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K.T. Oslin Explores Her Roots On New BNA Set
 PAGE 28

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 24, 1996

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Joni Mitchell Offers 'Hits' And 'Misses' Success And Its Flip Side Surveyed On Reprise Releases

BY MELINDA NEWMAN

NEW YORK—Few artists would have the sense of humor, much less the



MITCHELL, CIRCA 1967

humility, to release an album of "misses" alongside a "hits" collection, but that is exactly what Joni Mitchell will do Oct. 8, when Reprise puts out "Joni Mitchell Hits" and "Joni Mitchell Misses."

Mitchell, recipient of Billboard's 1995 Century Award, which is the publication's highest honor given for distinguished creative achievement, has released 17 albums in a career spanning nearly 30 years but has never con-

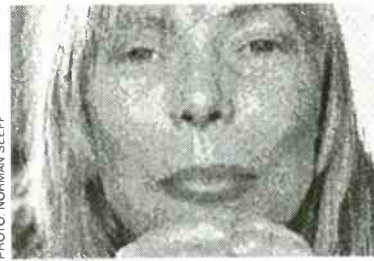


BILLBOARD EXCLUSIVE

sent to a "best of" or career retrospective.

"For years, people have been recommending or pushing me toward releasing a hits album, but in my case, there weren't enough hits technically to fill an album—by that, I mean a single that rides the chart well up into the

small numbers," says Mitchell. "I also felt like [a greatest-hits package] would kill my catalog. The only reason I'm doing the hits is to show I didn't die



MITCHELL, TODAY

after 1973."

That was the year Mitchell's landmark "Court And Spark" came out. In addition to being considered one of the most influential and important albums (Continued on page 130)

DSS: Bad News For The Video Store?

BY SETH GOLDSTEIN

NEW YORK—A new study from A.C. Nielsen, which measures television use, has provided marketers of direct satellite systems (DSS) with ammunition for an attack on video stores that might convince Hollywood to speed up the pay-per-view (PPV) (Continued on page 125)



IN THE NEWS

Camelot Music Chain Files For Chapter 11

PAGE 6

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Australian Music Retailers See Light After Recession

Competitive Scene Sparks Growth

BY ADAM WHITE

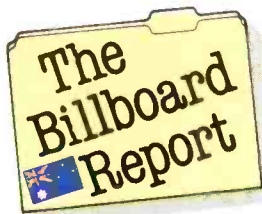
SYDNEY—No pain, no gain. After spending most of the '90s in recession's shadow, the Australian music industry is again beginning to appreciate the sunshine. That is particularly true of the retail sector, an intriguing mix of merchants who are not only Australian, but have connections to the U.S., Britain, Japan, and (Continued on page 131)

Upstart Sanity, Vet Brashes Co-Exist

BY ADAM WHITE

MELBOURNE—When Australia's top record executives talk about their customers, the names of two companies tumble most often from their lips.

One is the country's senior citizen of music merchants, which narrowly avoided involuntary retirement a couple of years ago. The other is an energetic (Continued on page 131)



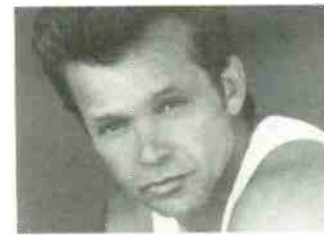
Mellencamp Feeling 'Lucky' Mercury Release Has Urban Flair

BY BRADLEY BAMBARGER

NEW YORK—With the upcoming album "Mr. Happy Go Lucky," John Mellencamp has forged a forward-minded path, artfully recasting his trademarked roots-rock sound and taking advantage of promotional alternatives to full-scale touring.

Due Sept. 10 from Mercury Records, "Mr. Happy Go Lucky" finds Mellencamp buttressing his bedrock songwriting style with urban rhythms and contemporary sonics. He realized these idiomatic shifts at his Belmont

Mall recording studio in Bloomington, Ind., in league with both longtime bandmates and such new contributors as mix master/DJ Junior Vasquez and hip-hop keyboardist/rapper Moe Z. M.D.



MELLENCAMP

"This is the best record I've made since [1987's] 'The Lonesome Jubilee,'" Mellencamp says. "It's that different. And not just different for John Mellencamp. I don't know anybody who has a record that sounds like this.

"It's been fascinating to me how urban records use rhythm and electronics, (Continued on page 17)

BILLBOARD EXCLUSIVE

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 SEE PAGE 39

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CONTEMPORARY CHRISTIAN	
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Alliance To Acquire Red Ant Entertainment Deal Positions Al Teller Start-Up As Major Player

BY ED CHRISTMAN

NEW YORK—Alliance Entertainment Corp. has signed a definitive agreement to acquire Red Ant Entertainment, the music company recently launched by Al Teller, former chairman of the MCA Music Entertainment Group.

As part of the deal, Teller will become co-chairman, president, and CEO of the New York-based Alliance. Joe Bianco, currently chairman of Alliance, will become co-chairman.

Alliance Entertainment Corp. will finance the deal by issuing 6.7 million shares of company stock to principals of Red Ant. The stock closed at \$7 per share on Aug. 15, which would value the deal at \$46.9 million. The deal, which needs only approval from the U.S. Justice Department's antitrust division in order to close, represents the second acquisition Alliance Entertainment has made in a week. On Aug. 9, the company announced it was acquiring DNA, the independent distribution company owned by Rounder Records and Valley Record Distributors (see story, this page).

For Alliance Entertainment, the deal will transform the company into a major player in pursuing developing artists. Teller has a significant track record in the record industry. In addition to heading the MCA Music Entertainment Group for seven years, Teller previously has served as president of CBS Records, Columbia Records, and United Artist Records.

Teller announced the formation of Red Ant in July, saying he had a \$100 million commitment from Wasserstein Perella Entertainment Group, an investment bank that raised funding from an investment group.

In addition to launching a label, Teller plans to form a music publishing company; acquire other labels; create a major music enterprise on the Internet; and finance and produce music-intensive films (Billboard, July 27).

Alliance Entertainment, which generated \$720 million in revenue last year, already owns two catalog labels, Castle Communications and Concord Jazz. Also, it is the largest independent distributor through its ownership of Independent National Distributors Inc. and Passport, and it operates the largest one-stop group in the country.

For Red Ant, the deal gives the label an established distribution network in the U.S., the U.K., and South America, countries in which Alliance has wholesale operations.

In fact, the deal came about because of

Red Ant's search for U.S. distribution. "A funny thing happened on the way to doing a distribution deal," explains Teller. "Joe and I started talking philosophy, and I told him where Red Ant is going, and he told me where Alliance is going, and we found that we had a lot in common."

Bianco says, "What this deal is about is the content side of the business. Although we started with catalog, we were already signing Bruce Dickinson, REO [Speedwagon], and others. We were already taking steps toward front-line artists on the content side. With this deal, we will become an important

record company."

"The deal completes the picture for Alliance, making it into a major player in the record industry," says Craig Bibb, an analyst at PaineWebber who follows Alliance.

In addition to landing the capabilities of Teller, the deal gives Alliance access to \$20 million in funding that Red Ant had already drawn down from the financing commitment it had with Wasserstein Perella, a New York-based investment bank that will now assume several seats on the Alliance board of directors.

Alliance Entertainment To Purchase DNA From Rounder

BY CHRIS MORRIS

LOS ANGELES—In another startling consolidation of independent record distribution, New York-based Alliance Entertainment Corp. has announced that it has signed a letter of intent to purchase Distribution North America (DNA) from Cambridge, Mass.-based Rounder Records.

While neither party will disclose a purchase price, DNA's price tag is believed by one informed source to be \$5 million-\$10 million.

The proposed acquisition, announced Aug. 9, follows the Aug. 1 finalization of Woodland, Calif.-based Valley Record Distributors' sale of its 50% interest in DNA to Rounder.

Valley, which provides fulfillment for DNA, will continue in that role through Oct. 1. The northern California firm, which operates a major one-stop and founded a direct-marketed label, Vault Records, has announced plans to establish its own full-service indie distributorship after its relationship with DNA concludes.

With the purchase of DNA, which is expected to close by late September or early October, Alliance will further solidify its position as the market-share leader among indie distribution entities. The firm already owns Independent National Distributors Inc. (INDI)—which comprises Dallas-based Big State Distributing; San Fernando, Calif.-based California Record Distributors (CRD); and Secaucus, N.J.-based Malverne

Distributors—and Passport Music Distribution in Denver.

Craig Bibb, an industry analyst at PaineWebber, estimates that Alliance accounts for 20% of indie distribution sales. Alliance president/vice chairman Anil Narang says that the purchase of DNA will probably increase that share to 25%.

Narang says, "I would characterize [the DNA purchase] as being demonstrative of our commitment to the independent distribution business and a way for us to gain market share and attain critical mass within the distribution arena."

Asked if Alliance would make additional buying forays into indie distribution, Narang says, "If we see additional opportunities on the right economic terms, we're open to it."

Rounder and Valley executives acknowledge that dissension about the operation of DNA, in which the two companies had been partners since fall 1994, surfaced last year and led to Valley's exit, setting the stage for Alliance's acquisition.

"[Valley] felt that it had different goals to pursue in independent distribution from us," says Marian Leighton Levy, who co-founded Rounder in 1970 with partners Ken Irwin and Bill Nowlin.

Valley CEO Barney Cohen says, "It became apparent that we had some real fundamental differences, and... we had trouble resolving things as 50/50 partners."

Cohen says the partners discussed sever-

(Continued on page 125)

THIS WEEK IN BILLBOARD

SEE YOU IN DECEMBER

Christmas may be months away, but entertainment companies are already gearing up. The Holiday Product Showcase looks at upcoming releases, including albums from top-notch musical acts, kid vid and audio, and CD boxed sets. **Pages 61-99**

SOUNDS GOOD ON THE WEB

New audio software on the Internet offers near-CD quality and updated recording capabilities, but some worry about the effect on the music industry. Enter*Active editor Brett Atwood reports. **Page 107**

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Letters

POLKA: PARTY WITHOUT PREJUDICE

We are grateful for Billboard's scholarly and respectful overview of polka in the Aug. 3 issue ["Polka Power: Modern Might Of A Bohemian Beat"]. Needless to say, the media's



BRAVE COMBO

treatment of this music has been unfairly derogatory a great deal of the time, and serious articles such as those presented in your magazine are needed to correct the public's prejudices and misconceptions about polka.

While all of the stories were exceptional, we are especially thankful for Jim Bessman's "Young Generation Of Musicians Explores Polka's Cutting Edge." It is gratifying to think that we may be giving some inspiration back to the music.

Polka is, for us, the antidote to unhappiness, the music that banishes care. Thanks to those who love it and play it, and thanks to you all for increasing our hope for its future.

Polkatively yours,
 Carl Finch, Jeffrey Barnes, Joe Cripps, Bubba Hernandez,
 Alan Emert, Danny O'Brien
 Brave Combo
 Denton, Texas

I can't thank you enough. Polka music on the cover of Billboard is truly a level of public awareness that exceeded my expectations. As a six-time Grammy nominee, I've seen many facets of the music world explored, criticized, and promoted. The feature articles by



GOMULKA

Jim Bessman were not just opinion columns, however, but thoroughly investigated stories of a music form.

Recently, I turned down an interview with a New York TV comedy channel; in contrast with the popularity your positive coverage is helping us achieve, the end result of an interview of this nature is usually counterproductive. As one of polka music's better-known performers, I take pride in our field. We promote our products, market our own music, act as our own managers and agents, and we even have our own media network! But to have my face on the cover of Billboard is an honor I'll cherish.

Lenny Gomulka
 Chicago Push Enterprises
 Indian Orchard, Mass.

As chairman of the National Cleveland-Style Polka Hall of Fame based in Euclid, Ohio, and producer of the longest-running daily polka radio show in North America, I would like to extend our appreciation for Billboard's tremendous efforts in featuring polka music in its Aug. 3 edition.

All of the articles on polka presented a favorable and positive approach, and I'm quite sure other national media will be taking a serious look at the polka music movement in

the States as a result of Billboard's coverage. Your attention represents major promotion of a kind we could have only dreamed of in the recent past! Thanks again for the keen interest in polka from the music world's most respected trade publication.

Tony Petkovsek
 WELW-1330 AM
 Daily Polka Radio
 Cleveland

I congratulate and thank you for your excellent coverage of the polka industry in the Aug. 3 issue of Billboard. I know this project took much time and effort, and I'm sure it will open many doors for the distribution and exposure of polka music. Your "Polka Power" write-up is truly an inspiration and encouragement to polka bands throughout the U.S.

Once again, thank you for your wonderful journalism.

Johnny Krizancic
 President
 Marjon International Records
 Hermitage, Pa.

I want to congratulate Billboard on the great polka music articles you recently published. I have enjoyed polka all my life, going back to the time it was played publicly at the 1939 World's Fair in New York. It is an upbeat and invigorating form, and once you are exposed, you can easily get hooked.

The key word is "exposed." With the exception of polkas associated with types of country music, most of the general public is really not aware of the forms of polka available and even has severe misconceptions about modern polka. This is due in large part to the fact that most DJs do not or will not play the other forms of polka because of the limited distribution of this music.

Without more exposure, many people will be missing out on some really great music. Hopefully, articles of the kind in Billboard will help remove some of this reticence.

Eugene J. Swick
 San Diego

PINE-ING FOR A MERCURY PRIZE

We enjoyed your article on this year's Mercury Music Prize [Billboard, Aug. 3], and we are especially proud that jazz saxophonist Courtney Pine has been nominated. However, we would like to mention that Courtney's "Modern Day Jazz Stories" album originated on Antilles, a Verve Group label. In the U.K., his CD is available on Talking Loud, through Mercury U.K.



Mike Wilpizeski
 National Publicity Manager
 The Verve Group
 New York

A FEW MORE WORDS FOR 'WHITE BOYS'

As far as the piece titled "A Few Words For The White Boys" in the Jazz Spotlight [Billboard, July 27], you should be ashamed of yourselves. By simply calling attention to the sour grapes attitude of white jazz musicians, the tone of the article becomes racist. It's obvious that writer Joe Goldberg has a problem with the community that creates, supports, and reports on jazz, but to take it out on such luminaries as Wynton Marsalis, Horace Silver, and Stanley Crouch is ludicrous, laughable, and highly insulting to the entire jazz community.

Stan Getz, Jim Hall, Bill Evans, and the

many other notables do not need a defensive article to validate their talents and contributions to the world of music.

Ishmael Leguna
 Former Member of the Stan Kenton
 Orchestra
 Closter, N.J.

I loved Joe Goldberg's article in the Billboard Jazz Spotlight, "A Few Words For The White Boys." I am always enraged by reverse racism in jazz, and it is simply beyond me how some of the individuals Goldberg quoted could make such statements with regard to white jazz musicians. The list of major non-African-American contributors to jazz is mind-boggling. Aside from Bill Evans, Lenny Tristano, Jim Hall, Stan Getz, and Gil Evans, one could just as easily list Bix Beiderbecke, Gerry Mulligan, George Shearing, Dave Brubeck, Benny Goodman, Joe Pass, Bill Watrous, Django Reinhardt, Stéphane Grappelli, Gary Burton, Joe Venuti, Paul Desmond, Stan Kenton, Chet Baker, Scott LaFaro, Michael Brecker, Chick Corea, and so on. They have been or are among the most lyrical and melodic and powerful influences in their respective instruments.

I was, however, surprised that you didn't mention, among arrangers and composers, the gifted Michael Legrand, whose "Le Grand Jazz" is a towering achievement and whose compositions, such as "Images," the three-movement jazz symphony with featured soloist Phil Woods, are among the most inventive and challenging creations in orchestral jazz.

In any event, I was elated by you saying "a few words for the white boys." I trust that their musical legacy will continue to stand the test of time. But maybe someday, we'll simply call it jazz, not white, black, or green.

Dr. Chris M. Sciabarra
 Visiting Scholar
 Department of Politics
 New York University
 New York

COLUMBIA TRISTAR'S NO. 1 MARKETING

It was with great disappointment that I read Seth Goldstein's Picture This column in Billboard's July 20 issue, which focuses on the



opinions of an anonymous marketing researcher regarding the utilization of marketing research information in the home video industry. With utterly no substantiation whatsoever, the item ends with the absurd claim that Columbia Tristar Home Video is unable to properly use and interpret such marketing data.

It is also difficult to reconcile the substance of the column item in light of our recent success in the sell-through market, with such No. 1 Billboard Top Video Sales chart hits as "The Indian In The Cupboard," "Jumanji," and "Heavy Metal." The creation of the very successful marketing and sales programs for these and other titles rested on our research strategies, which we consider to be quite professional. This sort of groundless, poorly researched reportage is dangerous and damages the industry when presented by influential trade publications such as Billboard.

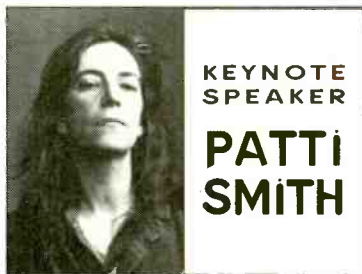
Fritz Friedman
 VP/Worldwide Publicity
 Columbia Tristar Home Video
 Culver City, Calif.

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KEYNOTE SPEAKER
PATTI SMITH

Wednesday, September 4, 1996

10:00 AM - 8:00 PM
REGISTRATION PLAZA LEVEL (AVERY FISHER HALL)
10:00 AM - 6:00 PM
EXHIBITS PROMENADE (AVERY FISHER HALL)

Thursday, September 5, 1996

9:00 AM - 5:00 PM
REGISTRATION PLAZA LEVEL (AVERY FISHER HALL)
10:00 AM - 5:00 PM
EXHIBITS PROMENADE (AVERY FISHER HALL)
10:00 AM - 11:00 AM
PLEASED TO MEET ME: UNSIGNED BANDS & THE BIZ
MODERATOR: Stormy Shepherd (Leave Home Booking)
ALICE TULLY HALL
INTERNSHIPS IN THE MUSIC BUSINESS: LABOUR OF LOVE
MODERATOR: Emily Kaye (Timebomb Recordings)
PANELISTS: Jenna Adler (CAA), Michael Badami (Dreamworks/SKG Music Publishing), Seth Jarrett (Freelance Director/MTV), Jordan Kurland (David Lefkowitz Management)
ALICE TULLY LOBBY (ALICE TULLY HALL)
11:00 AM - 12:45 PM

KEYNOTE: PATTI SMITH
AVERY FISHER HALL
11:30 AM - 12:45 PM
LIVE & LOUD: METAL RADIO PANEL
MODERATOR: Jill Castellano (Victory Records)
PANELISTS: Rob Friend (Gavin), Jon Nardachone (Atlantic Records), Mupsey Ricci (Skateboard Marketing), Eric Slayter (KZKR), Andrew Stewart (WSDU)
ALICE TULLY LOBBY (ALICE TULLY HALL)
1:00 PM - 2:15 PM
THE CHANGING FACE OF RETAIL I
WAREHOUSE - SONGS & STORIES
MODERATOR: Mike Dreese (Newbury Comics)
PANELISTS: Alan Kovan (Play It Again), Mike Jones (NAIL Distribution)
ALICE TULLY HALL
CAS FOOD LOGGING: TOURING ON YOUR OWN
ALICE TULLY LOBBY (ALICE TULLY HALL)
RAVING MAD: THE CULTURE OF THE RAVE & ITS MUSIC
MODERATOR: Matt E. Siver (Silver Entertainment Group Ltd)
PANELISTS: Lenny Dee (Industrial Strength), Supa DJ Dmitry (Dee-Lite)
CHARLES DANA LOUNGE (AVERY FISHER HALL)
THE BLUES PANEL
MODERATOR: Michael Caplan (Sony 550/0keh Records)
HELEN HUNTINGTON HULL ROOM (AVERY FISHER HALL)
2:30 PM - 3:45 PM
BUILT FOR SPEED: DECONSTRUCTING THE ARTIST DEVELOPMENT PROCESS
MODERATOR: Jon Leshay (Columbia Records)
PANELISTS: David Hall (William Morris Agency)
AVERY FISHER HALL
THE WORLD MUSIC PANEL
HELEN HUNTINGTON HULL ROOM (AVERY FISHER HALL)
THE CHANGING FACE OF RETAIL II: CHAIN REACTION
MODERATOR: Eva Weiss (Caroline Records)
PANELISTS: Jim Freeman (HMV Record Stores), Greg Ross (Go-Kart Records)
ALICE TULLY HALL

BIRTH SCHOOL WORK DEATH: CAREERS IN THE MUSIC INDUSTRY
MODERATOR: David Lefkowitz (David Lefkowitz Management)
PANELISTS: Michael Simpson (Dreamworks), Sheri Sternberg (Great American Music Hall)
ALICE TULLY LOBBY (ALICE TULLY HALL)
OUT MY WAY: "QUEER ROCK"
MODERATOR: Kurt B. Reighley (Freelance Writer)
PANELISTS: Jon Ginoli (Pansy Division), Mecca Lanzlotta (Columbia Records), Brooke Webster (Recco Mix)
CHARLES DANA LOUNGE (AVERY FISHER HALL)
4:00 PM - 5:00 PM
MUSIC FOR THE MASSES: ALTERNATIVE COMMERCIAL RADIO & ITS ROLE IN BREAKING NEW ARTISTS
MODERATOR: Kurt St. Thomas (Arista Records)
PANELISTS: Aaron Axelsen (Live 105)
AVERY FISHER HALL

THE SONGWRITERS PANEL '96
ALICE TULLY HALL
HIP HOP AT THE CROSSROADS: HAS STAGNATION SET IN?
MODERATOR: Harry Allen (Hip-Hop Activist/Media Assassin)
ALICE TULLY LOBBY (ALICE TULLY HALL)
THE POLITICS OF MAGAZINE COVERAGE: DON'T BELIEVE THE HYPE
MODERATOR: Larry Jenkins (Columbia Records)
PANELISTS: Craig Marks (Spin)
CHARLES DANA LOUNGE (AVERY FISHER HALL)
THE REGGAE PANEL
MODERATOR: Garret Vandermolen (Heartbeat Records)
PANELISTS: Sister Carol (Artist), Steve Cornwell (RAS Records)
HELEN HUNTINGTON HULL ROOM (AVERY FISHER HALL)

TOOL LISTENING PARTY 4:00 - 7:00 PM
Opium Den: 29 E. 3rd St. between Bowery & Second Avenue
212.505.7344

Friday, September 6, 1996

9:00 AM - 5:00 PM
REGISTRATION PLAZA LEVEL (AVERY FISHER HALL)
10:00 AM - 5:00 PM
EXHIBITS PROMENADE (AVERY FISHER HALL)

10:00 AM - 4:00 PM
COLLEGE DAY '96
ALICE TULLY HALL
10:00 AM - 10:30 AM
PERFORMANCE
10:30 AM - 11:30 AM
GRADUATION!: MAKING THE TRANSITION FROM COLLEGE RADIO INTO THE MUSIC INDUSTRY
MODERATOR: Chuck Arnold (The Want Adds)
PANELISTS: Tommy Delaney (Virgin Records), Maura Duval (ILS), Lawrence Lui (Big Cat/Jet Set), Andy Flynn (KOOP)
11:30 AM - NOON
PERFORMANCE
NOON - 1:00 PM
A ROCK AND A HARD PLACE: PROMOTION VS. COLLEGE RADIO'S HISTORIC INDEPENDENCE
MODERATOR: Jeff Sperber (Caroline Records)
PANELISTS: Tom Bout (Immortal Records), Josh Kazoos (Epitaph Records), Chuck Newingham (Mercury Records), Fred Schaaf (KPSU), Crystal Stevens (KVRX), Karin Tekel (WRSU), plus more TBA
1:00 PM - 1:30 PM
PERFORMANCE
1:30 PM - 2:30 PM
COLLEGE RADIO DRIVER'S ED: PUTTING THE PEDAL TO THE METAL ON THE INFORMATION SUPERHIGHWAY
MODERATOR: Charlie Speight (WXYZ)
2:30 PM - 3:00 PM
PERFORMANCE
3:00 PM - 4:00 PM
THERE'S NO SUCH THING AS A DUMB QUESTION: A COLLEGE RADIO ARTIST Q&A
4:00 PM - 4:30 PM
PERFORMANCE

10:00 AM - 11:15 AM
HIGH SOCIETY: THE ASCAP/BISESAC/ETC PANEL
MODERATOR: Jeffrey Brabeck (Chrysalis Music Group)
PANELISTS: Greg Boggs (SESAC), Charlie Feldman (BMI)
ALICE TULLY LOBBY (ALICE TULLY HALL)
SMALL INDIE MOGUL SUMMIT: A METHOD TO OUR MADNESS
MODERATOR: Jenny Toomey (Simple Machines)
PANELISTS: Adam Silverman (Flydaddy), Angela Strachan (Dirt Records)
CHARLES DANA LOUNGE (AVERY FISHER HALL)
INTERNET 101: THE BASICS
MODERATOR: Mclean Greaves (Virtual Melanin Inc.)
PANELISTS: Sandra Dai (Salamander Inc.)
HELEN HUNTINGTON HULL ROOM (AVERY FISHER HALL)
"THIS VIDEO SUCKS": NEW ARTISTS, VIDEO & IMAGE
THE WALTER READE THEATER

11:30 AM - 12:45 PM
ARTISTS & MUSICAL TRANSITIONS: MY EVER-CHANGING MOODS
MODERATOR: Bob Mould (Granary Music)
ALICE TULLY LOBBY (ALICE TULLY HALL)
WRITERS & JOURNALISM: WHO ARE WE WRITING FOR?
MODERATOR: Evelyn McDonnell (Village Voice)
CHARLES DANA LOUNGE (AVERY FISHER HALL)
OVERSEAS LICENSING: SPEAKING IN TONGUES
MODERATOR: Sharon Ashworth (Shock Records)
PANELISTS: Tim Kelly (Pinnacle Records), Paul McKessar (Flying Nun Records), John Nutcher (Revelation Records)
HELEN HUNTINGTON HULL ROOM (AVERY FISHER HALL)
LOG ON: MARKETING NEW MUSIC VIA THE INTERNET
MODERATOR: Mark Chumim (Columbia Records)
THE WALTER READE THEATER

1:00 PM - 2:15 PM
New Line Cinema and CMJ present an advance screening of "Set it Off," starring Queen Latifah, Jada Pinkett, Vivica Fox, Kimberly Elise, Blair Underwood, John C. McKinley and Ella Joyce. Directed by F. Gary Gray.
THE WALTER READE THEATER

DAZED & CONFUSED: ARTISTS AND THEIR ADDICTIONS
MODERATOR: Eric Greenspan, Esq. (Myman, Abell, Fineman & Greenspan)
AVERY FISHER HALL

SPACE AGE LOVE SONG: FAN WORSHIP IN CYBERSPACE
MODERATOR: Nikke Slight (Atlantic Records)
PANELISTS: Gayle Kelemen (Unofficial Jeff Buckley Web Site), Julia King (MTV Online)
ALICE TULLY LOBBY (ALICE TULLY HALL)

THE PRINCE FORMERLY KNOWN AS ARTIST: MUSICIANS WHO'VE BECOME INDUSTRY INSIDERS
MODERATOR: Dave Allen (World Domination Recordings)
PANELISTS: Berko (Revolution Records), Daniel House (CZ Records), John Marchini (Caroline Records), Joanna Spock Dean (VH-1), Qaddy O (MCA Records)
CHARLES DANA LOUNGE (AVERY FISHER HALL)

THE JAZZ PANEL
MODERATOR: Bruce Lundvall (Blue Note Records)
HELEN HUNTINGTON HULL ROOM (AVERY FISHER HALL)

2:30 PM - 3:45 PM
SONGS FROM THE BIG CHAIR: THE INDEPENDENT LABEL CONSORTIUM
MODERATOR: Andy Allen (ADA (Alternative Distribution Alliance))
AVERY FISHER HALL

SURVIVING "ALTERNATIVE": MENTAL HEALTH & METAL MANAGEMENT
MODERATOR: Nancy Camp (Drastic Measures)
PANELISTS: Mark A. Abbattista, Esq. (Bad Abbatude Management), Michael Foley (Metal Blade Records), Jon Goldwater (Crash Management), Ken Kriete (Kriete, Kincaid and Faith Management), Rob McDermott (Concrete Management), Rob Shore (RS Management), Steve Stewart (Steve Stewart Management), plus special artist appearances: TBA
ALICE TULLY LOBBY (ALICE TULLY HALL)

HIP HOP ON THE AIR: I CAN'T LIVE WITHOUT MY RADIO
MODERATOR: DJ Mecca (NY Radio Coalition)
CHARLES DANA LOUNGE (AVERY FISHER HALL)

PUBLISH OR DIE: NEW ARTISTS & MUSIC PUBLISHING
WALTER READE THEATER

4:00 PM - 5:00 PM
MARKETING 2000: BREAKING A BAND IN THE NEW MILLENNIUM
MODERATOR: Marc Geiger (American Recordings)
PANELISTS: Billy O'Connell (Throwing Music), John Mazzocco (Music Marketing Network), Steve Rennie (Epic Records), Jane Siberry (Sheeba Records), Larry Weintraub (A&M Records)
AVERY FISHER HALL
AT YOUR OWN RISK: THE METAL ARTIST PANEL
ALICE TULLY LOBBY (ALICE TULLY HALL)
THE RPM PANEL
MODERATOR: Jason Bentley (Ouango)
CHARLES DANA LOUNGE (AVERY FISHER HALL)

Saturday, September 7, 1996

9:00 AM - 3:00 PM
REGISTRATION PLAZA LEVEL (AVERY FISHER HALL)
10:00 AM - 3:00 PM
EXHIBITS PROMENADE (AVERY FISHER HALL)

10:00 AM - 11:15 AM
LAWYERS AS A&R REPS: WHO GAVE THEM EARS?
MODERATOR: Owen Sloan, Esq. (Berger & Kahn)
AVERY FISHER HALL

MY FIRST YEAR AS A ROCK GOD: WHAT HAPPENS AFTER THE SIGNING?
MODERATOR: John Rubel (TAG Recordings)
PANELISTS: Marilyn Gardner (Warner Bros. Records), Chris Holmes (Yum-Yum), Pat Magnarella (Atlas/Third Rail Management)
ALICE TULLY HALL

REUBEN KINCAID 101: THE ART OF ARTIST MANAGEMENT
MODERATOR: Ted Gardner (Larrikin Management)
PANELISTS: Shawn Rogers (Maxi-Management)
ALICE TULLY LOBBY (ALICE TULLY HALL)

ONLINE RADIO STATIONS: THE GOLDEN AGE OF WIRELESS?
MODERATOR: Mark Cuban (Audionet)
CHARLES DANA LOUNGE (AVERY FISHER HALL)

ALTERNATIVE MUSIC & CORPORATE SPONSORSHIP
MODERATOR: Eric Lochtefeld (Grassroots Event Marketing)
PANELISTS: Sarah Haynes (On Board Entertainment), Joe Killian (Festival Marketing), Dave Neubecker (Electronic Arts)
HELEN HUNTINGTON HULL ROOM (AVERY FISHER HALL)

THE COLOR OF MONEY: LOW BUDGET VIDEOS
PANELISTS: Amy Finnerty (MTV)
WALTER READE THEATER

11:30 AM - 12:45 PM
METAL KEYNOTE SPEAKER: LEMMY
ALICE TULLY HALL

11:30 AM - 12:45 PM
COMBAT ROCK: DOES ALTERNATIVE MUSIC CARE ABOUT POLITICS? SHOULD IT?
AVERY FISHER HALL

THE DIY ETHIC OF HIP HOP: ME MYSELF & I
MODERATOR: Nick Eisenman (Dolo Records)
ALICE TULLY LOBBY (ALICE TULLY HALL)

WEBSITE MANIA IN THE MUSIC INDUSTRY: GHOST IN THE MACHINE
MODERATOR: Mark Bronniman (CMJ)
CHARLES DANA LOUNGE (AVERY FISHER HALL)

RECORDING CONTRACTS: THE FINE PRINT 101
MODERATOR: George Stein, Esq. (Zissu, Stein & Mosher)
PANELISTS: Wallace Collins, Esq., George Gilbert, Esq. (Solovay, Marshall & Edlin)
HELEN HUNTINGTON HULL ROOM (AVERY FISHER HALL)

MUSIC FOR FILMS: THE SOUNDTRACK PANEL
MODERATOR: Jon McHugh (New Line Cinema)
WALTER READE THEATER

1:00 PM - 2:15 PM
TALK TALK TALK: THE ALTERNATIVE MUSIC PROMO PANEL
MODERATOR: Karen Glauber (HITS Magazine)
PANELISTS: Stu Bergen (Epic Records), Gary Jay (TVT Records), Ted Taylor (WLR)
ALICE TULLY HALL

More Moderators and Panelists TBA

1:00 PM
CMJ, Fine Line Features and Atlantic Records proudly present a special advance screening of "Feeling Minnesota," starring Keanu Reeves, Cameron Diaz, Vincent D'Onofrio, Delroy Lindo, Dan Aykroyd, and Courtney Love.
THE WALTER READE THEATER



SECRET AGENT: ALTERNATIVE STRATEGIES FOR BOOKING BANDS
MODERATOR: Troy Hansbrough (American Recordings)
PANELISTS: Roggie Baer (Rajworld Prod.), Kio Novina (Van Go Agency)
ALICE TULLY LOBBY (ALICE TULLY HALL)

PUBLICITY & PUBLIC RELATIONS IN CYBERSPACE: STRANGWAYS HERE WE COME
MODERATOR: Lisa Vega (Scoop Marketing)
CHARLES DANA LOUNGE (AVERY FISHER HALL)

THE AAA PANEL
HELEN HUNTINGTON HULL ROOM (AVERY FISHER HALL)

2:30 PM - 3:45 PM
COLLEGE KEYNOTE SPEAKER: LES CLAYPOOL
ALICE TULLY HALL



2:30 PM - 3:45 PM
MODERN MUSIC: ONLINE DELIVERY OF RECORDED MUSIC
MODERATOR: Andrew Stenthal (CDnow)
PANELISTS: Brian McNeils (Cleopatra Records), Scott Moskowitz (The Dice Company)
CHARLES DANA LOUNGE (AVERY FISHER HALL)

ROLL OVER BEEHÖVEN: 21ST CENTURY CLASSICAL MUSIC
MODERATOR: Geoff Smith (Composer/Artist)
PANELISTS: Paul Marotta (New World Records)
HELEN HUNTINGTON HULL ROOM (AVERY FISHER HALL)

4:00 PM - 5:00 PM
THE A&R PANEL
MODERATOR: Karin Berg (Warner Bros. Records)
PANELISTS: Slim Moon (Kill Rock Stars), Roger Shepherd (Flying Nun Records)
AVERY FISHER HALL

COLLEGE RADIO'S PLACE IN ARTIST DEVELOPMENT: I'M NOT YOUR STEPPING STONE
MODERATOR: Glenn Boothe (Caroline Records)
PANELISTS: Alice Chang (KALX), Rich Holtzman (A4D), Kristen Meyer (Sub Pop Records), Josh Rosenthal (Sony Music Distribution)
ALICE TULLY HALL

FOR THOSE ABOUT TO ROCK: THE FUTURE OF METAL
MODERATOR: Brian Siagal (Metal Blade Records)
ALICE TULLY LOBBY (ALICE TULLY HALL)

HTTP://ONLINE MAGAZINES
MODERATOR: Lorry Fleming (Music Universe (BAM Media))
PANELISTS: Jennie Ruggles (Gavin Online/Addicted to Noise)
CHARLES DANA LOUNGE (AVERY FISHER HALL)

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Dutch Retailer Fined For Parallel Imports

BY JEFF CLARK-MEADS and ROBERT TILLI

LONDON—The legal loophole that allowed parallel imports from the U.S. to enter the European Union (EU) by a back-door route has been officially closed.

An anomaly in Dutch law meant that low-priced American product could be imported into the Netherlands. Once there, it could be easily distributed across the Union under the EU's single market.

However, in December, the Dutch government closed the loophole. Now, a court has signaled the effectiveness of the new provisions by imposing a hefty fine on a retailer that broke them.

The first test of the new law came when Dutch record-industry association NVPI began legal action against the owners of the two CD Sound stores in the Dutch cities of Leusden and Amersfoort. NVPI claimed that CD Sound was illegally importing CDs from the U.S.

On Aug. 8, the president of the District Court of Utrecht upheld that view and fined the owners of the

stores the equivalent of \$5,000 and ordered them to name their supplier and hand over the infringing stock to NVPI for destruction.

NVPI managing director Paul Solleveld comments, "We are delighted with this decision. Parallel imports take advantage of the efforts made by the local recording industry with regard to marketing, promotion, etc., without making any contribution whatsoever."

He adds that by the time the law was amended, Dutch record companies were losing an estimated \$50 million each year to parallel imports.

The Dutch government updated its 1993 legislation on neighboring rights at the end of last year to make it take account of distribution rights for the first time. This brought Dutch law into line with European norms and closed the door on imports into the EU via the Netherlands.

However, Solleveld says that despite an NVPI publicity campaign, some retailers and wholesalers are not complying with the legislation. He adds that NVPI is considering further legal action.

MuchMusic Goes Interactive Viewer-Controlled Programs To Be Tested

BY BRETT ATWOOD

LOS ANGELES—MuchMusic USA is preparing to test an interactive version of its music video channel that will give viewers a say in its programming.

The music video service is teaming with New York-based ACTV for the interactive version of the channel, which will debut this fall as part of an experiment in interactive programming that reaches some subscribers of Ventura County Cablevision in Ventura, Calif., near Los Angeles.

ACTV already offers interactive programming from CNN, PrimeSports, Nickelodeon, and the Game Show Network.

Although most of MuchMusic USA's programming will remain unchanged on the ACTV feed, the music channel will supplement its specialty and clip programming with interactive elements, such as song lyrics, band biographies, concert dates, and discographies.

The first MuchMusic program to go interactive over ACTV is "Spotlight," a half-hour program that features an interview with a different artist each week. The clip show will be customized for the ACTV audience, which can choose from several camera angles during in-studio music performances, as well as select from a menu of questions to ask each performer.

"This will allow us the opportunity to let the viewers interview the artists," says Dennis Patton, senior VP/GM of MuchMusic USA.

Multiple video choices may also soon be offered to ACTV viewers of MuchMusic, rather than one feed of clip programming. Also in the works is a music trivia game that rewards premiums to viewers who answer questions correctly, according to Craig Ullman, senior

VP of programming for ACTV.

The service is also exploring the possibility of adding a second audio soundtrack to some music videos, which would enable clip directors to narrate the videos with added information, such as production information and their on-the-set experiences.

Ullman says that the ACTV experiment is helping the company determine what types of interactive content cable consumers respond to.

"The point of ACTV is not to interact all the time," says Ullman. "This is still a TV viewing experience. It is not about computer technology but about a fun and simple viewing experience that offers the viewer more control than a normal TV broadcast."

Rather than using a keyboard, the viewer uses a remote control to customize his or her TV viewing experience.

(Continued on page 127)



MTV Asia To Produce Malaysian Programs

BY ALEXANDRA NUVOICH

KUALA LUMPUR, Malaysia—MTV Asia is to produce new programs showcasing the sales-based album chart here, stepping up the channel's involvement in the development of the Malaysian music industry.

The MTV name is set to become synonymous with chart shows in the country's three main languages: Malay, Chinese, and English.

The programs will be produced by MTV Asia in partnership with the Record Industry of Malaysia (RIM) and will be beamed from the new Malaysian East Asia Satellite (MEASAT) and aired on Radio TV Malaysia (RTM).

Camelot Music Files For Chapter 11 Troubled Retail Climate Sees Chain Join Warehouse

BY ED CHRISTMAN

NEW YORK—One year and one week after Warehouse Entertainment became the biggest bankruptcy the music industry ever experienced, Camelot Music filed for protection under Chapter 11 of the U.S. bankruptcy laws on Aug. 9.

According to court documents, Camelot listed assets of \$511.6 million and liabilities of \$476.7 million. Since January, Camelot and its owner, Investcorp, have been negotiating with its banks to put together an out-of-court restructuring of the company's balance sheet. Those negotiations collapsed in late July, and a last-ditch effort on Aug. 6 to save the deal failed.

The filing was made in the U.S. Bankruptcy Court in the district of Delaware. According to court documents, Camelot's largest creditors are the Van Kampen Merritt Prime Trust, which is owed \$33.1 million; Chase Manhattan Bank, \$29.6 million; the Merrill Lynch Senior Floating Rate Fund, \$19.8 million; Oak Tree Capital Management, \$15 million; Protective Life Insurance, \$14.4 million; and Plains Finance Ltd., \$11.9 million.

The largest trade creditors are EMI Music Distribution, owed \$11.2 million; WEA, \$10.4 million; BMG Distribution, \$9.9 million; Sony Music, \$9.1 million; PolyGram Group Distribution, \$9 million; and Uni Distribution, \$7.5 million.

Camelot has obtained a \$35 million

debtor-in-possession financing commitment from Chase Manhattan.

Investcorp purchased Camelot for \$385 million from founder Paul David in fall 1993. In making that acquisition, Investcorp turned to a banking consortium put together by Chemical Bank (which has since merged with Chase) to finance the deal. Chemical and about 20 other banks put up \$325 million, of which \$125 million was in the form of a revolving credit facility and \$200 million was a term loan.

At that time, Investcorp is believed to have put \$125 million in equity in Camelot, but subsequently, sources say, it reduced that stake when it took \$50 million out of the company and replaced it with subordinated debentures bought by an Investcorp subsidiary.

Unfortunately for Investcorp and its lenders, Camelot was acquired right before the music industry's price war began. Since then, Best Buy and Circuit City have been using CDs as a loss leader to build traffic in their mega consumer-electronic stores, causing havoc among music retail specialists.

As a result of the price war, Camelot experienced a precipitous drop in cash flow, going from \$40 million in the year ended February 1994 to \$13 million in 1995 to \$9 million this year, sources say.

As part of its proposed restructuring, Camelot wanted to close 80 stores. But as negotiations with landlords dragged on, some banks in the consortium started selling their debt for about 35 cents on the dollar. As investors came aboard, they rejected the deal that had been negotiated in the spring between Camelot, Investcorp, and the original participants in the consortium.

After a difficult year that saw the bankruptcy of Warehouse and Peaches Entertainment, some trade creditors say they are not likely to be patient sitting through the bankruptcy proceedings of Camelot. Warehouse filed on Aug. 2, 1995. At the time, it listed assets of \$183 million and liabilities of \$309.4 million. Its fate has yet to be determined (see Retail Track, page 104).

Camelot executives were unavailable for comment at press time.

Vince Gill Leads Country Music Assn. Award Nominations

BY DEBORAH EVANS PRICE

NASHVILLE—Vince Gill leads the nominees for the 30th annual Country Music Assn. (CMA) Awards, which will be presented Oct. 2. Gill received nominations in seven categories, including entertainer of the year, male vocalist, album, single, song, and music video. Gill will serve as host for the awards show, which will be broadcast live in the U.S. on CBS from Nashville's Grand Ole Opry House.

With 15 CMA accolades to his credit, Gill has won more times than any artist in history. His awards include the honor for male vocalist of the year for the past five years. He has twice won the trophy for entertainer of the year.

Other top nominees include George (Continued on page 28)



Escape To The Beach. Kurt Russell, star, co-producer, and co-writer of the film "Escape From L.A.," and White Zombie's Rob Zombie recently stopped by the MTV Beach House to tape a few segments that tie in with the movie and the Lava/Atlantic album "Music From And Inspired By John Carpenter's Escape From L.A." In addition to White Zombie, artists featured on the album include Tori Amos, Ministry, the Toadies, and the Butthole Surfers. Pictured at the MTV beach house hell-pad, from left, are Russell, Zombie, MTV VJ John Sencio, and White Zombie manager Andy Gould.

Zoo Acquired By Start-Up Volcano; Firm Also Launches Hip-Hop Imprint

BY DON JEFFREY

NEW YORK—With a new record company backed by Wall Street capital, a former BMG executive has acquired from the major the alternative rock label Zoo Entertainment and a favorable distribution deal.

The nascent New York-based firm, Volcano Entertainment LLC, is headed by Kevin Czinger, who had been executive VP of

BMG Entertainment North America for 19 months.



CZINGER



helm of its co-founder and president, Lou Maglia) and a hip-hop imprint, (Continued on page 127)

"On day one, we have a distribution agreement, assets, acts, and staff ready to go," says Czinger.

Volcano will comprise two divisions: Zoo/Volcano (Zoo was acquired from BMG and will remain under the

ed to broadcast RIM's chart show itself, exclusively on its subscription service, rather than distribute it free-to-air on state-owned RTM.

A source comments that MTV Asia enjoys stronger ties with MEASAT than does another music channel to be carried on the satellite, Channel V. The Malaysian government, which has a share in MEASAT, has also been rumored to prefer the competition, Rupert Murdoch's STAR TV music channel, over Channel V.

The relationship between MTV and RIM was fostered when RIM invited MTV Asia president Peter Jamieson to watch the Anugerah Industri Muzik Awards show, Malaysia's industry honors, last year.



GILL

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AUSTRALIA

Issue Date: Sept. 28

Ad Close: Sept. 3

Billboard's September 28th issue bridges the industry to the land "Down Under's" music market. This spotlight provides a report on the issues and trends affecting the Australian music industry, including pressures on retail price levels from imports, changes in the radio and touring landscape, major/indie label activity and the artists they're signing. Coverage will also feature a look back at the 10-year history of the ARIAs and this year's nominees in key categories.

Contact:

Amanda Guest
613-9824-8260



COUNTRY MUSIC

Issue Date: Oct. 5

Ad Close: Sept. 10

Country music continues to impact charts and captivate a wide range of listeners. Nashville Bureau Chief Chet Flippo provides an in-depth summary of the market's general developments, trends and overall health. Coverage will also explore a handful of the most active imprints and their thoughts and views on the future direction of the genre. Also, Deborah Evans Price examines the labels' repositioning of their slow-to-start artists into the market, and in turn, their successful re-entry.

Contact:

Lee Ann Photoglo
615-321-4294



BRAZIL

Issue Date: Oct. 5

Ad Close: Sept. 10

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

Contact:

Angela Rodriguez
305-441-7976
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212-536-5001
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213-525-2307



CHARLES AZNAVOUR- 50TH ANNIVERSARY

Issue Date: Oct. 12

Ad Close: Sept. 17

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

Contact:

Francois Millet
331-4549-2933

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UK II

Issue Date: Oct. 19

Ad Close: Sept. 24

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

Contact:

Catherine Flintoff
44-171-323-6686



A TRIBUTE TO ANDREW LLOYD WEBBER

Issue Date: Oct. 19

Ad Close: Sept. 24

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

Contact:

Pat Rod Jennings
212-536-5136



1997 INTERNATIONAL BUYER'S GUIDE

Publication Date: December 11

Ad Close: October 9

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

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Artists & Music

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Steven Curtis Chapman Offers Bold New Set Sparrow Artist's 'Edgier' Album Getting Major Push

BY DEBORAH EVANS PRICE

NASHVILLE—From his early acoustic works to more recent pop anthems, such as "The Great Adventure" and "Heaven In The Real World," Steven Curtis Chapman's music has evolved with each outing, exhibiting changes subtle enough to carry along his existing audience and innovative enough to garner new fans.

After winning three Grammy Awards and 28 Gospel Music Assn.

Dove Awards, including seven consecutive songwriter of the year accolades, Chapman easily could have rested on his laurels as one of contemporary Christian music's most successful



CHAPMAN

artists. Instead, he chose to make the most musically bold and lyrically revealing album of his career with "Signs Of Life," due Sept. 3 from Sparrow.

Sparrow president (U.S.) Peter York says he told Chapman to "make the record he always wanted to make." The label, he adds, is happy with the results and expects this to be Chapman's best-selling album yet. Toward that end, Sparrow plans to put a major push behind the album's launch and Chapman's upcoming 80-city tour with opening acts Audio Adrenaline and Carolyn Arends.

Chapman wrote or co-wrote all 12 cuts on "Signs Of Life," his ninth album, and says he really dug deep to create something fresh. "Every time I found myself traveling down a creative lane and seeing too-familiar sights and landscaping, I would stop, back up, and find the detour," he says. "I would force myself to musically try something different."

The result is an album that is much edgier than Chapman's previous efforts. "Musically, I really wanted to stay away from layering things on top of each other," he says. "I wanted it to be a little more raw."

Lyrical approach was more [that] I allowed myself to write the songs that were coming out, songs I would not have written in the past," he explains. "What I Would Say" is a deeply personal story of the grandfather I never knew. Maybe before, as much as that means to me, I'm not sure I would have communicated [that] my audience."

After working for years with producer Phil Naish, a time he says he loved, Chapman worked with Brown Bannister on last year's Christmas album, "The Music Of Christmas," and opted to have Bannister co-produce "Signs Of Life" with him.

"Brown was great because we were able to start with a clean slate and experiment with things Phil and I would have been apprehensive about," Chapman says.

On "Signs Of Life," Chapman played nearly all the guitar parts and sang all the background vocals. "That was something I had always wanted to try," he says. "It was easier with Brown because he was like, 'Let's try it.' He was wide open to whatever. Some of the stuff we tried didn't work, but a big part of it did."

Musical innovation can be dangerous for established stars with established fan bases, but Chapman says

he had to trust that his fans would follow him. "I decided as I was starting to work on this record that I was going to have to trust God with people's responses and trust that people knew me well enough by this time that [they knew] I wasn't trying to be trendy or hip," he says. "I was trying to be honest and fresh and stay relative musically to what is going on and still be true to my roots—keep dancing with the one that brought me."

NEW SALES APPROACH

The changes surrounding "Signs Of Life" aren't just musical. For the first time, he won't be selling cassettes and CDs at concerts during his fall tour. Selling recorded product along with T-shirts, caps, and other merchandise is the norm in the Christian community, and only a few artists, among them Michael W. Smith and Amy Grant, do not sell product on the road.

"It's certainly something I applaud," says Bob Elder, senior music buyer for Family Bookstores, a 183-store chain based in Grand Rapids, Mich. "It's a vote of confidence in retail, and I'm glad he's taking that step."

Elder also likes what Chapman has done musically on "Signs Of Life." Some of the cuts on the album are vintage Chapman, he says, while others will surprise people. Above all, though, Elder says he respects Chapman's continuous devotion to the Christian marketplace.

"He has grown in popularity and sales, but his commitment to the Christian industry is very strong—his commitment lyrically to who he is and his commitment to Christ is very obvious on this album," Elder says. "He doesn't at all change his message so he can market to pop radio... And from the Christian bookstore perspective, that's really a strong thing."

To launch the album, Sparrow is embarking on one of its most extensive marketing campaigns ever. The blitz began with a teaser campaign in June, and the album was premiered in July during the Christian Booksellers Assn.

(CBA) convention in Anaheim, Calif.

"We had a huge listening party where we invited 500 retailers," says Jenny Lockwald, VP of marketing and sales development for Sparrow. "We sent out ice cream scoops for invitations that said, 'Come get the scoop,' because we hadn't let them have it yet. The salesmen had been out selling the record before CBA with no music."

On July 16, Chapman visited KLTY Dallas, KSBJ Houston, and WCBW St. Louis during a 24-hour promotional trip. More than 3,000 people attended bookstore autograph sessions/parties, sponsored by the stations and local bookstores, at which they were given "Lord Of The Dance" CD singles and were able to reserve copies of "Signs Of Life" in advance of the street date.

"Lord Of The Dance" shipped to Christian radio July 19, and early response has been positive. Mark Rider, network director of image and development for WAYM Nashville, says the station has played Chapman's music in the past even though it hasn't always fit perfectly into its progressive approach to the contemporary Christian format.

But, Rider says, "the new album is going to be very easy for us to play."

Prior to the album's release date, there will be "win it before you can buy it" contests at radio. Retailers will promote the set with a variety of point-of-purchase materials.

Lockwald says retailers are also getting a "Signs Of Life Party In A Box" package that will include a 60-minute video loop, as well as ad slicks, coupons, T-shirts, audio-video giveaways, and tour itinerary cards.

"Our goal for this is to get deeper into [Christian bookstores] and put as much product out in the marketplace as we can, in a way that we never have before," Lockwald says.

MAINSTREAM INROADS

Though deep penetration of the CBA market is one of the label's goals, mainstream retailers won't be left out. The project will be distributed to mainstream accounts by EMI Music Distribution (EMD). The project was presented to EMD reps recently in Toronto, and it will be a priority this fall. "Signs Of Life" will be featured in Wal-Mart and Kmart circulars, and Sparrow plans plenty of local and national advertising to attract the attention of mainstream consumers.

Lockwald says Sparrow is also utilizing a "greeter" program at Christian retail through Chordant Distribution, in which the top 50 retail accounts (and possibly the top 100 by the end of September) will have a representative sent to the store to greet people, answer questions, and direct them to Sparrow product. The greeter will also work with the store to make sure it has everything it needs for the launch.

Columbia/Legacy Issues Davis/Evans Boxed Set

BY JIM MACNIE

NEW YORK—All sorts of boxed sets crop up in celebration of jazz icons these days. But when the artist being celebrated is arguably the most recognizable and most respected band-leader in modern improvisation, the problem of how to address the oeuvre at hand becomes as monumental as the music itself.

Columbia/Legacy believes it has risen to the challenge of righteously dispersing the immense amount of Miles Davis music it owns. On Sept. 3, the impressive "Miles Davis & Gil Evans: The Complete Columbia Studio Recordings" will give consumers a chance to see if the company's latest archival strategy is an inspired move. Initial reactions point toward a resounding "yes."

The six-CD set, which will list for \$109.98, is the first of eight planned compilations of Davis' jazz (see story, page 133). This deluxe edition contains four of the trumpeter's most overtly gorgeous records: "Miles Ahead," "Porgy And Bess," "Sketches Of Spain," and "Quiet Nights." Each was a collaboration with inspired arranger, orchestrator, and keyboardist Evans, who initially worked with Davis during the iconic "Birth Of The Cool" sessions in 1949. Evans died in 1988.

In preparation for the release, series executive producer Michael Cuscuna and series directors Kevin Gore and Steve Berkowitz culled an extraordinary amount of outtakes, alternate takes, and rehearsal documents from the often confounding Columbia tape vaults. Two previously unissued compositions, "The Time Of The Barracudas" and "Falling Water," were part of the find as well.



Miles Davis in a pensive mood during the studio sessions with Gil Evans.

Both should provide Davis and Evans aficionados with a clearer view of their heroes' actions during this era.

"That's absolutely true," says Cuscuna. "You can learn quite a bit from the extras. But I'd hate to see the consumers' focus be the unissued material. The most important thing here is that you're hearing classic stuff rendered in the best possible



sonic way. No matter how deeply you think you know this music, it will be a new experience when you listen to these versions."

That seemingly hyperbolic statement proves true. In particular, "Miles Ahead" has a whole new, easily audible dynamic range, with the idiosyncratic nature of Evans' ensemble—tuba, bass clarinet, and flute joining the usual brass and reed instruments—underscoring his progressive persona.

Evans' charts were a blend of influences. He was a man who thoroughly understood many musical vernaculars and had particular insights into how best to unite them.

It was Evans' notion to unite the "Miles Ahead" tracks into an extended suite. One of the project's liner-note writers, Bill Kirchner, calls the arranger's ensemble "a jazz chamber orchestra with guts." And Cuscuna calls a newly found track of Evans' band playing "Concerto De Aranjuez" from "Sketches Of Spain" without Miles "breathtaking."

"What Gil did with brass was mind-boggling," says Berkowitz.

SOUND UPGRADE

Columbia's sonic enhancement of the source material is mind-boggling as well. All the music is newly mixed from the original tapes and issued in the digital format from 20-bit masters. Producers Phil Schaap and Bob Belden were intent on getting the true character of the original sessions across. For Schaap in particular, it was the righting of a steadily repeated wrong.

When "Miles Ahead" was recorded in 1957, producer George Avakian employed some then-new editing

(Continued on page 133)

Stellar Set To Benefit Pediatric AIDS Group Kid Rhino Picks Up 'For Our Children' Album Project

■ BY GINA VAN DER VLIET

Five years after Disney released the first "For Our Children" album to benefit the Pediatric AIDS Foundation, Kid Rhino has picked up the project and will release "For Our Children Too!" Sept. 3.

As was the case with the first album, which sold more than 1 million units, the record's net proceeds will go directly to the Pediatric AIDS Foundation, an organization co-founded in 1988 by the late Elizabeth Glaser, wife of actor/director Paul Michael Glaser, and close friends Susan DeLaurentis and Suzie Zeegen. The foundation remains the only U.S. organization dedicated specifically to identifying, funding, and conducting pediatric AIDS research.



CELEBRITY LINEUP

The first "For Our Children" featured Bette Midler, Paul McCartney, Sting, Barbra Streisand, and Bob Dylan.

The lineup of "For Our Children Too!" includes Celine Dion, Elton John, Natalie Cole, Natalie Merchant, and Luther Vandross.

Seven of the record's 16 tracks were produced by David Foster. Other producers include Simon Franklin, Marcus Miller, Gary Chapman, Jeff Kievit and Rob Mathes, and Dane DeViller and Sean Hosein.

The artists have waived all recording fees and royalties for the album.

"This project means a lot to us, on various levels," says Zeegen. "It will help us raise awareness and educate people on the issues involved with children and families with AIDS. But it will also make it possible to raise the money that is needed to continue our work."

In addition to "For Our Children," Disney released a live album of hip-hop nursery rhymes called "For Our Children—The Concert" in 1993. So

far, the two projects have raised more than \$3 million for the foundation, according to Zeegen. Distribution of the original album has been taken on by Kid Rhino, according to senior director Torrie Dorrell.

Dorrell, a former Disney employee, was involved with the original album. "When Disney passed on this project, the Pediatric AIDS Foundation



COLE



MERCHANT

turned to Warner Bros., which in turn recommended Kid Rhino, as we are the official children's label within the WEA family," says Dorrell. "I know how important these revenues are to the foundation's efforts. We immediately accepted taking on this project, as well as distribution of the original 'For Our Children' album and future releases."

Carolyn Beug, senior VP of Walt Disney Records, adds, "We are happy to have worked with [the Pediatric AIDS Foundation] on the first two releases and are delighted that the success of these records contributed to their worthy cause. We're very pleased that another record label has the opportunity to do the same. We continue to be a big supporter of PAF and other AIDS projects."

Sheila Dennen, product manager at Kid Rhino, calls the project a "labor of love. I was thrilled to see so many artists come through on this."

Although there are no plans to release a single, Kid Rhino plans to promote the album by combining its retail distribution channels with WEA and the foundation's relationships with toy retailers.

Although Dennen says marketing details are still being finalized, she notes that the strategy will allow

Rhino and the foundation to go in "with both guns."

Although the album is being released two years after her death, Elizabeth Glaser had a strong hand in shaping the record. It was her wish, for instance, that Dion sing Brahms' lullaby. Glaser was able to hear the finished version of the track.

"Elizabeth just loved the song, especially since Celine sings half of it in French, which kind of makes it the ultimate lullaby," Foster says. "I honestly think this is a beautiful album that has a real shot at doing something."

For Foster, who was also involved in the production of the first album, "For Our Children Too!" was especially meaningful because of his personal commitment to Glaser to finish it. Foster says it wasn't hard to keep that commitment, because "her spirit's so strong that it felt like she was right there with us."

NEW TRACKS

Other artists appearing on the album include Cher, Babyface, Amy Grant, Seal, Faith Hill, Bryan White, Carly Simon and James Taylor, Toni Braxton, Richard Marx, Vanessa Williams, Peabo Bryson, and Color Me Badd.

"For Our Children Too!" consists mainly of covers of well-known children's songs. The Simon/Taylor and John tracks were previously released, but the remaining songs were all recorded exclusively for the album. Marx added a special treat with "Angel's Lullaby," a track he wrote, arranged, produced, and performed.

"I really wanted to personalize this song so that it's something I'll be able to give to my kids long after I'm gone," says Marx, who has three sons. "I hope the song's message will be something they can pass on to their children. As far as the Pediatric AIDS Foundation is concerned, I would think that anyone would want to do whatever is in their power to help any cause that's worthwhile."

Indies Lead Nominees For Gay/Lesbian Music Awards

■ BY LARRY FLICK

NEW YORK—Melissa Etheridge and k.d. lang are among the major-label nominees for the first Gay/Lesbian American Music Awards (GLAMA), to be presented at ceremonies here Oct. 6. The late singer/songwriter Michael Callen earned the top number of nods, however, with his posthumously released Significant Other album "Legacy," which was cited nine times in six categories.

Callen, who died of AIDS-related complications last year, earned nods in the areas of album of the year and best male artist, among others. Etheridge and lang are competing in the category of best female artist.

"There are gay, lesbian, bisexual, and transgendered recording artists who have been waiting for a night like this for their entire careers," says GLAMA co-founder/executive producer Michael Mitchell. "This is the first time that this body of artists has been formally recognized, let alone honored."

Although other major-label acts were nominated, including Warner Bros. tunesmith Ferron and EMI's Gregory Gray, independent acts like Jeff Krassner, Turtle Creek Chorale, and David Clement dominated the categories.

In addressing the low profile of the majors, GLAMA co-founder/executive producer Tom McCormack says there "simply aren't that many out-gay artists on major labels right now. In terms of addressing the specific issues of the gay and lesbian audience, you'll find that on an indie disc first."

Julie Larson, director of A&R at Reprise Records, whose roster includes lang, agrees. "It's also hard for out artists to get signed right now," she says. "But things like GLAMA are a tremendous boost to the cause. This is a pioneering effort that I think will

break a lot of new and important ground for gay and lesbian artists in this industry."

Orbik artist Karel, who has been nominated as best debut artist, adds that GLAMA will "facilitate greater visibility" for out-gay artists in the industry. "It's nice to know that there are some people out there paying attention to what I'm doing."

Other competitors in the field of best debut artist are Clement (Wild Monk), Krassner (Identity), Dudley Saunders (Fang), and Jallen Rix (Triam).

Besides Callen's "Legacy," nods in the album of the year category went to "This Is Not Going To Be Pretty" by Harvey Fierstein (Plump), "The Sacred & The Queer" by Jallen Rix, "Never Assume" by Jamie Anderson (Tsunami), and "Let's Flaunt It" by Romanovsky & Phillips (Fresh Fruit).

In the area of best male vocalist, Callen is noted along with Gray, Rix, Krassner, and Pussy Tourette (Feather Boa).

For best female artist, Etheridge (Island) and lang go up against Ferron (Warner Bros.), Catie Curtis (Guardian), and Margie Adam (Pleiades).

McCormack and Mitchell conceived GLAMA in 1995 as the first and only national music awards program to celebrate the work of gay and lesbian recording artists. The ceremony at New York's Webster Hall will be the culmination of a yearlong schedule of music events presented by GLAMA across the U.S.

Nominees 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, or bisexual artists and were commercially released between June 1, 1995, and May 31.



LANG



KAREL

EXECUTIVE TURNTABLE

RECORD COMPANIES. Roger Skelton is appointed VP of business and legal affairs for MCA Music Entertainment Group in New York. He was VP of business affairs for RCA Records.

Noo Trybe/Virgin Records in Los Angeles names **Dwight Bibbs** VP of promotion, **Carlton Joshua** director of retail promotion, and **Alexandra Zamor** associate director of marketing. They were, respectively, director of urban promotion for RCA Records, national director of sales and video promotion for Rap-A-Lot Records, and promotions manager for RCA Records.

Anne Weaver is named VP of promotion at Imprint Records. She was VP of promotion for Mercury Nashville prior to establishing her own promotion firm.

Joel Alvarez is promoted to associate director of film and TV music licensing for Arista Records in Los Angeles. She was manager of soundtracks.



SKELTON



BIBBS



JOSHUA



WEAVER



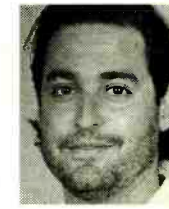
ALVAREZ



COX



WILSON



NIEVES

Virgin Records in Los Angeles promotes **Cathy Johnston** to manager of human resources and administration. She was an executive assistant in the A&R department.

ForeFront Communications Group in Nashville promotes **Missy Baker** to publicity manager, **David Schrader** to publicist, **Gail Van Sant** to video production and promotions coordinator, **Mandy Galyean** to senior marketing manager assistant, and **Susannah Parrish** to creative services assistant. They were, respectively, publicist, marketing assistant, promotions coordina-

tor, assistant to the VP/GM, and senior marketing manager assistant.

Emotive Records in New York promotes **Ron Co** to national director of retail sales and marketing and appoints **Joe Izzo** promotions manager. They were, respectively, promotions manager and director of marketing and promotion for Lime Records.

Scott St. John is named manager of regional promotion for Career Records in Dallas. He was West Coast regional promotion director for Patriot Records.

Benson Music Group in Nashville promotes **Misty Kurprier** to creative services manager and names **Joanne Farmer** accounting manager, **Carol Abernathy** accounts payable clerk, and **David Allen** royalty administrator. They were, respectively, copy administrator in Benson's A&R department, corporate controller for Moultrie Enterprises, accounting clerk at Nashville CARES, and accounting services coordinator for Ticketmaster.

MUSIC PUBLISHING. MCA Music Pub-

lishing Nashville appoints **Stephanie Cox** VP of creative services and **Wally Wilson** senior director of MCA Music Productions. They were, respectively, senior director of A&R for Capitol Records and an independent producer.

Michael Nieves is named director of music publishing for Rhino Entertainment in Los Angeles. He was manager of business affairs for MCA Music Publishing.

Lysa Grande is promoted to senior director of licensing for Windswept Pacific in Los Angeles. She was director of licensing.

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Crash Test Dummies Ride Success

Arista's 'Worm's Life' Follows '94 Hit Single, Set

BY DOUGLAS REECE

LOS ANGELES—Crash Test Dummies songwriter/vocalist/guitarist Brad Roberts is no stranger to questions regarding the hidden meanings and nuances of his clever, often quirky lyrical style.

That may be the reason he is so patient when asked about the possible themes addressed in the title track of the Crash Test Dummies' new album, "A Worm's Life," which Arista will release worldwide Oct. 1.

Could it be a diatribe against a slovenly, passive lifestyle? An argument for the connectedness of all living creatures?

"I was just doing a light, humorous piece that I didn't see as having much metaphorical value when I was writing it," says Roberts. "I'm hoping various journalists will give me some good interpretations over time and I'll be able to use them in some other songs."

Certainly, Roberts' ability to incorporate whimsical ideas into his lyrics, regardless of where the ideas came from, has contributed to the band's success. His tale of everyday misfits, the 1994 single "Mmm Mmm Mmm Mmm," is what propelled the group's album of the same year, "God Shuffled



CRASH TEST DUMMIES

His Feet," to sales of 1.6 million in the U.S., according to SoundScan.

The Winnipeg, Manitoba, natives, who signed with BMG Canada in 1991 and subsequently won a Juno Award for group of the year, had already proved themselves in their home market with their successful debut release, "The Ghosts That Haunt Me."

That album spawned the video hit "Superman's Song," which peaked at No. 56 on Billboard's Hot 100 Singles chart in 1991. However, it wasn't until "Mmm Mmm Mmm Mmm" became a crossover hit, peaking at No. 1 on the Modern Rock Tracks chart in March 1994 and at No. 4 on the Hot 100 in April 1994, that the act gained momentum in the U.S. market.

Still, Ari Martin, associate director of artist development at Arista, says

the label is not overly concerned with landing a hit at radio this time around.

"The Crash Test Dummies had significant touring and sales business without radio, and they are going to continue to expand that audience apart from radio success," says Martin.

"Obviously, the impact of 'Mmm Mmm Mmm Mmm' opened a lot of doors for the band, and we'll be very aggressive in trying to keep those doors open as wide as possible," he adds. "The thing to remember is that they existed before they had a hit, and they are not totally reliant on it."

Roberts says the band's success also had little effect on the process of creating "A Worm's Life," which was produced by the group at Compass Point Studios in the Bahamas.

"The kind of writing I'm doing, if it has a strength, is probably that it doesn't conform to an obvious formula," Roberts says. "I wasn't trying to

(Continued on page 25)



The Big Break. Breaking Records, the new imprint run by Hootie & the Blowfish, label VP/GM John Caldwell, and the band's manager, Rusty Harmon (Billboard, March 23), officially announces its affiliation with Atlantic Records. Shown, from left, are Richard Gusler, head of business affairs for Breaking Records and Hootie's attorney; Val Azzoli, Atlantic Group co-chairman/co-CEO; Harmon; Caldwell; and Phil Wild, Atlantic senior VP of legal and business affairs. The label has signed its first two artists: Treehouse, an adult alternative quartet from Liverpool, England, and Treadmill Trackstar, a rock/pop four-piece with a cello from the band's hometown of Columbia, S.C. Breaking Records will release its first albums in spring 1997.

Zoo's Tool Matures On Long-Anticipated 'Aenima'

BY CARRIE BORZILLO

LOS ANGELES—Those who loved Tool's "Opiate" EP and "Undertow" album will be completely beside themselves upon hearing "Aenima," one of the most highly anticipated rock records of the year. The album is due Oct. 1 on CD and cassette on Zoo Entertainment. (A special double-vinyl release will come out Sept. 17.)

As a special treat to hardcore Tool fans, Zoo is also releasing "Opiate" on vinyl for the first time and is reissuing "Undertow" with its original album artwork on vinyl Sept. 17. The CD artwork for "Aenima" will feature four images that change when the cover is tilted.

While not veering too far from its core sound, Tool displays a natural musical and lyrical maturation on "Aenima."

"This is a stronger album, across the board, but for [singer] Maynard [James Keenan] in particular," says Larrikin Management's Ted Gardner, who co-manages Tool with Nikki Brown. "Lyrically, he has matured as a songwriter, and musically, they have progressed. I think producer Dave Bottrill brought a different background musically to it [because of his work] with King Crimson and Peter Gabriel. And with [new bassist Justin Chancellor] in the mix, it added something different, too. 'Undertow' was a solid rock record, but this has several different elements to it."

The 70-minute-plus album, which was co-produced by Bottrill and Tool, features nine songs and six segues or interludes, ranging from a baby crying to instrumental music



TOOL

For Keenan, a passage by late comedian Bill Hicks that is heard at the end of the song "Third Eye" sums up the ideas on the album.

"Bill Hicks was a friend of ours who died of pancreatic cancer, and his message is very strong," Keenan says. "He believes in the human spirit and in our evolution and, in a nutshell, he believes in choosing compassion over fear, and that sums up our record."

After waiting 3½ years for "Aenima" (the gap between records was due in part to bassist Paul D'Amour's departure in 1995 and because the band didn't have any songs left over from its previous recording sessions), the executives at Zoo are more than thrilled with the outcome of this record.

"I was sitting [with] an account—we did a huge account tour for 2½ weeks in mid-July—and I was playing 'Pushit,' and Maynard's voice gave me chills, and it felt like I was in some barren place. It made me so happy that I am able to work a record like this," says H.M. Wollman, manager of artist development at Zoo. "Usually,

(Continued on page 25)

Guest Stars Make Babyface's 'Day'; Ruth Ruth Jumps Between Labels

COMING ATTRACTIONS: Babyface's new album, "The Day," features appearances by Eric Clapton, who plays guitar on "Talk To Me," and Mariah Carey, who supplies backing vocals on "Every Time I Close My Eyes." Boyz II Men, Kenny G, and Groove Theory's Bryce Wilson also perform on the album. There is also a remake of Shalimar's "This Is For The Lover In You," with guest vocals by former Shalimarians Jody Watley and Howard Hewitt, as well as by LL Cool J. The album will come out on Epic Oct. 22.

Columbia/Legacy will release "The Best Of Austin City Limits: Country Music's Finest Hour" Sept. 17. The 15-song collection includes performances by Willie Nelson, Mary Chapin Carpenter, Tammy Wynette, George Jones, Trisha Yearwood, the Judds, Waylon Jennings, and the Mavericks. Sony is donating a portion of the album proceeds to "Austin City Limits," which airs on PBS, and to the Capital of Texas Public Telecommunications Council. Sony Music Video Enterprises will put out a companion home video. A wonderful treat and a great way to support a show that has done great things.

Speaking of television, Atlantic Records will release "E.R.: Original Television Theme Music And Score" Oct. 1. The album features the top-rated program's theme by James Newton Howard, instrumentals by Martin Davich, as well as a new song each from Atlantic artists Marc Cohn and Duncan Sheik. If you're a fan of either Cohn or Sheik, we suggest you proceed directly to a nearby record store and buy Sheik's album (which includes his song featured here) or wait for Cohn's next release, which will be out early next year. For "E.R." diehards only.

The Germs tribute album, which we first wrote about in this column in November 1994, will finally be released Aug. 27. Originally slated to come out on Gasatanka Records, New York-based Grass Records will release the project. Produced by Bill Bartell, the album includes cuts by the Posies, the Holez (members of Hole and former Germs guitarist Pat Smear), Monkey Wrench (Mudhoney's Mark Arm and Steve Turner), the Melvins, Matthew Sweet, Meat Puppets, and many others.

RUTHLESS: While it's no longer rare for an artist to put out a 7-inch on a label other than the one to which he or she is signed, it is unusual for a label to allow an artist to put out an entire EP, but that's exactly what Ventrue/American is doing with Ruth Ruth. The New York-based band will

release "The Little Death" on Deep Elm/Epitaph Sept. 24.

The EP produced by Epitaph head Brett Gurewitz, is a six-song pop slice of life that recalls Cheap Trick, the Ramones, and the Sweet and will have you toe-tapping from the first note. The best cut is "Jerome," a quirky little homage to a moth with life-affirming powers.

The deal came about after Deep Elm, a small New York singles label run by John Szuch, released a 7-inch by Ruth Ruth earlier this year. Szuch, who met Gurewitz online, sent him a copy of Ruth Ruth's American album "Laughing Gallery," which Gurewitz loved. "Then this outlandish idea started that with Brett that excited, maybe we should do something for Epitaph," says Ruth Ruth vocalist/bassist

Chris Kennedy. "I got him the new material I was writing, and he flipped out. My manager and Deep Elm started fandangoing around, seeing if we could ever make a record with Brett and Epitaph. I'm kind of shocked it happened. The people at American have been great." Deep Elm and Epitaph paid for the production of the album and split ownership of the masters.

Ruth Ruth's A&R rep at American says the label had no problem with the deal. "It will help the band," says Dino Paredes. "We talked about putting out a cool indie release and weren't real sure about it, and then Deep Elm approached the band. It made it even better when Epitaph got in on it."

For his part, Gurewitz "absolutely fell in love" with the demos Szuch sent him. "It just floored me. Once in a while, very rarely, you're exposed to art that makes you feel reborn. It just revitalized my enthusiasm for music... These songs were precious to me; I knew I had to try hard to live up to the songs when I went into the studio."

Kennedy waxes no less hyperbolically when describing his feelings for Gurewitz. "As a producer, I put him in the league of a modern-day Brian Wilson and Phil Spector. His mix of creativity and passion is incredible."

Ruth Ruth owes American another album, which Gurewitz says he will produce, if asked.

UPDATE: Smashing Pumpkins, who will resume their tour Aug. 27, have named Filter's Matt Walker as their new drummer. He replaces Jimmy Chamberlain, who was kicked out of the band in July. Dennis Flemion, formerly with the Frogs, has been named touring keyboardist. He takes over for Jonathan Melvojn, who died of a drug overdose in July.



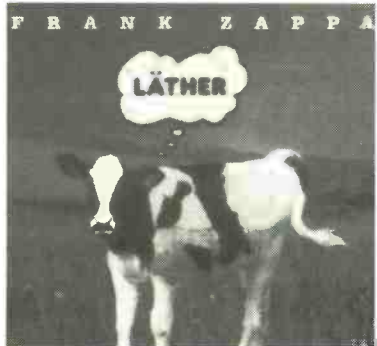
by Melinda Newman

Rykodisc Plans Frothy Bow For Frank Zappa's Läther

BY DREW WHEELER

Frank Zappa's "Läther" album, a never-released boxed set that his fans consider to be an unrealized masterpiece, is finally coming out in the manner Zappa originally meant for it to be heard.

On Sept. 24, Rykodisc will release "Läther" (pronounced "leather"), a four-LP set Zappa wanted to release in 1977. It was blocked by his label at the time, Warner Bros., and most of



the set's material was distributed among four subsequent albums.

Zappa's widow, Gail Zappa, gave the release her blessing, teaming with Rykodisc on the project. "It's nothing like if you just took those four albums and put them together. It plays completely differently. It was really meant to be one whole collection of music that he was doing at the time."

"I look at it like it's the director's cut," says Jill Christiansen, director of marketing and Zappa specialist for Rykodisc. "It is this legendary, unreleased masterpiece."

Frank Zappa conceived "Läther" as not only a portrait of his many musical projects between 1974 and 1977, but as his swan song for Warner Bros. After the label refused to release it, a defiant Zappa played all four LPs over a Los Angeles-area radio station. The taping of the set—and its resultant bootlegging—only added to its legendary status.

Zappa ultimately split the "Läther" tracks among the albums "Zappa In New York," "Studio Tan," "Sleep Dirt," and "Orchestral Favorites," which were released in 1978 and 1979. Three of these albums contained additional material; only "Studio Tan" was made up entirely of "Läther" tracks.

In late 1995, Gail Zappa and Rykodisc began thinking seriously about reissuing "Läther." Fans had long called for its proper release, and inquiries as to its status were among the frequently asked questions on the Zappa World Wide Web site (<http://www.zappa.com>) on the Internet.

The original "Läther" tapes were digitally re-EQ'd by longtime Zappa engineer Spencer Chrislu. New album art was created for the release, since the whereabouts—and even the existence—of the original art is uncertain.

When the total running time of "Läther" was found to exceed the capacity of two CDs, Rykodisc asked Gail Zappa for bonus material that a third disc could accommodate. Gail sent Joe Travers, the drummer for Dweezil and Ahmet Zappa's band Z, into the vaults for the additional

tracks. Given the vast amounts of unreleased Zappa music, Travers' task was an enviable one for a hardcore fan. "Joe's another fanatic," says Gail Zappa. "He's got his own personal favorites, but I think that he knows a nugget when he sees one." The additional tracks include the manic tape manipulation of "Revenge Of The Knick Knack People" and the riveting F/Z guitar solo of "Läther Goods."

"I thought there are those fans who have everything in one way or another," says Christiansen, "so I would love to give them something more." Gail Zappa's album notes say that the bonus tracks were chosen on the basis of "historical relevance and favoritism." Says Gail Zappa with a laugh, "I thought it was very scientific."

"Läther" features notable Zappa band members George Duke, Terry Bozzio, Patrick O'Hearn, Chester Thompson, Ruth Underwood, and Ray White, plus such guest stars as Michael and Randy Brecker, Ronnie Cuber, Lou Marini, and Jim Gordon.

"This was a period of Frank's life when he was extremely prolific, and these are the things that he was working on," says Gail Zappa. "If you listen to all of his work as a whole, it's kind of a microcosmic version, taking everything that he ever did, that he ever released, and compressing it down into one boxed set."

True to Zappa form, "Läther" is exhaustively diverse. It includes electrifying jazz crossovers like "The Purple Lagoon" and "The Ocean Is The



ZAPPA

Atlantic Is In Boxing Gandhis' Corner 2nd Set 'Howard' Being Treated Like Major-Label Bow

BY STEVEN MIRKIN

NEW YORK—The name Boxing Gandhis might sound like a contradiction, but Atlantic Records is united in its enthusiasm for the band's sophomore effort, "Howard," due Oct. 1. "We're going to pull out all the stops for this album," says Atlantic product manager John Raso. "We've got all our ducks in a row."

David Darling, the Gandhis' producer/guitarist and one of the band's



BOXING GANDHIS

five lead singers (the other members are Darling's wife, Brie; Ernie Perez; "Frey" Ballesteros on sax and flute; guitarist Eric Fowler; and bassist Randy Landas), is ready to experience what Atlantic has to offer. "It's like we're in the big leagues," he says.

While Atlantic (through its Mesa/Bluemoon imprint) sold some 16,000 copies (according to SoundScan) of the Gandhis' self-titled 1994 debut, mostly on the strength of the top five triple-A hit "If You Love Me Why Am I Dying," Raso views that album as a test run for "Howard." "This is their first real-budget, major-label record," he says, adding that the last album was a remixed \$15,000 demo. Atlantic VP of A&R Tim Sommer, who oversaw the project, sees "Howard" as a leap forward for the

band. "When I heard David's demos, I thought this could really be something," he says. He found working with Darling an extremely satisfying experience. On other projects, Sommer says, he shepherds songs from initial conception to finished product, but all Darling needed was encouragement. "At this point, Dave just

needed someone to say, 'This is great, run with this.' As a producer, as a songwriter, as a conceptualist, as a vocalist, Dave is as good as anyone out there. I had very little to do. You give Dave the tools, and he's wonderfully in control of things." Darling admits that the band has had some "growing pains" between albums, but

(Continued on next page)

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ATLANTIC IS IN BOXING GANDHIS' CORNER

(Continued from preceding page)

says Atlantic has been supportive. Raso puts it more emphatically: "This band is ready for the full-on push."

Part of the push is getting the Gandhis in front of an audience. Raso says there is no better place to sell the Gandhis' politically aware, loose-limbed funk (which Darling admits descends from P-Funk, War, and Sly & the Family Stone) than the concert stage. "The live show is extraordinary," Raso says, "but the cost of

putting a band that large out on the road is high, so we're obviously going to use them wherever possible."

The band, he explains, will perform up to four shows a day, including in-store appearances. After a planned show, the band might go to a cyber-cafe and do a performance that is aired on the Internet's World Wide Web. In addition, Raso says, the band might reprise last year's guerrilla shows. "We have a van that has a low-frequency radio signal on it," Raso

explains. "We set the band up on a street corner, and the show is broadcast to the cars going by. And we distribute coupons tied in to the show."

Already on the docket are three weeks of dates in October opening for the Dave Matthews Band. Raso says the label will keep the Gandhis, who are booked by Monterey Peninsula Artists, on the road for as long as necessary. "Don't be surprised where you end up seeing them play. I would be surprised if they're not on the

road this summer."

With triple-A radio already familiar with the band, Raso hopes to build on that base. On Sept. 6, triple-A and pop stations will be serviced with the first single, the folky yet funky ballad "Promised Land." Raso is also hopeful that some of the more adult-leaning alternative and top 40 stations will champion the Gandhis.

He admits that the band's musical eclecticism can make it a tough sell. "It's the record's blessing and its curse," he says. "'Howard' is an album that appeals to everyone, but at the same time, demographics [at radio] are so split right now." But Atlantic will explore all opportunities ("There's absolutely nothing we're not considering at this point," Raso says), including farming out dance remixes and recording a song in Spanish. Darling is unperturbed by genre definitions. "I just don't put that much time into thinking where we fit. There's a push toward rootsy folk pop that kind of caught up with

us... we're kind of a folk-soul band."

One of the problems that afflicted the Gandhis' last record, Raso says, was a lack of product in the stores. Atlantic was caught flat-footed when "If You Love Me" hit. To make sure this doesn't happen again, an initial run of 35,000 albums is planned. The sales force will focus on Barnes & Noble, Borders, and other outlets Raso characterizes as "adult-leaning." In-store play and listening posts will play a large part of the program. "It's just one of these records that needs to be exposed to anyone possible," Raso says.

Sommer agrees: "There's very little you can't do with the Gandhis."

Raso says that philosophy will be carried out with the press. "We like to throw out the line that they're the thinking man's party band," he says. In keeping with that description, Raso plans to get the articulate and politically aware Darling into magazines like Mother Jones or on TV shows like "Politically Incorrect."

RYKODISC PLANS FROTHY BOW FOR FRANK ZAPPA'S LÄTHER

(Continued from preceding page)

Ultimate Solution," catchy remakes of old Mothers Of Invention tunes, and "serious" orchestral pieces like "Naval Aviation In Art?" and "Pedro's Dowry." Also featured are off-color vocal numbers, such as "The Legend Of The Illinois Enema Bandit," which earned Zappa a reputation for rock scatology.

"Läther" ends with an epic within an epic—the surrealistic, satirical 20-minute operetta "Greggery Peccary." Zappa's between-song sonic vignettes are restored, and about one-third of the tracks on the three-CD package never appeared on any album.

"As one piece of work, it is absolutely awesome," says Christiansen. "It's mind-blowing what a sprawling and yet concise thing it is."

Across from the track listing in the

"Läther" CD booklet is a graphic that depicts the top-charting pop hits of the same era. It includes "The Way We Were" by Barbra Streisand, "You Make Me Feel Brand New" by the Stylistics, "The Most Beautiful Girl" by Charlie Rich, and "Disco Lady" by Johnnie Taylor, among others. Says Gail Zappa, "I wanted it to be in there just so people had an idea of what was commercial at the time."

Rykodisc sees "Läther" as an opportunity to attract new Zappa fans because, as Christiansen says, "it really represents Frank's range so well in three hours." Ryko will be doing "win-it-before-you-can-buy-it" radio giveaways and other Halloween promotions, beginning with the set's September release date and running

until the end of the year. A fall sampler disc containing tracks from "Läther" is in the works.

"We have attracted new people to listen to Zappa," says Christiansen. "We can tell by the mail that we get and the response cards that we get."

The label will be targeting national chains and indie retailers for "Läther" display promotions and will be taking out ads in consumer music magazines. Says Christiansen, "Retail has been enormously supportive of all Zappa efforts since the rerelease of the catalog."

A consumer mailing is planned, as well as extensive Internet promotions on the Rykodisc Web site (<http://www.rykodisc.com>), which is linked to the Zappa Web site. "It's a major event to us," says Christiansen.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GLORIA ESTEFAN	Great Western Forum Inglewood, Calif.	Aug. 8-9	\$982,238 \$65/\$35/\$25	25,772 27,208, two shows	Avalon Attractions
GARTH BROOKS	General Motors Place Vancouver	Aug. 1-3	\$912,143 (\$1,253,467 Canadian) \$17.10	53,339 three sellouts	MCA Concerts
NEIL DIAMOND	Key Arena, Seattle Center Seattle	July 31- Aug. 1	\$910,378 \$35/\$27.50/\$17.50	29,577 29,820, two shows	Archangel Music Concerts
GARTH BROOKS	Canadian Airlines Saddledome Calgary, Alberta	Aug. 7-9	\$909,101 (\$1,247,286 Canadian) \$17.10	53,076 three sellouts	MCA Concerts
GARTH BROOKS	Edmonton Coliseum Edmonton, Alberta	Aug. 10-12	\$872,924 (\$1,195,469 Canadian) \$17.10	50,871 three sellouts	MCA Concerts
LOLLAPALOOZA '96: METALLICA, SOUNDGARDEN, RAMONES, SCREAMING TREES, RANCID, PSYCHOTICA, AND OTHERS	Gorge George, Wash.	July 30	\$700,000 \$35	20,000 sellout	MCA Concerts NW
STING SAMPLES	Gorge George, Wash.	Aug. 10	\$606,905 \$42.50/\$27.50	20,000 sellout	MCA Concerts NW
LOLLAPALOOZA '96: METALLICA, SOUNDGARDEN, RAMONES, SCREAMING TREES, RANCID, PSYCHOTICA, AND OTHERS	Compton Terrace Phoenix	July 27	\$601,870 \$35/\$30	17,222 22,000	Evening Star Prods.
H.O.R.D.E. FESTIVAL: BLUES TRAVELER LENNY KRAVITZ RUSTED ROOT	Gorge George, Wash.	Aug. 4	\$600,010 \$30	20,000 sellout	MCA Concerts NW
CURE	Great Western Forum Inglewood, Calif.	Aug. 10-11	\$568,625 \$35/\$25	20,821 28,488, two shows	Avalon Attractions

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Continental Drift

UNSIGNING ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

BOSTON: Few bands have made as quick an impact on the Boston music scene as **Happy Bunny**. A smart pop band with enormously catchy songs, Happy Bunny has seen its core audience multiply quickly as it has moved from playing opening slots to headlining weekends at clubs like Mama Kin and Bill's Bar. This Easter, the group put out a self-titled CD on Chickenhead Records, which garnered positive notices from *The Boston Globe* and *The Boston Phoenix*, as well as generating great airplay on local stations WFNX and WBCN. The band has also been added to more than 100 college stations nationally. The Bunny is easily the most pure-pop smart band to emerge out of the city since the **Gigolo Aunts** or the latter-day **Lemonheads**. "We recognize that we are not a typical indie-type band or one that fits in easily with the garage-oriented Boston market," says singer/songwriter **Jim Horan**. "We are proud to be a pop band. I think that a lot of people are paying attention to melody these days, and melody, hooks, and real songs are what we are about." Horan, who by day works in Rounder Records' tour promotion department, has an immediately identifiable vocal style, and with guitarist **Noah Maltsberger's** chiming guitar work, songs like "Postman" and "Green" are radio-ready gems. "People have compared us to pop artists like **Matthew Sweet**, but we think that we have our own sound and believe that pop isn't a dirty word," says Horan. Contact Horan at 617-783-5754.

KEN CAPOBIANCO

POMPAÑO BEACH, FLA.: South Florida is not exactly a hot spot for original country music, but for singer/songwriter **Cal Jones**, home is as good a place as any. He returned to Florida after spending five years in Los Angeles playing with American Recordings act the **Four Horsemen**.



JONES

After putting together a crack band of the best local pickers, including **John Zack** on guitar and **Ray Gantek** on pedal steel, he produced a 10-song CD, "The Wait," which won the Florida Country Music Assn. album of the year award in 1995. With a variety of songs ranging from the sweet, sentimental acoustic ballad "For You" to the uptempo road warrior song "My Way Or The Highway," "The Wait" showcases a polished, radio-friendly, adult country sound. A video has been shot for the song "Wild And Free." A familiar stage presence at many Florida festivals and showcases, Jones has been nominated for Jammy Awards and recently made the trek to Nashville for a showcase. Burdines, Florida's largest retailer, has chosen his tongue-in-cheek tune "How Can I Miss You" for an upcoming fall radio/TV ad campaign. Contact KGM Music at 954-784-9172.

SANDRA SCHULMAN

NEW YORK: If strong, convincing material and a large following of fans can guarantee a band success, then the members of **North American Drum And Steel** (NADAS) have nothing to worry about. Singer/songwriter **Kristian Roebing**, drummer **Alex Alexander**, guitarists **Simon Gregory** and **Rob Bailey**, and bassist **Keith Golden** strut their stuff on their debut album "Hard," released by Brigade Records; the disc combines the band's powerfully honest alternative rock tunes with danceable songs. Roebing, who was formerly in bands with **Chris Spencer** of the **Unsane** and actor/director **Ben Stiller**, started North American Drum And Steel in the winter of 1994. Since then, the band has been a fixture at such New York hot spots as the **Spiral** and **Downtime**, the latter known as their "home away from home." The album has received airplay on more than 170 stations in the Northeast, and responses have been enthusiastic, with tracks "Peyote Dance" and the smooth, seductive "Come" emerging as early favorites. NADAS is managed by **Steven Bentzel**, who as producer **Stevie B.** has worked with a number of artists, including **Madonna**. Roebing and his fellow band members are currently recording a new studio album, titled "American Dreamland," that will give fans a taste of their more subtle, mellow style. "It's kind of a dreamy album," says Roebing. "That's why I think the title is appropriate." A disc of NADAS' live performances, "96," is expected to hit the streets in early 1997. For more information on NADAS, contact Bentzel at 212-861-8745 or access the band's World Wide Web site (<http://www.muffinhead.com>) on the Internet.

GINA VAN DER VLIET



NORTH AMERICAN DRUM AND STEEL

MELLENCAMP FEELING 'LUCKY'

(Continued from page 1)

and it's terribly challenging to make that work in the context of a rock band," he adds. "But we took it further than an urban record. The arrangements are more ambitious, with programs and loops going right along with real drums and guitars."

Although early press reports surmised that Mellencamp had gone to clubland with Vasquez (known for his work with Madonna and Janet Jackson), it was Vasquez who, in fact, entered Mellencamp's world. As exemplified by the album's first single, the romantic "Key West Intermezzo (I Saw You First)," Vasquez was instrumental in adding sundry effects and atmospheres rather than building wholesale tracks.

