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IN MUSIC NEWS



Reba McEntire Back In Top Form On MCA Album
 PAGE 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 19, 1996

ADVERTISEMENTS

HOW MANY GUITARS DOES IT TAKE TO MAKE ONE DRUM HAPPY?

Will Bernard • John Schott
 Charlie Hunter • Scott Amendola

T.J. KIRK

IF FOUR WAS ONE

4/2-46262
 T.J. Kirk plays around with the music of Thelous Monk, James Brown and Robson Roland Kirk.
 www.wbjazz.com © 1995 Warner Bros. Records Inc.

McLachlan Plans All-Female Tour

BY TERRI HORAK

NEW YORK—Drawing on her sensitivity and experience as a per-



McLACHLAN



former, Arista/Nettwerk Records artist Sarah McLachlan has designed Lilith Fair, a unique all-

(Continued on page 106)

Black Music Execs Create Opportunities

BY J.R. REYNOLDS

LOS ANGELES—As a result of major-label downsizing and the limited opportunities for rising beyond R&B department and division management,



PUGH



SINGLETON



SPANN



ELLISON

veteran black senior executives have been forced to create their own opportunities outside of the major-label corporate system. Some have launched their own imprints, while others are acting as consultants and mentors to a younger generation of executives.

Although some black executives, such as Elektra Entertainment (U.S.) chairman/CEO Sylvia Rhone and former Mercury president Ed Eckstine, have been given the opportunity to helm a multi-genre major label, the

majority of black executives are still pigeonholed within R&B divisions.

"When black music departments and divisions were created, they were never designed to be mechanisms for black executives running them to go any

(Continued on page 105)

Columbia Box Adds To 'Year Of Neil Diamond'

BY CRAIG ROSEN

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



DIAMOND

"In My Lifetime" marks the first time that the original versions of Diamond's hits for Columbia, Bang, MCA, and Capitol Records have been col-

(Continued on page 66)

Limited Video Shell Supply Poses Threat

BY SETH GOLDSTEIN

NEW YORK—The International Recording Media Assn. (ITA) has posited a doomsday scenario that threatens the livelihoods of duplicators and vendors of prerecorded programming. Taking note of the dependence



of the U.S. home-video industry on Chinese-made shells to house cassettes, ITA warns that altered pricing or supply "could cause serious harm."

According to a just-released ITA "white paper," prepared by Cambridge

(Continued on page 107)

ANDREW LLOYD WEBBER
 25 YEARS ON BROADWAY

FOLLOWS PAGE 60

Holiday Package Tour All Wrapped Up For Radio

BY DOUG REECE

LOS ANGELES—At the top of the Christmas wish lists of concert pro-

new turnkey holiday package tour, All Wrapped Up.

The show, which features Warner Bros. artists Steve Earle and Paula



KEB' MO'



COLE

ducer Metropolitan Entertainment Group (MEG) and indie radio promoter Songlines Ltd. are triple-A radio stations willing to buy into their

Cole, Capitol's John Hiatt, and Epic's Keb' Mo', is tentatively scheduled to travel through more than 20 markets

(Continued on page 108)

Brazilian Labels Broach New Media Cautiously

BY ENOR PAIANO

SÃO PAULO, Brazil—After getting a late jump into the multimedia arena



MAMONAS ASSASSINAS

because of protective legislation that banned technology imports, Brazil's record companies are grappling with

(Continued on page 86)

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Wherehouse Lays Out Its Plans For The Future

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RETAIL TRACK

Virgin Megastore Slated To Open In Disney World

PAGE 82

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

Dave Koz

off the beaten path

The new enhanced CD and cassette on Capitol.

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Career Direction: Shelly Heber and Leanne Myers for Vision Management

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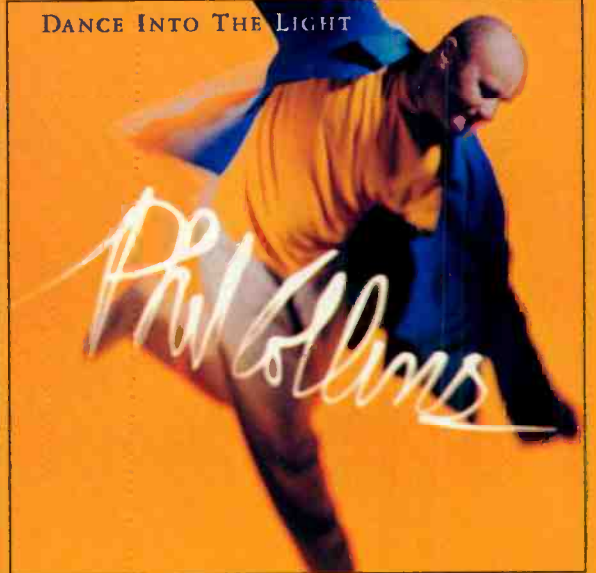
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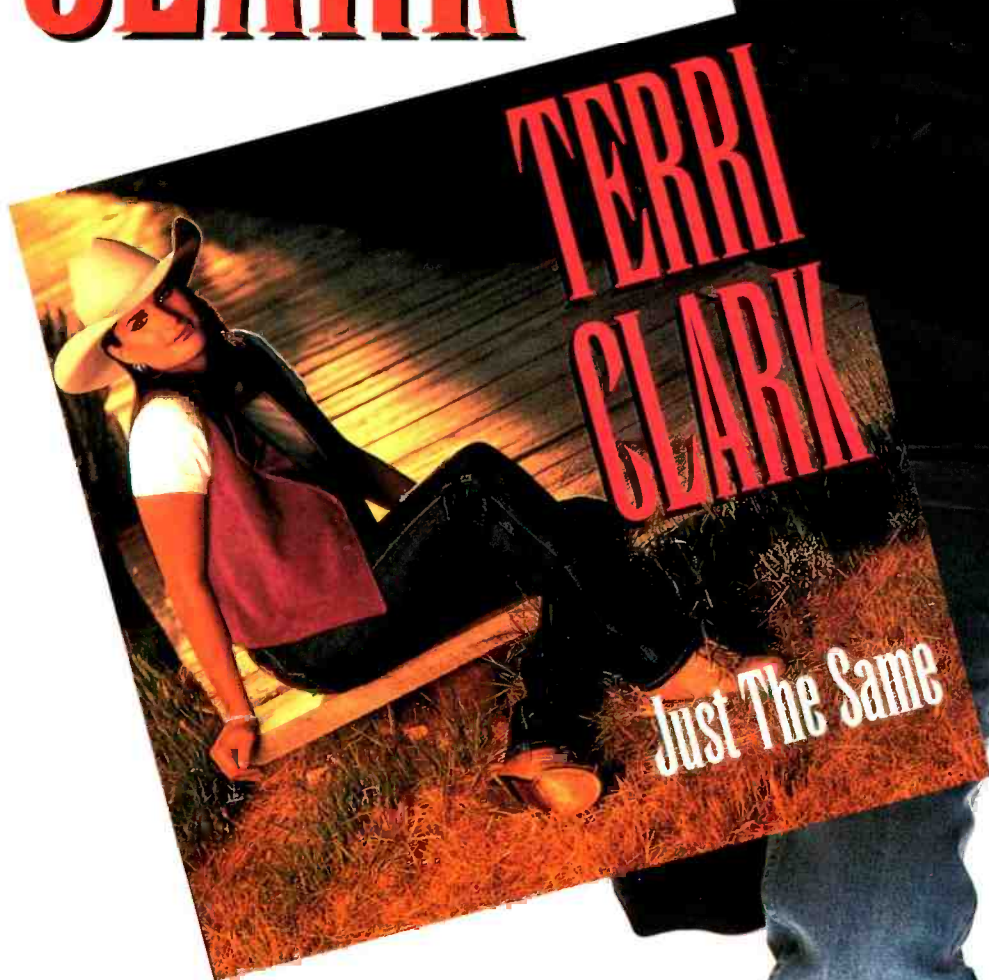
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DANCE INTO THE LIGHT



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VINCE GILL & DOLLY PARTON
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"I Will Always Love You"



TONY BROWN
(Producer)
Album Of The Year
"Blue Clear Sky"
Single Of The Year
"Check Yes Or No"



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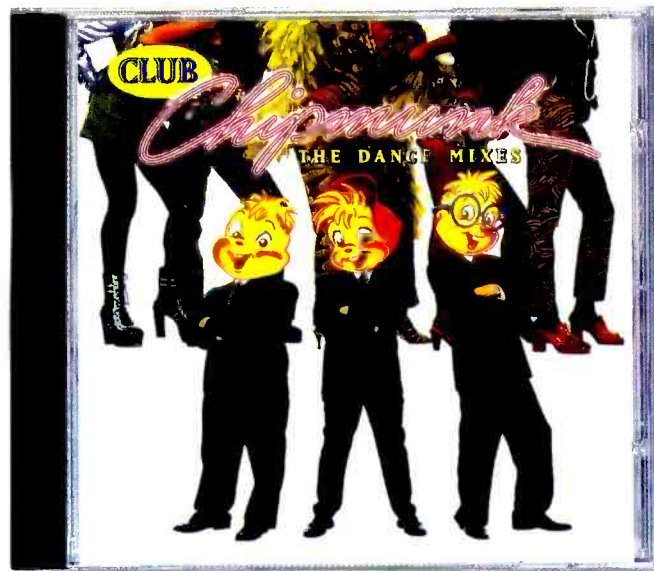
BUCK OWENS
Hall Of Fame



JUNIOR BROWN
Music Video Of The Year
"My Wife Thinks You're Dead"



Soon, every man, woman and chipmunk will be doing the Macarena.



Just when you thought the Macarena couldn't get any hotter, Alvin and The Chipmunks put their own distinctive paw-prints all over it. "Club Chipmunk," their new dance mix release, follows a string of Grammy-winning platinum albums right into the hearts and hips of the world. Hip hop to "Play That Funky Music Chipmunk," "Vogue," "I'm Too Sexy" and "Love Shack." Call now and learn how to get your paws on all the Chipmunks' hits. Then join the craze.



New Twist In PolyGram/STEMRA Dispute

Judge Rejects Dutch Society's Case Against Major

■ BY JEFF CLARK-MEADS

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

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

Firmly entrenched in the camp arguing for direct distribution are the U.K.'s Mechanical Copyright Protection Society (MCPS) along with its ally, the PolyGram Group; equally implacable on the other side are the continental European mechanical rights societies.

Now it has been revealed that the most prominent opponent of the MCPS/PolyGram alliance—Dutch society STEMRA—offered two years ago to adopt direct distribution. Fur-

ther, STEMRA's failure to introduce direct distribution cost it a \$1 million payout to PolyGram.

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

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

STEMRA to the London-based body. Though direct distribution is available to all MCPS members, only PolyGram International Music Publishing took advantage of the service.

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

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

In a move that is regarded by Poly-

(Continued on page 66)

PolyGram

Wherehouse Execs Look To The Future

■ BY EILEEN FITZPATRICK

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

As previously reported, Wherehouse will emerge from Chapter 11 by dividing ownership among Cerberus Partners, trade creditors, and bond holders (Billboard, Oct. 5). Furthermore, sources say, the company plan creates a mechanism whereby the trade can convert its equity position in the chain to cash by providing normal terms of credit for Wherehouse (see sidebar, page 109).

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

(Continued on page 109)

FCC Makes First Dent In Complaint Backlog

■ BY BILL HOLLAND

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

WVIC, a Jencom Broadcasting outlet, has 30 days to pay the fine or show why the fine should not be imposed. FCC officials say that the "notice of apparent liability" is the first of many to come this fall and winter.

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

(Continued on page 109)



Celine Soars. 550 Music artist Celine Dion, front, proudly accepts a plaque from Sony Music executives commemorating total sales of 10 million copies of her four English-language U.S. releases. Her current smash album, "Falling Into You," tops the list at 4 million units. She is the first Canadian vocalist to have three multiplatinum albums. Pictured in the back row, from left, are Vito Luprano, VP of A&R, Sony Music Canada and executive producer of "Falling Into You"; David Glew, chairman, Epic Records Group; Polly Anthony, president, 550 Music; John McL. Doelp, executive VP, 550 Music and executive producer of "Falling Into You"; and René Angéllil, Dion's manager.

Arista Nashville's Reunion Records Purchased By The Zomba Group

■ BY DEBORAH EVANS PRICE

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

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

Zomba purchased the 15-year-old Brentwood Music—which includes the Essential, Ransom, Brentwood Records, and Brentwood Kids labels—in February 1994. Zomba chairman/CEO Clive Calder sees Brentwood Music and Reunion as compatible ventures.

"By acquiring Reunion, which is such a terrific label with such a terrific artist roster, our intention is for Reunion to continue to run as a boutique, A&R, artist development-led

label," Calder says. "It complements Brentwood so well because Brentwood will be able to do the sales and distribution functions that up to now have been done by Word in the [Christian Booksellers Assn.] market.

(Continued on page 99)

Atlantic Group Begins Its Streamlining

■ BY CHRIS MORRIS

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

An informed source says that the company shuttered its specialty imprints TAG, Mesa/Blue Moon, and

(Continued on page 108)

Blockbuster Plots Shifts In Int'l Retail Course

Chain Buys Irish Web

■ BY PETER DEAN

LONDON—Blockbuster Entertainment is poised to enter the Irish marketplace with the planned acquisition of the Xtravision group, which owns 217 video stores throughout the republic and Northern Ireland. No purchase price has been disclosed.

If the deal, which is subject to regulatory consent, goes ahead as expected, it will see Blockbuster breach the halfway mark toward its intended 2,000-store penetration throughout Europe, a goal it plans to reach by the millennium.

(Continued on page 109)

Music Closures Planned

■ BY DON JEFFREY

NEW YORK—Blockbuster Entertainment plans to close up to 10% of its 500 U.S. music stores, which have been a drag on the earnings of parent company Viacom.

Viacom executives made the announcement at a meeting Oct. 8 in New York with security analysts and investors, according to a con-

ference attendee. Blockbuster also reported that week that it had acquired a minority interest in PC Upgrades, a Cincinnati-based retailer specializing in

(Continued on page 109)



Musicland Explores Its Options Retailer Working With Smith Barney

■ BY ED CHRISTMAN

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

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

Musicland operates 1,476 stores in four chains: Suncoast Motion Picture Co., a video sell-through chain; Media Play, a multimedia entertainment superstore chain; On Cue, a small-town retailer carrying music, books, and video; and Musicland/Sam Goody, a mall-based record store web.

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

Marcia Appel, VP of marketing, downplays the possibility of Musicland selling its assets. She says that Smith Barney has begun to explore all options and that at the completion of that task, it should be able to provide the Minneapolis-based chain with a full array of recommendations.

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

According to the Oct. 8 announcement, Musicland has completed negotiations with the banking consortium that provides its revolving credit facility. According to the company, under the amended agreement, most of the

facility's existing financial covenants are waived until March 30, 1997. As part of that, the chain no longer has to pay down its revolver balance to \$25 million for one day between Dec. 15, 1996, and Feb. 15, 1997.

According to one label executive, the agreement gives Musicland greater flexibility to operate its business without worrying about triggering covenants that could result in the bank "pulling the plug" on the revolver.

On the other hand, the company says that the agreement calls for Musicland to reduce its revolver to \$275 million by Dec. 20 and maintain that level through March 30. Currently, Musicland's revolver makes \$350 million in credit available to the chain, according

(Continued on page 99)

FTC Closes Trade Practice Investigation

■ BY ED CHRISTMAN

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

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

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

According to the letter, the FTC was

(Continued on page 20)



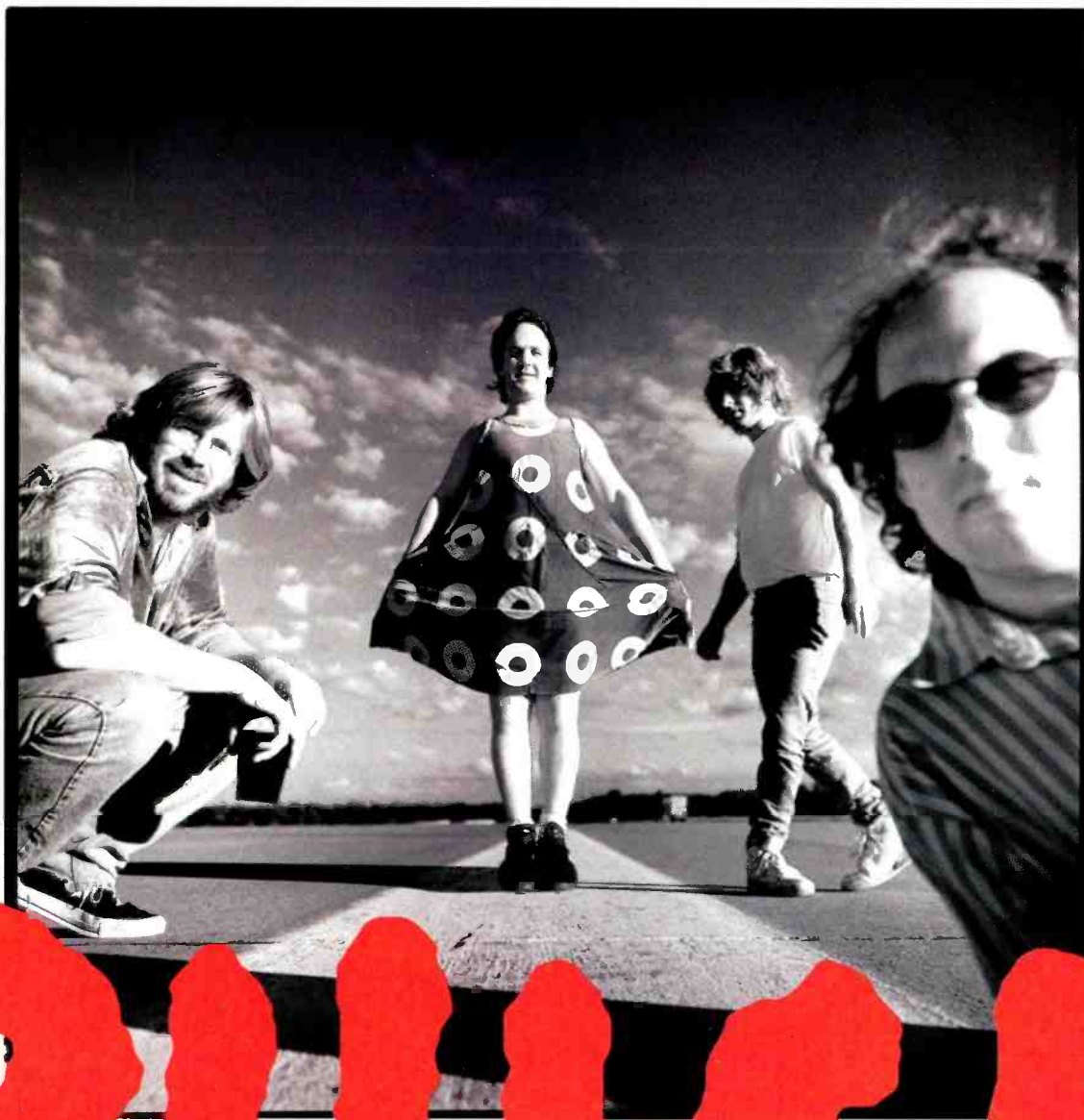
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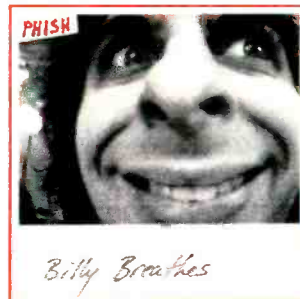
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IN STORES OCTOBER 15

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 PHISH NATIONWIDE FALL TOUR BEGINS OCTOBER 16

Artists & Music

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

Stones' 'Circus' Project Finally Finds Public Eye

■ BY PAUL VERNA

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

It's the intriguing story of "The Rolling Stones Rock And Roll Circus," a film and soundtrack shot in 1968 but never seen by the public until this week, when Allen Klein's Abkco group will premiere the movie at the New York Film Festival and follow it up with the release of the soundtrack and home video Tuesday (15).

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

The rest of the cast consists of Jethro Tull in an early incarnation that included eventual Black Sabbath member Tony Iommi; the Who with a show-stealing performance of its mini-opera



John Lennon assembled the Dirty Mac band to perform the Beatles tune "Yer Blues" at the "Rock And Roll Circus." Shown, from left, are Eric Clapton, Lennon, Mitch Mitchell of the Jimi Hendrix Experience, and Rolling Stone Keith Richards on bass.

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

Joe Cocker Gets 'Organic' On New Album

■ BY PAUL SEXTON

LONDON—Thirty-two years after emerging from Britain's pub and club circuit, Joe Cocker is taking requests.

The requests, to be specific, of his European record label. EMI, primarily its German company, is the prime mover behind (Continued on page 22)



COCKER

McEntire Cuts New Image MCA Set Finds Her In Top Form

■ BY DEBORAH EVANS PRICE

NASHVILLE—Any artist worth his or her weight in gold and platinum album sales will occasionally take musical risks. Such was the case with Reba McEntire on her 1995 album, "Starting Over," a collection of cover tunes that drew a mixed response from country radio and retail.

However, with the Nov. 5 release of "What If It's You," early indications are that McEntire is delivering a project that will more than meet radio and retail expectations.

"To have 10 such powerful songs on one album makes it very special," says

MCA Nashville chairman Bruce Hinton. "There are only so many writers and so many great songs in Nashville, and Reba has collected her disproportionate share. And why not? No one could be more deserving. She's country music's female artist of the '90s."

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

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



MCENTIRE

Anointed To Span Several Mkts. Via Myrrh/Epic Promos

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

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

reaching. I think this album is a good step in that direction."

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

The title cut is the first single being released to contemporary Christian, gospel, and mainstream R&B stations. It went to Christian radio in July and hits mainstream R&B stations Tuesday (15). The track will be available for sale at retail as a maxi-single in both cassette and CD formats; it features five mixes of "Under The Influence" as well as two mixes of "It's A Matter Of Love" from the group's previous album "The Call."

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



ANOINTED

Brainstorm Records (then distributed by Word), which released their debut album, "Spiritual Love Affair."

The group then moved to Myrrh Records and followed with "The Call," which won accolades including three Gospel Music Assn. Dove Awards, a Grammy nomination for best contemporary soul gospel album, and a Stellar Award for best performance by a group or duo, contemporary.

With that track record, executives at Myrrh and Epic, which distributes the

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

Bob Elder, senior buyer for the 185-outlet Family Bookstore chain, says the group's last album was a steady seller for his web and that he expects "Under The Influence" to do very well, too. "The exciting thing about a group like Anointed is that you can promote them to your contemporary Christian and gospel customers," he says. "Anointed is one of those groups that will bridge the gap."

Anointed's members agree that their audience is diverse but feel that the contemporary Christian market may be their strongest arena. "I think our target audience is more [contemporary Christian] now, the young people," Walls says, but quickly adds, "and the older people as well."

"In God's Hands Now," a single and (Continued on page 20)



TAJ MAHAL



DANZIG

blackacidevil

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*Thank You
Carl Perkins*

GO CAT GO! is destined to become a Rock 'N' Roll Classic.

UPCOMING

Billboard



PRODUCERS/AES

Issue Date: Nov. 9

Ad Close: Oct. 15

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

Contact:

Pat Rod Jennings
212-536-5136



WORLDWIDE DANCE

Issue Date: Nov. 16

Ad Close: Oct. 22

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

Contact:

Ken Piotrowski
212-536-5223



RAP

Issue Date: Nov. 23

Ad Close: Oct. 29

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

Contact:

Ken Piotrowski
212-536-5223



GERMANY/SWITZERLAND/ AUSTRIA

Issue Date: Nov. 30

Ad Close: Nov. 5

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

Contact:

Christine Chinetti
44-171-323-6686

Reach Billboard's 200,000

WORLDWIDE SPECIALS & DIRECTORIES 1996



ENTERTAINMENT '97: FIRST-QUARTER FOCUS

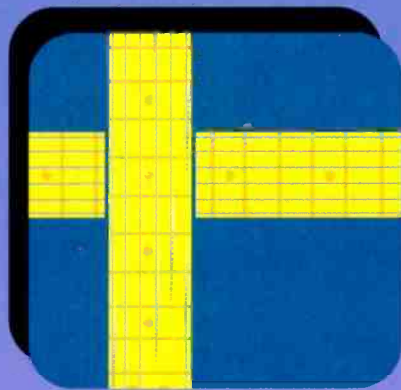
Issue Date: Dec. 7

Ad Close: Nov. 12

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

Contact:

Jim Beloff
213-525-2311



SWEDEN

Issue Date: Dec. 14

Ad Close: Nov. 19

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

Contact:

Catherine Flintoff
44-171-323-6686



WPLJ 25th ANNIVERSARY

Issue Date: Dec. 21

Ad Close: Nov. 25

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

BY CARRIE BORZILLO

LOS ANGELES—When Shannon Hoon, lead singer of Blind Melon, died from an accidental cocaine overdose in October 1995, it was the end of a band that still had a lot left to say.

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

"We had a lot of songs of his that we wanted to finish, that we felt deserved to be heard," says Blind Melon guitarist Rogers Stevens, who is in Seattle with bandmates Brad Smith, Christopher Thorn, and Glen Graham working with a new singer as part of a new band. "That was our motivation first and foremost. I just felt like Shannon got overlooked in a lot of ways. I felt that he was more talented than he was given credit for."



BLIND MELON

The 13 songs on the album feature three outtakes from the band's Andy Wallace-produced sophomore album, 1995's "Soup," which failed to meet the commercial success of the band's 1992 eponymous debut. According to SoundScan, "Blind Melon"—fueled by the album rock hit "Tones Of Home" and the modern rock/top 40 smash "No Rain," with its famous Bee Girl video—has sold more than 2.2 million copies; "Soup" sold 217,000 copies.

The three outtakes are "Pull," "Swallowed," and "Soup." The album also features a raw take of "No Rain," called the "Ripped Away Version," which was originally on the promotional-only "Change" EP and was recorded from a TV performance in the Netherlands.

One of the album's most moving moments is the song "Letters From

A Porcupine," which is a tape of Hoon singing into Thorn's answering machine. As with that song, Hoon's vocal tracks were all first takes. Some of the songs were recorded at ski lodges (a reworked version of Steppenwolf's "The Pusher"), while on tour ("Life Ain't So Shitty"), or were taken from the original demo that landed the band its deal with Capitol ("Soul One").

"Everything was done in one pass-through vocally, and I really like that," says Stevens, who began the painstaking task of collecting the recordings and laying backing tracks to them with the band two to three months after Hoon's death. "I really like that. I think there was something missing in the past records in

(Continued on page 21)



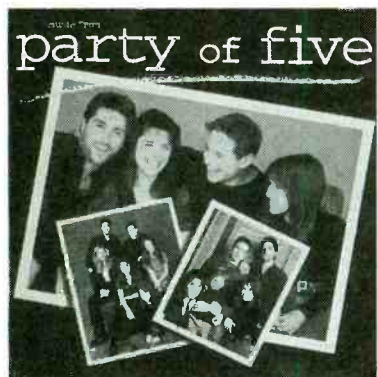
Post Haste. Elektra executives present Bjork with a gold plaque for her last album, "Post." Shown, from left, are Marty Greenfield, Elektra senior VP/CFO; Seymour Stein, Elektra president; Derek Birkett, One Little Indian Records; Marcia Edelstein, Elektra product manager; Sylvia Rhone, Elektra chairman; Greg Thompson, Elektra senior VP of promotion; Bjork; Steve Haldt, Elektra senior VP of sales; Ko Kawashima, Bjork's U.S. manager; Alan Voss, Elektra VP/GM; Steve Kleinberg, Elektra senior VP of marketing; Sherry Ring-Ginsberg, Elektra senior VP of press and artist development; and Richard Nash, Elektra senior VP of urban promotion.

Reprise 'Parties' On With Latest TV Show Soundtrack

BY CATHERINE APPELFELD OLSON

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

The Nov. 19 release of the suitably moody soundtrack to Fox Television's weekly emotional roller coaster "Party Of Five" marks the second such TV series-oriented compilation



for the label, which struck platinum with the "Friends" soundtrack. Reprise plans to build on its momentum in a market that has also seen the recent releases of Warner Bros. Records' "X-Files" soundtrack and Atlantic Records' "ER." Next up from Reprise will be an album of music to complement the superhero shenanigans of ABC's "Lois & Clark."

For Howie Klein, Reprise president and champion of the project, "Party" was an obvious choice for a compilation. "Party Of Five" is not

as massively popular a show as "Friends," but it has a real musical vision," he says. "The [producers] came up with musical ideas of what they wanted the show to be like, and I think the soundtrack music flowed out of that in a natural way."

The feeling appears to be mutual at Columbia Pictures Television, which produces the show for Fox, where the executive producers of "Party" worked closely with Reprise on the soundtrack. "We love our show, and there are some things you can only say with music," says Ken Topolsky, a co-executive producer. "What the music says is what the show's about—different feelings. The soundtrack is like a souvenir."

Topolsky says he particularly wanted to team up with Reprise because the label "didn't recoil at the show's strong vision."

To help home in on the best blend of artists and songs for the album, Reprise representatives worked closely with the "Party" production team and took part in "Party Of Five" Usenet group discussions on the Internet, floating ideas to fans and keeping track of feedback.

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

(Continued on page 21)

More Atlantic Fallout; Roberts Gets Loud; Rykodisc Signs Cockburn

STUFF: Publicists Jim Lawrence and Sandy Sawotka were among the casualties of Atlantic Records' downsizing last week. Lawrence can be reached at 212-741-6340

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

Rykodisc has signed **Bruce Cockburn** for all territories outside of his native Canada. Cockburn's 23rd album, "The Charity Of Night," is slated for a Feb. 4, 1997, release ... Mercury continues to pick up cool British acts that have had little success on their former U.S. labels. It is now home to the **Boo Radleys**, formerly on Columbia, and **Dodgy**, who was on A&M. Can **Supergrass** be far behind? ... A&M's **Scarce** and **Touch** and **Go's Killdozer** have called it quits ... **Kami Lyle**, who was featured in the June 1 Continental Drift column, has signed with MCA Records. Her debut will be produced by **Hugh Padgham**.



by Melinda Newman

TO THE EXTREME: Gary Cherone, the unconfirmed new lead singer for **Van Halen**, seems like a good choice from where we sit. He has a strong live presence and can belt out an arena rock tune with the best of them. Warner Bros. still won't confirm the Ex-Extreme vocalist's position, saying only, "Van Halen is working with him, but he has not been officially hired. **Eddie [Van Halen]** has said that it's 99% there, but there are some contractual agreements that have to be worked out." When Van Halen tours, it will be interesting to see if it incorporates Extreme's two biggest hits, "Hole Hearted" and "More Than Words," into the show.

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

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

THIS AND THAT: **Soundgarden** starts a fall tour Nov. 6 in Salt Lake City. Opening will be **Rocket From The**

Crypt. **Tenderloin** will also be on a portion of the first-leg dates ... With lead singer **Scott Weiland** fresh out of rehab, **Stone Temple Pilots** hit the road Nov. 4 for a six-week arena tour ... **Motorhead**, whose next album, "Overnight Sensation," comes out Tuesday (15), will headline a three-week tour in early November before heading out with **Dio** ... **Atlanta Rhythm Section** is releasing a greatest-hits collection with three new songs to commemorate the group's 25th anniversary ... **Graham Parker**, backed by the **Figgs**, is on tour through October. He is supporting his new **Razor & Tie** album, "Acid Bubblegum" ... **Chris Whitley**, whose new **Work Group** album, "Terra Incognita," will be released in early 1997, is on tour with **Warren Zevon** throughout the fall ... Not surprisingly, tickets are flying out the door for the **G3** tour, which features guitar wizards **Joe Satriani**, **Eric Johnson**, and **Steve Vai**. The tour, which started Oct. 11, features each guitarist playing a complete set, as well as all three performing together.

Pantera kicks off the second leg of its U.S. tour, with opener **Biohazard** and **Neurosis**, Nov. 5 in Albuquerque, N.M. ... **Popa Chubby**, who scored a cult hit with last year's "Sweet Goddess Of Love And Beer," has inked with Prime CD to release a new live album, "Hit The High Hard One," as well as reissue some of his independent albums put out before he signed with Okeh/Sony ... TVT will release Volumes 4-7 of "Television's Greatest Hits" Oct. 29. Included on the sets are the themes to "Gunsmoke," "The Flying Nun," and the ever-popular "The People's Court" ... You never know what will come in the mail. Today the post brought a real estate flier advertising Big Pink, the legendary Saugerties, N.Y., site where **the Band** recorded "Music From Big Pink." The Cape Cod-style, three-bedroom house sits on a 3.9-acre lot. The price, and we're sure it's negotiable, is \$159,900.

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

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

REBA MCENTIRE CUTS A NEW IMAGE

(Continued from page 13)

Hands," hit the top 10, peaking at No. 9.

"Reba is an artist [country radio programmers] have always been able to look to to have the biggest records," says MCA senior VP of promotion (U.S.) Scott Borchetta. "We've always struggled with her cover songs at radio, and that was a conversation Narvel [Blackstock, McEntire's husband/manager] and Reba and I had when we were talking about the concept of the [last] record... It was the perception of them being cover songs that was our biggest problem."

McEntire agrees. "Their reasoning was that they don't need remakes. They don't need old songs," she says. "They needed new material, and [the songs] sounded too much like the originals."

"I'm very proud of 'Starting Over,'" she adds. "It wasn't a failure. It sold quite a few records, but it didn't do as well as I thought it would. But you just collect and regroup and go on and do something else."

According to SoundScan, "Starting Over" has sold 1.3 million units since its release last fall. Garrett says the album was the best-selling new album by a country female artist released in the last year. "She has a huge fan base, and they responded," he says. "She always sells well. She's got a wonderful following... The album may have been [lacking airplay] at radio, but it still sold. That speaks volumes about how loyal her fans are."

McEntire says she learned from her last project and was extremely attentive in creating her new album. "I always calculate my risks. It's like a horse race to me. I stew over it. I worry about it and think about it. I have to go with my gut feeling," she says. "[But] when you get lambasted on a project, you do take that into consideration, and if it didn't work, you say, 'What would work? Let's go fresher and cleaner, no remakes. Let's try something different. Let's use our band and a new co-producer and a new studio.'"

The new studio to which McEntire refers is part of her new Music Row office complex, Starstruck, which opened its doors in July.

In addition to a studio move, there were other substantial changes in the production of "What If It's You." Instead of using studio musicians, McEntire opted to use her road band, and instead of co-producing with MCA Nashville president Tony Brown, McEntire co-produced with John Guess. "John has been my engineer in the studio since the Jimmy Bowen days," McEntire notes.

McEntire says she also searched diligently for the right songs to record for this outing. "I definitely think they have a preconceived notion," she says of the songs publishers pitch to her. "That's why I like to go with an album like I did this year. I think people are going to say it's totally different and [they] didn't expect me to do this. That's what has sustained my career as long as it has: not doing the predictable."

Blackstock is also enthusiastic about the results. "I think the direction of the music is different," he says. "The type of songs that Reba is singing are different. This is the first time I can remember that Reba has eight uptempo songs and two ballads. We've been known to have eight ballads and two uptempos."

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

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

MCA VP of marketing and sales (U.S.) Dave Weigand says there are also special plans for building retailer excitement. "We are going to our accounts [with] a hatbox, a very classy thing we are sending out to get our retailers' attention," he says. "Everything ties into Reba's new look."

The box includes photos of McEntire sporting her new shorter haircut (along with a fake lock of hair) and marketing information about the release. In its push to retail, MCA will service copies of the album for in-store play to 4,000 SoundScan-reporting retailers.

Numerous point-of-purchase materials will also be made available. Since the album will be released on Election Day, Weigand says, campaign-style buttons will be distributed to retail outlets to help promote the release.

Media will also play a key role in launching the album. In the surrounding days, McEntire will perform the single on "The Tonight Show With Jay Leno" and will appear on "Larry King Live" and "The Rosie O'Donnell Show." On Nov. 10, Lifetime Television will air a one-hour "Biography" on McEntire.

In addition, Weigand says, McEntire

will be the featured artist on Delta Airlines' in-flight audio program during November and December. The program will broadcast the album on 80,000 flights each month.

McEntire will tour this fall and will resume her roadwork in 1997. She says she plans to take a year off from acting and other endeavors in order to devote time solely to her music. The current tour dates are exposing McEntire fans to her new music and her new look.

"I've been wanting to cut it for two years," McEntire says of her hair. "It makes me feel younger."

ANOINTED TO SPAN SEVERAL MARKETS VIA MYRRH/EPIC CAMPAIGNS

(Continued from page 13)

video from Anointed's last album, was well-received in the mainstream market; the video received airplay on BET and the Box, and the single peaked at No. 40 on Billboard's Hot R&B Singles chart in November 1995. Epic supported the single by placing Anointed on a 20-market promotional tour with mainstream act Groove Theory, giving Anointed the opportunity to meet mainstream radio and retail, and vice versa.

"It has surprised us, because we weren't really trying to go that route at first," Walls says of the group's mainstream acceptance. "In God's Hands Now" really helped put us in the mainstream market."

Crawford says Anointed's sound was shaped by its members' diverse influences. "Growing up, we listened to a lot of Christian artists, gospel artists, and mainstream artists," he says.

Each of Anointed's albums represents a different step in the group's evolution. "The first record was really heavy R&B gospel, because that was pretty much our surroundings growing up," Crawford Greathouse says. "On the second album, there was a hint of R&B, but there were also some pop elements that made it more palatable to the [contemporary Christian] world, as well as gospel, which is what we wanted to do... This third one is going to do pretty much the same thing."

Crawford Greathouse says Anointed's goal has always been simply to reach the broadest audience possible. "We never really wanted to just be a [contemporary Christian] group. And of course, that is one of the most ludicrous things you can ever tell a record company. [They] need to categorize it, recognize it, and package it. So it has been challenging."

Another challenge came earlier this year, with the January departure of Mary Tiller, one of the group's original members. The remaining members of the group decline to comment on that split, other than to wish Tiller well. They chose not to replace Tiller and have continued on as a threesome (though they say they will use backup vocalists in concert when one of the trio steps forward to sing a lead).

Heidi Brown Lewis, Epic's associate director of product marketing, says a grass-roots effort at retail, targeting mom-and-pop stores, has helped make Anointed one of Epic's top four best-selling Christian/gospel acts at mainstream retail (alongside Helen Baylor, Sandi Patty, and Shirley Caesar). Brown Lewis says Epic will continue to work with independent retailers on the new set, as well as to pursue listening posts and shelf space with the major chains.

"Our goal is to continue to create a

presence and an awareness of Anointed to the urban and R&B industry, as well as to the many listeners to urban and R&B radio who love good music, no matter what genre the group originally comes from," Brown Lewis says.

Along with the mainstream push, Tempest says, there will be no letup on efforts at Christian retail. A key part of the campaign in the Christian bookstore market is the maxi-single, which went to Christian retailers Sept. 3 and includes \$2-off coupons for both "The Call" and "Under The Influence."

DEBORAH EVANS PRICE

FIRST GLAMA AWARDS HONOR CURTIS, CALLEN

(Continued from page 14)

manager of Alternative Visions, a shop in New York. "I'm not unrealistic enough to think that a straight man is going to come in here looking for a CD, but there are a lot of gay people who aren't even aware of some of these artists. Just the media attention given to the acts nominated pushed up our sales."

Guardian-EMI marketing VP (U.S.) Aimee Gautreau agrees. Although the initial marketing plan behind the Curtis disc (which was released in February) was not solely geared toward the gay market, she says, gaining that sector's attention is vital. "The gay audience is loyal, with a lot of extra income and with a lot of music-buying power,"

she says. "If we can capture that audience now, it will be a real solid base for Catie in the future."

The GLAMAs were conceived and founded by musicians Tom McCormack and Michael Mitchell in 1995 as the only national music awards program to celebrate the work of gay and lesbian recording artists.

Nominees and winners for each category were chosen by a judging panel that comprised industry executives, music- and gay-media personnel, and recording artists. All nominated recordings are by self-identified gay, lesbian, bisexual, or transgender artists and were released between June 1, 1995, and May 31, 1996.

CD, SINGLES SPARK GLOBAL GROWTH

(Continued from page 5)

as a proportion of total music sales."

The representative adds, though, "Cassette sales are now declining in every region of the world. Much of the current decline is due to falling sales in North America, where cassettes have previously retained a substantial part of the market."

However, the IFPI identifies some positive trends in the figures. For instance, it notes that Brazil has advanced one place in global rankings to become the world's sixth largest market. "Sales have continued to grow at a very high rate, with both units and value up by around 30%," says the representative. The figures show that the market was worth \$503 million at retail in the first half of the year and that 33 million CDs, 2 million cassettes, and 1 million vinyl discs were sold. All units sold were albums; no singles sales were registered.

IFPI also notes a recovery in Mexico, where more stable economic conditions have helped the value of sales

increase by 25%, to the equivalent of \$178.4 million.

Unit sales in Australia were up 20% in the first half to 15.2 million albums and 3.87 million singles. The market was worth the equivalent of \$317.47 million. Says the IFPI representative, "Both Australia and New Zealand are showing high growth compared with some of their counterparts in Europe and North America."

In Europe, the U.K. market is ahead by 8% in volume terms, but IFPI notes declines in Sweden and Norway, while Denmark moved ahead because of the removal of punitive tax rates on CDs. In Japan, the growth rate in the first half was 7%, compared with 18% in the first six months of 1995 (Billboard, Sept. 7).

"Half-year figures for other territories in Asia indicate small declines in several of the markets," says the representative. "The success for Asia in 1996 may therefore rely on growth in the heavily populated markets of China, India, and Indonesia."

FTC CLOSES TRADE PRACTICE INVESTIGATION

(Continued from page 10)

specifically looking for violations of Section 5 of the FTC Act, 15 U.S.C. §45, and violations of the Robinson-Patman Act, 15 U.S.C. §13. The former is wide-ranging and allows the FTC to investigate unfair methods of competition, including price fixing and other competitive agreements that could constitute monopolistic acts. The latter covers discrimination in pricing and promotional activities.

Although the FTC repeatedly refused to acknowledge that it was conducting an inquiry into music-industry trade practices, it apparently launched an investigation in late July 1993, during the height of the used-CD controversy (Billboard, Aug. 14, 1993).

At that time, four of the majors changed their cooperative advertising policies, in an apparent attempt to penalize merchants engaged in the used-CD business. But when a full-scale revolt developed among retailers, including two lawsuits filed by retailers

against the four companies, the FTC investigation began to weigh heavily on the minds of record-company attorneys, and the four majors retreated from their anti-used-CD stance.

However, that didn't dissuade the FTC from its investigation. Its probe appeared to widen, with the agency requesting information on minimum-advertised-price policies, the allocation of co-op advertising dollars and free goods to accounts, and whether the six majors were communicating with one another on price information. At the time, many music-industry executives were of the opinion that the commission was on a "fishing expedition."

The letter ends with the standard wording the FTC uses when it closes an investigation without taking any action, saying that the closure shouldn't be "construed as a determination that a violation may not have occurred." It also reserved the right to take further action if necessary.

BLIND MELON'S DOUBLE REMEMBRANCE

(Continued from page 19)

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

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

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

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

Hoon was all about and to mourn one last time.

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

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

"It was kind of uplifting, in a strange way. It was like, 'OK, we're still making music with Shannon.' For lack of a better word, it was a heady experience," says Stevens.

For Capitol, the goal now is to get to Blind Melon's fan base. "There are some great things being offered to the fan, because the enhanced CD

doesn't feature the same footage that the home video does, so there's really a lot for them," says Denise Skinner, VP of marketing at Capitol.

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

"We want to make sure we start with the fans and writers who understand what they're about, so that we

can let other people know that this is coming from the heart," says Skinner. "We have an electronic press kit that will be sent to retailers to educate them as to why there's a third Blind Melon record."

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

John Artale, purchasing manager of the 156-store National Record Mart chain based in Carnegie, Pa., says that "Nico" and "Letters From A Porcupine" are a "nice memorial for fans. They won't feel like they're

grave robbing by buying this. It's something nice to offer fans as a consolation."

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

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

REPRISE 'PARTIES' ON WITH LATEST TV SHOW SOUNDTRACK

(Continued from page 19)

Nov. 5.

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

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



BODEANS

Straw, whose anthemic "People Of Earth" is the album's first single, says she is honored to be part of the family. "I want to broaden all of my horizons, and there are a lot of cool artists on this soundtrack," she says. "Most people who write songs these days must have in their mind somewhere that soundtracks can be lucrative and certainly a great way to introduce their sound to a wide range of people. My music is very dramatic, so it is natural to pair it up with film and television."

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

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

"We find in marketing these things that at least as important as getting on the radio is getting a picture of the cast at point of purchase," he says. "We noticed with the

'Friends' soundtrack that where we had posters and other things at retail, we sold a lot of records. It's normally all about radio and MTV, and this is more about being able to identify the music with the show."

Based on the experience with "Friends," Klein expects the album will sell best at mass-merchant accounts. "This will probably sell more at Wal-Mart and the other big stores

that attract families and the kind of people who watch television," he says.

While label anticipations run high, as least one of the contributing acts is keeping its expectations in check. We hope to reach new people, but we're pretty much just in this for the music," says the Bodeans' Neumann. "If more people come to see us and buy our records, that's just icing on the cake."

amusement business		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
SMASHING PUMPKINS GRANT LEE BUFFALO	Rosemont Horizon Rosemont, Ill.	Oct 4-6	\$984,125 \$25	39,365 three sellouts	Jam Prods
JUAN GABRIEL	Radio City Music Hall New York	Sept 14-15	\$586,500 \$75/\$50/\$40/\$35	11,386 two sellouts	Radio City Prods
KISS VERVE PIPE	Greensboro Coliseum Greensboro N.C.	Sept 28	\$547,293 \$40/\$29.50	16,100 sellout	C&C Concerts
DAVE MATTHEWS BAND SOUL COUGHING	Hersheypark Stadium Hershey, Pa.	Sept 29	\$465,350 \$25	18,614 25,000	Electric Factory Concerts
ALANIS MORISSETTE K'S CHOICE	Riverport Amphitheatre Maryland Heights, Mo.	Sept 25	\$442,527 \$25/\$19.50	21,000 sellout	Contemporary Prods
DAVE MATTHEWS BAND SOUL COUGHING	Gund Arena Cleveland	Sept. 28	\$348,550 \$25	13,942 16,000	Belkin Prods
CURE	Radio City Music Hall New York	Sept. 16-17	\$347,778 \$37.50/\$32.50/ \$27.50	10,366 11,966, two shows	Radio City Prods
KISS VERVE PIPE	Carolina Coliseum, University of South Carolina, Columbia Columbia, S.C.	Sept 25	\$326,800 \$40/\$29.50	9,034 sellout	C&C Concerts
HEROES DEL SILENCIO MOLOTOV	Sports Palace Mexico City	Sept 25	\$305,354 (2,290,155 pesos) \$33.78/\$9.46	18,427 sellout	Ocesa Presents
SMASHING PUMPKINS GRANT LEE BUFFALO	Bradley Center Milwaukee	Oct 1	\$269,100 \$25	10,764 sellout	Jam Prods

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JOE COCKER REMAKES FAVES ON 'ORGANIC'

(Continued from page 13)

Cocker's new album, "Organic," to be released Monday (14) across Europe on either the Capitol or the Parlophone imprint and Oct. 29 in the U.S. on Sony/550 Music. The record contains newly recorded, stripped-down versions of several of the British rock veteran's best-known songs, many of them remade at EMI's suggestion.

These sit alongside songs Cocker has never before recorded on an album that features guest appearances by Randy Newman, Billy Preston, Tony Joe White, and others, under the guidance of producer Don Was.

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

Cocker confirms that "Organic," which followed extensive touring behind his 1994 album "Have A Little Faith," was the concept of his label in Germany, where his record-buying audience is especially large and loyal. "Germans have always been my biggest fans over the last few years," he says. "When I decided I was going to take a year off, [EMI in Germany] said, 'Can you give us something to keep us flowing?'"

"They kind of picked up on me [in the early '80s], when I was with Island Records, when there was really not

great interest in my career," he continues. "That's why I always give them great consideration."

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

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

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

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

Cameras rolled during the entire "Organic" recording session, which, as EMI's London-based VP of international marketing Mitch Clark points out, gives the company a useful promo-

tional tool. "We've asked the territories to go out and use this [video material] to get Cocker specials on TV," she says. The footage includes interviews with Cocker, Was, and contributing musicians.

"Europe has been Cocker's biggest market on the whole," adds Clark, "and for us, this is a very exciting release, because it's taking Joe back to his roots. The bonus is to have Joe going into Europe to do this fantastic club tour."

That 31-date tour opens in Baden Baden, Germany, on Tuesday (15) and ends in Paris Dec. 10, with dates in Denmark, Switzerland, the Netherlands, Italy, the U.K., Belgium, and Spain in between. The tour sees Cocker playing in clubs with an average 1,800-2,000 capacity, much smaller than his usual arena venues.

The opening single from the album in Europe is "Don't Let Me Be Misunderstood," a new take on the chestnut that Cocker first tackled on his breakthrough 1969 album "With A Little Help From My Friends." It is off to a hot start at radio in Germany and Holland. By Oct. 2, it had also amassed some 19 commercial radio playlists in the U.K. and was on the A1 list at London's Capital FM, where group music assistant Ashley Tabor describes Cocker as "a good, solid Capitol artist. He's at the adult end of our demographic, and ['Misunderstood'] is a good song."

Underscoring Cocker's ability to appeal to young and old audiences, the single is also attracting airplay at gold-oriented AM stations, including Clyde 2 in Glasgow, Scotland.

As elsewhere, Cocker's popularity in Britain has only grown with the passing years: "Have A Little Faith" was his first studio set to reach the U.K. top 10 and followed a strong-selling PolyGram TV compilation in 1992, "The Legend—The Essential Collection."

When "Organic" appears in the U.S., it will follow sales there for "Have A Little Faith" of about 66,000 units, according to SoundScan. Its studio predecessor, 1992's "Night Calls," has U.S. sales of 172,000 units; a 1993 retrospective sold 283,000 in America.

Tammy Levy, marketing director (U.S.) for Sony/550 Music, believes the timing is ripe for the new set in the U.S.

"Because this album is organic—it's really acoustic, unplugged, stripped-down classic Joe Cocker—and that type of music is really big right now, it's going to appeal to everybody," she says. "But we're going for his core audience, the 26-50 age range. Because of its classic sound, we think this album is going to bring a lot of people back to Joe."

Stateside, the single "Anybody Seen My Girl?" will be shipped to radio Oct. 22. Also, a documentary of the making of the album that utilizes the footage rolled during production will be broadcast via satellite service DirecTV from November through January, Levy says. Other TV outlets are slated to begin airing the program after January.

Meanwhile, Cocker prepares for the European club tour—even though, as he muses, the video footage had been intended to reduce his promotional duties this time out. "They were filming every little bit of this," he laughs. "For a lot of us old timers, it was a new world. There was no refuge."

Assistance in preparing this story was provided by Shawnee Smith in New York.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

NEW ORLEANS: Two decades after they first opened it, owners Alan and Deborah Langhoff have regained control of the Dream Palace, a delightfully run-down, two-story club the pair ran for 10 years (The White Paper, Billboard, June 8). The club is located one block from the Vieux Carre in the Faubourg Marigny on Frenchmen Street, a famed street named after French residents killed for refusing to swear allegiance to Spain and the home of such hot clubs as Snug Harbor, Cafe Brasil, and Rubyfruit Jungle. After the Langhoffs shut down the club in 1987, the venue was leased and became Cafe Istanbul, a Turkish restaurant and club. Subsequent owners were unable to keep the club going. Re-enter the Langhoffs. Alan Langhoff recalls that 20 years ago Frenchmen Street was a ghost town, but he knew that it had the potential to be a hot area: On any given day you may encounter artists, beatniks, and hustlers soaking up the vibe amid historic architecture. "This neighborhood



is a way of life," says Langhoff, "and has become a true community." As for the Dream Palace, Langhoff says the club's booking policy will follow his belief that music should inspire patrons to dance, not stand around and watch. Otherwise, the booking criteria will be as eclectic as the neighborhood. Although local talent has always been a focus, he hopes to offer touring acts a medium-sized venue to get grass-roots exposure and build their fan base. Following a successful showcase during the Cutting Edge Music Conference in August, Khadir, a Miami-based Afro-Cuban funk band, will appear in October. On the local scene, Langhoff is excited about the new generation of brass bands and has booked dates in October with the New Orleans Nightcrawlers and the hip-hop/brass outfit All That. Contact Alan and Deborah Langhoff at 504-945-2040.

GEORGE HUTCHINSON

DURHAM, N.C.: Nancy Middleton has always been one of North Carolina's most underrated artists, but that may be changing. She recently released her second album, "The Way I Do," to good response—which got even better with the news that the Nancy Middleton Band is one of the 12 finalists in Musician magazine's annual Best Unsigned Band competition for 1996, out of more than 3,000 entries. "If nothing else, it's a confidence boost," she says. "Not that I didn't believe in myself before, but it's sort of validating to know I stood out among so many people." Middleton emerged eight years ago as the singer in a country cover band. She has since moved in more of a pop/rock direction, although "The Way I Do" retains some country flavoring. Hooky, soulful songs like the title track (which will appear on Musician's "Best Unsigned Band" CD) and the poppy "Love That's True" sound tailor-made for triple-A radio. "I think I'm a rock'n'roller at heart," Middleton admits. "My first album was more country, but the Nashville people I played it for thought it had more of a Bonnie Raitt bent. So I could tell that I needed to be doing more of that." Contact the band at 919-682-4153.



THE NANCY MIDDLETON BAND

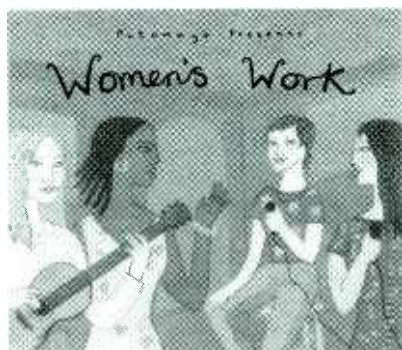
DAVID MENCONI

ST. LOUIS: Returning for its fourth year, the renamed Midwest Regional Music Festival, held here Sept. 18-21, featured more than 325 bands on 20 stages. With the exit of former co-sponsor South by Southwest, local alternative weekly the Riverfront Times took the helm under the leadership of director Nanci O'Dea and music director Thomas Crone. With sponsors like Spin magazine, ASCAP, Streetside Records, Budweiser, and local KPNT, the Fest mirrored past events, with improved attendance at panels/workshops, and added an opening Wednesday-night concert at the Fox Theater featuring the Urge and Violent Femmes that brought out more than 2,500 fans. O'Dea says more than 800 registered for the Fest, and while the numbers are still out on wrist-band sales, she says the event had the best Friday night in its history and a strong Saturday night, with 3,000-4,000 in the clubs each night. When big names like Wilco and Son Volt decided against playing the festival, Crone says, "we tried to strengthen the bottom of the bill as best we could, adding bands starting on majors or strong indies." Crone tried to put a positive spin on last-minute cancellations by such popular bands as Tina & the B-Side Movement and Shallow by adding that their absence gave some lesser-known bands a bigger audience. Local bands registering strong sets included Bellyfeel, MU330, Pave The Rocket, Bella Wolf, Kristeen Young, Free Dirt, Villa Nova Junction, and Fragile Porcelain Mice. Out-of-towners drawing well included Kill Hannah (Chicago), the Twigs (Chicago), Pamper The Madman (Kansas City, Mo.), the Nukes (San Francisco), Waco Brothers (Chicago), the Frans (Cleveland), and Johnny Q. Public (Springfield, Ill.).

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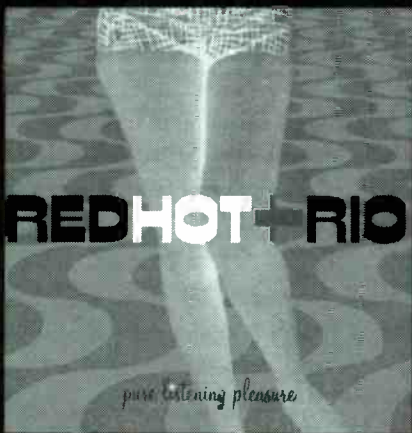
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BILLBOARD'S HEATSEEKERS ALBUM CHART

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

OCTOBER 19, 1996

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
★ ★ ★ NO. 1 ★ ★ ★				
①	3	3	CAKE CAPRICORN 532867/MERCURY (8.98 EQ/12.98)	FASHION NUGGET
②	5	9	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98)	TIDAL
③	1	17	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
4	2	8	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98)	BEAUTIFUL FREAK
⑤	12	11	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
⑥	9	6	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
7	8	9	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
8	6	3	BOUNTY KILLER BLUNT/VIP 1461*/TVT (10.98/16.98)	MY XPERIENCE
9	7	12	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
⑩	—	1	RAS KASS PRIORITY 50529* (10.98/16.98)	SOUL ON ICE
⑪	16	7	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
⑫	22	18	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
13	10	15	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
⑭	—	1	SUSAN ASHTON SPARROW 51458 (9.98/15.98)	A DISTANT CALL
⑮	17	34	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
⑯	21	2	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
17	18	8	AKINYELE ZOO 11142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
18	11	38	ENRIQUE IGLESIAS FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
19	4	2	DESCENDENTS EPITAPH 86481* (9.98/14.98)	EVERYTHING SUCKS
20	14	26	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
21	20	7	DAVE KOZ CAPITOL 32798 (10.98/15.98)	OFF THE BEATEN PATH
22	13	8	THE BRAXTONS ATLANTIC 82875/AG (10.98/15.98)	SO MANY WAYS
23	25	4	GEGGY TAH LUAKA BOP 46113/WARNER BROS. (10.98/15.98)	SACRED COW
⑳	37	2	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
25	23	10	DEFTONES MAVERICK 46054/WARNER BROS. (7.98/11.98)	ADRENALINE

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	29	5	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
27	19	9	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
28	15	3	3-2 RAP-A-LOT/NOO TRYBE 42087/VIRGIN (10.98/15.98)	THE WICKED BUDDAH BABY
29	24	4	FACE TO FACE A&M 540601 (8.98/10.98)	FACE TO FACE
⑳	—	1	ELLEN DEGENERES SODA JERK/LAVA 92724/AG (10.98/16.98)	TASTE THIS
⑳	39	4	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
32	26	15	4HIM BENSON 4321 (10.98/15.98)	THE MESSAGE
33	32	10	MISTA EASTWEST 61912/EEG (10.98/15.98)	MISTA
34	28	21	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
⑳	—	1	REAL LIVE BIG BEAT 92668*/AG (10.98/16.98)	THE TURNAROUND: A LONG AWAITED DRAMA
36	30	48	KENNY WAYNE SHEPHERD GIANT 24621*/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
37	31	15	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
38	34	28	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
⑳	—	1	KEIKO MATSUI COUNTDOWN 17750/ULG (10.98/15.98)	DREAM WALK
40	48	2	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
41	45	19	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
42	33	3	THE CARDIGANS MERCURY 553117 (10.98 EQ/16.98)	FIRST BAND ON THE MOON
43	35	7	PETER WHITE COLUMBIA 67730 (10.98 EQ/16.98)	CARAVAN OF DREAMS
⑳	—	1	JESSE COOK NARADA 63037 (10.98/15.98)	GRAVITY
45	27	2	JOSHUA REDMAN WARNER BROS. 46336 (16.98 CD)	FREEDOM IN THE GROOVE
⑳	—	15	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
⑳	—	3	BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98)	RIVERDANCE
⑳	—	20	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
49	38	16	KEB' MO' OKEH 67316/EPIC (10.98/16.98)	JUST LIKE YOU
⑳	—	11	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS

POPULAR • UPRISINGS

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

HELL HATH FURY: With thundering Harleys and the devil's legions wailing in the background, Geffen's resilient



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

metal act Manowar rolls near the Heatseekers chart this week with "Louder Than Hell." The album is at No. 10 and No.

20 on, respectively, the Middle Atlantic and East North Central regional roundup charts.

Perhaps best known as the act that had the plug pulled on its Hamburg gig when local authorities decided that the planned 160-decibel show would lead to physical injury (Billboard, April 16, 1994), Manowar has sustained a nine-album career thanks in large part to loyal European audiences.

Still, the reaction to "Louder Than Hell" has left many in the music industry scratching their heads. "There are people out there—I don't know who—that are excited about this album," says Chris Wester, buyer at the four-store Minneapolis-based Down in the Valley. "It doesn't get any cheesier, but I'm moving the album, and our store managers and customers want it."

Wester adds that in-store play by nostalgic employees and new albums by the likes of **Warrant**, **L.A. Guns**, and **King Diamond** may have generated a mini-revival in the genre and helped Manowar come out strong in its first week.

HEERE'S KEVIN: On Tuesday (15), "The Tonight Show" musical director and



Call To Arms. Metal Blade released "East Side Militia," Chemlab's first album since 1993's "Burn Out At The Hydrogen Bar," Oct. 8. Rock stations KZRK Amarillo, Texas; WDBM, Lansing, Mich.; and WDRE Philadelphia are behind the band's first single, "Exile On Mainline," which will be featured on "More Mortal Combat," released Tuesday (15) on TVT. Critter and William Tucker, former Ministry collaborators, contributed production and guitar work, respectively.

jazz guitarist **Kevin Eubanks** will step out of **Jay Leno's** formidable shadow and into the spotlight as Blue Note releases his album "Live At Bradley's." The live set features original material, as well as **Duke Ellington**, **Lionel Hampton**, and **Kurt Weill** standards. Though Eubank's day job will keep him from touring, let's hope he uses his next break to play a few gigs.

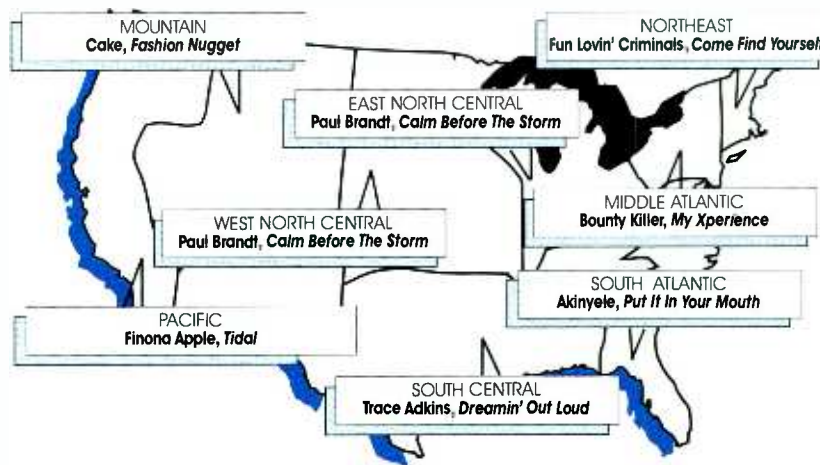
Martini Lounge in L.A. **Scrawl** tours the Northeast through October. Its album "Travel On, Rider" was released by Elektra Aug. 20.



The Things They Do. In between writing the "That Thing You Do!" single for the film of the same title, running Scratchie Records with partners James Iha and D'arcy, and playing with his other band, Ivy, Adam Schlesinger has helped create one of the stand-out pop albums of the fourth quarter. "Fountains Of Wayne," the self-titled Scratchie/TAG/Atlantic album released Oct. 1, pairs Schlesinger with lead singer Chris Collingwood. The first single, "Radiation Vibe," was serviced to modern rock radio Oct. 8. The band will open for the Lemonheads in November.

Rotten Records recording act **Acid Bath** will continue its national club tour through November. The band's album "Pagan Terrorism Tactics" will be released Oct. 29.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- PACIFIC**
- Fiona Apple Tidal
 - Cake Fashion Nugget
 - Ras Kass Soul On Ice
 - eels Beautiful Freak
 - Descendents Everything Sucks
 - Enrique Iglesias Enrique Iglesias
 - Republica Republica
 - Paul Brandt Calm Before The Storm
 - Fun Lovin' Criminals Come Find Yourself
 - Face To Face Face To Face

- SOUTH CENTRAL**
- Trace Adkins Dreamin' Out Loud
 - 3-2 Wicked Buddha Baby
 - Paul Brandt Calm Before The Storm
 - Kenny Chesney Me And You
 - Gary Allan Used Heart For Sale
 - Cledus "T." Judd I Stole This Record
 - Donell Jones My Heart
 - Ann Nesby I'm Here For You
 - James Bonamy What I Live To Do
 - Jennifer Y Los Jetz Dulzura

ROADWORK: Pianists **Liz Story**, **Barbara Higbie**, and **Margie Adam** embark on the 11-city Three of Hearts tour, which starts Nov. 2 in Cleveland. The tour follows the Tuesday (15) release of Story's Windham Hill set "Liz Story" and the Oct. 1 release of Higbie's Slowbaby title "I Surrender."

Flip Records' **Jane Jensen** will open for the **Butthole Surfers** Oct. 25-28 in Florida, followed by a tour of the Northeast. Her album "Comic Book Whore" was released Oct. 1.

Former Billboard Song Contest winner **Bill White Ace** continues to play club dates in Southern California in support of his Touchwood Records debut, "Billy's Not Bitter." His next two dates are Saturday (19) at Bourbon Square in Van Nuys, Calif., and Nov. 17 at the



Rippin' The Mike. Hollywood teen vocalist J'son, right, swaps stories following a recent on-air interview with air personality Jeff Foxx on Cap Cities' syndicated program "Overnight With Jeff Foxx."

Almighty RSO Talks 'Doomsday' Rap-A-Lot Makes Marketing Plans Nat'l

■ BY J.R. REYNOLDS

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

Says Rap-A-Lot CEO Bruce Stoval, "At first, we thought we would have to begin only in the Northeast region and then work our way out, because that's where they're from. But early indications from radio are that there's nation-

al interest in the project."

The Boston-based Almighty RSO is the first rap act to be issued by the Houston label that doesn't hail from the Southwest. "We're from the South and, from a label perspective, don't have a great presence back East," says Sto-



val. "But the crew's first single has got creative elements that the East is with and is also doing well in the West."

Stoval says that because Rap-A-Lot has a strong presence in the South, that region is also favorable.

"We like a lot of different kinds of music," says RSO's Ray Dogg. "Most of what [people] say is hard rap is just us reflectin' on what it's like growin' up in our hood. We give our opinions an' perspective an' try to get you to understand what [life in the ghetto] is all about, then hopefully, you'll try to understand and compare it to your own shit."

Rounding out the RSO crew are Tony Rhome, E-Devious, and Deff Jeff.

RSO signed its first recording deal in 1991 with Tommy Boy. However, philosophical conflicts severed the relationship. Over the next few years, the act recorded "Badd Boyz" for Flavor Unit's "Roll Wit' The Flavor" compilation; "Revenge Uv Da Badd Boyz," an RCA EP; and "The War's On," a single from Rap-A-Lot/Noo Trybe's "Orig-

inal Gangsta" soundtrack. It was that 1996 single that led to the act's debut album for the label.

