legendary status from its roots in the late 19th century through many generations of patronage will live on for years to come. This program—another Shanachie video release of an episode of PBS' "American Experience"—flips back through the pages of time to document the various incarnations of the catalog that boasted it sold everything and its place in the fabric of American life. As much a portrait of the people who supported the Sears catalog—from dwellers of rural towns to the cosmopolitan culture—as the catalog itself, the tape is a genuine slice of history.



INSIDE INDEPENDENCE DAY
Fox Interactive
PC/Macintosh

Those who thrilled at the massive alien onslaught in this summer's blockbuster film "Independence Day" now have a multimedia title that investigates the magic behind this special effects-intensive movie. It's a rare film that warrants a comprehensive CD-ROM treatment, but Fox has done an adequate job of giving computer users an inside look at what is expected to be the largest-grossing film of 1996. This disc thoroughly examines the film's epic visuals with behind-the-scenes art, storyboards, stills, and models, as well as a healthy dose of interviews with some of the wizards responsible for the movie's slick production. Unfortunately, the interviews with cast members are somewhat bland and unrevealing, but gamers will appreciate the disc's sneak peek at the forthcoming "Independence Day" video game.

AFTER DARK SCREEN SAVER 4.0
Berkeley Systems
PC/Macintosh

The company responsible for raising the status of screen savers from innocuous, utilitarian geometric patterns to animated and artful eye candy is back with a vengeance. Though a glitch in the Windows 95 version caused Berkeley to recall some of the earliest copies to hit retail, the final product is a feast for the eyes. The 20 new screen savers are unique and innovative, while those that take their cue from previous savers (such as "Psycho Deli" and "Fish World") have been improved considerably. Additionally, Berkeley has added a useful news and information screen saver utility, After Dark Online. This offline screen saver automatically downloads and repackages World Wide Web information from content providers, such as Sports Illustrated Online, The Wall Street Journal, and USA Today. The feature is reminiscent of other offline browser software offerings, such as PointCast and Freeloader, which allow users to customize areas of interest for intermittent news updates.



THE MOST BEAUTIFUL GIFT
By Jonathan Snow

Read by Elijah Wood
Time Warner Audiobooks
1 hour (unabridged), \$12
In this charming fable, a little boy named Mark is fascinated by a snowflake and manages to place it in his family's freezer in hopes of preserving it. He decides to give it to the best person he can find and sets about asking friends and neighbors what they would do with a snowflake. But to his disappointment, no one can appreciate the snowflake's simple beauty: The grocer wants to package and sell it, the doctor wants to put it under a microscope, and a young friend wants to turn it into a mutant to fight the Mighty Morphin Power Rangers. But luckily, Mark's grandfather has the right spirit and shares the boy's appreciation of nature and beauty. Unfortunately, by this point the snowflake has frozen into a shapeless bit of ice in the freezer, but Grandfather's gentle, wise stories about the true spirit of Christmas comfort Mark. Young film actor Elijah Wood, who starred in "The Good Son" and "Tom And Huck," does a fine job bringing out the sweetness and timeless innocence of the story.

MONDAY'S TROLL
By Jack Prelutsky

Performed by the author
Listening Library
50 minutes (unabridged), \$9.95
Jack Prelutsky's goal is to awaken children to the joys of poetry, which he says can be "as delectable as chocolate chip cookies." He proves it on this collection of funny poems about witches, wizards, goblins, and trolls. To make the poems even more palatable, on the first side of the tape he performs them as songs, set to lively music. On the flip side, he narrates them in an expressive voice. Kids ages 3 to 7 should enjoy these silly poems, particularly "We're Seven Grubby Goblins," which celebrates the joys of being dirty, noisy, and smelly.

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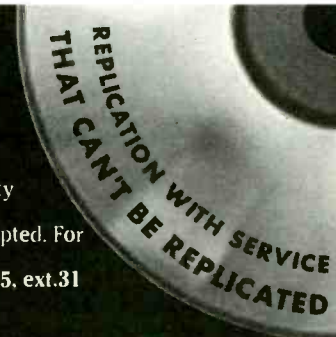
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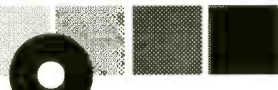
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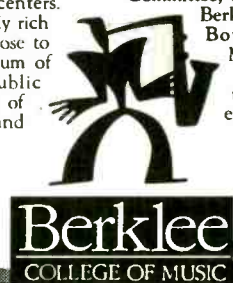
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Please send your application letter, resume, two letters of recommendation, and CD(s) and/or cassette(s) featuring your singing to: Voice Chair Search Committee, c/o Matt Marcuglio, Dean, Performance Division, Berklee College of Music, 1140 Boylston St., Box 331, Boston, MA 02215. All applications must be received no later than February 1, 1997. Incomplete applications will not be considered. Berklee College of Music is an equal opportunity employer.



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(Continued on page 82)

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Update

LIFELINES

BIRTHS

Boy, Miles Edwin, to Tommy Saal and Felicia Snead, Sept. 17 in the Bronx, N.Y. Father is special projects coordinator for MJI Broadcasting.

Boy, Christopher Wallace, to Faith Evans and the Notorious B.I.G., Oct. 29 in New York. Parents are Bad Boy/Arista Records artists.

Girl, Eva Grace, to Scott and Kolleen Mathews, Oct. 31 in San Francisco. Father is a producer, songwriter, musician, and co-owner of Tiki Town Studios.

DEATHS

William Clarke, 45, of a bleeding ulcer, Nov. 3 in Fresno, Calif. Clarke, a singer and harmonica virtuoso, was among the best-known blues performers in the Los Angeles area. Influenced by friend and mentor the late George "Harmonica" Smith, Clarke recorded five well-received albums between 1978 and 1988 for such independent labels as Good Time, Hitting

Heavy, Watchdog, Satch, and Black Magic. In 1990, he released "Blowin' Like Hell," the first of four albums for Chicago's Alligator Records; his most recent set for the label, "The Hard Way," was issued earlier this year. In 1991, Clarke won a WC Handy Award for blues song of the year, for "Must Be Jelly" from "Blowin' Like Hell." The hard-touring bluesman was plagued by illness recently: He collapsed onstage earlier this year and was diagnosed with congestive heart failure. Clarke is survived by his wife, Jeannette; son William; and daughter Gina.

David Lachenbruch, 75, of complications from asthma, Nov. 3 in New York. He was editorial director of Warren Publishing, where he spent 45 years as a reporter for Television Digest. Called "the dean" of consumer electronics journalists, he covered all the major developments in the field. He is survived by his daughter, Ann Zulawski, and brothers Arthur and Simon.



One Fine Day. Hammer & Lace Records' founder/senior VP Mark Fine was among those honored recently by the National Alliance of Breast Cancer Organizations at its "Celebrate Life L.A." luncheon in Los Angeles. Fine was the recipient of the Pathbreaker Award for his direction of the "Women For Women" project, a series of albums intended to raise money for—and awareness of—women's breast health. The first volume features top female performers, including Sheryl Crow, Melissa Etheridge, Vanessa Williams, and Tina Turner. Created to develop and market cause-related benefit recordings, Hammer & Lace Records is a division of PolyGram Group Distribution. Pictured, from left, are Dr. Cheryl Giuliano; honoree Dr. Armando Giuliano, chief of surgical oncology, John Wayne Cancer Institute, Saint John's Hospital; Cynthia and Mark Fine; honoree Diane Wayne, a Los Angeles Superior Court judge, and her husband, Ira Rein-er; and Sherry Lansing, chairman/CEO, Paramount Motion Picture Group.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway New York, N.Y. 10036.

NOVEMBER

Nov. 7-9, **Billboard Music Video Conference**, Crowne Plaza, San Francisco. 212-536-5002.
 Nov. 7-9, **Mickey Mantle Foundation/Del Webb Sun Cities Celebrity Golf Invitational**, Highland Falls Golf Course, Las Vegas. 619-771-1262.
 Nov. 9, **12th Annual Technical Excellence & Creativity Awards**, honoring Brian Wilson and Willi Studer, Regal Biltmore Hotel, Los Angeles. 510-

939-6149.
 Nov. 11, **1996 Broadcasting & Cable Hall Of Fame Awards**, honoring Mel Karmazin and others, Marriott Marquis, New York. 212-843-8005.
 Nov. 12, **"Breaking Down The First Door"**, presented by NARAS/Los Angeles, A&M Chaplin Soundstage, Hollywood, Calif. 310-392-3777.
 Nov. 13, **Silver Clef Award Dinner And Auction**, honoring Bill Curbishley, to benefit the Nord-off-Robbins Music Therapy Foundation, Roseland, New York. 212-541-7948.
 Nov. 13, **"Getting Records To Radio"**, presented by the L.A. Music Network, Hotel Sofitel, Los Angeles. 818-769-6095.
 Nov. 13, **"Music Video: Art That Rocks The Box"**, presented by NARAS/New York, Museum of

Radio & Television, New York. 212-245-5440.
 Nov. 14, **Fourth Annual Rap Roast**, honoring Sean "Puffy" Combs, to benefit Daddy's House—Social Programs, Puck Building, New York. 201-659-6406.
 Nov. 15, **International Radio & Television Society Newsmaker Luncheon**, Waldorf-Astoria Hotel, New York. 212-867-6650, extension 306.
 Nov. 20, **SESAC New York Music Awards**, Supper Club, New York. 212-586-3450.
 Nov. 21-23, **Show Market 96: Live Entertainment Trade Fair**, Sant Jordi Palace, Barcelona, Spain. 34-3-443-01-34.
 Nov. 23, **"How To Start & Grow Your Own Record Label Or Music Production Company"**, Holiday Inn, Brookline, Mass. 508-526-7983.
 Nov. 24, **"Promoting & Marketing Music**

Toward The Year 2000," Holiday Inn, Brookline, Mass. 508-526-7983.

DECEMBER

Dec. 4, **Billboard Music Awards**, Hard Rock Cafe, Las Vegas. 310-451-7111.
 Dec. 5, **New York NARAS Heroes Awards**, Laura Belle, New York. 212-245-5440.

JANUARY

Jan. 5-7, **Mobile Beat DJ Show & Conference**, Crowne Plaza, Las Vegas. 716-385-9920.
 Jan. 7-10, **Macworld Expo**, Moscone Convention Center, San Francisco. 800-645-EXPO.
 Jan. 9-12, **1997 International Winter Consumer Electronics Show**, Convention Center, Las Vegas. 703-907-7674.

GOOD WORKS

YOUTH & GUNS DON'T MIX: Songwriter Mike Stoller and writer/artist Sheryl Crow have added their names in support of the Kennedy-King Award Dinner and Auction, Thursday (14) at the Renaissance Mayflower Hotel in Washington, D.C., to benefit Hands Without Guns, a youth anti-gun-violence campaign. Crow, whose "Love Is A Good Thing" created a stir with its reference to the sale of guns at Wal-Mart, is donating an autographed Fender Telecaster guitar to the auction. At the event, Rep. Patrick Kennedy, D-R.I., will present Abe Polin, civic leader and owner of the Washington Bullets basketball team, with the Coalition to Stop Violence's 1996 Kennedy-King Award. The award is named after former U.S. Attorney General Robert Kennedy and Dr. Martin Luther King Jr., both the victims of assassinations by guns. Bids for the auction items will be accepted until 5 p.m. Wednesday (13). Tickets to the

event are \$125. To receive an invitation or enter a bid, contact Kim Worobee at 202-530-0340, extension 26.

ADD JOY OF GOOD WORKS: Add Joy to Learning (AJL), a nonprofit program dedicated to teaching urban youth about the recording industry, is in need of recording/studio equipment, a spotlight, and blank or recycled audiocassettes for its four songwriting workshops, offered Monday and Thursday afternoons at Manhattan Comprehensive Night & Day High School in New York. Financial contributions are also sought. All contributions are tax-deductible. Contact executive director Audrey Levine at 212-995-1137 or write to Add Joy to Learning, P.O. Box 1214, New York, N.Y. 10009.

COOL EVENING FOR JAZZ: Jazz at Lincoln Center will be the beneficiary of In the Spirit of Swing Nov. 18 at Avery Fisher Hall

at Lincoln Center in New York. The benefit will feature performances by Natalie Cole, Savion Glover, and Ruth Brown, all performing with artistic director Wynton Marsalis and the Lincoln Center Jazz Orchestra. Also at the event, the first Jazz at Lincoln Center Award for artistic excellence will be presented to Lionel Hampton, while a leadership award will be given to George Weissman. Jazz at Lincoln Center is a year-round comprehensive series of concerts, lectures, films, recordings, and radio broadcasts. Contact: Seth Cohen or Marylynn Snyder at 718-522-7171.

FOR THE HOMELESS: Group Lula will perform in support of the West Hollywood Homeless Organization at a walkathon Nov. 17 in Los Angeles sponsored by the Hard Rock Cafe and at a showcase Nov. 24 at the Whisky a Go Go in West Hollywood, Calif. Proceeds will benefit Project Angel Food. Contact: Scott Meehan at 818-954-9628.

PRO CARING: Pro-Pain, a New York-based rock group, has teamed up with the American Foundation for AIDS Research to raise money for the charity. The band has committed itself to donating a portion of the proceeds from its current tour, which features support acts Crisis and Voivod. Contact: Energy Records at 212-695-3000.

BRANDS OF COMMITMENT: Oscar and Karen Brand will receive the 15th Annual Allard K. Lowenstein Award from the American Jewish Congress Dec. 11 at Temple Beth-El in Great Neck, N.Y. Oscar Brand, a folk singer/songwriter, is being cited for his devotion to human and civil rights; Karen Brand, his wife, is a lawyer committed to the fight against domestic violence. The late Allard Lowenstein was a U.S. representative from New York state. Contact: the American Jewish Congress at 516-466-4650 or fax 516-466-4313.

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Top 40 Up Again; AC Down Sharply

Nat'l Arbs Also Show Declines For R&B, Country

This story was prepared by Sean Ross, editor of the Airplay Monitors.

For several years, it's been the country format that debated whether its harder-rockin' posture was chasing upper demos away. This summer, it's adult contemporary and adult top 40 stations that have to debate the issue of whether they're rockin' too hard for their adults.

AC, while still the most-listened-to music format in the country, was down sharply this summer in the joint Arbitron and Billboard/Airplay Monitor national format rankings, falling from 14.8% of national 12-plus listening in the summer book to 14.3% (putting it second nationally to news/talk, which was up slightly, 16.2-16.3).

More significant, while the new format's emphasis on modern rock apparently improved its teen and 18-34 numbers, AC had its lowest-ever numbers in 25-54 and 35-64.

The national ratings, taken from Arbitron's four-book-a-year continuous-measurement markets, showed R&B radio—which surged to a tie with country for third place in the spring—off slightly, 10.8-10.7, but now in firm control of third place, as country continued to slip, 10.8-10.6.

The summer book also showed good news for two formats that had been all but pronounced dead. Top 40, while still behind its numbers from even nine months ago, managed to post its second-consecutive up book, rising 8.3-8.6 from the spring on the strength of new stations moving into the format. It was the first time in the seven-year his-

tory of the national Arbs that top 40 was able to put two up books together.

Classic rock, meanwhile, after a score of heavily publicized defections in the winter, was up 3.7-4.2 for its best national number ever, while the more glamorous album rock format was down to its lowest number ever (7.7-7.4) and modern rock stayed flat at 4.4, despite being hit with a slew of defections itself.

In other highlights, Spanish radio, without a major rise in its format count, still managed its best share ever, up 6.1-6.4. And jazz, after a brief leveling-off period, was up again in terms of sign-ons and in 12-plus share, rising 3.1-3.3 for its highest number ever.

AC: WHAT HAPPENED?

This isn't AC's lowest 12-plus book. That was last fall, when the format bottomed out at 14.1. But it was the format's sharpest down-tick since spring '94. And, after a year in which we've been trying to figure out what impact AC's musical sea change was having on its ratings, a pattern certainly seems to be emerging, with younger demos moving in and older demos feeling disenfranchised.

AC was up 12-17 (7.9-8.1 for its best teen share in several years) and 18-34 (15.0-15.3), but down 25-54 (16.9-16.7) and 35-64 (17.1-16.3). In both those demos, it was AC's lowest share in recent memory—not that it broke the format's hold on the No. 1 music format crown in either demo.

AC was down in all dayparts. It was notably down in middays (17.2-

16.3), and while you'd expect that during the summer, when teens are out of school and controlling the dial, it was down more sharply in that demo than it was a year ago (when it was off 17.1-16.7).

Did AC or other adult formats have stiffer competition from baseball's first full season in three years? N/T stations—which include all-sports outlets for our purposes—were essentially flat, 16.2-16.3 from spring to summer, although N/T was ahead of its 15.5 a year ago. Same goes for nights, in which N/T was off slightly, 15.2-15.0, but ahead of where it was last summer, when it was flat at 14.3.

COUNTRY KEEPS SLIPPING

During the spring book, a lot of country's continued slippage seemed to stem from its loss of stations; just as new country stations brought new listeners to the format, the loss of country outlets seemed to be taking some away. But the shrinking station base isn't the culprit this time: 285 country stations showed up in the continuous-measurement markets this time, vs. 273 in spring.

So what about those men-bashing country songs that some felt hurt the format's male numbers? Unfortunately for that theory, country was down 11.6-11.4 with women and 10.3-10.1 with men, suggesting little support for a "Guys Do It All The Time"/"Any Man Of Mine"-induced gender gap.

BUT THE HITS JUST KEEP COMING

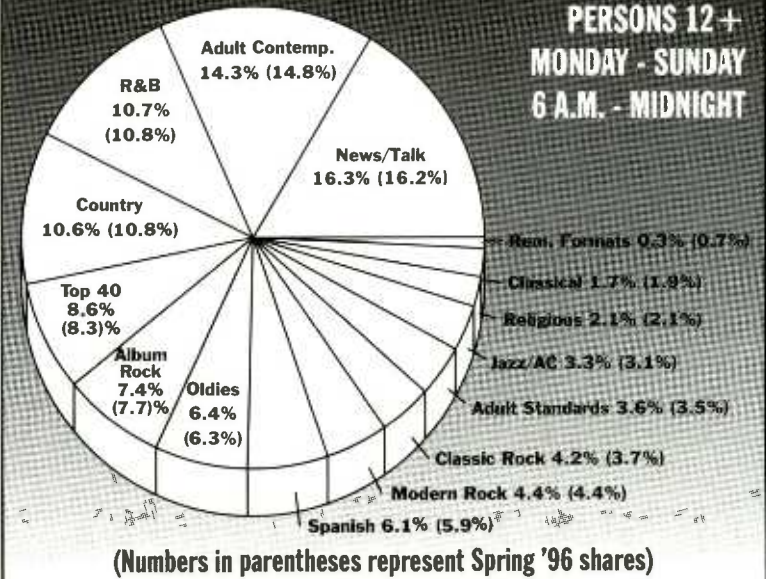
Some of the problems at both AC and country seem to stem from the fact that top 40 has been revitalized, at least slightly. Top 40 usually gets a boost in the summer, when teens are available all day, but last year, it got a lift only in middays, while the rest of the numbers continued to fall. The news was a little more evenhanded this year, with top 40 off in mornings (7.4-7.2) and up sharply in middays (7.0-7.9), but also up in afternoons (8.8-9.1) and flat at night (11.3).

More important, top 40 was up not just in 18-34 (12.9-13.3)—again making it third in that demo, behind AC and R&B—but up 25-54 (6.6-7.0) and 35-64 (3.9-4.2). Those numbers, while promising, are still behind where top 40 was as recently as last fall, but it's the first time the format has been able to put together good news for two books in a row.

That progress, by the way, seems as much related to the number of new top 40 outlets as to the numbers at individual stations, many of which seemed to be down from the spring. Top 40's station count in the continuous-measurement markets was up 115-128 in the spring. Its time spent

ARBITRON FORMAT SHARE SUMMER '96

PERSONS 12+
MONDAY - SUNDAY
6 A.M. - MIDNIGHT



listening (TSL), incidentally, was down from 6:51 hours a week to 6:42.

The combination of lower TSL, more stations (and presumably more cume), and higher numbers in its secondary adult demos of 25-54 and 35-64 suggest that top 40 is becoming more alluring to secondary and tertiary listeners, which is good news for a format that's supposed to be everybody's second favorite.