"Really, for anyone to call this a dance record is totally off," Mellencamp says. "These songs easily could've all been country songs. Junior definitely came to my house for this."

Danny Goldberg, president/CEO (U.S.) of the Mercury Records Group, agrees, seeing the new techniques as bringing out more of what was always there. "I think fans always appreciate when an artist lives in the here and now," he says. "And with the intelligence of the lyrics and the intensity of the production, there seems to be more of John on this record than on a few of the previous albums."

Mellencamp's 11th album, "Mr. Happy Go Lucky" follows 1994's platinum "Dance Naked," the stripped-down effort that produced the top five duet with Me'Shell Ndegéocello, "Wild Nights." His five platinum and four multiplatinum albums also include the best-selling record of 1982, "American Fool," and its follow-up, "Uh-Huh," which yielded the top 10 anthem "Pink Houses."

If "Mr. Happy Go Lucky" parallels the fiddle- and accordion-fueled "Lonesome Jubilee" in its reinvention of Mellencamp's vision, it also recalls the days of "Pink Houses" in its big promotional gambit. In '83, MTV conducted a contest surrounding the song that helped define the times (even the teenage Ndegéocello entered). The John Mellencamp Pink House Giveaway awarded the winner just that, a house painted pink in Bloomington.

For "Mr. Happy Go Lucky," VH1 concocted the Backyard Barbecue With John Mellencamp contest, in which people vied for the chance to have Mellencamp and his band entertain at a Labor Day party. The contest's winner, 25-year-old Raymond Holcomb of Buffalo, N.Y., will have Mellencamp playing live in his backyard Sept. 2. The concert will be simulcast at 7 p.m. EST on VH1, as well as rebroadcast several times in subsequent weeks.

Featuring Mellencamp, the colorful 60-second promotional spots for the Backyard Barbecue contest aired nearly every hour over the course of the two-week entry period. Aspirants could enter the contest at MusiCland retail outlets and Hard Rock Cafes as well as via postcards and a toll-free number. (Five hundred runners-up won copies of "Mr. Happy Go Lucky.")

With more than 3 million entrants, the Backyard Barbecue is "far and away the biggest contest in the station's history," says John Sykes, VH1 president. "And it really shows that John has a lot of active fans. Contests are usually driven by kids, but this was



people in their 20s picking up the phone."

Sykes, who was behind the Pink Houses contest at MTV, says the Backyard Barbecue promotion was born in a back-to-the-future mind-set. "For years, John and I have talked about how we could come up with something as exciting as the Pink Houses promotion, and I think this rivals that as a once-in-a-lifetime thing."

At VH1 and MTV, the Sam Bayer-directed video for "Key West Intermezzo" is in heavy rotation. On July 30, the single was serviced to a rainbow of radio formats, including triple-A, AC, hot AC, rock, active rock, and top 40.

It's the single's fresh yet familiar quality that has drawn triple-A stations like KSCA Los Angeles to the song, according to PD Mike Morrison. "John Mellencamp is a core artist for us, and I hear the single as a classic Mellencamp song," he says.

Regarding those skeptical of a veteran artist learning new tricks, Tim Devin, manager of the Tower Records in New York's Greenwich Village, says, "Everybody has the right to reinvent themselves every few years. All that matters is if the music's good."

Mellencamp's manager, Allen Kovac of the Left Bank Organization, echoes that, putting his faith in the audience and its ability to grow as the music has. "Some people concentrate on past perceptions of an artist rather than on the music at hand. But with the kind of record John has made, it doesn't matter if [the listener] is 15 or 45. You can play it between Alanis [Morissette] and D'Angelo. And it's our job with the record company to get that across."

Long resisting suggestions to retread the groundbreaking, often imitated heartland rock of his top five "Scarecrow" album (1985), Mellencamp has staked out new grooves while sticking to his craftsman's view of songwriting as "carpentry."

Aided by his "Mr. Happy Go Lucky" co-producers, Vasquez and longtime band guitarist Mike Wanchic, Mellencamp fashioned burnished, evocative settings that highlight his aim to "tell as small a story as possible." Such compelling songs as "Large World Turning," "Circling Around The Moon," "The Full Catastrophe," and "This May Not Be The End Of The World" take a survivor's point of view: someone battered but not broken, someone ultimately optimistic and looking from the dark into the light.

"I never sat down one day and decided that I'd start sharing [my heart-attack experience of two years ago] with people, and I really don't," Mellencamp explains. "But not a day goes by that I don't think about it. So I suppose it is in the writing, unconsciously."

"I believe that in life, things happen to us," he continues. "And if you don't meet the problem, it'll kill you—and not necessarily dead, if you know what I mean."

Of varying moods and textures, "Mr. Happy Go Lucky" also features the exuberant "Just Another Day," Mellencamp's solo acoustic feature "Jackamo Road," and a string overture arranged from the album's various melodic themes by band violinist Miriam Sturm. In addition, the album includes the first songwriting contribution from a member of the band, bassist Toby Myers' sexy "Emotional Love." (Mellencamp's compositions are published by Full Keel Music Co./Windswept Pacific [ASCAP], and those of his sometime lyric collaborator, George Green, are published by Katsback Music/EMI April Music [ASCAP]; Myers' work is published by Jefmarz Muzik/Bug Music.)

The core band on "Mr. Happy Go Lucky" features Myers, Wanchic, Moe Z., Sturm, guitarist Andy York, and drummer Kenny Aronoff, along with guest spots from slide guitarist Lonnie Pitchford, organist Jeff Pedersen from the Why Store, violinist Jimmy Ryser, backing vocalist Pat Peterson, bassists Milton Davis and Raphael Saadiq, and horn players Harvey Phillips, Tim Riggins, and Dennis Riggins. For the band's upcoming live shows, Indiana native Dane Clark will appear on drums.

Although Mellencamp no longer plans extended road trips, he will perform select concerts, with upcoming dates including the Farm Aid benefit Oct. 12 in Columbia, S.C. (CAA books Mellencamp's concerts.)

In April, Mellencamp played a live set at a PolyGram managing directors' meeting in Hong Kong. According to Mercury executive VP/GM (U.S.) David Leach, Mellencamp will participate significantly with PolyGram's international affiliates in promoting "Mr. Happy Go Lucky" around the world.

"John hasn't really broken overseas—yet," Leach says. "So we know we're going to have to share him."

In September, Mellencamp goes on a promotional tour of Europe, playing a showcase gig at Dingwalls in London, as well as taping spots on the French TV program "Taratata" and the German show "Gelde Ober Liebe." In the U.S., an appearance on "Late Show With David Letterman" is planned for the second week of September.

Finishing the new album and retooling the band have the usually game Mellencamp even more gung-ho. "We're in the middle of the best band rehearsals I've experienced since 1975, and everybody else seems to agree," he says. "We just worked out a new arrangement of 'Jack And Diane' with a hip-hop break from Moe Z. that is so fucking cool I almost fell over."

"Hell, I'm seriously thinking of calling the group John Mellencamp & the Tribe, 'cause we're like a band of Gypsies and wild people now, breaking new ground every time we get together. For the first time, people come to practice early, just to see what we're gonna pull next."

"People are going to be tossing Frisbees and fucking to 'Jack And Diane' into the next century. And what more could a songwriter want? That's as good as it gets."

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	9	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98)	★ ★ ★ No. 1 ★ ★ ★ CALM BEFORE THE STORM
2	3	26	RICOCHE COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHE
3	6	7	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
4	5	8	SUPERDRAG ELEKTRA 61900/EEG (10.98/15.98)	REGRETFULLY YOURS
5	7	3	PFR VIREO 51550/CHORDANT (9.98/14.98)	THEM
6	9	40	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
7	10	2	MISTA EASTWEST 61912/EEG (10.98/15.98)	MISTA
8	8	10	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
9	11	30	ENRIQUE IGLESIAS ● FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
10	16	7	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
11	15	10	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
12	12	7	4HIM BENSON 4321 (10.98/15.98)	THE MESSAGE
13	14	7	SCREAMING TREES EPIC 64178* (10.98 EQ/16.98)	DUST
14	13	20	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
15	19	3	MARCO ANTONIO SOLIS FONOVISA 0512 (9.98/13.98)	EN PLENO VUELO
16	18	13	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
17	21	18	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
18	31	4	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
19	35	6	BOB CARLISLE DIADEM 9691/BENSON (10.98/14.98)	SHADES OF GRACE
20	20	8	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98)	BETTER DAYS AHEAD
21	—	1	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLE THIS RECORD
22	25	5	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
23	17	2	SEX PISTOLS VIRGIN 41926 (16.98 CD)	FILTHY LUCRE LIVE
24	39	11	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
25	36	9	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID

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	23	4	THE SAMPLES MCA 11435 (10.98/16.98)	OUTPOST
27	26	8	HORACE BROWN MOTOWN 530625* (10.98/16.98)	HORACE BROWN
28	29	4	THE WHY STORE WAY COOL MUSIC 11420/MCA (7.98/12.98)	THE WHY STORE
29	24	4	RICH MULLINS REUNION 16205/ARISTA (9.98/15.98)	SONGS
30	22	8	MEN OF VIZION 550 MUSIC 66947/EPIC (10.98 EQ/15.98)	PERSONAL
31	28	21	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
32	40	6	JACI VELASQUEZ MYRRH 4025/WORD (7.98/11.98)	HEAVENLY PLACE
33	32	15	TINA ARENA EPIC 67533 (10.98 EQ/16.98)	DON'T ASK
34	43	13	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
35	34	8	KEB' MO' OKEH 67316/EPIC (10.98/16.98)	JUST LIKE YOU
36	30	17	SOUTHERN CULTURE ON THE SKIDS GEFEN 24821 (9.98/12.98)	DIRT TRACK DATE
37	38	3	KRISTINE W CHAMPION 66842*/RCA (10.98/15.98)	LAND OF THE LIVING
38	37	12	JORDAN HILL 143 82849/AG (7.98/11.98)	JORDAN HILL
39	33	5	ELECTRONIC WARNER BROS. 45955 (10.98/16.98)	RAISE THE PRESSURE
40	42	10	PATTI ROTHBERG EMI 36834 (10.98/15.98)	BETWEEN THE 1 AND THE 9
41	—	39	DEBORAH COX ● ARISTA 18781 (10.98/15.98)	DEBORAH COX
42	50	2	DEFTONES MAVERICK 46054/WARNER BROS. (10.98/16.98)	ADRENALINE
43	—	1	FIONA APPLE CLEAN SLATE/WORK 67439/EPIC (7.98 EQ/11.98)	TIDAL
44	—	45	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
45	41	12	JUNIOR BROWN CURB 77843 (10.98/15.98)	SEMI-CRAZY
46	—	3	D.J. LAZ PANDISC 8857* (9.98/15.98)	KING OF BASS
47	45	44	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
48	48	2	PETER WHITE COLUMBIA 67730 (10.98 EQ/16.98)	CARAVAN OF DREAMS
49	—	42	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
50	—	1	REPUBLICA RCA 66899 (9.98/13.98)	REPUBLICA

POPULAR UPRIISINGS

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

GOING THE DISTANCE: The release of "The Distance," the first single from **Cake**'s second Capricorn album, "Fashion Nugget," may be getting a jump at the gates, thanks in part to its racing theme.

The song, which makes several allusions to racing,

fit in well with Olympic fever, says **Marco Collins**, assistant PD/music director at modern rock KNDD (the End) Seattle. "When the song came out, it definitely had that Olympic feel going for it; however, it's not a song that limits itself to that particular American celebration," he says.

KNDD is playing the song in medium rotation. According to Broadcast Data Systems, 34 other modern stations have played the track, which was also serviced to triple-A and college outlets.

Cake lead singer **John McCrea** suspects that the track's heavy guitar riffs may be responsible for the airplay.

"White males demand a certain amount of that power-viking feel," he says. "People respond to that, because deep down inside, we all want to be inside a tall truck and roll over people's heads."

The song was penned by guitarist **Greg Brown**. Cake also includes **Victor Damiani** (bass), **Vince di Fiore** (trumpet), and **Todd Roper** (drums).

G. Scott Walden, director of artist development at Capricorn, says the act will



Your Side. Radioactive act Dig is rooting up airplay with "Whose Side You On?," the first single from its "Defenders Of The Universe," which was released in June. WFNX Boston and XETRA San Diego are early supporters. Catch Dig on tour with Possum Dixon and Yum Yum through August.

take advantage of the surge at radio with an East Coast radio tour beginning Friday (23) that includes a stop in New York Sept. 5.

"We will service [mainstream rock] down the road," says Walden, "but the story here is mainly with college and modern rock stations."

Walden says plans are also being developed for a formal tour through the remainder of the year.

Additionally, a video for "The Distance," directed by **Mark Kohr** (**Green Day**, **Records** "family," Pasadena, Calif.-based **Schlepprock** soon found itself signed to the label. **Ben Merlis**, the teenage son of Warner Bros. Records Inc. senior VP/director of media relations **Bob Merlis**, brought the punk band to the attention of

his father, who, in turn, passed the word on to Warner Bros. VP of A&R **Geoffrey Weiss**. Having heard raves from other Warner staffers, Weiss went to see what all the commotion was about.

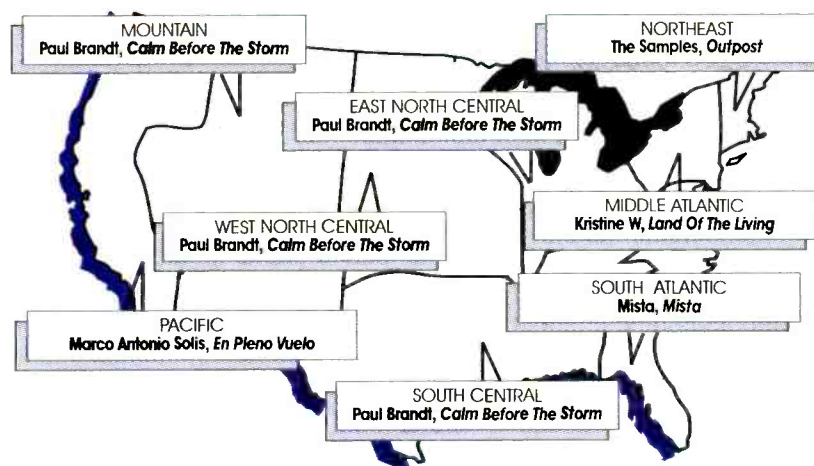


Calling All Ears. Columbia/Ruffhouse hip-hop two-some **Call O' Da Wild** is featured on "Intellectual Dons," a track from "Cypress Hill Remixed And Revamped," which was released Aug. 13. The New York-based group, which is on the road with Cypress Hill, Fugees, Nas, Busta Rhymes, and others for the Smokin' Grooves tour, will release a single this fall from its forthcoming self-titled debut.

Describing the clip, McCrea says, "It's about a corporate guy that wigs out, runs out of his office, encounters some people in animal costumes... and jumps into the sea."

ALL IN THE FAMILY: After garnering the attention of a member of the Warner Bros. Records "family," Pasadena, Calif.-based **Schlepprock** soon found itself signed to the label. **Ben Merlis**, the teenage son of Warner Bros. Records Inc. senior VP/director of media relations **Bob Merlis**, brought the punk band to the attention of

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
PACIFIC	SOUTH CENTRAL
1. Marco Antonio Solis <i>En Pleno Vuelo</i>	1. Paul Brandt <i>Calm Before The Storm</i>
2. 11/5 A.I. Yola	2. James Bonamy <i>What I Live To Do</i>
3. Enrique Iglesias <i>Enrique Iglesias</i>	3. Ricochet <i>Ricochet</i>
4. Screaming Trees <i>Dust</i>	4. Cledus "T." Judd <i>I Stole This Record</i>
5. Fiona Apple <i>Tidal</i>	5. Mazz Maz <i>Mariachi Y Tradicion</i>
6. Goldfinger <i>Goldfinger</i>	6. Kenny Chesney <i>Me And You</i>
7. Paul Brandt <i>Calm Before The Storm</i>	7. Jennifer Y Los <i>Jetz Dulzura</i>
8. Los Tigres Del Norte <i>Unidos Para Siempre</i>	8. D.J. Laz <i>King Of Bass</i>
9. Superdrag <i>Regretfully Yours</i>	9. Rhett Akins <i>Somebody New</i>
10. Kenny Wayne Shepherd <i>Ledbetter Heights</i>	10. Donell Jones <i>My Heart</i>

So So Def's Da Brat Asserts Herself With 'Another Tantrum'

BY SHAWNEE SMITH

NEW YORK—Like most artists, So So Def rapper Da Brat found herself playing second chair creatively to producer Jermaine Dupri on "Funkdafied," her debut album. However, when "Another Tantrum," the artist's follow-up, is released internationally Oct. 1, consumers will hear a project in which



DA BRAT

the artist took greater control.

Despite her growing independence, she insisted that Dupri remain at the production helm, shying away from multiple producer collaborations. "I don't want nobody thinking I blew up because of somebody else," says Da Brat.

"I think that her level of confidence has grown, and 'Another Tantrum' is like her coming out," says Da Brat's manager, Lucy Ryans-Raof. "'Funkdafied' was more Jermaine Dupri-driven; like he said, 'This is what I think Da Brat is,' and ran with it. 'Another

(Continued on page 34)

Fourth Yo Yo Set Shows Maturity EastWest Rapper Exhibits 'Total Control'

BY J.R. REYNOLDS

LOS ANGELES—In addition to being the title of Yo Yo's fourth rap album for EastWest/Elektra, "Total Control" describes the artist's personal and career agenda.

"Total Control," which hits stores Sept. 24, features mature lyrical themes while maintaining familiar, hard-edged hip-hop rhythms. "Sometimes, you have to come with things that the fans aren't necessarily used to," says Yo Yo. "Now that I'm older, it's time to move in other directions, but the flavor is still there."

Yo Yo debuted in 1991 with "Make Way For The Motherlode," which peaked at No. 5 on the Top R&B Albums chart and sold 231,000 copies, according to SoundScan.

The Los Angeles native, who had Ice Cube as a mentor and is managed by Adrian Salley, was among the first credible, hard-edged female hip-hop artists. Yo Yo is also one of the few rappers in general to successfully traverse the fateful two-album barrier.

The artist's last album, 1993's "You Better Ask Somebody," Peaked at No. 21 on the Top R&B Albums chart and featured "The Bonnie & Clyde Theme," which was No. 1 on the Hot Rap Singles chart.



YO YO

"I love to write the hard lyrics, but it's not real," she says. "As Yolanda [Whitaker] the person matures, so does Yo Yo the artist and her music. This album has hard stuff on it, but there are also songs about more realistic things, such as social responsibility and male/female relationships."

An example of the artist's commitment to doing more than simply recording fun records is "Yo, Yo Yo," her "Dear Abby"-styled Q&A column in Vibe magazine.

The impetus for the column was an April office visit during which the rapper commented on the numerous letters she was receiving from fans in association with the Intelligent Black Woman's Coalition, a multicultural community service organization that she founded early in her career.

Vibe music editor Danyel Smith says, "That's when it was suggested that she write a column for Vibe. It has become one of the most popular sections in Vibe. Today, her column receives almost as much mail as the entire magazine."

In an effort to push album sales, no commercial singles are scheduled to be released. "We want to build this project on the strength of the entire album," says Elektra marketing director Lisa West.

Twelve-inch versions of "Same Ol' Thang (Everyday)," the first radio release, were serviced to record pools, clubs, and mix-show DJs on July 30. The CD-pro was serviced to R&B/mainstream programmers Aug. 6, with top 40/rhythm stations slated to receive the record Aug. 27.

The video for "Same Ol' Thang" was serviced to local and regional shows and national outlets, including the Box, BET, and MTV, July 30.

To help promote the single, the label plans to conduct a contest for consumers, with entry forms available at nonretail outlets, such as hair salons. Prizes range from trips for two and concert tickets to fashion makeovers.

"The premise of the contest revolves around the radio single's theme and asks the question, 'Are you tired of the same old thing everyday?'" says West.

To heighten awareness of Yo Yo's return among consumers, a national

snipe campaign is under way that focuses on traditional core consumer strongholds, such as Los Angeles, New York, Chicago, Detroit, Dallas, Baltimore, and Philadelphia.

In addition, advertisement spots on the Box and selected local stations are scheduled to run during a three-week window around the album's release date. The label also plans to utilize print ads in consumer and trade magazines, as well as other visual-awareness mechanisms, such as bus benches.

"We're also conducting walk-throughs at numerous retail and radio outlets the week before the album's street date," says West.

Yo Yo, who is booked through the William Morris Agency, will perform at the Vibe Music Seminar in New York Aug. 29 and is scheduled to embark on a national college tour in the fall that will include question-and-answer sessions.

The label plans to release "Total Control" internationally; however, specifics have yet to be announced.

Faith Tops Nominees For Second Soul Train Lady Of Soul Awards

LOS ANGELES—Bad Boy's "bad girl" artist Faith garnered four nominations to lead the field of female hopefuls for the 1996 Soul Train Lady of Soul Awards. LaFace trio TLC, Epic act Groove Theory, and Rowdy's Monica kept pace with the leader, scoring three nominations apiece.

The Soul Train Lady of Soul Awards will be syndicated by Tribune Entertainment live from the Santa Monica (Calif.) Civic Center on Sept. 9.

Mercury vocalist Vanessa Williams will receive the Lena Horne Award for outstanding career achievement, while Atlantic singer Brandy, who stars on the Fox television comedy "Moesha," will receive the award for entertainer of the year.

The Lady of Soul Awards, in their second year, celebrate the achievements of women in nine music categories and will be hosted this year by rapper Queen Latifah, vocalist Peabo Bryson, and supermodel Veronica Webb.

The show is produced by Don Cornelius Productions, with George Duke serving as music director.

Here is a complete list of the nominees:

Best R&B/soul single—solo: Mary J. Blige, "Not Gon' Cry"; Faith Evans, "Soon As I Get Home"; Whitney Houston, "Exhale (Shoop Shoop)"; Monica, "Like This And Like That/Before You Walk Out Of My Life."

Best R&B/soul single—group, band, or duo: Groove Theory, "Tell Me"; TLC, "Waterfalls"; Total, "Kissin' You"; Xscape, "Who Can I Run To?"

Best R&B/soul album of the year—solo: Mariah Carey, "Daydream"; Randy Crawford, "Naked And True"; Faith Evans, "Faith"; Monica, (Continued on page 35)

Maze Delivers On A Midsummer Night; New Kingdom A Rhythm Alternative

MAGIC'N'MAZE: Every time I witness Maze Featuring Frankie Beverly in concert, I'm floored by the quantum energy that the act channels to the audience. Such was the case once again when Earvin "Magic" Johnson invited the Warner Bros. soul band to play at A Midsummer Night's Magic, an annual fund-raising evening that benefits the United Negro College Fund.

Since its inception in 1985, A Midsummer Night's Magic has raised funds in the form of an NBA all-star charity basketball game. However, because many of the primo roundballers were playing on the U.S. Olympic basketball Dream Team in Atlanta at the time, Johnson opted for a concert/silent auction/party headlined by his favorite recording acts.

Held Aug. 10 at the Shrine Auditorium in Los Angeles, the concert was delayed by nearly two hours due to a seven-state, West Coast power failure that temporarily crippled the venue and much of L.A.

Despite the delay, the audience was exceptionally patient, and throughout Maze's performance, the crowd of 25- to 54-year-olds was literally dancing in the aisles.

"He's the greatest," Johnson told Billboard when asked why he chose Beverly and company as the evening's entertainment.

"Every time he comes to town, I go see him," he said. "When Frankie performs, it's not just a concert, it's an event. When I came up with a benefit concert as an alternative to the all-star game, he was first on my list of performers, because I knew that he would turn the place out."

And turn it out he did.

However, the strange thing about Maze is its success-to-respect ratio, which is uncharacteristically lopsided. It's true that the act has scored only two No. 1 hits on the Hot R&B Singles chart: 1985's "Back In Stride" and 1989's "Can't Get Over You," both on Capitol. But all 12 of the act's studio albums have been certified gold, demonstrating Beverly's appeal to album-oriented consumers. Still, Maze has never received the kind of ceremonial adulations worthy of the band's stellar body of work.

Lyricaly, Maze's catalog consists of dozens of socially relevant and romantically pertinent songs. Musically, the act's savory soul grooves are second to none, with many tracks listed as timeless radio recurrents.

The act is working on its next Warner Bros. album, but no release date has been announced. "We're taking our time with it, because you can't rush the good stuff," said Beverly.

ALTERNATIVE KINGDOM: If ever an act needed a radio format in the rhythm alternative vein, Gee Street's New Kingdom is it. "Paradise Don't Come Cheap," the

act's sophomore set, has the kind of head-nodding, down-in-the-dirt grooves sure to satisfy the hungry palates of all progressive hip-hop/funk admirers.

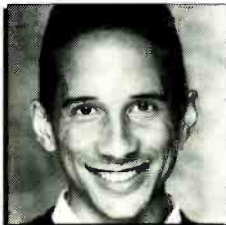
From the sleepy wind-and-brass hook and melodically droned rap lines of first single "Mexico Or Bust" to the distorted rap vocals, g-funk rhythms, and faux vinyl popping-and-hissing sounds of "Terror Mad Visionary," this album's harmonic antics go straight to the listener's head.

In fact, the forward-thinking, alternative hip-hop vibe of New Kingdom reminds this journalist of freshman college introductions to similarly unique, mind-expanding pleasures, such as Miroslav Vitous, one-hit bowls, and cold pizza.

Where can you hear the music of New Kingdom? Sadly, not at too many places away from your home or favorite underground clique. In addition to picking up the album, which was released Aug. 6, you can set your radio dial to the nearest college frequency to catch the single, which was serviced in June. Its accompanying clip, also released in June, is in rotation on various local vid shows.



by J. R. Reynolds



cury VP Mike Bernardo's 331 Foundation with an endowment by her birthday Sept. 10, and your generous donation is urgently requested. Remember, these funds are not going to Bernardo; they'll go to children who've witnessed the violent deaths of their mothers. Make donations payable to 331 Foundation and mail as soon as possible to Barbra Lewis, 43 Basswood Ave., Agoura Hills, Calif. 91301. Tax I.D. No. 52-175-4139.

SINGING THESPIANS: Grammy-winning vocalist Lisa Fischer is starring in Vy Higginsen and Ken Wydro's "Born To Sing!," which opened Aug. 8 at the Union Square Theater in New York. The musical is another installment in the Mama I Want to Sing series, in which Fischer plays an older version of the series' central character, Doris Winters.

Former Polydor recording artist and "Sister Act 2" star Tanya Blount plays Fischer's daughter Dottie, while Stacy Francis, former member of the defunct girl group Ex-Girlfriend, plays diva-in-training Samantha Summers.

In the musical, singing sensation Winters is faced with deciding whether to use Dottie or the raw but talented Summers to perform with her on tour.

"Born To Sing!" sports a stellar cast and inspires as much as it entertains. And all the divas, including Kellie D. Evans, who plays Mama Winters, performed superbly—their combined resonating octaves could break glass!

(Continued on page 23)

Billboard TOP R&B ALBUMS

FOR WEEK ENDING AUG. 24, 1996

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★					
1	3	7	NAS COLUMBIA 67015* (10.98 EQ/16.98) 5 weeks at No. 1	IT WAS WRITTEN	1
2	1	2	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
3	4	7	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
4	2	2	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
5	6	3	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
★ ★ ★ Hot Shot Debut ★ ★ ★					
6	NEW ▶	1	FACEMOB RAP-A-LOT/NOO TRYBE 41336/VIRGIN (10.98/15.98)	THE OTHER SIDE OF THE LAW	6
7	5	2	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	5
8	7	10	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	1
9	8	13	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
10	9	7	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
11	10	8	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
★ ★ ★ Greatest Gainer ★ ★ ★					
12	13	10	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98) SO SO DEF BASS ALL-STARS		12
13	11	5	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
14	12	9	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL		1
15	15	11	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
16	17	12	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	12
17	14	10	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
18	19	15	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
19	18	39	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
20	16	27	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (10.98/24.98)	ALL EYEZ ON ME	1
21	21	19	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
22	20	20	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
23	24	38	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	4
24	22	18	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	5
25	26	24	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
26	23	17	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	4
27	29	30	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
28	27	23	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS... MOMENTS	4
29	25	27	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
30	32	40	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
31	34	35	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
32	31	29	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
33	NEW ▶	1	THE 2 LIVE CREW LIL' JOE 215* (10.98/15.98)	SHAKE A LIL' SOMETHIN'...	33
34	38	39	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
35	28	25	CELLY CEL SICK WID' IT 41577*/JIVE (10.98/16.98)	KILLA KALI	4
36	35	37	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
37	30	26	N.W.A RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	20
38	33	2	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	33
39	39	28	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	11
40	37	2	MISTA EASTWEST 61912/EEG (10.98/15.98) HS	MISTA	37
41	40	2	SOUNDTRACK TVT SOUNDTRAX/BLUNT 8020*/TVT (7.98/16.98)	PHAT BEACH	40
42	47	3	COLOUR CLUB VERTEX 3004/JVC (10.98/15.98) HS	IN THE FLOW	42
43	52	30	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	18
44	42	31	MESHALL NDEGECELO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
45	46	21	SADAT X LOUD 66922*/RCA (10.98/15.98)	WILD COWBOYS	13
46	49	38	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
47	51	43	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6

48	43	32	8	HORACE BROWN MOTOWN 530625* (10.98/16.98) HS	HORACE BROWN	18
49	48	36	5	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	31
50	46	45	39	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
51	NEW ▶	1	1	NINE PROFILE 1469* (10.98/15.98)	CLOUD 9	51
52	45	34	12	BOBBY CALDWELL SIN-DROME 8910 (10.98/14.98)	SOUL SURVIVOR	23
53	58	50	5	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	43
54	50	48	20	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
55	44	41	13	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
★ ★ ★ Pacesetter ★ ★ ★						
56	71	74	11	ANN NESBY PERSPECTIVE 549022 (10.98/14.98)	I'M HERE FOR YOU	56
57	57	57	54	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
58	53	51	75	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
59	41	33	4	11/5 DOGDAY 3200 (9.98/15.98) HS	A-1 YOLA	33
60	63	47	8	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98) HS	BETTER DAYS AHEAD	31
61	64	58	8	VARIOUS ARTISTS LAFACE 26026/ARISTA (10.98/16.98)	RHYTHM OF THE GAMES: 1996 OLYMPIC GAMES ALBUM	58
62	56	52	48	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
63	60	44	7	VARIOUS ARTISTS EASTWEST 61925*/EEG (10.98/15.98)	AMERICA IS DYING SLOWLY	12
64	59	59	21	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
65	61	54	56	JODECI ▲ MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
66	55	49	8	MEN OF VIZION MJJ/550 MUSIC 66947/EPIC (10.98 EQ/15.98) HS	PERSONAL	29
67	68	65	40	GOODIE MOB ● LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
68	73	62	92	SADE ▲ EPIC 65686* (10.98 EQ/17.98)	THE BEST OF SADE	7
69	62	64	26	SOUNDTRACK ● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5
70	67	66	108	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
71	70	98	3	DAZZ BAND LUCKY 010 (10.98/14.98)	UNDER THE STREETLIGHTS	70
72	72	72	43	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
73	65	56	16	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	6
74	66	67	7	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46060 (9.98/15.98)	SOMETHIN' FOR THE PEOPLE	66
75	79	82	11	SOUNDTRACK ISLAND/HOLLYWOOD 524243*/ISLAND (10.98/16.98)	EDDIE	44
76	96	77	46	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
77	75	68	40	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
78	69	79	41	EIGHTBALL & MJG ● SUAVE HOUSE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
79	74	70	88	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
80	83	75	41	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
81	81	90	132	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
82	84	69	42	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
83	78	86	11	SHYHEIM NOO TRYBE 41583*/VIRGIN (10.98/15.98)	THE LOST GENERATION	10
84	87	71	17	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE	40
85	89	91	42	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
86	91	89	66	2PAC ▲ DEATH ROW/INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
87	RE-ENTRY	16	16	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	15
88	RE-ENTRY	9	9	DELINQUENT HABITS PMP/LOUD 66929*/RCA (10.98/15.98)	DELINQUENT HABITS	31
89	90	—	83	MARY J. BLIGE ▲ MCA 11156* (10.98/15.98)	MY LIFE	1
90	54	87	7	THE GAP BAND INTERSOUND 9183 (9.98/13.98)	LIVE & WELL	54
91	88	46	4	FUNK MOBB SICK WID' IT 45006/JIVE (10.98/15.98) HS	IT AIN'T 4 PLAY	46
92	RE-ENTRY	35	35	IMMATURE ● MCA 11385* (9.98/15.98)	WE GOT IT	14
93	82	80	19	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAGE	13
94	RE-ENTRY	36	36	DEBORAH COX ● ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
95	80	95	15	JESSE POWELL SILAS 11287/MCA (9.98/15.98) HS	JESSE POWELL	35
96	99	55	5	20-2-LIFE INMATE 1 (10.98/16.98)	TWENTY-TWO-LIFE	55
97	85	85	50	FAITH EVANS ▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
98	92	83	18	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	3
99	RE-ENTRY	183	183	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
100	86	88	54	TRU NO LIMIT 53983*/PRIORITY (10.98/16.98) HS	TRUE	25

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

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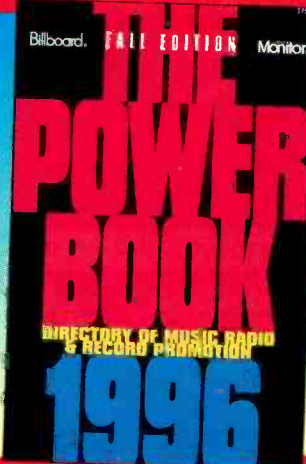
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KRS-ONE Has A Point To Prove

RETURN OF THE BOOM BAP: KRS-ONE was at New York's Tramps nightclub in July 'round Independence Day. He performed a set that was planet-shockingly *fonky*. As he rocked the house with the greatest of ease—he, after all, wrote the book “The Science Of Rap” last year—he said that he was recording his second live long-player. (The first one, “Live: Hardcore World-wide,” came out in 1991 on Jive.)

That was then, though. Jeff Fenster, Jive's senior VP of A&R, now says, “Those plans have gone by the boards,” mainly because live tracks often lack boom-bap and don't translate well as commercial hip-hop.

Since scrapping the live-set idea, several other concepts for a new KRS disk have been introduced, including recording a rock album. “What we go with will probably combine elements from both of those [schemes],” Fenster adds.

The executive goes on to say that KRS has recorded a tune with Epic rock band Handsome, which features former Helmet guitarist Peter Mengede; he has tracked a remake of the Blondie bouncer “Rapture” and completed a record with R&B everythang-man Joe. The proposed title of the set is “Just To Prove A Point,” and judging from this abbreviated early lineup, it seems that KRS is intent on proving several points.

Look for the album in 1997, preceded by a single before the end of the year.

Meanwhile, when the video for “East Coast/West Coast Killa,” the first single from Dr. Dre's second solo album (and the opening salvo from Aftermath, his new label) drops next month, KRS-ONE will likely end up proving that after years of toiling hard, gaining the respect of rap's core crowd, and going ghetto gold several times, he can have an active, quality life on MTV.

The single features Nas, RBX, and B-Real from Cypress Hill, as well as KRS-ONE. His involvement provides Jive with a great opportunity for capitalization, and based on the A&R reports, it seems that the label is preparing to go all out.

BLAST OFF: Punk Barbarians, who hail from “Port Knox” (their nickname for Freeport, N.Y.), have a great title for their debut album. It's “Sex, Props, Cream And The Drama In Between.”

In a skit from the set—which, incidentally, is the first dope-beat injection from New York-based, M.S.-distributed Lethal Records—group member Doozer explains his interpretation of the flipped phrase: “It seems like recently in rap, everybody's album is based on one of those three concepts, but they not dealin' wit' the reality of the drama in between goin' for the sex and tryin' ta get that money and the props. There's drama involved wid all dat, so we tried to wrap it all up in one title.”

Lauren Coleman's bicoastal company Punch Media is 2 years old! Among Punch's clients are two of the most exciting products now floating through the hip-hop milky way: Pallas/Universal Records' rodeo-rap act Crucial Conflict and that magic-handed, frothy-voiced DJ Funkmaster Flex. Beyond the music and his metronomic manipulations, the good-humored banter and charismatic chat on Flex's WQHT New York radio program always make me high.

Mark Persaud has exited his post at



by Havelock Nelson

RCA Records in New York to assume senior VP of A&R duties at Qwest Records in Los Angeles.

Jesse Askew, formerly of Phat Wax Records, is now VP of marketing and promotions at the new New York-based independent label Large Records. He's also working as a producer and clip director at “American Hot Video,” which gets airtime in New York, Atlanta, and Miami.

Askew traveled from Phat Wax to Large with Ill Mentality, a promising MC whose bubbly “Luvin' U 4 Dayz” got some mix-show play earlier this year. Meanwhile, Stik-E & the Hoods, another Phat Wax refugee—they gave us “Shake Whacha Mama Gave Ya”—has resurfaced as Drunkenstein on several cuts on Payday Records' haunting, boomingly brilliant short set “Tricky Presents Grassroots,” which is out now and ready to be consumed.

After warming up 'nuff parties and having folks cool out to the rarefied air from his pumping street single “Put It In Your Mouth” (Stress Entertainment/BMG), Akinyele (aka Akafella), is about to release his debut EP, “Put It In Your Mouth—The EP.”

The swinging song begins with soul-shouting singer Kia Jeffries confessing in the style of “Somebody Else's Guy” about creeping, before demanding the act suggested by the track's title.

“I just felt this song was the one to start things off with, 'cause it's really on the edge,” says Akinyele. “I originally did it with [New York underground mix-tape DJ] Doo-Wop.”

After getting his 1992 Interscope album “Vagina Diner” pulled from retail racks due to explicit lyrical con-

tent, Akinyele was picked up by Loud Records, then Geffen, and finally Stress. Among the cuts on the EP is “F*ck Me For Free,” which isn't about foreplay.

Just before Halloween, Nervous Records plans to release “Diggin' In Dah Vaults,” an album that will place remixed classics from Black Moon's 1993 album “Enta Da Stage” alongside two new tracks, “Buckshot Freestyle Joint” and “Six Feet Deep.” The recon-textualizations were executed by the group's DJ Evil Dee. On the East Coast, we anticipate that consumers will rush for the disc, since the loose parts of Black Moon have been rumored to be warring for years. Moreover, fans of the group have been wondering if the crew's smooth-voiced lyrical genius Buckshot will ever be heard again. For about three years, sources say, he has been negotiating with Nervous to get off the label. During the down time, he's been functioning as a principal in Duck Down Entaprizet, the Priority-distributed imprint that features Originoo Gunn Clappaz and Heltah Skeltah, who are part of the Bootcamp Click, along with Smif-N-Wessam.

Since the latter group's “Dah Shining” album dropped in January 1995, Nervous hasn't released any new rap albums or signed any new rap acts. We were wondering if the tussling with Buckshot might have left Nervous president Michael Weiss somewhat down on signing more rap. “Nah,” he says, “I'm just really being patient. The scene for East Coast rap has gotten a bit stale. I'm waiting to see what the next [great] group will be.”

How about some hip-class? The track of that name is on E-Uneek Kebrau's New York-based Antidote Records and lays a shifting series of classical music loops (strings and an opera-shouting voice) over a skippy, liquid groove. Meanwhile, a forceful rapper named the Phantom keeps it real with hard-edged pistol rhymes that bob and weave with agility.

THE RHYTHM & THE BLUES

(Continued from page 19)

No plans have been set for “Born To Sing!” to travel beyond New York, but the company expects it to follow in the steps of its predecessor. Debuting more than eight years ago, the original “Mama” remains in production internationally.

On a recording tip, Fischer joins crooner Luther Vandross on “Whether Or Not The World Gets Bet-

ter,” a duet from his album “Your Secret Love,” due in stores Oct. 1.

Also, Fischer is the first act signed to Vandross' LV Records, which is distributed by Epic. Expect the album next year.

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



In Good Hands. MCA executives stand backstage with label artist Al Green prior to his performance at the Universal Amphitheatre in Los Angeles. Pictured, from left, are MCA black music division president Ken Wilson, MCA black music division marketing and public relations VP Ashley Fox, Green, William Morris Agency VP Marshall Resnick, and MCA black music division national promotion director Benny Pough.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	5	ELEVATORS (ME & YOU) (C) (D) (M) (T) (X) LAFACE 2-4177/ARISTA	◆ OUTKAST 4 weeks at No. 1
2	2	3	8	LOUNGIN (C) (D) (T) DEF JAM 575062/MERCURY	◆ LL COOL J
3	3	2	11	HOW DO U WANT IT/CALIFORNIA LOVE ▲ (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
4	4	4	24	C'MON N' RIDE IT (THE TRAIN) ▲ (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	◆ QUAD CITY DJ'S
*** GREATEST GAINER ***					
5	5	6	19	PO PIMP (C) (D) (T) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	◆ DO OR DIE (FEATURING TWISTA)
6	7	46	3	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") (C) (D) (M) (T) (X) BIG BEAT 98045/ATLANTIC	◆ RZA FEAT. METHOD MAN & CAPPADONNA
7	6	5	15	HAY ● (C) (D) (T) PALLAS 56008/UNIVERSAL	◆ CRUCIAL CONFLICT
8	8	7	4	ALL I SEE (C) (D) (T) KEDAR 56003/UNIVERSAL	◆ A+
9	NEW ▶	1	1	DIRTY SOUTH (C) (D) (M) (T) (X) LAFACE 2-4173/ARISTA	◆ GOODIE MOB
10	10	8	7	IT'S A PARTY (C) (D) (T) ELEKTRA 64268/EEG	◆ BUSTA RHYMES FEATURING ZHANE
11	NEW ▶	1	1	GETTIN' IT (C) DANGEROUS 42409/JIVE	◆ TOO SHORT FEAT. PARLIAMENT FUNKADELIC
12	9	10	7	PAPARAZZI (C) (D) (T) LOUD 64565/RCA	◆ XZIBIT
13	12	12	3	SHAKE A LIL' SOMETHIN'... (C) (D) (T) LIL' JOE 890	THE 2 LIVE CREW
14	11	9	24	AIN'T NO NIGGA/DEAD PRESIDENTS ● (M) (T) (X) FREEZE/ROC-A-FELLA 53233*/PRIORITY	◆ JAY-Z FEAT. FOXXY BROWN
15	16	14	8	CLONES/SECTION (C) (D) (X) DGC 19402/GEFFEN	THE ROOTS
16	15	26	3	NO MORE TEARS (C) (D) (T) NO LIMIT 53237/PRIORITY	MASTER P FEAT. SILKK & MO B. DICK
17	14	13	29	GET MONEY ▲ (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
18	22	17	12	HANG EM' HIGH (C) (D) (T) LOUD 64561/RCA	◆ SADAT X
19	19	15	9	I CONFESS (C) (D) (T) (V) CHRYSALIS 58437/EMI	◆ BAHAMADIA
20	21	18	25	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") ● (C) (D) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	◆ MC LYTE FEAT. XSCAPE
21	17	16	19	SCARRED (FROM "EDDIE") (C) (D) LUTHER CAMPBELL 164000	◆ LUKE
22	18	19	13	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") ● (C) (D) (T) TOMMY BOY 7731/ISLAND	◆ COOLIO
23	NEW ▶	1	1	CAN YOU FEEL ME (C) (D) (T) RELATIVITY 1567	◆ DRU DOWN
24	20	24	4	ANYTHING GOES (C) (T) PRIORITY 53219	◆ RAS KASS
25	13	11	16	THA CROSSROADS ▲ (C) (D) (T) RUTHLESS 6335/RELATIVITY	◆ BONE THUGS-N-HARMONY
26	25	20	5	A LIL' SOME'EM SOME'EM (C) (D) (X) CHRYSALIS 58575/EMI	◆ RAPPIN' 4-TAY
27	32	—	2	UNTIL THE DAY (C) (T) MCA 55199	◆ NONCHALANT
28	26	22	18	TRES DELINQUENTES (C) (D) (T) PMP/LOUD 64526/RCA	◆ DELINQUENT HABITS
29	23	21	13	OPERATION LOCKDOWN/DA WIGGY (C) (D) (T) DUCK DOWN 53232/PRIORITY	◆ HELTAAH SKELTAAH
30	24	27	4	100 SPOKES (C) (D) (T) TOMMY BOY 7739	◆ ABOVE THE LAW
31	31	33	7	SHOT CALLIN' & BIG BALLIN' (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 97005/INTERSCOPE	THE WHORIDAS
32	27	25	25	WOO-HAH! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW ▲ (C) (M) (T) (X) ELEKTRA 64335/EEG	◆ BUSTA RHYMES
33	43	40	5	FREAK OF THE WEEK (M) (T) (X) SALMON 372*	◆ DJ POLO FEAT. RON JEREMY
34	34	28	11	BOOM BIDDY BYE BYE (C) (T) RUFFHOUSE 78339/COLUMBIA	◆ CYPRESS HILL
35	40	45	3	LYIN' KING (T) PROFILE 7451*	◆ NINE
36	42	44	5	DO YO' THANG (C) (D) (T) (X) CORRECT 10205	◆ AL TARIQ (KOOL FASH)
37	29	32	27	5 O'CLOCK ● (C) (M) (T) (X) MCA 55075	◆ NONCHALANT
38	28	23	22	RENEE (FROM "DON'T BE A MENACE...") ● (C) (D) (M) (T) ISLAND 854584	◆ LOST BOYZ
39	RE-ENTRY	2	2	KNOCK KNOCK (M) (T) (X) CLR 5220*	SAM "THE BEAST"
40	35	35	16	OREGANO FLOW (C) (D) (T) (X) CRITIQUE 15571/RADIKAL	◆ DIGITAL UNDERGROUND
41	30	30	21	LET ME CLEAR MY THROAT (T) (X) CLR 5218*	DJ KOOL
42	41	—	2	JUMP ON IT (C) (D) (T) (V) (X) AMERICAN/RHYME CARTEL 17626/WARNER BROS.	◆ SIR MIX-A-LOT
43	NEW ▶	1	1	KREEP (C) (T) (X) AMERICAN 17625/WARNER BROS.	◆ CHINO XL
44	36	34	11	SO FLY (C) (D) (T) OUTBURST/DEF JAM 576508/ISLAND	◆ DOMINO
45	38	—	2	SHE SAID (C) (D) (T) DELICIOUS VINYL 97006/INTERSCOPE	◆ THE PHARCYDE
46	46	39	13	DON'T YOU WORRY (C) (M) (T) MCA 55094	◆ RUFFA FEATURING TASHA
47	33	29	10	IF I RULED THE WORLD (T) COLUMBIA 78327*	◆ NAS
48	37	37	4	MY CREW CAN'T GO FOR THAT (FROM "THE MUTTY PROFESSOR") (C) (D) (T) NO DOUBT/DEF JAM 578334/MERCURY	◆ TRIGGA THA GAMBLER FEAT. SMOOTHIE THA HUSTLER & D.V. ALIAS KHROST
49	RE-ENTRY	21	21	SHADOWBOXIN' (C) (T) GEFFEN 19396	◆ GENIUS/GZA FEAT. METHOD MAN
50	39	42	12	WHERE I'M FROM (C) (D) (M) (T) (X) MCA 55096	◆ PASSION

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

Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	14	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA) 10 wks at No. 1
2	2	16	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
3	5	13	TWISTED	KEITH SWEAT (ELEKTRA/VEEG)
4	3	18	TOUCH ME TEASE ME	CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM)
5	4	15	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
6	6	21	WHY I LOVE YOU SO MUCH	MONICA (ROWDY/ARISTA)
7	7	7	HIT ME OFF	NEW EDITION (MCA)
8	8	11	IF I RULED THE WORLD	NAS (COLUMBIA)
9	9	11	MY BOO	GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)
10	10	24	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
11	17	7	USE YOUR HEART	SWV (RCA)
12	11	13	LOUNGIN'	LL COOL J (DEF JAM/MERCURY)
13	12	16	YOU	MONIFAH (UPTOWN/UNIVERSAL)
14	14	12	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)
15	21	10	BLACKBERRY MOLASSES	MISTA (EASTWEST/VEEG)
16	13	19	GET ON UP	JODECI (MCA)
17	29	3	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
18	15	15	I LIKE	MONTELL JORDAN FEAT. SUGARLOAF (DEF JAM/MERCURY)
19	20	8	THE THINGS THAT YOU DO	GINA THOMPSON (MERCURY)
20	18	13	HOW DO U WANT IT	2PAC FEAT. KC AND JOJO (DEATH ROW/INTERSCOPE)
21	16	21	THA CROSSROADS	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
22	23	11	ELEVATORS (ME & YOU)	OUTKAST (LAFACE/ARISTA)
23	22	11	ME AND THOSE DREAMIN' EYES OF MINE	D'ANGELO (EMI)
24	19	32	ALL THE THINGS (YOUR MAN WON'T DO)	JOE (ISLAND)
25	34	3	IF YOUR GIRL ONLY KNEW	AALIYAH (BLACKGROUND/ATLANTIC)
26	26	10	BABY LUV	GROOVE THEORY (EPIC)
27	63	2	YOUR SECRET LOVE	LUTHER VANDROSS (LV/EPIC)
28	40	4	LAST NIGHT	AZ YET (LAFACE/ARISTA)
29	27	27	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
30	33	3	LET'S GET THE MOOD RIGHT	JOHNNY GILL (MOTOWN)
31	30	6	TELL ME	DRU HILL (ISLAND)
32	28	18	NEVER TOO BUSY	KENNY LATTIMORE (COLUMBIA)
33	24	26	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)
34	31	6	SO MANY WAYS	THE BRAXTONS (ATLANTIC)
35	48	7	WHY DOES IT HURT SO BAD	WHITNEY HOUSTON (ARISTA)
36	25	35	LADY	D'ANGELO (EMI)
37	35	23	YOU'RE THE ONE	SWV (RCA)

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

HOT R&B RECURRENT AIRPLAY

1	1	1	KEEP ON, KEEPIN' ON	MC LYTE FEAT. XSCAPE (FLAVOR UNIT/EASTWEST)
2	1	1	READY OR NOT	FUGEES (RUFFHOUSE/COLUMBIA)
3	2	5	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
4	1	1	LET'S LAY TOGETHER	THE ISLEY BROTHERS (ISLAND)
5	1	1	AIN'T NO NIGGA	JAY-Z FEAT. FOXY BROWN (FREZZEROC-A-FELLA/PRIORITY)
6	3	2	DOWN LOW (NOBODY HAS TO KNOW)	R. KELLY FEATURING RONALD ISLEY (JIVE)
7	6	3	COUNT ON ME	WHITNEY HOUSTON & CECE WINANS (ARISTA)
8	5	10	BEFORE YOU WALK OUT OF MY LIFE	MONICA (ROWDY/ARISTA)
9	1	9	NOT GON' CRY	MARY J. BLIGE (ARISTA)
10	7	2	GET MONEY	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. (UNDEAS)
11	10	6	EVER SINCE YOU WENT AWAY	ART 'N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)
12	8	17	EXHALE (SHOOP SHOOP)	WHITNEY HOUSTON (ARISTA)
13	9	16	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
14	17	19	TELL ME	GROOVE THEORY (EPIC)
15	4	21	STILL IN LOVE	BRIAN MCKNIGHT (MERCURY)
16	16	5	I WANT SURVIVE	CHANTAY SAVAGE (RCA)
17	19	5	DOIN' IT	LL COOL J (DEF JAM/MERCURY)
18	13	2	LET ME CLEAR MY THROAT	DJ KOOL (CLR)
19	18	43	BEST FRIEND	BRANDY (ATLANTIC)
20	25	61	CREEP	TLC (LAFACE/ARISTA)
21	15	20	WHO CAN I RUN TO	XSCAPE (SO SO DEF/COLUMBIA)
22	12	5	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
23	4	4	DO YOU WANT TO XSCAPE	(SO SO DEF/COLUMBIA)
24	1	1	ONE FOR THE MONEY	HORACE BROWN (MOTOWN)
25	20	12	WHERE DO U WANT ME TO PUT IT	SOLO (PERSPECTIVE)

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

98	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
99	100 SPOKES (T-Boy, ASCAP/Prom Street, BM/Prnc Clnc, BM)
69	AIN'T NOBODY/MISSING YOU (Cyra Baby, BM/Vance Corbitt, BM/EM Blackwood, BM/Arntn Street Tunnel, BM/Usn Corbitt, ASCAP/Apt, ASCAP, HL)
36	ALL I SEE (Cherise, BM/EM, ASCAP/Bon First, BM/Secnd Cornelt, BM/HL)
72	ALL MY LUV (Beautif Mess, BM/Fatz, BM)
40	ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...) (Faze 2 Black, ASCAP/Talset Tree, ASCAP/Urban Agenda, ASCAP/PolyGram Int'l, ASCAP, HL)
42	ALWAYS BE MY BABY (Sony/ATV LLC, BM/Rye, BM/So So Def, ASCAP/EM, ASCAP/Full Keel, ASCAP/Air Control, ASCAP/O'Boys Int'l, ASCAP/Bye Tyne, ASCAP) WBM, HL
91	ANYTHING GOES (A-HIP 206, ASCAP/Patchwork 360, ASCAP/Whitlacum, BM/Phonk Habitat, BM)
11	ASCENSION (DON'T EVER WONDER) (Sony/ATV Tunes, ASCAP/Muswell, ASCAP/Hal Shur, BM)
26	BABY LUV (Groove 78, ASCAP/Arntn, ASCAP/Arntn, BM/Sony/ATV LLC, BM/Dream Team, ASCAP) HL, WBM
49	BACK TO THE WORLD (Full Keel, ASCAP/Jamey Jay, ASCAP/Edson, ASCAP/Gabriel's Song, BM/Longitude, BM) WBM
87	BIG LONG JOHN (Aunt Hilda, ASCAP/Zomba, ASCAP/Tony Kelly, BM/PolyGram Int'l, BM) WBM
13	BLACKBERRY MOLASSES (Organized Noise, BM/Sif Shirt, BM/Beat Star, ASCAP)
89	BODY SNATCHERS (Funk BM)
96	CAJUN MOON (Mustang Intersong, Gmth, ASCAP/Warner Chappell, ASCAP) WBM
82	CAN YOU FEEL ME (Talk How You Feel, BM/Tripole Cdd, BM/Green Ogrs, BM/Fat Brothers, BM/Sluskey, BM/Longitude, BM/Full Keel, ASCAP)
58	CHANGE THE WORLD (FROM PHENOMENON) (WB, ASCAP/Interscope, ASCAP/EM Christian, ASCAP/Bases Loaded, ASCAP/PolyGram Int'l, ASCAP/Careers, BM/G, BM) WBM, HL
73	CLONES (Grand Negaz, BM)
15	C'MON N' RIDE IT (THE TRAIN) (Capra, BM/So-vette, BM/Unichappal, BM)
77	COME AROUND (FROM THE NUTTY PROFESSOR) (Music Corp. Of America, BM/Secnd Generation Rooney Tunes, BM)
54	DIRTY SOUTH (Organized Noise, BM/Sif Shirt, BM/Cool People, BM/Crode Mob, BM/Grand Body, ASCAP/Chrysalis, BM)
6	ELEVATORS (ME & YOU) (Chrysalis, ASCAP/Grand Body, ASCAP) WBM
92	EVERYBODY (PolyGram Int'l, ASCAP/Freddie, BM/Grand Body, ASCAP/Dark's True Funk, BM/Sugar Hill, BM)
97	FAST LOVE (Big Geoff, PRS Chappal, ASCAP/Baby Fingers, ASCAP/Freddie Dee, BM/Little Birds, ASCAP) WBM
65	FOREVER MORE (WB, ASCAP/Gratitude Sky, ASCAP/Who Dat, BM/Erag, BM/Hadley, ASCAP) WBM
21	GET ON UP (EM, ASCAP/Dawn DeGraw, ASCAP/EM, ASCAP/Dez Haley, ASCAP)
53	GETTIN' IT (Zomba, BM/Stand, BM/Rubber Band, BM/Songs Of Polygram International, BM/Cosmos, BM)
46	GIVE ME ONE REASON (EM, ASCAP/Purple Rabbit, ASCAP)
51	GLORIA (Mellow Girl, BM/Sky Tower, ASCAP)
52	GOOD LOVE (Meca, BM)
85	HANG 'EM HIGH (Top Gram, ASCAP/DC Cowboy, ASCAP/Dusty Fingers, BM/Unat, BM/EM, BM) WBM
29	HAY (Salska, BM/Fat, BM/Blueprint, BM/Warner-Tamela, BM) WBM
100	HE'S NOT GOOD ENOUGH (EM, ASCAP/Poly Tyne, ASCAP/New Perspective, ASCAP/EM Blackwood, BM/Hub, The Bear, BM)
57	HOME (Robtone, ASCAP/Top Science, ASCAP)
43	HOUSE KEEPER (MOV, BM/Dom, ASCAP/Sweetly Melodies, ASCAP)
8	HOW DO U WANT IT, CALIFORNIA LOVE (Joshua's Dream, BM/Interscope Pear, BM/Warner-Tamela, BM/Black/Hispanic, ASCAP/Sage, ASCAP/Emm's, ASCAP/Oldies, BM/Emm's, BM) WBM
2	I CAN'T SLEEP BABY (IF I) (Zomba, BM/R Kelly, BM/Sony/ATV LLC, BM/Fatz, BM) WBM, HL
79	I CONFESS (Sarnada, ASCAP/Straight Cash, BM/EM Blackwood, BM)
17	IF I RULED THE WORLD (WV, ASCAP/Zomba, ASCAP/12 And Under, BM/Star U Well, ASCAP/Funk Groove, ASCAP/Kuwa, ASCAP/Jumping Bean, BM/Idly's Jamz, ASCAP) WBM
16	I LIKE (FROM THE NUTTY PROFESSOR) (Chrysalis, ASCAP/Mi' Skang, ASCAP/Bat, ASCAP/Longitude, BM) WBM
56	I'LL DO ANYTHING FOR YOU (EM, ASCAP/Poly Tyne, ASCAP/New Perspective, ASCAP)
64	I'LL MAKE YOUR DREAMS COME TRUE (FROM KAZAAM) (EM, ASCAP/Poly Tyne, ASCAP)
80	I'LL NEVER STOP LOVING YOU (Diamond Outz, BM/Zomba, BM) HL, WBM
30	IN THE HOOD (Check Mate, ASCAP/Tbar, ASCAP/News, Nity & Capone, ASCAP/Warner Chappell, ASCAP) WBM
70	IT HURTS LIKE HELL (FROM WAITING TO EXHALE) (Erat, BM/Sony/ATV Songs, BM/Fox, BM) WBM
84	IT'S ALL THE WAY LIVE (NOW) (FROM EDDIE) (Eco Daddy, ASCAP/T-Boy, ASCAP/Sony/ATV LLC, BM/O'Boys Portrait, ASCAP/Solar, ASCAP) HL
41	IT'S A PARTY (Zan's, BM/9th Town, ASCAP/EM, ASCAP/Bee Mo Easy, ASCAP)
95	IT'S YOU THAT'S ON MY MIND (Hookman, BM/Roddy Raw, BM/Cold Chilli, ASCAP)
12	KISSIN' YOU (Jam Shack II, BM/Troy II, BM/Erison, ASCAP)
50	LADY (A-h-choo, ASCAP/1200 AM, ASCAP/Rhythm, ASCAP/PolyGram Int'l, ASCAP)
22	LAST NIGHT (Erat, BM/Keande, ASCAP)
45	LET'S STAY TOGETHER (FROM A THIN LINE BETWEEN LOVE & HATE) (Paradee Forever, BM/DIG, BM/Oakton Boy, BM)
48	LIKE A WOMAN (1995 One Ounce, BM/Sif Shirt, BM)
74	A LIL' SOM'EEM SOM'EEM (One Little Indian, BM/Wim Edit, BM/Interscope Pear, BM/Warner-Tamela, BM/Peg Top, BM) WBM
4	LOUNGIN' (LL Cool J, ASCAP/Scream Gems, BM/Bernard Wright, BM/Mohama, BM) HL
75	LOVE & HAPPINESS (Living, BM/A Green, BM)
90	LYNIN' KING (Phonks, ASCAP/Lakshat Lyrics, ASCAP/Philly Helen, ASCAP/Arntn, ASCAP)
27	ME AND THOSE DREAMIN' EYES OF MINE (A-h-choo, ASCAP/1200 AM, ASCAP/PolyGram Int'l, ASCAP)
31	MISSING YOU (FROM SET IT OFF) (Bany's Melodies, ASCAP/PolyGram, ASCAP/Oshia, ASCAP/Warner Chappell, ASCAP)
32	MOVIN' ON (WB, ASCAP/News, Nity & Capone, ASCAP/Stone Jam, ASCAP/Blue Zephyr, ASCAP/Cafe Pan, ASCAP/PolyGram Int'l, ASCAP/Oshia, ASCAP) WBM
18	MY BOO (Growth, BM/Carl Mo, BM/Air Control, ASCAP/EM, ASCAP) HL
99	MY CREW CAN'T GO FOR THAT (FROM THE NUTTY PROFESSOR) (Next Level Grooves, ASCAP/Gun Players, ASCAP/Hill Paves, ASCAP/Makal Mure, BM/Young, BM/Unichappal, BM/Warner-Tamela, BM) WBM
37	NEVER TOO BUSY (WB, ASCAP/Stone Jam, ASCAP/News, Nity & Capone, ASCAP/Young Legend, ASCAP/Chrysalis, ASCAP) WBM
78	NO MORE TEARS (Longitude, BM)
5	ONLY YOU (Justin Combs, ASCAP/EM, ASCAP/Arntn, ASCAP/Kein Wales, ASCAP/Sounds From The Soul, ASCAP/Longitude, BM) HL, WBM
93	OPERATION LOCKDOWN/DA WIGGY (Desagrees, ASCAP/M, Mdu, ASCAP/ESP, BM/Warner-Tamela, BM/Shades Of Brooklyn, ASCAP) WBM
76	ORDINARY GIRL (BR, ASCAP/Sony/ATV LLC, BM/Erat, BM)
61	PAPARAZZI (Hemsey For Everyone, BM/Westside, ASCAP)
81	PAPARAZZI 2 (Hemsey For Everyone, BM/Westside, ASCAP)
2	PARTY 2 NITE (A-Q-Dee, ASCAP/Warner Chappell, ASCAP/ABS Oute, BM/Warner-Tamela, BM) WBM

Hot R&B Singles Sales

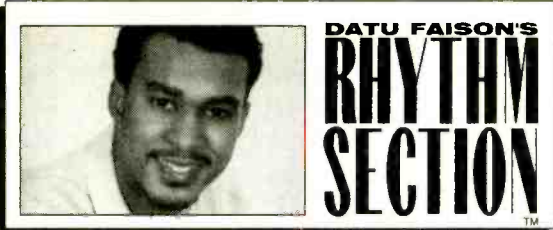
Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	5	ELEVATORS (ME & YOU)	OUTKAST (LAFACE/ARISTA) 4 wks at No. 1
2	3	7	LOUNGIN'	LL COOL J (DEF JAM/MERCURY)
3	2	10	TWISTED	KEITH SWEAT (ELEKTRA/VEEG)
4	5	7	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
5	6	13	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
6	4	11	HOW DO U WANT IT, CALIFORNIA LOVE	2PAC FEAT. KC AND JOJO (DEATH ROW/INTERSCOPE)
7	8	12	YOU'RE MAKIN' ME HIGH/LET IT FLOW	TONI BRAXTON (LAFACE/ARISTA)
8	9	24	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S (QUADRA SOUND/BIG BEAT/ATLANTIC)
9	7	17	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
10	10	12	WHY I LOVE YOU SO MUCH/AINT NOBODY	MONICA (ROWDY/ARISTA)
11	12	8	PO PIMP	DO OR DIE (FEAT. TWISTA) (RAP-A-LOT/NOO TRYBE)
12	16	2	USE YOUR HEART	SWV (RCA)
13	13	5	THE THINGS THAT YOU DO	GINA THOMPSON (MERCURY)
14	11	3	TOUCH MYSELF	T-BOZ (ROWDY/LAFACE/ARISTA)
15	18	2	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)
16	17	9	BLACKBERRY MOLASSES	MISTA (EASTWEST/VEEG)
17	23	8	WHERE DO WE GO FROM HERE	DEBORAH COX (ARISTA)
18	14	16	TOUCH ME TEASE ME	CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM)
19	19	9	I LIKE	MONTELL JORDAN FEAT. SUGARLOAF (DEF JAM/MERCURY)
20	25	4	WHY DOES IT HURT SO BAD	WHITNEY HOUSTON (ARISTA)
21	22	8	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/VEEG)
22	1	1	LAST NIGHT	AZ YET (LAFACE/ARISTA)
23	20	2	WU-WEAR: THE GARMENT RENAISSANCE	RZA FEAT. METHOD MAN & CAPPA DONNA (BIG BEAT)
24	15	15	SCARRED	LUKE (LUTHER CAMPBELL)
25	24	15	IN THE HOOD	DONELL JONES (LAFACE/ARISTA)
26	1	1	MISSING YOU	BRANDY, TAMIA, GLADYS KNIGHT & O'JAY (EASTWEST)
27	26	4	ALL I SEE	A+ (KEDAR/UNIVERSAL)
28	27	6	CHANGE THE WORLD	ERIC CLAPTON (REPRISE/WARNER BROS.)
29	1	1	DIRTY SOUTH	GOODIE MOB (LAFACE/ARISTA)
30	28	7	THAT GIRL	MAXI PRIEST FEATURING SHAGGY (VIRGIN)
31	21	5	SO MANY WAYS	THE BRAXTONS (ATLANTIC)
32	36	7	IT'S A PARTY	BUSTA RHYMES FEAT. ZHANE (ELEKTRA/VEEG)
33	30	8	WITH YOU	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
34	40	4	TELL ME (I'LL BE AROUND)	SHADES (MOTOWN)
35	35	4	LIKE A WOMAN	THE TONY RICH PROJECT (LAFACE/ARISTA)
36	32	3	MOVIN' ON	CECE PENISTON (A&M)
37	34	15	GET ON UP	JODECI (MCA)

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

83	PLEASE DON'T GO (Zomba, BM/Hookman, ASCAP) WBM
20	PO PIMP (N-The Water, ASCAP)
71	RED LIGHTS (Mass Confusion, ASCAP/Frick, German, ASCAP/T-Smoo, ASCAP/Jobete, ASCAP/Lasandra, BM/Sage, BM) WBM
60	SAY IT AGAIN (FROM EDDIE) (V-Silver, ASCAP/Bear Tribe, ASCAP/Hicks, BM/Donyal Byron, BM)
66	SCARRED (FROM EDDIE) (LDM/Deep South, BM)
63	SHAKE A LIL' SOMETHIN'... (J-Joe West, BM)
67	SLIP N' SLIDE (Slugs, ASCAP)
25	SO MANY WAYS (FROM HIGH SCHOOL HIGH) (So So Def, ASCAP/EM, ASCAP/Air Control, ASCAP/Take Care Of Business, BM) HL
94	SOMEDAY (FROM THE HUNCHBACK OF NOTRE DAME) (Wanderland, BM/Wal Disney, ASCAP) HL
86	STAKES IS HIGH/THE BUSINESS (Tea Girl, BM/Daisy Age, BM/Ephoy, ASCAP)
35	TELL ME (FROM EDDIE) (Stan Brown, BM/M Double, BM/Aley Gaddy, BM)
39	TELL ME (I'LL BE AROUND) (Screen Gems-EM, BM) HL
33	THA CROSSROADS (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BM/Govna, ASCAP/EM, ASCAP) HL, WBM
38	THAT GIRL (Chrysalis, BM/Mesa, ASCAP/Nating Hill, ASCAP/Liveston, ASCAP) WBM
62	THEY DON'T CARE ABOUT US (Mpac, BM/Warner-Tamela, BM) WBM
14	THE THINGS THAT YOU DO (EM Blackwood, BM/O'Boys Int'l, BM/Rodney Jerkins, BM) HL
55	THINGS WE DO FOR LOVE (Zomba, BM/Horace Brown, BM/Frank Nity, ASCAP/News, Nity & Capone, ASCAP/Warner Chappell, ASCAP) WBM
9	TOUCH ME TEASE ME (FROM THE NUTTY PROFESSOR) (MCA, ASCAP/Cyria Dal, ASCAP/Curmin Atva, ASCAP/WB, ASCAP/Zomba, ASCAP/News, Nity & Capone, ASCAP) HL, WBM
23	TOUCH MYSELF (FROM FLEED) (EM, ASCAP/ARP, ASCAP) HL
1	TWISTED (Keith Sweat, ASCAP/A, ASCAP/WB, ASCAP/Deep Sound, ASCAP/Short Dills, BM/Zomba, ASCAP) WBM
88	UNTIL THE DAY (Chuck Lie, ASCAP/MCA, ASCAP)
10	USE YOUR HEART (Waters Of Nazareth, BM/Sif From The Lab, ASCAP/Lucas, ASCAP)
28	WHERE DO WE GO FROM HERE (Warner-Tamela, BM/EM Blackwood, BM/Deborah Cox, BM) HL, WBM
24	WHY DOES IT HURT SO BAD (FROM WAITING TO EXHALE) (Erat, BM/Sony/ATV Songs, BM) HL
7	WHY I LOVE YOU SO MUCH/AINT NOBODY (Warner-Tamela, BM/Boobie-Loo, BM/EM, ASCAP/Naughty, ASCAP/WB, ASCAP) WBM
59	WISHES (FROM KAZAAM) (EM, ASCAP/Poly Tyne, ASCAP/Ernan, BM/Wanderpool, BM/October, BM/T East, BM/Springale, BM/Fiche Furay, BM) WBM, HL



HOLDING IT DOWN: With a steady build in radio points, Keith Sweat's "Twisted" (Elektra/EEG) easily holds onto the No. 1 spot on Hot R&B Singles for a second week. The increase was enough to move the title 5-3 on Hot R&B Airplay, although it slid 2-3 on Hot R&B Singles Sales due to a 12% sales attrition at R&B core stores

Sweat's most likely competitor for the top slot, even though it now resides at No. 4, is LL Cool J's "Loungin" (Def Jam/Mercury), which has been increasing steadily at radio and retail. Despite LL Cool J's mainstream acceptance and huge sales, he can't escape dayparting at radio, which has made it difficult for him to reach the top of the R&B list, says Kevin Lyles, Def Jam's VP of promotion. 1987's "I Need Love" is the rapper's only No. 1 on Hot R&B Singles, but with enough sales growth, this new one has a shot.

"Loungin" moves 3-2 on Hot R&B Singles Sales and has sold more than 100,000 units for the week, according to SoundScan, which is also good for No. 2 on Hot 100 Singles Sales. The top seller, Outkast's "Elevators (Me & You)," slides 5-6 on Hot R&B Singles, because the dayparting dilemma limited its radio growth. The Outkast title has been the best-selling single at R&B core stores for the past four weeks. "Elevators" and "Loungin" are Nos. 1 and 2, respectively, on Hot Rap Singles.

ABOUT LAST NIGHT: After spending four weeks on Hot R&B Airplay, "Last Night" (LaFace/Arista), the first single from Philadelphia vocal group Az Yet, enters Hot R&B Singles at No. 22. The single also makes a significant 40-28 jump on Hot R&B Airplay, while debuting at No. 22 on Hot R&B Singles Sales. The group is in the process of completing its first set, tentatively titled "Untitled," which will feature the production of Babyface, Brian McKnight, Jon B., and Bryce Wilson. Says LaFace co-president Antonio "L.A." Reid, "Az Yet promises to be a very competitive male vocal group and a force to be reckoned with." The album is planned for a late-September release.

STREET WHAT? Although the street date for Dru Hill's "Tell Me" (Island) had been set for Aug. 13, a steady demand from retail (and attendant street-date violations) forces the track to join Hot R&B Singles a week early, at No. 35. The single enters Hot R&B Singles Sales at No. 45 and, despite being displaced 30-31 on Hot R&B Airplay, shows an increase in radio audience over the previous week. The record is receiving airplay on 64 monitored stations, including WCKX Columbus, Ohio, where PD Frank Kelly says, "It has been doing very well in call-out research, with everyone from 12 to 64 requesting the record." Others stations supporting the single include WERQ Baltimore, KKDA Dallas, WUSL Philadelphia, and WDZZ Flint, Mich.

ARISTA'S DIVAS: After sliding 22-31 on last week's chart, Whitney Houston's "Why Does It Hurt So Bad" (Arista) is the comeback kid, rebounding to No. 24 while earning the Greatest Gainer/Airplay award. That strong chart move comes from a healthy 35% increase in audience (48-35 on Hot R&B Airplay), coupled with a 15% increase in sales at R&B core stores (25-20 on Hot R&B Singles Sales). Stations leading the charge include KRRQ Lafayette, La.; WIKS New Bern, N.C.; WWDM Columbia, S.C.; and WTLC Indianapolis.

With the assist of a sale-price campaign, Deborah Cox's "Where Do We Go From Here" (Arista) moves 29-28 on Hot R&B Singles and earns Greatest Gainer/Sales. Her 21% unit increase at core stores also pushes the single 23-17 on Hot R&B Singles Sales.

ZOO TOUTS ITS TOOL WITH LONG-ANTICIPATED 'AENIMA'

(Continued from page 14)

you get 15 minutes for a presentation. I sat with some retailers for the entire album. That tells me something good."

Bob Bell, new-release buyer at the 280-store Warehouse Entertainment chain based in Torrance, Calif., has high hopes for "Aenima."

"I think it could be one of the big rock releases of the year," says Bell. "There is a lot of anticipation, and it's been a while since their last release. This is a band with a lot of credibility, and the time is good."

Zoo's marketing blitz for the record is already bearing fruit. Since the first of June, Zoo has handed out approximately 500,000 Tool stickers at such events as the Lollapalooza and Warped tours and hired a skywriter to write "Tool Oct. 1" over the crowds at the Los Angeles and New York Lollapalooza dates.

Since the grass-roots awareness campaign began, sales of "Opiate" and "Undertow" have increased.

"Undertow" has gone from 1,500 pieces a week to 1,800 units per week, while "Opiate" has sold a few hundred [pieces] over the summer, too. That's real proof that you're doing something out there," Wollman says.

GOOD TRACK RECORD

According to SoundScan, "Undertow" has sold more than 1.2 million copies, while "Opiate" has scanned more than 318,000 units. Tool already has a solid base at radio, retail, and video. "Undertow" hit the top spot on Billboard's Heatseekers chart in August 1993 and peaked at No. 50 on The Billboard 200 in November of that year.

"Undertow" spawned two mainstream rock staples, "Sober" and "Prison Sex," which peaked at No. 13 and No. 32, respectively, on the Mainstream Rock Tracks chart. In addition, the stop-motion animation video clip for "Sober" won best hard rock/metal clip and best new artist clip at the 1993 Billboard Music Video Awards.

"This is the epitome of the vision I had for Zoo as an artist-development label," says Zoo president Lou Maglia. "This is not about hit singles or CHR radio or the normal crap. This is about development, and [Tool] developed nicely with first 'Opiate' and then 'Undertow' and Lollapalooza [in 1993], and now this."

To gear up for the band's return to the airwaves, Zoo rescheduled "Sober" to modern and mainstream rock stations July 24. The label is also servicing a promotional CD of "Sober," "Prison Sex," and "Opiate" Aug. 12 in anticipation of the servicing of "Stinkfist," the first single from "Aenima," in early September.

"We want to do this in stages and build up to the release, yet we have to be tasteful and relentless, but not overbearing, at the same time," says Wollman. "It's like urban marketing. We have a snipe sticker that you would see for an artist like Nas, and we're getting the black Tool logo out there everywhere."

The campaign also entails teaser ads featuring the Tool logo and the Oct. 1 street date in such fanzines as Pop Smear, Kulture Deluxe, Skin Art, Thrasher, and Hot Lava, as well as 15-second spots on MTV, the Sci-Fi Channel, Comedy Central, and ESPN

that will run two weeks prior to the CD's street date.

Wollman says that anticipation for the album on the streets is high. "Kids are hungry for it. They're not anti-Metallica, but I do hear them saying things like they need something where Metallica left off when I'm handing them a sticker," he says.

Even though Zoo is trying not to bash people over the head with the new album, Keenan feels that any commercialization of music equals "selling out." The song "Hooker With A Penis" was inspired by a fan who accused Keenan of his band selling out. To that, Keenan agrees. "You know our name, don't you?" explains the singer. "As soon as you put yourself out there, you're a product, right? So yeah, that's selling out to me."

However, anyone familiar with Tool might disagree. This is a band that doesn't put itself in its videos, isn't splattered all over the mainstream consumer press by choice, and has developed via relentless touring and not solely on radio and video support.

"This band has been extremely true to themselves," says Gardner. "They started with the concept of making music, not being a big rock band. That developed over time because of the music. You don't see them in every glossy magazine and all over posters. We didn't create an image of four personalities as sexy, smooth, or suave. If we did that, we'd definitely be selling out."

Gardner says Tool, which is booked by the William Morris Agency, will head out on an eight-week tour in mid-October.

CRASH TEST DUMMIES RIDE SUCCESS

(Continued from page 14)

write hits for this album, though I don't say that defensively, because I'm sure that that pressure does exist for many people. It is just that any success we've had has always been predicated on us being a little left of the mainstream to begin with."

"A Worm's Life" continues the Crash Test Dummies' off-center storytelling. In "I'm Outlived By That Thing?," for example, Roberts ponders the longevity of things like paperweights and prehistoric fish in comparison with his own brief existence.

The band's songs are published by PolyGram Music Publishing.

Arista will capitalize on the band's unique songwriting in its marketing campaign by including a lyric book with advance albums serviced to press, retail, and radio, says Martin.

"Without Brad's lyrics, you are really missing half the experience," says Martin. "His take on things is really one of a kind, and we're trying to emphasize how important, even more so than with most acts, the lyrics are in the band's whole equation."

DISTINCTIVE STYLE

Triple-A KINK Portland, Ore., PD Carl Widing agrees.

"They have a very distinctive, unmistakable style. Wordplay and lyrics take on an added importance with them," he says, adding that he is optimistic that the new album will be a success. "This is a band that has a very solid fan base, and each album is going to increase that base."

The album's first single, "He Liked To Feel It," will be serviced to triple-A radio Sept. 9, followed by modern rock and rock stations Sept. 23. The song tells the tale of a boy who takes a somewhat masochistic pleasure in pulling out his loose teeth.

Lyrics aside, the new album marks a foray into harder musical territory, although it is still moderate compared with many of the band's contemporaries.

"The first half of the record is much more aggressive than anything we've done," says Roberts. "'Over Achievers' has heavy distorted guitars, and 'My Enemies' has screaming leads and drums. There are a couple of quieter ballads, but they

are in there more for variety than anything."

The band's manager, Jeff Rodgers at Swell Management, says the fact that the band was given the freedom to self-produce the album is apparent in the music. "They were able to free themselves and home in on things," he says. "It was an interesting process watching them produce themselves. They would take turns, but they were really hard on themselves."

As much attention as Roberts' lyrics and baritone voice may gather, he emphasizes the importance of contributions by bandmates Ellen Reid, Benjamin Darvill, Mitch Dorge, and Dan Roberts. "While I write the songs, the band arranges them, and it's a very collaborative effort when you really get down to fleshing out the many layers that tend to stack up in the studio," Roberts says.

Crash Test Dummies will tour in support of the new album, headlining the first night of the Gavin Seminar's triple-A summit on Thursday (22), then playing a few festival dates in the Northwest and Midwest at the end of August before heading to Europe and Asia.

The band will return in mid-October for an extensive U.S. and Canadian tour that will carry it through the end of the year.

Martin says that regional snipe campaigns coinciding with tour dates will assist with local visibility, while a print campaign in lifestyle and entertainment publications and co-op ventures at retail will build awareness of the album on a national level. Internet promotions on Arista's World Wide Web site, as well as the launching of an exclusive Web site for the band by Swell, will build the act's presence in cyberspace.

Chris Wester, buyer for Minneapolis-based chain Down in the Valley, says the success of "God Shuffled His Feet" has taught him to not pass early judgment.

"Out of the box, I'm not predicting big things, but there have been other records that have been the same way that have snuck up on me," he says. "We had incredible sales of their last record, and that is a hard fact to ignore."

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	4	3	JUMP ON IT	SIR MIX-A-LOT (AMERICAN RHYME CARTEL/WARNER BROS.)	14	7	2	SHE SAID	THE PHARCYDE (DELICIOUS VINYL/INTERSCOPE)
2	6	4	KNOCK KNOCK	SAM "THE BEAST" (CLR)	15	23	3	TRY LOVE AGAIN	THE DRAMATICS (HYPER INTERNATIONAL/BELLMARK)
3	5	4	KREEP	CHINO XL (AMERICAN/WARNER BROS.)	16	19	7	IT AIN'T RIGHT	OTR CLIQUE (ALL NET)
4	2	4	I'M THE ONLY PLAYER	MELIECK BRITT (EASTWEST/EEG)	17	14	7	HOKEY POKEY	THE PUPPIES (CONVERTIBLE/PANDISC)
5	3	7	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL)	18	15	7	SEXUAL CAPACITY	COLOR ME BADD (GIANT/WARNER BROS.)
6	12	5	FREAK OF THE WEEK	DJ POLO FEAT. RON JEREMY (SALMON)	19	16	6	LA RAZA II	FROST (RELATIVITY)
7	11	5	DO YO' THANG	AL TARIQ (KOOL FASH) (CORRECT)	20	21	11	ACTUAL FACTS	LORD FINESSE (PENALTY/TOMMY BOY)
8	24	3	I'LL BE WITH YOU	BRAD WATSON (BELLMARK)	21	—	1	FLOSSIN	M.R. X (JUNGLE)
9	17	2	PIECE OF CLAY	MARVIN GAYE (REPRISE/WARNER BROS.)	22	9	2	ANOTHER DAY	NICK TORALE (D-TOWN)
10	10	9	INTIMATE THOUGHTS	RENAIZZANCE (ALL NET)	23	—	1	GET YOUR BOOGIE ON	YOUNG M.C. (RED ANT)
11	8	5	CRUSH	BIG SHUG (FFRR/PAYDAY)	24	18	15	SUMMER MADNESS	JERALD DAEMYON (GRP)
12	13	13	TO DA BEAT CH'ALL	MC BREEDE (WRAP/ICHIBAN)	25	22	40	SOME ENCHANTED EVENING	THE TEMPTATIONS (MOTOWN)
13	—	1	HUMPIN BUMPIN	CODE 3 (OUTBURST/DEF JAM/MERCURY)					

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

Paying Tribute To Larry Levan's Paradise Garage

PARADISE REVISITED: There is no accurate way of describing the magic that the late Larry Levan was capable of making as both a DJ and producer. As any disciple of his '80s reign over New York's famed Paradise Garage is aware, what he brought to dancefloors was totally tangible, impossible to duplicate, and utterly addictive. The closest we've ever gotten to deciphering his musical recipe is clearly identifying the boundless passion he had for sultry rhythms and melodramatic melodies. You can have a crack at



Blissed Out. Champion recording artist Sister Bliss, left, shares a laugh with Peter Albertelli, the label's VP of A&R/U.S. operations, after a recent gig at the Jazz Cafe in London. Bliss is promoting her first stateside single, "Bad Man," a house anthem that advances to No. 32 on Billboard's Hot Dance Music/Club Play Chart this week. She is also the keyboardist with the alterna-dance band Faithless, which is enjoying worldwide success with its first Champion album, "Reverence." That act is trekking along the U.K. concert circuit.

coming up with your own theories with "Larry Levan's Paradise Garage," a sterling double-record set that chronicles much of his studio output for Salsoul Records.

Levan's penchant for long and sprawling excursions is well-documented via 10-minute-plus versions of "I Got My Mind Made Up" by Instant Funk and "The Greatest Performance Of My Life" by Loleatta Holloway. Collectors will need this album for its juicy rarities—most notably "Handsome Man" by Sparkle and a previously unreleased version of "Make It Last Forever" by Inner Life Featuring Jocelyn Brown.

The only thing that could have made "Larry Levan's Paradise Garage" more special would be a display of his masterful turntable mixing skills. Still, this project is an essential primer for anyone planning a serious foray into the club realm. And for the rest of us, it is a warm, nostalgic journey back to a simpler, yet wholly inspiring, period in dance music history.



by Larry Flick

STEPS IN TIME: Sometimes, there's nothing quite like a favorite old tune spruced up with a few fresh grooves. Yeah, we know it's not the most artful approach to dance music, but it's a guilty pleasure we (among many others) cannot resist indulging in. Thus our glee at finding new versions of "Twist In My Sobriety" by Tanita Tikaram (EastWest U.K.), "Generations Of Love" by Boy George (More Protein U.K.), and "Killing Me Softly With His Song" by Roberta Flack (Atlantic).

Tikaram's solemn, downbeat tune has been deftly reinvented into a tense, darkly haunting houser by Ramp, Phil Kelsey, and Baby Sean & Phat Felix. Each interpretation approaches from a slightly different angle, ranging from razor-sharp trance synths to fluttering flamenco guitars. In the end, Kelsey's version best captures the jagged edge of Tikaram's performance and lyric.

Diehard Boy George fans know that this is not the first time that "Generations Of Love" has been refurbished and reissued. Actually, this is the record's third time around the block. No matter, since this is arguably among the true, timeless gems of the singer's career, with its politically relevant and emotionally charged lyrics—not to mention its fist-waving performance. This time, the song bears the fingerprints of Mother and the Dharma Bums, who rev it up with a trance-NRG pace and then break it down to a retro-funk vibe. Killer.

Meanwhile, we knew it would be a matter of seconds before Flack rolled out her own new versions of "Killing Me Softly With His Song," in light of the Fugees' hit cover. Soul Solution does an excellent job with the track, elevating it to an ethereal house level. Atlantic deserves applause for looking beyond the most obvious producers for an interpretation. A rare and refreshing move that needs to be repeated by the other majors.

BACK TO THE PRESENT: Tommy Musto may not be among the most visible producers in clubland (being a new dad and running Sub-Urban Records can be pretty tiring), but when he releases new music, we pay close attention. Here's a dude wisely subscribing to the credo of issuing quality over quantity. He more than lives up to that with "I Ain't Got Time," a cracklin' house anthem that teams Musto with Helen Bruner and Terry Jones under the group name Next Phase. This is designed to warm the hearts of those who live

for diva-powered performances and over-the-top instrumentation. Everything about this record is larger than life—from the belted ad-libs that preamble the beat to the swooping exchange of organs, strings, and choir chants throughout the track. Such a fun twirling experience.

Add the legendary Sergio Mendes to the list of Latin mainstays making credible forays into dance music. His current single, "Mara-caturó" (which is mighty danceable in its original incarnation), has been effectively revamped with an invigorating tribal-house vibe by Junior Vasquez. Vasquez is smart enough not to fuss too much with the track's slamin' original percussion. Instead, he opts to smooth out the arrangement with shiny, Euro-seasoned synths and maddeningly contagious vocal loops. His snug single edit has the potential to connect with the same folks who are wearing out "Macarena" by Los Del Río.

Frankie Bones is about to begin a visible autumn. He recently stepped behind the turntable decks to concoct "House Loop," a beat-mixed compilation of little-known singles culled from the catalogs of Sweden's Loop and Plumhouse Records. Seamlessly blended, this Sm:)e Communications/Profile package offers jackhammering techno beats for only the hardest clubheads. Thrash through "Lonely Blues" by Mr. Barth and "Churchbell Torture" by Gulp for some effective primal booty therapy.

Equally intense is Bones' own new production, "My Peak," a Logic Records 12-incher with house-cushioned techno beats that speed along at a heart attack-inducing pace. Lots of quirky keyboard licks and vocal samples are provided to keep the kids happily trippin' out for hours. This single



Holliday With Rosie. Legendary diva Jennifer Holliday is all smiles after a recent appearance on Rosie O'Donnell's show. She is stomping in support of her greatest-hits package, due on Geffen Records at the end of August. The collection is bolstered by several new songs, as well as a rerecording of Holliday's club classic "No Frills Love," which is produced by Love To Infinity. The cut shipped to DJs this week, sporting remixes by Tony Moran and Ronnie Ventura. Pictured, from left, are Holliday, O'Donnell, and Marc Katz of the Famous Artists Agency.

can be found on Logic's "Digitized" multi-act compilation, which also features Armand Van Helden's red-hot "Cha Cha." Bones and Van Helden have been confirmed to appear at the hotly anticipated Digitized Live show in New York on Sept. 7.

Speaking of shows not to be missed, French turntable/production icon Laurent Garnier has just begun his first-ever DJ tour of the U.S. He'll be on the road through the end of September, supporting "Raw Works," his stateside debut for New York's Never Records. His music is purely for the adventurous and open-minded punter. He can swerve from an icy-cool ambient/trance cut into soulful house mover within a split second... and quite smoothly at that. We've been a fan of Garnier's for years and are looking forward to finally paying respect in person. You should do the same.

IN THE MIX: We knew that it would only be a short amount of time before the gorgeous Daphne Rubin-Vega successfully parlayed her Tony-nominated stint in "Rent" into a major-label recording contract. Well, we are pleased to report that she is half-seconds away from closing a deal with Mercury Records. There are no other details available, other than the promise of an album during the first half of 1997. You go, girl!

One of the more interesting tidbits from the "everything is cyclical" file this week is news that the Cover Girls have hit the comeback trail. The heavily hair-sprayed act that helped define the late-'80s freestyle girl-group movement with such hits as "Show Me" can be found on "Satisfy," an album that offers a taste of nearly every dance and pop/hip-hop flavor currently getting play on club floors and radio airwaves. With cute contributions from a bevy of tunesmiths that

includes Tony Moran, Michael Canter, and Stretch Armstrong, the Fever/Quality set is fairly deep with solid single prospects, most notably "I Am Woman" (no, not the Helen Reddy hit) and "Keep Giving Me Love." There's just one problem. With none of the original members back in tow, who the heck are the Cover Girls? There's only one vocalist, Michelle Valentine, credited on the disc—and she's noted in the tiniest typeface. Also, the pictures on the sleeve show only a couple of faceless, scantily clad women. Tsk, tsk... not exactly the most effective way of reintroducing a group to the masses.

New York's Emotive Records continues to show signs of new life with the reorganization of its single flow and subsidiaries. Starting this month, Emotive will focus on vocal-driven 12-inchers, including the Keith Thompson anthem "Free Your Mind," while Emotive Tracks will issue more progressive housers like the new Bottom Dollar winner "You Can't Turn Around," as well as EPs by Harry Choo-Choo and Louis Bell. The label will also relaunch its dormant Thumpin' instrumental imprint with "Moody Sheets," a kickin' deep-house jam by Felix Da Housecat.

Things are really starting to take off for New York's relatively young Deeper Records. Promising in-house producers Jonathan Peters and Eddie Baez are getting well-deserved props for "La Tropicana," a jiggly number that will be included on Pete Tong's forthcoming "Essential Mix" interactive CD-ROM compilation. Peters and Baez have also begun to branch out into the remix realm, adding their perspective to "You And You And You" by Frankie Cutlass.

Also due on Deeper in the coming weeks is a full-length journey into dubland by "Brutal Bill" Marquez and "Diva Grooves, Volume Two" by Anthony Acid.