Ray Dogg says the most challenging element of the group's recording career has been dealing with nonmusic forces. "We had to record this album down in Houston, because there were a lot less distractions down there," he says. "Back in Boston, you have to deal with all the [poverty and violent] shit happenin' around you, and it affects your music."

In 1988, RSO member Tony "Big T" Johnson was gunned down. In 1991, RSO's Rodney "Rock" Pitts was stabbed to death. The combined incidents, along with spoiled record deals, soured the group's lyrical palate.

"Yeah, we're bitter, and it comes out in our music," Ray Dogg says. "Livin' in [the ghetto] is hard, an' anybody that wants to stay in the hood an' do the shit you gotta do [on the streets] are assholes."

"The goal of anybody down there is to get out," he says. "We doin' what we gotta do to get out of the ghetto; the thing is to help your mother, your family, and your boys to get out. But that don't mean not stayin' true to who you are. It's just about buildin' a better life."

To that end, the group members recently formed Surrender Records, which will distribute acts independently.

Tracks on "Doomsday: Forever RSO" include "Sanity," which describes the state of mind of young black men living in hopeless economic and apathetic social conditions. The situation is compounded by an ever-present paranoia that life-threatening violence could be only a street corner away.

Traditionally known for its raw rap
(Continued on next page)

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

TO SPITE YOUR FACE? Loose Cannon Records is closing its doors after a two-year run of offering consumers some of the richest and most diverse sounds and rhythms found in the R&B realm and beyond (see story, page 5). It's a bitter end to a label that put creativity, African-American cultural history, and relevance at the forefront.

Label chief Lisa Cortes is to be commended for her insightful approach to the label's music releases; she says she will continue to mine rhythm-alternative psychedelic soul music in her next executive manifestation.

Also dimming its lights is BET's philosophically positive teenzine YSB. The magazine set the standard for bringing fruitful images to black teenagers.

Just as "The Arsenio Hall Show" bit the dust, reducing the opportunity for fledgling black recording acts to gain national exposure, YSB's demise shunts a vital literary artery through which labels could pipe their more positive acts to young readers.

The closing of these two fine African-American entities is a cautionary tale of just how shortsighted corporate executives have become. Granted, both are businesses. But they are also conveyors of the arts, and their product should not be equated with the production of widgets, designer thumbtacks, and household deodorizers.

Cortes will no doubt resurface to continue releasing thoughtful artistic product, but who will step to the plate to provide a substantive consumer literary outlet with kids in mind?

JAZZIN IT UP: Atlantic Jazz's "Right Turn Only," saxophonist Tim Cunningham's third album and his first through a major, delivers dazzling harmonies to excite and mellow contemporary jazz vibes to calm the urban soul.

The set, which was released Sept. 24, was preceded by Cunningham's debut outing, "Sax Change Operation," and its follow-up, "A Change Of ALTitude." The artist, who was featured in Melinda Newman's Continental Drift (Billboard, Feb. 12, 1994), has steadily gained profile among the industry and consumers.

Cunningham's manager, Brian Joseph, says that being affiliated with a major has solved certain problems that were experienced by the artist's first two sets. He says, "We've received a whole lot more exposure from a distribution point of view; not just nationally, but internationally. Being signed to Atlantic Jazz [which is distributed through WEA] has helped us to get into chains that we were unable to tap into on his first two releases, which were worked independently."

Cunningham's live performance is what sets the artist

apart from most other solo instrumentalists. His gigs are an emotionally charged assault that one minute beckons audience members to their feet, as the saxman delivers inciting crescendo passages, and later lulls listeners into blissful serenity with tranquilizing, romantic sonics.

The artist, who is booked through ABC, is slated to play in Orlando, Fla., at Disney World's Jazz Company venue Oct. 22-25, followed by an appearance at college football's Bayou Classic at the New Orleans Super Dome on Nov. 30.

"All in between, he'll be doing dates in his home state of Michigan through the rest of the year, and then we'll begin an aggressive national touring schedule beginning in 1997," says Joseph.

"This Is The Life" is the album's emphasis track. "It's a song that we felt best fit the [jazz/AC] market," Joseph says. Backing the track are other selections that feature the skills of reputable vocalists, such as Will Downing and Kevin Whalum, and instrumentalists, such as pianist Bobby Lyle, bassist Ronnie Garrett, and drum and keyboardist Sonny Emory.

ROD CLEMMONS has delivered a sparkling gem with "Love Stories," a collection of ballads that possess deep-reaching melodies and substantive lyrics. Released through his New York-based Verdict Records and issued through independent Universal Distribution, "Love Stories" was written, arranged, performed, produced, and engineered by Clemmons.

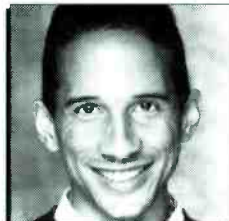
Blind since birth, the entrepreneur/entertainer's music flutters with crisp parted harmonies, and the project, slated for release Nov. 5, deftly displays his thoughts on romance.

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

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

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

BOOK CORNER: Noted author David Ritz has completed "Blues All Around Me: The Autobiography Of B.B." (Continued on next page)



by J. R. Reynolds



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



DATU FAISON'S RHYTHM SECTION

NO DOUBT ABOUT IT: After a full week at retail, Blackstreet's "No Diggity" (Interscope) is the No. 1 seller at R&B core stores, catapulting the title 66-1 on Hot R&B Singles Sales with a unit increase of more than 3000% since last week's street-date violation. The song also nabs No. 1 honors on Hot R&B Singles, pushing back Az Yet's "Last Night" (LaFace/Arista) despite that song's increases at radio and retail. Blackstreet holds the No. 1 slot on Hot R&B Airplay for a fifth week and tucks away another week atop Top R&B Albums. "We came up with the song based on a remix we did with LL Cool J for 'I Like The Way You Work,' which was from our previous album," Blackstreet founder Teddy Riley says. "After changing it slightly, we wound up using it for our new album."

THE SECRET'S OUT: With first-week sales of more than 75,000 units, Luther Vandross' "Your Secret Love" (LV/Epic) debuts at No. 9 on The Billboard 200. He also scoops enough sales at core stores to earn this week's Hot Shot Debut, at No. 2, on Top R&B Albums. The set's debut single, "Your Secret Love," stands at No. 11 on Hot R&B Singles and holds at No. 13 on Hot R&B Airplay, with an audience of more than 22 million. The new album marks Vandross' 11th R&B project since he began his solo career in 1981.

DOUBLE SWEAT: After debuting three weeks ago at No. 16 on Hot R&B Singles, Keith Sweat's "Nobody" (Elektra/EEG) is building a solid case, moving 9-4 with more than 28 million audience impressions. That translates to a 34% increase in audience points, moving the single 16-7 on Hot R&B Airplay, while a 41% unit increase at retail pushes it 10-5 on Hot R&B Singles Sales. Sweat's previous No. 1 R&B single, "Twisted," still lingers in the top 10 at No. 9, with a 5% unit increase at R&B core stores. A total of 82 monitored stations are supporting "Nobody," including KBXX Houston, WPGC Washington, D.C., and WTUG Birmingham, Ala.

ANSWER TO THE RIDDLE: With 69 monitored stations on Me'Shell Ndegéocello's "Who Is He And What Is He To You" (Maverick/Reprise/Warner Bros.), the song has more than 11 million audience impressions and is this week's Hot Shot Debut, at No. 35, on Hot R&B Singles. On Hot R&B Airplay, the title gets an 11% boost, moving 37-33. Retail is still building; the title has not yet reached Hot R&B Singles Sales. Key stations include WGCI Chicago, WQUE New Orleans, WEDR Miami, and WBLX Mobile, Ala.

HAIL, THE QUEEN BEE: After debuting a week early due to street-date violations, "No Time" by Lil' Kim Featuring Puff Daddy (Undeas/Big Beat/Atlantic) enjoys its first full week of sales while continuing to grow at radio. The single doubles its pleasure, earning both the sales and airplay Greatest Gainer awards on Hot R&B Singles (No. 42). The title debuts at No. 45 on Hot R&B Singles Sales, with a unit increase of more than 194% at R&B core stores—impressive since the track is available only on 12-inch vinyl. On Hot R&B Airplay, the title has a 55% gain in audience points and jumps 74-51. "Lil' Kim is gearing up for a promotional tour that will take her through the top 20 markets," says Atlantic rap promotion director Just-O. "We will also be issuing sexy promotional items, such as pens and calendars, to press and radio. Lil' Kim's debut solo project, 'Hard Core,' is scheduled to street Nov. 12."

An adult version of the videoclip has been prepared for cable channels.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	5	2	SUGAR HONEY ICE TEA	GOODFELLAZ (AVATAR/POLYDOR/A&M)	14	8	4	FED UP	HOUSE OF PAIN (TOMMY BOY)
2	2	3	NOBODY ELSE	ANTHONY HAMILTON (MCA)	15	13	4	TOP BILLIN'	WRECKX-N-EFFECT (MCA)
3	1	2	EVERYBODY WANTS THAT LOVE	BARKAYS (CURB)	16	18	4	ROLLIN'/GET YOU BOGGIE ON	YOUNG M.C. (RED ANT)
4	6	10	SHE SAID	THE PHARCYDE (DELICIOUS VINYL/INTERSCOPE)	17	—	2	DICKEY RIDE	SOUTHERN PLAYAZ (CRITIQUE)
5	4	10	PIECE OF CLAY	MARVIN GAYE (REPRISE/WARNER BROS.)	18	20	22	SUMMER MADNESS	JERALD DAE'MYON (GRP)
6	16	2	USUAL SUSPECTS	BIG NOYD (TOMMY BOY)	19	11	6	MACK DADDY	DISCO AND THE CITY BOYZ (KRUNCH/RIP-IT)
7	25	12	KREEP	CHINO XL (AMERICAN/WARNER BROS.)	20	23	15	SHOT CALLIN' & BIG BALLIN'	THE W-ORIDAS (SOUTHPAW/DELICIOUS VINYL)
8	19	5	DA' DIP	FREAK NASTY (HARD HOOD/POWER/TRIAD)	21	17	4	I'LL NEVER GO BACK	SWEET SABLE (STREET LIFE/SCOTTI BROS./ALL AMERICAN)
9	9	4	LOWER EASTSIDE	DELINQUENT HABITS (PMP/LOUD)	22	—	6	KEEP IT REAL	MC REN (RUTHLESS/RELATIVITY)
10	15	3	MY KINDA N*GGA	HEATHER B. FEATURING M.O.P. (PENDULUM/WEA)	23	—	1	HEIST	DA 5 FOOTAZ (DEF JAM/MERCURY)
11	7	2	TRIPP2NITE	MADD HEAD (GEEFFEN)	24	14	3	GIVE ME A LITTLE MORE TIME	GABRIELLE (GO! DISCS/LONDON/ISLAND)
12	10	6	FORGET ME NOTS	RANDY CRAWFORD (BLUEMOON/ATLANTIC)	25	22	5	STOMP	QUINCY JONES (QWEST/WARNER BROS.)
13	3	12	KNOCK KNOCK	SAM "THE BEAST" (CLR)					

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

R&B

ALMIGHTY RSO

(Continued from preceding page)

style, RSO opted for "You Could Be My Boo" as its first single. A smooth, midtempo song, "You Could Be My Boo" waxes about loyal female companionship and features the soothing vocals of Bad Boy vocalist Faith Evans.

"We think that Faith's appearance on the record will broaden RSO's current fan base," says Stoval. "Creatively, she was perfect for the song, because Faith's the kind of woman RSO's rapping about on the song; she's not afraid of the street, she takes care of business, but she still possesses that ladylike quality, which was the message the song was trying to get across."

Released to R&B stations on Tuesday (15), the single was preceded in mid-September by the video, which was serviced to BET and regional clip shows around the country.

Rap-A-Lot's marketing strategy is to gain a foothold in clubs and with core hip-hop fans. In an effort to achieve that goal, the label used street teams to service the single to clubs nationwide and is following with a vinyl platter that features six tracks from the album, due in mid-October.

The label plans to send the act on a promotional tour after identifying markets where the single performs best. Following the album's retail release, executives plan to send the group on a national promotional tour.

At press time, the label had not announced plans for a concert tour.

THE RHYTHM & THE BLUES

(Continued from preceding page)

King" for Avon Books. The hardcover book was serviced to stores Oct. 10; it recounts the career and personal life of the legendary blues guitarist, who continues to tour around the world.

CHECK THESE SETS: If you like vintage jazz, make your way to stores and pick up "Miles Davis & Gil Evans: The Complete Columbia Studio Recordings." Released by Columbia/Legacy Sept. 3, this six-CD package is the queen mother of the Davis boxed sets and features classic albums recorded by Davis and Evans from 1957 to 1968.

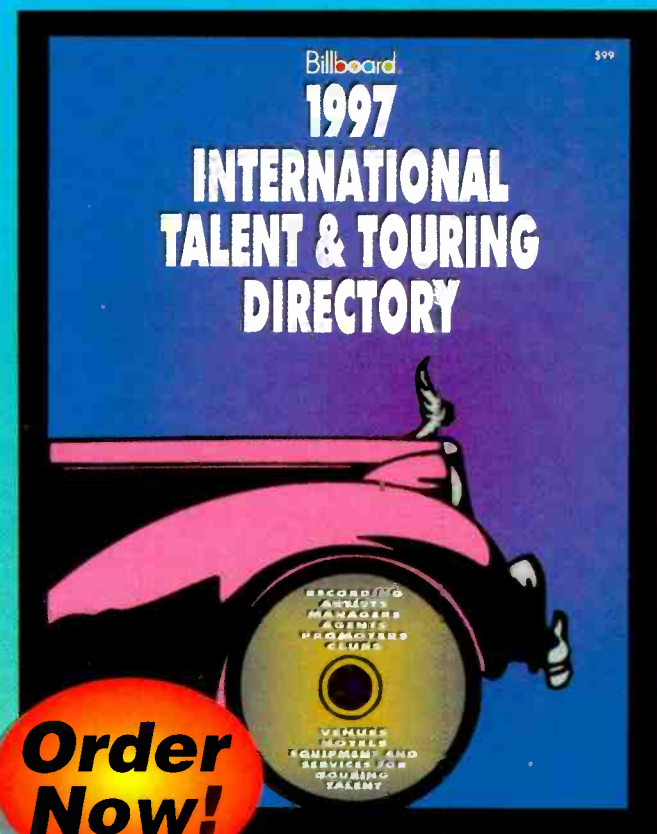
If you're a doo-wop groupie from the late '50s and early '60s, check out Rhino's "Doo Wop Boxed Set Box II: 101 More Vocal Gems." There's some really good listening there—only don't forget to "process" your doo prior to listening.



Valley Vibe. Priority rappers Mack 10, left, and the Westside Connection's WC, right, take a break from signing autographs to greet Valley Records' Paul Penrose during their promotional visit to the Sacramento, Calif., one-stop.

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Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top hits like 'NO DIGGITY', 'LAST NIGHT', 'WHAT KIND OF MAN WOULD I BE'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists recurrent hits like 'LADY D'ANGELO', 'ALL THE THINGS (YOUR MAN WON'T DO)'.

R&B SINGLES A-Z

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

Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top sales hits like 'WU-WEAR: THE GARMENT RENAISSANCE', 'TOUCH MYSELF', 'NO FEAR'.

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

GLAMAs Raise Profile Of Grass-Roots Acts

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

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

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

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



by Larry Flick

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

The GLAMAs were flawed. The ceremony leaned a tad too much on the rock side of queer music. And overall, there was only small input from major labels and the few out artists who have successfully made it to the other side of the mainstream fence—though not for a lack of invitation and cajoling from organizers Michael Mitchell and Tom McCormack. But there's no merit in hoisting negativity onto an event still in its formative stages of development and cachet. The clueless will plug in over time, and Mitchell and McCormack will certainly iron out the wrinkles eventually.

But for the moment, the positive glow of community I shared with the folks in attendance lingers. Yeah, there are many more obstacles of prejudice ahead for those choosing to be out of the closet in their music. But for a couple of hours, it was a pleasure to simply

take a breather and applaud what's been accomplished so far by an army of brave souls. With luck, there are some talented kids out there discovering Callen's "Legacy" and feeling inspired to go two steps further. (For a complete rundown of the winners, see page 14.)

THE BUNNY'S BUSY: A year ago, Warner Bros. was a tad chilly on the dance tip, save for the occasional Madonna remix. Now the label has more credible club fare than in-house promotion diva Debra Pelton can keep up with. High on WB's list of must-hear jams is Sandra St. Victor's funk-driven "Rise Up," which has been masterfully recast as a gospel-house anthem by the legendary Maurice Joshua. It's a tasty enticement into the Family Stand singer's solo debut, "Mack Diva Saves The World," an album that deftly instructs the glut of jeep-soul wannabes on how it's really done.

Meanwhile, rock act Soul Coughing will entice left-leaning punters with Propeller Head's wriggling, breakbeat-spiced "Super Bon Bon," while Gina G.'s perky European smash "(Ooh Aah) Just A Little Bit" will warm the hearts of hi-NRG enthusiasts—not to mention every top 40 radio programmer with an ear for a hit. Also brewing for release in the coming weeks are Junior Vasquez remixes of Curtis Mayfield's miraculous "New World Order" and a new cut from Al Jarreau's forthcoming best-of package as reconstructed by Eric Gadd, "Compared To What."

Sounds like a lot, eh? Well, just wait until all hands are called on deck for Madonna's hotly anticipated "Evita" project. We got a sneak peek of the set and are still gagging with glee over her interpretations of "Buenos Aires" and "Don't Cry For Me Argentina"—both of which have been remixed by Pablo Flores and are awaiting approval from "Evita" composer Andrew Lloyd Webber.

Warner Bros. sister labels Reprise and Kinetic are also heating up. "Blue Skies," the long-awaited pairing of Brian "B.T." Transeau and Tori Amos, is finally available, and it's smokin'. Rabbit In The Moon, Paul Van Dyk, and Deep Dish handled the mixes, which go from trance-NRG to dark house. Not a bad version to be found on the double pack. Prince Quickmix and Peter Rauhofer have been employed to toughen up the festive "Brand New Day" by Minds Of Men, which should bring the other half of clubland to the table in support of this winning jam.

Finally, Chaka Khan returns with "Never Miss The Water," a new song featured on her greatest-hits collection, "Epiphany." Frankie Knuckles did the honors in house post-production. La Khan continues to be one of the true treasures of popular music, serving a vocal that sends chills up the spine.

MIXING IT UP: Earlier this year, Death In Vegas (aka Richard Fearless and Steve Hellier) dragged British clubheads out of their handbag fog with the cold-water splash of



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

"Dirt," a track that wasn't just another faceless alterna-dance excursion paved with jungle beats. It had an ornery and deliciously confrontational personality to go with its techno keyboard lines—as does its follow-up, "Rocco."

But "Rocco"—made publicly available by the ever-visionary souls at deConstruction/Concrete Records U.K.—actually goes even further, doling out the expected break-beats with an icing of scratchy, punkish guitar licks and syncopated synths that strobe like the hook of Blondie's "Heart Of Glass." Think Nine Inch Nails without the goth-metal aftertaste. Labelmate Dave Clark adds his two cents to the single in a remix that is appropriately jittery. Can't wait for the album, which is planned for the first quarter of the new year. Wonder if any labels in the U.S. are willing to have a go at this act before it's successful everywhere else.

Nov. 26 brings the third edition of London/frrr's deservedly popular "Platinum On Black" compilation series. As always, there's a nifty U.K. underground flavor to the set, drawing attention to renegades like C.J. Bolland (whose current single, "Sugar Is Sweeter," is nothing short of mind-rattling brilliance), Salt Tank, JX, and Evoke. Buy this and get a jump on the sounds that the pop world will be feasting on next year.

"When The Spirit Moves" by Soul Revival is the latest R&B-inflected house anthem from New York's Sub-Urban Records—a label from which we've come to expect nothing less than top-shelf quality. Tommy Musto teams with songwriters Eric Beall and Barry D. to produce a rousing rhythm foundation for newcomer Capathia Jenkins to flex her gorgeous vocal chords over. The woman hits notes that can shatter glass, soaring with an ease that is reminiscent of Cheryl Lynn's turn on the timeless "Star Love." There are a half-dozen remixes to choose from, though nothing can touch the original vocal mix. The world needs to hear more of this intriguing young talent... and soon.

It was just a matter of time before

someone devised a clever way of embellishing the soothing trance-NRG sound of Robert Miles' "Children" without copying it. Fellow Italian club upstart Dino Lenny does exactly that with the dreamy "White Horses" on Positiva U.K. He lulls and ultimately compels the listener with a beatless ambient opening that leisurely builds to its NRGetic pace, while its memorable melody flutters about and guest vocalist Sinka chants with hypnotic energy. Worldwide props should soon beckon.

You might not expect Connecticut to be a breeding ground for Latin-pop acts, but it apparently is. "Freestyle Connecticut Style" on Idolmaker Records shines a complimentary light on a handful of promising acts that actually kick it harder than some of the acts coming out of the more established Miami scene. Particularly strong are "Come Back" by Dyphrnt Stylz and "Over & Over" by Ashley. Both cuts incorporate traditional elements with bits of classic funk and disco and are ripe for crossover radio picking.



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

Billboard. Dance HOT Dance Breakouts

OCTOBER 19, 1996
CLUB PLAY

1. NO ONE CAN LOVE YOU MORE THAN ME HANNAH JONES EASTSIDE IMPORT
2. HOLIDAY GLENN TOBY EIGHT BALL
3. OHNO DANNY TENAGLIA TWISTED
4. THE REAL THING WORLD WIDE MESSAGE TRIBE WARNER ALLIANCE
5. MUSIC SAVED MY LIFE CEVIN FISHER MAXI

MAXI-SINGLES SALES

1. SPINNING THE WHEEL GEORGE MICHAEL DREAMWORKS
2. BRAND NEW DAY MINDS OF MEN PERFECTO
3. LET THE MUSIC PLAY M.K. PROJECT MAX
4. SOPA LOCA SENIOR JUICY 200
5. YOU CAN DO IT NUYORICAN SOUL NERVOUS

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

Decca Mines Chesnutt's Jukebox

Set Features 2 Songs Co-Written By Artist

BY DEBORAH EVANS PRICE

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



CHESNUTT

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

The album contains 10 hits and two new tunes. The cuts already familiar to country radio programmers and listeners are "Too Cold At Home," "Bubba Shot The Jukebox," "Almost Goodbye," "Blame It On Texas," "Ol' Country," "I'll Think Of Something," "Brother Jukebox," "Gonna Get A Life," "It Sure Is Monday," and "Goin' Through The Big D." Those songs were culled from Chesnutt's 20 previous singles, of which 13 were top 10 and six were No. 1 on Billboard's Hot

Country Singles & Tracks chart.

The new cuts are the current single, "It's A Little Too Late," and "Let It Rain," both of which Chesnutt co-wrote with Roger Springer. Primarily known as an interpreter of other people's songs, Chesnutt is excited to have co-written the album's new songs. "It's something that I always thought I should get into, but I didn't really know how to get into it," he says of songwriting. "When I met Roger Springer, we hit it off. We are just alike and got along real good and became good friends, so we started writing together . . . He's a great writer. He's shown me what to do, and it's pretty fun."

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

When asked if assembling a greatest-hits collection prompted him to reflect on his career, Chesnutt replies, "Yeah, I kind of do that every day. But I really did that when I looked at a list of all my singles to pick 10 songs that I wanted on this greatest-hits album. There were 20 singles on [that list], and I didn't realize I had 20. I thought, maybe 15 or so, but I never thought 20. That's a lot of singles."

Shipley Biddy says she's hoping that

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

To draw attention to the album, (Continued on page 36)



Senatorial Salute. Asylum artist Bryan White, left, is congratulated by U.S. Sen. Fred Thompson of Tennessee for winning the Horizon Award at the CMA Awards Show. At the Asylum party at Nashville's Sunset Grill, White was presented with a gold plaque commemorating sales in excess of 500,000 copies for his second album, "Between Now And Forever."

Demo Single Ignites Career Of Magnatone's Caryl Mack Parker

BY CHET FLIPPO

NASHVILLE—Isn't this the way they used to do it in country music? You get signed one month by a record label, and your first single is released the next. Then radio picks it up, and then you're on the Billboard chart. Impossible, you say?

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

"It's been quite a whirlwind," says the smoky-voiced native of Abilene, Texas, of her current state of affairs. She and her husband, Scott—both songwriters—and their 6-year-old daughter moved here two years ago, after working for years in the music scene in Portland, Ore.

They tried working the band route, abandoned that, and went into the studio on their own to try to establish Parker as a solo artist. Then, she says, a "friend of a friend" gave a tape of "Better Love Next Time" to Magnatone executives.

"We signed her on the basis of that one song," says Magnatone senior VP of promotion Chuck Rhodes. "Then we

heard a couple more unfinished demos, and we said, 'Man, let's go!' And they went back in the studio and finished the album."

Magnatone Entertainment Group CEO Jim Mazza says, "This is one of the storybook tales of discovering a great artist who has actually been out there paying her dues for quite a while, and we just stumbled on her."

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

Radio response was immediate, even without the usual radio tour. Parker had time only to play WestFest and CRS Midwest in Kansas City, Mo.

KSON San Diego music director Nick Upton says, "I was impressed by the album material I heard from the beginning. I'm always willing to listen to a new singer/songwriter, and her debut single is very strong. I like the sound of it on the radio. There's definitely a place for her in country."

Parker, who wrote or co-wrote the 10 songs on the album, says that what initially attracted her to a small label was the artistic freedom she was allowed. "It's wonderful to have this artistic control," she says. "They just said, 'Finish the album.' It really is a dream situation."

She says she agreed with the label's decision to release her material as soon (Continued on next page)

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

ON THE ROW: Reba McEntire has established a new benchmark for all others to equal for promo items. To call attention to her upcoming album, "What If It's You," she sent out locks of what seems to be her red hair in an elegant little hatbox (see story, page 13). You will recall that she got a new hairdo for Country Music Week and apparently she decided to make good use of the shorn locks. Also in the box are marketing, advertising, promotion, and media plans for the album, a scroll with handwritten lyrics to the title song, color snapshots of her relaxing at the beach, a notice about the Oct. 29 world radio premiere of the album on SJS, and—oddly—a white votive candle.

Brooks & Dunn, LeAnn Rimes, and Shania Twain will be among headliners lending their talents to the Operation Smile Spectacular Celebrity Concert set for Nov. 12 at the Grand Ole Opry House. Marty Stuart and Ashley Judd will co-host the benefit for the Tennessee-Kentucky chapter of Operation Smile, a nonprofit organization that provides surgical care for children and young adults with facial deformities. Tony Brown and Don Cook are co-producers of the event. Other artists who have committed include Wynonna, Tracy Lawrence, Lyle Lovett, Steve Earle, Mark Luna, and Rosanne Cash. Tickets are available through Ticketmaster . . . The TV audience for the CMA Awards Show was up 15% over last year, and the program won all six half-hours in all demographics. The show got a 14.9% rating with a 24 share, according to Nielsen.

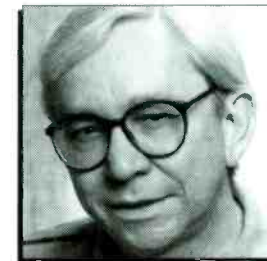
DANCE COMES TO TNN Nov. 13, when Deana Carter and Michelle Wright headline the "TNN Country Dance Invitational Presented By Stetson Cologne." Coming in the middle of TNN's dance-week activities, the show will be telecast at 8 p.m. EST . . . TNN is reviving "Hee Haw," the show that refuses to die. Saturday-night reruns of the program begin Nov. 16. That first show dates from 1983 and features George Strait singing "Amarillo By Morning" and "A Fire I Can't Put Out" . . . Gary Chapman hosted his first "Prime Time Country" for the new season Oct. 7 with Clint Black as his first guest . . . Mary Chapin Carpenter and Lyle Lovett will appear on CMT's "The Big Swiss Ticket," which will be aired Nov. 27 at 8 p.m. EST with repeats on the following four evenings. The 60-minute show, filmed in Gstaad, Switzerland, features interviews and performances. It's CMT's first concert program outside the U.S. . . . Travis Tritt has been cast as a rural sheriff who is Melissa Gilbert's significant other in the TV movie "First Noel," slated for a December airing on CBS.

Mark Collie has been added to the Steven Seagal movie "Fire Down Below," filming in Kentucky. Collie portrays a town bully in the Warner Bros. flick . . . Randy Travis, who's also in "Fire Down Below," appears on the new ABC sitcom "Sabrina, The Teenage Witch" Oct. 11 . . . Mercury Nashville has inked John Anderson, who was formerly with BNA . . . Starstruck Writers Group signs writer David Malloy . . . Rick Trevino, Terri Clark, Kenny Chesney, John Michael Montgomery, Aaron Tippin, and Michelle Wright will be teeing off in the 14th annual Academy of Country Music Bill Boyd Golf Classic at the De Bell Golf Course in Burbank, Calif. Oct. 21. The tourney benefits the T.J. Martell Foundation and its West Coast division, the Neil Bogart Memorial Laboratory, as well as the Los Angeles Shriners Hospital for Crippled Children.

COUNTRY MUSIC lost two pioneers recently with the deaths of Ted Daffan and Jerry Rivers (see Lifelines, page 60). Not everyone on the row these days would recognize those names, but they did as much as anybody in country music history to build this industry through creative endeavor.

Rivers set standards still being matched as Hank Williams' fiddle player. Daffan was, simply put, one of the greatest songwriters who ever lived. That he was also a good band-leader and steel guitar player is often forgotten when his song titles are rolled out. If he had written nothing else but "Born To Lose," he would still be lauded today for composing that country cornerstone. But there are many others, such as "No Letter Today," "Headin' Down The Wrong Highway," and "I'm A Fool To Care." His early writing marked a discernible shift from rural to urban songwriting, both in subject matter and in a style that was much more literate.

He was also greatly responsible for the popularity of honky-tonk music when Cliff Bruner recorded Daffan's "Truck Drivers' Blues" in 1939. Ted Daffan & His Texans recorded "Born To Lose" in 1942, and that song has seen well over 100 covers, from Ray Charles' massive hit in 1962 to the more recent duet version by Elton John and Leonard Cohen. His music lent itself to covers, which was not always a desirable trait in country songs. As a band-leader, he contributed to a shift in mainstream country music: He insisted on clean vocals. "I used a system that made my records stand out," he once said. "You could not step on the vocalist. Only one instrument at a time to do fills, and you change fills every 18 bars. You could understand every word . . . It made a nice, clean sound."



by Chet Flippo

COUNTRY CORNER



by Wade Jessen

ON THE TUBE: Sales gains aligned with the 30th Annual Country Music Assn. (CMA) Awards Oct. 2 appear on several Billboard sales charts, with the lion's share of post-awards show dividends going to **LeAnn Rimes**, **Vince Gill**, **Brooks & Dunn**, and **George Strait**. Of the 27 titles earning bullets on Top Country Albums, only seven are by artists who did not participate in the show.

In its 13th week at No. 1 on Top Country Albums, "Blue" by Rimes (Curb) benefits from her show-opening performance of the title track, increasing more than 42,000 units for a total of more than 103,000. Her gain is sufficient to swipe Greatest Gainer honors on both Top Country Albums and The Billboard 200 (11-5). With 14,000 pieces, Rimes also pads her lead at No. 1 on Top Country Singles Sales, with an increase of more than 4,000 units. Rimes was featured on the cover of USA Weekend on Sept. 29 and appeared on "CBS This Morning" and "Entertainment Tonight" Oct. 2.

In addition to her opening shot on the CMAs, Rimes performed "I Want To Be A Cowboy's Sweetheart" in tribute to country's first million-selling single (1935) by the late **Patsy Montana**. During that segment of the show, Montana was inducted into the Country Music Hall of Fame, alongside **Buck Owens** and **Ray Price**. "Blue" was nominated in the single and song of the year categories, but Rimes went home empty-handed, which proves that playing means more than winning.

HOST WITH THE MOST: **Vince Gill**, the CMA's most awarded artist, returned as the show's host for the fifth consecutive year. Gill took honors for song of the year with "Go Rest High On That Mountain," found on his "When Love Finds You" set (MCA). That title wins the Pacesetter award on Top Country Albums, rising 46-21 with a 155% increase, and re-enters The Billboard 200 at No. 118. Meanwhile, Gill's new set, "High Lonesome Sound," rises 15-10 on the country list, jumping by more than 6,500 units; his hits package bullets at No. 33 on that chart. Gill shared vocal event of the year honors with **Dolly Parton** for their duet reading of Parton's "I Will Always Love You."

MORE WINNERS: The CMA handed **George Strait** (MCA) trophies for male vocalist of the year; single of the year for "Check Yes Or No," and album of the year for "Blue Clear Sky." Strait's award-winning set increases 10,000 units for a total of 38,000, rising 4-3 on the country chart and 33-26 on The Billboard 200. Meanwhile, his highly successful boxed set, "Strait Out Of The Box," bullets at No. 51 on Top Country Albums, and three prior hits collections show gains on Top Country Catalog Albums.

The CMAs' entertainer of the year trophies were accepted by **Brooks & Dunn** in the evening's biggest upset victory, making them the first duo in history to win that award. Their sales gains put the icing on the cake, as "Borderline" (Arista) moves more than 30,000 units, an increase of more than 12,000. That title vaults 8-4 on Top Country Albums and 62-31 on The Billboard 200. Meanwhile, their "Brand New Man" set bullets at No. 63 on Top Country Albums, with "Waitin' On Sundown" and "Hard Workin' Man" showing increases of 30% and 45%, respectively, on Top Country Catalog Albums. Brooks & Dunn also won duo of the year honors at the CMA ceremony.

SEEING DOUBLE: **Trisha Yearwood** (MCA) holds at No. 1 for a second week on Hot Country Singles & Tracks with "Believe Me Baby (I Lied)." This is Yearwood's fourth trip to No. 1 on that chart; each of those No. 1 titles held that slot for two consecutive weeks.

DECCA MINES CHESNUTT'S JUKEBOX

(Continued from page 34)

Decca is sponsoring a special contest at country radio. "We are creating a promotion to take to radio around the typical 'win it before you can buy it' weekend," Shipley Bidy says. "We are actually taking lines from Mark Chesnutt songs, editing them, and sending them to the stations... so they can play that particular edit and say, 'If you can call in and identify this great Mark Chesnutt hit, you can win one of his greatest-hits albums before it's in the stores Tuesday.'"

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

Decca is also putting together a Westwood One radio special live from New York Nov. 14. The label is also planning for Chesnutt to play a special

PARKER

(Continued from page 34)

as possible. Rhodes, meanwhile, says, "It's gonna be a tough battle to fight. But, as everyone realizes, the life of a single is now extended from 12 to 14 to 16 to 20 or 23 weeks. So we're gonna be in this for the long haul." He says an immediate radio tool will be a satellite promo tour, with live uplinks to stations of Parker singing.

Mazza says the label never debated postponing the release to avoid the current glut of superstar releases. "We could have waited, I suppose," he says, "but the record is hot, and we could lose the excitement and energy. You know, music has its time, and you really have to seize the moment and go for it."

Mazza says marketing plans are under way. "It's a tricky time of year. Retail bought all the Christmas product, and now they just buy the hits. But if we have the airplay to support it, then we can make all our retail plans work. CMT added the video this week, so everything seems to be falling into place. One thing a small label can do is focus all our energies in one direction."

Parker is poised to hit the road for a radio tour; a concert tour is planned. For now, she says, she's just "thrilled."

Management is by Christy DiNapoli; publishing, Square West Music Inc./Howlin' Hits Music Inc. (ASCAP). Parker doesn't yet have a booking agent.

concert at Nashville's Ryman Auditorium to give people in the industry who don't ordinarily get a chance to see him perform see Chesnutt's live show. A date for the concert hadn't been set at press time, but it will be close to the release date.

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

Weigand says Decca also plans to release a Chesnutt Christmas single, "What Child Is This," that will have snippets of songs from the greatest-hits collection on the B-side. In addition, every time a Chesnutt video plays on CMT, there will be an announcement informing viewers that they can go to any Blockbuster location and pick up the Christmas single along with a coupon for \$3 off the greatest-hits album.

According to Weigand, country radio will receive a special collector's edition CD that will feature all of Chesnutt's radio singles. There are also plans to bolster album sales via the Internet. Weigand says the label plans to hold a

"Discover Mark Chesnutt" contest in which World Wide Web surfers will "have the opportunity to participate in what we call the 'Cyber Scavenger Hunt.'" Decca plans to build on all its marketing efforts via prime positioning at retail throughout the holiday season.

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

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

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



Remembering Mr. Monroe. Vince Gill, right, and Ricky Skaggs joined forces to pay tribute to the late founder of bluegrass Bill Monroe at the Grand Ole Opry. They were accompanied by members of the Blue Grass Boys, Monroe's group.

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

- | | | | | |
|--|--|---|---|---|
| 18 AIN'T GOT NOthin' ON US (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/I.E., Robinsongs, ASCAP) WBM | 44 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 | 59 HOW'S THE RADIO KNOW (Acuff-Rose, BMI/Bantry Bay, BMI) | 74 I CAN STILL MAKE CHEYENNE (O-Tex, BMI/Hit Street, BMI) HL | 81 MAYBE HE'LL NOTICE HER NOW (Big Giant, BMI/WB, BMI) |
| 19 AMEN KIND OF LOVE (MCA, ASCAP) | 45 IT'S ALL IN YOUR HEAD (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) WBM | 75 EVERY LIGHT IN THE HOUSE (Irving, BMI/Colter Bay, BMI) WBM | 2 I DO (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM | 62 MAYBE WE SHOULD JUST SLEEP ON IT (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) |
| 52 ANOTHER YOU, ANOTHER ME (Irving, BMI/Baby Dumplin', BMI/Blue Sky Rider, BMI) WBM | 57 IT'S LONELY OUT THERE (Little Big Town, BMI/American Made, BMI/Sony/ATV Tree, BMI/Ben's Future, BMI) WBM/HL | 20 THE FEAR OF BEING ALONE (Rick Hall, ASCAP/WaterTown, ASCAP/Fame, BMI) WBM | 21 I CAN'T DO THAT ANYMORE (Yee Haw, ASCAP/WB, ASCAP) | 14 ME AND YOU (Acuff-Rose, BMI/Songs Of Rayman, BMI/CMI, BMI) WBM |
| 1 BELIEVE ME BABY (I LIED) (Mighty Nice, BMI/Wait No More, BMI/PolyGram Int'l, ASCAP/Julann, ASCAP) HL | 31 JACOB'S LADDER (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM | 68 FRIENDS DON'T DRIVE FRIENDS... (BMG Songs, ASCAP/Sony/ATV Tree, BMI) HL | 22 I DO JUST MIGHT BE (Jerry Taylor, BMI) | 13 MORE THAN YOU'LL EVER KNOW (Post Oak, BMI) HL |
| 62 BETTY'S GOT A BASS BOAT (Screen Gems-EMI, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) | 65 JUST WHEN I NEEDED YOU MOST (Warner Bros., ASCAP/Fourth Floor, ASCAP/Terra Form, ASCAP) WBM | 75 FRIENDS (That's A Smash, BMI) | 71 I MIGHT JUST MAKE IT (Irving McJames, BMI/Saizolio, BMI/Kingsley Drive, BMI) | 47 MY ANGEL IS HERE (Sony/ATV Songs, BMI/Sony Music UK, PRS/Longitude, BMI/Windswept Pacific, BMI) HL/WBM |
| 64 BIG GUITAR (EMI Blackwood, BMI/Gator Tale, BMI/Half Mine, BMI) HL | 72 KISS THE GIRL (Walt Disney, ASCAP/Wonderland, BMI) | | 73 I MIGHT JUST MAKE IT (Irving McJames, BMI/Saizolio, BMI/Kingsley Drive, BMI) | 51 NOBODY KNOWS (Hitco, BMI/Joel Shade, BMI/Longitude, BMI/D'jongsongs, BMI/EMI Blackwood, BMI) WBM/HL |
| 38 BIG LOVE (Warner-Tamerlane, BMI) WBM | 43 LET ME INTO YOUR HEART (Why Walk, ASCAP) | | 29 IRRESISTIBLE YOU (Sony/ATV Cross Keys, ASCAP) HL | 56 NO WAY OUT (Careers-BMG, BMI/EMI April, ASCAP/House Of Bram, ASCAP) HL |
| 37 BURY THE SHOVEL (Great Cumberland, BMI/Fugue, BMI/Windowchess, ASCAP/Arms Songs, ASCAP) WBM | 3 LIKE THE RAIN (Blackened, BMI) WBM | | 58 IT'S A LITTLE TOO LATE (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP) HL | 54 ONE WAY TICKET (BECAUSE I CAN) (Warner-Tamerlane, BMI/WB, ASCAP/Global Nomad, ASCAP) WBM |
| 22 CHANGE MY MIND (Zomba, ASCAP/Bull's Creek, BMI) WBM | 11 LIVING IN A MOMENT (Pat Price, BMI/Sydney Erin, BMI) | | 8 THE MAKER SAID TAKE HER (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/EMI Blackwood, BMI) WBM/HL | 36 POOR, POOR PITIFUL ME (Warner-Tamerlane, BMI/Dark Room, BMI) |
| 55 CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI) HL/WBM | 12 LONELY TOO LONG (Bash, ASCAP/Cootermo, ASCAP/Blue Water, ASCAP/BMG, ASCAP) HL | | 42 LOVE YOU BACK (Little Big Town, BMI/American Made, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM | 9 THE ROAD YOU LEAVE BEHIND (Old Desperados, ASCAP/W2 D, ASCAP) |
| 25 EVERY LIGHT IN THE HOUSE (Irving, BMI/Colter Bay, BMI) WBM | 23 LOVE IS STRONGER THAN PRIDE (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Sydney Erin, BMI) WBM | | 4 STARS OVER TEXAS (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL | 26 SHE NEVER LETS IT GO TO HER HEART (Great Cumberland, BMI/Tom Shapiro, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM |
| 20 THE FEAR OF BEING ALONE (Rick Hall, ASCAP/WaterTown, ASCAP/Fame, BMI) WBM | 15 LOVE WORTH FIGHTING FOR (EMI April, ASCAP/K-Town, ASCAP/EMI Blackwood, BMI/Ticket To Ride, BMI/Warner-Tamerlane, BMI/Mac Truck, BMI) | | 17 STRAWBERRY WINE (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM | 49 WHERE DO I GO TO START ALL OVER (Sony/ATV Tree, BMI) HL |
| 68 FRIENDS DON'T DRIVE FRIENDS... (BMG Songs, ASCAP/Sony/ATV Tree, BMI) HL | 44 LOVE REMAINS (Sony/ATV Tree, BMI) HL | | 41 SWINGIN' DOORS (Sony/ATV Tree, BMI/Careers-BMG, BMI/Electric Mule, BMI) HL | 50 WHOLE LOTTA GONE (Golf Club, ASCAP/Affiliated, ASCAP/Oliverius, ASCAP/Cut-Write, BMI/C.S.A., BMI) |
| 75 FRIENDS (That's A Smash, BMI) | 58 IT'S A LITTLE TOO LATE (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP) HL | | 67 THANKS TO YOU (Warner-Tamerlane, BMI/Marty Party, BMI/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL/WBM | 6 A WOMAN'S TOUCH (PolyGram Int'l, ASCAP/Tokeco, BMI/Zomba, ASCAP) WBM/HL |

CMA Awards, Society Events Highlight Country Music Week



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



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

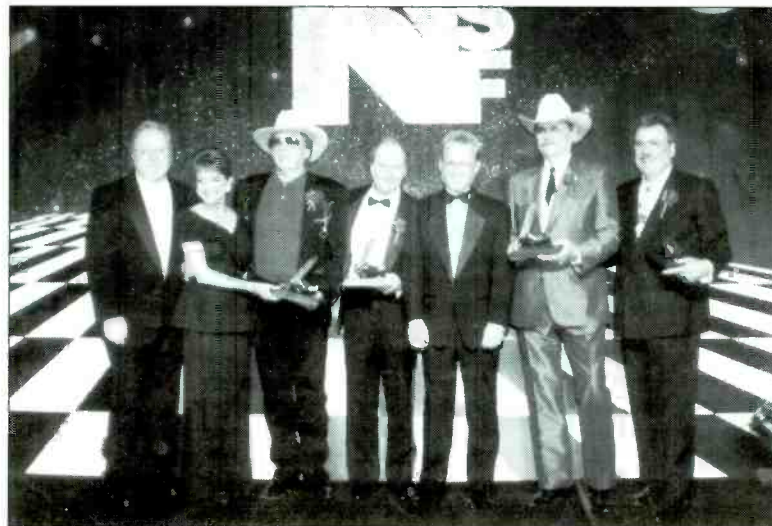


MCA Nashville artists and executives celebrated the label's CMA Awards winners at a party at the Hard Rock Cafe. Shown, from left, are MCA Inc. president/COO Ron Meyer, MCA Music Entertainment Group president Zach Horowitz, MCA Music Entertainment Group chairman/CEO Doug Morris, MCA Music Entertainment Group vice chairman Mel Lewinter, MCA Nashville president Tony Brown, George Strait, Norma Strait, Vince Gill, and MCA Nashville chairman Bruce Hinton.



Shown at the BMI Awards show and dinner, from left, are writer Steve Diamond, Diamond Cuts' Teri Muench, writer Tom Shapiro, Sony/ATV Tree Publishing president/CEO Donna Hiley, Ronnie Dunn, BMI president/CEO Frances Preston, writer Jennifer Kimball, and BMI Nashville president Roger Sovine.

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



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



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



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



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



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



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



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



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



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

Billboard TOP COUNTRY ALBUMS

OCTOBER 19, 1996

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
★ ★ ★ No. 1/Greatest Gainer ★ ★ ★						
1	1	1	13	LEANN RIMES	CURB 77821 (10.98/15.98) <i>13 weeks at No. 1</i>	BLUE
2	2	—	2	CLINT BLACK	RCA 66671 (10.98/16.98)	THE GREATEST HITS
3	4	4	24	GEORGE STRAIT ▲	MCA 11428 (10.98/16.98)	BLUE CLEAR SKY
4	8	6	25	BROOKS & DUNN ▲	ARISTA 18810 (10.98/15.98)	BORDERLINE
5	3	2	87	SHANIA TWAIN ▲	MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME
6	5	—	2	JOHN MICHAEL MONTGOMERY	ATLANTIC 82947 (10.98/16.98)	WHAT I DO THE BEST
7	6	3	6	JEFF FOXWORTHY	WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM
8	9	10	5	DEANA CARTER	CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?
9	7	5	23	MINDY MCCREADY ●	BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS
10	15	17	19	VINCE GILL ●	MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND
11	10	7	6	TRISHA YEARWOOD	MCA 11477 (10.98/16.98)	EVERYBODY KNOWS
12	12	11	50	ALAN JACKSON ▲	ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION
13	20	18	28	BRYAN WHITE ●	ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER
14	13	8	6	TRAVIS TRITT	WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND
15	11	9	3	JOHN BERRY	CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES
16	14	13	37	TRACY LAWRENCE ●	ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON
17	23	28	37	PATTY LOVELESS ●	EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH
18	16	12	95	GARTH BROOKS ▲	CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS
19	18	14	17	PAUL BRANDT	REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM
20	19	15	46	GARTH BROOKS ▲	CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES
★ ★ ★ PACESETTER ★ ★ ★						
21	46	45	122	VINCE GILL ▲	MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU
22	17	20	59	COLLIN RAYE ▲	EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU
23	34	33	15	TRACE ADKINS	CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD
24	30	—	2	DOLLY PARTON	RISING TIDE 53041 (10.98/16.98)	TREASURES
25	22	21	22	SAMMY KERSHAW	MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER
26	24	24	58	FAITH HILL ▲	WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME
27	21	16	8	TY HERNDON	EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT
28	25	60	3	VARIOUS ARTISTS	THE BEST OF COUNTRY SING THE BEST OF DISNEY	25
29	27	26	15	KENNY CHESNEY	BNA 66908/RCA (10.98/15.98) HS	ME AND YOU
30	32	25	55	TIM MCGRAW ▲	CURB 77800 (10.98/16.98)	ALL I WANT
31	26	19	16	LYLE LOVETT	CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA
32	28	23	7	THE BEACH BOYS	RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1
33	42	34	46	VINCE GILL ▲	MCA 11394 (10.98/16.98)	SOUVENIRS
34	31	22	16	JAMES BONAMY	EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO
35	39	30	7	BILLY RAY CYRUS	MERCURY NASHVILLE 532829 (10.98 EQ/15.98)	TRAIL OF TEARS
36	29	37	3	HANK WILLIAMS, SR., JR., & III	CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS
37	36	29	34	RI-COCHET	COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RI-COCHET

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)		
38	37	38	15	WADE HAYES	COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT
39	33	27	18	NEAL MCCOY	ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY
40	35	31	26	JO DEE MESSINA	CURB 77820 (10.98/15.98) HS	JO DEE MESSINA
41	47	44	61	TERRI CLARK ●	MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK
42	45	46	34	WYNONNA ▲	CURB 11090/MCA (10.98/16.98)	REVELATIONS
43	44	43	212	GEORGE STRAIT ▲	MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)
44	48	39	8	RANDY TRAVIS	WARNER BROS. 46328 (10.98/16.98)	FULL CIRCLE
45	41	35	56	TRAVIS TRITT ▲	WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING
46	43	36	133	TIM MCGRAW ▲	CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON
47	55	—	2	GARY ALLAN	DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE
48	38	32	13	CLEDUS "T." JUDD	RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD
49	40	41	25	TOBY KEITH	MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON
50	67	55	68	BRYAN WHITE ●	ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE
51	61	56	56	GEORGE STRAIT ▲	MCA 11263 (9.98/16.98)	STRAIT OUT OF THE BOX
52	50	49	50	ALABAMA ▲	RCA 66525 (10.98/15.98)	IN PICTURES
53	59	51	87	ALISON KRAUSS ▲	ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION
54	53	63	38	LONESTAR	BNA 66642/RCA (9.98/15.98) HS	LONESTAR
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
55	NEW ►	1	1	K.T. OSLIN	BNA 66920/RCA (10.98/16.98)	MY ROOTS ARE SHOWING...
56	49	40	20	DAVID LEE MURPHY	MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF
57	57	53	122	TRACY BYRD ▲	MCA 10991 (10.98/15.98)	NO ORDINARY MAN
58	51	47	64	JEFF FOXWORTHY ▲	WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY
59	68	65	26	DIAMOND RIO ●	ARISTA 18812 (10.98/15.98)	IV
60	54	50	116	WILLIE NELSON ●	COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS
61	63	58	158	REBA MCENTIRE ▲	MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO
62	64	71	3	BR-5-49	ARISTA 18818 (10.98/15.98) HS	BR-5-49
63	71	69	269	BROOKS & DUNN ▲	ARISTA 18658 (9.98/15.98)	BRAND NEW MAN
64	56	52	99	CHARLIE DANIELS ●	EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS
65	73	70	54	THE MAVERICKS ●	MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS
66	52	42	12	RICK TREVINI	COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO
67	65	57	35	NEIL DIAMOND ●	COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON
68	70	64	106	ALABAMA ▲	RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III
69	66	59	80	JOHN MICHAEL MONTGOMERY ▲	ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY
70	60	48	8	GEORGE JONES	MCA 11478 (10.98/15.98)	I LIVED TO TELL IT ALL
71	74	67	18	ALABAMA	RCA 66848 (4.98/9.98)	SUPER HITS
72	62	61	18	RHETT AKINS	DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW
73	69	62	56	BLACKHAWK ●	ARISTA 18792 (10.98/15.98)	STRONG ENOUGH
74	72	72	51	CLAY WALKER ▲	GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON
75	RE-ENTRY	48	48	MARTINA MCBRIDE ●	RCA 66509 (9.98/15.98)	WILD ANGELS

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

Billboard Top Country Catalog Albums

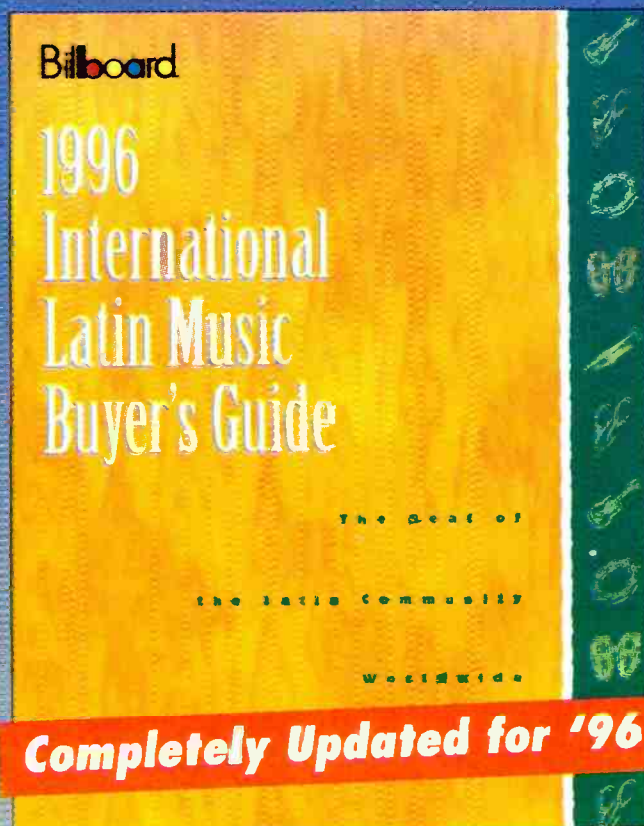
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY **SoundScan**[®]
OCTOBER 19, 1996

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
		LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
1	1	PATSY CLINE ▲	MCA 12* (7.98/12.98) 243 weeks at No. 1	12 GREATEST HITS
2	2	HANK WILLIAMS, JR. ▲	CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1
3	3	HANK WILLIAMS ▲	MERCURY NASHVILLE 823293 (7.98 EQ/11.98) 24 OF HANK WILLIAMS GREATEST HITS	82
4	4	SHANIA TWAIN	MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN
5	5	PATSY CLINE	MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY
6	7	GEORGE STRAIT ▲	MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2
7	12	BROOKS & DUNN ▲	ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN
8	6	GEORGE JONES ▲	EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS
9	10	GEORGE STRAIT ▲	MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS
10	9	MARY CHAPIN CARPENTER ▲	COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON
11	8	THE CHARLIE DANIELS BAND ▲	EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS
12	11	REBA MCENTIRE ▲	MCA 4979* (7.98/12.98)	GREATEST HITS
13	21	BROOKS & DUNN ▲	ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
		LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)		
14	—	REBA MCENTIRE ▲	MCA 10994 (10.98/15.98)	READ MY MIND
15	—	PATTY LOVELESS ▲	EPIC 64188/SONY (10.98 EQ/15.98)	WHEN FALLEN ANGELS FLY
16	16	BILLY RAY CYRUS ▲	MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL
17	19	THE MAVERICKS ▲	MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
18	13	GARTH BROOKS ▲	CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES
19	17	JOHN MICHAEL MONTGOMERY ▲	ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP
20	15	FAITH HILL ▲	WARNER BROS. 45389 (9.98/15.98)	TAKE ME AS I AM
21	14	KENNY ROGERS ▲	CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS
22	24	GEORGE STRAIT ▲	MCA 10450 (9.98/15.98)	TEN STRAIT HITS
23	18	JOHNNY CASH	COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS
24	20	TOBY KEITH ▲	MERCURY NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH
25	22	WAYLON JENNINGS ▲	RCA 8506 (7.98/11.98)	GREATEST HITS

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

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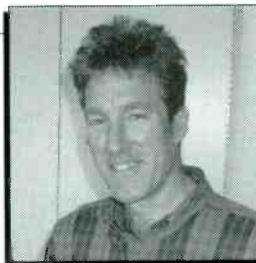
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Artists & Music



by Jim Macnie

SWING SISTERS: Billboard's cover story on women in jazz gave many female improvisers a chance to offer their take on operating in what has historically been a male environment (Billboard, June 29). "Sung & Unsung/Jazz Women," a two-day session of debate, reflection, and live performance, furthers that discourse. Featuring such artists as pianist Geri Allen, vocalist Abbey Lincoln, saxophonist Fostina Dixon, and drummer Terri Lyne Carrington, the symposium takes place Saturday (19) and Oct. 20 at the Brooklyn Academy of Music's Majestic Theatre in Brooklyn, N.Y. Author **Daphne Duval Harrison** is the moderator. Keynote addresses will be given by poet/essayist **June Jordan** the first day and **Angela Davis** the second. The well-known political activist's new book, due this winter from Random House, is titled "Blues Legacies And Black Feminism: Gertrude 'Ma' Rainey, Bessie Smith And Billie Holiday."

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

"We want to unearth a history that we know is there," says **Janice McNeil**, project manager. "That's why we're stressing the question-and-answer periods. None of these panels are definitive; audience members will help us broaden the dialog. We are actually hoping that some of the comments will propel the discussion into areas unprepared for. Hopefully, this will be just the beginning of things we can do to put the history of jazz women on equal footing with that of jazz men."

The opinions of each day will be capped by concerts. Lin-

coln, Dixon, and the **Jazzberry Jam** ensemble will play on Saturday; Allen, the **Uptown String Quartet**, and the all-female big band **Diva** make up Sunday's bill. The confab is sponsored by the Smithsonian Institution and Brooklyn's 651, An Arts Center. Call 718-636-4181 for details.

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

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

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

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

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

NOTAS

(Continued from preceding page)

"A Primeira Vista," written by hot singer/songwriter **Chico César**, already is a hit, thanks to its inclusion on a popular Globo telenovela. The follow-up single "Nobre Vagabundo," a lilting samba/reggae track that is a better musical representation of the album, demonstrates the tender soulfulness of Mercury's powerful mezzo with a stirring a cappella introduction. Uptempo tracks that typify her buoyant pop/reggae/samba groove ("Dona Canô," "Bate Couro," "Musa Calabar") will likely become Carnival favorites.

Mercury is grateful for the rock-solid support of Sony executives, saying that they have been very patient. "They gave me the two things important for an artist to do good work: time and money," she says. She points out that the album's production cost \$250,000, a fairly hefty recording expense in Brazil.

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

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

Mercury expects a vigorous inter-



BMI's Latin Jazz Encounter. U.S. performing right society Broadcast Music Inc. (BMI) sponsored a luncheon as part of a press conference held recently in Isla Verde, Puerto Rico, for RMM/TropiJazz act TropiJazz All-Stars. Radio broadcasters and BMI-affiliated Latin jazz composers got acquainted during the event, which honored the album "TropiJazz All-Stars, Volume I." Shown outside the TropiMar Convention Center, from left, are **Ralph Mercado**, president/CEO, RMM Records; **Anthony Soto**, VP/PD, radio chain Cadena Salsoul; **José A. Ribas**, director, Puerto Rico Assn. of Broadcasters; **Hilton Ruiz**, band member; **Joey Mercado**, regional manager for Puerto Rico, media licensing, BMI; **Charlie Sepúlveda**, band member; **David Sánchez**, band member; and **Freddie Ribas**, VP of sales, WMNT-AM Manati, Puerto Rico.

national push for "Feijão Com Arroz." Mercury is aiding her global prospects for success by preparing a Spanish version of album track "Você Abusou," the familiar melancholy love song that has been covered at least 50 times, including one fabulous time by **Celia Cruz**, who recorded the tune as "Usted Abusó."

In Japan, "Feijão Com Arroz" will feature Mercury singing the original Japanese version of **Kyu Sakamoto's**

1963 global smash "Sukiyaki."

'MACARENA' AND MAMBO: According to the Recording Industry Assn. of America (RIAA), **Los Del Río's** long-running No. 1 pop smash "Macarena" (Ariola/BMG) has sold 3 million copies—one of the highest certified singles in RIAA history. And speaking of "Macarena," much has been written in various U.S. (Continued on next page)

NOTAS

(Continued from preceding page)

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

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

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

What is interesting, however, is that ever since "The Mambo Kings" movie came out in 1992, there has been an ever-increasing stream of stateside television spots using Hispanic Afro-Caribbean musical backdrops. TV ads hawking a broad array of products from batteries to pizzas to automobiles have sported musical beds varying from '50s mambo to '90s salsa. Even the theme song of the popular game show "Jeopardy" features a tropical-rooted pop rendition of the tune.

It took nearly four years, but the soundtrack to "The Mambo Kings" (Elektra) finally went gold without fanfare in November 1995. Considering the movie was less than stellar both critically and commercially, it is amazing that the record was able to sell more than 500,000 units.

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

Fans of Brazilian music will be happy to know that World Music Distribution, based in Rohnert Park, Calif., is importing top-selling Brazilian titles that are not being released by the Brazilian labels' U.S. counterparts. Most of these best sellers are available at major U.S. retail chains. World Music's own imprint, Tinder Records, is slated to release the eponymous debut of Brazilian songstress Daúde in February. In addition, Tinder is dropping "Rumbagitation" by French salsa band Fatal Mambo later this month... Gina Martell, host of WLVE Miami's popular "Brazilian Love Jazz," is looking for service from Brazilian labels and U.S. imprints specializing in Brazilian music. She can be reached at (305) 654-9494.

Assistance in preparing this column was provided by Enor Paiano in São Paulo, Brazil.

Top Jazz Albums™

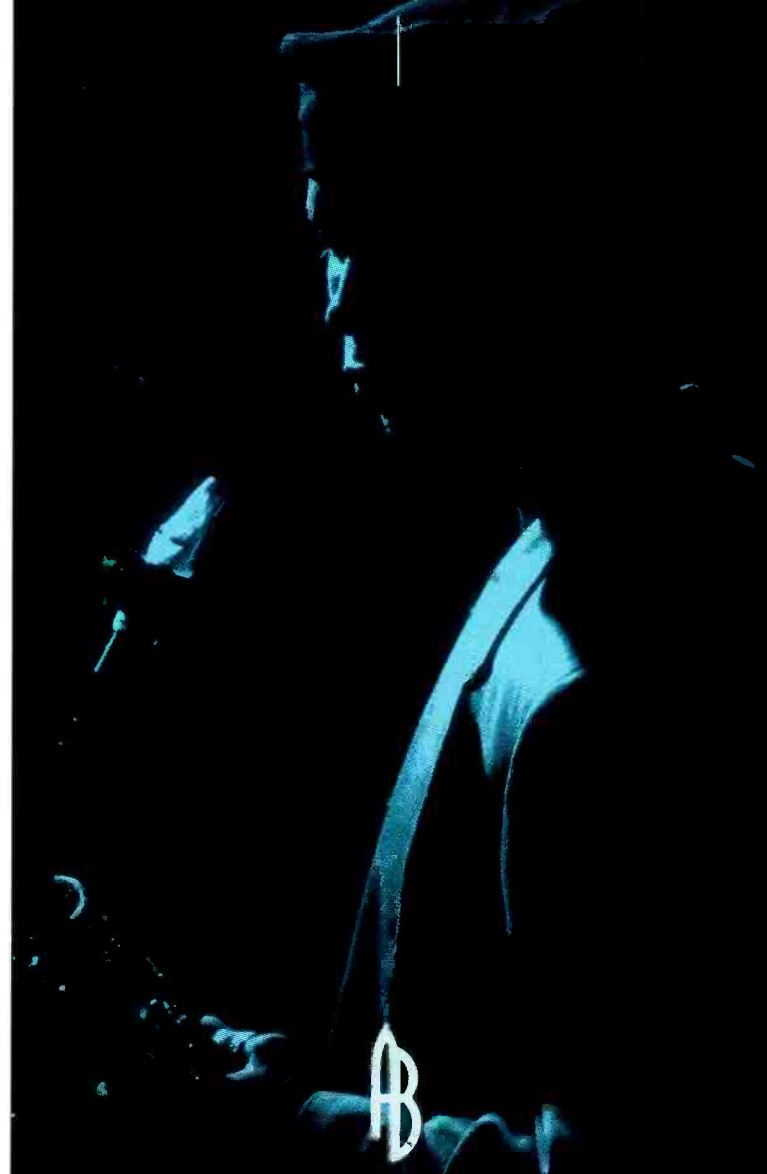
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
No. 1				
1	1	2	JOSHUA REDMAN WARNER BROS. 46330	FREEDOM IN THE GROOVE <small>2 weeks at No. 1</small>
2	2	48	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
3	4	3	MICHAEL BRECKER IMPULSE! 191/GRP	TALES FROM THE HUDSON
4	3	30	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
5	6	146	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
6	5	31	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER
7	9	31	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
8	7	8	GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS
9	11	2	JOHN SCOFIELD VERVE 533185	QUIET
10	10	119	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
11	8	22	SOUNDTRACK VERVE 529554	KANSAS CITY
12	12	71	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
13	14	31	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
14	18	2	VARIOUS ARTISTS COLUMBIA 65008	THIS IS JAZZ SAMPLER #21
15	RE-ENTRY		BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
16	21	152	SOUNDTRACK HOLLYWOOD 161357	SWING KIDS
17	13	5	MILES DAVIS & GIL EVANS LEGACY 67397/COLUMBIA	THE COMPLETE COLUMBIA STUDIO RECORDINGS
18	16	24	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
19	15	49	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
20	17	39	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
21	24	2	DAVID SANCHEZ COLUMBIA 67627	STREET SCENES
22	23	2	LOUIS ARMSTRONG LASERLIGHT 12734	AMERICAN LEGENDS VOLUME 5
23	20	19	BOB JAMES TRIO WARNER BROS. 45956	STRAIGHT UP
24	RE-ENTRY		ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
25	22	77	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
No. 1				
1	NEW ▶		KENNY G ARISTA 18935	THE MOMENT <small>1 week at No. 1</small>
2	1	201	KENNY G ▲ ¹⁷ ARISTA 18646	BREATHLESS
3	3	2	DAVID SANBORN ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE
4	2	10	GEORGE BENSON GRP 9823	THAT'S RIGHT
5	4	3	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT
6	5	7	DAVE KOZ CAPITOL 32798 HS	OFF THE BEATEN PATH
7	14	2	KEIKO MATSUI COUNTDOWN 17750/ULG	DREAM WALK
8	7	6	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2
9	6	11	PETER WHITE COLUMBIA 67730 HS	CARAVAN OF DREAMS
10	9	43	QUINCY JONES ● QWEST 41375/WARNER BROS.	Q'S JOOK JOINT
11	10	16	NORMAN BROWN MOJAZZ 30545/MOTOWN HS	BETTER DAYS AHEAD
12	8	4	BELA FLECK AND THE FLECKTONES WARNER BROS. 46247 HS	LIVE ART
13	13	3	BOB JAMES & KIRK WHALL ● WARNER BROS. 46318	JOINED AT THE HIP
14	11	8	WAYMAN TISDALE MOJAZZ 30696/MOTOWN	IN THE ZONE
15	12	7	ART PORTER VERVE FORECA 533119/VERVE	LAY YOUR HANDS ON ME
16	15	30	THE JOHN TESH PROJECT STSP 532125	DISCOVERY
17	17	48	RANDY CRAWFORD BLUEEYE 92662/AG	NAKED AND TRUE
18	16	16	ACOUSTIC ALCHEMY GRP 18	ARCANUM
19	18	52	BONEY JAMES WARNER BROS. 15913 HS	SEDUCTION
20	19	46	SOUNDTRACK ANTILLES 529	GET SHORTY
21	20	2	LARRY CARLTON GRP 9854	THE GIFT
22	23	24	HERB ALPERT ALMO SOUND 3005/GEFFEN	SECOND WIND
23	21	24	SPYRO GYRA GRP 9842	HEART OF THE NIGHT
24	22	10	HIROSHIMA QWEST 46234/WARNER BROS.	URBAN WORLD MUSIC
25	24	22	PAMELA WILLIAMS HEADS 3034	SAXTRESS

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

Alfonzo BLACKWELL



following up last year's top 15 contemporary jazz debut, Alfonzo Blackwell returns with a new self-titled album including tracks produced by Blackwell and Preston Glass and featuring producer/percussionist Omar Hakim.

includes interpretations of singles: "One Sweet Day," "Kiss From A Rose" and "Killer Joe" as well as the first single "Merminia?"

see and hear Alfonzo perform each week in the opening and closing credits of "Baywatch Nights!"