While top 40's good news seemed to come at the expense of AC and country—two formats that had done the job of top 40 when top 40 was

listening (TSL), incidentally, was down from 6:51 hours a week to 6:42. It's not a new observation that mainstream rockers are being hit from both sides, but with many mainstream rockers having separated themselves musically from modern over the past few months, the possibility exists that the audience is getting confused. The young end, which had just started thinking of mainstream as edgy again, is feeling disenfranchised, while the upper demos don't know (or feel) that it's safe to turn on the radio again.

Modern rock's station count was down significantly for the first time in a year; it was off 94-87 this year. Despite this, its share held steady at 4.4. It was flat in most demos and dayparts, but like R&B and top 40, it got some help from teens being out of school in middays (3.7-4.0). As many of modern's battles across the country end in death by duopoly, the relatively flat number of shares suggests a healthier existence for the stations remaining in the format.

AND THERE'S MORE

For the last year, we've maintained that the jazz format was growing because it brought new markets into the fold, not because existing stations were growing new listeners. After a stagnant spring, jazz rose in station count again (183-185) and edged up again in most dayparts and demos, including mornings (2.2-2.5), middays (3.4-3.5), afternoons (3.3-3.5), and nights (3.2-3.6, for its best number there ever).

Spanish had its best numbers across the board, even in the absence of any kind of outcry from GMs at competing stations. Spanish, which lunged forward 5.2-5.9 in the controversial fall '95 book, was up 5.9-6.1, with particularly spectacular rises in 18-34 (7.1-7.5) and 25-54 (6.1-6.5).

Spanish radio, without a major rise in format count, managed its best share ever

sleeping on the job—R&B radio barely seemed affected by top 40's comeback. R&B stations were off one-tenth of a share from their record-breaking spring book, with similar moves in mornings (9.1-9.0), afternoons (10.6-10.4), and nights (16.2-16.0). In middays, R&B got a boost from teens being out of school; it was up 8.6-9.7.

NO FUNERAL FOR A FRIEND

During the spring, we noted that classic rock didn't seem to be getting much of a boost from the new stations that were coming into the format, both former '70s oldies outlets that had segued into the format and new classic rockers that had sprung up to replace those stations, which had (with much fanfare) left the format, trashing it as a dying entity on their way out.

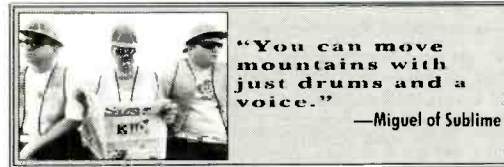


Pomp And Circumstance. Sporting traditional morning-show garb, WHTZ (Z100) New York a.m. drivers Christine Nagy, center, and Elvis Duran, right, camp it up with special guest John Mellencamp during the station's Halloween Spooktacular.

When Sublime front man Bradley Nowell died of an overdose in May, he left behind not only a grieving wife and baby son but a family of collaborators set against exploiting the tragedy. Two versions of Sublime's single "What I Got"—from the Long Beach, Calif., band's third album and self-titled Gasoline Alley/MCA debut—have notched considerable airplay across the country. But despite constant entreaties to tour, drummer Bud Gaugh and bassist Eric Wilson, along with turntable ace Field Marshall (né Marshall Goodman) and guitarist Miguel (Michael Happoldt), have resisted regrouping with a new singer as Sublime.

On "What I Got," Sublime's touchstone mix of ska, dance-hall reggae, punk, and hip-hop is at its most laid back, its most West Coast, with the shuffling

groove complementing a positive-thinking, DIY attitude. The original version, produced by David Kahne, topped Modern Rock Tracks for three weeks; "What I Got (Reprise)," produced and with an electric guitar solo by Butthole Surfer Paul Leary, has also been



"You can move mountains with just drums and a voice."
—Miguel of Sublime

getting airplay, and a second video is due.

As a band, Sublime is definitely past tense ("Sublime was Bradley," Happoldt says), although Wilson

and Gaugh have carried on as remixers for the likes of Lordz Of Brooklyn and Born Jamerican. Wilson and Gaugh also play with Happoldt in the punk band Juice Bros. "Bradley was seriously gifted, such an inspiration—still is," Happoldt says. "When we make music now, I think we all say subconsciously, 'Would Brad thumbs-down this, man?' He had such a sense for what was genuine, how to keep things real."

To Happoldt, who produced the demo of "What I Got" and played the acoustic solo on the record, the song's great appeal stems from "that crazy-ass drum loop," he says. "It sounds so dope that when people hear it, they just want to get up and jump around. And Brad's voice is like from another planet. Like [Kahne] says, 'You can move mountains with just drums and a voice.'"

Billboard®

NOVEMBER 16, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★★★ No. 1 ★★★★★					
1	1	1	5	ME WISE MAGIC BEST OF VOLUME 1	VAN HALEN WARNER BROS.
2	2	3	9	HERO OF THE DAY LOAD	METALLICA ELEKTRA/VEEG
3	3	2	19	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
4	4	5	6	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
5	5	18	3	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
6	7	12	6	CLIMB THAT HILL MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
7	10	13	6	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
8	12	15	4	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
9	9	9	10	HAIL HAIL NO CODE	PEARL JAM EPIC
10	14	16	5	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
11	15	19	7	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
12	11	7	23	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
13	8	6	8	BLACKBERRY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
14	18	14	9	LIE ON LIE NOTWITHSTANDING	CHALK FARM COLUMBIA
15	19	17	9	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
16	16	10	16	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
17	6	4	11	TEST FOR ECHO TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
★★★ AIRPOWER ★★★					
18	22	26	5	FREE BILLY BREATHE	PHISH ELEKTRA/VEEG
19	21	22	8	STINKFIST AENIMA	TOOL ZOO
20	13	8	10	WHAT'S UP WITH THAT RHYTHMEEN	ZZ TOP RCA
21	20	23	5	LONG DAY YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
22	17	11	18	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
23	23	21	7	MESSAGE OF LOVE TRIAL BY FIRE	JOURNEY COLUMBIA
24	24	27	8	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
25	25	30	6	CHARLIE BROWN'S PARENTS PET YOUR FRIENDS	DISHWALLA A&M
26	35	—	2	LOOKING FOR STIR	STIR AWARE/CAPITOL
27	29	35	4	GROW YOUR OWN BIG FINE THING	DARLAHOOD REPRISE
28	27	28	10	DOWNLOAD HEAD TO THE GROUND	EXPANDING MAN Q DIVISION/WORK/COLUMBIA
29	31	36	6	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
30	34	33	4	WHAT I GOT SUBLINE	SUBLINE GASOLINE ALLEY/MCA
31	33	40	11	WOULD? UNPLUGGED	ALICE IN CHAINS COLUMBIA
32	28	29	25	UNTIL IT SLEEPS LOAD	METALLICA ELEKTRA/VEEG
33	26	20	8	ANEURYSM FROM THE MUDDY BANKS OF THE WISHKAH	NIRVANA DGC/GEFFEN
34	39	38	4	SWEET THISTLE PIE THE GOLDEN AGE	CRACKER VIRGIN
35	40	—	2	HAVE YOU SEEN MARY WAX ECSTATIC	SPONGE COLUMBIA
36	36	34	22	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
37	32	31	14	KEY WEST INTERMEZZO (I SAW YOU FIRST) MR. HAPPY GO LUCKY	JOHN MELLENCAMP MERCURY
38	NEW	1	1	DROWNING IN A DAYDREAM WISEBLOOD	CORROSION OF CONFORMITY COLUMBIA
39	30	25	15	KING OF NEW ORLEANS FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/VEEG
40	NEW	1	1	HALF THE WORLD TEST FOR ECHO	RUSH ANTHEM/ATLANTIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 Mainstream rock stations and 78 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.

Billboard®

NOVEMBER 16, 1996

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★★★ No. 1 ★★★★★					
1	2	6	3	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
2	1	1	13	WHAT I GOT SUBLINE	SUBLINE GASOLINE ALLEY/MCA
3	3	2	14	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	EELS DREAMWORKS/GEFFEN
4	7	9	5	DON'T SPEAK TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
5	4	3	6	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
6	6	8	6	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
7	5	4	10	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
8	8	10	7	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
9	12	13	7	HAIL HAIL NO CODE	PEARL JAM EPIC
10	10	7	12	IF IT MAKES YOU HAPPY SHERYL CROW	SHERYL CROW A&M
11	13	18	8	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
12	9	5	20	DOWN 311	311 CAPRICORN/MERCURY
13	15	23	4	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
14	11	12	10	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
15	16	20	6	IF I COULD TALK I'D TELL YOU CAR BUTTON CLOTH	THE LEMONHEADS TAG/ATLANTIC
16	14	17	11	SCOOBY SNACKS COME FIND YOURSELF	FUN LOVIN' CRIMINALS EMI
★★★ AIRPOWER ★★★					
17	22	—	2	MACH 5 THE PRESIDENTS OF THE UNITED STATES OF AMERICA II	COLUMBIA
★★★ AIRPOWER ★★★					
18	21	30	4	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
★★★ AIRPOWER ★★★					
19	27	35	3	TATVA K	KULA SHAKER COLUMBIA
20	17	14	8	ANEURYSM FROM THE MUDDY BANKS OF THE WISHKAH	NIRVANA DGC/GEFFEN
21	32	38	4	ALL MIXED UP 311	311 CAPRICORN/MERCURY
22	20	15	21	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
23	18	11	17	READY TO GO REPUBLICA	REPUBLICA DECONSTRUCTION/RCA
24	23	25	8	DEVIL'S HAIRCUT ODELAY	BECK DGC/GEFFEN
25	26	28	8	HEAD OVER FEET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
26	30	32	5	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
27	19	22	9	EL SCORCHO PINKERTON	WEEZER DGC/GEFFEN
28	31	31	7	STINKFIST AENIMA	TOOL ZOO
29	34	33	7	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
30	25	16	16	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
31	24	19	12	WHOEVER YOU ARE SACRED COW	GEGGY TAH LUAKA BOP/WARNER BROS.
32	29	21	16	KING OF NEW ORLEANS FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/VEEG
33	38	39	3	FREE BILLY BREATHE	PHISH ELEKTRA/VEEG
34	NEW	1	1	LOVE ROLLERCOASTER BEAVIS AND BUTT-HEAD DO AMERICA SOUNDTRACK	RED HOT CHILI PEPPERS GEFFEN
35	40	40	3	NAKED EYE FEVER IN FEVER OUT	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
36	37	36	4	LIE ON LIE NOTWITHSTANDING	CHALK FARM COLUMBIA
37	RE-ENTRY	24	24	STUPID GIRL GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
38	—	37	12	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
39	35	27	16	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
40	NEW	1	1	IT'S ALRIGHT IT'S OK VEILED	LEAH ANDREONE RCA



HITS!
IN
TOKIO

Week of October 27, 1996

- ① Virtual Insanity / Jamiroquai
- ② If It Makes You Happy / Sheryl Crow
- ③ I Love You Always Forever / Donna Lewis
- ④ Dub-I-Dub / The Axel Boys Quartet
- ⑤ Swallowtail Butterfly-Aino Uta- / Yen Town Band
- ⑥ Se A Vida E (That's The Way Life Is) / Pet Shop Boys
- ⑦ Say You'll Be There / Spice Girls
- ⑧ Lemon Tree / Fool's Garden
- ⑨ Out Of The Storm / Incognito
- ⑩ Lovefool / Cardigans
- ⑪ I May Be Single / Elisha La Verne
- ⑫ Macarena (Bayside Boys Mix) / Los Del Rio
- ⑬ Aneurysm / Nirvana
- ⑭ Rizumu / UA
- ⑮ Grateful When You're Dead - Jerry Was There / Kula Shaker
- ⑯ Slow Flow / The Braxtons
- ⑰ Angel / Simply Red
- ⑱ When You Love A Woman / Journey
- ⑲ Hit Me Off / New Edition
- ⑳ Change The World / Eric Clapton
- ㉑ Boy / Marcella Detroit
- ㉒ Korega Watashino Ikirumichi / Puffy
- ㉓ She Can Rock It / The Power Station
- ㉔ Dance Into The Light / Phil Collins
- ㉕ Now You're Not Here / Swing Out Sister
- ㉖ If Your Girl Only Knew / Aaliyah
- ㉗ Totonari Nareba / Kenji Ozawa
- ㉘ Runaway Train / Cara Jones
- ㉙ Boom Boom Boogie / Snow
- ㉚ You Gave Me Love / Mona Lisa
- ㉛ When I Fall In Love / Natalie Cole And Nat King Cole
- ㉜ C'Mon'n Ride It (The Train) / Quad City DJ's
- ㉝ Escaping / Dina Carroll
- ㉞ You Don't Know / Cyndi Lauper
- ㉟ Breathing Space / Linda Lewis
- ㊱ The Moment / Kenny G
- ㊲ Moving Through Sound / Stevie Salas Colorcode
- ㊳ The Boy From Ipanema / Crystal Waters
- ㊴ Good Enough / Dodgy
- ㊵ Woman / Neneh Cherry
- ㊶ No Diggity / Blackstreet Featuring Dr. Dre
- ㊷ Allie / Vanessa Williams
- ㊸ Nagisa / Spitz
- ㊹ Bohemian Rhapsody / The Brads
- ㊺ 2 Kinds Love / The Jon Spencer Blues Explosion
- ㊻ Corcovado / Everything But The Girl
- ㊼ Better Late Than Never / Tupah
- ㊽ Angels Of The Silences / Counting Crows
- ㊾ The Wake - Up Bomb / R.E.M.
- ㊿ Do You Crash? / Bonnie Pink

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE
Station information available at:
<http://www.infojapan.com/JWAVE/>

Adult Contemporary

Table with columns: T. WK, L. WK, 2 WKS, WKS ON, TITLE, LABEL & NUMBER/PROMOTION LABEL, ARTIST. Includes songs like 'IT'S ALL COMING BACK TO ME NOW' by Celine Dion and 'CHANGE THE WORLD' by Eric Clapton.

Adult Top 40

Table with columns: T. WK, L. WK, 2 WKS, WKS ON, TITLE, LABEL & NUMBER/PROMOTION LABEL, ARTIST. Includes songs like 'I LOVE YOU ALWAYS FOREVER' by Donna Lewis and 'CHANGE THE WORLD' by Eric Clapton.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 49 adult contemporary stations and 57 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week.

Radio

PROGRAMMING

SUMMER '96 ARBITRONS

12-plus overall average quarter-hour shares (#) indicates Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Large table of radio station data by city (Orlando, Daytona, West Palm Beach, Jacksonville, Austin, Las Vegas, Louisville, Raleigh/Durham, Albany, Honolulu, Greenville, Tulsa, Wilkes Barre, Tucson, McAllen, Fresno). Columns include Call, Format, and share percentages for '95, '96, and '97.

Heftel, Emmis' Big Deals; Clear Channel Eyes VOA Europe; WKLS Courts Jewell

RADIO STATIONS GO DIRT CHEAP! Yes, of course, that's a joke. Any doubts—just take a look at the two top deals of the week: Heftel buys triple-A KSCA Los Angeles from Golden West for a mind-blowing \$110 million (and will likely change the format), while Emmis Broadcasting makes its first purchase in two years, paying \$42.5 million for Zimmer's top 40/country combo WKBO/WKXX St. Louis.

Emmis president/CEO Jeff Smulyan told The Indianapolis Star, "We finally found something that made sense to us." The combo joins Emmis' rock outlet KSHE-FM in the market.

In other group-owner news: Clear Channel Communications has purchased KHOM (Mix 104.1) New Orleans from LaTerra Broadcasting for \$6.75 million. But perhaps more intriguing, Clear Channel is bidding to buy Voice of America (VOA) Europe (as is Disney), reports The Los Angeles Times. The move follows President Clinton's desire to privatize part of the government agency. VOA Europe delivers programming to 180 stations in 60 countries. Clear Channel, meanwhile, owns a mere 91 outlets in the U.S.

Speaking of worldwide reach, former Olympic Park security guard Richard Jewell, who was hastily chastised and put through grueling rounds of questioning for allegedly setting off a bomb during the Olympic Summer Games, is now being honored by local radio since being cleared. WKLS (96Rock) Atlanta has plastered the city with more than 100 billboards bearing Jewell's likeness

porate row involving his noncompete clause, former WHTZ (Z100) New York PD Steve Kingston is now in the PD chair at crosstown modern WXRK (K-Rock) after sitting out his six-month noncompete, while enduring nasty accusations from Z100 owner Chancellor (Vox Jox, Billboard, Oct. 26). Ator-



by Chuck Taylor

ney Mitchell Mandell says that Kingston was at his desk at 12:01 a.m. Nov. 1, ready to work.

Meanwhile, with the first fall Arbitron back, WXRK is up 3.4-3.6, tied for seventh in the market. Classic rock WAXQ (Q104.3) continues to build, 2.0-2.3. Album WNEW is off 1.7-1.5.

Scott Shannon and Todd Pettengill are simulcasting their WPLJ New York morning show on WMTX (Mix 96) Tampa, Fla., marking Shannon's return to the market after 13 years.

And WPLJ afternoon driver Rocky Allen has been hospitalized for the past two weeks after undergoing three major back operations. But get this: As Allen convalesces, he and sidekick Blaine Envesley are doing the show live from his room.

Bye Bye Bubba, But For How Long? WFLZ Tampa night shifter Bubba the Love Sponge has exited after his contract was not renewed. Kramer of WZYP Huntsville, Ala., is his successor. Sponge lands at album WLVC Columbus, Ohio, and will concentrate on his burgeoning Bubba Radio Network. Rumors persist, however, that he'll return to Tampa in mornings on WXTB (98 Rock).

FORMATS: SPANISH FLY
Chagal Communications' KYKF Los

Angeles, which had been simulcasting country Astor Broadcast Group's KIKF Anaheim, Calif., through a local marketing agreement (LMA), flips to Spanish as part of an LMA-to-purchase deal with Liberman Broadcasting.

R&B adult WRKS New York has modified its 2-year-old "classic soul and smooth R&B" positioner to "classic soul and today's R&B." In a variant on the standard hook promo, WRKS now has a "yesterday and today" spot in which morning man Isaac Hayes gives examples of songs the station plays by singing the hooks before segueing into the real hook. The TV ad features Toni Braxton in the flesh.

WREV/KREV (Rev-105) Minneapolis, which simulcast their modern format, get a third signal as parent Cargill Communications picks up crosstown jazz KCFE for a trimulcast that puts their modern rock format on 105.1, 105.3, and 105.7.

WZPK Portland, Maine, picks up the new calls WPKQ. The former top 40 station is simulcasting country WOKQ Portsmouth, N.H.

FOLKS: STEAL A KYS

After an extended period with no day-to-day PD, WKYS Washington, D.C., taps Damon Williams, PD of crosstown WPGC-AM, as PD. WKYS owner Radio One's VP of programming Steve Hegwood, who was serving as the station's PD, will stay in D.C. through the end of the year.

WWMX/WOCT Baltimore GM Ardie Gregory exits. Alan Hay, GM of American Radio Systems' other Baltimore properties, assumes her duties. Todd Fisher remains PD of AC WWMX. WQSR PD Bill Pasha will program classic hits WOCT.

Bruce Blevins, who recently left his VP Seattle radio group post at Entercom, resurfaces in San Diego as GM of classic rock/adult standards combo KGB/KPOP as those stations are spun off to Jacor. That moves Dennis M. Gwiazdon to the GM seat at triple-A KUPR and N/T KCEO. Paul Palmer retains his GM seat at classical KFSD.

Tony Mauro, PD of satellite network Radio One's modern Rock Alternative feed, adds programming duties for its forthcoming modern AC format, Choice AC, set to bow Dec. 1. Joel Folger is consulting.

While not wholly making the move into Arrow territory, classic rock WOFX Cincinnati is reacquainting its audience with such artists as Simon & Garfunkel, America, and James Taylor. PD Tony Tolliver says the station sounds softer than it did six months ago, harking back to its original format, circa April 1994.

Sue Truccase is upped to PD of WFLA Tampa from assistant operations manager. She's been in that post for seven years.

As longtime PD Chris Abbate exits WNNJ-FM Newton, N.J., Nassau Broadcasting VP of programming Michelle Stevens assumes the operations director title.

Airplay Monitor editor Sean Ross and Airplay Monitor managing editors Kevin Carter, Phyllis Stark, Janine McAdams, and Marc Schiffman contributed to this column.

PD O'Brian Fills Top 40 Void In Nation's Capital

THE WEIRDEST phone call was not the one where they asked me to send a package to Washington; the weirdest call was the one when they told me I got the job," says WWZZ (Z104) Washington, D.C., PD Dale O'Brian.