Billboard. HOT Dance Breakouts

FOR WEEK ENDING AUGUST 24, 1996
CLUB PLAY

1. STOMP QUINCY JONES QWEST
2. JUST BE GOOD TO ME DEBORAH COX ARISTA
3. TWO TO TANGO VANESSA DAOU KRASNOW
4. KEEP ON DANCIN' SHADES OF RHAPSODY JELLYBEAN
5. KLUBHOPPING KLUBBHEADS ZYX

MAXI-SINGLES SALES

1. DIRTY SOUTH GOODIE MOB LAFAGE
2. CAN YOU FEEL ME DRU DOWN RELATIVITY
3. WALKING ON SUNSHINE THE JAH BOYZ VESTRY
4. YOU'LL BE MINE (PARTY TIME) GLORIA ESTEFAN EPIC
5. TWO TO TANGO VANESSA DAOU KRASNOW

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	2	8	YOU'RE MAKIN' ME HIGH LAFACE 2-4161/ARISTA 2 weeks at No. 1	◆ TONI BRAXTON
2	4	6	6	STAND UP DV8 120085/A&M	LOVE TRIBE
3	3	5	7	IF MADONNA CALLS GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
4	2	1	8	KEEP ON JUMPIN' LOGIC 59047 ◆ MARTHA WASH & JOCELYN BROWN	
5	9	17	6	YOU GOT TO PRAY EIGHT BALL 99	JOI CARDWELL
6	7	8	8	CELEBRATE MOONSHINE MUSIC 88429	ELLI MAC
7	8	9	8	ARE YOU READY FOR SOME MORE? STRICTLY RHYTHM 12463	◆ REEL 2 REAL
8	6	3	9	PROFESSIONAL WIDOW ATLANTIC 85499	TORI AMOS
9	5	4	10	LET THIS BE A PRAYER CHEEKY 013/CHAMPION ◆ ROLLO GOES SPIRITUAL WITH PAULINE TAYLOR	
10	13	19	8	WE GOTTA LOVE PULSE-8 IMPORT	KYM SIMS
11	20	32	4	YOU'LL BE MINE (PARTY TIME) EPIC 78379	◆ GLORIA ESTEFAN
12	10	11	9	ONE MORE TIME KING STREET 1043 DIVAS OF COLOR FEAT. EVELYN "CHAMPAGNE" KING	
13	22	34	4	STUPID GIRL ALMO SOUNDS 88004/GEFFEN	◆ GARBAGE
14	11	7	13	LOOKING AT YOU COLUMBIA 78249	SUNSCREEM
15	12	10	11	THIS IS YOUR NIGHT TOMMY BOY 735	◆ AMBER
16	18	26	7	CRY INDIA POPULAR 26004	◆ UMBOZA
17	27	33	5	WALKING ON SUNSHINE VESTRY 023/STRICTLY RHYTHM THE JAH BOYZ FEAT. IAN STARR AND CHARLIE CASANOVA	
18	34	—	2	KILLING ME SOFTLY WITH HIS SONG ATLANTIC PROMO	ROBERTA FLACK
19	31	42	3	GIVE ME STRENGTH PERFECTO/KINETIC PROMO/REPRISE	JON OF THE PLEASED WIMMIN
20	26	31	5	WOMBO LOMBO MANGO 531042/ISLAND	◆ ANGELO KIDJO
21	14	16	10	CHA CHA LOGIC 59042	ARMAND VAN HELDEN
★★★ Power Pick ★★★					
22	32	47	3	WON'T GIVE UP MY MUSIC JELLYBEAN 2513 PULSE FEATURING ANTOINETTE ROBERSON	
23	15	14	12	LIFT UP YOUR HANDS JELLYBEAN 2510 XODUS FEATURING DAWN TALLMAN	
24	19	21	8	I'M IN LOVE MUSIC PLANT 036	GEORGIE PORGIE
25	28	27	6	KEEP PUSHIN' PEPPERMINT JAM IMPORT	BORIS DLUGOSCH
26	30	37	5	RHYTHM OF LOVE DIGITAL DUNGEON 1211	NATIVE WARRIOR
27	16	15	9	LEVITICUS: FAGGOT MAVERICK PROMO/REPRISE	◆ ME'SHELL NDEGECELLO
28	21	23	7	STAY OUT ALL NIGHT CUTTING 369 DOCTOR LOVE FEATURING MIKO	
29	36	46	3	PARADISE MOONSHINE MUSIC 88433	GYPSY QUEENS
30	23	18	11	CHAINS EPIC 78317	◆ TINA ARENA
31	43	—	21	SUPERNATURE PURE 2252	CERRONE
32	44	—	2	BADMAN JUNK DOG 01/CHAMPION	◆ SISTER BLISS
33	24	22	9	SET THE WORLD ON FIRE STOCKHOLM IMPORT	E-TYPE
34	29	20	10	LOVE DON'T LIVE HERE ANYMORE MAVERICK PROMO/WARNER BROS.	◆ MADONNA
35	37	43	5	LONG TRAIN RUNNIN' (WITHOUT LOVE) AUREUS 1600	NICOLE
36	33	28	8	LOVE YOU THE RIGHT WAY NERVOUS 20195	BYRON STINGILY
37	40	48	3	I IS WHAT I AM G-ZONE/GEE STREET INDEPENDENT 531052/ISLAND	MOVEMENT UNDERGROUND
38	47	—	2	ONLY YOU KING STREET 1044	KIMARA LOVELACE
39	17	13	14	MOVE YOUR BODY MAW 010/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
40	48	—	14	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-3214	◆ WHITNEY HOUSTON
41	45	—	2	DOWN WITH THIS MCA 55157	◆ CHARISSE ARRINGTON
42	46	—	2	BACK TO THE WORLD QWEST PROMO/WARNER BROS.	◆ TEVIN CAMPBELL
43	38	41	5	SPIRITUAL ATLANTIC PROMO	FRANCIS DUNNERY
44	25	12	13	BEFORE ATLANTIC 85489	◆ PET SHOP BOYS
★★★ Hot Shot Debut ★★★					
45	NEW ▶	1	1	KEEP ON JUMPIN' FFRREEDOM 001/ULTRA	◆ LISA MARIE EXPERIENCE
46	42	44	4	IT'S TIME TO PARTY FREEZE 50093	MANTRONIX FEATURING ALTHEA MCQUEEN
47	NEW ▶	1	1	PEREZOSA 8MG LATIN 37818	EL GENERAL
48	NEW ▶	1	1	EVERYBODY (WE THE PEOPLE) GIANT STEP/IMPULSE! 3074/GRP	GROOVE COLLECTIVE
49	NEW ▶	1	1	IT DOESN'T MATTER MAXI! 2040	SHAY JONES
50	NEW ▶	1	1	DON'T TURN YOUR BACK ON ME JELLYBEAN 2512	DARRYL D'BONNEAU

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

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.

SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1/Greatest Gainer ★★★					
1	8	3	12	ONLY YOU (M) (T) (X) BAD BOY 7-9071/ARISTA 1 week at No. 1	◆ 112 FEAT. THE NOTORIOUS B.I.G.
2	3	4	17	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/AG	◆ QUAD CITY DJ'S
3	1	1	11	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
4	2	8	8	WHERE DO YOU GO (M) (T) (X) ARISTA 1-3226	◆ NO MERCY
5	6	—	2	ASCENSION (DON'T EVER WONDER) (T) (X) COLUMBIA 78365	◆ MAXWELL
6	5	5	11	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 2-4161/ARISTA	◆ TONI BRAXTON
★★★ Hot Shot Debut ★★★					
7	NEW ▶	1	1	IT'S A PARTY (T) ELEKTRA 64268/EEG	◆ BUSTA RHYMES FEATURING ZHANE
8	9	9	3	WHY DOES IT HURT SO BAD/ I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (M) (T) (X) ARISTA 1-3214	◆ WHITNEY HOUSTON
9	10	7	15	CHILDREN (M) (T) (X) ARISTA 1-3007	◆ ROBERT MILES
10	7	6	4	IN DE GHETTO (T) MERCURY 578029	BAD YARD CLUB FEATURING CRYSTAL WATERS
11	4	2	4	ELEVATORS (ME & YOU) (M) (T) (X) LAFACE 2-4178/ARISTA	◆ OUTKAST
12	16	16	7	KEEP ON JUMPIN' (T) (X) LOGIC 59047	◆ MARTHA WASH & JOCELYN BROWN
13	19	17	10	IF MADONNA CALLS (T) (X) GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
14	14	14	9	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	◆ KEITH SWEAT
15	13	11	8	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
16	12	12	8	LOUNGIN' (T) DEF JAM 575063/MERCURY	◆ LL COOL J
17	11	—	2	WU-WEAR: THE GARMENT RENAISSANCE (T) BIG BEAT 95658/AG	◆ RZA FEAT. METHOD MAN & CAPPADONNA
18	24	25	11	ONE BY ONE (T) (X) REPRISE 43643	◆ CHER
19	18	20	6	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	TORI AMOS
20	17	10	4	MOVIN' ON (T) (X) A&M 581657	◆ CECE PENISTON
21	35	45	4	STAND UP (T) DV8 120085/A&M	LOVE TRIBE
22	15	13	24	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	◆ JAY-Z FEAT. FOXXY BROWN
23	22	19	10	IF I RULED THE WORLD (T) COLUMBIA 78327	◆ NAS
24	25	15	8	THE THINGS THAT YOU DO (T) MERCURY 578159	◆ GINA THOMPSON
25	20	22	11	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	◆ AMBER
26	34	27	8	MACARENA (T) BMG LATIN 39227	LOS DEL RIO
27	NEW ▶	1	1	RED LIGHTS (T) PRIORITY 53236	THA TRUTH
28	28	32	4	SUPERNATURE (T) (X) PURE 2252	CERRONE
29	26	18	3	NEVER GONNA SAY I'M SORRY (M) (T) (X) ARISTA 1-3227	◆ ACE OF BASE
30	21	23	7	DO YOU MISS ME (T) (X) CLASSIFIED 0227	JOCELYN ENRIQUEZ
31	37	28	6	BEFORE (T) (X) ATLANTIC 85489/AG	◆ PET SHOP BOYS
32	NEW ▶	1	1	STUPID GIRL (T) ALMO SOUNDS 88004/GEFFEN	◆ GARBAGE
33	23	35	5	AMERICA (I LOVE AMERICA) (T) (X) SUGAR DADDY/BIG BEAT 95643/AG	◆ FULL INTENTION
34	27	24	10	KISSIN' YOU (M) (T) (X) BAD BOY 7-9059/ARISTA	◆ TOTAL
35	30	21	3	LYIN' KING (T) PROFILE 7451	◆ NINE
36	RE-ENTRY	2	2	KNOCK KNOCK (M) (T) (X) CLR 5220	SAM "THE BEAST"
37	42	36	15	TOUCH ME TEASE ME (T) SPOILED ROTTEN/DEF JAM 854621/MERCURY	◆ CASE FEAT. FOXXY BROWN
38	39	34	9	I LIKE (T) DEF JAM 575047/MERCURY	◆ MONTELL JORDAN FEATURING SLICK RICK
39	33	26	14	ONE MORE TRY (T) (X) CHAMPION 64528/RCA	◆ KRISTINE W
40	NEW ▶	1	1	TOUCH MYSELF (T) ROWDY/LAFACE 3-5080/ARISTA	◆ T-BOZ
41	45	38	19	YOU'RE THE ONE (T) (X) RCA 64551	◆ SWV
42	NEW ▶	1	1	I LOVE YOU ALWAYS FOREVER (T) (X) ATLANTIC 87072/AG	◆ DONNA LEWIS
43	31	29	15	GET MONEY (M) (T) (X) UNDEAS/BIG BEAT 95668/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
44	RE-ENTRY	6	6	WON'T GIVE UP MY MUSIC (T) (X) JELLYBEAN 2513	PULSE FEAT. ANTOINETTE ROBERSON
45	NEW ▶	1	1	WHERE DO WE GO FROM HERE/JUST BE GOOD TO ME (M) (T) (X) ARISTA 1-3235	◆ DEBORAH COX
46	44	—	3	THAT GIRL (T) VIRGIN 38550	◆ MAXI PRIEST FEATURING SHAGGY
47	RE-ENTRY	12	12	GET ON UP (M) (T) (X) MCA 55125	◆ JODECI
48	38	30	10	CLONES/SECTION (T) (X) DGC 22216/GEFFEN	◆ THE ROOTS
49	RE-ENTRY	7	7	I CONFESS (T) CHRYSALIS 58582/EMI	◆ BAHAMADIA
50	47	—	2	BODY SNATCHERS (T) SOUNDS OF THE CAPITAL 920/LIAISON	RARE ESSENCE



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K.T. Oslin Plunges Into Her Roots Singer Researched Dance Songs For BNA Set

■ BY CHET FLIPPO

NASHVILLE—It's characteristic of K.T. Oslin that even while she was baring almost all in a daring pose for the cover of her new BNA album, she refused to allow any retouching of the chest scar left from last year's heart-bypass surgery.

"That's me," she says. "Why cover it up?"

Why, indeed? The title of her album (due Oct. 1) is "My Roots Are Showing . . ." and the outspoken 54-year-old singer

has nothing to hide.

It's her first studio album in five years and a bold jaunt through America's musical roots, ranging from a country rumba that Irving Berlin wrote for the Ziegfeld Follies to the traditional "Down In The Valley."

When Oslin decided to return to the music career she had slowly drifted away from in the early '90s, the triple-Grammy winner recalled an earlier conversation she had had with RCA Label Group chairman Joe Galante. He had offered her a job in A&R, which she didn't want. At the time, she was primarily staying home and gardening.

"Joe asked me if I was ever going to make another album," Oslin says. "I told him, 'Yeah, when I think of something really cool and wonderful.' I thought that country was really going to move toward dance. So I decided to do a dance album."

At first, she planned on covering public-domain songs, but says too many of the lyrics are dated. Then, she settled down at the Country Music Foundation to find dance songs. "At the end of the day," she says, "I thought, 'My God, this could take me the rest of my life.'"

She called on Nashville writer Robert Oermann. "Bob said, 'I'll help

you mow through it. Otherwise, it'll take forever.' So I'd visit Bob every week, and he'd play me records."

Oslin had already picked "Down In The Valley." "And I found 'Hold Whatcha Got,'" she says. "It's a Jimmy Martin bluegrass classic which I liked because it's sassy. So, little by little, I gathered my 10 songs that I thought went together. I don't think there's a B-side on here. There's some pretty left-field radio music, but no throw-aways. All of these songs reflect influences in my life, from show tunes to bluegrass, folk music, and the blues."

When she went into the studio, she
(Continued on page 30)

Terri Clark Tops Nominations For Canadian Country Music Awards

■ BY LARRY LeBLANC

TORONTO—With seven nominations, Mercury Records artist Terri Clark leads the list of contenders for the 1996 Canadian Country Music Awards, which will be presented Sept. 9 in Calgary, Alberta.

The show is to be hosted by Canadian actor Paul Gross ("Due South") and is being televised live in Canada by CTV. The Nashville Network will rebroadcast the show in the U.S. Sept. 14.

Clark is nominated for top single, top song, and top video for her "Bet-

ter Things To Do" and is also nominated in the categories of top album ("Terri Clark"), top female singer, and top entertainer. Additionally, as a newcomer, she is nominated for the Vista (Rising Star) Award.

Clark's Mercury labelmate Shania Twain was nominated in five categories: top singer, top female singer, top entertainer, top song ("If You're Not In It For Love I'm Outta Here"), and top video ("I'm Outta Here" and "You Win My Love").

Newcomer Paul Brandt, a Warner act, is also a multiple nominee, with six nominations. His song "My Heart
(Continued on page 30)

CMA NOMINEES ANNOUNCED

(Continued from page 6)

Strait and Brooks & Dunn, who received five nominations each, including entertainer of the year, which Strait has won twice. The CMA's reigning entertainer of the year, Alan Jackson, is also a contender in that category, as well as in the male vocalist, vocal event, and music video categories, the latter two for his collaboration with comedian Jeff Foxworthy on the song and video "Redneck Games."

Among the other acts to receive multiple nominations are Martina McBride and Shania Twain, with three each, and Foxworthy, Patty Loveless, Bryan White, and LeAnn Rimes, with two apiece. At 13, Rimes has the distinction of being the youngest artist ever nominated for a CMA Award.

Rimes, White, Junior Brown, Terri Clark, and Wade Hayes are enjoying their first CMA nominations on this year's ballots. Song-writing duo/Curb act Baker & Myers have been in the running for a CMA honor before, when their song "I Swear," recorded by John Michael Montgomery, was nominated for song of the year in 1994, but this year they are nominated for the first time as artists, with their nod in the vocal duo category.

Winners are voted on by the 7,000 professional members of the CMA, located in 38 countries. The show, produced by Walter C. Miller and directed by Paul Miller, will be simulcast live via satellite over MJI Broadcasting and taped for later international broadcasts on outlets that include BBC 2 in the U.K.

The complete list of nominees follows:

Entertainer of the year: Brooks & Dunn, Garth Brooks, Vince Gill, Alan Jackson, and George Strait.

Male vocalist: Vince Gill, Alan Jackson, Collin Raye, George Strait, and Bryan White.

Female vocalist: Faith Hill, Patty Loveless, Martina McBride, Pam

Tillis, and Shania Twain.

Horizon Award: Terri Clark, Wade Hayes, LeAnn Rimes, Shania Twain, and Bryan White.

Vocal group: Alabama, BlackHawk, Diamond Rio, the Mavericks, and Sawyer Brown.

Vocal duo: Baker & Myers, Belamy Brothers, Brooks & Dunn, Sweethearts Of The Rodeo, and John & Audrey Wiggins.

Album of the year: "Blue Clear Sky," George Strait (MCA); "Borderline," Brooks & Dunn (Arista); "High Lonesome Sound," Vince Gill (MCA); "The Trouble With The Truth," Patty Loveless (Epic); and "Wild Angels," Martina McBride (RCA).

Top musician: Eddie Bayers, drums; Paul Franklin, steel guitar; Brent Mason, guitar; Mark O'Connor, fiddle; and Matt Rollings, keyboards.

Single of the year: "Blue," LeAnn Rimes; "Check Yes Or No," George Strait; "Go Rest High On That Mountain," Vince Gill; "My Maria," Brooks & Dunn; "Time Marches On," Tracy Lawrence.

Vocal event: Dolly Parton with Vince Gill, "I Will Always Love You"; George Jones and Tammy Wynette, "One"; Jeff Foxworthy with Alan Jackson, "Redneck Games"; Marty Stuart and Travis Tritt, "Honky Tonkin's What I Do Best"; Reba McEntire with Linda Davis, Trisha Yearwood, and Martina McBride, "On My Own."

Song of the year: "Any Man Of Mine," Shania Twain; "Check Yes Or No," George Strait; "Go Rest High On That Mountain," Vince Gill; "Keeper Of The Stars," Tracy Byrd; "Time Marches On," Tracy Lawrence.

Music video: "Check Yes Or No," George Strait; "Go Rest High On That Mountain," Vince Gill; "My Maria," Brooks & Dunn; "My Wife Thinks You're Dead," Junior Brown; "Redneck Games," Jeff Foxworthy with Alan Jackson.

Montana, Owens, Price Enter Hall; Stars Gather For Twitty Tribute

ON AND OFF THE ROW: The Country Music Assn. (CMA) is expanding its election process for the Country Music Hall of Fame and has elected three people rather than one for this year's ceremony. **Patsy Montana, Buck Owens, and Ray Price** will be inducted into the Hall during the CMA Awards show Oct. 2 . . . What has been one of Music City's best-kept secrets and best casual venues will soon be no more, or will be permanently altered. Green's Grocery in the little Williamson County town of Leiper's Fork, which has been hosting live music every Tuesday and Friday night, is going to be available for private functions only. Owner **Aubrey Preston** says music nights had become too time-consuming. The old Depression-era country store simply became too chic for its own good.

Another sign of these changing times: The major newspaper coverage in the South of the second International Elvis Presley Conference at the University of Mississippi came in The Nashville Tennessean, but the paper didn't send a reporter. It sent its religion editor, who filed a column with the headline "A Restless Spiritual Space Filled By Elvis." By the by, there was a minor furor at the **Presley** scholars' conference, occasioned by the performance of a lesbian Elvis impersonator named "Elvis Herselvis."

LORETTA LYNN will honor her late singing partner **Conway Twitty** at a benefit concert called "Hello Darlin' . . . A Tribute To Conway Twitty." The event will recognize what would have been Twitty's 40th year in the music business and will raise funds for the EAR Foundation at Baptist Hospital here, since Twitty had hearing problems. Others performing at the Sept. 19 function at the Grand Ole Opry House include **Joe Diffie, Travis Tritt, Diamond Rio, and Sam Moore**. Tickets range from \$25 to \$200 . . . **John Berry** is added to the lineup for the **Everly Brothers'** homecoming concert Aug. 31 at the Central City, Ky., elementary school grounds. **John Prine** and **Diamond Rio** will also perform. Proceeds go toward academic scholarships for area students . . . Registration is still under way for the Music Row Celebrity Golf Tournament at the Hermitage Golf Course Sept. 29. **Vince Gill** will host the event, which benefits the T.J. Martell Foundation.

Brooks & Dunn will host and headline the first unauthorized Harlan Howard Birthday Bash Sept. 4 in the parking lot behind the Country Music Wax Museum on Demonbreun Street. You will recall that last year's 12th annual bash was the last such authorized affair. Other

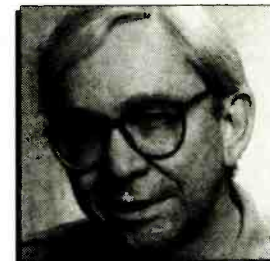
scheduled performers include **BlackHawk, Christopher Cross, David Lee Murphy, and Michael McDonald**. The event benefits the Nashville Songwriters Assn. International . . . **Terri Clark** and **the Mavericks** have been added as drivers for **Mark Collie's** third annual Celebrity Race for Diabetes Cure Oct. 9 at the Nashville Speedway. **Tim McGraw, Faith Hill, Tanya Tucker, and Tracy Lawrence** are also racing . . . When Capitol Nashville demolished the building at 25 Music Square West to make way for its new headquarters, it donated all working fixtures plus all landscaping to Nashville's Monroe Harding Children's Home.

Trisha Yearwood will be a headliner at the Belmont University Celebrity Concert Sept. 9 at the Opry House. Proceeds will benefit scholarship endowments at Belmont's School of Music and the Mike Curb Music Business Program . . . **Amy Grant** and **Gary Chapman** will host the 1996 InterMedia Swing for Sight, a hole-in-one contest Sept. 28 at Elmington Park here. Proceeds benefit Prevent Blindness Tennessee.

RECORD ROUND-UP:

Capitol Nashville's Vintage label has three treasures from the **Louvin Brothers**. "Satan Is Real" (first issued in 1959) has an all-time classic cover of the Brothers in white suits fighting a huge, red, horned devil brandishing his pitchfork from a wall of flames. The songs match the cover, from the title cut to "The Kneeling Drunkard's Plea." An equally impressive album is 1956's "Tragic Songs Of Life," which includes the classics "Kentucky" and "Knoxville Girl" (now a **BR5-49** staple). The third Louvins album is their fine 1960 "A Tribute To The Delmore Brothers." It includes "Sand Mountain Blues," which **K.T. Oslin** recorded for her upcoming set, and the timeless "Blues Stay Away From Me." Many consider the Louvins to be country music's finest duo ever, and these sets support that idea.

He's remembered mainly as **Lorrie's** father, but **George Morgan** was a country star and mainstay from the late '40s to the early '60s. Razor & Tie is issuing "Room Full Of Roses: The George Morgan Collection," which shows the range of this smooth singer, a Grand Ole Opry regular until his death in 1975 at age 51. Razor & Tie is also reissuing **George Jones'** great 1974 album "The Grand Tour" . . . **Red Steagall** has issued a two-CD set, "Cowboy Code," on Nashville's Eagle Records. It's made up of classic cowboy songs and poems and is an overview of Steagall's storied career . . . Warner Western, meanwhile, is bringing a multi-artist anthology called "Cowboy Hymns And Prayers."



by Chet Flippo

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 24, 1996

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	5	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	1
2	2	2	79	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
3	3	3	16	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
4	4	4	17	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
*** GREATEST GAINER ***						
5	5	5	15	MINDY MCCREADY BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
6	6	6	42	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
7	9	10	8	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
8	10	11	38	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
9	7	9	87	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
10	8	7	29	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
11	13	12	10	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
12	11	13	11	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
13	14	14	20	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
14	12	8	56	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
15	15	16	9	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	15
16	16	15	26	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
17	17	18	47	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	1
18	19	27	8	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	18
19	21	23	50	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
20	20	24	51	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
21	22	17	4	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
22	18	19	7	WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT	11
23	26	28	14	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
24	23	26	53	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
25	24	21	10	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	13
26	25	20	26	WYONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
27	28	22	17	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6
28	29	29	125	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
29	31	30	38	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
30	30	31	204	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
31	37	43	18	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
32	43	46	48	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
33	33	34	114	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
34	52	61	7	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	34
35	32	37	48	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
36	36	47	27	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
37	27	25	10	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	44	40	12	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
39	45	45	79	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
40	42	35	114	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
41	40	36	60	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
42	39	32	10	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	20
43	41	39	72	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
44	46	38	43	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
*** PACESETTER ***						
45	63	66	5	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	45
46	35	42	91	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
47	38	33	135	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
48	34	41	46	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
49	49	51	30	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
50	47	50	150	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
51	50	53	48	GEORGE STRAIT ▲ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
52	48	49	108	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
53	59	58	8	JEFF FOXWORTHY LAUGHING HYENA 2009 (10.98/16.98)	LIVE	53
54	53	44	98	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
55	57	56	45	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
56	58	57	65	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
57	61	59	18	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
58	51	55	3	SUZY BOGGUSS CAPITOL NASHVILLE 36460 (10.98/15.98)	GIVE ME SOME WHEELS	51
59	56	52	12	JUNIOR BROWN CURB 77843 (10.98/15.98) HS	SEMI-CRAZY	32
60	60	60	261	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
61	54	54	40	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
62	55	48	29	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
63	64	65	10	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	63
64	71	—	42	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
65	65	62	46	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
66	68	67	7	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	60
67	70	75	16	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
68	62	63	59	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
69	74	70	7	CONFEDERATE RAILROAD ATLANTIC 82911/AG (10.98/15.98)	GREATEST HITS	61
70	66	69	46	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
71	72	71	56	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
72	67	68	14	HAL KETCHUM CURB 77797 (10.98/15.98)	THE HITS	43
73	73	73	129	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
74	69	64	8	MARTY STUART MCA 11429 (10.98/15.98)	HONKY TONKIN'S WHAT I DO BEST	27
75	RE-ENTRY	—	115	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2

○ 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 projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

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



THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	275
2	2	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	87
3	3	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	74
4	4	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	56
5	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	271
6	10	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	273
7	9	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	273
8	7	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	254
9	8	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	100
10	11	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	6
11	6	GARTH BROOKS ▲ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	40
12	12	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	269
13	13	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	125

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	16	BILLY RAY CYRUS ▲ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	65
15	19	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	31
16	14	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT VOLUME 80	7
17	17	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	37
18	18	WAYLON JENNINGS ▲ RCA 8506 (7.98/11.98)	GREATEST HITS	138
19	15	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	7
20	20	GARTH BROOKS ▲ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	32
21	22	TOBY KEITH ▲ A&M NASHVILLE 514421 (7.98/11.98)	TOBY KEITH	19
22	24	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	121
23	25	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	86
24	—	GARTH BROOKS ▲ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	32
25	—	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	1

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

Zamora Still VP/GM At Sony Discos

THE ZAMORA-GO-ROUND: Contrary to an item reported in last week's issue (Latin Notas, Billboard, Aug. 17), George Zamora has not been dismissed from his post as VP/GM of Sony Discos. Further, Oscar Lord, president of Right Touch Productions, has not been offered a position with the company. This news comes from high-ranking executives at Sony, who declined to offer additional comment on the situation until an official announcement is made.

On the other hand, commentary from executives and industry players close to the U.S. Latin music industry regarding the apparent fates of Zamora and Lord has been abundant and highly opinionated.

Hardly anyone was surprised that Zamora might no longer run Sony. The company's declining market performance in the past two years was noted as a powerful reason for an executive change. But most industry members were astonished to hear that Lord was to assume the reins. While Lord, was



by John Lannert

generally given high marks by a majority of market observers as a savvy entrepreneur and industry survivor, few thought him capable of working within the restrictive confines of a large corporate structure.

In other Sony-related personnel moves, Al Zamora, brother of George, has been named marketing director of WEA Latina, effective Monday (19). Al Zamora formerly was VP of marketing, English-language product, Latin America, for Sony Music International.

FUENTES AL CINE: Colombian label Discos Fuentes has placed five songs, including one by the label's flag-

ship act, Sonora Dinamita, on the soundtrack to the upcoming Miramax film "Curdled." The movie, which stars William Baldwin, is being co-executive-produced by Quentin Tarantino, Rob Braddock, and John Maass. The film has a Spanish-language soundtrack featuring PolyGram Latino chanteuse Marta Sánchez, who cut a track with Guns N' Roses guitarist Slash; MCA Spain best-selling singer Rosana; Discos Fuentes folk giant Pedro Laza; and Rounder act the Blazers. The movie is due Sept. 27.

Here's hoping that the producers of "Curdled" do as good a job integrating Latino sounds into the film as did John Sayles and company with the splendid Castle Rock Entertainment movie "Lone Star," one of the very few pictures without an overt Latin theme that deftly blends Spanish into the script. The soundtrack to "Lone Star," which was recently released on Cambridge, Mass., imprint Daring Records, contains six Spanish-language cuts, including tasty tracks from Arhoolie acts Conjunto Bernal and Lydia Mendoza, recent EMI Latin signee Fito Olivares, and Freddie Fender.

STATESIDE BRIEFS: For the second consecutive year, Música Para Todos, a program dedicated to promoting Latin music education in the U.S., has selected 12 libraries serving large Hispanic communities as participants in its campaign. Each will receive a state-of-the-art CD player, along with 100 Latin music CDs containing sounds from all categories and eras. Música Para Todos was established last year by

(Continued on next page)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	6	MARCO ANTONIO SOLIS FONOVISA	QUE PENA ME DAS M.A.SOLIS (M.A.SOLIS)
2	2	2	6	LA MAFIA SONY	MEJORES QUE ELLA M.LICHTENBERGER JR. (A.LARRINAGA)
3	5	9	4	ENRIQUE IGLESIAS FONOVISA	NO LLORES POR MI R.PEREZ-BOTIJA (E.IGLESIAS,R.MORALES)
4	3	5	4	CRISTIAN FONOVISA	NO PUEDO ARRANCARTE DE MI D.FREIBERG (M.A.JIMENEZ)
5	4	3	6	LOS TIGRES DEL NORTE FONOVISA	EL REPORTERO E.HERNANDEZ (T.BELLO)
6	6	7	9	SORAYA POLYGRAM LATINO	AMOR EN TUS OJOS R.ARGENT/PVAN HOOKE (SORAYA)
7	9	11	7	MARC ANTHONY RMM	HASTA AYER S.GEORGE,M.ANTHONY (NOT LISTED)
8	11	18	3	PAUL ANKA & JUAN GABRIEL GLOBO/SONY	MI PUEBLO H.GATICA,JUAN GABRIEL,R.PEREZ (PANKA)
*** AIRPOWER ***					
9	18	—	2	LUIS MIGUEL WEA LATINA	DAME L.MIGUEL,K.CIBRIAN (A.LERNER,K.CIBRIAN)
10	7	6	17	INTOCABLE EMI LATIN	NO TE VAYAS J.L.AYALA (G.ABREGO)
11	12	19	5	ANA BARBARA FONOVISA	NO LLORARE J.AVENDANO LUHRS (T.GOAD)
12	13	20	3	LOS TUCANES DE TIJUANA EMI LATIN	PORQUE ME ENAMORE DE TI J.NIEVES IZUNZA (M.QUINTERO LARA)
13	8	4	9	OLGA TANON WEA LATINA	ME SUBES, ME BAJAS, ME SUBES M.A.SOLIS (M.A.SOLIS)
*** AIRPOWER ***					
14	21	—	2	BANDA MAGUEY FONOVISA	TU ETERNO ENAMORADO E.SOLANO (E.SOLANO)
*** AIRPOWER ***					
15	32	—	2	BRONCO FONOVISA	TODO CON ELLA NOT LISTED (R.DAMIAN)
16	15	13	10	PEDRO FERNANDEZ POLYGRAM LATINO	LA MUJER QUE AMAS H.PATRON (B.ADAMS,R.J.LANGE,M.KAMEN)
17	10	8	8	LUIS MIGUEL WALT DISNEY	SUENA W.FANASIEFF,R. LOPEZ (A.MENKEN,S.SCHWARTZ)
18	14	16	10	GRUPO LIMITE POLYGRAM LATINO	ESTA VEZ J.CARRILLO (M.GALINDO,F.GALINDO)
19	33	—	2	LOS HUMILDES FONOVISA	ME DUELE TANTO E.ELIZONDO (J.VELAZQUEZ AGUILAR)
20	19	23	11	JENNIFER Y LOS JETZ EMI LATIN	VEN A MI A.QUINTANILLA JR.,B.MOORE (J.E.CUESTA)
21	20	—	2	EROS RAMAZZOTTI ARISTA/BMG	ESTRELLA GEMELA E.RAMAZOTTI (E.RAMAZOTTI,V.TOSETTO,M.LAVERZI,A.COGLIATI)
22	16	21	13	BOBBY PULIDO EMI LATIN	TE VOY A AMAR E.ELIZONDO (B.PULIDO)
23	23	31	4	MARCOS LLUNAS POLYGRAM LATINO	VIDA P.MANAVELLO (S.DAVINCI,F.ELDPRETE)
24	26	27	4	VICTOR MANUELLE SONY	PENSAMIENTO Y PALABRA S.GEORGE (L.BATISTA,WILKINS)
25	25	35	3	GARY HOBBS EMI LATIN	BUSCANDO UN AMOR G.VELASQUEZ (G.HOBBS)
26	17	24	4	LA MAKINA J&N/EMI LATIN	MI REINA O.SANTANA (O.SANTANA)
27	NEW	▶	1	RAUL HERNANDEZ FONOVISA	AMOR PRISIONERO R.HERNANDEZ (P.VARGAS)
28	NEW	▶	1	FRANCO DE VITA SONY	FUERA DE ESTE MUNDO F.DE VITA,P.PALMER (F.DE VITA)
29	31	34	5	RITMO ROJO FONOVISA	BAILAR PEGADOS M.CONTRERAS (L.GOMEZ ESCOLAR,J.SEIJAS)
30	35	37	9	LA TROPA F EMI LATIN	LA MALA VIDA J.FARIAS (J.FARIAS)
31	38	—	2	PAPUCHO Y SU GRUPO WAO J&N	MARINERITO, MARINERON J.ENCARNACION (J.ENCARNACION)
32	22	17	15	ENRIQUE IGLESIAS FONOVISA	POR AMARTE R.PEREZ-BOTIJA (E.IGLESIAS,R.MORALES)
33	NEW	▶	1	EZEQUIEL PENA FONOVISA	QUE TE QUIERAN MAS QUE YO M.A.SOLIS (M.A.SOLIS)
34	NEW	▶	1	BANDA ZETA FONOVISA	EL CARINO QUE PERDI ZE LUIS (R.MONHA)
35	RE-ENTRY	▶	2	BANDA EL RECODO FONOVISA	ACABAME DE MATAR NOT LISTED (L.CASTAÑEA)
36	37	38	4	JAY PEREZ SONY	CUANDO LA VEA J.PEREZ,J.DE LA ROSA (C.BARRERA,A.CASTAÑEA III)
37	NEW	▶	1	TONY VEGA RMM	DOBLE AMOR H.RAMIREZ (R.QUILIANO)
38	34	—	22	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J.CARRILLO (M.ASSIAS)
39	36	32	4	LOS CAMINANTES LUNA/FONOVISA	JAULA DORADA A.DE LUNA (M.URIETA)
40	NEW	▶	1	MANDINGO FONOVISA	SU MAJESTAD J.GUADALUPE ESPARZA (J.GUADALUPE ESPARZA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
29 STATIONS	23 STATIONS	63 STATIONS
1 SORAYA POLYGRAM LATINO AMOR EN TUS OJOS	1 MARC ANTHONY RMM HASTA AYER	1 MARCO ANTONIO SOLIS FONOVISA QUE PENA ME...
2 CRISTIAN FONOVISA NO PUEDO ARRANCARTE DE...	2 VICTOR MANUELLE SONY PENSAMIENTO Y PALABRA	2 LOS TIGRES DEL NORTE FONOVISA EL REPORTERO
3 FRANCO DE VITA SONY FUERA DE ESTE MUNDO	3 LA MAKINA J&N/EMI LATIN MI REINA	3 INTOCABLE EMI LATIN NO TE VAYAS
4 EROS RAMAZZOTTI ARISTA/BMG ESTRELLA...	4 TONY VEGA RMM DOBLE AMOR	4 ANA BARBARA FONOVISA NO LLORARE
5 ENRIQUE IGLESIAS FONOVISA NO LLORES POR MI	5 PAPUCHO Y SU GRUPO WAO J&N MARINERITO...	5 LOS TUCANES DE TIJUANA EMI LATIN PORQUE ME...
6 MARCOS LLUNAS POLYGRAM LATINO VIDA	6 RUBEN BLADES SONY SIN QUERER QUERRIENDO	6 BANDA MAGUEY FONOVISA TU ETERNO ENAMORADO
7 LUIS MIGUEL WEA LATINA DAME	7 JERRY RIVERA SONY LOCO DE AMOR	7 BRONCO FONOVISA TODO CON ELLA
8 LA MAFIA SONY MEJORES QUE ELLA	8 DOMINGO QUINONES RMM SOY	8 LA MAFIA SONY MEJORES QUE ELLA
9 MARC ANTHONY RMM HASTA AYER	9 JAILENE EMI LATIN YO LO HAGO MIO	9 LOS HUMILDES FONOVISA ME DUELE TANTO
10 LUIS MIGUEL WALT DISNEY SUENA	10 FRANKIE RUIZ POLYGRAM RODVEN IRONIA	10 GRUPO LIMITE POLYGRAM LATINO ESTA VEZ
11 OLGA TANON WEA LATINA ME SUBES, ME BAJAS...	11 EL GRAN COMBO FONOVISA ASI LOGRAMOS NUESTRO...	11 JENNIFER Y LOS JETZ EMI LATIN VEN A MI
12 PAUL ANKA & JUAN GABRIEL GLOBO/SONY MI PUEBLO	12 TONO ROSARIO WEA LATINA ESTUPIDA	12 ENRIQUE IGLESIAS FONOVISA NO LLORES POR MI
13 MARCO ANTONIO SOLIS FONOVISA QUE PENA ME...	13 DLG SIR GEORGE/SONY TODO MI CORAZON	13 BOBBY PULIDO EMI LATIN TE VOY A AMAR
14 PEDRO FERNANDEZ POLYGRAM LATINO LA MUJER...	14 KINITO MENDEZ J&N/EMI LATIN CACHAMBA 96	14 GARY HOBBS EMI LATIN BUSCANDO UN AMOR
15 SHAKIRA SONY PIES DESCALZOS SUENOS...	15 LA MAFIA SONY MEJORES...	15 PAUL ANKA & JUAN GABRIEL GLOBO/SONY MI PUEBLO

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

Artists & Music

NOTAS

(Continued from preceding page)

direct marketer Columbia House Club Música Latina. Participating libraries were chosen by Columbia House and U.S. Hispanic library services organization REFORMA.

MTV Latino has upped **Dámaris Valero** to senior VP of sales. She was VP of sales . . . Tumi Music, a prominent Latin American label based in the U.K., has opened a U.S. office. The U.S. imprint will release two to five titles per month from Tumi's catalog of more than 60 Latin American and Cuban titles. In October, Tumi is expected to launch Tumi Dance, a label that will use samples from Tumi's catalog for dance product.

MEXICO NOTAS: EMI Mexico and Peerless are teaming to release a duets album by EMI star crooner **Mijares** and Peerless' deceased, legendary ranchero **Pedro Infante**. The record, to be cut in a fashion similar to **Natalie Cole's** "Unforgettable," features two obscure Infante tracks that were put out on a 78 rpm single. Produced by **José Luis Espinosa**, the as-yet-untitled album is due in September . . . Fonovisa has secured a licensing deal with prominent Spanish dance imprint **Blanco Y Negro**. The deal covers the

U.S., Mexico, and Central America. Fonovisa plans to release one to two albums per month until November or December, when Fonovisa and **Blanco Y Negro** will release **Blanco Y Negro's** product simultaneously.

ARGENTINA NOTAS: Oid Mortales' in-demand producer **DJ Deró** has remixed **Reel 2 Real's** "Mueve La Cadera" (Move Your Body), which is contained on the rap act's Strictly Rhythm album "Are You Ready For Some More?" The Buenos Aires DJ also remixed **Sandy & Papo's** Parcha/Oid Mortales single "Mueve Mueve," which has been in and out of Spain's singles chart in the past several weeks. Also, Oid Mortales has released the debut of a pop/dance singer named **Boy**. Her album contains a duet with **Rafa Villabla**, drummer for Spanish rock act **Seguridad Social**. Last month, Oid Mortales rapper **King Africa** concluded a marathon 260-date tour of Latin America, Norway, and Sweden. Oid Mortales' music/lifestyle magazine, **D'Mode**, has released "D'Mode Remix," a 15-song dance set.

EMI rockers **Enanitos Verdes**, now on tour in the U.S. and Mexico, are putting out a second, politically correct

version of "Dále Pascual" for the U.S. The original contained what was considered a disparaging term toward people of color. "Dále Pascual" is on the band's latest album, "Guerra Gaúcha." In coming months, the band will do promo tours in Venezuela, Colombia, Chile, and Spain. A concert tour of Mexico is slated for later in the year.

EMI reggae act **Los Pericos** is finishing up its forthcoming album, "Yerbabuena." In September, **Patricia Sosa** will enter the studio to cut her upcoming disc "La Historia Sigue." **Vilma Palma E Vampiros** kicked off a seven-date miniswing of Colombia and Peru Aug. 16 in Cartagena, Colombia.

Marcelo Torres, elder brother of BMG star **Diego**, has released his debut album for Sony. It's titled "Todo Vale" . . . "Hombre Verde," the label bow of Barca Records pop band **Mamá Vaca**, has been released in Chile (Barca Chile), Uruguay (Cami Records), the U.S. and Puerto Rico (NRT), Ecuador (Ifesa), and Colombia (Codiscos). The group is the opening act on **Vilma Palma E Vampiros'** aforementioned tour . . . **Lethal**, a thrash metal act chosen as opening act for upcoming Argentinian dates by **Sepultura** and **Pantera**, has released "Efecto Tequila," its first album on Sum Records. The band's latest record, its fourth overall, contains five new songs and five songs from earlier albums that are now out of print.

WARNER BRASIL ROLLING: Warner company East/West Continental is afire of late. Star sertaneja duo **João Paulo E Daniel**, who have sold 500,000 units of their latest self-titled album, performed three sold-out shows Aug. 2-4 at Olympia in São Paulo, Brazil. Labelmate **Katinguelê** also is selling well with its latest album, "Do Criador," which has topped 220,000 units. Bahia's famed percussion ensemble **Olodum** is busy preparing an album due in October. Meanwhile, the latest album by sertaneja superstars **Leandro & Leonardo**, titled "Leandro & Leonardo Vol. 10," is slated to drop Tuesday (20). The leadoff single, "Doce Mistério," which is featured on the soundtrack to the soap opera "O Rei Do Gado," already is a smash hit.

Meanwhile, WEA Brasil's hot-selling rockers **Os Raimundos**—fresh from performing at Festival en Vigo in Galicia, Spain—are the lone Brazilian band playing Saturday (24) at Philips Monsters of Rock festival in São Paulo, along with such other headbanging acts as **Iron Maiden**, **Biohazard**, and **Skid Row**.

Gold records for sales of 100,000 units go to veteran pop act **Kid Abelha** for its album "Meu Mundo" and highly regarded rock group **Barão Vermelho** for its disc simply titled "Album." **Kid Abelha**, by the way, recently cut 12 of its biggest hits in Spanish. **Nacho Maño** of Warner Spain's sublime pop act **Presuntos Implicados** helmed the project. No word yet on a release date.

Having completed an extensive tour of the U.S., Canada, and Europe, **Gilberto Gil** is booked to play Santiago, Chile, Friday-Saturday (23-24); Buenos Aires (Sept. 3); and Montevideo, Uruguay (Sept. 4). Due in September is "Rappa Mundi," a funk/reggae/pop disc by versemeister **O Rappa**. Now in the studio is singer/songwriter **Zélia Duncan**—with noted producer **Liminha**—and the recently signed, superb R&B/funk songstress **Sandra De Sá**.

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Billboard

FOR WEEK ENDING AUGUST 24, 1996

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	36	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA
2	2	246	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
3	3	126	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
4	4	68	BY HEART WINDHAM HILL 11164 HS	JIM BRICKMAN
5	5	15	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
6	7	7	THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571	CHRISTOPHER FRANKE
7	6	10	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
8	8	76	LIVE AT RED ROCKS ● GTSP 528754	JOHN TESH
9	9	324	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	10	174	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
11	14	9	HIGHER OCTAVE MUSIC EVOLUTION: 1986-1996 HIGHER OCTAVE 7086	VARIOUS ARTISTS
12	12	16	SACRED ROAD NARADA 64010 HS	DAVID LANZ
13	13	22	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
14	11	10	LIVE AT RED ROCKS (COLLECTORS EDITION) GTSP 531865	JOHN TESH
15	16	94	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
16	17	24	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
17	15	25	A THOUSAND PICTURES HIGHER OCTAVE 7084 HS	CRAIG CHAQUICO
18	19	44	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
19	20	118	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
20	22	2	CROSSROADS REAL MUSIC 3673	NICHOLAS GUNN
21	NEW		LORIE LINE LIVE! TIME LINE 12	LORIE LINE
22	18	7	BLACK AND WHITE SIX MOULIN D'OR 966	DANNY WRIGHT
23	25	57	AN ENCHANTED EVENING DOMO 71005 HS	KITARO
24	24	44	TEMPEST NARADA 63035	JESSE COOK
25	RE-ENTRY		THE MUSIC OF OLYMPIC NATIONAL PARK REAL MUSIC 1431	MARS LASAR

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

Artists & Music

Coleman's Doppelgänger 'Sound Museum'; Fred Hersch Does Rodgers & Hammerstein

DOUBLE DIPPING: Ornette Coleman's second and third records for his Harmolodic label came out Aug. 13. The highly anticipated sessions with Geri Allen—the first Coleman group in more than three decades to feature a pianist—are linked by the main title of "Sound Museum," with the individual titles "Three Women" and "Hidden Man." As Coleman is ever the novel thinker and often fascinated by twos, the discs offer various interpretations of the same tunes. This is something of a trend for the bandleader: 1987's double disc "In All Languages" featured the same songbook interpreted by his reconvened classic acoustic Quartet and his current ensemble, Prime Time. Coleman says the set, which is currently unavailable, will likely be issued by Harmolodic.

Meanwhile, on Sept. 24 the label is releasing two other, arguably rarer titles. "Soapsuds, Soapsuds" is a duet between Coleman and bassist Charlie Haden on which Ornette plays tenor sax; "Body Meta" is a Prime Time excursion of joyous and jumbled funk. Watch the zealots hit the racks for both.

DATA: Nonesuch recording artist Fred Hersch is set to release his second date for the label, "Fred Hersch Plays Rodgers & Hammerstein," Tuesday (20). It's a solo piano session that



by Jim Macnie

draws on classic tunes by the esteemed composers, including "Getting To Know You" and "People Will Say We're In Love." Hersch has ways of turning a recital into a nearly orchestral-sounding affair. The music is voluptuous. In early fall, he's slated to play three solo dates at New York's Merkin Hall to kick off the album's arrival. On Sept. 18, the program is "Mostly Rodgers And Hammerstein"; on Sept. 25, it's "Mostly Monk," and it concludes Oct. 9 with "Mostly Hersch" . . . We all know that Louis Armstrong could take any tune in the world, no matter how simple, and turn it into a piece of art. "Disney Songs The Satchmo Way," due out Aug. 12 on Walt Disney Records, proves this is true; even "The Ballad Of Davy Crockett" boasts that *joie de vivre* that Pops' work had in spades. And when he does "Chim, Chim, Cheree," a tacit consensus is formed with another master: John Coltrane also covered the tune. Craig Street, the budding auteur

whose soundscapist notions helped Cassandra Wilson beat a path to stardom on "Blue Light Til Dawn" and "New Moon Daughter," was behind the boards for the second Warner Bros. disc by Jimmy Scott. The Street-produced "Heaven" suggests that less is more when your voice is as insanely beautiful as Scott's. It's a minimal affair marked by what's becoming Street's trademark: cross-genre song choice. The "Heaven" of the title is "a place where nothing ever happens." That's right, Scott is doing the old Talking Heads song. Blue Note artist Jacky Terrasson arranges and plays piano on the disc. It's due Sept. 24 . . . Michel Camilo has signed with Tropijazz Records. An October recording session has a projected release of February 1997.

Pianist Vince Guaraldi and artist Charles Schulz are getting their props. Wynton Marsalis' "Joe Cool's Blues" dealt with Peanuts-inspired tunes. Now George Winston's "Linus & Lucy: The Music Of Vince Guaraldi" does the same (Billboard, Aug. 17). It's a solo piano disc, slated for release Sept. 17 by Dancing Cat/Windham Hill.

Lower Manhattan, N.Y., is arguably the world's apex for jazz. The Panasonic Village Jazz Festival has become a regular reason to celebrate the thriving club scene and broadcast jazz culture.

From Saturday (17) through Aug. 26, shows by Tania Maria, Eric Reed, Abraham Burton, the Spirit Of Life Ensemble, and many others will dot the downtown scene, taking place in 11 participating venues. If you count the halls and schoolyards where film, dance, and record fairs will take place, the number of locations for the festival climbs to 20. Like the JVC and Knitting Factory fests earlier this year, Panasonic's extended soiree helps boost the commerce of the music. This year's edition is capped by a free show by Herbie Hancock at Washington Square Park Aug. 26.

DA BRAT

(Continued from page 19)

Tantrum' reflects her growing mental awareness of herself as a premier artist. She's [lyrically] talking about her real-life experiences and issues. She's letting us know who Da Brat really is."

Released in 1994, "Funkdafied" sold 997,000 units, according to SoundScan, the highest-selling album by a female rap soloist to date. The album peaked at No. 1 on Top R&B Albums and at No. 11 on The Billboard 200.

Dupri, who is also CEO of So So Def, says when "Funkdafied" was released, it was expected to only enjoy regional success. But the artist's funky brand of rap appealed to a broader audience. The label hopes that recent collaborations with such artists as Total ("No One Else") and Mariah Carey ("Always Be My Baby" remix) will increase Da Brat's appeal even more.

"People who was checkin' for Total wasn't checkin' for Brat [before]," Dupri says. "But she has a bigger audience now, and her music reflects her (Continued on next page)

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	40	SOUNDTRACK PANGAEA 36071/A.R.S.	★★★ No. 1 ★★★ 12 weeks at No. 1 LEAVING LAS VEGAS
2	2	138	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
3	3	23	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER
4	4	23	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
5	5	23	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
6	10	14	SOUNDTRACK VERVE 529554	KANSAS CITY
7	6	11	BOB JAMES TRIO WARNER BROS. 45956	STRAIGHT UP
8	8	63	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
9	7	22	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
10	13	7	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
11	15	111	TONY BENNETT COLUMBIA 66214	MTV UNPLUGGED
12	9	10	JAMES CARTER ATLANTIC JAZZ 82908/AG	CONVERSIN' WITH THE ELDERS
13	19	9	CHARLIE WATTS POINTBLANK 41695/VIRGIN	LONG AGO & FAR AWAY
14	14	119	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
15	11	8	ELLA FITZGERALD VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONG BOOKS
16	17	31	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
17	18	13	MILES DAVIS WARNER BROS. 46032	LIVE AROUND THE WORLD
18	24	144	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
19	25	7	KENNY GARRETT WARNER BROS. 46209	PURSUANCE: THE MUSIC OF JOHN COLTRANE
20	12	2	ART TATUM VERVE 531763	20TH CENTURY PIANO GENIUS
21	20	41	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
22	23	5	TITO PUENTE/INDIA WITH THE COUNT BASIE ORCHESTRA TROPJAZZ 82032/RMM	JAZZIN'
23	22	9	MARCUS ROBERTS TRIO COLUMBIA 67567	TIME AND CIRCUMSTANCE
24	16	16	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
25	RE-ENTRY		DAVID SANBORN ELEKTRA 61759/EEG	PEARLS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	2	GEORGE BENSON GRP 9823	★★★ No. 1 ★★★ 2 weeks at No. 1 THAT'S RIGHT
2	2	193	KENNY G ARISTA 18646	BREATHLESS
3	3	35	QUINCY JONES QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
4	4	8	NORMAN BROWN MOJAZZ 530545/MOTOWN	BETTER DAYS AHEAD
5	5	22	THE JOHN TESH PROJECT GTSP 532125	DISCOVERY
6	6	3	PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS
7	7	40	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
8	9	44	BONEY JAMES WARNER BROS. 45913	SEDUCTION
9	8	8	ACOUSTIC ALCHEMY GRP 9848	ARCANUM
10	10	38	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
11	11	2	HIROSHIMA QWEST 46234/WARNER BROS.	URBAN WORLD MUSIC
12	15	16	SPYRO GYRA GRP 9842	HEART OF THE NIGHT
13	12	8	JEFF LORBER VERVE FORECAST 531555/VERVE	STATE OF GRACE
14	13	39	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR
15	14	16	HERB ALPERT ALMO SOUNDS 80005/GEFFEN	SECOND WIND
16	17	17	DOC POWELL DISCOVERY 77037	LAID BACK
17	16	40	WILL DOWNING MERCURY 528755	MOODS
18	20	5	CAL BENNETT GROOVE TIME 2004	A STOLEN MOMENT
19	19	24	RUSS FREEMAN & THE RIPPINGTONS GRP 9835	BRAVE NEW WORLD
20	18	12	RAMSEY LEWIS GRP 9843	BETWEEN THE KEYS
21	21	36	JERALD DAEMYON GRP 9829	THINKING ABOUT YOU
22	24	51	FOURPLAY WARNER BROS. 45922	ELIXIR
23	22	19	RICHARD ELLIOT BLUE NOTE 32620/CAPITOL	CITY SPEAK
24	23	119	THE JOHN TESH PROJECT GTSP 528751	SAX BY THE FIRE
25	25	24	GEORGE HOWARD GRP 9839	ATTITUDE ADJUSTMENT

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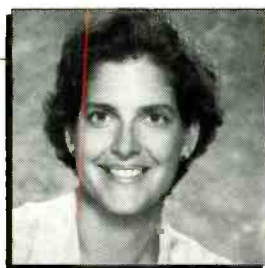
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Classical KEEPING SCORE



by Heidi Waleson

AT LEAST THEY'RE RICH: The Interep Radio Store, a sales and marketing company for radio advertising, has released a research profile on the classical radio listener that should gladden the hearts of advertisers looking to reach an affluent audience. The report, prepared by Michele Skettino, reveals that the percentage of classical listeners in the upper income groups is much higher than that of the general population.

For example, 32% of classical listeners live in households with annual incomes of \$75,000 or more, and classical listeners are 132% more likely than the average adult to live in households with yearly incomes of \$100,000 or more. They are also 305% more likely to have a graduate degree than the average adult, and twice the average percentage work in professional and managerial roles. Look at it this way: 8 million adults listen to classical radio on an average day, representing about 4% of the total U.S. population. It may not be the biggest percentage, but according to Interep, it has been steady over the years; it has brand loyalty in music, at least; and it has the most money.

And what do these classical fans like to do? Sailing, playing tennis, playing musical instruments, and skiing come out on top, high above the national norms. So does travel, with business air travel at 258% of the national norm and personal at 209%. One thing they don't seem to do is watch television: When the reach of classical radio into \$100,000-plus households is compared to the nine top-indexing television programs, it beats out "Seinfeld," "E.R.," and "60 Minutes." As a matter of fact, it is second only to "The Wall Street Journal Report." Perhaps this is not a surprise?

Not all classical radio listeners are in the top bracket, of course: 68% of them live in households with annual incomes of less than \$75,000, and 29% of the listenership is 18 to 34 years old. Perhaps this part of the group isn't buying Mercedes Benzes just yet, but at least the numbers indicate that classical music appeals to all sorts of people, "determined more by taste and lifestyle than by age."

OUT OF LYON: Kent Nagano will not renew his contract as music director of the Opéra de Lyon, which expires in August 1998. Nagano has been with the company since 1989; also departing in 1998 will be Jean-Pierre Brossmann, Lyon's director and Nagano's close collaborator, who will become director of the Théâtre du Châtelet in Paris. Nagano will extend his contract with Manchester, England's Hallé Orchestra, for which he has been music director and principal conductor since 1991, for one year, through 1998. Nagano has devoted most of his time to these organizations since 1989; sources indicate that he plans to switch his focus to the U.S.



NAGANO

Nagano and Lyon have made several well-received recordings of their opera productions, including the world premiere recording of Carlisle Floyd's "Susannah" (EMI Classics), which won last year's Grammy Award for best opera recording, and Debussy's "Rodrigue Et Chimene" (Erato), as well as non-operatic recordings, including Canteloube's "Songs Of The Auvergne" with Dawn Upshaw. Stravinsky's "The Rake's Progress" was released this month on Erato; future Nagano/Lyon recordings on Erato include "Tales Of Hoffmann," "Werther," and a Kurt Weill program with Teresa Stratas in "The Seven Deadly Sins." The original version of "Ariadne Auf Naxos" with Margaret Price will be released on Virgin Classics.

LOTS OF RAKES: "The Rake's Progress" is a hot repertoire item: The Santa Fe Opera performed it this summer, John Eliot Gardiner plans to record it with the London Symphony, and Esa-Pekka Salonen and his Los Angeles Philharmonic are performing it as part of their Paris residency at the Théâtre du Châtelet this fall, in a new production by Peter Sellars. The L.A. Phil will be in Paris Sept. 19-Oct. 12, doing major works of Stravinsky in commemoration of the 25th anniversary of the composer's death (April 6, 1971). In addition to "Rake," the residency includes orchestral concerts and performances by the Philharmonic's New Music Group. Salonen, who believes that Stravinsky is the most important composer of the 20th century, points out that he was a Los Angeles local, living for the longest amount of time in his adult life in West Hollywood, Calif., where he composed many of his most important works. "Stravinsky's music can therefore be considered one of the main exports of Southern California," the conductor says.

FAITH TOPS NOMINEES FOR SECOND SOUL TRAIN LADY OF SOUL AWARDS

(Continued from page 19)

"Miss Thang."

Best R&B/soul album of the year—group, band, or duo: Pure Soul, "Pure Soul"; Groove Theory, "Groove Theory"; Total, "Total"; Xscape, "Off The Hook."

Best R&B/soul or rap new artist: Bahamadia, "Uknowhowwedu"; Faith Evans, "Soon As I Get Home"; Groove Theory, "Tell Me"; Nonchalant, "5 O'Clock."

Best R&B/soul or rap music video: MC Lyte Featuring Xscape, "Keep On, Keepin' On"; Nonchalant, "5 O'Clock"; Salt-N-Pepa, "Ain't Nuthin' But A She Thing"; TLC, "Waterfalls."

Best jazz album: Dee Dee Bridgewater, "Love And Peace: A Tribute To Horace Silver"; Etta James, "Time After Time"; Diana Krall, "All For You (A Dedication To The Nat King Cole Trio)"; Cassandra Wilson, "New Moon Daughter."

Best gospel album: Yolanda Adams, "More Than A Melody"; Shirley Caesar, "Shirley Caesar Live... He Will Come"; GMWA Women Of Worship, "Jesus Is The Name"; CeCe Winans, "Alone In His Presence."

R&B/soul composer of the year: Andrea Martin, Schack Carsten, Kenneth Karlin, "Before You Walk Out Of My Life" by Monica; Whitney Houston,

Kenneth Edmonds, Michael Houston, "Count On Me" by Whitney Houston and CeCe Winans; Sean Combs, Carl E. Thompson, Faith Evans, Kevin Cotton, "Soon As I Get Home" by Faith;

Patrick L. Brown, Rico Wade, Raymond Murray, Lisa Lopes, Marqueze Ethridge, "Waterfalls" by TLC.

J.R. REYNOLDS

DA BRAT

(Continued from preceding page)

audience."

"We're still going back to her initial audience, 18- to 34-year-olds, but this album has a harder edge," says Demmette Guidry, VP of marketing, black music division, for Columbia. "The last album went straight to radio. It had a lot of radio-friendly tracks. She's the first female solo rap artist to go platinum, so we're going to treat her like the star that she is."

The first single, "Sitting On Top Of The World," will be serviced to R&B and top 40/rhythm radio Sept. 2.

Columbia will also release a 12-inch white-label single to mix-tape DJs, clubs, and record pools in late August.

"It's something that's not even going to be on the album," Guidry says. "It's strictly for the streets."

The white-label single will also be a part of Columbia's "Black Out Summer Swerve Sampler" giveaway, which will

be held at indie retailers Aug. 15-Sept. 15. Consumers will receive the cassette free when they buy music by any act featured on the sampler, including the Fugees, Nas, So So Def Bass All-Stars, Kenny Lattimore, and Maxwell.

The label is also offering a "Brat Pack"—a specially designed backpack filled with T-shirts, tapes, and other promo items—at several one-stops and chains across the nation.

Ads for the album and the "Sitting On Top Of The World" video will air on the Box, BET, MTV, and local video shows the first week of September.

Da Brat's international promotional tour is scheduled to begin about six weeks after the album is released. Prior to that, the artist is conducting a domestic radio promotional tour.

Da Brat is booked by the William Morris Agency, but at press time no tour dates have been set.

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★★ NO. 1 ★★	
1	1	309	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/16.98)	IN CONCERT 85 weeks at No. 1
2	4	87	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
3	2	13	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
4	3	102	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
5	5	127	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT
6	6	43	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
7	7	13	BERLIN PHILHARMONIC (KARAJAN) DG 49515 (10.98 EQ/16.98)	ADAGIO II
8	8	3	JOHN ELIOT GARDINER DG 470742 (10.98 EQ/16.98)	BEETHOVEN: SYMPHONY NO. 9
9	9	47	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98) [CS]	A PORTRAIT
10	11	16	ROBERTO ALAGNA/ANGELA GHEORGHIU EMI CLASSICS 56117 (10.98/15.98)	DUETS & ARIAS
11	13	17	VARIOUS ARTISTS LONDON 44800 (10.98 EQ/16.98)	THE ULTIMATE WEDDING ALBUM
12	10	18	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE
13	12	60	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/16.98)	ADAGIO
14	15	16	JOSE CARRERAS ERATO 12596 (10.98/15.98)	PASSION
15	14	67	LUCIANO PAVAROTTI LONDON 436719 (10.98 EQ/16.98)	AMORE

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	15	JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 62592 (9.98 EQ/15.98)	SUMMON THE HEROES 12 weeks at No. 1
2	4	2	MEMPHIS SYMPHONY ORCHESTRA (STRATTA) TELDEC 94573 (10.98/16.98)	SYMPHONIC ELVIS
3	6	44	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
4	5	29	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
5	3	19	VARIOUS ARTISTS PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA LONDON 52100 (10.98 EQ/16.98)	
6	2	16	CINCINNATI POPS (KUNZEL) TELARC 80383 (10.98/15.98)	SYMPHONIC STAR TREK
7	7	38	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
8	8	64	VANESSA-MAE ANGEL 55089 (10.98/15.98) [CS]	THE VIOLIN PLAYER
9	9	16	ROYAL SCOTTISH NAT. ORCH. (MCNEELY) VARESE SARABANDE 5700 (10.98/16.98)	STAR WARS: SHADOWS OF THE EMPIRE
10	10	9	MARCUS ROBERTS SONY CLASSICAL 68488 (9.98 EQ/15.98)	PORTRAITS IN BLUE
11	11	68	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
12	12	6	PLACIDO DOMINGO SONY CLASSICAL 62625 (9.98 EQ/15.98)	BAJO EL CIELO ESPANOL
13	13	62	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2
14	15	133	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
15	14	22	PLACIDO DOMINGO SONY CLASSICAL 46436 (9.98 EQ/15.98)	THE MAN OF LA MANCHA

TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	6	5	SYMPHONY ORCH. BADEN-BADEN (NELSSON) TCHAIKOVSKY: SYMPHONY NO. 5 DIGITAL MASTERWORKS 71844 (4.98)	1 week at No. 1
2	1	33	VARIOUS ARTISTS MADACY 8709 (9.98/14.98)	PIANO BY CANDLELIGHT
3	3	98	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
4	8	10	BUDAPEST SYMPHONY ORCH. (JOO) DIGITAL MASTERWORKS 71846 (4.98)	TCHAIKOVSKY/MENDELSSOHN: VIOLIN CONCERTOS
5	NEW		AMSTERDAM PHILHARMONIC ORCHESTRA (JOO) DIGITAL MASTERWORKS 71822 (4.98)	MAHLER: SYMPHONY NO. 1
6	2	21	VARIOUS ARTISTS MADACY 8708 (9.98/14.98)	CLASSICS FOR RELAXTION & MEDITATION
7	5	71	VARIOUS ARTISTS RCA VICTOR 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
8	RE-ENTRY		SYMPHONY ORCH. BADEN-BADEN DIGITAL MASTERWORKS 71845 (4.98)	TCHAIKOVSKY: PIANO SYMPHONY NO. 1
9	RE-ENTRY		BERLINER SYMPHONIKER (FRANCIS) DIGITAL MASTERWORKS 71819 (4.98)	DVORAK: SYMPHONY NO. 9
10	10	61	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
11	7	23	VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND
12	RE-ENTRY		RUNDFUNKORCHESTER DESSAUWEATFUNKBADENBADEN DIGITAL MASTERWORKS 71840 (4.98)	STRAUSS: FAVORITE WALTZES
13	12	44	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
14	11	93	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
15	9	30	VARIOUS ARTISTS RCA VICTOR 62665 (6.98/10.98)	THE ONLY CLASSICAL CD YOU NEED

○ 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.

Songwriters & Publishers

ARTISTS & MUSIC

Court Sets 3-Year Limit On C'right Claims Decision Of Teenagers Trial Reversed On Appeal

BY IRV LICHTMAN

NEW YORK—Songwriters who claim copyright ownership must do so within a three-year statute of limitations or lose such rights, according to a ruling by the U.S. Court of Appeals for the 2nd Circuit here.

The decision was handed down in a case involving "Why Do Fools Fall In Love?," the seminal '50s rock'n'roll ballad that has earned millions of dollars in royalties since it was first recorded in 1956.

The Teenagers, lead by singer Frankie Lymon, burst onto the rock'n'roll scene in 1956 with their rendition of the song.

In a 1992 post-trial ruling, Jimmy Merchant and Herman Santiago, members of the Teenagers, won \$600,000 in royalties earned by the song's copyright for the three-year period preceding their suit.

They were also granted future stakes in the song as reinstated

authors. Lymon was also a co-author of the song.

The decision was widely reported and gained sympathy for Merchant and Santiago, middle-aged New Yorkers who left the entertainment business many years ago.

On Aug. 7, the federal appeals court reversed their victory. The appeals court ruled that the lower-court jury erred in holding that a previous decision on an unrelated case in the 2nd Circuit set a precedent that entitled Merchant and Santiago to relief. In that separate ruling, it was held that claims of copyright ownership could still be filed, despite the statute of limitations.

"Unlike [the previous statute-of-limitations ruling], where the copyright of co-ownership claims was based on the plaintiff's uncertain status as an heir, no similar uncertainty exists as to co-ownership rights based on co-authorship," the appeals court said in reversing the 1992 deci-

sion. "A co-author knows that he or she jointly created a work from the moment of its creation . . . we hold that plaintiffs claiming to be co-authors are time-barred three years after accrual of their claims from seeking a declaration of copyright co-ownership rights and any remedies that would flow from such a declaration."

The lower-court decision held that Merchant and Santiago were teenagers when the song was written and could not be expected to make their claims at that time. Part of the new ruling, however, notes that they should have brought forth their charges in 1961, when they were legally considered adults. As noted in the lower-court decision, Merchant and Santiago were 15 and Lymon was 12 when they co-authored the song.

Merchant and Santiago, as two of the original four members of the Teenagers, testified in the lower-court trial

(Continued on page 38)

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		
CARRIED AWAY	Steve Bogard, Jeff Stevens	Warner-Tamerlan/BMI, Rancho Belita/BMI, Jeff Stevens/BMI
HOT R&B SINGLES		
TWISTED	Keith Sweat, Eric McCaine, Kut Close	Keith Sweat/ASCAP, E/A/ASCAP, WB/ASCAP, Deep Sound/ASCAP, Short Dolls/BMI, Zomba/ASCAP
HOT RAP SINGLES		
ELEVATORS (ME & YOU)	Andre Benjamin, Antwan Patton	Chrysalis/ASCAP, Gnal Booty/ASCAP
HOT LATIN TRACKS		
QUE PENA ME DAS	Marco Antonio Solis	Crisma/SESAC

New Prints On Shopping Block; Freddie Gershon's Travel Diary

PRINT THAT! From the world of music print, a note or two on success and some interesting new publications.

Warner Bros. Publications claims that it controls print rights to more than half of the top 20 singles in pop, country, and R&B. Among its acts are **Toni Braxton, Eric Clapton, R. Kelly, and Jewel** in pop; **Ricochet, Shania Twain, Alan Jackson, and Garth Brooks** in country; and **Tevin Campbell, SWV, Keith Sweat, and Monica** in R&B.

Warner also boasts its acquisition of print rights to five shows with scores by **Stephen Sondheim**, including "Sunday In The Park With George," "A Little Night Music," "Merrily We Roll Along," "Pacific Overtures," and "Sweeney Todd." In addition to these, Warner retains rights to three other Sondheim

right group SESAC, has made the following observations.

"I started [the one-month tour of Europe] with producer **John Reid** to discuss **Elton John's** entree into musical theater with 'Aida' (you do remember **Verdi**), which he is writing with **Tim Rice**. It's the best of both **Tim Rice's** wit and command of the English language and **Elton's** soaring melodies!"

Gershon goes on to say that **Neil Simon's** revised musical "The Goodbye Girl," with a score by **Marvin Hamlisch** and **David Zippel**, will open at the Albery Theatre in April of 1997, directed by **Rob Bettinson**, who just won an Olivier Award for "Jolson."

While making his rounds, Gershon met with songwriter **Michael Kamen** about a stage musical he is writing and set up a Christmastime concert of **Stephen Sondheim** and **James Goldman's** "Follies," which he assures will be "a star-studded event at the Drury Lane Theatre."

Gershon also saw a "rough assembly" of "Evita," "arranged very kindly" by **Rice** and **Robert Stigwood**.

Gershon, once associated with **Stigwood's** U.S. music interests, says what he saw moved him to tears "not only because it is wonderful and fabulous, but because I sold my rights to 'Evita' the film to **Stigwood** and won't be making any money from this sweeping epic of a film, hitting the screens this Christmas."

Wearing his SESAC hat, Gershon met with **Wayne Bickerton** on SESAC International business that he was not at liberty to discuss. However, he promises that these discussions involved "remarkable, innovative, entrepreneurial, and dazzling subjects."

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

1. **Stone Temple Pilots**, "Tiny Music . . . Songs From The Vatican."
2. **Tori Amos**, "Songs For Pele."
3. "Seal."
4. **Natalie Merchant**, "Tigerlily."
5. **AC/DC**, "Ballbreaker" (guitar tablature edition).



by Irv Lichtman



The Music Men In Her Life. EMI Music Publishing writer/producer Rodney Jerkins recently met with Mercury recording artist Gina Thompson, an artist whom Jerkins records for his firm, Dark Child Entertainment. Her album "Nobody Does It Better," which includes the current single "The Things That You Do," is due soon. With Thompson and Jerkins, right, is Brian Jackson, creative director of A&R, East Coast, at EMI Music.



Coal To Windswept Pacific. Windswept Pacific has signed Elektra label act Coal to a global publishing deal. Shown, from left, are Jonathan Stone, senior VP/GM of Windswept Pacific; John Anderson, senior director of creative services; and Evan Medow, president. Seated, from left, are Coal's Bob Nellis, Greg Safarty, Mary DeTevis, and Chris Garcia.



Mammoth Deal For Bug. Bug Music will administer the worldwide publishing interests of Mammoth Records. Shown seated, from left, are Fred Bourgoise, president of Bug, and Chris Sawin, director of operations at Mammoth. Shown standing is Eddie Gomez, creative director for Bug.



Great Works. Songwriting legends Jerry Leiber and Mike Stoller received the President's Lifetime Achievement Award at the recent annual meeting of the National Music Publishers' Assn./Harry Fox Agency in Los Angeles. Leiber, left, is shown with Ed Murphy, president/CEO of NMPA/HFA.



Their Publisher, Their Label. The Thompson Brothers have signed a publishing deal with Sony/ATV/Cross Keys (ASCAP) in Nashville as well as a two-album deal with RCA. Shown, from left, at the signing ceremony are band members Matt Thompson and Mike Whitty; John Van Meter, Cross Keys' director of creative services; band member Andy Thompson; Donna Hillely, Sony ATV/Tree Publishing president; and Joe Galante, chairman of the RCA Label Group.

Studio Action

ARTISTS & MUSIC

'Ambient' Marketing Contributes To SSL's Success

BY DAN DALEY

Second of a two-part feature on leading console manufacturer Solid State Logic.

OXFORDSHIRE, England—Although Solid State Logic's first console sale was to Larrabee Studios in Los Angeles, the company owes some of its success to a marketing strategy that includes areas outside the music-recording community.

In New York in the mid-'80s, SSL worked on raising its profile among studios specializing in commercial advertising and the advertising agencies themselves, a tactic it mirrored on the music side by marketing itself directly to A&R executives on both coasts.

"We don't try to explain to an agency or A&R person what every fader and knob are for," says Hazel Simpson, director of sales and marketing for SSL. "But we are letting them know what hit records are being made on SSL consoles, what hit movies are having their audio done on SSL equipment. It's designed to enhance what we call 'the silver plate image' we want to project."

Active marketing to those "clients of clients," which Simpson says has been very effective over the years, includes an annual, four-color directory of SSL-equipped studios worldwide, which allows A&R executives to locate state-of-the-art facilities for their acts.

"It's not uncommon for a record company's A&R department to phone our marketing department looking for studios," says Simpson. "By making ourselves available for that, we're supporting our clients with a kind of 'ambient' marketing. As sophisticated as the product is, that's just part of the entire package that you have to provide

price. You can't do this if you're going downmarket."

SSL's product development and marketing course has been as quietly conservative as it has been successful, with few bumps along the way. One came in 1988, when founder Colin Saunders canceled a multiyear-long project to develop an all-digital recording console



The Tracking Room at Masterfonics in Nashville, featuring Solid State Logic's top-of-the-line 9000J series console.

at this level—the technology, the technical support, the customization, the after-market care, the guaranteed upgrade paths, the marketing support. It's all part of it, [but] it comes at a

just as it was about to enter production. A handful of research and development engineers who were working on it—known informally as the Oxford Group—left in response, and some of them were hired by Sony, which in 1995 debuted its all-digital console, ironically named the Oxford.

SSL managing director John Jeffery wince at the mention of the incident but asserts that Saunders was correct in terminating the project. "It simply was not the right product at the time," he says. "And it took a certain courage of conviction to cancel it when it was so close to being ready. And looking back on it, I still believe it was the right decision."

SQUASHING BUGS

SSL's automation emphasis has also produced its share of operational software bugs, but nothing that the sort of post-delivery follow-up common in the computer industry hasn't addressed.

"There were significant software bugs in the 9000J's early software, but anything with more than two lines of code is going to have some bugs, and they were ironed out pretty quickly by SSL," says Glenn Meadows, whose Tracking Room/Masterfonics studio in Nashville was an early adopter of the SSL 9000J.

"We got the console in September 1995, and by November there were software updates that resolved 95% of the issues," he says. "What's left are operation issues, mostly minor. Computer-based stuff will always have these issues—even the SSL 4000 series still has a few bugs. SSL tends to poll its users and do software fixes by consensus, and it's an approach that works."

SSL has also been more aggressive than most console manufacturers in helping existing SSL facilities resell their old boards in anticipation of buying new ones. Aside from being a service to customers, this also has allowed SSL to maintain a higher resale price

on its used consoles, which in turn helps maintain an overall pricing structure, critical in an upmarket environment.

"It lets us control the quality of the consoles, since we inspect and refurbish preowned consoles for resale," explains Simpson. "It might give us some control over the preowned market pricing, but what that does is help ensure that every SSL console is a good investment for its buyer, regardless of whether it's new or used."

This policy, combined with the consoles' inherent upgradability, has also kept SSL immune to the "vintage" syndrome, in which several major console manufacturers, notably Neve and API, have found their newer models competing with older versions of the same brand.

"We're not completely convinced of that whole 'vintage' mythology," says Simpson. "SSL is a younger company than some of the others, and that may have something to do with it."

SSL's product output in terms of different systems is prodigious, particularly over the last several years, all tied to the company's philosophy of building new engines based on preceding ones and providing users with clear upgrade paths. There are few breaks in product lineages, such as the 9000J series, which is a new product platform after the G+ console.

The product planning is a result of frequent informal meetings between the marketing and research and development departments, says Jeffery, and regular, more formal ones at which new ideas are proposed.

"We're not afraid to bring new technologies into the marketplace," says Simpson. "But before we do, there's a lot of planning and discussion, because each product is intended to be out there a long time and have a lot of opportunities for upgrades in the future."

That future is regarded optimistically by SSL, both for itself and for the industry as a whole. Simpson cites figures that indicate that SSL's sales are increasingly coming from markets other than the traditional ones of North America, Europe, and Japan; revenues from other areas rose from 11% of total company sales to 20% in the last five years, with the U.S. base—which has consistently accounted for a third of SSL's revenues—continuing to grow, albeit at a slower pace.

"There was a trough in sales in the early '90s as the music industry strug-

gled a bit," says Simpson. "But that's definitely recovered, and sales globally are strong."

In fact, the significant increase in sales to newer markets, such as South America, the Middle East, and Southeast Asia, took company executives by surprise. "None of us would have predicted the tremendous globalization of the pro audio industry even 10 years ago," says Jeffery. "But it's certainly happened in a big way."

Jeffery mentions recent sales to facilities in Shanghai, China; Taiwan; and Hong Kong; he notes that many of those regions are increasingly determined to gain control over the culture to which they are exposed. "To do that, they need to create



JEFFERY

their own content rather than simply buy records and movies and television from Western countries or Japan," Jeffery explains. "So they have to buy the tools... to accomplish that."

SSL's adherence to its own philosophy will keep it out of the commodities trend of the industry, thus implicitly increasing its own high-end niche, says Jeffery. The closest the company has come to a lower-cost product is the \$4,080 Logic FX G383 microphone preamp/EQ, introduced last year, and the G384 stereo compressor. But even those are modular products, available as an option on the 9000J console.

Jeffery expects to see the entire audio industry move toward nonlinear technology, which he says will have a great impact on how music and post-production are done. Concomitantly, Jeffery expects that products like the Axiom digital console will shed their post-only perception and become regular sights in music and scoring venues. Moreover, Jeffery believes that SSL's current product line—with an upgrade path built into it—positions the company for that future.

What will not change at SSL is the fine-motorcar ambience that the company has worked hard to achieve and maintain and that is illustrated when Jeffery gestures toward the manufacturing building and says, "When a console is finished and ready to be shipped, an interesting thing happens: About half the factory turns out to watch it leave. It's quite remarkable."

Alien Flyers Studio Brings Foreign Flair To New York

BY PAUL VERNA

NEW YORK—At a time when scientists are finding fresh evidence of life on Mars, aliens have landed in New York and opened a recording studio.

Assuming earthly identities as Russian nationals with diverse pedigrees in the entertainment industries, the aliens—Robert Rubeni, Mark Satanovsky, and Mikhael Davidov—have occupied the former site of Skyline Recording Studios in midtown Manhattan here and set up shop as Alien Flyers.

"Our facility is named Alien Flyers because we are relative newcomers to America," says Rubeni, a musician and concert promoter who arrived in New York from Moscow in 1991 at the invitation of U.S. musician Jonathan Mover. In fact, it was Mover who apprised Rubeni and his partners of the closing of Skyline.

Davidov is a former star of the Bolshoi Ballet; he operates the Russian nightclub Aspheron in the Russian enclave of Ocean Avenue in Brooklyn, N.Y. Satanovsky has a business background and a long-standing friendship with Rubeni and Davidov.

Rubeni says he hopes artists will feel as comfortable at Alien Flyers as he and his partners feel in the States.

"We are confident that this com-

fortable, acoustically sound, technically superior, and reasonably priced studio will become a second home to many domestic and international artists," he says.

In order to accommodate their clientele, the Alien Flyers principals insist on projecting a warm, home-like ambience at the studio. With help from his daughter, Rubeni operates a complimentary bar that is well-stocked with deluxe Russian vodka and other spirits and liqueurs. Furthermore, the studio caters food from Davidov's eatery, lending an unmistakable Russian character to the facility.

Although Rubeni and his partners plan to get the lion's share of Russian recording projects in New York, their vision is to attract as diverse a clientele as possible.

"Of course, we'd like to get the top people and the people who recorded at Skyline. But we don't want to be Skyline. We want to be Alien Flyers."

The partners have preserved the acoustical integrity of Skyline—which earned a reputation as a recording mecca for the likes of Bonnie Raitt, Duran Duran, David Bowie, James Taylor, and Eric Clapton—but upgraded much of the equipment. The facility now features a 56-input Solid State Logic G+ console, a Studer A827 recorder, a

(Continued on next page)



Valley Of Youth. Janet LaValley, former lead vocalist of rock band Tribe, is working on a solo album for Columbia Records with producer Youth. They took a break from sessions at Sony Music Studios in New York.

ALIEN FLYERS STUDIO

(Continued from preceding page)

Requested monitoring system, a Lexicon 480, and Alesis Adat and Tascam DA-88 units for compatibility with modular digital multitrack projects.

The studio also boasts a customized Tama drum kit, microphones from the world's most renowned manufacturers, and top-of-the-line outboard gear.

"We have invested more than \$1 million to bring Alien Flyers into the 21st century," says Satanovsky. "We can offer producers and engineers the best technology in New York.

The primary reason for Skyline's 15-plus-year track record was its sound. We have enhanced the technology and preserved all the qualities that made the room popular."

Alien Flyers' equipment package was coordinated and acquired by New York-based Hamilton Bosious Associates, according to a statement from the studio.

Rubeni insisted that all the studio's gear be new. "I don't like to buy used stuff when you open a new business, because it's like a lottery

game," he says. "You never know. I don't want to have any problems. Even the keyboards and the drums are brand new."

Rubeni says he and his partners plan to build a second, digital mixing room and rehearsal studio adjacent to the 1,400-square-foot studio A.

Rubeni says he was pleased to learn that Skyline could be left structurally intact.

"Acoustically, the main studio was perfect," he explains. "It needed virtually no structural work. Our re-

search confirmed an abundance of goodwill for the original studio. Musicians, engineers, and producers had wonderful things to say about Skyline as a great place to record. By making capital improvements in

near Don Cuminale, who recently returned to New York from Kuala Lumpur, Malaysia, where he operated a consultancy at the \$12 million recording complex Synchronsound. Previously, Cuminale was engineer

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 17, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	CLUB-PLAY
TITLE Artist/ Producer (Label)	MACARENA (Bayside Boys Mix) Los Del Rio/ C.De Yarza, M. Triay (RCA)	TWISTED Keith Sweat/ K. Sweat, E. McCaine (Elektra)	CARRIED AWAY George Strait/ T. Brown, G. Strait (MCA)	TRIPPIN ON A HOLE IN A PAPER HEART Stone Temple Pilots/ B. O'Brien (Atlantic)	YOU'RE MAKIN' ME HIGH Toni Braxton/ Babyface, B. Wilson (LaFace)
RECORDING STUDIO(S) Engineer(s)	ESTUDIO BOLA/ BAYSIDE MUSIC (Seville, SPAIN/Miami) Jesus Bola/Mike Triay	THE SWEAT SHOP (Atlanta, GA) Karl Heilbron	EMERALD (Nashville) Steve Tillisch Brian Hardin	WESTERLY RANCH (Santa Ynez, CA) Nick DiDia	RECORD PLANT/DARP (Hollywood, CA/ Atlanta, GA) Brad Gilderman Russell Elevado
RECORDING CONSOLE(S)	Sony MPX 3000/ Tascam 3500	SSL 4000G	SSL 4064E/G	API Neve	SSL 4000G Plus/ SSL 6056E
RECORDER(S)	Sony PCM 3324A/ Spectral Digital Workstation	Otari MTR 90	Otari DTR 900 II	Studer A827	Studer A800 Sony 3348
MASTER TAPE	Sony/Hard Disc	Ampex 499	Ampex 467	Ampex 456	Ampex 499/467
MIX DOWN STUDIO(S) Engineer(s)	BAYSIDE MUSIC (Miami) Mike Triay	THE SWEAT SHOP (ATLANTA, GA) Alex Nesmith	MASTERFONICS (Nashville) Chuck Ainlay Graham Lewis	SOUTHERN TRACKS (Atlanta) Brendan O'Brien	RECORD PLANT (Hollywood) Bob Brockman
CONSOLE(S)	Tascam 3500	SSL 4000G	SSL 4064E/G	SSL 4064G Plus with Ultimotion	SSL 4000G Plus
RECORDER(S)	Spectral Digital Worksta- tion	Otari MTR 90	Studer MH827D	Studer A827	Studer A820
MASTER TAPE	Hard Disc	Ampex DAT	Ampex 467	Ampex 456	Ampex 499
MASTERING Engineer	ABSOLUTE AUDIO Leon Zervos	HIT FACTORY Herb Powers	GEORGETOWN MASTERS Denny Purcell	PRECISION MASTERING Stephen Marcussen	HIT FACTORY Herb Powers
CD/CASSETTE MANUFACTURER	BMG	WEA	MCA	WEA	BMG

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Alien Flyers partners Robert Rubeni, left, and Mikhael Davidov show off the control room's SSL G+ console and soffit-mounted Quested monitors. (Photo: Robert Wolsch)

the technology and raising the comfort level with a total makeover, we were confident that we could bring many former clients back."

Although no substantial modifications were made to the main recording space or log-cabin-like control room, Rubeni and his associates have taken advantage of spaces previously used for storage or other purposes. They built a small room overlooking the main recording space with a window looking in, and they installed a bathroom, shower, and small sleeping quarters elsewhere on the premises to allow clients some home-like privacy.

In addition to the three partners, Alien Flyers employs technical engi-

in charge of audio facilities at Editel in New York and chief technical engineer at Sigma Sound in Philadelphia. Cuminale's credentials also include stints at Eastside Film & Video Center and Mediasound.

With an experienced staff, top-notch equipment, time-honored acoustics, and a reputation as a rock-'n'-roll mecca in its previous incarnation, Alien Flyers is ready to dive into the stiffly competitive New York recording market.

"We spent 18 months preparing for our opening," says Rubeni. "We have taken the time to do everything right in terms of design and equipment."

Now, about those Martians . . .

3-YEAR LIMIT ON C'RIGHT CLAIMS

(Continued from page 36)

that they wrote "Why Do Fools Fall In Love?" in 1955, with Lymon making a number of changes to the song when he joined the group. Lymon died in 1968, and his estate was inherited by his widow, Emira Lymon.

According to the background section of the appeals-court decision, the Teenagers recorded the song in 1956 for Gee Records, then owned by the late George Goldner. Later, Goldner filed for a federal copyright listing himself and Lymon as the sole co-authors. The 1992 lower-court decision held that Goldner was not a co-author.

According to court documents, the late label/publishing entrepreneur Morris Levy acquired Goldner's interest in several music companies in 1964, including Goldner's publishing unit that held the "Fools" copyright. In a letter to the Copyright Office dated June 24, 1965, Goldner stated that Levy, rather than Goldner, had co-authored "Fools" with Lymon. The copyright registration was extended to reflect this statement, and the copyright was made part of Levy's Big Seven Music publishing

setup, a unit of his Roulette Records, according to court documents.

Merchant and Santiago testified in the lower-court trial that they contacted Goldner and Levy in the '60s to inquire about royalty payments, but to no avail. The jury found that Goldner and Levy deliberately concealed from them the accrual of royalties.

Merchant and Santiago testified that they were afraid of Levy and that this fear made them reluctant to press their claims. Santiago testified that he had been threatened by Levy with bodily harm.

Beginning in the '70s, the background section continues, Merchant and Santiago took various steps to get redress, although they did not take legal action until 1987.

The original defendants in the case were Levy, Big Seven Music, and, as a successor company to Big Seven Music, Los Angeles-based music publisher Windswept Pacific.

It could not be learned at press time if the appeals-court decision would be appealed to the U.S. Supreme Court.

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MASTER TAPE	BASF	BASF	BASF	BASF	BASF

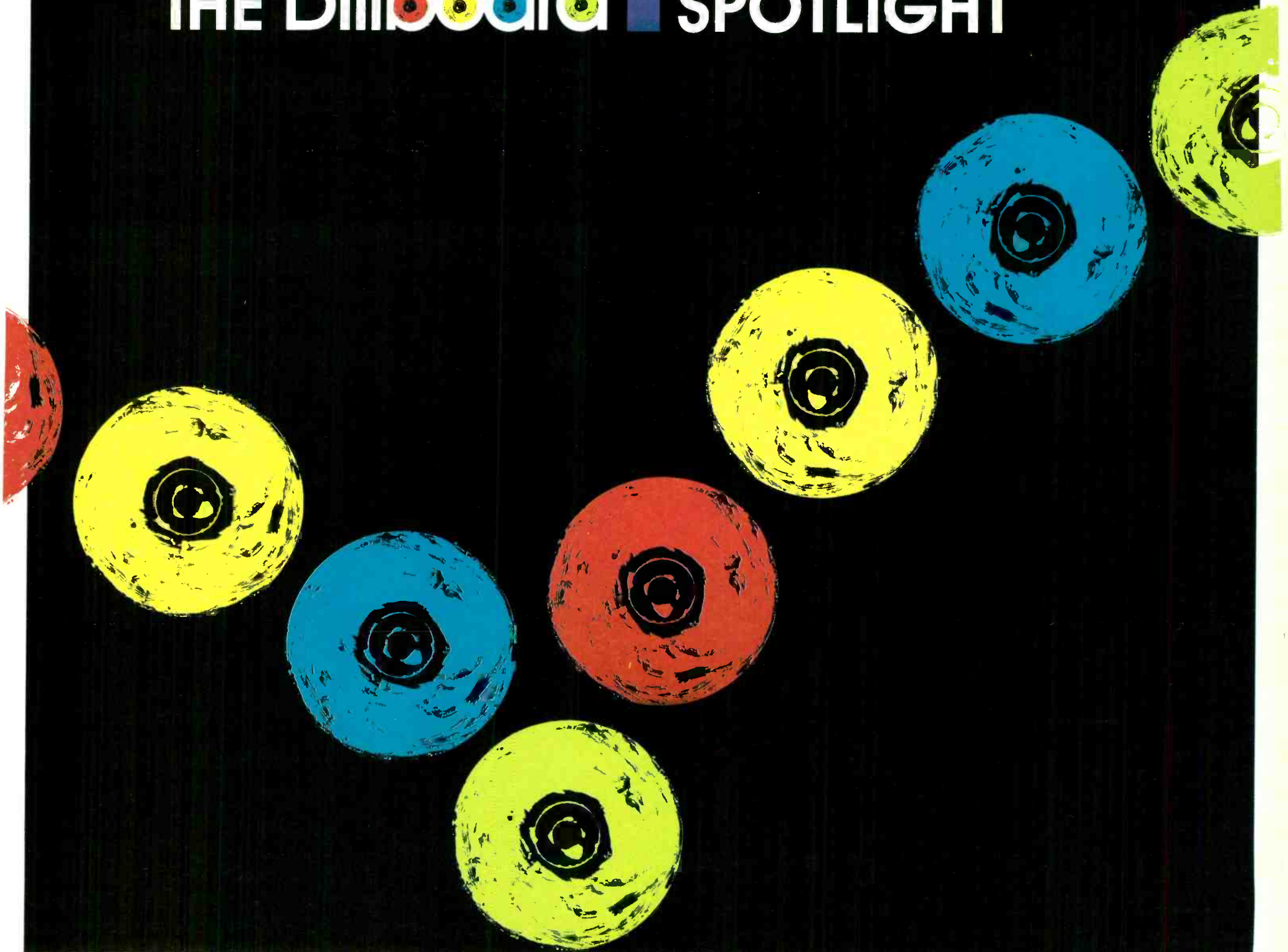
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Replication Rebounding

Lower Demand For Music Is Offset By Higher Numbers For CD-ROM

BY DON JEFFREY

Although market researcher SoundScan reports that unit sales of albums on compact disc increased 13.7%—to 210.4 million units this year through July 14—over the same period last year, many CD replicators are definitely not breaking out the champagne.