Also available:

to hear music from "Alfonzo Blackwell" call music line (212) 333-4000, mailbox #26069

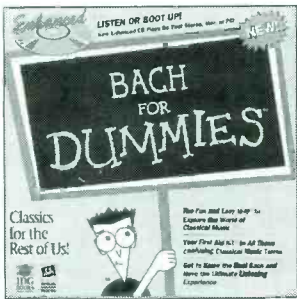


Classical KEEPING SCORE



by Heidi Waleson

DUMMIES GO CLASSICAL: The record company/print company alliance juggernaut continues apace with "Classics For Dummies," a new series from Angel Records. This time, Angel has inked a licensing agreement with IDG Books Worldwide for a 24-title series of enhanced CDs that will be in stores Oct. 29.



IDG Books publishes the user-friendly book series that includes "Red Wine For Dummies," "Dogs For Dummies," and "DOS For Dummies," all of which are subtitled "A Reference For The Rest Of Us" and are intended to demystify daunting subjects. "Classics For Dummies," which is pitched at the readers of the "Dummies" books, features CDs dedicated to individual composers, ranging from Bach and Vivaldi to Prokofiev and Stravinsky. Each has 66 minutes of excerpts from the EMI catalog and a booklet written in the book series' anyone-can-understand-this style, with art that mimics the books.



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

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

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

"Dummies" is slated for international release; the

(Continued on next page)

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT))	TITLE
			★★ NO. 1 ★★ Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
1	2	3	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ 2 weeks at No. 1
2	1	3	TALLINN CHAMBER ORCHESTRA (KALJUSTE) ECM 21592 (10.98/15.98)	ARVO PART: LITANY
3	3	21	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
4	4	95	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
5	5	317	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
6	6	135	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
7	7	110	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
8	8	3	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)	CHANT III
9	11	3	RENEE FLEMING LONDON 452602 (16.98 EQ)	VISIONS OF LOVE
10	10	5	CECILIA BARTOLI ERATO 14074-2 (15.97)	MOZART ARIAS
11	NEW		SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 62601 (10.98 EQ/16.98)	THE MOZART SESSIONS
12	12	51	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
13	9	18	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
14	14	26	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE
15	13	7	VARIOUS ARTISTS SONY CLASSICAL 62616 (9.98 EQ/15.98)	MORE IMMORTAL BELOVED

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT))	TITLE
			★★ NO. 1 ★★	
1	1	7	VARIOUS ARTISTS NONESUCH 79400 (10.98/16.98)	LEONARD BERNSTEIN'S NEW YORK 2 weeks at No. 1
2	2	23	JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 62592 (9.98 EQ/15.98)	SUMMON THE HEROES
3	4	52	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
4	5	10	MEMPHIS SYMPHONY ORCHESTRA (STRATTA) TELDEC 94573 (10.98/16.98)	SYMPHONIC ELVIS
5	7	24	CINCINNATI POPS (KUNZEL) TELARC 80383 (10.98/15.98)	SYMPHONIC STAR TREK
6	6	37	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
7	12	2	BRYN TERFEL DG 449163 (16.98 EQ)	SOMETHING WONDERFUL
8	3	3	SOUNDTRACK SONY CLASSICAL 62727 (9.98 EQ/15.98)	THE WEST
9	9	27	VARIOUS ARTISTS PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA LONDON 52100 (10.98 EQ/16.98)	
10	10	16	MARCUS ROBERTS SONY CLASSICAL 68488 (9.98 EQ/15.98)	PORTRAITS IN BLUE
11	8	46	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
12	11	141	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
13	RE-ENTRY		VARIOUS ARTISTS LONDON 44460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2
14	14	72	VANESSA MAE ANGEL 55089 (10.98/15.98) CS	THE VIOLIN PLAYER
15	13	14	PLACIDO DOMINGO SONY CLASSICAL 62625 (9.98 EQ/15.98)	BAJO EL CIELO ESPANOL

TOP OFF-PRICE CLASSICAL

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST (LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT))	TITLE
			★★ NO. 1 ★★	
1	1	14	VARIOUS ARTISTS PILZ RECORDS 49084 (5.99)	ROMANTIC PIANO MUSIC 6 weeks at No. 1
2	2	4	VARIOUS ARTISTS NAXOS 8551165 (5.99)	IMMORTAL BEETHOVEN
3	NEW		BIDU SAYAO SONY CLASSICAL 62355 (12.98 EQ)	OPERA ARIAS AND BRAZILIAN FOLK SONGS
4	4	17	VARIOUS ARTISTS PILZ RECORDS 49050 (13.99)	BEETHOVEN: PIANO SONATAS (BOX SET)
5	3	106	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
6	5	13	VARIOUS ARTISTS PILZ RECORDS 449075 (5.99)	MOZART: ARIAS
7	NEW		VARIOUS ARTISTS POINT CLASSICS 267019 (3.98)	GERSHWIN: AN AMERICAN IN PARIS
8	7	4	VARIOUS ARTISTS PILZ RECORDS 49065 (3.99)	MOZART: SYMPHONY NO. 38
9	NEW		VARIOUS ARTISTS SONY CLASSICAL 62353 (12.98 EQ)	GABRIELI: ANTIPHONAL MUSIC
10	NEW		VARIOUS ARTISTS POINT CLASSICS 265074 (3.98)	VIVALDI: FOUR SEASONS
11	11	8	VARIOUS ARTISTS PILZ RECORDS 449052 (5.99)	BEETHOVEN: SYMPHONY NO. 9
12	8	29	VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND
13	6	29	VARIOUS ARTISTS RCA VICTOR 60840 (6.98/10.98)	PACHELBEL CANON & OTHER BAROQUE HITS
14	RE-ENTRY		THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
15	RE-ENTRY		VARIOUS ARTISTS PILZ RECORDS 49082 (3.99)	OPERA CHORUSES

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

THE BOSTON POPS ORCHESTRA Comes Home To RCA Victor



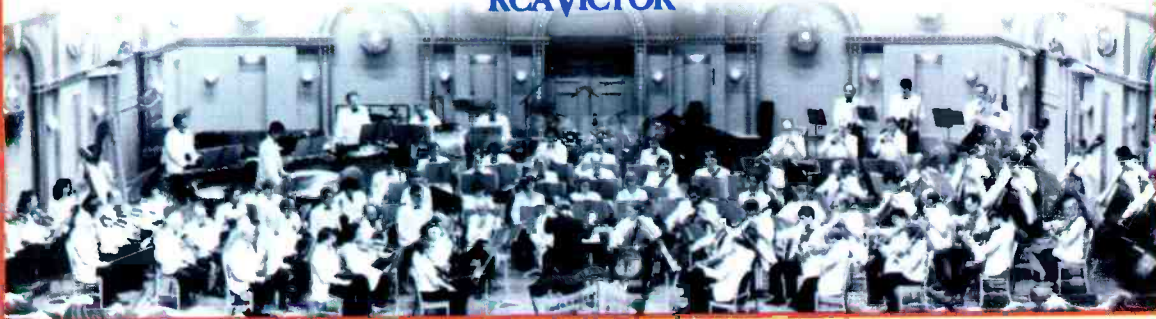
features THE DEBUT OF THE DYNAMIC YOUNG CONDUCTOR KEITH LOCKHART



Contains 16 of Miller's best known hits, including

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- Moonlight Serenade
- The Neanness of You
- A String of Pearls
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with special guest stars John Pizzarelli and the King's Singers



Gramophone Awards Honor Year's Best Classical Recordings

BY HEIDI WALESON

Gramophone Magazine presented its 19th annual Gramophone Awards for the best classical recordings of 1996 Oct. 10 at the Savoy Hotel in London.

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

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

(early opera).

Other winners in early music categories were Il Giardino Armonico's recording of six Vivaldi double and triple concertos, featuring cellist Christophe Coin, for Teldec Das Alte Werke (baroque nonvocal) and the Orlando Consort's recording of sacred choral works by John Dunstable on Metronome (early music). The chamber award also went to a period-instrument group: Quatour Mosaïque's recording of three Hadyn string quartets from Opus 33 (Auvidis Astrée).

John Eliot Gardiner's exploration of Percy Grainger's "Songs And Dancing Ballads," featuring the Monteverdi Choir and Orchestra (Philips), took the choral award; the world premiere recording of Sir Harrison Birtwhistle's opera "Gawain," featuring baritone François Le Roux in the title role and the Royal Opera House Chorus and Orchestra under Elgar Howarth (Collins Classics), was the contemporary winner. Osmo Vänskä's world premiere recordings of original versions of Sibelius' Symphony No. 5 and "En Saga," featur-

ing Finland's Lahti Symphony Orchestra and engineered by Robert Suff (Bis), took the engineering award.

In historical releases, Romophone's reissue of Lucrezia Bori's "The Victor Recordings" (1925-37) took the honors in the vocal category, while EMI's reissue of Walter Gieseking's recordings of the complete solo piano music of Debussy won the nonvocal award. The instrumental honors went to pianist Mikhail Pletnev's "Keyboard

Sonatas Of Domenico Scarlatti" (Virgin Classics).

For the second year in a row, Nonesuch won the music theater award, this time with George Gershwin's "Oh, Kay!" with Dawn Upshaw and Kurt Ollmann and Eric Stern conducting the Orchestra of St. Luke's. Valery Gergiev's live recording of Prokofiev's "The Fiery Angel" with Galina Gorchakova and the Kirov Opera forces (Philips) took the opera award, and Franz Welsch-Möst's recording of Franz Schmidt's

Symphony No. 4 with the London Philharmonic (EMI) won the orchestral award.

Artist awards went to mezzo-soprano Anne Sophie von Otter, named artist of the year, and French horn player David Pyatt, named young artist of the year. Lord Yehudi Menuhin, whose 80th birthday is being celebrated this year, was given the lifetime achievement award, and "Yehudi Menuhin—The Violin Of The Century" (EMI) was awarded the Gramophone Video Award.

KEEPING SCORE

(Continued from preceding page)

series will be translated into other languages. Follow-up projects include "Dummies" books on opera and general classical music that will include a CD and, if the series does well, some additional enhanced CD titles—maybe "Piano For Dummies" and "Baroque For Dummies"—in a year.

BACK ON THE RADIO: After an absence of eight years, the New York Philharmonic is going on the air again, thanks to sponsorship from Time Warner Inc. and the aid of local radio station WQXR-FM. Five concerts will be aired live from Avery Fisher Hall on Saturdays at 8 p.m., beginning Jan. 25, 1997. The series is titled "Time Warner Presents: The New York Philharmonic Live!" WQXR will produce the broadcasts, air them locally, and syndicate them nationally. (So far, Los Angeles, San Francisco, Chicago, Cleveland, Baltimore, and Boston are signed up.)

The Philharmonic will thus become the only U.S. orchestra to broadcast live on a national scale on a regular basis. Even tape-delay broadcasts of full orchestral concerts have become rare in recent years, as stations struggle to find punchier formats for classical

music.

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

a world premiere by **Olly Wilson** before the **Rachmaninoff** piano concerto, and on April 19, **Sylvia McNair** will sing **Mozart**.

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

Billboard

OCTOBER 19, 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®				
1	1	3	★ ★ NO. 1 ★ ★ LINUS & LUCY - THE MUSIC OF VINCE GUARALDI DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON 3 weeks at No. 1
2	2	44	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA
3	3	254	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
4	4	134	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
5	9	2	GRAVITY NARADA 63037 [PS]	JESSE COOK
6	5	76	BY HEART WINDHAM HILL 11164 [PS]	JIM BRICKMAN
7	NEW		ORACLE WINDHAM HILL 11196	MICHAEL HEDGES
8	7	332	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
9	6	18	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
10	10	182	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
11	8	15	THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571	CHRISTOPHER FRANKE
12	15	102	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
13	11	84	LIVE AT RED ROCKS ● GTSP 528754	JOHN TESH
14	12	23	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
15	13	30	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
16	14	24	SACRED ROAD NARADA 64010 [PS]	DAVID LANZ
17	RE-ENTRY		TEMPEST NARADA 63035	JESSE COOK
18	16	29	THE MUSIC OF THE GRAND CANYON REAL MUSIC 1422	NICHOLAS GUNN
19	19	9	LORIE LINE LIVE! TIME LINE 12	LORIE LINE
20	18	52	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
21	22	32	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
22	21	12	GUITAR FINGERSTYLE NARADA 61056	VARIOUS ARTISTS
23	20	5	THE BEST NEW AGE VOLUME 2 PRIORITY 50933	VARIOUS ARTISTS
24	RE-ENTRY		CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
25	23	18	LIVE AT RED ROCKS (COLLECTORS EDITION) GTSP 531865	JOHN TESH

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Billboard®
BIG EIGHT
ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co.'s, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$99
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$145
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$55
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$55
- 6. NEW! The Power Book September 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75.
- 7. BOOK BUY** The Power Book September Edition AND The Power Book March 1997 Edition—\$119 (order March '97 edition now & save more than 20% and beat '97 price increase!)—mailed in March '97
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$65
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Songwriters & Publishers

ARTISTS & MUSIC

Jerry Herman To Debut TV Musical

'Mrs. Santa' A Landmark For Composer And Medium

BY IRV LICHTMAN

NEW YORK—Songwriter Jerry Herman makes his first creative contribution to television Dec. 8 with the CBS broadcast of "Mrs. Santa." The show also marks the first new TV musical in decades by a major Broadway writer.



HERMAN

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

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

On Nov. 26, RCA Victor Records will release the soundtrack, and a music print folio is being marketed by Hal Leonard Corp., which releases music print for E.H. Morris, Herman's sole music publisher since his career started in the late '50s.

"I feel I've written as full and rich

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

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

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

During the first week in October, Herman was still at work on the all-important underscoring with Don Pippen, who has conducted all of Herman's Broadway shows since "Mame."

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

"One day, it can be a film musical," Herman says. "The climate is chang-

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

Herman, whose autobiography, "Showtune—A Memoir By Jerry Herman With Marilyn Stasio" (Donald I. Fine Books), is to be published Nov. 13, expresses particular pride in comparisons that are made between his work and that of Irving Berlin, one of Herman's songwriting idols.

"I go for his kind of simplicity," he says. "In addition to 'simplicity,' my other favorite word is 'old-fashioned.' Some think that it is a negative thing. But 'old-fashioned' to me means something beautiful and something to be cherished. One of the most beautiful things I own is where I'm now sitting, at a 200-year-old desk. [When I'm compared to Irving Berlin], I want to hug that person."

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

Although Herman, a native New Yorker, has strong emotional and creative attachments to the Broadway musical theater, he made California his permanent home three years ago.

"I awoke one morning and decided I'd had enough of the cold and dirt. Although I still love New York, I wanted to see something green, and so I bought a beautiful house by the sea in Bel Air."

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

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

the top 10 of Billboard's Hot Country Singles & Tracks chart. Additionally, Mattea recorded a moving version of his "Late In The Day" and sings backup on "Red On Blonde."

In the bluegrass sphere, his songs have been recorded by such top-tier acts as New Grass Revival, the Seldom Scene, and Laurie Lewis, among others.

(Continued on page 60)

O'Brien Honors Songwriting Via Dylan Set, Nashville Move

BY TERRI HORAK

Though Tim O'Brien's latest Sugar Hill album, "Red On Blonde," is a collection of Bob Dylan covers, his recent move to Nashville signifies an increased focus on songwriting for the bluegrass luminary and popular eclectic artist.



O'BRIEN

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

As leader of the premier second-generation bluegrass band Hot Rize—and its honky-tonk alter ego Red Knuckles & the Trailblazers—O'Brien's acclaim stretches back 15 years. "Red On Blonde" is the fourth of his idiosyncratic solo albums since Hot Rize disbanded in 1990, and the move to Nashville seems like a natural, if not overdue, progression.

In the late '80s, Hot Rize/Red Knuckles supporter Kathy Mattea had top 10 hits with O'Brien-penned tunes "Walk The Way The Wind Blows" and "Untold Stories." Their duet on 1990's "The Battle Hymn Of Love" also made



Toasting An Acquisition. The acquisition of the catalogs of writer/owners Jeff Barry and Ellie Greenwich by PolyGram Music Publishing was celebrated recently in Los Angeles, where more than 200 guests attended a cocktail reception. Shown, from left, are Barry, Greenwich, and David Simone, president of PolyGram Music Publishing Group.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
MACARENA (BAYSIDE BOYS MIX)	A Romero Monge, R. Ruiz	SGAE/ASCAP, Rightsongs/BMI
HOT COUNTRY SINGLES & TRACKS		
BELIEVE ME BABY (I LIED)	Kim Richey, Angelo, Larry Gottlieb	Mighty Nice/BMI, Wait No More/BMI, PolyGram Int'l/ASCAP, Julann/ASCAP
HOT R&B SINGLES		
LAST NIGHT	Babyface, Keith Andes	Ecaf/BMI, Keiande/ASCAP
HOT RAP 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 LATIN TRACKS		
RECUERDOS, TRISTEZA Y SOLEDAD	Marco Antonio Solis	Crisma/SESAC

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

GOOD GRADES: A study of the computer system installed to keep tabs on mechanical royalties at the Harry Fox Agency (HFA), a unit of the National Music Publishers' Assn. (NMPA), gives the agency high marks for proficiency.

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

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

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

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

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

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

PUB INTEREST ACQUIRED: New York-based Fish Music has purchased a one-third interest in four Nashville music publishing catalogs controlled by songwriter Mick Lloyd, according to chairman Robert Fish. Artists who have recorded songs in Lloyd's catalog

include Loretta Lynn, Johnny Lee, and Dave & Sugar. According to Fish, the most covered song is "I Can Be A Heartbreaker Too," recently recorded by U.K. group Smokie.

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

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

The Fish Music catalog contains a substantial number of children's songs, as well as an interest in many of William Hart's Delfonics copyrights, including "Ready Or Not (Here I Come)," heard on the current

smash album by the Fugees.

HE'S DONE IT ALL: Folklorist/performer/songwriter Oscar Brand's new musical, "Fun And Games," is an

election year satire for which he's written the book, lyrics, and music. It will have its premiere Thursday (17) at the Medicine Show Theatre Ensemble in New York and will run through Nov. 2.

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

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

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

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



by Irv Lichtman

Studio Action

ARTISTS & MUSIC

JBL, 50, Refocuses In Order To Tackle Broadening Market

BY DAN DALEY

JBL Professional celebrates its 50th anniversary this year at the upcoming Audio Engineering Society (AES) Show in Los Angeles Nov. 8-12. However, the roots of the company go back nearly 20 years earlier, to 1927, the same year that Al Jolson's "The Jazz Singer" married sound to film for the first time.

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

Lansing's instincts as an inventor were unsurpassed. His fascination with electronics led to such film audio benchmarks as the famous 604 coaxial loudspeaker in 1943, which combined a small but highly efficient multicellular horn mounted concentrically with a 15-inch woofer—a radical design for the time, and one that foreshadowed similar combinations in years to come.

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

Lansing's business acumen, however, was not on a par with his technical muse. He repeated a cycle several times in which his companies floundered financially despite leading-edge products and were acquired by larger corporations that would put Lansing in a lead technical position but with the status of employee. These included mergers with Altec, which formed Altec-Lansing; Marquadt Aviation; General Tire Co. in 1948, the year before Lansing passed away; and finally twice to Harman International, first in 1969 and then again in 1981. (In the interim, it was owned by conglomerate Beatrice Foods Inc.)

Despite Lansing's financial failures, the products he and his team

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

In 1976, according to an internal company biography that cited a Billboard survey, JBL was ranked the No. 1 loudspeaker in the U.S. During the same period, JBL's land-

'We were drifting from what we do best: speakers'

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

"What JBL did 50 years ago when it came into being was become a significant player not just in inventing and marketing equipment but in actually helping create large-scale public forms of entertainment," says Mark Terry, president of JBL Professional. "JBL was instrumental in bringing sound to the film industry. And in doing so, JBL was part of creating what has become a multibillion-dollar industry worldwide that affects billions of people every day. It became part of building the broadcast and recording studio industries with its monitoring innovations. And it helped create

the notion that you can have large-scale, arena-sized concerts of any type with its development of sound-reinforcement technologies. So when you look back, you see where this company has been, and you realize the tremendous influence it has had not only on the technology but on the culture that that technology supports."

MARKET INNOVATIONS

That observation serves as both a retrospective and a forecast for JBL. While it continues to develop new high-end professional product lines, it is simultaneously addressing the mass-culturization of professional audio, as increasingly affordable mixers, digital multi-tracks, and signal processors blur the once distinct lines between professional, semi-pro, and amateur audio.

At the upper end of the market, in addition to its existing sound-reinforcement product lines, JBL will introduce at AES the HLA (Horn Loaded Array) Series large touring sound system, which combines several new technologies, centered around a new motor structure for the drivers and a completely new way of presenting what used to be the speaker cabinet. A patent-pending SpaceFrame eliminates the traditional cabinet structure and allows for the inclusion of integral mating points for flying the rig, which, in turn, redistributes rig stress.

The system also incorporates JBL's new aimable Waveguide tilting system, an integrated, full-bandwidth assembly of low-, midrange-, and high-frequency horns and drivers that is positioned inside the SpaceFrame and gives the HLA Series additional flexibility in array positioning and tilting.

CORE STRENGTHS

The HLA Series also uses JBL's new Dual-Coil Driver (DCD) technology, which incorporates such innovations as power-doubling dual voice coils, lightweight materials, fewer steel components and frames, high-output Neodymium magnets, and a new airflow design that offers improved heat dissipation.

JBL's focus on speaker research and development is part of Terry's stated mandate to return the company to its core strengths. To that end, JBL recently sold off tangential acquisitions such as guitar-amplifier manufacturer Rivera and established its own headquarters in Nashville—separate from Harman-owned Soundcraft, AKG, and BSS Audio, which used to share space with JBL in Northridge, Calif.

JBL is also looking to regain ground in the studio-monitor market, a segment it once dominated, with the AES introduction of such products as the DMS-1H center-channel monitor.

At the same time, JBL has aggressively pursued the burgeoning amateur and semi-pro markets with less expensive, simple-interface systems such as its EON self-powered small-club PA system, which Terry

characterizes as a "highly engineered but market-driven product" designed to complement the live side of the personal pro audio trend.

Under Terry's stewardship, JBL is refocusing on core technologies and a broader market view. "We were drifting away from what we do best: speakers," he explains. "How we got focused back is by investing in R&D [research and development] resources and setting the priorities within the development process. We'll spend more on R&D this year than ever in the history of the company. We had a founder who was obsessed with excellence, sometimes to the exclusion of business. But it's a heritage that carries through the whole organization and with a new emphasis on being market-driven instead of simply engineering-oriented, JBL can achieve greater things than it already has."

Terry divided the company into teams that specialize in various

product ranges, from touring sound systems to fixed installation sound contracting, from studio monitoring to cinema sound to the musical-instrument (MI) market.

"There's significant interaction between those teams, especially in key areas like transducers," says Terry. "We've also gone much further into bringing the end-user into the product-development loop, such as bringing in top touring sound guys for input into product development. It gets the company away from an ivory-tower approach to product development and marketing and injects more of the real world into both processes."

THE NEXT 50 YEARS?

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

(Continued on next page)



Mighty Sounds. Boston ska-rockers the Mighty Mighty Bosstones made the trek down to Bearsville Studios near Woodstock, N.Y., to cut an album with alternative rock production team Paul Q. Kolderie and Sean Slade. Shown seated, from left, are Kolderie, Slade, and Bosstone Joe Sirois. Shown standing, from left, are band members Tim Burton, Dicky Barrett, Nate Albert, Ben Carr, Dennis Brockenborough, and Joe Gittleman. (Photo: Lisa Kessler)

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry

POLAND

WARSAW-BASED Radio dla Ciebie has ordered two Orban DSE7000 digital audio workstations to add to its existing five systems. The radio station will also upgrade two of its workstations with the FX DSP package. The systems are used primarily by journalists for editing news items.

SWITZERLAND

SWISS-ITALIAN broadcaster TSI has put a new broadcast truck into operation that is designed for on-air applications. Acoustically designed by Munro Associates of the U.K., the 9-meter-long truck is equipped with a Euphonix CS2000 console and Dynaudio Acoustics monitors.

SPAIN

SPANISH SUBSIDIARY of Siemens Sound and Light has signed an order worth 1.5 million pounds with Turbosound for 48 stacks of Floodlight and 24 stacks of Flashlight loudspeakers. The commercial hire division has used the systems on the Spanish tours of the **Cure**, **Iron Maiden**, and **Kiss**, as well as on dates by Spanish artists **Sergio Dalma**, **Tahures Zurdos**, and **Los Chelanas**.



Dog Days At Sear. RCA recording artist Jeremy Toback has been at Sear Sound in New York working on his upcoming release for the label. Shown in Sear Sound Studio A, from left, are studio owner Walter Sear, producer Craig Street, engineer Danny Kopelson, Toback, and Ella (the dog).

JBL, 50, REFOCUSSES IN ORDER TO TACKLE BROADENING MARKET

(Continued from preceding page)

driven, multimedia applications for its products, hinting at an even more expansive market perspective.

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

much a part of how entertainment is distributed."

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

"That's because the distribution channels for MI and entry-level products are in place and clearly established," he explains. "The confusing part lies in making the upper end... better aware of what we can

offer them. Five years ago, JBL was what I would call a mid- to upper-level company; now its product lines are so much broader and comprehensive. So we have to work to keep people's expectations appropriate to each level of technology. An EON is an amazing system for its market, but don't expect it to fill Giants Stadium. All aspects of the market are booming now, so we have to make sure that our marketing efforts keep up with our engineering work."

Terry is not shying away from looking to the outside for business opportunities. JBL recently released its \$695 SMAART sound-system-analysis software package, co-developed with Sam Berkow Associates and marketed under a licensing agreement by JBL. "But the key there is to understand that this software package is directly related to our core business: speakers," notes Terry. "It allows a very broad range of users—from large halls to small churches—to tune their sound systems. So that deal stays within the bounds of the philosophy we set of focusing on our

technology core."

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

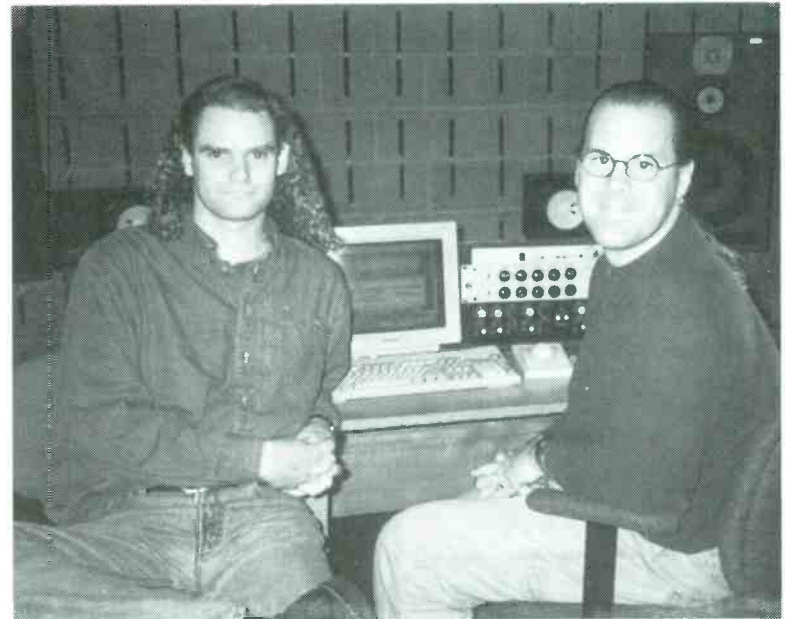
"The speaker business will go through fundamental changes in the next 50 years as these systems—and their integration with each other—are further refined," says Terry. "The products we're launching at AES are the leading edge of that change."

PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	MACARENA (Bayside Boys Mix) Los Del Rio/ C.De Yarza, M. Triay (RCA)	LAST NIGHT Az Yet/ Babyface (Laface/Arista)	BELIEVE ME BABY (I LIED) Trisha Yearwood/ G. Fundis (MCA)	CHANGE THE WORLD Eric Clapton/ Babyface (Reprise)	TEST FOR ECHO Rush/ Peter Collins, Rush (Atlantic)
RECORDING STUDIO(S) Engineer(s)	ESTUDIO BOLA/ BAYSIDE MUSIC (Seville, Spain/Miami) Jesus Bola/Mike Triay	THE TRACKEN PLACE/ THE RECORD PLANT (Beverly Hills/Hollywood) Brad Gilderman	SOUND STAGE (Nashville) Chuck Ainlay	RECORD PLANT/ TOWNHOUSE STUDIOS (Hollywood, CA/ London, U.K.) Brad Gilderman	BEARVILLE STUDIOS/ REACTION STUDIOS (Bearsville, NY/Toronto) Clif Norrell
RECORDING CONSOLE(S)	Sony MPX 3000/ Tascam 3500	SSL 4000G/4000G+	SSL J9000	SSL 4000G+	NEVE 8088/ SSL G Series
RECORDER(S)	Sony PCM 3324A/ Spectral Digital Workstation	Sony 3348/ Studer 800 III	Mitsubishi X850	Studer 800 III/ Sony 3348	Studer A800/Sony 3348
MASTER TAPE	Sony/Hard Disc	Ampex 499/467	Ampex 467	Ampex 467/499	Ampex 499/475
MIX DOWN STUDIO(S) Engineer(s)	BAYSIDE MUSIC (Miami) Mike Triay	THE RECORD PLANT (Hollywood) Jon Gass	SOUND EMPORIUM (Nashville) Chuck Ainlay	CONWAY (Hollywood) Mick Guzauski	MCCLEAR PATHE (Toronto) Andy Wallace
CONSOLE(S)	Tascam 3500	SSL 4000 G+	NEVE 8128	NEVE VR72 with GML Automation	SSL E Series
RECORDER(S)	Spectral Digital Workstation	Studer 800 III	Mitsubishi DTR900 II	Sony PCM 3348	Sony 3348/Studer A820
MASTER TAPE	Hard Disc	Ampex 499	Ampex 467	Ampex 467	Ampex 467
MASTERING Engineer	ABSOLUTE AUDIO Leon Zervos	HIT FACTORY Herb Powers	GEORGETOWN MASTERS Denny Purcell	OASIS MASTERING Eddy Schreyer	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	BMG	BMG	MCA	WEA	WEA

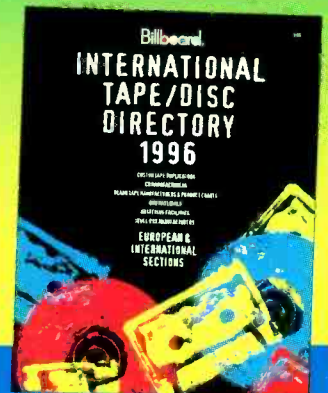
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Flamenco Master. Rumba flamenco guitarist Jesse Cook, left, mastered his new Narada Records album, "Gravity," at the label's in-house mastering studio in Milwaukee. Shown with Cook is Narada mastering engineer Trevor Sadler.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Oz Anticipates MTV's Return Channel Will Reflect Local Tastes

BY CHRISTIE ELIEZER

SYDNEY—After a four-year absence, MTV will return to Australia as a 24-hour channel, a decision being greeted positively by the local music industry.

The business here is particularly encouraged by the station's declaration that its priority will be to reflect Australian tastes and music culture.



For six years starting

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

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

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

All programming is to be decided in Sydney, confirms Kim Vecera, CEO of

MTV Australia, who adds, "We have a close relationship with the record companies."

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

However, despite heavy advertising and low switch-on rates by all three pay-TV networks, only 250,000 of an estimated 6 million television households subscribe to cable services. This

and a number of teething problems mean that pay TV has yet to be a viable music marketing tool after a year in existence.

In what Vecera describes as "an evolution," MTV will replace ARC-TV by April. MTV will be carried on Optus' satellite service from mid-'97.

Record companies see MTV's arrival as a turning point. "Pay TV is still a small operation here, but with so little music on TV, any new outlet is a good thing," says Clive Hodgson, marketing director at Mercury
(Continued on page 57)



Tango In The Night. Warner Classics U.K. hosted an "Evening Of Tangos" at London's Savoy Hotel to celebrate the launch of Daniel Barenboim's new album on Teldec, "Mi Buenos Aires Querido" (Tango Among Friends). Pictured, from left, are Ramon Lopez, chairman/CEO, Warner Music International; Michael Letchford, A&R director, Warner Classics International; Marco Bignotti, president, Warner Classics International; and Barenboim.

Danish R&B Singer Roel Voice Of UNICEF

BY CHARLES FERRO

COPENHAGEN—In a country where R&B acts are few and far between, singer Charlotte Roel has brought off a noticeable coup by having her single "Generation Love" chosen as part of the United Nations Children's Fund's (UNICEF) 50th-anniversary celebration.

"We were in New York to shoot a video, and we heard about the 50th-anniversary event on CNN," says Roel. "We believed that the song was appropriate, so we contacted the United Nations, and they were very receptive. It's a statement song, without being overly political."

UNICEF was looking for themes that would help the organization forge better links with 20- to 40-year-olds and was attracted to "Generation Love." Roel is signed to Copenhagen-

based CMC Records International.

"We let people listen to the song for a few days to see if we would get a response," says Steen M. Andersen, secretary general of the Danish UNICEF Committee. The Denmark arm of the organization acts as a supply center for developing countries.

The organization decided to use the track after "people started humming it absent-mindedly," says Andersen. "Charlotte is a good ambassador for

the target group that listens to R&B. It can give UNICEF a younger image," says Andersen.

The single will be featured on a video that UNICEF plans to distribute to 2,200 television stations in 150 countries in conjunction with the organization's International Children's Day of Broadcasting Dec. 15.

Roel grew up in a musical family, where classical and gospel music were
(Continued on page 57)

Director General Juan Márquez Exits EMI Music Publishing Spain

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

Alicia Morant, financial director at EMI's head office in Madrid, says there had been a "difference of criteria" between Márquez and the group.

Márquez had been in charge of the Spanish operation for some six years, and his departure has come as a surprise to the publishing sector here.

In July, Márquez was instrumental in a major division in Spanish music

publishing, when 19 publishers led by the label-linked major companies broke away from the 60-member Spanish Music Publishers Assn. to form the Professional Organization of Music Publishers (OPEM) (Billboard, July 20).

Foster-Key says from London that the restructuring within Spanish publishing had nothing to do with Márquez's dismissal. "The decision to form OPEM was in line with company policy, and that policy remains the same," Foster-Key adds. A new director general is expected to be appointed shortly.

HOWELL LLEWELLYN

Sony Europe Expands Woolcott's Duties Senior VP Takes Charge Of New Territories

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

The managing directors in those territories will now report directly to him. They are, respectively, Suzanne Smetana, Dimitris Yarmenitis, László Szuts, Margaret Maliszewska, and Melih Ayraçman.

In addition, Woolcott will continue to work closely with Sony's South African affiliate, which also reports to the London office.

Sony's European president, Paul Russell, comments, "This increase in responsibility for Tony matches the overall growing development of the European region."

"To date, he has contributed on an
(Continued on page 57)

ASCAP Awards Honor Elton John, Carrack's 'Love'

BY NIGEL HUNTER

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

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

performed works in 1995.



Publisher of the year was EMI Music

Publishing.

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

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

EMI Music Publishing, represented by U.K. managing director Peter Reichardt, received awards for "Back For Good," written by Gary Barlow; "I'll Stand By You," by Christine Kerr, Thomas Kelly, and William Steinberg; "She Drives Me Crazy," by Roland Gift and David Steele; "She's A River," by Charles Burchill and James Kerr; "Start Me Up," by Mick Jagger and Keith Richards; and "Tell Me When," by Paul Beckett and Philip Oakey.

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

(Continued on page 57)

newsline...

PAUL MARTINOVICH HAS exited his position as managing director of EMI Records Australia, where he reported to company chairman David Snell. Industry sources suggest his replacement will be Kerry Byrne, managing director at EMI New Zealand and previously an EMI state manager in Australia.

MDC CLASSIC MUSIC, the U.K.'s largest independent classical retailer, is the latest chain to sign up for the anti-theft Sensormatic UltraMax acousto-magnetic technology. All seven MDC stores have now been converted to the new technology, which the British Assn. of Record Dealers is seeking to establish as an industry standard to be used by manufacturers on all releases.

RUSSIAN CONCERT PROMOTION and TV production company ARS has taken its first major plunge into promoting Western talent by bringing Michael Jackson to Moscow for a live show at the Dynamo Station. The company says the show was the first in Russia by an international star that has been mounted without third-party sponsorship. ARS, which produces the "Song Of The Year" TV show, is one of the biggest promoters of Russian talent, but until now its experience with Western acts has been minimal. According to an ARS spokesman, the company spent \$1.4 million to mount the Jackson concert, which was held Sept. 17.

Virgin Retail Opens In Bologna

Third Italian Store Built In Renaissance Church

BY MARK DEZZANI

MILAN—Virgin Retail Europe has converted a church in the Italian city of Bologna into a retail shrine.

The company debuts its third Italian store Wednesday (16); the Bologna outlet joins Milan's 1,200-square-meter megastore in the Piazza Duomo, opened in 1991, and a medium-sized store in the northern city of Bergamo that opened last year.

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

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



are sections for singles, videos, games, T-shirts, and international magazines.

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

"Bologna's Emporio Armani store is located just nearby," explains Eduardo Zippelli, marketing director of Virgin Retail Italy. "They helped us find the location and will be collaborating in the launch of the shop and on further cross-promotional projects after the initial launch period."

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

music industry and artists."

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

The Bologna opening makes Virgin the second-largest music chain in the country. Messaggerie Musicale has two stores, one in Rome and one in Milan, which, at 3,500 square meters, is Italy's largest dedicated music store. Italy's largest chain, Ricordi, with 22 stores nationwide, was renamed Ricordi Mediastores following its purchase by book publisher and retailer Feltrinelli from the BMG Ricordi group last year.



Strategic Winners. A team representing BMG Entertainment International U.K. and Ireland beat off the challenge of four other teams to win the 1996 U.K. Institute of Directors' Strategic Challenge competition. The contest, designed to hone the skills of directors and senior executives, began in the spring with 50 teams. Shown are the members of the winning team. In the back row, from left, are Edward Averdieck, business development manager; Victoria Blood, head of BMG Video U.K.; and Liane Hornsey, human resources manager. In front, from left, are Jane Marks, financial controller, operations division; Simon Butler, head of interactive, U.K.; and Shannon de Boissard, head of strategic development, Arista Records.

Music Business Blossoms In Former Gorky

NIZHNY NOVGOROD, Russia—This city, formerly known as Gorky and closed to foreign visitors until the advent of perestroika, is slowly developing a music business. The earliest manifestations are the birth of a number of commercial radio stations and a planned concert that organizers hope will develop into an annual international event.

Since the start of the 1990s, three FM stations have been broadcasting a pop format to the city, which is better known as a center for classical music; the Nizhny Novgorod Philharmonic Orchestra is regarded as one of the best in Russia.

Europa Plus, an affiliate of the largest FM network in Russia, is considered by local experts to be the most important non-state-run radio station in the region. It broadcasts material licensed from its Moscow-based headquarters, along with local advertisements and news.

In addition, a locally based affiliate of nationally networked Radio 101 attracts regular advertising. The third pop station, Radio Rendezvous, features music and specially prepared nonmusic shows.

However, while music radio grows, the city's retail operations are rife with pirated items, as is the case in other parts of Russia.

Local record company Camay Music, which plans to expand its recording studio facility in the near future—the only one in the city—is behind a large-scale concert slated for early next year. The "New Music Reality" concert, to be sponsored by a large gas-transporting enterprise, is set to feature Nizhny Novgorod-based composer and pianist Guennady Kurskov, vocal duo Zikr from St. Petersburg, and multi-instrumentalist Tommy Mansikka-Abo from Finland. The project is supported by the city's governor and mayor.

VADIM YURCHENKOV

CISAC Opposes Italian Decree For Copyright Exemption

MILAN—The Italian government has come under fire from international authors' rights body CISAC for renewing a decree that exempts nonprofit organizations from copyright payments.

The criticism came during CISAC's annual convention Sept. 16-18 in Paris, where the body's 165 member organizations from around the world met to debate and coordinate international copyright issues. A temporary decree was renewed for the 13th time by Italian prime minister Romano Prodi's government Aug. 8.

The offending clause exempts Centri Sociali (youth centers) and other nonprofit organizations and events from paying authors' rights on audiovisual material used in public. Temporary decrees must be renewed every three months until they are either legislated into law by the senate and parliament chambers or dropped.

A spokesman for Italian authors' rights society SIAE says he fears the article that exempts nonprofit organizations from copyright payments will be passed into the statute books at the same time as allied EU copyright protection directives, which SIAE supports.

The spokesman claims that the particular article of the decree the body opposes contravenes the Berne Convention on International Copyrights, of which Italy is a signatory.

MARK DEZZANI

Exec Exits Reveal W H Smith Still In Flux

Turmoil Follows 1st Financial Loss In Chain's History

BY JOHN FERGUSON

LONDON—The year of turmoil at one of the U.K.'s largest music retailers, W H Smith Retail, is continuing, with the surprise departure of the head of its music-buying division.

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

It has been a year of turmoil for the W H Smith group, which along with its own name-brand store also owns the U.K.'s market-leading Virgin Our Price record retail chain and U.S. chain the Wall.

In August, Smith announced the first financial loss in its 200-year history (Billboard, Sept. 7). In June, the flagship W H Smith Retail chain underwent a major reorganization, with a reduction in jobs from 900 to 600 and a new operational structure that divided the chain's activities into four separate business units.

W H Smith Retail managing director Peter Bamford says of Kenyon Jones' departure, "We thank Nigel for his business contributions over the years and his efforts in helping to create our new company structure."

Kenyon Jones, who has been succeeded by organization and gifting

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

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

That division has been the subject of much industry speculation about its future, but W H Smith Retail denies that Kenyon Jones' departure is connected to rumors that the chain is about to be sold.

Video-industry sources suggest

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

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

Meanwhile, W H Smith Retail is continuing to try out new store layouts, which will include music sections with an updated look. The chain is reducing the number of music lines it carries, but is committed to raising the profile of its audio departments; one trial involves creating music displays in the front windows of stores. W H Smith Retail is reviewing its existing supply chains, and one option under consideration is a type of Vendor Inventory Management system in which record companies would be offered the opportunity to effectively manage their own stock through the chain.

Taiwan's Rock Signs English-Language Act The Padres

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

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

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

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

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

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

The Padres' debut album is slated for release by the end of the year. "We have watched the band for a long time," says

(Continued on next page)



CHARLOTTE ROEL

(Continued from page 55)

always around. She says she got hooked on soul and R&B at the age of 9, when she visited New York's Harlem area.

She went to the U.S. after studying at the Manhattan School of Music in New York. Her ensuing career took her through an assortment of styles, from big band to rock. "However, I always wanted to do soul, but it's difficult in Denmark," she says.

"Generation Love," which was released in February, is not Roel's first outing in the music business. She already has a hit single under her belt, but she had to do it alone.

When Roel got stonewalled by record companies that did not share her enthusiasm for blue-eyed soul, she decided to cut the single "Perfect Love" herself, with the financial help of family and friends. The single received heavy rotation on some 20 radio stations across Denmark.

"Then the phones and fax started ringing," she says. The labels began courting her, and she gave the nod to CMC Records International. "They gave me creative freedom. CMC gave me free rein on producers, so I could basically tend to my own business and

ASCAP AWARDS

(Continued from page 55)

by U.K. TV celebrity Cilla Black, whose earlier recording career was guided and produced by Martin.

Film awards went to Adam Clayton, David Evans, Paul Hewson, and Larry Mullen for "Batman Forever," published by Blue Mountain Music (theme song) and to Patrick Doyle for "Sense And Sensibility" (score). The College Award for the most performed song by a PRS writer on college radio was presented to Jon Squire and Sony Music Publishing for "Love Spreads."

Hosting the occasion and making the presentations on behalf of ASCAP were Marilyn Bergman, president/chairman; John LoFrumento, executive VP/CEO; Todd Brabec, senior VP/director of membership; Roger Greenaway, senior VP of international; and Michael Stack, U.K. director of membership.

OZ ANTICIPATES MTV'S RETURN

(Continued from page 55)

Records. "But the MTV name is so well known that it's quite possible it'll draw more people toward pay TV as a whole."

Tim Prescott, group label manager at BMG, agrees. "We've always included cable in our marketing strategy. But MTV has a high recognition factor with viewers and the industry, particularly with its video, movie, and music awards screened here on free-to-air. Of course, once viewers are drawn in, it will be up to the channel's content to maintain their interest."

While the current VJs and programmers remain, the demographic will widen to 12-34. There may be more alternative music, sports, and fashion.

Record labels have their fingers crossed, hoping that the MTV link will work in reverse, with Aussie acts getting coverage abroad. "MTV around the world has access to our programs here," says Vecera. "As Australian music goes through a vibrant period,

hand in the product."

CMC is ready to use the exposure as an international springboard. "We're working hard with our international connections to open doors for follow-up tasks in connection with the UNICEF project.

There will probably be concerts and other activities that will be coordinated with local labels," says CMC label manager Michael Guldhammer. He says promotions will be handled on a country-by-country basis, as listeners react to the record.

Roel's album has been licensed to Nippon Sony in Japan, and CMC is particularly optimistic about her chances in that market.

WOOLLCOTT

(Continued from page 55)

as-needed basis in these territories, so this formally recognizes the success he has now achieved."

Russell states that the revenues and profits of the five countries for which Woollcott is now directly responsible have trebled in the last three years and that the year-old South African affiliate "has exceeded everyone's expectations."

Sony's London-based new business development VP David Main and strategic marketing VP Christopher Haralambous will continue to report to Woollcott.

JEFF CLARK-MEADS

ROCK RECORDS

(Continued from preceding page)

Ngiam. "When we presented the band at our international A&R conference last year, the excitement was high."

The Padres formed in 1992. After participating in a Singapore compilation from the Big O magazine, the group released an EP "What's Your Story," on independent label Odyssey in 1994.

Says guitarist Nigel Hogan, "We get a good vibe from Rock, because they are very artist-oriented."

PHILIP CHEAH

it would be nice for overseas viewers to catch our acts before they break there and to see exclusive footage of events like Big Day Out and Brisbane's Livid Festival."

Retail's feeling is that MTV's benefits lie in its adventurous format.

Mauri Guarnaccia, manager of the South Yarra outlet of the national Central Station Records chain, complains that pay TV, like radio and free-to-air programming, is "still too rock orientated. There's a huge dance culture out there that's not being tapped properly."

"Pay TV definitely makes a difference to our sales," says Robert Samson, owner of Perth's alternative/dance label Dada Records. "They are not big sales, but clearly, consumers are seeing it as a place to find new or different music. Squeezing in many styles is difficult for major free-to-air shows, which generally run one to three hours. Hopefully, a 24-hour channel won't have this problem."

Artist Manager Makes Mark In A&R

At BMG, Keith Porteous Now Works On The Inside

■ BY LARRY LeBLANC

TORONTO—After 11 months as VP of A&R at BMG Music Canada, former artist manager Keith Porteous is still astonished he's attained a senior position within a multinational company.

"When I was 18, I said I'd never manage a band, and I ended up doing artist management for 15 years," he says. "I also said I'd never be an A&R guy [with a major label]. Now, I'm fearful of what I might never do."

Porteous inherited a strong domestic roster at BMG Music Canada, including such pop acts as Crash Test Dummies, Mrs. Torrance, and the Monoxides and country acts Prairie Oyster and Charlie Major.

He made several immediate moves to strengthen the company's profile in the alternative sector, including a deal with Smoking Worm Records to distribute the Canadian act Treble Charger, which had been signed to RCA for the world outside Canada. He also signed Toronto-based R&B act Jacksoul, which had released "Absolute" on its label Represent Recordings in 1995.

"We picked up Treble Charger's Sonic Unyon EP [Self=Title, released in 1995] and have had a great deal of success with it at radio and video," says Porteous. "As an independent release, Jacksoul's album had not been widely distributed. It probably sold less than 2,000 copies. It's a really cool record, so we remastered it and rereleased it [in May 1996]."

One of BMG Music Canada's fourth-quarter priorities is the soundtrack to Bruce MacDonald's film "A Tribute To Hard Core Logo," which Porteous has been involved in as a manager. The film is based on the book of the same name by Michael Turner, whom Porteous had managed. The film opens in Canada Friday (18) and in the U.S. in the first quarter of 1997. The soundtrack, featuring 54:40, the Headstones, the Pursuit Of Happiness, Rusty, Dream Warrior, Doughboys, Odds, Fishbone, and Chris Spedding, is being issued Oct. 23 in Canada on the BMG Music Canada-distributed Hard Core Logo label.

"I was involved as a consultant in getting the film made in Vancouver," says Porteous, noting that he and his management partner, Alan Moy, staged the Commodore club event where one of the main scenes was shot. "When I arrived at BMG, the album was sitting on my desk as something Bob Jamieson [BMG Music Canada's former president] had been working on."

Porteous' first direct signing at BMG Music Canada was the Bloody Chiclets. The Vancouver-based pop group will release a self-titled album, co-produced by the band with Kurt Dahle, Nov. 6 in Canada on Ariola Records. A single, "She's A Freak," was serviced to Canadian radio Oct. 8, and a video by Matt Mahurin was serviced to MuchMusic Monday (14).

"What impressed me about the Bloody Chiclets was that they write such great pop songs," says Porteous.

Porteous' second signing was the Winnipeg, Manitoba-based Transister Sound + Light Co., which will release a five-song EP in Canada in November and an album in early 1997. "I had a couple of tips that I should check this

band out," he says. "I went to Winnipeg and saw one of the most unique writing-and-recording groups I've ever come across."

The first quarter of 1997 will also see album releases by Mrs. Torrance, the Monoxides, pop act Copyright, and country singer Julian Austin.

Noting that the Canadian music industry has "only a handful of effective [artist] managers," Porteous partially faults Canadian labels, which, he says, "almost look at managers as some



PORTEOUS

sort of necessary evil. There's a real lack of respect [at major labels] for those people who work with artists in this real long-shot kind of game of making money. "Most managers work out of love, and most of those who have made money have done it out of hard work and a little luck. It's one thing to sit in an office in Toronto and say 'yay or nay' [about signing an act], but the person out there working with an artist on the day-to-day basis is a key part in the building and sustaining of an artist's career."

Last October, former HMV Canada president Paul Alofs took over as president of BMG Music Canada, replacing Jamieson, who had become president of RCA Records U.S. Alofs was faced with the immediate problem of filling his company's top A&R slot, for VP of A&R David Bendeth was moving to New York to become VP of A&R for RCA U.S.

Porteous was then a partner, with Moy, in the Vancouver-based management company Gangland Artists, which handled the Canadian acts Mae Moore, 54:40, and Sons Of Freedom.

Alofs says he was interested in Porteous—who, with the successes of 54:40 and Moore, had acquired a sizable reputation within Canada for shrewdness and street smarts—because he didn't hold an A&R position at another Canadian label. Porteous was also an early participant in Vancouver's dynamic alternative music scene, and Alofs figured he would have the inside track in discovering grassroots talent.

"Keith was a superb artist manager, and I discovered that his approach to music and artist relations was a fit for us," says Alofs.

When first approached for the A&R post, Porteous was apprehensive about leaving the management firm he had founded 12 years ago and skeptical about how he might fit in at a multinational.

"I wasn't that interested in the job at first," Porteous says. "The last year at the management company was, perhaps, the most rewarding and happiest time for me. Knowing the company was well set up allowed me to leave." Although he doesn't have any involvement in running Gangland Artists today, Porteous remains an equity partner in the management company.

Porteous also felt that with Jamieson in New York heading RCA Records, there'd be greater access to international markets for his own signings. "If

the A&R job was at another company, I don't think I would have left Vancouver," Porteous says. "I looked at the BMG situation as being unique because of the [relationship] with Bob Jamieson."

While performing with the alternative-styled Vancouver band Popular Front, Porteous and Moy began to produce and distribute records by 54:40, Junko Run, Animal Slaves, and the Moral Lepers under a collective label called Mo Da Mu, short for Modern Dance Music, from 1980-83.

"We worked out of a friend's house, had one dial telephone with no call waiting, and we silk-screened our own covers," says Porteous. "The label was formed out of necessity. There was a community of [local] musicians bound together, not because they had similar ideas musically, but because there were no outlets [for exposure]. It was impossible then to even get booked at a [Vancouver] club, so we'd throw our own hall gigs. There was no [local] radio or retail support, and getting a record deal [with a major Canadian label] was an impossible thing."

In the late '70s and early '80s, in reaction to the mainstream Canadian pop of Bryan Adams, Loverboy, and Honeymoon Suite, an underground punk and new wave scene exploded in Vancouver. Acts such as 54:40, Animal Slaves, D.O.A., Go Four Three, and Pointed Sticks—and aggressive independent labels like Mo Da Mu, Netzwerk Productions, and Quintessence Records (later renamed Zulu Records)—were at the forefront of an alternative scene that survives today.

"The [mainstream] Canadian music business wasn't interested in what was going on around us then," says Porteous. "The Canadian majors probably had 20 or less artists signed, and most [Canadian] A&R then was being done on [Toronto's] Queen Street." Today, he notes, there are probably more than 100 Canadian acts signed with Canadian-based major labels."

Porteous says Mo Da Mu acts, particularly 54:40, attracted attention mostly outside of Canada, with U.S. college radio programmers playing their music. "There was no [independent] infrastructure in Canada then, and [Canadian] college radio was at its very beginnings," he says. "However, we were able to book tours and make [major label] contacts in the U.S. In 1986, when 54:40 couldn't get a record deal in Canada, we were able to sign them with Warner Records in the U.S."

Porteous worked with multinational record labels after forming Gangland Artists with Moy in 1984, which gave him an understanding, useful in his current A&R post, that music and label politics are intertwined, not separate universes, as some of his Vancouver independent counterparts imagined.

"[A major label] is a large beast which sometimes moves in a cumbersome way," he says. "It takes a lot of people to have the same philosophy on how to work with an artist and how to take the project forward. There's a lot of people in the mix."

At BMG Music Canada, he says, "I now understand a little more the mechanics [within a major label] that I was frustrated with as an outsider."

HITS OF THE WORLD CONTINUED

NETHERLANDS (Stichting Mega Top 50) 10/03/96

THIS WEEK	LAST WEEK	SINGLES
1	1	BANGER HART ROB DE NIJS EMI
2	2	WANNABE SPICE GIRLS VIRGIN
3	3	READY OR NOT FUGEES COLUMBIA
4	8	SEVEN DAYS AND ONE WEEK B.B.E. ZOMBA
5	7	FLAVA PETER ANDRE BMG
6	6	MACARENA LOS DEL RIO BMG
7	NEW	HARCORE FEELINGS CHARLIE LOWNOISE & MENTAL THEO POLYDOR
8	9	STRANGER IN MOSCOW MICHAEL JACKSON EPIC
9	4	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA
10	NEW	MILLION MILES FROM HOME DUNE VIRGIN
ALBUMS		
1	4	ANDREA BOCELLI BOCELLI POLYDOR
2	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	5	CELINE DION FALLING INTO YOU COLUMBIA
4	2	FRANS BAUER VOOR JOU TIPTOP
5	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER
6	8	FUGEES THE SCORE COLUMBIA
7	NEW	LAURA PAUSINI LA COSE CHE VIVI WARNER
8	6	SNAP SNAP ATTACK—THE BEST OF SNAP BMG
9	NEW	ROB DE NIJS DE BAND, DE ZANGER EN HET MEISJE EMI
10	7	RENE FROGER ILLEGAL ROMEO PART 1 DINO

BELGIUM (Promuvi) 10/11/96

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	2	KILLING ME SOFTLY FUGEES COLUMBIA
3	6	BANGER HART ROB DE NIJS EMI
4	4	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
5	8	SI TU TE VAS ENRIQUE IGLESIAS MCA
6	5	NOBELPRIJS CLOUSEAU EMI
7	9	KAMIEL GOES CLASSIC KAMIEL SPIESSENS POLYGRAM
8	3	BAILANDO PARADISIO DANCE DEVELOPMENT
9	NEW	READY OR NOT FUGEES COLUMBIA
10	NEW	GET READY! VUUR DIEP IN MIJ PLAY THAT BEAT
ALBUMS		
1	1	CLOUSEAU ADRENALINE EMI
2	3	DEUS IN A BAR UNDER THE SEA BANG'
3	4	FUGEES THE SCORE COLUMBIA
4	2	R.E.M. NEW ADVENTURES IN HI-FI WARNER BROS.
5	7	LAURA PAUSINI LE COSE CHE VIVI WARNER
6	5	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WARNER BROS.
7	8	CELINE DION FALLING INTO YOU COLUMBIA
8	6	JEAN JACQUES GOLDMAN SINGULIER COLUMBIA
9	9	ROB DE NIJS DE BAND, DE ZANGER EN HET MEISJE EMI
10	10	ANDREA BOCELLI BOCELLI POLYDOR

SWEDEN (GLF) 10/04/96

THIS WEEK	LAST WEEK	SINGLES
1	1	COCO JAMBOO MR. PRESIDENT WARNER
2	3	FREE LIKE A FLYING DEMON E-TYPE STOCKHOLM
3	2	WANNABE SPICE GIRLS VIRGIN
4	5	READY OR NOT FUGEES COLUMBIA
5	9	JAMBOREE DUBLIN FAIR STOCKHOLM
6	4	HOW BIZARRE O.M.C. HOLLYWOOD
7	6	IF I RULED THE WORLD (IMAGINE THAT) NAS COLUMBIA
8	NEW	FLAVA PETER ANDRE MUSHROOM
9	8	INSOMNIA FAITHLESS ORANGE/SCANDINAVIAN RECORDS
10	NEW	UPP! ULF LUNDELL ROCKHEAD
ALBUMS		
1	2	FRIDA DJUPA ANDETAG ANDERSON
2	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER
3	3	CARDIGANS FIRST BAND ON THE MOON TRAMPO LINE/POLYDOR
4	NEW	WEEZER PINKERTON GEFFEN
5	4	SUEDE COMING UP NUDE
6	5	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC
7	7	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
8	NEW	SHERYL CROW SHERYL CROW A&M
9	6	ZZ TOP RHYTHMEEN RCA
10	9	FUGEES THE SCORE COLUMBIA

PORTUGAL (Portugal/AFP) 10/08/96

THIS WEEK	LAST WEEK	ALBUMS
1	5	NIRVANA FROM THE MUDDY BANKS OF THE WISKAH GEFFEN
2	2	LAURA PAUSINI LE COSE CHE VIVI GAS
3	NEW	KENNY G THE MOMENT ARISTA
4	10	EROS RAMAZZOTTI DOVE C'E MUSICA BMG ARIOLA
5	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
6	6	IRON MAIDEN THE BEST OF THE BEAST EMI
7	NEW	TINA TURNER WILDEST DREAMS PARLOPHONE
8	NEW	PAN PIPE MOODS POLYGRAM
9	9	SCORPIONS PURE INSTINCT EASTWEST/WARNER
10	NEW	CRASH TEST DUMMIES A NORM'S LIFE ARISTA

NEW ZEALAND (RIANZ) 10/03/96

THIS WEEK	LAST WEEK	SINGLES
1	1	TWISTED KEITH SWEAT WARNER
2	2	HOW DO U WANT IT 2PAC FEATURING KC & JOJO ISLAND
3	3	HAY CRUCIAL CONFLICT MCA
4	NEW	WANNABE SPICE GIRLS VIRGIN
5	NEW	MY BOO GHOST TOWN DJ'S TRISONOY
6	4	MACARENA LOS DEL RIO BMG
7	9	BLACKBERRY MOLASSES MISTA WARNER
8	5	IF I RULED THE WORLD (IMAGINE THAT) NAS SONY
9	6	MISSING YOU BRANDY, TAMIA, GLADYS KNIGHT, CHAKA KHAN WARNER
10	10	WISHES NATHAN MORRIS A&M/POLYGRAM
ALBUMS		
1	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER
2	2	PEARL JAM NO CODE SONY
3	3	CELINE DION FALLING INTO YOU SONY
4	4	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
5	5	EMMA PAKI OXYGEN OF LOVE VIRGIN
6	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
7	10	GARBAGE GARBAGE FESTIVAL
8	NEW	ANNIE CRUMMER SEVENTH WAVE WARNER
9	8	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
10	6	SOUNDTRACK PHENOMENON WARNER

SWITZERLAND (Media Control Switzerland) 10/03/96

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	3	INSOMNIA FAITHLESS WARNER
3	4	I CAN'T HELP MYSELF KELLY FAMILY EMI
4	2	PRAY DJ BOBO EAMS
5	8	FAITHLESS SALVA MEA WARNER
6	5	KILLING ME SOFTLY FUGEES SONY
7	7	WHERE DO YOU GO NO MERCY BMG
8	9	FOREVER LOVE GARY BARLOW BMG
9	6	I GIVE YOU MY HEART MR. PRESIDENT WARNER
10	NEW	LOS DEL RIO MACARENA BMG
ALBUMS		
1	4	LAURA PAUSINI LA COSE CHE VIVI WARNER
2	1	R.E.M. NEW ADVENTURES IN HI-FI WARNER
3	NEW	SHERYL CROW SHERYL CROW POLYGRAM
4	2	FUGEES THE SCORE SONY
5	5	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY
6	6	CELINE DION FALLING INTO YOU SONY
7	8	NENEH CHERRY MAN VIRGIN
8	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
9	7	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
10	10	ZZ TOP RHYTHMEEN BMG

FINLAND (Seura/IFPI Finland) 09/29/96

THIS WEEK	LAST WEEK	SINGLES
1	1	INSOMNIA FAITHLESS ORANGE/K TEL
2	4	WANNABE SPICE GIRLS VIRGIN
3	3	HERO OF THE DAY METALLICA VERTIGO/POLYGRAM
4	2	READY OR NOT FUGEES COLUMBIA
5	5	SUMMER IS CRAZY ALEXIA DANCE POOL/SONY
6	NEW	I'M RAVING SCOOTER CLUB TOOLS/K TEL
7	6	VIRUS IRON MAIDEN EMI
8	7	PALA RAUHAA KLAMYDIA KRÄKLUND
9	9	MARIA RICKY MARTIN COLUMBIA
10	NEW	PRAY DJ BOBO FAMS/K TEL
ALBUMS		
1	1	R.E.M. NEW ADVENTURES IN HI-FI WEA
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WEA
3	6	AKI SIRKESALO ALKA EPIC
4	3	ZZ TOP RHYTHMEEN RCA
5	5	MR. PRESIDENT WE SEE THE SAME SUN WEA
6	8	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2
7	4	LEEVI & THE LEAVINGS KAARMENAYTTELY PYRA MID/MEGAMANIA
8	7	SUEDE COMING UP NUDE/SONY
9	NEW	IRON MAIDEN BEST OF THE BEAST EMI
10	10	LAURA VOUTILAINEN KAKSI KARTTAA FAZER/WARNER

HONG KONG (IFPI Hong Kong Group) 09/29/96

THIS WEEK	LAST WEEK	ALBUMS
1	2	FAYE WONG FAYE WONG CINEPOLY
2	NEW	LEON LAI LEON LAI '96 GREATEST HITS POLYGRAM
3	1	ANDY HUI 17 SURPRISE GREATEST HITS CAPTIAL ARTISTS
4	3	LEO KOO SECOND FAVORITE BMG/MUSIC IMPACT
5	4	EMIL & EASY BAND MY LITTLE PARADISE ROCK
6	6	EKIN CHENG IF THE SKY RAIN BMG
7	NEW	SAMMI CHENG WORTH IT WARNER
8	10	NORMAN TAM NORMAN 25 BMG
9	5	JACKY CHEUNG POLYGRAM 88 EXTREME TONE
10	8	COLOUR SERIES POLYGRAM
		ANDY LAU BECAUSE I CARE BMG/MUSIC IMPACT

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

U.K.: A musician armed with nothing more than an acoustic guitar and a schooling in traditional song-writing would not normally be expected to dabble in experimental dance culture. But for all her love of the music of **Carole King** and **Nick Drake**, **Beth Orton** is clearly not a by-the-numbers singer/songwriter. The 25-year-old Orton has received a warm welcome from press and evening radio outlets for her single "She Cries Your Name," a brooding, atmospheric piece with haunting violins and the merest hint of ambient dance.