The fact that Bonneville was doing something other than AC was shocking enough. But when you add the fact that the company chose top 40, hired a relatively unknown Southern programmer, then airlifted the whole package to the nation's capital, it was nothing short of astounding.

O'Brian's previous experience included serving as operations manager/morning host at top 40 WKSI Greenboro, N.C., and WMXF (Mix 96) Fayetteville, N.C. In 1991, he moved to Trumpeter's WLAP (Power 94.5) Lexington, Ky., which was top 40 at the time but later flipped to adult top 40 WMXL (Mix 94.5), where O'Brian was sitting when the phone rang.

Since Z104's debut July 15, its 12-plus number has climbed steadily from 1.3 to 2.4, putting it in a tie for ninth 18-34 in the summer Arbitrons. "Out of a three-page trend sheet, we're already showing up on the first page, which is a good sign," O'Brian says. Broken out separately, September showed Z104 at a 6 share 18-34.

One reason for Z104's immediate impact may be the lack of a mainstream top 40 in D.C. since WAVA folded five years ago. Bonneville's research revealed a gaping hole for top 40. "We found a lot of button-pushers with no place to go," says O'Brian, whose research indicated that the available 18-34 audience was sampling all of the other contemporary formats in an attempt to find the hits. Notably, R&B-leaning top 40/rhythm-crossover WPGC-FM rose 9.3-9.7 18-34 during the summer.

"Many 18-34 females had been under-served for the past five years, so we designed the sound of the station specifically for them," O'Brian says. Like many PDs at top 40 startups, O'Brian has been kept busy with a sizable chunk of past hit records that were never exposed in D.C. This explains why Real McCoy's "Another Night" is in power rotation and remains Z104's No. 1-testing song, in both call-out and a recent auditorium test. "Before somebody pulls up my [Broadcast Data Systems information] and says, 'That guy's an idiot,' they have to realize that we have a lot of catching up to do," O'Brian says.

How has the record industry reacted to the station's limited number of new slots? "Most of the seasoned guys fully understand my position," he says. "I realize they get hammered on their weekly conference calls, but we still manage to add a couple of records every week." Granted, last

week's adds included top 25 hits by Sheryl Crow and the Ghost Town DJ's, but it's progress. "While the essence of Z104 is pop/rhythm, we're first and foremost top 40, and that means we play the best of the best, whatever that may be," he says.

Here is a recent 1 p.m. hour on Z104: Fun Factory, "I Wanna Be With You"; Alanis Morissette, "Head Over Feet"; Deee-Lite, "Groove Is In The Heart"; Merrill Bainbridge, "Mouth"; Salt-N-Pepa, "Whatta Man"; La Bouche, "Sweet Dreams"; Dionne Farris, "I Know"; Groove Theory, "Tell Me"; Technotronic, "Pump Up The Jam"; Sheryl Crow, "If It Makes You Happy"; Bizarre Inc., "I'm Gonna Get You"; Real McCoy, "Another Night"; and the Tony Rich Project, "Nobody Knows."

Because Washington has no billboards, marketing a new radio station means expensive TV spots. O'Brian recently hired WXLK Roanoke, Va., OM/PD Sammy Simpson as marketing director (it's their fourth station together).

George McFly was doing mornings but recently returned to Chicago. While O'Brian searches for a new host, market vets Janet "From Another Planet" Elliott and John Nolan are anchoring the shift. Lisa Berrigan and L.A. Reid were acquired from WPLY (Y100) Philadelphia for middays and afternoons, respectively. (O'Brian is not expecting a Christmas card from WPLY this year.) Jojo Morales, a veteran of WHTZ (Z100) and WKTU New York, is handling nights, followed by Tami Rush from Z104's predecessor, oldies WXTR. John Pleisse, the voice of WPLJ New York (and formerly of WRQX), was hired as creative services director.

Former WXTR PD Ron Ross is now Z104 assistant PD/music director. "Usually, a new PD blows everybody out, but with the way Ron kept the station going during the changeover, it would have been completely unfair not to give him a shot, and it has worked out well for everybody," says O'Brian.

"Many operators had shown a fear of top 40 until recently, but since the format has shown signs of coming back, more owners are gaining confidence in it and how to execute it," O'Brian says. Indeed, with relatively conservative operators like Bonneville and Viacom diving into contemporary radio, that message of confidence is being broadcast loud and clear.

"I don't think top 40 ever went away," O'Brian says. "It was more a case of self-destruction in many cases. There has always been a market for this format—it's just a matter of adjusting for individual market tastes and playing the biggest songs of the time."

KEVIN CARTER



next to the title of Lynyrd Skynyrd's legendary anthem "Free Bird" and the station's logo. PD Michael Hughes says that the tie-in couldn't be more of a natural match: "Richard, 'Free Bird,' 96Rock. Now maybe he'll take our job offer. We're currently short one hero."

New York Stories: After a nasty cor-

newsline...

BILL MOYES, founder of the Research Group, and that firm's Don Gilmore exit to launch Moyes Research Associates. Research Group president Larry Campbell assumes Moyes' chairman duties.

WESTWOOD ONE RADIO NETWORKS names Charlie Cook VP of programming and formats. Cook will oversee the programming of the company's eight 24-hour satellite music formats. He comes from a partner/senior VP position at McVay Media, where he has been for 12 years. Album rock veteran Jeff Gonzer is upped from mornings to PD at Westwood One's Adult Rock and Roll format, replacing Diana Laird. Gonzer is best known for his stint at L.A.'s late, lamented KMET.

LEE STRASSER, VP/GM at WIRK West Palm Beach, Fla., is upped to VP/market GM for ARS' West Palm Beach stations.

JOHN FRAWLEY is named VP of broadcast operations for Metro Networks, which provides traffic, news, sports, and weather information to broadcasters. He has been with the company since 1988, most recently as director of operations for the mid-Atlantic region.

STATION SALES: WZHT/WMCZ Montgomery, Ala., from New South Communications to Benchmark Communications for \$17.75 million.

UPCOMING

Billboard®



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



ENTERTAINMENT '97: FIRST-QUARTER FOCUS

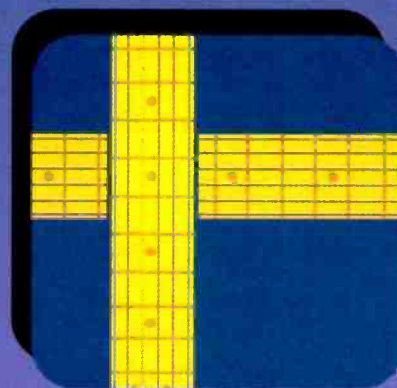
Issue Date: Dec. 7

Ad Close: Nov. 12

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

Contact:

Jim Beloff
213-525-2311



SWEDEN

Issue Date: Dec. 14

Ad Close: Nov. 19

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

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 award winning station.

Contact:

Ken Piotrowski
212-536-5223

Reach Billboard's 200,000

WORLDWIDE SPECIALS & DIRECTORIES 1996



YEAR IN MUSIC

Issue Date: Dec. 28

Ad Close: Dec. 3

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

Contact:

Pat Rod Jennings
212-536-5136



YEAR IN VIDEO

Issue Date: Jan. 11

Ad Close: Dec. 17

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

Contact:

Jodie Francisco
213-525-2304



CES

Issue Date: Jan. 11

Ad Close: Dec. 17

Coinciding with this year's January 9-12 CES in Las Vegas, Billboard's January 11th issue will focus on the confab's general theme of converging technology. Coverage will explore the merging of the television set with the internet and its subsequent impact on the consumer marketplace. Other features will highlight first quarter products and preview new software and hardware releases set for 1997. BONUS DISTRIBUTION AT CES.

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LIDIA BONGUARDO

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Music Video

PROGRAMMING

U.K.'s EMAP Gets 50% Of Video Jukebox Network Int'l

THE BOX SELLS U.K. UNIT: Video Jukebox Network Inc. (VJN), which owns and operates music video programmer the Box, is selling its 50% equity in Video Jukebox Network International Ltd. (VJNIL) to the U.K.-based media group EMAP, which owns several radio stations and youth-oriented media publications, including Smash Hits (see story, page 10).

EMAP paid \$4.5 million in cash for VJN's equity interest in VJNIL and \$1.5 million plus \$200,000 in accrued interest to reimburse VJN for a previous VJNIL loan.

Ticketmaster Corp., which owns the remaining 50% of VJNIL's U.K. operations, is also selling its stake to EMAP. The total VJNIL asset value is estimated to be \$12.1 million.

The sale only applies to VJNIL's the Box U.K., which launched in February 1992 and currently reaches 90% of the U.K.'s 1.5 million cable homes. The purchase does not affect VJN's operations in the U.S., Holland, Argentina, Venezuela, Chile, and Puerto Rico.

However, EMAP is investing \$2.5 million in VJN for an approximately 6.5% stake through the purchase of 1,666,667 shares in preferred stock. As a result of the investment, EMAP will hold a board seat at VJN, according to president/CEO Alan McGlade.

VJN will use the cash from the sale to continue its efforts to upgrade and convert its remaining analog U.S. operations to its new "Digital BOX" technology, as well as to continue its international expansion into new territories, according to McGlade.

MORE LAYOFFS AT MOR: Nashville-based music shopping network MOR Music has let go several more staffers, including all of its on-air talent and much of its production personnel. One source says that only a bare-boned staff remains at the channel, including president Ken Yates. A spokeswoman for the channel confirmed that MOR has had more layoffs but declined to detail how many staffers have been let go.

MOR is mostly airing repeats of previously taped segments, but it plans to continue to produce new seg-

ments with on-air talent that is hired on a freelance basis, according to a spokeswoman. She says the channel is switching to an "automated format with rotating pods of pre-produced programming."

There has been much speculation in the industry about whether MOR is being positioned for a strategic alliance or purchase by an outside company, such as cable operator TCI.

However, as recently as late October, the channel unveiled an ambitious artist-development program (Billboard, Nov. 9). A spokeswoman says that the implementation of that new promotional program is not affected by the recent cutbacks and that the channel has just launched a new World Wide Web site (<http://www.mormusic.com>) that will sell music through the Internet.

VIRGIN GOES UNDERGROUND: Virgin Records has entered into a strategic alliance with music video, music, and multimedia production company Underground Media (aka UG Media) to market its projects.

In early 1997, Virgin will release the company's first audio release, "antisocial butterfly" by Dallas-based musician/writer Jeffrey E. Liles. The album is part of Underground's larger "cottonmouth, texas" multimedia project by Liles, which includes a longform music video.

Among the directors working on various Underground projects are Chel White, Fred Stuhr, Marcus Blunder, Dean Karr, Floria Sigismondi, and Clark Eddy.

REEL NEWS: Country Music Television director of programming Tracy Rogers exits... Motown video promotion executive Ericka Riggs has shifted to director of marketing and product manager duties at the label... MTV Network's cash flow rose 27% in the third quarter. Cash flow for the period ending Sept. 30 rose to \$701 million from \$663 million on a 13% increase of revenue, which jumped from \$2.95 billion to \$3.35 billion... Former MTV executive Bob Pittman joins America Online as head of its new AOL Networks unit.

THE EYE



by Brett Atwood

FOR WEEK ENDING NOVEMBER 3, 1996

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 2Pac, I Ain't Mad At Cha
- 2 Bone Thugs-N-Harmony, Days Of Our Lives
- 3 Do Or Die, Po Pimp
- 4 Dr. Dre, Been There Done That
- 5 Keith Sweat, Nobody
- 6 En Vogue, Don't Let Go (Love)
- 7 De La Soul, Itzsooweezee
- 8 Da Brat, Sittin' On Top Of The World
- 9 Ginuwine, Pony
- 10 Jason Weaver, Stay With Me
- 11 Jeru The Damaja, Ya Playin' Ya Self
- 12 702, Steelo
- 13 Babyface, This Is For The Lover In You
- 14 Outkast, Atliens
- 15 Kenny Lattimore, Just What It Takes
- 16 Toni Braxton, Un-Break My Heart
- 17 Soul For Real, Never Felt This Way
- 18 Montell Jordan, Falling
- 19 Tamia, Keep Hope Alive
- 20 Blackstreet (Feat. Dr. Dre), No Diggity
- 21 Fugees, No Woman, No Cry
- 22 SWV, It's All About U
- 23 Me'Shell Ndegeocello, Who Is He And What...
- 24 Lost Boyz, Music Makes Me High
- 25 Dru Hill, Tell Me
- 26 Monifah, You Don't Have To Love Me
- 27 Mint Condition, What Kind Of Man Would I
- 28 Alfonso Hunter, Just The Way
- 29 Mo Thugs Family, Thug Devotion
- 30 House Of Pain, Fed Up

*** NEW ONS ***

- A+, Party Joint
- Camp Lou, Luchini
- Foxy Brown, Gotta Get U Home
- Tony Toni Tone, Let's Get Down
- One Shade, I Luv You
- Mo' Thugs, Thug Devotion



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Travis Tritt, More Than You'll Ever Know
- 2 Billy Ray Cyrus, Trail Of Tears
- 3 Mary Chapin Carpenter, Let Me Into Your Heart
- 4 John Michael Montgomery, Ain't Got Nothing On Us
- 5 Billy Dean, I Wouldn't Be A Man
- 6 Tim McGraw, Maybe We Should Just Sleep On It
- 7 John Berry, Change My Mind
- 8 Deana Carter, Strawberry Wine
- 9 Trace Adkins, Every Light In The House
- 10 Patty Loveless, Lonely Too Long
- 11 Brooks & Dunn, Mama Don't Get Dressed Up
- 12 David Kersh, Goodnight Sweetheart
- 13 Ricochet, Love Is Stronger Than Pride
- 14 Reba McEntire, The Fear Of Being Alone

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 16, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

- Mo Thugs Family, Thug Devotion
- Jason Weaver, Stay With Me
- Keith Sweat, Nobody
- Qkumba Zoo, The Child (Inside)
- Nate Dogg, Never Leave Me Alone
- Bone Thugs-N-Harmony, The Dayz Of Our Lives
- En Vogue, Don't Let Go
- 2Pac, I Ain't Mad At Cha
- Tevin Campbell, I Got It Bad
- Wild Orchid, At Night I Pray
- Westside Connection, Bow Down
- Jay Z, Can't Knock The Hustle
- Mint Condition, What Kind Of Man...
- Nas, Street Dreams
- Toni Braxton, Un-Break My Heart
- M.O.P., Dead And Gone
- Ginuwine, Pony
- E-40, Rappers Ball
- New Edition, I'm Still In Love With You
- Do Or Die, Do You Wanna Ride
- Da Brat, Sittin' On Top Of The World
- One And One, Phenomenon
- Me'Shell Ndegeocello, Who Is He And What...

AMERICA'S NO. 1 VIDEO

2Pac, Toss It Up

NEW

- Counting Crows, Angels Of The Silence
- Danzig, Sacrifice
- Foxy Brown, Gotta Get U Home
- Lil' Kim, No Time
- Soundgarden, Blow Up The Outside World
- Tony Rich Project, Leavin'
- Tool, Stinkfish
- Madd Head, Tripp2nite
- Phil Collins, Dance Into The Light
- Premiere, Somethin' About You
- P.T.S., Youngstaz Don't Liv Long
- Ras Kass, Soul On Ice
- Sadat X, Lump Lump
- Shawn Colvin, Get Out Of This House



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

AVENUE BLUE, NAKED CITY

- Blues Traveler, But Anyway
- Toni Braxton, Un-Break My Heart
- Phil Collins, Dance Into The Light
- Sheryl Crow, If It Makes You Happy
- Dave Matthews Band, So Much To Say
- Celine Dion, It's All Coming Back To Me Now
- Dog's Eye View, Small Wonders
- Gloria Estefan, You'll Be Mine
- Melissa Etheridge, Nowhere To Go
- Hootie & The Blowfish, Sad Caper
- Jewel, You Were Meant For Me
- Elton John, You Can Make History
- Dave Koz, Don't Look Back
- Donna Lewis, I Love You Always Forever
- Alanis Morissette, You Learn (Live)
- Nirvana, Anarchy
- Oasis, Don't Look Back In Anger
- R.E.M., E-Bow The Letter
- Sting, I'm So Happy I Can't Stop Crying



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Tracy Bonham, Sharks Can't Sleep
- Better Than Ezra, Desperately Wanting
- Fountains Of Wayne, Radiation Vibe
- Robert Miles, One And One
- Nada Surf, Treehouse
- Nirvana, Drain You
- Holly Palmer, Different Lannguages
- Tool, Track #1
- Underworld, Born Slippy
- Neil Young With Crazy Horse, This Town
- Bjork, Possibly Maybe
- DC Talk, Just Between You And Me
- Ani DiFranco, Joyful Girl (Remix)
- Future Sound Of London, My Kingdom

- 19 Hootie & The Blowfish, Sad Caper
- 20 Fiona Apple, Shadowboxer
- 21 2Pac, I Ain't Mad At Cha
- 22 New Edition, I'm Still In Love With You
- 23 Social Distortion, I Was Wrong
- 24 Madonna, You Must Love Me
- 25 Soundgarden, Blow Up The Outside World
- 26 Weezer, El Scorcho
- 27 En Vogue, Don't Let Go
- 28 Toni Braxton, Un-Break My Heart
- 29 Celine Dion, It's All Coming Back To Me Now
- 30 Geggy Tah, Whoever You Are
- 31 Allen Ginsburg & Friends, The Ballad Of...
- 32 The Black Crowes, Blackberry
- 33 Braids, Bohemian Rhapsody
- 34 Shaquille O'Neal, You Can't Stop The Reign
- 35 Poe, Angry Johnny
- 36 Nas, Street Dreams
- 37 Westside Connection, Bow Down
- 38 Tronic, Open Up Your Eyes
- 39 Gravity Kills, Enough
- 40 Ginuwine, Pony
- 41 Crash Test Dummies, He Liked To Feel It
- 42 Qkumba Zoo, The Child (Inside)
- 43 Merrill Bainbridge, Mouth
- 44 Fun Lovin' Criminals, Scooby Snacks
- 45 Michael Jackson, Jam
- 46 Lemonheads, If I Could Talk I'd Tell You
- 47 Jewel, You Were Meant For Me
- 48 Republica, Ready To Go
- 49 Keith Sweat, Nobody
- 50 Local H, Bound For The Floor

*** NEW ONS ***

- Dave Matthews Band, Crash Into You
- Foxy Brown, Gotta Get U Home
- R. Kelly, I Believe I Can Fly
- Tony Toni Tone, Let's Get Down
- The Wallflowers, One Headlight
- Neil Young With Crazy Horse, This Town
- Better Than Ezra, Desperately Wanting
- Fountains Of Wayne, Radiation Vibe
- Kula Shaker, Tattva



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Travis Tritt, More Than You'll Ever Know
- 2 Alan Jackson, Little Bitty
- 3 Brooks & Dunn, Mama Don't Get Dressed Up
- 4 Deana Carter, Strawberry Wine
- 5 Mary Chapin Carpenter, Let Me Into Your Heart
- 6 Ricochet, Love Is Stronger Than Pride
- 7 Trace Adkins, Every Light In The House
- 8 Patty Loveless, Lonely Too Long
- 9 Reba McEntire, The Fear Of Being Alone
- 10 Tim McGraw, Maybe We Should Just Sleep On It
- 11 Kenny Chesney, Me And You
- 12 David Kersh, Goodnight Sweetheart
- 13 John Berry, Change My Mind
- 14 Gary Allan, Her Man
- 15 Billy Ray Cyrus, Trail Of Tears
- 16 John Michael Montgomery, Ain't Got Nothing On Us
- 17 Tracy Byrd, Big Love

- 18 Rick Trevino, Running Out Of Reasons
- 19 Ty Herndon, She Wants To Be Wanted Again
- 20 Neal McCoy, Going, Going, Gone
- 21 Terri Clark, Poor, Poor Pitiful Me
- 22 Pam Tillis, Betty's Got A Bass Boat
- 23 LeAnn Rimes, One Way Ticket
- 24 Rhett Akins, Love You Ticker
- 25 Faith Hill, I Can't Do That Anymore
- 26 Randy Travis, Would I
- 27 Trisha Yearwood, Everybody Knows
- 28 Sammy Kershaw, Politics, Religion And He
- 29 Bryan White, That's Another Song
- 30 Mark Chesnut, It's A Little Too Late