Brian Wilson, executive VP, sales and marketing division, Allied Digital Technologies, says, "There are very few companies on the music side meeting their projections or expectations this year."

And Richard Law, VP of audio sales for Disc Manufacturing Inc. (DMI), a subsidiary of Quixote Corp., says of the CD market, "It's

year prices have declined."

During the boom years, when rapid growth in CD sales was fueling the business, most replicators expanded their capacity. Nimbus, for example, has increased its capacity to 200 million CD units a year, with the addition of 60 million units in the U.S. and the U.K. DMI also has a capacity of 200 million CDs a year, having recently doubled its output in a plant in Anaheim, Calif.

Now these manufacturers need to get "load in their plants" in order to keep the machines busy and realize returns on their big capital investments.

In addition, new companies, attracted by the double-digit growth, entered the business,

New companies, ATTRACTED by the DOUBLE-DIGIT GROWTH, entered the business, creating more COMPETITION. It is estimated that there are more than 60 FACILITIES replicating CDs.

down. No question about that. Basically, audio is hit-driven, and they're just not there."

The holiday season last year was weak for replicators as well as for retailers because of lower-than-expected demand for music. Law cites as one cause the highly publicized rollout of Windows 95, which soaked up a lot of consumers' discretionary dollars. He says, "The money spent on Windows equaled 25.5 million CDs. It definitely had an impact on the music business."

FALLING PRICES

Now the big issue for CD replicators is price erosion.

Lyndon J. Faulkner, president/CEO of Nimbus CD International, one of the largest independent CD replicators, says, "Every

creating more competition. It is estimated that there are more than 60 facilities replicating CDs.

Now, with so much capacity and competition, replicators can't raise the prices they charge their customers. High-volume clients pay less than \$1 a CD, whether it's an audio disc or a CD-ROM. With prices stable or falling and volume spread out, manufacturers have to be vigilant about keeping costs down.

"Margins are clearly being squeezed," says Wilson.

INDIES THRIVING

But the independent CD pressers—those that are not owned by the major record companies—are clearly happy about one statistic: the increasing share of the domestic music

market held by independent labels, who are their biggest customers. Through the first half of this year, the indies' share was 19%, second only to the major WEA, according to SoundScan.

"We're very enthusiastic about that," says Law. "That's the direction we're in."

Most of the major record companies have their own CD pressing plants, but when demand for certain releases exceeds their capacity, they turn to the independents.

"It's opportunistic," says Wilson of business from the majors. "We'll help them out, but we don't plan on it." Allied replicates CDs in its Hauppauge, Long Island, plant, with a capacity of 50 million CDs a year.



Lyndon Faulkner, Nimbus

COMPUTER AND DIGITAL DISCS

While there are clearly concerns about the music business, replicators are excited about the CD-ROM market. In 1994, CD-ROM accounted for about 33% of Nimbus' business, but last year the format's share grew to 51%. "The market's just exploded," says Faulkner, "games, particularly. We have a separate sales group to support CD-ROM."

CD-ROM is about 25% of Allied Digital's business and growing. By year's end, it should be 30% to 35%. But Wilson says, "The CD-ROM market is large and diverse. It's difficult to handle, it requires a significant amount of special packaging, and it has no catalog nature. But it's clearly growing."

With CD-ROM, the minimum order requirements are reduced because demand is not as great as it is for music. Where most replicators want 1,000-unit minimums on music (500 on re-order), they will service CD-ROM customers with 100-to-300-unit runs.

Most replicators are waiting eagerly for the

Continued on page 42

A Safer World For Replicators

Source ID Coding Is International Weapon Of Choice Against Global Piracy

BY TERRY HEATH

LONDON—Frontline troops in the fight against international music piracy are reporting steady, if unspectacular, progress in one key area. The International Federation of the Phonographic Industry (IFPI) confirms that one strategy in the piracy battle, voluntary adoption of Source Identification (SID) codes by CD plants, is making headway in most parts of the world. The latest IFPI figures state that 68% of all CD production plants worldwide are now using the SID codes, compared to just over 60% at the end of SID's first full year of operation.

In terms of total worldwide production, that means 2.5 billion units of the world's 3.5 billion overall audio CD capacity fall within the SID code system. But according to Catrin Hughes, IFPI director of communications, the rapid initial takeup of the SID code has inevitably slowed.

"The bigger manufacturers adopted SID early on, and the first 60% [of plants worldwide using the codes] was relatively easy to achieve, because they were the ones who immediately saw the benefits," she says. "The

final 30% is the problem, and we now need a bigger push in the education and publicity process."

THE FACTS

The SID code was introduced in 1992 as a joint initiative by Philips Consumer Electronics, which issues licenses to use its CD manufacturing technology, and the IFPI, which oversees the code-monitoring system. It was hailed at the time as an important new weapon against audio pirates worldwide, whose counterfeiting activity was estimated to be taking more than \$2 billion a year from record companies.

SID involves two four-digit code numbers: a Laser Beam Recorder (LBR) code, which is applied to the silver inner part of the disc and identifies the plant that manufactured the master; and a Mold Code, which identifies the plant where the disc was replicated. Replicators use a different code for each mold at each plant site.

The IFPI is conducting a series of training

Continued on page 48



CD Replication

REPLICATION REBOUND

Continued from page 41

highly touted new optical disc format DVD, or digital videodisc. But its anticipated rollout has been delayed because of concerns about copyright protection. Content owners want encoded chips to prevent copying.

Nimbus, a public company since its initial offering of stock last

October, has earmarked \$8 million of the \$25 million budgeted for capital investment this year for the rollout of DVD.

DMI also says it is ramped up and ready for DVD.

Allied's Wilson says, "We haven't made the capital investment yet. We're sizing it up and constructing timelines." He estimates \$1 million

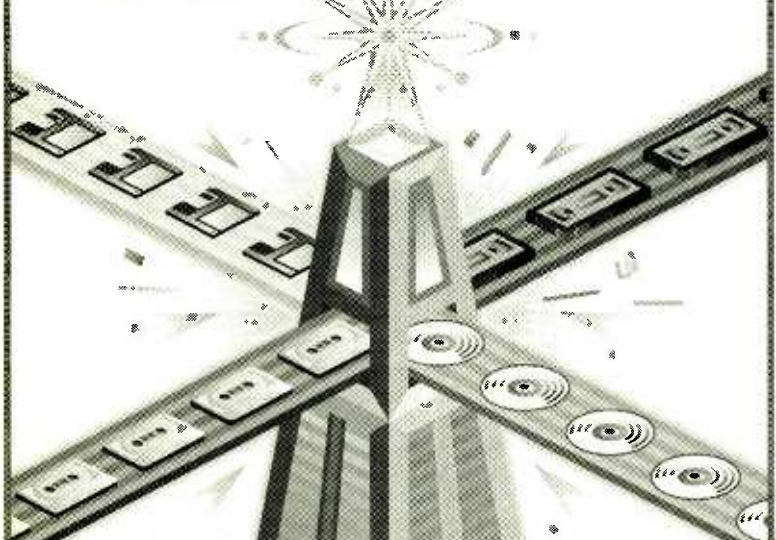
Continued on page 46

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Going For Brokers

Small Runs Can Be Big Business For Replicators Who Work With Representatives Of Indie Bands

BY DEBBIE GALANTE BLOCK

Has the demo tape become passé? CD replicators answer that question with an unshakable "yes." CDs are replacing demo tapes as CD manufacturing becomes increasingly more affordable and recording techniques become more portable. Unsigned artists can produce CDs inexpensively and can sell copies of their albums off the stage at gigs. And, most importantly, an independent artist who wants radio airplay has to provide stations with CDs since they don't play cassettes. Although this part of the CD manufacturing business is small when compared to that of major labels, it is a steady stream of work.

REPLICATION NETWORKING

Replicators who used to snub the small unit orders are beginning to look at those independent customers, particularly at times of the year when business is slow. A few replicators have even lowered their unit order minimums from 1,000 to 500 units. However, it is through other nontraditional channels that these projects

kers," he says.

Jerry Bunke, Digital Force's president, says, "We work closely with a customer as a personal production team, handling every step, from tape preparation to labeling to artwork to graphics to printing."

Disc Makers offers the same kind of services. Morris Ballen, chairman, says that today's CD business works a bit like the LP business did in the past. "When someone wanted to put out an LP, he went to the one person he knew could help him. That could have been someone at a plating plant. That person would broker out the services he didn't handle. But, ultimately the client received a finished product," Ballen says.

Dave Steele, owner of dbs Digital, a studio in Hoboken, N.J., produces one-offs from CD-R Masters. "But, to produce more than a few CDs this way is cost prohibitive at \$7 a disc," he



Bob Stone, World Records.

niche artists. Rainbo works with independent bands, although general manager Steve Sheldon admits this can be an expensive proposition, since mastering takes such a long time and the costs can not be advertised out.

THE ARTIST'S PERSPECTIVE

Chris Rosen, formerly of the 1980s recording duo Rosenshontz,

knows the path of making a CD quite well. In fact, early this summer, he released his second solo album, "Cookin'," which was produced by former "Saturday Night Live" bass player T-Bone Wolk and also features the singing talents of Carly Simon. "Although I don't have distribution in every store, I can sell CDs off of the stage when I perform," says Rosen. World Records coordinated this CD (and cassette) as well as some of Rosen's past projects. Rosen says he

UNSIGNED artists can produce CDs INEXPENSIVELY and can sell copies of their ALBUMS off the STAGE at gigs. And, most IMPORTANTLY, an INDEPENDENT artist who wants radio AIRPLAY has to provide STATIONS with CDs, since they DON'T play CASSETTES.

are coordinated, and replicators are getting plugged into these networks. Although some recording studios and mastering houses offer one-offs for clients wishing orders as small as 50 units, CD brokers and production service houses are really the connection between replicators and independent bands.

A production service house, such as Digital Force in New York or Disc Makers in Pennsauken, N.J., can manage the whole process, from mastering through artwork, for a band who might need a little (or even a lot) of hand-holding through the process, particularly if it's their first CD. The only thing a production service doesn't do is actually manufacture the disc.

Manny Sethi, president of Wings Digital, a replicator in Hauppauge, N.Y., explains: "Replicators do not deal with one specific band, but rather with a broker who is working with several different clients and offering him a stream of business, rather than a one-time job where a lot of time has to be invested with no further business potential. In fact, some replicators even offer incentive programs for bro-

notes. Therefore, the need for outside replication is a must for a company such as this, which offers all of the other necessary services for an independent artist wanting to put out a CD.

A source at DB Plus Digital Services, a mastering facility in New York, N.Y., says, "We can also help educate our clients, who can then make important decisions for themselves."

The market for outside service houses, particularly ones that also offer distribution, flourished first in Canada, says Bob Stone, president of World Records, a company that started up in Canada but now has an office in North Tonawanda, N.Y., as well. "In the last seven years, this part of the CD market has taken off in the U.S.," says Stone. The company puts out a 20-page color guide that can help the CD novice through the whole production process.

With two CD lines, Rainbo Records And Cassettes, a manufacturing company in Santa Monica, Calif., also offers replication in a limited capacity. Many of its orders are at the 500-unit mark, a welcome number to many

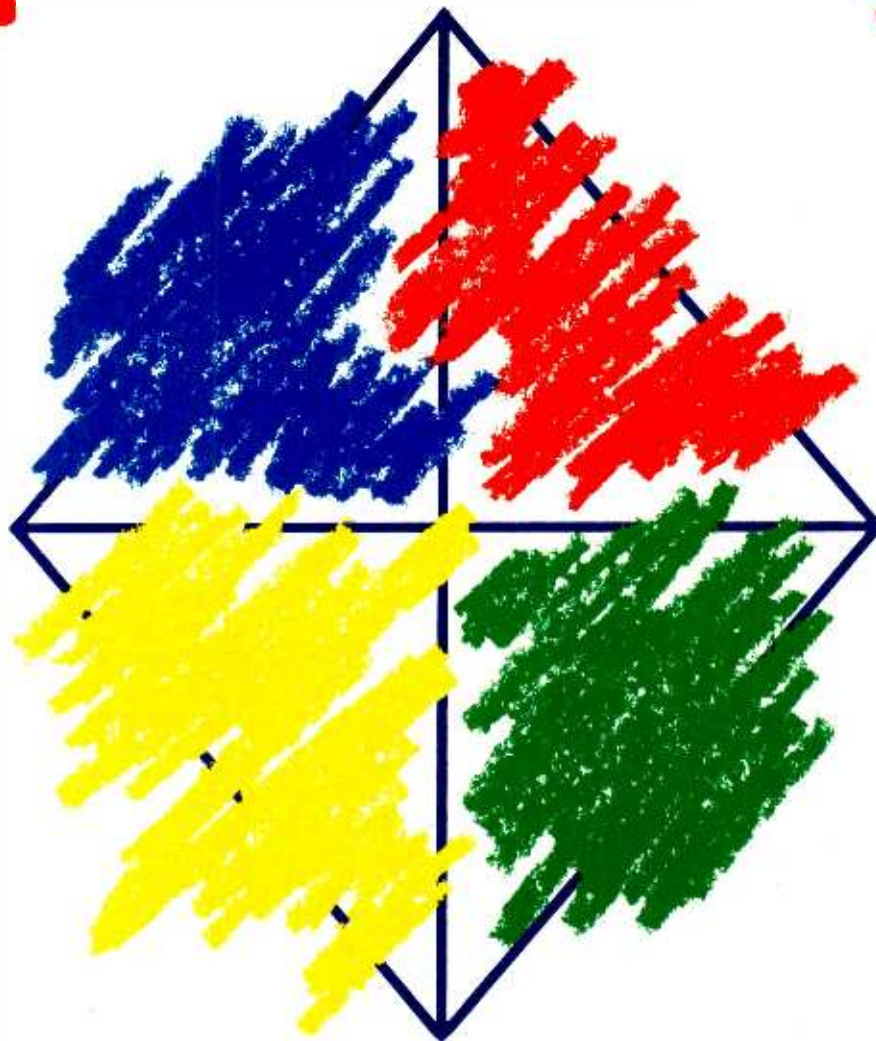
never tried dealing with duplicators or replicators without the help of a service house because "World Records are experts on the manufacturing side of the business, just as a producer or engineer is an expert in the studio."

Although Dr. Elmo, of "Grandma Got Run Over By A Reindeer" fame, does have an album out on the Sony label, most of what he does is independent. When he began recording his own music in 1979, the delivery medium was vinyl. "CD technology makes it easier to do things yourself," Elmo notes. "With vinyl, sometimes it took six months to get an album pressed because the major labels controlled the plants with their larger orders. Now, turn times are about 10 days at Nimbus Manufacturing, a replicator in Charlottesville, Va., which does mastering as well as fulfillment for me."

Dr. Elmo finds working directly with the replicator to be beneficial financially. "If a broker handles the whole job, it will likely cost about double the price. However, putting out a CD does take time and know-how,

Continued on page 48

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CD Replication

Answering To A CD Master

Engineers And Replicators Debate
The Benefits And Pitfalls

BY DEBBIE GALANTE BLOCK

Although CDs have often been praised as the "perfect" format, that is a belief and not a fact written in stone, as witnessed when recording studios, mastering houses and replicators expressed opinions and concerns about the growing use of CD-R masters. Many replicators say that more than half of what they receive is on CD. But the same replicators who revere the format because of its stability also denounce it because many CD-Rs they receive are produced on inferior equipment and do not live up to Sony/Philips Red Book specifications. As for the sonic quality of a disc produced from a CD-R mas-

ter, some audiophiles are unsatisfied and not convinced the format is a better medium than the tried-and-true 1630 or the very popular Exabyte tape. However, despite some negativity, most observers believe the industry will go the way of CD, and, as a result, the medium itself and the equipment it is produced on will be improved.

THE PROS AND CONS

Replicators say CD-R is much more reliable than tape, shows no degradation, has a better potential for shelf-life and, best of all, is cheaper. However, not all of the people producing CD-Rs and control software really know how to do so. The lack of standardized equipment is the format's main shortcoming.

Robert Seidel, director of engineering, multi-media center, for Warner Advanced Media Operations in Olyphant, Pa., says, "We have found that certain CD-recorders produce discs of unacceptable electrical quality, and others produce discs with an unacceptable disc format due to their chosen

minimum resolution until the format is retired. However, in recent years, a push has been on to enhance the resolution environment in mastering, taking audio material up through 20 bits and on to 22-, 24- and even 32-bit digital environments for processing such as equalization and compression. The result of being able to record and master in high-resolution domains has significantly increased digital audio's clarity and accuracy.

However, no matter how advanced the bit environment gets in mastering, programs still need to be

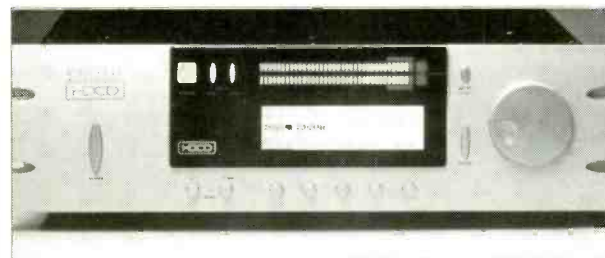
bit-reduced back to 16 bits for transfer to the CD replication stage. The benefits of going to higher bit resolution levels in mastering is that much of the additional resolution of the audio is transferable when the program is reduced back to the 16-bit Red Book standard. How that is accomplished varies by the different algorithmic schemes developed by several pro-audio manufacturers, and, perhaps more to the point,

which ones are used by the small but powerful cadre of mastering engineers, a dozen of whom probably handle as much as half of all the major-label releases in the U.S.

WHAT'S OUT THERE

Sony offers its Super Bit Mapping (SBM) technology, a software processor used in conjunction with the company's PCM 9000 magneto-optical two-track recorder and the DAE-5000 editor. (Sony's new Oxford digital console also processes onboard at up to 32 bits and outputs data at the

Continued on page 54



Pacific Microsonics' HDCD Model One Processor



From left: Joe Gastwirt, Ocean View Digital Mastering; Rick Essig, Frankford/Wayne Mastering Lab; Richie Kessler, Platinum Island Studios

Continued on page 52

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REPLICATION REBOUND

Continued from page 42

to \$2 million in additional capital costs for DVD. Because the DVD has a greater capacity than CD-ROM, Wilson says, "For the first couple of years, DVD may be driven more by computer applications than by entertainment."

Some executives believe that the DVD will replace the relatively new but growing Enhanced CD format.

Nimbus has increased the number of Enhanced CD titles it presses to between 60 and 70. Faulkner says that although Enhanced CDs are "relatively inexpensive, the capacity

High-volume CLIENTS pay less than \$1 a CD, whether it's an AUDIO DISC or a CD-ROM. With PRICES stable or falling and VOLUME spread out, manufacturers have to be VIGILANT about keeping COSTS down.

is limited. You can't put a whole album or game on one."

ABOVE AND BEYOND

Most replicators are not relying just on revenue from pressing discs to produce profits. They are offering an array of services, such as fulfillment through 800 numbers, design, packaging, warehousing and direct shipping of product to retail accounts when needed.

Faulkner says that with Nimbus' new computer system, for which it committed about \$17 million in capital expenditures, "We'll be able to offer [product] directly if a customer wants to order by phone or electronically."

Another important specialty for Nimbus is its technology to prevent piracy. It manufactures special-order holographic CDs, which serve as an anti-piracy foil as well as a merchandising function. "Counterfeit product is infiltrating genuine retail outlets," says Faulkner. He says he hopes to license the holographic technology to other manufacturers.

Some replicators are also looking at international markets to expand their businesses. Nimbus, which was

Continued on page 48

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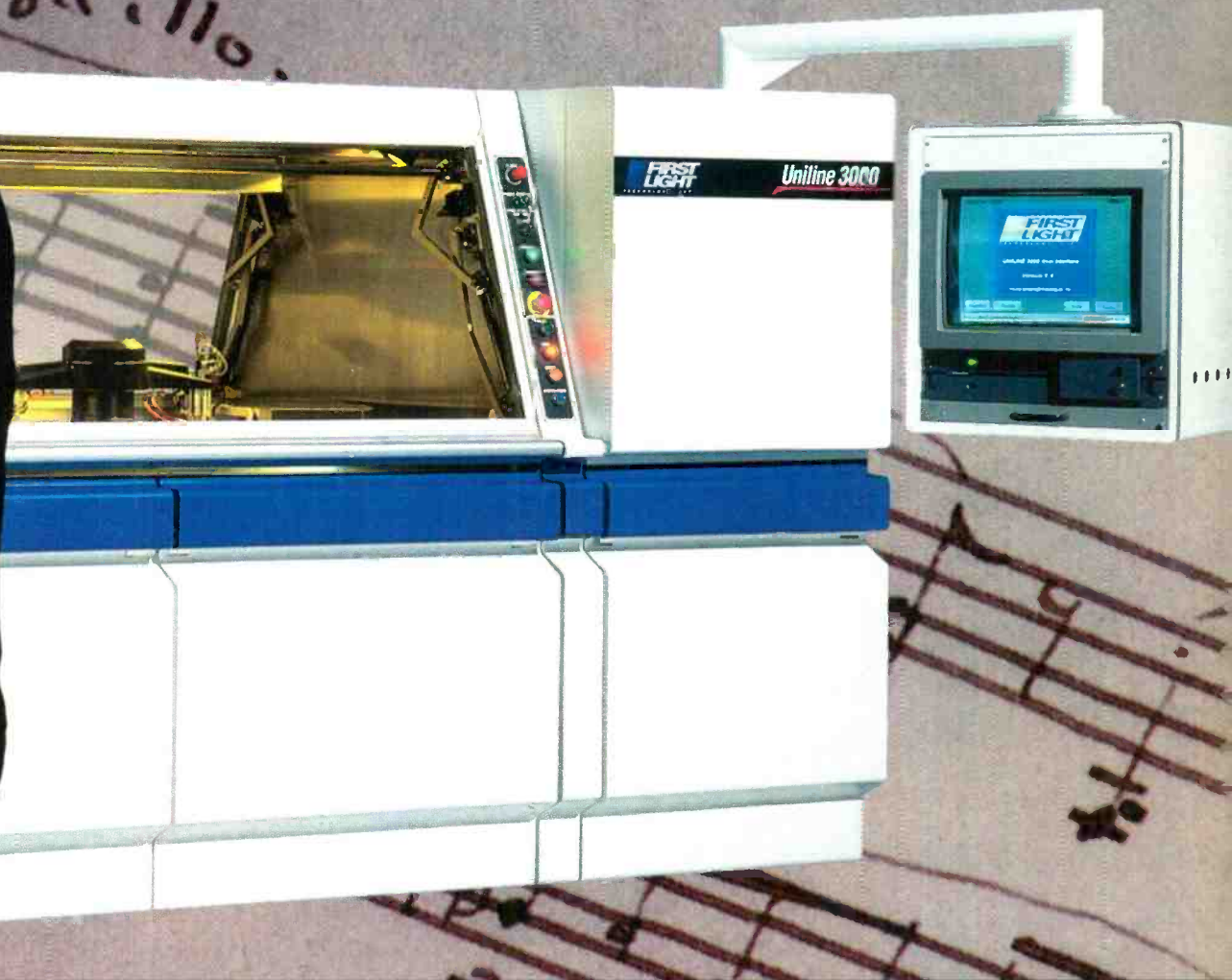
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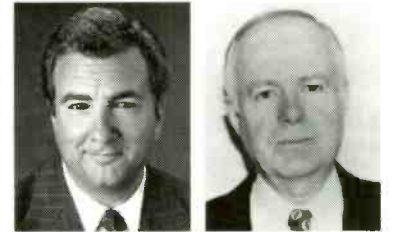
SINGLE SOURCE SOLUTIONS FOR OPTICAL DISC PRODUCTION

REPLICATION REBOUND

Continued from page 46

the second company after format inventor Philips to press CDs in Europe, has a plant in the U.K. to handle overseas accounts.

DMI's Law says, "By the end of the year, we may have our first for-



Brian Wilson, Allied Richard Law, DMI

eign plant." Brazil is a possible location.

Thus, despite the sluggishness in music and the uncertainties about CD-ROM, Enhanced CDs and DVD, most replicators are optimistic about the rebound of their business.

"Over time, we still have great expectations for the optical disc, despite the falloff in demand," says Wilson. ■

BROKERS

Continued from page 42

which brokers offer. If you want to meet replicators, I recommend going to a trade show, such as NARM or NAIRD, which is where I met Nimbus representatives," he adds. Dr. Elmo is not resting on his laurels. This holiday season, a single called "Santa Send Me A Wife For Christmas" is expected to be released from his "Twisted Christmas" CD.

In a time of fierce competition in the CD-replication market, there are still growing sides of the audio business up for grabs for replicators who are willing to bend their minimum-order requirements and be open-minded enough to work with up-and-coming bands who may someday be their best customers. ■

SID CODING

Continued from page 41

sessions with the World Customs Organization (WCO), in which customs officers are shown how to locate and identify SID codes on CDs during inspection. Sections of the IFPI's SID code database are also available to some customs organizations, on request, to help verify the authenticity of identified codes.



Catrin Hughes, IFPI

Hughes emphasizes that the system remains voluntary, and that persuasion and education in conjunction with active IFPI local groups is the basis for continuing progress.

"The national groups have a program of visiting CD plants and

Continued on page 50



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SID CODING

Continued from page 48

explaining the benefits of the [system]," she says. "We have recommended that all our members use only plants who operate SID. Maybe legislation will come in the future, but it is difficult, for various reasons, to convince every government."

THE CHINA SYNDROME

Ironically, the one territory where SID use is "officially" 100% and backed by national legislation is China, where the piracy problem has been particularly intractable. SID codes became mandatory for all CD production in China in August 1994, following pressure from the U.S. Trade Representative. An explosive increase in the number of plants (from three in 1990 to 26 in 1994), and an annual manufacturing capacity of 75 million units against a legit-

The LATEST IFPI figures state that 68% of all CD production PLANTS WORLDWIDE are now USING the SID codes.

imate home market demand of just 3.5 million CDs was threatening to engulf Europe—particularly through Eastern European routes—with counterfeit product. Recent IFPI successes in the Czech Republic and Russia have stemmed the tide, but the Chinese experience was summed up in a statement in late 1995 by IFPI director general Nic Garnett: "I am concerned and disappointed in that we know plants are operating without the SID code," says Garnett. "In short, not much has happened at all."

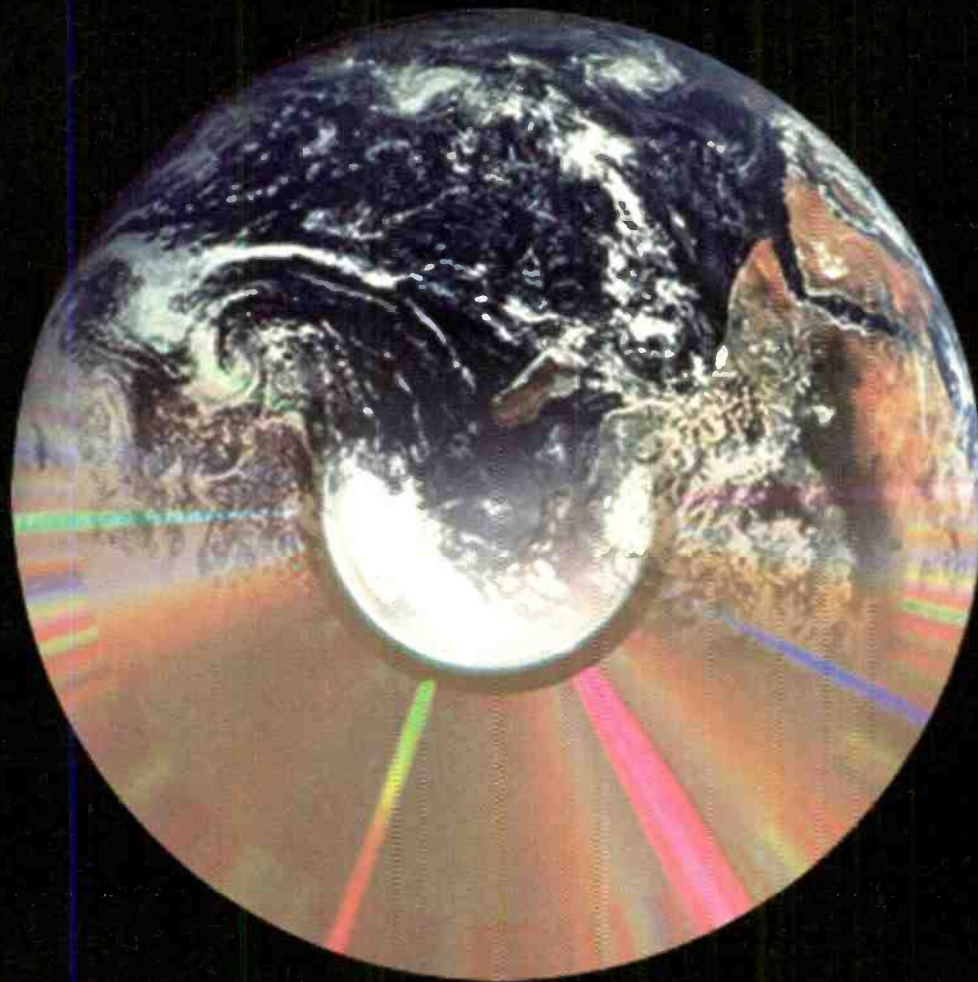
However, Garnett remained convinced that the Chinese authorities were acting in good faith, and the difficulties were due to the geographical size of the country and the problems of implementing national laws at the provincial level.

Hughes says, "We had evidence that [the SID code system] wasn't working in China. But a new agreement between the U.S. Trade Representative and the Chinese government was signed June 17, 1996, and action has been promised from the Chinese. The [Chinese] government was committed before, and this [renewed] commitment is a good sign."

The IFPI's offices in China have re-opened, with the major objective of helping government enforcement operations by supplying expertise and knowledge of local repertoire.

Continued on page 52

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SID CODING

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INCENTIVES TO PARTICIPATE

The incentives for manufacturers to adopt SID are real enough, according to Andrew Horsfall, technical manager at manufacturer Nimbus U.K. "The cost is something we had to budget for," he admits, "but that's partly because we chose to etch the code in a special way as an extra anti-piracy measure. Typically, it costs only 200 to 300 pounds per mold (\$320 to \$480). We were involved with IFPI from the beginning, and implementation was very smooth.

"Any customer who is concerned about piracy specifies that their manufacturer must have adopted SID codes, and anyone who doesn't sends bad messages to prospective clients," Horsfall continues. "I certainly know of instances where it has been 'no SID Code, no order.' It's a low-cost option, and customers have a clear choice. If they want piracy protection, they know which plants



An example of Source ID Coding

have it and which don't. They choose which side they want to be on. It's not the whole answer, but it is an important element in copyright protection that manufacturers can order

now as part of their specification to machine suppliers."

Richard Green, technical manager of manufacturing at EMI CD in the U.K., confirms similar costs. "It is not expensive for us, but for a pirate who wants to change a mold, it could cost 6,000 or 7,000 pounds (\$9,600 to \$11,200.) The uptake rate, Green continues, "has been higher than we expected. Now, when pirate product turns up, it narrows the field very substantially and very quickly. It's not foolproof, but it's another brick in the wall. I would like to see the use of SID codes made mandatory.

"Seven years ago, I probably knew all of the major CD production plants in the world. The rate of proliferation since then has gone out of control, and the cost of manufacture

has gone down sharply. CD counterfeiting is a way to make money fast, and it may also be that manufacturers help pirates unwittingly. SID is an efficient means of control."

Uli Granzow, head of remastering for CD-ROM at the Sonopress plant in Germany, which also controls SID policy at its Irish plant, is equally enthusiastic. "We adopted SID very early on, and we use it as one of a number of security measures—some of which are kind of secret," he says. "We like the idea, and it is not expensive. We would like to see everybody using it."

Like most CD manufacturers and the IFPI, Granzow looks forward to the emerging technology that will make anti-piracy an even more pressing economic necessity. "The

CD-ROM carries much more, and much more valuable, information," he notes. "CD recordable discs will cause further problems. There is a whole family of audio, visual and data carriers where the value of the information—and the incentive for pirates to steal it—takes the issue into very serious money indeed."

Neither the IFPI nor manufacturers are keen to talk about specific cases where use of the SID code has led to identification and conviction. "There are many links in the chain, some of which may not be knowing parties to the offense, so naming names can be sensitive," says a source privately. "But I know of at least six or seven cases at the moment where piracy charges are in various states of preparation as a specific result of SID codes." ■

CD MASTERS

Continued from page 44

write strategy. In addition, we have received and tested CD-R media of unacceptable quality from various blank-media manufacturers."

Companies such as Doug Carson Associates (DCA), a company that makes premastering, mastering and verification hardware and software products for disc manufacturers, are working toward equipment standardization.

Despite standardization headaches, replicators say CD-Rs offer more benefits than pitfalls. John Town, corporate director of research and development at Nimbus CD International Inc., Charlottesville, Va., says, "It is difficult to imagine where we would be with the volume of work Nimbus has if the CD-R format was not available to complement R-DATS and 1630s. Nimbus has much less editing and playability problems with CD-Rs than any of the other formats, al-

quality will just not hold up. To have a quality master, there needs to be the least amount of transfers, and that is what CD-R allows when used correctly."

PLAYING WITH FIRE

"CD-Rs are like fire," says Rick Essig, mastering engineer at Frankford/Wayne Mastering Lab, New York, N.Y. "If fire is used properly, it is a wonderful thing; used improperly, you're going to get burned. There should be no problem with CD-R, but because there are so many different types of machines and processes out there, results are uncertain. CD recorders bought for home do not make Red Book CDs. Unfortunately, there are people with small budgets who end up buying these inferior machines. They should remember, you get what you pay for."

Richie Kessler of Platinum Island Studios, New York, N.Y., says, "The reason we haven't gone to disc-based systems for mixdown has to do with

frustrating that we've come this far with technology but still have so many holes in it," she says. "Researchers need to talk to mastering houses and their clients to see what our needs are before they try and standardize a format. When you give a CD-R to a replication plant, it magically changes."

Ocean View's Gastwirt disagrees, saying, "I think CD-R is the best format available now. CDs are what a client listens to and approves. If they can not listen to and approve Exabyte, changing a master over to that format should not be up to a mastering house's discretion."

Joe Palmaccio, mastering engineer at Sterling Sound, New York, N.Y., expands on Gastwirt's comments. "Discs that come back mastered from a CD-R—that may or may not be cut in a better than real-time speed—tend to sound much different from those cut from a 1630 in real-time speed," he says. "Discs made from a CD-R master do not necessarily sound worse, but they sound differ-

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though we work with them all. When an audio CD-R master is received, Nimbus checks all the track timing points and transfers the CD-R image to an Exabyte tape. The CD-R transfer is data-verified to ensure there are no uncorrectable errors. If there are uncorrectables, we can listen to the Exabyte or transfer the CD-R onto a digital audio workstation; the majority of uncorrectable errors on CD-Rs occur in the silent pause areas between tracks, which we can seamlessly correct."

Says Seidel, "We also understand the quality and incompatibility issues that have plagued the CD-R format and have found that these problems can be greatly reduced by using high-quality CD-Recorders and CD-R media."

Joe Gastwirt, president/chief mastering engineer at Ocean View Digital Mastering, Los Angeles, Calif., says, "I am very careful about which replication plants I recommend because not only do some of them have inferior equipment, some of them will automatically change the master over to Exabyte, because glass masters can be made in double time with that format. I'm against double time, as well, because sound

digital to analog (DA) transfer. Every time you make a transfer, unless a really good clocking device is used, you lose something in sound quality. And there are so many transferring points from the mixdown to the master."

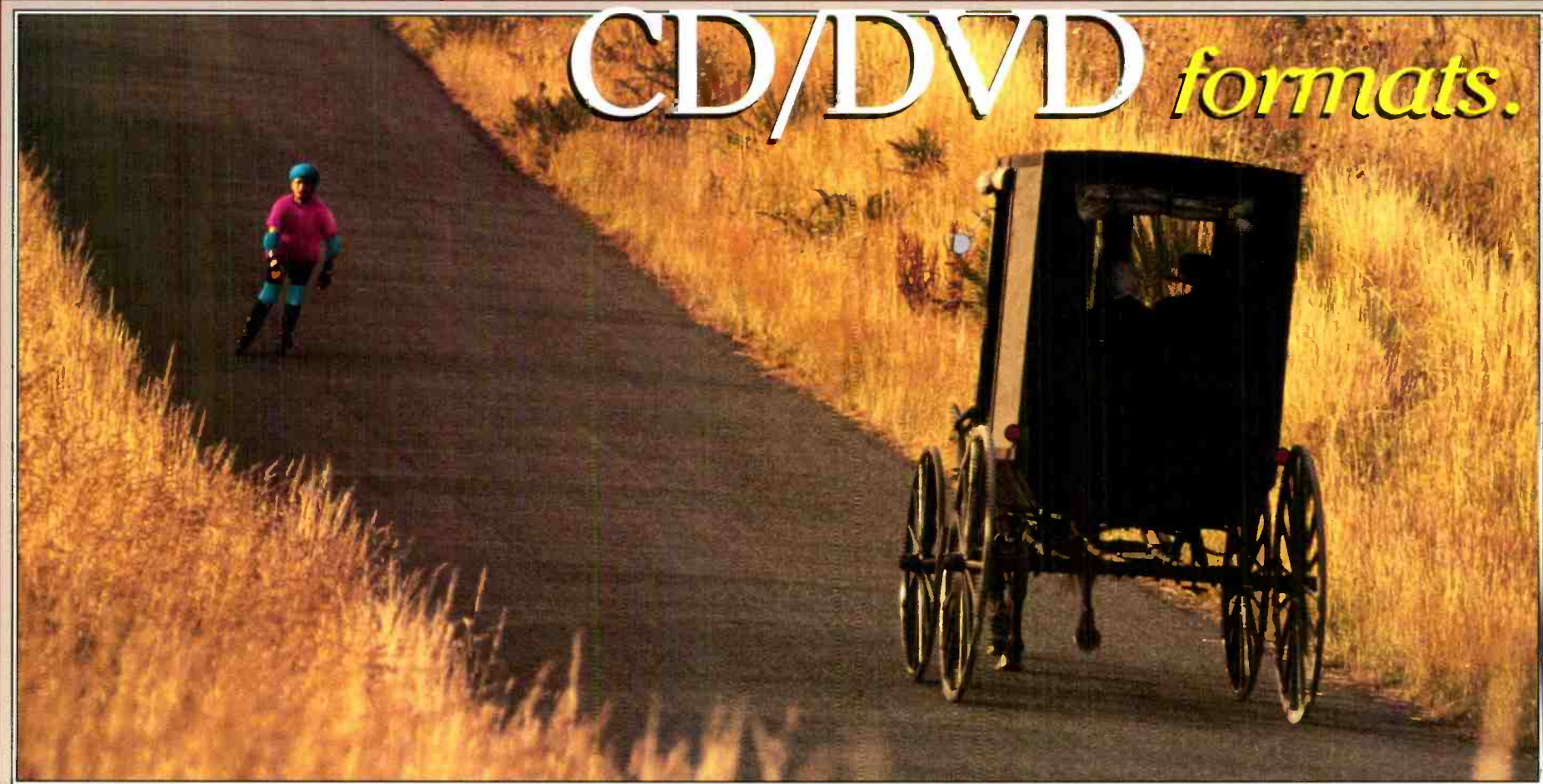
Paul West, VP of studio operations, engineering and quality assurance at MCA Music Group, North Hollywood, Calif., strongly agrees. "When compared to the original source, you can hear the lack of low-frequency definition and a narrowing of the stereo field, as well as a loss of clarity with the CD-R," says West. "First of all, using a CD-R subjects a project to an inferior carrier on the front end. Also, with CD-R, you are recording the modulated data represented by pits in the disc that are really not pits but rather general geometric forms of pits. And finally, with CD-R, you are introducing EFM modulation (pit length) and data to clock jitter. Most mastering houses are neurotic about data jitter, and the idea of introducing significant jitter between the mastering facility and the CD pressing plant is insane."

Stephanie Goldberg, studio manager at Master Disc, New York, N.Y., is not fond of CD-Rs either. "It's so

ent. Some artists even like the sound better. But, as a mastering house, what makes us very uncomfortable is that when we are sending out a master, we want to know the product is going to be the same as what the client heard. We don't want a crap shoot. The sound results should always be the same and not dependent on which manufacturing method was used. If you compare straight data, there are no differences in the bits—that obviously means we need to develop new tests because we've got to trust our ears. Up until very recently, there hasn't been a means of playing back an Exabyte tape, but at Sterling we do have the ability to play it back now, and that's a real benefit of this format."

So, the conclusion seems open-ended. Although mastering houses are not fond of CD-R, they are learning to deal with it because it seems to be growing as the format of choice based on ease of use. Rumor has it, some replication plants are not accepting 1630s anymore, thus the duel seems to be between CD-R and Exabyte. DVD is likely to complicate the issue more, but perhaps it will also lead to getting the CD-R problems solved. ■

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DIGITAL

Continued from page 44

AES/EBU standard of 24 bits, and a new version of the Sony 3348 multi-track, the HR, stores information at up to 24 bits, starting the enhanced bit environment prior to mastering.) SBM, like some other redithering bit-reduction schemes (which add digital noise to recordings in order to aurally smooth out events like fades so that the last bit of a word does not fall off abruptly), uses noise-shaping to make the result of the reduction process sonically pleasing. Noise shaping is a process that manipulates the location of digital data based on frequency range and re-oriens digital "noise" into upper frequency ranges that are less detectable by the human psycho-acoustic system, generally above the 15 kHz point.

Apogee Electronics's UV-22, part of the company's UV-1000 Super CD Mastering System, putatively does not use noise-shaping, nor does it redither the material to reduce a 20- to 24-bit master to 16 bits. "Redithering infers that you're adding noise," explains Richard Elen, Apogee's VP of sales and marketing. Rather than noise-shaping, per se, says Elen, Apogee's system

instead uses its algorithm to modulate the least significant bits (LSB) of a digital signal, which adds an inaudible high-frequency "bias" to the digital bit stream, concentrating the signal's energy at around 22 kHz. This, he continues, results in an essentially flat noise floor, which is at the theoretical 16-bit level—4 to 5 dB below that of conventional 'flat dither'. "In addition, the noise floor does not have the distinctive and annoying 'hissiness' of conventional dither. Thus the UV-22 noise floor is audibly quieter and less objectionable than other techniques. In addition, there are no audible artifacts. Yet, as with analog, you can hear coherent audio signals several dB below the noise floor, thus retaining much of the detail and audio quality inherent in the original signal."

Another, assertedly more comprehensive entry in this sweepstakes, is Pacific Microsonics' HDCD approach. According to company president Michael Ritter, HDCD is a more comprehensive approach to high resolution for CDs, in both its bit reduction approach, which first analyzes at a sampling rate above 100 kHz and then processes at 88.2 kHz (twice the Red Book specification), and in terms of its marketing approach; Pacific Microsonics is

actively signing up licensees for its format among record companies and consumer hardware manufacturers. Pacific Microsonics maintains that the sonic benefits of its approach are best appreciated when an encoded disc is played back through a HDCD decoder-equipped CD player, but that even undecoded CDs sound better on a standard player.

MASTERING CHOICES

Mastering facilities have become quite eclectic in which of these systems they're using to master, and most have some combination of them, as well as various A-D converters for the analog masters that come in. (Analog masters benefit the most from these higher resolution systems; digital masters are generally more limited in their application since they already have been sampled, usually at the Red Book standard 44.1 kHz.) "The systems work on differing principles, but there's no argument that the way they sound is what's getting the attention and is part of the marketing effort the companies are putting into them," says Karl Kussmaul, product manager at Sony.

Like most of his cohorts, Bob Ludwig, owner of Gateway Mastering in Portland, Maine, has been working in a 20-bit or higher domain for about two years, using SBM, HDCD, Apogee's UV-22, the British-manufactured Prism and other systems. He makes his decision based on judging the systems by

their coloration of given projects, using them almost like an equalizer. "HDCD sounds best on acoustical projects; the Apogee system is good if you want to make a 'hot' CD," Ludwig explains. "But all of them give you a better result than working in 16 bits. Sometimes the clients decide which one they want to use based on past experience, but generally they leave it up to the mastering engineer."

Denny Purcell, on the other hand, has used most of the systems available but prefers the Pacific Microsonics' HDCD, both because he feels it sounds best and because it's helping feed a rental business that he runs from his Georgetown Masters facility in Nashville. "I look around and see what's coming down the pike in terms of technology, then I buy what I believe is the best for the future and then rent it out, and clients will bring masters back to me on formats that I like to work with," he explains. Purcell, in fact, has personally endorsed an HDCD advertising campaign.

Scott Hull, chief engineer at New York's Masterdisk, uses all of the above as well as a British-made DCS system for 20-plus bit mastering. "Eighty percent of what's coming through here is analog, and that works best for converting to high-resolution digital," Hull says. "But whichever systems you choose to work with, the difference between a 16-bit master and 22-bit master is readily apparent even to untrained

ears. It can make a big difference on a record. And I think that's why all the mastering houses went so quickly into this around the same time. Everyone realized how much better it sounds, and they all want to make their records as competitive as possible."

Ted Jensen, chief engineer at Manhattan's Sterling Sound, concurs, adding, "The results are subjective; the choice of a system depends more upon the way a listener decides it sounds than on how it actually works. But now that higher resolution is here, we're never going back."

ARCHIVES IN WAITING

One other impact from this evolution is that, while masters must still be reduced to 16 bits before going to the replication facility, the process of mastering in high-resolution environments is creating 20-bit-plus archive masters, which will be waiting for the next generation of consumer digital audio systems capable of higher sampling rates and word lengths, stored on systems such as Sonic Solutions (which has its own bit-reduction scheme called Turbo Bit Mapping, or TBM) or on Exabyte computer tapes. The complete audio-only specification for DVD is not yet ready. But it or another future format with 24-bit, 88.2 kHz or higher capability (some systems, including DVD, are projecting a 96 kHz audio standard) could unleash these enhanced archived masters and possibly produce another mini-boom in re-releasing existing recordings in enhanced formats, much like the rush to replace albums and cassettes with CDs over the last 10 years. ■



Bob Ludwig, Gateway Mastering Studios

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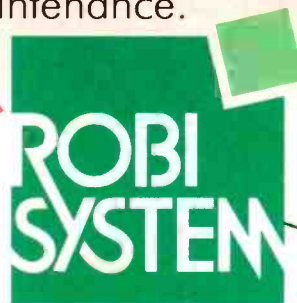
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Sanremo Investigation Grows Focus Moves To Voting Procedures

■ BY MARK DEZZANI

SANREMO, Italy—A new shadow is hanging over this country's largest musical event with the escalation of an investigation into its leading light.

The Sanremo Song Festival's presenter and sole director, Pippo Baudo, was notified by magistrates in May that he was being investigated for tax evasion, abuse of office, and receipt of illegal payments from sponsors of the event. Now the investigation appears to have moved into the area of voting procedures.

In early August, magistrates began interviewing three major stars of the show: Ron, who won this year's event; singer Giorgia, who won last year; and

pop artist Spagna. Though these artists are not under suspicion, it is believed that the questioning of these three indicates that the Sanremo selection and voting procedures are also now under investigation.

Giorgia says, "[The magistrates] asked about many things, above all about the organization of the festival and who was responsible for this and that."

The Sanremo Festival has become a national institution in Italy, and the weeklong event held each February attracts huge TV audiences. The festival features established and emerging acts that present new songs to a jury selected from the public. Suggesting that the organizers' rig votes has become a reg-

ular pastime in the media, but the accusation has now taken a more serious turn.

Nonetheless, in its 50-year history, Sanremo has been a potent launching pad for a host of Italian stars, including international multimillion-sellers Eros Ramazzotti, Laura Pausini, and Zucchero.

Previous criticism of Baudo has centered on his powerful position within Italy's public service broadcaster RAI, which organizes the event with Sanremo authorities. Apart from his role as director and presenter of the festival, Baudo is also director of all variety programming on RAI TV's prime network RAIUNO, as well as presenter of several top-rated prime time variety shows.

Since taking charge of the festival in 1994, Baudo has dispensed with the selection panel and personally chosen all the participants in consultation with record labels.

Baudo suspended himself from all of his TV activities after being notified that he was under investigation. He protests his innocence. "I am convinced of my innocence, that charges will not be brought, and the investigation will be dropped in the near future," he says.

Baudo's manager, Armando Gentile, is under arrest, allegedly to prevent him tampering with evidence while under investigation.

Meanwhile, three new artistic directors have been appointed for next year's festival: Giorgio Moroder, best known for his pioneering production work with '70s disco queen Donna Summer and for the "Midnight Express," "Flashdance," and "Top Gun" soundtracks; Carla Vistarini, a lyricist for Italian singers Mina, Mia Martini, and Ornella Vanoni; and Pino Donaggio, who has composed soundtracks for movies by directors Brian De Palma and Dario Argento.



On Track. Executives from EMI's record and music publishing arms in the U.K. celebrated the platinum success (300,000-unit sales) of the soundtrack album to the film "Trainspotting" with film producer Andrew MacDonald. Pictured, from left, are Roger Lewis, managing director of the Premier label; J.F. Cecilion, president/CEO of EMI Records Group U.K. and Ireland; Blur singer Damon Albarn, whose band has two tracks on the album; Premier A&R director Tris Penna; MacDonald; and Jonathan Channon, director of film and television for EMI Music Publishing U.K.

Videomusic Asked For Royalties Italian Programmer In Dispute With FIMI

MILAN—Record labels here are putting pressure on Italy's domestic music TV network, Videomusic, to pay 500 million lire (\$325,000) in alleged unpaid royalties on videoclips. Meanwhile, Videomusic is planning a return to 24-hours-a-day transmissions this fall, when the channel becomes part of Italian pay-TV network Telepiu's digital

However, Cecchi Gori recently signed a deal with Telepiu to have Videomusic become part of its digital satellite pay-TV package, which will see the resumption of round-the-clock music programming this fall. The terrestrial signal will continue to broadcast music programming during the day and overnight, with films and sports coverage during the evening prime time.

The new satellite outlet will give Videomusic coverage equal to that of MTV Europe's Southern region in Italy. MTV Europe is rebroadcast terrestrially during afternoons and overnight in Italy via Telepiu 3 and broadcasts 24 hours a day via Telepiu's digital satellite package on the Eutelsat Hot Bird satellite.

MARK DEZZANI

F.I.M.I.

satellite TV package.

At the end of July, Italian record-industry federation FIMI requested that Videomusic pay what the labels say is half a billion lire in overdue royalties for the use of videoclips.

The move is symbolic of Italian labels' increased dependence on collecting copyright payments, given a disastrous downturn in record sales so far this year. Unofficial estimates say that sales in Italy for the first six months of this year are down by more than 20% compared with the same period in 1995.

Gerolamo Caccia, president of FIMI, claimed earlier this year that labels will depend on increased neighboring-rights income to compensate for declining sales, saying, "We need to protect copyrights and augment their collection from the cassette-tape levy and TV/radio royalties."

FIMI members are threatening to withhold the supply of new videoclips until an agreement is reached, forcing Videomusic to rely on material from its library to sustain output. Videomusic and FIMI officials were unavailable for comment on the dispute at press time.

Videomusic was purchased by Italian film producer Vittorio Cecchi Gori last year. Since then, it has reduced its music content, with youth-targeted movies and sports taking up prime time on its terrestrial national network.

Declared Bankrupt, Germany's Largest Rackjobber Folds

■ BY WOLFGANG SPAHR

HAMBURG—German record companies have lost one of their most important customers with the collapse of the country's largest rackjobber, TVG-WD Warren Co.

The company, which had annual revenues of more than \$250 million and employed 600 people, is no longer trading following the confirmation of its bankruptcy by the district court covering its headquarters in Langen, near Frankfurt.

TVG had almost 10% of the German record business and serviced more than 2,000 outlets here.

However, record-company distribution managers say they do not see its collapse as symptomatic of any malaise in the German record market. Rather, they attribute the bankruptcy to mismanagement, logistical difficulties, and a reportedly faulty computer system.

Record companies were reluctant to bail TVG out from its difficulties, partly because 24% of the company is owned by Germany's largest department-store chain, Kaufhof. Sources say Kaufhof had to inject an eight-digit sum into the company last year to keep it afloat and that TVG's current liability is around \$60 million.

Three of TVG's competitors continue to service the German market: GHD in Beilefeld, Alpha in Erding, and MVG in Braunschweig. However, record companies are considering establishing their own wholesale operations to assist struggling small- and medium-

(Continued on next page)

Pop/Rock Scene Developing In Belarus, But Piracy Endemic

In the second of an occasional series that looks at music markets in the former communist states of Eastern Europe and the Soviet bloc, Billboard focuses this week on the former Soviet republic of Belarus, previously more commonly known in the West as Byelorussia.

■ BY VADIM YURCHENKOV

MINSK, Belarus—The people of this country, who boast a proud tradition of folk music, are beginning to warm to rock and pop. However, legitimate product is struggling to gain a foothold in a market rife with piracy.

In the '70s and '80s, Belarussian folk music was revived and successfully converted into contemporary rock formats by such local groups as Pesnyary and Syabry. These groups have developed to provide the foundations of the country's contemporary music, which is centered in the capital, Minsk.

Pesnyary's music company Volnoste (Freedom) manages and produces rock bands and runs a studio for developing young talent. Syabry produces several dance groups and a rock band called Elegant Company.

A recent development has seen Minsk band Palats convert Belarussian folklore material into contemporary hip-hop pieces.

A dozen or so local labels exist to promote material by domestic artists, and the pop and rock scene is slowly developing.

One such label is Beloton, based in the city of Vicebsk. The company is co-owned by Arsenii Kritsky, who developed it out of the former Soviet state record company Melodiya and

its East German equivalent, Deutsche Schalplatten. Beloton has so far released two albums by local band Superax and classical items from the Deutsche Schalplatten catalog.

In Belarus, however, piracy is endemic. Chief culprits are thought to be Polish pirates who uprooted to Belarus after raids by the International Federation of the Phonographic Industry (IFPI) across the border in Poland.

The price of pirate recordings is dependent on running time. A tape that runs 40-50 minutes can cost the equivalent of 70 cents; 90-minute cassettes cost up to \$1.50.

Pirate product is available from a plethora of small outlets across Minsk.

CDs are slowly gaining popularity but have a prohibitively high retail price for most music buyers. Nevertheless, pirate CDs sell for the equivalent of \$5; legally replicated discs cost \$15.

Belarus' first law providing protection for record companies' copyrights and related rights was due to come into force July 18. However, the law provides no retroactive protection and applies only to national repertoire. Repertoire from outside the country, including Russian material, is not protected.

In another move that may bring the country's industry in line with international standards, IFPI reports that five or six local companies are discussing forming an association, and they have expressed interest in joining IFPI. None are members at present.

Sagliocco: Savior Of Southern Flamenco

Release Blends Western Pop, Traditional Spanish Sounds

BY HOWELL LLEWELLYN

MADRID—The savior of the Spanish music industry has launched his bid to lift the domestic market out of the doldrums and export it "as far as China." So says Pino Sagliocco, who has an impressive track record to back up his words.

His label, Sagliocco Records, released "A Ritmo Del Sur" (Southern Swing) in July, an ambitious project that filters Western music through the influences of Southern Spanish flamenco.

"This project is the result of audacity and self-confidence," says the eccentric promoter, who has brought many world stars to Spain in the past decade and is the man behind the international success of gypsy flamenco dancer Joaquín Cortés, whose two-year world tour ends in Australia in February 1998 and passes through New York's Radio City Music Hall Sept. 13.

"People speak of the lack of ideas and the creative crisis, but the problem is the lack of initiative," Sagliocco says. His answer is simple: The South, or in this case flamenco, has always had a strong influence on Spanish music. So the solution to the stagnation in Spanish or Western pop/rock is to "let it drink from the fountain of flamenco."

The result is a CD with four musical pillars: flamenco-blues, spiritual flamenco, funk/soul flamenco, and flamenco-pop. The idea and the musicians involved make the project intriguing, at least.

Flamenco-blues is provided by Andalusian flamenco stalwart Diego Carrasco and London-based U.S. singer Kym Mazelle, who has had a number of top 40 hits in the U.K.

The spiritual element emanates from Lole, who achieved much success in the '80s with her husband as the flamenco couple Lole Y Manuel. Venezuela-born Héctor Dona, the son of leading Spanish dancer Pastora Vega, injects funk/soul, while U.K. duo Matt Bianco serves a Latin-rhythm dish of flamenco-pop.

"The idea came to me at the beginning of the year," recalls Sagliocco, who was responsible for bringing Madonna, ♀, and Michael Jackson, among others, to Spain. "The Joaquín Cortés experience showed me that flamenco music had great potential if promoted correctly."

Sagliocco spoke to Dona, who introduced him to renowned flamenco producer Jesus Bola in Seville, Spain, one of the cradles of

flamenco, where the album was recorded. Almost all the album's arrangements are by Bola.

"People are bored in Spain," says Sagliocco. "They've been sitting around for at least three years talking about the creative crisis, but nobody is doing anything about it. The Spanish pop industry is lost in a valley of desolation."



MAZELLE

"I got thinking about passing pop and blues, etc., through flamenco and decided it could be an exciting project," Sagliocco adds. "People at first said that Joaquín Cortés wasn't flamenco, but of course it is! I want to shock the world with 'A Ritmo Del Sur,' just as I did with Joaquín."

Why the South? "The South as a fertile source of culture has always known how to raise its voice above repression and contempt and sing its own truth. Apart from Lole and Diego, none of the artists on the CD had direct experience with flamenco. They were immersed in it, and it

has changed their musical directions."

Mark Reilly and Mark Fisher of Matt Bianco met Sagliocco when they recorded a video in Madrid two years ago. He took them to Seville, where they had their first gypsy flamenco experience, which Fisher describes as "more than just music—it's a way of life."

Matt Bianco and Mazelle share the same manager, Iain Hill, and once Sagliocco asked the London band to participate, it was not long before the U.S. singer became involved.

Mazelle, who was born in Indiana and raised in Chicago, says that "Going to Seville was like going home to Chicago. The language had changed, the faces were different, some people had had babies, but the spirit was the same, the place was loaded with soul, and I felt I was home again."

Sagliocco says "A Ritmo Del Sur" is just the beginning. The idea is that the four pillars will develop their flamenco flavor with individual albums. After the July showcase in Madrid, Sagliocco remarked, "You know, I feel a little like a musical conquistador."

Sony U.K. Bows Club Culture Imprint

LONDON—Sony Music Entertainment U.K. has unveiled a new imprint aimed at reflecting British club culture.

Higher Ground will operate within Columbia Records U.K., and A&R

director Mick Clark says the label will take a fresh approach to the record-making process.

Clark, who previously was A&R director of Columbia Records here, will take with him most of the signings he made for Columbia, including club acts Leftfield and Bally Sago.



Clark has definite views about how the company will operate. He says the label will break from what he sees as the traditional path, wherein "an A&R man signs a band, gets to know them, makes a record, and hands it all over to a product manager, who may not know [the act] from Adam." He advocates a more integrated approach, in which acts get to meet video directors, photographers, and "everyone who's involved with their career."

Higher Ground will use club-culture communication networks and underground press for its major promotional efforts.

JON CROUCH



Sound Bite. Virgin Records Germany and Piranha Media have established a joint-venture, alternative music label, Fat Fish Records, which will debut with a compilation titled "Piranha—Music That Bites." Pictured, from left, are Virgin managing director Udo Lange, Piranha managing director Alexander Lacher, Piranha business affairs manager Juri Orda, and Virgin rock A&R manager Sephan Mattner.

Dalbello Leaves Disco Far Behind With Spin Records Bow, 'Whore'

BY LARRY LeBLANC

TORONTO—Canadian performer Dalbello, once a sexy '70s disco princess, has taken a circuitous route to her latest release, a darkly hued rock album called "Whore."

Dalbello is signed to EMI Electrola-distributed Spin Records of Germany. "Whore," her first album since the late '80s, was released by EMI Holland July 22; by Spin in Germany July 25; and by EMI affiliates in Switzerland and Denmark (July 25), Poland (Aug. 12), and Finland (Aug. 15). It is due out from EMI affiliates in Canada, Belgium, Norway, and Sweden Aug. 26.

According to Dalbello, the song "Whore" deals with trading ethical values and self-esteem in order to get ahead. "The title wasn't a flippant thought," she says. "Lyrically, the song says a lot about myself and about a lot of people. The song is about your ethical core and your own sense of self."

Co-produced by Dalbello and engineer Richard Benoit, the album includes guitarists Alain Johannes (of Eleven) and Justin Clayton (Julian Lennon) and drummer Tommy Lee (Motley Crue).

After a successful promotional visit to Germany in 1984, Dalbello has largely based her career there, keeping a house in Toronto and an apartment in Cologne, Germany.

Dalbello has earned respect within the Canadian music industry over the past two decades for her performing skills and songwriting achievements.

Her songs have been recorded by Heart, Patti LaBelle, Queensryche, German artist Nena, Alice Cooper, and Canadian band Helix. She's written with Bryan Adams, Branford Marsalis, and Carole Bayer Sager.

Yet many Canadians remain bewildered at the way this disco doyenne, once known as Lisa Dalbello, transformed herself into an innovative rock singer.

"We're marketing Dalbello as a modern rock artist," says Lisa Zbitnew, VP of marketing for EMI Music Canada. "She's as cutting edge and contemporary as anybody out there. Hopefully, [Canadian radio programmers] will have an open mind about the album and the single and will forget her past."

The first single from the album, "Eleven," is slated for release in Canada Aug. 27.

Jason Sniderman, VP of Toronto-based Roblan Distributors, which operates the 79-store Sam the Record Man retail chain, says, "Lisa has always been ahead of her time, and I hope she does really well with this album."

As a teen, Dalbello, the daughter of Italian and British parents, chalked up an impressive list of credits.

At 13, she landed her first music-industry job when, lying about her age, she joined Summer Sounds '71, a government-sponsored troupe of 35 performers that toured Ontario for a month. As a budding folk singer, she performed at Toronto's Fiddler's Green club and the Mariposa Folk Festival.

At 14, Dalbello made her first television appearance on CBC-TV's country/folk show "Singalong Jubilee," on which fellow Canadian Anne Murray got her start.

At 15, Dalbello landed on the CBC-TV pop series "Music Machine" as part of the vocal group Liberation, followed

by two years as a regular on CTV's "The Bobby Vinton Show."

She also appeared on Canadian TV specials and sang commercial jingles.

By age 17, Dalbello had secured a recording deal with MCA Records in the U.S. Her 1977 disco debut album, "Lisa Dalbello," was one of David Foster's earliest productions and featured such top-notch players as Larry Carlton, Tom Scott, Jeff Porcaro, and Jay Graydon.

While recording the album was an exciting experience for the teenage newcomer, Dalbello says she clashed with MCA A&R executives in Los Angeles over the release's direction. As the result of the conflict, claims Dalbello, she was let go by the label the following year, coincidentally the same



DALBELLO

month she was presented with a Canadian Juno Award as best new female vocalist. The executives who were at MCA then could not be reached for comment by press time.

Dalbello's second album, "Pretty Girls," produced in Los Angeles by Bob Monaco (Chaka Khan, Three Dog Night) and Al Ciner, was released in 1978 on the independent, Toronto-based Talisman Records. While the title track received modest airplay in Canada, a cover version by Melissa Manchester reached No. 39 on Billboard's Hot 100 Singles chart two years later.

She signed with Capitol Records in the U.S. in 1979, and, in 1981, released her third album, "Drastic Measures." The set failed to sell in either Canada or the U.S.

However, such Dalbello songs as "Dr. Noble" and "She Wants To Know," co-written with Adams, indicated the beginning of a startling musical metamorphosis that would be realized on her next album.

Following "Drastic Measures," Dalbello quit writing and performing music publicly for three years. "I felt there was no point in making records if I hadn't found a sense of how I fitted in musically, and how to express myself," she says. "I hadn't yet learned how to convey my musical ideas to the people I was working with."

The pivotal album of her career, 1984's "Whomanfoursays," was co-produced by Dalbello and former Mott The Hoople member Mick Ronson. Released under the androgynous moniker Dalbello, the album has a striking cover featuring Dalbello in a colorful tribal-like mask of hardened mud. For the album, Dalbello sang and played drums, bass, and synthesizer, while Ronson played bass, guitar, and synthesizer.

"Whomanfoursays" was a great turning point for me," says Dalbello. "I finally found a sense of myself. Mick [helped] me see my own musical and emotional reflection."

When "Whomanfoursays" made little commercial impact in Canada or the U.S., Dalbello snapped up an offer to tour Europe with German singer and political activist Uto Lindenberg and promote the album there.

For the next five years, Dalbello lived in both Toronto and Berlin. During this period, she wrote with Nena, did guest

(Continued on page 60)

RACKJOBBER FOLDS

(Continued from preceding page)

sized record stores. Some label executives believe this would help the independent retail sector survive the cut-price policies of the supermarkets.

Bodo Bochnig, chairman of the German Assn. of Record Stores, has long complained that labels seek large-volume business to the exclusion of the independent sector. To redress the balance, 90 indie retailers now pool their orders through the Aktivkrels Schallplatte purchasing group.

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 08/19/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	MACHINEGUN WO BUPPANASE MR. CHILDREN TOY'S FACTORY
2	NEW	ANOTHER ORION FUMIYA FUJII PONY CANYON
3	1	ATSUKU NARE MAKI OHGURO B-GRAM
4	2	NAMIDA NO KAGE SYARANQ BMG VICTOR
5	4	AOI INAZUMA SMAP VICTOR
6	NEW	BELOVED GLAY POLYDOR
7	3	ASIA NO JYUNSHIN PUFFY EPIC/SONY
8	NEW	NOW YOU'RE NOT HERE SWING OUT SISTER MERCURY MUSIC
9	8	DENEN KOJI TAMAKI SONY
10	6	MACHIBUSE YUMI ARAI TOSHIBA-EMI
ALBUMS		
1	1	SOUTHERN ALL STARS YOUNG LOVE VICTOR
2	NEW	T-BOLAN SINGLES ZAIN
3	2	NAMIE AMURO SWEET 19 BLUES AVEX TRAX
4	NEW	V 6 SINCE 1995—FOREVER AVEX TRAX
5	3	NANASE AIKAWA RED CUTTING EDGE
6	5	ZARD TODAY IS ANOTHER DAY B-GRAM
7	4	RATS & STAR BACK TO THE BASIC EPIC/SONY
8	NEW	SMAP SMAP 009 VICTOR
9	6	PUFFY AMIYUMI EPIC/SONY
10	9	VARIOUS ARTISTS ONE VOICE TOSHIBA-EMI

CANADA (The Record) 08/19/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	TRACY CHAPMAN NEW BEGINNING ELEKTRA
2	3	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/ICR/REPRISE
3	NEW	VARIOUS ARTISTS DANCE MIX '96 QUALITY
4	2	FUGEES THE SCORE COLUMBIA
5	5	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA
6	8	CELINE DION FALLING INTO YOU COLUMBIA
7	4	METALLICA LOAD ELEKTRA
8	10	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
9	NEW	ALICE IN CHAINS MTV UNPLUGGED COLUMBIA
10	11	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
11	9	TONI BRAXTON SECRETS ARISTA
12	6	SARAH MCLACHLAN RARITIES, B-SIDES AND OTHER STUFF NETWORK
13	NEW	SOUNDTRACK PHENOMENON REPRISE
14	14	BUSH SIXTEEN STONE INTERSCOPE
15	NEW	A TRIBE CALLED QUEST BEATS, RHYMES & LIFE REPRISE
16	7	GEORGE MICHAEL OLDER DREAMWORKS
17	18	NAS IT WAS WRITTEN COLUMBIA
18	19	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
19	15	BRYAN ADAMS 18 TIL I DIE A&M
20	12	ROBERT MILES DREAMLAND ARISTA

AUSTRALIA (Australian Record Industry Assn.) 08/18/96

THIS WEEK	LAST WEEK	SINGLES
1	1	BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC
2	2	KILLING ME SOFTLY FUGEES COLUMBIA
3	3	RETURN OF THE MACK MARK MORRISON WEA
4	4	JUST A GIRL NO DOUBT INTERSCOPE/MCA
5	8	MOTHER MOTHER TRACY BONHAM ISLAND
6	11	I WANT YOU SAVAGE GARDEN ROA
7	5	WHO YOU ARE PEARL JAM EPIC
8	10	I LOVE TO LOVE LA BOUCHE BMG
9	13	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN
10	7	FOREVER LOVE GARY BARLOW BMG
11	6	FREEDOM ROBBIE WILLIAMS EMI
12	NEW	MACARENA LOS DEL RIO BMG
13	14	BLUE LEANN RIMES CURB
14	9	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
15	20	YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG
16	NEW	DUNE BUGGY PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
17	15	FORGIVEN, NOT FORGOTTEN CORRS EASTWEST
18	16	THA CROSSROADS BONE THUGS-N-HARMONY DANCE POOL/SONY
19	12	OOH AAH... JUST A LITTLE BIT GINA G WEA
20	NEW	MACARENA LOS DEL RIO FESTIVAL
ALBUMS		
1	2	CELINE DION FALLING INTO YOU EPIC
2	1	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
3	3	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
5	6	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
6	5	ENZSO ENZSO EPIC
7	7	LEANN RIMES BLUE CURB
8	8	BUSH SIXTEEN STONE INTERSCOPE/MCA
9	15	BILL WHELAN RIVERDANCE EASTWEST
10	12	ANTHONY WARLOW THE BEST OF ACT ONE POLYDOR
11	11	LA BOUCHE SWEET DREAMS BMG
12	NEW	ALICE IN CHAINS UNPLUGGED COLUMBIA
13	10	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
14	13	GEORGE MICHAEL OLDER VIRGIN
15	14	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
16	17	EVERYTHING BUT THE GIRL WALKING WOUNDED VIRGIN
17	9	FUGEES THE SCORE COLUMBIA
18	16	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
19	NEW	SOUNDTRACK STEALING BEAUTY EMI
20	19	ELVIS PRESLEY ALL TIME GREATEST HITS BMG

EUROCHART HOT 100 08/07/96 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	MACARENA LOS DEL RIO SERDISCO
3	3	FOREVER LOVE GARY BARLOW RCA
4	8	WANNABE SPICE GIRLS VIRGIN
5	NEW	FREEDOM ROBBIE WILLIAMS CHRYSALIS
6	5	I CAN'T HELP MYSELF KELLY FAMILY EMI
7	4	LEMON TREE FOOL'S GARDEN INTERCORD
8	7	TIC, TIC TAC CARRAPICHO RCA
9	6	FABLE ROBERT MILES DBX
10	11	INSOMNIA FAITHLESS ZOMBA/JIVE
11	NEW	WHERE DO YOU GO NO MERCY MCI
12	12	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN
13	9	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA
14	10	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE
15	14	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
16	NEW	PIU BELLA COSA EROS RAMAZZOTTI DDD
17	17	JE TE DONNE WORLDS APART ARISTA
18	16	RETURN OF THE MACK MARK MORRISON WEA
19	15	BECAUSE YOU LOVED ME CELINE DION EPIC/COLUMBIA
20	NEW	GOOD ENOUGH DODGY A&M
ALBUMS		
1	1	FUGEES THE SCORE COLUMBIA
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/ICR/REPRISE
3	3	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
4	7	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
5	4	METALLICA LOAD VERTIGO/MERCURY
6	5	ROBERT MILES DREAMLAND DBX
7	6	GEORGE MICHAEL OLDER VIRGIN
8	11	TINA TURNER WILDEST DREAMS PARLOPHONE
9	8	BRYAN ADAMS 18 TIL I DIE A&M
10	10	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
11	9	DIE SCHLUMPF ALLES BANANE! VOL. 3 EMI
12	12	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
13	15	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
14	16	JOHNNY HALLYDAY LORADA TOUR MERCURY
15	14	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
16	18	TONI BRAXTON SECRETS LAFACE/ARISTA
17	19	WORLDS APART EVERYBODY EMI
18	20	ZUCCHERO SPIRITO DIVINO POLYDOR
19	NEW	GLORIA ESTEFAN DESTINY EPIC
20	NEW	CAPTAIN JACK THE MISSION EMI

GERMANY (Media Control) 08/13/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	I CAN'T HELP MYSELF KELLY FAMILY EMI
3	3	WHERE DO YOU GO NO MERCY ARIOLA
4	4	INSOMNIA FAITHLESS INTERCORD
5	15	SEVEN DAYS AND ONE WEEK B.B.E. MOTOR MUSIC
6	6	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING MCA
7	12	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX RCA
8	5	FOREVER LOVE GARY BARLOW RCA
9	7	SPRING RMB MOTOR MUSIC
10	14	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
11	8	COCO JAMBOO MR. PRESIDENT WEA
12	9	IRONIC ALANIS MORISSETTE WEA
13	11	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE
14	13	SEXY EIS BURGER LARS DIETRICH EASTWEST
15	20	BOOMERANG BLUMCHEN EDEL
16	16	MACARENA LOS DEL RIO RCA
17	18	BLUE JEANS SQUEEZER EMI
18	NEW	THA CROSSROADS BONE THUGS-N-HARMONY EPIC
19	17	MISTER FEELING MASTERBOY POLYGRAM
20	NEW	I GIVE YOU MY HEART MR. PRESIDENT WEA
ALBUMS		
1	1	FUGEES THE SCORE COLUMBIA
2	2	DIE SCHLUMPF ALLES BANANE! VOL. 3 EMI
3	3	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
5	5	METALLICA LOAD MERCURY
6	6	ROBERT MILES DREAMLAND MOTOR MUSIC
7	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	8	TINA TURNER WILDEST DREAMS EMI
9	9	CELINE DION FALLING INTO YOU SONY
10	NEW	BATES KICKS 'N' CHICKS VIRGIN
11	11	BRYAN ADAMS 18 TIL I DIE POLYGRAM
12	10	ARZTE LE FRISUR METRONOME
13	12	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
14	14	GEORGE MICHAEL OLDER VIRGIN
15	15	PUR ABENTEUERLAND INTERCORD
16	20	DEEP BLUE SOMETHING HOME MCA
17	13	DOG EAT DOG PLAY GAMES INTERCORD
18	17	ZUCCHERO STRAY CAT IN A MAD DOG CITY POLYDOR
19	16	CAPTAIN JACK THE MISSION EMI
20	NEW	SOUNDTRACK SHE'S THE ONE WEA

FRANCE (SNEP/IFOP/Tite-Live) 08/10/96

THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO ARIOLA
2	2	TIC, TIC TAC CARRAPICHO RCA
3	4	KILLING ME SOFTLY FUGEES SONY
4	3	JE TE DONNE WORLDS APART EMI
5	6	MACARENA LOS DEL RIO BAX DANCE
6	7	SAMBOLERA MAYI SON KHADJA NIN VOGUE
7	5	LEMON TREE FOOL'S GARDEN EMI
8	11	WHERE DO YOU GO NO MERCY BMG
9	9	TERRE INDIGO PHILIPPE CANDELON & BARBARA SCAFF UNE MUSIQUE
10	8	PIU BELLA COSA EROS RAMAZZOTTI ARIOLA
11	NEW	COMME J'AI MAL MYLENE FARMER POLYDOR
12	13	RETURN OF THE MACK MARK MORRISON WEA
13	12	MISS CAMPING BORIS VERSAILLES
14	10	FAST LOVE GEORGE MICHAEL VIRGIN
15	14	FABLE ROBERT MILES SONY
16	17	LES POEMES DE MICHELLE TERI MOISE SOURCE/VIRGIN
17	15	EVERYBODY WORLDS APART EMI
18	18	L'HYMNE A L'AMOUR JOHNNY HALLYDAY MERCURY
19	19	FRESH BEAT SYSTEM EMI
20	16	THE X FILES THEME MARK SNOW WEA
ALBUMS		
1	2	JOHNNY HALLYDAY LORADA TOUR MERCURY
2	3	FUGEES THE SCORE SONY
3	1	WORLDS APART EVERYBODY EMI
4	4	MICHEL POLNAREFF LIVE AT THE ROXY SONY
5	5	GEORGE MICHAEL OLDER VIRGIN
6	6	GENERATION DISCO GENERATION DISCO BMG
7	7	ROBERT MILES DREAMLAND SONY
8	9	CELINE DION FALLING INTO YOU COLUMBIA
9	8	CARRAPICHO FIESTA DE BOI BUMBA RCA
10	13	KHADJA NIN SAMBOLERA VOGUE
11	16	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
12	12	CELINE DION D'EUX COLUMBIA
13	15	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
14	14	MYLENE FARMER ANAMORPHOSEE POLYDOR
15	19	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
16	11	METALLICA LOAD MERCURY
17	10	ZUCCHERO SPIRITO DIVINO POLYDOR
18	18	LOS DEL RIO FIESTA MACARENA ARIOLA
19	NEW	DANIEL BALAVOINE & DIANE DUFRESNE STARMANIA WEA
20	20	SOUNDTRACK TRAINSPOTTING EMI

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	3	MACARENA LOS DEL RIO RCA
3	11	HOW BIZARRE OMC POLYDOR
4	4	GOOD ENOUGH DODGY A&M
5	NEW	PEACOCK SUIT PAUL WELLER GO! DISCS
6	2	FREEDOM ROBBIE WILLIAMS CHRYSALIS
7	9	TRASH SUEDE NUDE
8	NEW	WALKING ON THE MILKY WAY OMD VIRGIN
9	5	I AM, I FEEL ALISHA'S ATTIC MERCURY
10	NEW	SCOOBY SNACKS FUN LOVIN' CRIMINALS SILVER SPOTLIGHT/CHRYSALIS
11	18	THA CROSSROADS BONE THUGS-N-HARMONY RUTHLESSE/EPIC
12	NEW	IF I RULED THE WORLD EAST COLUMBIA
13	NEW	SOMEONE TO LOVE EAST 17 LONDON
14	NEW	SOMEDAY ETERNAL 1ST AVENUE/EMI
15	8	BORN SLIPPY UNDERWORLD JUNIOR BOYS OWN
16	6	KILLING ME SOFTLY FUGEES COLUMBIA
17	NEW	12 REASONS WHY I LOVE HER MY LIFE STORY PARLOPHONE
18	7	WOMAN NENEH CHERRY HUT/VIRGIN
19	10	HIGHER STATE OF CONSCIOUSNESS '96 REMIXES WINK MANIFESTO/MERCURY
20	20	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/ICR/REPRISE
2	NEW	VARIOUS ARTISTS THE BEST DANCE ALBUM IN THE WORLD... EVER! 6 VIRGIN
3	NEW	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 34 EMI/VIRGIN/POLYGRAM
4	11	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
5	7	OCEAN COLOUR SCENE MOSELEY SHOALS MCA
6	10	DODGY FREE PEACE SWEET A&M
7	NEW	VARIOUS ARTISTS THE ULTIMATE LINE DANCING ALBUM GLOBAL TELEVISION
8	9	SMURFS THE SMURFS GO POP! EMI TV
9	14	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC
10	2	VARIOUS ARTISTS BIG MIX 96 EMI TV/WARNER ESP
11	5	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
12	NEW	OASIS DEFINITELY MAYBE CREATION
13	16	TONI BRAXTON SECRETS LAFACE/ARISTA
14	NEW	SOUNDTRACK TRAINSPOTTING EMI PREMIER
15	13	VARIOUS ARTISTS MOVIE KILLERS TELSTAR
16	3	CELINE DION FALLING INTO YOU EPIC
17	NEW	BRYAN ADAMS 18 TIL I DIE A&M
18	4	VARIOUS ARTISTS CLUB MIX 96 VOL. 2 POLYGRAM TV
19	NEW	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION
20	NEW	VARIOUS ARTISTS EVENING SESSION PRIORITY TUNES VIRGIN

THIS WEEK	LAST WEEK	AIRPLAY
1	1	GOOD ENOUGH DODGY A&M
2	2	WOMAN NENEH CHERRY HUT/VIRGIN
3	7	I AM, I FEEL ALISHA'S ATTIC MERCURY
4	3	WANNABE SPICE GIRLS VIRGIN
5	6	HEAD OVER FEET ALANIS MORISSETTE MAVERICK/REPRISE
6	10	HOW BIZARRE OMC POLYDOR
7	5	EVERYTHING MUST GO MANIC STREET PREACHERS EPIC
8	8	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA
9	19	FREEDOM ROBBIE WILLIAMS CHRYSALIS
10	4	KILLING ME SOFTLY FUGEES COLUMBIA
11	38	TRASH SUEDE NUDE
12	11	CRAZY MARK MORRISON WEA
13	17	SOMEDAY ETERNAL 1ST AVENUE/EMI
14	13	IN TOO DEEP BELINDA CARLISLE CHRYSALIS
15	24	SE A VIDA E (THAT'S THE WAY LIFE IS) PET SHOP BOYS PARLOPHONE
16	9	FOREVER LOVE GARY BARLOW RCA
17	32	LET'S MAKE A NIGHT TO REMEMBER BRYAN ADAMS A&M
18	15	SORRENTO MOON (I REMEMBER) TINA ARENA COLUMBIA
19	27	SOMEONE TO LOVE EAST 17 LONDON
20	14	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
21	12	WRONG EVERYTHING BUT THE GIRL VIRGIN
22	18	OCEAN DRIVE LIGHTHOUSE FAMILY WILD CARD/POLYDOR
23	39	SPINNING THE WHEEL GEORGE MICHAEL VIRGIN
24	31	GOODNIGHT BABYBIRD ECHO
25	26	WALKING ON THE MILKY WAY OMD VIRGIN
26	29	YOU'RE MAKIN' ME HIGH TONI BRAXTON LAFACE/ARISTA
27	20	FAST LOVE GEORGE MICHAEL VIRGIN
28	16	CHANGE THE WORLD ERIC CLAPTON REPRISE/WEA
29	21	NOBODY KNOWS TONY RICH PROJECT LAFACE/ARISTA
30	23	BECAUSE YOU LOVED ME CELINE DION EPIC
31	40	PEACOCK SUIT PAUL WELLER GO! DISCS
32	25	ALWAYS BE MY BABY MARIAH CAREY COLUMBIA
33	30	BORN SLIPPY UNDERWORLD JUNIOR BOYS OWN
34	22	MISSING YOU TINA TURNER PARLOPHONE
35	NEW	DON'T LOOK BACK IN ANGER OASIS CREATION
36	33	WEST END PAD CATHY DENNIS POLYDOR
37	NEW	BECOMING MORE LIKE ALFIE DIVINE COMEDY SETANTA
38	NEW	VIRTUAL INSANITY JAMIROQUAI SONY S2
39	35	HIGHER STATE OF CONSCIOUSNESS WINK MANIFESTO/MERCURY
40	NEW	HIT ME OFF NEW EDITION MCA

ITALY (Musica e Dischi/FIMI) 08/12/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	4	FRED FROM DESIRE GALA DO IT YOURSELF/NITELITE
3	2	WHAT GOES AROUND COMES AROUND BOB MARLEY DANCE FACTORY/EMI
4	3	FABLE ROBERT MILES DBX
5	5	SUMMER IS CRAZY ALEXIA DWA
6	7	KEEP PUSHING BORIS DLUOGOSCH TIME/SUNTUNE
7	6	PROFONDO ROSSO FLETER DISCOMAGIC
8	9	MAKE THE WORLD GO ROUND SANDY B ENERGY PRODUCTION/D-VISION
9	NEW	KILLING ME SOFTLY REGINA DO IT YOURSELF/NITELITE
10	NEW	DON'T WORRY CLUTCH NEW MUSIC INTALUP
ALBUMS		
1	1	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	3	ARTICOLO 31 COSI' COM'E' RICORDI
4	4	FUGEES THE SCORE COLUMBIA
5	8	C. SIMONETTI X TERROR FILES UNIVERSO
6	5	GEORGE MICHAEL OLDER VIRGIN
7	7	MASSIMO DI CATALDO ANIME EPIC
8	9	CLAUDIO BAGLIONI LE ORIGINI RTI
9	6	GIPSY KINGS LOVE SONGS COLUMBIA
10	10	LIGABUE BUON COMPLEANNO ELVIS WARNER

SPAIN (TVE/AFYVE) 08/03/96

THIS WEEK	LAST WEEK	SINGLES

HITS OF THE WORLDTM

CONTINUED

NETHERLANDS (Stichting Mega Top 50) 08/07/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	AQUARIUS PARTY ANIMALS EOEL
3	3	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG
4	4	LULLO, HEB JE NOG/PETER JISKEFET SONY
5	5	SOLDIER SOLDIER CAPTAIN JACK EMI
6	10	THA CROSSROADS BONE THUGS-N-HARMONY EPIC
7	6	FOREVER LOVE GARY BARLOW BMG
8	8	ZO VER WEG GUUS MEEUWIS & VAGANT ARCADE
9	NEW	MACARENA LOS DEL RIO BMG
10	9	MAAR NU HEB IK ER EEN... KATJA SCHUURMAN DINO
ALBUMS		
1	3	FUGEES THE SCORE COLUMBIA
2	2	ANDREA BOCELLI BOCELLI POLYOR
3	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	1	BETTE MIDLER EXPERIENCE THE DIVINE WARNER
5	5	MARCO BORSATO ALS GEEN ANDER POLYOR
6	6	CELINE DION FALLING INTO YOU COLUMBIA
7	7	GUUS MEEUWIS & VAGANT VERBAZING ARCADE
8	NEW	CAPTAIN JACK THE MISSION EMI
9	NEW	PARTY ANIMALS GOOD VIBRATIONS EDEL
10	NEW	DE SMURFEN PARTY HOUSE HITS EMI

NEW ZEALAND (RIANZ) 08/07/96

THIS WEEK	LAST WEEK	SINGLES
1	1	CHAINS DLT FEATURING CHE FU BMG
2	2	THA CROSSROADS BONE THUGS-N-HARMONY SONY
3	5	CHANGE THE WORLD ERIC CLAPTON WARNER
4	3	RETURN OF THE MACK MARK MORRISON WARNER
5	NEW	BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION SONY
6	6	IT'S ALL THE WAY LIVE (NOW) COOLIO FESTIVAL
7	7	YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG
8	NEW	FOREVER MORE PUFF JOHNSON SONY
9	NEW	IF I RULED THE WORLD NAS SONY
10	NEW	I'LL NEVER STOP LOVING YOU J'SON POLYGRAM
ALBUMS		
1	1	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
2	5	CELINE DION FALLING INTO YOU SONY
3	3	ROBERT MILES DREAMLAND BMG
4	10	LED ZEPPELIN REMASTERS WARNER
5	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
6	NEW	SOUNDTRACK TRAINSPOTTING EMI
7	2	BUSH SIXTEEN STONE MCA
8	6	LA BOUCHE SWEET DREAMS BMG
9	NEW	SPLIT ENZ HISTORY NEVER REPEATS FESTIVAL
10	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN

BELGIUM (Promuvi) 08/16/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	MACARENA LOS DEL RIO RCA
3	3	BAILANDO PARADISIO DANCE DEVELOPMENT
4	4	TIC, TIC TAC CARRAPICHO RCA
5	5	I'M ON FIRE 2 FABIOLA CIRCUS/ANTLER-SUBWAY
6	9	IRONIC ALANIS MORISSETTE MAVERICK/WARNER BROS.
7	6	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
8	NEW	FOREVER LOVE GARY BARLOW RCA
9	7	ZO MACHO JIMMY B LAFABIT
10	8	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE
ALBUMS		
1	1	FUGEES THE SCORE COLUMBIA
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WARNER BROS.
3	3	CELINE DION FALLING INTO YOU COLUMBIA
4	4	SAMSON & GERT SAMSON VOL. 6 PHILIPS
5	5	METALLICA LOAD MERCURY
6	10	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
7	7	ANDREA BOCELLI BOCELLI POLYDOR
8	9	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
9	6	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
10	8	BRYAN ADAMS 18 TIL I DIE A&M

SWITZERLAND (Media Control Switzerland) 08/07/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES SONY
2	2	I CAN'T HELP MYSELF KELLY FAMILY EMI
3	3	INSOMNIA FAITHLESS WARNER
4	NEW	WHERE DO YOU GO NO MERCY BMG
5	5	FOREVER LOVE GARY BARLOW BMG
6	7	SALETTI HARRY HASLER PHONAG
7	6	MACARENA LOS DEL RIO BMG
8	NEW	FREEDOM ROBBIE WILLIAMS EMI
9	4	COCO JAMBOO MR. PRESIDENT WARNER
10	8	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE
ALBUMS		
1	1	FUGEES THE SCORE SONY
2	4	ROBERT MILES DREAMLAND POLYGRAM
3	3	DIE SCHLUMPFER ALLES BANANE! VOL. 3 EMI
4	7	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
5	2	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
6	5	CELINE DION FALLING INTO YOU SONY
7	6	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	NEW	TINA TURNER WILDEST DREAMS EMI
9	8	BRYAN ADAMS 18 TIL I DIE POLYGRAM
10	9	METALLICA LOAD POLYGRAM

SWEDEN (GLF) 08/09/96

THIS WEEK	LAST WEEK	SINGLES
1	1	GYLLENE TIDER EP GYLLENE TIDER PARLOPHONE
2	2	KILLING ME SOFTLY FUGEES COLUMBIA
3	3	I WON'T LET THE SUN GO DOWN ROBIN COOK STOCKHOLM
4	4	MACARENA LOS DEL RIO RCA
5	NEW	TRASH SUEDE NUDE
6	7	HEAVEN U96 MOTOR MUSIC
7	8	DA BOMB INNER CIRCLE METRONOME
8	5	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYDOR
9	NEW	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
10	NEW	THA CROSSROADS BONE THUGS-N-HARMONY EPIC
ALBUMS		
1	1	GYLLENE TIDER HALMSTADS PARLOR 96 PARLOPHONE
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	7	NAS IT WAS WRITTEN COLUMBIA
4	4	FUGEES THE SCORE COLUMBIA
5	3	METALLICA LOAD MERCURY
6	6	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
7	NEW	ALICE IN CHAINS UNPLUGGED COLUMBIA
8	NEW	TOM PETTY & THE HEARTBREAKERS SHE'S THE ONE WARNER
9	8	ROBERT MILES DREAMLAND DECONSTRUCTION
10	5	GIPSY KINGS GREATEST HITS COLUMBIA

FINLAND (Seura/IFPI Finland) 08/04/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	MACARENA LOS DEL RIO BMG
3	3	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYGRAM
4	NEW	WANNABE SPICE GIRLS VIRGIN
5	5	FIRESTARTER PRODIGY XL RECORDINGS
6	NEW	FOREVER LOVE GARY BARLOW RCA
7	NEW	PRINSSI MOVETRON POLYDOR
8	NEW	TURN IT UP AND DOWN CAPPELLA MEDIA/K-TEL
9	6	SOLDIER SOLDIER CAPTAIN JACK COLOGNE DANCE LABEL/EMI
10	4	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN
ALBUMS		
1	1	MR. PRESIDENT WE SEE THE SAME SUN WEA
2	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WEA
3	2	METALLICA LOAD VERTIGO/MERCURY
4	6	CAPTAIN JACK THE MISSION COLOGNE DANCE LABEL/EMI
5	3	J. KARJALAINEN ELECTRIC SAUNA POKO
6	7	BACKSTREET BOYS BACKSTREET BOYS BMG
7	5	E-ROTIK THE POWER OF SEX INTERCORD/EMI
8	8	FUGEES THE SCORE COLUMBIA
9	9	JARI SILLANPAA JARI SILLANPAA MTV MUSIKKI
10	10	EROS RAMAZZOTTI DOVE C'E MUSICA BMG

PORTUGAL (Portugal/AFP) 08/13/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
2	3	ROBERT MILES DREAMLAND DECONSTRUCTION
3	2	ENRIQUE IGLESIAS CANTA EM PORTUGUES STRAUSS
4	9	METALLICA LOAD VERTIGO/MERCURY
5	7	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
6	4	GNR TUDO O QUE VOCE QUERIA EMI
7	NEW	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
8	10	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMIGLOBO
9	NEW	ALICE IN CHAINS UNPLUGGED COLUMBIA
10	6	SCORPIONS PURE INSTINCT EASTWEST

HONG KONG (IFPI Hong Kong Group) 08/04/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	EDMOND LEUNG BREATHE CAPITAL ARTISTS
2	2	EKIN CHENG IF THE SKY RAIN BMG
3	NEW	CASS PHANG CLEAR WATER EMI
4	3	SANDY LAM THE NIGHT IS TOO DARK ROCK
5	NEW	SOUNDTRACK NEW SHANGHAI GRAND BMG
6	7	SAMMI CHENG CAN'T GIVE UP WARNER
7	9	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
8	5	PRISCILLA CHAN POLYGRAM 88 EXTREME TONE COLOUR SERIES POLYGRAM
9	4	JACKY CHEUNG FORGET YOU, I CAN'T DO THAT POLYGRAM
10	NEW	HACKEN LEE POLYGRAM 88 EXTREME TONE COLOUR SERIES POLYGRAM

GLOBAL[®] MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

BULGARIA: As proved by centuries of troubled history, the Balkan region has never been a place of love and harmony between peoples and states. All the more reason to welcome the album "Pevetsat/Slaviany" (The Singer/The Slaves) by Bulgarian pop singer Panayot Panayotov, on Riva Sound Records. The double album is divided into greatest hits ("Pevetsat") and new material ("Slaviany"), but what sets it apart from most local releases is that Panayotov has gathered together well-known songwriters from Serbia, Bosnia, Slovenia, and Croatia and encouraged them to work with Bulgarian writers. Thanks to this initiative, at least two-thirds of the material on the album is the fruit of international collaborations. Panayotov's music is on the border between folk and pop, a mixture that has been extremely popular here. His 1994 album, "Shoppkinia" (a slang word for a peasant woman from the Sofia district), was a best seller, and this new album looks certain to build on that success.