A similar combination of influences permeates "Trailer Park," her first album for Heavenly/deConstruction, released here Monday (14). It was produced by **Victor Van Vught**, known for his work with **Nick Cave & the Bad Seeds** and **Tindersticks**, with post-production on some tracks by dance guru **Andrew Weatherall**. Orton's musical résumé includes previous work with other club experimentalists, such as **the Chemical Brothers**, on whose landmark 1995 album, "Exit Planet Dust" (Junior Boy's Own), she sang "Alive: Alone." It was with **William Orbit** that she made her first recording, a version of **John Martyn's** "Don't Wanna Know About Evil," under the name **Spill**, and the pair came together again to write "She Cries Your Name." Orton has been spotted playing live in London recently, supporting Martyn at his Royal Festival Hall concert and taking part in the **Camden Crawl II**, an evening of shows by a host of British modern rock acts at a myriad of venues in the fashionable north London area of Camden. A track from Orton's album, "Somebody's Daughter," was included on the 21-track compilation CD given free of charge to all fans who joined the "crawl." **PAUL SEXTON**

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

TURKEY: The country's most loved and respected classical singer, **Zeki Müren**, died Sept. 24 of a heart attack, age 65. Ill and overweight, Müren had ventured out of seclusion to attend a televised awards ceremony and died shortly after being presented with the microphone he used in 1951 in his first TV appearance. Müren's contribution to Turkish classical music was immense. He was a consummate singer who extended the music's reach into new areas while remaining true to its centuries-old roots. Like his music, Müren himself was both conventional and revolutionary. While his beautiful diction and musical expertise reflected his love of Turkish language and culture, his bouffant hairdo and effeminate taste in clothes were typical of his camp style. These colorful contradictions were part of a unique charm that won the baby-faced singer a place in the hearts of millions. **ADRIAN HIGGS**

NETHERLANDS: Acid jazz and jazz-dance may not be as hip now as they were in their heyday of 1992. But if it's up to the duo **2 Bass Hit**, comprising keyboard player **Patrick van Herrikhuyzen** and alto saxophonist **Peter Kardolus**, the genre is far from finished. Named after the **Miles Davis** masterpiece "Two Bass Hit" (from the "Milestones" album), the pair has made innovation the name of its game. Combining mellow house and upbeat jungle grooves with soulful '70s jazz-funk, it has kept things fresh and truly put the jazz back into modern jazz-dance. Specialist dance radio and music TV have picked up on **2 Bass Hit's** single (and video) "Groovy Feelin'," while the duo's debut album, "That's Our Cue" (Xplosion), has been licensed to **Form Records** in the Far East, where it is slated for release in Singapore, Malaysia, Thailand, and South Korea. **ROBERT TILLI**



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

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Update

LIFELINES

BIRTHS

Girl, Peri Naomi, to **Peter and Tracy Ganbarg**, Sept. 16 in New York. Father is VP of A&R for EMI Records.

Girl, Marina Lea, to **Bridget and Terry Sholin**, Sept. 18 in Ukiah, Calif. Mother is national director of sales for Nara-

da Media.

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

MARRIAGES

Faith Hill to **Tim McGraw**, Oct. 6 in Rayville, La. Bride is a Warner Bros. recording artist. Groom is a Curb recording artist.

DEATHS

Jack J. Geldbart, 68, of lung cancer, Aug. 17 in Sarasota, Fla. Geldbart started L&F One Stop in the early '50s and continued to run the company after selling it to ABC Records & Tapes in the '60s. He has served as president of the National Assn. of Recording Merchandisers and VP of the Country Music Assn. He is survived by his wife, Barbara; four children; six grandchildren; and a brother and sister. In lieu of flowers, the family requests that contributions be made to the Jack J. Geldbart Memorial Fund, c/o the New College Foundation, 5700 Tamiami Trail, Sarasota, Fla. 34243.

Jerry Rivers, 68, of cancer, Oct. 4 in Hermitage, Tenn. Rivers was an original member of Hank Williams' Drifting Cowboys and played with Williams until the latter's death in 1953. His distinctive fiddle playing could be heard on "Hey, Good Lookin'," "Jambalaya (On The Bayou)," "I'm So Lonesome I Could Cry," "Your Cheatin' Heart," and other Williams hits. After Williams' death, Rivers and the other Drifting Cowboys toured and recorded on their own and worked with Johnny Cash, Ray Price, Loretta Lynn, and Lefty Frizzell. In 1968, Rivers became an associate of Buddy Lee Attractions. He appeared in the movie "That's Country." Until May of this year, Rivers was touring with Williams' daughter Jett.

Rivers is survived by his wife, June; daughter Patti Stuart; son Jerry Rivers Jr.; and brother Thomas. The family requests that donations be sent to Madison Children's Home and Domestic Violence Shelter, 106 Gallatin Road, Madison, Tenn. 37115.

Ted Daffan, 84, of cancer, Oct. 6 in Houston. Daffan was a songwriter, steel guitarist, and songwriter, but he was best known as writer of "Born To Lose." Since he first recorded it in 1942 with his group Ted Daffan & His Texans, the song has been recorded more than 120 times. Ray Charles' cover version in 1962 sold 3 million copies that year. Daffan is also remembered as one of the fathers of honky-tonk music: Cliff Bruner's version of Daffan's "Truck Drivers' Blues" was a huge hit in 1939 and was one of the first big jukebox hits on what were then new machines. Daffan was born Theron Eugene Daffan in Beauregard Parish, La., on Sept. 21, 1912. He grew up in Louisiana and East Texas and was offered a scholarship to Rice University in Houston but had to decline

because of his family's financial conditions during the Depression. He was for many years a bandleader and played the Venice Ballroom in Los Angeles and the "Town Hall Party"

radio show from Compton, Calif. He was a charter member of the Nashville Songwriters Hall of Fame. He is survived by his wife, Bobbie Martin Daffan, and his daughter, Daffan Yannuzzi.



Time For Nick. Nickelodeon viewers promised a record 92.5 million hours of volunteer time during the cable channel's third annual Big Help-a-thon. Kicked off with special appearances by Whoopi Goldberg and Rosie O'Donnell, the eight-hour event was broadcast live Sept. 29 from the Santa Monica (Calif.) Pier. Musical performers included LL Cool J, A Tribe Called Quest, and the Presidents Of The United States Of America. Guests hosts Tim Allen and Shaquille O'Neal were also among the stars who lent a hand. The American Humane Assn., Feed the Children, and the U.S. Department of Education are just a few of the organizations that will welcome the young volunteers. Pictured during a break in the action, from left, are Marva Smalls, senior VP, Nickelodeon; LL Cool J; Sumner Redstone, chairman, Viacom; and Herb Scannell, president, Nickelodeon.

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.

OCTOBER

- Oct. 11-16, **NARM Fall Conference**, Arizona Biltmore, Phoenix. 609-596-2221.
- Oct. 12, **The Beat Goes On**, LIFEbeat benefit concert, Warner Theater, Washington, D.C. 212-431-5227.
- Oct. 15, **Copyright Basics Seminar**, sponsored by Volunteer Lawyers for the Arts, VLA headquarters, New York. 212-319-2910.
- Oct. 16, **City Of Hope Spirit Of Life Award Presentation Gala**, to honor John Sykes, Universal CityWalk, Universal City, Calif. 213-626-4611.
- Oct. 16, **The Lawyer's Role In The Music Business**, New York Law School, New York. 212-431-2851.
- Oct. 17-19, **North By Northwest Music & Media Conference**, Benson Hotel, Portland, Ore. 512-467-7979.
- Oct. 18, **International Radio & Television Society Foundation Newsmaker Luncheon**, Waldorf-Astoria, New York. 212-867-6650, extension 306.
- Oct. 21, **Academy Of Country Music Bill Boyd Golf Classic**, De Bell Golf Course, Burbank, Calif. 213-462-2351.
- Oct. 22, **California Copyright Conference, "Drug & Alcohol Abuse In The Music Industry: Whose Responsibility Is It To Solve The Problem,"** Sportsmen's Lodge, Studio City, Calif. 818-848-6783.
- Oct. 22-24, **NEMO Music Showcase And Con-**

- ference/10th Annual Boston Music Awards**, Tremont House Hotel, Boston. 617-338-3144.
- Oct. 24, **Songwriters Expo 19 Golf Tournament**, sponsored by the National Academy of Songwriters, Brookside Golf Course, Pasadena, Calif. 213-463-7178.
- Oct. 24-26, **REPLItch Asia 1996**, Singapore International Exhibition and Convention Center, Singapore. 914-328-9157.
- Oct. 25-27, **Songwriters Expo 19**, sponsored by the National Academy of Songwriters, Pasadena Hilton, Pasadena, Calif. 213-463-7178.
- Oct. 28-Nov. 8, **Museum Of Television & Radio's Second Radio Festival**, New York. 212-621-6735.
- Oct. 29, **Understanding Copyright Law & Contracts**, Ramada Inn, Berkeley, Calif. 415-257-6111.
- Oct. 30-Nov. 2, **Philadelphia Music Conference**, Doubletree Hotel and assorted venues, Philadelphia. 215-426-4109.
- Oct. 30-Nov. 3, **16th Annual Black Entertainment And Sports Lawyers Assn. Conference**, Marriott CasaMagna Resort, Puerto Vallarta, Mexico. 609-753-1221.
- Oct. 31-Nov. 1, **Magnetic & Optical Media Seminar**, Mark Hopkins Hotel, San Francisco. 609-279-1700.

NOVEMBER

- Nov. 7-9, **Billboard Music Video Conference**, Crowne Plaza, San Francisco. 212-536-5002.
- Nov. 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. 12, **Breaking Down The First Door**, presented by NARAS/Los Angeles, A&M Chaplin Soundstage, Hollywood, Calif. 310-392-3777.
- Nov. 12-13, **Show Market 96: Live Entertainment Trade Fair**, Sant Jordi Palace, Barcelona, Spain. 34-3-443-0134.
- Nov. 13, **Music Video: Art That Rocks The Box**, presented by NARAS/New York, Museum of Radio & Television, New York. 212-245-5440.

DECEMBER

- Dec. 4, **Billboard Music Awards**, Hard Rock Cafe, Las Vegas. 310-451-7111.

O'BRIEN

(Continued from page 52)

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

Signed to Forerunner Music since early last year, O'Brien's most recent cut is "Wishin' Hard" by new Curb artist Ruby Lovett.

On "Red On Blonde," the multi-instrumentalist O'Brien set Dylan tunes to old-time string band arrangements. Over the years, O'Brien says, he has used his singing to help discern what makes a good song, and this album was no exception.

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

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

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

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

O'Brien takes the intuitive approach to writing and respects the natural flow of creativity. "The songs and themes are there, you're just catching or reshaping them. It's like mineral rights: If you find them, you own them."

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

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

GOOD WORKS

FUND-RAISER: Baritone **Thomas Hampson** and tenor **Jerry Hadley** will spearhead an event Oct. 21 in New York on behalf of Classical Action, the nonprofit group that focuses on the performing arts community to raise funds to benefit HIV- and AIDS-related services. Contact: **Francine Bard** at 212-966-4600.

PLAQUES RAISE HOPE: More than \$350,000 was raised to benefit the City of Hope through "Superstar Platinum: A One-Time Sale For Hope," which was televised Oct. 2 by VH1, MTV, Nick at Nite, Nick at Nite's TV Land, and Comedy Central, with additional input by Ticketmaster. The 30-minute program, hosted by VH1's **John Fugelsang** and MTV's **Idalis**, offered viewers Recording Industry Assn. of America platinum album plaques. More than 10,000 calls were received, and more than 2,500 plaques were sold. Contact: **Mary Neagoy** at 212-846-7860 or **Linda**

Alexander at 818-505-7815.

TECH CENTER FOR KIDS: **Wilbert Murdock**, a technology futurist in New York, hopes to create a nonprofit Business Sports Music Technology Center where children could enhance their learning in an interactive environment. He is calling on music-industry figures to contribute their expertise to this project. He can be reached at 718-798-7497.

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

Contact: **Denise Galon** at 212-366-0541.

BENEFIT CONCERT: More than \$10,000 was raised at a concert recently at Colonial Hills Baptist Concert in Southaven, Miss., to help 13-year-old **Jason Crawford**, who recently underwent a successful double-lung transplant because of cystic fibrosis, the lung disease that impairs breathing. The concert featured a performance by **Janet Paschal**. Monies raised at the concert also went to help the Crawford family with living expenses. Contact: **Tony Stogsdill** at 615-329-9007; fax 615-329-2682.

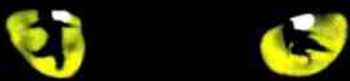
FOR THE RECORD

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

ANDREW LLOYD WEBBER

TWENTY-FIVE YEARS OF BROADWAY

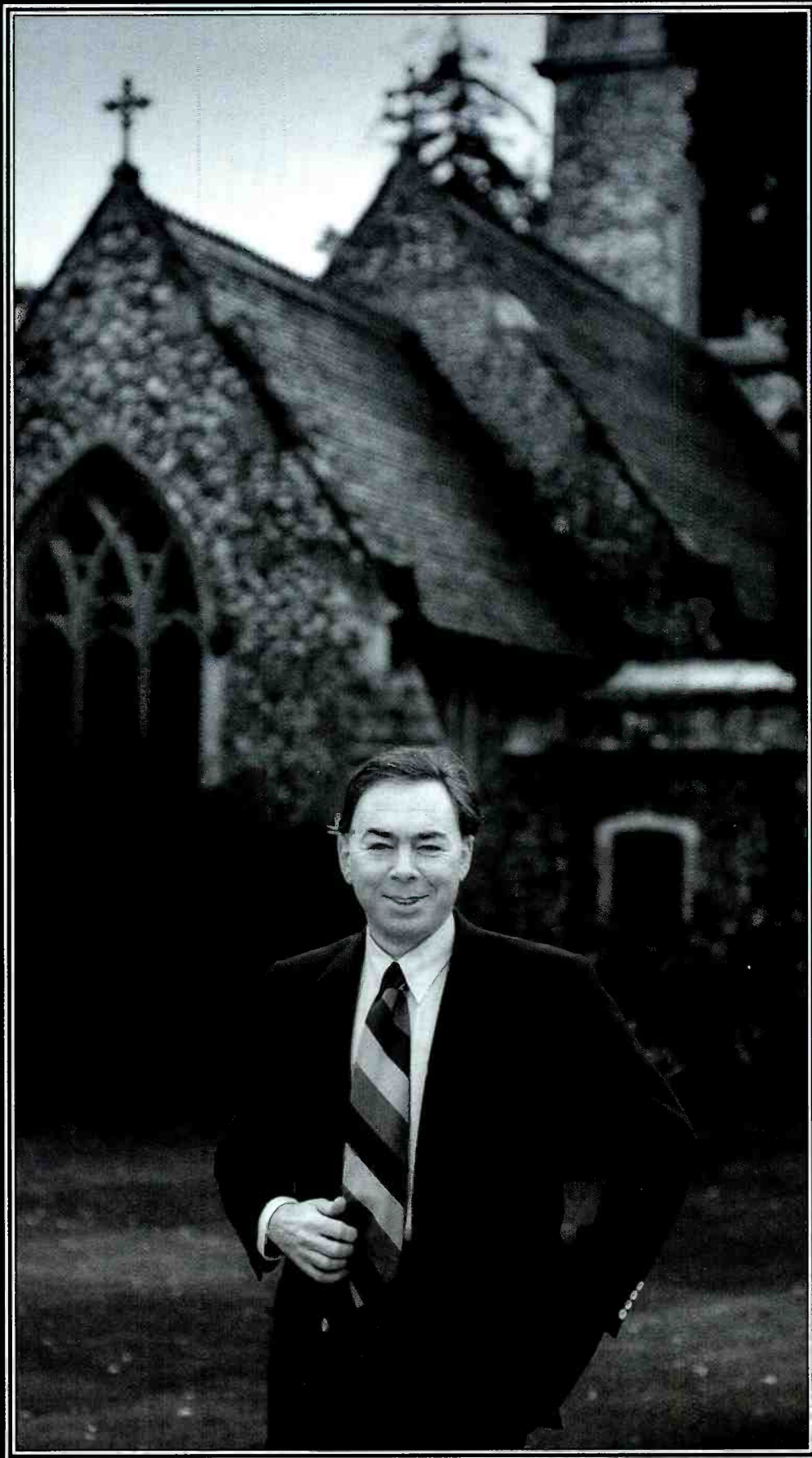
JESUS CHRIST SUPERSTAR



CATS



Aspects of Love



The PHANTOM of the OPERA



WHISTLE DOWN THE WIND

STARLIGHT EXPRESS

SONG & DANCE

ANDREW LLOYD WEBBER'S NEW PRODUCTION OF



BY JEEVES

A BILLBOARD TRIBUTE

ANDREW LLOYD WEBBER

The Billboard Interview

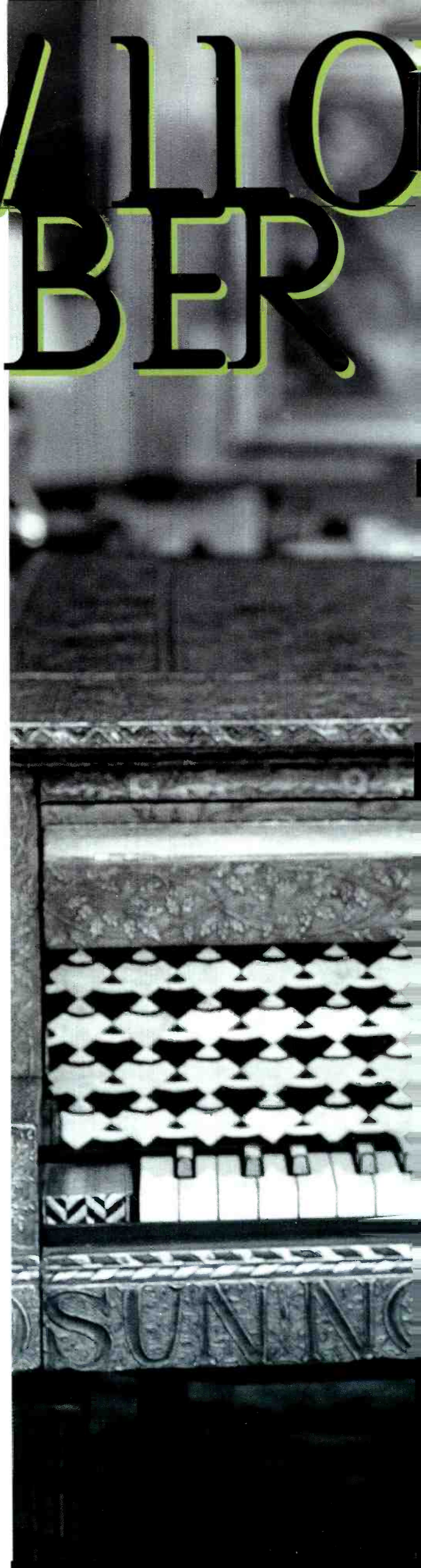
BY SHERIDAN MORLEY

Sir Andrew Lloyd Webber is, at 48, quite simply the most commercially successful composer and producer in the entire history of musical theater, with a personal fortune estimated at around \$400 million earned from a string of worldwide hit shows—from “Joseph & The Amazing Technicolor Dreamcoat” (1968) through “Jesus Christ Superstar” (1970), “Evita” (1976), “Cats” (1981), “Starlight Express” (1984), “The Phantom Of The Opera” (1986), “Aspects Of Love” (1989) and “Sunset Boulevard” (1993).

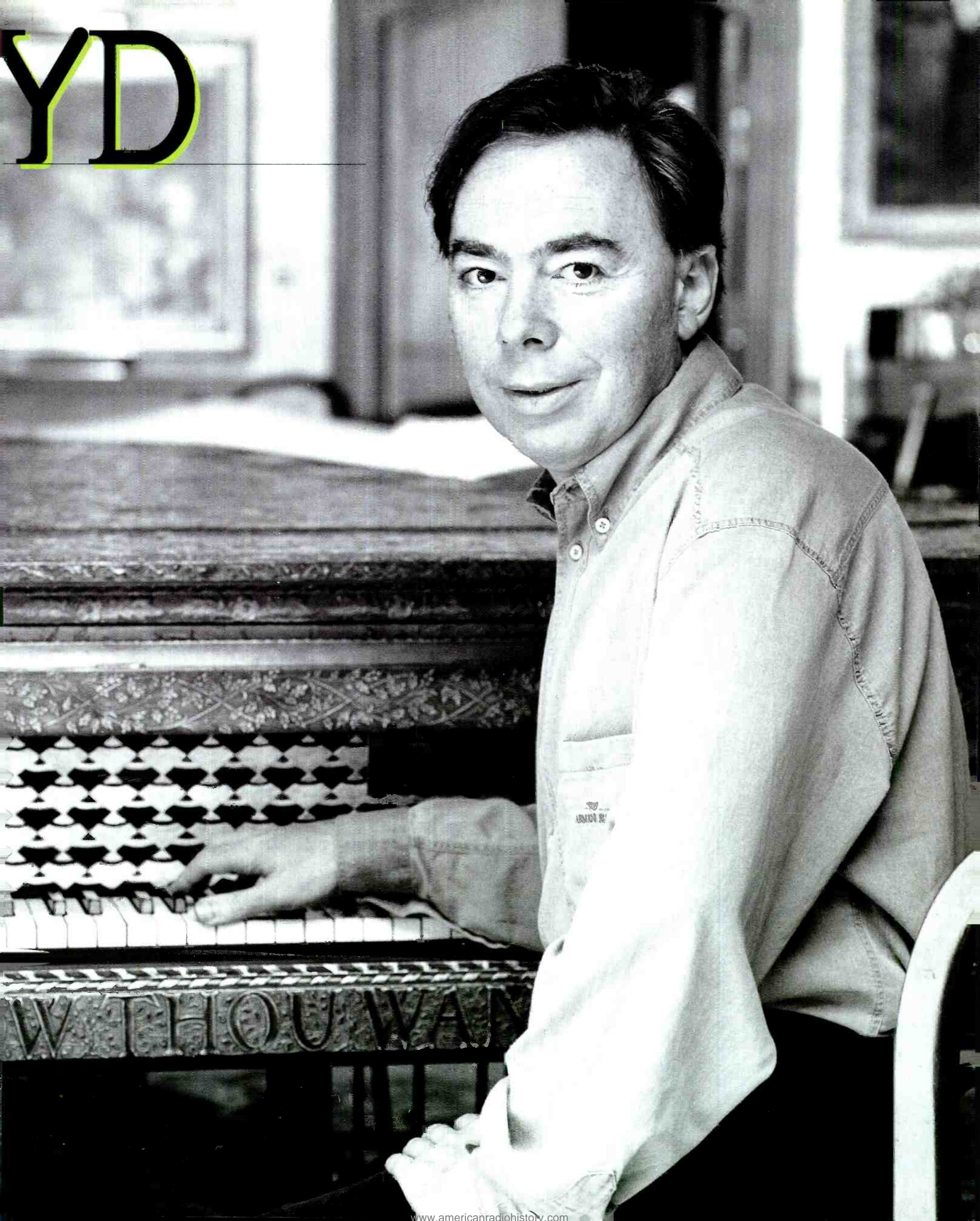
Early next year on Broadway, if all goes according to current plans, he will beat Neil Simon’s 20-year standing record for the writer with the most shows simultaneously on the Great White Way. Where Simon had four, Lloyd Webber will, in addition to “Cats” and “Phantom” and “Sunset Boulevard,” have his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

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

Continued on page ALW-4



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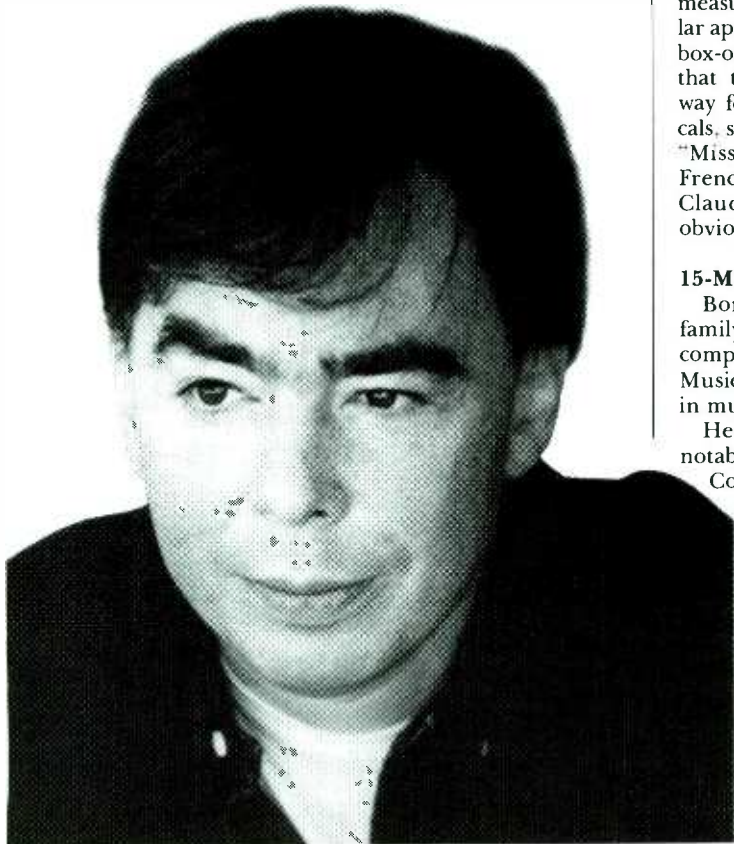
Andrew
Lloyd
Webber
25 Years of Broadway

THE INTERVIEW
Continued from page ALW-2

Critics have not always been as enthusiastic as the general public about his work, and there was a period during Frank Rich's time as drama critic of the New York Times when it was widely believed, at least in the U.K., that Lloyd Webber was taking the rap for a widespread uneasiness about the way in which British musicals seemed, at least for much of the 1980s, to be colonizing Broadway itself. He remains, as befits a man with his worldwide success, amiably unperturbed by any press hostility. The passion, however, with which he treats all his shows is unmistakable; when "Sunset Boulevard" proved initially shaky in London, he simply closed the show down for a month in order to incorporate improvements made in the course of its first California staging.

Lloyd Webber, through his company, the Really Useful Group, is also a theater owner and manager (see related story) and the occasional producer of work by other writers. If he had at one time an uneasy diffidence, which meant that he came across shyly and sometimes even arrogantly to the press, this

Continued on page ALW-22



ALW-4

The World According To Webber

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

BY DIDIER DEUTSCH

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

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

Sir Andrew (he was made a Lord in 1993), attained this unique position with only a handful of shows—shows that rank among the most memorable blockbusters ever produced on either side of the Atlantic, and include "Evita," "Starlight Express" and the current hits "Cats," "The Phantom Of The Opera" and "Sunset Boulevard."

Webber's influence is not only measured by the enormous popular appeal of his shows, but by their box-office longevity and the fact that their success has paved the way for other semi-operatic musicals, such as "Les Miserables" and "Miss Saigon," styled by the French team of Alain Boublil and Claude-Michel Schonberg in obvious imitation of his own.

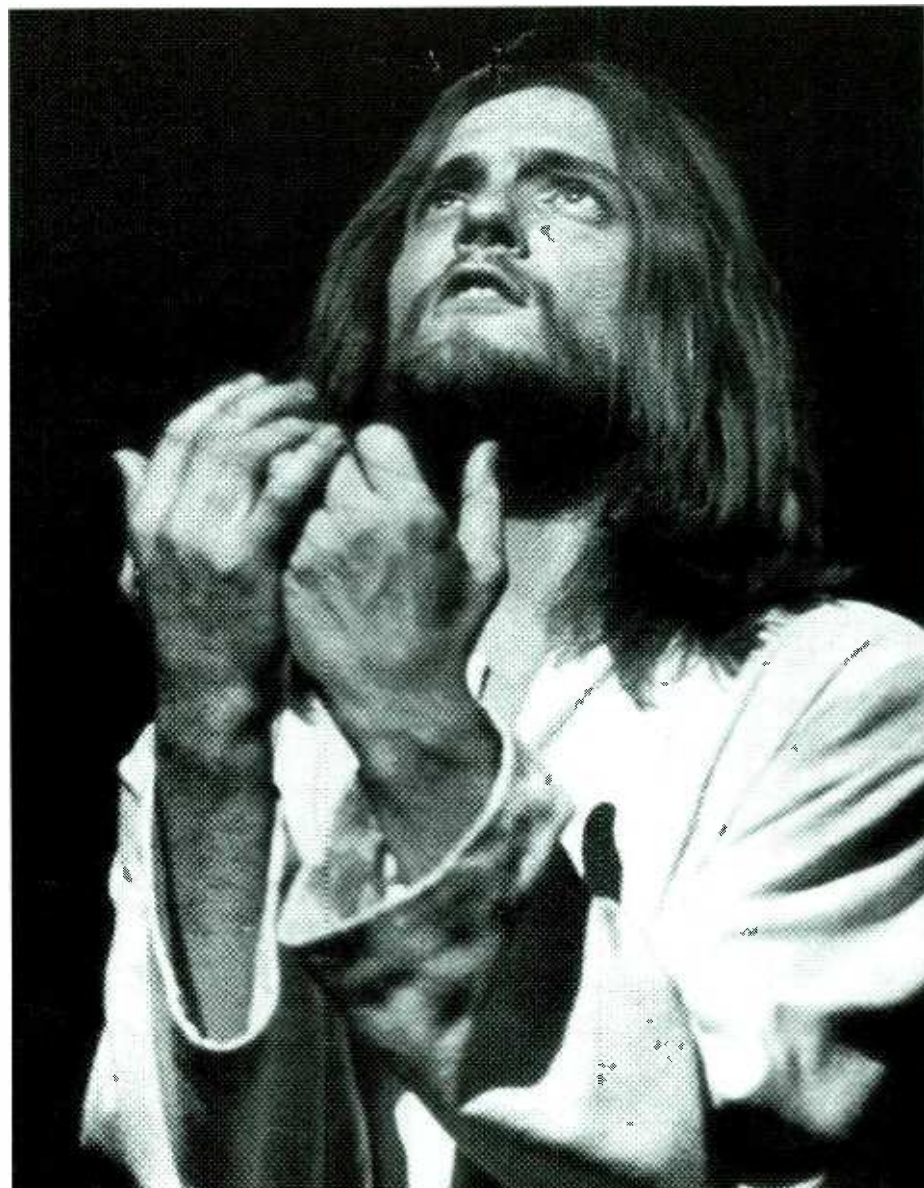
15-MINUTE COAT

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

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

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

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



Jeff Fenholt as Christ in the original Broadway production of "Jesus Christ Superstar," 1971

"Tommy."

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

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

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

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

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

Continued on page ALW-8

FROM THE
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TO THE
BLVD.

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25 Years of Broadway

And Now For
Something
Really Useful...

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

BY NIGEL HUNTER

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

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



Really Useful chairman/CEO Patrick McKenna

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

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

McKenna's background is in accounting, and he was a partner at Deloitte Touche, where he headed the firm's entertainment and media division before joining the Really Useful Group six years ago. The move was prompted by his 20-year friendship with Lloyd Webber, who was a client during McKenna's days at Deloitte Touche.

McKenna joined the Really Useful Group in 1990 when the company went private, having previously been floated on the London Stock Exchange in 1986. Lloyd Webber acquired 100% of the Really Useful Group's share capital through his wholly owned Really Useful Holdings company, and, in August 1991, PolyGram acquired 30% of the the Really Useful Holdings share capital, with Webber retaining 70%.

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

Continued on page ALW-10

60 Lbs Of Mouth Organs, Marquee-Changing & Driving "Sunset" Around The Country

REALLY USEFUL'S U.S. DIVISION HAS LOTS ON ITS PLATE

BY FRED BRONSON

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

Overseeing radio commercials is just one of many items on Dobie's plate these days. The 43-year-old native of British Columbia, who joined Really Useful from his senior VP post at the Live Entertainment Corporation of Canada, says the company will be going full throttle until April 17, when "Whistle Down The Wind" opens on Broadway.

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

"It's practically one of the only ways you can get a show on [in New York] these days," he says, "because there's a real logjam for musical theater. We've got a new production of 'Jesus Christ Superstar' opening in the West End in November, and we'd like to see that over here the following season. We've got to keep our options open."

"Whistle Down The Wind," Webber's first collaboration with rock 'n' roll lyricist Jim Steinman, has a world premiere scheduled for Dec. 12 at the National Theatre in Washington D.C. It will be the first premiere of a Webber musical outside of England since the Broadway opening of "Jesus Christ Superstar" in 1971. After the nine-week engagement, the Harold Prince-directed show moves to Broadway's Martin Beck Theatre. The show is based on the Mary Hayley Bell novel and subsequent movie produced by Richard Attenborough and directed by Bryan Forbes, although the locale has been shifted from Britain to Louisiana.

But there's a lot more on Dobie's schedule besides "Whistle." First, there's the U.S. premiere of "By Jeeves," Webber's new musical, which was the surprise hit of the summer in the U.K. With music by Webber and book and lyrics

by famed playwright Alan Ayckbourn, "By Jeeves" is based on the stories of the well-known British butler. Rehearsals began Sept. 24 for a November opening at the Goodspeed Theatre in Connecticut. "We're purposely going into a theater like the Goodspeed because we know we'll get the wonderful production values we need," says Dobie. "It's also an opportunity to try it out on a North American audience." Dobie is hoping that fans of Granada Television's series "Jeeves & Wooster," broadcast in the U.S., will be among those attracted to the humorous show. He also notes that Webber and Ayckbourn have been so prolific and so quick, they have already added three new songs to the show, and the cast album was just released in the U.K. last month. "Andrew told me he's even thinking about adding a new opening number," says Dobie.

Just last month, Dobie's attention was on a marquee change for the Broadway version of Webber's "Sunset Boulevard." Elaine Paige, the original "Evita" in the U.K., made her American stage debut on Sept. 12, and Really Useful was



Really Useful (North America) president Edgar Dobie

treating the event as a major opening. Paige had stepped into the Norma Desmond role in London quite suddenly when star Betty Buckley had an attack of appendicitis. The New York office worked closely with Really Useful in London to arrange for Paige to obtain a waiver to work in the U.S.

In the middle of working on "Whistle," handling Paige's U.S. debut, opening "By Jeeves," coordinating the four U.S. productions of "The Phantom Of The Opera" (produced in partnership with Cameron Mackintosh) and supervising a 39-city, three-year touring production of "Sunset Boulevard," Dobie is also working on a Really Useful production that does not feature music by Webber. The company is developing a stage musical based on the film "A Star Is Born," adapted by Larry Gelbart. "We've also spoken to the [Harold] Arlen estate and have permission to draw upon his work," Dobie explains. "We will work almost exclusively with his music and lyricists he worked with—real greats in that area, like the Gershwin family."

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

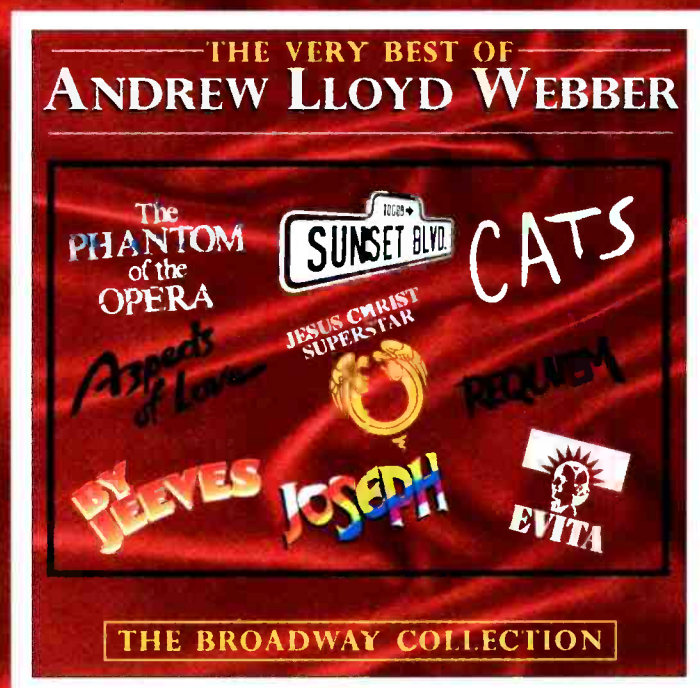
Continued on page ALW-10

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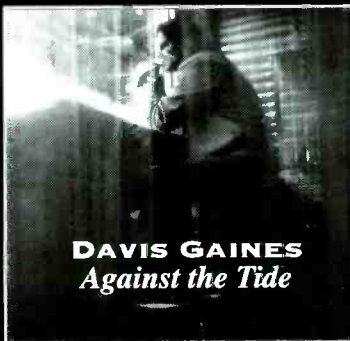
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*Congratulations, Sir Andrew
Many thanks for "Phantom"
Looking forward to "Whistle"*

All the Best,

Davis Gaines

COMING SOON...
THE DEBUT ALBUM



DAVIS GAINES
Against the Tide

ON
LAP
RECORDS

Andrew Lloyd Webber

25 Years of Broadway

THE WORLD ACCORDING TO WEBBER
Continued from page ALW-4



Davis Gaines in the Broadway version of "The Phantom," 1988

For 25 years,
we have happily
surrendered to the
MUSIC OF THE KNIGHT.

THANK YOU, SIR ANDREW.

RADIO CITY
PRODUCTIONS

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

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

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

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

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

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



Bravo

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and wishing you

continued success

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Polydor U.K. and Polydor U.S.

Andrew Lloyd Webber

25 Years of Broadway

SOMETHING REALLY USEFUL
Continued from page ALW-6

entertainment industry."

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

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

Really Useful Group's shows have taken in over \$4 billion at the world's box offices, and audience figures have passed the 100 million mark. McKenna says that 45% of the company's

profits come from North America, 28% from Continental Europe (with Germany showing the strongest results), followed by the U.K. (9%), Japan and Australasia. In 1995, McKenna says, 91% of Really Useful Group's earnings came from outside the U.K., confirming an earlier trend.

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

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

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

The company's theater-ownership and management division oversees operation of three West End venues in London, including the Palace, where "Les Miserables" is in its 11th year.

Like Cecil B. said -

"We had such fun..."

Congratulations on what is surely no more than half of your career.

SUNSET BOULEVARD

ASPECTS OF LOVE

TREVOR NUNN

STARLIGHT EXPRESS

CATS

new theater complex in Sydney next year. McKenna adds that similar opportunities are being explored in other parts of the world.

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

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

"We've sold approximately 30 million cast albums of Andrew's shows around the world," says McKenna. "'Phantom' leads the way, clearly, with 18 million double and single album sales, followed by 'Cats' and the 'Premier' collection of Andrew Lloyd Webber compilations.

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

U.S. DIVISION

Continued from page ALW-6

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

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

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

Meanwhile, the harmonica expert has packed up his 60-lb. bag of instruments and headed out the door. Time for the next agenda item on Dobie's busy schedule. ■

THE BIGGEST STARS IN THEATRE HISTORY



APOLLO LEISURE IS DELIGHTED TO PLAY HOST TO
TWO MUSICALS THAT ARE OUT OF THIS WORLD.
WE WOULD LIKE TO CONGRATULATE AND THANK
SIR ANDREW LLOYD WEBBER FOR MANY YEARS OF
SUCCESS AND MANY MORE IN THE FUTURE.



Andrew Lloyd Webber

25 Years of Broadway

American productions, respectively. Donovan, an Australian actor who had three British No. 1 singles produced by Mike Stock, Matt Aitken and Pete Waterman, opened in "Joseph" at the London Palladium on June 12, 1991. That production ran for more than two years, played to over 2 million people and took in over 47 million pounds at the box office. "Any Dream Will Do" from the show became Donovan's fourth British No. 1 hit.

JESUS CHRIST SUPERSTAR

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

sional stage. The cast included Yvonne Elliman, Ben Vereen and Jeff Fenholt, and the show ran for 720 performances. Less than a year later, a West End production was also running. The London cast, including Paul Nicholas as Jesus, opened Aug. 9, 1972. There were 3,358 performances over the next eight years, and at the time of its closing, it was the longest-running musical in West End history. In 1973, Ted Neeley and Carl Anderson starred in a motion-picture adaptation. "Jesus Christ Superstar" has been playing on the world's stages ever since: Australian superstar John Farnham stepped into the title role Down Under, and a new version is planned for the West End in November.

EVITA

Like "Jesus Christ Superstar," Evita was a double studio album before it was a stage production. Julie Covington, who voiced Eva Peron on the original album, didn't want the role when the show opened in the West End. The part went to Elaine Paige, with Josh Ackland starring as her husband, *Continued on page ALW-14*



Brian Lane Green as Joseph in "Joseph And The Amazing Technicolor Dreamcoat"

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

"Joseph And The Amazing Technicolor Dreamcoat" had the longest journey to Manhattan of any Andrew Lloyd Webber show. It opened in the East Village at the Entermedia Theatre on Nov. 18, 1981, some 13 years after it was first presented in London. That 1968 production took place at Colet Court School after the school's headmaster commissioned Webber and Tim Rice to create an original musical piece for the end-of-term concert. That early version only ran 15 minutes. When it opened in London's West End five years later, the show had expanded to 40 minutes, and would soon grow to an hour and a half. "Joseph" actually arrived in New York in 1976, when it was presented at the Brooklyn Academy of Music. The East Village production, which transferred to Broadway's Royale Theatre, starred Bill Hutton and ran for 824 performances. A number of well-known stars have worn Joseph's dreamcoat over the years: David Cassidy and Andy Gibb both had turns on Broadway, while Donny Osmond, Jason Donovan and Michael Damian starred in the title role in Canadian, British and

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We are your best audience. Keep those hits coming.

Andrew Lloyd Webber

25 Years of Broadway

REALLY BIG SHOWS
Continued from page ALW-12

Argentine dictator Juan Peron. "Evita" opened at London's Prince Edward Theatre on June 21, 1978 and ran for 2,900 performances. The first American staging took place at the Ahmanson Theatre in Los Angeles, with Patti LuPone in the title role. The show moved to San Francisco and then traveled cross-country to open at the Broadway Theatre on Sept. 25, 1979. It ran for 1,567 performances, more than twice as many as the Broadway run of "Jesus Christ Superstar." The show won seven Tonys, including Best Musical. A motion-picture version was rumored for years, with various stars and directors attached. Before the year is out, audiences will at long last be able to see "Evita" on the silver screen, with Madonna in the leading role.



Liz Callaway as Grizabella in the long-running "Cats," 1996

CATS

When they said "Now And Forever," they weren't kidding. "Cats" opened in London and in New York in 1982 and is still playing in both cities. The Broadway production at the Winter Garden will reach 5,280 performances as of tomorrow (20), and next June will surpass the 6,137 performances of "A Chorus Line" to become the longest-running production in the history of the Great White Way. When the show opened, the cast featured Betty Buckley in the star-turn role of Grizabella, who ascends to the Heavyside Layer in the show's finale while singing the score's most famous tune, "Memory." Webber started working on "Cats" in 1977, when he wrote music to the poems in T.S. Eliot's "Old Possum's Book of Practical Cats." A concert production preceded the stage musical, originally directed by Trevor Nunn.

SONG & DANCE

First came "Dance." In 1979, Webber composed a set of variations based on Paganini's "A-Minor Caprice" for cello and small orchestra. The work was recorded by Andrew's brother, Julian. Several choreographers thought it should be performed as a ballet, but the work wasn't long enough for an evening's entertainment. The following year, Webber collaborated with lyricist Don Black on "Tell Me On A Sunday," a one-woman television special about the adventures of a young English woman in New York. Cameron Mackintosh, producer of "Cats," suggested combining the "Song" of "Tell Me On A Sunday" with the "Dance." The resulting production opened in London at the Palace Theatre in March 1982 with Marti Webb in the lead vocal role (Lulu stepped in for a few weeks, as lyricist Black had co-written her No. 1 hit, "To Sir With Love"). The show ran for 781 performances in the U.K. Webber asked director Richard Maltby Jr. to rework the show for America. "Song & Dance" opened Sept. 18, 1985 at the Royale Theatre, with Bernadette Peters starring. Christopher d'Amboise danced the role of Joe in the second half, and the two actors met onstage for the finale. Betty Buckley took over the lead vocal role from Peters, and the show ran a total of 474 performances.

STARLIGHT EXPRESS

Webber was asked to write a score for a children's animated show about trains in 1973. Although the Cinderella-type story never came to fruition, the composer rewrote it for his children, Imogen and Nicholas, in 1983. The result was "Starlight Express," a show that required extensive renovations to theaters in London and New York before the technologically advanced spectacle could open. With actors playing trains, ramps were installed in London for the performers to speed-skate in the show's exciting train races. The British production opened in 1984, while the Broadway version premiered March 15, 1987, at the Gershwin Theatre and ran for 761 performances. In 1993, Webber, along with lyricists Richard Stilgoe and Don Black and choreographer Arlene Phillips, reworked the show, with five new songs dedicated to the composer's six-month-old son Alistair. The U.K. production, still running, is the second-longest-running musical in the history of London theater. There have been seven other productions around the world, with current shows steaming down the track in Las Vegas and Bochum, Germany.

THE PHANTOM OF THE OPERA

At the moment, "The Phantom Of The Opera" is Andrew Lloyd Webber's second-highest-grossing show worldwide, with \$1.7 billion in box-office receipts. But the runner-up place to the \$2 billion gross of "Cats" is just temporary—it won't be long before "Phantom" can justifiably be called Webber's most successful show. The French novel by Gaston Leroux has been told at least five times on film, and originally Webber thought the tale might make a "Rocky Horror Picture Show"-type campy review. But the romanticism of the Leroux novel was too strong to be turned into something silly, so Webber teamed up with lyricist Richard Stilgoe to write a more serious work. After a local summer tryout, Webber reworked the production, bringing in a new lyricist, Charles Hart. With Michael Crawford and Sarah Brightman in the lead roles, "Phantom" opened at Her Majesty's Theatre in London in 1986. Two years later, a Broadway version premiered at the Majestic Theatre, with the same leading actors. "Phantom" traveled to Los Angeles' Ahmanson Theater with Crawford, who was succeeded by Robert Guillaume. In Toronto, Colm Wilkinson assumed the lead. Today, the North American office of The Really Useful Company oversees two permanent companies, on Broadway and in San Francisco, and two touring companies of "Phantom," one of Webber's most spectacular shows.

ASPECTS OF LOVE

Webber teamed with "Tell Me On A Sunday" lyricist Don Black,
Continued on page ALW-20

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Andrew Lloyd Webber

25 Years of Broadway

THE MUSICALS ON RECORD

A Discography

BY FRED BRONSON

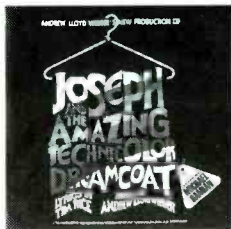
Jesus Christ Superstar

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

The contemporary rock opera thus became a two-record set, a "cast" album for a show that did not yet exist on the stage. The main roles were sung by Deep Purple lead singer Ian Gillan (Jesus Christ), Yvonne Elliman (Mary Magdalene) and Murray Head (Judas Iscariot). The double disc on Decca proved to be engaging and extremely accessible, making its debut on the Billboard album chart on Nov. 21, 1970. By Feb.

21, 1971, it had climbed to No. 1, where it remained for three nonconsecutive weeks. Three singles from the LP reached the Hot 100. Yvonne Elliman's "I Don't Know How To Love Him" peaked at No. 28, and the follow-up, "Everything's Alright," went to No. 92. A competing version of "I Don't Know How To Love Him" by Helen Reddy gave the Australian singer her first American hit; it soared to No. 13. The other single to come directly from the album was Head's "Superstar," which peaked at No. 14 and had three separate chart runs.

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



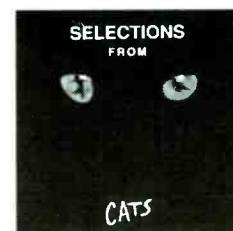
Joseph And The Amazing Technicolor Dreamcoat

When "Jesus Christ Superstar" became such an enormous success, Scepter Records issued an album of music from the first Webber-Rice show. In 1974, MCA released the first Broadway cast recording, starring Bill Hutton. That album is still available, as are three versions from the '90s, all from Really Useful/Polydor. In 1991, the new London cast recording featuring Australian actor/teen idol Jason Donovan became the

third stage album to top the British chart, when it charted in August 1991. Two months earlier, Donovan's version of the score's "Any Dream Will Do" had become his fourth No. 1 hit in the U.K. In 1992, an original Canadian cast album was released with Donny Osmond in the title role. A year after that, an American recording with "General Hospital" hunk Michael Damian in the title role was issued.

Evita

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



Cats

Elaine Paige returned in 1981, when Polydor released the original London cast of "Cats" in Britain. Geffen originally had the album for America, where it entered the Billboard album chart in November 1982, eventually peaking at No. 86. The

Continued on page ALW-18

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Andrew Lloyd Webber

25 Years of Broadway

THE MUSICALS ON RECORD
Continued from page ALW-16

Broadway cast album soon followed, also originally issued on Geffen. With Betty Buckley in the lead role, the American version went to No. 113. The song that captured the most attention was the memorable "Memory." Paige's original version performed well in Britain, peaking at No. 6 in 1981. Barbra Streisand and Barry Manilow both ventured onto the Billboard Hot 100 with versions; the former peaked at No. 52 in 1982, and the latter reached No. 39 in 1983. Two versions of the Broadway cast album are now available in the U.S. on Polydor: a double-album of the full show and a single disc of selections.

Song And Dance

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

Continued on page ALW-20

"THE VERY BEST OF ANDREW LLOYD WEBBER": NEW POLYDOR SET AIMS AT NORTH AMERICAN MARKET

BY FRED BRONSON

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

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

FIRST JEEVES IN AMERICA

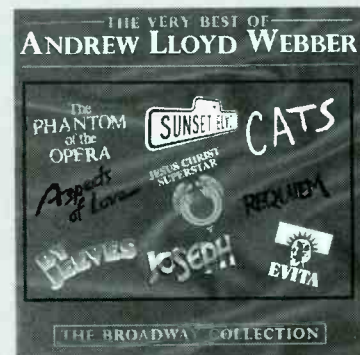
The album also includes Barbra Streisand's live version of "As If We Never Said Goodbye" from "Sunset Boulevard." "Barbra used the song as her re-entry into the concert world, and it worked as well for her as it did for Norma Desmond in the play," says McNamara. The album boasts the first American release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

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

PHANTOM BUYERS

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

"Working with Andrew is like working with a very successful rock artist," Gatfield concurs. "You have the initial launch when the show opens, and all Andrew shows eventually go on tour. That's when you see secondary sales kick in. He's always playing in three or four cities, and the shows are always sold out, so it's a great opportunity to keep marketing the catalog." ■

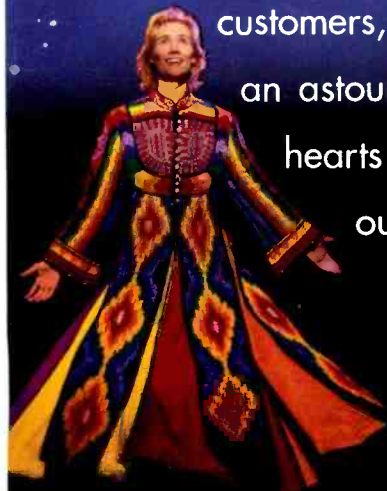


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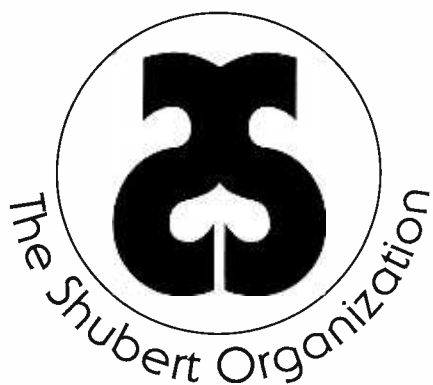
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Andrew Lloyd Webber

25 Years of Broadway

THE MUSICALS ON RECORD

Continued from page ALW-18

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

Starlight Express

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



The Phantom Of The Opera

Empowered by the star power of Michael Crawford and Sara

Brightman, and tremendous success at the box office, the original London cast recording of "The Phantom Of The Opera" has proven to be the most successful Webber cast album in Britain and America. In the U.K., the Polydor release became the first-ever original cast album to reach No. 1, besting the No. 2 peak of "My Fair Lady" in 1958. In the U.S., the full double-album peaked at No. 33. A single "Highlights" disc, also on Polydor, has proven popular as well, going as high as No. 46 on The Billboard 200. It remained on the chart for 331 weeks, the fourth-highest total in chart history (behind Pink Floyd's "Dark Side Of the Moon," Johnny Mathis' "Johnny's Greatest Hits" and the original cast album of "My Fair Lady"). In 1986, a re-recording of the score's "All I Ask Of You" by Brightman in a duet with Cliff Richard went to No. 3 on the British singles chart. The following year, Crawford's "The Music Of The Night" peaked at No. 6; in 1994, Crawford joined Barbra Streisand for a duet of the same song, which also charted.

Aspects Of Love

The double disc on Polydor became the second original cast album to top the chart in Britain, but went "Phantom" one better by entering the chart at No. 1 on Sept. 16, 1989. It was preceded by the Michael Ball single "Love Changes Everything," which debuted on the British singles chart in January 1989. Released under the Really Useful banner, it sailed to No. 2. The follow-up was another song from the score, "The First Man You Remember," sung by Ball and Diana Morrison.



Sunset Boulevard

The first album of "Sunset Boulevard" was the World Premiere Recording, featuring Patti LuPone and the rest of the London cast. Released on Really Useful/Polydor, it climbed to No. 11 on the British album chart in September 1993. The American Premiere Recording, starring Glenn Close, was

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

By Jeeves

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



Other Recordings

There is more Andrew Lloyd Webber music available on disc. "Requiem," a classical piece featuring vocals by Placido Domingo, Sarah Brightman and Paul Miles-Kingston, was released on Angel in 1985; it is currently available on Really Useful/London. The album charted on The Billboard 200, peaking at No. 77. Two compilation albums of music from various Webber shows are available on Really Useful/Polydor. "The Premiere Collection...The Best Of Andrew Lloyd Webber" was released in 1988, while "The Premiere Collection Encore" was issued in 1993. An Elaine Paige collection, titled "Encore," features songs from various Webber shows and is available in the U.K. on WEA. It was recently released in the U.S. on Atlantic Theatre. ■

REALLY BIG SHOWS

Continued from page ALW-14

"Phantom Of The Opera" lyricist Charles Hart and "Starlight Express" director Trevor Nunn to stage a cabaret version of "Aspects Of Love" on his estate in Sydmonton, England, in 1983. It was seven years later when "Aspects Of Love" opened in London's West End. The most recognizable name in the cast was Michael Ball, whose recording of the show's "Love Changes Everything" was a hit before the April 17 opening. The single peaked at No. 2 in Britain. Based on a novel by David Garnett, "Aspects Of Love" transferred to Broadway on April 8, 1990. With Ball in the American cast as well, it played 377 performances at the Broadhurst Theatre.

SUNSET BOULEVARD

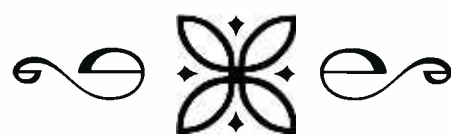
"I'm ready for my close-up, Mr. Webber," might have been the line delivered by Norma Desmond in 1993, when the much-anticipated "Sunset Boulevard" opened at the Adelphi Theatre on July 12. Actually, it was the early '80s when Webber began working on an adaptation of the 1950 Billy Wilder film starring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

TO ANDREW,

A DEAR FRIEND WHO GAVE THE WORLD
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LOVE,
DON BLACK

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on your
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anniversary
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Andrew Lloyd Webber

25 Years of Broadway

THE INTERVIEW

Continued from page ALW-4

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

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

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

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

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

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

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

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

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

Continued on page ALW-24

"It's not easy to live with Mozart alive. It's a great honor to work with him."

—Alain Levy, President & CEO, PolyGram

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

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

—Mark Lumbroso, Managing Director, Polydor (U.K.)

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—David Munns, senior VP, pop marketing, PolyGram

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Andrew Lloyd Webber

25 Years of Broadway

THE INTERVIEW
Continued from page ALW-22

for it. We felt it was somehow unfinished business, and this summer we had a big success with it at Alan's own seaside theater in Scarborough and now the West End. So when we were offered Goodspeed and the Kennedy Center in Washington this November and December, it seemed worth a try. Then if we can find the right, very small, Broadway house, we plan to take it in early 1997.

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

Well, I saw a staging of it by the National Youth Music Theatre, which I sponsor in Britain, and I suddenly realized what a wonderful story it was. We've moved the setting to Louisiana, but it is still the tale of children redeeming their elders. Originally, I saw it as a film, but then we did a concert setting of it at my local festival in Sydmonon last summer, and suddenly everyone told me I was mad not to do it for the stage. Hal Prince heard about it and said that, after "Evita" and "Phantom," this was the one he want-

ed to do next, and you don't turn a man like Prince down. So we open in Washington on Dec. 12 with lyrics by Jim Steinman, who, of course, writes all the Meat Loaf material and songs for Bonnie Tyler. We'd long wanted to work together, and this seemed the ideal opportunity.

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

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

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

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

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

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

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

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

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

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

Well, I suppose I've always enjoyed writing, that was how I managed to lie my way into Oxford University with some of the worst exam results on record; I just wrote a very good essay, won a place at Magdalen [College], and left after a term because there was nothing theatrical going on there and I was bored out of my mind. A few weeks later, back in London, I met Tim, and that was how my whole life started. I went part-time to the Royal College

Continued on page ALW-26

Dear Andrew,

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

Helen Schneider



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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► VARIOUS ARTISTS

Music From The New Line Cinema Motion Picture Set It Off

PRODUCERS: Various
EastWest America 61951

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

► VARIOUS ARTISTS

Red Hot + Rio

PRODUCERS: Béco Danoff & Paul Heck
Antilles/Verve 314 533 183

One of the benefit series' finest albums to date, "Red Hot + Rio" covers Brazilian pop, particularly the bossa nova stylings of the late Antonio Carlos Jobim. The star-studded highlights include Jobim with Sting on "How Insensitive," Everything But The Girl on "Corcovado," and David Byrne and Marisa Monte on "Waters Of March." The set also includes Cesaria Evora and Caetano Veloso with Ryuichi Sakamoto, Maxwell, P.M. Dawn, and Crystal Waters. A Verve companion release, "Nova Bossa: Red Hot On Verve," features the original classics, including Stan Getz and João Gilberto's "The Girl From Ipanema."

► CRASH TEST DUMMIES

A Worm's Life

PRODUCERS: Brad Roberts, Mitch Dorge, Dan Roberts
Arista 39779

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

★ THEY MIGHT BE GIANTS

Factory Showroom

PRODUCERS: Pat Dillett & They Might Be Giants
Elektra 61862

They Might Be Giants' fourth major-label album shows that their creative energy and loopy imagination continue to flow unabated. TMBG founders John Flansburgh and John Linnell, now leading a five-piece combo, kick off the set with the

SPOTLIGHT



LAS TRES SEÑORAS

PRODUCER: Juan Gabriel
EMI Latin 38341

Mexican superstar singer/songwriter/producer Juan Gabriel pays deep respects to the traditional music of his homeland with a riveting musical document that contains celestial hymns sung by three of the country's most revered divas: Lola Beltrán, who passed away shortly after the album was completed earlier this year; Amalia Mendoza; and Lucha Villa. Whether singing in majestic unison or as passionate solo performers, this distinguished trio of senior citizens glides effortlessly over an array of Mexico's beloved musical strains, such as son, huapango, and norteña. Dramatic mariachi lead single "Obertura Mexicana" boasts piquant vocal contributions from Gabriel and ranchero idol Vicente Fernández.

snaking funk of string-infested first single "S-E-X-X-Y" and find another good groove with "XTC Vs. Adam Ant," a clamorous analysis of the '80s scene. Their canny, razor-sharp poperaft is attested by the splendid hooks of "How Can I Sing Like A Girl?," the dizzying melody of "Spiraling Shape," the majestic harmonies of "The Bells Are Ringing," and the catchy power-pop of "Metal Detector." Keeping normalcy at bay are a rousing ode to President "James K. Polk" and the dreamlike "I Can Hear You," which uses an original Edison wax cylinder to create the first 19th-century TMBG tune.

R & B

► LUTHER VANDROSS

Your Secret Love

PRODUCERS: Luther Vandross, Marcus Miller, Nat Adderley Jr.
Epic 67553

Veteran crooner Luther Vandross' latest demonstrates a practiced versatility via trademark style tracks, an obligatory

SPOTLIGHT



MELESKI, MARTIN & WOOD

Shack-Man
PRODUCERS: MMW, David Baker
Gramavision/Rykodisc 79514

From Miles to Booker T. and beyond, New York jazzbos Meleski, Martin & Wood have absorbed the sounds of the rhythm nation while cultivating their own brand of groove. The trio's previous releases were expansive, mingling pop and avant-garde influences with funky aplomb. But "Shack-Man," which is nearly tantric in its hypnotic symmetry, more closely reflects MMW's prodigious live sets. Organ grinder John Meleski is one of the best, and as the band's burgeoning neo-Deadhead following knows, the rhythm section's got a good beat, and you can dance to it. More than anyone since Pat Metheny, MMW is poised to take the art of improvisation to the people.

cover tune, a genre-bending song, and guest artists. Set's title track, along with other diddies, such as the bob'n'stroll tune "Love Don't Love You No More" and the delicate "Crazy Love," toes to the artist's traditional sound. Vandross' rendition of the Stevie Wonder classic "Knocks Me Off My Feet" sails straight to the heart, while his duet with Grammy-winning vocalist Lisa Fischer soothes the soul. Album is rounded out by "I Can't Wait No Longer (Let's Do This)," a snappy hip-hop, midtempo romp that features Deidra "Spin" Roper of Salt-N-Pepa.

JAZZ

★ MICHELE ROSEWOMAN

Spirit

PRODUCERS: Daniel Vachon, Kunle Mwanga, Michele Rosewoman
Blue Note 36777

This 1994 live trio set further establishes Michele Rosewoman as one of the most impressive and innovative of '90s jazz artists. She is both an engaging compos-

SPOTLIGHT



SHAWN COLVIN

A Few Small Repairs

PRODUCER: John Leventhal
Columbia 67119

Folk/rock singer/songwriter Shawn Colvin delivers her most inspired recording to date. Flush with assertive rockers ("Get Out Of This House"), sultry numbers ("Suicide Alley"), mood pieces ("84,000 Different Delusions"), acoustic ballads ("New Thing Now"), and pop gems ("Wichita Skyline"), the album plays gracefully to a wide base while retaining a sharp musical focus. A record that promises to cement Colvin's triple-A fan base and cross her over to mainstream rock, modern rock, pop, and AC radio. Beyond its commercial potential, "A Few Small Repairs" represents a blossoming of an artist who has always hinted at greatness.

er and a challenging pianist whose style bears influences that range from Bill Evans' rich lyricism to Cecil Taylor's exploding note clusters. Rosewoman's originals are highlighted by the clever, clipped phrasing of "In A Mood," the scrambled accents of avant-swing number "Independence Day," and "Passion Dance Blues," which brings a soulful blues feel with her wildly unfettered pianism. Other noteworthy tracks include her vocals on Earth, Wind & Fire's gospel-pop title cut; a breathless, world jazz treatment of Afro-Cuban theme "For Agayu"; and a playfully progressive reconstitution of "When Sunny Gets Blue."

COUNTRY

THREE HANKS

Men With Broken Hearts

PRODUCER: Chuck Howard
Curb 277868

The idea must have been irresistible: three generations of country music's most notorious family getting together thanks to the wonders of modern studio technology. After all, Hank Williams Sr., dead now 43 years, remains no stranger to the recording studio: He's been overdubbed so many times he must feel mummified in tape. This venture unites him with son Hank Jr. and grandson Hank III (for whom this is a recording debut) for a series of duets, trios, and solos on Hank Sr. and Hank Jr. songs. As far as Hank Sr. goes, you can't improve on the original, and rerecording him with modern-day session players removes the tenor of the times. Hank III shows great promise, but the best cuts here are Hank Jr. giving serious

VITAL REISSUES

WARREN ZEVON

I'll Sleep When I'm Dead (An Anthology)

COMPILATION PRODUCERS: Gary Peterson & Mark Pinkus

Elektra Traditions/Rhino 73510

Reissue specialist Rhino fetes rock-'n'-roll bad boy Warren Zevon with a two-CD retrospective that captures the acid wit that has made him the noir equivalent to the sunny California sound. Beyond the singer/songwriter's most recognizable early hits—"Werewolves Of London," "Lawyers, Guns

And Money," "Excitable Boy," etc.—the anthology features such lesser-known but equally demented tales as "Mr. Bad Example" and "Things To Do In Denver When You're Dead," from Zevon's later period. The release also unites, for the first time, the artist's often overlooked recordings with members of R.E.M. (under the name Hindu Love Gods). In addition, "I'll Sleep When I'm Dead" contains live versions, rare cuts, and other oddities. A worthy salute.

country styling to his dad's "Never Again (Will I Knock On Your Door)" and his own never-before-recorded "Hand Me Down."

LATIN

► ROSANA

Lunas Rotas

PRODUCER: José A. Romero
MCA 76015

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

★ CUARTETO TIEMPO

Cigar Music: Tobacco Songs From Old Havana

PRODUCERS: Harold G. Hagopian, Rachel Faro
Traditional Crossroads 4282

With thick and chewy cheroots all the odoriferous rage nowadays, what better time for this New York imprint to put out an outstanding package of paeans, most of which are dedicated to Cuba's famous stories and the songs that wafted in its cigar factories. Imaginative arrangements and textured, angelic harmonies of two-man, two-woman foursome from Cuba lend *my fresco* seasonings to time-honored standards such as "El Manisero," "La Negra Tomasa," and "Lágrimas Negras."

NEW AGE

★ MICHAEL HEDGES

Oracle

PRODUCER: Michael Hedges
Windham Hill 01954-11196

On Michael Hedges' latest album, he not only plays a Frank Zappa tune, "Sofa No. 1," he takes the late guitarist's advice to "Shut Up 'N Play Yer Guitar." Following Hedges' 1994 vocal album, "The Road To Return," he reinvestigates, with the exception of one track, the instrumental music for which he's renowned. In the process, he's made a signpost album. His idiosyncratic two-handed acoustic guitar techniques are wed to melodically inventive compositions like "Ignition" and "Baal T'shuvah." The detailed arrangements include Hedges playing flute and harmonica and Michael Manring playing electric bass.

CONTEMPORARY CHRISTIAN

► CINDY MORGAN

Listen

PRODUCER: Brent Bourgeois
Word 7019909507

Cindy Morgan is one of those talents whose artistry grows with each new effort, and this, her fourth Word album, is her best yet. She wrote or co-wrote every tune and played piano on nearly every cut. This is her first outing with producer Brent Bourgeois, and the two have crafted a passionate project that radiates intimacy—as if Morgan is singing directly to the listener. Moreover, she projects ample vocal confidence on cuts like "The Promise," "They Say It's Love," and "To Fly." The lyrics to the title cut were written by her father years ago, and she recorded the song as a surprise to him. It's one of the finest moments on an album marked by great songs and beautiful performances.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

▶ MADONNA You Must Love Me (3:07)

PRODUCERS: Madonna, Nigel Wright, Alan Parker, Andrew Lloyd Weber, David Caddick
WRITERS: T. Rice, A.L. Weber
PUBLISHER: MCA, ASCAP

Warner Bros. 8472 (cassette single)

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

▶ EN VOGUE Don't Let Go (Love) (4:04)

PRODUCERS: Organized Noise
WRITERS: Organized Noise, A. Martin, I. Matias, M. Etheridge
PUBLISHERS: Organized Noise/Stiff Shirt, BMI; Salandra/Rondor/One O' Ghetto Hoe/Warner-Chappell/Belt Star, ASCAP

EastWest 9682 (c/o Elektra) (cassette single)

Here's an important reminder: Before Total, SWV, and a host of other successful jeep-soul girl-groups, there was En Vogue. The quartet ends its hiatus from recording with this bluesy interlude from the soundtrack to "Set It Off." The harmonies are instantly recognizable, flexing sweetly over the track's live funk beat and snaky guitar licks. If you're looking for a duplication of past hits, forget it. This is a far more musically mature effort that will appeal to both street and sophisticated tastes. Now then, how 'bout a new album?