*** NEW ONS ***

- Paul Brandt, I Meant To Do That
- Charlie Daniels, Somebody Was Prayin' For Me
- Waylon Jennings & Jessi Colter, Deep In The West
- Cleodius T. Judd, (She's Got A Butt) Bigger Than...
- Alison Krauss, Baby Mine
- Mark Wills, High Low And In Between



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Alanis Morissette, Head Over Feet
- 2 Eric Clapton, Change The World
- 3 John Mellencamp, Key West Interzone (I Saw You First)
- 4 Celine Dion, It's All Coming Back To Me Now
- 5 Toni Braxton, Un-Break My Heart
- 6 Sheryl Crow, If It Makes You Happy
- 7 Donna Lewis, I Love You Always Forever
- 8 Counting Crows, Angels Of The Silence
- 9 Madonna, You Must Love Me
- 10 Bryan Adams, Let's Make A Night To Remember
- 11 The Wallflowers, 6th Avenue Heartache
- 12 Elton John, You Can Make History
- 13 En Vogue, Don't Let Go
- 14 Toni Braxton, You're Makin' Me High
- 15 Merrill Bainbridge, Mouth
- 16 Jewel, Who Will Save Your Soul
- 17 Melissa Etheridge, Nowhere To Go
- 18 Chris Isaak, Think Of Tomorrow
- 19 Dishwalla, Counting Blue Cars
- 20 Hootie & The Blowfish, Sad Caper
- 21 Tori Amos, I'm On Fire
- 22 Tracy Chapman, Give Me One Reason
- 23 Amanda Marshall, Birmingham
- 24 Sting, I'm So Happy I Can't Stop Crying
- 25 Phil Collins, Dance Into The Light
- 26 Natalie Merchant, Wonder
- 27 Deep Blue Something, Breakfast At Tiffany's
- 28 Collective Soul, The World I Know
- 29 Joan Osborne, One Of Us
- 30 George Michael, Freedom '90

*** NEW ONS ***

- Dave Matthews Band, Crash Into You
- Rod Stewart, If We Fall In Love Again
- Barbra Streisand & Bryan Adams, I Finally Found Someone
- The Cardigans, Love Fool
- DC Talk, Just Between You And Me
- Garbage, Milk
- Sebadoh, Willing To Wait
- Keith Sweat, Nobody



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

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- Oasis, Don't Look Back In Anger
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Continuous programming
1515 Broadway
New York, NY 10036

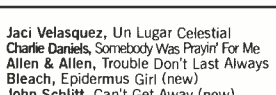
NEW

- Tracy Bonham, Sharks Can't Sleep
- Better Than Ezra, Desperately Wanting
- Fountains Of Wayne, Radiation Vibe
- Robert Miles, One And One
- Nada Surf, Treehouse
- Nirvana, Drain You
- Holly Palmer, Different Lannguages
- Tool, Track #1
- Underworld, Born Slippy
- Neil Young With Crazy Horse, This Town
- Bjork, Possibly Maybe
- DC Talk, Just Between You And Me
- Ani DiFranco, Joyful Girl (Remix)
- Future Sound Of London, My Kingdom



Continuous programming
London NW18TT

- Garbage, Milk
- Ghostface Killah, Daytona 500
- Kula Shaker, Tattva
- Dave Matthews Band, Crash Into Me
- Rush, Half The World
- Sleeper, Nice Guy Eddie
- OMC, How Bizarre
- B.B.E., Seven Days And One Week
- Fugees, Ready Or Not
- Michael Jackson, Stranger In Moscow
- Underworld, Born Slippy
- Jamiroquai, Virtual Insanity
- Spice Girls, Wannabe
- Nas, If I Ruled The World
- Peter Andre, Flava
- 3T Featuring Michael Jackson, Why
- Metallica, Hero Of The Day
- LL Cool J, Loungin' (Remix)
- Phil Collins, Dance Into The Light
- Fugees, Killing Me Softly
- Donna Lewis, I Love You Always Forever
- Bone Thugs-N-Harmony, The Crossroads
- Blackstreet (Feat. Dr. Dre), No Diggity
- Sheryl Crow, If It Makes You Happy
- Neneh Cherry, Woman
- Boyzone, Words



Continuous programming
216 W Ohio
Chicago, IL 60610

- Jaci Velasquez, Un Lugar Celestial
- Charlie Daniels, Somebody Was Prayin' For Me
- Allen & Allen, Trouble Don't Last Always
- Bleach, Epidermis Girl (new)
- John Schlitt, Can't Get Away (new)
- Semisonic, F.N.T.
- Patti Rothberg, Treat Me Like Dirt
- The Chemical Brothers, Setting Sun
- The Frames DC, Monument
- Robert Bradley's Blackwater Surprise, California
- Frosted, Call Me Crazy
- Fluffy, Scream
- Butter 08, Butter Of 69
- Leah Andreone, It's Alright It's Ok
- D Generation, No Way Out
- The Spirits, Drive
- Sidexik Kato, Orion
- Emmit Swimming, Arlington
- Ani Defranco, Joyful Girl
- Republica, Drop Dead Gorgeous



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- 311, All Mixed Up
- The Chemical Brothers, Setting Sun
- Social Distortion, I Was Wrong
- Ash, Girl From Mars
- D Generation, No Way Out
- Baby Fox, Curlylocks
- Sublime, What I Got
- Stabbing Westward, Shame
- Versus, Yeah You
- Red 5, Space
- Republica, Drop Dead Gorgeous
- The Presidents Of The United States, Mach 5
- Sponge, Have You Seen Mary
- House Of Pain, Fed Up
- Marilyn Manson, The Beautiful People

'96 CARNIVALS BRING FANFARE TO THE STREETS

(Continued from page 1)

rough patches to be traversed.

Behind the lovingly crafted masquerade loom conflicting interests and egos, infighting, and back-stabbing that can lead to tumultuous turnovers in leadership. These can sometimes result in such unpleasant phenomena as the emergence of two carnivals in the same town (as was the case this year in Miami), an occurrence that detracts from the power of each.

Another sign of the changing times: This year, for the first time, London's carnival was known as the Lilt Notting Hill Carnival, renamed for the soft-drink company that is now its sponsor. With such seemingly welcome injections of money from powerful sponsors or governments, a carnival's integrity can be threatened.

In Toronto, for instance, where Henry Gomez became the latest in a musical-chairs scenario of carnival leaders, bands are subsidized by the government; big bands reportedly receive \$10,000, and small bands, \$5,000. But the cost of this largess is an increase in city and police control of the event. Masquerade bands are now made to go through a stadium filled with patrons who have paid to view them, while on the streets, they are separated from the public by barricades and a vigorous police ejection of nonmasqueraders. Inevitably, a sense of community revelry is removed.

Veteran mas-maker Alvin Bailey says, "In Toronto, carnival is becoming merely a display. There is less and less audience participation. Police arrest or eject anyone without a costume who joins a band. That is not carnival."

In Brooklyn, N.Y., similarly heavy police participation and the trend toward sanitizing carnival are said to be taking the same toll, with noncostumed participants being thrown out of bands and revelers being hustled off the streets at the stroke of 6 p.m.

However, in London, where more soca than ever was heard this year, carnival rocked on to the latest hour it has seen for years: The last revelers partied under the Tube bridge at Ladbrooke Grove past midnight, a happy tribute to carnival's peaceful fun. At the London event, Lord Cloak was crowned London calypso king, and Ebony Steel Orchestra was named panorama champ. The best king was

Jay Gardiner, portraying the character Baku Bacchanal from the band Perpetual Beauty. The best queen was Mary Roberts, portraying the Spirit of Color from the band All The Colors Of The Rainbow.

In Jamaica, promoters have successfully integrated their 6-year-old event, imported from Trinidad, with its calypso and steelpan music, into their reggae culture. This carnival spread to six locations across the island.

Jamaica's Spirit of Carnival Award went to an entry titled "Dragon's Fire," which was designed by Stephen Derek and presented by Masqueraders.

MOTHER OF CELEBRATIONS

The carnival season started, of course, in Trinidad, where the mother



RONNIE McINTOSH

of all celebrations took place on the Monday and Tuesday preceding Ash Wednesday (Feb. 21). This fest traditionally sets the pace for all Caribbean-style carnivals that take place during the year in the Caribbean, North America, Europe, and beyond.

At Trinidad's annual Dimanche Gras Champion of Champions competition, Cro Cro won the honor of the National Calypso Monarch Crown 1996 and set the tone of carnival bacchanal with a scathing song about what he sees as the political ineptness of Afro-Trinidadians in allowing the first East Indian-led government to take power, poignantly expressing his view that this will lead to even harder times for the Afro-Trinidadians.

The second-place honor went to Brother Marvin for "Jahagi Bhai," an

inspiring call for Afro-Indian unity that he performed with his 9-year-old daughter Sparkle.

Trinidad's calypso queen was Lady Wonder, who took the honors with the song "Black People Wake Up."

Superblue took the Soca Monarch Award and its prize of \$100,000 Trinidadian with the song "Bounce." The youngest-ever carnival king, meanwhile, was 19-year-old Geraldo Riviera, who won for his stunning, hi-tech depiction dubbed "Rainfest." The band of the year was Peter Minshall & Callaloo Company, which won with the inspirational "Song Of The Earth." Panorama steelpan champions were Amoco Renegades, playing Defosto's calypso "Pan In A Rage."

On Grenada, the calypso monarch was Scholar, whose song "Changes" deals with the country's political and economic situation. In other honors, Tangular was named roadmarch king, with his rendition of "Bouncing," obviously rebounding off Superblue's hit "Bounce." The panorama winner was JBC New Dimensions, and the carnival king was Trevor Redmon.

At Barbados' end-of-cane-season Cropover celebration, the calypso king was Stetson Wilshire, and the calypso queen was Alison Hinds. On Aruba, the calypso king was Claudius Phillips. The reigning "prince," as the carnival MC is locally known, is Anthony Jijkhoff, and his comedic sidekick, "Pancho," is Carlos Pastor.

On St. Lucia, Giovanni St. Omer emerged as king of the bands, depicting the scenario "Chiquita, Come Out To Play"; queen of the bands was Kelly Hines, depicting "La Ren De La Rose." The roadmarch king was Jaunty, with "Bobolust." Band of the year was Lucian Spirits, with "Lucian Festival"; second place went to Royalties.

In the festival at St. Kitts and Nevis, the roadmarch king was, as ever, the veteran Ellie Matt & the GI's Brass, with a performance of "Stranded Nights." Carnival queen was Youlouca Amony; calypso queen was Jacinth Henry-Martin, with "Fashion Police."

Carnival celebrations also took place on Saba, Bonaire, Guyana, St. Maarten, Antigua, Anguilla, St. Vincent, the Virgin Islands, Dominica, Guadeloupe, St. Bartholomew, and the Bahamas.

NORTH AMERICAN ACTION

In Toronto, Rudy Rampersad emerged as carnival king, and Carol Cuffe was named carnival queen.

In Brooklyn, it was a clean sweep for the band of the year, Hawks Int'l, with its performance, dubbed "Illusions Of Beauty." The carnival king was Neville Martin, portraying the Clown Prince of Beauty for the Hawks band, and the carnival queen was Majorie Smith, with another Hawks depiction, "Festive Illusion."

In Boston, carnival's most prolific creator, Stephen Derek's Midas, captured band of the year honors with "Cities Somewhere Beneath The Sea." Named the best-playing DJ were the indisputable kings of street sound, Sound Vibration, while the honors for best-playing steelband went to Boston Jammers. The best playing brass band was Upper Level. King of the bands was Shurland Alfred; queen of the bands was Margaret Black.

Other North American carnivals took place in Montreal; Edmonton and Calgary, Alberta; Houston; Dallas; Galveston, Texas; New Orleans; Orlando, Tampa, and Tallahassee, Fla.; San Diego; Detroit; Atlanta; East Orange, N.J.; Baltimore; and Chicago.

CARNIVAL HIGHLIGHTS

A big carnival bonus this year was the public flowering of the low-key but indispensable Roy Cape & the Kaiso All Stars, Trinidad's greatest session band, and its energetic front man, Nigel Lewis. The lively 29-year old Lewis captured roadmarch honors for most-played song on carnival day in Trinidad, Boston, Miami, Brooklyn, and elsewhere with his self-written compelling ditty "Moving To The Left."

The smash hit brought the already well-traveled Cape numerous gigs on the Caribbean and world carnival circuits. It came to represent an enormous international coming-out party for the diminutive Cape, who, by his own reckoning, has backed more than 15,000 premier calypso concerts and



CRAZY

dances in Trinidad and abroad during his 38 years in the business. Despite all that exposure, however, many might ask, Who is Roy Cape?

Cape's father was an American serviceman, who, recalled to the U.S., left the young boy and his Trinidadian mother behind. "My mother struggled on and raised me," Cape recalls, "but when I was 12, she took sick. She was unable to care for me, and I had to be put into an institution, the Belmont Boys Orphan Home."

If magic can come out of adversity, then Cape's story is instructional. In Trinidad, even today, orphanages are the only places where professional instruction in music is offered free to impoverished youths, along with regular vocational training. (Cape was trained as a tailor.) What majestic irony it is that the homes for Trinidad society's youthful rejects should become the island's main laboratory for trained musicians.

"Because of this, you will find that most of the musicians who can read and write music came out of Trinidad's orphan homes," Cape told Billboard in an exclusive interview at Miami's 11th annual Caribbean Carnival celebration, held Oct. 11-15.

Cape described "Moving To The Left" as "one of the most powerful roadmarches of all time."

"The song does not call for people to jump and wave or just use the pelvis. [Instead], you would have an entire dancehall of thousands of people traveling from right to left, bumping into each other, laughing, dancing, and moving," he said. "The song is far from over; it will continue to get a lot of play at carnivals next year and beyond."

J&W Records of Brooklyn, distributor of "Moving To The Left," reports that the song indeed continues to sell well, topping the 25,000-unit mark that is considered big for a calypso release.

But even as Cape & the Kaiso All Stars enjoy their hit, it is obvious that a weighty reason for its success is the proliferation of carbon-copy acts doing jump-and-wave songs.

"Moving To The Left" offers an interactive alternative, but soca in general remains afflicted with the malady of too much of a good jump-and-wave thing, and many concerts veer dangerously toward boring, with clutches of "repeater" bands that play versions of the same handful of jump-and-wave tunes by the top exponents of the craze: Superblue, Ronnie McIntosh, Ajala, Preacher.

"It is killing the art form," says Winston "Gypsy" Peters, Trinidad's extempo (on the spot) calypso king and former president of the calypsonians union. "How can calypso progress with everybody getting up and singing the same thing: 'Put yuh hand in the air, jump and wave, jump and wave?'"

Peters believes that the only way to force a change is for promoters to ignore the copycats and hire calypsonians who sing something different.

OLYMPIC FEATS

In other news, the highlight of the year's carnival activities took place not on a street route but at the Summer Olympics in Atlanta.

Peter Minshall, Trinidad's 1996 champion bandleader/designer, designed and orchestrated the event's extraordinary opening and closing ceremonies, innovatively applying Trinidadian carnival concepts to a new milieu while exposing it to a huge international audience.

"This is Trini mas at its best," Minshall told Billboard in an exclusive early-morning interview hours after he captivated sports-lovers around the globe with his costumed interpretation of the travails and triumphs of the American South. "It is a great challenge and an honor to do this for mas, for Trinidad and Tobago."

In contrast to the spirit of global cooperation at the Olympics, in Miami, warring carnival promoters brought confusion and disillusionment to the otherwise raucous festivities this year.

In the months leading up to the '96 carnival, attempts were made by intermediaries led by Dade County Commissioner James Burke to reconcile the two main South Florida groups of carnival promoters.

In 1990, a faction of bandleaders broke off from the original organizers—the founders of Miami's carnival, Al Thomas' West Indian American Carnival Day of Greater Miami—and formed a splinter group, the South Florida Bandleaders' Assn., bringing in marketing executive Selman Lewis to help run and market their carnival.

Two years later, in 1992, Selman broke off and formed his own group, the Caribbean American Carnival, and mounted his own, rival carnival. Bandleaders aligned themselves behind rival promoters, and this has been the configuration of the Miami carnival scene ever since.

Caught in the middle are musicians playing dances and shows promoted by one faction or the other.

"It is a disgrace," says soca master Crazy. "This fighting and back-stabbing is killing we carnival."

Still, Byron Lee & the Dragonaires did an incredible turn on South Beach, where one of the carnivals is held, and Superblue tore up Hialeah Park, where the newer event is staged.

Band of the year at the Hialeah Park Carnival was First Dimension, with "Tribal Fantasy." Carnival king was Sean DeFreitas, portraying "Silent Eye." The queen was Dian Galloway with "Ragnarok—Goddess Of Fury."

The panorama champ was Orlando Branches Steel Orchestra.

550'S GINUWINE

(Continued from page 13)

song was played on the air, it ended up being among the top-five phone requests within a week, enthusing listeners but disgruntling local retailers who had not yet received the single.

"It sounded like the kind of R&B that works really well in Seattle," says Tierney. "It was kind of funky and had a gimmick with the synthesizer that has that more-bounce-for-the-ounce quality."

Still, Randy Irwin, 550 Music's associate director of marketing, says the song was not necessarily an easy sell. Though he credits KUBE with championing the single early, he credits 550's promotion team with pushing it through.

"Ginuwine is not your typical crossover artist, but our urban department was able to plant big seeds on the street," says Irwin.

Once the single had gathered momentum, the label had new issues to face. A sudden surge in airplay and singles sales forced the label to augment its marketing plan on the fly.

"This campaign definitely broke a lot of the traditional rules," says Irwin.

"The deal was done so quickly and the record was out so fast that we have been reacting as much as we have been instigating anything."

At retail, 550 serviced T-shirts and posters to core R&B outlets.

Shari Barber, a Los Angeles district music buyer for Eden Prairie, Minn.-based retail chain Best Buy, says stores have been taken aback by the unexpectedly strong sales.

"For an artist that came out of nowhere, we're moving a lot of product," she says.

The label also produced a videoclip for "Pony," which has been receiving airplay on MTV, BET, and the Box. A new video for the song's remix is being prepared.

The artist, who is managed and booked by Black Ground Management, will likely tour with labelmate Aaliyah at the start of 1997.

"Now is the time to get real busy," says Ginuwine. "I don't want to lay around, because that's what I've been doing. Now it's time to go out and write 20 more 'Ponies.'"

MTV PLANS PROGRAMMING OVERHAUL

(Continued from page 1)

tightly defined categorization of the music it plays.

Taking a cue from its recently launched sister service, M2, MTV will soon begin to merge together a wider variety of music styles into its playlist. In early December, MTV plans to begin embracing several genres of music that do not fit comfortably into the current structure of MTV's clip-based specialty shows, such as "Alternative Nation" and the R&B/hip-hop program "MTV Jams."

MTV's two dominant formats, modern rock and R&B/hip-hop, will continue to receive airplay, but will now share time with a wider menu of music styles, including more mainstream pop, electronic/ambient, independent, and even import music videos.

In addition, the channel is preparing to reshape its on-air look to include more computer-generated "virtual sets," as well as promotional spots that promise to entertain rather than simply direct viewers to specific MTV specialty programs.

"It is time for us to shake things up,"

says MTV president Judy McGrath, who formally announced the programming developments during her keynote speech at the Billboard Music Video Conference in San Francisco Nov. 8.

"We feel like we've ridden the alternative/hip-hop, Kurt Cobain/Dr. Dre family tree pretty far," says McGrath. "There's still plenty of good things happening out there in those formats, but we feel it is time to see what else is out there... It's a risky change for us. This could be a ratings disaster, by the way. We just don't know."

Recent adds to MTV, such as clips by Geggy Tah, Amber, and the Prodigy, appear to be symbolic of the shape of things to come for the channel.

"Alternative is not as hot as it once was," says Andy Schuon, MTV executive VP of programming. "It is still a viable component to MTV, but we will rely a little less on it... There are a lot of other types of music that has been slipping through the cracks."

McGrath says the channel will aim to reduce its reliance on placing the music it plays within clip-based spe-

cialty programming such as "Alternative Nation" and "MTV Jams." Though no specific programming changes had been determined at press time, it is possible that MTV could reduce the length of both of these programs, which have become daily staples on MTV's programming schedule.

"We no longer need to prepackage rap and R&B all over the place," says McGrath. "It will be more of a part of the overall music mix. There were getting to be a lot of videos that did not fit in our prepackaged video shows. An act like the Prodigy came out with an incredible video that we were all excited about, but it didn't seem to fit anywhere. The feeling was that we were beginning to be a victim of our own rules and that it was difficult for us to find a place to fit some of the videos that we felt most passionate about."