CHAVDAR CHENDOV

BELGIUM: An obscure song written by David Bowie is causing considerable media interest here, thanks to its inclusion on a new multi-artist compilation album, "Shake Your Congas" (BMG Ariola), released to coincide with a concert by Bowie in Brussels. The song, "Pancho," performed by the Belgian band Dee Dee & Her Panchos, was written by Bowie in 1967 and released as a single here the same year. The track, which was discovered by staff while examining the '50s and '60s master tapes of Palette Records, acquired by BMG Ariola along with the company's publishing rights in 1990, is now considered to be a valuable collector's item.

MARC MAES

IRELAND: The music of the Sliabh Luachra region, which includes parts of Cork, Kerry, and Limerick along the River Blackwater, is mainly for dancing. And it was this traditional Irish music that provided the inspiration for "Sliabh Notes" (CBM) by Donal Murphy, Matt Cranitch, and Tommy O'Sullivan, a trio whose members come from each of those three counties. The musicians have recorded extensively with other groups: Murphy (accordion) was a founding member of Four Men & A Dog (Global Music Pulse, Billboard, Aug. 10), Cranitch (fiddle) was with Na Fili, and O'Sullivan (guitar/vocals) played Danish and Irish music with the Copenhagen-based group Ashplant. "Sliabh Notes" illustrates the strong connection between Sliabh Luachra music and American country and bluegrass, which were originally influenced by traditional Irish (and Scottish) tunes. Among various numbers that emphasize these historical links are "Bluegrass In The Backwoods," "East Tennessee Blues/Stone's Rag," "The Prisoner's Song" (written by Reg Meuross), and "From The Heart" (a Suzanna Clark/Richard Leigh composition). The album includes contributions from various other musicians, including bassist Steve Cooney and percussionist Jimmy Higgins, both of whom have worked with Altan. The title "Sliabh Notes" (pronounced "shleeve notes") is a reference to what North Americans call "liner notes." The album is the trio's first U.S. release (on Kells Music).

KEN STEWART

ROMANIA: Dan Spataru is a living legend, a singer whose popularity has remained undiminished throughout a career spanning 30 years. The blond, green-eyed idol has long touched the hearts of the women of his generation, but his appeal also extends to the younger women of today, even if his folk-pop repertoire consists mainly of yesterday's pop hits. A new compilation, "The Best Of Dan Spataru" (Electrecord), features 18 of his greatest hits, including some relatively recent ones, but many of them are very old indeed, such as the unforgettable "Tarancuta, Tarancuta" (The Little Peasant Woman) written by Ion Vasilescu. Ten tracks were written by composer Temistocle Popa, whose songs have always been the perfect fit for Spataru's voice. At the launch of the album, Electrecord presented Spataru with a special gold record in recognition of the lifetime achievements of his distinguished career... Rock group Holograf, folk group Colibri, singer/songwriter Gheorghe Gheorghiu, and singers Stefan Hrusca (carols and love songs) and Madalina Manole are the biggest-selling acts of last year, according to Muzica, the shop of the Composers and Musicologists Union, located in Bucharest.



OCTAVIAN URULESCU

U.K.: Four months after Incognito released its compilation album "Remixed" (Talkin Loud/Mercury), the hard-working R&B group began a series of gigs in support of its next album, "Beneath The Surface," out in September. The new set was unveiled July 20 during a stunning headline appearance at the Royal Botanic Gardens in Kew, Surrey, under the banner Summer Jazz at Kew. Aply supported by Fidel, a young singer/songwriter/guitarist with folk and blues leanings, signed to producer Steve Jervier's Sony-funded Lifestyle label, Incognito performed a 110-minute set in front of a relaxed crowd of picnic-eating, champagne-drinking revelers. After a two-song encore, accompanied by a spectacular fireworks display, band leader Bluey departed with the rousing words "Beyond color, beyond creed, we're one nation under a groove." The slogan would have served as an admirable description of the following night's concert at Finsbury Park in North London, where Incognito was the closing act on the main stage of the Respect festival, an anti-racist event organized by the British Trades Union Congress. The festival also featured heavy rock bands ARC and Scrap Iron Scientists, politico-dance acts Chumbawamba and Fun-da-mental, rappers Credit To The Nation and Brotherhood, bhangra group RSVP, African roots artist Francis Fuster, and world music fusion act Transglobal Underground. The event ended with a rousing version of Otis Redding's "Respect," which is released by PolyGram under the multi-artist moniker United Against Racism. Incognito's U.K. dates continue into the fall, ending with a show at the Brixton Academy in South London Oct. 27.

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DALBELLO

(Continued from page 57)

vocals on albums for Rupert Hine, Duran Duran's John Taylor, and Glass Tiger, and composed and performed the song "Black On Black" for the soundtrack of Adrian Lyne's film "9½ Weeks."

Her next Capitol album, the self-produced "She," was released in Europe in late 1987 and in Canada 18 months later. Capitol did not release it in the U.S. Again, Dalbello failed to make a commercial impact in Canada.

According to Zbitnew, "Whoman-foursays" and "She" weren't accepted commercially in Canada because "they were so cutting edge. Nobody in Canada was doing what [Dalbello] was doing at the time. Today, many [Canadian music-industry people] compare Alanis Morissette to Dalbello."

In 1990, Dalbello moved to Los Angeles. For the next four years she toured with Ann and Nancy Wilson of Heart and Debra Dobkin as a female foursome performing Heart material, recorded with and wrote songs for Heart, and produced and wrote "Come As You Are" for LaBelle's 1994 album "Gems."

In 1994, while visiting Los Angeles, her brother Stefano played Dalbello some music he had written. Dalbello was so impressed that she immediately wrote lyrics for his song, which became "The Revenge Of Sleeping Beauty."

Even though Dalbello hadn't decided to cut an album yet and hadn't had a recording deal since leaving Capitol in 1989, she recorded the song and three other tracks, "All That I Want," "Yippie," and "Falling Down." All four tracks are featured on "Whore."

After a meeting with her former manager Roger Davies (Tina Turner), Dalbello decided to record again. Davies suggested EMI and called Helmut Fest, president of EMI Electrola.

Helmut Ruecker, GM of marketing for EMI Electrola, says, "[Dalbello] has always been very much at home in Germany and has done well here. She lived for some years in Berlin, where she worked with German artists. Also, her manager [Davies] has a good relationship with the company. I think she felt it was the most natural thing in the world to sign here."

Returning to Toronto at the end of 1994, Dalbello and her brother worked on preproduction of "Whore" until February 1995. The bulk of the album was recorded at Phase One studios in Toronto in April and May of that year. "Recording the album was really quick," says Dalbello. "We completed it in 2½ months, including the mixing."

Dalbello, who earlier this month completed promotion for the album in Switzerland and Holland, heads to Germany Sunday (18) through Friday (23), and returns to Canada Saturday (24) to meet with Canadian media.

"Imaging will be a very big part of our marketing for this record," says Zbitnew. "[With the cover art] we have such a strong visual component. I expect you'll see that image everywhere."

The arresting cover jacket depicts a sculpture of Dalbello against a blood-red wall. "I wanted something reflecting what you can become when you place your self-esteem in the hands of someone else," she says. "It's the me I could become if I don't remind myself of the things I believe in. It speaks for the record and the path I went through to make it."

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

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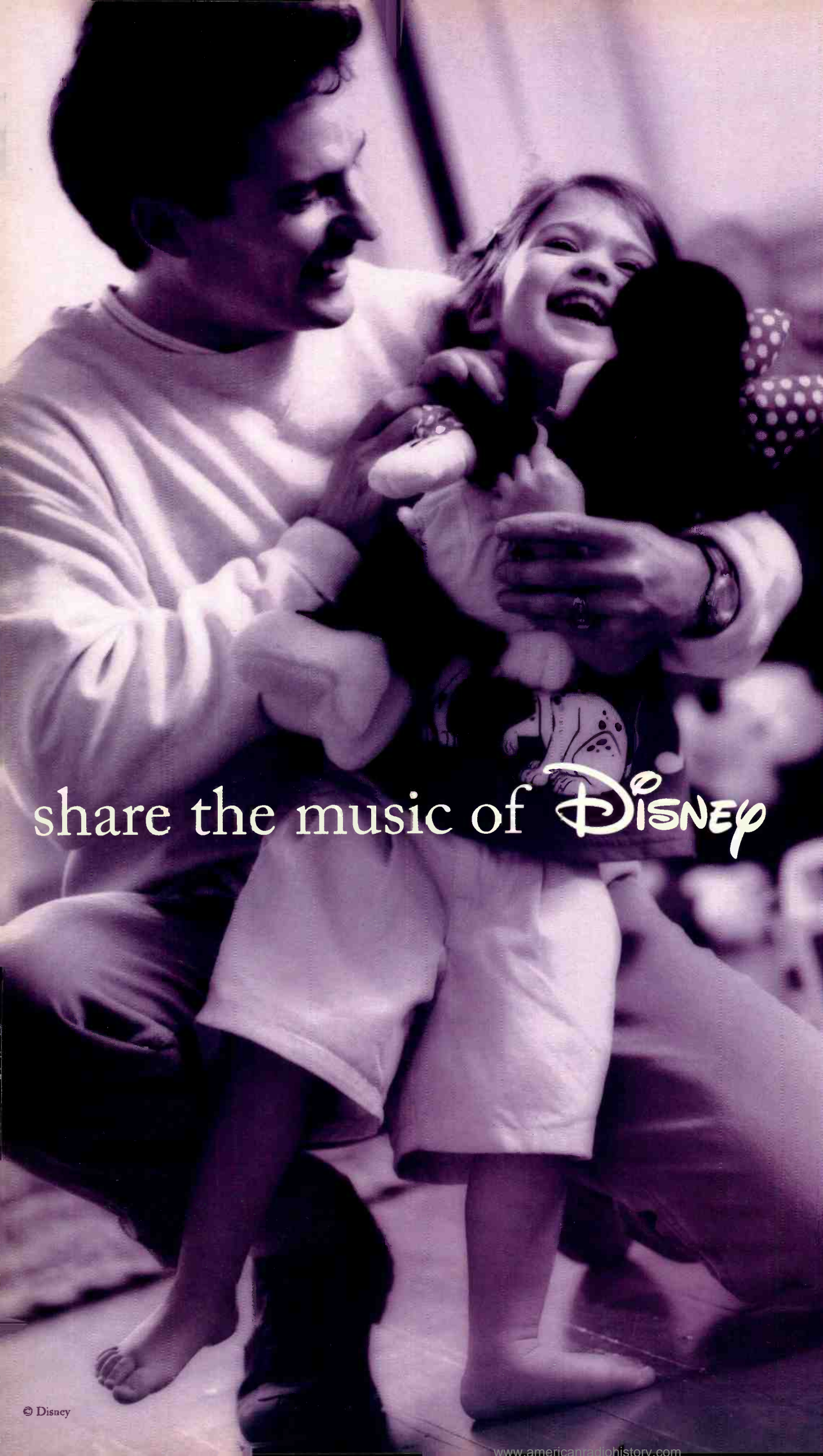
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CAN'T STOP THE MUSIC

Holiday release schedules offer sounds for everyone, from Pearl Jam fans to Simpson sympathizers

BY TERRI HORAK

Music retailers have plenty of superstar releases this year to help ring in this holiday season, including new product from such star-power acts as Nirvana, Pearl Jam, R.E.M., Tina Turner and U2. In addition, new studio albums from Phil Collins, John Mellencamp, New Edition, Kenny G, Sheryl Crow, Queen Latifah and Luther Vandross are sure to find their way onto many holiday wish-lists.

In country quarters, new releases are slated for Alan Jackson, John Michael Montgomery, Reba McEntire, Travis Tritt and Trisha Yearwood, among others.

The Nirvana album, a live set entitled "From The Muddy Banks Of Wishkah," is due in October from DGC. The album will be preceded by Pearl Jam's first release in two years, the tentatively titled "No Code," which is scheduled to street Aug. 27 on Epic.

Also putting out its first release in two years and creating much pent-up demand is Warner Bros.' R.E.M. with "New Adventures In Hi-Fi," scheduled for a Sept. 10 release. The band's last album, "Monster," has sold more than 4 million copies.

Another rock giant, U2, has a still-untitled album featuring all-new material due from Island by November.



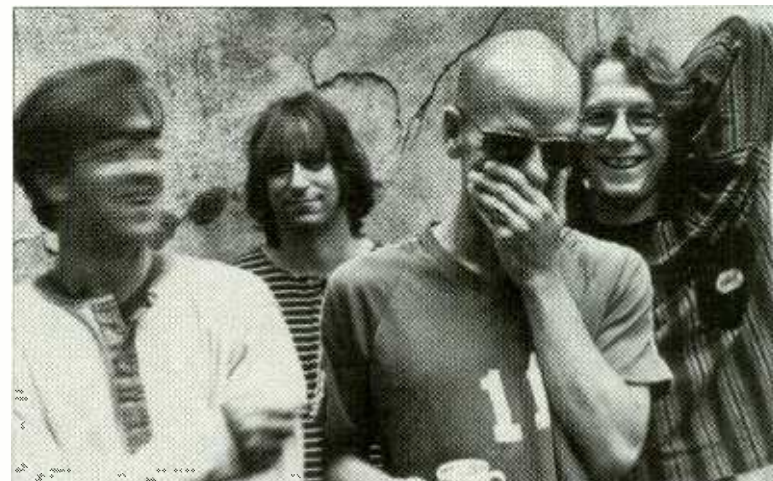
Tina Turner: "Dreams due Sept. 2."

MCA Records' New Edition is finally releasing its long-awaited reunion album, "Home Again," featuring the original members and inductee Johnny Gill, on Sept. 10. In October, the group will kick off an extensive U.S. concert tour in its hometown of Boston. Additionally, Gill has a solo album due that day from Motown.

"Wildest Dreams," Tina Turner's second release for Virgin Records, is slated for Sept. 3. In addition to the song "GoldenEye," Turner's recent hit penned by Bono and the Edge, notable tracks include "In Your Wildest Dreams," with guest vocals

by actor Antonio Banderas and a vocal "cameo" by Sting on the cut "On Silent Wings."

Contributing some production duties on the Turner album are the Pet Shop Boys, who will have their



REM: "New Adventures In Hi-Fi" hits Sept. 10.

own new release in stores Sept. 10. The title, "Bilingual," marks their Atlantic Records debut.

MELLENCAMP FANS GET "LUCKY"

Mellencamp's new disc, "Mr. Happy Go Lucky," is due in September from Mercury. Expect the label to issue a Chuck D title that month as well, as part of its new deal with Def Jam.

Collectors will want to note that the "Beatles Anthology, Vol. 3" is due from Capitol in September. And for something completely different, fans of Fox TV show "The Simpsons" will no doubt want to pick up "The Yellow Album," starring none other than Bart and the entire Simpson crew, out on Geffen Oct. 22.

Artists who are expected to release new albums by year's end but still fall in the tentative file include Arista's Aretha Franklin and Sarah McLachlan; Mercury's INXS and Tony! Toni! Tone!; Loud's Wu-Tang Clan; Warner Bros.' Take 6 and Frankie Beverly featuring Maze.

TOP OF THE POPS

In the pure pop vein, Michael

Bolton will release an album of what's being described as "seasonal music," due in store from Columbia Oct. 8.

Anne Murray, winner of an astounding 25 Juno Awards in her native Canada, is releasing her first studio album in five years, on SBK/EMI, Aug. 27. Special treats on the self-titled disc include Murray duets with Bryan Adams and Aaron Neville.

It appears Kenny G is trying something new with his still-untitled album, due from Arista Sept. 17. The disc includes a track by Babyface and Toni Braxton, with whom G is touring. Both cuts were produced by Babyface. Another million-selling instrumentalist taking a different approach is Dave Koz, whose Capitol disc "Off The Beaten Path" features mainly acoustic tracks.

Other artists with new releases in the pop/Triple-A arena include Sheryl Crow (Oct. 8, A&M); Crash Test Dummies (Oct. 1, Arista); Chris Isaak (live album, Sept. 24, Reprise); Susanna Hoffs (Sept. 24, London); Shawn Colvin, Sept. 24 (Columbia); Suzanne Vega (Sept. 10, A&M); and Barenaked Ladies (Oct. 15, Warner Bros.)

ROCK STOCKING-STUFFERS

There will be a full spectrum of rock releases out this fall, ranging from the Oct. 8 Columbia Records debut of punk rockers Offspring,

from Rush on Atlantic.

Other rock titles due to hit stores in time to make good stocking-stuffers include Social Distortion (550 Music); Weezer (DGC); Counting Crows (DGC); Rusted Root, (Mercury); Jason & The Scorchers (Mammoth/Atlantic); Machine Head (Roadrunner); Rick Derringer (Code Blue/Atlantic); Lemonheads (Tag/Atlantic); Wild Colonial (DGC); Chris Whitley (Columbia); Manowar (Geffen); and Lisa Germano (4AD).

R&B: FROM VANDROSS TO CURTIS

Bridging the gap between alternative and R&B will be the latest from Joi. Produced by the members of Fishbone, "The Amoeba Cleansing Syndrome" is due early fall from EMI.

There's plenty to look forward to



A new album by Shawn Colvin is set for Sept. 24.

in the world of R&B, starting with Luther Vandross' new studio album, "Your Secret Love," on Epic Records, which will be in stores Sept. 24. That same day will also see the release from Hall Of Fame/Epic's new R&B/hip-hop female vocal group Assorted Phlavors, with production by Dave "Jam" Hall, who's worked with Mariah Carey and Madonna, among others.

The legendary Curtis Mayfield is



DGC's full release includes Weezer's sophomore set.

whose last album, 1994's "Smash," has sold close to 5 million copies, to perennial classic-rock favorites ZZ Top. Their second release on RCA, "Rhythmeen," includes the track "She's Just Killing Me," which was featured in the Quentin Tarantino film "From Dusk Till Dawn." Classic-rock fans will also likely be looking for "Test For Echo," the new album

scheduled to release "New World Order" on Warner Bros. sometime in the fourth quarter. In addition to Mayfield, producers lending a hand to the project include Narada Michael Walden, Organized Noize and Darryl Simmons.

Next Plateau R&B/pop act 4 PM, who had a gold single with their

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Holiday Product

SHOWCASE

VIDEO FORECAST: SEASON'S GREETINGS ARE A SELL-THROUGH BONANZA

BY STEVE TRAIMAN

The holiday sell-through season for home video is shaping up as another record-breaker. And this is without the potential announcements confirming October/November dates for "The Cable Guy" from Columbia TriStar Home Video, and "Independence Day" from Fox Video, depending on the boxoffice legs of the July 3 big-screen debut—the fastest film ever to reach \$200 million.

Buena Vista Home Video already has confirmed "Toy Story," with a forecast industry-high of 35 to 40 million units; "Oliver And Company," "James And The Giant Peach"; and "Aladdin And The King Of Thieves," second direct-to-video sequel to "Aladdin." Paramount Home Video has "Mission Impossible" due Nov. 12, backed by the largest marketing campaign in the label's history. Warner Home Video has a double-header Oct. 1, "Twister" at \$22.96 suggested list, and a 25th-anniversary clamshell edition of "Willie Wonka And The Chocolate Factory" (\$19.98).

MCA/Universal Home Video is pulling out all the stops for a remastered "E.T.," on moratorium the past four years, and also will have "Flipper" in October; Fox Video has "The Sound Of Music," which goes on moratorium after next Jan. 31; and MGM/UA Home Video re-releases "The Wizard Of Oz," a perennial holiday seller.

Highlights of confirmed fourth-quarter sale product also include a number of creative Halloween and holiday-collection promotions; top rental hits repriced for sell-through; and various sports, music and special-interest releases. Virtually every



The moratorium is over: "E.T." is back and remastered.

company's World Wide Web site will highlight major releases, some with their own "hot-linked" home pages (see Billboard, June 8 issue).

From Disney, "Toy Story" hits stores Oct. 30, with a \$3 or \$5 instant rebate from Kodak; and \$5 mail-in refunds from Disney (with a Masterpiece Collection purchase), General Mills, Oral-B and Energizer (with purchases of their respective products). "Oliver And Company," due Sept. 25, has a \$3 or \$5 instant savings from Kodak, a \$5 mail-in refund from Disney (with a Family Film Collection purchase) and a \$5 mail-in refund from ConAgra (with purchase of "Oliver" or a Family Film Collection title and three "Kid Cuisine" products). A \$70 million marketing campaign for "Aladdin And The King Of Thieves," in stores Aug. 13, includes a month-long Happy Meal promotion at 13,000 McDonalds restaurants with 50 million character-premiums given away; a \$5 mail-in rebate from General Mills (with purchase of select cereals) and a \$5 Disney mail-in refund (with added purchase of a Masterpiece, Family Film or other eligible titles. "James And The Giant Peach" drops Oct. 15, with two in-pack offers: a \$30 retail value "Peach"-themed play tent for \$9.99, and mail/phone savings on Harry And David fruit- and gift-company products.



"StarGate" comes in multiple versions.

PHONECARDS AND LETTER-BOXES FOR E.T.

MCA/Universal's re-release of "E.T. the Extraterrestrial" Oct. 1 will be offered in three THX digitally remastered versions. English and Spanish pan-and-scan versions, including a 10-minute Steven Spielberg retrospective, are \$9.95 minimum-advertised price (MAP) in a clamshell package. A letter-boxed version, with a 30-minute Spielberg commentary, is \$13.95 MAP; and on Oct. 8, an 8,000-run, laserdisc "signature collection" edition is due. The label's first cross-promotion

with Pillsbury offers a \$5 mail-in rebate (with purchase of five products); a consumer sweepstakes with a trip for four to Universal Studios Hollywood as grand prize; collectible phonocards via an offer on Totino's Party Pizzas packages; and a joint advertising campaign including a 45-million-household PSI (free-standing insert) newspaper drop. Also due in September/October are "Flipper" and added titles to the Shirley Temple Classics, Don Knotts Collection, Universal Cinema Classics and Universal Comedy Classics.

Paramount Home Video will release Academy Award-winner "Braveheart" to sell-through on Aug. 27, backed by a major in-store and consumer-ad campaign. A \$5 mail-in rebate is offered with the purchase of one other eligible title. The double-cassette at \$24.98 SRP (suggested retail price) is available in both pan-and-scan and widescreen versions, with 24- and 48-unit floor displays for retailers. "Forrest Gump" is repriced at \$9.95 MAP



CBS/Fox offers the "AbFab" gift set.

(\$14.95 SRP) on Sept. 10, with 16 million previously sold at \$22.95 SRP since April 27. Other new widescreen versions available Sept. 10 at the same MAP are "Clear And Present Danger," "Congo," "The Hunt For Red October," "Patriot Games" and "Romeo & Juliet."

BLUES DRESSES AND WHITE HOUSES

Columbia TriStar Home Video probably has the biggest number of previous rental titles repriced for sell-through and due in stores September/October at \$13.95 MAP. Included are "The American President," "Legend," "Money Train," "Bad Boys," "Devil In A Blue Dress" and "A Few Good Men." Three new National Geographic titles in September are "Russia's Last Tzar," "Inside The White House" and "30 Years Of National Geographic Specials."

MGM/UA will have "The Wizard Of Oz" in stores Sept. 10 at \$13.95 MAP for the THX digitally-mastered version in a new clamshell package, backed by the biggest marketing campaign in the label's history—before the title goes on moratorium until the 21st century. Due Sept. 10 is the 25th-anniversary edition of "Fiddler On The Roof," with the double cassette newly repriced to \$24.98 SRP in the Screen Epics Collection.

HONEYMOONERS AND HOME-COMINGS

Twentieth Century Fox Home Entertainment in September will have new episodes of "The X-Files"

and "Goosebumps;" a "12 Days Till Christmas" 12-title holiday display, highlighted by holiday episodes of "I Love Lucy," "The Honeymooners," "The Simpsons" and "Twilight Zone," plus "The Homecoming" (The Waltons); and a four-title "Holiday Pack" with "Miracle On 34th Street (1994)," "Home Alone," "Home Alone 2" and "A Christmas Carol."

CBS/Fox Home Video and BBC Video will offer an "Absolutely Fabulous Gift Set" of the British Comedy series hit (\$99.98 SRP); a "Wallace & Gromit" gift-box set (\$24.98 SRP); and "Wallace & Gromit: A Close Shave" (\$9.98 SRP), all due Oct. 15. On its own, CBS/Fox will have an eight-volume "The Honeymooners" gift set with all 39 episodes (\$99.98 SRP); and "The Michael Jordan Gift Set" (\$29.98 SRP).

PolyGram Video reprices for sell-through "The Usual Suspects" (\$13.95 MAP) and a collector's boxed set (\$39.95 SRP) Sept. 10; and "Dead Man Walking" (\$13.95 MAP) Nov. 5. "NFL's 100 Toughest Players" and "The Man Behind The Men" are due Sept. 24, with "Football America" out Nov. 11 (all \$13.95 MAP).

"STARGATE" GAMING

Live Home Video offers "Cut-throat Island" repriced for sell-through Sept. 20 in pan-and-scan (\$9.95 MAP) and letter-box versions (\$13.95 MAP). "Stargate" was price-reduced Aug. 20, with a pan-and-scan package at \$9.95 MAP, a special letter-box edition (\$13.95 MAP); and special director's-cut letter-box edition with nine extra minutes and a bonus CD-ROM, "Secrets Of The Stargate" interactive game (\$24.98 SRP).

Coming to stores Aug. 27 from New Line Home Video are English and Spanish dubs of "Dumb And Dumber," "The Mask" and "National Lampoon's Senior Trip" and a "Duh-lux" gift set of "Dumb And Dumber" and "The Mask" (24.98 SRP). A letter-boxed edition of "Seven" is due Sept. 10, and "Now And Then" on Oct. 8 (both \$13.95 MAP).

Turner Home Entertainment will have "The Beatles Anthology" as an eight-tape set Sept. 12 (\$159.98 SRP) and Ken Burns' "The West" from the TV series as a 9-volume collector's set Oct. 22 (\$179.98 SRP), also individually priced (\$13.95 MAP). Three Cartoon Network Christmas pre-packs will be offered, in 12-, 14- and 48-unit displays, highlighted by "The Flintstones' Christmas Carol" (\$14.98 SRP), plus six others at \$12.98 SRP.

WORKOUTS AND ROCK-OUTS

Sony Wonder fourth-quarter releases are topped by "The Doobie Brothers' Rockin' Down The Highway" and "The Best Of Austin City Limits—Country" (both Aug. 20, \$13.95 MAP); two new NASCAR Video titles; and from MTV Home Video "Beavis & Butt-head: Do Christmas!" (\$14.98 SRP), and "The Grind Workout: Strength & Fitness" with Eric Nies (\$12.98 SRP).

ABC Video will have "Joan Rivers: Shopping for Fitness" (Sept. 17, \$13.95 MAP); four Weather Channel Home Video titles in October, topped by "Storm Chaser;" and from ESPN Home Video, "College

Continued on page 70

S

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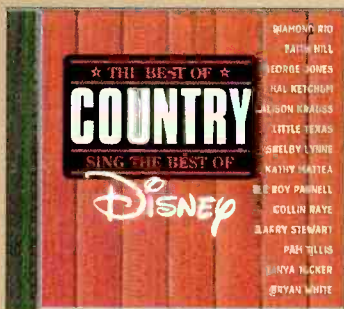
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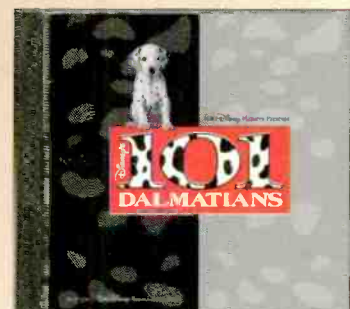
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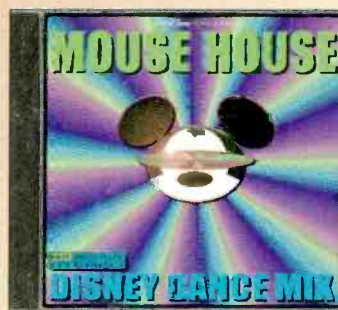
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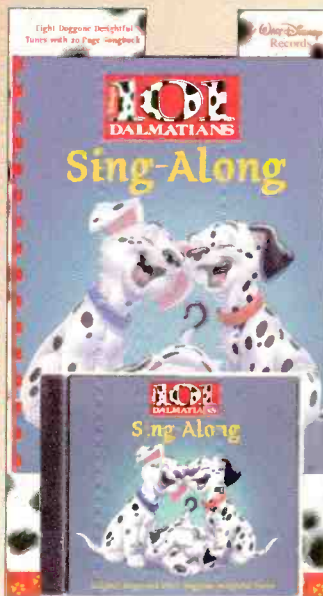
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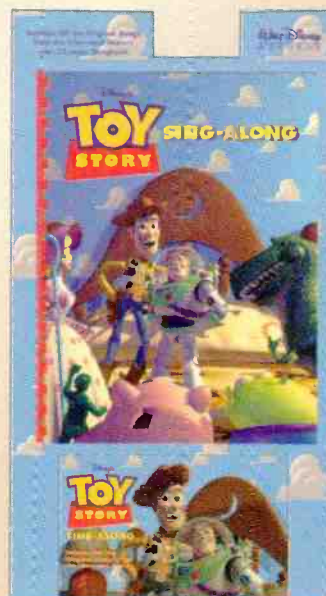
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Holiday Product

SHOWCASE

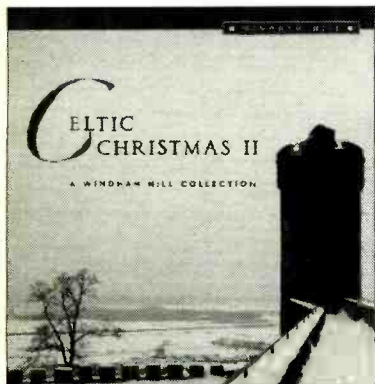
CHRISTMAS A LA CHART: SPIRITED NEW HITS FOR THE HOLIDAYS

BY CATHERINE CELLA

With each holiday season, recording artists and labels have to dig deeper and branch out further to find something new. Christmas is far from spent, however, as evidenced by the breadth of new holiday-themed releases this year.

ADULT CONTEMPORARY, BLUES AND JAZZ

Mercury Records promises a Christmas album from "Eraser's" bright star in "Star Bright." Vanessa Williams blends seasonal oldies ("The First Noel") with goodies ("Baby, It's Cold Outside") in smooth, adult-contemporary style.



Three wise men named Michael are bearing musical gifts, too—Michael Bolton (Columbia), Michael Crawford (Atlantic) and Michael Powers (Miramar/BMG). The latter turns his blues guitar on such twists as "Mississippi Strummer Boy" and "God Rest Ye Funky Gentlemen" on the aptly named "Frosty The Bluesman."

Jazz-lovers have at least three choices for their wish lists. Daring/Rounder's "Christmas With The New Black Eagle Jazz Band" accents such standards as "Winter Wonderland" and "White Christ-

mas" with the New Orleans tradition. Sony Classical goes swing with the Ritz Carlton Orchestra's "Swing Ye Noel." And Milan/BMG jazzes up the Christmas story in "Bending Toward the Light: A Jazz Nativity," boasting such luminaries as Lionel Hampton, Dave Brubeck and Toots Thielemans.

WORLD MUSIC

The Celtic craze continues, most notably in Windham Hill's follow-up to last year's No.1 album in "Celtic Christmas II." Featuring



Chet Atkins serves "Christmas Dinner."

James Galway and other Irish talent, "II" offers traditional and original music of the season. Atlantic also promises a "Celtic Heartbeat Christmas" from its stable of artists.

And for those primed by "Braveheart" and "Rob Roy" in the lure and lore of Scotland comes "A Scottish Christmas" from Maggie's Music. Featuring "Braveheart's" piper, the CD plays like a soundtrack from the days of "Christmas Carousing" and the "Yeoman's Carol."

George Winston's Dancing Cat imprint will offer "Ki ho alu Christmas," a convergence of Hawaiian slack-key guitarists working out on "Winter Wonderland" and various other holiday-inspired tunes.

Other holiday traditions are celebrated in new releases from Rounder and RCA Records, respec-

tively. "Kwanzaa Party!" honors people of African descent a la its predecessor "Kwanzaa Music" and includes a guide to hosting the festivities. And "Hebrew National Kosher Classics" collects 20 tunes for ushering in Rosh Hashanah and Hanukkah.

The Western Wind's "Christmas In The New World" (Music Masters/BMG) brings together music of the Americas. And songs from around the world fill Sony Classical's "Song Of Joy," with Kathleen Battle and Christopher Parkening.

POP

Just when you thought you were safe from Tiny Tim, he comes out with a Christmas album. Rounder has also just bowed The Bobs' "Too Many Santas," with its too many sounds of mambo, a cappella funk and sci-fi singing. Speaking of sci-fi, Rhino is re-issuing the 1980 "Star Wars" holiday album, as we approach the film's 20th anniversary next year. Not only does it feature Anthony Daniels—the voice of C3PO—but also a young John Bongiovi before he was Bon Jovi.

It's not exactly Mannheim Steamroller, but Chip Davis did exec-produce American Gramophone's "Holiday Musik." Touted as more than just a Christmas album, "Musik" presents festive classical music to spirit any holiday. More specifically, "RCA Christmas Dinner" offers instrumental versions of Christmas songs by the likes of Chet Atkins, Guy Lombardo and the Boston Pops.

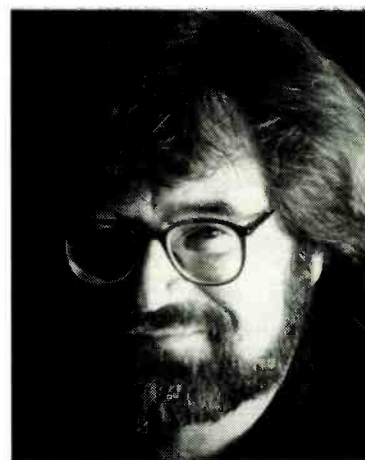
And for the season of sing-alongs, Brentwood/BMG collects "America's 25 Favorite Christmas Songs." Sony Wonder taps the classic FHE shows in "Rudolph, Frosty And Friends: Favorite Christmas Songs." And Sony Classical brings "Glad Tidings" with 12 folios and bonus instrumental tracks for caroling the classics.

Artists ranging from George Winston and Liz Story to Nightnoise and Windham Hill founder Will

Continued on page 71

CHRISTMAS CHARTS

The recaps in this Spotlight chronicle performance on Billboard's annual Top Christmas Albums chart, which ran from the Nov. 25, 1995 issue through that of Jan. 6, 1996. The chart includes both new and catalog titles. Rankings on these lists are determined by the actual number of SoundScan units registered for each week a title appeared on Top Christmas Albums. The recaps were prepared by Michael Cusson and Geoff Mayfield.



Mannheim Steamroller's Chip Davis

Top Christmas Albums

Pos.	TITLE	Artist	Label
1	CHRISTMAS IN THE AIRE	Mannheim Steamroller	American Gramophone
2	MIRACLES: THE HOLIDAY ALBUM	Kenny G	Arista
3	MERRY CHRISTMAS	Mariah Carey	Columbia
4	THIS IS CHRISTMAS	Luther Vandross	LV
5	A FRESH AIRE CHRISTMAS	Mannheim Steamroller	American Gramophone
6	WHEN MY HEART FINDS CHRISTMAS	Harry Connick, Jr.	Columbia
7	CHRISTMAS ALBUM	Mannheim Steamroller	American Gramophone
8	CHRISTMAS INTERPRETATIONS	Boyz II Men	Motown
9	HOME FOR CHRISTMAS	Amy Grant	A&M
10	LET THERE BE PEACE ON EARTH	Vince Gill	MCA
11	A VERY SPECIAL CHRISTMAS	Various Artists	A&M
12	KIRK FRANKLIN AND THE FAMILY CHRISTMAS	Kirk Franklin And The Family	Gospo Centric
13	THE CHRISTMAS SONG	Nat King Cole	Capitol
14	A VERY SPECIAL CHRISTMAS 2	Various Artists	A&M
15	THE MUSIC OF CHRISTMAS	Steven Curtis Chapman	Sparrow
16	HAVE YOURSELF A TRACTORS CHRISTMAS	The Tractors	Arista
17	IT'S CHRISTMAS TIME	Crosby/Sinatra/Cole	Laserlight
18	CHRISTMAS ALBUM	Barbra Streisand	Columbia
19	A WINTER'S SOLSTICE V	Various Artists	Windham Hill
20	BEYOND THE SEASON	Garth Brooks	Capitol Nashville
21	AN ALL-4-ONE CHRISTMAS	All-4-One	Blitz
22	SOULFUL CHRISTMAS	Aaron Neville	A&M
23	CELTIC CHRISTMAS	Various Artists	Windham Hill
24	ELVIS' CHRISTMAS ALBUM	Elvis Presley	RCA
25	CHRISTMAS PORTRAIT	The Carpenters	A&M
26	O HOLY NIGHT	John Berry	Capitol Nashville

27	THE CHRISTMAS ALBUM	Neil Diamond	Columbia
28	A CHARLIE BROWN CHRISTMAS	Vince Guaraldi	Fantasy
29	CHRISTMAS THROUGH YOUR EYES	Gloria Estefan	Epic
30	CHRISTMAS WITH...	The Mormon Tabernacle Choir	Laserlight
31	THE CHRISTMAS ALBUM VOLUME II	Neil Diamond	Columbia
32	1955 - PRESENT	Billboard's Greatest Christmas Hits	Rhino
33	HOLLY & IVY	Natalie Cole	Elektra
34	CONTEMPORARY GOSPEL CHRISTMAS	Various Artists	Regency Nelson
35	WHITE CHRISTMAS	Bing Crosby	Laserlight
36	MERRY CHRISTMAS	Bing Crosby	MCA
37	MR. CHRISTMAS	Joe Diffie	Epic
38	A ROMANTIC CHRISTMAS	John Tesh	GTSP
39	CHRISTMAS FAVORITES	Carreras-Domingo-Pavarotti	Sony Classical
40	DISNEY'S CHRISTMAS	Sing-Along	Walt Disney

Top Christmas Artists

Pos.	ARTIST (No. Of Charted Albums)	Label
1	MANNHEIM STEAMROLLER (3)	American Gramophone
2	KENNY G (1)	Arista
3	MARIAH CAREY (1)	Columbia
4	LUTHER VANDROSS (1)	LV
5	HARRY CONNICK, JR. (1)	Columbia
6	BOYZ II MEN (1)	Motown
7	NEIL DIAMOND (2)	Columbia
8	AMY GRANT (1)	A&M
9	VINCE GILL (1)	MCA
10	KIRK FRANKLIN AND THE FAMILY (1)	Gospo Centric



Top Christmas Labels

Pos.	LABEL (No. Of Charted Albums)
1	AMERICAN GRAMAPHONE (3)
2	ARISTA (3)
3	COLUMBIA (6)
4	A&M (5)
5	LV (1)
6	LASERLIGHT (5)
7	MCA (3)
8	WINDHAM HILL (3)
9	MOTOWN (2)
10	CAPITOL NASHVILLE (2)

Top Christmas Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Albums)
1	AMERICAN GRAMAPHONE (3)
2	ARISTA (3)
3	COLUMBIA (6)
4	A&M (5)
5	EPIC (3)

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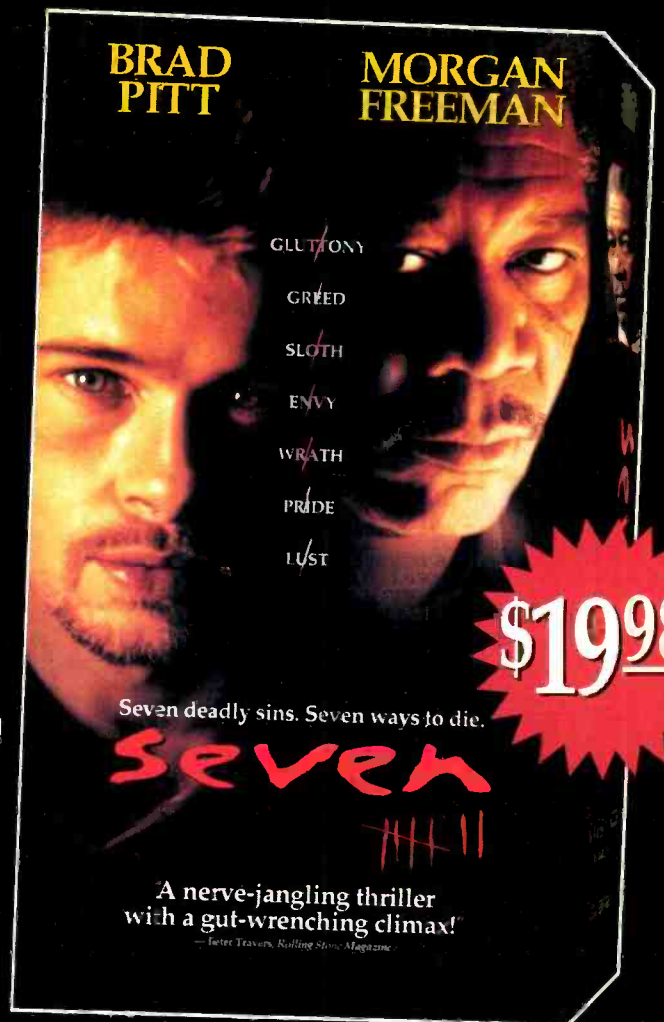
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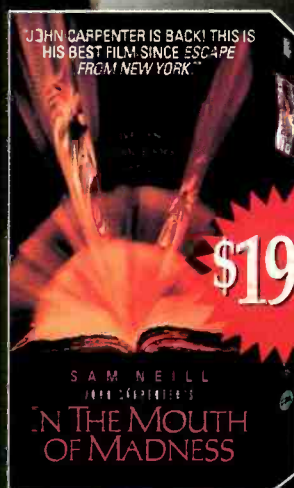
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Alyssa Milano (*No Fear, Embrace Of The Vampire*) plunges into a dangerous affair that spirals out of control in this chilling and provocative sequel to the original erotic thriller.

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Rated R. Approx. 84 min. VHS# N4475V



Holiday Product

SHOWCASE

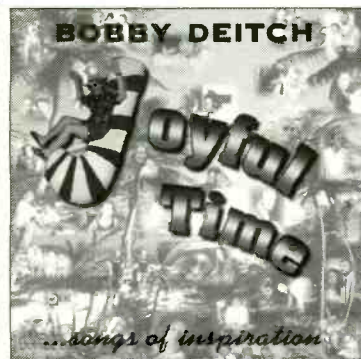
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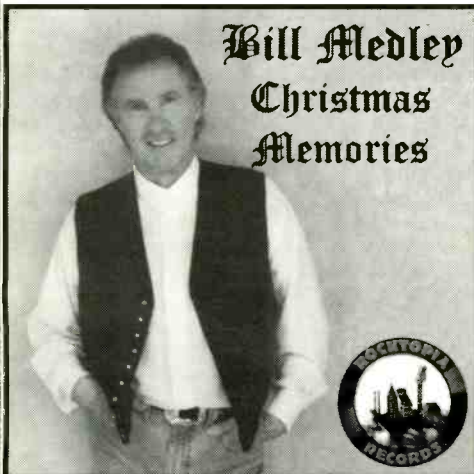
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ENTER*ACTIVE MULTIMEDIA: IT'S SNOWING SOFTWARE

Sports, sequels and Myst-ing dominate the winter games

BY BRETT ATWOOD

The 3D gaming-debut of the world's favorite plumber, an earth-moving "Doom" sequel and a two-year-old adventure game are expected to be the hot sellers in multimedia gaming this holiday shopping season. While hundreds of new titles are expected to clamor for a very limited amount of retail shelf space, only a few will actually catch the attention of consumers.

One title that is certain to sell is Cyan/Broderbund's graphic adventure "Myst," which continues to be one of the top software movers well over two years after its original release. The inside word is that "Myst II" will be the hot seller for Christmas 1997.

Several "Myst"-like games are anxious to satisfy adventurers who don't want to wait that long for the next chapter of the saga of "Myst"'s fabled "Book Of Atrus." Among them are Time Warner Electronic Publishing's "Qin" and GTE Interactive's "Timelapse."

TRENT DOES "DOOM"

"Doom" may be old news, but a shareware version of its successor, "Quake" (id Software), is already rumbling on the Internet. GT Interactive's retail version of "Quake," which includes an ambient soundtrack by Nine Inch Nails' Trent Reznor, should shake up some sales.

Another hot first-person shooter, 3D Realms' "Duke Nuke 'Em 3D," is also likely to dominate the action-software sales genre. Published by FormGen, the PC game will appear on the Sony Playstation, Sega Saturn and Nintendo 64 systems by winter.

Expect Blizzard's "Warcraft II," MicroProse's "Civilization II" and Interplay's "Descent II"—all sequels that are already top-sellers in the market—to continue to sell well at reduced prices this holiday season.

SEQUELS AND SLEEPERS

New sequels likely to make an impact include Sierra's "Phantasmagoria II: A Puzzle Of Flesh," LucasArts' "Jedi Knight: Dark Forces II," Psygnosis' "Ecstatica 2,"

Activision's "MachWarrior 2: Mercenaries," Virgin's "Screamer 2," Strategic Simulations' "Steel Panthers II," New World Computings' "Heroes Of Might And Magic II: The Succession Wars," Sierra's "Lords Of The Realm II" and a new version of Berkeley's sleeper 1995 smash, "You Don't



Sierra sequel: "Lord Of The Realm II"



Cher contributes to Tribeca's "9."

Know Jack."

Early word is that one of 1996's biggest sleeper hits may be Bethesda Software's first-person shooter "SkyNET." The game, which could retail for as low as \$20, managed to stand out among the crowded crop of "Doom"-like games at the game-industry trade show Electronic Entertainment Expo, held earlier this year in Los Angeles.

Other underdog titles to keep an eye out for: Psygnosis' "City Of Lost Children," Philips Media's "Down In the Dumps," Blizzard's "Starcraft," Sierra's "Rama" and Activision's "Interstate '76."

PSYCHEDELICS, RESORTS AND SPORTS

One of the quirkier software titles of the season is Tribeca Interactive's "9." This psychedelic adventure game follows a strange cast of characters through an artsy resort house that is in need of repair. Cher, James Belushi, Christopher Reeve and Aerosmith's Steven Tyler and Joe Perry lend their voices to this off-center game.

Every year brings a new round of updated sports games—which is among the strongest and stables of

gaming genres. Some of the stronger sports titles on the way include: Philips/BlueSky Software's "NFL Total Control Football," Electronic Arts' "Madden NFL '97," Acclaim's "NBA Jam Xtreme" and Electronic Arts' "NHL Hockey '97."

One of the more original sports games to come along in some time is Berkeley's "Lunar Golf," which requires the player to perform the astronomical task of golfing on the surface of the moon. Another original sports title is Activision's "HyperBlade," a hi-tech hockey-like game.

HARDWARE: INTERNET SET-TOPS

On the hardware front, the Nintendo 64 may be the set-top system to beat this holiday season. The 64-bit cartridge-based game machine, which will retail for \$299, is expected to sell well on the strength of veteran game character Mario,



The system to beat: Nintendo 64

who returns in a new hi-tech platform game, "Super Mario 64." Unlike previous games in the series, Nintendo's "Super Mario 64" places Mario in a stunning 3D environment that blows away any other game of its type. The game and system are already a hit in Japan, where they went on sale in July. Nintendo 64 is due in the U.S. Sept. 30.

Nintendo's latest high-profile entry into the game-console market will be countered by Sony and Sega, who have several new releases for their 32-bit PlayStation and Saturn systems, respectively. PlayStation owners can look forward to Naughty Dog/Sony's "Crash Bandicoot" and Sony's "Kowloon's Gate," while Saturn owners can look forward to Sega's "Nights," "Sonic X-treme" and "Virtua Fighter 3."

Internet set-top boxes, such as those offered by WebTV and Bandai's Pippin, will be on the shelves for the first time this holiday season. While some analysts are skeptical about consumer reception to the new devices, it is likely that many non-computer users will be lured by their low price and ease of use. ■

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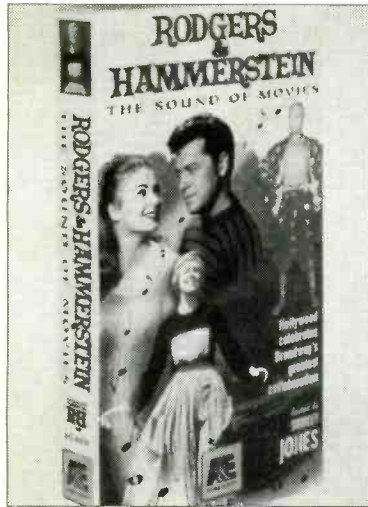
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SELL-THROUGH VIDEO

Continued from page 64

Football's All-Time Rivalries," "College Basketball's All-Time Rivalries," "Dick Vitale's Dreamtime, Baby" and the first two videos in a new Indy Car line.

A&E Home Video offers "Rodgers & Hammerstein: The Sound Of Movies" (\$19.95 SRP), coinciding



The Sounds of Movies

with the re-release of Fox's "The Sound Of Music;" and "The Old Testament Collection," a six-title boxed set Aug. 27 (\$99.95 SRP).

New Video Group (NVG) and Showtime Home Entertainment have two added titles to their "Erotic Zone" series, "Let Your Fingers Do The Walking" and "The Master." NVG and The Wall Street Journal offer "The Future of Investing." NVG has "An Evening With Sir Peter Ustinov," a concert tape of his one-man show.

FIVE NIGHTMARES ON ELM STREET

GoodTimes Entertainment is offering a special promotion with its classic "Peter Pan" (Mary Martin), price-reduced to \$12.95 from \$19.95 SRP. A Halloween trio, shipping in September, includes "Halloween II," "Psycho II" and "Munsters' Revenge," all licensed from MCA (\$12.95 SRP).

Anchor Bay Entertainment has a 36-unit pre-pack for its "Bring Home Some Horror Tonight?" Halloween promotion, with 20 titles available, topped by "Hellraiser," "Transylvania 6-5000" and all five "Nightmare On Elm Street" releases. For martial-arts fans, there are three new two-episode "WMAC Masters" titles out Sept. 12 (each \$12.98 SRP), with 24, 36 and 48-count pre-pack displays available. And "Ho Ho Nooooooo!!! It's Mr. Bill's Christmas Special!!" will be \$9.98 SRP in October.

Republic Pictures Home Video will have four holiday versions of "It's A Wonderful Life" in stores Sept. 17, ranging from an uncut special edition (\$14.98 SRP) to a 50th-anniversary gift set (\$69.98 SRP); plus "Betty Boop: The Definitive Collection" Oct. 1 (each \$9.98 SRP).

The only new title announced for Playboy Home Video is "Cheerleaders," due in stores in mid-September. ■

O R I G I N A L S

The latest not



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CHRISTMAS MUSIC

Continued from page 66

Ackerman contribute to "The Carols Of Christmas: A Windham Hill Collection," due in stores Sept. 17.

COUNTRY

Rhino adds "Country Christmas" to its eclectic seasonal catalog, with tunes by Tammy Wynette, Johnny Cash, Emmylou Harris, et. al. In a similar vein, Arista launches "Star Of Wonder—A Country Christmas" next month with the likes of Alan Jackson, Diamond Rio, Michelle Wright and Rodney Foster.

And country's best-selling group follows up its multiplatinum-seller with "Alabama Christmas Volume II" (RCA). With all-new recordings, the album features such standards



Tammy Wynette is featured on Rhino's "Country Christmas."

as "Rockin' Around The Christmas Tree" and "Little Drummer Boy" as well as nine original songs.

In addition, Kenny Rogers issues his holiday album, "The Gift" (September), on his own Magnatone Records label (Wynona guests on the track "Mary, Did You Know?"), and Collin Raye releases his first holiday set, "Collin Raye Christmas: The Gift," on Epic. Guest performers include the Beach Boys, Johnny Cash and the 64-piece Nashville Symphony.

CONTEMPORARY CHRISTIAN

That other multiplatinum group—The Benedictine Monks Of Santo Domingo De Silos—goes Gregorian in "Christmas Chants" from Milan/BMG. Enchanting, too, is Imaginary Road's "The Chant Of Christmas Midnight," a mass sung by The Schola Cantorum of St. Peter's in Chicago.

Grammy-winning Sandi Patty plans to release her long-awaited second Christmas album Sept. 30 on Word/Epic. "O Holy Night" naturally focuses on the religious, but also includes such secular classics as "Silver Bells" and "The Christmas Song." Oct. 15 sees the release of Cyrus Chestnut's "Blessed Quietness: A Collection Of Carols, Hymns, And Spirituals" on Atlantic.

Finally, Sparrow/EMI has two special projects coming up. Steve Green's second Christmas album, "The First Noel," offers five traditional and five original songs in quadrophonic Circle Surround. And on Oct. 29, "Emmanuel" arrives, with a roster that reads like a who's-who in Contemporary Christian music—Amy Grant, Gary Chapman, Sandi Patty and Michael W. Smith, among others. Also featuring the strings of the London Philharmonic, the album will be supported by a 17-city tour in December. Hallelujah! ■

U N D E R A C K S

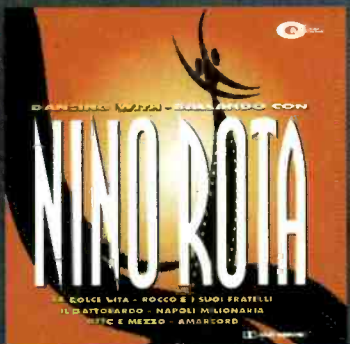
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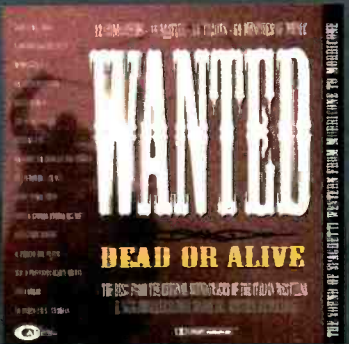
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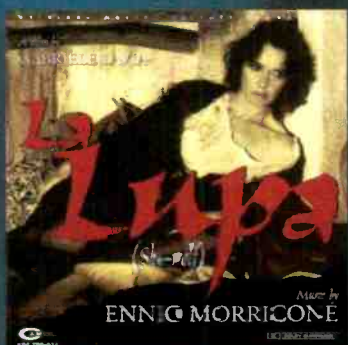
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COS 700-035



LE AFFINITÀ ELETTIVE
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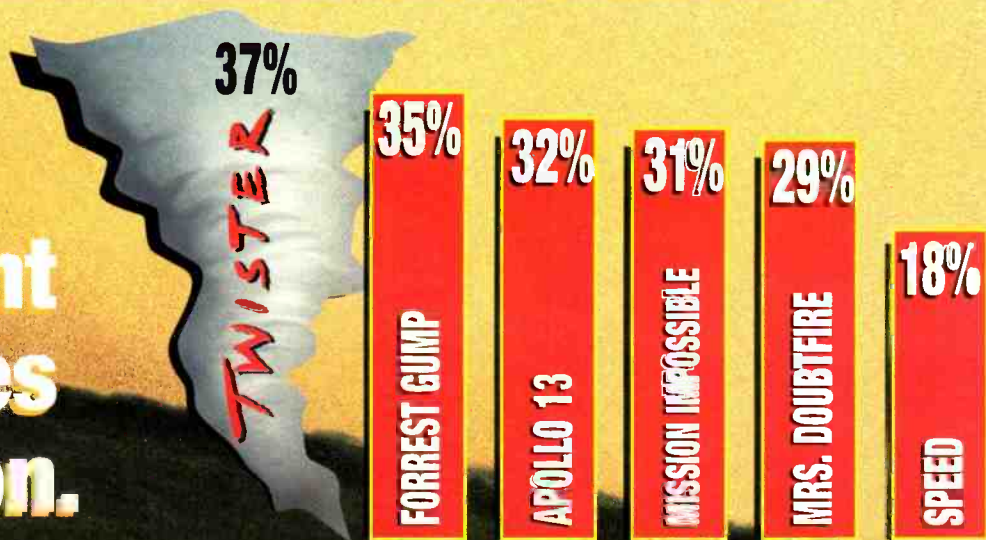
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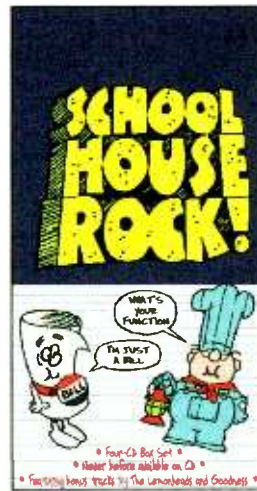
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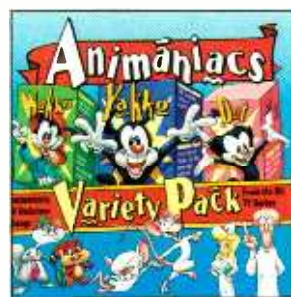


This volume of 17 songs from the TV series features bright, upbeat tunes, both humorous and thoughtful. (72283) Also available: Storytime Adventure™ *Madeline And The Dog Show: Madeline takes children on a fun-filled, musical romp through Paris!* (72286)

The best Monkees songs for kids, featuring "Gonna Buy Me A Dog," "Apples, Peaches, Bananas & Pears," "Saturday's Child," and more! (72407)



The third (and best yet) release from the *Animaniacs*, featuring 16 brand-new tracks from the #1 animated TV series! (72181) Don't forget the other great *Animaniacs* titles available: *Animaniacs, Yakko's World, and Fabool! Collection*. (71501, 71763, 72214)



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Holiday Product

SHOWCASE

Accessorizing For Fall And Winter

This season, gift-givers can choose from everything from talking lens-cleaners and "smart" remote controls to giraffe-shaped storage units and Elvis' Guitar Tower

BY CARRIE BORZILLO

The audio and video accessory companies have been working overtime to create a slew of exciting and useful products to accompany the hot new CD, cassette, CD-ROM and or videotape releases due this season. Everything—from cleaners for CD players to decorative home storage units for product to portable carrying cases—is offered in a variety of styles, colors, capacities and shapes. The following is a rundown of selected items of each type of accessory product available to holiday shoppers for the not-too-distant gift-giving season.

GRAND OPENING

The ideal item to go along with the gift of an audio or video product is CD Essential's EZ Openers from MacTec Products, which make opening a jewel box, cassette tape or videotape much easier. The small, plastic, razor-lined openers slide along the side of the shrink-wrapped product for easy opening. They retail for a mere \$2.99. Record-label logos or band names can be slapped on the openers and given away as little promotional items as well.

STORAGE STORY

Case Logic is tapping into the outdoor buff or sports fanatic with its newly released Sports Pack CD Player Case and Sports Pack Cassette Player Case. The water-resistant "fanny pack"-style cases allow a jogger, for instance, to run in the rain without ruining the CD or cassette player or skipping a beat. The CD case goes for \$24.95, and the cassette pack lists at \$19.95. Both items have adjustable belts made of durable

nylon with thick, foam padding, a Velcro strap to hold headphones and zippered side pockets to hold keys, money or other personal items.

At the Consumer Electronics Show in Las Vegas in January, Case Logic unveiled its versatile CD-ROM storage album, including removable pages with soft cloth and plastic ProSleeve technology that can be used in any standard three-ring binder.

The CD-ROM album is available



Case Logic offers a variety of storage products.

in the ROM-40 size with five pages (expandable to 14 pages for \$39.95) and in the ROM-96 version that can hold up to 144 discs. Case Logic claims the ROM-96 is the largest capacity of any portable CD-ROM storage product on the market today. Both cases come with a zippered closure to keep discs clean, and a leather-looking cover. Album refills of three pages each run for \$5.95.

Case Logic offers an identical product for CDs, which sells for \$24.95. Sets of 15 ProSleeves cost \$5.95, or consumers can purchase sets of three for just under a buck.

REMOTE CONTROLS, QUIET CLEANERS

Sole Control, a division of Recoton Corp., has created a handy universal remote-control that lights up in an what the company describes as an "ophthalmologically selected" blue light.

The SmartLite remote, which controls up to four devices (i.e., stereo, VCR, television and cable), features a sleep timer, CD-player controls, auto-search programming, oversized keys and a stand-up feature. It automatically shuts off after approximately seven seconds to save energy and lists for \$14.99.

For those who don't like cleaning their CD players in silence, Discwasher, another division of Recoton, offers the talking-CD Laser Lens Cleaner. The disc "talks" the user through the cleaning process. The list price for the unit is \$14.99.

MacTec's CD Essentials offers a first-of-its-kind CD repair service for consumers who don't wish to attempt this feat on their own. The Fix-A-Disc CD Repair Mailer debuted at major music-retail chains in July. For \$4.99, the consumer receives a packet to mail a damaged CD back to MacTec. The CD-ROM-repair mailer costs \$9.99.

SPACE-SAVERS

There is always an array of wood, heavy-duty plastic and metal CD-storage units for the home, but one such item that spices up a homestead more than most is clearly Atlantic's Elvis



A selection of EZ openers

Presley Guitar CD Tower. The pink and black tower holds 60 CDs, stands 50 inches high, features a Presley silhouette cut-out on the headstock and a signature on the body of the guitar. Its wholesale price is \$35.

If the King isn't your style, Atlantic also offers home CD-storage units in the shape of a regular guitar, a saxophone and a giraffe. The saxophone rack comes in either 52-CD or 120-CD capacities for \$29 or \$40, respectively. The giraffe tower also comes in two sizes: a 60-CD unit and a unit that holds 20 cassettes and 14 VHS tapes. Both come in black, are 4-feet high and list at \$29. The guitar towers are available in sizes to hold 24 CDs, 60 CDs or 120 CDs and list for \$12, \$19, or \$40, respectively.

Continued on page 93

CHILDREN'S ENTERTAINMENT II

KIDVID: 'TIS THE SEASON FOR CREATURE FEATURES AND CHRISTMAS CAPERS

BY CATHERINE CELLA

Talk about stocking-stuffers. Santa and his elves have been extra-busy in the video workshop, cranking out such variety that there's truly something for everyone ... naughty or nice. Here's what's in the bag.

TALES OF VEGETARIAN VAMPIRES

Animals have always been a part of Christmas, and this year is no exception. That big purple people pleaser, Barney, is going direct-to-video Nov. 5 with "Once Upon A Time." On the

Barney Home Video label, the program visits old friends—Rapunzel and Rumpelstiltskin, e.g.—and new in Stella The Storyteller.

Celebrity's Just For Kids label promises two animated features this season. "Around The World With Seabert" (Aug. 27) sports a baby seal and his endangered friends. And "The Ketchup Vampires II" (Sept. 10) has Elvira narrating a tale of young love and vegetarian vampires.

Real animals take center stage in three new titles of National Geographic's Really Wild Animals series. Once again, Dudley Moore—as the animated Spin—hosts specials on "Dinosaurs And Other Creature Features," "Monkey Business And Other Family Fun" and "Polar

Continued on page 91



National Geographic offers "Dinosaurs & Other Creature Features," hosted by Dudley Moore.

Holiday Product

SHOWCASE

CAN'T STOP THE MUSIC

Continued from page 63

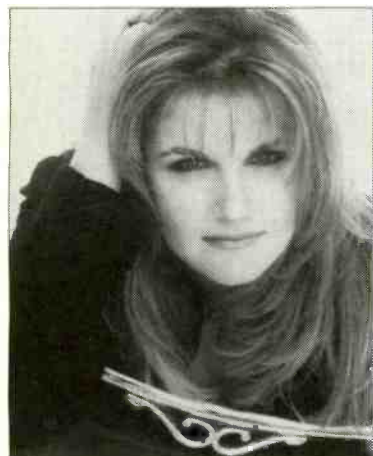
remake of "Sukiyaki," has a new album due this fall, though the title has yet to be determined. Also riding on new-found acclaim is British R&B/dance artist Gabrielle, who's following up her U.S. hit, "Dreams," with an eponymously titled disc on Go! Disc/London.

An array of soul, R&B and rap titles can be expected in stores this fall, including ones by artists such as Grover Washington, Jr. (Columbia); Little Kim (Big Beat/Arista); Mint Condition (Perspective); CeCe Peniston (A&M); Luscious Jackson (Capitol); Too Short (Jive); Stereo MC's (Gee Street); Bush Babees (Warner Bros.); Keith Murray (Jive); Dubee (Young Black Brotha/Arista); Terri & Monica (Epic); The Roots (DGC); Keith Washington (Qwest); The Watts Prophets (Payday); Jungle Brothers (Gee

with new titles from House Of Pain and Above The Law. Meanwhile, MCA Records is planning a Sept. 24 release date for the new disc from



Curtis Mayfield



Trisha Yearwood



Luscious Jackson



Whitney Houston sings on "The Preacher's Wife" soundtrack.

Street); the Large Professor (DGC); B-Legit (Jive); and former Family Stand member and Chaka Kahn background singer Sandra St. Victor (Warner Bros.).

"True To Myself" is the title of new soulful singer/songwriter Eric Benét's debut album, due from Warner Bros. Sept. 24. Benét has gathered fans this summer with his single "Let's Stay Together," from the soundtrack to "The Thin Line Between Love And Hate."

Tommy Boy is shaking things up

Wreckx 'N Effect. "Rap's New Generation" is something of a tribute album that mixes up popular old-school hip-hop with their '90s perspective.

NEW FROM NASHVILLE

From Nashville, Trisha Yearwood and Travis Tritt both have new albums due in stores Aug. 27. Yearwood's "Everybody Knows" is her fifth for MCA. Meanwhile, Tritt's Warner Bros. disc, "The Restless Kind," co-produced by Tritt

and Don Was, is his first full album of new material to be released in several years and features duets with buddy Marty Stuart and Lari White.

Atlantic Nashville has set a Sept. 17 release date for the latest from John Michael Montgomery. Alan Jackson's Arista release, "Everything I Love," is due late October, as is Reba McEntire's still-untitled disc on MCA.

Other country artists with new records due in stores by Christmas include Mary-Chapin Carpenter (Columbia); Michelle Wright (Arista); Ty England (RCA); K.T. Oslin, (BNA); Ty Herndon (Epic); Noel Haggard (Atlantic Nashville); Tracy Byrd (MCA); and Mila Mason (Atlantic Nashville).

JAZZ, GOSPEL AND SOUND-TRACKS

Noteworthy jazz releases out this fall include titles from the Pat Metheny Group (Geffen); Betty Carter (Verve); Ginger Baker Trio (Atlantic); and the first live set from Bela Fleck & The Flecktones (Warner Bros.).

Two notable gospel titles due this fall are a various-artists tribute to Andre Crouch on Warner Alliance (Sept. 17) and, from Arista, the soundtrack to "The Preacher's Wife," featuring Whitney Houston (who's starring in the film opposite

Denzel Washington), due by Christmas.

Other significant soundtracks include "Beavis & Butthead Do America" (Geffen); "Spacejam," music for an animated film with real-life basketball stars on Warner Sunset/Arista; "High School High" (Atlantic); "Dangerous Ground" (Jive); "Night Falls In Manhattan" (Columbia); "Curdled" (Geffen); and "Bulletproof" (MCA). It's not exactly a soundtrack, but there's sure to be a lot of interest in the Broadway cast recording for one of the most talked about musicals, "Rent." Produced by Arif Mardin, the title's due from DreamWorks Aug. 27.

YUCKS FOR YULE

A number of comedy titles will be issued this fall, including the Aug. 27 Warner Bros. release of "Redneck Songs" by Jeff Foxworthy, whose "You Might Be A Redneck If..." has been certified triple-platinum, making it the best-selling comedy album of all time. Interest in Foxworthy will likely remain strong with his NBC-TV show airing this fall. The incomparable George Carlin has a new title due Sept. 17 on Eardrum/Arista, and Ellen DeGeneres has an Enhanced CD due Oct. 1 from Lava. ■

CHILDREN'S ENTERTAINMENT II

KIDS AUDIO: A FOURTH- QUARTER BLIZZARD OF CAROLS, LULLABIES AND CARTOON CLASSICS

BY MOIRA McCORMICK

Be they Christmas stocking-stuffers, Hanukkah presents or given in honor of any special day you'd care to name, children's CDs and cassettes are ideal holiday gifts. They're compact, portable and certain to be used over and over (and over and over—just ask any parent.)

As summer shades into the school year, kids'-audio manufacturers begin to roll out their fourth-quarter

wares. Market leader Walt Disney Records got a jump on things in May, with the release of several audio products related to its animated hit "The Hunchback Of Notre Dame." July saw Vol. 3 of the compilation series "Classic Disney: Sixty Years Of Musical Magic" and the re-release of 1968's "Louis Armstrong: Disney Songs The Satchmo Way."

August debuts include "Disney Country," a compilation of top country artists performing such Disney songs as "Beauty And The Beast," "Kiss The Girl" and "Can You Feel The Love Tonight." The "Walt Disney World 25th Anniversary Album" features celebrity-performed songs heard in park attractions; they include Ray Charles' "It's A Small



Among several compilations of classic Disney tunes is the reissue of Louis Armstrong's 1968 album "Disney Songs The Satchmo Way."



Linda Ronstadt, Lebo M appear on "Disney Dance Album."

World" and Take 6's "When You Wish Upon A Star." And "Toy Story Sing-Along" features Randy Newman's songs from the film, as well as toy-themed tunes like "Pig Rap." Probably the biggest August release, though, is the six-title debut of an audiobook line based on author R.L. Stine's monster-selling horror-book series, "Goosebumps."

In September, Disney unveils the "Read-Along," "Sing-Along" and other audio products from its upcoming live-action remake of the film "101 Dalmatians." Elton John and TLC are among the performers; the score is by Michael Kamen. The soundtrack itself is due in October. Other September releases are "Disney Dance Album," containing dance arrangements of Disney classics like "Cruella DeVil," "Circle Of Life" and "Chim Chim Cheree;" and "Disney's Greatest Hits: The Radio Singles," a collection of Disney's most high-profile radio songs from "The Lion King," "Pocahontas," "Beauty And The Beast," "Aladdin" and "Toy Story"—as well as Linda Ronstadt's "A Dream Is A Wish Your Heart Makes" from "The Music Of Disney's Cinderella," and Jimmy Cliff and Lebo M's "Hakuna Matata" from "Rhythm Of The Pride Lands."

October will see the re-release of boxed set "The Music Of Disney: A Legacy In Song," as well as the aforementioned "101 Dalmatians" soundtrack.

Continued on page 78

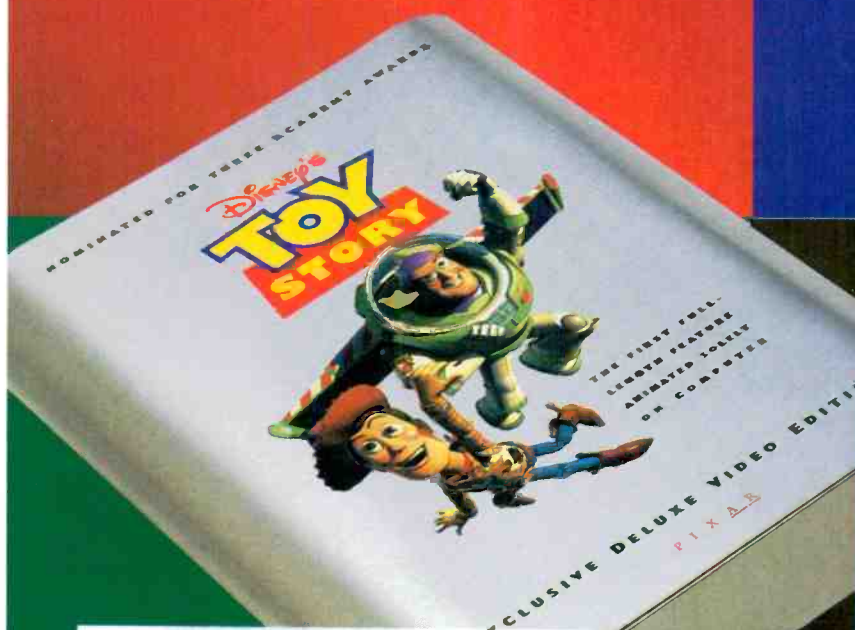
The Deluxe Video Event Of The Millennium!

\$79⁹⁹!

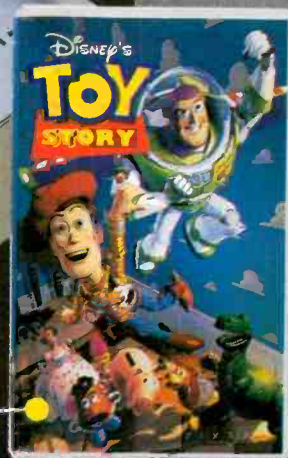
Suggested Retail Price

A \$120 VALUE!

INCLUDES EXCLUSIVE COLLECTIBLE TREASURES NEVER BEFORE AVAILABLE TO THE PUBLIC!



● **The Art Of Disney's Toy Story Book – Available Only Through This Exclusive Collector's Set!**



- **Videocassette Of The Full-Length Feature Film, Toy Story!**
- **Bonus Video – An Exclusive Glimpse Behind The Scenes, Never Shown On TV!**
- **One-Of-A-Kind 3-D Commemorative Lenticular Artwork Showcasing The Wonders Of Computer Animation!**

Supplies Are Very Limited!



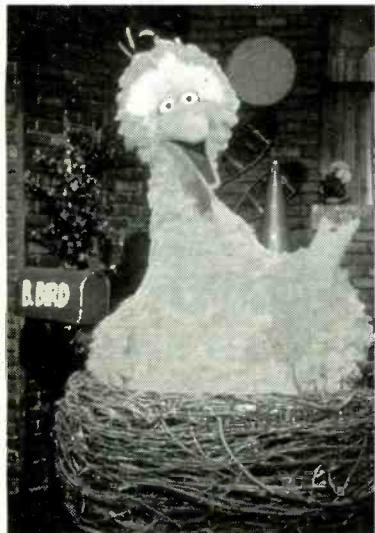
PREBOOK: SEPTEMBER 17, 1996 WILL CALL/NAAD: OCTOBER 29, 1996

**STOCK #8847
UPC #786936017663**

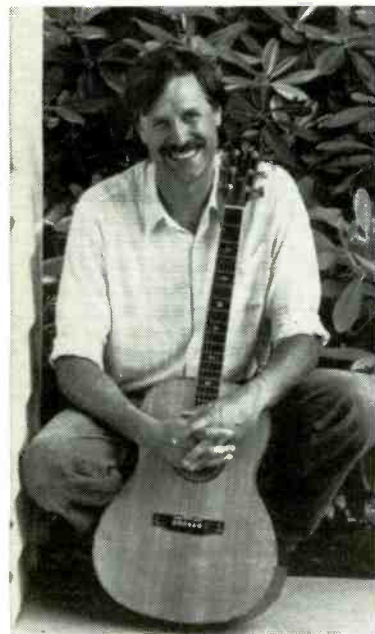
Distributed by Buena Vista Home Video, Burbank, California © 521. Printed in U.S.A. © Disney Enterprises, Inc. B2137

WALT DISNEY HOME VIDEO

PIXAR



Sesame Street: A slate of titles is due.



Tom Chapin: album due Aug. 27

KIDS' AUDIO

Continued from page 77

WONDER'S STUFF

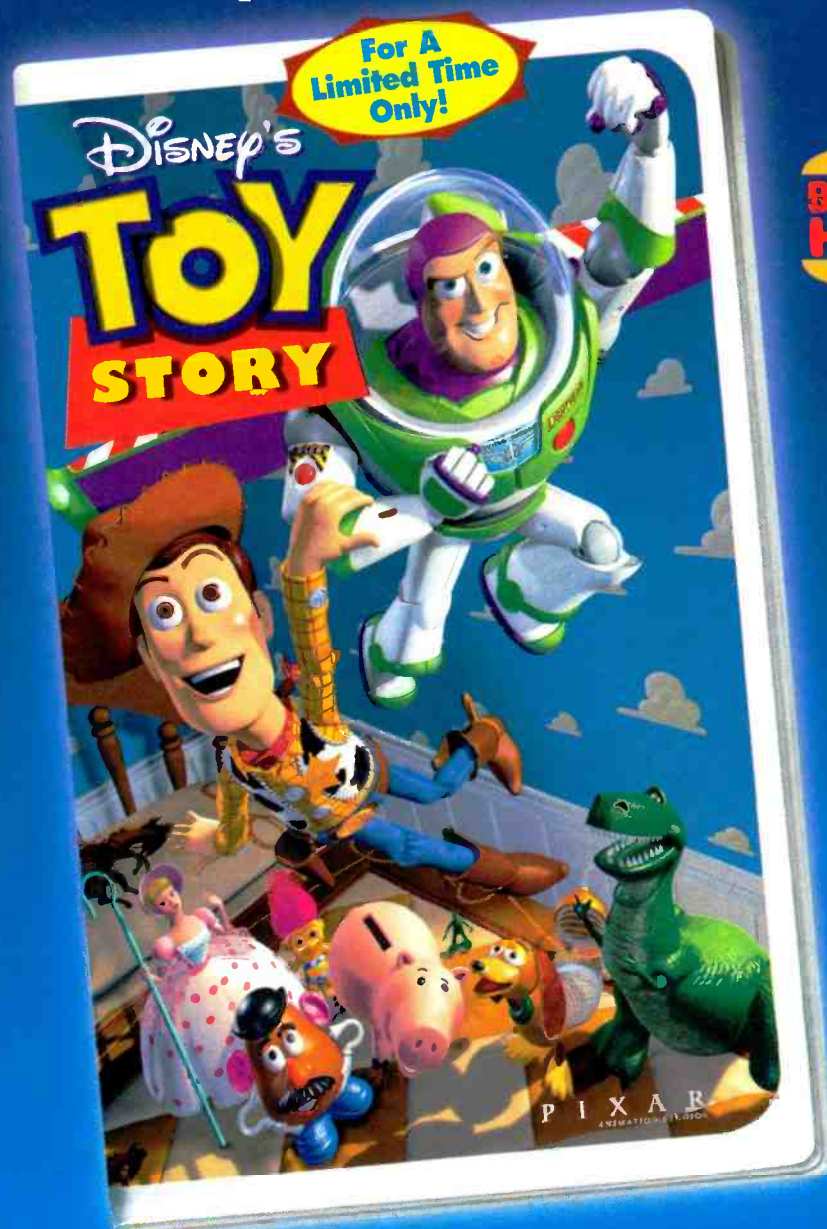
Sony Wonder is getting ready to unleash a blizzard of fourth-quarter audio titles, along with a host of tie-in promotions. For starters, there's the eagerly anticipated, sixth family album from Tom Chapin, "Around The World And Back Again," due Aug. 27. "ATWABA" sees Chapin joined by longtime collaborators John Forster, Michael Mark and Jon Cabert, as well as assorted children. Tie-ins with relief agency Save The Children as well as Chrysler Corp. include Chapin headlining a benefit concert for the former and appearing in the summer newsletter of the latter.

A full slate of "Sesame Street" audio releases is also on tap from Sony Wonder, with new titles as well as re-releases. The book-and-tape package "Elmo's Night Before Christmas," an audiocassette with 24-page book, is a brand-new title. Also debuting is the line of "Sesame Street" board book and tape packages aimed at toddlers: "A B C" features Big Bird, and "1 2 3" stars the Count and other Sesame Street

Continued on page 79

Disney's Biggest Video Launch The Retail Event

Every Family Will Want To Own Disney's Most Anticipated Movie Marvel!



For A Limited Time Only!

Priced At \$26.99!
Suggested Retail Price

★★★★★

— USA Today
Michael Medved, New York Post
Jack Mathews, Newsday
New York Daily News

Burger King® Tie-In!



- Millions Of Toy Story Premium-Distributed In Kids' Club Meals!
- Multimillion-Dollar TV Advertising Campaign
- 8-Week Promotion Runs October Through December

High-Flying Prepacks! Plus Shelf Talkers, Counter Cards, Posters, Buttons, And More!



- | | |
|---|---|
| 24-Pc. Toy Story Only-Stock #7137 | 96-Pc. Toy Story/Masterpiece Collection Mixed-Stock #7142 |
| 48-Pc. Toy Story Only (shown) Stock #7138 | 24-Pc. Masterpiece Collection Only Stock #8265 |
| 96-Pc. Toy Story Only-Stock #7139 | 48-Pc. Masterpiece Collection Only Stock #8268 |
| 48-Pc. Toy Story/Masterpiece Collection Mixed-Stock #7140 | |

Prebook: September 17, 1996 Will Call/NAAD: October 29, 1996

Promotion Ever Will ent Of The Season!

Up To \$25 Consumer Savings!

\$5 Mail-In Refund From **Disney!**

When Consumers Purchase **TWO (2) Videos:**
Toy Story - PLUS - Any Other Eligible Disney Video!**

*Complete details on mail-in certificate inside Toy Story video, or on in-store tear pads. Offer good, and purchases must be made, October 29, 1996, through January 10, 1997, in U.S.A. only. Void where prohibited.



\$5 Mail-In Refund From General Mills®! &

When Consumers Purchase Any **TWO (2) General Mills Cereals -AND- Any ONE (1) Betty Crocker® Dessert, Bisquick®, Gold Medal® Flour Or Betty Crocker® Potato Buds® - PLUS - Toy Story - OR - Any Other Eligible Disney Video!****

SUPPORT INCLUDES:

- 1/2 Page FSI Dropping October 27, 3 Full-Page FSIs Dropping November 31
- National Television Advertising Beginning October 30, Lasting 3 Weeks!



*Complete details on mail-in certificate inside Toy Story video, or on in-store tear pads. Offer good, and purchases must be made, October 29, 1996, through March 31, 1997, in U.S.A. only. Void where prohibited.

\$5 Mail-In Refund From **Oral-B®!**

When Consumers Purchase **THREE (3) Oral-B® Products - PLUS - Toy Story - OR - Any Other Eligible Disney Video!****

SUPPORT INCLUDES:

- Front Cover, Full-Page National FSI To 42 Million Households (Drops October 27, 1996)
- Network Television Advertising Beginning October 21, Lasting 3 Weeks!

*Oral-B purchases must include at least one (1) Advantage™ toothbrush and no more than one (1) dental floss or tape product. Complete details on mail-in certificate inside Toy Story video, or on in-store tear pads. Offer good, and purchases must be made, October 29, 1996, through January 10, 1997, in U.S.A. only. Void where prohibited. © 1996 Oral-B Laboratories.



**PLUS
Free
Toy Story
Character Cups
From Ocean
Spray®**

\$5 Mail-In Refund From **Energizer®!**

When Consumers Purchase Any **FOUR (4) Packages Of Energizer® Batteries† - PLUS - Toy Story - OR - Any Other Eligible Disney Video!****

SUPPORT INCLUDES:

- 2 Full-Page National FSIs To 50 Million Households Dropping October 27 and December 15!
- Network Television Advertising Beginning October 30, Lasting 3 Weeks!

† AAA, AA, C, D, 9V or Photo Electronic batteries.

*Complete details on mail-in certificate inside Toy Story video, or on in-store tear pads. Offer good, and purchases must be made, October 29, 1996, through January 10, 1997, in U.S.A. only. Void where prohibited. © Energizer Battery Company, Inc.



Up To \$5 INSTANT Savings From **KODAK Film!**

Consumers Save Up To \$5 Instantly On Toy Story - OR - Any Eligible Disney Video** — When They Buy Any ONE Of These Specially Marked KODAK GOLD Film Boxes!

- Instant Savings Peel-Off Coupon On ALL Specially Marked KODAK GOLD Film!
- 2 National Full-Page FSIs On October 27, 1996, and December 8, 1996, Featuring Toy Story!

**Instantly redeemable coupons found on specially marked KODAK GOLD film boxes. Kodak instant savings coupons good, and purchases must be made, from September 24, 1996, through June 30, 1997, in U.S.A. only. Void where prohibited. © Eastman Kodak Company, 1996. Kodak and Gold are trademarks.



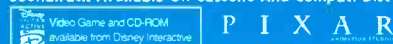
**\$3
Instant
Savings!**

**\$5
Instant
Savings!**

** Eligible Disney Videos Include:

Aladdin And The King Of Thieves, Alice In Wonderland, The Aristocats, Bedknobs And Broomsticks, Cinderella, Dumbo, A Goofy Movie, The Many Adventures Of Winnie The Pooh, Mary Poppins, Oliver & Company, Pete's Dragon, Pocahontas, The Return Of Jafar, Robin Hood, So Dear To My Heart, The Sword In The Stone, The Three Caballeros, and Toy Story.

Soundtrack Available On Cassette And Compact Disc From



Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. © Disney Enterprises, Inc.



"Kitty" music: Joanie Bartels

KIDS' AUDIO

Continued from page 78

favorites.

Re-releases include book-and-tape package "A Grouch's Christmas," featuring garbage-can dweller Oscar The Grouch; and a trio of CD and cassette titles, including "A Sesame Street Christmas," "Monster Melodies" and "Sing The Alphabet."

Sony Wonder continues to support all "Sesame Street" releases with longterm promotions, including par-



From FHE: "Frosty The Snowman"

ticipation in the coupon book "Sesame Street On Parade," which is distributed in-package through "Sesame Street"-licensed products. A free Elmo ornament is available when consumers purchase "Elmo's Night Before Christmas," "A Sesame Street Christmas" or the video title "Elmo Saves Christmas."

A Sony Wonder/Konica USA cross-promotion will offer consumers over \$45 worth of coupons and rebates for Konica products, packaged in Sony Wonder audio and video packages; while three-packs of Konica ISO 200 film will sport one of two Sesame Street audiocassette samplers, called "Songs From Sesame Street," shrink-wrapped on packages.

Continued on page 80



Didi Conn's "Mommy, Gimme A Drinka Water" arrives Sept. 24.



Coloring and lyric books come with Benson's "Carols."

KIDS' AUDIO

Continued from page 79

In addition, Sony Wonder will release (on Sept. 10) "Rudolph, Frosty And Friends' Favorite Christmas Songs," containing music from classic holiday specials "Rudolph The Red-Nosed Reindeer," "Frosty The Snowman," "Santa Claus Is Coming To Town" and "The Little Drummer Boy." It's the first time songs like Burl Ives' "Holly Jolly Christmas" and "Silver And Gold," Jimmy Durante's "Frosty The Snowman" and Fred Astaire's "Santa Claus Is Coming To Town" have been available on audio.

KID RHINO'S PICNIC BASKET

Kid Rhino has been busy market-
Continued on page 81

"ONE OF THE FILMS OF THE YEAR"

Enormous Demand And Universal Appeal Will Make Sales Soar!

- **Disney's James And The Giant Peach Has Phenomenal Family Appeal!**
– 89% of kids rated *James And The Giant Peach* excellent or very good!*
– Purchase intent among households with kids is evenly split between kids under 6 and kids over 6 years old! **
- **All-Star Cast** – including Academy Award®-winning actors Susan Sarandon† and Richard Dreyfuss.††
- **State-Of-The-Art Technological Achievement** combines stop-motion animation, computer-generated effects and live-action.
- **Randy Newman, Grammy Award-Winning Singer/Songwriter** (*Toy Story*).
- **A Magical Fantasy Adventure Based On Roald Dahl's Classic Story!**
- **Hit-Level Disney Marketing** – including national TV and print media campaign – will drive purchase intent!

James And The Giant Peach Play Tent!
Guaranteed Christmas Delivery.

Only \$9.99 By Mail,* When Consumers Buy
One (1) James And The Giant Peach Video!**



\$30
VALUE

SAVE 20%

On Selected
Harry and David®
Gifts!

Video purchase required. Details inside video. Offer good, and purchases must be made, between October 15, 1996, and May 15, 1997. Good in U.S.A. only. Void where prohibited.

PREPACKS:

96-Pc.
Stock #8600

48-Pc.
Stock #8550

24-Pc.
Stock #8549



*** Plus \$4.40 shipping and handling. Mail-in offer good October 15, 1996, through October 15, 1997. Consumers who mail the correctly completed original mail-in certificate, video proof of purchase, qualified sales receipt and check or money order by November 15, 1996, will receive the tent by Christmas. Offer good in U.S.A. only, while supplies last. Details inside James And The Giant Peach videos. Void where prohibited.

* NRG Research, 4/96. ** Independent Research, 5/96. † Dead Man Walking, Best Actress—1995. †† The Goodbye Girl, Best Actor—1977.

COLUMBIA TRISTAR
Family Collection

Family Films To Treasure Forever!

Beautiful Gold Packaging Makes Every Title Collectible.



THE SECRET OF ROAN INISH

This magical tale of a girl whose search for her missing brother brings an Irish legend to life is a treat for all ages.

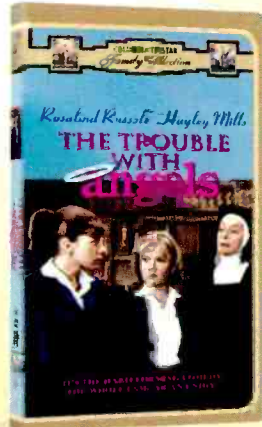
\$19.95 VHS# 50920



PRINCE BRAT & THE WHIPPING BOY

A storybook cast of characters spin the tale of a spoiled prince and an enterprising orphan caught in a case of mistaken identity, featuring GEDRGE C. SCOTT.

\$14.95 VHS# 80000

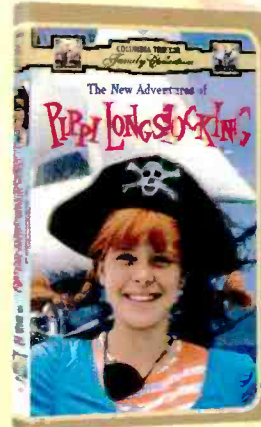


THE TROUBLE WITH ANGELS

Two mischievous students turn a convent school upside down with their pranks in this delightful comedy.

Starring ROSALIND RUSSELL (*His Girl Friday*), HAYLEY MILLIS (*The Parent Trap*), MAFY WICKES (*Postcards From the Edge*) and JUNE HARDING.

\$14.95 VHS# 00250



THE NEW ADVENTURES OF PIPPI LONGSTOCKING

The amazing and magical Pippi Longstocking is back for fun, laughter and mischief in her best adventure yet.