▶ R.E.M. Bittersweet Me (4:06)

PRODUCER: Scott Litt, R.E.M.
WRITERS: Berry, Buck, Stipe, Mills
PUBLISHERS: Night Garden/Warner-Tamerlane, BMI
Warner Bros. 8462 (cassette single)

"E-Bow The Letter" is followed by a strumming, easy-paced rocker that rings with the vintage R.E.M. sound—clever, mildly introspective verses that build to a full-throttle, pop-soaked chorus that permanently melts into the brain upon impact. It's a familiar formula that never seems to grow tired, mostly due to Michael Stipe's always believable, subtext-riddled vocals and tight instrumentation that sounds like it's unfolding live. Already connecting at rock radio, the single will gain top 40 approval within seconds.

MAXI PRIEST Watching The World Go By (3:44)

PRODUCER: Andy Marvel
WRITERS: G. Benson, M. Elliott, A. Marvel
PUBLISHERS: Chrysalis/World Of Ann/Annotation/WB, ASCAP

Virgin 11573 (cassette single)

Priest continues to mine straightforward pop territory with this breezy, acoustic-rooted toe-tapper. He has never sounded as relaxed or carefree as he does during the chorus, which swells to anthemic proportions with the aid of a chipper choir. The instrumental arrangement of guitars, accordions, and twangy steel guitars will jolt Priest's diehards at first, though they will eventually join other adventurous pop souls in embracing its positive spirit.

ENIGMA Beyond The Invisible (3:42)

PRODUCER: Michael Cretu
WRITERS: M. Cretu, D. Fairstein
PUBLISHERS: Enigma Songs/Mambo, ASCAP

Virgin 11568 (cassette single)

It has been too long since producer/com-

poser Michael Cretu donned his Enigma alter-ego and served some of his much-copied brand of ambient-pop. He previews a new album, "Le Roi Est Mort, Vive Le Roi," with a soothing foray into the land of Gregorian chants and hypnotic new age melodies. The track gets its primary movement from a quietly knocking electro-funk beat and a subtle undercurrent of guitars. A nice fit for a variety of radio formats, this track will sound particularly good right next to the equally plush rhythm-pop musings of Robert Miles.

TONY RICH Leavin' (no timing listed)

PRODUCERS: Antonio Reid, Kenneth B. Edmonds, Tony Rich
WRITERS: T. Rich
PUBLISHERS: Otna Oundsa/Hitco, BMI

LaFace 4204 (c/o Arista) (cassette single)

After two ballads, this first midtempo single by Rich fails to relay his highly emotional sense. The music is a bit too breezy, and the lyrics are a tad too detached, but Rich's reputation will make the cut a must-have among the pop/AC crowd.

JOHN TRAVOLTA AND OLIVA NEWTON-JOHN The Grease Megamix (3:57)

PRODUCERS: Louis St. Louis, John Farrar
WRITERS: J. Farrar, J. Jacobs, W. Casey
PUBLISHERS: Unichappell/Ensign/John Farrar, BMI; Edwin H. Morris/MPL, ASCAP

REMIXERS: Phil Harding, Ian Curnow
Polydor 326 (cassette single)

Polydor's new "Pure Disco" compilation is ushered into the marketplace with an amusing medley of hits from the popular film musical. Actually, import enthusiasts will remember that this tightly edited single sealed up the U.K. pop chart about a year ago. The ever-hot Travolta and the eternal good karma attached to these songs promise novelty interest from folks who cannot resist the occasional jaunt down memory lane. Beyond that, its stateside chart future is uncertain at best.

R & B

▶ HORACE BROWN How Can We Stop (5:39)

PRODUCERS: Andre Harrell, Lewis Tillman, Edward "Eddie F" Ferrell, Sean "Puffy" Combs, Stevie J.
WRITER: H. Brown

PUBLISHERS: Zomba/Horace Brown/Justin Combs/EMI-April, ASCAP; Amani, BMI

Motown 531343 (c/o PGD) (cassette single)

Though Motown mogul Andre Harrell and producer Sean "Puffy" Combs sought to combine their star R&B forces—jeep-soul diva Faith Evans teamed with Horace Brown on this cut—the result is a lackluster event. The two fail to relay the melded sound of the two lovers they portray, making the listener wonder if they are even singing the same song. Apart, the two singers soar, but together, they lack the duet power of a Teena Marie and Rick James collab or even a Mary J. Blige and K-Ci Haley.

★ ANN NESBY I'm Still Wearing His Name (4:24)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: A. Nesby, J. Wright
PUBLISHERS: EMI-April/New Perspective, ASCAP

Perspective 00331 (c/o A&M) (cassette single)

Tired of the endless army of Faith Evans soundalikes? Here is a diva who conjures up images of the old school, when women like Gladys Knight and Betty Wright ruled the roost. Nesby takes a break from her spot with the Sounds Of Blackness for a heartbreak ballad that is rife with hand-wrenching lyrics and a performance that oozes with an empathy that a child simply could not muster. Producers Jimmy Jam and Terry Lewis offer a reverent arrangement that allows Nesby to work her voice to maximum effect. For a more upbeat, gospel vibe, check out Mousse T.'s slammin' house remix of the percolating "Can I Get A Witness."

COUNTRY

▶ ALAN JACKSON Little Bitty (2:38)

PRODUCER: Keith Stegall
WRITER: IT Hall
PUBLISHER: Hallnote, BMI

Arista 3048 (c/o BMG) (7-inch single)

For the first single from his forthcoming album "Everything I Love," Jackson turns to one of country's most accomplished songwriters, the legendary Tom T. Hall. The lyric boasts the clever Hall trademarks that country lovers have appreciated for a long time. The contagious melody and seemingly frivolous lyric sugar-coat a simple, basic truth—that some of life's greatest joys are found in simplicity and small things. Jackson's smooth, effortless performance is right on target and should yield the airplay required to draw attention to the album.

▶ CONFEDERATE RAILROAD The One You Love The Most (3:06)

PRODUCER: Barry Beckett
WRITERS: B. DiPiero, R. Nelson
PUBLISHERS: Little Big Town/American Made/English-town, BMI

Atlantic 6901 (7-inch single)

Somewhat of a different touch than previous Confederate Railroad singles, this is a little less offbeat and more mainstream in terms of the infectious production and light-hearted lyric. As always, the warmth and personality of Danny Shirley's lead vocals draw listeners into the song and get them pulling for the guy in the lyric, who is just trying to win a girl's love but doesn't want to be "your daddy's favorite or your brother's best friend" or "the answer to your mama's prayer." Light, sweet, honest, and fun, this should find a warm reception at country radio.

STEPHANIE BENTLEY Dead Ringer (3:46)

PRODUCERS: Todd Wilkes, Paul Worley
WRITERS: T. Cerney, S. Harris
PUBLISHERS: Sony Cross Keys/Walmik/Riff Meister, ASCAP; Sony Tree/Edisto Sound International, BMI

Epic 78431 (c/o Sony) (7-inch single)

Bentley has a sweet, vulnerable quality in her voice that helps elevate this otherwise mundane tune. The production has an airy feel that doesn't demand attention. It's Bentley's performance that will perk up ears, but even though she's very much in the picture, her vocal performance could use a better framework than this.

★ GENE WATSON Change Her Mind (no timing listed)

PRODUCER: Ray Pennington
WRITERS: D. Mayo, P. Nelson, L. Boone
PUBLISHERS: Hamstein Cumberland/Larry Boone, BMI

Step One 510 (7-inch single)

Everyone knows that it's nearly impossible for an independent label or a veteran artist to score airplay on country radio lately. But if anyone can step up to the plate with two strikes against him and still hit one out of the park, Gene Watson could. The man is singing better than ever,

a fact that wasn't lost on those in attendance at the Country Music Assn.'s recent events in Nashville, where Watson received a standing ovation. This song is a killer, and Watson's performance is so full of depth and emotion that well before he hits the chorus, it's obvious the song is in the hands of one of country music's true masters. A truly enjoyable listening experience.

DANCE

▶ B.T. FEATURING TORI AMOS Blue Skies (7:56)

PRODUCER: Brian "B.T." Transeau
WRITER: B. Transeau
PUBLISHER: Careers, BMI
REMIXERS: Brian "B.T." Transeau, Paul Van Dyk, Deep Dish, Rabbit In The Moon
Kinetic/Perfecto/Reprise 8503 (c/o Warner Bros.) (12-inch single)

Washington, D.C., native B.T. is already a mega club and radio star throughout much of the world, and he is ready to finally conquer his homeland with this tripped-out duet with Amos. He taps into the eccentric nuances of her voice but underlines it with jittery break beats and caustic, trance-induced keyboards. The hook is the stuff of radio dreams, while a double pack of remixes is appropriately designed to earn the props of every possible DJ and dancefloor disciple. An excellent introduction to B.T.'s brilliant debut album, "Ima."

★ THE CRYSTAL METHOD Keep Hope Alive (no timing listed)

PRODUCERS: Ken Jordan, Scott Kirkland
WRITERS: K. Jordan, S. Kirkland
PUBLISHERS: EMI-Virgin Songs/Drug Money, BMI
REMIXERS: The Crystal Method
City Of Angels 77105 (CD single)

The break-beat/funk revolution in the clubs rages on with another in a long line of inventive jams from this British outfit. Unlike its acid-jazz counterparts, the Crystal Method eschews traditional soul trappings in favor of futuristic techno flavors that bring a chilly but compelling vibe to the foundation of wriggling, James Brown-styled beats. All the while, male vocal shouts and a stream of keyboard loops and samples keep the ear totally engaged.

★ MITCH I Believe (6:12)

PRODUCERS: Gino Olivieri, Ivan Pavlin
WRITERS: E. Sloan, J. Pence, M. Senatore
PUBLISHERS: EMI/Tosha/Shapiro Benstein, ASCAP
REMIXERS: DJ Moisha, Mixmaster Irving

Nu Muzik 214 (CD single)

Canadian heartthrob follows his debut bubbler, "Castles On Quicksand," with an equally poppy, wonderfully infectious hi-NRG confection that banks on his charming way with words, as well as his smooth tenor range. At a time when the field is crowded with dance covers, a well-crafted original tune should prove to be a welcome change of pace to both mainstream club DJs and dance-leaning radio programmers. Can't wait to hear the singer's full-length album.

AC

▶ SHAWN COLVIN Get Out Of This House (4:08)

PRODUCER: John Leventhal
WRITERS: S. Colvin, J. Leventhal
PUBLISHERS: WB/AGF/Sacred Songs/Lev-A-Tunes, ASCAP

Columbia 8494 (c/o Sony) (cassette single)

Colvin has not offered a single this enticing in years. A peek into her fine new collection, "A Few Small Repairs," this tune sews biting lyrics into a vibrant acoustic-rock strumming and whirling harmonics. The contrast of Colvin's layered harmonies and straight-from-the-hip solo lines is effective—not only as a means of punching up the words, but also in terms of sharpening the melody. Listen closely, and listen now.

DONNA SUMMER AND BRUCE ROBERTS

Whenever There Is Love (4:30)

PRODUCER: not listed
WRITERS: B. Roberts, S. Roman
PUBLISHER: not listed

Universal 70 (c/o Uni) (cassette single)

The disco diva and platinum-selling songwriter team up for the theme to Sylvester Stallone's new album, "Daylight." A shuffling power ballad, the song swirls with the larger-than-life melodrama akin to the kind of action film it complements. It gives Summer an opportunity to prove her mettle beyond dance music, while providing Roberts with his most solid vehicle as a recording artist to date.

ROCK TRACKS

▶ VAN HALEN Me Wise Magic (4:20)

PRODUCERS: Glen Ballard, Van Halen
WRITERS: E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth
PUBLISHERS: Van Halen/Diamond Dave, ASCAP
Warner Bros. 8474 (CD promo)

Momentarily reunited with original front man David Lee Roth (whose signature ringmaster bravado still rings with hedonistic pleasure), Van Halen spices up its impending greatest-hits package with a rumbling slice of pop/metal that will keep the Beavis & Butt-head set happily banging their heads for hours. Although the single's overall sound is fondly reminiscent of the band's salad days, the input of co-producer Glen Ballard (still sizzling from his platinum-plus collaboration with Alanis Morissette) sweetens the track for an eventual transition into the top 40 arena. Until then, prepare for rock radio saturation.

▶ TORI AMOS I'm On Fire (3:07)

PRODUCER: not listed
WRITER: B. Springsteen
PUBLISHER: Bruce Springsteen, ASCAP
Atlantic 6858 (cassette single)

With MTV's "Unplugged" now a household name and a benchmark for rock credibility, VH1 is gunning for similar power with its "Crossroads" series. This cut is taken from the program's first compilation recording, and it's an absolute winner. Over her most subtle and effective vocal in years, Amos climbs inside Bruce Springsteen's hit and bathes in the song's quiet but smoldering sensuality. A simple piano/vocal performance, this is easily and deservedly accessible to rock, AC, and even pop formats.

RAP

▶ LIL' KIM FEATURING PUFF DADDY No Time (5:03)

PRODUCERS: Sean "Puff Daddy" Combs
WRITERS: K. Jones, S. Combs, J. Brown
PUBLISHERS: Undeas/Warner-Chappell/Justin Combs/EMI-April/Dynatone, BMI

Undeas 6898 (c/o Atlantic) (cassette single)

Puff Daddy and Lil' Kim chose the right sample for the first single from the Queen Bee's solo album, "Take Me Just As I Am," because Lil' Kim makes it hard to accept her any other way—her sexually explicit lyrics would make even Rudy Ray Moore blush. Though this single is likely to be offensive to many women, Kim's flow is infectious, as is the track. Her well-known name and considerable male following will guarantee airplay.

KID SENSATION FEATURING KREAM Roll Slow And Bump (3:44)

PRODUCERS: Mista Wingo, Stylez
WRITERS: Kream, Mista K-Sen, Mista Wingo
PUBLISHER: not listed
Ichiban 24883 (CD single)

Unfortunately, Kid Sensation and Kream miss the mark with "Roll Slow." Kid attempts to repackage clichéd hooks and Snoop-wannabe funk tracks and serve it up like it's new. It simply does not work.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.).



MUSIC

THE BEST OF AUSTIN CITY LIMITS: COUNTRY MUSIC'S FINEST HOUR

Sony Music Video

60 minutes, \$19.98

With a track record reaching back more than 20 years, "Austin City Limits" is the longest-running country music series on broadcast television. SMV's new video series dedicated to the show kicks off with this best-of celebration of clips culled from various stops throughout its life span. Ranging from Charlie Daniels' 1976 rendition of "Texas" to Trisha Yearwood's "XXX's And OOO's" and Alison Krauss & Union Station's "Baby, Now That I've Found You"—both taped earlier this year—the gamut runs from the refined to the rowdy. The cast also includes Willie Nelson, George Jones, Patty Loveless, Mary Chapin Carpenter, Dwight Yoakam, the Mavericks, and more. Cross-promotional possibilities are in the air with Sony Legacy Recordings' release of a complementary CD/cassette.

DOCUMENTARY

THE WITCH HUNT

Time-Life Video

50 minutes, \$14.99

A dramatic narration courtesy of Stephen Rea sets the tone for this look back at the notorious witch hunts of the 16th and 17th centuries. The program contains archival documentation, reenactments, and interviews with historians as well as modern-day folks who claim to be witches. Although the video rates a resounding PG, the subject matter—rife with torture, hangings, and sacrifices—is disturbing at best. The video is hitting retail just in time to spook up sales with pre-Halloween shoppers. Also helping to fuel the promotional fire, so to speak, is the upcoming big-screen "The Crucible," starring Daniel Day-Lewis and Winona Ryder.

SPORTS

LEGENDS OF TABLE TENNIS

Wild Goose Productions

50 minutes

From the birth of the game in the '30s, through its "pingpong" days, to today's broader popularity, table tennis is paid tribute in this documentary, which would make even Forest Gump proud. The creation of former U.S. champ Bob Gusikoff, the video features archival film of some of the greatest world matches of all time, beginning with the Bellak-Madjaroglu competition in 1931 in Munich. The footage spans the globe from Paris to Calcutta, Wales to Utrecht, bringing with it the biggest names in the business, backed by commentary from Gusikoff. The production values are decent, and the coverage thorough; this is one that's for serious table tennis fans only. (Contact: 310-477-9582.)

INSTRUCTIONAL

BASIC COMPUTING FOR THE TOTALLY CONFUSED FAMILY

Silicon Mountain

30 minutes, \$29.95

As the migration to the Internet continues, so does the angst of the low-tech Luddites who want in on the action but can't quite get powered up. Enter this latest addition to the PC instructional genre, which is hitting retail with a reduced price. Like most of the computing world, the program is Windows-cen-

tric and pays great homage to Microsoft Corp. The information is broken down into four sections covering desktop basics, various applications, document creation, and, at last, the move to the Internet and its World Wide Web. The program is comforting without being condescending, but its relatively short length and higher price tag may handicap it in a highly competitive market. (Contact: 800-CONFUSED.)

HOW TO BE THE PERFECT WAITER OR WAITRESS

LA Professional Servers Co.

42 minutes, \$24.95

Whether viewers are planning to make a career of it or just want to earn some extra money on the side, the art of waiting tables is given the white-glove treatment in this instructional program created by the Los Angeles Professional Servers Co. Instruction is peppered with scenes that depict the right way to go about business and the many faux pas that could ensue. Some portions are cheesy, but they do hammer home some important points, among them the art of suggestive selling, the best ways to take an order, and the five "critical" points of service. Also covered are the basics of table setting, napkin folding, and clearing techniques. Also available is "The Art Of Professional Food Service" and a printed study guide. (Contact: 310-859-6511.)

QUEST: DISCOVERING YOU HUMAN POTENTIAL

Zolar Entertainment Group Corp.

60 minutes, \$29.95

This video features a power summit of some of the most salient personalities in healthy living today. The inner circle—Deepak Chopra, Stephen Covey, Marianne Williamson, Thomas Moore, David Whyte, and Bernie Siegel—share their recipes on embracing life via a series of interspersed interview segments. Each professional takes a slightly different tack as he or she explores concepts in developing mental, emotional, and spiritual health by minimizing the negative effects of fear and pain and building self-esteem. Some of the advice may come off as easier said than done, but the idea of total well-being is hot, and sales for this tape should be as well. (Contact: 416-633-4444.)

TRAVEL

VIDEO VISITS: CHINA

International Video Network

60 minutes, \$24.95

As much a lesson in the history and culture of a people as it is travelog, this latest addition to IVN's Video Visits line whisks viewers on a whirlwind visit to China. Famous landmarks such as the Great Wall are just the beginning. The program also includes a tour through the bustling streets of Beijing and the ports of Shanghai, a ride into the tranquil countryside to see the charming Sichuan teahouses, and a chance to navigate the winding canals in

the city known as the "Venice of the East." As well as the sites of China, the people who call the country home are in the spotlight, courtesy of carefully thought-out narration and a fabulous camera crew.



SNOOPY'S CAMPFIRE STORIES

Virgin Sound and Vision

Windows/Macintosh CD-ROM

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

THE NEVERHOOD

DreamWorks Interactive

PC CD-ROM

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



HORRORS! A PRAIRIE HOME COMPANION

By Garrison Keillor

Read by Garrison Keillor and others

HighBridge

Two hours, \$17.95

Raconteur Garrison Keillor's folksy congeniality is in fine form on this collection of live Halloween-themed performances, most of them recorded from 1992 to 1995 at the Fitzgerald Theater in St. Paul, Minn. The popular host of the "Lake Wobegon" and "Prairie Home Companion" radio programs tells ghost stories, reminisces about Halloweens past in his hometown, recites comical Halloween poems (along with a darker one, Edgar Allan Poe's "The Raven"), and performs skits with other performers (the funniest of these are a conversation between Keillor and two houseflies on the subject of religion and a modern update of "Little Red Riding Hood"). Pianist Butch Thompson provides the atmospheric music—"Creepy Feeling" by Jelly Roll Morton and "In The Dark" by Bix Beiderbecke.

THE CHRISTMAS MYSTERY

By Jostein Gaarder

Read by Isaiah Sheffer

FSG • Penguin

90 minutes (abridged), \$9.95

The first audio release on the new FSG • Penguin imprint is a Christmas tale by the author of the best seller "Sophie's World." Unlike most of the Christmas audios that come out this time of year, this one has a Christian theme, as opposed to being just a general holiday story. Young Joachim finds a magic Advent calendar in the back of an old bookstore and discovers that behind each door is not simply a picture, but a continuing story, in 25 chapters. The calendar's story tells of Elizabeth, a little girl who followed a lamb into the forest and met an angel who was going back in time to witness the birth of Christ. Elizabeth and her friends travel over the centuries and in the course of their travels are joined by other pilgrims, including the Three Wise Men. Woven into Elizabeth's story are various Biblical parables. Meanwhile, Joachim finds a mystery in the present: The calendar was made by a man known only as John, who has a photo of a young woman also called Elizabeth. And Joachim's parents find out that several decades earlier, a little girl named Elizabeth disappeared without a trace. Elizabeth's true identity is finally revealed, with appropriately spiritual, uplifting overtones. Isaiah Sheffer gives a sensitive performance.

IN PRINT

KALEIDOSCOPE EYES: PSYCHEDELIC ROCK FROM THE '60S TO THE '90S

By Jim DeRogatis

Citadel Press (a division of Carol Publishing Group)

274 pages, \$16.95.

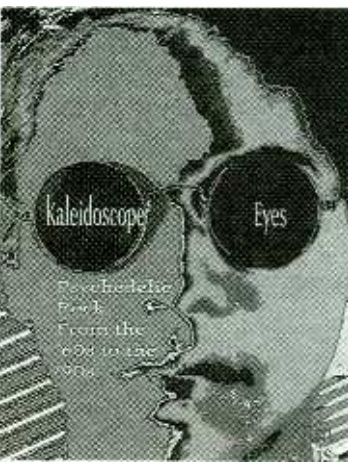
In this ambitious and fascinating book, Jim DeRogatis knowledgeably explores every facet of psychedelic rock—not merely the obvious tie-dyed, Day-Glo music that swirled around the Summer of Love, but every type of rock music with a theme of expanding the mind.

DeRogatis' extremely thorough and well-researched book begins at the very beginning: the discovery of LSD-25 in 1938 and the chemical's subsequent history and eventual burst of popularity and cultural significance in the '60s. From there, he goes on to the role of LSD in '60s music. He discusses musicians whose use of LSD influenced their music, but astutely, he also points out that many "psychedelic" musicians never even touched the drug, noting that "LSD captured the popular imagination by 1966 to the point where people who had never had a psychedelic experience thought they had a fairly good idea of what one was like. Many of the bands that recorded psychedelic-rock songs in the wake of the groundbreaking efforts of 1966 had never taken psychedelic drugs, but the subculture told them everything they needed to know to sound authentic . . . More important, the word 'psychedelic' came to signal a set of sonic clues."

As DeRogatis points out, some groups simply jumped on the psychedelic bandwagon because it was trendy; musicians who didn't take drugs were nevertheless interest-

ed in the possibilities of musical experimentation, new sounds, and imaginative imagery. Despite the role of LSD in its inception, the key to psychedelic music is not drugs, according to DeRogatis. He writes, "Living a psychedelic lifestyle or creating psychedelic art means rejecting rules, breaking down boundaries, and opening doors wherever possible."

The author offers colorful, in-depth analyses of dozens of '60s bands, including the Beatles, the Rolling Stones, Roky Erickson & the 13th Floor Elevators, Love, the Grateful Dead, Jefferson Airplane, Donovan, Pink Floyd, the Incredible String Band, and a host of garage bands and one-hit wonders. In an engaging style, he gives the history of each band and explains where its music fits into the psychedelic genre. He enthusiastically gives credit for great melodies and groundbreaking albums but is equally sharp about criticizing self-



indulgence and pretentiousness and pointing out moments when musicians began to repeat themselves and lose their focus.

The book becomes even more fascinating when it leaves the '60s and discusses the way psychedelia planted the seeds for other genres: glam rock, new age, progressive rock, experimental rock (Frank Zappa, Captain Beefheart), ambient music (Brian Eno, Bryan Ferry, Roxy Music), "krautrock" (the machine-inspired sounds of Kraftwerk, Can, and other German bands), psychedelic punk and post-punk (Pere Ubu, Wire, the Feelies), '60s-influenced '80s music (Julian Cope, Robyn Hitchcock, XTC, Rain Parade, Green On Red), "mojo rock" (the Cure, the Smiths, Depeche Mode), psychedelic hip-hop and trip-hop (De La Soul, PM Dawn), acid house, and acid jazz.

DeRogatis weaves these disparate elements together in a convincing and eye-opening way. His encyclopedic knowledge of all kinds of rock music is combined with quotes from his own interviews with various bands, as well as other articles and books. His enthusiasm for his subject shines through in his writing, sparking the reader's interest and making him/her want to learn more. For those inspired by the book, DeRogatis includes a discography of seminal psychedelic albums, and just for fun, there's a list of pop-culture icons with varying degrees of psychedelic overtones (among them Dr. Seuss, Star Trek, Ouija boards, Monty Python, virtual reality, J.R.R. Tolkien, and "Pee-Wee's Playhouse").

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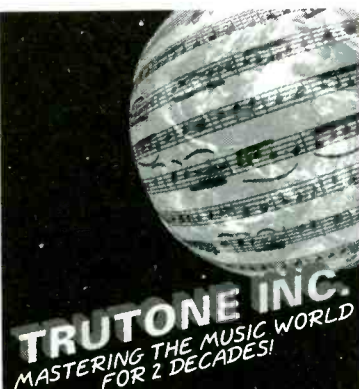
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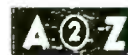
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COLUMBIA BOX ADDS TO 'YEAR OF NEIL DIAMOND'

(Continued from page 1)

lected in one set. Columbia's 1992 two-CD "The Greatest Hits 1966-1992" features live versions of many of Diamond's early hits, because the label was unable to license the studio versions from MCA.

"To have the MCA hits in there was major for me, because every hit in the package is the original recording," Diamond says.

Columbia West Coast VP of marketing (U.S.) Peter Fletcher, who served as a producer of the box, says that obtaining the rights to the original masters was a must. "There have been a lot of Neil Diamond greatest-hits records," he says. "What we set out to do with this was to have a record that spans his entire career, with the original masters."

Columbia already had the rights to Diamond's Bang recordings but had to license 14 masters from MCA and obtain the rights to "Dry Your Eyes" from "The Last Waltz" from Warner Bros. This year, Columbia acquired "The Jazz Singer" from Capitol and rereleased the 1980 album. "So, for the first time, we have a set that has all the original hits," says Fletcher.

Initially, the Brooklyn, N.Y.-born singer/songwriter was less than enthused about compiling the retrospective, but after he began working on it, he found himself so inspired that he penned a new song, "In My Lifetime," which bookends the set in different versions.

"I had no thought at all about doing a boxed set," says Diamond. "[Columbia Records (U.S.) chairman/president] Don Ienner and [manager] Sandy Gallin came to me and were very enthusiastic about it. They wanted it very much and felt that I was due for one.

"I didn't enter into the project with a lot of enthusiasm," he adds, "because I didn't know exactly what I wanted to do and how I wanted to put this thing together."

That changed, however, once Diamond began to dig through his archives. "I started finding all of these recordings that I hadn't heard in years, and the project kind of came alive for me."

With the inclusion of the late-'50s demo recordings of "Blue Destiny," "A Million Miles Away," and "A Good Kind Of Lonely," Diamond offers his fans a rare look at his tentative early steps.

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

"A lot of these things I never expected anybody to ever hear," Diamond adds. "Some of them are almost embarrassing because they are so sophomoric, but it makes for a more interesting package to put all this stuff together and then to bring it right up to the hits and the songs that people know, and then to take it through that into the variations of the hits—the demos and experimental forms that were used on some of those songs that became hits that are actually entirely different than what they became."

Diamond is pleased that the set contains unreleased studio material. "Over a career and a period of time, there are all these things that just didn't fit on an album or were not completed in time. This boxed set is a perfect platform for that," he says.

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

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

The song "In My Lifetime" includes audioclips from his appearances on "The Tonight Show," "Larry King Live," and "Late Show With David Letterman," as well as historical speeches by John F. Kennedy, Richard Nixon, Dr. Martin Luther King Jr., and Timothy Leary, and Walter Cronkite's reporting on the Vietnam War. Diamond calls the tune a "semidocumentary record."

"I really tried to encapsulate the last 30 years in this one song, and the dreams of a kid from Brooklyn, and I'm satisfied," he says. "I took it as far as I could. It's more like a word of admonition to my musical descendants to be careful, to protect your creative instincts, never to give up, and never be afraid."

The boxed set comes on the heels of "Tennessee Moon," Diamond's first album of original material in four years, which was released in February (Billboard, Jan. 13). That album was embraced by critics as Diamond's finest work in more than a decade.

"Tennessee Moon," which has sold more than 438,000 copies, according to SoundScan, received an ample push from Columbia in the early part of the year.

"Our intention was that 1996 was going to be the year of Neil Dia-

mond," says Fletcher. "We started with 'Tennessee Moon' and the TV special for 'Tennessee Moon' and finished the year with the boxed set."

Diamond is also wrapping up the final leg of a world tour. "All of these things worked together in making this a very intensive record-selling year for Neil Diamond," Fletcher says.

Diamond's tour started in Australia, then moved to the U.K. The first leg of the tour in the U.S. began in June. (Diamond is booked by Sal Bonafede of Selby Entertainment in conjunction with his management, Gallin Morey Associates, rather than a traditional booking agency.)

Although the tour was designed to promote "Tennessee Moon," Fletcher says it will also help spread the word about the boxed set.

"We saw that since it was a year-long tour, we had the opportunity to marry the two together," Fletcher says.

To that end, Diamond added "In My Lifetime" to his set list on the current leg of his U.S. tour, which began in September.

Aside from Diamond's inclusion of the title track in his live performances, Columbia will spread the word about "In My Lifetime" with a 14-song sampler that will be sent to key retail accounts and radio a week before the release of the box.

In addition, Columbia has prepared a "Cherry, Cherry" videoclip that features a montage of vintage Diamond performances of the song from TV appearances. It will be serviced to key video outlets in mid-October.

John Artale, purchasing manager for the 150-store Carnegie, Pa.-based National Record Mart, expects "In My Lifetime" to perform well. "It's a nice thing for fans

and a nice piece for anyone looking to add some Neil Diamond into their collection. It looks like everything you ever would need and some unreleased tracks," he says.

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

COMPETING PACKAGES IN EUROPE

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

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

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

He does not foresee the availability of the TV compilation detracting from the release of the boxed set. "They are aimed at different people," he says. "The TV album is a straightforward compilation of Neil

Diamond's most popular tracks, whereas the boxed set is not really for the casual Neil Diamond fan. The double CD also very much originated from a European standpoint, whereas the boxed set is from the U.S."

Steve Tallamy, strategic marketing director at MCA Records in the U.K., says that the TV-advertised album was enthusiastically received and that more than 160,000 units have been shipped. "It has been very successful, and we are going back to re-promoting the album around November, with more TV advertising in the run-up to Christmas. There is also a heavy likelihood of Neil Diamond coming back to the U.K. to support it," he adds.

Rod McLennan, chart product manager at Virgin Our Price, believes the boxed set will benefit from the presence of the higher-profile compilation. "It makes a nice companion piece for the compilation," he says. "There has got to be a degree of radiated activity onto the boxed set. It won't be vast, but there will be a sales benefit."

In Australia, the boxed set looks as if it will be eagerly snapped up by a devoted Diamond fan base. Columbia Records in Australia is still putting the finishing touches to its marketing plans for the release, but given that the country is one of Diamond's largest markets per capita—2 million people attended his April concerts there—local executives have high hopes for the boxed set (Billboard, June 29).

In Japan, however, Sony Records has no plans for a local release of the boxed set, although it will be available as an import in late October.

Assistance in preparing this story was provided by John Ferguson in London.

NEW TWIST IN POLYGRAM/STEMRA DISPUTE

(Continued from page 10)

Gram as related to the wider direct-distribution issue, STEMRA sued the record company over its switch to MCPS. The Dutch society claimed in the district court in Utrecht, the Netherlands, at the end of last month that it had completed a new agreement with PolyGram prior to the label's transfer to MCPS. PolyGram denied STEMRA's claim.

In a seven-page judgment issued Oct. 3, Utrecht court president L. Schuman rejected STEMRA's arguments and awarded costs to PolyGram. Schuman stated that his conclusion is based partly on the fact that STEMRA had written to the other collecting societies in the EU to tell them that "as of July 1, 1996, no agreement existed between STEMRA and PolyGram."

Elsewhere in the judgment, Schuman revealed, "In August 1994, STEMRA informed PolyGram that it could accept direct accounting." "Direct accounting" is the term the Dutch-speaking judge uses for what is more generally termed direct distribution.

Schuman stated that PolyGram and STEMRA entered into "an unsigned but binding letter in 1994" regarding direct distribution. He added, "STEMRA's failure to introduce this system forced it to pay PolyGram [\$1 million]."

"STEMRA provided insufficient

evidence that the payment of this amount was directly or indirectly connected with a new central licensing agreement. More plausible is the argument that this payment was a compromise and served to compensate PolyGram for not introducing direct accounting during the term of the central licensing agreement."

The judge revealed that PolyGram's record arm "put great importance" on the introduction of direct distribution. This is evidence that PolyGram Publishing's acceptance of MCPS' direct-distribution offer is closely connected with the simultaneous switch of its sister record company to MCPS from STEMRA.

STEMRA spokesman George Knops declined to comment on the revelation that his society was overtly willing to participate in direct distribution. However, of the case as a whole, he says, "We are considering which further steps we'll take."

The entanglement of PolyGram Records' switch to MCPS with the larger direct-distribution issue is underscored by PolyGram Group general counsel Richard Constant, who said on the day of the court hearing that he felt STEMRA's action was motivated by ire over direct distribution.

He says now, "STEMRA are part

of a campaign that's being waged by the continental societies. I hope that as a result of this case, the continental societies drop this campaign against us."

Constant argues that PolyGram has acted entirely within its rights and that "we are vulnerable only in the sense that it's 12 against one."

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

The continental societies have argued that direct distribution breaks civil law. They also maintain that their role in lobbying for copyright reform and fighting piracy will be undermined by their loss of income through direct distribution. Several of the biggest have registered their disquiet by notifying MCPS of their termination of reciprocal agreements. However, an MCPS spokeswoman says, "There is a question over whether the notifications are valid. In our view, the agreements are still in force."

If the agreements break down, it will mean that copyrights assigned to MCPS will not be administered in a number of continental European territories.

Such a failure in relationships would be the first break in the united front the societies have presented under the new European order.

Pan-European central licenses have been in place under the EU's single market since 1986, and, while the societies compete fiercely among themselves for business, they have spoken with a single voice when dealing with record companies over mechanical royalty rates and with governments over copyright matters.

They have not been so united over direct distribution.

Under this system, each PolyGram Records affiliate in the EU makes its mechanical payments to the MCPS, which, after taking its administration fee, distributes the sums directly to the individual publishers.

Previously, the royalties were sent to the mechanical rights society in each EU country, which, after taking its own commission, distributed the royalties to the publisher.

Through direct distribution, only one commission is taken, rather than two. The continental societies being excluded argue, though, that such a loss of business undermines their ability to protect their members' interests.

To date, direct distribution affects only songs assigned to PolyGram Publishing that are on records on PolyGram labels. However, it is open to any other publisher to apply for the same service.

BRAZIL

THE BILLBOARD SPOTLIGHT



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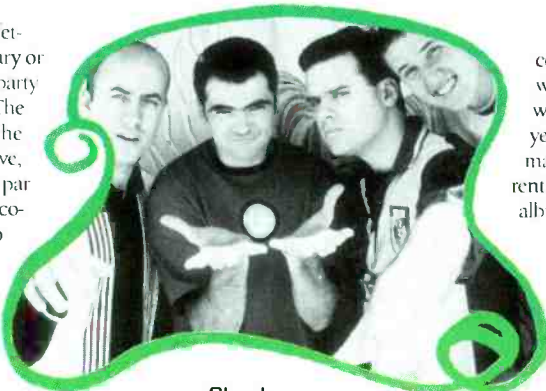
It's Never Been Better For Brazil's Music Industry, Which Continues Its Two-Year Party Of Booming Business

BY JOHN LANNERT

Carnaval is Brazil's annual expression of unfettered revelry that takes place usually in February or March. For the past two years, it has been party time, as well, for Brazil's recording industry. The festivities commenced in 1994, when the Brazilian government enacted its successful economic initiative, Plano Real. Suddenly, the Brazilian currency, the real, was on par with the dollar, inflation was slayed, and people from all economic walks of life found themselves with real money to spend.

Brazil's economy took off, and so did the Brazilian record market. The International Federation of Phonographic Industries (IFPI) states that, in 1995, Brazil's billion-dollar retail record business nearly overtook Canada's, to become the sixth-largest market in the world.

This year, Brazil likely will move into sixth place, given the fact that its domestic record market is growing much faster than in 1995. According to Manuel Camero, president of Brazil's recording industry trade group Associação Brasileira dos Produtores de Discos (ABPD), the first-semester sales of 1996 are running a whopping 27% ahead of the same period in 1995.



Skank

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

GROWING AUDIENCE

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

Continued on page 68

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

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

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

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

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

BMG

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

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Brazil

CELEBRATE

Continued from page 67

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

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

But in July, two smash albums—one by Sony Music Brasil's reggae/rock stars Skank ("O Samba Poconé") and the other a rural-oriented, sertaneja soundtrack to the telenovela "O Rei Do Gado" (Som Livre)—helped fuel an incredible 70% spike in album sales for that month compared to sales in July 1995. Since then, "O Samba Poconé" has surpassed 1 million units in sales, and "O Rei Do

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

Gado" has exceeded 2 million units. In addition, the eponymously titled album by Sony's sertaneja super-duo, Zezé Di Camargo & Luciano, which was released in August, also has sold more than 1 million units.

An expected slate of product to be put out by powerhouse artists seems to ensure that the meteoric rise of Brazil's record market will continue unabated. Among the high-powered names scheduled to release new albums from August to November are Leandro & Leonardo, Paralamas, Lulu Santos, Daniela Mercury, Roberto Carlos, Grupo Raça, Simone, Titãs, Olodum and Raimundos.

RETAILERS STRUGGLE

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

accounts are struggling with their credit, as well.

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

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

CHARTING AIRPLAY

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

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

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

How long will Brazil's record market enjoy this fiesta? Most executives reckon that this long-lasting bash will slow down after this year.

But then again, maybe it will not. After all, Brazil has a population of 155 million. Camero estimates the market's 1996 sales will reach 85 million units—a rather paltry tally for a country with so many people. If the country remains stable economically, the good times may roll on through at least one more Carnaval or two. ■



Clockwise from bottom left: Leandro & Leonardo, Roberto Carlos, Grupo Raça, Simone

Brazilian Indies Flex Their Muscle

BY ENOR PAIANO

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

BOM PASTOR

The largest label involved in the so-called gospel market is the São Paulo imprint Bom Pastor, which sports a back catalog of 600 titles. Founded in 1973, Bom Pastor owns four retail outlets, a book-publishing company and a recording studio.

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

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

CASTLE BRASIL/ALLIANCE

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

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

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

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

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

CID

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

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

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

"We have been working in the same direction for 20 years, so we're not worried about the [musical] trends that pass by," he says. "The first half of 1996 fell below our expectations, but we grew by about 15%." He expects the second half of the year to be stronger.

COGUMELO

Cogumelo began as a record store 15 years ago, after which the company began producing metal-oriented acts that were quite popular in its hometown of Belo Horizonte, capital of the Brazilian state Minas Gerais.

The label was fortunate to put out an album by a new act that lived around the corner—Sepultura. Cogumelo released three albums by Sepultura, all of which still sell well. The label also released the first album by Pato Fu, a pop band now signed to BMG.

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

DUBAS

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

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

ELDORADO

Founded in 1978 in São Paulo as part of the Estado media group that owns "Estado De São Paulo" daily and "Radio Eldorado," this pop/blues/rock label discovered Bahian pop star Daniela Mercury. Also highly regarded are the label's jazz act Nouvelle Cuisine and guitar virtuoso Helena Meirelles.

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

Continued on page 72

Carlinhos Brown Sr. Banana Juno Só Preto Sem Preconceito

Os Paralamas do Sucesso Kaquinho Big Dog Lobão Redenção

Legião Urbana

Nana Caymmi

Art Popular

Renato Russo

Fernanda Abreu

Toaster Eddie

Vanessa Barum

Marina Lima

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Arnaldo Baptista

Moraes Moreira

Leila Pinheiro

Marisa Monte

Funk'n Lata

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Little Quail and The Mad Birds Escolas de Samba de São Paulo

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The fastest growing record company in Brazil.

Brazil

INDIES

Continued from page 68

it was time to invest in our own distribution operation," says label GM Wagner Garcia. "Next year, we'll invest heavily in the artistic department."

And as for the label's artistic philosophy, Garcia states, "Nowadays, we feel that it is necessary to have a 'Brazilian' touch in everything. Even rock bands that sing in English, such as Angra and Sepultura, are using folk rhythms and acoustic instruments to make something different."

EXCELENTE

This imprint emerged from the demise of Banguela Records, a label created by several members of the rock group Titãs with the purpose of finding new talent. When Banguela closed due to the inability of the Titãs members to dedicate enough time to the label, the company's GM, Carlos Eduardo Miranda, decided to establish another São Paulo label with producer Brian Butler.

Distributed by PolyGram, Excelente already has put out a couple of strong albums by Mundo Livre, a band from northeastern Brazil playing a hybrid rock sound called "mangue beat" and blues band Blues Etilicos.

"For us," says Miranda, "sales of 30,000 are OK, because we don't spend as much as a major label."

MOVIEPLAY

Movieplay is a Portuguese company that has been operating in Brazil for the past eight years. The label has a huge, 1,200-title catalog of mainly international releases.

But Movieplay also has some important national artists, led by singer Jane Duboc, singer/songwriter Belchior and bossa nova combo



Helena Meirelles

Zimbo Trio. The company's best-selling artist is the romantic singer Nelson Ned, who is not a great seller in Brazil, but regularly notches 60,000 units with each new release, mainly in the Spanish-language market.

According to label manager Valdemir D'Angelo, after the economic boom provided by the Real Plan, the market became difficult again. The solution was to create new alternatives to sell CDs, especially at the newspaper stands.

"About 30% of our sales come from newsstands," says D'Angelo. The company expects to release albums by samba acts like Licy Brandão and Luiz Ayrão.

NATASHA

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

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

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

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

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

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

PARADOXX

Paradoxx began in 1992 as a dance-music label and now has its own distribution, as well as five offices in Brazil. Located in São Paulo,

Paradoxx also has invested in sertaneja and pagode acts. Now the label is going to release country music from Nashville.

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

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

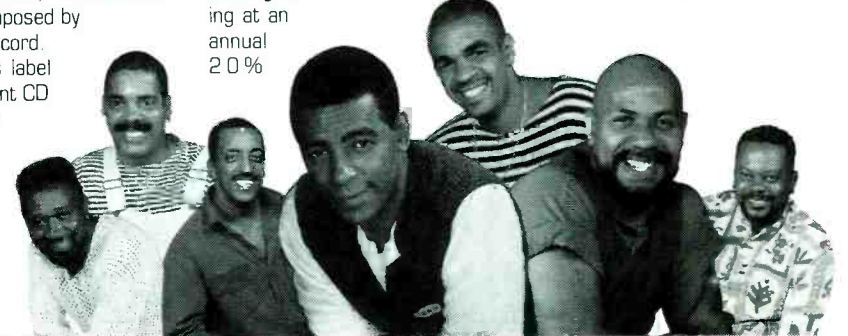
RGE

The most important samba label is RGE, which has released some of the most popular samba acts around. One of these star samba bands, Raça Negra, has sold more than 6 million albums in 10 years, averaging 1 million units per release.

RGE is owned by João Araújo, director of Som Livre, the record label owned by domestic media giant Globo. According to label GM Rodrigues Poso, RGE has

been growing at an annual 20%

Raça Negra



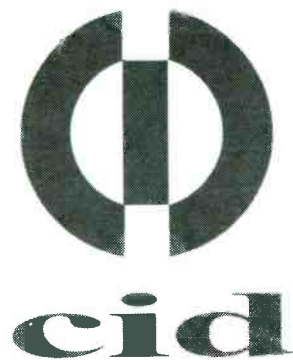
clip—thanks to the success of samba bands Fundo De Quintal, which has sold more than 200,000 units, Eliana De Lima and Terra Samba.

ROADRUNNER

Rock imprint Roadrunner was distributed by Eldorado until 1993, when the Dutch company decided to open a Brazilian branch in São Paulo to be operated by former Eldorado president Jerome Vonk.

Apart from the label's international product, the Brazilian label is now putting out albums by such domestic acts as "forrock" band Jambêndola, which blends forró music from the northeast with rock, and punk rockers Ratos De Porão.

Continued on page 74



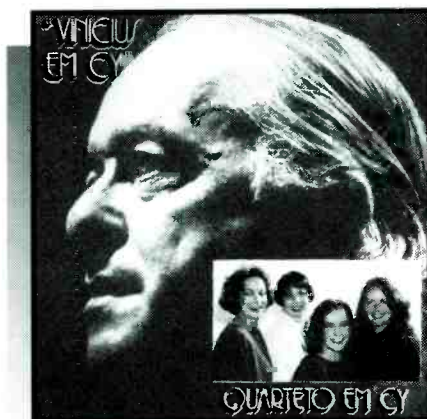
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 Hoodoo Gurus

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 Vanilla Ice
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Brazil

INDIES

Continued from page 72

SPOTLIGHT

Spotlight began as a dance label, but now the label is broadening its presence. The Rio label recently has put out samba, Brazilian pop, reggae and Australian rock groups such as Hoodoo Gurus.

The company also has released Brazilian dance acts singing in English, which will be targeted first for the national market, rather than the international market. One of those acts, Gottsha, reached No. 5 on the Polish sales charts, says René Michel, a partner at Spotlight.

"The majors were not interested in the dance market," says Michel, "because they thought it was not worth the effort. Now everybody knows that this segment has strong potential. The majors have jumped in, and things began getting difficult for the indies."

Spotlight has notched several hits, among them being "Blue Album" by dance duo Double You, which sold 250,000 units.

TOP TAPE

A Rio de Janeiro imprint that works only non-Brazilian acts, Top Tape now is directing its attention specifically toward dance artists, particularly in the Eurohouse genre.

Label GM Cláudio Campos asserts that dance acts are easy to work because dance radio is very open to new product, so airplay is easy to secure.

Active in the release of multi-artist dance sets, Top Tape's best-selling compilations have been released in conjunction with Brazil's dance radio stations, including Joven Pan and RPC.

Campos says that he brings new dance material to the radio stations, and they play the songs they like. In the meantime, Campos assem-

bles a compendium that includes those songs that are already being rotated at radio. Thus, the radio stations are exposed to international acts they otherwise would not have access to, and the label can release an album knowing that many of the tracks on the record already are being played on the air.

VELAS

Among the Brazilian indies, São Paulo-based Velas is a company that stands out, not only because of its rich catalog, but also because of its recent growth in the Brazilian market.

Velas was founded in 1992 by noted composers Ivan Lins and Victor Martins, primarily as a vehicle to release Lins' albums. At that time, the crisis-stricken Brazilian record industry was compelling the majors to cut investments and to release some important artists.

Realizing that the majors were shedding top-rank acts, Velas signed and successfully promoted pop singer Zizi Possi, who recently inked a deal with PolyGram. Among other notables signed to Velas were Edu Lobo, Naná Vasconcellos and Almir Sater.

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

Velas also established a nationwide distribution service that now carries Tinnitus, Roadrunner, and Cogumelo. In early 1996, Velas opened an office in Barcelona to coordinate label activities in Europe. The label plans to open an office in New York later this year.

According to Martins, who is the label director, the domestic record market is much healthier than when the company was formed. "In 1992, Brazilian artists such as Ivan Lins and Djavan had a difficult situation in the national market," says Martins, "but now it's different." Among the label's most recent hit records are Flavio Venturini's eponymously titled album (60,000 units sold) and Almir Sater's "Terra De Sonhos" (50,000 units sold). Lins' albums typically sell about 70,000 units each.

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



Zizi Possi

RADIO

Continued from page 70

sequently divide the sales revenue.

With the resurgence of domestic rock in 1995, rock stations like Rio's Radio Cidade RJ (ZYD 462) (no relation to Cidade SP) and São Paulo's 89 (ZYD 906) and Brasil 2000 have gained new vigor. But Eduardo Andrews, programming coordinator at Cidade RJ, points out that the rock scene has not changed very much.

"The [domestic rock] product becomes a hit much more easily [than international rock acts], but we still have just a few major bands—Titãs, Paralamas, Barão Vermelho, etc.—basically the same groups we had in the '80s," says Andrews.

Adult contemporary stations, such as Eldorado FM (ZYD 818) in

Because the samba groups are distributed among both majors and indies, samba stations play a greater number of tracks by indie labels than do other types of stations.

São Paulo and Globo FM (ZYD 464) in Rio, do not boast huge audiences, but are able to turn better-than-average profits by pushing the notion that their listeners have ample disposable income.

For example, Eldorado ranks 12th in São Paulo, but it has some important advertisers, including auto companies, banks and credit card companies.

Eldorado is now heading up a campaign to abolish the obligatory "Hora Do Brasil" ("Brazilian time") broadcast. Established in the late 1930s by a military dictatorship, "Hora Do Brasil" mandated that radio stations transmit one hour (7 p.m. to 8 p.m.) of government-sponsored programming each day.

Nowadays, the one-hour slot is divided among the president's cabinet (30 minutes), senate leadership (15 minutes) and the deputy's chamber (15 minutes), the latter of which is the equivalent to the U.S. House of Representatives.

According to Eldorado's artistic coordinator, Juan Troccoli, 960 stations and 1 million people signed a petition to end the obligation of the transmission.

"Even (Brazil's) president Fernando Henrique Cardoso spoke favorably of our petition, so we believe that Congress may invalidate the law soon," says Troccoli. ■

Assistance in preparing this story was provided by Bento de Abreu and André Gordirio in Rio de Janeiro.

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MIX MARKETING

Brazil

EXECS

Continued from page 70

12% over the next two years."

POLYGRAM

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

Nonetheless, Maynard notes that the label has hit pay dirt once

again with the latest eponymous album by sertaneja idols Chitãozinho & Xororó. Also breaking out is gifted singer/songwriter Chico César, who is being touted as the next big star of MPB, or Brazilian pop music.

Due out over the remaining months of the year are albums by Chico Da Silva, who has cut an Amazonian-rooted, hoi bum bá record, sambista Beth Carvalho, samba-reggae acts Banda Axé and Banda Eva, and venerable balladeer Simone. Also set to ship is a tribute record to label superstar Caetano Veloso titled "Jovens Baianos."

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

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



Chitãozinho & Xororó

sales to get new artists," says Maynard.

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

SONY

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

Sony historically is one of the more active labels toward the end of the year, and this year is no different. Among the imprint's high-profile artists putting out product from August to November are longtime singing legend Roberto Carlos (shipping 1 million units), sertaneja superstar duo Zezé Di Camargo & Luciano (shipping 900,000), pop/axé idol Daniela Mercury (shipping 500,000), reggae stars Cidade Negra (shipping 250,000), samba-based acts Ara Ketu and Asa De Águia (shipping 200,000 each), Brazilian pop naven Djavan (shipping 150,000), children's television personality Angélica (shipping 100,000) and Fafá De Belem (shipping 100,000).

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

To expand the points of sale for its ambitious release schedule, Sony is setting up sales stands at Brazilian gas stations and convenient stores. In addition, the label created a telemarketing department in July.

Sony is not only busy on the record industry front, however. The label also is branching into other areas as part of Augusto's long-range plan of transforming Sony into a "full-service entertainment company."

Says Augusto, "We're trying to increase our CD-ROM and our video businesses. We want to get more involved in film soundtracks, and we want to set up a merchandising division."



Djavan

VIRGIN

Launched last year, Virgin Music Brasil features a roster blending an assortment of new artists with established acts, including northeastern Brazilian pop/forró/rock act Moraes Moreira and veteran rock singer Lobão.

After initially wanting to take Virgin into a rock direction, label GM João Paulo de Mello is now aiming to land artists from the samba, sertaneja and romantic-pop genres.

"I had no intention of going into those musical categories, because EMI had quite a few acts in those genres," says De Mello. "But I cannot remain closed to those segments; so now I am beginning to get involved with these types of artists."

Moreira recently put out his latest album, "Estados." Product penciled in for release in the next several months include albums by rockabilly group Little Quail, hardcore/sertaneja band Dotô Jeka, and pop singer Deborah Blando.



Dotô Jeka

WARNER

Warner president Beto Boaventura credits the explosion of the Brazilian record market to a long-awaited steadiness in the economy.

"We are now living with a greater economic stability than has been present for many years," comments Boaventura. "When you have this type of stability, you can reach your potential. That is why people are seeing this type of growth in the record business. In fact, it is the first time [the record industry] is entering a third consecutive year of growth."

The stubborn credit problem with many retail accounts concerns Boaventura, who says that there has been a "slight improvement, but the problem persists."

Warner houses two labels: WEA Brasil, which handles pop and rock artists, and EastWest/Continental, which is home to samba and sertaneja acts.

So far this year, albums by sertaneja superduos Leandro & Leonardo and João Paulo & Daniel, and romantic samba act Katinguelé have been big sellers for EastWest/Continental.

Records by a pair of veteran acts—pop act Kid Abelha and pop/rockers Barão Vermelho—have fared well for Warner.

Upcoming product is due out on EastWest/Continental by Bahian percussion ensemble Olodum. New albums slated to drop on Warner include records by rock bands Titãs and Raimundos, singer/songwriter Zélia Duncan and R&B songstress Sandra De Sá.

Boaventura adds that recently released Spanish-language albums by Laura Pausini, who sold a stunning 500,000 units of her first album, and Mexican super heartthrob Luis Miguel, are key Warner albums, as well.



João Paulo & Daniel

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WEA Remains No. 1 Distributor In Total U.S. Market Share And Country Albums

Indies Are Still No. 2 In Total Share, BMG Leads In R&B Albums

BY ED CHRISTMAN

NEW YORK—WEA maintained its lead as a music distributor in both total U.S. market share and country albums in the first nine months of 1996. BMG remained in the top spot in R&B album market share, a position it held at the halfway point this year.

WEA claimed the top spot in total market share by holding steady at 21.9%, the same figure it had in the

first half of the year. But that total was down slightly from the same period last year, when the company posted 22.3%.

With country albums, WEA held on to the top spot with 22.4%, even though it lost more than a percentage point in market share compared to the same period last year. Uni Distribution surged more than three percentage points to finish second with 19.7%.

With R&B albums, BMG Distribution finished with 22.4%, three percentage points ahead of the runner-up, PolyGram Group Distribution (PGD).

The market-share rankings are determined by SoundScan, which collects point-of-sale information from retail and rack accounts. About

85% of the U.S. marketplace reports to the Hartsdale, N.Y.-based company, which then projects figures for the entire U.S. market.

Total market share is based on unit sales for all music configurations and formats. The market share for country and R&B albums consists of data collected by SoundScan exclusively for those genres as reflected in Billboard's album charts.

Several ingredients contributed to WEA's lead in total market share. It was the No. 1 distributor for both alternative rock albums and hard rock albums, in addition to country albums, and was No. 2 in jazz albums, titles on the Heatseekers album chart, and in distribution of singles.

WEA was also the leader in the total market share for the "current" category, which excludes catalog sales from total market share and tracks only sales of titles released in the 15 months prior to the Sept. 29 end of the nine-month period.

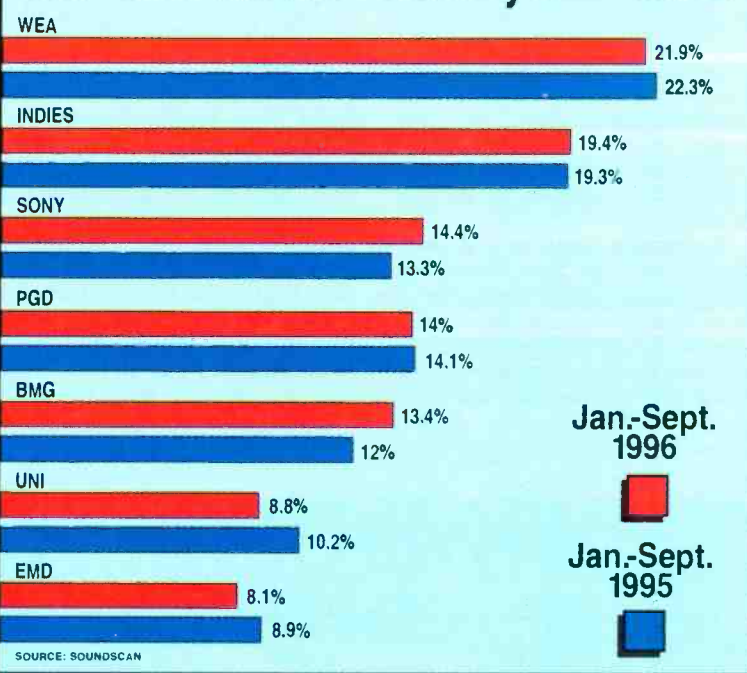
Moreover, the company claimed the most albums that have generated sales of more than 1 million units, with 10 titles passing that milestone, according to SoundScan.

In addition to Alanis Morissette's "Jagged Little Pill," the top-selling title so far this year, WEA's other million-selling 1996 hits were Metallica's "Load," Tracy Chapman's "New Beginning," and Hootie & the Blowfish's "Fairweather Johnson" and "Cracked Rear View."

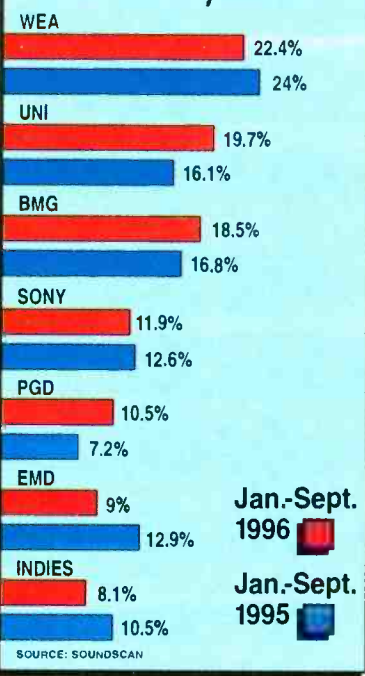
Also attaining sales of more than 1 million units during the first nine months of 1996 are Natalie Merchant's "Tigerlily," Stone Temple Pilots' "Tiny Music... Songs From The Vatican Gift Shop," "Weird Al" Yankovic's "Bad Hair Day," Enya's "The Memory Of Trees," and Keith Sweat's self-titled album.

For the first nine months, independent music distributors collectively took the No. 2 slot in total

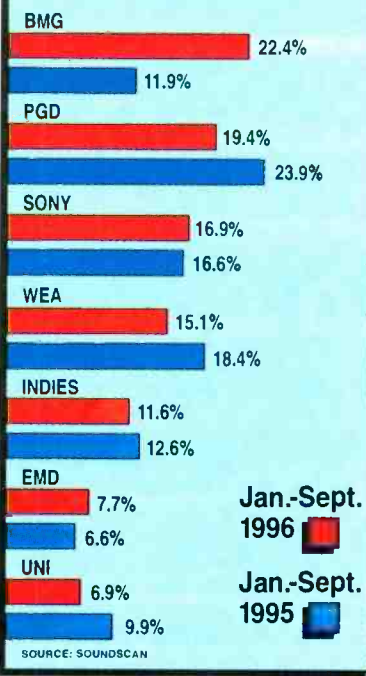
Total U.S. Market Share By Distributor



U.S. Market Share By Distributor: Country Albums



U.S. Market Share By Distributor: R&B Albums



market share with a 19.4% piece of the pie, up a tick from the 19.3% they had in the same period last year. The indie sector's power base comes from being the leading distributor in classical as well as rap albums. Indies also were the dominant distributor for the Heatseekers chart.

The independent sector fielded two albums that have each garnered sales of more than 1 million units in the first nine months. Those albums, according to SoundScan, are Bone Thugs-N-Harmony's "E. 1999 Eternal" and Coolio's "Gangsta's Paradise."

Sony Music Distribution moved up to the No. 3 spot with 14.4% in market share, an increase of about one percentage point over the showing it had in the same nine-month period last year, when it was the No. 4 distributor.

Sony Music had the second-highest number of albums passing the million-selling mark, according to SoundScan, with seven titles achieving that feat. In fact, the company

held down the No. 2, No. 3, and No. 4 spots for best-selling albums so far in 1996, thanks to the Fugees' "Score," Celine Dion's "Falling Into You," and Mariah Carey's "Daydream."

The other albums achieving sales of more than 1 million units as of Sept. 29 are Oasis' "(What's The Story) Morning Glory?," Nas' "It Was Written," Rage Against The Machine's "Evil Empire," and the Presidents Of The United States Of America's self-titled album.

Sony also showed considerable strength in the distribution of alternative rock albums and rap titles.

Trading places with Sony was PGD, which finished at No. 4 with 14% in total market share, down a hair from the 14.1% the company had in the same period last year.

PGD's million-selling titles include Shania Twain's "The Woman In Me," Joan Osborne's "Relish," the Cranberries' "To The Faithful Departed," and LL Cool J's "Mr. Smith."




(Continued on page 81)

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Virgin Goes To Disney World, Eyes U.S. Movie Theater Biz

ON THE BEAT: Let's get one thing straight: As the author of Retail Track, I devote every fiber of my being—and every minute of my day—to making sure that I know everything and anything that is going on in my beat.

And then there are days like last Saturday (Oct. 5).

I was driving in my jalopy with my mother and my sister from my hometown of Astoria, N.Y., to Beekman in upstate New York for a family gathering. We were halfway into the 65-mile drive, grooving to a cassette of "Frank Sinatra, Dean Martin, and Sammy Davis Live At The Villa Venice, Chicago 1962," when my mother turned to me and said, "I hear Virgin is going to open a Megastore at Disney World in Florida."

"What!?" I replied in shock. She thought I hadn't heard her, so she repeated her statement. Things soon went from bad to worse as my mother, who is not exactly *au courant* on the business world, explained that not only had it been reported on TV news, but that she had read about it in the newspaper, too.

Defeated, I changed the topic of conversation and put the matter out of my mind for the rest of the weekend. First thing Monday, however, I phoned up Virgin Retail to find out what was going on with this new store.

On Tuesday, Ian Duffell, president/CEO of the company's operations in North America (and in South America, when it gets around to opening stores there), brought me up to date on the company's activities.

Yes, he was happy to confirm my mother's information that Virgin would be opening a store in Disney World. "It will be in the Pleasure Island development" as part of a huge upgrade that the theme park is doing for the section where its hotels and nightclubs are situated, he explained.

The Virgin Megastore will be the chain's second-largest store on the continent, almost as large as the retailer's Times Square store in New York, Duffell stated, but he declined to provide the exact size. (Virgin says the Times Square store is 70,000 square feet.)

He noted that the new outlet will be next to a House of Blues, which is also being added to the mix, as well as a 30-screen movie house and other entertainment-oriented establishments and retailers that will open their doors by July 25 next year.

As with the Times Square outlet, Duffell said, the naysayers are coming out of the woodwork, proclaiming that "people don't buy music at Disney World." But he responded that "they said the same thing about Times Square."

While Duffell declined to reveal sales figures for the Times Square outlet, revenues at that store are on pace to double the company's first-year projections. And he expects the Disney World outlet to be as successful as the Times Square store, noting that both are in locations that are heavily visited by tourists.

He also gave me an update on some of the chain's other projects. For instance, he said that Virgin will open a two-level outlet at the Forum Shops in Las Vegas, which he described as having some of the highest grossing retail on a per-square foot basis in America. That store is scheduled to open in August 1997. In Westbury, N.Y.—that's on Long Island—Virgin will open a store next September.

While we talked about the Times Square store at length (I urged him to enlarge the book department), he declined to reveal if he has made any progress on closing deals for other planned New York sites.

This year, the chain will open two more locations, one in Vancouver and the other in the Ontario Mills shopping center in Ontario, Calif. The former will be a traditional Virgin Megastore, but he termed the latter a new concept store.

"We will try our hand at opening something in a mall location, although it will be over 20,000 square feet," he said. He didn't

explain the need for the new concept.

"We estimate there are opportunities to open only 30 megastores in North America," he said. "But we get opportunities to open stores every day, so we have to experiment with a new concept to see if we can become more than a 30-store chain here."

Another avenue that should help Virgin expand its base in America is the company's thrust into the movie theater business. About a year ago, Virgin acquired the MGM chain in the U.K. After weeding out the unprofitable theaters and selling the smaller ones, that chain now has about 26 cinemplexes and is wildly successful, according to Duffell. As a result, Virgin Retail has changed its name to Virgin Entertainment.

Needless to say, Virgin is eyeballing the U.S. movie theater business. The company would prefer to do it on its own, but since it is hard to find locations ripe for a new theater, an acquisition of a chain or—failing that—a joint venture with an existing player are avenues being explored.

"In North America, there are very few cinema operators that we would be interested in buying, but they don't seem available," Duffell stated. "We are very keen to be big as soon as possible."

With movie theaters in the company's portfolio, Duffell foresees Virgin creating entertainment complexes with music, cineplexes, other entertainment-oriented retailers, and theme restaurants. "It would be a Disney World for adults, somewhere they could go and spend four or five hours."

In the meantime, Virgin's megastore operation in North America, which will have six stores by year-end, will generate sales upward of \$100 million. And with an additional six stores planned for next year, Duffell projects that Virgin will reach the \$200 million plateau, on an annual basis, by the end of next year.

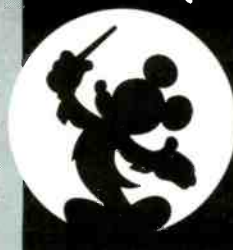
RETAIL TRACK

by Ed Christman



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INDIE CHAIN STREETSIDE RECORDS DRUMS UP BUSINESS

(Continued from page 81)

Football League's St. Louis Rams and the National Hockey League's St. Louis Blues.

Of the major headliners, Alanis Morissette sold the most tickets this year. "Our reputation is service," says Brud-Brown. "We try to convert fans once they get here—to get them to buy a CD—but two tickets are over \$50 now. That's a lot of money for a 19-year-old student. It's almost become prohibitive pricing."