McGrath says that the channel is aiming to shift not its viewing demographic but its "psychographic."

"Popular culture is changing," says McGrath. "We did some research and found that maybe it was time to do a tuneup with our personality and playlist. People do not seem to be enraged at the moment. They are re-electing the same president, and it seems to be a time where people want music that is more upbeat. I don't think this means that we'll start playing country or Donna Lewis all the time, and there still is a place at MTV for stuff like Rage Against The Machine, Korn, and the hard rap stuff... But we are looking more at other new forms of music that are emerging on the fringe... We expect to play more stuff like the Prodigy, Maxwell, and the Chemical Brothers."

Adds Schuon, "People want to feel good. The purest alternative and rap genres have been very dark, but we are coming into a bit of a lighter period. There are still extremes in every genre, and we'll address those, but things are definitely lightening up... It is time to cast more lines out to different music genres and try to create new places where things can percolate."

Another significant change will be in

the way MTV programs its weekends, which will see a reduction in specialty programming in favor of more music videos.

MTV's new free-form music station M2 will soon begin simulcasting daily on MTV with one-hour blocks of programming at 1 p.m. and 1 a.m.

"Maybe watching M2 in our office inspired us to go against the established way of doing things at MTV," says McGrath.

NEW SHOWS SET

In the coming months, MTV plans to introduce several new music specialty shows that will target the new music genres it is now embracing.

"Indie 500" will be a weekly round-up of new and hard-to-find independent and import music. An interactive guide will accompany the program on MTV's Internet World Wide Web site (<http://www.mtv.com>).

MTV will open its programming roster to more ambient, trance, and electronic music on the weekly clip show "Amp." Although some videos in these genres are fairly traditional, many are created with a heavy emphasis on cutting-edge, computer-generated graphics that convey the technology-friendly mood of this emerging style of music.

In January, MTV will retire its long-running "Top 20 Countdown" and replace it with a new chart-based show that will analyze each week's music sales activity and examine other music-industry developments.

In early 1997, MTV will debut "Phat Ass," a daily, half-hour hip-hop lifestyle show. Next year will also bring "Popular Videos People Prefer," which will mark the prominent return of pop music to the channel.

Harder-edged modern rock will be played on "Enter The Pit," which Schuon describes as "music that makes you want to mosh."

In addition to its new music programming, MTV will continue to air a steady amount of nonmusic shows, which have pulled in high ratings.

Returning shows include "The Real World" and "Singed Out." Several new shows are also due.

The relationship-advice show "Love-line," based on the nationally syndicated KROQ Los Angeles radio show, will debut Nov. 25 and will air weeknights at 12. The program is expected to offer no-holds-barred advice on love and sexual issues and will feature a weekly guest co-host along with radio personality Adam Carolla and Dr. Drew Pinsky. Early guest hosts include Poe, Fiona Apple, and Molly Ringwald.

Game show "Idiot Savants," which will air weekdays at 7 p.m. and 11 p.m., premieres Dec. 9. The show will quiz participants on pop culture.

Basketball star Dennis Rodman's new series "The Rodman World Tour" is scheduled to begin airing weekly on Sunday nights at 10 p.m. beginning Dec. 8. In addition, a series starring former "Singed Out" host Jenny McCarthy will debut in 1997.

Also due in 1997 are new animated series that will follow in the footsteps of the channel's successful "Beavis And Butt-head."

A NEW LOOK

In addition to the programming changes, MTV is planning to usher in a new look and imaging campaign.

McGrath says that MTV will take a cue from M2 and get "more creative" with self-produced spots that promote the channel and its programming.

Modern rock, which has been the dominant genre in the background of MTV's interstitial programming spots, will now share that space with other music forms, including pop, dance, R&B, and rap.

Additionally, MTV will move its studios to the heart of New York's Times Square, at the concourse level of 1515 Broadway, where its corporate offices are located. MTV has also purchased a new mobile truck for covering live events. The channel's new facilities and equipment will likely result in more spontaneous "on the street" tapings and are part of MTV's strategy to integrate more live programming into its on-air mix of pretaped VJ segments.

MTV will also begin to implement more computer-generated sets.

HIP-O DELIVERS HEAD-BANGING PAT BOONE

(Continued from page 14)

Zeppelin's "Stairway To Heaven," Dio's "Holy Diver," Nazareth's "Love Hurts," AC/DC's "It's A Long Way To The Top (If You Wanna Rock 'N' Roll)," Deep Purple's "Smoke On The Water," and Van Halen's "Panama."

Out of the 12 songs, Boone found only one lyric that he felt he had to change. The offending couplet in "Panama" included a "bedroom" reference that Boone didn't feel was appropriate.

Deep Purple guitarist Ritchie Blackmore and Zappa's son Dweezil laid down some guitar parts that were added to Boone's interpretation of "Smoke On The Water."

Aside from the hard-rockers, a number of noted big-band and jazz musicians play on the album, including Tom Scott, Chuck Findley, Gregg Bissonette, Andy Simpkins, Paul Smith, and Pete Christlieb. Other contributors include noted percussionist Sheila E. and backup vocalist Merrie Clayton.

To spread the word, Hip-O will continue to exploit the concept in the press. "This is the most highly press-driven project I've ever been involved in," says Resnikoff. "The media are finding this very intriguing."

It's also likely that Boone will turn up on "The Tonight Show With Jay Leno" to perform a song around the time of

the album's release and will appear on mainstream rock KLOS Los Angeles' "Mark & Brian" morning show.

Another radio show likely to give selections from the album a spin is "The Dr. Demento Show," syndicated nationally to approximately 100 stations by On the Radio Broadcasting. "On paper it looks pretty good," says Dr. Demento. "He's someone who certainly introduced a lot of people to rock'n'roll back in the '50s, and at that time, he was interpreting what was then considered fairly radical music. Now I guess he's doing it again."

"I will probably play at least one track for curiosity's sake," he adds.

Retailers also have interest. "It has certainly piqued my curiosity," says Steve Bicksler, owner of the six-store Pasadena, Calif.-based Penny Lane Records. "With all the interest in lounge and cocktail music, something like that might fly."

While a single has yet to be determined, there have been discussions about "Weird Al" Yankovic directing a videoclip for the project.

Boone plans to tour college campuses after the album's release; he will perform songs from the album with big bands at the various universities.

BMG ENTERTAINMENT INT'L

(Continued from page 10)

handle company product and material from MCA, Geffen, and GRP.

He adds that while the bulk of the Central American staff will be in Costa Rica, each territory in the region will have its own office handling distribution, sales, and promotion.

Alegre says a decision is yet to be made on the legal footing for the offices. "One option is to have six individual companies," he says. "The other is to have the holding company in Costa Rica, to which all the other offices will report."

Alegre says BMG was prompted to establish its Central American presence through the market opportunities it believes exist. In addition to what Alegre sees as the potential presented through the dominance by two labels, the region is experiencing remarkable growth rates.

According to the International Federation of the Phonographic Industry, the El Salvador market grew by 76% in value terms in 1994; in the same year, Nicaragua was up 190%.

Alegre says BMG is able to turn its attention to the region after establishing a presence in Venezuela, Ecuador, and Belize.

He adds that the Central American company will initially be a conduit for established BMG artists, both those working in Latin genres and international stars. He says the region is particularly receptive to international product and points to the popularity there of Kenny G, Toni Braxton, No Mercy, and Robert Miles.

Mexico-born Alegre previously worked in Bertelsmann's new-media division in Germany.

JEFF CLARK-MEADS

ULTRA BRIDGES U.S./U.K. GAP IN DANCE MUSIC

(Continued from page 1)

ity in both countries and eliminating the need for licensing releases back and forth.

"We're bringing people the music that they've been hearing about from abroad, while introducing them to some great stuff from their own backyard," says Ramsey, who is also Ultra's head of A&R. "And we keep the gap of time between releases in both countries down to an absolute minimum."

Ultra, which maintains offices in New York and London, often releases its singles in the States two weeks prior to their U.K. launch. According to Ramsey, the initial interest generated stateside usually lays a promotional foundation for the more contentious U.K. market. "There's much more mainstream sales and radio interest for dance music [in the U.K.] at the moment, so it helps to bring a record out with a story to tell," he says.

In the case of "Keep On Jumpin'" by England's Lisa Marie Experience, a U.K. pop breakthrough boomeranged back to the U.S. Shortly after penetrating British radio airwaves, the disco-leaning track became a stateside club staple, recently peaking at No. 3 on Billboard's Hot Dance Music/Club Play chart. "Keep On Jumpin'" is now

beginning to draw mix-show airplay from a handful of influential top 40 stations, including WBBM (B-96) Chicago and WKTV New York.

Since its inception last March, Ultra has used various one-stops, including Unique, to distribute its records in the States, while utilizing Rough Trade's R.T.M. distribution system in the U.K.

"From its very first record, Ultra just blew up," says Donna Russo, singles buyer for the New York-based Unique. "In a very short period of time, the label has gotten a solid reputation for putting out nothing but the highest quality dance music. It usually takes a couple of years for a label to do that."

Ultra's cachet extends to clubland's DJ and producer community, where heavy-hitters like Armand Van Helden, Soul Solution, and Roger Sanchez have been lining up to do projects for the label.

"Ultra has a family vibe that you just want to be a part of," says Sanchez, whose act Translantic Soul was the

label's first signing. "Every record has been top-notch because they care about quality and doing right by the people who make music for them. I know my record is getting the attention it needs." Sanchez is working on a follow-up to Translantic Soul's first single, "Release Yo'Self," that is tentatively due in early 1997.

Although Ultra has been focusing mostly on 12-inch and CD singles, the label will likely begin issuing full-length collections by the middle of next year, according to Ramsey. In the meantime, the label will release "Ultra Dance," a multi-act compilation, at the end of November. Combining previously available singles with future releases, the set will be beat-mixed by acclaimed German underground club DJ Boris Dlugosch.

"The compilation is one of our first chances to market our music beyond the clubs," says Ramsey, who is planning an extensive print campaign that includes shrink-wrapping 30,000 CD samplers with I.D., a popular U.K. lifestyle magazine. "We plan to stay on the cutting edge, but we're also going to put a face on the music. It's the only way that this genre can truly thrive."



SANCHEZ

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

VIVA 'EVITA': Madonna's "You Must Love Me" (Warner Bros.) from the movie "Evita" earns Hot Shot Debut honors for its No. 22 entry on the Hot 100. "You Must Love Me" is also the highest entry on Hot 100 Singles Sales, No. 24, with 29,000 units scanned at the cash register. This total is off slightly from the first-week tally of her last single: "You'll See" sold 36,000 units and debuted on Hot 100 Singles Sales at No. 10 (Billboard, Dec. 9, 1995). For further comparison, here are the first-week sales for Madonna's last few singles: "Human Nature," 7,400 units; "Bedtime Story," 12,900 units; "Take A Bow," 14,000 units; "Secret," 18,000 units; and "I'll Remember," 12,000 units.

"You Must Love Me" is receiving airplay at 181 monitored stations and is ranked top 10 at 14 of them. The song has received 22 million audience impressions, good enough for a No. 28 ranking on the Hot 100 Airplay chart.

This is Madonna's 38th single since "Holiday" came out in '83. She has released four other singles from soundtracks: "Crazy For You" from "Vision Quest," "Live To Tell" from "At Close Range," "Causing A Commotion" from "Who's That Girl," and "This Used To Be My Playground" from "A League Of Their Own." All except "Causing A Commotion" reached No. 1 on the Hot 100; that song stalled at No. 2 for three weeks. Considering Madonna's track record with soundtrack singles, her new one has a shot at topping the Hot 100, too. The "Evita" soundtrack will be in stores Tuesday (12); the movie hits the silver screen on Christmas Day in Los Angeles and New York and opens for wide release in early January.

ANOTHER 'GREASE' SEQUEL? "The Grease Mega-Mix" by John Travolta and Olivia Newton-John (Polydor/A&M) is receiving radio exposure to the tune of 12 million audience impressions and a No. 55 ranking on Hot 100 Airplay. Of the 92 monitored stations spinning the track, WIOQ Philadelphia is leading the nation, with 57 detections. Music director Dede McGuire says the song is the No. 1 request for the station and is pulling in phones even from listeners too young to remember the film "Grease." WIOQ began playing the song as a novelty during the morning show, but the response was so overwhelming that the station began playing it in other dayparts as well.

"Mega-Mix" is essentially a medley of "You're The One That I Want," "Greased Lightnin'," and "Summer Nights," all of which have previously charted on the Hot 100. "You're The One That I Want" reached No. 1 on that chart in '78. The medley will not be made commercially available but can be found on the compilation album "Pure Disco." If this song blows up, can a new record deal for Travolta be far behind?

'MACARENA' METER: You might think that nothing more can be done to capitalize on the novelty success of "Macarena," but one country label believes otherwise. Imprint Records has serviced a country version of "Macarena" by the GrooveGrass Boyz to radio and plans on releasing a commercial single.

Bertelsmann Downplays Rumors Of IPO Says Public Spinoff Of BMG A Distant Possibility

This article was prepared by Don Jeffrey in New York, Wolfgang Spahr in Hamburg, and Jeff Clark-Meads in London.

Bertelsmann is playing down speculation that its music arm, BMG, will go public in a stock offering.

The reports filtered out of a press conference in Bonn, Germany, at which Bertelsmann chairman Mark Wössner suggested that an initial public offering was a possibility. According to a BMG source in New York, Wössner was asked if the privately held Bertelsmann would ever go public. He answered "no" but added that one of its divisions, such as BMG, might.

Helmut Runde, spokesman for Ber-

telsmann at its headquarters in Gütersloh, Germany, says that Wössner meant only to convey that it was "conceivable" that BMG could be floated "at some stage in the distant future."

Runde adds that the matter is not on Bertelsmann's agenda and is receiving no attention within the group.

A source at BMG headquarters in New York says that if a stake in the company were to be sold, "it would be just to raise capital to enable us to do other things in the context of entertainment."

The source confirms that the acquisition of other companies—for example, film studios—might be one use of the funds raised.

But this executive adds, "There are

no plans to do it. The comment was simply speculation on possibilities down the road."

If BMG were to go public, Bertelsmann would most likely retain a majority share of the company. BMG assets include record companies Arista and RCA, television operations in Europe, and interactive media companies.

This past summer, Thorn EMI took its record company, EMI Music, public. The only other major publicly owned music and film company is PolyGram. The other music majors, Warner Music Group, Sony Music Entertainment, and MCA Music Entertainment, are divisions of the publicly owned Time Warner, Sony, and Seagram, respectively.

FOURTH PAVAROTTI & FRIENDS ALBUM TARGETS POP AUDIENCE

(Continued from page 13)

on June 20 in Modena, Italy.

Secada, who performs a duet with Pavarotti on the track "Granada," says the sentiment that animated the show and the opportunity to share the stage with the great tenor were exciting prospects. "It's a once-in-a-lifetime experience," says Secada. "And it's especially valuable when you're trying to raise money for a good cause. The whole thing, socially and artistically, meant a lot to me."

Not all the talent came in front of the microphone, however. Production great Phil Ramone was enlisted to make sure the sound on the concert surpassed that of previous albums. "The musical menu was about trying to highlight each artist's performance, whether they are singing their own material or a classic Neapolitan piece," Ramone says.

Regarding a grand-finale ensemble production of the Elton John-penned "Live Like Horses," Ramone says, "Luciano made it very clear that each artist should have a big moment in the song."

London Records VP (U.S.) Greg Barbero says that participation by high-profile talent has helped the label secure a greater commitment from public television, which has been an essential marketing tool for previous Pavarotti projects.

"We were able to get some [public TV] broadcasts of the second and third video [in the benefit series]," says Barbero, "but this one has been accepted very well by most of the major public stations because the artist mix has been the best so far for [public TV's] demographics."

Public stations will begin airing a tape of the concert Nov. 22. The video will be offered with the album as a premium item for those pledging money in station fund-raisers.

Jan Goldstein, director of program and marketing information at American Program Service (APS), the public TV distributor handling the project, says that due to the big-name artists involved in the project, APS was eager to make an outright buy of the show.

"Because of the high caliber of guests, we wanted to make a straight acquisition, as opposed to offering syndication and seeing how many stations would pick it up," says Goldstein.

"Anything with Pavarotti's name in the title will get consideration from most stations, but adding Liza Minnelli and Elton John, and having Sheryl Crow and Joan Osborne skewing younger, we feel it's a very good cast," she adds.

Sixty stations have committed to airing the show.

In support, London will run print

ads in key markets to coincide with television broadcasts.

An expanded version of the public TV show will be available as a home video at retail Nov. 18 for \$19.99. The tape will include material that will not be seen in the telecast. A laserdisc version will hit the street the same day.

Besides support from public TV, London is expecting to get a marketing boost from "Live Like Horses." The single version of the song, which features a duet between John and Pavarotti, will be released to most radio formats in January or February. (An MCA John compilation precludes an earlier release of the single.)

London will make a syndicated top 40 radio ad buy in December.

Top 40 WKTI Milwaukee PD Danny Clayton says he is looking forward to hearing music from the album and thinks that Pavarotti's contributions to the set could be particularly refreshing. "We consider our station pretty adventurous, and I think there are many people who make the mistake of being too hip for the room," he says. "Smart programmers are going to look for different songs that will give them an edge."

Barbero says London will create a video for the single. It will also make commercial television buys in eight markets. At retail, London will service stores with promotional items.

Skip Young, buyer at Amarillo, Texas-based Hastings Books, Music & Video, says that based on the performance of past "Pavarotti & Friends" albums and the new set's star-heavy lineup, he is expecting a strong debut from the new album.

"It helps bridge the gap between the classical music enthusiasts and classical voyeurs when you have artists like Sheryl Crow participating," says Young. DOUG REECE

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	5	5	EVERY LIGHT IN THE HOUSE	TRACE ADKINS (CAPITOL NASHVILLE)	14	24	2	POOR, POOR PITIFUL ME	TERRI CLARK (MERCURY NASHVILLE)
2	3	5	NAKED EYE	LUSCIOUS JACKSON (GRAND ROYAL/CAPITOL)	15	—	2	AIN'T GOT NOTHIN' ON US	JOHN MICHAEL MONTGOMERY (ATLANTIC)
3	8	10	CHANGE MY MIND	JOHN BERRY (CAPITOL NASHVILLE)	16	—	1	GOODNIGHT SWEETHEART	DAVID KERSH (CURB)
4	7	6	MORE TO LOVE	CASE (SPOILED ROTTEN/DEF JAM/MERCURY)	17	18	14	GOOD LOVE	JOHNNIE TAYLOR (MALACO)
5	4	15	I DO	PAUL BRANDT (REPRISE)	18	—	1	SUGAR HONEY ICE TEA	GOODFELLAZ (AVATAR/POLYDOR/A&M)
6	11	7	LATIN SWING	JOHNNY Z (QUALITY/WARLOCK)	19	17	14	ORDINARY GIRL	LIONEL RICHIE (MERCURY)
7	—	1	BEYOND THE INVISIBLE	ENIGMA (CHARISMA/VIRGIN)	20	20	7	YA PLAYIN' YASELF	JERU THE DAMAJA (PAYDAY/LONDON/ISLAND)
8	—	1	YOU COULD BE MY BOO	THE ALMIGHTY PSD FEAT. FAITH EVANS (R&B-A&M/NOO TRYBE/VIRGIN)	21	13	9	THE FUNK PHENOMENA	ARMAND VAN HELDEN (HENRY STREET/HUGOBOS)
9	10	2	THE REAL THING	THE WORLD WIDE MESSAGE TREE (WARNER ALLIANCE/WARNER BROS.)	22	22	2	THERAPY	HELTAH SKELTAH (DUCK DOWN/PRIORITY)
10	15	9	MORE THAN YOU'LL EVER KNOW	TRAVIS TRITT (WARNER BROS.)	23	19	5	THE RHYME	KEITH MURRAY (JIVE)
11	6	10	SET IT OFF	ORGANIZED NOIZE (EASTWEST/EEG)	24	23	5	SHAKE THAT BODY	ROBI ROB'S CLUBWORLD FEAT. YA KID K (COLUMBIA)
12	12	4	ME AND YOU	KENNY CHESNEY (BNA/RCA)	25	16	3	STAND UP	LOVE TRIBE (DVB/A&M)
13	14	8	LOVER'S GROOVE	IMMATURE (MCA)					

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

PROFITS PINCHED AT SONY JAPAN

(Continued from page 10)

ed net sales (representing the parent company only) totaled 46.6 billion yen (\$416.3 million), down 12.1%.