Starring DICK VAN PATTEN (*"Eight is Enough"*), TAMI ERIN, EILEEN BERNAN, DENNIS DUGAN and DANE HULL.

\$14.95 VHS# 0500E



36-CT FLOOR DISPLAYS
CAT# 3513C CAT # 88520

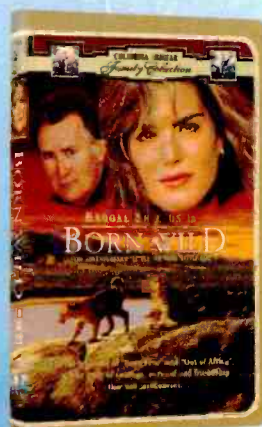
Also available:
27-CT FLOOR DISPLAY
CAT# 3512C

60-CT FLOOR DISPLAY
CAT# 3514C

(See your Sales Representative for details)

Fabulous Promotional Campaign to create millions of consumer impressions:

- **LEOPARD!** to run post-street on the top 150 U.S. and Canadian markets.
- Each Family Collection title will have a tip-in insert promoting the entire Family Collection.
- Family Collection advertisements on millions and millions of videos released in May through August including JUMANJI!
- Concentrated in-store exposure throughout August including Video Pipeline, Ultra Fun and more.
- In-store shelf talkers available. See your Sales Representative for details.



BORN WILD

This true story of two orphaned leopard cubs is one of the greatest true stories of courage and survival ever filmed.

WINNER OF FILM ADVISORY BOARD'S AWARD OF EXCELLENCE.

AWARDED DR. TOY'S 100 BEST CHILDREN'S PRODUCTIONS FOR 1995.

Starring BRODKE SHIELDS (*Blue Lagoon*, *Endless Love*), MARTIN SHEEN (*Wall Street*, *Apocalypse Now*)

\$14.95 VHS# 5945D



CARE BEARS MOVIE II: A New Generation

The adorable Care Bear Family saves the Kingdom of Caring from evil in this exciting new adventure.

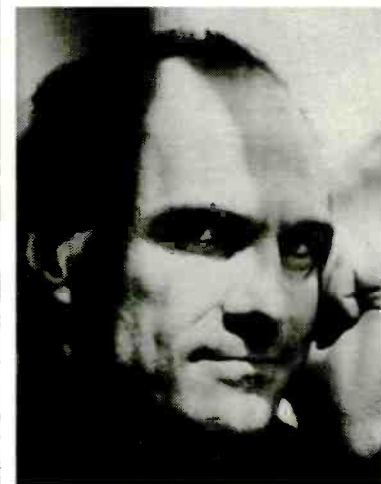
Highlighted by beautiful animation and songs by STEPHEN BISHOP and DEBBIE ALLEN.

\$14.95 VHS# 0068Z

COLUMBIA TRISTAR



HOME VIDEO



James Taylor, Carly Simon and Aretha Franklin sing on Rhino's "Lullabies For Little Dreamers."

KIDS' AUDIO

Continued from page 81

Franklin, Fleetwood Mac, Mama Cass, the Carpenters, Emmylou Harris and Don McLean. An updated version of the Carpenters' "Crystal Lullaby," remastered by Richard Carpenter especially for this compilation, is among the highlights. A national print-ad campaign is targeting parents through the magazines *Parenting* and *Baby Talk*, as well as through local parent publications.

A pair of "Storytime Adventure" titles, licensed from Fisher-Price, will hit stores Oct. 15; they are "The Treasure Of Pirate Island" and

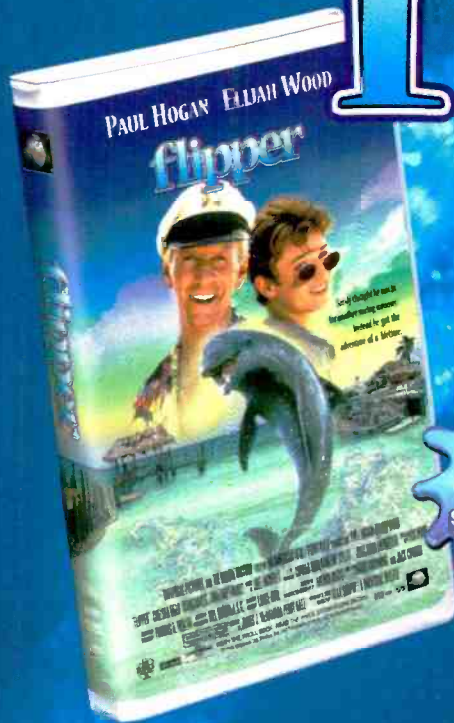
Continued on page 84

Street Date: 8/13/96

All prices are suggested retail price in the U.S. and may vary in Canada. ©1995 Layout and Design Columbia TriStar Home Video. All Rights Reserved.

THE FILM SENSATION THAT'S ABOUT TO BECOME A FAMILY SELL-THROUGH HIT!

flipper



\$19.98
Suggested Retail Price

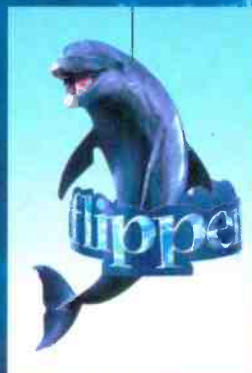
**Street Date:
October 8, 1996**

- ★ **\$3 REBATE OFFER.** Consumers receive \$3 by mail with purchase of *Flipper* and *E.T.™ The Extra-Terrestrial*.
Offer valid 10/8/96-1/31/97
- ★ Universal's \$18 million motion picture hit has become a family film favorite
- ★ A multi-million dollar ad campaign will deluge consumers. Over 1.5 billion impressions on Network, Cable, Spot TV (top 50 markets), plus a national consumer print campaign will reach the target audience over the holiday season!
- ★ Exciting *Flipper* P.O.P. available to shore up sales. 12, 24 and 48-unit configurations, 30-unit tray or 720, 960-unit pallets available. Plus, catchy mobile, one-sheet, static clings, and B/W line art coloring sheet.

- ★ Fabulous "Islands of the Bahamas Sweepstakes." 10 families of four will win an all-expenses-paid 4 day/3 night vacation. *Promotion valid 10/8/96 - 12/31/96*
- ★ We reeled in the perfect cast - Paul Hogan (*Crocodile Dundee*) and teen star Elijah Wood (*The War, Radio Flyer*).
- ★ No Pay-Per-View Prior to December 20, 1996.



48-UNIT FLOOR MERCHANDISER
(Includes one header card)
Set-Up Dimensions:
62 1/2" H x 42 1/2" W x 17 1/4" D
Shipping Carton O.D. Dimensions:
25 7/8" L x 18" W x 13 1/4" D
Weight W/Videos: 36 1/2 lbs.
Weight W/O Videos: ~ 12 lbs.
Sel # 82948



FLIPPER MOBILE
18" H x 12" Diameter

Color/1 Hour 36 Mins.
Videocassette #82825 (\$19.98 s.r.p.)
Spanish-Dubbed #82984 (\$19.98 s.r.p.)
Laserdisc LTBX #42983 (\$34.98 s.r.p.)



Our videos reach places others don't.

(Like your bottom line, for instance.)



Waiting For Santa
Order Date, Aug. 13
Street Date, Sept. 10

Once Upon A Time
Order Date, Oct. 8
Street Date, Nov. 5

1-2-3-4 Seasons
Order Date, July 9
Street Date, Aug. 6

With an exciting retail shopping spree promotion and over 82 million advertising impressions, our videos also reach another popular place. The top of your sales charts.



For more information contact a Barney® Home Video Sales Rep at 1-800-418-2371

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KIDS' AUDIO

Continued from page 82

"Fortress Of The Dragon." And Kid Rhino has snagged audiobook distribution-rights to the upcoming Warner Bros. film "Space Jam," starring Michael Jordan and Bugs Bunny. "Space Jam: Audio Action adventure," which includes a 28-page comic book produced especially for this product, along with cassette tape, hits stores Oct. 1, a month and a half before the movie's Nov. 15 premiere. The cassette includes two original songs inspired by the film.

MORE IN STORES

For Christian company Benson Music Group, whose children's imprint Cedarport Kids Classics has been a fixture on Billboard's Top Kid Audio chart, the Christmas season brings two new titles in its distributed book-and-tape line "Let's Sing And

Popular Canadian

pre-school TV

personality Polkaroo is

releasing his second

Tanglewood title in

conjunction with the

world premiere of a

fully staged two-hour

concert.

Learn" (producer is Tukaiz Creative Services, Franklin Park, Ill.), "Favorite Christmas Carols" and "Favorite Christmas Songs." As with the series' other titles, the Christmas packages each contain cassette, accompanying 24-page coloring and lyric book, and pack of four crayons. Marketing plans include an ongoing Internet presence on the World Wide Web, featuring series character Tooke the Toucan.

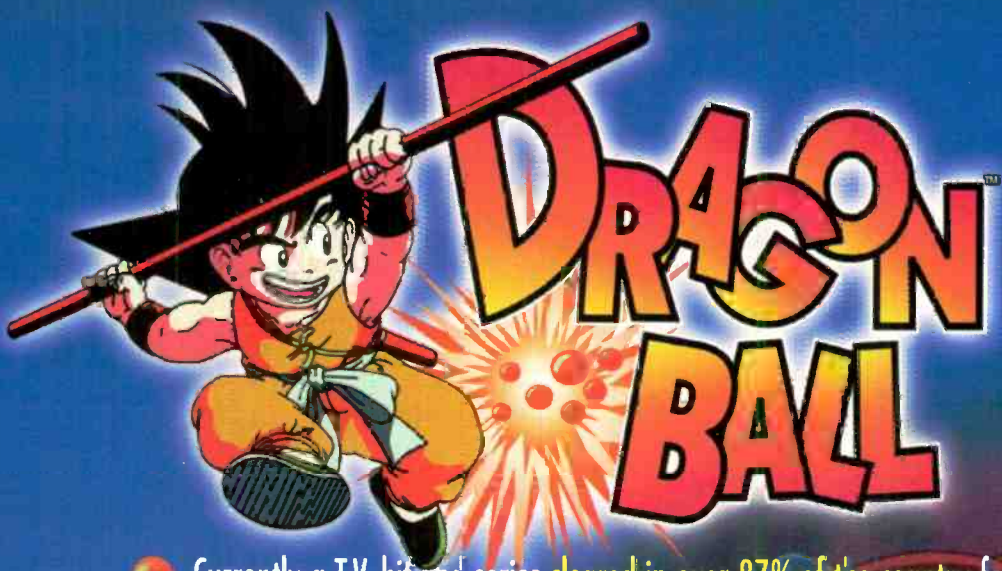
Benson is also re-promoting its Cedarport Kids Classics titles "Christmas Favorites" and "Christmas Carols" and has created a 48-piece countertop pre-pack display, which will hold 24 of each title.

Varèse Sarabande has several children's titles ready for fourth-quarter release. First up is Didi Conn's repackaged, re-released "Mommy, Gimme A Drinka Water," which hits stores Sept. 24. The solo album by Conn, who portrays Stacy Jones on the PBS television show "Shining Time Station," was first issued on the Ambassador label; the title song is a Danny Kaye classic.

KITTIES AND WAFFLES

On Oct. 8, Varèse unveils the latest in its series of movie and television music performed by Broadway's Michelle Nicastro. "Music From Sesame Street: Michelle Nicastro Sings Sesame Street Classics" featuring songs by the late Joe Raposo, Carol Hall and others. On Oct. 22, the label will release an album with

Continued on page 86



DRAGON BALL™

**THE WORLD'S MOST
POPULAR HERO
is now available on
HOME VIDEO!**

- Currently a T.V. hit and series cleared in over 87% of the country for the '96-'97 season. Soon to be part of the Saban Network For Kids!
- Backed by a complete toy line and millions of advertising dollars by **BAN DAI** America, Inc. and other top licensees including: Amscan, Betras Plastics, Dorda Toys, Japan Printing Products USA, S. Goldberg, Super Tracks Music.
- Billions of dollars in Dragon Ball™ merchandise already sold.
- Dragon Ball™ is featured in recent **USA Today** and **Newsweek** articles as the hot Japanese property for America!
- #1 Animated Series in Japan, Spain, France and Hong Kong and the Greatest Creation of Original Author Akira Toriyama, Japan's Most Famous and Popular Animation Artist!

**THE ADVENTURE
HAS BEGUN!**

Vol. #1 & Vol. #2
contain 2 fun-filled episodes!
Each only **\$12.99** SP. MODE
srp



Single: "Curse of the Blood Rubies" • VM 6344
Sugg. Retail: \$12.99 • Approx. 48 minutes • Color

Single: Dragon Ball™ #1 "Secret of the Dragon Ball™" • VM 6345
Sugg. Retail: \$12.99 • Approx. 44 minutes • Color

Single: Dragon Ball™ #2 "The Nimbus Cloud of Roshi" • VM 6346
Sugg. Retail: \$12.99 • Approx. 45 minutes • Color

5-Pack Clip Strip	VM 6450 (2 Curse, 2 #1, 2 #2)	\$ 77.94
12-Pack Counter Display	VM 6350 (4 Curse, 4 #1, 4 #2)	\$155.88
12-Pack Floor Display	VM 6347 (4 Curse, 4 #1, 4 #2)	\$155.88
24-Pack Floor Display	VM 6348 (8 Curse, 8 #1, 8 #2)	\$311.76
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Available through Order Date

**Floor, Counter &
Clip Strip Displays
Available!**

Suitable for ages 5 and older.



**Order Date: 9/9/96
Street Date: 9/24/96**

For sale or rental in the United States. English Version by FUNimation Productions, Inc. English Version © MCMXCV TOEI ANIMATION. Original Japanese Version © MCMLXXXVI Bird Studio/Shueisha, TOEI ANIMATION. Artwork and Design © MCMXCVI Kidmark Entertainment. A Division of Trimark Holdings, Inc. All Rights Reserved.

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KIDS' AUDIO

Continued from page 84

the working title of "Peter Pan." It features music from both the Disney film and Broadway production of "Peter Pan," sung by a variety of Broadway artists, including Nicastro, Liz Callaway (the singing voice of Odette in Turner Home Entertainment's animated feature "The Swan Princess") and Paige O'Hara (the voice of Belle in Disney's "Beauty And The Beast").

Over at K-tel International's children's imprint Kid-tel, a pair of "Hello Kitty" book-and-tape packages are scheduled for August release. "Hello Kitty: Princess Party Manners" and "Hello Kitty Loves School" both feature theme music performed by prominent children's artist Joanie Bartels. Plus, a new preschool book-and-tape line is set to debut, centered around a character called Waffles The Bear. Also due are two new titles in the company's handsome audio line of unabridged "Winnie The Pooh" stories. "The House At Pooh Corner" and the poetry collection "Now We Are Six" will street in August.

SHERLOCK AND DUDLEY

Canadian Children's labels Tanglewood Music Group and Oak Street Music are also rolling out their fourth-quarter titles. Willowdale, Conn.-based Tanglewood, which recently signed renowned U.S. storyteller Jim Weiss' Greathall Productions for distribution in Canada, is releasing Weiss' complete line, including "Sherlock Holmes For Children," "The Jungle Book" and "Rip Van Winkle." Flagship artist Eric Nagler is involved in a "buy-one, get-one-free" promotion, in which a free full-length cassette is offered to purchasers of any current Nagler product.

Popular Canadian preschool TV personality Polkaroo is releasing his second Tanglewood title, "Polkaroo & Friends (Vol.2): Polka Dot Shorts," in conjunction with the world premiere of a fully staged two-hour concert, written and directed by children's artist Glenn Bennett. Bennett will release his own album, "How Do You Like Me So Far?"; Bennett recently completed writing and producing the next Mary-Kate And Ashley Olsen music project. Preschool TV character/host Dudley The Dragon releases his first audio project, "The Adventures Of Dudley The Dragon," and Judy & David will issue "Judy & David's Music Shop" on audio and video. The duo's TV show of the same name airs on The Family Channel; two other audio products, "Little Yellow Bus" and "Jumpin' Up And Down," were recently released by Tanglewood as well.

At Winnipeg, Man.-based Oak Street Music, a trio of Fred Penner releases is being offered as a collection called "Tree Pack," including "The Cat Came Back," "Collections" and "Ebenezer Sneezer." Penner, whose most recent release is the lullaby album "Moonlight Express," will be touring North America throughout the rest of the year. ■



WRAP UP THE C

PRE-ORDER DATE
8/13/96

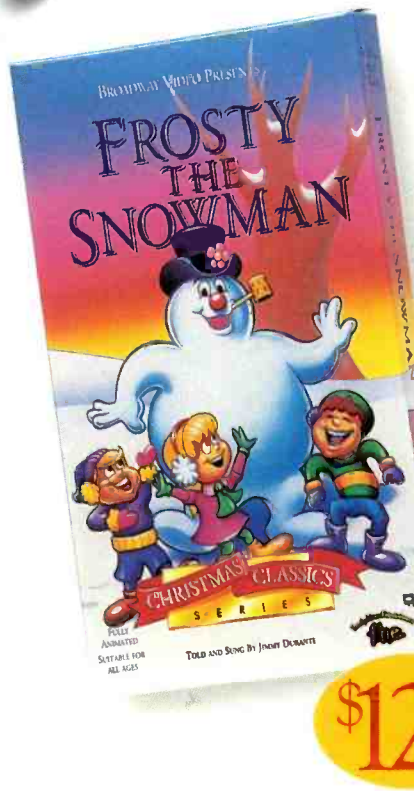
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ARE TEAMING UP FOR
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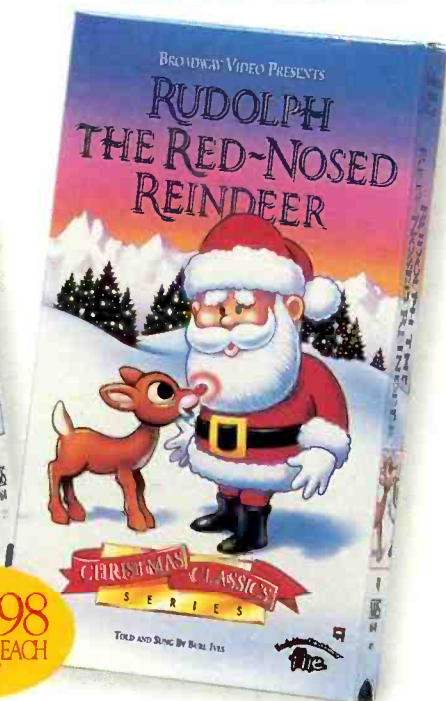
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GET A \$6 REBATE BY MAIL
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- Glade® \$6-By-Mail Rebate Offer announced nationally via an FSI on November 10th with a circulation of 45 million consumers.
- Glade® will have approximately 40,000 product displays featuring the Christmas Classics at retail!
- An on-pack sticker communicating the rebate offer will be on all five original Christmas Classics.
- Promotion period has a backing of over \$5 million in Glade® brand advertising.
- The original Christmas Classics are five of the most loved and well-known holiday stories with which your customers grew up.



Told and Sung by Jimmy Durante
FROSTY THE SNOWMAN
30 Minutes / Catalog No. 27311
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Told and Sung by Burl Ives
RUDOLPH THE RED-NOSED REINDEER
53 Minutes / Catalog No. 27309
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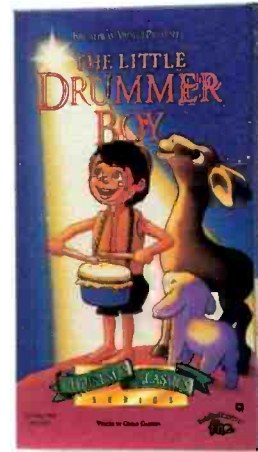
\$12.98
EACH



Voices by John Goodman
and Jonathan Winters
FROSTY RETURNS
25 Minutes / Catalog No. 27477
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Told and Sung
by Fred Astaire
SANTA CLAUS IS
COMING TO TOWN
53 Minutes / Catalog No. 27312
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Voices by Greer Garson
and Jose Ferrer
THE LITTLE DRUMMER BOY
30 Minutes / Catalog No. 27310
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MUST-HAVE MULTI-MEDIA FOR KIDS

The season brings forth a plethora of byte-sized titles for the pint-sized set

BY CATHERINE APPLEFELD OLSON

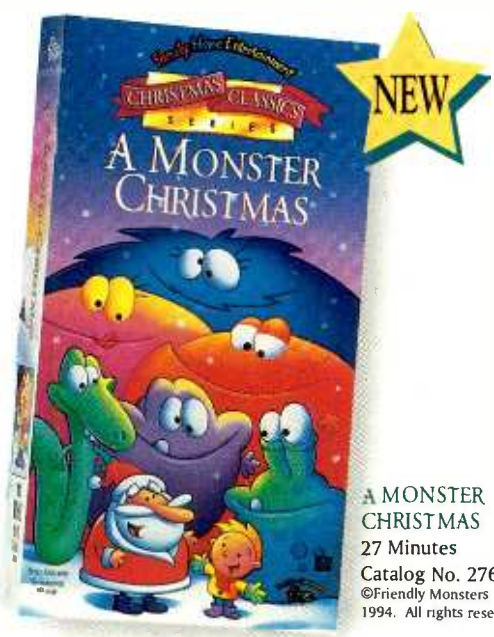
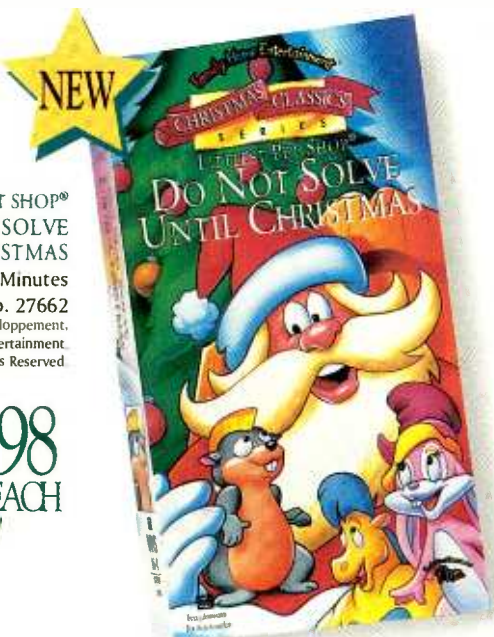
Forget about visions of sugar-plum fairies. The mind of today's cyber-savvy child is busy discerning bits and bytes and plotting how to spend additional hours in front of the computer. Here's a heads-up on the must-have multimedia titles that "virtually"

guarantee a successful holiday season: Releases linked to established franchises—from hit movies to time-tested characters—continue to rule the roost. Disney Interactive will bolster its "Animated Storybook" line of CD-ROM titles this fall with, no surprise here, "The Hunchback Of Notre Dame." To take advantage of the pre-holiday rush, Disney in November will release "Animated Storybook: 101 Dalmations" day-and-date with the theatrical live-action movie debut.

Following up on the success of its Playskool-brand CD-ROMs "Mr. Potato Head" and "Playskool Puzzles," Hasbro Interactive in September will debut "Tonka Construction," a complement to the new ABC Video line, "Candy Land" and a new "Mr. Potato Head" title. This fall, the company will release CD-ROM versions of "Battleship," "Scrabble,"

Continued on page 88

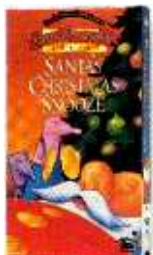
OUR HOLIDAYS WITH CHRISTMAS FAVORITES!



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DO NOT SOLVE
UNTIL CHRISTMAS**
47 Minutes
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**\$12.98
EACH**

**A MONSTER
CHRISTMAS**
27 Minutes
Catalog No. 27650
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**HELLO KITTY—
SANTA'S MISSING HAT**
55 Minutes / Catalog No. 27613
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NICK & NOEL
23 Minutes / Catalog No. 27624
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**THE MOO FAMILY™ HOLIDAY
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SANTA'S CHRISTMAS CRASH
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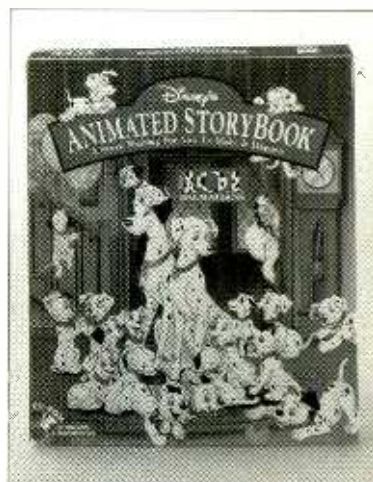
Cross Promotions That Will Drive Sales!



Inside every Christmas Classics video consumers will receive a coupon for a free 8" x 12" portrait and sitting (\$20 value) from over 450 Little Touch studios throughout the country. FHE Christmas Classics will be featured on the back of 10 million Tony's Italian Pastry Crust Pizzas throughout the holiday season. On each pizza box, consumers will receive a \$1 off coupon good for all 13 Christmas Classics. A burst on the front of the pizza box will alert consumers to the on-pack offer. Tony's will distribute header cards and freezer rail cards to supermarkets nationwide.



New 24-, 48- and 72-Piece Holiday Displays Available



"Dalmations": A November release

Here's Some Music For You

KIDS' INTERACTIVE

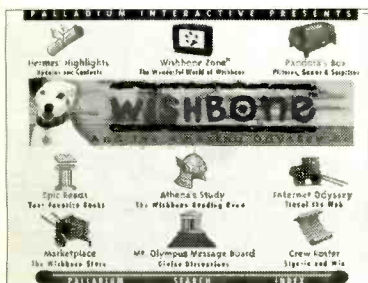
Continued from page 87

"Risk" and other popular board games.

Fox Interactive's new "Fox Toons" line of software, which debuts this fall, takes its cue from such Saturday-morning staples as Hello Kitty, Baby Felix The Cat and the Tick. Also debuting from Fox in the fall is "The Simpsons Cartoon Studio," a CD-ROM that puts children in the direc-



Simpsons star in a CD-ROM.



PBS' Wishbone takes an "Odyssey."

tor's chair with the ability to create original episodes.

Other familiar characters, from "Eek!Stravaganza," "Life With Louie" and "Bobby's World," will segue to the CD-ROM comic-book world, courtesy of Inverse Ink, a division of TAO Research Corp. and Saban Entertainment.

CRAWLING CRITTERS

Philips Media Home And Family Entertainment is using the big-budget film "Jumanji" and popular children's-television personality Lamb Chop as springboards for its fourth-quarter CD-ROM releases. The former title allows children to navigate their way through a critter-crawling jungle, answer trivia questions about the movie and more. The latter, "Lamb Chop Loves Reading," is an animated interactive storybook through which Shari Lewis and her fuzzy companion extol the virtues of reading and narrate favorite Aesop's fairy tales.

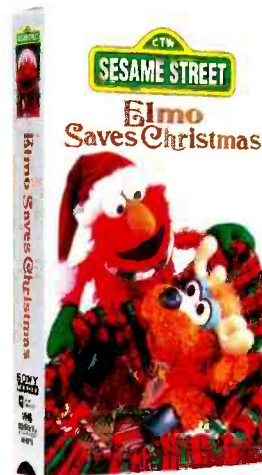
Clever canine Wishbone, of PBS fame, makes his first multimedia foray courtesy of Palladium Entertainment's CD-ROM "Wishbone And The Amazing Odyssey," due in late August. Palladium is also prepping a CD-ROM based on the Chronicle book "Bears At Work."

DR. SEUSS' CLASSIC

Living Books, which specializes in bringing timeless children's titles to multimedia life, will release its second Berenstain Bears CD-ROM, "Berenstain Bears In The Dark," followed by the Dr. Seuss classic, "Green Eggs And Ham." A CD-ROM for "Dr. Seuss' ABC Book" hit the market last holiday season. Also

Continued on page 89

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Ching.



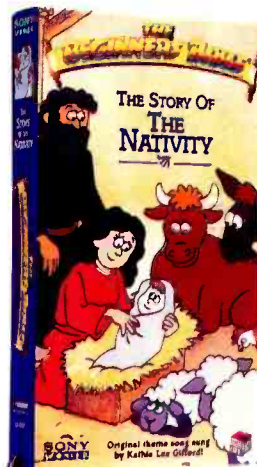
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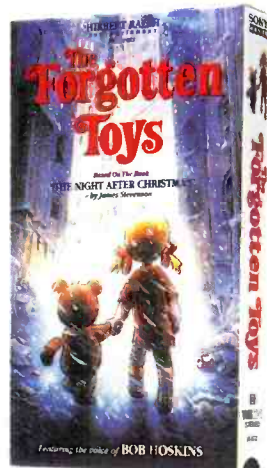


Cha...
Ching.



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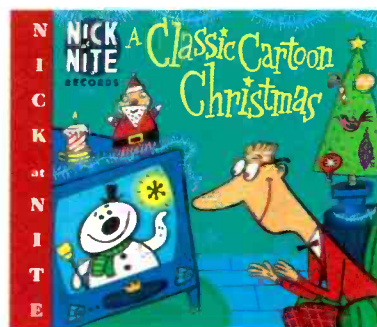
Ears This Holiday Season.



Cha...
Ching.



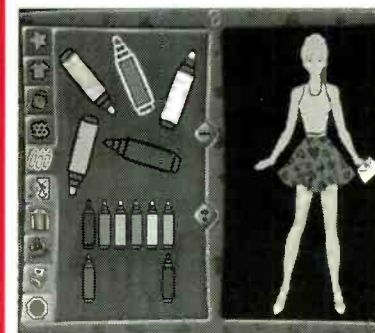
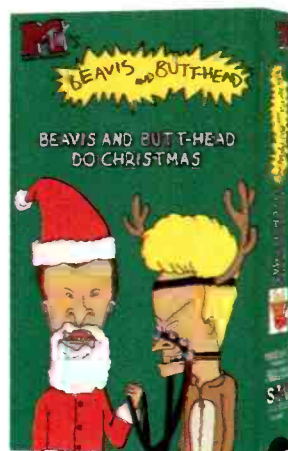
Cha...
Ching.



Cha...
Ching.



Cha...
Ching.



Mattel's star doll comes to CD-ROM via "Barbie Fashion Designer."



Screen shot from an in-progress DreamWorks Interactive project with Microsoft.

KIDS' INTERACTIVE
Continued from page 88

upcoming from Living Books is a CD-ROM version of "Stella Luna," based on the Janell Cannon children's best-seller.

Additionally, DreamWorks Interactive, the joint venture between Microsoft Corp. and DreamWorks SKG, will unleash (December) "Goosebumps: Escape From Horrorland," based on the R.L. Stine book and popular TV series.

Aside from the now-standard action-adventure fare, this year's new-media lineup features more subdued selections, many of which are aimed at the often-ignored demographic of young girls. Mattel Media is bringing timeless trend-setter Barbie to animated life in a variety of CD-ROM titles. "Barbie Fashion Designer" allows kids to design outfits and then print them out on printer-friendly material. "Barbie Print 'N Play" is a platform for making original stationery and invitations, and "Barbie Storymaker" allows users to create their own stories starring Barbie.

DIARIES & INTERACTIVE JOURNALS

"Let's Talk About Me," due out
Continued on page 90



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Work for Rudolph The Red Nosed Reindeer © 1964, Little Drummer Boy © 1968, and Frosty the Snowman © 1969 Broadway Video Entertainment L.P.

Holiday Products

SHOWCASE

KIDS' INTERACTIVE

Continued from page 89

this fall from Simon & Schuster Interactive, opens a whole new page on diary-keeping by providing girls with an interactive journal through which they can explore such matters as their changing bodies and rela-

tionships. The CD-ROM also includes interactive interviews with 20 notable successful women.

Parents will be happy to know the ever-growing category of edutainment will be sufficiently stoked this holiday season as well. Among the more hotly anticipated titles are Broderbund Software's next gener-



"Mooky Takes Manhattan" in Simon & Schuster CD-ROM.

ation of adventures featuring globe-trotting vixen Carmen Sandiego. "Where In The World Is Carmen Sandiego?" and "Where In The U.S.A. Is Carmen Sandiego?", both due in the fall, feature a richer environment and a beefed-up geo-

graphic database. Broderbund already has six "Carmen" CD-ROM titles available at retail.

Simon & Schuster this fall will launch its "Teach Your Children" series of programs, aimed at helping kids ages 3 to 8 learn more about their world. Among the CD-ROMs are a title based on popular live-action video "Road Construction Ahead," "More Bugs In Boxes" and "Mooky Takes Manhattan." The company also will release the third in its series based on the works of best-selling author Richard Scarry, "Best Reading Program Ever."



KIDS CREATE OWN STORYBOARDS

Mattel Media's got "Mother Goose's Farm Fun Learning Pack," a CD-ROM comprising a menagerie of activities that emphasize reading, rhyming, discerning shapes and colors, and counting. And aside from the second title in its "Lamb Chop" line, Philips Media also will debut the second in its "CyberCrafts" line and "A Story About Me: In the Backyard," which allows children to

Aside from the now-standard action-adventure fare, this year's new media lineup features more subdued selections, many of which are aimed at the often-ignored demographic of young girls.

create their own storyboards.

The task of learning to read gets a literal face-lift in KinderActive's animated "Grandma Ollie's Morphabet Soup," which employs morphing and other high technologies to enlighten children ages 4 to 8 about the joys of learning their letters.

Viacom New Media and Nickelodeon are teaming for the fall release of "Nickelodeon Multimedia Lab," the follow-up to the successful "Nickelodeon Director's Lab" that turns the computer into a full-service production studio where children can draw pictures, create animations and make their own videos, school projects, electronic greeting-cards and more. The new title is designed for the Windows 95 platform.

DINOSAUR ROMPS

And, lest retailers believe the multimedia age is stalled in the CD-ROM stage, the platform, too, already is beginning to change. Seattle-based Starwave Corp.—creator of such online services as ESPNET Sports-Zone and Mr. Showbiz—in September will release its first multiplayer hybrid CD-ROM/online game. Called "Castle Infinity," it features a romp through a land of dinosaurs that requires both a CD-ROM disc and Internet access. Interested parties will be able to download a sample of the game (www.castleinfinity.com), and Starwave is offering retailers both starter kits at \$9.95 and full-blown versions of the title. ■

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north america's newest and most exciting children's entertainment group

KIDZUP
Music for the child within

KIDZUP STANDS FOR HIGH QUALITY AFFORDABLE FAMILY ENTERTAINMENT!
Watch for our 1996-97 back to school releases for children of all ages



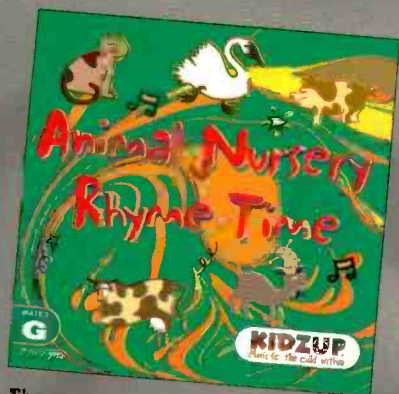
The album that uses songs as its main tool to communicate values and concepts that preoccupy kids in the modern world. Original songs about the environment, computers, believing in one's self, being able to say no. 5 years and up.



The ultimate exercise CD for all children. Several rhythms are used (dance, rock, rap, salsa) along with exciting and relevant lyrics to encourage children to exercise while having fun. Two bonus instrumental tracks are included for the children to make up their own words as they exercise. All ages.



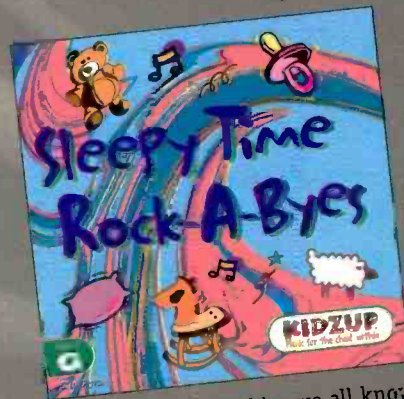
Toddlers will love rocking to Rock-A-Tot! Fourteen great originals of fun songs for toddlers (and adults!) Easy to sing memorable melodies that will have everybody humming them before long. 2 to 7 years.



The name says it all. 20 nursery rhymes all about animals. Pigs, lambs, sheep, dogs, even spiders!... Nothing is left out of this classic repertoire of songs all children around the world know. Arranged in today's contemporary musical styles. 2 to 7 years.

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KIDS' VIDEO

Continued from page 75

Prowl" (Columbia-TriStar, Aug. 27). Finally, the makers of "I Dig Dirt" have come up with another beauty in the story of a Connemara stallion, "The Little Horse That Could" (Dreams Come True, Sept. 3).

IT'S A DOG'S WORLD

"All Dogs Go To Heaven 2" leads the pack of canine cartoons—and in clamshell packaging with a heavenly price of \$22.98 (MGM-UA, Aug. 27). Scooby-Doo goes boo in "Halloween Hassle At Dracula's Castle" (Sept. 10), headlining a host of spooky video treats from T.H.E.

The Oscar-winning animated short "Wallace And Gromit: A Close Shave" (CBS/Fox, Oct. 15) finds the clay-mated Brit and his pet dog amid a sheep-napping adventure. And finally, fans of the brilliant Wishbone series can catch the fetching Jack Russell Terrier in "Bananas In Pajamas" (Oct. 22) and "A Tail In Twain" (Nov. 5) from PolyGram.

STAR VEHICLES

Vehicles, too, often roll under the Christmas tree.... and now in the VCR. Hot on the heels—er, wheels—of its new Thomas video earlier this month, Anchor Bay debuts "How To Build Spaceships" Aug. 27. A joint venture with Popular Mechanics For Kids, the line includes vids on building skyscrapers, bridges and tunnels.

ABC Video and Hasbro have also just teamed up for new video lines



Hallmark sends Sabrina, Oct. 22.

on Cool Tools, the Easy-Bake Oven and Tonka toys. "Tonka Tales" (Sept. 17) sounds like a live-action "Thomas" with truck—rather than train—personalities. With 1997 being Tonka's 50th anniversary, the marketing celebration should begin later this year.

Scholastic's "The Magic School Bus Blows Its Top" and "... Going Batty," with the Emmy-winning voice characterization of Lily Tomlin, bow from KidVision Oct. 1. And the charming "Paddle To The Sea" (Lightyear, Sept. 10) offers the timeless tale of a child-carved canoe wending its way from the wilds of Canada to the Atlantic Ocean.

Moving the accent from vehicles to stars, Robin Williams in "Aladdin And The King Of Thieves" earlier this month ushers in Kermit The Frog and Miss Piggy in "Muppet Treasure Island" Sept. 10 from Buena Vista Home Video. That same date sees the re-release of another star turn—MGM-UA's digi-

Continued on page 92

**HAVE YOU HEARD?
WE'RE THE TALK OF THE BUSINESS**
Order Now! Pre-Book Sept. 17



Television's Classic

KUKLA, FRAN and OLLIE
ON VIDEO FOR CHRISTMAS!

45 minutes IN COLOR

S.R.P. \$14.95

STREET DATE: OCT. 22

WHY KUKLA, FRAN AND OLLIE WILL BE A YEAR-ROUND WINNER FOR YOU

- 21 YEARS ON TELEVISION** (5 times a week for their first 10 years!) made millions of families lifelong fans.
- MASSIVE AWARENESS** among the 74 million baby-boomers and their 64 million parents - three generations of buyers!
- A NEW GENERATION OF FANS** has seen Kukla, Fran and Ollie on Starz!, the most popular new cable channel in years. They air again on Starz! Oct. through Dec. - perfect for your Christmas sales.
- FANS ARE PRIMED TO BUY ALL 5 VIDEOS** in a beautiful boxed Premiere Collector's Edition with a FREE POSTER offer.
- A NEW FRANCHISE** that will keep on selling for you all year long. 45 more shows to be released including popular sing-alongs.

WHAT WE ARE DOING TO BRING KUKLA, FRAN AND OLLIE FANS INTO YOUR STORE TO BUY

JUNE 20 - CREATIVE LICENSING CORPORATION SIGNS CONTRACT for merchandising, endorsements, & tie-ins. CLC also licenses "Stargate", "Primal Rage", and the new Madonna-Antonio Banderas movie "Evita".

JUNE 31 - NATIONAL PRESS CAMPAIGN BEGINS with videos to 57 national monthly magazines for reviews, features & photos in their Oct/Nov issues.

AUG. 8 - NATIONAL PRESS CAMPAIGN CONTINUES Videos to 29 weekly magazines for reviews in Sept. & Oct. issues.

AUG. 9 - MAILING TO 150,000 DAY CARE CENTERS nationwide with \$5.00 mail-in rebate with purchase of 5-pack Premiere Collector's Edition at video stores **OCT. 22**.

SEPT/OCT - 4-COLOR AD IN SUNDAY NEW YORK TIMES reaches 7.4 million readers nationwide with \$5.00 mail-in rebate with purchase of 5-pack Premiere Collector's Edition at video stores **OCT. 22**.

SEPT. 15 - OCT. 30 - SPECIAL PROMOTION IN CHICAGO (birthplace of Kukla, Fran and Ollie) to launch Chicago sales.

SEPT. 15 - NATIONAL PRESS CAMPAIGN CONTINUES News releases & photos to 1700 daily & weekly newspapers nationwide announcing videos in stores **OCT. 22**.

SEPT. 20 - OUR NEW INTERNET WEB SITE announces video debut of Kukla, Fran and Ollie to tens of millions of people.

OCT. 15 - 100 TV AND RADIO NEWS EDITORS receive video clips and news release to announce videos in stores **OCT. 22**.

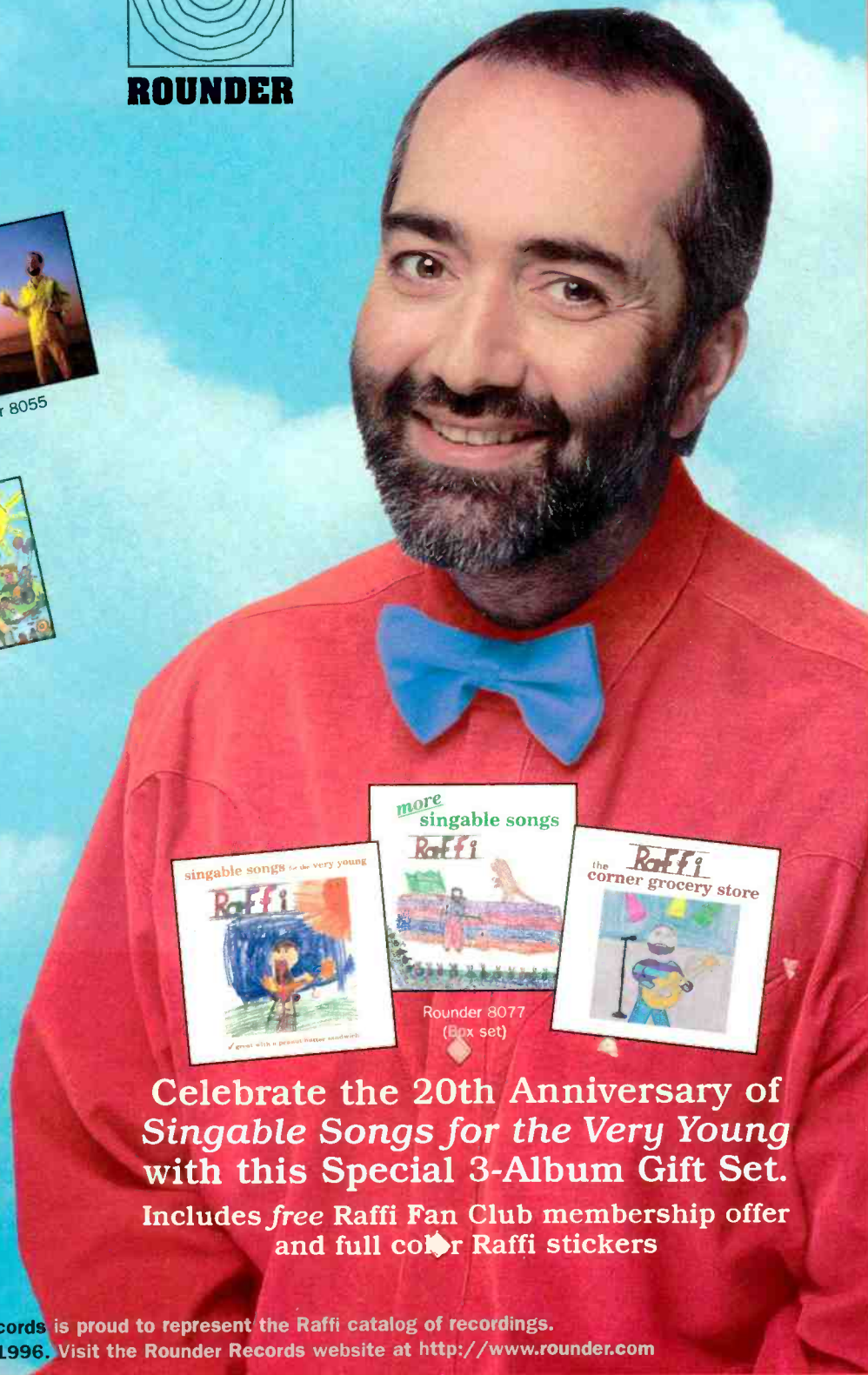
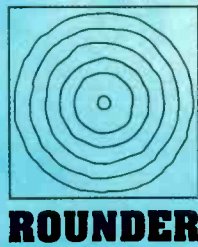
OCT/NOV - PERSONAL APPEARANCES ON NATIONAL RADIO & TV announcing videos in stores **NOW**.



PROFITS, PROFITS, PROFITS FOR YOU! ORDER NOW!

RAFFI

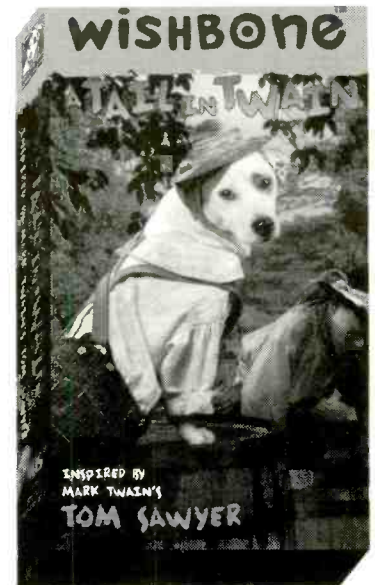
North America's most successful children's entertainer joins hands with the NARM Independent Label of the Year!



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SHORELINE
RECORDS

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A Tale of Twain

KIDS' VIDEO

Continued from page 91

tally-remastered, clamshell-packaged, Twister-inspired "Wizard Of Oz."

Melissa Joan Hart (Nickelodeon's Clarissa) turns in a bewitching performance as the comic-book heroine "Sabrina The Teen Witch" (Hallmark, Oct. 22). Through the magic of "digital personalization," young viewers themselves star in the interactive "Gregory And Me" from Kideo (September). Using a photo of the child, s/he becomes a part of the animated gopher's musical world. And finally, "Ebony Expressions" (Playtime) debuts next month as "the first African-American video for infants and young children."

CHRISTMAS CAPERS

When "Elmo Saves Christmas" (Sony Wonder, Sept. 3) by rescuing Santa from the chimney, the young Sesame Street star is granted three wishes. He learns that every day cannot be Christmas with a little help from friends Charles Durning as Santa and Maya Angelou, narrator. Bowing the same day is Sony Wonder's "The Forgotten Toys," award-winning British animation with Bob Hoskins telling the story of Christmas-displaced playthings.

Columbia-TriStar intros a new toddler series called Hey Baby, It's You with a holiday title "A Christmas Celebration" (Aug. 27). Like its other premiere release, "Our Favorite Pets," the video stars the very young with animals in original music segments.

LIVE Home Video adds to its perennial Christmas Classics series with the animated "A Monster Christmas" and "Littlest Pet Shop: Do Not Solve Until Christmas," both due Sept. 3.

Saban has a sleighful of goodies to be released next month, including "Saban's Masked Rider: Ferbus' First Christmas," "Saban's Power Rangers ZEO: 'Tis The Season To Be ZEO" and re-releases of two "Mighty Morphin Power Rangers"



"Lillest Pet Shop" arrives Sept. 3.

Christmas titles with exclusive-to-video footage.

LAMB CHOPS AND TOOTH-FAIRIES

Animation aficionados have a treat in store with Lightyear Entertainment's new Cartoon Festival line. Wayne Gretzky intros "The Sweater And Other Christmas Films" (Sept. 17), which—like the other titles—collects award-winning shorts of the National Film Board Of Canada.

August will see the Youngheart Music release of Shari Lewis' new holiday title, "Lamb Chop's Special Chanukah." The TV special from which the video is taken first aired on PBS in 1995 and will be re-broadcast later this year.

And finally, look for two new animations from BMG Video Sept. 17—"Santa And The Toothfairies" and "Santa's First Christmas." Looks like a holly jolly holiday this kidvid season. ■

ACCESSORIES

Continued from page 75

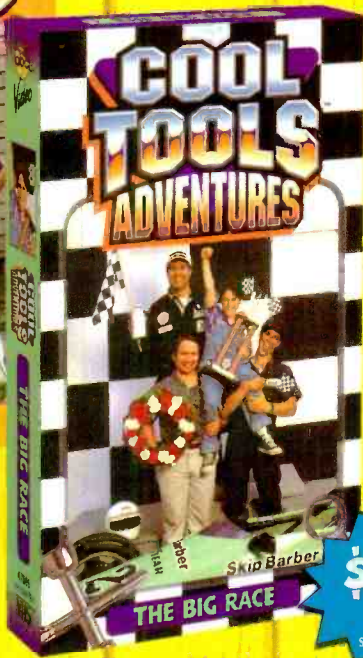
All are made in black heavy-gauge steel, with the exception of the three guitar towers, which are available in black or red metal.

For more traditional, sophisticated home-storage CD, cassette, CD-ROM and VHS units, Sonax's Media Maxx storage line has a variety of styles available. The key to the Media Maxx line is its multi-media appeal. The firm's swiveling multi-media storage unit can hold either 360 CDs, 228 cassettes or 96 videotapes or any combination. Its dimensions are 15 inches wide by 41 inches high, by 15 1/4-inches deep; the unit retails for \$129.99. The two-sided version is available in black or oak-and-black together with a glass door. Another version of this unit holds 800 CDs, 500 cassettes or 200 videotapes and comes in a four-sided unit with 28 adjustable shelves and retails for \$149.99.

For optimum space-saving in a home, the Media Maxx line offers a multimedia storage unit that snugles into the corner of a room. The unit, which comes in either an open-face or with a glass door, can hold 260 CDs or 60 videotapes or CDs, or a combination of any two. It features six adjustable shelves on the right and left sides of the unit, with three slide-out CD trays to flip through. It too is available in black or an oak-and-black combination and retails for \$179.99. ■

KIDS FAVORITE TOYS ARE NOW THEIR FAVORITE VIDEOS

For generations, Hasbro®, a trusted maker of children's toys, brings that proven franchise to home video with a new series of fun-filled videos based on their successful children's lines - Cool Tools® and the Easy-Bake® Oven.



Cool Tools™ Adventures bring a sense of fun and play to tools allowing children to discover how easy and how much fun it is to make the world a better place.

THE BIG RACE, CAT#: 47069,
UPC: 7-60894-7069-3-7, ISBN: 1-56949-385-5
THE GREAT FIX-UP, CAT#: 47070,
UPC: 7-60894-7070-3-3, ISBN: 1-56949-386-3

ONLY \$12.95
SUGGESTED RETAIL PRICE

Real life cooking adventures with the Easy-Bake™ Club where anything is possible and cooking fun is always on the menu. Children discover the pleasures of home-cooking as they create home-baked treats for friends, family and themselves.

THE BAKE SALE, CAT#: 47072,
UPC: 7-60894-7072-3-1, ISBN: 1-56949-388-X
DINNER WITH DORIS, CAT#: 47071,
UPC: 7-60894-7071-3-2, ISBN: 1-56949-387-1

RECIPE FOR BIG SALES!

COOL TOOLS™ ADVENTURES

- Over \$30 million in Cool Tools® sales.

EASY-BAKE™ CLUB

- One million Easy-Bake® Ovens have been sold annually for the past three years.
- Easy-Bake® Ovens have been selling for over thirty years.

BOTH VIDEOS WILL BE PROMOTED WITH:

- National 30 Second TV spots.
- National radio promotion on Radio Aahs!
- Inserts featuring Tonka Tales™, Cool Tools™ Adventures and the Easy-Bake™ Club will be packed in Cool Tools® and cross-promoted in all Hasbro® videos.



MORE GREAT HASBRO® TITLES... TONKA TALES™!

SCRAPPER'S BIGGEST JOB, CAT#: 47064
UPC: 7-60894-7064-3-2, ISBN: 1-56949-332-4
SCRAPPER'S BABY BROTHER, CAT#: 47065
UPC: 7-60894-7065-3-1, ISBN: 1-56949-333-2



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Holiday Product

SHOWCASE

VITAL REISSUES

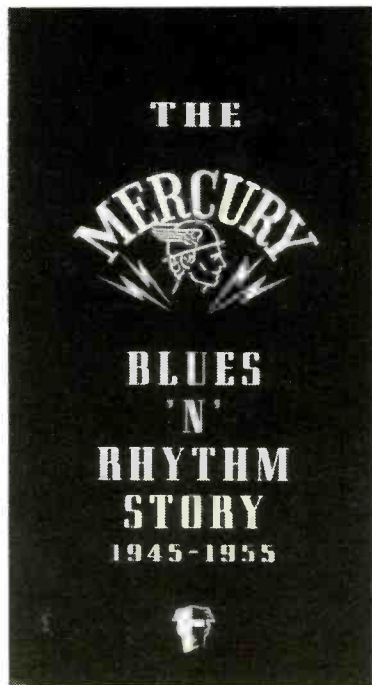
Fall Collections Offer A Boxed Booty Of Cool Jazz, Prog-Rock, Manic Surf & More

BY CHRIS MORRIS

The annual feast of major catalog reissues continues this fall, as single-artist boxed sets and genre overviews flood into the marketplace in time for the Christmas season. Following is a selective sampling of highlights.

The performer who stands the greatest chance of receiving renewed recognition at holiday time this year is the late jazz pianist Bill Evans, who will be the subject of no less than three comprehensive sets. In mid-October, Fantasy will release "The Secret Sessions," a nine-CD collection of hitherto unheard live recordings from the '60s and '70s recorded at New York's Village Vanguard. Oct. 22 will see the simultaneous arrival of two Evans packages: "The Complete Bill Evans On Verve," a monumental 18-CD set of the keyboardist's works for the label, and Warner Jazz's six-CD collection, untitled at press time, comprising Evans' last Village Vanguard dates from the summer of 1980.

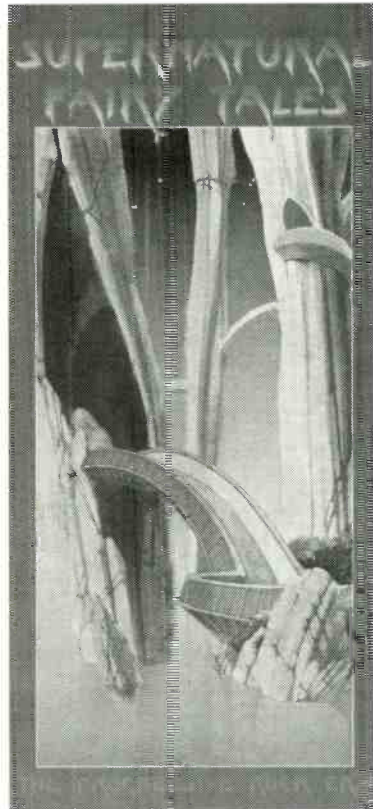
One of the most exciting compilations will hit Sept. 10, when "The Mercury Blues 'N' Rhythm Story 1945-1955" is issued by Mercury/Chronicles. This stellar eight-CD box mines the ore in Mercury's formidable black-music catalog, featuring many previously unreleased tracks by such talents as Big Bill Broonzy, Professor Longhair, Screamin' Jay Hawkins, Lightnin' Hopkins, Helen Humes, Joe Liggins, Robert Jr. Lockwood, Jay McShann, Memphis Slim, Johnny



Polydor chronicles Connie Francis' career.

Otis and Dinah Washington.

That set is merely the highlight of a busy Chronicles schedule: Other releases include "Souvenirs," a four-CD set devoted to Connie Francis (Polydor/Chronicles, September); a redesigned edition of Eric Clapton's bestselling box "Crossroads" (Polydor/Chronicles, September), and a 40th-anniversary hits-collection devoted to James Brown (two discs, Polydor/Chronicles, October).



Rhino rocks progressively Oct. 1.

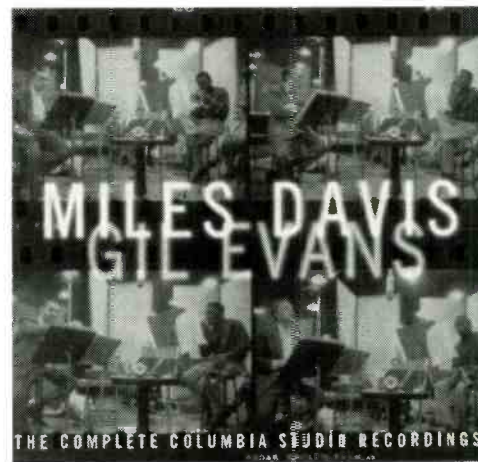


Al Green: a 4-CD "Anthology" from Right Stuff

SEX, AMERICA & CHEAP TRICK

The diadem of Sony Legacy's pre-Yuletide schedule is the oft-delayed, highly anticipated six-CD Columbia/Legacy set devoted to Miles Davis & Gil Evans' "Complete

Columbia Studio Recordings." The collection, which follows 1995's much-lauded box of Davis' live recordings from Chicago's Plugged Nickel, will include such famed collaborations between the trumpeter



of modern verse; "The Doo-Wop Box II" (Oct. 1), a four-CD sequel to the label's superlative 1994 survey of streetcorner singing; and "Genesis Archives Volume One 1967-1975," a four-CD chronicle of the English band's Peter Gabriel-led era, featuring previously unreleased live recordings, singles and demos.

Another reissue specialist, Sundazed Records, aims at the Christmas market in November with new two-CD compilations of Knickerbockers material and a three-CD boxed set devoted to Minneapolis' manic surf mavens the Trashmen.

THE CHAIRMAN'S SALAD DAYS

Capitol Records' forthcoming boxes include "Sinatra Capitol Singles," a collection of the Chairman's smashes from his salad days (August); "Miss Peggy Lee," an overview of the "Fever"-ish thrush's label career (September); and Judy Garland's "The Capitol Recordings," comprising the singer's latter-day pinnacles (October).

The Right Stuff, EMI-Capitol's special markets division imprint, will continue its skillful mining of Memphis' Hi Records with "Anthology," a generous four-CD tribute to the Bluff City's great soul man Al Green. The package arrives Oct. 29.

Warner Archives' lone multi-disc release for the fall will be Emmylou Harris' "Portraits," a three-CD set covering the country vocalist's 1974-1992 recordings on Reprise. The boxed set is due Oct. 1.

Modern rockers will have plenty to anticipate under their Christmas trees this year. On Aug. 27, Geffen Records steps forward with "Datapanik In The Year Zero," a comprehensive five-CD box bringing together the collected early works of the seminal Cleveland punk band Pere Ubu. On Sept. 24, Rykodisc will issue a four-CD box collecting every recorded track by the Boston-bred alternative group Galaxie 500; the package will feature Enhanced CDs.

PLUNGING INTO LOUNGE

Jazz buffs, take further note. Other releases from Verve will include Oscar Peterson's "The Complete London House Sessions," five CDs worth of piano performances from Chicago (Aug. 20); Stan Getz's "East Of The Sun: The West Coast Sessions," a three-CD mini-box of great tenor work (Aug. 20); and Ella Fitzgerald's "The Best Of The Songbooks," cherry-picking the lare singer's monumental popular-song albums (Sept. 24).

Laserlight will plunge headfirst into lounge music terrain in October with "The Bachelor Box Sets," a trio of three-CD anthologies that will sample the swizzlings of such past pad masters as Esquivel, Chet Baker and Jimmy Smith.

And, of course, it wouldn't be Christmas without Elvis: In August, RCA will dust off another selection from the Presley catalog, issuing "Worldwide His Volume II" as a limited, numbered edition, including a free "first day of issue" Elvis stamp on an RCA envelope. ■

and arranger as "Sketches Of Spain" and "Miles Ahead," augmented by a pair of previously unreleased suites and several alternates and rehearsal sessions.

Also due from Sony are "A Link In The Chain," a two-CD retrospective of Pete Seeger's folk career (Columbia/Legacy, August); "Sex, America & Cheap Trick," a four-CD homage to the hard-rocking Illinois band (Epic/Legacy, August); a newly remastered version of Delta bluesman Robert Johnson's platinum landmark two-CD set "The Complete Recordings" (Columbia/Legacy, September); and boxes devoted to country-rocker Charlie Daniels, pop superstar Neil Diamond, Philadelphia producers Gamble & Huff and jazz-rock pathfinder Weather Report.

PROG-ROCKIN' & BOXED DOOWOP

Reissue titan Rhino Records will step forward with a varied slate that will include "Supernatural Fairy Tales: The Progressive Rock Era" (Aug. 20), a five-CD overview of the genre; "In Their Own Words: A Century Of Recorded Poetry" (Aug. 20), four CDs saluting the masters

A&M BACKLOT SERIES
SQUEEZE, Piccadilly Collection

AMERICAN RECORDINGS
JAMES WHITE, Flaming Demonic
TROUBLE FUNK, Live

BLUE NOTE
GRANT GREEN, Best Of
JACKIE McLEAN, Hat Trick
LES McCANN LTD., Best Of
LOU DONALDSON, Best Of
MARCUS PRINTUP, Unveiled
THE DOKY BROTHERS

CABANA BOY WAP RECORDS
MICHAEL WOLFF, Jumpstart!

CAPITOL
FRANK SINATRA, Sinatra Capitol Singles (boxed set)

CASTLE DOJO
MOTORHEAD, Bomber; Overkill; Ace Of Spades; Iron Fist; No Sleep 'Til Hammersmith; Another Perfect Day

COLUMBIA LEGACY
MILES DAVIS & GIL EVANS, Complete Columbia Studio Recordings (6-CD boxed set)

COLUMBIA LEGACY COMMON CHORD SERIES
PETE SEEGER, A Link In The Chain (2-CD career retrospective)

da music
BLACK LION, Tenor Titans
BLUES BOX, Full Spectrum Blues
KENNY BURRELL, High Won; High Two

EMI HEART OF SOUL SERIES
THE O'JAYS, In Bed With The O'Jays: Their Greatest Love Songs
FREDDIE JACKSON, For Old Time's Sake: The Freddie Jackson Story
IKE AND TINA TURNER, What You Hear Is What You Get: Ike And Tina Turner Live At Carnegie Hall
VARIOUS ARTISTS, Sex And Soul Vol. 1

EPIC LEGACY
CHEAP TRICK, Sex, America And Cheap Trick (4-CD boxed set)

FANTASY
JAKI BYARD, Hi-Fly
PHIL WOODS, Pot Pie

GEFFEN
PERE UBU, Datapanik In The Year Zero (5-CD boxed set with 40-page booklet)

GRP BLUE THUMB
THE CRUSADERS, Way Back Home (boxed set)

HEARTBEAT RECORDS
VARIOUS ARTISTS, Run Rhythm Run: Rock Steady And Reggae Instrumentals From Treasure Isle

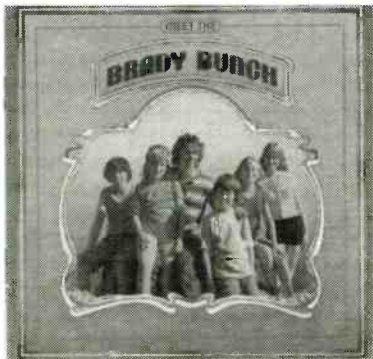
LASERLIGHT DIGITAL
ROD MCKUEN, Greatest Hits Collection (5-CD boxed set)

MERCURY NASHVILLE
HANK WILLIAMS, The Legend Of Hank Williams: audiobook with music; Low Down Blues
STATLER BROTHERS, Best Of The Best

MCA
THE BRADY BUNCH, Meet The Brady

SHOPPING LIST

Vital Titles For Fall & Winter



Bunch; Phonographic Record; The Kids From The Brady Bunch (all with bonus tracks)
THE WHO, My Generation—The Very Best Of The Who

HIP-O
VARIOUS ARTISTS, Soulful Grooves, Vols. 1 & 2; Mission Accomplished: Themes For Spies & Cops

OGLIO
BARNES & BARNES, Voobaha

ONE WAY
HERBIE HANCOCK, Death Wish (Soundtrack)
JAN & DEAN, Command Performance—Live In Person/Meet Batman (2 LPs on 1 CD); Dead Man's Curve/Popsicle (2 LPs on 1 CD)

PGD MERCURY/CHRONICLES
The Best Of The Mercury Years: VIC DAMONE; THE GAYLORDS; GEORGIA GIBBS; EDDY HOWARD; RALPH MARTERIE; TONY MARTIN
DONNA SUMMER, I'm A Rainbow (previously unreleased double-album on one disc)

POLYDOR
DEREK AND THE DOMINOS, *remaster series*: Layla (original mix)
ERIC CLAPTON, *remaster series*: Eric Clapton; 461 Ocean Blvd.; There's One In Every Crowd; EC Was Here

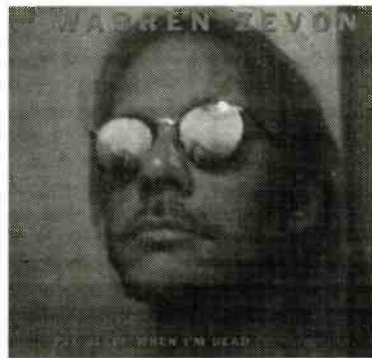
MERCURY
SUICIDE COMMANDOS, Make A Record

RAZOR & TIE MUSIC
ANDY PRATT, Resolution: The Andy Pratt Collection
GEORGE JONES, The Grand Tour
GEORGE MORGAN, Room Full Of Roses: The George Morgan Collection

RCA
ELVIS PRESLEY, Elvis Presley Worldwide Hits Volume II (2-CD set)
HALL & OATES, Big Bam Boom; Beauty On A Back Street; Along The Red Ledge

RHINO
SYLVIA, Pillow Talk—The Sensuous Sounds Of Sylvia
VARIOUS ARTISTS, Street Jams Slipcase—Hip Hop From The Top (4-CD boxed set); In Their Own Voices: A Century Of Recorded Poetry (4-CD boxed set); Roots Of Reggae Vols. 1-2; Progressive Rock Box (5-CD boxed set);

Kismet soundtrack; Street Jams—Back 2 The Old Skool, Vols. 1-3; Blow Up soundtrack; Billboard Presents: Family Scarytime Classics
WARREN ZEVON, I'll Sleep When I'm Dead: The Anthology (2-CD boxed set)



RYKODISC/HANNIBAL/GRAMAVISION
CLANCY BROTHERS AND TOMMY MAKEM
EWAN MacCOLL & A.L. LLOYD, Blow, Boys, Blow
GETZ/HAWKINS/BYAS/VENTURA/WEBSTER, Battle Of The Saxes
OSCAR BRAND, Pie In The Sky
THE WORLD'S GREATEST JAZZ BAND, Way Out West

SONY LEGACY
DORIS DAY, 16 Most Requested Songs—Encore!
ENGELBERT HUMPERDINK, 16 Most Requested Songs
LES PAUL & MARY FORD, 16 Most Requested Songs
MAC DAVIS, 16 Most Requested Songs
MAHALIA JACKSON, 16 Most Requested Songs
MILES DAVIS & GIL EVANS, Complete Columbia Studio Recordings

SONY LEGACY JAZZ LEGACY
BILL EVANS, The Bill Evans Album
JAMES BLOOD ULMER, Odyssey
SLIM AND SLAM, The Groove Juice Special
THELONIOUS MONK, Straight, No Chaser
VARIOUS ARTISTS, The Birth Of The Third Stream
WEATHER REPORT, Sweetnighter

SONY LEGACY
MISSISSIPPI JOHN HURT, Avalon Blues: The Complete 1928 Okeh Recordings

SUNDAZED
THE CHALLENGERS, Sidewalk Surfing
THE NEW DIMENSIONS, Deuces And Eights... The Best Of
THE RIP CHORDS, Hey Little Cobra; Three Window Coupe

VARÈSE VINTAGE
TONY BURROWS, Love Grows (Where My Rosemary Goes)—The Voice Of Tony Burrows
VARIOUS ARTISTS, Bubblegum Classics, Vol. 3

VERVE
ELLA FITZGERALD, The Best Of The Songbooks

STAN GETZ, East Of The Sun: The West Coast Sessions (3-CD mini-box)
OSCAR PETERSON, The Complete London House Sessions (5-CD boxed set)

VERVE/CHRONICLES
CHICK COREA & RETURN TO FOREVER, 2-CD anthology

WARNER BROS. BLACK MUSIC OL'SKOOL
GRAHAM CENTRAL STATION, Graham Central Station
ROSE ROYCE, In Full Bloom

VANGUARD RECORDS
P.D.Q.BACH, The Dreaded P.D.Q.Bach Collection Vol. 1 (boxed set)

VANGUARD RECORDS NEWPORT CLASSICS SERIES
CHAD MITCHELL TRIO, Best Of...
JOAN BAEZ, Live At Newport

SEPTEMBER

A&M BACKLOT SERIES
ROBYN HITCHCOCK, Greatest Hits

AMERICAN RECORDINGS
DEVO, Shout
TROUBLE FUNK, Singles

ARISTA
GRATEFUL DEAD, Best Of The Grateful Dead

AVI
EDDIE & THE SHOWMEN, Squad Car: The Best Of Eddie & The Showmen

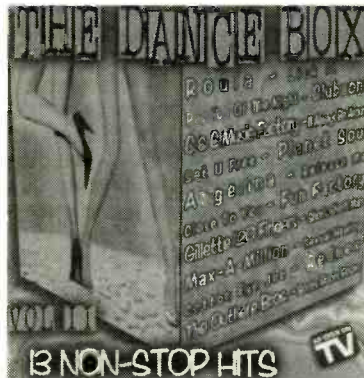
BLUE NOTE
JAVON JACKSON, A Look Within
MICHELE ROSEWOMAN, Spirit
SONNY FORTUNE, From Now On

CAPITOL
PEGGY LEE, Miss Peggy Lee (boxed set)

CAROLINE
FLYING LIZARDS, Money And Other Love Songs
JOHN BARRY, The EMI Years Vol. 3

CASTLE
IRON MAIDEN, Greatest Hits (2-CD deluxe package with unreleased material)

SEQUEL
VARIOUS ARTISTS, Easy Project Vol. 2; Joe Meek Presents 304 Holloway Road
JOHN SCHROEDER ORCHESTRA, Space Age Soul



COLUMBIA LEGACY
THE CHAMBERS BROS., Time Has Come (compilation)

DAMIAN MUSIC
VARIOUS ARTISTS, The Dance Box Vol. II

DCC COMPACT CLASSICS
BONNIE RAITT, Nick Of Time (24 karat gold CD and 180+ gram vinyl)
MILES DAVIS, New Miles Davis Quintet (180+ gram vinyl)
JOHN COLTRANE, Traneing In (24 karat gold CD)

DEL-FI
BOB KEANE, Big Band Bash
THE BOBBY FULLER FOUR, 2-CD retrospective

EPIC LEGACY
SPIRIT, Spirit; Family That plays Together; Clear; 12 Dreams Of Dr. Sardonicus

ESSEX JCI
VARIOUS ARTISTS, Only Love (1955-59; 1965-59; 1985-89); Only Dance (1955-59; 1965-59; 1970-74); Only Soul (1970-74; 1975-79; 1980-84)

PROJECT 3
LOUIS ARMSTRONG, Live In Concert (Greatest Hits)

GRP IMPULSE!
FREDDIE HUBBARD, The Body And The Soul
COLEMAN HAWKINS, Today And Now

MCA/IMPULSE!
JOHN COLTRANE, Live At Birdland; Meditations; Crescent
ALICE COLTRANE, Ptah, The El Daud
COUNT BASIE, Count Basie And The Kansas City Seven

K-TEL
VARIOUS ARTISTS, Believe In Music; Music Express; Dynamite; Music Explosion; Out Of Sight

LASERLIGHT DIGITAL
BUDDY RICH AND MAYNARD FERGUSON, West Side Story And Other Delights
DAVE BRUBECK, The Quartet
DIZZIE GILLESPIE BIG BAND, Things To Come
GERRY MULLIGAN, Mulligan
JIMMY McGRUFF, The Funkiest Little Band In The Land
LEE KONITZ, Chicago 'N All That Jazz
LIONEL HAMPTON, Hamp's Blues
MODERN JAZZ QUARTET, Longing For The Continent
MUDDY WATERS, A Collection
VARIOUS ARTISTS, Big Bands 3-CD boxed set; Blues Men 3-CD boxed set

MCA
CARWASH, Original Soundtrack (double album on one CD).
E.T. THE EXTRATERRESTRIAL, Original Soundtrack
VARIOUS ARTISTS, Merry Soulful Christmas

HIP-O
VARIOUS ARTISTS, The ABC's Of Soul, Vols. 1-3; Soulful Ladies Of The '80s
KENNY ROGERS & THE FIRST EDITION, Greatest Hits

MOSAIC
MILES DAVIS/GIL EVANS, The Complete Columbia Recordings Of Miles Davis And Gil Evans (9 LPs)

ONE WAY
ROBBY KRIEGER, Versions/Robby Krieger (2 on 1)

PGD MERCURY/CHRONICLES
VARIOUS ARTISTS, The Mercury Blues 'N' Rhythm Story 1945-1955 (8-CD boxed set)

Continued on page 96

Holiday Product

SHOWCASE

SHOPPING LIST

Continued from page 95

VERVE/CHRONICLES

RETURN TO FOREVER featuring CHICK COREA, Return To The Seventh Galaxy: The Anthology (2 CDs)

POLYDOR/CHRONICLES

ERIC CLAPTON, *remasters series*: No Reason To Cry; Slowhand; Backless; Just One Night (2 CDs); Another Ticket

MERCURY

GAP BAND, V-Jammin'
GOOL & THE GANG, Live At The Sex Machine (with bonus tracks); Music Is The Message; Spirit Of The Boogie

BOB & DOUG MCKENZIE, Great White North
DONNA SUMMER, Another Place And Time

VILLAGE PEOPLE, Can't Stop The Music (original soundtrack)

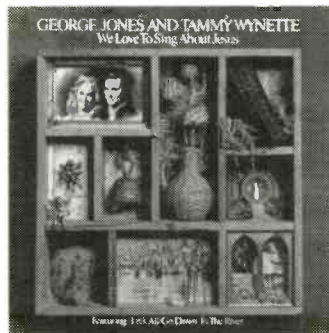
BARRY WHITE, Sing For Someone You Love; The Man; I Love To Sing The Songs I Sing

RAZOR & TIE MUSIC

DAVID CASSIDY, When I'm A Rock & Roll Star: The David Cassidy Collection (original compilation from 3 RCA albums)

DAWN, Candida

GEORGE JONES & TAMMY WYNETTE, We Love To Sing About Jesus



Jones and Wynette, from *Razor & Tie* (Sept.)

RCA

SUPER HITS SERIES, Vince Gill; Floyd Cramer; Charley Pride; various artists
THE ESSENTIAL PATSY CLINE, anthology
VARIOUS ARTISTS, The Essential Series Vol. 2

CLINT BLACK, Greatest Hits
DELLA REESE, Title TBD

RHINO

BEN VAUGHN, Title TBD
GONE WITH THE WIND, Soundtrack
KENNY RANKIN, Best Of

PATRICE RUSHEN, Best Of
VARIOUS ARTISTS, Bachelor In Paradise—Cocktail Classics From MGM Films; For Our Children, Too—To Benefit The Pediatric AIDS Foundation; Doo Wop Box 2 (4-CD boxed set); Big Blues, Vols. 5-7; Modern Rock Hits 1986-88; Smooth Groove
WAR, Best Of War And More, Vol. 2
MICKEY AND JUDY—Strike Up The Band, soundtrack

RYKODISC/HANNIBAL/GRAMAVISION

ALBION BAND, Rise Up Like The Sun; The Prospect Before Us
ARTHUR LYMAN, With A Christmas Vibe
ARTHUR LYMAN, Taboo; Hawaiian Sunset
FRANK ZAPPA, Lather
GALAXIE 500, (4-CD boxed set)
JOHN CALE, Walking On Locusts
KATE & ANNA MCGARRIGLE, Matapedia

SONY LEGACY

FISHBONE, Compilation
IGGY & THE STOOGES, Raw Power
THE OUTFIELD, Big Innings: The Best Of The Outfield

SONY LEGACY COMMON CHORD

DION, Compilation
KRIS KRISTOFFERSON, Compilation
LAURA NYRO, Stoned Soul Picnic: The Best Of Laura Nyro
STEVE FORBERT, Jackrabbit Slim
TIM HARDIN, Simple Songs Of Freedom: The Tim Hardin Collection

SONY LEGACY COUNTRY CLASSICS

ASLEEP AT THE WHEEL, Compilation
RICKY SCAGGS, Compilation

SONY LEGACY RHYTHM & SOUL SERIES

ARETHA FRANKLIN, Best Of
PATTI LABELLE, You Are My Friend
TEENA MARIE, Ooo La La La: Best Of

SUNDAZED

JOHNNY WINTER, Livin' In The Blues (pre-Columbia demos '65-'68); Ease My Pain ('60-'67 demos)
MEL & TIM, Good Guys Only Win In The

Movies (complete Bamboo recordings)
NANCY SINATRA, Country My Way; Movin' With Nancy; Nancy (all including bonus tracks)
PAUL REVERE & THE RAIDERS, Spirit of '67; Revolution!; Something Happening (all including bonus tracks)
THE TURTLES, Turtle Soup; Wooden Head (both including bonus tracks)

THE RIGHT STUFF

FIRST CHOICE, Greatest Hits
SALSOU ORCHESTRA, Best Of

THUMP

VARIOUS ARTISTS, Old School Vol. 6; Old School Love Songs Vol. 4; Old School Disco

VARÈSE VINTAGE

HENRY GROSS, One More Tomorrow—The Best Of Henry Gross
RAY STEVENS, Even Stevens

VIRGIN

POINT BLANK
JOHN HAMMOND, Nobody But You
JOHN LEE HOOKER, Jealous

WARNER ARCHIVES

PAUL KELLY, The Best Of Paul Kelly featuring Stealin' In The Name Of The Lord

WARNER BROS. BLACK MUSIC OL'SKOOL

ASHFORD & SIMPSON, Is It Still Good To Ya

OCTOBER

A&M BACKLOT SERIES

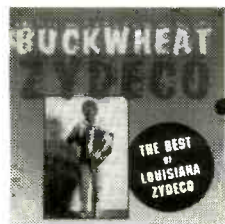
THE CARPENTERS, untitled Christmas release

ARISTA

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GRAHAM PARKER, Squeezing Out Sparks & Live Sparks
THE OUTLAWS, Best Of: Green Grass & High Tides

Continued on page 98

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Continued from page 96

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JIMMY HOLIDAY, How Can I Forget
THE JELLY BEANS, The Jelly Beans & Friends
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VARIOUS ARTISTS, The Spotlight Series On Sun Records: Doo-Wop & Rhythm And Blues Volume 1

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LEFTY FRIZZELL, Compilation

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WINGS, Wings At The Speed Of Sound (24 karat gold CD)

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DON McLEAN, Tapestry
TOWNES VAN ZANDT, High, Low And In Between (2 CDs)
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ERNEST TUBB
LOUIS PRIMA

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BILL EVANS TRIO, The Secret Sessions (9-CD boxed set)
LESTER YOUNG, Lester Young In Washington D.C., 1956 Vol.3
SONNY ROLLINS, Silver City (2 CD)

ZOOT SIMS, Zoot Sims Plays Soprano

GNP CRESCENDO
JOE & EDDIE, Best Of
VARIOUS ARTISTS, Surf Crazy; Divas Of Pop; The Chicken Dance

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KEITH JARRETT, Mysteries (4-CD boxed set)



Emmylou Harris: a 3-CD set from Reprise Archives (Oct.).

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VARIOUS ARTISTS, The Bachelor Box Sets Vols. 1-3

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THE WEAVERS, The Best Of The Decca Years
GUY LOMBARDO, Enjoy Yourself: The Hits Of Guy Lombardo

MCA/DECCA
JUDY GARLAND, The Complete Decca Original Cast Recordings (Girl Crazy/Meet Me In St. Louis/The Harvey Girls)

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LALO SCHIFRIN, Music From "Mission Impossible"
TIFFANY, Greatest Hits

OGGIO
MEN WITHOUT HATS, Rhythm Of Youth/Folk III

ONE WAY
SAMMY HAGAR, Nine On A Ten Scale VENTURES, Mashed Potatoes & Gravy/Going To The Ventures Dance Party (2 on 1); Surfing/The Colorful Ventures (2 on 1)

PGD POLYDOR/CHRONICLES
CONNIE FRANCIS, Souvenirs (4-CD boxed set)

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THE STYLE COUNCIL, The Style Council Collection
SMALL FACES, The Anthology 1965-67 (two discs)
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RHINO
 CHI-LITES, Best Of, Vol. 2
 ELLIOT EASTON, Change No Change
 KISS ME KATE, Soundtrack
 LEO SAYER, Anthology
 MICKEY AND JUDY, Girl Crazy soundtrack
 RuPAUL, Foxy Lady
 SOUNDTRACKS, Judy Garland; Al Jolson
 TIM RICE, Collection
 TOM PAXTON, Best Of
 VARIOUS ARTISTS, Beverly Hills 90210—Songs From The Peach Pit; Go Girl!; New Wave Christmas (Stream Team)

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 DAN FOGELBERG, title TBD
 JOHNNY MATHIS, Global Masters Collection
 WEATHER REPORT, boxed set
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 FLAMIN' GROOVIES, SuperSneakers (Sneakers EP plus live tracks)
 WEST COAST POP ART EXPERIMENTAL BAND, Volume One

THE RIGHT STUFF
 AL GREEN, Anthology (4-CD boxed set)

RUDY RAY MOORE, The Rudy Ray Moore Christmas Album
 VARIOUS ARTISTS, A Slow Jams Christmas

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 BUFFY SAINTE MARIE, Moonshot
 DOC WATSON, Good Deal

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 JEANNIE C. RILEY, Best Of Jeannie C. Riley
 SAMMI SMITH, Help Me Make It Through The Night, Best Of Sammi Smith
 STEVE ALLEN, Words And Music—The Songs Of Steve Allen
 THE CHAD MITCHELL TRIO, Collection

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 BILL EVANS, The Complete Bill Evans On Verve (18-CD boxed set)
 VARIOUS ARTISTS, The Complete Rodgers & Hart Songbooks (3-CD slipcase)

WARNER BROS. BLACK MUSIC OL'SKOOL
 ASHFORD & SIMPSON, Send It

NOVEMBER

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 RICK NELSON, Teen Age Idol: The Best Of

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 THE YARDBIRDS, Little Games And More

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 BOBBY WOMACK, Stop On By: The Best Of Bobby Womack
 CORNELIUS BROTHERS AND SISTER ROSE, Too Late To Turn Back Now: The Story Of Cornelius Brothers And Sister Rose
 RENEE AND ANGELA, Come My Way: The Best Of Renee And Angela
 VARIOUS ARTISTS, Sex And Soul, Vol. 2

LASERLIGHT DIGITAL
 RAY STEVENS, The Best Of, Vols. 1, 2

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 MUDDY WATERS, Electric Mud
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 LITTLE WALTER, Confessin' The Blues
 ROTARY CONNECTION WITH MINNIE RIPERTON, Title TBD

MCA/HIP-O
 VARIOUS ARTISTS, The Best Of The Sweet Bands; That Sound From Down Under

RAZOR & TIE MUSIC
 ANTHONY NEWLEY, What Kind Of Fool

Am I?: The Essential Anthony Newley
 GEORGE JONES & TAMMY WYNETTE, Golden Ring

RHINO
 2001: A SPACE ODYSSEY, Soundtrack
 ANDREW GOLD, Best Of
 CLIMAX BLUES BAND, Best Of
 DRAMARAMA, Best Of
 ENGLAND DAN & JOHN FORD COLEY, Very Best Of
 FILM NOIR, Soundtrack
 HOW THE WEST WAS WON, Soundtrack
 JEANETTE MacDONALD & NELSON EDDY, Title TBD
 JOE TEX, Very Best Of
 JOHN ENTWHISTLE, Best Of
 NARADA MICHAEL WALDEN, Best Of
 NINA SIMONE, The Early Years
 SLAVE, Slave
 VARIOUS ARTISTS, Vegas Hits; Cocktail Mix Vol. 4; Film Noir
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 BASS QUAKE, Bass Quake; Bass After Shock
 BASS CONNECTION, Bass Connection
 BASS EROTICA, Bass Ecstasy; Sexual Bass
 BASS METROPOLIS, Metro Bass
 BASS HIT, Sub Shaker; Bass Sub-mission
 BASS 4 BASSHEADZ, Bass Blowout; 100% Bass Satisfaction
 BASS SHOCK II, Bass Torture
 ULTIMATE BASS BLAST, Bass-ment Tapes
 BASS CULT, The Dark Side
 BASS MADNESS, Neurotic Bass

PRIORITY
 VARIOUS ARTISTS, A Few Degrees Cooler ■

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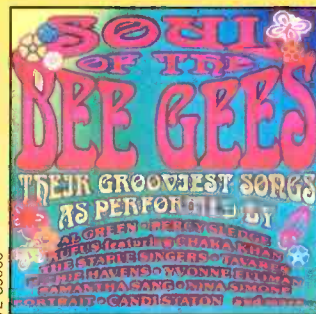
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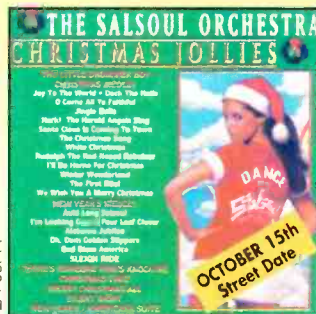
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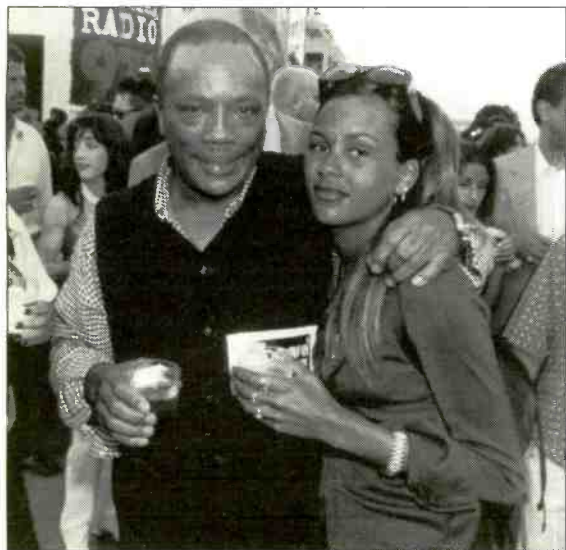
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Billboard Live Debuts In L.A. With Star-Studded Festivities



Quincy Jones, joined by daughter Kidada, checks out Sunset's newest joint. (Photo: Alex Berliner)



Between songs, an enthusiastic Billboard Live audience sang "Happy Birthday" to Tony Bennett, who recently turned 70. Before launching into "Fly Me To The Moon," Bennett thanked the "MTV kids" who helped ignite his comeback. (Photo: Alex Berliner)

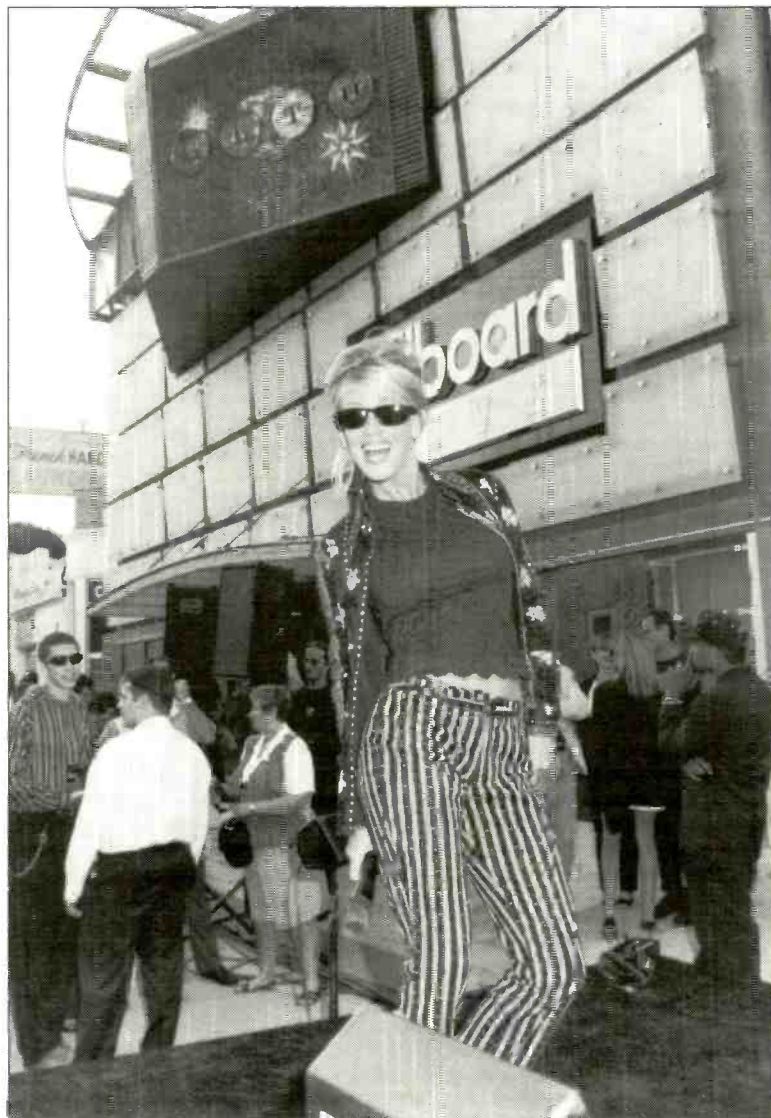


Uptown president/rap star Heavy D. and guests keep a cool profile under the glaring lights of the paparazzi. (Photo: Alison Leigh/Howard Waggner)



Robin Wilson, lead vocalist for the headlining Gin Blossoms, shakes his money-maker. The act played material from its 1993 album, "New Miserable Experience," and this year's release, "Congratulations I'm Sorry." (Photo: Alison Leigh/Howard Waggner)

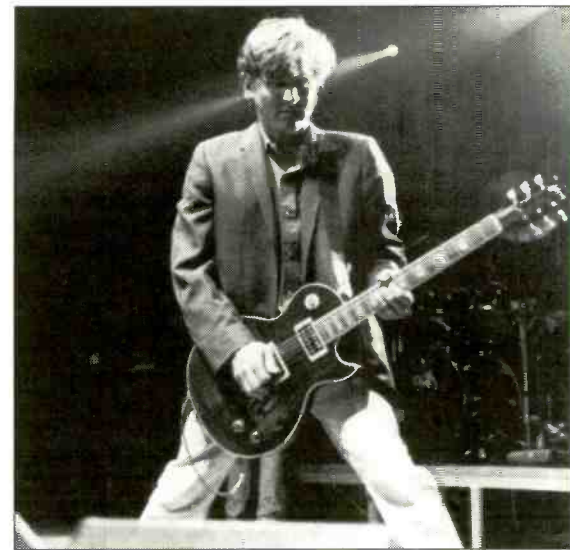
LOS ANGELES—On Aug. 4, Billboard Live unveiled its first venue with an exclusive, star-studded gathering on West Hollywood, Calif.'s historic Sunset Strip. Located on the former site of Gazzari's, the club is a spectacle of modern technology, featuring several firsts for the strip, including two 9-by-12-foot JumboTRON screens, a 360-degree rotating stage, and 45 interactive computer terminals. Among those present to help fete the new establishment were Mick Fleetwood, Morrissey, and Kenneth "Babyface" Edmonds.