Streetside also co-sponsored the Midwest Regional Music Festival Sept. 18-21 in St. Louis with the Riverfront Times (see story, page 22). There were 250 live shows at nightclubs along Laclede's Landing

and around University City. Among the most popular acts were Rick Recht, Pave The Rocket, and the Ken Case Group, according to Brud-Brown. "We're very much into the local nightclub scene; we have fliers up everywhere," she says.

Another traffic-builder Streetside employs is in-store appearances by recording artists. On Sept. 13, Facemob did a "walk-through," or a brief greeting, according to Brud-Brown, who would like to have more in-stores by new groups. "As a shopper myself, I remember what brought me back to a record store as a teenager was meeting a band and getting their autograph," she says.



Part of Streetside's University City store business comes from jazz music, which is prominently displayed on the selling floor. (Photo: Patricia Bates)



Streetside Records began carrying used CDs in its Delmar Boulevard store, but new product makes up the bulk of its business. (Photo: Patricia Bates)

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NAIRD Sets Its Sights On Int'l Expansion; DNA To Stick With Valley Thru Year's End

NAIRD POWWOW: The board of trustees of the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) had its annual sit-down Sept. 20-21 at the

Sundial Resort on Sanibel Island near Fort Myers, Fla.

According to the trade group's executive director, **Pat Martin Bradley**, the focus this year was on

extending international outreach. She notes that in the last year, NAIRD has increasingly set its sights on expanding foreign participation in the organization, with receptions for the international trade held at MIDEM and at NAIRD's 1996 convention in Baltimore in May.

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by Chris Morris

To further sow the seeds of foreign participation, NAIRD will create an "International Reference Guide"; Bradley says this listing of member companies will include territories in which the firms are doing business and information on where they would like to expand.

NAIRD plans to have the guide available for MIDEM '97, where the trade group will again mount a group stand.

Bradley says that the group also plans to expand its World Wide Web site on the Internet (<http://www.naird.com>), which it implemented this spring, to incorporate more resource information for the world market. So far, response to the site has been small but steady; Bradley says, "We've had three or four specific requests for information on NAIRD E-mailed to us per day."

The NAIRD board also looked beyond MIDEM to its '97 convention, which will see the group celebrating its 25th anniversary. The confab will be held at the Fairmont Hotel in New Orleans May 21-25.

(Continued on next page)

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NOTHIN' LIKE THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

HAPPY CAMPERS: Roy Nathanson, who leads the New York-based avant-garde ensemble **the Jazz Passengers**, has long been one of the downtown scene's more eclectic musical mixmasters—a trait that has seldom been as explicitly showcased as it is on the soundtrack for "Camp Stories," out Tuesday (15) on Knitting Factory Works.

"I've always been interested in klezmer music, which is the basis for most of the pieces on the soundtrack," says Nathanson, who composed most of the score, with contributions by **Anthony Coleman** and **Evan Biegel**. "But it's not all completely traditional. Some of it is otherworldly, and some of it, like a section that I copped directly from the chariot scene in 'Ben Hur,' is just really funny."

The film, a coming-of-age story set in an orthodox Jewish summer camp in the '50s, is the directorial debut from lawyer-turned-filmmaker **Herbert Biegel**; it stars **Elliott Gould** and **Jerry Stiller**. With a slow rollout planned over the next six weeks, the film will open in 15 markets between now and Nov. 15. The soundtrack will be tagged in alternative weekly advertisements in each market, as well as on posters to be used in a street campaign.

"With the Passengers, I've always done theater-oriented music, music that looked to deepen a mythical sense of story," says Nathanson. "The intent here was slightly different, but not entirely. We were trying to create an invented, sort of parallel-universe vision of what klezmer music represents and how it's used. I'd like to think we succeeded in making something that people can appreciate, without taking too seriously."

Nathanson notes that his own camp stories (culled from years at a leftist summer retreat) are different from the ones depicted onscreen.

BARD SOUNDS: Traditional **Shakespeare** enthusiasts might be taken aback at the presence of the **Butthole Surfers** on the soundtrack to the modernized version of "Romeo And Juliet" that's due to hit screens later this month. But any jangled nerves caused by that bit of cognitive dissonance ought to be assuaged by the gorgeous soundtrack album for the season's other Bard re-visitation, "Twelfth Night."

The album, due for release Tuesday (15) on Silva Screen America, features a majestic score written by **Shaun Davey** and performed by the **Irish Film Orchestra**. In addition, leading man **Ben Kingsley** makes his entree into musical comedy, taking lead vocals on a number of songs.

"Since 'Twelfth Night' has endured for 400 years, it's not exactly like this is a risky proposition," says **Ford A. Thaxton**, Silva Screen director of A&R, film soundtracks. "Shaun Davey wrote a wonderful, timeless set of music, which makes things much easier on the promotional end."

Thaxton says Silva Screen will attempt to penetrate a large but diffuse Shakespearean market by targeting Internet sites and noncommercial radio outlets where a high concentration of interest already exists. "I host a classical show on KING in Seattle, and whenever I've done a theme show devoted to Shakespeare, I've gotten a great response," he says. "That's the case at a lot of stations, I'm sure."

In addition to consumer ads and cross-promotions with Fine Line Films—which will roll out the **Trevor Nunn**-directed film over the next several weeks—Silva Screen is taking measures to ensure that "Twelfth Night" remains a high-profile catalog item for the foreseeable future.

"With a project like this, we're looking at a shelf life of 10 years, rather than just going for the initial big bang," says Thaxton. "We're doing long-term things, like putting a promotional spot for the album on the video release, which will ultimately be seen by many more people than the theatrical release."

ETC.: Although it's not a remake in the standard sense, the **Al Pacino**-directed "Looking For Richard" folds the Bard's "Richard III" (presented in play-within-a-play fashion) into a celebration of the stage, buoyed by **Howard Shore's** dexterous, century-jumping score. The soundtrack album, which Angel will release Tuesday (15), captures Shore's ability to reconcile the edgy pace of modern-day theatrical life and, in scenes depicting "Richard III," an elegant, Elizabethan tone.

Considering its place in the pantheon of technology-driven films, it's hard to believe that the soundtrack to "2001: A Space Odyssey" is only now being released on CD for the first time. On Oct. 29, Turner Classic Movie Music/Rhino Movie Music will issue the single-disc package, which will be advertised extensively in both mainstream and sci-fi media.

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.

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

"We really want to get as much music in and get as many of our retailers involved as we can," Bradley says. To that end, she adds, NAIRD is talking to venues in New Orleans about the possibility of mounting label talent showcases (which have been infrequent during recent conventions).

"I am working through our special-interest groups to see if there will be enough interest [in showcases], and I'm sure there will be," Bradley says.

For the second year in a row, the NAIRD get-together will be held on Memorial Day weekend; this scheduling resulted in what was perceived as severe attrition during the Baltimore confab. However, after '97, Bradley says, "barring any major, major disasters, we will never do any NAIRD conventions on a holiday weekend ever again."

Finally, Bradley acknowledges that, as the organization approaches the quarter-century mark, discussions took place during the Florida board meeting regarding a possible name change for NAIRD, although no new handle has been selected.

"We've grown so much in the past few years that the name isn't really reflecting the organization," she says.

STAYING PUT (FOR NOW): As Alliance Entertainment's deal to purchase Distribution North America (DNA) from Rounder Records (Bill-

board, Aug. 24) approaches conclusion, DNA has informed its labels that Valley Record Distributors in Woodland, Calif., will continue to handle fulfillment for DNA through the end of 1996.

It was first thought that Valley, which sold its 50% interest in DNA to its former partner Rounder, would fulfill orders for DNA only through Oct. 1. However, in a letter dated Sept. 27, DNA president **Duncan Browne** said that Valley would handle DNA product through the end of the year, with "an Alliance facility" taking on the task in January 1997. "This timeline will allow us to plan the transition more thoroughly and to move into the new fulfillment facility at a time when business is historically relatively quiet," Browne said.

Neither Browne nor Valley CEO **Barney Cohen** could be reached for comment at press time.

In the same correspondence, Browne informed labels that former REP sales exec **Wayne McLeod** has been hired by DNA to head sales in the New York region, while **Julia Rosenstein** has been brought in to replace **Laura Henry** and **Greg Wood** in Los Angeles. DNA will also be restructuring its marketing department, bringing on a marketing director, product managers, and regional marketing managers. Browne noted that one current marketing director, **Connie Kirch**, is departing DNA for NYNO

Records.

FLAG WAVING: You can't say that **John Terlesky** has been resting on his laurels lately.

The Pennsylvania musician's band **the Original Sins** has just released a new album, "Bethlehem," on Hoboken, N.J.-based Bar/None Records; it marks a reunion of group and label, for Bar/None also issued the Sins' first album, "Big Soul," in 1987. Additionally, Terlesky, under the handle **Brother J.T.**, has a solo album, "Rainy Day Fun," out on San Francisco-based Drunken Fish Records.

As its title suggests, "Bethlehem" deals with Terlesky's views about his hometown—the home of Bethlehem Steel and the town known as "the Christmas City," thanks to a large illuminated star that is visible for miles around—and his highly ambivalent feelings about Christianity (felt most distinctly in the album's biting "Happy Birthday, Jesus").

"There's been some downsides about the town, after Bethlehem Steel downsized it," Terlesky says. "[The south side] is kind of run down and hopeless in a way. That's what comes across on the record."

"Bethlehem" shows evidence of the Original Sins' ongoing development: While the record is still built on a foundation of raving garage rock, some psychedelic touches and a new-found touch for ballads are also on

display.

"It's 10 years of progress," Terlesky says. "We've refined [the garage sound], although we've not moved on from it . . . It's like the wheels of the vehicle, but you can tune up the vehicle, too. You can't lose that basic garage and R&B feeling."

A trippier sensibility is apparent on "Rainy Day Fun," a "bedroom pop" album that Terlesky recorded solo at a studio in the Pocono Mountains.

"The Sins were always a live band, a high-energy act with entertainment value onstage," Terlesky says. "I wanted to do some things that wouldn't go over in that context. It's sort of from the same root—it's just more studio-oriented."

"Rainy Day Fun" follows the much-

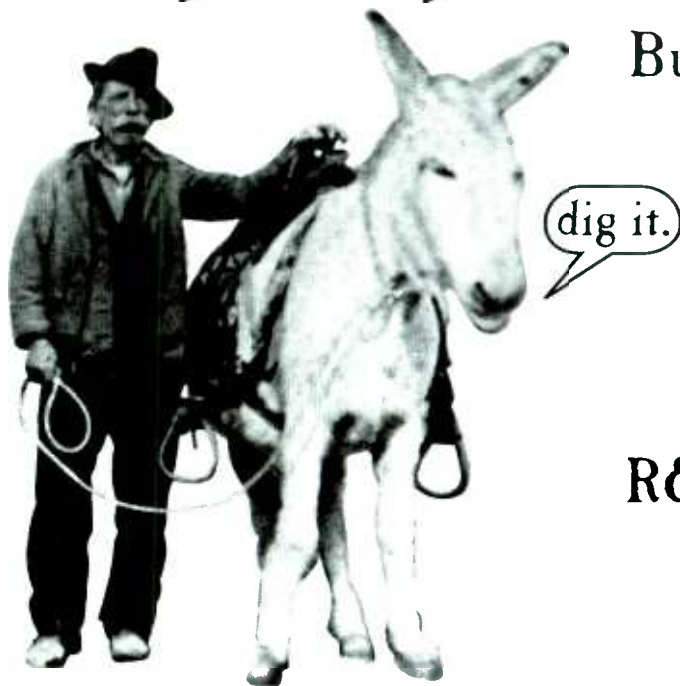
lauded "Music For The Other Head," another Brother J.T. project (cut with a band) on Siltbreeze Records, by less than a year. Terlesky says, "I could probably put out three or more a year. It's no problem, because I really write a lot."

At the moment, Terlesky is uncertain about touring plans in support of "Bethlehem." The Original Sins continue to hold down their long-term residency at a local club in their hometown.

"We've played every month at the same place, with different drummers, for 10 years, at the Funhouse, which is right near where I live," he says. "That's been the sustaining thing. You see people come and go . . . You see this constant flow of new faces."



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The Enter*Active File

MERCHANTS & MARKETING

Internet Music Label J-Bird Takes Off

BY BRETT ATWOOD

LOS ANGELES—Former Angel Records VP of creative production services Jay Barbieri has formed J-Bird Records, a label that relies on the Internet to recruit and market releases from its roster of developing acts.

J-Bird, which bills itself as “the first World Wide Web recording label,” aims to make its Web page (<http://www.j-birdrecords.com>) a destination point for artists who are searching for a record deal and for consumers who are interested in purchasing their music.

“The Internet is a combination of MTV, radio, and the record chains,” says Barbieri. “We will be able to efficiently sign the artists, promote them through the Internet, and sell their releases direct to the consumer.”

When J-Bird officially launches Nov. 1, it will have more than 30 acts on its online roster, including R&B act Jumani, adult contemporary veteran Bonnie Lee Sanders, blues rockers the Reputations, power pop act the Living Daylights, hard rock act Lovepump, alternative rappers Triple Sicks, country singer Karen Nason, modern rock-

ers Jak Tweed, techno-pop act Nobody In Particular, blues rock act the Water Street Blues Band, and modern rock act Roger Kaplan & A Huge-r Scene.



BARBIERI

“After spending several years in the business, I saw lots of artists sending tapes to labels,” says Barbieri. “But what I found was that most of those tapes were not getting any attention. The A&R people would often put them

aside because they were too inundated with them. So nobody would even listen to them. It's just the way the music-company infrastructure is set up. Even though there is some good talent, there are few spots for bands at labels to get signed.”

In addition to developing artists, Barbieri says, J-Bird plans to embrace established acts that no longer have a home at major labels.

Each act will have its own Web page that includes RealAudio and Shockwave Audio sound samples, artist biographies, lyrics, and tour schedules.

By the end of November, J-Bird's Web site will also contain J-Bird Radio, an Internet radio station that will play tracks from label acts' albums, according to Barbieri.

Acts that are interesting in getting signed to the Web label must fill out an online form and provide J-Bird with a finished master for their material. Artists must also pay a \$600 setup fee, which is refunded after the sale of 500 units. The artist receives royalty payments from the first album sold, says Barbieri.

To sign with J-Bird, artists enter into a contract for the label to produce, market, and distribute one CD. Although the label does not



retain the rights to the recording or to its publishing, it does retain the right to produce and sell the album at any time.

Artists who sign to J-Bird are free to pursue a more traditional record deal with major labels during the length of the 36-month contract, according to Barbieri. However, if an act is signed by another label while under contract to J-Bird, the new label must pay a 2% royalty rate on its first release.

Label acts' albums can be purchased at J-Bird's Web store. Most CDs will retail for \$10.98, plus \$2.50 for shipping and handling for the first three discs.

The Web site is offering a free CD to those who visit the store before its official opening.

Barbieri says that as the number of Web users continues to increase, more consumers will turn to the Web to purchase music.

“College students are among the heaviest users of the Internet, and we want to establish our label as a source for music for them early on.”

Radio spots for the new label will air on the syndicated program “The Howard Stern Show.”

Philips Joins Shrinking Software Companies

CD-ROM SHAKE-UP: Philips Media Software is the latest company to downsize its CD-ROM software development business, following cutbacks and strategic changes at three other software companies in the past few weeks (Billboard, Oct. 5). The company has cut about 120 positions, mostly from its Los Angeles offices. Philips Media Software president/CEO Henry Kaplan, senior VP of sales and distribution Bill Perrault, VP of marketing Steven Sandborg, and Philips Home and Family Entertainment president Sarina Simon are among the executives who have left the company.

Philips, like many CD-ROM game makers, has had a hard time creating a hit title, as development costs rise and the competition for retail space keeps many new titles off the shelves.

Many of Philips' releases, such as “Voyeur 2” and a recent title based on the H.O.R.D.E. tour, have failed to catch on with consumers. It is expected that several more struggling CD-ROM developers will exit the business in the coming months, as they are faced with revenues that are slimmer than expected.

BITS 'N' BYTES: “World Internet Dance Radio,” a daily World Wide Web radio program that plays tracks by new and established artists in dance music, has debuted at <http://www.widr.com>. . . Everything But The Girl has re-launched its Web site at <http://www.ebtg.com>. The expanded site includes more than 56 Web pages of photos and information on the act . . . American Cybercast, developer of top online soap opera “The Spot,” is preparing to launch an “episodic entertainment network” at <http://www.amcy.com>. The Internet “channel” will house nine series, including “The Spot,” “Eon-4,” and “The Pyramid.” Another new Web program, “Quick Fix Theater,” will contain original vignettes from a number of artists, including Spalding Gray, Kathy Najimy, Paula Poundstone, and Dave Thomas.

Madonna's new single “You Must Love Me,” from the forthcoming soundtrack to “Evita,” debuted on the Internet at <http://www.wbr.com/jukebox> two days before it was released to radio . . . Pacific Bell Interactive Media has debuted its first regional Web information and entertainment site. At Hand (<http://www.athand.com>) contains editorial content from a number of sources, including BPI Communications (Billboard, The Hollywood Reporter), Time Inc. (People), and American Express Publishing (Travel & Leisure).

MUSICOM2: The World Research Group is planning its second music and technology conference, Musicom2, to be held Dec. 9-11 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif. Among the speakers confirmed for the event are artists Todd Rundgren, Ray Manzarek, and Thomas Dolby, as well as America Online president Ted Leonis, Macromedia CEO Bud Colligan, and N2K CEO Larry Rosen.

BRAZILIAN LABELS BROACH NEW MEDIA CAUTIOUSLY

(Continued from page 1)

the latest trends.

But in a country where only four years ago vinyl was king, domestic record labels are approaching the new technology gingerly, because there are as yet no copyright laws in Brazil that directly address multimedia products.

“As there are no authors' rights regarding new technologies, people are doing absurd things,” says Valéria Burgos, president of the Associação Brasileira do Produtores e Consumidores de Multimídia (Abemédia).

Burgos recalls liner notes on a CD-ROM that read, she says, “We

tried to reach the owners of the rights regarding the works used here, but they did not answer our calls.”

Burgos reckons that as more Brazilians acquire computers,

the demand by rights holders for copyright protection of multimedia elements will intensify.

And clearly, Brazilians are warming rapidly to computer-related gear. Domestic computer makers estimate that there are 3.5 million personal computers in Brazil. About 1 million of those are equipped with modems. Another 500,000 PCs feature multimedia kits, allowing them to access CD-ROM software.

By the end of 1997, the computer companies say, there will be 5 million PCs in this market, each of which will come equipped with a modem and multimedia accessories.

In addition, 400,000 Brazilians have access to the World Wide Web. By the end of this year, more than 1 million will be tapped into the Internet, according to industry estimates, opening new avenues for labels to promote and sell their product to plugged-in consumers.

Already, there are early signs that the multimedia marketplace holds potential for the music industry: EMI Brasil says it has sold 25,000 units of a new CD-ROM by Mamonas Assassinas, a beloved rock act whose members perished in a plane crash this year.

And so while Brazil's record executives express caution about the unresolved problems the new-media market may present, they sound a universal positive note about the long-term prospects for the mixture of music and technology.

“I've received only two interactive products,” says Continental/EastWest international director Philippe Midani, “but everything that is offered to me, I'm sure to release.”

So far, Midani has put out an album by Australian rock act Kulcha that includes as a bonus multimedia element the first level



of the well-known ID Software game “Doom.” He also released the compilation “Spew+,” an enhanced CD of music and videoclips from Atlantic Records acts that has also been issued in the States.

“The interactive CD offers another channel of exposure to multimedia and computers users that may not be music fans,” says Midani.

Midani saw the positive effects of computers at the recent CD Expo 96 here, which attracted 150,000 attendees. “We had computers for the public so they could get to know our products better, and many people stopped by,” says Midani. That, he adds, proves that music fans are also computer-literate.

Sharing Midani's enthusiasm for multimedia product is José Amâncio, a partner of São Paulo indie label Velas, who opines that “a record company cannot produce only records anymore. We must be an entertainment company with a multimedia presence.”

Velas has opened a Web site to

promote its catalog and is preparing to ship a CD-ROM about fishing in Brazil. In other attempts to branch into new areas of entertainment, Velas is preparing a full-length video of its artists and a collection of audiobooks of popular literary titles in Brazil.

According to Sony Brasil marketing manager Alexandre Schiavo, about 70% of domestic multimedia products are manufactured at Sony's CD plant in Rio de Janeiro.

“Multimedia in Brazil is growing far more quickly than the CD did,” says Schiavo. In 1994, he says, 53,000 CD-ROM units were made; in 1995, 381,000 were produced. Schiavo expects 1 million units to be manufactured in 1996. “The growth is bigger than in developed countries, such as Germany, France, and England,” says Schiavo.

Sony Brasil does not produce its own multimedia titles but releases multimedia elements in partnership with companies that specialize in multimedia production.

The best-selling product put out by Sony Brasil so far is “CD Express,” a CD-ROM listing of music from the company's entire catalog. Schiavo says Sony has sold 80,000 units of “CD Express.”

Sony has gotten involved in interactive production in other areas, however. The label has put out interactive press releases on computer diskette and CD-ROM. Moreover, Sony Brasil is planning to establish a major Web site.

Says Schiavo, “We're studying the market, not because we're not interested, but because we want to get into the new technology in a definite way.”

Like her record-executive counterparts, Burgos declares that the multimedia market is growing fast. She adds, however, that the lack of copyright laws is stunting its growth.

Noting that the best-selling album here so far is a Globo children's CD-ROM, “Monica Dentuça,” which has sold 30,000 units, Burgos says that record labels are correct in their go-slow approach to the multimedia business. “There are too many questions yet to be answered,” she says.



MIDANI



Soup-er Relationship. Louis Feola, left, president of MCA Home Video, and Dennis Haskins, right, who plays Mr. Belding on the TV show "Saved By The Bell," display a can of Campbell's soup, signifying the studio's support for Love is Feeding Everyone. Also pictured is Vincent Di Giulio, sales VP for Uni Video Distribution. MCA launched the Oct. 1 rerelease of a repiced "E.T.—The Extra-Terrestrial" at a screening that benefited families receiving help from the charity.

Hockey Joins Video Major League CBS/Fox Takes Cues From Other Sports

BY SHAWNEE SMITH

NEW YORK—With the consolidation of video distribution rights under one entity, hockey has become the latest sport to enter the video collectible arena.

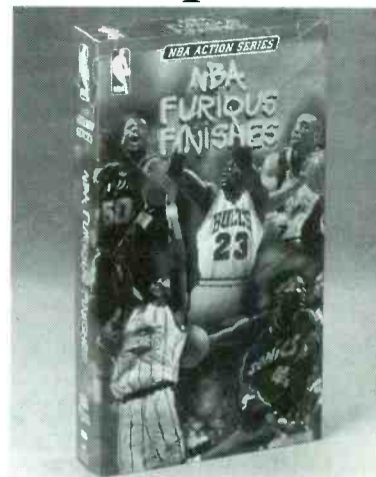
The National Hockey League (NHL) has put its name on a line of releases that has become this season's hot ticket, distributed by CBS/Fox Video, which also markets tapes bearing the National Basketball Assn. (NBA) logo. Both leagues may vie for TV rating points, but they're designed to coexist at retail alongside two other estab-

lished brands: the National Football League (NFL) and Major League Baseball.

"We're taking the lessons we've learned from the NBA and applying it to the NHL," says Peter French, VP of sports and fitness marketing for CBS/Fox. "We've found that the average fan wants behind-the-scenes footage. They want access to the players, to the locker rooms, to the coach, and to the bench—they want to see things they can't get on TV."

So the official NHL cassettes bear a holographic logo to create brand awareness and include locker-room footage, pregame hallway practice, and on-ice action via "goalcams." The line comprises three series: NHL Action, highlighting key season plays; NHL Champion, leading to the Stanley Cup finals; and NHL Superstar, profiling various hockey personalities.

Until recently, each NHL team controlled its video destiny, fragmenting an already small audience. Commissioner Gary Bettman consolidated video distribution rights under NHL Productions. "It gives us a more professional and consistent approach to



"NBA Furious Finishes" is part of CBS/Fox Video's Action series, which is serving as a model for the pro hockey line, introduced this year.

Turner Sales Reps Shuffled In Warner Consolidation; HBO Largely Unaffected

BEACHED IN JERSEY: Turner Home Entertainment exhibited at the East Coast Video Show (ECVS) in Atlantic City, N.J., Oct. 1-3, and the question was, "Why?"

Even as staffers Vito Mandato, Joe Swaney, and Wendy Wilson were handing out the last Turner press releases—announcing a Turner Classic Movies cross-promotion with Motrin IB and the direct-to-video premiere of "The Passion Of Darkly Moon"—sales reps were being interviewed in Atlanta by Warner Home Video. Warner was expected to hire a dozen or so reps once Time Warner shareholders rubber-stamped the Turner Broadcasting acquisition Oct. 10.

There's also talk that New Line Home Video (NLHV) will build a separate sales force drawn from the Turner organization. It would report to New Line and Warner; according to various sources,

NLHV thus would be positioned to go it alone if

Time Warner elects to spin off a publicly held New Line Cinema and use the proceeds to reduce a heavy corporate debt. Reportedly, NLHV executives were in Atlanta on a tour of inspection.

Relations between Turner Home Entertainment and NLHV have been dicey in the two years since the much smaller Turner took over distribution responsibilities. As we noted then, a little fish was attempting to swallow a big fish, always a recipe for indigestion.

The activity in Atlanta made ECVS a sideshow for Turner executive VP/GM Stuart Snyder, who had been expected to host the vendor's Beatlemania party but elected to stay home. Snyder is handling the Warner transition; where he'll be afterward isn't known. We're told that one possibility is an international post with Warner; but this has been dismissed by another source who says that Snyder doesn't want to spend much time away from his young family.

Like it or not, PBS Home Video is moving back to California as a part of the Turner catalog passing to Warner. "I know it's going to happen in the next one to three months," says Eric Sass, senior VP of PBS Learning Media. Sass maintains that PBS has experienced a significant jump in sales since Turner took over from Pacific Arts Video in 1994. He won't release year-to-year data, but he considers the best indicator of success to be Borders Books & Music's decision last month to establish a dedicated PBS Home Video section in 120 stores.

Borders is the first chain to make the commitment, Sass adds. Product adorning those shelves next year will include "The Book Of Virtues" (also available in a classroom edition); an eight-hour World War I history, "The Grey War," from station KCET in Los Angeles; and "lots

of Ken Burns documentaries."

New York-based HBO Home Video, surprisingly, appears to be the least affected by the Warner consolidation. Trade observers have wondered how the label could maintain an independent status, largely restricted to made-for-TV movies. Revenues last year were an estimated \$65 million, no change from 1994 (Billboard, Jan. 6).

One reason is that HBO surrendered much of its independence earlier this year, when Warner took control of sell-through and rental sales. HBO's payroll shrank to 29 from 47, but the company continues—and with a marketing plan for 1997, says president Henry McGee.

Survival has been enhanced by the success of the first title on HBO's kid-vid label, a sell-through reissue of "The Neverending Story." McGee says the shipment was in the mid-six-figures; sources put the number at 400,000 units.

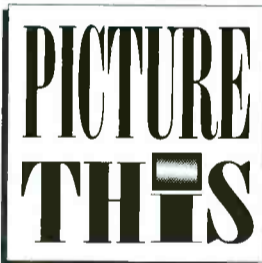
Next year, HBO will extend its foray into sell-through with a cassette series based on a public TV standby, "This Old House." Parent Time Warner publishes the magazine of the same name, and McGee hopes to take advantage of the cross-promotional opportunities. Plans will be developed over the next couple of months, he says.

EAST SIDE, WEST SIDE: ECVS put up some big numbers in Atlantic City, prompting not-so-invidious comparisons to the Video Software Dealers Assn. convention in L.A. in July. ECVS counted 8,329 retailers, up 18% from 1995. Adding 1,887 exhibitor badges brings the grand total to 10,216.

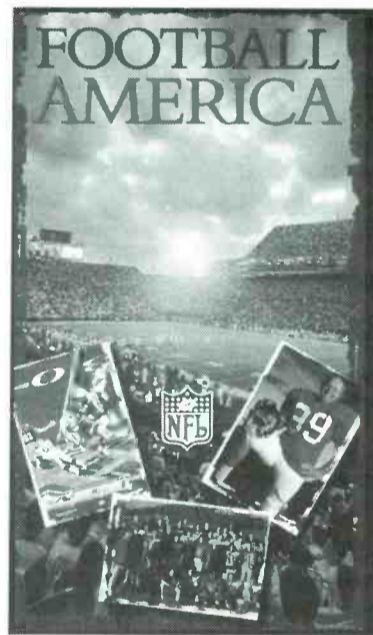
Exhibits looked better than ever, with nary a card table in sight, and attendees noticed the improvement. Because of their positions nearest the entrance, 20th Century Fox Home Entertainment, which featured "Independence Day," and BMG Video drew the most comments, but there were plenty of kudos for well-appointed interior sites.

One mistake in layout that will be corrected next year was the placement of the entrance to the large, separate adult section before the adjacent mainstream aisles. Showgoers got a little confused, although most quickly figured out where they wanted to be.

Show director Diane Stone of Expocon Management Associates in Fairfield, Conn., says the juxtaposition "has been flip-flopped" for 1997, when ECVS moves to the new Atlantic City Convention Center, which should be completed in the spring. Available exhibit space will be slightly more than the 180,000 square feet available—and taken—earlier this month.



by Seth Goldstein



NFL Films' "Football America" attempts to tap the broad appeal of the game. PolyGram will release it after the TNT telecast.

the video market," says Skip Prince, VP of TV and business affairs for the NHL.

With access to every game, the league can release such titles as "NHL Overtime: Heroes And Drama," which chronicles the memorable moments in Stanley Cup history; "Ice Hot," due in November, which lifts the best checks, bloopers, scores, and action plays of the 1995-96 season; and, in January, "Power Players," which features the best players of the season. A new title is scheduled every four to eight weeks, according to French.

Kevin Maher, video buyer for Borders Books, can't wait. "Hockey doesn't do well, except in regional markets," Maher says. "But the market is growing, since [franchises] are expanded to

states they hadn't been in before. I'd like to see CBS/Fox do with hockey what they've done with the NBA."

The NHL is lifting other pages from the NBA playbook, such as 20- and 60-second radio spots in franchise markets, print ads in general sports and hockey news magazines, and TV commercials on arena Jumbotrons. In addition, the league will offer consumers a chance to win two tickets to the Stanley Cup championship with the purchase of "Ice Hot."

Meanwhile, the NBA hopes to provide the newcomer with more lessons to learn. This season, CBS/Fox has "Above And Beyond," the latest Michael Jordan cassette, now part of the three-part "Michael Jordan Ultimate Collection." Including "Come Fly With Me" and "Airtime," the trilogy has a suggested list price of \$29.98.

Also on the agenda this fall is "NBA Furious Finishes," part of the Action series, which contains "NBA Guts & Glory" and "NBA Super Slams 2." For a limited time, retailers can buy any five units of the three titles and get one free. Consumers who purchase any two Action titles get a free copy of "NBA Legacy," a showcase of such greats as Wilt Chamberlain, Bill Russell, and Julius Erving. The special continues until the end of the year.

Before pro sports were taken seriously as a video genre, retailers got most of their kicks from blooper compilations. The NFL has retired those laughs, at least temporarily.

"We pioneered the bloopers," says Sal Scamardo, director of sports/fitness for PolyGram Video, which distributes the NFL line. "We're trying to give it a rest. We want to concentrate on good storytelling and filmmaking."

This season, PolyGram has "The Man Behind The Men," currently airing on TNT, which focuses on NFL coaches. It streeted Sept. 24, priced at \$19.95. PolyGram also scheduled "Volume Four: Quarterbacks," "Volume Five: Runningbacks" and "Volume Six: NFL Dream Team" as part of the NFL's Greatest Ever series. Each cassette is priced at \$14.95, or in a three-

(Continued on page 91)

Home Video

MERCHANTS & MARKETING

Kideo Expands Vid Offerings

PERSONAL BEST: Kideo Productions, which made a splash two years ago with the debut of its personalized preschool children's videos, has unveiled a new, improved product. The company's first six titles, each of which utilized a digitally inserted photo of a child as the main character in its story line, were composed of still pictures. Now the cassettes feature personalized animation and live action.

In addition, Kideo has inaugurated a character-driven series called Gregory and Me! President **Richard Bulman** says, "Our goal is to introduce Gregory the Gopher as a character who stands tall in the pantheon of great kids' characters. Personalization makes it easier for us to



by *Moira McCormick*

accomplish this, rather than developing a character in the traditional format [via TV]."

The first releases from publicly traded Kideo sold some 30,000 units, mostly via direct marketing, Bulman estimates. With titles like "1, 2, 3, Count With Me" and "My Alphabet," Kideo has set "a strong educational

agenda," he adds.

Gregory and Me! continues that agenda. In addition to the basic concepts of learning, it "introduces sharing, self-esteem, and friendship," says Bulman. "Personalization is a powerful tool. Children can watch themselves doing positive things, like sharing and having self-respect, and it's much more effective than if they were just being told about them. It works in other areas, too—if Sally sees five Sallys on-screen, the concept of five becomes more concrete."

The series, which debuted Monday (14) with two titles, is aimed at children ages 1 through 6. "See What I Can Do" and "My Amazing Animal Adventure" are available via a toll-free number for \$34.90 each.

Bulman had previously served as head of the application development for digital video software maker Targa Systems, where he became interested in using the technology to personalize videos for children. When the still-picture releases began to sell, Bulman says, "the challenge was, How to take personalization to the next level?"

"We wanted a product with quality similar to that of kids' TV—that's where we set the bar. We wanted to create a world for kids to go into, with characters that will stay their friends throughout childhood."

Bulman says the onscreen Gregory the Gopher addresses the featured child by name, "asking for suggestions, engaging the child in dialog." Other characters include Cyrus the Lizard and Shelly the Turtle. Bulman points out that strong, outspoken Shelly "is not a stereotypical [passive] character."

The technology enabling the images to move is "proprietary and patented," Bulman adds. "We have one-of-a-kind digital personalization facility in New York, which can produce 6,000 personalized videos a day. This gives us the ability to price these tapes so they're affordable to the average consumer."

Bulman says Kideo utilized focus groups for two years in developing Gregory and the programs. Composed of preschoolers, parents, and grandparents in three locations around the country, the panels "showed us what was working well, and what wasn't," he continues. "For instance, initially the programs were more live action than animation. But kids really liked the cartoon stuff, so in the finished product there is more animation."

Kideo lined up an impressive array of contributors to the line. Among them: puppet and set designer 3/Design Studios (whose credits include Nickelodeon, "Sesame Street," and Hasbro Toys), producer MPI Media Products International (PBS, Hanna-Barbera, MTV, BBC), animator **Michael Sporn**, writer **Hillary Rollins** (Nickelodeon, the Disney Channel, Jim Henson Productions), and composer **Andy Sturmer**, formerly of Virgin recording act **Jellyfish**. National Geographic footage was licensed for the animated title.

Gregory-related merchandise is being rolled out simultaneously, including plush toys, stickers, and coloring books. An audiocassette of
(Continued on next page)

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	3	2	THE BIRD CAGE (R) ★ ★ ★ No. 1 ★ ★ ★	MGM/UA Home Video M905536	Robin Williams Nathan Lane
2	5	3	THE TRUTH ABOUT CATS & DOGS (PG-13)	FoxVideo 0899585	Uma Thurman Janeane Garofalo
3	1	9	EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
4	4	3	UP CLOSE AND PERSONAL (PG-13)	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer
5	2	7	FROM DUSK TILL DAWN (R)	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino
6	8	3	SGT. BILKO (PG)	MCA/Universal Home Video Uni Dist. Corp. 82596	Steve Martin Dan Aykroyd
7	6	5	MULHOLLAND FALLS (R)	MGM/UA Home Video M905534	Nick Nolte Melanie Griffith
8	11	2	THE QUEST (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82869	Jean-Claude van Damme Roger Moore
9	7	13	12 MONKEYS ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
10	9	6	THE SUBSTITUTE (R)	Live Home Video 60196	Tom Berenger
11	NEW ▶		A THIN LINE BETWEEN LOVE & HATE (R)	New Line Home Video Turner Home Entertainment N4442	Martin Lawrence Lynn Whitfield
12	NEW ▶		BEFORE AND AFTER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7047	Meryl Streep Liam Neeson
13	10	11	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler
14	17	6	THINGS TO DO IN DENVER WHEN YOU'RE DEAD (R)	Miramax Home Entertainment Buena Vista Home Video 6181	Andy Garcia Christopher Walken
15	13	13	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
16	16	12	THE JUROR (R)	Columbia TriStar Home Video 11603	Demi Moore Alec Baldwin
17	18	7	WHITE SQUALL (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 6698	Jeff Bridges
18	NEW ▶		TWISTER (PG-13)	Warner Home Video 20100	Helen Hunt Bill Paxton
19	12	10	CITY HALL (R)	Columbia TriStar Home Video 77333	Al Pacino John Cusack
20	14	15	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
21	20	5	MARY REILLY (R)	Columbia TriStar Home Video 11053	Julia Roberts John Malkovich
22	15	13	BROKEN ARROW (R)	FoxVideo 0896385	John Travolta Christian Slater
23	23	9	DIABOLIQUE (R)	Warner Home Video 14204	Sharon Stone Chazz Palminteri
24	22	15	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
25	26	6	MR. WRONG (PG-13)	Touchstone Home Video Buena Vista Home Video 7077	Ellen DeGeneres Bill Pullman
26	NEW ▶		OLIVER AND COMPANY (G)	Walt Disney Home Video Buena Vista Home Video 6022	Animated
27	24	8	BLACK SHEEP (PG-13)	Paramount Home Video 33242-3	Chris Farley David Spade
28	21	8	DOWN PERISCOPE (PG-13)	FoxVideo 8979	Kelsey Grammer Lauren Holly
29	19	15	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
30	NEW ▶		IF LUCY FELL (R)	Columbia TriStar Home Video 11683	Sarah Jessica Parker Eric Schaeffer
31	30	3	MUPPET TREASURE ISLAND (G)	Jim Henson Video Buena Vista Home Video 7076	The Muppets Tim Curry
32	28	18	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
33	33	19	CASINO ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
34	36	6	BARB WIRE (NR)	PolyGram Video 8006399273	Pamela Anderson Lee
35	27	18	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
36	34	2	BRAIN CANDY (R)	Paramount Home Video 331483	Kids In The Hall
37	NEW ▶		CARRIED AWAY (R)	New Line Home Video Turner Home Entertainment N4407V	Dennis Hopper Amy Irving
38	25	11	EYE FOR AN EYE (R)	Paramount Home Video 33091	Sally Field Kiefer Sutherland
39	32	10	COPS: TOO HOT FOR TV! ◊ (NR)	MVP Home Entertainment 1001	Various Artists
40	40	3	HALLOWEEN: THE CURSE OF MICHAEL MYERS (R)	Miramax Home Entertainment Buena Vista Home Video 3629	Donald Pleasence

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
1	NEW ▶		OLIVER AND COMPANY Walt Disney Home Video/Buena Vista Home Video 6022 ★ ★ ★ No. 1 ★ ★ ★	1988	26.99
2	2	7	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
3	1	25	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
4	3	5	ALL DOGS GO TO HEAVEN 2 MGM/UA Home Video/Warner Home Video M505541	1996	22.98
5	11	3	GOOSEBUMPS: STAY OUT OF THE BASEMENT FoxVideo 4464	1996	14.98
6	4	31	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
7	9	85	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
8	NEW ▶		SUPERMAN Warner Home Video 14652	1996	14.98
9	10	3	GOOSEBUMPS: A NIGHT IN TERROR TOWER FoxVideo 4463	1996	14.98
10	7	61	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
11	5	29	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
12	20	3	WINNIE THE POOH: SPOOKABLE POOH Buena Vista Home Video H196	1996	14.99
13	23	37	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
14	19	23	BARNEY SONGS Barney Home Video/The Lyons Group 2008	1995	14.95
15	16	29	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996	14.98
16	NEW ▶		CASPER: 3 BOOS & A BABE/POIL JAMMED MCA/Universal Home Video/Uni Dist. Corp. 82933	1996	12.98
17	6	27	BALTO MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
18	15	217	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
19	8	23	BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music Television/Sony Music Video 49814	1996	14.98
20	21	41	THE LAND BEFORE TIME III ◊ MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
21	NEW ▶		BEAVIS & BUTT-HEAD: DO CHRISTMAS MTV Music Television/Sony Music Video 49807	1996	14.98
22	14	33	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
23	NEW ▶		CASPER: SPOOKING BEE/PAWS MCA/Universal Home Video/Uni Dist. Corp. 82932	1996	12.98
24	18	47	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
25	17	25	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98

◆ 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.

◆ 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.

CHILD'S PLAY

(Continued from preceding page)

Sturmer's songs from the shows is in the works. "Andy's songs have the hook appeal of top 40, made applicable to kids," Bulman says.

He's banking on Gregory and Me!'s success leading to "broadcast properties and nonpersonalized home video properties. We're already developing both." A broadcast show could be personalized by having viewers send in their photos and possibly original stories, which could be incorporated into a final segment. After it airs, Bulman says, "kids could then buy personalized versions."

Kideo is talking to Nickelodeon, PBS, and the networks about the possibility. "It's attractive to broadcasters because the characters, sets, etc.

are already in existence," Bulman notes. "We could get it up and running very quickly, without a great cash outlay from them."

A World Wide Web site is also scheduled to be launched on the Internet at the same time as the videos. "Kids can enter contests from the site, play games, download offers for other stuff," he says. Once a child has received personalized video product, his or her photo will be in Kideo's database; it can be called up from the Web site and inserted into the action.

As for CD-ROM, the format "has burned a lot of people," Bulman maintains. "Distribution has been a big challenge. We have our eye on it, but it's not a primary market. A year

from now, if it's really happening, we might give it a try—but we believe in delivering directly to consumers."

Kideo expects to be doing more retail business as the nonpersonalized versions of Gregory and Me! are launched. "Selling direct and through catalog has been great because all the parents have to do is send a photo," he says. "We have been selling Kideo at F.A.O. Schwarz, and it's more challenging to the consumer because he or she has to buy an order kit to send in along with the photo."

Nonpersonalized cassettes, Bulman says, "will come with an offer for personalization. The personalization format amounts to our entree into the traditional video business."

HOCKEY JOINS VIDEO MAJOR LEAGUE

(Continued from page 87)

pack for \$34.95. The NFL's Greatest Ever gift set can be purchased for \$69.95.

In its biggest move toward quality storytelling, NFL Films has produced "Football America," slated for TNT and PolyGram. "It's about the game itself," says John Collins, VP of sales and marketing for NFL Films. "It's about how the game is played, all the way from pee wee leagues to Gallaudet University in Washington, D.C., where they invented the huddle."

PolyGram continues to promote the NFL line heavily with ads on Fox TV's "Let's Play Football" and radio stations in the 30 team markets. Sports Illustrated is using the 30 team videos as a premium for subscriptions. Video game players, with another habit to satisfy, can find the NFL on releases from Acclaim Entertainment and Philips Media.

Major League Baseball is going after a younger audience with "Super Sluggers," released last month. "We're trying to build heroes," says Rich Domich, senior VP of sales and marketing for Major League Baseball Home Video. Profiles of sluggers like Ken Griffey Jr. and Barry Bonds show skills "through a human eye, to let kids get to know the players and learn the game," Domich adds.

Also new to stores is "This Week In Baseball: 20 Years Of Unforgettable Plays & Bloopers." A compilation of clips from the weekly show hosted by the late Mel Allen, the hour-long cassette is for the avid baseball fan who "grew up on this," says Domich. "They



Superstar Michael Jordan has a three-cassette series all to himself. The suggested list price is \$29.98.

have to have this tape."

"Sluggers" and "This Week" will break into full stride next spring, when Major League Baseball distributor Orion Home Video promotes both releases on stadium giant screens, scoreboards, and CBS Radio's "Game Of The Week." Most clubs will give away the titles as part of "lucky seat" contests.

But this season isn't quite over for Orion or Major League Baseball. The official World Series video will be available Nov. 14 and, as in past years, should jump to the top of the sales chart in the winning city.

Billboard[®]

OCTOBER 19, 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	7	HEAT	Warner Home Video 14192	Al Pacino Robert De Niro	1995	R	39.98
2	3	5	EXECUTIVE DECISION	Warner Home Video 14211	Kurt Russell Steven Seagal	1995	R	39.98
3	NEW ▶		THE BIRDCAGE	MGM/UA Home Video Image Entertainment ML105536	Robin Williams Nathan Lane	1996	R	49.98
4	2	9	BROKEN ARROW	FoxVideo Image Entertainment 0896385	John Travolta Christian Slater	1996	R	39.98
5	5	3	THE BEATLES ANTHOLOGY	Capitol Video Pioneer Entertainment (USA) L.P. 96-570	The Beatles	1996	NR	229.98
6	4	11	12 MONKEYS ↗	MCA/Universal Home Video Uni Dist. Corp. 42785	Bruce Willis Brad Pitt	1995	R	39.98
7	13	3	WHITE SQUALL	Hollywood Pictures Home Video Image Entertainment 6698	Jeff Bridges	1996	PG-13	39.99
8	8	19	GOLDENEYE	MGM/UA Home Video Warner Home Video 105493	Pierce Brosnan	1995	PG-13	44.98
9	12	5	HIGHLANDER	Republic Pictures Home Video Image Entertainment 25895	Christopher Lambert Sean Connery	1986	R	69.98
10	NEW ▶		TWISTER	Warner Home Video 20103	Helen Hunt Bill Paxton	1996	PG-13	34.98
11	6	29	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
12	7	19	CASINO ↘	MCA/Universal Home Video Uni Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	44.98
13	11	5	BARB WIRE	PolyGram Video Image Entertainment 8006399271	Pamela Anderson Lee	1996	NR	34.95
14	10	7	MR. HOLLAND'S OPUS	Hollywood Pictures Home Video Image Entertainment 5779	Richard Dreyfuss	1995	PG	39.99
15	9	7	SENSE AND SENSIBILITY	Columbia TriStar Home Video 11596	Emma Thompson	1995	PG	39.95
16	17	17	JUMANJI	Columbia TriStar Home Video 11746	Robin Williams	1995	PG	39.95
17	NEW ▶		FARGO	PolyGram Video Image Entertainment 8006386931	Frances McDormand William H. Macy	1996	R	34.95
18	NEW ▶		MULHOLLAND FALLS	MGM/UA Home Video Image Entertainment ML105534	Nick Nolte Melanie Griffith	1995	R	34.98
19	NEW ▶		THINGS TO DO IN DENVER WHEN YOU'RE DEAD	Miramax Home Entertainment Image Entertainment 6181	Andy Garcia Christopher Walken	1996	R	39.99
20	RE-ENTRY		THE WIZARD OF OZ	MGM/UA Home Video Image Entertainment 65204-63	Judy Garland Ray Bolger	1939	G	39.98
21	RE-ENTRY		STARGATE-SPECIAL EDITION	Live Home Video Pioneer Entertainment (USA) L.P. 49366	Kurt Russell James Spader	1994	PG-13	39.98
22	15	11	RUMBLE IN THE BRONX	New Line Home Video Image Entertainment 3378	Jackie Chan	1996	R	39.99
23	21	7	THE JUROR	Columbia TriStar Home Video 11606	Demi Moore Alec Baldwin	1995	R	39.95
24	NEW ▶		UP CLOSE AND PERSONAL	Touchstone Home Video Image Entertainment 7892	Robert Redford Michelle Pfeiffer	1996	PG-13	39.99
25	18	7	DIABOLIQUE	Warner Home Video 14204	Sharon Stone Isabelle Adjani	1996	R	34.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

SHELF TALK

(Continued from page 88)

in the segments.

Titles in the line include "Death Race 200," starring Stallone and David Carradine; "Grand Theft Auto," directed by and starring Howard; "Big Bad Mama," with Angie Dickinson; "Humanoids From The Deep"; "Rock 'N Roll High School," starring the Ramones; and "Jackson County Jail," starring Jones.

BIG DREAMS: WarnerVision Entertainment is looking to follow in the big footsteps forged by Barney, who translated his video success into TV stardom.

In a deal with Litton Syndications, WarnerVision's "Dream Big" kids' series will begin airing in 120 markets. Twenty-six episodes go into syndication weekly over the next two years.

"Dream Big," marketed under the company's KidVision line, is a live-action series featuring such titles as

"Real Wheels," "Rockin' Real Wheels," "Real Animals," and "Thinking Kids."

Based in Sullivan's Island, S.C., Litton has placed "Dream Big" on 135 stations. The company's top program is "Jack Hanna's Animal Adventures," which airs on 190 stations.

Litton regional sales manager Andrew Temple says "Dream Big" fit into the company's programming needs, especially in light of the recent industrywide agreement requiring stations to air three hours of educational kids' programming.

"It's forced stations to look at more educational programs, and from our standpoint that's good," says Temple, "but the shows have to get ratings."

Although it's hard to figure whether "Dream Big's" video exposure will have a direct effect on its TV ratings, Temple says the show is outperforming "Hanna." He adds, "It's been a surprise, but kids really are captivated by it."

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Programming

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For Sheena Easton, Survival Meant Moving Beyond Radio

■ BY CHUCK TAYLOR

NEW YORK—It's 10 minutes after Sheena Easton's opening-night performance in the Broadway revival of "Grease," where she has stepped into the tough-chick role of Rizzo.

Alone in her modestly fashioned dressing room at the Eugene O'Neill Theatre in Times Square, Easton has plucked off a '50s-style shag wig and is singing lightheartedly to herself.

After smoothing through her hair,

now brunette and styled above the shoulder, she is in high spirits as she greets a handful of guests, looking fresh and trim but far less saucy than in the days of steamy videos like "Sugar Walls" and "The Lover In Me."

As she sails through a 10-week run in this latest staging of the ageless "Grease," Easton is perpetuating a theme she has embraced since her beginnings in the early '80s: survival. Despite the fact that MCA dropped the two-time Grammy-winner from its

label roster earlier this year, she has proved her savvy by segueing the focus of her career away from a reliance on radio and the charts.

"Grease" is Easton's second foray down Broadway, following a 1992 stint as Aldonza, the female lead in the revival of "Man Of La Mancha," which co-starred the late Raul Julia.

She has also sustained a number of high-profile television gigs over the past decade, beginning with NBC's "Miami Vice"—as Sonny Crockett's

(literally) short-lived wife—and, most recently, in the Showtime series "Outer Limits." Her voice-over work has been featured in the animated Disney series "Gargoyles" and in the feature film "All Dogs Go To Heaven 2."

In the midst of this, the Scot has served as a spokeswoman for Bally Total Fitness clubs, married, divorced, and become a U.S. citizen. Since the early '90s, she has been a fixture in Las Vegas; Atlantic City, N.J.; Reno, Nev.; and at Lake Tahoe, engagements she calls her "bread-and-butter stuff."

Two years ago, Easton took on what she acknowledges as her most challenging and cherished role to date: She adopted two children, Jake and Skylar.

stuff."

Ironically, as this itch to diversify was coming on, Easton was at the top of her form musically. That year, she scored her second-biggest hit, "The Lover In Me," after chalking up a consistent string of accomplishments throughout the decade. Her first two hits (then on EMI America) were 1981's "Morning Train (Nine To Five)," which went to No. 1 on the Hot 100 Singles chart, and "For Your Eyes Only," which reached No. 4. She won the Grammy for best new artist in 1982,

Syndicated Show Plays Unsigned Acts

New Bands Surface On Cycom's 'Colonial Underground'

■ BY DOUG REECE

LOS ANGELES—While most rock programmers would shrug at the mention of such acts as Blogurt, Huge Peter, and Public Display Of Infection, Toledo, Ohio-based Cycom Productions' syndicated rock radio program "Colo-

onial Underground" is attempting to make these unsigned bands part of a broad, national radio lexicon.

The first hourlong episode of the show aired in August and established the program's format of nine featured acts, with an interview segment for one highlighted band. The show is hosted by WIOT Toledo afternoon drive jock Dennis O'Brian.

Antonio Rado, producer of "Colonial Underground," says the program has been picked up by more than 100 stations, the majority being college outlets. Commercial stations such as mainstream rock WRCX Chicago and KEYJ Abilene, Texas, and triple-A KTMN Santa Fe, N.M., are also playing the show, which is bartered for six minutes of commercial air time.

"We want to give these bands the opportunity to get some national exposure, and to do that, we're providing a structured system and throwing a little weight behind them that wasn't ever available," says Rado. "It's guaranteed airplay for a lot of small new bands."

Rado, who is also a musician, says he was inspired to create the program after experiencing firsthand the difficulties of getting airplay for an unknown band.

Mark Grezlak, lead vocalist/guitarist for "Colonial Underground"-featured rock band Simple Simon, expresses gratitude for the airplay forum. Cold-calling and sending out promotional kits, says Grezlak, have not been especially fruitful.

"When you are working alone as a band, it isn't always easy to get heard," he says. "Every band understands that they have to climb the ladder step by step, and this is a very large step for a band at our level."

Though Cycom never charges bands to appear on the show, the company initially acted as a retailer, selling compilation albums of music featured on the show via phone, its World Wide Web site on the Internet at <http://www.colonialunderground.com>, and indie stores. Cycom also became a conduit through which listeners could order product from the acts.

This, however, turned out to be a

more daunting task than the fledgling network was prepared to tackle. Production costs and band suspicions soon stymied the effort, Rado says.

"It was just more inconvenient and difficult than we anticipated," he says. "We've decided instead to pass the responsibility to the bands and just give

out addresses and play sound samples on our Web site, so that listeners can hear and order each band's music directly."

Volume two of the program will be serviced late in the month. Sqwear from Myrtle Beach, S.C.; the Elvis Diet from Hammond, Ind.; and featured act Shattered from Los Angeles are a few of the bands appearing on the show.

Rado says future shows will highlight bands on indie labels.

KTMN Santa Fe PD Rich Robinson says the station airs "Colonial Underground" on Sundays when it is not airing its self-produced program featuring local unsigned talent.

"It's a great idea for a show, and I think that it could really work for a lot of modern rock and triple-A stations out there," he says. "It can only get better as they get more submissions from bands in new markets."



Sheena Easton in the Broadway revival of "Grease."

HIGH GEAR, IF NOT HIGH PROFILE

Today, she confirms that such evolution and versatility have been key in keeping her career in high gear, even if it's not always high profile.

"I kind of hit this crisis point when I was getting close to 30," says Easton, 37. "I was burning out. I was getting to the point where if my life was just going to be about another album, holding my breath wondering if radio was going to play it, wondering if I was going to do a summer tour, I just couldn't do it anymore. I had to focus on other things."

"I really think one of the saving graces for me was that way early on, I knew that if my life was going to be about chart positions, I was in big trouble. And that's what being a survivor is all about. I took the pressure off myself about being No. 1 or the best or the greatest. I figured it was time to get back to things that challenge me, things that make me think and feel scared, that make me get up in the morning and go, 'Oh my God, can I do this, can I grow?'"

Thus, in 1989, she approached MCA and told label executives that she needed time off to pursue "Man Of La Mancha." "I said that I'm not going to be available for records, I want to go and do Broadway. I just wanted to clear the decks and focus on another direction. That allowed me to get into a lot more television acting and the voice-over

then went on to rack up four gold albums and a string of pop smashes—11 top 20 hits in all. Easton's last charted single, "What Comes Naturally," peaked at No. 19 in 1991.

She also recorded an album in Spanish; it contained a duet with Luis Miguel that garnered Easton a second Grammy. She appeared on the soundtracks to "About Last Night . . .," "Batman," "Santa Claus—The Movie," "Ferngully . . . The Last Rainforest," and "Indecent Proposal," in which she had a cameo singing "The Nearness Of You."

And in a record that stands today, Easton became the first artist in Billboard history to score top five singles on the top 40, AC, R&B, dance, and country charts.

But in the early '90s, as R&B and rap began to prescribe a new direction for mainstream music, Easton found herself shut out from radio's favor.

(Continued on page 94)

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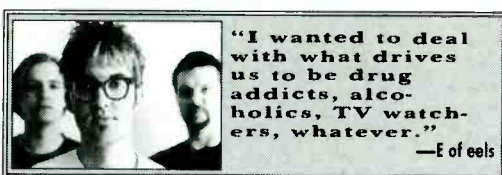
Los Angeles has more therapists than recording studios," points out eels front man E. "But that's appropriate. Anyplace that's a hotbed for people wanting to become stars is a breeding ground for psychosis."

A great proponent of Freudian psychotherapy, E says his own hours on the couch "may not have solved my problems, but they've helped me at least cope with them." With "Novocaine For The Soul"—the first single from eels' DreamWorks debut album, "Beautiful Freak"—E and his mates have crafted a strangely lyrical plea for existential relief.

"The theme of 'Novocaine' is the opposite of the rest of the album, which is all about living without being afraid to feel," E says. "But I wanted to write one song about how we all at various times just want

to be numb. I wanted to deal with what drives us to be drug addicts, alcoholics, TV watchers, whatever."

Occupying the top slot on Modern Rock Tracks for the second week, "Novocaine For The Soul" has captivated listeners with its oddly anesthetized air, and



"I wanted to deal with what drives us to be drug addicts, alcoholics, TV watchers, whatever." —E of eels

that otherworldly quality is enhanced by the song's pregnant pause midway through. E says the creation of this unsettling void was serendipitous.

"While we were making the album, we updated the musician's cliché 'It's not what you play but what you don't play' to be 'It's not what you record but what you erase,'" he explains. "That pause came from me erasing things, and the hole just seemed appropriate to leave. It's a little musical illustration of being cut off."

According to E, the world of rock'n'roll is full of people numbing themselves from childhood pain, from self-loathing. "Smoking is the first sign someone hates himself, herself," he says. "No one who thinks well of themselves would put something like that in their body. And everyone in rock smokes. We're the only nonsmoking band I know."

Of course, that begs the question: Do the eels love themselves? "No," E says, "but we're working on it."

Billboard®

OCTOBER 19, 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	7	TEST FOR ECHO TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
2	2	3	15	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
3	3	2	19	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
★★★AIRPOWER★★★					
4	NEW ▶	1	1	ME WISE MAGIC VAN HALEN: BEST OF VOL.1	VAN HALEN WARNER BROS.
5	5	7	5	HERO OF THE DAY LOAD	METALLICA ELEKTRA/EEG
6	4	4	12	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
7	6	5	6	WHAT'S UP WITH THAT RHYTHMEEN	ZZ TOP RCA
8	9	14	4	BLACKBERRY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
9	7	9	14	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
10	12	18	6	HAIL HAIL NO CODE	PEARL JAM EPIC
★★★AIRPOWER★★★					
11	36	—	2	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
12	8	8	11	KING OF NEW ORLEANS FRICION, BABY	BETTER THAN EZRA SWEL/ELEKTRA/EEG
13	10	6	24	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
14	11	15	4	ANEURYSM FROM THE MUDDY BANKS OF THE WISHKAH	NIRVANA DGC/GEFFEN
★★★AIRPOWER★★★					
15	16	21	5	LIE ON LIE NOTWITHSTANDING	CHALK FARM COLUMBIA
★★★AIRPOWER★★★					
16	17	23	5	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
17	13	10	10	KEY WEST INTERMEZZO (I SAW YOU FIRST) MR. HAPPY GO LUCKY	JOHN MELLENCAMP MERCURY
18	21	39	3	MESSAGE OF LOVE TRIAL BY FIRE	JOURNEY COLUMBIA
19	27	—	2	CLIMB THAT HILL MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
20	14	11	21	UNTIL IT SLEEPS LOAD	METALLICA ELEKTRA/EEG
21	35	—	2	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
22	26	31	3	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
23	23	29	4	STINKFIST AENIMA	TOOL ZOO
24	22	25	6	DOWNLOAD HEAD TO THE GROUND	EXPANDING MAN Q DIVISION/WORK/COLUMBIA
25	19	16	18	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
26	20	19	9	DOWN 311	311 CAPRICORN/MERCURY
27	25	20	23	VANISHING CREAM DEVIL THUMBS A RIDE	THE HUNGER UNIVERSAL
28	NEW ▶	1	1	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
29	28	40	4	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
30	NEW ▶	1	1	LONG DAY YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
31	NEW ▶	1	1	FREE BILLY BREATHE	PHISH ELEKTRA/EEG
32	18	12	16	ALL I KNOW DUST	SCREAMING TREES EPIC
33	32	—	2	CHARLIE BROWN'S PARENTS PET YOUR FRIENDS	DISHWALLA A&M
34	33	32	24	AGAIN ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
35	40	—	2	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
36	30	28	16	AIN'T MY BITCH LOAD	METALLICA ELEKTRA/EEG
37	NEW ▶	1	1	IF IT MAKES YOU HAPPY SHERYL CROW	SHERYL CROW A&M
38	24	13	13	WALLS MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
39	37	33	7	PAVILION VENUS ISLE	ERIC JOHNSON CAPITOL
40	38	38	25	PRETTY NOOSE DOWN ON THE UPSIDE	SOUNDGARDEN A&M

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®

OCTOBER 19, 1996

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★No. 1★★★					
1	1	2	10	NOVOCAIN FOR THE SOUL BEAUTIFUL FREAK	EELS DREAMWORKS/GEFFEN
2	3	5	9	WHAT I GOT SUBLINE	SUBLIME GASOLINE ALLEY/MCA
3	2	1	16	DOWN 311	311 CAPRICORN/MERCURY
4	6	8	6	I WAS WRONG WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
5	4	3	17	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
★★★AIRPOWER★★★					
6	22	—	2	ANGELS OF THE SILENCES RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
7	8	9	8	IF IT MAKES YOU HAPPY SHERYL CROW	SHERYL CROW A&M
8	10	10	12	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
9	7	6	12	KING OF NEW ORLEANS FRICION, BABY	BETTER THAN EZRA SWEL/ELEKTRA/EEG
10	9	13	13	READY TO GO REPUBLICA	REPUBLICA DECONSTRUCTION/RCA
11	12	18	6	MUZZLE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
12	5	4	8	E-BOW THE LETTER NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
13	14	20	4	ANEURYSM FROM THE MUDDY BANKS OF THE WISHKAH	NIRVANA DGC/GEFFEN
14	15	14	12	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
15	11	7	14	ANGRY JOHNNY HELLO	POE MODERN/ATLANTIC
16	17	21	8	WHOEVER YOU ARE SACRED COW	GEGGY TAH LUAKA BOP/WARNER BROS.
★★★AIRPOWER★★★					
17	26	35	3	HAIL HAIL NO CODE	PEARL JAM EPIC
18	13	11	23	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
★★★AIRPOWER★★★					
19	21	27	5	EL SCORCHO PINKERTON	WEEZER DGC/GEFFEN
20	16	15	23	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
21	29	32	4	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
22	20	26	7	SCOOBY SNACKS COME FIND YOURSELF	FUN LOVIN' CRIMALS EMI
23	18	17	26	SPIDERWEBS TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
24	32	37	3	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
25	35	—	2	BITTERSWEET ME NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
26	23	25	7	OCEAN HARMACY	SEBADOH SUB POP
27	31	33	4	DEVIL'S HAIRCUT ODELAY	BECK DGC/GEFFEN
28	34	—	2	IF I COULD TALK I'D TELL YOU CAR BUTTON CLOTH	THE LEMONHEADS TAG/ATLANTIC
29	33	31	4	HEAD OVER FEET JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
30	25	19	20	STUPID GIRL GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
31	NEW ▶	1	1	DON'T SPEAK TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
32	28	24	9	OVER NOW UNPLUGGED	ALICE IN CHAINS COLUMBIA
33	36	34	3	STINKFIST AENIMA	TOOL ZOO
34	24	16	20	STANDING OUTSIDE A BROKEN ... ROCKET	PRIMITIVE RADIO GODS ERGO/COLUMBIA
35	27	22	19	WHERE IT'S AT ODELAY	BECK DGC/GEFFEN
36	30	23	14	SO MUCH TO SAY CRASH	DAVE MATTHEWS BAND RCA
37	39	39	3	THE BEAUTIFUL PEOPLE ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
38	38	29	21	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
39	19	12	11	WHO YOU ARE NO CODE	PEARL JAM EPIC
40	NEW ▶	1	1	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M

HITS! IN TOKIO

Week of September 29, 1996

- ① Virtual Insanity / Jamiroquai
- ② Lovefool / Carcigans
- ③ Se A Vida E (That's The Way Life Is) / Pet Shop Boys
- ④ Grateful When You're Dead - Jerry Was There / Kula Shaker
- ⑤ Hit Me Off / New Edition
- ⑥ If Your Girl Dnly Knew / Aaliyah
- ⑦ Swallowtail Butterfly-Aino Uta- / Yen Town Band
- ⑧ Now You're Not Here / Swing Out Sister
- ⑨ Slow Flow / The Braxtons
- ⑩ Macarena (Bayside Boys Mix) / Los Del Rio
- ⑪ If It Makes You Happy / Sheryl Crow
- ⑫ Lemon Tree / Fool's Garden
- ⑬ The Wake - Up Bomb / R.E.M.
- ⑭ Change The World / Eric Clapton
- ⑮ Who You Are / Pearl Jam
- ⑯ Boy / Marcella Detroit
- ⑰ I Love You Always Forever / Donna Lewis
- ⑱ Out Of The Storm / Incognito
- ⑲ Girl Talk -Never Fall In Love Again- / Cosa Nostra
- ⑳ You Gave Me Love / Mona Lisa
- ㉑ Kiss Lonely Good Bye / Stevie Wonder
- ㉒ Let It Rain / Amanda Marshall
- ㉓ Wishing From The Top / Dana Bryant
- ㉔ Trash / Suede
- ㉕ It's Alright / Deni Hines
- ㉖ By Myself / Hitomi
- ㉗ Better Late Than Never / Tupahn
- ㉘ Say You'll Be There / Spice Girl
- ㉙ Children / Robert Miles
- ㉚ Movin' On / CeCe Peniston
- ㉛ Last Night / C.J. Lewis
- ㉜ Home Sweet Home / Aco
- ㉝ No Cheap Thrill / Suzanne Vega
- ㉞ Escaping / Dina Carroll
- ㉟ Now You're Gone / Angie Giles
- ㊱ Blackberry Molasses / Mista
- ㊲ Nagisa / Spitz
- ㊳ Rizumu / UA
- ㊴ Saidaablus / Kasekisaidaa
- ㊵ Agua Dulce, Agua Sala / Julio Iglesias
- ㊶ Standing Outside A Broken Phone Booth With Money In My Hand / Primitive Radio Gods
- ㊷ You Can't Hide Love / Devox Featuring Angie B. Stone
- ㊸ Sexual Capacity / Color Me Badd
- ㊹ Dedicated To You / Sadie
- ㊺ Rainbow / Meja
- ㊻ In Too Deep / Belinda Carlisle
- ㊼ Theme From Mission: Impossible / Adam Clayton & Larry Mullen
- ㊽ Strange Paradise / Miki Nakatani
- ㊾ Dub-J-Dub / The Axle Boys Quartet
- ㊿ Freedom / Robbie Williams

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/>

Radio

PROGRAMMING

FOR SHEENA EASTON, SURVIVAL MEANT MOVING BEYOND RADIO

(Continued from page 92)

With an arsenal of developing interests in hand, the pop diva worked to differentiate herself from the long list of artist casualties closing the door—against their will—on a musical moment in time.