Among SMEJ's internal reorganization moves were revising the company's decision-making structure, including its top management group; flattening out the organizational hierarchy; and giving more autonomy to young managers. There has also been a re-evaluation of plans for marketing new recordings.

Net sales of domestic repertoire were down 5.2% to 26.8 billion yen (\$239.2 million), while foreign music was down 14.4% to 10.1 billion yen (\$90.3 million).

Top-selling domestic acts for the period included TUBE, Dreams Come True, and Puffy; foreign acts that did well included Celine Dion, Meja, and Diana King.

SMEJ, which is 71% owned by the Sony Corp. and maintains its position as Japan's biggest record company, expects releases by big acts such as Toshinobu Kubota and Shogo Hamada

to improve matters in the second half.

The company nonetheless expects net sales for the fiscal year ending March 1997 to total 104.2 billion yen (\$930.4 million), down 9% from fiscal 1996, and net income to be 7.3 billion yen (\$65.2 million), down 36.4%.

STEVE McCLURE

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



NOVEMBER 16, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1/Hot Shot Debut ***		
1	NEW		1	THE BEATLES APPLE 46332/CAPITOL (1.98/30.98) 1 week at No. 1	ANTHOLOGY 3	1
2	NEW		1	GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729/EPIC (10.98 EQ/16.98)	IRONMAN	2
3	1		2	VAN HALEN WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
4	NEW		1	E-40 SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	4
5	4	2	34	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	1
6	NEW		1	BABYFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
				*** Greatest Gainer ***		
7	7	6	44	NO DOUBT ▲ 2 TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	4
8	6	4	5	KENNY G ARISTA 18935 (10.98/16.98)	THE MOMENT	2
9	2		2	WESTSIDE CONNECTION LENCH MOB 50583/PRIORITY (10.98/16.98)	BOW DOWN	2
10	3		2	JOURNEY COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
11	9	12	20	TONI BRAXTON ▲ 2 LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
12	NEW		1	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
13	8	5	73	ALANIS MORISSETTE ▲ 13 MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
14	5	1	3	COUNTING CROWS DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
15	10	9	19	KEITH SWEAT ▲ 2 ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
16	11	13	6	SOUNDTRACK EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
17	13	11	4	MARILYN MANSON NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
18	15	14	8	BLACKSTREET INTERSCOPE 90071 (10.98/16.98)	ANOTHER LEVEL	3
19	12	8	17	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
20	NEW		1	DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	20
21	14	15	8	NEW EDITION MCA 11480* (10.98/16.98)	HOME AGAIN	1
22	16	16	6	SHERYL CROW A&M 540587 (10.98/16.98)	SHERYL CROW	6
23	19	17	6	CLINT BLACK RCA 66571 (10.98/16.98)	THE GREATEST HITS	12
24	22	22	35	311 ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
25	20		2	MARY CHAPIN CARPENTER COLUMBIA 67501 (10.98 EQ/16.98)	A PLACE IN THE WORLD	20
26	29	31	8	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	26
27	18	10	5	NIRVANA DGC 25105*/Geffen (10.98/16.98)	FROM THE MUDDY BANKS OF THE WISKAH	1
28	21	18	5	LUTHER VANDROSS LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
29	24	21	11	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
30	25	20	38	2PAC ▲ 3 DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
31	23		2	PHIL COLLINS FACE VALUE 82949/AG (10.98/16.98)	DANCE INTO THE LIGHT	23
32	17	3	3	KORN IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
33	30	25	67	BONE THUGS-N-HARMONY ▲ 2 RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
34	27	23	6	SOUNDTRACK PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
35	28	24	10	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
36	26	19	5	TOOL ZOO 31087* (10.98/16.98)	AENIMA	2
37	31	27	22	METALLICA ▲ 3 ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
38	35	28	28	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
39	34	32	6	ELTON JOHN MCA 11481 (10.98/16.98)	LOVE SONGS	24
40	33	26	8	R.E.M. WARNER BROS. 46320* (10.98/16.98)	NEW ADVENTURES IN HI-FI	2
41	NEW		1	DANZIG HOLLYWOOD 162084 (10.98/16.98)	BLACKACIDEVIL	41
42	36	39	14	SUBLIME GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	36
43	45	41	17	DONNA LEWIS ● ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	31
44	NEW		1	SOUNDTRACK CAPITOL 37715 (10.98/15.98)	ROMEO & JULIET	44
45	41	34	38	FUGEES ▲ 5 RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
46	37	30	9	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
47	NEW		1	ORIGINOO GUNN CLAPPAZ DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM	47
48	39	29	10	PEARL JAM EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
49	44	42	51	TRACY CHAPMAN ▲ 3 ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
50	32	7	3	PHISH ELEKTRA 61971/EEG (10.98/16.98)	BILLY BREATHE	7
51	43	38	88	SHANIA TWAIN ▲ 5 MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
52	46	36	29	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
53	49	37	4	JOHNNY GILL MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
54	53	47	19	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
55	42	43	8	SOUNDTRACK ● BIG BEAT 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH	20

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
56	40	33	6	NATALIE COLE ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	20
57	50	40	4	CHRIS ISAAK REPRISE 46325/WARNER BROS. (10.98/16.98)	BAJA SESSIONS	33
58	48	45	20	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	32
59	51	44	8	JOHN MELLENCAMP MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
60	58	76	7	CAKE CAPRICORN 532867/MERCURY (8.98 EQ/12.98) HS	FASHION NUGGET	58
61	NEW		1	VARIOUS ARTISTS TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	61
62	38		2	RUSTED ROOT MERCURY 534050 (10.98 EQ/16.98)	REMEMBER	38
				*** Pacesetter ***		
63	75	88	5	MICHAEL BOLTON COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	63
64	NEW		1	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	64
65	69	59	6	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
66	55	48	26	MAXWELL ● COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	43
67	54	46	18	NAS ▲ 2 COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
68	NEW		1	MAZZY STAR CAPITOL 27224* (10.98/15.98)	AMONG MY SWAN	68
69	63	65	56	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	20
70	57	49	27	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
71	59	54	54	THE SMASHING PUMPKINS ▲ 7 VIRGIN 40861 (11.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
72	56	51	10	112 BAD BDY 73009/ARISTA (10.98/15.98)	112	37
73	NEW		1	WILCO REPRISE 46236*/WARNER BROS. (10.98/16.98)	BEING THERE	73
74	NEW		1	GRATEFUL DEAD ARISTA 14025 (27.98 CD)	DOZIN' AT THE KNICK	74
75	68	61	38	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
76	64	50	14	ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
77	70	83	8	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98) HS	TIDAL	70
78	65	57	18	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	56
79	71	58	10	JEFF FOXWORTH WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	21
80	62	63	7	GEORGE WINSTON DANCING CAT 11184/WINDHAM HILL (10.98/16.98)	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI	55
81	66	62	10	VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	60
82	72	67	27	MINDY MCCREEDY ● BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
83	81	77	95	BUSH ▲ 5 TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
84	60	55	57	OASIS ▲ 3 EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
85	76	71	57	MARIAH CAREY ▲ 8 COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
86	61	52	6	WEEZER DGC 25007*/Geffen (10.98/16.98)	PINKERTON	19
87	85	75	54	ALAN JACKSON ▲ 3 ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
88	67	56	29	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
89	47		2	HOUSE OF PAIN TOMMY BOY 1161* (10.98/16.98)	TRUTH CRUSHED TO EARTH SHALL RISE AGAIN	47
90	NEW		1	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	90
91	52	35	3	JERU THE DAMAJA PAYDAY/LONDON 124119*/ISLAND (10.98/16.98)	WRATH OF THE MATH	35
92	90	102	4	GINUWINE 550 MUSIC 67685/EPIC (10.98/16.98) HS	GINUWINE... THE BACHELOR	90
93	74	60	27	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
94	82	85	22	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
95	79	68	10	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	20
96	99	86	27	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
97	87	78	28	HOOTIE & THE BLOWFISH ▲ 2 ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
98	97	96	25	PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	86
99	NEW		1	YES CMC INTERNATIONAL 86204/BMG (18.98/23.98)	KEYS TO ASCENSION	99
100	88	82	20	BECK ● DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
101	89	80	24	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
102	84	84	67	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
103	73	64	8	RUSH ● ANTHEM 82925/AG (10.98/16.98)	TEST FOR ECHO	5
104	95	94	6	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	76
105	93	72	32	BRYAN WHITE ● ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
106	78	70	13	LOS DEL RIO ARIOLA 37587/BMG LATIN (8.98/11.98) HS	MACARENA NON STOP	41
107	92	79	49	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
108	96	81	8	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
109	91	69	14	SOUNDTRACK ▲ MIRAMAX 162047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	8

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

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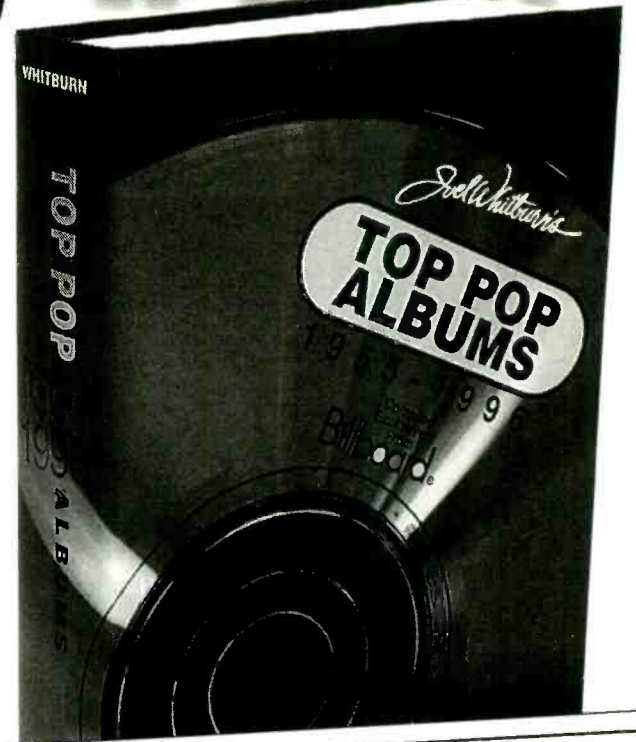
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For anyone with a heart for the charts



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DEBUT DATE	PEAK POS	WKS CHR	ALB	ARTIST — Album Title	Top Year	\$	Label & Number
12/2/67+	131	11		PINK FLOYD ★44★ English progressive-rock band formed in 1965: David Gilmour (guitar; replaced Syd Barrett in 1968), Roger Waters (bass), Nick Mason (drums) and Rick Wright (keyboards). Wright left in early 1982. Waters went solo in 1984. Band inactive, 1984-88. Gilmour, Mason and Wright regrouped in 1987. Inducted into the Rock and Roll Hall of Fame in 1996. Group name taken from Georgia bluesmen Pink Anderson and Floyd Council.	'80		
				1/The Wall 2/The Division Bell 3/Wish You Were Here 4/The Dark Side Of The Moon 5/Pulse			
12/2/67+	131	11		1 Pink Floyd..... a condensation of their first British album, <i>The Piper At The Gates Of Dawn</i>	[L]	\$40	Tower 5093
1/3/70	74	27	▲	2 Ummagumma..... record 1: live; record 2: studio		\$20	Harvest 388 [2]
11/7/70	55	13	●	3 Atom Heart Mother..... with the John Aldias Choir on side 1	[K]	\$15	Harvest 382
7/31/71	152	7		4 Relics..... recordings from 1967-69	[S]	\$15	Harvest 759
11/6/71	70	73	▲	5 Meddle.....		\$15	Harvest 832
6/24/72	46	25	●	6 Obscured By Clouds..... music from movie <i>The Valley</i>		\$12	Harvest 11078
3/17/73	1	741	▲13	7 <u>The Dark Side Of The Moon</u> set all-time record for longevity — no album in the history of any chart has charted longer	[E-S]	\$12	Harvest 11198
9/1/73	153	7		8 More..... soundtrack originally released in 1969	[E]	\$15	Harvest 11257 [2]
12/22/73+	36	17	●	9 A Nice Pair..... release of the group's first 2 British albums <i>The Piper At The Gates Of Dawn</i> and <i>A Saucerful Of Secrets</i>		\$10	Columbia 33453
				10 Wish You Were Here.....		\$10	Columbia 34474
				11 Animals.....		\$12	Columbia 36183 [2]
9/27/75	12	39	▲5	12 The Wall..... concept album released as a movie in the early 1980s	[G]	\$10	Columbia 37680
2/19/77	3	28	▲4	13 A Collection Of Great Dance Songs.....		\$10	Columbia 38243
12/15/79+	115	123	▲10	14 The Final Cut.....	[K]	\$10	Capitol 12276
12/12/81+	31	16	▲	15 Works..... Harvest label recordings (1968-73)		\$8	Columbia 40599
4/9/83	6	23	▲	16 A Momentary Lapse Of Reason.....	[L]	\$10	Columbia 44484 [2]
6/18/83	68	9		17 Delicate Sound Of Thunder..... recorded in August 1988. CD contains bonus track		\$8	Columbia 64200
9/26/87	3	56	▲3	18 The Division Bell.....	[L]	\$15	Columbia 67065 [2]
12/10/88+	11	21	▲	19 Pulse..... CD spine features a blinking red light powered by 2 AA batteries			
4/23/94	1	51	▲2	20 Absolutely Curtains (6)			Stoo (12)
6/24/95	1	22	▲2	21 Alan's Psychedelic Breakfast Medley (3)			Summer '88 (3)
				22 Another Brick In The Wall (Part II) (12)			Syrphus - Parts 1, 2, 3 & 4 (2)
				23 Another Brick In The Wall (Part II) (12,13,17,19)			Take It Back (18) 73
				24 Atom Heart Mother Suite Medley (3)			Take Up Thy Sistrorope And
				25 Baking My Time (4)			Terminal Frost (16)
				26 Bike (4,9)			Thin Ice (12)
				27 Brain Damage (7,15,19)			Time (7,17,19)
				28 Breath (7,19)			Trial (12)
				29 Bring The Boys Back Home (12)			Two Suns In The Sunset (14)
				30 Burning Bridges (6)			Up The Khyber (6)
				31 Careful With That Axe, Eugene (2,4)			Us And Them (7,19)
				32 Chapter 24 (1,9)			Vera (12)
				33 Childhood's End (6)			Waiting For The Worms (12)
				34 Circus Minor (4,8)			Wearing The Inside Out (18)
				35 Cluster One (18)			Welcome To The Machine (10)
				36 Comfortably Numb (12,17,19)			What Do You Want From Me (18,19)
				37 Coming Back To Life (18,19)			When You're In (8)
				38 Corporal Clegg (9)			Wish You Were
				39 Crying Song (8)			Here (10,13,17,19)
				40 Cymbaline (8)			Woe: Lin The Deal (6)
				41 Dogs Of War (16,17)			Yet Another Movie (16,17)
				42 Don't Leave Me This Way (12)			Young Lust (12)
				43 Dramatic Theme (8)			Your Possible Past (14)
				44 Echoes (5)			
				45 Eclipse (7,15,19)			
				46 Embryo (15)			
				47 Empty Spaces (12)			
				48 Free Four (8,15)			
				49 Get Your Filthy Hands Off My Desert (14)			
				50 Gnome, The (1,9)			
				51 Gold It's In The... (6)			
				52 Goodbye Blue Sky (12)			
				53 Goodbye Cruel World (12)			
				54 Grand Vazier's Garden Party: Pts. 1 - 3 (2)			
				55 Granichester Meadows (2)			
				56 Great Day For Freedom (18,19)			
				57 Green Is The Colour (8)			
				58 Gunners Dream (14)			
				59 Happiest Days Of Our Lives (12)			
				60 Hero's Return (14)			
				61 Hey You (12,19)			
				62 High Hopes (18,19)			
				63 Ibiza Bar (6)			
				64 In The Fish? (12)			
				65 Interstellar Overdrive (1,4,9)			
				66 Is There Anybody Out There? (12)			
				67 Julia Dream (4)			
				68 Keep Talking (18,19)			
				69 Learning To Fly (18,17,19)			
				70 Let There Be More Light (8)			
				71 Lost For Words (18)			
				72 Lucifer Sam (1,9)			
				73 Mad About You (1,9)			
				74 Main Theme From (8)			
				75 Marooned (18)			
				76 Medusa Mornin' (1,9)			
				77 Money (7,13,17,19)			
				78 More, Main Theme From (8)			
				79 More Blues (8)			
				80 Mother (12)			
				81 Mucmen (8)			
				82 Narrow Way - Parts 1, 2 & 3 (2)			
				83 New Machine Part 1 & 2 (16)			
				84 Nile Song (4,8)			
				85 Nobody Home (12)			
				86 Not Now John (14)			
				87 Obscured By Clouds (8)			
				88 On The Run (7,19)			
				89 On The Turning Away (16,17)			
				90 One Of My Turns (12)			
				91 One Of The Few (14)			
				92 One Of These			
				93 One Of The Few (14)			
				94 Outside The Wall (12)			
				95 Paint Box (4)			
				96 Paranoed Eyes (14)			
				97 Party Sequence (8)			
				98 Pigs On The Wing (Part One & Two) (11)			
				99 Pigs (Three Different Ones) (11)			
				100 Piss On The Wing (16,17)			
				101 Poles Apart (18)			
				102 Post War Dream (14)			
				103 Pow R. Toc H (1,9)			
				104 Quicksilver (8)			
				105 Remember A Day (4,9)			
				106 Round And Round (16,17)			
				107 Run Like Hell (12,17,19)			
				108 San Tropez (5)			
				109 Saucerful Of Secrets (8)			
				110 Saucerful Of Secrets Medley (2)			
				111 Scarecrow, The (1,9)			
				112 See Emily Play (1,4,15)			
				113 See-Saw (9)			
				114 Set The Controls For The Heart Of The Sun (2,9,15)			
				115 Several Species Of Small Furry Animals Gathered Together In A Cave And Grooving With A Pict (2,15)			
				116 Sheep (11,13)			
				117 Shine On You Crazy Diamond (10,13,17,19)			
				118 Show Must Go On (12)			
				119 Signs Of Life (18)			
				120 Southampton Dock (14)			
				121 Spanish Pica (8)			
				122 Speak To Me (7,19)			
				123 Stay (8)			
				124 Stoo (12)			
				125 Summer '88 (3)			
				126 Syrphus - Parts 1, 2, 3 & 4 (2)			
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				128 Take Up Thy Sistrorope And			
				129 Terminal Frost (16)			
				130 Thin Ice (12)			
				131 Time (7,17,19)			
				132 Trial (12)			
				133 Two Suns In The Sunset (14)			
				134 Up The Khyber (6)			
				135 Us And Them (7,19)			
				136 Vera (12)			
				137 Waiting For The Worms (12)			
				138 Wearing The Inside Out (18)			
				139 Welcome To The Machine (10)			
				140 What Do You Want From Me (18,19)			
				141 When You're In (8)			
				142 Wish You Were			
				143 Here (10,13,17,19)			
				144 Woe: Lin The Deal (6)			
				145 Yet Another Movie (16,17)			
				146 Young Lust (12)			
				147 Your Possible Past (14)			
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	103	93	11	COUNTDOWN DANCE MASTERS MADACY 0346 (3.98/7.98)	MACARENA TROPICAL DISCO	93
111	83	66	5	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
112	86	73	5	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	45
113	101	89	50	LL COOL J ▲ ² DEF JAM 523845/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
114	108	106	273	METALLICA ▲ ³ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
115	114	99	25	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
116	110	108	10	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
117	111	107	99	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
118	104	101	4	VARIOUS ARTISTS QUALITY 6750/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 5	101
119	98	98	7	SOCIAL DISTORTION 550 MUSIC 64380*/EPIC (10.98 EQ/16.98)	WHITE LIGHT WHITE HEAT WHITE TRASH	27
120	105	103	14	ROBERT MILES DECONSTRUCTION 18930/ARISTA (10.98/15.98)	DREAMLAND	54
121	102	90	7	ZZ TOP RCA 66956 (10.98/15.98)	RHYTHMEEN	29
122	106	91	9	STEVEN CURTIS CHAPMAN SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
123	77	53	6	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	21
124	109	105	46	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
125	128	134	4	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) HS	THE GARDEN	125
126	100	100	38	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
127	119	125	42	LA BOUCHE ▲ RCA 66759 (9.98/15.98)	SWEET DREAMS	28
128	116	—	2	SIMPLY RED EASTWEST 61993/EEG (10.98/16.98)	GREATEST HITS	116
129	133	141	4	JIMMY BUFFETT MARGARITAVILLE 11489/MCA (10.98/16.98)	CHRISTMAS ISLAND	125
130	122	116	5	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	116
131	112	111	12	WHITE ZOMBIE ● GEFEN 24976 (9.98/12.98)	SUPERSEXY SWINGIN' SOUNDS	17
132	121	—	2	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	121
133	117	115	34	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
134	115	110	16	POE MODERN 92605/AG (10.98/15.98) HS	HELLO	71
135	NEW ►	—	1	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 21 (17.98 CD)	SHADY GROVE	135
136	130	127	51	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
137	120	113	72	NATALIE MERCHANT ▲ ³ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
138	RE-ENTRY	—	27	THE BEATLES APPLE 34448*/CAPITOL (19.98/30.98)	ANTHOLOGY 2	1
139	NEW ►	—	1	GEORGE CLINTON CAPITOL 33911* (10.98/15.98)	GREATEST FUNKIN' HITS	139
140	138	148	5	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	137
141	107	97	14	A TRIBE CALLED QUEST ● JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
142	145	151	62	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
143	126	109	17	VARIOUS ARTISTS ● RCA 66745* (9.98/15.98)	MACARENA CLUB CUTZ	65
144	139	135	106	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
145	140	157	8	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	140
146	136	126	50	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
147	141	139	121	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
148	132	117	63	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
149	131	118	41	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
150	123	119	37	STABBING WESTWARD ● COLUMBIA 66152 (9.98 EQ/15.98) HS	WITHER BLISTER BURN + PEEL	67
151	125	122	18	SOUNDTRACK ● REPRIS 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
152	113	87	23	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
153	129	124	22	GLORIA ESTEFAN ● EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
154	137	140	104	EAGLES ▲ ⁶ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
155	151	142	141	CELINE DION ▲ ⁵ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	135	129	9	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	61
157	80	—	2	ABOVE THE LAW TOMMY BOY 1154* (10.98/15.98)	TIME WILL REVEAL	80
158	168	172	5	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	158
159	118	74	3	XZIBIT LOUD 66816*/RCA (10.98/15.98)	AT THE SPEED OF LIFE	74
160	124	114	11	THE JERKY BOYS MERCURY 532892 (10.98 EQ/16.98)	THE JERKY BOYS 3	18
161	NEW ►	—	1	JONI MITCHELL REPRIS 46326/WARNER BROS. (10.98/16.98)	HITS	161
162	146	147	10	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	47
163	161	167	38	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
164	134	112	10	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	52
165	144	153	7	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98) HS	COME FIND YOURSELF	144
166	159	158	59	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
167	157	156	8	REPUBLICA DECONSTRUCTION 66899/RCA (8.98/13.98) HS	REPUBLICA	153
168	127	120	15	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	48
169	163	144	7	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/16.98)	FACES	83
170	162	150	105	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
171	177	169	17	JOHNNIE TAYLOR MALACO 7480 (9.98/14.98)	GOOD LOVE!	108
172	150	146	6	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	129
173	194	186	103	ABBA ▲ ² POLYDOR 517007/A&M (10.98/17.98)	GOLD	63
174	153	138	52	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
175	NEW ►	—	1	VARIOUS ARTISTS SPARROW 57562 (15.98/17.98)	WOW — 1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	175
176	156	185	3	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98) HS	AMANDA MARSHALL	156
177	158	143	24	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
178	171	170	32	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	4
179	94	—	2	M.O.P. RELATIVITY 1555* (10.98/15.98)	FIRING SQUAD	94
180	178	165	206	KENNY G ▲ ¹¹ ARISTA 18646 (10.98/16.98)	BREATHLESS	2
181	148	128	13	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 46285* (10.98/16.98)	SONGS AND MUSIC FROM SHE'S THE ONE	15
182	160	154	48	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
183	181	178	50	DC TALK ▲ FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
184	182	—	41	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
185	NEW ►	—	1	HUEY LEWIS & THE NEWS ELEKTRA 61977/EEG (10.98/16.98)	TIME FLIES... THE BEST OF HUEY LEWIS & THE NEWS	185
186	174	183	27	DISHWALLA A&M 540319 (10.98/16.98) HS	PET YOUR FRIENDS	89
187	NEW ►	—	1	NEIL DIAMOND LEGACY 65013/COLUMBIA (39.98 EQ/49.98)	IN MY LIFETIME	187
188	152	133	20	SOUNDTRACK ● WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28
189	166	137	18	CRUCIAL CONFLICT ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12
190	147	132	21	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/15.98) HS	CALM BEFORE THE STORM	102
191	195	—	2	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE	191
192	149	145	11	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98) HS	BEAUTIFUL FREAK	114
193	143	123	7	SOUNDTRACK WORK 67814/EPIC (10.98 EQ/17.98)	THE FIRST WIVES CLUB	90
194	NEW ►	—	1	THE WHO LEGACY 65084/COLUMBIA (24.98 CD)	LIVE AT THE ISLE OF WRIGHT FESTIVAL 1970	194
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PAPER PACKAGING INSPIRES CREATIVITY BY LABELS, ACTS