MTV's Jenny McCarthy served as MC for the event, lending sass and sparkle to Billboard Live's glittering showing. (Photo: Alex Berliner)



An invitation-only crowd estimated at 3,000-4,000 packed Sunset Boulevard, which was closed to traffic for the first time in its history. (Photo: Alison Leigh/Howard Waggner)



Scott Johnson, guitarist for A&M recording act the Gin Blossoms, lays into a riff under the club's state-of-the-art lighting. (Photo: Alex Berliner)



Pictured, from left, are KLSX (Real Radio 97.1) Los Angeles host Riki Rachtman, Billboard Live president Keith Pressman, and Billboard Live director of operations Steve Strauss. Rachtman interviewed celebrity guests at the party. (Photo: Alex Berliner)



Blue Thumb recording act the Candy Butchers christened the Billboard Live stage, entertaining audiences inside and outside the club. (Photo: Alison Leigh/Howard Waggner)



Billboard Music Group's senior VP/general counsel Georgina Challis and director of strategic development Ken Schlager celebrate the opening of Billboard Live. (Photo: Alison Leigh/Howard Waggner)

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EU Vid Market Shows Mixed Picture

BY PETER DEAN

LONDON—Home video vendors supplying Western Europe have seen a downturn in consumer spending even

as cassette shipments reach new heights.

The European video industry set a record last year with wholesale revenues of \$3.4 billion, an impressive

7.8% improvement over 1994, according to the latest data available from the International Video Federation (IVF).

However, IVF's European Video Directory, scheduled for September release, shows disturbing declines in sales and rentals even as supplier revenues soared. This is particularly true of two of the European Union's key markets, France and Italy, where there are indications of a massive shortfall between what is being shipped and what consumers are actually buying.

The EU video market includes 352 million households with a 64% VCR penetration. Data indicate a 5% decline in consumer spending to \$6.1 billion. Most of the drop is concentrated in sell-through, which accounts for 63% of revenues. Rentals make up 37%.

Sell-through in the U.K., the EU's premier video market, and Germany, the third largest, increased in 1995. The French, who spend 80% on sell-through, bought more videos in 1995 than ever before—and more of them in hypermarkets, now the dominant retail force in the country.

But the gains weren't enough to overcome a decline in second-ranked France, where the arrival of budget titles—equivalent to under-\$10 in the U.S.—cut the average sales price by one-third over the previous year. That more than offset the unit-volume increase.

In fourth-ranked Italy, an uncertain and generally gloomy economic climate had consumer spending fall by a third, putting it on par with fifth-place Spain. The 10 million VCR-equipped Italians like to buy their movies at the country's 35,000 kiosks, small newspaper stands that package tapes with magazines and books. By comparison, there are only some 4,000 retail outlets.

The competition between kiosks and supermarkets has sent prices tumbling in Italy in recent years. Video shipments rose 48% in 1995, while retail spending dropped 20%. Supplier revenues posted an increase for the first time in three years, but the good news may turn sour once

(Continued on page 103)

B-Titles Can Boost Profits

Panel Finds Breadth Is Healthy For Biz

BY DON JEFFREY

LOS ANGELES—Video retailers who rely too much on hit product are denying themselves important profit-builders: B-movie titles.

That was one of the strongest messages imparted at a seminar on buying releases at the Video Software Dealers Assn. convention here last month.

Panelist Ron Berger, president of Rentrak, said, "The increasing focus on the top 10 or top 40 is damaging to the business. Lack of breadth is a reason for [business being] down."

To bolster his argument, he cited a study showing that 70% of video

Swain urged retailers to use Rentrak's pay-per-transaction system as a way to lessen their buying risk and increase inventory. Under PPT, Rentrak leases videocassettes to retailers and shares the rental revenue with them and the studios.

Although some panelists and attendees did not favor the leasing option because they objected to sharing their profits, Rich Thorward, president of the Movie Monitor, said a system like Rentrak's could help build share.

But the biggest disagreement during the seminar was about stocking empty videocassette boxes on the walls. Everyone agreed that great box art entices customers to buy unfamiliar titles, especially Bs.

However, while some thought that displaying empties was good merchandising because it

gave the impression that the store had a deep selection of titles, others dismissed the tactic as foolishness or fraud and said customers were too smart to be fooled.

One problem with B titles, panelists agreed, was lack of awareness. "B studios should get behind fewer products, better products, and advertise them," said Thorward.

But others said it was up to the retailers to create the awareness. Berger said, "You can't rely on manufacturers to tell you why you should buy the product. If you want to spend your dollars on Bs, bring in titles not being ordered by the chains."

The panelists agreed that budgeting 25%-35% of revenue on new releases was standard. "The biggest sin is underbuying," said Bailey. "You have to buy enough to hold them in the stores."

'The increasing focus on the top 10 or top 40 is damaging to the business'

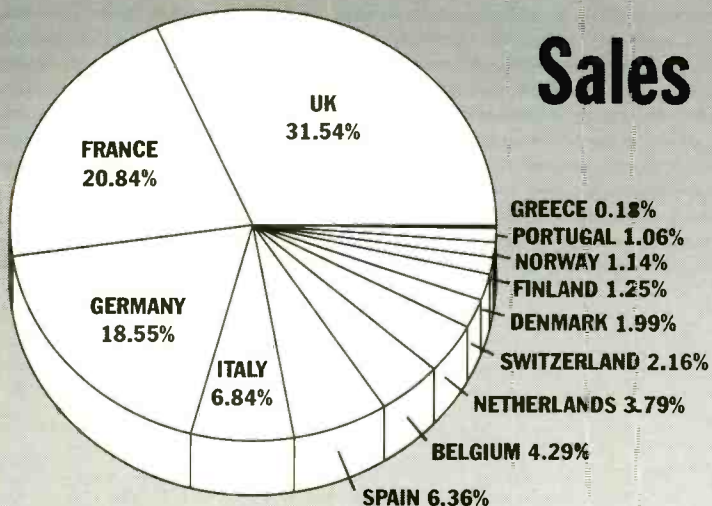
store revenue comes from 30% of its customers and said that these consumers rent an average of 14 titles a month. They "tend to be genre fans" who frequent stores that have breadth of selection, he added.

Wayne Bailey, president of retail consultant AIM and owner of several stores, said, "B is extremely profitable. Pick the best of the Bs and order more copies." Then, referring to hit titles, he added, "Our philosophy is, we want to be out, so they'll rent the B."

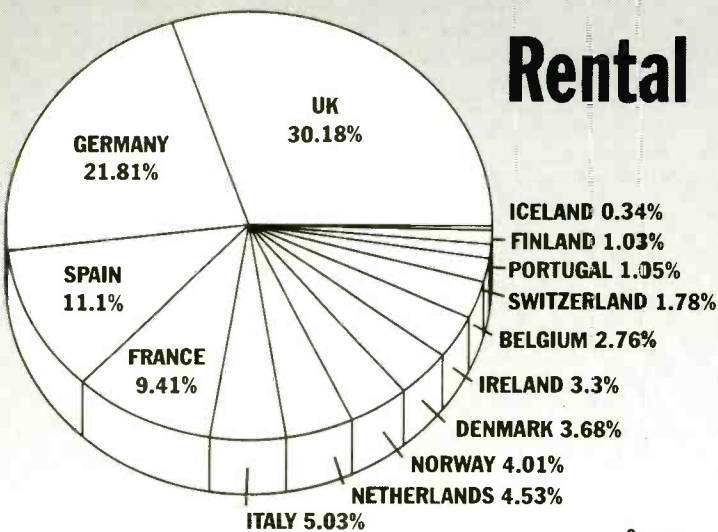
Tim Swain, senior VP of dramatic distribution for B-video producer and vendor Vidmark Entertainment, specified competitive advantages to B buying: "Retailers expect 100% return in 15 weeks. Secondary product, if bought properly, can do that. It provides a niche for specialized stores." And he added, "If you have to rely on five or six manufacturers, it will ultimately hurt you in price."

SHARE OF TOTAL WEST EUROPEAN MARKET - 1995

Sales



Rental



Source:
The European Video Directory 1996



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MODEL CDS 212

Virgin Upgrades Its In-Store Radio Net

New Format, On-Air Talent Among Retailer's Changes

This story was prepared by John Ferguson, retail editor for Music Monitor.

LONDON—The 53 Virgin Retail stores in the U.K. have long been in the business of broadcasting the chain's radio station to customers. Now, Megastores TV is becoming a realistic prospect.

At the same time, the in-store radio service has just unveiled details of a major revamp designed to transform Virgin Megastores Radio (VMR) into more of a "real" broadcast station. The relaunch includes hiring a name presenter—former BBC Radio 1 DJ Annie Nightingale—new sponsorship, and a new format, which will see more features and news added to the programming mix.

However, Virgin Retail is also setting its sights on exploiting the new digital technology available to it. Broadcast communications manager Clint Bell says, "Going digital now means that Virgin can consider a number of new broadcast communication services, including Virgin Megastores TV."

Since April, VMR has used a digital network—through telecommunications services company Global Access—to broadcast to its 53 stores. According to Bell, the technology not only brings major advantages in sound quality, but will enable greater flexibility in the sort of broadcasting services it can offer the stores.

"Television is something we are looking at, although nothing has been decided yet," he says. "It would seem to be a natural progression for us and something we now have the capability to do, but there are commercial considerations to take into account."

Going digital also gives VMR the opportunity to provide store-by-store targeting. This could range from advertising that is specific to a particular city or region to personal appearances that may not merit national coverage, says Bell.

In the meantime, however, Bell is concentrating on the relaunch of the radio service, in particular its new format. He explains, "We recognize that VMR is an excellent marketing tool,

but it also needs to entertain our customers—that is, after all, what shopping at Virgin is all about. So we're adding a short entertainment news item, on the hour every hour. We will also have spots by guest DJs, live interviews, and broadcast in-store personal appearances."

VMR recently secured its first ever sponsorship deal by endorsing the best

album award at the Kerrang! Awards; Kerrang! editor Phil Alexander presents a radio show for VMR.

In addition, the "narrowcaster" will be heavily involved with this year's Reading Festival in August. National station Virgin Retail is sponsoring the event, and VMR will be broadcasting interviews and highlights across the chain during and after the festival.

New Age Label Narada Media Makes 20-Bit Mastering A New Selling Point

BY JEFFREY PERLAH

NEW YORK—To promote its use of 20-bit mastering on all its new and upcoming CDs and to explain the advantages of this technology, Narada Media, a label concentrating on new age recordings, sent a promotional kit to about 2,000 retail stores and conducted a telemarketing campaign.

"Certainly, 20-bit seemed to be a selling point," says Bridget Sholin, national director of sales for Milwaukee-based Narada Media. "We saw a sales boost. It was really a nice launch."

The kit contained an in-store play copy of "Hidden Beauty," which showcases 13 remastered selections from such artists as Jesse Cook, David Lanz, Randy Roos, Nancy Rumbel, and David Arkenstone; an 8½-by-11-inch Q&A for store personnel and customers at listening posts; 50 consumer-bag-stuffer Q&A booklets; two "Hidden Beauty" bin cards; and a "Hidden Beauty" order pad.

The promotion has ended, but Sholin reports that "retailers have called wanting additional bag stuffers, and we've gone to press several times on that."

In the Q&A, Ken Pohlman, director of music engineering at the University of Miami School of Music, says, "The longer the digital word [20 bits instead of 16], the better it can represent the music. Twenty-bit mastering enables us to experience

and enjoy purer musical tones, a realistic sense of ambience, [and] clean and natural-sounding reverberation."

The new 20-bit CDs from Narada include "Native Wisdom," a world music sampler; John Whelan's "Celtic Reflections"; "Flamenco Fire And Grace," a flamenco music compilation; Lanz's "Sacred Road," a collection of piano arrangements; and



Narada Celtic artist John Whelan recently performed a showcase at the Blarney Star in New York. Shown, from left, are Brian Giorgi, Narada regional sales manager; Whelan; and Willi Loth, Uni Distribution senior account executive.

"Celtic Treasure," a tribute to the Irish composer Turlough O'Carolan. Narada's first 20-bit mastered title, "Hallelujah: Great Choruses From Handel's Messiah," was released in September 1995 for the holiday season.

Sholin says the 20-bit mastered releases are value-added, "considering we didn't up the price of the CDs." Their retail list price is \$15.98. She says she has received "positive response" from retailers on the pricing.

Ben Laurro, advertising promotions manager at Media Play in Henrietta, N.Y., says the promotional kit increased customers' curiosity about 20-bit mastering and boosted Narada sales to some degree. "I have seen people picking up the CDs more and looking at them," he notes. "I have seen some of the sales pick up because of [the promotion]."

Focusing on Narada recordings is nothing new for the store, as it hosts each Thursday a "Narada Coffee Night," during which customers "listen to Narada music, read poetry, and have free coffee," he says.

John Tyler, South California district area manager for Disc Jockey, says his store received the kit but couldn't display the materials adequately because "there was no display to hold [them]." He feels a

(Continued on next page)

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND 55 weeks at No. 1	261
2	2	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	192
3	3	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	268
4	4	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	91
5	5	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) [CS]	RAGE AGAINST THE MACHINE	22
6	7	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	267
7	10	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	264
8	6	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	255
9	9	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	20
10	20	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	27
11	8	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	275
12	11	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	272
13	13	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	264
14	12	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	243
15	19	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	60
16	15	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	239
17	14	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	38
18	17	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	64
19	16	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	270
20	24	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	255
21	18	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	257
22	22	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	247
23	21	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	149
24	23	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) [CS]	FUMBLING TOWARDS ECSTASY	3
25	44	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	124
26	29	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	174
27	25	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	219
28	47	GUNS N' ROSES ▲ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	166
29	28	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	104
30	26	ADAM SANDLER ▲ WARNER BROS. 45393 (9.98/15.98) [CS]	THEY'RE ALL GONNA LAUGH AT YOU	3
31	32	ERIC CLAPTON ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	15
32	27	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	254
33	30	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	38
34	33	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	162
35	39	OFFSPRING ▲ EPITAPH 86432* (9.98/14.98) [CS]	SMASH	3
36	38	THE CRANBERRIES ▲ ISLAND 514156 (10.98/17.98) [CS]	EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE?	2
37	40	ENIGMA ▲ CHARISMA 39236/MIRGIN (10.98/16.98)	THE CROSS OF CHANGES	17
38	41	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	137
39	34	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	21
40	37	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	69
41	31	CAROLE KING ▲ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	87
42	45	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	18
43	36	U2 ▲ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	215
44	35	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	268
45	43	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	22
46	46	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	17
47	49	EAGLES ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	148
48	42	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	223
49	48	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBAY ROAD	118
50	—	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	222

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sales indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [CS] indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

EXECUTIVE TURNTABLE

RETAIL. John Chin is promoted to buyer; digital broadcast systems/digital video systems, for the Good Guys! in San Francisco. He was video games buyer.

HOME VIDEO. The Video Software Dealers Assn. in Encino, Calif., promotes Dale Cowgill to director of marketing and Carrie Dieterich to director of special projects. Cowgill was manager of marketing, and Dieterich retains her duties as executive assistant to the president.

MGM/UA Home Entertainment in Santa Monica, Calif., promotes Elizabeth Beckman to executive director of audio-visual advertising, Steve Wegner to director of publicity and promotions, and Susan Schultz to manager of market development. They were, respectively, director of audio-visual advertising for home video, manager of marketing, and coordinator of market



BARSTOW KELLY

development.

ENTER*ACTIVE. R. Lee Barstow is promoted to VP of new media at TitanSports in Stamford, Conn. He was VP of marketing, worldwide properties. Mattel Inc. in El Segundo, Calif., promotes Pamela Kelly to VP of worldwide marketing, Barbie media, and names Susan Hughes VP of interactive sales. They were, respectively, director of marketing for Mattel Media and director of North American sales at Sanctuary Woods Multimedia.

EU VIDEO MARKET

(Continued from page 101)

vendors factor in returns.

That could be a blessing in disguise, observers believe, since the write-down will act as a brake on unrealistic shipments in the future. So will the fact that Italian VCR penetration has passed 50%, traditionally a benchmark for market maturity.

In contrast, there is the top-ranked U.K. market, where sales continued to show steady growth at an unchanging price of \$16.75 per cassette. Consumer spending increases of 13% matched the growth in supplier revenues.

Indeed, last year was almost all positive for the British industry, which benefited from a wide variety of nontheatrical releases as well as movies. Sell-through now holds 63% of the total market.

Last year was also smooth sailing for German retailers, who generated revenues of \$674 million, 6% ahead of 1994. More than 41 million cassettes were sold to German consumers, an increase of 20%, with only a slight dip in the average sale price.

Given the restrictive limitations on adult-rated videos, it's no surprise that almost half of tapes sold in Germany were children's or animated titles. Feature-length Disney cartoons accounted for the top four releases. Paramount Home Video's "Forrest Gump" was the best-selling live-action feature.

Comedy does not usually translate well across national borders, but two of the most popular cassettes in Germany were from the British series "Mr. Bean," starring Rowan Atkinson. The reason, according to analysts: Atkinson doesn't speak, and wordless action has universal appeal.

Sell-through shows consistent growth in Germany, stimulated by video sales at 20,000 news kiosks, which accounted for a major portion of the 14 million cassettes shipped to retail. In a less competitive market than in Italy, consumer and vendor revenue each rose 20%. The top 10 titles included "The Lion King," "Die Hard 3," "The Madness Of King George," and "Casper." A similar success story was recorded in the German rental market, which showed a 5% increase in vendor revenue, thanks to a 25% increase in titles and more professional retailers.

Throughout the EU, rental income dipped just 2%, a major achievement considering the wide choice of terrestrial, pay, and cable-TV programming.

NARADA

(Continued from preceding page)

counter display bin or box from Narada would have helped.

Sholin replies, "We have done things like that in the past, but many retailers have space limitations."

Still, Tyler says his store will sell new Narada releases because many of its customers enjoy new age music.

While many believe that the quality on 20-bit recordings might be superb, some retailers feel it can be a bit of a challenge proving this to customers. "You try to explain it to them, and they shrug their shoulders," says Darrell Briscoe, store

(Continued on page 105)

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NRM Exits Wherehouse Deal; Camelot Enters Chapter 11

AND ON AND ON: The Wherehouse Entertainment saga continues to move, but in which direction is anybody's guess. In the latest turn of events, a majority of the six majors are said to have approved Wherehouse's stand-alone plan, which would see the company come out of Chapter 11 as an independent entity. But before anybody gets excited, let me introduce a word of caution. It appears that the majors weren't so much voting for the Wherehouse plan as they were using the vote as a lever to encourage National Record Mart and its chairman/CEO Bill Teitelbaum to solidify a \$110 million offer for Wherehouse Entertainment and induce Cerberus Partners, a New York-based financial firm that has acquired all of the bank debt, to clarify its role in Wherehouse's future.

Teitelbaum listed Cerberus Partners as one of his backers in his offer for Wherehouse. But Cerberus also appears to have been playing its own hand, as over the last two months it has bought all \$92 million in bank debt, which is considered senior to the trade debt and bond holders' claims.

In order for Teitelbaum to solidify his offer, he would first have to strike a deal with Cerberus Partners, in which the latter buys a stake, if not a controlling interest, in the Pittsburgh-based chain.

But instead of hastening Wherehouse along to its fate, the trade's play seems to have sent the proceedings down another alley. As a result of the trade vote to support the Wherehouse stand-alone plan, Teitelbaum now says that he is not going forward on Wherehouse and that he is out of the game, "sitting in the bleachers" and watching to see what happens next.

Cerberus, meanwhile, is said to be maneuvering every which way, trying to make sure that it is not trapped into a long-term investment in Wherehouse. Sources suggest that it has been talking to Remy Investors & Consultants and Wherehouse president Bruce Ogilvie, among others, to see if an alternative to the stand-alone plan will fly.

So the trade may have thought that its tactic would make "the fat lady" sing, but from where Retail Track sits, it doesn't look like she's in the building yet.

AND IF YOUR head's not spinning from trying to sort out the above, get ready for another year of the same kind of intrigue, as Camelot Music finally succumbed to its massive debt load and filed for Chapter 11 protection (see story, page 6). Camelot, still considered to be one of the best-run chains in the business, has been scheduled for this rendezvous ever since Investcorp bought the chain and piled more than \$300 million in debt onto it. Within eight weeks of that deal being consummated in the fall of 1993, the trade's financial community was already bemoaning the fate awaiting Camelot. Said one at the time,

"[Investcorp] has just ruined the best chain in the business. This chain will never be the same again. It can't be, carrying that kind of debt." Another opined that Camelot appeared "doomed," but added that he would hope for the best.

AND IF THE INTRIGUE at Camelot and Wherehouse isn't enough for you, the Musicland Group has been going through some changes in the last month. Gil Wachsmen, who once presided over the now-defunct Lieberman rackjobbing operation, was brought in as vice chairman. This month, the company announced that it was combining its four operating divisions into two. As part of that restructuring, Keith Benson, who oversees the Sam Goody chain, took over the Suncoast Motion Picture Co. as well, while Gary Ross, who previously handled the latter entity, now has been

assigned the freestanding store division, which comprises Media Play and On Cue (see story, page 108).

HERE WE GO again: Spec's

Music announced that it successfully launched itself into the used-CD business through its Second Spin campaign, in which customers were invited to bring old CDs into outlets of the Miami-based Spec's and in exchange receive \$3 in credit per CD toward new purchases. A press release says that the campaign is generating traffic and sales of new CDs.

Spec's chairman Barry Gibbons says that since the rollout, the chain has sold 70% of the used CDs it has bought, showing that the line has good inventory turns.

He says that Spec's is selling the used CDs for \$5-\$5.50, which provides good margin for the chain. He notes that Spec's has put into place a system that controls the purchasing of used CDs at the store level, but adds that the buying function has been tailored to the demographics of individual stores.

Gibbons says that based on the initial sales strength, he expects used CDs to eventually make up 8%-10% of Spec's overall sales.

WARNING: The National Assn. of Recording Merchandisers (NARM) and the Recording Industry Assn. of America have announced that they are rolling out an in-store campaign to heighten awareness of the parental advisory sticker.

The campaign provides retailers with two versions of a poster that reproduces the sticker and carries the following text: "The parental advisory is a notice to parents that recordings identified by this logo may contain strong language or depictions of violence, sex, or substance abuse. Parental discretion is advised."

In a press release, NARM urged all retailers that have not received the posters to call the organization, which is based in Marlton, N.J. The poster is provided free, but retailers assume the cost of shipping and handling.

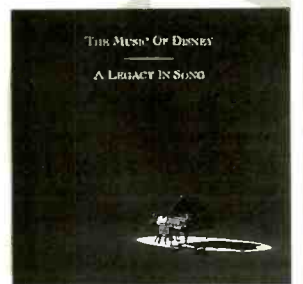
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by Ed Christman



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NOTHIN' LIKE THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

ALTHOUGH MARK SNOW seems an unlikely pop star, the theme music he created for the Fox series "The X-Files" has scaled the charts across Europe. Not bad, considering that the composer insists that the basic theme was created largely by accident.

"I'd been trying to come up with just the right mood, and I'd probably gone through about eight attempts when I started playing with a delay setting on one of my keyboards," says Snow. "I just hit a key, and it kept echoing, and I thought, 'Hey, that sounds pretty cool.'"



SNOW

Cool enough, it seems, to have engendered the idea to release an entire album of Snow's musical contributions to the series, which are considerable, given that the majority of scenes in "The X-Files" are backed by his original music. On Oct. 8, Warner Bros. will issue "The Truth And The Light," a collection of themes spanning the series' run thus far.

The label has achieved some pop success with "Songs In The Key Of X," which contained Snow's original theme as well as PM Dawn's interpretation of the song. But while that album consisted largely of music "inspired" by the cult series, all of the music on "The Truth And The Light" has been featured on the air.

There are tentative plans for Snow to put together a band to perform at "X-Files" conventions and in settings, such as theaters and planetariums, that are appropriate to the music's subtle shape-shifting. Snow is particularly enthusiastic about the prospect of live performance since, in his pre-celluloid days, he was a member of the pioneering prog-rock outfit the New York Rock 'N Roll Ensemble.

"It would be fun to see what kind of reaction we'd get from playing out," he says. "It's not the kind of thing you normally see in a rock club, but the audience is the people who go to rock clubs. I'd definitely like to give it a shot."

ANYONE WHO GREW UP as a first- or second-generation American will recognize the images of the immigrant experience etched into Stanley Tucci's film "Big Night," which will be released by Rysher/Goldwyn Sept. 20. The aural accompaniment, captured on TVT's soundtrack due the same day, is just as vivid, with its assortment of vintage Italo-pop classics from such artists as Claudio Villa and Louis Prima, which seems a far cry from the label's normal alterna-rock fare.

"I certainly don't think you can pigeonhole what TVT does," says Patricia Joseph, TVT's director of A&R. "With our Ed Sullivan series and the 'Tee Vee Tunes' albums, we've developed contacts at retail that are very interested in this album. But we're also looking beyond traditional retail. We're doing a wide mailing to restaurants and food specialty stores. I'd love to see displays in gourmet shops and Italian groceries."

The epicurean theme makes a great deal of sense, since the primary location for "Big Night" is an Italian restaurant. The principals pin their hopes on staging a "big night," with an appearance by Prima as a linchpin. The feast—roasts, pastas, and, as a centerpiece, an extravagant *timpano*—is prepared, but Prima is nowhere to be found (although several of his songs are featured prominently). "It's a really touching film, and I think the soundtrack captures the humanity of the story," says Joseph.

WHILE WE ALL have times when we want to simply sit back and be entertained, most of us crave a challenge in our listening diet. One of the more demanding collections we've come across in some time is "Some Music," a compilation of film music from Bay Area-based director/composer Gibbs Chapman. Due for release on the Communion label Sept. 3, the album collects themes from four of Chapman's avant excursions, including "Man Of Unfound-ness" and "... And Then God Became Disoriented In The Forest Of Higher Animals," and presents them in a setting that emphasizes the music's opaque delicacy.

On the more expansive end of the spectrum, DRG will give a maiden CD release to a pair of soundtracks by epic specialist Mario Nascimbene. The twofer, slated for release Tuesday (20), combines the scores from "The Vikings" and "Solomon And Sheba" on a set sure to take listeners back to pre-multiplex days. ... Aaron Spelling's universe could certainly be described as "another place," and for those who feel compelled to trek there sans visuals, it's hard to envision a better vehicle than "Songs From The Peach Pit," the second collection of songs taken from the amply merchandised 6-year-old series "Beverly Hills 90210." The set, which focuses on jukebox hits of the '60s and '70s and is topped off with an exclusive new version of John Davis' "90210" theme song, will be released by Rhino on Tuesday (20).

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.

NARADA MAKES 20-BIT MASTERING A SELLING POINT

(Continued from page 103)

manager at Disc Jockey in Florence, Ky. "And then you give them the booklet, and hopefully that will help explain it."

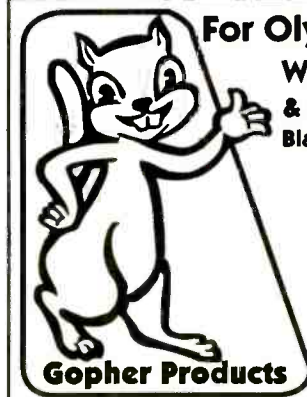
Tyler feels that music coming from speakers in a retail environment doesn't effectively convey the advantages of 20-bit sound. "In a retail store, to try to demonstrate the difference of 20-bit [sound] over the speakers is impossible," he says. "I played it for myself, and it sounds beautiful. But it's hard to tell someone it sounds better and back it up."

But Tyler says that hearing 20-bit sound with headphones can reveal its enhanced quality. He adds that "Hidden Beauty" was chosen to be on his store's listening post not because it was in Narada's kit but because Disc Jockey assigned it for its stores.

Some retailers, as well as Narada's Sholin, admit there are chal-

lenges in convincing consumers about 20-bit mastering. "It would be difficult over the speaker systems to get the full impact of it," she says.

But Sholin still believes the greatest hurdle is "getting any type of contemporary instrumental music played in-store."



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NARM Adjusts Wholesaler Confab; INDI, Passport Ready To Meet

WHOLESALING ALONG: As reported in this space May 25, the National Assn. of Recording Merchandisers (NARM) Wholesalers Conference returns to the Arizona Biltmore in Phoenix this year. However, according to information released by the trade group, there are a few new wrinkles to the conference, set for Oct.

11-16.

The Independents Conference, on Oct. 11-13, will again feature one-on-one sit-downs between distributors and labels poolside at the Biltmore. However, this year the annual awards luncheon, which in the past has been held on the last night of the indie meet, will take the form of a noon luncheon

Oct. 12. Declarations of Independents has been invited to return as the host for the event; our thanks to NARM for the honor.

The rackjobbers and one-stops will now participate in what is known as the Wholesale/Distribution Conference, running Oct. 13-16 (and now overlapping with the Independents Conference). On the evening of Oct. 13, NARM board chairman **Barney Cohen** of Valley Record Distributors in Woodland, Calif., will deliver his midyear message, and **Patrick Dolan** of Arthur Andersen Business Consulting in Chicago will offer highlights of the firm's channel distribution study—a paper that should be of some interest in this rocky year on the indie side.

CONFABS GALORE: Alliance Entertainment's distribution companies, Independent National Distributors Inc. (INDI) and Passport Music Distribution Inc., will move into the fall sales season with get-togethers for their staffs and distributed labels later this month.

Wednesday (21) through Saturday (24), Denver-based Passport will hold its second sales summit in Vail, Colo. The meeting will bring together the wholesaler's entire national sales force and 20 distributed labels for talks, product presentations, and panels covering co-op advertising, promotions, and purchasing.

This year, INDI's annual convention moves from Ma Maison Sofitel in L.A., its site for the last two years, to the Wyndham Bel Age Hotel in West Hollywood, Calif. From Thursday (22) to Saturday (24), distributed labels will huddle with INDI's staffers from California Record Distributors (San Fernando, Calif.), Big State (Dallas), and Malverne (Secaucus, N.J.). Declarations of Independents will be in attendance.

LET'S GO TO MAX'S: With interest in '70s punk rock skyrocketing due to such diverse phenomena as the Sex Pistols' reunion and the publication of the scabrous oral history "Please Kill Me," ROIR in New York stands to score with a couple of current releases, culled from the audio archives of the Big Apple's infamous rock'n'roll club Max's Kansas City.

Just out is "Max's Kansas City 1976," a compilation of studio recordings from three long-out-of-print albums on the club's in-house labels; **Wayne County & the Back Street Boys**, **Cherry Vanilla**, **Suicide**, and **Cleveland's Pere Ubu** are among the groups represented. Better yet is "Live At Max's Kansas City '79" by **Johnny Thunders & the Heartbreakers**, a fierce live set featuring the legendarily dissolute guitarist/singer storming through a cooking set of his best-known tunes. We recommend 'em.

QUICK HITS: OPM Records, a new imprint operated by **Jason Blaine** of the Music People in Oakland, Calif., has kicked off with "Live In San Francisco" by Bay Area R&B unit **Pride & Joy**... **Blue Jackel Entertainment** of Long Island, N.Y., whose four-CD boxed set "Brasil A Century Of Song" was raved about here last September, has signed an exclusive North American marketing and distribution agreement with ACT Music in Europe. The



by Chris Morris

pact begins Sept. 24, with **Blue Jackel** releasing titles by the **Michael Gibbs Orchestra**, **Bob Brookmeyer**, **Vince Mendoza**, and the **NDR Big Band**.

Music of the World in Chapel Hill, N.C., has started a midline series, **Latitudes**. The company, which is distributed by **Allegro Corp.**, will issue the world music titles for \$10.98; the sets are aimed at indie stores and large chains that are reluctant to stock a large selection of full-price world music CDs. Five titles will be issued before the end of the year... **The Delphines**, the L.A. trio headed by former **Go-Go's** guitarist **Kathy Valentine** and reviewed here last Sept. 16, has been signed to the new L.A.-based label **Fountainbleu Entertainment**. An album is due this month; the group will play a five-date major-market minitour in late August... **Signature Sounds** in Whately, Mass., has signed a U.S. distribution deal with **Koch International** in Port Washington, N.Y., effective in September. The label specializes in folk and bluegrass groups from Massachusetts' **Pioneer Valley**.

FLAG WAVING: Veteran blues pianist **Floyd Dixon** says that lately he's been doing some practicing at the Musicians Union in L.A. "One musician said, 'Man, you got a prolific mind,'" Dixon says. "You got a mind of many ideas."

Just how many ideas Dixon's head contains are apparent on his new **Alligator Records** album, "Wake Up And Live!" A neat mix of old favorites (like "Hey Bartender," covered by the

Blues Brothers, among others) and new Dixon compositions, the album, produced by guitarist **Port Barlow**, throws a welcome spotlight on Dixon's warm vocals and dazzling keyboard work.

The 67-year-old musician was drawn to music when he was a child in Texas: "I'd be beatin' on a bucket," he recalls, "and my grandma said, 'Get outta that yard, stop beatin' on that bucket.'" Originally drawn to the saxophone, he began playing piano at 13. His early models were **Charles Brown**, **Dr. Clayton**, **Fats Waller**, and a **Marshall**, Texas, barrelhouse player known only as **Roadmaster**. ("He's the best I ever heard," Dixon says without hesitation.)

Dixon moved to L.A. and recorded prolifically there during the '40s and '50s for such labels as **Aladdin** and **Specialty** (those sides have been reissued in recent years by **Capitol** and **Fantasy**, respectively). However, during the '80s, Dixon got so fed up with the business that he started his own label, **Cotton-tail Records**, and issued his work on it.

He remembers that in the late '40s, he visited a small label run by band-leader **Roy Milton**, looking for recording work, but "they was so big and busy, they didn't pay me no mind. I said, 'One day I'll get a record company... I wanted to keep that promise to myself that I made.'"

Today, with a fine album by a well-distributed indie label under his belt, Dixon is primed to get back into the public eye. He has performed infrequently in recent years. "I said, 'Well, I'll go fishing and hunting every day, and I think I'll be happier'... Sometimes you get where you want peace and no harassment and no one to vex you."

However, Dixon says he'll probably play a few dates in the future. One high-profile appearance already scheduled will take place at the **Long Beach (Calif.) Blues Festival** on Labor Day weekend.



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NATIONAL RECORD MART (NRM) reports a net loss of \$1.27 million on sales of \$20.1 million for the first fiscal quarter, which ended June 29, compared with a loss of \$1.46 million on sales of \$19 million in the same period last year. Sales from stores open at least a year rose 2.2% in the quarter, and gross profit margin increased to 38.5% from 38.1% a year ago. Selling, general, and administrative expenses decreased to 42.8% of sales from 43.4% because of NRM's "implementation of a new store wage-control system and the restructuring of field personnel as well as internal management."

RENTRAK says that Japan's largest video retailer, **Culture Convenience Club (CCC)**, has agreed to invest up to \$3 million in Rentrak's **BlowOut** Entertainment video store chain. Combined with a \$1 million note the Japanese chain now holds, the investment will give CCC a 20% stake in BlowOut. Rentrak plans to spin off the chain, of which it owns 93%, into a public company. CCC is a joint-venture partner with Rentrak in a pay-per-transaction system videocassette distribution system in Japan in which it shares revenue with video stores and suppliers. In other news, **Portland, Ore.-based Rentrak** reports net income of \$576,296 on revenue of \$23.8 million for the first fiscal quarter, which ended June 30, compared with a net loss of \$336,117 on \$23.4 million in revenue in the comparable period last year.



SIMON & SCHUSTER AUDIO says that "The 7 Habits Of Highly Effective People" by **Stephen R. Covey** has sold 1 million units, making it the first audiobook title to do so, according to the company. The title has been on the audio best-seller chart for more than six years.

The Enter*Active File

MERCHANTS & MARKETING

Internet Audio Upgrades Generate Controversy

■ BY BRETT ATWOOD

LOS ANGELES—The second generation of audio technology has arrived on the Internet, and some music industry executives are not too happy about the near-CD quality and new recording capabilities.

Progressive Networks, which has at least 90% of the Internet audio market with its popular RealAudio player, has released an upgraded version, RealAudio Player Plus. The software, which will soon be sold in stores on CD-ROM, as well as on the Internet, for \$29.95, makes it easier for users to find live Internet audio broadcasts.

Much like a conventional radio, the Player Plus contains several preset audio buttons and a "scan" button that searches the Internet for active live netcasts. But it is another Player Plus feature that is getting the most attention in the music industry. The Player Plus allows Internet users to record audioclips onto their

determine whether there was copy protection on those Internet audio netcasts that originated prior to the introduction of the Player Plus and its new recording option. No tested music or Internet radio sites were found to be recordable at press time. However, that is likely to change as sites that allow computer users to store their netcasts begin to take advantage of the new software.

Although many labels will likely continue to use RealAudio in their Web sites, it is expected that some will not allow computer users to record their song samples. However, as part of the beta test for the new software, American Recordings is allowing RealAudio users to record and store complete versions of several songs, including tracks by Love And Rockets.

Though there are Internet-specific music licensing agreements in place by ASCAP and BMI, Internet-delivered audio that is stored on a hard drive may also be subject to mechanical royalties, according to Bennett Lincoff, ASCAP director of legal affairs for new media.

"If a performance can be stored, it doesn't affect the nature of the transmission of the performance, but it does raise other issues," says Lincoff. "It means that some sites may incur liability for mechanical, as well as performance, royalties."

SHOCKWAVE AUDIO

In late July, a new threat to RealAudio's Internet audio dominance was posed by a veteran Web developer. Macromedia unleashed its own audio-on-demand software, known as Shockwave audio, which surpasses the mono audio quality of RealAudio by delivering near-CD-quality audio over 28.8-baud modems.

"Our goal is to turn the Internet into a jukebox," says Joseph Ansanelli, Internet products manager for Macromedia. "For the music industry, this has huge implications... The quality is far and above other audio-streaming technologies."

Unlike RealAudio, Shockwave audio often accompanies synchronized multimedia presentations that are imbedded in the Web page. However, Shockwave audio software does not allow for live netcasts, which have been a large part of the RealAudio success story.

Although Shockwave audio has been available for only a few weeks, many music Web sites, including those of Warner Bros. Records and Capitol Records, are already taking advantage of its clear audio capabilities.

For example, Capitol is using Shockwave audio to let Web users sample a complete song from Eric Johnson's album "Venus Isle" before it hits stores. The site (<http://www.ericjohnson.com>) also contains four 30-second song samples.

Warner Bros. Records (<http://www.wbr.com>) uses Shockwave to deliver full-length songs and accompanying multimedia "slide shows" for many of its most popular acts, including Van Halen, Porno For Pyros, and the Goo

Dolls.

While high-quality Internet audio is welcomed by many, there are worries about how its introduction will ultimately affect the music industry.

"As the sound continues to get better and better, the owners of the content must at some point draw a line and stop offering it for free," says Albhy Galuten, VP of interactive programming for MCA Music Entertainment Group. "Otherwise, people may not buy the CD. We need to set a precedent that this music has value. Internet radio stations like themselves to radio stations and are paying BMI and ASCAP licensing fees. The artists or music labels are not getting paid, but the songwriters and publishers are."

Shockwave's near-CD-quality audio may inhibit other Web sites from using the technology for full-length songs.

Warner Bros. has not determined whether it will continue to offer complete songs in the higher-quality format, according to Todd Steinman, new-media director for Warner Bros.

'As far as business goes, this is another opportunity to get music to the end user'

Records. "It's an issue we are looking at," he says.

Michael Goldberg, editor in chief of online music magazine Addicted to Noise (<http://www.addicted.com>), says, "I would be surprised to see it used for events like what recently happened with Porno For Pyros, whose entire CD was played on the Internet. Though, maybe the labels will still let that happen for developing artists."

Though Shockwave audio does not offer an audio recording feature like that of RealAudio Player Plus, Macromedia's method of creating Internet audio-on-demand is equally controversial to some music executives.

"When someone uses a Shockwave application, the audio gets cached into the Web file, where it is then loaded and played on the computer," says MCA's Galuten. "Even though that cached file is not permanently stored on the hard drive, I still have a problem with it. It runs around the property rights in a way that I'm afraid is not good... With RealAudio, I need a license to use their proprietary technology and create an audio file. With Macromedia, there is no license. If I have the Macromedia Director program, then I can use its "sound edit" feature to create and stick a Shockwave audio file anywhere on the Internet.

"Every college has a new-media lab and a copy of Director, so many college kids have access to it. There is now an environment where someone could make a file of a complete

CD and send it to 25 of their closest friends, who can play it back with Shockwave audio. That E-mail is not traceable, which means that the potential impact to the music industry is very scary."

Other industry insiders say that although the introduction of Shockwave audio should be viewed with caution, it is not necessarily a threat to the music industry.

"The casual consumer doesn't have the Director program," says Jill Alofs of Mill Valley, Calif.-based Total Clearance, a multimedia and Internet copyright clearance company. "If they do own it, though, it might be possible to download or send near-CD-quality music on the Internet."

Alofs says that as a result of Shockwave audio, she is advising many of her label clients to be more exact in the deals they cut for the use of their music on the Internet.

"Unless someone really knows what they are doing, they won't be able to save audio with Shockwave," says Steinman. "If it is a better-quality audio technology than what exists today, then people should embrace it... We shouldn't be afraid of it. As far as business goes, this is another opportunity to get music to the end user."

Macromedia's Ansanelli says that the recording of Internet audio is not likely to rival music sales anytime soon.

"I can listen to the radio at home and make a stereo-quality recording now," says Ansanelli. "But that hasn't stopped the sales of CDs. Plus, you can't take your computer with you in the car and listen to the Internet wherever you go."

XING'S STREAMWORKS 2.0

The past few weeks have also brought the latest version of a third Internet audio software. Xing Technologies' Streamworks 2.0 software delivers FM mono-quality audio to computers equipped with 28.8-baud modems. Although the quality is only a slight improvement over that of the previous Streamworks software, Xing has upgraded the software so that it is less likely to suffer from breaks in the audio. In addition, the new Streamworks software is easier to install.

Although the Streamworks software has been in use on the Internet for about a year, the company has not been active in reaching out to the entertainment industry to build content and alliances.

"Perhaps we have done a horrible job marketing it until now," says Dave Oldfield, VP of marketing. "But we are now starting to get to a point where we are able to compete with content."

Web sites that are using or plan to use Xing include Capitol Records, Disney Online, VH1 Online, Dodgers Online, and Billboard Live.

C|NET is using Streamworks to netcast music videos and other clip programming weekly at its site (<http://www.cnet.com>). In the past few weeks, the site has netcast music videos by acts that include the Cure and Thomas Dolby.

Virgin Records Site To Emulate TV Broadcasts

VIRGIN RECORDS WEB SITE BOWS:

Virgin Records is preparing to debut its World Wide Web site (<http://www.virginrecords.com>) by the end of August. The site was previewed Aug. 12 in San Francisco during Microsoft's official launch party for its Internet Explorer 3.0 Web browser.

The Virgin site, which contains hours of real-time audio and visuals using both Macromedia's Shockwave 5.0 and RealAudio, stylistically aims to emulate a traditional TV broadcast, rather than a static Web page.

The label is encouraging artists on its roster, including Janet Jackson and Smashing Pumpkins, to actively participate in the development of original content for the site.

Virgin's site was produced in partnership with Web developer Ikonik and takes advantage of Internet Explorer's ActiveX technology, which automatically installs Internet add-on features as users encounter them on the Web.

At the same launch party, Microsoft unveiled AutoSearch, a search feature for its Internet Explorer 3.0. Users of Microsoft's browser can search the Internet for any Web site without leaving their home page.

OFFLINE HEATS UP: More Internet users will be experiencing the Web offline in the near future. Startup offline software services, such as Pointcast and Freeloader, have been a surprise hit on the Internet. Both services, which are free of charge, scout out news and information on the Internet and repackage them in a TV-like, animated, multimedia presentation that can be viewed off the Internet. Now, bigger companies, including Microsoft, America Online (AOL), and Netscape, are scrambling to develop their own offline proprietary software technologies. Expect Microsoft to integrate offline software into its Internet Explorer 4.0 Web browser, while both Netscape and AOL are actively developing their own offline software.

BITS'N'BYTES: Online retailer CDnow now has 50,000 sound samples available on its shopping site... id Software co-founder John Romero, who was a key force in the development of the titles "Doom" and "Quake," has left the company to form his own game firm, Dream Design.

WEB WORKS: Prospective film directors will want to check out <http://www.directorschair.com>. The site promotes the forthcoming CD-ROM "Steven Spielberg's Director's Chair," which challenges players to create a hit film. On the accompanying Web site, those who enter an essay contest can qualify to win a trip to Hollywood, Calif.

The complete rap video for 8Ball & MJG's "Space Age Pimpin'" is available at <http://www.mw3.com/nams>... Kaman Music has opened a Web site for guitar enthusiasts at <http://www.kamanmusic.com>... The Sex Pistols' Friday (23) show at the Palladium in Los Angeles will be netcast live at <http://www.lalive.com>, <http://www.rocktropolis.com>, and <http://www.imusic.com>... Devo guests on the online chat show "Cyber-Talk" Monday (19) on AOL (keyword: Warner).



hard drives with the touch of a button.

To address the concerns of the music industry and copyright owners, Progressive Networks has included a blocking feature in the software that allows each World Wide Web site netcaster the option of selectively disabling the Player Plus' recording function, according to Progressive Networks president Rob Glaser.

"We provide more security to the content producer and let them decide whether or not their streaming access will be able to be saved locally on a hard drive," says Glaser. "There may be some confusion about this at first, but once those people who are concerned understand the technical details of what we are doing, then they will see that the choice of whether or not a song is recordable is still theirs."

Still, some label executives are nervous about the new feature.

"I wish RealAudio didn't offer that," says one label multimedia executive. "It's a dangerous move. While there is an option that allows us to keep control over whether or not the audio is recorded, who is to say that some other Web site won't let its users record our songs?"

There are hundreds of Internet radio stations and grass-roots Web sites that use RealAudio to transmit full-length songs. Billboard randomly sampled many RealAudio sites to

Videos Helping To Keep Kids Safe Marketing Safety Titles Can Be Delicate

BY TRUDI MILLER ROSENBLUM

NEW YORK—A missing child is every parent's worst nightmare. And it's a nightmare that occurs all too often. One million children are reported missing each year, with over 100,000 of those abducted by known criminals.

Keeping their kids safe is parents' top priority. But often they don't know even how to broach the subject of safety with their children, let alone teach them about it.

Enter video. In the past year alone, more than a dozen cassettes have been released that teach children and parents how to avoid abduction. "The beauty of video is that you control it," says Catherine Mullally, VP of Nickelodeon Entertainment Products. "When the moment is opportune in your house, you can begin to have these important dialogs with your children, and the video gives you a tool."

The tools have titles that don't mince words. Mullally oversaw production of "Nick News: Stranger Dangerous." PSI Productions in Essex Junction, Vt., has "Keeping Kids Safe." J Marc Group in Chicago offers "Street Smarts: Straight Talk For Kids, Teens, And Parents." Gadcom Productions distributes "Strong Against Crime."

None of these cassettes sell in huge amounts, but the people who produce them generally have a personal stake in trying to save lives. Most of these videos were spearheaded by homicide detectives and other law-enforcement experts, concerned parents, or parents whose children had been abducted and murdered.

Content takes varying approaches, depending on the target audience: preschoolers, older children, teens, or parents. Some feature re-enactments of crimes, with the victim demonstrating effective or ineffective aversion techniques. Some show children practicing street-smart behavior; some a homicide detective delivering a hard-hitting lecture about the dangers of abduction. Others use cartoons, songs, goofy characters, or even aliens to make their point.

Getting the programs onto retail shelves is often difficult. "This kind of video is a hard sell to video stores," says Connie Figgins, president of Tapeworm, a nontheatrical distributor in Valencia, Calif. "They're not huge sellers. Video stores generally save their money for theatrical releases, and this type of product takes a back seat." Figgins looks to positive reviews to help sell the product: "I think if people see the reviews, that will prompt them to go to their stores and ask for them."

"Some video stores will give it a shot; it's good PR to carry them," says Ted Engen, president of Video Buyers Group in Minneapolis. "But as far as profits, it's not really there." Indeed, Tower Video, Kmart, and Best Buy stores either don't carry the genre or simply mix titles in with children's entertainment.

One of the few chains committed to

safety tapes is Blockbuster, which features them in its Community Service sections of free rental cassettes. "Keeping children safe is one of the top [types of] rentals in the Community Service section," says video buyer Doug Schwab.

Blockbuster has an annual program called Kidprint, in which parents can have their children videotaped at no cost for identification purposes. This year, Blockbuster teamed with Marvel Comics to give each participating child a Kidprint/X-Men safety activity book, which contains games and tips about how to stay safe. Also in the package are coupons for a free Blockbuster rental and three free X-Men comics.

Nickelodeon's Mullally says that marketing safety tapes is delicate. "It's such sensitive material—nobody wants to exploit tragedy or profit off parents' concern," she says. "You want to make this important information available, but you don't want to engage in a mass-marketing campaign that smacks of profit. But I think there are ways to solve that."

The genre faces yet another hurdle: parents who are reluctant to face the scary possibility of losing their child. "We know from research that crime is a major concern of people, but at the same time, it's not something they want to think about," says Rick Paskin, partner in the J Marc Group.

Video companies get around these difficulties in two ways. They either market directly to schools and libraries, or they try to get the program broadcast, with a toll-free number for parents to call and order. Gadcom's "Strong Against Crime" and "Street Smarts" had TV appearances.

Paskin says, "We've found that people respond when [the program's host, homicide detective J.J. Bittenbinder] is on TV—you hear him discussing these issues, and as a parent, you're motivated to call. But it has to be that kind of proactive sell. It doesn't sell well in the passive mode, as a print ad or by direct mail."

Another marketing tool is tie-ins. PFS StreetSmart in Falls Church, Va., has sold 50,000 units of "Stranger Smart" since its November release. The company is now working on a major promotion with 8,000 video stores, mass merchants, and drug stores. It will run during October, National Crime Prevention Month.

PFS is placing the cassettes in store point-of-purchase racks. Purchasers can put the name of their local school into a bin; every school mentioned will get free videos and educational materials for use in the classroom. In addition, 25% of the profits from "Stranger Smart" go to the Public Partnership Against Crime.

Gadcom, producer of "Strong Against Crime," has hooked up with Rollins, the home-security company that owns Orkin exterminators. The "Strong Against Crime" box contains an insert about the Rollins line. In exchange, Rollins is placing a full-page story about the video in its monthly newsletter to 100,000 cus-

tomers and an insert in Orkin's direct mailings to 1.5 million households. Canadian producer Keyeye Productions uses a World Wide Web site to promote "Making Kids Safe" on the Internet.

Parents need to address these issues, Mullally says. "Kids are getting bombarded with a tremendous amount of very distressing news stories. Network television news is aimed at adults. There's a real need for programs that explain these things in a way children can understand and teach them how to respond."



Hello, Dolly. The Cabbage Patch Kids make their cassette debut this summer, with BMG Video handling distribution. Enjoying the Planet Hollywood introductory hoopla, from left, are Joe Shults, GM, BMG Video; Mindy Pickard, marketing VP, BMG Video; Della Tolhurst, president, Original Appalachian Artworks; Xavier Roberts, Cabbage Patch Kids creator; Stephanie Kovner, marketing director, BMG Video; and Neal Edelson, legal and business affairs VP, BMG Video.

Cruise Is Key For Paramount's 'Mission'; Musicland Reassigns Vid Exec Ross

CRUISE CONTROLS: Paramount Home Video has enlisted Tom Cruise for double duty this fall.

Cruise's name above the title is expected to deliver about 10 million copies of a sell-through "Mission: Impossible," due Nov. 12, according to Paramount sales and marketing executive VP Jack Kanne. The actor/producer is also being used to cross-promote that movie via three earlier releases in which he starred: "Top Gun," "Days Of Thunder," and "The Firm." Paramount is offering each at \$5.99 suggested list; retailers can order them through Dec. 31.

The heavily promoted "Mission" will carry a minimum advertised price of \$14.79, the lowest stores can go and still receive co-op allowances. Kanne says that "a very competitive fourth quarter" requires that Paramount spend more on "Mission" than it did on "Forrest Gump," which delivered 50% more units.

The studio's other mission is to create a successful family label, belatedly taking a page from the competition. "Paramount hasn't had a consistent flow of product in recent years," Kanne acknowledges. Now armed with Viacom's Nickelodeon titles, he says, "we've reached a critical mass."

SUNSET: Gary Ross is changing offices at Musicland, but not titles. He leaves as president of Suncoast Motion Picture Co., the sell-through-only chain, to take the same post overseeing some 240 Media Play and On Cue outlets. The pair make up Musicland's Superstores Division.

Keith Benson has been named president of the Mall Stores Division, including some 1,200 Sam Goody and Suncoast locations. Ross and Benson report to vice chairman Gil Wachsman, who came to Musicland last month from Kmart. Until this reorganization, the four chains had operated separately.

Ross replaces Media Play president Larry Gaines, now on special assignment to Musicland chairman/CEO Jack Eugster. Larry Kurzeka remains GM of On Cue.

Musicland has been hurting of late, particularly Media Play, which "is really the puzzle we need to figure out," says a spokeswoman. "We have a ways to go." The parent expects to close about as many Media Play stores as it will open this year. Ross and Benson, she adds, "will be looking at both opportunities and problems. Video is a very big factor. It's important to all our concepts."

BUSTING OUT: Blockbuster's decision to buy direct will have a chilling effect on the distribution community. Never

wildly profitable even in the best of times—when every new video store had shelves to fill—wholesalers were already suffering via retail consolidation when the Fort Lauderdale, Fla., megachain alerted suppliers that it was planning to drop Houston-based ETD.

"Obviously, we're concerned. We'd be foolish not to be," says Bill Burton, head of the National Assn. of Video Distributors (NAVD). "I don't know what the studios' position will be, but it would follow that other retailers could do the same thing. It's the dynamics of the market working itself out. Members have got to be light on their feet." NAVD has to tread carefully in its response; anything that smacks of a collective endeavor could cause legal problems.

Perhaps as part of that protective coloration, most wholesalers we contacted had a "what, me worry?" reaction to the Blockbuster news. "The smart people with a pencil know distribution is a hell of a buy," is a typical response. "Customers have leverage with distribution. They lose that when they buy direct."

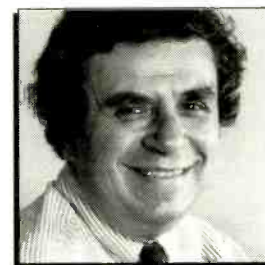
ETD's fate is a bigger issue, with competitors gathering like sharks for their next big feed. The wholesaler, on the verge of losing as much as 70% of its video business, is considered vulnerable. "You can't have the rug pulled out from under you and not feel it," says a friendly rival. At risk are some of the 11 branches ETD has opened around the U.S., in part to satisfy Blockbuster's requirements.

Chairman Ron Eisenberg answers his own questions: "Will this sting? Absolutely. Will it kill us? Absolutely not." Indeed, it shouldn't, since more than 50% of ETD's profits come from distributing paperbacks and magazines, well entrenched before cassettes arrived. Eisenberg has been sniffing out replacement business. He's likely to try his hand at anything except movies on tape.

If Eisenberg profits little on home video overall, he profits even less on Blockbuster, which will be hard pressed to match ETD's prices in its direct deals. Observers say Bear Stearns' estimate that Blockbuster will save \$25 million is overstated (Billboard, Aug. 17). In contrast, Blockbuster grossed an estimated \$2.6 billion in 1995.

The chain won't have the clout of a Wal-Mart in studio negotiations, "and I hope [Blockbuster Entertainment chairman] Bill Fields understands that," says a Hollywood executive. "They're not big buyers" of sell-through tapes. In return for direct shipments, the chain can expect pressure from the studios for dedicated space in stores. Fields, who oversaw the creation of a similar program during his tenure at Wal-Mart, will appreciate the demands.

PICTURE THIS



by Seth Goldstein

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** No. 1 ***								
1	2	7	GHOST IN THE SHELL	Manga Entertainment PolyGram Video 80060355293	Animated	1996	NR	19.95
2	4	10	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
3	3	10	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
4	6	10	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
5	1	3	COPS: TOO HOT FOR TV!	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
6	NEW ▶		HOMEWARD BOUND II: LOST IN SAN FRANCISCO	Walt Disney Home Video Buena Vista Home Video 7893	Michael J. Fox Sally Field	1996	G	22.99
7	5	13	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
8	7	21	BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
9	8	16	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
10	RE-ENTRY		NATURAL BORN KILLERS: THE DIRECTOR'S CUT	Vidmark Entertainment 6398	Woody Harrelson Juliette Lewis	1994	R	29.99
11	10	12	MORTAL KOMBAT: THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
12	11	23	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
13	9	8	PLAYBOY'S RISING STARS AND SEXY STARLETS	Playboy Home Video Uni Dist. Corp. PBV0787	Various Artists	1996	NR	19.95
14	12	3	PLAYBOY'S HARD BODIES	MCA/Universal Home Video Uni Dist. Corp. PBV0793	Various Artists	1996	NR	19.98
15	14	4	WATERWORLD ◊	MCA/Universal Home Video Uni Dist. Corp. 82680	Kevin Costner Dennis Hopper	1995	PG-13	19.98
16	16	3	DESPERADO	Columbia TriStar Home Video 11653	Antonio Banderas	1995	R	19.95
17	17	2	HOW THE WEST WAS FUN	Warner Home Video 13925	Mary-Kate & Ashley Olsen	1995	NR	14.95
18	22	12	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
19	15	8	SABRINA	Paramount Home Video 05402-003	Humphrey Bogart Audrey Hepburn	1954	NR	14.95
20	13	16	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
21	19	14	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
22	NEW ▶		CLERKS	Miramax Home Entertainment Buena Vista Home Video 3678	Brian O'Halloran Jeff Anderson	1994	R	19.99
23	21	4	MR. BEAN: TERRIBLE TALES	PolyGram Video 80060367733	Rowan Atkinson	1996	NR	19.95
24	18	9	CRIMSON TIDE	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman	1995	R	19.99
25	32	6	DISNEY'S SING ALONG SONGS: TOPSY TURVY	Walt Disney Home Video Buena Vista Home Video 600703	Animated	1996	NR	12.99
26	28	13	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
27	20	6	MR. BEAN: PERILOUS PURSUITS	PolyGram Video 80060367773	Rowan Atkinson	1996	NR	19.95
28	25	13	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
29	29	59	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
30	26	5	CONGO	Paramount Home Video 33038	Dylan Walsh Laura Linney	1995	PG-13	14.95
31	24	10	DUNSTON CHECKS IN	FoxVideo 8962	Eric Lloyd Jason Alexander	1995	PG	19.98
32	RE-ENTRY		KISS UNPLUGGED ●	PolyGram Video 80063003825	Kiss	1996	NR	19.95
33	39	17	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
34	31	22	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
35	RE-ENTRY		PLAYBOY: 1994 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0753	Jenny McCarthy	1994	NR	19.95
36	36	9	THE NET	Columbia TriStar Home Video 11613	Sandra Bullock	1995	PG-13	19.95
37	27	3	THE JOHN WOO COLLECTION	Fox Lorber Video Orion Home Video 1226	Various Artists	1996	NR	29.98
38	23	24	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
39	33	7	ANNIE LENNOX: LIVE IN CENTRAL PARK	6 West Home Video BMG Video 15734	Annie Lennox	1996	NR	19.98
40	30	7	"WEIRD AL" YANKOVIC: BAD HAIR DAY	Scotti Bros. Video 5053	Weird Al Yankovic	1996	NR	9.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

'Independence Day' Could Attack In Fourth Quarter

ALIEN STORY: Maybe the folks at 20th Century Fox Home Entertainment are getting too caught up in their own movie. Word on the street is that they might be planning a fourth-quarter attack for "Independence Day."

The title—like the mountain-sized movie spaceships that destroy New York, Washington, D.C., and Los Angeles—is hovering over the video market. Retailers anxiously await a sell-through landing in their stores, and sooner rather than later. If Fox decides to deploy the mighty power of "ID4," it could blow away "Mission: Impossible," "Twister," and even the seemingly indestructible "Toy Story."



Although Fox won't comment, some distribution sources say the studio is eyeing a November release date for the summer blockbuster. With the exception of "Mission: Impossible," due Nov. 12, the month lacks powerhouse competition.

Sneaking "ID4" into the schedule could mean monster problems for "Mission: Impossible," which some observers think lacks repeatability. "People liked the movie, but not too many want to see it again," says a distributor. Retailers have said the fourth quarter needs another action/adventure hit to drive adult sales. "ID4" would be the perfect solution.

Several dealers had pinned their hopes on Warner Home Video's "Eraser" and Buena Vista Home Video's "The Rock," but suppliers have decided to take both titles to rental. "Eraser" is due Oct. 29. "The Rock" will most likely bow in December.

"Eraser" isn't headed to sell-through because it didn't clear \$100 million at the box office and because Warner doesn't want it competing with its "Twister" and the

25th-anniversary edition of "Willy Wonka And The Chocolate Factory," says a distributor.

"The Rock," according to another wholesaler, is a 500,000-unit rental no-brainer for Buena Vista, which has too much on its sell-through plate now.

So what's stopping Fox? One answer: box-office results for "ID4," which got off to such a fast start that studio sources were talking up an early-1997 video release after the first week. Six weeks later, the movie has exceeded \$250 million.

Although ticket sales have begun to slow, the studio's nonstop (and inventive) ad campaign likely will keep "ID4" alive into

the fall. Fox could own the first quarter with the title, and what better way to start off the new year? The 1997 street date being tossed around for "ID4" is Jan. 6.

A spokesman for Fox says the supplier "hasn't even discussed" release dates. "One of this industry's favorite things to do," he adds, "is to speculate about competitive product."



EXPANSION TEAM: Quality Video is tackling the sports genre with a new line of football-player video profiles.

Through a distribution deal with North Hollywood, Calif.-based producer Trident Entertainment, Quality will release 12 cassettes in the All Pro Sports Football Series in October. Included in the 40-minute videos are features on players Jerry Rice and Ronnie Lott and legendary Miami Dolphins coach Don Shula.

The tapes combine blooper footage with up-close-and-personal profiles of the athletes. Each will be priced at \$14.95. Gift packages will

(Continued on page 111)

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TOP GENRE TITLES AT UNDER \$10

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Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
*** No. 1 ***					
1	2	5	BROKEN ARROW (R)	FoxVideo 0896385	John Travolta Christian Slater
2	1	5	12 MONKEYS ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
3	3	7	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
4	4	5	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
5	5	7	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
6	10	3	RUMBLE IN THE BRONX (R)	New Line Home Video Turner Home Entertainment N4428	Jackie Chan
7	9	4	THE JUROR (R)	Columbia TriStar Home Video 11603	Demi Moore Alec Baldwin
8	11	3	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler
9	6	10	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
10	8	10	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
11	7	11	CASINO ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
12	NEW		CITY HALL (R)	Columbia TriStar Home Video	Al Pacino John Cusack
13	12	3	EYE FOR AN EYE (R)	Paramount Home Video 33091	Sally Field Kiefer Sutherland
14	14	7	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
15	13	8	SABRINA (PG)	Paramount Home Video 15294	Harrison Ford Julia Ormond
16	15	8	FATHER OF THE BRIDE PART II (PG)	Touchstone Home Video Buena Vista Home Video 6695	Steve Martin Diane Keaton
17	NEW		DIABOLIQUE (R)	Warner Home Video 14204	Sharon Stone Chazz Palminteri
18	16	6	SENSE AND SENSIBILITY (PG)	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant
19	NEW		HOMEWARD BOUND II: LOST IN SAN FRANCISCO (G)	Walt Disney Home Video Buena Vista Home Video 7893	Michael J. Fox Sally Field
20	19	6	BED OF ROSES (PG)	New Line Home Video Turner Home Entertainment N4409	Christian Slater Mary Stuart Masterson
21	17	5	NIXON (R)	Hollywood Pictures Home Video Buena Vista Home Video 6701	Anthony Hopkins Joan Allen
22	24	3	FOUR ROOMS (R)	Miramax Home Entertainment Buena Vista Home Video 7956	Antonio Banderas Madonna
23	18	11	GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
24	20	8	SUDDEN DEATH ◆ (R)	MCA/Universal Home Video Uni Dist. Corp. 82591	Jean-Claude van Damme
25	25	2	UNFORGETTABLE (R)	MGM/UA Home Video 905530	Ray Liotta Linda Fiorentino
26	21	12	THE AMERICAN PRESIDENT (PG-13)	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening
27	22	12	POWDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery
28	27	2	GEORGIA (R)	Miramax Home Entertainment Buena Vista Home Video 7764	Jennifer Jason Leigh Mare Winningham
29	NEW		EXECUTIVE DECISION (R)	Warner Home Video 14211	Kurt Russell Steven Seagal
30	31	2	SCREAMERS (R)	Columbia TriStar Home Video 11863	Peter Weller Jennifer Rubin
31	28	13	JUMANJI (PG)	Columbia TriStar Home Video 11743	Robin Williams
32	23	9	GRUMPIER OLD MEN (PG-13)	Warner Home Video 14191	Jack Lemmon Walter Matthau
33	26	6	THE CROSSING GUARD (R)	Miramax Home Entertainment Buena Vista Home Video 7404	Jack Nicholson Anjelica Huston
34	NEW		OTHELLO (R)	Columbia TriStar Home Video 80146	Laurence Fishburne Irene Jacob
35	29	2	THE CITY OF LOST CHILDREN (R)	Columbia TriStar Home Video 83723	Daniel Emilfork Mireille Mosse
36	37	2	COPS: TOO HOT FOR TV! (NR)	MVP Home Entertainment 1001	Various Artists
37	30	8	TWO IF BY SEA (R)	Warner Home Video 14159	Sandra Bullock Denis Leary
38	34	3	THEODORE REX (PG)	New Line Home Video Turner Home Entertainment N4406	Whoopi Goldberg
39	35	19	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
40	32	22	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau

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Home Video

MERCHANTS & MARKETING

Vids Star Babies Of Various Species

OOH, BABY BABY: With the July debut of the series Hey Baby, It's You!, Columbia TriStar Home Video has embarked upon "a major push in the area of nontheatrical kids' video," says Paul Newman, director of nontheatrical acquisitions.

The coming months will see the release of video product based on the Galoob-manufactured Dragonflies, the first domestic licensed-toy product for Columbia TriStar; a holiday line based on classic fare, such as the award-winning animated "The Snowman," as well as new acquisitions and original titles; the launch of the superb live-action series Secret Adventures; and a broadening of previously released National Geographic lines Really Wild Animals and GeoKids. Columbia will also release theatrical family fare to join "The Indian In The Cupboard," "The Baby-Sitters Club," and "Jumanji."

The Hey Baby, It's You! series is the studio's entry in the live-action genre of babies and toddlers doing their thing, pioneered by MVP Home Entertainment's successful "Babymugs." Other major labels have weighed in, including Warner Home Video, with Babies at Play, and Sony Wonder, with its similarly titled Baby It's You.

Columbia offers a new wrinkle. Hey Baby, It's You! not only depicts little girls and boys playing in their natural settings; it has them spending their on-screen time frolicking with animals (usually babies). The three 30-minute, \$9.99 titles in the series feature original songs by John Keane, who co-produced the line with wife Cindy Chvatal under the banner Snorekel Productions, based in Los Angeles.

The inaugural release, "Hey Baby, It's You! Our Favorite Pets," hit stores July 17. "A Christmas Celebration" streets Aug. 27, and "Easter Parade" arrives in 1997. Newman says that in addition to presenting visual images that are captivating to babies and toddlers, the series has a learning element.

"On the Easter tape, there's a song about counting from one to 10," he notes, "and on Christmas, different animals are named. The shows feature very basic educational concepts."

While Newman acknowledges that Columbia is not the first company to mine this particular subject area, he says that the toddler/animal connection is "unique—no other tapes look like ours." Newman adds that the studio is "working on a holiday promotion with a major retailer" and that "consumer product tie-ins are in the works."

A major promotion connected with "Easter Parade" revolves around a talent contest in which "your own child can star on the video," says Newman. "The contest runs through the end of this year. Parents send in videoclips of their babies playing with animals; the best will be picked and shown in a montage in front of 'Easter Parade,' edited so it will feel like part of the show."

Co-producer Chvatal, a former Chicagoan with a degree in early childhood education, says that the pairing of tots and pets is natural. "The relationship kids can have with animals is important. For instance, there's so much children can learn in the process of caring for animals."

Chvatal, who also co-produced the Baby Goes series for Warner-Vision, filmed Hey Baby, It's You! around the Los Angeles area beginning in December 1995. Utilizing "children of friends



by Moira McCormick

and friends of friends," Chvatal captured the antics of kids from infancy to age 5, "with the bulk of them in the baby-to-2-years-old range."

She shot video footage in the Hi-8 format, "which gives it a film-like quality," and notes that the hand-held camera results in "the child's point of view." As for music, Chvatal adds, "We went for a wide variety: reggae, ballads, even

an Aaron Copland homage." Newman says there is talk of producing a companion audio soundtrack to the series.

BBREAKFAST IN AMERICA: ABC Video has teamed with Kellogg for a back-to-school rebate promotion involving ABC's Schoolhouse Rock! series and Kellogg's Smacks cereal. The \$5 mail-in rebate can be claimed with the purchase of the cereal and any of the four titles: "Grammar Rock," "Multiplication Rock," "Science Rock," and "America Rock." The promotion is being tagged on Smacks TV ads and on-pack impressions on the boxes and through a national half-page free-standing insert in newspapers. A Smacks sticker is being placed on all Schoolhouse Rock! packaging. The promotion runs through Dec. 31.

Top Kid Video

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	1	17	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
2	2	23	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
3	4	21	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
4	7	53	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
5	3	5	DISNEY'S SING ALONG SONGS: TOSPY TURVY Walt Disney Home Video/Buena Vista Home Video 703	1996	12.99
6	5	19	BALTO MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
7	8	77	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
8	20	3	WINNIE THE POOH: HAPPY POOH DAY Walt Disney Home Video/Buena Vista Home Video 6764	1996	12.99
9	17	3	WINNIE THE POOH: WORKING TOGETHER Walt Disney Home Video/Buena Vista Home Video 6765	1996	12.99
10	11	25	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
11	10	17	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
12	14	39	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
13	6	21	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996	14.98
14	12	33	THE LAND BEFORE TIME III ◇ MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
15	23	15	BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music Television/Sony Music Video 49814	1996	14.98
16	16	29	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
17	18	209	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
18	9	11	PHANTOM 2040: THE GHOST WHO WALKS Family Home Entertainment/Live Home Video 27647	1996	14.98
19	NEW		BARNEY: EXERCISE CIRCUS/PARADE OF NUMBERS Barney Home Video/The Lyons Group	1996	14.95
20	RE-ENTRY		BARNEY SONGS Barney Home Video/The Lyons Group 2008	1995	14.95
21	22	7	TIMON & PUMBAA: GRUB'S ON Walt Disney Home Video/Buena Vista Home Video 6706	1996	12.99
22	19	25	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION Dualstar Video/WarnerVision Entertainment 53321-3	1996	12.95
23	RE-ENTRY		BABYMUGS! MVP Home Entertainment 14001	1995	9.95
24	RE-ENTRY		ALICE IN WONDERLAND ◆ Walt Disney Home Video/Buena Vista Home Video 36	1951	24.99
25	RE-ENTRY		SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95

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SHELF TALK

(Continued from page 109)

also be available, but pricing hasn't been determined.

NFL Films has licensed the use of three to four minutes per tape from its archives, raising some eyebrows over at PolyGram Video. PolyGram, which is the exclusive distributor of NFL cassettes, has the right to kill material it thinks is too similar to its own. "This might fall into that category, and we'll definitely take a look at it," says PolyGram Video president **Bill Sondheim**.

Regardless, Quality plans a big fourth-quarter push for the series. A direct-response ad will run in USA Today on Monday (19), followed by a television campaign beginning Sept. 22.

Quality is concluding negotiations

with home-shopping channels QVC and HSN to have some of the featured athletes sell cassettes on the air. The promotions may air in October, says Quality president **Gregory Johnson**.

A teaser postcard campaign was mailed to retailers this month, and kick-off parties in five cities will have dealer tie-in promotions. Among other marketing elements is a collectable phone card, good for five minutes of phone time, that features the image of one of the players in the series. It will be packed inside each cassette box. When the phone card is activated, users will be able to join the All Pro Sports fan club.

Trident CEO **David Salzberg** says the company tapped Quality for the

line because it was able to get the series out for the upcoming fourth quarter. "We were concerned about getting lost at a major," he notes. "Quality said they could get it out soon and that they would make it their No. 1 priority."

FREE STUFF: PolyGram Video is offering a free sell-through title when retailers buy the rental release "Land And Freedom." Each copy of "Land," due Nov. 15, includes a coupon for one of five catalog titles: "The Basketball Diaries," "Candyman II," "Panther," "The Adventures Of Priscilla, Queen Of The Desert," and "Shallow Grave." PolyGram plans to continue the program, called Video-Cash.

Billboard®

FOR WEEK ENDING AUGUST 24, 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	2	3	12 MONKEYS ◊	MCA/Universal Home Video Uni Dist. Corp. 42785	Bruce Willis Brad Pitt	1995	R	39.98
2	9	3	RUMBLE IN THE BRONX	New Line Home Video Image Entertainment 3378	Jackie Chan	1996	R	39.99
3	1	11	GOLDENEYE	MGM/UA Home Video Warner Home Video 105493	Pierce Brosnan	1995	PG-13	44.98
4	3	11	CASINO ◊	MCA/Universal Home Video Uni Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	44.98
5	NEW ▶		BROKEN ARROW	FoxVideo Image Entertainment 0896385	John Travolta Christian Slater	1996	R	39.98
6	6	9	JUMANJI	Columbia TriStar Home Video 11746	Robin Williams	1995	PG	39.95
7	4	5	HEAVY METAL	Columbia TriStar Home Video 74656	Animated	1981	R	39.95
8	5	9	LEAVING LAS VEGAS	MGM/UA Home Video Warner Home Video 105524	Nicolas Cage Elisabeth Shue	1995	R	34.98
9	10	21	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
10	7	11	GET SHORTY	MGM/UA Home Video Warner Home Video 105493	John Travolta Gene Hackman	1995	R	34.98
11	8	5	DEAD MAN WALKING	PolyGram Video Image Entertainment 8006382431	Susan Sarandon Sean Penn	1995	R	44.95
12	17	19	SEVEN	New Line Home Video Image Entertainment 3364	Brad Pitt Morgan Freeman	1995	R	49.99
13	24	3	AMERICAN GRAFFITI	MCA/Universal Home Video Uni Dist. Corp. 42726	Richard Dreyfuss Ron Howard	1973	PG	39.98
14	11	7	DEAD PRESIDENTS	Hollywood Pictures Home Video Image Entertainment 5263	Larenz Tate Chris Tucker	1995	R	39.99
15	12	7	SUDDEN DEATH ◊	MCA/Universal Home Video Uni Dist. Corp. 42777	Jean-Claude van Damme	1995	R	34.98
16	NEW ▶		HAPPY GILMORE	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler	1996	PG-13	34.98
17	RE-ENTRY		NATURAL BORN KILLERS: THE DIRECTOR'S CUT	Vidmark Entertainment Pioneer Entertainment (USA) L.P. 6398	Woody Harrelson Juliette Lewis	1994	R	109.98
18	13	5	MIGHTY APHRODITE	Buena Vista Home Video 7173	Woody Allen Mira Sorvino	1995	R	39.99
19	23	3	FATHER OF THE BRIDE PART II	Touchstone Home Video Image Entertainment 6695	Steve Martin Diane Keaton	1995	PG	39.99
20	20	43	PULP FICTION	Miramax Home Entertainment Criterion Collection 1423	John Travolta Samuel L. Jackson	1994	R	124.95
21	16	5	RICHARD III	MGM/UA Home Video Warner Home Video 105528	Sir Ian McKellen Annette Bening	1995	R	34.98
22	14	11	THE AMERICAN PRESIDENT	Columbia TriStar Home Video 80176	Michael Douglas Annette Bening	1995	PG-13	34.95
23	21	11	STRANGE DAYS	FoxVideo Image Entertainment 0893985	Ralph Fiennes Angela Bassett	1995	R	49.98
24	22	9	THE MONEY TRAIN	Columbia TriStar Home Video 11076	Wesley Snipes Woody Harrelson	1995	R	34.95
25	NEW ▶		EYE FOR AN EYE	Paramount Home Video Pioneer Entertainment (USA) L.P. 33091	Sally Field Kiefer Sutherland	1996	R	39.98

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Update

GOOD WORKS

THE REBUILDING PROCESS: Island Black Music has joined the Anti-Defamation League (ADL) and the National Urban League in the groups' plans to assist with the reconstruction of more than 50 predominantly black churches destroyed by fire in the past 18 months. As part of the overall fundraising effort, Island Black Music will release a single, "Don't Give Up," and donate net profits from its sales to the ADL Rebuild the Churches Fund. "Don't Give Up" is performed by gospel artists **Karen Clark, Hezekiah Walker, Donald Lawrence of the Tri-City Singers, and Kirk Franklin**. Radio stations and music video programs will be asked to air a public service announcement each time the song or video is played. The PSA will feature Clark urging listeners and viewers to support the campaign. The ADL began the fund-raising effort by placing full-page ads in The New York Times, Atlanta Journal Constitution, Washington Post, and other major newspapers across the country. To date, the fund has collected \$160,000. Donations can be made payable to the ADL Rebuild the Churches Fund, 823 United Nations Plaza, New York, N.Y. 10017. Contact: **Gwendolyn Quinn** at 212-603-3945; **Laura Cathcart** at 212-845-9918; or **Shawn Rhea** at 212-603-3946.

PLAY BALL FOR CHARITY: Cabin Fever Entertainment will donate 5,000 baseball tickets to aid Fast Forward to End Hunger Day at the Oakland (Calif.) Coliseum Aug. 30 when the Oakland A's play the Boston Red Sox. Organized by **KSAN-FM San Francisco**, the Northern California unit of the Video Software Dealers Assn., and distributor **Baker & Taylor**, the benefit offers 113 participating California retailers in the Bay Area an opportunity to help the video industry charity Fast Forward to End Hunger for Children. Among other attractions, the video retailers will be offered upper reserve tickets to the ballgame for \$5 per pair, which the merchants can use as a promotional tool or give away to their customers. Retailers that buy 36 tickets will be tagged as a participating retailer in a two-week ad campaign by **KSAN**. Contact: **Jennifer Price** at 212-986-7080; **Susan Warner** at 203-622-3449; or **Les Eisner** at 213-965-1990.

AIDS WALK-A-THON: The Melba Moore Foundation for Children and the Caribbean Cultural Center will host an AIDS Walk-A-Thon and Benefit Concert Sept. 8 at New York's Riverbank State Park. Singer/actor **Melba Moore** will perform at a closing concert starting at 6 p.m. Contact: **Andre Wallace** or **Ray Allen** at 718-931-7715.

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.

Show, Los Angeles Convention Center, Los Angeles. 202-775-4970.

Oct. 11-16, **NARM Fall Conference**, Arizona Biltmore, Phoenix. 609-596-2221.

NOVEMBER

Nov. 6-8, **Billboard Music Video Conference**, Crowne Plaza Parc Fifty-Five Hotel, San Francisco. 212-536-5002.

AUGUST

Aug. 22-25, **Jack The Rapper Music Convention And Expo '96**, Sheraton Gateway Hotel/Georgia Internat'l Convention Center, Atlanta. 407-290-2289.

Aug. 26-Sept. 2, **Minnesota Black Music Expo And Awards**, Hyatt Regency, Minneapolis. 312-268-8286.

SEPTEMBER

Sept. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Sheraton. New York. 212-536-5002.

OCTOBER

Oct. 2, **30th Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 3, **SESAC Country Music Awards**, SESAC headquarters, Nashville. 615-320-0055.

Oct. 9-12, **NAB Radio Show And World Media**

LIFELINES

BIRTHS

Girl, **Grace Stewart**, to **Mary and Bob Divney**, July 31 in New York. Mother is national director of alternative promotion at Capitol Records. Father is national alternative promotion director at Reprise Records.

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

▶ THE EELS

Beautiful Freak

PRODUCERS: E. Michael Simpson
DreamWorks 50001

With a gift for melody, a knack for lyrical irony, and refreshing arrangements, the eels were a highly sought-after signing before the DreamWorks team caught them. On an album that draws the listener in on the first listen and gets better with repeated playings, the trio shines on the Velvet Underground-like title track, the catchy opener "Novocaine For The Soul," the melodically rich "Susan's House," the cutting "Guest List," and the theremin-laced "Mental." A work of subtle beauty from a band that deserves to be watched.

★ VICTOR DeLORENZO

Pancake Day

PRODUCERS: Michael Hoffman, Victor DeLorenzo
Almo Sounds 80009

Second solo outing by Victor DeLorenzo—former drummer of Milwaukee minimalist rock pioneers the Violent Femmes—reveals as many surprising twists as his obscure solo debut, but plays with greater musical cohesiveness. Material ranges from the strident, lo-fi opening cut "Peach" to the funky, stinging "Gossip" to inspired alt rock gems "Only God Knows," "Audrey," and "Rainwater" to power pop raveup "Noise." Adept at crafting delicately melodic tunes à la Beat Happening but capable of unleashing rock'n'roll fury like any of the bands he has influenced, DeLorenzo comes across as a songwriter/musician/singer with remarkable depth. An eye opener for college, triple-A, and commercial modern rockers.

★ AMY RIGBY

Diary Of A Mod Housewife

PRODUCERS: Elliot Easton, Gene Holder
Koch 7922

Veteran New York alternative rocker Amy Rigby (formerly of local faves the Shams and Last Roundup) makes an infectious, well-crafted debut as a singer/songwriter. With the producers of such pop pedigree as the Cars' Elliot Easton and the dB's' Gene Holder, Rigby has found the perfect framework for such irresistible tunes as "Time For Me To Come Down" and "Don't Break The Heart" (the latter of which was recently covered by John Flansburgh's Mono Puff). Rigby's other outstanding melodies are marked by the subtle psychedelia of "Sad Tale," the tough country strains of "Didn't I?," and the raging, raw-edged rock of "20 Questions" and "That Tone Of Voice."

COUNTRY

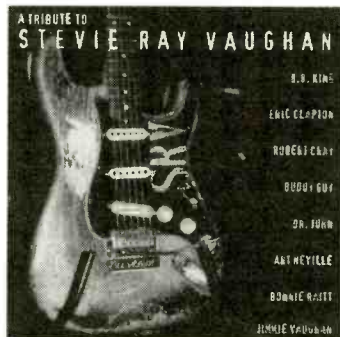
▶ RANDY TRAVIS

Full Circle

PRODUCER: Kyle Lehning
Warner Bros. 94638

Ten years after his groundbreaking debut album, "Storms Of Life," rescued modern country and proved that its artists could sell multiplatinum without crossing over, Travis is steering a steady course through mainstream country and shows no signs of slowing down. His laconic vocal delivery remains as effective as ever. "Full Circle"

SPOTLIGHT



VARIOUS ARTISTS

A Tribute To Stevie Ray Vaughan

PRODUCERS: Various
Epic 67599

On May 11, 1995, B.B. King, Eric Clapton, Robert Cray, Buddy Guy, Dr. John, Art Neville, Bonnie Raitt, and Jimmie Vaughan reunited to pay tribute to the late Stevie Ray Vaughan, who died in a helicopter crash five years earlier following a concert with the above artists. The emotional energy of the evening is captured on this fine live recording, which features Raitt's bottleneck-slide-driven "Pride And Joy," Jimmie Vaughan's soulful "Texas Flood," King's "Telephone Song," Cray's rockin' "Love Struck," and a gorgeous rendition of the Vaughan Brothers gem "Tick Tock" by the entire cast. A brief but engaging essay by Guitar World's Alan Paul provides a backstage glimpse at this summit meeting of the world's greatest blues musicians. A loving tribute to a dearly departed brother.

is just that: Travis still mining his bedrock country, able to thump it with energy and deliver the weepers. He continues to write convincingly and recycle such country chestnuts as Roger Miller's "King Of The Road."

▶ TY HERNDON

Living In A Moment

PRODUCER: Doug Johnson
Epic 67564

Ty Herndon's sophomore outing proves that his flashy debut album, "What Matters Most," was no fluke. This release establishes him as one of this generation's

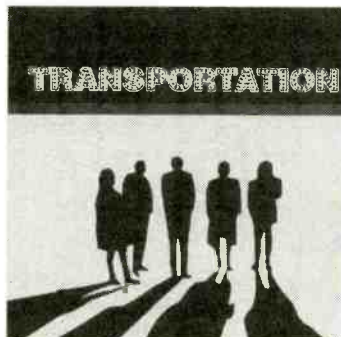
CHEAP TRICK

Sex, America, Cheap Trick

REISSUE PRODUCER: Bruce Dickinson
Epic/Legacy 64938

To those in the know, Cheap Trick in its late-'70s heyday was much more than the top 10 pop hit "I Want You To Want Me." So, although that and other crowd-pleasers are featured on this four-CD boxed set, even more in the way of aggressive, cutting-edge power-pop is here to demonstrate why Cheap Trick is a major touchstone for alt-rockers from the Foo Fighters to the Smashing Pumpkins. With 64 tracks—including 30 previously unreleased studio outtakes, live performances, soundtrack cuts, and demos—"Sex, America, Cheap Trick" ably demonstrates this legacy. As with most retrospectives, no two fans will agree on the success of the track listing,

SPOTLIGHT



TRANSPORTATION

PRODUCER: Paul Mahern
Flat Earth Records 14

Produced by up-and-comer Paul Mahern (Lisa Germano, Mysteries Of Life, Thin Lizard Dawn, Kim Fox), Transportation's debut album boasts a conceptual poise and sonic depth beyond the bulk of today's indie-rock scene. Moreover, the Bloomington, Ind., band's deft, highly original songwriting and front man Scott Davis' personality-drenched vocals add a bit of poetry to the proceedings. Such instantly memorable tracks as "Disappear," "DNA," and "The Opera" reveal a host of '70s rock and '80s college-radio influences, synthesized into a compelling whole. And the drones of "Ambrosia," fuzzed-out folk currents in "Bitter Moon," and bummed-out prog-rock of "History Reprise" demonstrate the group's considerable range beyond rockin' out. Modern rock programmers, especially in Transportation's home turf of the Midwest, should hop on immediately. Contact: 317-780-1313.

most expressive voices. Production and song selection are all-important for the non-writing Herndon, and he's in good hands on both accounts here. He has a good collection of power ballads and kickers, especially the title-cut lead single. Even a seeming retro-maudlin-whiskey-and-death-on-the-highway song like "Don't Tell Mama" works for him.

J.T. BLANTON

Live From The Bullpen

PRODUCER: J.T. Blanton
Renegade 1703

Former Royal Court Of China rocker

SPOTLIGHT



4HIM

The Message

PRODUCERS: Michael Omartian, Don Koch, Bill Baumgart, Peter Wolf, 4HIM
Benson 84418-4321

Award-winning 4HIM has established one of the biggest followings in contemporary Christian music based on the strength of great songs brought to life by the vocal firepower of members Kirk Sullivan, Andy Chrisman, Marty Magehee, and Mark Harris. On "The Message," they move toward an edgier, more progressive sound. Longtime fans who've made the group a staple on Christian radio will recognize its trademark vocals, yet the fresh arrangements and innovative production may introduce 4HIM to new fans as well. Harris, the group's principal songwriter, provides strong material in such tracks as "All The Evidence I Need," "The Measure Of A Man," "Greatest Story Ever Told," and the anthemic title cut. An outstanding album from one of the genre's top acts.

turned Nashville cat J.T. Blanton delivers an impressive set of 13 high-octane numbers at the Bullpen in Nashville. He brings to mind a cross between Steve Earle and Gram Parsons, but he's very much his own man, especially in his songwriting in such tunes as "Things That Go Twang In The Night." This is a guy who bears watching. He can ably write, sing, and perform, and he displays more verve and finesse than many of today's country performers. Contact: 615-297-9422.

VITAL REISSUES

since seminal album cuts have been omitted ("Downed," "He's A Whore") in favor of rarities. "Sex, America, Cheap Trick" may be lacking as a definitive overview of the band's work, but as a precursor to an overhaul of the Cheap Trick catalog, the boxed set is a grand and welcome first step.

GERRY MULLIGAN

The Complete Pacific Jazz Recordings Of The Gerry Mulligan Quartet With Chet Baker

REISSUE PRODUCER: Michael Cuscuna
Blue Note/Pacific Jazz 38263

The late baritone sax titan Gerry Mulligan became one of the aural architects of the California "cool" sound after he left New York—and his association with Miles Davis—for the West Coast and the trumpet accompaniment of Chet Baker. Pacific Jazz founder Richard Bock pro-

duced the original sessions of Mulligan's then-unusual pianoless quartet. (The only ivory in this set are two tracks with Jimmy Rowles and three with Mulligan himself switching from sax in mid-tune.) With excellent liner notes by Ted Gioia, this attractive hard-bound book package contains four discs: The first two span the 1952-53 Mulligan/Baker sessions, the third encompasses their 1957 reunion dates, and the fourth includes collaborations with the silky alto of Lee Konitz and the vivacious vocals of Annie Ross. Also featured are Mulligan's typically offbeat arrangements of standards like "Tea For Two," "I Got Rhythm," "All The Things You Are," and many others. Originals include Baker's fast-paced "Freeway," as well as such classic Mulligan themes as "Jeru," "Five Brothers," and "Festive Minor."

JAZZ

▶ MARCUS PRINTUP

Unveiled

PRODUCERS: Bob Belden, Marcus Printup
Blue Note 37302

Second album from young trumpeter/composer Marcus Printup is a strong, stylish, traditional jazz outing backed by a quintet including pianist Marcus Roberts, saxophonist Stephen Riley, bassist Reuben Rogers, and drummer Jason Marsalis. Printup's broad, expressive, and sometimes vocal-like tone delineates the engaging, bluesy exotica of "Say It Again," the funky sass of the title cut, the downtempo tristesse of "Soulful J," the playful, boppin' blues of "Leave Your Name And Number," and the Cotton Club impressions of "M&M," performed in a duet with Roberts. Standards include revved-up versions of Miles Davis' "Dig" and Wayne Shorter's "Yes Or No," plus another trumpet/piano duet on a deeply soulful "Amazing Grace."

LATIN

★ JOAQUÍN SABINA

Yo, Mi, Me Contigo

PRODUCERS: Pancho Varona, Antonio Ga de Diego,
Joaquín Sabina
Ariola/BMG 39565

This talented free spirit from Spain once again concocts a brilliant collection of poetic anecdotes seething with clever wordplay, biting wit, and taut arrangements that explore tantalizing hybrids of rock, country, norteña, and Afro-Cuban rhythms. The country-flavored love ballad "Contigo," the brooding, romantic narrative "Y Sin Embargo," and the perky, salsa-tinged "Mi Primo El Nano" highlight an album full of highlights.

AMPARO SANDINO

Punto De Partido

PRODUCERS: Bernardo Ossa, Alexei Restrepo
EastWest World 61939

Sultry, whisper-voiced singer/songwriter from Colombia, who formerly was guitarist/vocalist with vallenato idol Carlos Vives, debuts with a pleasant set of breezy, unabashedly romantic tunes buttressed by an array of pop/tropical grooves. The vallenato-rooted "Mar De Amores" is the No. 1 radio single in Bogotá, Colombia, but the best stateside radio bets are gently percussive odes "Canciones De Amor" and "Al Final" and Juan Luis Guerra-style pop/merengue shakers "Déjame Volar" and "Camino Del Corazón."