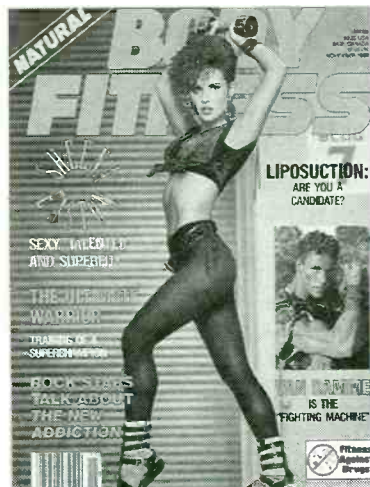
Easton readily acknowledges that in 1996, the airwaves are ripe for new artists with different qualities. If anything, she sounds like a well-traveled tutor for those artists just beginning their journeys down the road to stardom—or, as is too often the case in the fickle '90s, for those falling faster and harder than they likely anticipated.

'MY TIME IS NOT NOW IN RADIO'

"To be frank, my time is not now in radio. I'm totally open to admitting that there's not a large market for my kind of pop music on radio in the States," Easton says. "When I turn on the radio, I realize the kind of songs I relate to aren't getting played a lot. I think there's a season, so to speak, and that it comes back around.

"What's important is that you honestly try to do music that's right for you, and if you're lucky, you ride the wave. There may not always be a home for me at radio, but I like to think it'll end up surprising me. I think a lot of artists will put out an album, and suddenly it gets played and it's all happening again."

One variable that gives Easton hope



Weighty Endorsement. In 1989, Easton served as a national spokeswoman for Bally Total Fitness. Commercials included video footage of "The Lover In Me."

choose your projects, but that is fantasyland."

TOKYO CALLING

Fortunately, MCA in Japan, where Easton charted with two hits from 1995's "My Cherie" and has maintained her most loyal worldwide following, came forth and asked if she would record an album overseas. "They literally said, 'Carte blanche. Do what you want, deliver the album—we want you to make a Sheena album.' I've never had an American record company say that to me. It never happens."

Such sentiment leads Easton to bring up lessons she wishes she had passed along to herself in earlier years. "I learned a long time ago, before the release of 'My Cherie,' to enjoy the process of making the record, because once you deliver it to the record company, it's out of your hands," she says. "You're totally at the mercy of how many other singles are coming out that month, where the label's promotional money is, who you're competing with on the label, whether you're getting indie publicist support and full-page ads, what the stations are formatting that week..."

"As a new singer, you don't think about those things; you don't even know they exist. But then when you're old enough and you've been around long enough, you know that the dice are kind of stacked against you, and you have to just go with the flow."

Easton looks back fondly on her early days but relishes the wisdom that has come from both trial and triumph.



The Early Days. Easton's cover shot for her second album, 1982's "You Could Have Been With Me."

"I look back and see someone that I want to protect. When I look back at that early Sheena stuff, I want to go, 'Aw, sweetheart, don't take yourself so seriously.' If I had any advice for me

back then, it would be to lighten up and enjoy it.

"I could never enjoy my triumphs because I was always looking at my datebook, going, 'How am I ever going to get through this week?' I think if I had to do it over, I'd make the same decisions, but I would try to stop and lay back a little."

NO DESIRE TO GO BACK

But now, over the course of time and with such lessons absorbed, Easton clearly has no desire to revisit square one. "Hell, I'm 37 now. The older you get, the less you give a damn about whether you fit in, so you're willing to take more risks. And the more excited I am about these steps I take forward, the less intimidated I am by what people think. I'm enjoying that.

"I don't have to wear thigh-high boots and tight skirts now unless I want to," she adds. "If I want to wear a business suit, I do. If I want to put red lipstick on, fine, but if I want to just walk around like my kids see me, in overalls and Gap T-shirts, then I'll bloody well do that, too."



Love Bites. The acting bug bit Easton when she had a high-profile entry role as the wife of Sonny Crockett (Don Johnson) on "Miami Vice."

Even with a level of diminished vulnerability, however, Easton admits that bringing children into her life gave her an entirely new perspective on what she had always regarded as certainties. "I never felt truly weak and vulnerable until my kids came along; I never felt I had an Achilles' heel—no matter what life brought, I could make it. That's not true now. I would not survive losing my kids. I know that's the one thing that could destroy it all."

Meanwhile, as she continues a frenetic pace in the middle of the second decade of her career, Easton announces her upcoming schedule with amusement: "After 'Grease,' I head to Japan, I have an industrial [trade project] in December, then I have four days off, then Christmas at home with the kids, then we go to Atlantic City for New Year's, then home in January to finish the album for Japan (scheduled for a spring release), then in February I start 'Grease' again in Los Angeles and San Francisco..."

"You know, it always cracks me up when people say, 'So what have you been doing, taking some time off?'" Easton says. "I've been working, but if it's not high profile, people assume I'm eating bonbons on the beach."

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	18	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON 11 weeks at No. 1
2	3	3	12	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
3	2	2	9	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
4	4	4	16	FOREVER COLUMBIA ALBUM CUT	MARIAH CAREY
5	5	8	4	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222	ELTON JOHN
6	6	5	25	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
7	9	20	3	DANCE INTO THE LIGHT FACE VALUE 87043/ATLANTIC	PHIL COLLINS
8	8	6	34	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
9	18	—	2	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
10	14	13	7	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
11	13	14	40	INSENSITIVE A&M 581274	JANN ARDEN
12	11	11	10	ORDINARY GIRL MERCURY 578375	LIONEL RICHIE
13	7	7	17	WHERE DO WE GO FROM HERE MERCURY 578102	VANESSA WILLIAMS
14	12	10	38	NOBODY KNOWS LAFACE 24115/ARISTA	THE TONY RICH PROJECT
15	10	9	13	WHY DOES IT HURT SO BAD ARISTA 13213	WHITNEY HOUSTON
16	17	18	6	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	JOHN MELLENCAMP
17	15	15	63	BACK FOR GOOD ARISTA 12848	TAKE THAT
18	19	16	31	ALWAYS BE MY BABY COLUMBIA 78276	MARIAH CAREY
19	22	21	5	MISSING YOU VIRGIN 38553	TINA TURNER
20	16	12	12	ONE CLEAR VOICE RIVER NORTH ALBUM CUT	PETER CETERA
21	20	17	8	I CAN HEAR MUSIC RIVER NORTH 163011	THE BEACH BOYS FEAT. KATHY TROCCOLI
22	21	19	21	YOUR LOVE AMAZES ME CURB 76991	MICHAEL ENGLISH
23	28	—	2	LOVE IS THE POWER COLUMBIA ALBUM CUT	MICHAEL BOLTON
24	27	26	8	TUCKER'S TOWN ATLANTIC 87051	HOOTIE & THE BLOWFISH
25	23	23	10	HEAR ME IN THE HARMONY COLUMBIA ALBUM CUT	HARRY CONNICK, JR.

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				★★★ No. 1 ★★★	
1	2	1	17	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS 2 weeks at No. 1
2	1	2	18	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
3	4	5	10	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
4	3	3	22	YOU LEARN MAVERICK 17644/REPRISE	ALANIS MORISSETTE
5	8	8	10	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	JOHN MELLENCAMP
6	5	4	29	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
7	7	7	15	COUNTING BLUE CARS A&M 581462	DISHWALLA
8	6	6	21	WHO WILL SAVE YOUR SOUL ATLANTIC 87151	JEWEL
9	9	10	12	NOWHERE TO GO ISLAND 854664	MELISSA ETHERIDGE
10	10	9	21	JEALOUSY ELEKTRA 64301/EEG	NATALIE MERCHANT
11	15	16	14	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
12	12	14	8	MOUTH UNIVERSAL 56018	MERRIL BAINBRIDGE
13	11	12	40	INSENSITIVE A&M 581274	JANN ARDEN
14	17	30	3	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
15	18	25	5	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
16	16	15	7	BIRMINGHAM EPIC 78385	AMANDA MARSHALL
17	14	11	44	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT
18	13	13	14	TUCKER'S TOWN ATLANTIC 87051	HOOTIE & THE BLOWFISH
19	20	22	8	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
				★★★ AIRPOWER ★★★	
20	22	27	4	DANCE INTO THE LIGHT FACE VALUE 87043/ATLANTIC	PHIL COLLINS
				★★★ AIRPOWER ★★★	
21	21	21	14	STANDING OUTSIDE A BROKEN PHONE BOOTH... ERGO ALBUM CUT/COLUMBIA	PRIMITIVE RADIO GODS
22	25	29	7	WHERE DO YOU GO ARISTA 13225	NO MERCY
23	23	23	13	FREE TO DECIDE ISLAND ALBUM CUT	THE CRANBERRIES
24	26	31	5	IF IT MAKES YOU HAPPY A&M 581874	SHERYL CROW
25	31	—	2	THAT THING YOU DO! PLAY-TONE/EPIC SOUNDTRAX 78401/EPIC	THE WONDERS

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. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 700 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Drive-Time Surveying; WPLY Tix Grab Is A Bust; KWNR Jock Runs For Prez

L.A. BOUND: Things are off to a bumpy start heading to the National Assn. of Broadcasters (NAB) Radio Show in Los Angeles.

I sleep through my alarm, only to be awakened by the driver at my door at 8:15 a.m.—for a 9:40 flight. Oops, no shower, lost time. And challenged hair.

Fortunately, the driver, King, does the "Chitty Chitty Bang Bang" over NYC traffic and gets me to the airport with such swiftness that a good portion of my coffee ends up soaking through my (black) pants.

The King and I talk radio on the way. "Most of my lady customers ask to hear 106.7 [AC WLTT] or Mix 105 [WMXV]," he says. "Men, when they think to ask, want WKTU," the No. 1 dance station in New York. And King's favorite station? Smooth jazz WQCD (CD 101.9), a calming tonic amid the madness.

Lessons: First, no one seems to pay attention to call letters. Second, who needs Arbitrons with such real-life research from the streets? Third, don't trust the snooze button.

You can read all about the NAB show in next week's issue. Expect a boatload on ownership consolidation and formats. Should be some ride.

Naked ambition: Three women who obliged WPLY (Y100) Philadelphia morning jock Brasky's query about what people would do for free tickets to a Philadelphia Eagles/Dallas Cowboys face-off were arrested for a public striptease that ultimately won two of them the booty.

According to The Philadelphia Inquirer, a crowd of contestants gathered at the station studio's parking lot—clearly visible from a heavily traveled Philadelphia highway—and watched as two of the three, who didn't know one another previously, went topless for tickets. One allowed another to lick pudding from her chest, while the third had an anti-Dallas epitaph painted above her bellybutton.

The fun didn't last long, however, as state police responded to calls from a preacher's wife and a school-bus driver hauling kindergarten kids past the spectacle. Even so, the women's prank

wasn't without reward: The station awarded the two fans sans their shirts the tickets.

Ironically, Y100 was criticized earlier this year for airing Westwood One's "Love Phones" with Dr. Judy Kuriansky, which appeals to teens, who are exploring and trying to make decisions



by Chuck Taylor

regarding their budding sexuality. Some parents were offended, saying that frank discussion of human sexuality is "inappropriate." Seems to me it's the adults they ought to worry about, not the teens.

Speaking of banner waving, KWNR Las Vegas morning host Tom Jordan is running for president on a "no-cost housing" platform. When listeners put his campaign sign in their yard or window, they are eligible to win payment of their rent or mortgage and other bills, such as utilities, phones, and car payments. When they say "Tom Jordan for president on New Country 95.5" on their answering machine, they are eligible to win \$50 if Jordan hears the message.

Jordan's campaign rhetoric is guaranteed to please. "I don't want to earn your vote," he has declared. "I want to buy it." Instead of collecting donations from voters, Jordan is giving money back. One morning, he gave a dollar to everyone who called him. Other prizes have included concert tickets and hams. He will be making numerous whistle-stop appearances before the election.

These changing times: Jones Satellite Networks has changed the name of its FM Lite format to NAC, representing what VP of programming Phil

Barry calls "a cultivation of the gradual move to a pure NAC format since the beginning of the year." In Billboard terminology, NAC means jazz/AC.

R.J. Curtis exits the operations manager job at After MidNite Entertainment Oct. 9 to become PD at KCYT (Y100) San Antonio, Texas. He replaces Scott Husky, now with Rusty Walker Consulting. Curtis has also been elected to the Country Music Assn. board of directors.

Finally, in other network/syndication news, ABC Radio's syndicated morning man Moby picks up new affiliate WRCV Grand Rapids, Mich., which runs ABC's Real Country format.

FORMATS: Z-ROCK TO C-ROCK

Z-Rock affiliate WZRQ Albany, N.Y., is flipping to classic rock as WXCR. Modern sister WQBK (the Edge) PD Dan Binder adds programming duties for the new outlet.

FOLKS: COLD TO HOT

KRQQ Tucson, Ariz., PD Mark Todd exits after three years; he is replaced by former KRQQ music director Tim Richards, who returns from WBMX Boston.

Victor Sansone has been named president/GM of WKHX-AM-FM/WYAY Atlanta, replacing the retiring Norm Schruett. Sansone, who most recently was president/GM at KSCS Dallas, was general sales manager of WKHX from 1983 to '89. WBAP Dallas president/GM John Hare adds those duties at KSCS and assumes managerial responsibility for WJR/WHYT Detroit.

WMC (FM100) Memphis welcomes Don Meyers back as radio GM. Mason Granger remains GM of the WMC radio/TV complex.

KQRS/KEGE-FM Minneapolis president/GM Mark Steinmetz adds managerial responsibility for WLS/WKXK Chicago.

Brad Barrett, station manager/PD/morning man at country KRZY-FM (formerly KOLT-FM) and sports sister KRZY-AM Albuquerque, N.M., joins crosstown KASY for PD duties and an airshift to be determined. KASY is in the process of an on-air stunt to rework its format.

WNOE New Orleans interim PD Eddie Edwards is now acting PD and is likely to get the job, as GM Tom Kennedy puts his search on hold.

KHTY Santa Barbara, Calif., PD Damion Young adds programming duties for sister oldies outlet KIST and nabs Hal "9000" Abrams (now Hal "9750") from nearby KCAQ (Q104.7) Oxnard, Calif., for mornings, replacing Pete Hansen.

Trish Carpenter is named OM of country/classic rock combo WBAM/WRWO Montgomery, Ala. Carpenter gets the job that was supposed to go to Larry Stevens, who couldn't get out of his noncompete with rival WMXC. Stevens has instead opened an advertising/public relations agency.

Airplay Monitor editor Sean Ross; Airplay Monitor managing editors Kevin Carter, Phyllis Stark, John Loscalzo, and Janine McAdams; and reporter Marc Schiffman contributed to this column.

Consistency Key For WKLS Atlanta PD Hughes

WKLS (96 ROCK) Atlanta PD Michael Hughes has piloted the heritage rocker through most of the '90s, navigating it through the rise of modern rock and continued competition from crosstown classic rock.

Hughes says that when he arrived in Atlanta in '89, "Z93 [WZGC] had just changed to classic rock. Now, of course, they're Arrow. Power 99 was the dominant top 40; it's now [modern WNNX] 99X."

99X was up to a 6.2 share 12-plus in winter '96, dropped to a 5.7 in the spring, and stood at 4.8 in the last trend. Over the same period, WKLS rose from 3.9 to 5.3.

Hughes says that WKLS "has realigned its focus. We're concentrated on 25-54 men but are enjoying significant broadening of that demo [with] growth 18-34 and 12-plus." Hughes has also tinkered with the music mix at 96 Rock.

"In relation to last year, we're more current-driven. Everybody attempts to put radio stations in some banner box of descriptives. We've always been aligned with rock'n'roll for Atlanta and reflected the marketplace. That called for these adjustments. We're starting to see it pay off."

Here's a sample WKLS afternoon hour: Def Leppard, "Rock Of Ages"; Soundgarden, "Burden In My Hand"; Scorpions, "Rock You Like A Hurricane"; Tonic, "Open Up Your Eyes"; Alice In Chains, "Man In The Box"; Stone Temple Pilots, "Trippin' On A Hole In A Paper Heart"; Queen, "Fat Bottomed Girls"; Dishwalla, "Counting Blue Cars"; Led Zeppelin, "Misty Mountain Hop"; AC/DC, "Jailbreak"; and Metallica, "King Nothing."

The positive aspect of being a heritage rocker, Hughes says, is "the recognition and acceptance of the brand image of 96 Rock. You can't replace the kind of value that consistency delivers. Being rock-only for 22 years affords you that opportunity."

It also doesn't hurt that WZGC returned to a classic hits approach, Hughes says. "We're excited about it. After trying every permutation of classic rock, they have abandoned all but older men in an attempt to bring more females into the mix. While they might become more efficient with older men, it's compromising because it's so female-friendly. When you get into that fray, you compete with monsters like [AC WPCH], [AC] WSB-FM, [and oldies] WFOX," as opposed to just being a "thorn" in WKLS' side.

"But still, it was holding back some share [from us]," he says. "We believe that those shares are now open, and we're in the best possible situation to include them in our overall demographics."

Then there's Z93's morning anchor,

the Greaseman. "Pretty female-friendly, wouldn't you say?" Hughes asks. "We're confident that [any female] sampling is instantly negated once they sample Greaseman. That's a good thing for us. We love the Greaseman."

But 96 Rock hasn't shied away from adding a high-profile, controversial personality of its own, syndicated night slammer Bubba the Love Sponge. Hughes says, "[He's] an attitude accent at the end of the day. Where the morning show sets that table, he kind of blows it all up."

With a personality as strong as Bubba, there's obvious speculation that he's next on the morning menu. "I know Bubba's focus is continuing to dominate any night slot that he gets into. You certainly cannot argue with his success. As far as his future in mornings, it would seem logical to me that as big as he is at night, it would be an obvious transfer."

Another controversial figure in 96 Rock's world is Olympic Park bombing suspect Richard Jewell. Almost three months after the incident, Jewell hasn't been charged but has had his life turned upside down by speculation. After noticing a 96 Rock sticker on Jewell's truck, the station took him in. "We have not hired him. We've offered him an opportunity that he's considering." Jewell's lawyers are asking him to wait on any offer until after potential civil suits are considered. But Hughes says, "He has been in touch with the radio station every day. Tomorrow night, he's going to be appearing with our morning show's band at a local bar."

"What we're talking about here is Big Brother. Here's a guy who has basically had his life ruined and has yet to be charged with anything. Given the fact that he has identified himself as a listener of the radio station, we took it upon ourselves to help him out and look out for him."

96 Rock listeners have supported the move, especially after "60 Minutes" seemed to come down on Jewell's side. "A lot more people are starting to feel OK about feeling sorry for this guy. That's what we're starting to hear."

Hughes rose from part-time status at WIOT Toledo, Ohio, to PD. He moved to New York in '85 to work for the NBC radio network, producing long- and short-form rock programming. He returned to local radio as PD at WRDU Raleigh, N.C.

After seven years at WKLS, Hughes looks forward to the station becoming part of Jacor. "[CEO] Randy Michaels is an unbelievable inspiration, [whether] he's talking about buying stations or building potato cannons." JOHN LOSCALZO



newsline...

SALE OF THE WEEK: Jacor Broadcasting buys out the 20-station Regent Broadcasting. The deal adds four markets to Jacor's holdings: Salt Lake City; Las Vegas; Louisville, Ky.; and Charleston, S.C. The transaction adds to Jacor's Kansas City, Mo., presence.

STATION SALES: KQKS Denver from Western Cities to Jefferson Pilot, giving the company a fifth Denver outlet, along with KHHT/KWMM/KYGO/KKFN; WLAN-AM-FM Lancaster, Pa., from Peoples Broadcasting to Clear Channel for \$7 million.

BOB DUNN is promoted from senior VP to executive VP of affiliate relations at Westwood One Networks. Rod Calarco is named VP of sales; he was with CBS Radio.

LOU PATRICK joins Strategic Media, the home of AccuRatings, as VP of research and strategy. He formerly headed his company LP Media Strategies.

SUSAN FRANK is named executive VP of marketing and promotions at For Kids Networks worldwide.

Billboard

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Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between October 1st and October 25th will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after October 25, 1996. Substitutions for registrants within the same company are permitted if requested in writing by October 31st.

SAN FRANCISCO

Never Too Much Cleveland; Less Is More At MORMusic

MUCHMUSIC GETS LOCAL: MuchMusic USA is upping its stake in the increasingly crowded music-video programming industry. The channel is establishing a regional model that will customize its programming in many markets.

The first city to get the local MuchMusic face lift is Cleveland, where the music service is cablecast on Cablevision Cleveland. On Oct. 10, MuchMusic evolved into MuchCleveland, a locally programmed channel with a new look and logo.

The main change to MuchMusic's programming is "The MuchCleveland Countdown," which airs Thursdays at 5-6 p.m. and features the most popular videos as requested by listeners of local radio station WENZ-FM. The clip program, which is hosted by WENZ air personality Rick Bennett (aka Rocco), will be simulcast on the radio station.

In addition, MuchCleveland will feature scrolling text-delivered updates on local music events, with further localization planned in the coming months.

MuchCleveland plans to cross-promote its service with local radio, retail, and print outlets.

Expect more MuchMusic USA markets to localize their signals in the near future.

MTV's new sister music channel M2, which debuted in August, is planning to roll out its own regionalized music video programming in November, when it announces its first round of cable distribution.

CUTBACKS AT MOR: Nashville-based MORMusic has laid off many of its staffers, amid rumors that parent company Speer Communications may be on the verge of making a strategic alliance with the nation's largest cable operator, Tele-Communications Inc. (TCI) (Billboard, Oct. 12).

While the top executive staff remains in place, some management and production personnel have left the company, including veteran staffer Chris Parr (who, as a free agent, can be reached at 615-228-5551).

A spokeswoman for Speer confirmed the staff changes but declined to say how many positions had been eliminated.

There will be little immediate on-air change at MORMusic except that it will no longer air its weekend live music programming.

Music-industry sources say that Speer Communications may be negotiating with TCI for use of some of its operations for a new

multiplex of music video channels. However, TCI has yet to confirm plans for the new services.

ALTERNATIVE SCREEN: American Cinematheque's independent film exhibition series the Alternative Screen will screen uncut versions of many top music videos Friday-Saturday (18-19) and Oct. 24-26 at the Raleigh Studios in Los Angeles. "The Unseen Music: An Uncensored, Uncut, Unconventional Journey Through The Free Music Video Universe" will show original clips by acts that include Bjork, David Bowie, Extra Fancy, Alanis Morissette, Pearl Jam, Prince, R.E.M., and Sting. Many of the videos were altered for television because of sexual or violent content. Other videos will be screened to showcase special effects or strong conceptual design.

CRASH TEST CLIP: MTV has requested that several edits be made to the new Crash Test Dummies clip "He Liked To Feel It." The graphic clip follows a young boy's quest to get rid of his teeth (Billboard, Oct. 12). All close-ups of the boy's freshly wounded gums have been removed for the MTV version of the video, which is expected to air on the channel in the coming weeks.

CONFERENCE UPDATE: The 18th annual Billboard Music Video Conference and Awards is fast approaching. The event, to be held Nov. 7-9 at the Crowne Plaza's Parc Fifty Five Hotel in San Francisco, is the largest annual gathering of music-video executives. Reprise modern rock act **Barenaked Ladies** has been announced as the host for the Billboard Music Video Awards, and a complete list of nominees will be announced in next week's Billboard.

Kal Stein, who heads the nonprofit environmental organization Earth Share, will host a special breakfast roundtable session aimed at gathering community support for a new music-video industry public-service-announcement campaign. The campaign, which will begin in 1997, aims to establish a series of environmental awareness spots that feature well-known artists and musicians.

Earth Share is a federation of national and local environmental and conservation charities that work to protect human health and the environment. Earth Share members include the Nature Conservancy, the World Wildlife Fund, and the National Wildlife Federation.

THE EYE



by Brett Atwood

FOR WEEK ENDING OCTOBER 6, 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

- 2Pac, I Ain't Mad At Cha
- Bone Thugs-N-Harmony, Days Of Our Lives
- Outkast, Elevators
- Westside Connection, Bow Down
- Salt-N-Pepa, Champagne
- 702, Steelo
- Ginuwine, Pony
- Organized Noize, Set It Off
- Yo-Yo, Same 'ol Thing
- Keith Sweat, Nobody
- Fugees, Ready Or Not
- Do Or Die, Po Pimp
- Brandy, Tania, G. Knight & C. Khan, Missing
- Johnny Gill, Let's Get The Mood Right
- Whitney Houston, Why Does It Hurt So Bad
- Immature, Lover's Groove
- 112 Feat. The Notorious B.I.G., Only You
- Dru Hill, Tell Me
- Toni Braxton, Un-Break My Heart
- The Roots, Concerto Of The Desperado
- For Real, Like I Do
- Soul For Real, Never Felt This Way
- 23 A Tribe Called Quest, Stressed Out
- Group Therapy, East Coast/West Coast Killas
- Luther Vandross, Your Secret Love
- T-Boz, Touch Myself
- The Braxtons, So Many Ways
- Alfonzo Hunter, Just The Way
- 29 Blackstreet, No Diggity
- Kenny Lattimore, Just What It Takes

*** NEW ONS ***

- SWV, It's All About You
Tevin Campbell, I Got It Bad
Mista, Lady
The Tony Rich Project, Leavin'
Men Of Vision, Do Thangz
Rugged, Lost And All Alone
Case, More To Love
Cassandra Wilson, Until
Ann Nesby, I'm Still Wearing Your Name
Keb' Mo', More Than One Way Home
Kino Watson, Game Recognize Game



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Vince Gill, Worlds Apart
- Patty Loveless, Lonely Too Long
- Travis Tritt, More Than You'll Ever Know
- Paul Brandt, I Do
- Kenny Chesney, Me And You
- Shania Twain, Home Ain't Where His Heart
- Sammy Kershaw, Vidalia

- Trisha Yearwood, Believe Me Baby (I Lied)
- David Lee Murphy, The Road You Leave Behind
- John Berry, Change My Mind
- Mary Chapin Carpenter, Let Me Into Your Heart
- Tracy Lawrence, Stars Over Texas
- Billy Ray Cyrus, Trail Of Tears
- Bryan White, That's Another Song
- Deana Carter, Strawberry Wine
- James Bonamy, All I Do Is Love Her
- Tim McGraw, Maybe We Should Just Sleep Over
- BR5-49, Cherokee Boogie
- Neal McCoy, Going, Going, Gone
- Daryle Singletary, Amen Kind Of Love
- Brooks & Dunn, Mama Don't Get Dressed Up
- Lonestar, When Cowboys Didn't Dance
- LeAnn Rimes, One Way Ticket
- John Michael Montgomery, Ain't Got Nothing On Us
- Rick Trevino, Running Out Of Reasons
- Dolly Parton, Just When I Needed You Most
- Randy Travis, Would I
- Cledus T. Judd, If Shania Was Mine
- Paul Jefferson, I Might Just Make It
- Mark Chesnut, It's A Little Too Late
- Frazier Hurr, Last Request
- Rhett Akins, Love You Back
- Suzy Bogguss, No Way Out
- Joe Nichols, Wal-Mart Parking Lot Social Club
- Texas Tomados, Little Bit Is Better Than Nada
- Pam Tillis, Betty's Got A Bass Boat
- David Kersh, Goodnight Sweetheart
- Mila Mason, That's Enough Of That
- George Jones, Honky Tonk Song
- Emilio, Have I Told You Lately
- The Beach Boys & Doug Supemaw, Long Tall Texan
- Midsouth, The Definition Of Love
- Trace Adkins, Every Light In The House
- Deryl Dodd, Friends Don't Drive Friends
- 45 Wade Hayes, Another You, Another Me
- Ricochet, Love Is Stronger Than Pride
- Diamond Rio, It's All In Your Head
- 48 Wade Hayes, Where Do I Go To Start All O
- Gary Allan, Her Man
- Kevin Sharp, Nobody Knows

*** NEW ONS ***

- Cledus T. Judd, (She's Got A But) Bigger Than The Beatles
Helen Darling, Full Deck Of Cards
Lisa Brokop, West Of Crazy
Reba McEntire, The Fear Of Being Alone
Terri Clark, Poor, Poor Pitiful Me



Continuous programming
1515 Broadway, NY, NY 10036

- Metallica, Hero Of The Day
- 311, Down
- Fugees, Ready Or Not
- Blackstreet (Feat. Dr. Dre), No Diggity
- The Wallflowers, 6th Avenue Heartache
- Sublime, What I Got
- Sheryl Crow, If It Makes You Happy
- Filter, Jurassitol
- Rage Against The Machine, People Of The...
- John Mellencamp, Key West Intermezzo (I Saw You First)
- Bone Thugs-N-Harmony, Days Of Our Lives

- Keith Sweat, Twisted
- Salt-N-Pepa, Champagne
- Soundgarden, Burden In My Hand
- No Doubt, Don't Speak
- Social Distortion, I Was Wrong
- Donna Lewis, I Love You Always Forever
- Republica, Ready To Go
- Cake, The Distance
- Marilyn Manson, The Beautiful People
- R.E.M., Bittersweet Me
- Alanis Morissette, Head Over Feet
- Group Therapy, East Coast/West Coast Killas
- Eels, Novocaine For The Soul
- Ghost Town DJ's, My Boo
- Geggy Tah, Whoever You Are
- 27 New Edition, I'm Still In Love With You
- Aaliyah, If Your Girl Only Knew
- Maxwell, Ascension (Don't Ever Wonder)
- Hootie & The Blowfish, Sad Capers
- Fiona Apple, Shadowboxer
- Toni Braxton, Un-Break My Heart
- 32Pac, I Ain't Mad At Cha
- Poe, Angry Johnny
- No Mercy, Where Do You Go
- White Zombie, I'm Your Boogiemann
- 37 LL Cool J, Loungin
- The Black Crowes, Blackberry
- 32Pac, California Love
- SWV, Use Your Heart
- The Cranberries, Free To Decide
- Fun Lovin' Criminals, Scooby Snacks
- Outkast, Elevators
- Refreshments, Down Together
- Chino XL, Kreep
- Better Than Ezra, King Of New Orleans
- 7 Sebahad, Ocean
- Weezer, El Scorcho
- Lemonheads, If I Could Talk I'd Tell You
- Nas, If I Ruled The World

*** NEW ONS ***

- 311, All Mixed Up
Beck, Devils Haircut
Dr. Dre, Over And Over
Puff Johnson, Over And Over
Montell Jordan, Falling
Nas, Street Dreams
Wild Orchid, At Night I Pray
Dishwalla, Charlie Brown's Parents
Jewel, You Were Meant For Me



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- Brooks & Dunn, Mama Don't Get Dressed Up
- Patty Loveless, Lonely Too Long
- Billy Ray Cyrus, Trail Of Tears
- Randy Travis, Would I
- George Strait, Check Yes Or No
- Tim McGraw, Maybe We Should Just Sleep Over
- Kenny Chesney, Me And You
- Pam Tillis, Betty's Got A Bass Boat
- Paul Brandt, I Do
- Trace Lawrence, Stars Over Texas

- Sammy Kershaw, Vidalia
- LeAnn Rimes, One Way Ticket
- Travis Tritt, More Than You'll Ever Know
- Rhett Akins, Love You Back
- Suzy Bogguss, No Way Out
- K.T. Oslin, Silver Tongue And Goldplated Lies
- The Beach Boys & Doug Supemaw, Long Tall Texan
- John Michael Montgomery, Ain't Got Nothing On Us
- Tracy Byrd, Big Love
- Wade Hayes, Where Do I Go To Start All Over
- David Lee Murphy, The Road You Leave Behind
- Deana Carter, Strawberry Wine
- Emilio, Have I Told You Lately
- Tanya Tucker, It's A Little Too Late
- 25 Garth Brooks, Callin' Baton Rouge
- Vince Gill, Go Rest High On That Mountain
- 27 Alan Jackson, Tall, Tall Trees
- 28 Trace Lawrence, Time Marches On
- 29 Shania Twain, Home Ain't Where His Heart
- 30 Trace Adkins, Every Light In The House

*** NEW ONS ***

Cherokee Boogie, BR5-49
Martina McBride, Swingin' Doors
Daryle Singletary, Amen Kind Of Love
Bryan White, That's Another Song



Continuous programming
1515 Broadway, NY, NY 10036

- Eric Clapton, Change The World
- Celine Dion, It's All Coming Back To Me
- Alanis Morissette, Head Over Feet
- John Mellencamp, Key West Intermezzo (I Saw You First)
- Toni Braxton, Un-Break My Heart
- Jewel, Who Will Save Your Soul
- Donna Lewis, I Love You Always Forever
- Dishwalla, Counting Blue Cars
- Melissa Etheridge, Nowhere To Go
- Sheryl Crow, If It Makes You Happy
- The Wallflowers, 6th Avenue Heartache
- Bryan Adams, Let's Make A Night To Remember
- Sting, I'm So Happy I Can't Stop Cry
- The Cranberries, Free To Decide
- Blues Traveler, Run Around
- Melissa Etheridge, Bring Me Some Water
- Tracy Chapman, Give Me One Reason
- Amanda Marshall, Birmingham
- Collective Soul, The World I Know
- Natalie Merchant, Jealousy
- Toni Braxton, You're Makin' Me High
- Phil Collins, Dance Into The Light
- Tina Turner, Missing You
- Merril Bainbridge, Mouth
- 25 Elton John, You Can Make History (Young Again)
- 26 Seal, Kiss From A Rose
- 7 Garbage, Stupid Girl
- 28 Maxwell, Ascension (Don't Ever Wonder)
- 29 The Black Crowes, Blackberry
- 30 Hootie & The Blowfish, Tucker's Town

*** NEW ONS ***

- Tori Amos, I'm On Fire
Shawn Colvin, Get Out Of This House
Chris Isaak, Think Of Tomorrow
Ann Nesby, I'm Still Wearing Your Name

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 19, 1996.

THE BOX
MUSIC TELEVISION
YOU CAN'T TALK

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- 2Pac, I Ain't Mad At Cha
- BOX TOPS**
- Bone Thugs-N-Harmony, The Dayz Of Our Lives
702, Steelo
Keith Sweat, Nobody
No Mercy, Where Do You Go
Westside Connection, Bow Down
RZA, Wu-Wear: The Garment...
New Edition, I'm Still In Love With You
Blackstreet, No Diggity

- Kal Stein**, who heads the nonprofit environmental organization Earth Share, will host a special breakfast roundtable session aimed at gathering community support for a new music-video industry public-service-announcement campaign. The campaign, which will begin in 1997, aims to establish a series of environmental awareness spots that feature well-known artists and musicians.

NEW

- The Black Crowes, Blackberry
Da Brat, Sittin' On Top Of The World
Hootie & The Blowfish, Sad Capers
Madonna, You Must Love Me
R.E.M., Bittersweet Me
SWV, It's All About You
Tevin Campbell, I Got It Bad
2Pac, Toss It Up
Above The Law, Indonesia
Goodfellaz, Sugar Honey Iced Tea
One And One, Phenomenon
Silkk, The Shocker

MOR
MUSIC TELEVISION
The Music Shopping Network

Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- 3T Featuring Michael Jackson, Why
Toni Braxton, Un-Break My Heart
Mariah Carey, Forever
Hany Connick Jr., Hear Me In The Harmony
Deborah Cox, Where Do We Go From Here
Dave Matthews Band, So Much To Say
Def Leppard, Work It Out
Celine Dion, It's All Coming Back To Me Now
Dog's Eye View, Small Wonders
Gloria Estefan, You'll Be Mine (Party Time)
Melissa Etheridge, Nowhere To Go
Gin Blossoms, As Long As It Matters
Jewel, You Were Meant For Me
Kiss, Shout It Out Loud
Donna Lewis, I Love You Always Forever
Maxwell, Ascension
Alanis Morissette, You Learn (Live)
Oasis, Don't Look Back In Anger
R.E.M., E-Bow The Letter
Soundgarden, Burden In My Hands



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- BR5-49, Cherokee Boogie
The Cardigans, Lovelool
Chuck D, No
The Connells, Maybe
Hayden, Trees Lounge
Gravity Kills, Enough
Superdrag, Destination Ursa Major
Queers, Punk Rock Girls
Xzibit, The Foundation
Orange 9mm, Failure
Eleanor McEvoy, Precious Little
Descendents, I'm The One
Audio Adrenaline, Never Gonna Be As Big As Jesus
Jeru The Damaja, Ya Playin' Yaself

Leah Andreone, It's Alright It's Ok
Allen Ginsburg, The Ballad Of The Skeletons
Dr. Dre, Been There Done That
311, All Mixed Up
Beck, Devil's Haircut
Sir Mix-A-Lot, Jump On It



Continuous programming
Hawley Crescent
London NW18TT

- Spice Girls, Wannabe
Nas, If I Ruled The World
Fugees, Killing Me Softly
Bone Thugs-N-Harmony, The Crossroads
3T Featuring Michael Jackson, Why
Fugees, Ready Or Not
Peter Andre, Mysterious Girl
Neneh Cherry, Woman
Pet Shop Boys, Se a Vida e
Underworld, Born Slippy
OMC, How Bizarre
A. Clayton & L. Mullen, Mission: Impossible
Michael Jackson, Stranger In Moscow
Alanis Morissette, Irony
B.B.E., Seven Days And One Week
George Michael, Spinning The Wheel
Deep Blue Something, Breakfast At Tiffany's
Jamiroquai, Virtual Insanity
Gary Barlow, Forever Love
Bryan Adams, Let's Make A Night To Remember



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- John Tesh, Discovery
Ben Tankard, You Will Know
Carolyn Aereads, I Can Hear You
Third Day, Consuming Fire
The Kry, I Know Everything About You
Steven Curtis Chapman, Lord Of The Dance
100 Days, Feels Like Love

Neal & Webb, At The Cross
Carman, Seven Ways To Praise
Big Tent Revival, If Loving God Was A Crime
Gary V, Take Me Out Of The Dark
Andre Crouch/Variou, My Tribute (new)
Mid South, Definition Of Love (new)
First Call, Will I Find Love (new)
Soul Food 76, Huggy Bear (new)



One hour weekly
216 W Ohio
Chicago, IL 60610

- No Doubt, Don't Speak
Wild Colonial, Charm
D Generation, No Way Out
The Connells, Maybe
Kristen Barry, Created
Squirrel Nut Zippers, Put A Lid On It
Marilyn Manson, The Beautiful People
Metal Mulisha, Orange
The Urge, Brainless
Gravity Kills, Enough
Fireside, Kilotin
Grant Lee Buffalo, Homespun
Super Furry Animals, Something 4 The Weekend
Cathy Richardson, Back Of Your Mind
House Of Pain, Fed Up



1/2-hour weekly
46 Gifford St
Brookton, MA 02401

- Marilyn Manson, The Beautiful People
D Generation, No Way Out
White Zombie, I'm Your Boogiemann
Wild Colonial, Charm
Neurotic Outsiders, Jerk
Gravity Kills, Enough
The Lemonheads, If I Could Talk...
House Of Pain, Fed Up
Fun Lovin' Criminals, Scooby Snacks It
6L6, I Can't Wait
Filter, Jurassitol
Sponge, Have You Seen Mary

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 303 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★		38	48	7	WHAT I GOT	WHAT I GOT (GASOLINE ALLEY/MCA)
1	1	17	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC) 9 wks at No. 1	39	46	4	DANCE INTO THE LIGHT	PHIL COLLINS (FACE VALUE/ATLANTIC)
2	2	10	IT'S ALL COMING BACK TO ME NOW	CELINE DION (550 MUSIC)	40	34	17	FOREVER	MARIAH CAREY (COLUMBIA)
3	4	15	WHERE DO YOU GO	NO MERCY (ARISTA)	41	44	7	LAST NIGHT	AZ YET (LAFACE/ARISTA)
4	3	19	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)	42	32	33	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)
5	6	11	HEAD OVER FEET	ALANIS MORISSETTE (MAVERICK/REPRISE)	43	52	2	DON'T LET GO (LOVE)	EN VOUE (EASTWEST/EEG)
6	8	20	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJS (QUADRASOUND/BIG BEAT/ATLANTIC)	44	45	8	NOVOCAINE FOR THE SOUL	EELS (DREAMWORKS/GEFFEN)
7	7	27	COUNTING BLUE CARS	DISHWALLA (A&M)	45	35	12	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
8	5	24	YOU LEARN	ALANIS MORISSETTE (MAVERICK/REPRISE)	46	37	27	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA)
9	9	17	TWISTED	KEITH SWEAT (ELEKTRA/EEG)	47	40	7	BONES OF OUR LIVESZ	DONE THUGS-N-HARMONY (RUTHLESS/EASTWEST/EEG)
10	10	22	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)	48	47	38	FOLLOW YOU DOWN	GUN BLOSSOMS (A&M)
11	11	26	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)	49	42	14	TUCKER'S TOWN	HOOTIE & THE BLOWFISH (ATLANTIC)
12	12	29	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/EEG)	50	51	3	THIS IS FOR THE LOVER IN YOU	BAFFYFACE (EPC)
13	16	7	MOUTH	MERRIL BAINBRIDGE (UNIVERSAL)	51	61	3	BOHEMIAN RHAPSODY	THE BRAIDS (BIG BEAT/ATLANTIC)
14	13	16	MY BOO	GHOST TOWN DJS (SO SO DEF/COLUMBIA)	52	49	4	I'M STILL IN LOVE WITH YOU	NEW EDITION (MCA)
15	15	13	THIS IS YOUR NIGHT	AMBER (TOMMY BOY)	53	54	2	ANGELS OF THE SILENCES	COUNTING CROWS (DGC/GEFFEN)
16	22	3	WHEN YOU LOVE A WOMAN	JOURNEY (COLUMBIA)	54	50	6	IF YOUR GIRL ONLY KNEW	AALIYAH (BLACKGROUND/ATLANTIC)
17	14	32	INSENSITIVE	JANN ARDEN (A&M)	55	53	14	BUT ANYWAY	BLUES TRAVELER (A&M)
18	19	10	KEY WEST INTERMEZZO (I SAW YOU FIRST)	JOHN MELLENCAMP (MERCURY)	56	59	9	DO YOU MISS ME	JOCELYN ENRIQUEZ (CLASSIFIED/TOMMY BOY)
19	20	8	IF IT MAKES YOU HAPPY	SHERYL CROW (A&M)	57	—	1	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)
20	17	20	STANDING OUTSIDE A BROKEN PHONE...	PRIMITIVE RADIO GODS (ERGO/COLUMBIA)	58	—	1	Nobody	KEITH SWEAT FEATURING ATHENA CAGE (ELEKTRA/EEG)
21	18	23	SPIDERWEBS	NO DOUBT (TRAUMA/INTERSCOPE)	59	57	18	IF I RULED THE WORLD	NAS (COLUMBIA)
22	23	20	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)	60	56	7	READY TO GO	REPUBLICA (DECONSTRUCTION/RCA)
23	26	45	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)	61	62	4	MUZZLE	THE SMASHING PUMPKINS (VIRGIN)
24	25	37	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)	62	—	1	THAT THING YOU DO!	THE WONDERS (PLAY-TONE/EPIC SOUNDTRAX/EPIC)
25	29	7	NO DIGGITY	BLACKSTREET (FEATURING DR. DRE) (INTERSCOPE)	63	55	5	I WAS WRONG	SOCIAL DISTORTION (550 MUSIC)
26	21	33	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC)	64	58	15	BURDEN IN MY HAND	SOUNDGARDEN (A&M)
27	33	7	I GO BLIND	HOOTIE & THE BLOWFISH (REPRISE)	65	—	1	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)
28	24	13	LOUNGIN	LL COOL J (DEF JAM/MERCURY)	66	60	18	STUPID GIRL	GARBAGE (ALMO SOUNDS/GEFFEN)
29	38	8	LET'S MAKE A NIGHT TO REMEMBER	BRYAN ADAMS (A&M)	67	—	1	BITTERSWEET ME	R.E.M. (WARNER BROS.)
30	28	21	JEALOUSY	NATALIE MERCHANT (ELEKTRA/EEG)	68	—	1	FALLIN' IN LOVE	LA BOUCHE (RCA)
31	27	28	SWEET DREAMS	LA BOUCHE (RCA)	69	67	3	WHOEVER YOU ARE	GEGGY TAH (LUAKA BOY/WARNER BROS.)
32	43	4	BIRMINGHAM	AMANDA MARSHALL (EPIC)	70	63	4	ANEURYSM	NIRVANA (DGC/GEFFEN)
33	31	12	NOWHERE TO GO	MELISSA ETHERIDGE (ISLAND)	71	72	3	YOU CAN MAKE HISTORY (YOUNG AGAIN)	ELTON JOHN (MCA)
34	30	16	FREE TO DECIDE	THE CRANBERRIES (ISLAND)	72	—	1	PONY	GINUWINE (550 MUSIC)
35	39	9	6TH AVENUE HEARTACHE	THE WALLFLOWERS (INTERSCOPE)	73	—	2	DREAMER	LIVIN' JOY (MCA)
36	36	44	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)	74	—	15	CLOSE TO YOU	FUN FACTORY (CURB-EDL)
37	41	14	DOWN	311 (CAPRICORN/MERCURY)	75	64	18	DON'T LOOK BACK IN ANGER	OASIS (EPIC)

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

HOT 100 RECURRENT AIRPLAY

1	1	8	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)	14	16	32	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
2	2	8	WONDER	NATALIE MERCHANT (ELEKTRA/EEG)	15	13	2	PEPPER	BUTTHOLE SURFERS (CAPITOL)
3	7	3	THE EARTH, THE SUN, THE RAIN	COLOR ME BADD (GIANI)	16	12	4	CHILDREN	ROBERT MILES (DECONSTRUCTION/ARISTA)
4	3	18	NAME	GOO GOO DOLLS (METAL BLADE/WARNER BROS.)	17	18	26	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)
5	4	12	BE MY LOVER	LA BOUCHE (RCA)	18	15	4	THE CROSSROADS	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
6	5	34	RUN-AROUND	BLUES TRAVELER (A&M)	19	19	37	DECEMBER	COLLECTIVE SOUL (ATLANTIC)
7	6	68	ANOTHER NIGHT	REAL MCCOY (ARISTA)	20	21	13	CLOSER TO FREE	BODEANS (SLASH/REPRISE)
8	8	15	THE WORLD I KNOW	COLLECTIVE SOUL (ATLANTIC)	21	20	38	WATERFALLS	TLC (LAFACE/ARISTA)
9	10	32	ROLL TO ME	DEL AMITRI (A&M)	22	—	12	YOUR LOVING ARMS	BILLIE RAY MARTIN (SIRE/EEG)
10	9	34	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)	23	23	21	HOOK	BLUES TRAVELER (A&M)
11	11	29	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)	24	25	27	FANTASY	MARIAH CAREY (COLUMBIA)
12	17	15	1979	THE SMASHING PUMPKINS (VIRGIN)	25	—	16	SANTA MONICA WATCH THE WORLD DIE	EVERCLEAR (TIM KERR/CAPITOL)
13	14	10	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)					

Recipients are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 73 ALL I SEE (Shantav, BMI/EMI, ASCAP/Born First, BMI/Second Cometh, BMI) HL
 - 41 ALWAYS BE MY BABY (Sony/ATV Songs, BMI/ATV, BMI/Rye, BMI/So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) WBM/HL
 - 36 ASCENSION (DON'T EVER WONDER) (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Ital Shur, BMI) HL
 - 72 AT NIGHT I PRAY (Sony/ATV Tunes, ASCAP/Wid Orchid, ASCAP/Bobby Sandstrom, ASCAP/BMG, ASCAP) HL
 - 47 BECAUSE YOU LOVED ME (FROM UP CLOSE & PERSONAL) (Realsongs, ASCAP) WBM
 - 46 BIRMINGHAM (Down In Front, SOCAN/EMI April, ASCAP/EMI April Canada, ASCAP/Into Washin', ASCAP/MCA, ASCAP/Sold For A Song, ASCAP/O'Brien, ASCAP) HL
 - 84 BLACKBERRY MOLASSES (Organized Noise, BMI/Stiff Shirt, BMI/Belt Star, ASCAP)
 - 69 BLUE (Trio, BMI/For Knox, BMI) WBM/HL
 - 55 BOHEMIAN RHAPSODY (FROM HIGH SCHOOL HIGH) (B. Feldman & Co./Glenwood, ASCAP)
 - 21 BOW DOWN (Gangsta Boogie, ASCAP/WB, ASCAP/Base Pipe, ASCAP/Real An Ruff, ASCAP/Golden Fingas, ASCAP) WBM
 - 89 CAN'T KNOCK THE HUSTLE (Li Lu Lu, BMI/Sounds Of The Red Drum, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP) HL
 - 7 CHANGE THE WORLD (FROM PHENOMENON) (WB, ASCAP/Interscope, ASCAP/EMI Christian, ASCAP/Bases Loaded, ASCAP/PolyGram Int'l, ASCAP/Careers-BMG, BMI) WBM/HL
 - 85 THE CHILD (INSIDE) (Little Monster/David Gresham, ASCAP)
 - 8 C'MON N' RIDE IT (THE TRAIN) (Ceejay, BMI/Sa-vette, BMI/Unichappell, BMI/Warner-Tamerlane, BMI) WBM
 - 18 COUNTING BLUE CARS (Mono Rat, ASCAP/Bigger Than Peanut Butter, ASCAP) HL
 - 86 DJ GIRL (Bug, BMI/Lo-Walk, BMI)
 - 68 DON'T LOOK BACK IN ANGER (Sony/ATV Songs, BMI) HL
 - 56 DO YOU MISS ME (Rhythm Vision, BMI)
 - 75 E-BOW THE LETTER (Night Garden, BMI/Warner-Tamerlane, BMI) WBM
 - 39 ELEVATORS (ME & YOU) (Chrysalis, ASCAP/Gnal Booty, ASCAP) WBM
 - 78 EVERYTHING FALLS APART/SMALL WONDERS (Dog's Eye, BMI/EMI Virgin, BMI) HL
 - 49 FALLING (Driveby, BMI/X-Men, BMI/New Line, BMI/Sony/ATV LLC, BMI) HL
 - 57 FLOATIN' ON YOUR LOVE (True Blue Rose, ASCAP/WB, ASCAP/Gritbit, BMI/Key-R-Go, BMI) WBM
 - 43 FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU (Bonnieville Salt Flats, ASCAP/Ruthe Corp, ASCAP/Warner Bros., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Bitter, BMI) WBM
 - 96 GET READY, HERE IT COMES (IT'S THE CHOO-CHOO) (Humcane Style, BMI/Pepper Drive, BMI/Raw Cast, ASCAP)
 - 81 GETTIN' IT (Zomba, BMI/Sand, BMI/Rubber Band, BMI/Songs Of Polygram International, BMI/Goosehook, BMI) HL/WBM
 - 25 GIVE ME ONE REASON (EMI April, ASCAP/Purple Rabbit, ASCAP) HL
 - 94 GUYS DO IT ALL THE TIME (QMP, ASCAP/Teapot, ASCAP/Will Down, ASCAP/Balmur, ASCAP/Bnari's Dream, ASCAP) WBM
 - 38 HIT ME OFF (MCA, ASCAP/I'm The Man, ASCAP/Dinky B, ASCAP/Jizzy Mo, ASCAP/BMD, ASCAP/Beledat, ASCAP/Biv 10, ASCAP/EMI April, ASCAP) HL
 - 19 HOW DO U WANT IT/CALIFORNIA LOVE (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Suge, ASCAP/Black/Hispanic, ASCAP/Eman's, ASCAP/Delirious, BMI/Embassy, BMI) WBM
 - 20 I CAN'T SLEEP BABY (IF I) (Zomba, BMI/R. Kelly, BMI/Sony/ATV LLC, BMI/Ecaf, BMI) WBM/HL
 - 97 I DON'T NEED YOUR LOVE (Upstairs, ASCAP/Led Sled, ASCAP/Saucedo, ASCAP/Angelina, ASCAP)
 - 70 IF I RULED THE WORLD (Ill Will, ASCAP/Zomba, ASCAP/12 And Under, BMI/Slam U Well, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI/Funk Groove, ASCAP/Kiwa, ASCAP) WBM
 - 17 IF IT MAKES YOU HAPPY (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI) WBM
 - 11 IF YOUR GIRL ONLY KNEW (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) WBM
 - 83 I LIKE (FROM THE NUTTY PROFESSOR) (Chrysalis, ASCAP/Mo' Swang, ASCAP/Baj, ASCAP/Longitude, BMI) WBM
 - 2 I LOVE YOU ALWAYS FOREVER (Donna Lewis, ASCAP/WB, ASCAP) WBM
 - 88 I LUV U BABY (MCA, ASCAP)
 - 34 INSENSITIVE (FROM BED OF ROSES) (PolyGram, BMI/Frankly Shirley, BMI/PolyGram Int'l, BMI) HL
 - 50 IRONIC (MCA, BMI/Vanhurst Place, BMI) HL
 - 3 IT'S ALL COMING BACK TO ME NOW (Lost Boys, BMI/Songs Of Polygram International, BMI) HL
 - 48 JEALOUSY (Indian Love Bride, ASCAP)
 - 10 JELLYHEAD (Copyright Control/Momentum, ASCAP)
 - 84 KEY WEST INTERMEZZO (I SAW YOU FIRST) (Full Keel, ASCAP/EMI April, ASCAP/Katsback, ASCAP) HL/WBM
 - 9 LAST NIGHT (Ecaf, BMI/Keirande, ASCAP) HL
 - 53 LET'S GET THE MOOD RIGHT (Ecaf, BMI/Sony/ATV Songs, BMI) HL
 - 26 LET'S MAKE A NIGHT TO REMEMBER (Badams, ASCAP/Zomba, ASCAP) HL/WBM
 - 87 LIKE A WOMAN (1995 Ota Ounds, BMI/Stiff Shirt, BMI)
 - 91 LIKE I DO (EMI April, ASCAP/D.A.R.P., ASCAP/Stone Agate, BMI)
 - 12 LOUNGIN (Bernard Wright, BMI/Screen Gems-EMI, BMI/Mohoma, BMI/LL Cool J, ASCAP) HL

- 1 MACARENA (BAYSIDE BOYS MIX) (Rightsongs, BMI/SGAE, ASCAP) WBM/HL
- 42 MACARENA (Rightsongs, BMI/SGAE, ASCAP) WBM/HL
- 98 MARIA (Draco Cornelius, BMI/Sony Latin, BMI/Mundo Nuevo, SESAC/Insignia, ASCAP/Famous, ASCAP) HL
- 74 ME AND THOSE DREAMIN' EYES OF MINE (Ah-choo, ASCAP/12:00 AM, ASCAP/PolyGram Int'l, ASCAP) HL
- 30 MISSING YOU (FROM SET IT OFF) (Barry's Melodies, ASCAP/PolyGram, ASCAP/Orsha, ASCAP) WBM/HL
- 95 MISSING YOU (Hom, ASCAP/Markmeem, ASCAP/WB, ASCAP/Fallwater, ASCAP/Alley, BMI/Trio, BMI) WBM/HL
- 15 MOUTH (MCA, ASCAP)
- 51 MUSIC MAKES ME HIGH (LB Fam, ASCAP)
- 31 MY BOO (Ghostown, BMI/Carl Mo, BMI/Air Control, ASCAP/EMI April, ASCAP) HL
- 44 NOBODY KNOWS (Joe Shade, BMI/Stiff Shirt, BMI/D'Jon, BMI) CLM
- 13 NOBODY (Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL
- 4 NO DIGGITY (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) HL/WBM
- 60 NOWHERE TO GO (MLE, ASCAP/Almo) WBM
- 46 ONE AND ONE (Jerk Awake, ASCAP/EMI Virgin, ASCAP/Future Furniture, ASCAP/Hidden Pun, BMI/Warner-Tamerlane, BMI) WBM/HL
- 24 ONLY YOU (Justin Combs, ASCAP/EMI April, ASCAP/Amani, ASCAP/Kevin Wales, ASCAP/Sounds From The Soul, ASCAP/Longitude, BMI) HL/WBM
- 23 PONY (Papah, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Meriblicious, ASCAP) WBM

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★		38	35	12	THE THINGS THAT YOU DO	GINA THOMPSON (MERCURY)
1	1	59	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA) 11 wks at No. 1	39	34	28	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/EEG)
2	—	1	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	40	41	4	FLOATIN' ON YOUR LOVE	THE ISLEY BROTHERS FEAT. ANGELA WINBLUSH (T. NECK/ISLAND)
3	2	18	TWISTED	KEITH SWEAT (ELEKTRA/EEG)	41	50	18	BLUE	LEANN RIMES (CURB)
4	3	10	IT'S ALL COMING BACK TO ME NOW	CELINE DION (550 MUSIC)	42	44	6	STEELO	702 (BIV 10/MOTOWN)
5	5	9	LAST NIGHT	AZ YET (LAFACE/ARISTA)	43	37	12	WHY DOES IT HURT SO BAD	WHITNEY HOUSTON (ARISTA)
6	4	15	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)	44	43	20	WHY I LOVE YOU SO MUCH/AIN'T NOBODY	MONICA (ROWDY/ARISTA)
7	13	3	Nobody	KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)	45	45	11	TOUCH MYSELF	T-BOZ (ROWDY/LAFACE/ARISTA)
8	7	8	IF YOUR GIRL ONLY KNEW	AALIYAH (BLACKGROUND/ATLANTIC)	46	49	9	TELL ME (I'LL BE AROUND)	SHADES (MOTOWN)
9	6	18	HOW DO U WANT IT/CALIFORNIA LOVE	2 PAC (FEAT. KC AND JOJO) (DEATH ROW/INTERSCOPE)	47	42	15	THAT GIRL	MAXI PRIEST FEATURING SHAGGY (VIRGIN)
10	9	4	BOW DOWN	WESTSIDE CONNECTION (LENCH MOB/PRIORITY)	48	38	12	STUPID GIRL	GARBAGE (ALMO SOUNDS/GEFFEN)
11	10	12	PO PIMP	DOORIE (FEAT. TWISTA) (RAP A LOT/NOO TRYBE/VIRGIN)	49	57	2	ONE AND ONE	ROBERT MILES (DECONSTRUCTION/ARISTA)
12	8	15	LOUNGIN	LL COOL J (DEF JAM/MERCURY)	50	52	4	STRAWBERRY WINE	DEANA CARTER (CAPITOL NASHVILLE)
13	21	7	PONY	GINUWINE (550 MUSIC)	51	47	25	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
14	14	15	WHERE DO YOU GO	NO MERCY (ARISTA)	52	46	16	BLACKBERRY MOLASSES	MISTA (EASTWEST/EEG)
15	19	8	TELL ME	DRU HILL (ISLAND)	53	48	19	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)
16	12	21	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	54	68	2	LIKE I DO	FOR REAL (ROWDY/ARISTA)
17	16	2	SITTIN' ON TOP OF THE WORLD	DA BRAT (SO SO DEF/COLUMBIA)	55	53	10	WU-WEAR: THE GARMENT RENAISSANCE	RZA FEAT. METHOD MAN & CAPPA DONNA (BIG BEAT/ATLANTIC)
18	15	9	MISSING YOU	BRANDY, TAMIA, G. KNIGHT & K-HAN (EASTWEST/EEG)	56	51	9	GUYS DO IT ALL THE TIME	MINDY MCCREARY (BNA/RCA)
19	22	10	USE YOUR HEART	SWV (RCA)	57	60	2	GET READY, HERE IT COMES (IT'S THE CHOO-CHOO)	SOUTHSIDE B.O.I.Z. (LAFACE/ARISTA)
20	18	5	WHAT'S LOVE GOT TO DO WITH IT	WARREN G FEAT. ADINA HOWARD (INTERSCOPE)	58	54	12	ALL I SEE	A+ (KEAR/UNIVERSAL)
21	11	29	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJS (QUADRASOUND/BIG BEAT/ATLANTIC)	59	59	10	SHAKE A LIL' SOMETHIN'...	THE 2 LIVE CREW (LIL' JOE)
22	28	7	WHAT KIND OF MAN WOULD I BE	MINT CONDITION (PERSPECTIVE/A&M)	60	56	17	I LIKE	MONTELL JORDAN FEAT. SLICK RICK (DEF JAM/MERCURY)
23	17	16	MACARENA	LOS DEL RIO (ARIOLA/BMG LATIN)	61	70	2	JUST THE WAY (PLAYAS PLAY)	ALFONZO HUNTER (DEF SQUAD/EMI)
24	23	8	KEY WEST INTERMEZZO (I SAW YOU FIRST)	JOHN MELLENCAMP (MERCURY)	62	62	5	THIS IS YOUR NIGHT	AMBER (TOMMY BOY)
25	29	5	IF IT MAKES YOU HAPPY	SHERYL CROW (A&M)	63	55	3	ME AND THOSE DREAMIN' EYES OF MINE	D'ANGELO (EMI)
26	24	15	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)	64	66	2	LOVER'S GROOVE	IMMATURE (MCA)
27	20	8	HIT ME OFF	NEW EDITION (MCA)	65	63	8	DO YOU MISS ME	JOCELYN ENRIQUEZ (CLASSIFIED/TOMMY BOY)
28	25	20	YOU'RE MAKIN' ME HIGH/LET IT FLOW	TONI BRAXTON (LAFACE/ARISTA)	66	74	8	DIRTY SOUTH	GOODIE MOB (LAFACE/ARISTA

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~ It's Alright ~ Stuck With You ~ I Want A New Drug
~ 100 Years From Now ~ So Little Kindness
~ 'Til The Day After ~ When The Time Has Come

In Stores October 29

All songs produced by Huey Lewis & the News

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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



OCTOBER 19, 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	NIRVANA DGC 25105*/Geffen (10.98/16.98) 1 week at No. 1	FROM THE MUDDY BANKS OF THE WISHKAH	1
2	NEW		1	TOOL ZOO 11087* (10.98/16.98)	AENIMA	2
3		1	30	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	1
4	NEW		1	KENNY G ARISTA 18935 (10.98/16.98)	THE MOMENT	4
				*** GREATEST GAINER ***		
5		15	13	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
6		2	4	NEW EDITION MCA 11480* (10.98/16.98)	HOME AGAIN	1
7		—	2	SOUNDTRACK EASTWEST 61951/EEG (11.98/17.98)	SET IT OFF	4
8		4	69	ALANIS MORISSETTE ▲ 33 MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
9	NEW		1	LUTHER VANDROSS LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
10		5	4	BLACKSTREET INTERSCOPE 90071 (10.98/16.98)	ANOTHER LEVEL	3
11		8	15	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
12		—	2	CLINT BLACK RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
13		—	2	SHERYL CROW A&M 540587 (10.98/16.98)	SHERYL CROW	6
14		12	16	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
15		9	34	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (11.98/24.98)	ALL EYEZ ON ME	1
16		14	40	NO DOUBT ▲ 2 TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	4
17		7	4	R.E.M. WARNER BROS. 46320* (10.98/16.98)	NEW ADVENTURES IN HI-FI	2
18		17	31	311 ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
19		16	9	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
20		10	7	PEARL JAM EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
21		15	10	VARIOUS ARTISTS TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
22		18	14	BONE THUGS-N-HARMONY ▲ 4 RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
23		20	—	NATALIE COLE ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	20
24		24	—	ELTON JOHN MCA 11481 (10.98/16.98)	LOVE SONGS	24
25		22	18	METALLICA ▲ 3 ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
26		33	32	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
27		28	30	DO OR DIE RAP-A-LOT/NOO TRYBE 42058/MIRGIN (10.98/15.98)	PICTURE THIS	27
28		23	17	FUGEES ▲ 3 RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
29		25	16	JOHN MELLENCAMP MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
30		26	20	NAS ▲ 2 COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
31		62	61	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
32		27	22	TRACY CHAPMAN ▲ 3 ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
33		29	21	SOUNDTRACK BIG BEAT 92709*/AG (10.98/17.98)	HIGH SCHOOL HIGH	20
34		36	34	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	32
35		31	26	SHANIA TWAIN ▲ 8 MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
36		21	—	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	21
37		19	—	WEEZER DGC 25007*/Geffen (10.98/16.98)	PINKERTON	19
38		34	31	DONNA LEWIS ● ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	31
39	NEW		1	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
40		37	25	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
				*** PACESETTER ***		
41		181	—	SOUNDTRACK PLAY TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	41
42		38	35	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
43		35	24	ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
44		45	43	MAXWELL ● COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	43
45	NEW		1	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	45
46		30	19	RUSH ANTHEM 82925/AG (10.98/16.98)	TEST FOR ECHO	5
47		41	39	SUBLIME GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	39
48		39	—	JOHN MICHAEL MONTGOMERY ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
49		40	33	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
50		32	23	SOUNDTRACK MIRAMAX 162047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	8
51		46	42	AALIYAH BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	20
52		44	36	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (11.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
53		43	46	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	42	28	6	JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	21
55	50	45	23	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
56	74	88	4	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	56
57	55	65	3	GEORGE WINSTON DANCING CAT 11184/WINDHAM HILL (10.98/16.98)	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI	55
58	53	59	6	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	37
59	68	64	45	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
60	48	38	52	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	20
61	66	56	14	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	56
62	52	40	23	MINDY MCCREADY ● BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
63	47	37	53	OASIS ▲ 3 EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
64	54	49	53	MARIAH CAREY ▲ 8 COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
65	109	123	19	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
66	67	50	5	STEVEN CURTIS CHAPMAN SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
67	51	41	9	LOS DEL RIO ARIOLA 37587/BMG LATIN (8.98/11.98) HS	MACARENA NON STOP	41
68	49	29	3	ZZ TOP RCA 66956 (10.98/15.98)	RHYTHMEEN	29
69	59	58	20	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
70	63	52	46	LL COOL J ▲ 2 DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
71	56	44	16	BECK ● DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
72	64	62	6	VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	60
73	77	77	6	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	52
74	79	67	21	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
75	61	48	8	WHITE ZOMBIE GEFEN 24976 (9.98/12.98)	SUPERSEXY SWINGIN' SOUNDS	17
76	72	60	91	BUSH ▲ 3 TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
77	76	—	2	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	76
78	NEW		1	CRASH TEST DUMMIES ARISTA 39779 (10.98/16.98)	A WORM'S LIFE	78
79	92	90	50	ALAN JACKSON ▲ 3 ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
80	75	57	24	HOOTIE & THE BLOWFISH ▲ 2 ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
81	71	55	4	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE, LOVE & OTHER MYSTERIES	46
82	124	126	28	BRYAN WHITE ● ASYLUM 61880/EEG (10.98/15.98)	BE'TWEEN NOW & FOREVER	52
83	65	51	14	SOUNDTRACK ● REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
84	70	47	9	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 46285* (10.98/16.98)	SONGS AND MUSIC FROM SHE'S THE ONE	15
85	82	76	12	POE MODERN 92605/AG (10.98/15.98) HS	HELLO	71
86	73	53	10	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
87	86	72	23	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
88	80	71	10	ROBERT MILES DECONSTRUCTION 18930/ARISTA (10.98/15.98)	DREAMLAND	54
89	69	27	3	SOCIAL DISTORTION 550 MUSIC 64380*/EPIC (10.98 EQ/16.98)	WHITE LIGHT WHITE HEAT WHITE TRASH	27
90	60	63	68	NATALIE MERCHANT ▲ 3 ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
91	78	66	5	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	61
92	57	68	18	GLORIA ESTEFAN ● EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
93	81	73	63	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
94	84	69	11	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	48
95	58	54	7	THE JERKY BOYS MERCURY 532892 (10.98 EQ/16.98)	THE JERKY BOYS 3	18
96	85	81	18	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
97	90	196	3	SOUNDTRACK WORK 67814/EPIC (10.98 EQ/17.98)	THE FIRST WIVES CLUB	90
98	93	78	6	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
99	88	79	13	VARIOUS ARTISTS RCA 66745* (9.98/15.98)	MACARENA CLUB CUTZ	65
100	83	86	3	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/16.98)	FACES	83
101	100	111	7	COUNTDOWN DANCE MASTERS MADACY 0346 (3.98/7.98)	MACARENA TROPICAL DISCO	100
102	87	80	33	STABBING WESTWARD COLUMBIA 66152 (9.98 EQ/15.98) HS	WITHER BLISTER BURN + PEEL	67
103	89	74	8	CYPRESS HILL RUFFHOUSE 67780*/COLUMBIA (7.98 EQ/11.98)	UNRELEASED & REVAMPED (EP)	21
104	99	91	38	LA BOUCHE ▲ RCA 66759 (9.98/15.98)	SWEET DREAMS	28
105	107	105	37	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
106	95	85	47	R. KELLY ▲ 3 JIVE 41579* (10.98/16.98)	R. KELLY	1
107	96	82	14	CRUCIAL CONFLICT ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12

○ 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.