(Continued from page 1)

son, Yes, and Värttinä—using cardboard slipcases to envelop a standard jewel box.

In fact, Mitchell's cardboard-packaged "Turbulent Indigo" album won the Grammy Award for best package in 1995, and her current "Hits" and "Misses" sets feature a plastic-free case and a reference in the liner notes to the artist's "limited-edition campaign against the jewel box." Mitchell told Billboard, "I was really pushing a cardboard package over a jewel box for 'Hits' and 'Misses.' The design did not carry over as thoughtfully on the jewel box."

Similarly, Wilco's new two-CD set, "Being There," is housed in what is called a "Double Danny Pak," designed by Chicago-based Fireproof Press. Wilco lead singer Jeff Tweedy says, "We were excited that we could have the cardboard packaging. I don't have anything against the jewel box, but it's hard to make them look unique."

Some cutting-edge labels have also led the charge toward alternative packages. For instance, Matador, Impulse!, Putumayo, and Thrill Jockey have recently begun releasing most or all of their CDs in paperboard packs.

While the trend toward alternative packaging is not new—Bonnie Raitt, U2, Sting, and the Black Crowes experimented with paper-based packages well before the longbox was eliminated—it is on the rise, according to retailers.

"The trend is driven by artists and by hip labels like Thrill Jockey," says Vince de Leon, superstore buyer at 38-store, Troy, Mich.-based Harmony House, who notes an overall increase in jewel-box alternatives. "Someone like Neil Young does what he wants, as I'm sure Soundgarden and Pearl Jam do."

Richard Roth, executive VP of Long Island City, N.Y.-based paperboard packaging company Queens Group, attributes the trend to dissatisfaction with the status quo and the need for greater visual excitement at retail.

"While I think there's a high level of consumer disaffection with the jewel box and the limitations that it has—its fragility, and so on—the trend [toward cardboard] derives from the fact that the CD is a relatively mature product, and everybody's looking to add some spice and interest to the packaging,"



PEARL JAM

says Roth. "Nothing is sacred in terms of what might be brought in to improve the package."

Jim Ladwig, VP of creative at Chicago-based packaging firm AGI Inc., adds, "The artists are interested in more visual excitement than with a jewel box. And the music business needs more excitement—especially in competing retail environments like Wal-Mart or in stores that have book departments—to create interest and get that consumer to make a music decision."

Proponents of cardboard packaging say it reminds them of the LP sleeve—a design concept widely acknowledged as being more appealing than the CD jewel box/booklet.

"Pearl Jam's interest in vinyl packaging has been one of the elements that we've felt has attracted them to the cardboard package, and now there's a certain continuity that's there. There's a certain expectation from their fans," says Dan Beck, senior VP of marketing (U.S.) for Epic. Three of Pearl Jam's four albums have paperboard packaging.

However, whatever excitement cardboard has added to the music mix is tempered by the headaches it has caused retailers and label executives.

Among the problems they cite with cardboard are higher average costs than with jewel boxes, complications in fitting packages into existing store bins and keepers, difficulty reordering fast-selling titles because of the specialization of the parts required to produce them, slower manufacturing turnaround times because of the manual labor required to assemble most paperboard cases, and the accounting snags that result when cardboard CDs with the bar code on the shrink-wrap are rewrapped by retailers (one example being Pearl Jam's ironically titled "No Code").

"I personally have always been opposed to paperboard packages, probably for the same reason other execs are—it's just a pain in the ass," says Reprise Records VP of sales (U.S.) Dave Stein. "You have to get prototypes out there. It's work that you have to do that you wouldn't have to do with a jewel box, and there's already so much work to be done in setting up albums."

Another senior label executive says, "We would not be pushing these packages if it weren't for the artists. There are times when they're not more expensive [than jewel boxes], but there are times when they can be 2½ to three times more expensive. On reorders, the costs can be extreme, because paper costs are much more volatile and people have to be more open to variations, depending on paper choices."

Harmony House's de Leon says, "There are two schools of thought: The first is that cardboard is a really nice, environmentally conscious alternative; the other school can't stand it. They say paperboard gets beat up and dog-eared, and they can't replace it. Generally, the kids think cardboard's great, and the 30-plus population finds it a bit annoying. I don't mind what an artist wants to do as long as it fits in our bins."

De Leon adds that some Harmony House stores have had problems fitting certain CDs in their keepers. "I'm sure the labels don't want to lose placement of their product by not having it fit in the racks," he says.

Commenting on the trend toward wrapping a conventional jewel box with a slipcase, de Leon says, "I could see where the artist might like it because it's very attractive, but it might slap back if people ask why we're wasting cardboard. In a sense, it's like going back to the longbox."

Despite these shortcomings, cardboard continues to attract artists and labels in virtually every musical genre, as well as designers.

Dan Storper, chairman/CEO of clothing chain Putumayo, has used paperboard packaging on all of the company's 20 music releases, despite modest resistance from retailers, manufacturers, and consumers—and despite the increased production costs.

"We get some customers who say

that they don't like them," says Storper. "There are people who will complain, but I don't think it's ever lost us a sale. These are more expensive than a jewel case. It's an amazing amount of money more to pay, [but] I think it adds to our sales. It can cost you from 30 to 60 cents more than a jewel case—a jewel box is around 20 cents, and this is between 50 and 80 cents, including the booklet. But I feel that it's a critical part of our identity, and I really have a problem with the jewel box."

Industry sources say cardboard packages cost less than jewel-box packaging when multiple discs are involved. For instance, Wilco's "Being There" was cheaper using the Double Danny Pak than it would have been using a two-disc jewel box, according to Stein.

The economies of scale of multidisc sets are a key factor in Verve Records' decision to use cardboard formats for its boxed sets, according to Michael Lang, the label's VP of marketing and catalog development (U.S.). "The more discs I have, the more rent I can pay [for their home]," he says. "Our Oscar Peterson set is a silkscreen, and those kinds of media can be costly unless you can figure out a way to recoup them."

Verve has been a leader in creative packaging, utilizing die-cut envelopes in the shapes of seashells, leaves, and fish for its spiral-bound, cardboard "The Man From Ipanema: Antonio Carlos Jobim" three-CD package. It has just released its first single-CD cardboard package for a new artist, Norwegian fusion-folk singer Mari Boine.

Beyond the cost issues, the aesthetics of cardboard are the main draw, according to Lang. "The fun thing about this job is to be able to dabble in a new approach to deliver music and to create a temple for the artist," he says. "It sends a message to the consumer when you go that extra step that clearly there's something special here. Jazz consumers care if that kind of attention is given to their music."

Although Putumayo's Storper is committed to various grass-roots causes, the company's decision to use cardboard was not environmentally moti-

vated. "We did it from an aesthetic point of view," he says. "The fact that it looks more environmentally friendly is just a bonus. The artists are aesthetic people, and they generally like the idea of any package that looks really good. This seems to generate a lot of enthusiasm among them."

Although he is a proponent of paperboard packaging, the Queens Group's Roth says that all CD packages—including jewel boxes—have become

more inventive. "People are more willing to consider alternatives," he says. "If you sit

down with product managers or creative people, they want to see what you can put forth that hasn't been seen before. It's also true with jewel boxes, where we're seeing clear trays, two-sided trays, colored jewel boxes, lenticular covers, etc. Every kind of alternative has some play."

The Queens Group recently introduced the Q Pack, a CD box that combines the graphic possibilities of cardboard with the sturdiness of plastic and can be mass-produced by current CD manufacturing machinery. The Q Pack—which Roth estimates costs an average of 5 cents more per unit than a comparable jewel box—was used on Abkco Records' "The Rolling Stones Rock And Roll Circus."

"A lot of [alternative] packages require hand-loading, and replicators have to bring in manual labor to assemble components by hand," explains Roth. "There's an upcharge for those services. Not only that, there's usually a significant reduction in the number of units that can be output in any one day."

Not surprisingly, cost issues override other considerations when it comes to deciding the type of package that a label will use. Accordingly, artists with more sales clout have more say in the packaging decision.

Reprise's Stein says, "There's a commonly accepted package, and that's the jewel box. But if the record will sell, the retailers will put up with the inconvenience [of another package]."

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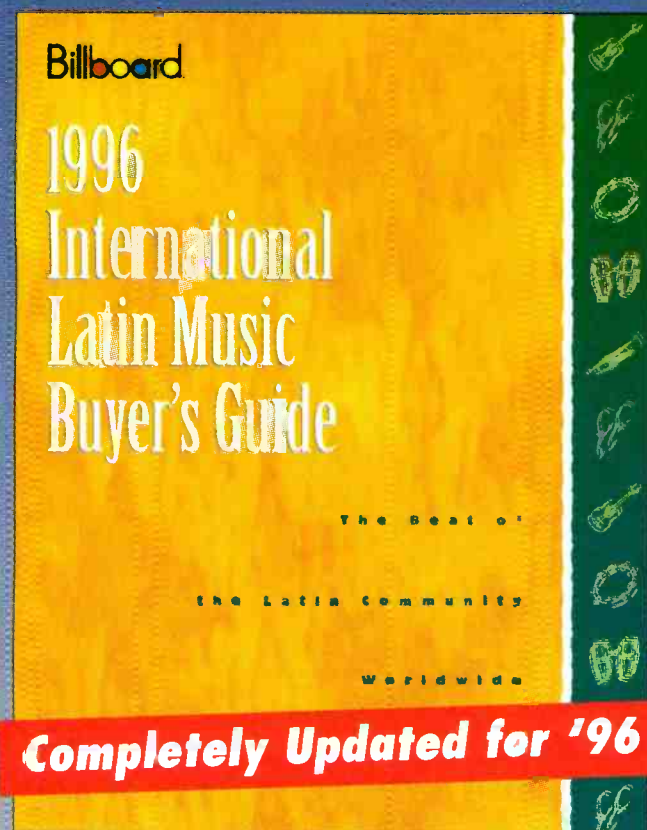


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ROAD LIFE PREPARES KLEIN FOR DEBUT

(Continued from page 14)

worry if someone couldn't make it. I used to be very insecure [about that]," she says.

But more important, Klein says, "it made me realize that every note didn't have to be perfect. Every player plays things differently, and it got me to realize that you just have to know that the overall thing is good, and if you have good musicians behind you, you're going to be fine."

While Klein has played with other artists and recorded an album several years ago with New York-based all-women band Blood Sugar, she has come into her own with "Driving You Insane." Loaded and layered with Klein's inventive guitar playing, "Driving You Insane" was co-produced by Klein and Phillip Levine and issued on their prod music label. Levine also produced Blood Sugar's album "In And Out."

"It was so much fun doing ['Driving You Insane']. The songs came out so easily—we had all the basics and the guitars done in three days. It seemed like the album wrote itself," she says.

Imagine an intersection where the main street is early-'70s blues rock and the cross-street is '90s alternative rock—that's where "Driving You Insane" resides. But Klein says she made a point to maintain a mainstream accessibility.

"You have to be different, but you have to be palatable, and it's really hard to find that equilibrium within pop's limitations, but that's what I strive for," Klein says.

The album's balance between hard rock and blues rock has provided dual promotional opportunities, and the set has won acceptance at alternative and college stations.

Nic Harcourt, music director at commercial alternative station WDST Poughkeepsie, N.Y., has been playing cuts from "Driving You Insane" on his weekly independent artist showcase "Indie Flux." Klein has also been the featured guest on the station's live on-air program, "Live Lunch."

"She's real talented, and we're obviously very supportive of her," Harcourt says, adding that Klein's radio play

coupled with her live performances at local clubs have generated a small following for her in the area.

The live dates and airplay have driven sales. "Driving You Insane" is in stock at select New York Tower Records, Sam Goody, and Disco Rama stores, according to Klein's manager, Jonas Goldstein. Though a distributor has yet to pick up the record, Goldstein is working on getting it into stores in each of the markets in which Klein is receiving airplay, including Boise, Idaho, and Oneonta, N.Y. He is also aiming to secure space in larger North-

east markets.

Klein is booked with her band to tape a segment of public radio's syndicated "World Cafe," tentatively set to air in December.

Says show producer Bruce Warren, "[Her] kind of rock is a little more aggressive than what we normally do, but she's an incredible talent and an astounding guitarist, and I want to showcase that."

Assistance in preparing this story was provided by Ed Christman.



by Geoff Mayfield

WORLD RECORD: The Beatles, as expected, easily capture the No. 1 slot on The Billboard 200. In doing so, the Fab Four become the first act in Billboard history to debut three albums in the top spot within a 12-month span (see Chart Beat, page 102).

Also anticipated was that "Anthology 3" would open with lower first-week sales than either of its predecessors. In the wake of a three-night documentary on ABC, "Anthology 1" moved a heavyweight 855,500 units in last year's Dec. 9 issue and held the No. 1 slot for three weeks. In this year's April 6 Billboard, "Anthology 2" pushed close to 442,000 units; that title re-enters this week at No. 138, as its sales are nearly double that of the prior week (8,500 units).

"Anthology 3" opens with roughly 237,000 units, shy of the prediction run here last week by Best Buy VP of marketing Gary Arnold, but easily outdistances the No. 2 title by more than 80,000 units. Best Buy's value-added offering of the latest Beatles compilation fetched 86,000 units, 36% of the album's first-week take.

ACTION PACKED: The Beatles don't stand alone, as five titles debut in the first 12 slots. Rapper Ghostface Killah, who was featured on last year's album by fellow Wu-Tang Clan member Raekwon, blasts on at No. 2 with 156,500 units; the aforementioned Raekwon set opened at No. 4 with 130,500 units. The chart also boasts career highs for E-40 (No. 4, 123,000 units) and the multi-talented Babyface (No. 6, 106,000 units). E-40's prior peak came in April 1995, when he opened at No. 13 with 68,000 units; the rapper's 1993 album rose no higher than No. 131. Babyface's last album peaked at No. 16 on the big chart, and in its fattest week, Christmas week of '93, it sold 54,000 units. Babyface's debut album, released in 1989, eventually reached No. 14, but it got off to a much slower start.

Going the other way, at No. 12, is country chart-topper Alan Jackson. A first-week total of 71,500 units is nothing to sneeze at, but Jackson's hits package opened with 114,500 units last year, while his last studio set had first-week sales of 84,000 units in 1994. Both of those albums peaked at No. 5, but this comparison may say more about the cooling of the country genre's sales than it does about Jackson's popularity.

THANKS TO THE LARGE DEBUTS, the number of albums exceeding 100,000 units increases to seven from four last week. The surge also accounts for the fact that the "Set It Off" soundtrack (No. 16) is displaced five slots, despite a sales increase that merits a bullet. Another notable effect of the high debuts: Alanis Morissette (No. 13) gets pushed out of the top 10 for the first time since the Aug. 5, 1995, Billboard, but I'm certain that it will bounce back.

STREAK: No Doubt wins The Billboard 200's Greatest Gainer for a third straight week, the first act to do so since the Fugees completed an identical run in the April 6 issue.

ON VINE: This is a bright week for the Capitol tower. In addition to the Beatles' chart-topping bow, the label sees a bright debut for the soundtrack from the much-talked-about "Romeo + Juliet" and a career peak for Luscious Jackson (No. 90), which saw its 1994 title stall at No. 114. Capitol's Mazzy Star opens at No. 68, which is 89 places higher than The Billboard 200 debut of its 1993 album.