NO TALKING

JUST HEAD

*The Heads are Chris Frantz,
Jerry Harrison and Tina Weymouth*

“Damage I’ve Done”

The First Track features Johnette Napolitano

ON TOUR

New Orleans, LA	10/15
Austin, TX	10/17
Dallas, TX	10/18
Phoenix, AZ	10/20
San Diego, CA	10/22
Los Angeles, CA	10/24
Los Angeles, CA	10/25
San Francisco, CA	10/31
Denver, CO	11/2
Chicago, IL	11/4
Detroit, MI	11/5
Cleveland, OH	11/6
Boston, MA	11/8
Philadelphia, PA	11/10
Washington, DC	11/11
Toronto	11/13
Montreal	11/14
New York, NY	11/18
London	12/3
Paris	12/4
Amsterdam	12/6
Hamburg	12/8
Brussels	12/10

The New Album From

THE HEADS

MCAC/D-11504

DAMAGE I’VE DONE
with Johnette Napolitano

THE KING IS GONE
with Michael Hutchence

NO TALKING JUST HEAD
with Debbie Harry

NEVER MIND
with Richard Hell

NO BIG BANG
with Maria McKee

**DON’T TAKE MY
KINDNESS FOR WEAKNESS**
with Shaun Ryder

NO MORE LONELY NIGHTS
with Malin Anneteg

INDIE HAIR
with Ed Kowalczyk

PUNK LOLITA
with Debbie Harry, Johnette
Napolitano, & Tina Weymouth

ONLY THE LONELY
with Gordon Gano

PAPERSNOW
with Andy Partridge

BLUE BLUE MOON
with Gavin Friday



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	150	185	21	PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	90
109	130	118	3	CAKE CAPRICORN 532867/MERCURY (8.98 EQ/12.98) HS	FASHION NUGGET	109
110	94	75	18	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	8
111	111	102	95	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
112	104	94	269	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
113	141	149	4	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98) HS	TIDAL	113
114	118	112	17	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/15.98) HS	CALM BEFORE THE STORM	102
115	120	113	46	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
116	105	83	5	DRU DOWN RELATIVITY 1531* (10.98/15.98)	CAN YOU FEEL ME	54
117	97	89	5	SOUNDTRACK MCA SOUNDTRACKS 11498/MCA (10.98/17.98)	BULLETPROOF	85
118	RE-ENTRY	101	101	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
119	112	139	59	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
120	101	93	42	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
121	91	70	4	PET SHOP BOYS ATLANTIC 82915/AG (10.98/16.98)	BILINGUAL	39
122	110	99	10	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	15
123	102	95	30	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 7550C/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
124	106	96	20	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
125	98	84	21	BUTTHOLE SURFERS ● CAPITOL 29842* (10.98/15.98)	ELECTRIC LARRYLAND	31
126	103	92	6	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	47
127	114	104	15	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
128	108	98	48	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
129	115	101	18	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
130	134	136	13	JOHNNIE TAYLOR MALACO 7480 (9.98/14.98)	GOOD LOVE!	108
131	122	109	34	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
132	136	147	34	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
133	121	114	7	EELS DREAMWORKS 50001/GEFFEN (10.98/16.98) HS	BEAUTIFUL FREAK	114
134	113	100	117	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
135	NEW ▶	1	1	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	135
136	179	172	44	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
137	NEW ▶	1	1	MICHAEL BOLTON COLUMBIA 67261 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	137
138	131	122	7	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	SHOCKER	49
139	133	127	100	EAGLES ▲ ⁸ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
140	127	115	137	CELINE DION ▲ ⁵ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
141	194	—	2	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	141
142	116	87	13	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	28
143	126	97	6	ORIGINAL BROADWAY CAST DREAMWORKS 50003/GEFFEN (22.98/32.98)	RENT	19
144	137	140	22	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
145	129	110	7	LUIS MIGUEL WEA LATINA 15947 (9.98/15.98)	NADA ES IGUAL...	43
146	139	124	102	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
147	125	107	4	SUZANNE VEGA A&M 540583 (10.98/16.98)	NINE OBJECTS OF DESIRE	92
148	173	195	3	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98) HS	COME FIND YOURSELF	148
149	144	167	3	VARIOUS ARTISTS KID RHINO 72494/RHINO (9.98/15.98)	FOR OUR CHILDREN, TOO!	144
150	123	103	16	PRIMITIVE RADIO GODS ● ERGO 67600/COLUMBIA (10.98 EQ/16.98)	ROCKET	36
151	153	160	58	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
152	119	—	2	SOUL FOR REAL UPTOWN 53012*/UNIVERSAL (10.98/16.98)	FOR LIFE...	119
153	147	132	105	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
154	164	170	4	REPUBLICA DECONSTRUCTION 66899/RCA (8.98/13.98)	REPUBLICA	154

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
155	117	108	9	VARIOUS ARTISTS EPIC 67599 (10.98 EQ/17.98)	A TRIBUTE TO STEVIE RAY VAUGHAN	47
156	149	142	30	STING ▲ A&M 540483 (10.98/17.98)	MERCURY FALLING	5
157	128	121	8	TY HERNDON EPIC 67564 (10.98 EQ/15.98)	LIVING IN A MOMENT	65
158	170	163	61	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
159	146	130	11	THE BLACK CROWES AMERICAN/REPRISE 43082/WARNER BROS. (10.98/16.98)	THREE SNAKES AND ONE CHARM	15
160	154	—	2	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	154
161	142	129	7	TYPE O NEGATIVE ROADRUNNER 8874 (10.98/15.98)	OCTOBER RUST	42
162	140	125	21	GEORGE MICHAEL ▲ DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
163	152	134	29	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
164	171	182	202	KENNY G ▲ ¹¹ ARISTA 18646 (10.98/16.98)	BREATHLESS	2
165	138	120	24	SWV ▲ RCA 66487* (10.98/16.98)	NEW BEGINNING	9
166	148	144	23	DISHWALLA A&M 540319 (10.98/16.98) HS	PET YOUR FRIENDS	89
167	145	159	3	BOUNTY KILLER BLUNT/MP 1461*/TVT (10.98/16.98) HS	MY XPERIENCE	145
168	160	178	4	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU	160
169	NEW ▶	1	1	RAS KASS PRIORITY 50529* (10.98/16.98) HS	SOUL ON ICE	169
170	158	138	51	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
171	190	162	36	VARIOUS ARTISTS ● COLD FRONT 6218/K-Tel (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
172	166	152	44	ENYA ▲ ² REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
173	161	166	38	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
174	156	135	30	JANN ARDEN ● A&M 540336 (10.98/16.98) HS	LIVING UNDER JUNE	76
175	197	168	55	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
176	168	158	46	DC TALK ● FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
177	143	117	5	ERIC JOHNSON CAPITOL 98331 (10.98/15.98)	VENUS ISLE	51
178	157	141	38	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
179	155	128	16	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	24
180	NEW ▶	1	1	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	180
181	162	143	28	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
182	135	119	13	VARIOUS ARTISTS ARIOLA 31388/BMG LATIN (8.98/11.98)	MACARENA MIX	85
183	163	148	18	JIMMY BUFFETT ● MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
184	189	187	4	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	182
185	192	161	25	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
186	151	133	8	BETTER THAN EZRA SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICTION BABY	64
187	198	179	99	ABBA ▲ ² POLYDOR 517007/A&M (10.98/17.98)	GOLD	63
188	NEW ▶	1	1	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	188
189	180	—	2	DAVID SANBORN ELEKTRA 61950/EEG (10.98/16.98)	SONGS FROM THE NIGHT BEFORE	180
190	172	150	10	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	150
191	187	—	2	GROVER WASHINGTON, JR. COLUMBIA 57505 (10.98 EQ/16.98)	SOULFUL STRUT	187
192	RE-ENTRY	251	251	NIRVANA ▲ ⁷ DGC 24425*/GEFFEN (10.98/16.98)	NEVERMIND	1
193	NEW ▶	1	1	DONELL JONES LAFACE 26026/ARISTA (10.98/15.98) HS	MY HEART	193
194	165	154	7	THE BEACH BOYS RIVER NORTH 161205 (10.98/16.98)	STARS AND STRIPES VOL. 1	101
195	184	165	104	SOUNDTRACK ▲ ³ MCA 11103* (10.98/16.98)	PULP FICTION	21
196	175	157	29	THUG LIFE ● DEATH ROW/INTERSCOPE 50608/PRIORITY (9.98/15.98)	VOLUME I	42
197	RE-ENTRY	35	35	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
198	RE-ENTRY	96	96	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (10.98/15.98) HS	CREEPIN ON AH COME UP (EP)	12
199	159	116	6	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	59
200	196	146	12	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	112

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BLACK MUSIC EXECS

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higher," says a black former major-label senior executive. "There still remains a glass ceiling, and young execs should recognize that and prepare."

A chief employment option for veteran black executives is to create an independent record company.

For Eddie Pugh, whose last major-label post was as Columbia's black music division senior VP, moving on was not a difficult decision. "I realize I'm not a youngster anymore," he says. "There are few blacks on the R&B side that are able to even move laterally to other division posts or distribution companies, much less up."

Pugh's first label position was in the pop promotion department. "After five years, I went to the R&B side—reluctantly though, because I saw the inequities and injustice," he says.

Since Pugh already planned on becoming an entrepreneur, forming Our Turn Records in March 1995 was not a difficult decision. "The time I spent in the corporate system, especially my years at Columbia, was a tremendous learning ground and prepared me for my own label."

Our Turn's current product includes gospel vocalist Inger Reid's debut album, "He's My Everything," which was released Oct. 2 through label subsidiary God's Turn. The title track was released as a single on the same date.

Our Turn features an assortment of acts. Ultra consists of former members of rap act Ultramagnetic MCs. "Big Time," the act's single, shipped Sept. 24, with the same-titled album to follow in early 1997.

Final Four is an R&B quartet based in Indianapolis, and R&B act Tu-Luv remains in development. Product by both acts is slated for release in 1997.

During his major-label tenure, Pugh observed a lack of parity between black executives and their white counterparts. "If black executives are given the trust and opportunity, I think you'd find that they would perform as well or better," he says. "But they must have full autonomy, which has historically been a problem."

Pugh suggests that former CBS Records veteran Larkin Arnold was the last black executive with true autonomy. "Most of these president and senior VP titles in black music departments are about pacification," he says. "He had the power and ability to make deals himself. Most black executives today can't sign artists without approval from a [white corporate executive]."

Former Warner Bros. black music division senior executive Hank Spann says the mainstream charts are a real indicator that there is a lack of opportunities for black executives at the corporate level.

"If you compare the percentage of black acts at the top of the Hot 100 and The Billboard 200 with the percentage of senior-level executives at the corporate level, it doesn't equate," he says.

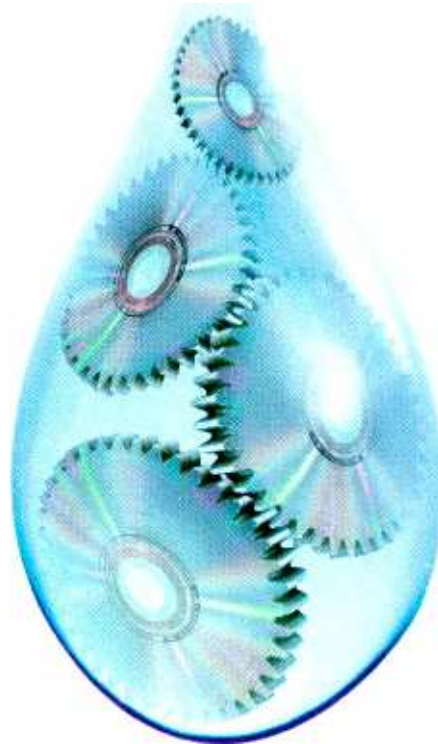
Spann says that despite the apparent inequities, his experiences within the label system prepared him to become president/CEO of his own label, T3.

T3 is independently distributed through M.S. Distributing. Its roster includes gospel recording act Selections, whose self-titled set and first single, "Someone Who Loves Me For Me," were released Oct. 1.

The label is taking on marketing and production duties for "Homa Capone," the first single from Chica-

(Continued on next page)

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McLACHLAN PLANS ALL-FEMALE TOUR

(Continued from page 1)

female-headliner music festival tour.

Though she was inspired in part by her reaction to a predominance of male-centered summer tours, the sometimes grueling conditions on the road, and a reluctance by some venues to book a double-female bill, McLachlan admits to a special ulterior motive.

"It's basically a selfish act, because I want to see all my favorite performers that I never get a chance to see. I thought it would be great fun," she says.

Plans are to take Lilith Fair to 30-35 North American cities beginning next summer. The multi-act bill will rotate during the course of the eight-week tour, though McLachlan will play all the dates. More than 50 artists are expected to participate at various tour stops.

Lilith Fair was put to the test this summer with shows in four cities and drew capacity crowds in Detroit and Burbank, Calif., according to Terry McBride, McLachlan's manager and president of Vancouver-based label and management firm Netzwerk.

"It went very well, and there's obviously a demand for this. People want to go and spend a nice day and enjoy good music," he says.

This summer, the bill included Patti Smith, Emmylou Harris, Lisa Loeb, Paula Cole, Aimee Mann, Suzanne Vega, Michelle McAdorey, and McLachlan.

Artists committed for 1997 include Cole, Loeb, Mann, and Neneh Cherry, according to Marty Diamond, McLachlan's agent and president of the New York-based Nasty Little Man agency.

"There's such a grand spectrum to tap into in a population so rich in talent and creativity," Diamond says.

LIFESTYLE-ORIENTED

The idea is to present a diverse group of artists ranging, for example, from Tori Amos to Queen Latifah (though neither is yet committed to the project). "We want to skew it quite broad. It won't get too mainstream, but it's not a folkie thing either. It's more lifestyle-oriented," McBride says.

Lilith Fair is being organized by McLachlan, Diamond, McBride, and partner Dan Frazier. "It was a simple idea, but without them, it would still be in my brain," McLachlan says.

The tour will be booked into amphitheaters, and a key component is a second stage for both headlining and up-and-coming artists. This "coffeehouse" stage will be located in the general-admission area.

A day's concert will include four or five performers on each of the two stages, and the schedule will be set up so that both stages will have prime performances.

The spirit of consideration for others will extend to the performers as well, and McLachlan wants to offer them something unusual.

"We'll give them the option of playing solo or with a band. I want [their sets] to be just how they want it," McLachlan says. "Many times on tours, [the backstage area] is dirty and there's no proper dressing rooms."

McLachlan explains that she is striving for the warm atmosphere she experienced backstage at the Vancouver Lilith Fair date this summer. "It was a hometown show, and

in my dressing room, there were four babies and five dogs, and it had such a calming effect," she says. "It should be easy and have a really good energy."

Side-stage artists will offer CDs for sale at the event, and they will use SoundScan reporting forms to log sales. "You're probably going to see some of the better artists sell a couple of hundred CDs [at a show], so it gives the record company some ammunition," McBride says.

In addition to live music, Lilith Fair will feature vendors, but wares will be geared toward a "gentler lifestyle." "We will go after some corporate sponsors, but they won't be traditional ones. You won't see Bud Lite, but you might see Evian water," McBride explains.

The "Lilith" in the tour's name—suggested by McLachlan's friend, the writer Buffy Childerhose—is

derived from a myth about the first independent woman (Adam's first wife), but the fair won't be a political event.

"It's not a feminist platform, and I totally want men to be involved," McLachlan says. Audiences for Lilith Fair shows this summer have been made up of a cross section of people, and McLachlan adds, "I want it to be like a family affair."

While she has been busy planning Lilith Fair, McLachlan has taken most of the past year as downtime, using it to recuperate from her previous 2½ years on the road.

"I needed to replenish the well, and now I'm really ready to do something. The creative juices are flowing again," she says.

McLachlan has just gone into a Montreal studio with longtime producer Pierre Marchand and hopes to have a new album out in time for

next summer's tour—which will likely include more conventional dates in addition to her Lilith Fair appearances.

She has completed writing one or two songs, which they will work on first, she says, and has "the nuggets" of seven others, which they will soon begin fleshing out.

"Usually I don't go in with any preconceived notion, and the biggest challenge is not to be judgmental, so it becomes free-flowing," she says. "This is mostly lyrics I'm talking about; I toil much less over music."

McLachlan's last official studio album, 1994's "Fumbling Towards Ecstasy," has sold 1.4 million copies in the U.S., according to SoundScan. She spent six months in the studio on that project, and the process yielded a lot of recorded material, some of which ended up

on 1995's enhanced CD "The Freedom Sessions" (Billboard, Feb. 4, 1995).

"A lot of the tracks were early sessions, and some of the songs went through wildly different versions," McLachlan explains.

While she says it is much too soon to speculate on what direction the new album will take, her past method might provide a clue.

"Pierre's convinced he wants me to play all the guitars on this record, but we'll start with guitar and piano and record ideas and listen to what's strong and what's not," she says.

"A lot of times for me, finishing a song or finding a focus is just building on or changing," she adds. "The most important thing in the world to making good music is for the ego—the conscious uptight mind—to take a backseat to the song."

BLACK MUSIC EXECS CREATE OPPORTUNITIES

(Continued from preceding page)

go-based rap outfit Les Fortunate, which was released Oct. 11 in the Midwest. The release date for "To Be Aware Is To Be Alive," the act's debut set, has yet to be determined. Both are being released on Zen Flamingo Records.

3T is also pushing for the album release of a yet-to-be-named Indianapolis gospel act in November.

Says Spann, "It's more challenging to be away from the majors, because you don't have the same resources and have to do a lot more yourself. But it allows you to utilize the knowledge you've accumulated and move faster, because there aren't as many people in the loop."

Ron Ellison, a 25-year industry veteran whose last major-label job was as PolyGram's black music division senior VP, is head of Dothan, Ala.-based Gamma Records. Ellison was among the first blacks to enter the corporate label system and says his decision to work at an independently distributed label was based on his desire to test his executive skills in a more challenging arena.

"With the majors, it became a situation where I'd been there, done that," says Ellison. "If you look at the numbers, a small, well-run company with decent acts can do pretty well financially without selling 3 million records a pop. A tight indie can do 300,000 units a project and end up doing quite well."

Ellison enjoys the freedom and flexibility that comes with working at an independent. "It's really challenging working with an indie distribution system; it's closely woven but a different animal than the majors," he says.

Gamma has four acts on its roster. M.A.R.E.E., its first act, had its self-titled debut released in February and experienced success mainly in the Southeast, according to the label.

"Nice And Slow," the debut single by R&B male vocalist Sha, is "developing" at radio.

Hip-hop/R&B female artist Meisha's "Doggin' Me Out" is slated for release Nov. 15. The artist's album is scheduled for retail arrival in early January.

"Sweet Thang," a set that features "sweet R&B flavor" by veteran blues artist Willie Clayton, is also on tap for early 1997.

Ellison speculates that one of the

reasons black executives don't get posted to senior corporate positions is their limited experience. "Most black executives spend their careers in black music departments, so their overview is not that encompassing," he says. "They haven't been functioning in rock, pop, and country, or even different departments within their own division, and you have to have that."

However, Ellison adds that opportunities to work in senior executive positions outside black music departments are nearly nonexistent.

INCOME CAN DOUBLE

For many black executives, the reason for leaving the corporate label system is more a matter of compensation than of discrimination. Says Ernie Singleton, whose last major-label post was as MCA black music division president, "My growth within the majors had reached a level where I didn't feel that I could grow financially at the rate commensurate with my responsibilities and contributions to the bottom line. Having my own label would allow me to double my income, while at the same time be in a position to take the time to develop the careers of artists."

As a result of his desire for greater financial independence, Singleton formed Fully Loaded Records in April 1995 and has signed three acts. However, Singleton's efforts were sidetracked somewhat when, a month after opening shop, he was appointed president of Ruthless Records by the Los Angeles County Court—an order declared by a judge following the death of former Ruthless owner Eric "Eazy-E" Wright.

Since that time, Singleton has made headway with his own label. "Lonely At The Top" is Fully Loaded's first single by R&B vocalist Parlay; it hits stores on Tuesday (15). "Mic Dreams," the artist's album, is scheduled for release in January.

"Do You Love Me," R&B vocalist Benito's debut single, is slated for release Oct. 22, with his still-untitled set to follow Jan. 28.

Fully Loaded product by Deja, a male vocalist who also writes and produces, is scheduled to enter the retail pipeline during the first quarter of 1997—as is product by San

Francisco Bay Area hip-hop act IFA.

Fully Loaded is completing negotiations for independent distribution.

Singleton says that while his decision not to pursue another major-label position after leaving MCA was primarily financial, he does not believe the industry to be completely innocent of discrimination.

"[Black executives] were traditionally brought in specifically to do black music," he says. "I don't think it's a conscious thing, but white executives tend to hire white people for senior posts. There have been a few attempts to put black people in key [corporate] positions. But there's so much subliminal racism that unless [those black executives] perform far above [white] peoples' expectations, they don't stay there very long. We must be allowed to make the same kind of mistakes that our white counterparts do without undo prejudice."

OPTING OUT EARLY

Some black executives leave the majors even before they reach their black music department pinnacle. For example, former Giant Records black music national promotion director Reggie Barnes opted out early in order to form his own independent promotion and marketing consultancy. Barnes boasts a client list that includes Island, Columbia, and numerous independent labels.

"I have to work a whole lot harder than I did at the majors because you have to find the work, but the situation is a lot better for me because I know that my compensation and success depends directly on me," he says.

Although he has to aggressively mine for new business, Barnes doesn't have to look over his shoulder for the inevitable corporate pink slip, he says. "Now I don't wake up every morning wondering if I have a job or whether I'll get that promotion I deserve," he says. "And even if you do have a contract, that ax can fall because of politics or other reasons beyond your control. This business is my life; it's what I know and do best. I didn't like depending on other people and their whims for my livelihood."

However, for some former major-label executives, a post within the corporate system remains an option. "I left CBS [Records] as promotion

VP to enter law school with a plan to reinvent myself," says Vernon Slaughter, who is now an associate at Atlanta law firm Katz, Smith & Cohen.

Slaughter noticed that many senior corporate executives had law backgrounds and decided to add those skills to his own résumé. "Guys like Walter Yetnikoff and Clive Davis went through law school but didn't have the intensive label experience that I had at the time," says Slaughter, who got his start in the business as a college promotion rep for CBS at age 19.

However, despite being armed with a law degree, Slaughter was able to secure only R&B-related posts, such as GM at LaFace and black music promotion VP at A&M, he says.

Slaughter sees several reasons why black executives have abbreviated major-label careers. "It's a combination of the powers that be not giving qualified black executives a chance and the internal conflict among ourselves of knowing that only so many senior black music division slots are available, which leads to blacks not being as supportive as they should," he says.

An emphasis on youth also plays a role. "Only in black music is there such thing as getting too old," he says. "In rock and country divisions, you see all kinds of silver and gray ponytails in the corner offices."

Slaughter doesn't preclude the option of returning to the major-label system, but says it would have to be under the proper circumstances.

"There's lots of sharp, young black executives out there, but they need sounding boards, guidance, and direction," he says. "We've got the hard-earned experience to help them go to the next level, and a lot of these kids are performing within a vacuum."

Two former major-label executives are doing just that at the distributed-label level. Former Columbia black music division senior VP Tony Anderson is currently GM (U.S.) at So So Def/Arista, and former Motown president Jheryl Busby is now a consultant for Arista-distributed Rowdy Records.

ROLLING STONES' 'CIRCUS' PROJECT FINALLY FINDS PUBLIC EYE

(Continued from page 13)

who at the time was Mick Jagger's girlfriend; the Dirty Mac, an ad-hoc band comprising John Lennon on guitar and lead vocals, Eric Clapton on guitar, Keith Richards on bass, and Jimi Hendrix Experience drummer Mitch Mitchell; Yoko Ono backed by the Dirty Mac and violinist Ivry Gitlis; and various acrobats, fire-eaters, and other circus artists who performed routines between songs.

The project was the brainchild of Jagger, who thought it would be fun to round up some of the leading lights of the British and American rock scenes

and shoot a movie under no-pressure circumstances. Klein, then the Stones' manager, advanced the money and retained ownership of the project, which was shot over a two-day period in a London TV studio.

Because Klein felt the Stones delivered lackluster performances in the film, he was loath to release it. The death of Stones guitarist Brian Jones and the group's heightened recording and touring activity in the aftermath of the "Rock And Roll Circus" taping further stalled the release of the project.

Klein eventually saw alternate

footage that led him to re-evaluate his assessment of the film. He decided to release it, but his efforts were thwarted by various factors, the most severe of which was missing footage of Jethro Tull and the Who and inadequate, black-and-white footage of Mahal and Faithfull.

By 1995, all the original color footage had been found, assembled, blown up to 35 mm, and post-produced, and "Rock And Roll Circus" was ready for the world. However, the appearance of the Stones' "Stripped" live collection—which features material from the same

period—and the Beatles' "Anthology 1" retrospective further delayed the release of "Circus."

Although nothing came of the project until now, Mahal recalls it as a turning point in his career.

"I had been playing in a club in California, and Mick Jagger was in the audience," says Mahal. "So I went up to him after the show and said, 'Mick, we got a snowball's chance in hell of making things happen over here. If there's any kind of way we can help you in the U.K., playing on records with you, anything, we'd be glad to.' Three months later, the tickets came in the mail for my band, the road guys, and two of our management people, carte blanche, to go to London and perform in the 'Rock And Roll Circus.'"

Mitchell, who was in the midst of working with Hendrix at the prime of his career, also has fond memories of "Rock And Roll Circus." Noting half-jokingly that all the musicians who took part in the event "went to different schools together," Mitchell says, "When I was asked to do it, I said why not? Most of the bands involved were old comrades. It was such a spontaneous thing. We all knew each other from various bands and had played together in various combinations."

Klein says he will use the film to promote the soundtrack, rather than the other way around. "Theatrical distribution is the best possible venue to watch and hear this thing, and it will encourage everyone to go out and buy the CD," he says. "We'll tie in with radio, TV, and retail."

Klein adds that he is working on deals to roll out the film theatrically in 12 major U.S. markets and show it on national TV. However, until the agreements are signed, he declined to elaborate on the specifics.

The CD of "Rock And Roll Circus"—priced at a suggested \$17.99—is housed in a Q-Pack, a predominantly paperboard package developed and patented by the Queens Group Inc. Ironically, Queens Group executive VP Richard Roth worked on an early mockup of "Rock And Roll Circus" in

the early '70s during one of the project's aborted releases.

Roth says, "I looked at the artwork and thought it had the potential to work in the Q-Pack, which had never been used before, although we've been developing it for 3½ years. This is a package where, to a certain extent, you get a return to the graphics of the LP. You get the possibility of doing things like embossing and coatings, and visually it's much more powerful."

The album cover and publicity material for "Rock And Roll Circus" feature a colorful, circus-poster motif with an illustration of all the participants as the centerpiece. The package was art-directed by Abkco VP Iris Keitel, who won widespread acclaim for her work on the Sam Cooke "SAR Records Story" boxed set.

The soundtrack will be released day-and-date with the VHS version (\$24.98) and the Dolby Surround laserdisc edition (\$34.98), according to Klein.

He says the entire album will be serviced to radio and video outlets, with "Sympathy For The Devil" most likely emerging as an emphasis track. At press time, radio programmers had not heard the set and declined to speak about it on the record. However, they expressed enthusiasm about the airplay prospects of an album containing premier performances by such mainstream rock staples as the Stones, the Who, Lennon, and Jethro Tull.

Retailers, on the other hand, had a chance to hear the album last year. John Artale, purchasing manager at 150-store, Pittsburgh-based National Record Mart, says, "I'm very excited about this project. It's going to get so much press, because writers love to write about this stuff. A lot of people will know it's around. And the packaging is beautiful. They really did it right."

Klein says Abkco pressed nearly 1 million copies of "Rock And Roll Circus," approximately 350,000 of which will be distributed outside the U.S. by PolyGram, which is Abkco's worldwide distributor. Klein says, "These sales were made without anybody listening to a record or seeing it."

LIMITED VIDEO SHELL SUPPLY POSES THREAT

(Continued from page 1)

Associates in Stamford, Conn., the worst case would likely cost the trade more than 60% of its retail revenues, reducing the size of the 1995 rental and sell-through market to \$6 billion from \$16 billion. Retail layoffs "could easily exceed 10,000 employees," says the report, adding, "These problems are real and must be addressed."

ITA outlines two ways in which disaster might strike: China might embargo exports in response to the studios' complaints about uncontrolled copyright violations, already the subject of lengthy Sino-U.S. discussions; or the U.S. might revoke China's "most favored nation" status and invoke punitive tariffs of 50%-100%, raising shell prices from 30 to 35 to 45 to 70 cents.

The "disaster" scenarios looked highly possible earlier this year, as long-running disputes between the U.S. and China over the latter's failure to enforce anti-piracy laws and close pirate CD plants came to a head.

In May, the U.S. said it would enact heavy trade sanctions against China if it did not immediately act to remedy the piracy situation. China's 11th-hour steps toward compliance averted the sanctions, which were believed likely to bring retaliatory sanctions against the U.S. (Billboard, May 25, June 29).

Despite the last-minute cool-down, however, tensions remain between the countries over the issue of piracy; the danger of sanctions and countersanctions lingers, as does the possibility of a "favored nation" review. Steve Metalitz, a spokesman for the International Intellectual Property Alliance, says that there are no imminent U.S. government deadlines but that the next private-sector complaints filings will take place in February. "Everybody is monitoring the developments," he says.

LIMITED OPTIONS

China's ability to produce shells for 20% less than anyone else has scared off the competition. The last remaining U.S. manufacturer is Shape of Biddeford, Maine, which supplies various duplicators, including Rank Video Services America; Rank sold the plant to Shape earlier this year.

"The degree of sourcing out of China is a concern," says Phil Pictaghi, MCA/Universal Home Video senior VP of operations and business development. "ITA is putting a light on this issue. Anyone hurt by it can't say that they didn't know."

But near-term solutions are elusive. ITA proposes several, none of them easy to implement and a few considered unpalatable. In fact, duplicators that load 82% of their cassettes into Chinese-manufactured shells seem to shrug off the threat of China's dominance as a paper tiger.

"I think it's going to be business as usual. We have an adequate supply,

and the prices are certainly comfortable," says Larry Bennett, president of Premiere Video in Livonia, Mich. Bennett doubts anything will encourage new shell makers: "At this point, I don't think they can afford to get into the game."

Bill Schubart, president of Vermont-based Resolution, which services nontheatrical programmers, worries that the industry will have to accept the unacceptable. "The only way out involves price increases," he says. "It's simply not cost-effective for European and U.S. manufacturers to compete unless margins improve."

Hollywood, which keeps a firm lid on duplicating costs, isn't expected to easily swallow an increase in shell prices in order to foster competition or balance diminished supply from China. The studios, notes ITA executive VP Charles Van Horn, have accepted lower margins to develop a strong and growing sell-through business.

A studio executive says, "It would be difficult to pass costs on to the consumer, but it may end up being essential. It depends on the impact on margins, and that's something we would have to study."

Until deliveries are disrupted, the home video industry will stick to the status quo. Significantly, the three biggest duplicators—Rank, Technicolor Video Services, and Mediacy—decided not to fund the white paper, which did get support from smaller dubbers such as Premiere. Rank and Technicolor duplicate about 70% of all retail cassettes; neither was available for comment at press time.

Most of the studios "don't think it's a problem, or it's not their problem," says Cambridge president Dick Kelly. "I think that's kind of scary."

Although the report hints at imminent disaster, Kelly doesn't believe its publication will scare duplicators into stockpiling shells as a cushion against an impending shortage. Bennett and Schubart agree. "I don't see the necessity," says Bennett. "This is not a full-scale panic."

Indeed, Premiere couldn't buy ahead if it wanted to, negating one of ITA's recommendations. "I don't have a warehouse large enough," Bennett says. Resolution has an 80-90 day inventory of shells from Chinese and other suppliers, Schubart estimates, but the duplicator is the exception to the rule of rapid turnaround.

Operating on thin margins, most aren't likely to shell out for shells they won't need for months or to bear the expense of storing millions of empty boxes. One duplicator told Billboard earlier that warehousing raw materials already eats up more space than the rest of its activities combined (Picture This, Billboard, July 13).

ITA suggests increasing inventory

levels from less than 30 days to five to six months, at an industrywide cost of \$115 million, or 1½ to 2 cents per shell. "The 'insurance premium' would . . . help minimize the effects of a major price increase . . . or an embargo," the report says. An observer who has read the white paper considers the recommendation to be written "almost tongue in cheek."

The association's other suggestions range from the specific to the cosmic, such as alerting "appropriate political leaders" of the harm that an embargo or an increase in tariffs can do. Kelly thinks at least two suggestions have some potential: expanding non-Chinese shell-manufacturing capacity and encouraging the use of VHS shells with fewer parts.

Shape has developed a shell that has 50% of the standard parts and is capable of playing a two-hour tape. The cost is said to be comparable to that of imports. Until recently, Global Zero, which Shape acquired a year ago, was limited to a one-hour model. Shape has hired former Paramount Home Video executive Bob Klingensmith to introduce the unit to the studios, but thus far lacks a test.

New shell plants, outside China, aren't likely, either. Sources note that they're expensive and require at least a year to build. "As long as people won't pay the premium," a duplication executive predicts, "there won't be an expansion of facilities."

Nevertheless, MCA/Universal's Pictaghi likes the idea of duplicators seeking a "strategic alliance," perhaps involving an experienced "Chinese entrepreneur" who could set up operations offshore. "There are ways to get around the problem," he says.



Good As Gold. Arista Records president Clive Davis presents Deborah Cox with the gold certification for her self-titled debut album. The album's fourth single, "Sound Of My Tears," is due for release later this month.



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CINDY MORGAN'S READY FOR A 'LISTEN'

(Continued from page 14)

rewrote the music, changing it from country to an edgy pop-rock tune.

Morgan's father was unaware that she had recorded the song until an Oct. 5 show in Knoxville, Tenn. "I told the audience how he sacrificed his dreams for the good of our family. And basically I said, 'Daddy it's never too late for your dreams to come true.' Then I made him stand onstage with me and accept the applause."

Many industry observers call "Listen" Morgan's best album yet.

"It blew me away," says Bob Elder, senior buyer for the 185-outlet Family Bookstore chain based in Grand Rapids, Mich. "The feeling I got was

that creatively she said, 'This is where I am as an artist, and I'm going to... just do music that is me.' And that is exciting. I think the album is closer to who she is and will connect better with the consumer."

MARKETING CAMPAIGN

Word VP (U.S.) Elisa Elder says a major push is under way at Christian retail outlets. Epic New York, Word's mainstream distribution partner, will work the release in the general market.

According to Elder, about three months ago Word began distributing approximately 50,000 cassette samplers containing one full song and a

medley of five other songs, with a voice-over announcement at the end stating the release date. The sampler includes a \$2-off coupon designed to drive customers to Christian retail.

Elder says Word has also implemented an 800 number as a "Listen" line tied to all print and radio advertising. When consumers call, they can hear a medley of songs from the new album and information on the release.

For giveaways, the label is using personal portable CD players that have the "Listen" logo silk-screened onto them, according to Elder. She says the players were integrated into retail point-of-purchase displays so consumers "push a button and 'listen.'" The listening station contains entry forms for a drawing for the "Listen" CD players at the end of the promotion.

Word is also using the portable CD players for radio promotions. The single was delivered to Christian radio Oct. 1 with a portable CD player, and Word is providing stations with additional players to use as giveaways. Elder says there will also be "'Listen' before you can buy it" campaigns at Christian radio.

"We are changing our [approach] a little bit in that we always give away so many [albums] at radio," Elder says. "And I don't know if that's so satisfying to the listener, because they can always buy it. So we are going more toward things that [consumers] can't get to drive them to the album."

According to Elder, video will play an integral part in marketing the album. "This album is really going to be video-driven," she says. "Her writing is so thematic that we really believe

video will be one of the key tools for this project."

Videos have also played a key role in the success of Morgan's previous albums. "I Will Be Free" from her "A Reason To Live" album won a Dove Award from the Gospel Music Assn. in the shortform video category. Elder says the label is working on the clip for "Listen" and will incorporate footage from the Oct. 5 Knoxville show.

At press time, Word and Epic were working on plans to push Morgan's release to the general market. Elder

expects the synergy to broaden Morgan's audience. "Epic was very excited when they got the prerelease on this," she says.

Morgan is managed by Mike Hyatt at Forte Artist Management and booked by the Nashville-based Greg Oliver Agency. Her 28-city fall tour will feature opening acts Tuesday's Child and Michael O'Brien. "She'll do a great job," says Lundy. "This record is great for her and will help her feel really comfortable in headlining. It's perfect timing for her."

ATLANTIC CUTS STAFF

(Continued from page 10)

Code Blue. Lava Records will continue as an imprint, although without a dedicated staff. TAG's acts—which include the Lemonheads and recent signee Fountains Of Wayne—will now be worked through Atlantic.

Sources indicate that the cuts were not mandated by parent Time Warner but were the product of Atlantic Records Group co-chairman/co-CEO (U.S.) Val Azzoli's desire to bring the company—which employed some 500 staffers before the layoffs—down to a manageable size.

The company's official statement reads in part, "It is a sad day indeed when we have to say goodbye to people who have made valuable contributions to the life of this great company. We have reshaped the Atlantic Group with one goal in mind—to create a streamlined, exceptional team in response to

the volatile state of the music marketplace today."

Positions were eliminated in publicity, artist relations, promotion, product management, A&R, black music, and international. Most of the exiting staffers were on the middle-management level.

Some employees formerly with Lava and TAG have been reassigned to Atlantic. One well-placed source says that Lava head and Atlantic senior VP (U.S.) Jason Flom will continue as an A&R executive at Atlantic, with his signees appearing on the Lava imprint. Craig Kallman, Atlantic senior VP (U.S.) and former head of TAG, will continue to oversee Big Beat Records.

Assistance in preparing this story was provided by Melinda Newman in New York.

HOLIDAY PACKAGE TOUR ALL WRAPPED UP FOR RADIO

(Continued from page 1)

beginning the week before Thanksgiving and running until Dec. 21.

The show will take place in theaters that seat 2,000-4,000 people.

According to John Scher, president/CEO of MEG, triple-A WXRT Chicago is on board early, while most other major-market stations in the format, as well as a handful of adult-leaning mainstream rock stations, are still negotiating for the package. If successful, says Scher, the idea may be expanded into other formats next year.

One of the key selling points for All Wrapped Up at radio, says Songlines Ltd. owner Sean Coakley, will be the opportunity for each station to customize the show as its own holiday special. Stations will be able to choose charitable elements, have station air personalities serve as hosts, and hold on-air contests.

"Even though this is a prepackaged tour, we want radio to make this event its own," says Coakley. "And the stations have really delivered with ideas about how to tie in the tour to what they're involved in."

Though past Christmas shows have resulted in a flurry of "bah, humbugs" exchanged between radio stations jockeying for favored artists (Billboard, Nov. 26, 1994), organizers of All Wrapped Up believe the formula established for the show will help to avoid any yuletide ill will.

"You don't have to be a brain surgeon to realize that there is a lot of pressure on record companies, booking agencies, and managers to deliver artists for these holiday events," says Scher.

"It has become a business of con-

flicting interests, and our underlying reason for doing this is to stop the bickering," he adds. "Record companies are outright fed up with spending all their time refereeing catfights between radio stations over weenie roasts and Christmas shows."

Triple-A KMTT Seattle PD Chris Mays says that though she prefers the control she has when the station stages its own show, MEG's willing-



EARLE



HIATT

ness to cooperate with individual station needs has warmed her to the idea of the tour.

"They seem to be willing to work all the aspects that are important to our station, so as long as our needs can be met, we're potentially willing to do it year after year," says Mays.

Still, several stations interviewed for this story say that they were still trying to decide whether All Wrapped Up would be superior to a station-run show. Concerns over pricing, which Scher says vary for each market, were a recurring issue.

While Scher and Coakley admit that the scarcity of triple-A stations in each market has made their jobs easier, they both perceive the tour as one that could please radio in other formats and take labels out of the holiday crossfire. Scher says that local promoters,

who tend to get upset when stations start booking acts on their own, will be included in each market promotion in order to ease tension and take advantage of their local-market expertise.

So far, Scher says, promoters have been able to enhance the event by securing corporate sponsorships and initiating regional retail programs.

For the artists, however, the tour is nothing but positive, they say.

Triple-A favorite Cole, whose album "This Fire" will be released Tuesday (15), should get some especially well-timed exposure.

Cole says the wide-ranging lineup could draw in listeners who may not be familiar with her work and adds that she is excited to perform with the other artists on the tour.

"When I first heard of the tour, I did think the combination was a little strange," says Cole. "But we'll all be under one roof, and the music will remove any boundaries. I'm excited about the cross-genre elements in all the music."

The show's encore will feature a group performance by all four artists. Warner Bros. VP of special projects and promotion (U.S.) Nancy Stein says the label will move to capitalize on the tour with appropriate radio and retail exposure of Cole and Earle.

In addition to tour updates on Warner's World Wide Web site and artist visits to radio stations in each market, Warner will send out a special two-song promo CD of Earle material that will list tour dates.

Record companies have contributed to trade ads that give notice of the tour.



by Geoff Mayfield

FLASHY, NOT LOUD: If you look at The Billboard 200—with four debuts in the top 10, including new ones in the first two slots—it looks like a fireworks display. But the somewhat modest numbers behind the numbers actually resemble the crackle from string of firecrackers. Unlike the **New Edition** and **R.E.M.** titles, which locked up Nos. 1 and 2 when they debuted three weeks ago, and unlike **Mariah Carey's** "Daydream," which debuted at No. 1 a year ago, none of the albums on this week's chart exceeds 200,000 units.

Album sales for the week do exceed those for the same week in 1995 and those posted on last week's chart, but the simple fact is that despite all the sexy action in the top 10, the numbers for the week at several leading chains were kind of modest.

A compilation of live **Nirvana** material grabs the top spot, with first-week sales exceeding 158,500 units. That's almost half of what the band's "MTV Unplugged In New York" did when it kicked off with 310,500 units in 1994; however, that album debuted in November, when store traffic is more brisk than it is in October. There's also an intangible difference between that album and this one, in that "Unplugged" was the first release after **Kurt Cobain's** suicide, which happened earlier that year. Not that 158,000 units is anything to sneeze at, but the curiosity level was obviously higher two years ago when Cobain's exit was more top of mind.

On the other hand, two of this week's debuts, **Tool** at No. 2 and **Kenny G** at No. 4, represent improvement over their previous efforts—particularly in the case of the former.

TOOL TIME: "What's Tool?" asked one prominent label chief, when given a peek at early retail action. Obviously, someone knew the band, whose freshman album spent 62 weeks on The Billboard 200, preceded by six weeks on the Heatseekers chart.

The biggest sales blast for Tool's first, "Undertow," was 38,000 units, rung up during Christmas week of 1993. It debuted on the big chart in July of that year but didn't reach its peak position, No. 50, until November '93.

That album created a base for Tool, and its label, Zoo, spent more than a year creating awareness for the new title. Independent rock stores were champing at the bit for the new Tool, which, for an additional collector's hook, sports six elaborate covers. The payoff: a debut at No. 2 with opening-week sales of 148,000 units, about 7% behind chart-leading Nirvana. In fact, Tool out-duelled Nirvana at some stores.

GOLLY G: The same week that Nirvana's "Unplugged" debuted, **Kenny G's** last album, a Christmas set, opened at No. 38 on The Billboard 200 with more than 32,000 units. Before the curtain fell on '94, the album went on to spend three nonconsecutive weeks at No. 1, selling 819,000 units in its biggest week, which naturally was the one during which the holiday fell.

His last studio album, 1992's "Breathless," dropped in during the bustling Thanksgiving week and consequently opened at No. 9 with 72,000 units. It ended up spending 10 weeks at No. 2 and probably would have spent one or more of those weeks at No. 1 had it not been for one soundtrack—maybe you've heard of it—**Whitney Houston's** "The Bodyguard," which, somewhat ironically, housed a Kenny G track.

Considering the business that G's last two albums did, and the fact that this one starts off bigger than either of them, it becomes easy to predict that, in the words of a hit from days gone by, this could be the start of something big. So, it's probably OK with the silky saxophonist that he's frequently the punch line of comics' and industry pundits' jokes, because he's one of those guys who can laugh all the way to the bank.

YEE, HA: As one would expect, the Oct. 2 Country Music Assn. Awards telecast on CBS, which ranked No. 9 for the week with a 14.9 rating and a 24 share, pumped up sales for several Nashville-roster acts (see Country Corner, page 36). The show donates many slices of exposure to developing artists, but of all performers, old and new, none sees a bigger boost than teen rookie sensation **LeAnn Rimes**, who parlays her show-opening performance of "Blue" into Greatest Gainer honors on both Top Country Albums and The Billboard 200, while returning to the latter chart's top 10 (11-5). Hm-m-m-m-m, maybe radio could have taken that song higher than No. 10 on Hot Country Singles & Tracks.

Wherehouse Reorganization Cerberus To Have 36% Ownership

Following is a breakdown of Wherehouse's reorganization plan, as reported by sources:

The plan assigns a value of \$89.7 million to the chain. Of that, \$4.7 million is assigned to bondholder warrants, leaving \$85 million to be divided into equity among the creditors.

Cerberus' claim on the company takes precedence over that of the other creditors, since it and affiliated investors bought about \$93 million in bank debt, paying 50-57 cents on the dollar. The bank debt is partially secured by Wherehouse assets, and the reorganization designates \$45 million as the secured amount.

But the plan will pay Cerberus \$14.4 million, and the rest of the secured amount will be converted to equity, giving Cerberus 36.1% ownership of the company.

The unsecured claims of the following parties will be handled as follows: Cerberus, \$49.6 million, to be converted into 14% of Wherehouse's equity; the trade, \$43 million, to be converted into 12% equity; landlords and other creditors, \$17.1 million, to be converted into 4.8% equity in the chain; and the bondholders' \$117.2 million—which includes interest—to be converted into 33% equity.

The plan allows for the trade to convert its combined equity into \$11.6 million in cash, including a premium for continuing to supply credit, which

comes out to 27 cents on the dollar.

In addition to assuming control of the trade's equity in Wherehouse, an "X" clause in the bond documents states that if the secured lender gets equity instead of cash, then the bondholders' claim is subordinated to Cerberus' unsecured claim, which would, in effect, allow the financial firm to assume control of the bondholders' 33% equity in the chain. That would give Cerberus about 95.2% of the chain, with the remainder going to landlords and other creditors.

To alleviate the bondholders' pain, the plan provides for them to receive \$4.7 million in equity warrants, which would allow them to participate in the chain's upside potential and possibly receive a larger payout in the future.

But the bondholders are unhappy with the plan; they claim that since Cerberus will receive a partial cash payment on its secured portion, they should be entitled to their 33% equity portion in the chain. In anticipation of a lawsuit, the bondholders want their portion of the equity held in escrow until a court rules on the dispute.

When the smoke clears and Cerberus assumes control, it is expected to bring in its "retail maven" to run the chain. In contrast, other sources say that Cerberus is rethinking its plans to completely displace the current management (Billboard, Oct. 4).

ED CHRISTMAN

WHEREHOUSE LOOKS TO THE FUTURE

(Continued from page 10)

debt structure was created in May 1993, when a Merrill Lynch investment fund bought the chain in a \$275 million leveraged buyout that was financed by paying \$72 million in cash, issuing \$110 million in bonds, and obtaining a term loan from a banking consortium for the remainder. The deal went sour when a price war seriously reduced cash flow for music specialty chains.

At the convention this year, Wherehouse president/CEO Bruce Ogilvie compared the crippled chain to a phoenix rising from the ashes, as he explained the company's strategy to 265 nervous store managers. Goldress assured them that the reorganization plan would be approved when it is voted on by creditors in mid-December.

The bottom line of the reorganization plan, Ogilvie said at the convention, is that the chain emerges debt-free and can spend the money it has been paying on interest to the debt to improve store operations. "We have to fix the stores so that it's easier for consumers to shop with us, but mainly, the stores have to start making money," said Ogilvie, who was brought in to shepherd the chain through the bankruptcy process.

First on the list of improvements will be the closing of 21 unprofitable locations, he said, down from the 50 originally scheduled to be shuttered. At its peak, Wherehouse had 346 stores; it now has 265. The chain has yet to determine if it will shutter more stores.

Meanwhile, Wherehouse anticipates spending \$34 million on remodeling over the next two years.

"Out of date" and "sterile" summed up what consumers thought about the look of Wherehouse stores, according to a survey conducted by an outside research firm hired to assess the chain's image. Based on the study, the stores will lose their gray, white, and blue identity in favor of "strong urban colors," including moss green to denote video rental, blue for sell-through, purple for music, and red for used CDs.

The chain will "bury the bolt" that streaks through its logo, according to director of visual merchandising Lorna Davis. It will be replaced by a simple "W" outlined in white against a black and red background. Added will be the words "music/video" to tell customers what the stores stock—the lack of which was another problem with the old logo, research indicated.

Interior changes include moving video rentals from the back of the store to the front, next to music. For-sale video titles will go to a side wall, and used CDs to the rear.

A center checkout station will separate the video and music departments in order to speed customer transactions. "We didn't want to make the customer go through a department they don't want to shop in," says Davis.

In other changes, Wherehouse will replace 16-bit video games with the 32-bit Sony PlayStation game for-

mat. The goal, according to the company, is to sell an average of 1.5 game machines and seven software titles per week per store.

In addition, outlets will strive for a cleaner look by reducing the number of studio and record-label floor displays and ceiling danglers that currently clutter the sales area. The new layout and color scheme was developed by San Diego-based design firm RPA.

A complete store redesign costs about \$150,000. Davis said the average price runs \$75,000. "We're trying to keep the cost to about \$11 per square foot."

If industry barometers can be trusted, the chain's new look could increase sales by as much as 20%, but Wherehouse's predictions are conservative. "We're looking for at least a 6.8% increase," said Ogilvie.

Wherehouse will close its Torrance, Calif., headquarters and make its Carson, Calif., distribution center its new home base. The consolidation, which won't happen until next year, is expected to save \$700,000-\$800,000. Ogilvie anticipates saving another \$300,000 by out-sourcing Wherehouse's computer operations.

Cerberus paid about \$50 million for its stake in Wherehouse, said Ogilvie. "That's a bargain, and in five years they'll triple their money," he said.

Assistance in preparing this story was provided by Ed Christman.

CHAIN BUYS IRISH VIDEO WEB

(Continued from page 10)

Blockbuster currently has 137 stores in seven European countries outside of the U.K. (primarily in Italy, Spain, and Denmark). The Xtra-vision deal will make Ireland its second-largest European territory after the U.K., where it owns more than 700 stores.

"International expansion is one of our primary growth strategies, and the opportunity to serve Irish customers represents a significant accomplishment in our European initiative," says Bill Fields, Blockbuster Entertainment Group chairman/CEO. "Blockbuster is intent on locating our successful entertainment retailing concept in both established and developing markets worldwide. The combination of Ireland's high VCR penetra-

tion and the quality customer base established by Xtra-vision makes this a great place for Blockbuster."

For Xtra-vision, the buyout is a reversal of what it set out to achieve in the U.K. in 1989, when it was first listed on the London Stock Exchange and announced its intention to become the leading video rental chain in the U.K. Having grown from a small chain in the early '80s, Xtra-vision underwent rapid expansion, setting up a small number of U.K. stores and footholds in the Northern Ireland and U.S. markets. But despite turnover of 26.4 million Irish pounds in the year ending January 1991 and the operation of 326 stores, the company was reporting losses of almost as much.

A period of acquisition and restruc-

turing followed, with the company coming under the directorship of Peter O'Grady Walshe, onetime director of NCB Corporate Finance Ltd., in 1994. The company eliminated all bank debt by January of this year, with a key factor being the downward revision of its fixed assets and stocks of rental tape in August 1994, which allowed it to buy out all existing shareholders. Combined turnover in the year ended January 1996 was 25 million Irish pounds, generating after-tax profits of 3.7 million Irish pounds.

Says Walshe, "I am very pleased that Xtra-vision will benefit from the advantages and opportunities that Blockbuster and its parent company Viacom Inc. can bring to our business and our 1,000 employees throughout Ireland."

FCC MAKES FIRST DENT IN COMPLAINT BACKLOG

(Continued from page 10)

cast took place between 6 and 10 a.m., when the FCC's "safe harbor" rule does not allow such programming.

The FCC's indecency backlog action was scheduled to be a topic of an Oct. 11 panel discussion at the National Assn. of Broadcasters (NAB) Radio Show in Los Angeles, and insiders here say that some broadcasters are concerned about whether possible upcoming fines could impede pending broadcast-group mergers and buyouts.

In June, Westinghouse announced that it would bid \$3.9 billion to purchase Infinity Broadcasting. There are at least eight complaints at the FCC involving Infinity's syndicated "Howard Stern Show," but at this point, according to the commission, none have been determined to have liability status.

FCC officials told attendees of the previous NAB show that the commis-

sion was working its way through the complaints following a directive last year by chairman Reed Hundt to clear up the backlog (Billboard, Sept. 23, 1995).

However, the FCC has not issued a fine since the landmark September 1995 \$1.7 million settlement agreement with Infinity that closed the books on a number of outstanding fines against Infinity stations regarding Stern broadcasts.

"We've got a process going now where we can process all of these complaints in a more timely manner," says Chuck Kelley, chief of the enforcement branch, "and it seems to be working."

Kelley says the process is one by which "we sort of 'triage' complaints in collaboration with officials in the Mass Media Bureau and the General Counsel's Office."

Complaints not accompanied by identification of the radio station, a tape, and the time of day of the possible violation are dismissed. "You have to have those three elements for us to act," Kelley explains.

In other news, the FCC says it will soon auction off spectrum for digital audio radio satellite services, which could bring as much as \$2.9 billion back into federal coffers. The dictate comes as a result of President Clinton signing into law a government authorization bill that includes the provision.

The auction, scheduled for next April, comes as a victory for terrestrial broadcasters, who were racing satellite entrepreneurs to the digital-radio marketplace. Radio-station owners will not need additional spectrum—they plan to wrap their digital signals around their already existing FM signals.

MUSIC CLOSURES PLANNED

(Continued from page 10)

upgrading personal computers.

A source says that Blockbuster might consider converting some of the 50 closed music stores into PC Upgrades locations.

Executives also told analysts that the number of CD titles available in Blockbuster Video stores would be greatly increased, possibly to as many as 2,000 per store. A selected number of Blockbuster Video outlets have been selling a limited number of hit music titles for at least a year. Executives said that "hundreds" of video stores would be reconfigured this year to handle the expanded music sections and that another 1,500 video outlets would undergo that change by the end of 1997.

Although investors and analysts have prodded Viacom to sell or spin off its Blockbuster subsidiary, Blockbuster chairman/CEO Bill Fields reportedly told Wall Street that the music chain is not for sale. Viacom acquired Blockbuster for the strong cash flow from its stores, which it planned to use in part to pay down the debt from its acquisition of Paramount Pictures. But a price war in music retail squeezed the profits out of the music stores, while increased competition put strains on the video stores.

Rather than cutting back on retail, though, Viacom is increasing its focus in that area. The first of its Viacom entertainment stores is set to open next spring in Chicago. The 30,000-square-foot store will promote all Viacom brands. Executives told analysts that the store would feature an "interactive environment." One example of this might be taped auditions by customers for a show on MTV, which is a Viacom property.

Some sources have said that Blockbuster might move its headquarters from Fort Lauderdale, Fla., but that

subject did not come up during the Viacom meeting. One company source says it was "considering moving its operations," possibly to Dallas, where it has two warehouses that supply its music and video stores.

Executives also said that Blockbuster plans to expand its World Wide Web site to focus on selling merchandise, including music and videos, on the Internet.

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles.

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Comedy Star Chris Rock To Host 1996 Billboard Music Awards

Comedian Chris Rock will host the seventh annual "Billboard Music Awards," broadcast live from Las Vegas, Wednesday, December 4, on Fox-TV.

Rock, who spent three seasons on "Saturday Night Live" and one season on Fox's "In Living Color," is one of today's hottest young comedians. He recently completed the feature film comedy "Beverly Hills Ninja" with long-time friend Chris Farley and is currently the sole presidential campaign correspondent for "Politically Incorrect," logging reports from the election trail. He is seen regularly on television



CHRIS ROCK

as the spokesperson for 1-800-COLLECT, and he also writes and provides the voice of Little Penny Hardaway in the popular Nike commercials featuring Orlando Magic basketball star Penny Hardaway. Rock has made the cable comedy specials "Bring The Pain" and "Chris Rock: Big Ass Jokes," which was honored with the 1994 CableAce Award for Best Comedy

Special. His feature film credits include "Beverly Hills Cop II," "CB4," "Boomerang," "Panther," "New Jack City," and "I'm Gonna Get You Sucka!" Leaving no medium unconquered, Rock recently signed a deal with Hyperion to write a book based on his comic routines.

Bob Bain, the executive producer of the 1996 "Billboard Music Awards," says, "I am thrilled to announce Chris Rock as this year's host. He has the right energy, attitude and comic sensibilities to make this year's awards show lively and invigorating."

This year's telecast marks the "Billboard Music Awards" premiere in Las Vegas. Billboard's year-end music award show honors the year's No. 1 artists and songs determined by the record buying audience and radio airplay statistics. Winners are determined by the 1996 year-end charts compiled from Billboard's weekly and bi-weekly charts.

Watch this space for more news of star performers and presenters.

'Xing' Tech Brings Billboard Live Concerts To Club's Internet Site

Billboard Live is opening its doors to the online world through a new 24-hour program on the Internet's World Wide Web that lets computer users watch live music performances in their own homes or offices.

Web surfers can get an inside look at the exclusive music nightclub, which opened Aug. 4 in West Hollywood, Calif., on the Internet at <http://www.billboardlive.com>.

The Web site uses StreamWorks, a creation of Xing Technologies, which enables real-time video and audio to be sent to computer users who have a 28.8 kps modem or faster Internet connection.

The netcasts use video from several cameras located inside the club and linked directly to the Billboard Live site. The cameras give Internet users a peek inside the newest nightclub on the famous Sunset Strip.

The Billboard Live site already has netcast live performances by Tony Bennett, James Brown, the Verve Pipe, Common Sense, and Billy Ray Cyrus.

In addition, the Web site often carries Billboard Live Television (BLTV), a collection of new music videos and short films that play on the two massive Jumbotrons located outside the club facing Sunset Boulevard.

Web visitors can also access a complete schedule of acts who are appearing at the club, as well as a list of the top 10 titles on Billboard's Hot 100 Singles chart.

More features are expected to debut soon at the site, which is designed and maintained by ENGAGE Games Online. A schedule of upcoming shows at the club appears below.

UPCOMING CONCERTS

Monday, Oct. 14 Artist Underground
 Wednesday, Oct. 16 Brother/Colin Hay
 Friday, Oct. 18 Dada/Naked & Almighty Ultrasound
 Thursday, Oct. 24 Lonnie Brooks
 Friday, Oct. 25 Emmanuel

Billboard Live, 9039 W. Sunset Blvd., West Hollywood, Calif.; call 310-246-3030 for details.

Dates 'n Data

Billboard Music Video Conference & Awards
 Crowne Plaza Parc Fifty Five Hotel, San Francisco • Nov. 7-9, 1996
 International Latin Music Conference & Awards
 Hotel Inter-Continental, Miami • April 28-30, 1997
 1997 Billboard/Airplay Monitor Radio Seminar
 Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997
 For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at <http://www.billboard-online.com>
 Contact Sam Bell at 212-536-1402/1-800-449-1402.
 E-mail: sbell@billboard-online.com

Abba's Frida Takes ECD To No. 1 In Sweden

PEOPLE ALL OVER THE world are still waiting for an Abba reunion. It may never happen, but while we're waiting, there is a new album by Frida, and it moves to No. 1 on the Swedish album chart this week.

"Djupa Andetag" (Deep Breath) appears on the Anderson label. The album, recorded entirely in Swedish, was produced by Anders Glenmark. With his sister Karin, he was part of the Swedish duo Gemini, which recorded two albums in the '80s. The sets were produced by Abba's Benny Andersson and Bjorn Ulvaeus. The new Frida album is an enhanced CD that includes a video for the first single, photos, and interviews with Frida and Glenmark.

It's possible that the former member of Abba will soon be joined in the upper reaches of the chart by the group's other lead female singer: Agnetha Faltskog has a new two-CD greatest-hits package, "My Love, My Life," released in Sweden by Sony.



by Fred Bronson

BREATHE AGAIN: Frida isn't the only one taking deep breaths. Kenny G's "Breathless" falls out of the No. 1 spot on Top Contemporary Jazz Albums, but that won't upset Kenny in the least. Debuting on that chart in pole position is "The Moment" (Arista), the new Kenny G album.

BREATHE YET AGAIN: Michael Ming of Boston E-mailed a note saying that because "Let It Flow" (LaFace) by Toni Braxton remains in the top 10 of the Hot 100 this week, the "Waiting To Exhale" soundtrack has set a new record by generating top 10 hits for 48 consecutive weeks. Ming says that breaks the record set by the first Ace Of Base disc, "The Sign."

RIMES AND REASON: The two most successful albums of the '90s by solo female country artists are both in the top five of this week's Top Country Albums chart. LeAnn Rimes continues at No. 1 for the 13th week with her

remarkable "Blue" (Curb). And in its 87th chart week is Shania Twain's "The Woman In Me" (Mercury), which falls 3-5 but had an impressive 29-week stay at the top. You'd have to go back to 1989 to find an album that was No. 1 as long as "Blue." Reba McEntire ruled for 13 weeks with "Sweet Sixteen." The longest-running No. 1 country album of the '90s is still "No Fences" by Garth Brooks. It led the list for 41 weeks. In second place is "Some Gave All," the debut release from Billy Ray Cyrus. It was No. 1 for 34 weeks.

Of course, all these figures pale in comparison to the album that is No. 1 on Top Country Catalog Albums. "12 Greatest Hits" by Patsy Cline is on top for the 243rd week.

ALWAYS FOREVER NO. 2: I'm sure Foreigner was not waiting for a girl like Donna Lewis. With her debut hit "I Love You Always Forever" sitting in the runner-up position on the Hot 100 for the ninth consecutive week, she is one week away from tying that group's record for the longest stay at No. 2 for a single that did not go to No. 1. Foreigner's "Waiting For A Girl Like You" was No. 2 for 10 weeks in 1981, unable to surpass "Physical" by Olivia Newton-John. The Foreigner and Lewis singles are on the same label: Atlantic.

Lewis has been unable to dislodge "Macarena" (Bay-side Boys Mix) by Los Del Rio (RCA) from the summit. That ubiquitous dance hit is No. 1 for the 12th week, making it the label's longest-running No. 1 hit of the rock era. If "Macarena" falls from No. 1 next week, it will be the first single in Hot 100 history to be No. 1 for 12 weeks.

HOT DIGGITY: By bulleting 48-4 on the Hot 100, "No Diggity" by Blackstreet (Featuring Dr. Dre) on Interscope makes a huge move into the top five, but it's not the biggest such move in Hot 100 history. On Aug. 11, 1958, "Volare (Nel Blu Dipinto Di Blu)" by Domenico Modugno rocketed 54-2.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	485,391,000	512,038,000 (UP 5.5%)
ALBUMS	412,982,000	421,982,000 (UP 2.2%)
SINGLES	72,409,000	90,056,000 (UP 24.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	265,453,000	302,097,000 (UP 13.4%)
CASSETTE	145,924,000	118,808,000 (DN 18.6%)
OTHER	605,000	1,077,000 (UP 78%)

OVERALL UNIT SALES THIS WEEK

12,688,000

LAST WEEK

12,217,000

CHANGE

UP 3.9%

THIS WEEK 1995

11,919,000

CHANGE

UP 6.5%

ALBUM SALES THIS WEEK

10,362,000

LAST WEEK

9,977,000

CHANGE

UP 3.9%

THIS WEEK 1995

9,880,000

CHANGE

UP 4.9%

SINGLES SALES THIS WEEK

2,326,000

LAST WEEK

2,240,000

CHANGE

UP 3.8%

THIS WEEK 1995

2,039,000

CHANGE

UP 14.1%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1995	CHANGE
CD	7,573,000	7,286,000	UP 3.9%	6,803,000	UP 14.7%
CASSETTE	2,757,000	2,663,000	UP 3.5%	3,264,000	DN 15.5%
OTHER	32,000	28,000	UP 14.3%	13,000	UP 146.2%

ROUNDED FIGURES

FOR WEEK ENDING 10/6/96

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