NEXT: At No. 58 on Top R&B Albums you'll find a premature debut, caused by street-date violations, for an artist named Makaveli, which is a pseudonym for slain rap star Tupac Shakur. It may seem ghoulish, or even opportunistic, to bring an album out just two months after his death and nine months after his "All Eyez On Me" debuted at No. 1 with large numbers, but sources at Death Row and Interscope insist that 2Pac always intended to bring this album out at this time. The use of a ghost name was also the rapper's design.

The number of street-date violations for Makaveli is similar to what we saw a year ago, when Tha Dogg Pound hit the R&B chart a week early. That group debuted atop The Billboard 200 the following week with 280,000 units. "All Eyez On Me" opened with more than 565,000 units, and early indications from retail suggest that the spotlight from 2Pac's death will swell the numbers even higher for the Makaveli album.

PIRACY CASE

(Continued from page 10)

of the pirated works by legitimate record companies and by demonstrating the damage done by the availability of unlicensed copies.

He says a problem with catalog piracy cases in the past has been in establishing that legitimately held copyrights had been infringed. It has also been difficult, he says, to bring the main perpetrators before the courts.

"We have been working on this case for five years," Andersen says. "Our success demonstrates that even though it's back-catalog material in question, it's worth protecting, and the case is worth pursuing."

IFPI had asked for a higher level of damages to be awarded—Andersen will not specify how much—but he says that he is nonetheless "happy about the result."

The case was heard over four days in September, with the three judges of the court handing down their decision in late October.

In addition to the damages, Patricia was ordered to hand over all unauthorized recordings produced in or imported to Denmark, and the company and its directors were forbidden to manufacture, distribute, or import recordings for which IFPI member companies have exclusive rights.

BMG BRINGING SUPERGROOVE TO THE WORLD

(Continued from page 1)

With its latest album, "Backspacer," the band is hoping to capitalize on its growing overseas fan base while continuing to please its devoted fans at home. BMG International, for its part, has designated the act a global priority.

Formed out of the teenage Low Down Dirty Blues band—a post-high-school outfit that played horn-driven blues regularly in small clubs—the band emerged as a national hero with a series of increasingly successful singles. The first of those, "Here Comes The Supergroove," released in early 1993, seems to have been a clear warning to the world.

Supergroove's first album, "Traction" on BMG New Zealand, has racked up more than 65,000 units in domestic sales since its 1994 release, according to the label, giving it quadruple-platinum status. (In New Zealand, platinum status is awarded for sales of 15,000 units.)

The cross-genre sound of "Traction"—a winning amalgam of funk and soul, metal and pure pop—has seen it clock up well more than 150,000 copies globally, says BMG.

Both label and manager have been

behind the international push. Supergroove is managed by Australia's Ted Gardner, who has worked with British acts such as Public Image Ltd., New Order, and Echo & the Bunnymen in the U.S. Gardner manages Supergroove for the world and has a co-management deal for Southeast Asia, including Australia, with Mushroom Management.

Supergroove has also had unequivocal international support from BMG New Zealand and its international affiliates, and the group undertook a lengthy overseas touring schedule last year that saw it play in markets as wide-ranging as Indonesia (where 40,000 units of "Traction" were sold), Germany, South Africa, and the U.K.

During a break in the tour, the group holed up in a farmhouse in Sussex, England, for a month and wrote material, some of which would become "Backspacer."

The album was released here during the last week in August and immediately shipped gold (7,500 copies) locally. So far, it has a sold an impressive 9,000 units domestically, the label says.

Shaun Joyce, marketing manager for the nine Sounds music stores in

Auckland, says it is the best-selling album across all the chain's stores. It has outsold even R.E.M., whose "New Adventures In Hi-Fi" was released the week after the local contender's set, Joyce adds.

"That month of writing was crucial," says Gardner. "It would have been easy at that point, in the middle of their tour, to send them back home, but this kept them in the mode of working. They got half an album written, and then they were back into Europe to try out the songs live and get the musical direction of the new album."

That direction proved to be more rock-oriented than the band's previous sound. On the band's return to New Zealand, two members—rapper/singer Che Fu and trumpeter Tim Stewart—departed the ranks, and saxophonist Nick Atkinson switched to keyboards.

"The split was mutual," says founding singer/songwriter Karl Steven of the departures. "We didn't think Che was right anymore, and Che didn't think he was right anymore. His stuff didn't fit in with us because he was writing his original raps, but we didn't want to do any rap."

(Che Fu's solo career has hardly

skipped a beat. As guest vocalist on the DLT album "The True School" (BMG), his single "Chains"—a blend of soul and hip-hop over DLT's turntable artistry—went to No. 1 for five weeks.)

The first single from Supergroove's new set, the addictive "If I Had My Way," debuted at No. 7 on the charts here Aug. 21, the week of its release.

"We've been delighted with the success of 'Backspacer,' especially since it isn't the same band," says Sounds' Joyce. "It's a rock band now, not a funk band like it was."

The success of "Backspacer" has been helped by a 21-day tour by the band of more than 60 record shops, in advance of a national tour in November.

"We wanted to put them back on the boards again, but also not have to face fans demanding some of the older material they don't play anymore," says BMG local and international A&R manager Kirk Harding. "By playing a five-song set, it is making people familiar with the songs and getting the atmosphere right for the major tour."

Harding says that release of "Backspacer" has already been confirmed for Australia, Indonesia, Japan, Germany, Austria, the Netherlands, Finland,

Poland, Norway, Denmark, and Switzerland; dates are pending.

Supergroove's new set has drawn comparisons to the current Britpop flavor of music, thanks to its guitar- and song-oriented pop. Band bassist Joe Lonie, however, says that the members are more likely to listen to old David Bowie records than to the contemporary sounds of Blur and Oasis.

Due to illness, the band had to cancel dates in Australia and New Zealand. Tours of Europe and the U.S. are planned for early in the new year, to tie in with potential album releases.

Despite lineup changes and a new direction, Supergroove has retained a loyal fan base locally and the full support of a delighted BMG New Zealand.

"And the support for Supergroove from our BMG International company has been phenomenal," says BMG New Zealand managing director Morrie Smith. "The BMG International head office in New York made Supergroove a global priority act, which ensured release and marketing commitment throughout the world."

Smith says "Backspacer" is expected to be "rush-released" in many countries before the end of the year.

LOWER-PRICE STRATEGY LIFTS DEVELOPING ACTS

(Continued from page 1)

Isaac, all of whose albums carried list prices of \$12.98 or less. Most major-label new releases carry a \$16.98 list price.

Commenting on the trend, Stan Goman, senior VP of retail operations at the West Sacramento, Calif.-based Tower Records/Video, says, "I think the labels are finally getting it—that they are pricing themselves out of the market, and that the consumer is motivated by price. I foresee lower prices on records next year."

Like others interviewed for this article, Goman acknowledges that price is not the only factor in helping establish an artist. But Tower has been at the forefront in bemoaning the fact that the music industry, due to the retail price war, has been practically giving away superstar CDs at \$10.99 while asking the consumer to pay \$15 for sets by new, unknown acts.

Two years ago, Goman began urging more labels to embrace variable-pricing strategies. His hope was that labels would release enough titles so that Tower could establish a place in its stores to highlight releases carrying lower list prices. Today, he says, "we have an end-rack in every store devoted to this."

At Warehouse Entertainment's headquarters in Torrance, Calif., Kevin Milligan, assistant VP of purchasing, reports that the chain has a rack in stores in which it gives free positioning to 18 lower-list titles. "We

really have been trying to champion this pricing strategy," he says.

Like other merchants, Milligan cites Sony Music Distribution as the most effective marketer of variable-pricing strategies.

Sony Music Distribution and its labels have issued 11 titles this year carrying an \$11.98 CD and \$7.98 cassette list-price equivalent. Box-lot costs for those titles are \$5.99 for CD and \$4 for cassette, which provides a gross profit margin for CDs of 50%—much higher than the 37% gross profit margin that full-priced CDs traditionally carry.

Danny Yarbrough, president of Sony Music Distribution, says the strategy has been highly effective for the company. He notes that in addition to the Sony artists who have benefited this year from the program, in years past the strategy has boosted acts now past the developing-artist stage, including Sponge and the Presidents Of The United States Of America.

RCA has used the strategy four times this year, pricing some CD titles at \$11.98 and others at \$13.98. Currently, the label is seeing some success with Republica's eponymous album, which carries a \$13.98 list and has sold 77,000 units, according to Dave Fitch, VP of sales.

In order for variable pricing to be effective, Fitch says, "you need other drivers to bring the customer into the store. You need some combination of radio play, a video getting exposure, publicity, a fan base, touring, and word-of-mouth. You don't need all of those ingredients, but you do need some of those drivers."

Once a customer is in the store, however, variable pricing can close the sale, Fitch believes.

Morty Wiggins, senior VP of marketing at A&M, which has issued eight albums at \$12.98 this year, says that the label does not have any conclusive evidence on how much impact variable pricing has on breaking a record.

Nonetheless, he says, A&M will continue to experiment with the approach. "One thing that I do firmly believe is there is a certain threshold that you reach regarding competitive pricing,

and consumer research seems clear in showing that \$13 is the threshold."

PolyGram Group Distribution and Geffen, however, have released some albums at \$14.98, which they consider a developing-artist price.

Capitol Records also is experimenting with the strategy, having used it for five albums this year, including titles from Nil Lara and Stir. But what really started the label down the variable-pricing road was the experience it had with Everclear's "Sparkle And Fade" album in November '95.

That album was released at full price at the beginning of the holiday selling season, when the market is dominated by big-name titles. Album tracks were getting radio play, and MTV had begun to play a videoclip, according to Steve Rosenblatt, VP of sales at the label.

"We knew that during November and December, we wouldn't be able to get endcap positions in the store, due to all the superstar releases that are out at that time," he says. "So we asked, 'What can we do to motivate a retailer to support the album?'"

Lower the cost, the label decided. Since it already had product in the market, reducing the list price wouldn't affect the Everclear albums already in the store. So, in order to get the album priced at \$8.99, the label used a combination of free goods and credit to effectively lower the album's cost to retailers to about \$6.

The result was that the album "exploded between Thanksgiving and Christmas when, theoretically, you can't break records," Rosenblatt says. Capitol now targets the lower price point upon release.

At Warner Bros., VP of sales Charlie Springer says his label has also tried a variable-pricing strategy. "We haven't popped one yet, but what we really found encouraging about the price point is that a number of dealers will give the albums [special] position and not charge us for it," he says.

Currently, "Fantastic Planet" from the band Failure appears as if it might be experiencing a breakthrough in sales, thanks to its lower price, according to Springer. That title carries an

\$11.99 list-price equivalent for CDs and \$7.99 for cassettes.

Of course, once a record breaks, labels like to raise the album's list to a front-line price, usually \$16.98. Generally, when a label decides to raise a title's price, it allows accounts a window of time in which to make a last order at the lower price.

Accounts like to cash in on higher prices as well, although they applaud labels that allow them time to make a final lower-price order.

There is some debate, however, as to when the time is right to raise prices.

Geffen, which participates in Uni Distribution's Best Bet program, recently raised the price of eels' "Beautiful Freak" album a little sooner than merchants say they would have liked. That title was initially priced at \$8.98, with a \$4 box-lot cost and a 10% discount.

Geffen moved to reprice the Best Bet title after it had sold about 80,000 units, bringing complaints from merchants that point out that Sony labels generally wait until an album has sold approximately 400,000 units before moving to take greater profits.

"That was the shortest developing-artist price in memory," says Wherehouse's Milligan. "It was only out four weeks [at the lower price]."

While unhappy with the label's quick repricing of the eels album, Milligan points out that Geffen rewarded the merchants that had supported the band. Instead of letting everybody else take advantage of the last buy-in at the lower price, Geffen let accounts reorder only what they had accrued in eels purchases up to that point.

Dave Garbarino, who works in sales and marketing at Geffen, declines to comment on that strategy, except to note that eels are taking off, thanks in part to the Best Bet program. "Beautiful Freak," on the DreamWorks label, has sold almost 100,000 units, he reports.

Garbarino says that Geffen likely will use the variable-pricing strategy again. "When I had a record store, people would come in and ask why Led Zeppelin was the same price as some artist you never heard of," he recounts.

"Do car dealers sell Hyundais for the same price as a Cadillac?"

With more labels embracing the variable-pricing strategy, they wonder why some merchants continue to price such titles at full price.

One sales executive says his label considered sticker albums with the lower price point to prevent retailers charging more, but found that when other labels did so, the accounts would place stickers over them, covering the label's suggested price.

Lou Garrett, VP of purchasing at the North Canton, Ohio-based Camelot chain, says that variable pricing "is great and we love it." But while the chain generally abides by the list-price suggestion, he does not like price stickers.

"Instead of listing a specific price, the sticker should read 'special low price,' because it is no one's business to dictate what we charge in the store."

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ZZ Top Signs On For 1996 Billboard Music Awards

RCA recording act ZZ Top has added a date to its current Continental Safari Tour. The members of the group—Billy Gibbons, Dusty Hill and Frank Beard—will join the superstar lineup performing at the 1996 Billboard Music Awards, held for the first time in Las Vegas.

"Rhythmien," ZZ Top's recently released 12th studio album, is currently on The Billboard 200 chart. The band gained popularity in the mid-'80s with the release of "Eliminator," which has been certified by the Recording Industry Assn. of America for sales of 7 million units, while 1985's "Afterburner" has hit the triple-platinum mark.



ZZ Top joins host Chris Rock for the seventh annual awards show broadcast live Wednesday, Dec. 4, on Fox-TV. Recently reunited MCA recording artists New Edition will open the extravaganza from outside the Hard Rock Hotel. Toni Braxton and Brooks & Dunn will also perform at the growing awards show. Celebrity presenters include funny man "Weird Al" Yankovic, and rapper/actor LL Cool J. Additional star performers and presenters will be announced in the coming weeks.

Look for the Billboard Music Awards website, accessible through FOXWORLD.com and billboard-online.com.

UPCOMING CONCERTS

Saturday, Nov. 9 Ronny Jordan/Dana Bryant
 Wednesday, Nov. 13 Jeffrey Osborne/Hillside
 Thursday, Nov. 14 Kristine W/Ray Antonio
 Friday, Nov. 15 Marshall Crenshaw/Victor DeLorenza
 Saturday, Nov. 16 Lee Rocker
 Monday, Nov. 18 Artist Underground/Billboard Live Jam
 Thursday, Nov. 21 Dazz Band
 Friday, Nov. 22 Zen Cowboys/The Gathering/Chicken Hawk
 Saturday, Nov. 23 Alex D'Grassi
 Monday, Nov. 25 Battle of the Bands
 Wednesday, Nov. 27 The Stars of The Commitments

Billboard Live, 9039 W. Sunset Blvd., West Hollywood, Calif.; call 310-786-1712 for details.

Billboard Music Video Conference & Awards
 Crowne Plaza Parc Fifty Five Hotel, San Francisco • Nov. 7-9, 1996
Billboard Music Awards
 Las Vegas • Dec. 4, 1996

International Latin Music Conference & Awards
 Hotel Inter-Continental, Miami • April 28-30, 1997

Fourth Annual Dance Music Summit
 Chicago Marriott, downtown Chicago • July 16-18, 1997
1997 Billboard/Airplay Monitor Radio Seminar
 Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997

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Beatles High-Flying; Madonna Adored

WITH THE DEBUT OF "Anthology 3" at the top of The Billboard 200, the Beatles have put together a string of three consecutive No. 1 albums for the first time in 28 years. The double LP titled "The Beatles" but more commonly known as "The White Album" was the Fab Four's ninth consecutive chart-topper when it headed the list in 1968. When "Yellow Submarine" and "Hey Jude" peaked at No. 2 in 1969 and 1970, respectively, the Beatles were prevented from extending their run of consecutive No. 1 albums.

With all three "Anthology" albums hitting the top in their first week of release, the Beatles are the first act to have three titles debut at No. 1 in a 12-month period (see Between the Bullets, page 100). And, as Larry Cohen of Trumbull, Conn., points out, with "Anthology 3" achieving No. 1 status, the group has for the third consecutive time set a record for the longest period between an act's first and last chart-topping album. "Meet The Beatles" reached the summit 32 years and nine months ago, on Feb. 15, 1964. Before the "Anthology" albums, Barbra Streisand held the record, with 28 years and eight months between the No. 1 reigns of "People" in 1964 and "Back To Broadway" in 1993.

The Beatles have now had four albums reach the top three in the last two years: "Live At The BBC" peaked at No. 3 in December 1994. It's the first time the group has had four consecutive top three albums since 1977, when "The Beatles At The Hollywood Bowl" went to No. 2.

DON'T CRY FOR HER: Madonna earns the fourth-highest debuting single of her career, as "You Must Love Me" from the forthcoming "Evita" soundtrack takes Hot Shot Debut honors on the Hot 100. Only "You'll See" (No. 8), "Erotica" (No. 13), and "Rescue Me" (No. 15) have entered higher than the No. 22 posting of Madonna's lat-

est. "You Must Love Me" is the highest-charting Andrew Lloyd Webber/Tim Rice collaboration since Helen Reddy's "I Don't Know How To Love Him" peaked at No. 13 just over 25 years ago, in June 1971. Madonna's single, which joins Celine Dion's "Because You Loved Me" (penned by Diane Warren) as an early Oscar contender for best original song, will have to go to No. 1 to match Rice's most successful song on the Hot 100, "A Whole New World" by Peabo Bryson and Regina Belle. That "Aladdin" theme hit pole position in March 1993.

"You Must Love Me" is Madonna's first soundtrack single since 1994's No. 2 hit "I'll Remember" from "With Honors." Of Madonna's 11 No. 1 songs, four have been from films.



by Fred Bronson

UN-BREAK THEIR HEARTS: The British actors known as Robson & Jerome join an elite group, as their

third single, a remake of Jimmy Ruffin's Motown classic "What Becomes Of The Brokenhearted," enters the U.K. singles chart at No. 1. It's the third consecutive chart-topper for the duo, which makes it the fourth act in British chart history to have its first three singles reach No. 1. Gerry & the Pacemakers, Frankie Goes To Hollywood, and Jive Bunny & the Mastermixers were the first three acts to accomplish this. Like Robson & Jerome, those three acts are male and from the north of England.

The next act to have its first three singles reach No. 1 in the U.K. is likely to be the Spice Girls. They're two for two, with a new release planned before Christmas. And they're female and from London, in the south of England.

This is the first time that "What Becomes Of The Brokenhearted" has hit No. 1. The original Ruffin release went to No. 10 in 1966, while a reissue peaked at No. 4 in 1974.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	534,342,000	563,549,000 (UP 5.5%)
ALBUMS	454,497,000	463,920,000 (UP 2.1%)
SINGLES	79,845,000	99,629,000 (UP 24.8%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	294,474,000	332,825,000 (UP 13%)
CASSETTE	159,357,000	129,904,000 (DN 18.5%)
OTHER	666,000	1,191,000 (UP 78.8%)

OVERALL UNIT SALES THIS WEEK

3,355,000

LAST WEEK

2,772,000

CHANGE

UP 4.6%

THIS WEEK 1995

12,391,000

CHANGE

UP 7.8%

ALBUM SALES THIS WEEK

10,902,000

LAST WEEK

10,391,000

CHANGE

UP 4.9%

THIS WEEK 1995

10,531,000

CHANGE

UP 3.5%

SINGLES SALES THIS WEEK

2,457,000

LAST WEEK

2,381,000

CHANGE

UP 3.2%

THIS WEEK 1995

1,860,000

CHANGE

UP 32.1%

DISTRIBUTORS' TOTAL MARKET SHARE (9/30/96-1/3/96)

WEA	INDIES	SONY	BMG	PGD	UNI	EMD
19.8%	19.6%	14.7%	13.8%	13%	12.4%	6.7%

ROUNDED FIGURES

FOR WEEK ENDING 11/3/96

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





It was a night everybody scored



***Thanks for
spending the night with us.***

***Special thanks to our host:
Heather Locklear***

Bryan Adams

The Bee Gees

David Bowie

Toni Braxton

Jill & Harry Connick, Jr.

Garbage

Elton John

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10/27/96***

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Tuesday.

For The First Time • When I Need You • So Far Away • Have I Told You Lately • My Heart Can't Tell You No • You're In My Heart •
First Cut Is The Deepest • I Don't Want To Talk About It • Tonight's The Night (Gonna Be Alright) • Sometimes When We Touch •
Downtown Train • Broken Arrow • Forever Young (1996) • All For Love (Bryan Adams, Rod Stewart and Sting)

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