CONTEMPORARY CHRISTIAN

PRF

Them

PRODUCER: Jimmie Lee Sioas
Sparrow 51550

PFR's fourth album comes on the heels of the news that members Joel Hanson, Patrick Andrew, and Mark Nash would disband after their upcoming tour with Dogs Of Peace. It's a shame to see one of Christian music's most innovative acts go their separate ways, but fans can enjoy this parting musical gift as well as look forward to a greatest-hits package in the next year that will feature a couple of new tunes. For its final studio album, PFR has crafted a finely woven musical tapestry that includes its signature melodic pop tunes and memorable vocals. Standout cuts include the lilting "Fight," the rocking "Four Me Out," and the groovin' "Line Of Love."

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).

SINGLES

EDITED BY LARRY FLICK

POP

► **FUGEES (REFUGEE CAMP) Ready Or Not** (3:47)
 PRODUCERS: Wyclef, Lauryn Hill
 WRITERS: N. Jean, S. Michel, L. Hill, A. McGrier, W. Hart, T. Bell
 PUBLISHERS: Sony/ATV Tunes/Tete So Ko/Overse Creation, ASCAP; Warner-Tamerlane/Nickel Shoe, BMI
 REMIXERS: Salaam Remi, Handel Tucker
Ruffhouse/Columbia 7810 (c/o Sony) (cassette single)
 Radio has been chomping at the bit for this killer cut for some time now. Far more representative of the act's vibe than the still-hot "Killing Me Softly With His Song," this cut nicely illustrates its lyrical strength as well as its talent for switching from smooth soul singing to sharp rapping within the space of a few seconds. Those who may have already burned out on the album version (if that's even possible) are given kickin' new recordings, overseen by Salaam Remi and Handel Tucker.

► **SHERYL CROW If It Makes You Happy** (4:30)
 PRODUCER: Sheryl Crow
 WRITERS: S. Crow, J. Trott
 PUBLISHERS: Warner-Tamerlane/Old Crow/Trottsky, BMI
A&M 00303 (c/o PGD) (cassette single)
 If you have been anticipating a sequel to "All I Wanna Do," get over it. Crow previews her long-awaited second album with a straight-ahead rocker that has far more bite than anything on her Grammy-lavished debut. Seemingly endless touring has given her voice a sharp rasp, which benefits the song's ironic lyrics and holds up strong against the track's crunchy guitars. Mainstream rock radio will dig the track's edgy nature, while popsters will tap into the song's subtle but unmistakable hook.

► **TRACY CHAPMAN New Beginning** (4:24)
 PRODUCERS: Don Gehman, Tracy Chapman
 WRITER: T. Chapman
 PUBLISHERS: EMI-April/Purple Rabbit, ASCAP
Elektra 9618 (cassette single)
 Was the mega success of "Give Me One Reason" a fluke? Not if the equally contagious title cut from Chapman's fine current album is an accurate indication. The chorus is quietly insinuating, while the track's springy and percussive acoustic-rock instrumentation firmly grips the listeners' attention. Chapman continues to cruise along with pleasantly relaxed demeanor that should keep pop tastemakers appropriately engaged.

JENNIFER LOVE HEWITT No Ordinary Love (4:05)
 PRODUCER: Joel Kipnis
 WRITERS: Cox, Stephens
 PUBLISHERS: Deborah Cox/EMI/Suggtown/Warner-Chappell, BMI
Atlantic 6829 (cassette single)
 With this dewey-eyed ballad, the "Party Of Five" actress offers the best bet for radio airplay from her self-titled debut disc. Producer Joel Kipnis surrounds Hewitt with a slow and simple drum beat and light-handed acoustic guitars, which allows her to wax innocent and romantic. Teens and regular viewers of her Fox TV series will want to hear this immediately. Everyone else should give it a listen and see if its sweet chorus does the trick.

R & B

► **SOUL FOR REAL Never Felt This Way** (no timing listed)
 PRODUCER: Chucky Thompson
 WRITERS: Heavy D., N. Johnson
 PUBLISHER: not listed
Universal 56011 (c/o Uni) (cassette single)
 This sure doesn't sound like the cute kid-die posse that romped through the gold-selling "Candy Rain" two years ago. This cut from the act's impending sophomore

set not only reflects the vocal changes that the boys have experienced via puberty, but a heightened comfort with performing. Lead singer Jason Dalyrimtle (now a strapping 16-year-old) saunters through Chucky Thompson's slinky, jeep-funk groove with a suave soul that leaves you optimistic for his future as a song stylist. In the meantime, look for this gem to soak through R&B formats and infiltrate top 40 playlists within moments.

ALFONZO HUNTER Just The Way (Playas Play) (3:56)
 PRODUCER: Erick Sermon
 WRITERS: E. Sermon, A. Hunter, T. Burton, C. Gipp, W. Knighton, Organized Noise, R. Barnett
 PUBLISHERS: Erick Sermon, ASCAP; Zomba/Organized Noise/Still Shift/Goodie Mob, BMI
Def Squad/EMI 11618 (c/o ??) (promo single)
 Erick Sermon ventures feet first—stompin', not tip-toeing—into the R&B game, which is great for Alfonzo because the success of the single might be questionable without Sermon's production. Alfonzo has vocal ability, but he wastes his debut single on a songwriter's flop. Listeners are not new to getting ready to go club-hopping and hoping it's pumping; i.e., Johnny Kemp's "Just Got Paid."

ZAKIYA Love Like Mine (4:07)
 PRODUCERS: Phil Temple, Rex Rideout
 WRITERS: R. Rideout, P. Temple, H. Marshall, E. Gosein, S. Collins
 PUBLISHERS: PolyGram International/Unicue Buddies/WB/RPM/Annotation, ASCAP
 REMIXERS: Trevis Caesar, Richie Jones, Phil Temple, Dennis Johnson
DV8 00295 (c/o PGD) (cassette single)
 Add yet another name to the ever-swelling ranks of jeep divas-in-training. Zakiya sounds like she's gunning for Brandy on this shuffling midtempo ditty, and she has the voice to be taken seriously. She slinks through a song that has a sing-along refrain that permanently sticks to the brain after the first listen. Go with the album version; the remixes are all way too distracting from the vocal.

COUNTRY

► **WYNONNA My Angel Is Here** (4:13)
 PRODUCER: Tony Brown
 WRITERS: LuLu, B. Lawry, M.S. Cawley
 PUBLISHERS: Sony Songs/Sony U.K./Longitude/Windswept Pacific, BMI
MCA 55252 (c/o Uni) (7-inch single)
 Wy's latest single is marked by a slow, pretty melody and positive, uplifting lyric. It is a nice song. But the production is so low-key and Wy's vocal performance is so laid-back that it probably will not bowl listeners over on the first outing. May take repeated listening to engage the listener; as its subtle charm takes a while to take hold.

► **DIAMOND RIO It's All In Your Head** (3:40)
 PRODUCERS: Mike Clute, Tim DuBois
 WRITERS: T. Martin, V. Stephenson, R. Wilson
 PUBLISHERS: Hamstein Cumberland/Baby Mae/Give Reese A Chance, BMI
Arista 3019 (c/o BMG) (7-inch single)
 This song is unique, with an infectious, swampy beat and intriguing lyric about a "sidewalk soapbox preacher" on an unusual path to salvation. As with all Diamond Rio records, the excellent musicianship is a trademark, and lead vocalist Marty Roe tackles the lyric with a funky energy. The production, song, and performance all add up to an enjoyable listening experience.

► **LORRIE MORGAN I Just Might Be** (3:11)
 PRODUCER: James Stroud
 WRITER: J. Moffat
 PUBLISHERS: BMG/Jerry Taylor, ASCAP
BNA 64590 (c/o BMG) (7-inch single)
 One of the keys to longevity in this business is the ability to continually deliver something musically fresh that makes the listener hear a familiar voice in a different light. That's just what Morgan does on this bright, lively sounding record. The rhythmic pace and solidly country instrumentation provide a slight bluegrass feel. There's something decidedly fresh yet

wistfully nostalgic in the production, and Morgan once again proves that she's a vocalist adept at delivering any kind of material with style. Her vocal personality shines through as she delivers lines like "I just might be the best thing that you ever threw away" with strength and sassiness tinged with a trace of hurtful regret.

► **MARTY STUART Thanks To You** (3:09)
 PRODUCERS: Tony Brown, Justin Niebank
 WRITERS: M. Stuart, G. Nicholson
 PUBLISHERS: Warner-Tamerlane/Marty Party, BMI, ATV Tunes/Four Sons, ASCAP
MCA 55226 (c/o Uni) (7-inch single)
 The latest single from Stuart's "Honky Tonkin's What I Do Best" album has a radio-ready tempo and meaty melody laced with steel guitar. Stuart wraps his likable country vocal chops around the lyric and delivers a winning performance that should go over well with radio programmers and listeners.

► **TRACE ADKINS Every Light In The House** (2:59)
 PRODUCER: Scott Hendricks
 WRITER: K. Robbins
 PUBLISHERS: Irving Music, Inc./Colter Bay Music (BMI)
Capitol 10351 (CD promo)
 The second single from Adkins' Capitol debut, "Dreamin' Out Loud," is a strong ballad, written by one of Music City's best writers, Kent Robbins. Adkins' deep, powerful voice does justice to the yearning in this lyric about a man who has left the lights on waiting for his lover to return. A strong song and affecting performance that should boost this newcomer's presence at country radio.

GARY ALLAN Her Man (2:40)
 PRODUCERS: Mark Wright, Byron Hill
 WRITER: K. Robbins
 PUBLISHERS: Irving/Colter Bay, ASCAP
Decca 55227 (7-inch single)
 Another great Kent Robbins-penned tune. It's nice to see Music Row's new artists appreciating this veteran tunesmith. Allan is Decca's newest addition, and if this fine single is any indication, good things lie ahead. Allan's solid country voice turns in a thoughtful, believable performance on this song about a man who has let his woman down and is now determined that "starting today, all I'm gonna be is her man."

DANCE

► **VANESSA DAOU Two To Tango** (11:27)
 PRODUCER: Peter Daou
 WRITERS: V. Daou, P. Daou
 PUBLISHERS: Alma/Vandal, ASCAP
 REMIXERS: Peter Daou, Danny Tenaglia
Krasnow Entertainment/MCA 3805 (c/o Uni) (12-inch single)
 Daou's second solo set, "Slow Burn," is previewed with an appropriately moist house mover that perfectly accentuates her ethereal style and the song's sexy lyrics. In its original incarnation, the

track has a languid ambient melody and a lazy funk groove. The former is fully retained and is enhanced by soothing and cushiony keyboards. Anchoring all of this warmth is a firm and aggressive beat (courtesy of Peter Daou and Danny Tenaglia) that keeps the body moving while the mind surrenders to the seduction of Daou's voice.

► **QUINCY JONES Stomp** (10:50)
 PRODUCER: Quincy Jones
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: Frankie Knuckles, Mousse T.
Qwest 8403 (c/o Warner Bros.) (12-inch single)
 The latest offering from "Q's Jook Joint" shows the legendary impresario updating his classic Brothers Johnson production with an army of rappers and singers that includes Chaka Khan, Coolio, and Melle Mel. With the cast of the off-Broadway show "Stomp" providing percussion, the groove has a ragged street feel that works extremely well with the song and performances. Frankie Knuckles and Mousse T. contribute house remixes of the track that effectively smooth it out for clubs and crossover radio. For a full-throttle twirling experience, go directly to Knuckles' epic Frankdefied version, which runs over 10 minutes.

GEORGE ACOSTA Fever Express (no timing listed)
 PRODUCER: George Acosta
 WRITER: G. Acosta
 PUBLISHER: not listed
Waxhead 1106 (CD single)
 Acosta proves that he has more ideas in him than are evident in his work as the leader of Planet Soul. Utilizing a familiar, freestyle-flavored funk beat as a firm foundation, he blends elements of trance, ambient, and trip-hop to hypnotic effect. Wade through the single's half-dozen remixes, and you will find yourself on a groove journey with pit stops in house, rave, and tribal territories. Slammin' good fun. Contact: 212-304-2096.

AC

MARILYN SCOTT Let Me Be The One (4:19)
 PRODUCER: George Duke
 WRITERS: B. Bacharach, T. Seville, D. Rich
 PUBLISHERS: Feedback/SMB/IDG/W/NR/Midnight, ASCAP
Warner Bros. 8419 (CD promo)
 Scott has the kind of sweet, stagey style that instantly appeals to sophisticated-pop/AC listeners. She stretches out over a lush, jazz-spiced George Duke production building to a dramatic vocal climax with a subtle flair that many a pop ingenue would be wise to study. Of course, it doesn't hurt to have a classic-sounding ballad from the compositional hands of Burt Bacharach, Taja Seville, and Denise Rich to work with. A lovely moment from the singer's noteworthy new collection "Take Me With You."

NEW & NOTEWORTHY

FIONA APPLE Shadowboxer (5:24)
 PRODUCER: Andrew Slater
 WRITER: F. Apple
 PUBLISHER: FHW, ASCAP
Clean Slate/Work 8080 (c/o Sony) (cassette single)
 Try to envision a hybrid of Natalie Merchant and Sophie B. Hawkins—but with an oddly appealing Tin Pan Alley flavor—and you might get a hint at what Apple offers on this refreshing introduction to her album "Tidal." She shuffles through a field of lazy piano lines and moody strings with dramatic flair that belies her apparent youth. The trick will be finding a proper home for this winning release. The ultimate destination should be top 40, but it will have to slowly build from triple-A and soft alterna-rock circles first. Here's a chance for programmers who live to break fresh, new acts to work a little magic. Get crackin'!

SISTER BLISS Badman (no timing listed)
 PRODUCERS: Rollo, Sister Bliss
 WRITERS: Rollo, Sister Bliss, P. Herman
 PUBLISHERS: BMG/Champion, ASCAP
 REMIXERS: Rollo, Sister Bliss
Champion 010 (12-inch single)
 The U.K. import pressing of this wickedly infectious tribal anthem has already invaded stateside dancefloors in a huge way. Its domestic release promises to go well beyond the confines of clubland and penetrate rhythm-crossover radio. Bliss has an engaging and quirky vocal delivery that sparkles in a sea of acrobatic pop divas and chilled jeep girlies. Factor in a groove that soars and swoops from a frenzied house pace to a rugged hip-hop stroll within the space of several seconds, and you have this season's equivalent to "Set You Free" by Planet Soul.

ROCK TRACKS

★ **HELLO DAVE Golden** (no timing listed)
 PRODUCERS: Martin Stebbing, Hello Dave
 WRITERS: M. Himebaugh
 PUBLISHER: Hello Dave, ASCAP
Mountain 1967 (CD cut)
 Gotten your fill of Hootie & the Blowfish but not of the act's jangly, roots-pop style? Look no further than this charming Chicago outfit, which serves up feel-good, sing-along lyrics inside a concise and instantly catchy melody. The grinning, earnest delivery of Mike Himebaugh is complemented by smooth harmonies. When laid atop the band's steady backbeat and agile guitar work, it adds up to a sound tailored for consumption on a blasting car radio. Contact: 800-328-3545.

★ **DAVID BROWN Every Kiss Is A Revolution** (3:15)
 PRODUCERS: David Brown, Bruce Whitcomb
 WRITER: D. Brown
 PUBLISHER: Chihuahua, ASCAP
Chihuahua 001 (CD cut)
 Brown is an out-gay folk-rocker in the tradition of pioneer troubadour Tom Robinson, as proved on this affecting strummer from his album "Splendid Wings." Brown ponders the danger and political stand that comes with a public show of affection with a poetic but realistic lyrical hand. His honest performance is underlined with a spare arrangement of acoustic guitars and beatnik-like conga slapping. Radiowise, this cut will work best at the college level, as well as at modern rock and triple-A formats that make room for acts like the Indigo Girls. Contact: 212-595-4309.

RAP

► **YO YO Same Ol' Thang (Everyday)** (3:54)
 PRODUCERS: Tone Toven
 WRITERS: Y. Whitaker, T. Toven, Chico
 PUBLISHERS: Grown Folks/Tone Definitely/AHM, ASCAP
 REMIXER: Mr. Sexx
EastWest 9619 (c/o Elektra) (CD single)
 It's good to see real MCs mature and still have street credibility, especially women. "Same Ol' Thang" is vintage Yo Yo—no nonsense and no fluff. Serving up West Coast flavor and definitely at her best, "Same Ol' Thang" is any coast's anthem for the tired and the fly brothers that women deal with everyday. She kicks it on three levels: the Cristal-popping Willies; the overly hard-working, no-game-having brother; and the average, no-drama man who serves the same ol' thang every day: real and consistent love. The remix, set to "One For The Treble," keeps the track hot.

T-ROC FEATURING MISSIONS Citi Never Sleeps (4:17)
 PRODUCERS: Chris Landry, Frank Yandolino, Casanova Rud, Spunk Kadafi
 WRITERS: T. Lee, E. Rudnicki, T. Macklin
 PUBLISHERS: Protoons/Nyreli/Sad-dam/Mosdef, ASCAP
Profile 7459 (cassette single)
 Coming off like a gangsta version of AZ's "Sugar Hill," "Citi Never Sleeps" doesn't stand out among the slew of this-is-what-I-see-around-my-hood-everyday tracks. T-Roc is an ample lyricist, but, like the production, his performance doesn't shout for attention. Missions shows vocal growth as she belts out the chorus, but the voice familiarity adds to the "sounds like a remake" quality of this "citi."

2 LIVE CREW Shake A Little Somethin' (3:39)
 PRODUCER: David "Mr. Mixx" Hobbs
 WRITERS: D. Hobbs, M. Ross, C. Wong Won
 PUBLISHER: Li'l Joe Wein, BMI
Li'l Joe 890 (cassette single)
 The Crew returns without Luther Campbell, but they are as obsessed with booty as ever. They drool and grab their jocks all over a jittery bass beat, kicking it as hard as they can. The sad truth is that there's just not enough that's special about this cut to elevate it above the dozens of circulating tracks that are just like it. A little more lyrical imagination and a few less "you go on, girl!" chants certainly would have been appreciated.

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.).

Reviews & Previews



MUSIC

THE DOOBIE BROTHERS: ROCKIN' DOWN THE HIGHWAY—THE WILDLIFE CONCERT

Sony Music Video

100 minutes, \$19.98

When Doobies Michael McDonald, Tom Johnston, and Pat Simmons gathered in New York earlier this year to mark their 25th anniversary, the order of the night was good old-fashioned rock'n'roll. This longform, which includes additional footage not shown when the concert aired as a PBS special, connects the dots on a roadmap of hits that span more than two decades. The repertoire draws from the band's 14-album career but leans heavily toward the golden age of the late '70s. Among the highlights are "Takin' It To The Streets," "China Grove," "Black Water," and "Minute By Minute."

LORIE LINE LIVE

Time Line Productions Inc.

45 minutes, \$19.95

Pop pianist Lorie Line takes to the stage with an innovative 12-member chamber orchestra in her first public TV special-turned-video release. The concert, performed in a traditional venue with all the trimmings, features 15 songs ranging from the delicate "Minuet In G" to "Joyful, Joyful" to soul-stirring "Amazing Grace." Although this is Line's first music video, she has 10 albums to her credit and a dedicated fan base. In tandem with the video, Time Line is debuting a complimentary CD and cassette, as well as a solo music book. Contact: 612-474-1000.

CHILDREN'S

REALLY WILD ANIMALS: POLAR PROWL

Columbia TriStar Home Video

45 minutes, \$14.95

The long-awaited next addition to National Geographic's award-winning children's series takes viewers to one of the coolest places in the world. "Polar Prowl," which revives Dudley Moore as the voice of animated narrator Spin, carries on the series' fine tradition of melding lessons in geography, biology, botany, and geology with loads of good humor. Viewers will witness polar bears romping, walrus lounging on an ice floe, penguins sliding, humpback whales diving, and lots more nature at work and play. They'll also learn the definitions of such terms as "camouflage," and be wowed with such recurring comic elements as the "Iceberg Alert." Also new in the series are "Dinosaurs And Other Creature Features" and "Monkey Business And Other Family Fun."

DR. SEUSS SING-ALONG CLASSICS: THE GRINCH GRINCHES THE CAT IN THE HAT

CBS/Fox Video

30 minutes, \$9.98

CBS/Fox's Sing-Along series is a classic example of reformatting children's programming for the video market. The recipe is simple: Take existing popular animated titles and add onscreen lyrics that maximize the sing-along potential for some catchy original tunes. "The Grinch," one of a trio of new titles, brings together two of the most recognizable children's characters in a heated battle of personalities. The program, which won an Emmy in its initial TV incarnation, reminds kids that smiles are better than frowns any day. Also new are the like-minded "Grinch Night" and "Pontoffelo Pock And His Magic Piano."

BABY'S FIRST IMPRESSIONS

Small Fry Productions

30 minutes, \$12.95

Infant vid continues to swell on retail shelves, and this new series provides a welcome reprieve from the standard, narrationless baby-face fare. Three initial videos—"Shapes," "Colors," and "Letters"—herald a unique take on lessons in basic audio-visual skills that open whole new worlds of experience for children. The live-action videos, all expertly produced and chock full of footage of familiar objects and word repetition, are targeted at youngsters ages 8 months to 4 years old, but are best suited to those who fit right in the middle of that age range. Upcoming are programs on pets, numbers, sounds, and more. Contact: 800-521-5311.

HEALTH & FITNESS

VICTORIA JOHNSON: STEP TRAINING POWER

VJ International

60 minutes, \$19.95

Dance powerhouse Johnson, whose "Victoria's Body Shoppe" is a staple of TV programming venture Prime Sports Network, stamps her own brand of pizzazz on the basic step aerobic workout. The hourlong "Step Training Power" comprises a brief warmup, an intense step class, and a targeted cool down conducted with light hand weights. Beginners beware: Johnson's exercise program is not for the faint of heart; the routine is challenging, but lots of fun. "Stretch & Tone" and "Maximum Abs" also are new from VJ International, which has pumped out a total of 23 Johnson exercise tapes. Contact: 503-697-1092.

AMA HOME VIDEO GUIDE TO CONTROLLING YOUR CHOLESTEROL

Milner-Fenwick Inc.

33 minutes, \$19.98

People have many reasons for wanting to watch their cholesterol intake, and this concise video has tips on all of them. The tape, which contains great graphics and charts, blends a hipper-than-basic biology class and crash healthy-cooking course. The program is divided into chapters that detail facts about cholesterol, the effects of fats on cholesterol, shopping for healthy

foods, understanding nutrition labels, developing an exercise program, eating out, and more. (Contact: 410-252-1700.)

SPORTS

LEGENDARY TRACKS, UNFORGETTABLE MOMENTS

Sony Music Video

50 minutes, \$12.98

There's no gymnastics, platform diving, or long jump here. For sports fans who like their action fast and furious, this is the ticket to ride. Homing in on some of the most memorable NASCAR events ever, host/TV analyst Benny Parsons uses the greatest racing tracks in the field as guidelines. From straightaways to super speedways to short tracks, each featured roadway packs its own perils, as explained by drivers, mechanics, and road crew. Retailers looking to bolster their NASCAR image might want to check out the complimentary title "Jeff Gordon: Triumph Of A Dream."



REALAUDIO PLAYER PLUS

Progressive Networks

Hybrid Windows/Mac CD-ROM

It has been more than a year since Progressive Networks unleashed its revolutionary RealAudio software free of charge on the Internet. The company now releases a premium-priced version of that shareware, which adds considerable convenience and value to the fast-growing netcast media world. Internet users can "tune in" to several hundred Internet radio stations and thousands of World Wide Web sites to hear audio-on-demand. The design of Player Plus emulates a traditional radio and contains six preset radio-station buttons as well as a handy "scan" button that searches for active Internet audio netcasts. The Player Plus also allows users to record netcasts on their hard drives—though many netcasters are able to selectively block that feature. Best of all, this software, which will be sold at retail and on the Internet, will

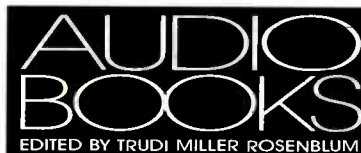
further boost the profile of the fledgling netcasting genre to a mainstream audience. Worth a look and a listen.

BORED GENERATION

nu.millennia/Epitaph

Enhanced CD (PC/Mac)

The ultimate slacker enhanced CD has arrived—and it ain't pretty. Clips of pro skater Omar Hassan vomiting and farting pizza-box graphics combined with aggressive music contributions by the likes of NOFX, Beastie Boys, Rancid, and Pennywise combine to make this a versatile and impressive release. Choice videoclips of skate, snowboard, and surf sessions take the action a step further, with comprehensive VCR-like speed control of video that allows users to pause, fast forward, and use slow motion to spot and replay disc highlights (or bypass the slower spots). Body excretions and radical aerials aside, "Bored Generation" does a commendable 180 by providing information on the LIFEbeat, Board Aid, and Surfrider organizations, as well as ways to protest anti-skate laws by informing users about how to contact their local congressional representatives.



POLAROIDS FROM THE DEAD

By Douglas Coupland

Read by the author

HarperAudio

1.5 hours, \$12.00

Douglas Coupland's sharp, cynical edge (demonstrated in his popular novels "Generation X" and "Microserfs") is in full evidence in this collection of early and recent stories. These thumbnail character sketches and slice-of-life tales vividly portray the mind-set of modern America, from disillusioned twentysomethings to formerly idealistic, hippie baby boomers who are now obsessed with climbing the corporate ladder. The theme that links many of the stories is a Grateful Dead concert attended by the characters, each projecting his or her own dreams, memories, or symbolism on

the event. But the audio has one major flaw, and that is Coupland's reading. Most fiction authors do not narrate their own audios, and this audiobook is a perfect example of why: Coupland reads in a droning, expressionless voice that robs the stories of interest and may well put listeners to sleep. A professional reader or actor (perhaps Matthew Perry, who did such a fine job reading Coupland's "Microserfs") would have made this audio far more enjoyable.

FROM A BURNING HOUSE

By various authors; edited by Irene Borger

Read by various narrators

Simon & Schuster Audio

1.5 hours (abridged), \$12.00.

This powerful, moving audio is a live performance of short stories written by AIDS sufferers and their caregivers at the AIDS Project Los Angeles Writer Workshop. The workshop, run by writer Irene Borger, served as therapy for the participants, allowing them to express the emotions and complex changes in their lives brought about by AIDS. But in the process of talking about the special problems that AIDS brings, the writers have also brought out truly universal themes: coming to terms with a parent's disapproval, sorrow at the death of a loved one, the burden of living under the cloud of serious illness. Some of the stories are read by their authors; others are performed by actors, including David Hyde Pierce, B.D. Wong, Joel Grey, and Richard Thomas. All the performances are magnificent and truly stirring. Among the best pieces: "The Humming Story" by Alan Erinberg, performed by Pierce, a funny/sad memoir about the author's disapproving father, who would hum whenever he felt his son was acting "too queer"; "Mom And Me" by Jim Rudolph, read by Steven Weber, about the author's difficulty in telling his loving mother that he is dying; and perhaps the most powerful piece, "Hospital" by Brian Sturdevant, read movingly by B.D. Wong, which vividly captures the helpless feeling of sitting at the bedside of a terminally ill loved one, trying to make him as comfortable as possible but feeling it's not enough: "I'm rearranging furniture, because I don't know what else to do," says Wong with quiet desperation. All royalties from sales of this audio will be donated to AIDS Project Los Angeles.

IN PRINT

IGOR STRAVINSKY

By Michael Oliver

Phaidon Press/Chronicle Books

240 pages, \$19.95

ANTON VON WEBERN

By Malcolm Hayes

Phaidon Press/Chronicle Books

240 pages, \$19.95

Part of the first wave in Phaidon's trailblazing 20th-Century Composer Series, these two biographies are much needed, wonderfully done, and indicative of the high tenor of the series as a whole.

Together, the books on Stravinsky and Webern provide an approachable, comprehensive look at two poles of our century's compositional history that aren't as distant as many might have thought. Each book is handsomely designed in the series' motif, and both are lavishly illustrated with period photographs of the people and places significant to the artists' lives. Also included

are select discographies to help steer fans to the finest recordings of the music.

The author of "Igor Stravinsky," Michael Oliver, traces the composer's development as one of our age's greatest musicians, tying together the varying periods in a long creative life that spanned the turn of the century to the '60s. From Stravinsky's early ballets, such as the riotous "Rite Of Spring," to his neoclassical middle period and his later personalization of the 12-tone technique espoused by a younger generation, Oliver joins the strands of inspiration, career, and historical context evocatively.

In "Anton Von Webern," Malcolm Hayes illuminates the elusive art and problematic life of a member—along with teacher Arnold Schoenberg and fellow student Alban Berg—of the triad known as the Second Viennese

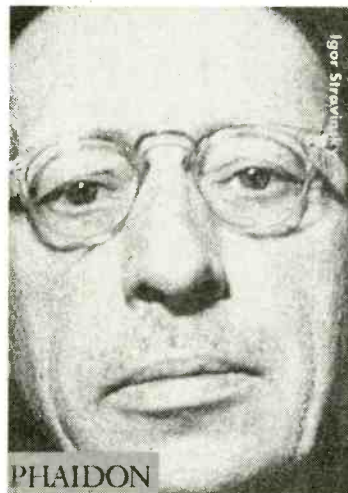
School. In particular, Hayes makes a persuasive case for the humanity and positive influence of Webern's revolutionary music—which, with its extreme brevity and astringency, shocked audi-

ences in its day and has since received far less attention than his compatriots' work.

Edited by noted British music journalist Norman Lebrecht (author of "The Dictionary Of 20th-Century Music" and "The Maestro Myth"), the 20th-Century Composer Series includes, in many cases, the only scholarship available in English on some of the most important music of our times. And the books are written in a manner that combines academic weight with accessible style.

Among 10 titles so far, the series features books on American composers, Béla Bartók, and the Beatles. The latest installments in the project include "Jazz Greats" and "Minimalists," and several more volumes are due in the fall, including the first work in English on Russo-German composer Alfred Schnittke.

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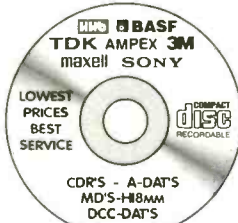
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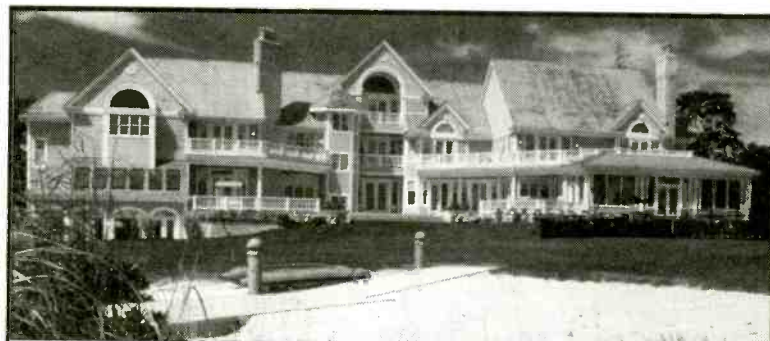
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With Crush At Modern, Eyes Turn To Mainstream Rock

This story was prepared by John Loscalzo, managing editor of Rock Airplay Monitor.

There was a time when trying to get a new release played on mainstream rock radio was a nightmare.

Then came modern rock with its greater willingness to play new music and its increasing influence on the mainstream and MTV. Suddenly modern rock was in the driver's seat of rock radio, which didn't go unnoticed by mainstream stations that suddenly felt unappreciated.

Then, aggressive mainstream stations—such as WRCX (Rock 103.5) Chicago and WXTB (98 Rock) Tampa, Fla.—helped change mainstream's image from a dinosaur to a viable platform for launching new music. Even traditionally conservative stations, such as album rock WEBN Cincinnati, stretched out musically.

As modern rock radio matures and becomes more conservative, is it now easier to start a record at mainstream? Not every label promotion executive is willing to go that far yet, but mainstream rock is getting more respect for its ability to break records. And as modern stations deal with an increasingly clogged pipeline of releases, the gap is closing.

If you take a look at the mainstream rock chart, it's easy to see why mainstream can be thought of as a faster add. A year ago, mainstream's only difference from modern was that the former included heritage acts; now, mainstream rock's chart sports a significant number of new releases relatively exclusive to it. They include such bands as Tonic, the Hunger, the Hazies, and Kenny Wayne Shepherd.

That's why KQRC Kansas City, Mo., PD Doug Sorenson claims that modern programmers are "already in their comfort zone, and I don't think they're going to get out of that." By comparison, he says, "rock programmers think new music is exciting."

Universal's Steve Leeds says, "In the last couple of weeks, there's been a noticeable dialog [in the industry] emerging as to the power of a select

group of active rock programmers who are in the vanguard of seeing the change." He adds that there is the potential for aggressive mainstream stations to grow and become as influential as modern rock stations have. Now, he says, "you're not seeing stations flipping to modern rock; you're seeing stations flipping to active rock."

As the opportunity unfolds to add another format for exposing artists, Capricorn's Jeff Cook says, "There's been a readjustment at record companies about the value of these radio stations." And Mercury's Drew Murray says the shift is "what's making it fun again for all of us in this business."

MODERN'S TIGHTER

One of the factors that makes mainstream stations at least appear more open to new releases is the glut of music currently being pitched to modern.

"There are so many new bands [coming] out every week and being presented to alternative radio," says modern XTRA-FM (91X) San Diego PD Tim Dukes, who used to program WEBN. He adds that he is hit with much more new music as a modern programmer than he was while working at WEBN.

Mercury's Murray draws a parallel between the intense focus on modern today and a similar situation with top 40 a decade ago. "The emphasis was getting that hit single. That's what got you on MTV and sold millions of records. MTV is much more based on modern rock now. So, getting the record home at modern [is important]. You've got modern rock stations getting 75-100 CD pros a day. Add that up over the course of a week, and competition's pretty fierce."

And while modern KMYZ Tulsa, Okla., PD Paul Krieglger believes that "in order to stay ahead of the pack, we have to play new artists," he also says that "there are the same number of slots on my playlist as there always have been, and there's just way more stuff to go through."

Columbia's Jon Cohen also believes that modern is still open to new artists,

citing the Fugees, Primitive Radio Gods, and the breakthrough of the Butthole Surfers. But he also says that as modern playlists get tighter, it takes more effort now to break a band at the format. He cites Stabbing Westward's "Shame" as an example. "I can't believe the effort that's gone into this thing. When you have certain signs like sales or research stories, it still doesn't translate [into more airplay]."

"A year ago, two years ago, I think people would have been more receptive. Now they're so tight and so conservative that they need to see more."

PICK UP THE PIECES

So does that mean that aggressive mainstream rock stations are picking up some of the slack? Epic's Laura Curtin thinks so. "They are adding more records. But I think they can do that because of their library." While modern may be more "fussy," mainstream stations are "branching out a bit more." That has created an atmosphere in which some mainstream outlets will "add a record much more quickly than a modern rock," Curtin says.

MAINSTREAM AIRPLAY

Modern rock may have been getting a disproportionate amount of attention not only because of its aggression for new music, but because some industry observers feel that a mainstream-only hit can't be parlayed into airplay at other formats and can't sell as much from mainstream airplay as a modern-only hit can. But "Sister" by the Nixons has proved that a record can

reach Airpower status first at mainstream and still break through at modern and even top 40.

So is there still a perceived problem crossing a record from mainstream to modern or beyond? Capricorn's Cook says, "A good programmer is constantly looking for hit records, whether it's happening in his format or not." Cook cites the modern PDs who played Blues Traveler or Rusted Root because "they saw it was working at other formats."

Cook says 311's "Down" got started with the help of mainstream rock. At the beginning of the project, "modern rock, for the most part, was unsure. Now, as we've built a story over the years, everyone's coming to the party."

But Universal's Leeds says, "I have a top five track at active rock ['Vanishing Cream'] by the Hunger. I cannot cross that record back to alternative because a line has been drawn in the sand and programmers are going, 'That's an alternative record; that's an active rock record.' So, in breaking a new band, it's very difficult to cross it back if you start active rock."

BUT DOES IT SELL RECORDS?

As for whether mainstream rock radio alone sells enough records to make a significant impact, most label executives say that a success at mainstream doesn't translate into a hit until a song gets multiformat airplay, although some add that's the case for a modern-only record.

Mercury's Murray says the most effective way of breaking an act is getting airplay on mainstream and modern concurrently. Of the Refreshments' "Banditos," Murray says, "That record's best sales markets were where we had both. For instance, in Dallas, they played it on [modern KDGE's] 'Edgefest,' and the station gave it decent rotation. The record sold OK. But it really didn't start taking off until [mainstream rival KEG] the Eagle added it."

Cook adds, "You can sell records with any station playing it in a marketplace, but to really sell tonnage, you've got to have cross-formatic play."



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Adult Contemporary

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Adult Top 40

Table with columns: T. WK., L. WK., 2 WKS., WKS. ON, TITLE, ARTIST. Includes songs like 'CHANGE THE WORLD' by Eric Clapton, 'GIVE ME ONE REASON' by Tracy Chapman, 'I LOVE YOU ALWAYS FOREVER' by Donna Lewis, etc.

Radio PROGRAMMING

SPRING '96 ARBITRONS

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Table with columns: Call, Format, Sp '95, Su '95, Fa '95, W '96, Sp '96. Lists radio stations and their formats across various cities like Cincinnati, Columbus, Kansas City, Milwaukee, Sacramento, San Jose, Providence, etc.

Table with columns: Call, Format, Sp '95, Su '95, Fa '95, W '96, Sp '96. Lists radio stations and their formats across various cities like Columbus, Norfolk, San Antonio, Salt Lake City, Indianapolis, Charlotte, etc.

Table with columns: Call, Format, Sp '95, Su '95, Fa '95, W '96, Sp '96. Lists radio stations and their formats across various cities like New Orleans, Orlando, Buffalo, Hartford, Greensboro, Memphis, Nashville, etc.

Popular," the wry debut single by New York trio Nada Surf, was bred from singer/guitarist Matthew Caws' penchant for collecting books on etiquette. " 'Popular' was some ridiculousness that turned into a song accidentally," he says. "It was just me ranting on about teenage etiquette over a few chords. It wasn't even a real song until I added that completely sarcastic chorus."

Drawn from Nada Surf's Elektra debut album, the Ric Ocasek-produced "high/low," "Popular" spotlights that catchy first-person chorus, lampooning the football captain/head cheerleader pursuit of popularity familiar to survivors of high school. But despite his observations, Caws says that his teenage experience was "in the middle"

and that "Popular" is "definitely no 'Revenge Of The Nerds' thing."

At No. 12 on Modern Rock Tracks this week, "Popular" has turned out to be a sound choice as a first single, even though Caws says he and his



"The mob mentality in high school is just a microcosm of the world at large."
—Matthew Caws of Nada Surf

bandmates, bassist Daniel Lorea and drummer Ira Elliot, were initially unsure of its suitability. "That's because if you don't interpret it the right

way, you'd think it was some sort of bragging song," he says. "Most people seem to get it, though. They realize that it's satirical. We get a ton of E-mail saying, 'Thanks a lot, you really nailed it.' But of course, there're always a couple of yahoos at every show who'll say, 'Yeah, my mom says I'm a catch, too.'"

But such self-satisfied expressions referred to in the song aren't limited to high school, Caws says. "The mob mentality in school, that need to conform and then make fun of those who don't, is just a microcosm of what goes on in the world at large, really. And it's always been that way, you know, people stepping on others to advance themselves and society making up these arbitrary, bullshit rules about how you're supposed to live."

Billboard® FOR WEEK ENDING AUGUST 24, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	16	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
2	4	4	11	BURDEN IN MY HAND DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
3	2	2	13	UNTIL IT SLEEPS LOAD	◆ METALLICA ELEKTRA/VEEG
4	3	3	7	GOOD FRIDAY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
5	5	8	3	WHO YOU ARE NO CODE	PEARL JAM EPIC
6	7	7	5	WALLS "SHE'S THE ONE" SOUNDTRACK	◆ TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
7	9	11	7	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
8	8	6	23	COUNTING BLUE CARS PET YOUR FRIENDS	◆ DISHWALLA A&M
9	6	5	11	TONIGHT, TONIGHT MELON COLLIE AND THE INFINITE SADNESS	◆ THE SMASHING PUMPKINS VIRGIN
10	14	17	4	OVER NOW UNPLUGGED	◆ ALICE IN CHAINS COLUMBIA
11	10	13	10	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
12	11	10	15	VANISHING CREAM DEVIL THUMBS A RIDE	◆ THE HUNGER UNIVERSAL
13	12	14	9	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	◆ SPONGE COLUMBIA
14	15	15	8	ALL I KNOW DUST	◆ SCREAMING TREES EPIC
15	17	18	8	AIN'T MY BITCH LOAD	METALLICA ELEKTRA/VEEG
16	13	9	13	LONG WAY DOWN A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
17	16	12	17	PRETTY NOOSE DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
18	20	—	2	KEY WEST INTERMEZZO (I SAW YOU FIRST) MR. HAPPY GO LUCKY	◆ JOHN MELLENCAMP MERCURY
19	22	27	6	SHAME WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
20	18	16	12	SKIN & BONES VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
21	19	21	6	BUT ANYWAY LIVE FROM THE FALL	◆ BLUES TRAVELER A&M
22	31	38	3	KING OF NEW ORLEANS FRICTION, BABY	◆ BETTER THAN EZRA ELEKTRA/VEEG
23	23	20	16	AGAIN ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
24	21	19	9	PEPPER ELECTRICLARRYLAND	◆ BUTTHOLE SURFERS CAPITOL
25	25	22	23	WHERE THE RIVER FLOWS COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
26	32	34	4	ONE MORE ASTRONAUT SCENERY AND FISH	◆ I MOTHER EARTH CAPITOL
27	33	32	4	SO MUCH TO SAY CRASH	◆ DAVE MATTHEWS BAND RCA
28	27	31	6	WIRE FOMA	◆ THE NIXONS MCA
29	38	40	3	MY MY AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
30	34	29	7	BETWEEN HEAVEN AND HELL BOOK OF SHADOWS	ZAKK WYLDE Geffen
31	29	26	16	BANDITOS FIZZY FUZZY BIG & BUZZY	◆ THE REFRESHMENTS MERCURY
32	35	33	6	STANDING OUTSIDE A BROKEN... ROCKET	◆ PRIMITIVE RADIO GODS ERGO/COLUMBIA
33	30	28	7	LACK OF WATER THE WHY STORE	THE WHY STORE WAY COOL MUSIC/MCA
34	36	30	6	TUCKER'S TOWN FAIRWEATHER JOHNSON	◆ HOOTIE & THE BLOWFISH ATLANTIC
35	26	24	17	HUMANS BEING "TWISTER" SOUNDTRACK	◆ VAN HALEN WARNER SUNSET/WARNER BROS.
36	39	39	3	BIG CHAIR WHO'S TOMMY COOPER?	◆ REACHAROUND CARPORT/TRAUMA/INTERSCOPE
37	NEW ▶	1		DOWN 311	◆ 311 CAPRICORN/MERCURY
38	37	37	5	BIG TIME BROKEN ARROW	NEIL YOUNG WITH CRAZY HORSE REPRISE
39	NEW ▶	1		STUPID GIRL GARBAGE	◆ GARBAGE ALMO SOUNDS/GEFFEN
40	28	25	9	ABERDEEN LEDBETTER HEIGHTS	◆ KENNY WAYNE SHEPHERD GIANT

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.

Billboard® FOR WEEK ENDING AUGUST 24, 1996

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	12	STANDING OUTSIDE A BROKEN... ROCKET	◆ PRIMITIVE RADIO GODS ERGO/COLUMBIA
2	3	2	15	PEPPER ELECTRICLARRYLAND	◆ BUTTHOLE SURFERS CAPITOL
3	2	3	12	STUPID GIRL GARBAGE	◆ GARBAGE ALMO SOUNDS/GEFFEN
4	5	8	3	WHO YOU ARE NO CODE	PEARL JAM EPIC
5	6	5	11	WHERE IT'S AT ODELAY	◆ BECK DGC/GEFFEN
6	4	4	15	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
7	10	15	8	DOWN 311	◆ 311 CAPRICORN/MERCURY
8	9	9	9	BURDEN IN MY HAND DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
9	8	7	18	SPIDERWEBS TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
10	7	6	13	TONIGHT, TONIGHT MELON COLLIE AND THE INFINITE SADNESS	◆ THE SMASHING PUMPKINS VIRGIN
11	11	10	8	FREE TO DECIDE TO THE FAITHFUL DEPARTED	◆ THE CRANBERRIES ISLAND
12	14	13	8	POPULAR HIGH/LOW	◆ NADA SURF ELEKTRA/VEEG
13	12	11	9	ALL I KNOW DUST	◆ SCREAMING TREES EPIC
14	17	20	4	KING OF NEW ORLEANS FRICTION, BABY	◆ BETTER THAN EZRA ELEKTRA/VEEG
15	13	12	10	DON'T LOOK BACK IN ANGER (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS EPIC
16	15	14	21	COUNTING BLUE CARS PET YOUR FRIENDS	◆ DISHWALLA A&M
17	18	18	8	SUCKED OUT REGRETFULLY YOURS	◆ SUPERDRAG ELEKTRA/VEEG
★★★ AIRPOWER ★★★					
18	21	22	6	ANGRY JOHNNY HELLO	◆ POE MODERN/ATLANTIC
19	16	17	10	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	◆ SPONGE COLUMBIA
20	20	19	6	SO MUCH TO SAY CRASH	◆ DAVE MATTHEWS BAND RCA
21	23	24	5	READY TO GO REPUBLICA	◆ REPUBLICA RCA
22	22	23	7	BUT ANYWAY LIVE FROM THE FALL	◆ BLUES TRAVELER A&M
23	19	16	14	TAHITIAN MOON GOOD GOD'S URGE	◆ PORNO FOR PYROS WARNER BROS.
24	31	—	2	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	◆ EELS DREAMWORKS/GEFFEN
25	25	39	4	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
26	29	38	4	SHAME WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
27	24	21	17	WHO WILL SAVE YOUR SOUL PIECES OF YOU	◆ JEWEL ATLANTIC
28	38	—	2	THE ONE THE BURDENS OF BEING UPRIGHT	◆ TRACY BONHAM ISLAND
29	34	34	4	BIG CHAIR WHO'S TOMMY COOPER?	◆ REACHAROUND CARPORT/TRAUMA/INTERSCOPE
30	27	25	14	INSIDE BETWEEN THE 1 AND THE 9	◆ PATTI ROTHBERG EMI
31	32	35	5	GOLD DUST WOMAN "THE CROW, CITY OF ANGELS" SOUNDTRACK	◆ HOLE HOLLYWOOD
32	NEW ▶	1		OVER NOW UNPLUGGED (AIC)	◆ ALICE IN CHAINS COLUMBIA
33	30	30	15	YOU LEARN JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
34	35	31	20	HERE IN YOUR BEDROOM GOLDFINGER	◆ GOLDFINGER MOJO/UNIVERSAL
35	36	28	18	BANDITOS FIZZY FUZZY BIG & BUZZY	◆ THE REFRESHMENTS MERCURY
36	33	32	16	PRETTY NOOSE DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
37	NEW ▶	1		LACK OF WATER THE WHY STORE	◆ THE WHY STORE WAY COOL MUSIC/MCA
38	NEW ▶	1		WHAT I GOT SUBLIME	◆ SUBLIME MCA
39	28	26	9	LONG WAY DOWN A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
40	39	36	21	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	◆ TRACY BONHAM ISLAND



HITS! IN TOKIO

Week of August 4, 1996

- ① Macarena (Bayside Boys Mix) / Los Del Rio
- ② You're Makin' Me High / Toni Braxton
- ③ It's Alright / Deni Hines
- ④ Theme From Mission: Impossible / Adam Clayton And Larry Mullen
- ⑤ Change The World / Eric Clapton
- ⑥ Dinner With Delores / ♪
- ⑦ Reach / Gloria Estefan
- ⑧ I Love Girls / Inner Circle
- ⑨ Fall In Love Again / Ray Hayden
- ⑩ Now You're Not Here / Swing Out Sister
- ⑪ Devil's Haircut / Beck
- ⑫ In Paradise / Janet Kay
- ⑬ Back To The World / Tevin Campbell
- ⑭ Children / Robert Miles
- ⑮ Taiyouwa Tsumina Yatsu / Southern All Stars
- ⑯ Jounetsu / UA
- ⑰ In the Name Of Love / Earth, Wind And Fire
- ⑱ Last Night / C.J. Lewis
- ⑲ The Only Thing That Looks Good On Me Is You / Bryan Adams
- ⑳ U - Say / Carroll Thompson
- ㉑ Do You Know Where You're Coming From / M-Beat Featuring Jamiroquai
- ㉒ You're My Sunshine / Namie Amuro
- ㉓ Tour / Carlinhos Brown
- ㉔ Get Another Plan / Abstract Truth
- ㉕ Taking The Easy Way Out / The Trampolines
- ㉖ Swallowtail Butterfly-Aino Uta- / Yen Town Band
- ㉗ Hear Me In The Harmony / Harry Connick, Jr.
- ㉘ Fill Me Up / Linda Perry
- ㉙ Words Of Love / Original Love
- ㉚ Asiano Junshin / Puffy
- ㉛ Rainbow / Meja
- ㉜ North Shore Serenade / Na Leo
- ㉝ Girl Talk - Never Fall In Love Again - Cosa Nostra
- ㉞ Perfumes Of Paradise / Teresa Bright
- ㉟ Break Out! / Nanae Aikawa
- ㊱ Wrong / Everything But The Girl
- ㊲ Grateful When You're Dead - Jerry Was There / Kula Shaker
- ㊳ Deeper And Deeper / Anna McMurphy
- ㊴ Forbidden City / Electronic
- ㊵ Kokorowo Hiraite / Zard
- ㊶ If I Ruled The World / Nas
- ㊷ In Walked Love / Louise
- ㊸ Stakes Is High / De La Soul
- ㊹ Leviticus: Faggot / Me' Shell Ndegéocello
- ㊺ Where Do We Go From Here / Vanessa Williams
- ㊻ Summer Cannibals / Patti Smith
- ㊼ You're The One / SWV
- ㊽ Only You / TM Stevens
- ㊾ Iju Rider / Tamio Okuda
- ㊿ For The Love Of You / Jordan Hill

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

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Oddness Abounds: WWWW Holds Hot Giveaway; KOLT DJs Battle Themselves

NEWS OF THE WEIRD: Nobody could ever accuse radio folk of being particularly conventional, but once in a while, a week goes whacko even by the unorthodox standards for which this industry is reputable.

Take **WWWW** (W4) Detroit's **Carl E.**, for example. The music director/morning co-host made headlines in that market and Nashville when he gave away about a half-dozen items on-air—including a pin cushion and a wooden salad fork he lifted from the home of country artist **Suzy Bogguss** during a pool party she hosted for radio.

After getting caught, W4 turned the embarrassing incident into a promotion, giving away a copy of Bogguss' new album, "Give Me Some Wheels," whenever it aired the jock's recorded apology. The station, incidentally, got all of the stolen items back from listeners, replaced them with other prizes, and then made a contribution to a charity of Bogguss' choice.

Then there's top 40/adult **KMOR** Scottsbluff, Neb., which signed on a country sister station, **KOLT**, reactivating a signal that had been dark for five years. Air staff for **KOLT**—**Dusty Roads**, **Bubba McKenzie**, **Johnny Walker**, and **Stella**—under **KMOR**/KOLT PD **Charlie Wilson**, are now also serving as jocks for **KMOR** by tapping their shifts for the new station. As a result, the DJs are competing on the air against themselves.

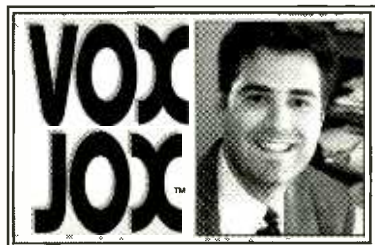
And while it may be summer, life's no beach for **Jon B.**, night DJ at top 40/rhythm **WOCQ** (OC104) Ocean City, Md. Mr. B., who was hired in late June, had already escaped injury from two relatively minor car accidents when he watched his rental car catch fire.

Not surprisingly, he decided to head home to Harrisburg, Pa., leaving PD **Wookie Man** in search of T&Rs from potential replacements. (If interviewed for the gig, you might want to take the bus.)

Just plain news: We're all flipping our wigs over the confirmation of **WKTU** New York morning host, Rhino recording artist, and entertainer extraordinaire **RuPaul** as MC for Billboard/Airplay Monitor's Awards Banquet, part of the Radio Seminar coming up Sept. 5-7 at the New York Sheraton

(see Homefront, page 134).

Wondering how a 6.9 Arbitrends ratings share and No. 1 ranking among New York listeners 12-plus, 18-34, and 25-54 translates to the bottom line? The New York Times reports in a profile of



by Chuck Taylor

KTU that its ad rates have more than tripled since its February switch from country **WYNY** to dance. Then, a prime 30-second spot was \$400; today, it costs \$1,300. Meanwhile, on Aug. 3, owner Evergreen Media's stock reached a new high of \$49 per share on Nasdaq. In the months before the company purchased the station from Broadcasting Partners in May '95, the stock traded as low as \$14 per share.

Meanwhile, two more stations have boogied onto the dance bandwagon in light of **WKTU**'s success. American Radio Systems has switched its Dayton, Ohio, oldies **WDOL** to top 40/rhythm **WBTT** (the Beat). **Jeff Balentine**, PD of top 40/adult sister **WMMX**, will also oversee **WBTT**.

And soft AC **WLTI** Detroit flips to adult top 40/rhythm, reclaiming its legendary **WDRQ** calls. Only **MD**/morning co-host **Sharon Foster** remains.

Normally, the return of **WDRQ** would be enough news for Detroit, but it happened as Evergreen was announcing its \$168 million purchase of Secret's crosstown R&B combo **WJLB**/**WMXD** and the \$37.8 million acquisition of classical **WFLN** Philadelphia. Evergreen is also buying Secret's classical **WQRS** Detroit, which it is swapping to Greater Media for news/talk **WWRC** Washington, D.C., and \$9.5 million. In other sales news, **ARS** buys **KBAY/KKSJ** San Jose, Calif., for \$31 million and sells **WNEZ** Hartford,

Conn., to Mega for \$750,000; and Regent Communications, owner of country **KFMS** Las Vegas, acquires rival **KWNR**. **WXCW** Wilmington, Del., is sold to Delmarva Broadcasting, owner of top 40 rival **WSTW**.

Finally, the industry's Radio Music License Committee, after more than eight months of negotiations with ASCAP, has just signed what insiders say is a "handshake deal" through the year 2000 that continues the current blanket license rate of 1.615% of broadcast revenue for larger stations, according to committee executive director **David Fuellhart**.

Stations billing \$150,000 or less gross will pay a flat fee—ranging from \$450 a year for the smallest stations to \$1,800 for those grossing between \$125,000 and \$150,000—according to the pact. Music fees for talk and news stations could drop as much as 50%.

And yes, one more thing: Please join me in welcoming **Doug Reece** as Billboard's new radio promotions and network columnist, succeeding **Carrie Borzillo**. **Reece**, who will also take on the role as Heatseekers' features editor, is based in Los Angeles (Billboard, Aug. 17). You can reach him at 213-525-2295.

FORMATS: THERE'S NO Z IN X

New top 40/rhythm **WXTR** (Z104) Washington, D.C., gets new calls, **WWZZ**. The **WXTR** calls will move to sister country **AM WQSI** Frederick, Md. PD **Joe Larson**'s last day is Friday (23). Look for **Dana Lundon** to be named interim PD.

From dark to dated: Suburban Dallas **KTCY** rejoins the airwaves at 104.9 with an all-Beatles format. For the moment, anyway...

Boasting 24-hour all-blues "in beautiful FM stereo," **WABN** Memphis becomes **BluesRadio 107.1**. Sister **WABN-AM** (1240 AM) already airs blues and gospel.

FOLKS: A TITLE FOR 10

KKBQ Houston PD **Dene Hallam** celebrates his 10th anniversary with parent Gannett Broadcasting by adding VP of programming stripes.

Nicole Sandler is upped from morning co-host to **MD**/middays at **KSCA** (FM 101.9) Los Angeles, as **Merilee Kelly** prepares to exit Sept. 1.

Longtime **WSM-AM-FM** Nashville morning producer/jock **Kevin Anderson** is upped to **MD** in the wake of **Kim Leslie**'s move to Asylum Records.

Bill Pugh is now PD at **KZON** Phoenix from gigs in the South, replacing **Chris Ebbott**; **Bill White** is named PD of **KDKA** Pittsburgh, from **WTVN** Columbus, Ohio; former **WKRZ** Wilkes-Barre, Pa., PD **Ken Medek** is now PD at top 40/adult **WBLJ** Long Island, N.Y., replacing **Stefan Rybak**; **WZEE** (Z104) Madison, Wis., PD **Joe Larson** is named PD at top 40/adult **WEZB** (B97) New Orleans, replacing **Harry Valentine**, whose last day is Friday (23).

Washington, D.C., bureau chief **Bill Holland**, *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.

Bonadonna Reconnects WMMR With Its Heritage

JOE BONADONNA'S RISE to PD at **WMMR** Philadelphia is unusual in a business where people start in market No. 200-something and work their way up, switching jobs nearly every year. He cut his teeth in Long Island, N.Y., radio in the early '70s and joined **WMMR** in 1977 as a part-timer, rising through the ranks to PD.

"Most people jump from station to station and gain experience in that respect," says Bonadonna. "I found things changing so often that being in this one place was like jumping from one place to another, because with each different personality in the general manager chair or the programming chair, there were new challenges."

Bonadonna's nearly 20 years with **WMMR** (longer than some stations have even been in the format) has given him the chance to work with such programming talent as **Jeff Pollack**, **Charlie Kendall**, **George Harris**, and **Ted Utz**.

In the Pollack days, "I was helping in the music areas," Bonadonna says, "doing the station formats and working the format, developing it with him and making it work for the radio station. That's when I started getting my programming tastes together."

Those programming skills were put to the test over the past year as Bonadonna navigated a maelstrom of radio activity, the likes of which Philadelphia has not recently seen, with "[**WMGK**] Magic abandoning an AC format to go into the classic hits direction, **WYSP** shifting out of classic rock and going into the active rock direction, and the little battle between [modern rockers **WPLY**] **Y100** and **WDRE**," Bonadonna says.

With that backdrop, Bonadonna has begun returning **WMMR** to its course as a heritage rock outlet, bringing the station back to prominence and closing the spring Arbitron book 3.4-4.5 12-plus and 5.4-6.7 25-54.

WMMR is no stranger to change itself, briefly courting triple-A, like New York sister **WNEW** did. "You try to move forward, and you try to serve the audience in the way that you believe is right," Bonadonna says, "and you come back with your answers a little bit later and know whether you were right or wrong. You can't always be right."

An Arbitron downturn had station management re-evaluate its approach and decide to maintain its heritage while serving an adult core.

Bonadonna saw the key in **WMMR**'s 30-year history. "When this station came on in the late '60s," he says, "it tapped into a rock'n'roll nerve. This radio station really plays to the audience of the children of the '50s and '60s, the teenagers of the '60s and '70s, and the young adults of the

'80s and '90s.

"For us to try to be something else," says Bonadonna, "we would have to say, 'Well, we're not **WMMR** anymore. We'll change the call letters and be something else.' I think **WMMR** is in a better position than it was, because it is truly talking to its natural audience again and responding to them."

Stepped in a heritage rock outlet's musical roots, **WMMR** doesn't play only classic rock. "The classic artists matter very much," Bonadonna says, "but if you focus too much on your past, you don't see your future. And just because somebody may be 37 years old and was a fan of the Rolling Stones, Led Zeppelin, and the Who doesn't mean that when something new comes along, they're not interested in it."

Here's a sample 1 p.m. hour on **WMMR**: **Dishwalla**, "Counting Blue Cars"; **David Bowie**, "Changes"; **Cream**, "Crossroads"; **Pink Floyd**, "Young Lust"; **Billy Joel**, "Piano Man"; **Hootie & the Blowfish**, "Tucker's Town"; **Gregg Allman**, "Midnight Rider"; **Live**, "All Over You"; **Creedence Clearwater Revival**, "Travelin' Band"; **Bob Seger**, "Old Time Rock & Roll"; **Cars**, "Good Times Roll"; and **Oasis**, "Don't Look Back In Anger."

And when it's not serving as the market's rock historian, "there's a lifestyle aspect to the radio station that is critical," says Bonadonna. "A lot of listeners, like myself, have a wife and two kids."

The latest chapter is the change in mornings. **Pierre Robert**, one of **WMMR**'s veteran air talents, left his longtime midday perch when the station's failed flirtation with a sports/rock morning show ended. Bonadonna says the change was meant to signal that "we realize [sports/rock] wasn't what [the audience] wanted. Now we're bringing the station back to where it's supposed to be."

Now, after a contract renegotiation process that found **Robert** off the air for several weeks, he's back in mid-days. **Elise Brown**, a relatively recent hire, has moved from afternoons to the morning spot.

All these moves have been done with the formidable **Howard Stern** holding court at **WYSP**. Bonadonna admits that **Stern** is "very powerful and very much a name. To compete against **Howard**, you have to say, 'Howard is going to do what he's going to do. We're going to do what we're going to do.' That means playing to your strengths, not his." **WMMR**'s strength is in the music, and the station will focus on that in the mornings. As Bonadonna says, "for a music station not to would be a mistake." **MARC SCHIFFMAN**

newsline...

SUSAN SOLOMON, president/CEO of SW Networks, is upped to senior VP of corporate development for Sony, where she will oversee worldwide development of digital cable radio and satellite audio programming. **Daniel Forth** is promoted from VP of affiliate marketing to president/CEO of SW, and **Todd Sloan** is named executive VP/COO, continuing his role as VP of finance.

ARTHUR COHEN is named VP of programming and operations for **WNYC-FM-AM** New York. He comes from a senior director of programming post at Minnesota Public Radio.

MARK SCHWARTZ, GM of **WAPE** Jacksonville, Fla., takes charge of **SFX**'s other properties in town, adding GM duties for crosstown **WIVY/WKQL**.

PREMIERE RADIO NETWORKS has purchased **Cutler Productions** for \$8.5 million, adding to its presence in radio comedy programming. **Cutler** is an independent creator, producer, and distributor whose creations include "Rick Dees Weekly Top 40."

SANTO '96

1996 Billboard & Airplay Monitor Radio Seminar & Awards

September 5 - 7 • New York Sheraton



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- "Air Personality Supergroup"
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Contact Information

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Billboard

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Please state that you're with the Billboard Music Video Conference.

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San Francisco

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- 1 LL Cool J, Do In It
- 2 Mariah Carey, Always Be My Baby
- 3 MC Lyte, Keep On Keepin' On
- 4 Nas, If I Ruled The World
- 5 D'Angelo, Me And Those Dreamin' Eyes...
- 6 New Edition, Hit Me Off
- 7 Tha Dogg Pound, New York, New York
- 8 Horace Brown, One For The Money
- 9 Toni Braxton, You're Makin' Me High
- 10 R. Kelly, I Can't Sleep Baby (If I)
- 11 Coolio, 1, 2, 3, 4 (Sumpin' New)
- 12 Jodeci, Get On Up
- 13 LL Cool J, Loungin
- 14 Immature, Please Don't Go
- 15 Nonchalant, 5 O'Clock
- 16 Kris Kross, Live And Die For Hip Hop
- 17 Gina Thompson, The Things That You Do
- 18 Brandy, Tania, G. Knight & C. Khan, Missing You
- 19 Misty, Blackberry Molasses
- 20 112, Only You
- 21 Tevin Campbell, Back To The World
- 22 T-Boyz, Touch Myself
- 23 Monica, Why I Love You So Much
- 24 R. Kelly, Down Low
- 25 Pharcyde, She Said
- 26 Whitney Houston & CeCe Winans, Count On Me
- 27 Busta Rhymes, Woo-Hah!! Got You All In Check
- 28 Intro, Feels Like The First Time
- 29 Maxwell, ...Til The Cops Come Knockin'
- 30 Maxwell, Ascension (Don't Ever Wonder)

*** NEW ONS ***

- SWV, Use Your Heart
 CeCe Peniston, Movin' On
 Horace Brown, Things We Do For Love
 Changing Faces, I Got Somebody Else
 112, Only You (Remix)
 April Harris, Stop Pretending
 Ghosttown DJ's, My Boo
 Johnnie Taylor, Good Love
 Montell Jordan, Falling
 Reel 2 Reel, Are You Ready For Some More
 Planet Soul, Fee The Music
 Toshii Kubota & Caron Wheeler, Just The Two Of Us



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Neal McCoy, Then You Can Tell Me Goodbye
- 2 Faith Hill, You Can't Lose Me
- 3 Trisha Yearwood, Believe Me Baby (I Lied)
- 4 Wade Hayes, On A Good Night
- 5 Ty Herndon, Living In A Moment
- 6 James Bonamy, I Don't Think I Will
- 7 LeAnn Rimes, Blue

- 8 Rick Trevino, Learning As You Go
- 9 Bryan White, So Much For Pretending
- 10 Randy Travis, Are We In Trouble Now
- 11 Billy Ray Cyrus, Trail Of Tears
- 12 Mindy McCready, Guys Do It All The Time
- 13 Blackhawk, Big Guitar
- 14 Paul Brandt, I Do †
- 15 Brady Seals, Another You, Another Me
- 16 Deryl Dodd, Friends Don't Drive Friends
- 17 Shania Twain, Home Ain't Where His Heart Is †
- 18 David Lee Murphy, The Road You Leave Behind †
- 19 Travis Tritt, More Than You'll Ever Know †
- 20 Kenny Chesney, Me And You †
- 21 Ricochet, Love Is Stronger Than Pride †
- 22 Beach Boys/James House, Little Deuce Coupe †
- 23 Vince Gill, Worlds Apart †
- 24 John Berry, Change My Mind †
- 25 Marty Stuart, Thanks To You †
- 26 Gary Allan, Her Man
- 27 Trace Adkins, There's A Girl In Texas
- 28 Jeff Foxworth, Redneck Games
- 29 Thrasher Shiver, Goin' Goin' Gone †
- 30 Sammy Kershaw, Vidalia
- 31 Willie Nelson, She Is Gone
- 32 Kevin Welch, Life Down Here On Earth
- 33 Hank Williams, Jr., Don Juan D'Bubba
- 34 David Kersh, Goodnight Sweetheart
- 35 Chris Ward, Fall Reaching
- 36 Jeff Carson, That Last Mile
- 37 Trace Adkins, Every Light In The House...
- 38 Steve Azar, I Never Stopped Lovin' You
- 39 Larry Stewart, Why Can't You
- 40 Steven Craig Harding, Tonight My Heart...
- 41 Rich McCready, When Hell Freezes Over
- 42 Tony Tolver, Bettin' Forever On You
- 43 Michelle Wright, Nobody's Girl
- 44 Joe Nichols, Six Of One, Half A Dozen
- 45 Cox Family, Runaway
- 46 Eddy Raven & Jo-El Sonnier, Fais Do-Do
- 47 Deana Carter, Strawberry Wine
- 48 Mita Mason, That's Enough Of That
- 49 George Jones, Honky Tonk Song
- 50 Keith Stegall, Roll The Dice

*** NEW ONS ***

- James Warren, One Step Back
 Patty Loveless, Lonely Too Long



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Nas, If I Ruled The World
- 2 LL Cool J, Loungin
- 3 Nada Surf, Popular
- 4 Metallica, Until It Sleeps
- 5 Butthole Surfers, Pepper
- 6 Beck, Where It's At
- 7 311, Down
- 8 Oasis, Don't Look Back In Anger
- 9 Quad City DJ's, Cmon N' Ride It (The Train)
- 10 Soundgarden, Burden In My Hand ***
- 11 Dave Matthews Band, So Much To Say
- 12 Primitive Radio Gods, Standing Outside A
- 13 2Pac, How Do U Want It

- 14 Hole, Gold Dust Woman
- 15 John Mellencamp, Key West Intermezzo
- 16 Fugees, Ready Or Not
- 17 Wallflowers, 6th Avenue Heartache
- 18 Toni Braxton, You're Makin' Me High
- 19 Stone Temple Pilots, Trippin' On A Hole
- 20 The Cranberries, Free To Decide
- 21 Dishwalla, Counting Blue Cars
- 22 Hootie & The Blowfish, Tucker's Town
- 23 Mariah Carey, Forever
- 24 Keith Sweat, Twisted
- 25 No Doubt, Spiderwebs
- 26 Garbage, Stupid Girl
- 27 R. Kelly, I Can't Sleep Baby (If I)
- 28 Eric Clapton, Change The World
- 29 Superdrag, Sucked Out
- 30 Tom Petty, Walls
- 31 New Edition, Hit Me Off
- 32 Alice In Chains, Over Now
- 33 The Smashing Pumpkins, Tonight, Tonight
- 34 Whitney Houston, Why Does It Hurt So Bad
- 35 Sponge, Wax Ecstatic
- 36 The Tony Rich Project, Like A Woman
- 37 Fugees, Killing Me Softly
- 38 Maxi Priest, That Girl
- 39 Eels, Novocaine For The Soul
- 40 Montell Jordan Feat. Slick Rick, I Like
- 41 Bone Thugs-N-Harmony, Tha Crossroads
- 42 Blues Traveler, But Anyway
- 43 Poe, Angry Johnny
- 44 Ryan Downe, Scratch
- 45 Better Than Ezra, King Of New Orleans
- 46 Fugees, Nappy Heads
- 47 Fugees, Fu-Gee-La
- 48 Fugees, Boof Ba
- 49 Fugees, Vocab
- 50 Coolio, 1, 2, 3, 4 (Sumpin' New)

*** NEW ONS ***

- R.E.M., E-bow The Letter
 Brandy, Tania, Gladys Knight & Chaka Khan, Missing You
 Me'Shell Ndegocello, Who Is He And What Is He To You
 Outkast, Elevators
 Fiona Apple, Shadowboxer
 Everclear, You Make Me Feel Like A Whole
 Sex Pistols, Pretty Vacant



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 LeAnn Rimes, Blue
- 2 Travis Tritt, More Than You'll Ever Know
- 3 Wade Hayes, On A Good Night
- 4 Neal McCoy, Then You Can Tell Me Goodbye
- 5 Rick Trevino, Learning As You Go
- 6 Blackhawk, Big Guitar
- 7 Junior Brown, Venom Wearin' Denim
- 8 Bryan White, So Much For Pretending
- 9 Ty Herndon, Living In A Moment
- 10 Faith Hill, You Can't Lose Me
- 11 Willie Nelson, She Is Gone
- 12 James Bonamy, I Don't Think I Will
- 13 Ricky Skaggs, Cat's In The Cradle

- 14 Mindy McCready, Guys Do It All The Time
- 15 Randy Travis, Are We In Trouble Now
- 16 Trisha Yearwood, Believe Me Baby (If I)
- 17 Vince Gill, Worlds Apart
- 18 Ricochet, Love Is Stronger Than Pride
- 19 Sammy Kershaw, Vidalia
- 20 David Lee Murphy, The Road You Leave Behind
- 21 Marty Stuart, Thanks To You
- 22 Eddy Raven & Jo-El Sonnier, Fais Do-Do
- 23 Billy Ray Cyrus, Trail Of Tears
- 24 Jeff Carson, That Last Mile
- 25 Kenny Chesney, Me And You
- 26 Paul Brandt, I Do
- 27 Shania Twain, Home Ain't Where His Heart
- 28 Tracy Lawrence, Stars Over Texas
- 29 Beach Boys/James House, Little Deuce Coupe
- 30 Cox Family, Runaway

*** NEW ONS ***

- Patty Loveless, Lonely Too Long
 Brady Seals, Another You, Another Me
 Shaver, Comin' On Strong



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Eric Clapton, Change The World
- 2 Jewel, Who Will Save Your Soul
- 3 Tracy Chapman, Give Me One Reason
- 4 Hootie & The Blowfish, Tucker's Town
- 5 Alanis Morissette, You Learn
- 6 John Mellencamp, Key West Intermezzo
- 7 Natalie Merchant, Jealousy
- 8 Mariah Carey, Forever
- 9 Toni Braxton, You're Makin' Me High
- 10 Fugees, Killing Me Softly
- 11 Los Del Rio, Macarena (Bayside Boys Mix)
- 12 Melissa Etheridge, Nowhere To Go
- 13 Wallflowers, 6th Avenue Heartache
- 14 Tom Petty, Walls
- 15 Primitive Radio Gods, Standing Outside A...
- 16 The Cranberries, Free To Decide
- 17 Blues Traveler, Run Around
- 18 Collective Soul, The World I Know
- 19 Seal, Kiss From A Rose
- 20 Whitney Houston, Why Does It Hurt So Bad
- 21 Patti Rothberg, Inside
- 22 Harry Connick, Jr., Hear Me In The Harmony
- 23 Gloria Estefan, You'll Be Mine (Party Time)
- 24 Cher, One By One
- 25 Madonna, Express Yourself
- 26 Chris Isaak, Wicked Game
- 27 Bryan Adams, (Everything I Do) I Do It For You
- 28 Deep Blue Something, Breakfast At Tiffany's
- 29 Alanis Morissette, Ironic
- 30 Gin Blossoms, As Long As It Matters

*** NEW ONS ***

- No New Ons This Week

Music Video PROGRAMMING

Christian Vid Vet Departs; Promotions For Summer Dayz

GREEN EXITS: "LIGHTMUSIC" host Tom Green is leaving the Christian music video program after 14 years.

In a three-page statement about his decision to leave the music industry, titled "Why I Am Quitting Christian Music Video And Thinking About Getting A Real Job," Green states several reasons for his departure.

"I am old enough to remember what Christian media were supposed to be about: We got saved, grabbed our guitars, and sang for wins in the park," said Green in the statement. "Video production, digital sound, legal departments, forms upon forms, 'promotional embellishments'—it is getting a little too much. I am finding myself out of touch with God and my family. I am frightened—

I have watched better men than me fall. I need to find that intimate, personal relationship with God again and experience the joy that I felt the first week I became Christian."

The statement later continues, "Both Christian music and Christian TV have begun to catch up technically with the World, but both continue to lack the simple, direct

passion that secular artists bring to what they do. Maybe we're afraid that if we speak with conviction, we—ourselves—will have to believe and act upon what we preach... I am leaving 'LIGHTMUSIC' to look deep into my own heart and let God show me why."

Green's resignation will be effective in mid-September. It had not been determined at press time whether the program's parent corporation, Cornerstone Television, would continue production on the long-running series, which has won three Billboard Music Video Awards as best regional Christian music video program.

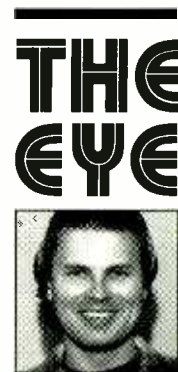
HOT SUMMER PROMOS: The Box and MCA Records are teaming for the "96 Dayz Of Summer" sweepstakes promotion, which runs Aug. 14-27. Viewers who call in to request New Edition's clip "Hit Me Off," which is directed by Joseph Kahn, are automatically entered to win a \$10,000 home entertainment center.

Other prizes include \$5,000 cash and an autographed copy of the New Edition reunion album "Home Again."

Music video promotion company Aristomedia is pulling out all the stops for another promotion, which aims to expose Ty Herndon's new clip, "Living In The Moment."

Aristomedia is giving away a free trip to the Country Music Awards in Nashville, as well as Sony Walkmans, CDs, T-shirts, and cassette singles to lucky viewers who enter its contest before Sept. 6. A 30-second spot for the album is airing on regional and national country music video outlets, including Network One and America's Country Connection.

Aristomedia is also rewarding programmers who have a regional retail tie-in by tagging the commercial with an ID that directs viewers to their local retailers, where they will receive a bonus CD sampler with the purchase of Herndon's album.



by Brett Atwood

GLG ENTERTAINMENT: Geoffrey L. Garfield, who has produced clips for Genius and Case, has started his own music video production company,

GLG Entertainment. Garfield says that he hopes to develop clips that contain strong narratives, rather than relying on random or abstract imagery.

"I want to give rap artists more of an opportunity to act and to expand the consciousness of the viewer," he says.

Garfield tells the Eye that he is already helping Showtime Productions develop the forthcoming made-for-TV biopic on Adam Clayton Powell, an influential African-American congressman during the civil rights era. The film is expected to begin production in 1997.

REEL NEWS: The Music Video Assn. (MVA) is offering regional music video programmers a one-year membership for \$25 per person. The price reduction, which is good until Nov. 30, is being made by the MVA in an effort to increase participation and input from regional shows. Contact Jill Karagezian at 212-941-0095.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 24, 1996.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Bone Thugs-N-Harmony, Tha Crossroads

BOX TOPS

- Crucial Conflict, Ride The Rodeo
 D'Angelo, Me And Those Dreamin'...
 New Edition, Hit Me Off
 Deborah Cox, Where Do We Go From Here
 Horace Brown, Things We Do For Love
 Keith Sweat/Kut Klose, Twisted
 Aaliyah, If Your Girl Only Knew
 Shades, Tell Me (I'll Be Around)
 Crucial Conflict, Hay (Strollin' On)
 Sir Mix-A-Lot, Jump On It
 No Mercy, Where Do You Go
 Tony Rich Project, Like A Woman
 Watts G's, Stuck In Da Game
 Los Boyz, Music Makes Me High
 Los Del Rio, Macarena
 Quindon, Dream About You
 A+, All I See
 Immature, Lover's Groove
 Misty, Blackberry Molasses
 Ghost Town DJ's, My Boo
 MC Lyte, Everyday
 Nas, If I Ruled The World
 Amber, This Is Your Night
 Eric Benet, Let's Stay Together
 2Pac, How Do U Want It
 R. Kelly, I Can't Sleep Baby (If I)
 Monica, Why I Love You So Much
 A Tribe Called Quest, Ince Again
 LL Cool J, Loungin' (Remix)
 Brandy, Tania, G. Knight & C. Khan, Missing You

NEW

- Blackstreet, No Diggity
 Donna Lewis, I Love You Always Forever
 Fugees, Ready Or Not
 Isley Brothers, Floatin' On Your Love
 LeAnn Rimes, Blue
 Montell Jordan, Falling
 3T Featuring Michael Jackson, Why



Continuous programming
 3201 Dickerson Pike
 Nashville, TN 37207

- Kiss, Shout It Out Loud
 Tori Amos, Talula
 Beatles, Lucy In The Sky
 Blind Melon, Three Is A Magic Number
 Rick Braun, Cadillac Slim
 Mariah Carey, Forever
 James Carter, Freerreggaehibop
 Harry Connick Jr., Hear Me In The Harmony
 Bo Diddley, Bo Diddley Is Crazy
 Celine Dion, Because You Loved Me
 Buddy Guy, Talk To Me Baby
 Keith Sweat & The Blowfish, Tucker's Town
 Whitney Houston, Why Does It Hurt So Bad
 Alanis Morissette, You Learn (Live Version)
 Joan Osborne, St. Teresa
 Refreshments, Banditos
 Lionel Richie, Ordinary Girl
 Smashing Pumpkins, Tonight, Tonight
 Sting, You Still Touch Me
 Midge Ure, Breathe



Six hours weekly
 1 Centre Street, Room 2704
 New York, NY 10007

- Valerie George, Being Single*
 Skin Deep, Everybody
 Tevin Campbell, Back To The World
 Busta Rhymes, It's A Party
 Sadat X, Stages-N-Lights
 Montell Jordan, I Like
 Ini, Fakin' Jax
 Puff Johnson, Forever More
 Jodeci, Get On Up
 Pudgee, Money Don't Make Your World Stop
 Jason Weaver, Stay With Me
 Bone Thugs-N-Harmony, Tha Crossroads
 Mista, Blackberry Molasses
 Bahamadia, I Confess
 Fugees, Cowboys
 Randy Crawford, Cajun Moon



Continuous programming
 Hawley Crescent
 London NW18TT

- Fugees, Killing Me Softly
 Alanis Morissette, Ironic
 Clayton/Mullen, Mission: Impossible
 Gary Barlow, Forever Love
 Metallica, Until It Sleeps
 Deep Blue Something, Breakfast At Tiffany's
 Robert Miles, Fable
 Peter Andre, Mysterious Girl
 Eros Ramazzotti, Piu' Bella Cosa
 Backstreet Boys, Get Down
 Culture Beat, Take Me Away
 Bone Thugs-N-Harmony, Tha Crossroads
 Bryan Adams, The Only Thing That...
 Los Del Rio, Macarena
 Toni Braxton, You're Makin' Me High
 Busta Rhymes, Woo-Hah!! (Remix)
 LL Cool J, Do In' It
 Neneh Cherry, Woman
 2Pac, How Do U Want It
 Nonchalant, 5 O'Clock



Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

- Rebecca St. James, God
 Newsboys, Take Me To Your Leader
 Audio Adrenaline, Never Gonna Be...
 Bob Carlisle, Butterfly Kisses
 4Him, The Message
 Kirk Franklin & Family, Melodies From Heaven
 Tom Shumate, Holy Eyes
 Ricky Skaggs, Cat's In The Cradle
 Christafari, Valley Of Decision
 Sarah Masen, All Fall Down



One hour weekly
 216 W Ohio
 Chicago, IL 60610

- Super Deluxe, Famous
 Fred Schneider, Whip
 Imperial Teen, You're One
 Magnapop, Open The Door
 The Nickons, Wire
 Hole, Gold Dust Woman
 Three Fish, Laced
 Republica, Ready To Go
 Iggy Pop, Lust For Life
 Lush, 500
 Tim Booth, I Believe
 Sponge, Wax Ecstatic
 Goldfinger, Maple
 Biohazard, A Lot To Learn
 Manhole, Kiss Or Kill
 Verve Pipe, Cup Of Tea



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

- Super Deluxe, Famous
 Republica, Ready To Go
 Johnny Bravo, Used To Be Cool
 Verve Pipe, Cup Of Tea
 Rocket From The Crypt, On A Rope
 Stabbing Westward, Shame
 Fred Schneider, Whip
 Imperial Teen, You're One
 Jesus Lizard, Completion
 Manic Street Preachers, Design For Life
 Screaming Trees, All I Know
 Trip 66, One Desire
 Ash, Goldfinger
 Ash, Jack Names
 Ash, Kung-Fu

PRODUCTION NOTES

LOS ANGELES

Director Terry Heller was the eye behind the video for "Never Felt This Way" by Soul For Real. Michael Nadeau produced, and director of photography/co-director was Chuck Ozeas for Clever Films.

The video for "Ordinary Girl" by Lionel Richie, shot in L.A.'s Eastern Building, was directed by Andy Morahan. Richard Goldstein produced for Propaganda Films.

NEW YORK

Margaret Jameson was the eye behind Vitapup's "Dragonfly" video, which was produced for Automatic Pictures by Janine Martel. Moshe Ben-Yaish was director of photography.

The clip for "One Like A Son" by Vertex was directed by Chris Bisagni for Stone Films N.Y.C. The video, which was shot on top of the Justice Department Building in Manhattan, was produced by Drew Stone.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 282 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/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	2	9	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC) 1 wk at No. 1
2	1	16	YOU LEARN	ALANIS MORISSETTE (MAVERICK/REPRISE)
3	4	11	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
4	3	21	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/VEEG)
5	5	18	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)
6	11	14	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)
7	7	19	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA)
8	6	25	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC)
9	8	19	COUNTING BLUE CARS	DISHWALLA (A&M)
10	9	9	FOREVER	MARIAH CAREY (COLUMBIA)
11	12	24	INSENSITIVE	JANN ARDEN (A&M)
12	17	12	STANDING OUTSIDE A BROKEN PHONE...	PRIMITIVE RADIO GODS (ERGO/COLUMBIA)
13	16	13	JEALOUSY	NATALIE MERCHANT (ELEKTRA/VEEG)
14	13	29	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
15	10	25	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)
16	14	36	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)
17	15	37	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)
18	20	9	TWISTED	KEITH SWEAT (ELEKTRA/VEEG)
19	19	12	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC)
20	18	20	THA CROSSROADS	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
21	21	20	SWEET DREAMS	LA BOUCHE (RCA)
22	22	12	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
23	27	8	MY BOO	GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)
24	28	6	TUCKER'S TOWN	HOOTIE & THE BLOWFISH (ATLANTIC)
25	32	7	WHERE DO YOU GO	NO MERCY (ARISTA)
26	23	46	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)
27	30	15	SPIDERWEBS	NO DOUBT (TRAUMA/INTERSCOPE)
28	24	40	WONDER	NATALIE MERCHANT (ELEKTRA/VEEG)
29	25	30	FOLLOW YOU DOWN	GIN BLOSSOMS (A&M)
30	29	14	PEPPER	BUTTHOLE SURFERS (CAPITOL)
31	35	8	FREE TO DECIDE	THE CRANBERRIES (ISLAND)
32	26	10	STUPID GIRL	GARBAGE (ALMO SOUNDS/GEFFEN)
33	34	5	LOUNGIN	LL COOL J (DEF JAM/MERCURY)
34	31	20	THE EARTH, THE SUN, THE RAIN	COLOR ME BADD (GIANT)
35	33	15	CHILDREN	ROBERT MILES (ARISTA)
36	57	2	IT'S ALL COMING BACK TO ME NOW	CELINE DION (550 MUSIC)
37	36	10	IF I RULED THE WORLD	NAS (COLUMBIA)

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

HOT 100 RECURRENT AIRPLAY

1	1	4	BE MY LOVER	LA BOUCHE (RCA)
2	3	10	NAME	GOO GOO DOLLS (METAL BLADE/WARNER BROS.)
3	2	26	RUN-AROUND	BLUES TRAVELER (A&M)
4	4	2	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)
5	6	24	ROLL TO ME	DEL AMITRI (A&M)
6	5	7	THE WORLD I KNOW	COLLECTIVE SOUL (ATLANTIC)
7	7	24	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)
8	9	26	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)
9	8	5	CLOSER TO FREE	BODEANS (SLASH/REPRISE)
10	10	7	1979	THE SMASHING PUMPKINS (VIRGIN)
11	11	18	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)
12	14	21	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)
13	12	16	TIME	HOOTIE & THE BLOWFISH (ATLANTIC)
14	21	29	DECEMBER	COLLECTIVE SOUL (ATLANTIC)
15	20	30	WATERFALLS	TLF (LAFACE/ARISTA)
16	17	60	ANOTHER NIGHT	REAL MCCOY (ARISTA)
17	13	20	TELL ME	GROOVE THEORY (EPIC)
18	16	9	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR (TIM KERR/CAPITOL)
19	15	13	HOOK	BLUES TRAVELER (A&M)
20	24	12	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
21	18	6	YOUR LOVING ARMS	BILLIE RAY MARTIN (SIRE/VEEG)
22	25	4	1, 2, 3, 4 (SUMPIN' NEW)	COOLIO (TOMMY BOY)
23	22	60	YOU GOTTA BE	DE'SREE (550 MUSIC)
24	—	26	I'LL BE THERE FOR YOU	THE REMBRANDTS (EASTWEST/VEEG)
25	19	8	DON'T CRY	SEAL (ZTT/WARNER BROS.)

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

73	ALL ALONG	(EMI, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
76	ALL I SEE	(Shantav, BMI/EMI, ASCAP/Born First, BMI/Second Cometh, BMI) HL
22	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
67	ANGELINE IS COMING HOME	(Rastafarian Amvets, ASCAP/Bretlee, ASCAP)
59	ASCENSION (DON'T EVER WONDER)	(Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Itali Shur, BMI) HL
88	AS LONG AS IT MATTERS	(WB, ASCAP/Philly, ASCAP/Bonneville Salt Flats, ASCAP/Rude Corp, ASCAP) WBM
66	BABY LUV	(Groove 78, ASCAP/Almo, ASCAP/Jizop, BMI/Sony/ATV Songs, BMI/Dream Team, ASCAP) HL/WBM
23	BECAUSE YOU LOVED ME (FROM UP CLOSE & PERSONAL)	(Realsongs, ASCAP) WBM
54	BLACKBERRY MOLASSES	(Organized Noise, BMI/Stiff Shirt, BMI/Belt Star, ASCAP)
60	BLUE	(Trio, BMI/Fort Knox, BMI) WBM/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
28	CHILDREN	(Judy, MOPS/Warner-Tamerlane, BMI) WBM
5	C'MON N' RIDE IT (THE TRAIN)	(Ceejai, BMI/Savette, BMI/Unichappell, BMI)
15	COUNTING BLUE CARS	(Mono Rat, ASCAP/Bigger Than Peanut Butter, ASCAP) HL
57	DON'T LOOK BACK IN ANGER	(Sony/ATV Songs, BMI) HL
69	DO YOU MISS ME	(Rhythim Vision, BMI)
32	THE EARTH, THE SUN, THE RAIN	(Elliot Wolff, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMI/Chrysalis, BMI) HL/WBM
13	ELEVATORS (ME & YOU)	(Chrysalis, ASCAP/Gnal Booty, ASCAP) WBM
74	FASTLOVE	(Big Geoff, PRS/Chappell & Co., ASCAP/Baby Fingers, ASCAP/Freddie Dee, BMI/Little Birdie, ASCAP) WBM
68	FLOOD	(Pogostick, BMI/Bridge Building, BMI/Brentwood, BMI) WBM
33	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU	(Bonneville Salt Flats, ASCAP/Rude Corp, ASCAP/Warner Bros., ASCAP/Amalgamated Consolidated, ASCAP/Big, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Bitter, BMI) WBM
71	GET ON UP	(EMI April, ASCAP/Dalvin DeGrate, ASCAP/LBN, ASCAP/Joel Hailey, ASCAP) HL
77	GETTIN' IT	(Zomba, BMI/Srand, BMI/Rubber Band, BMI/Songs Of Polygram International, BMI/Goosehock, BMI)
10	GIVE ME ONE REASON	(EMI April, ASCAP/Purple Rabbit, ASCAP) HL
99	GUILTY (FROM SEVEN)	(TVT, ASCAP)
51	HAY	(Sallap, BMI/Fict, BMI/Bridgeport, BMI/Warner-Tamerlane, BMI) WBM
9	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
8	I CAN'T SLEEP BABY (IF I)	(Zomba, BMI/R. Kelly, BMI/Sony/ATV LLC, BMI/Ecaf, BMI) WBM/HL
55	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/Kuwa, ASCAP) WBM
29	I LIKE (FROM THE NUTTY PROFESSOR)	(Chrysalis, ASCAP/Mo' Swag, ASCAP/Baj, ASCAP/Longitude, BMI) WBM
83	I'LL NEVER STOP LOVING YOU	(Diamond Cuts, BMI/Zomba, BMI) HL/WBM
2	I LOVE YOU ALWAYS FOREVER	(Donna Lewis, ASCAP/WB, ASCAP) WBM
18	INSENSITIVE (FROM BED OF ROSES)	(PolyGram, BMI/Frankly Shirley, BMI/PolyGram Int'l, BMI) HL
91	IN THE HOOD	(Check Man, ASCAP/Tbar, ASCAP/Duck, ASCAP/Mess, Nitty & Capone, ASCAP/Warner Chappell, ASCAP) WBM
24	IRONIC	(MCA, BMI/VanHurst Place, BMI) HL
14	IT'S ALL COMING BACK TO ME NOW	(Lost Boys, BMI)
58	IT'S ALL THE WAY LIVE (NOW)	(From Eddie) (Boo Daddy, ASCAP/T-Boy, ASCAP/Sony, ASCAP/ATV, BMI/Portrait-Solar, ASCAP) HL
56	IT'S A PARTY	(T'Ziah's, BMI/9 th Town, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP)
25	JEALOUSY	(Indian Love Bride, ASCAP)
94	JELLYHEAD	(Copyright Control/Momentum, ASCAP)
86	JUST BECAUSE I LOVE YOU	(Warner-Tamerlane, BMI/New Nonpareil, BMI/Moo Maison, ASCAP/Almo, ASCAP) WBM
19	KISSIN' YOU	(Jam Shack II, BMI/Troy III, BMI/Bnson, ASCAP)
64	LAST NIGHT	(Ecaf, BMI/Kealande, ASCAP)
41	LIKE A WOMAN	(1995 Otha Ounds, BMI/Stiff Shirt, BMI)
3	LIKE A WOMAN	(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
75	MACARENA	(Rightsongs, BMI/SGAE, ASCAP) WBM/HL
37	MACARENA	(Rightsongs, BMI/SGAE, ASCAP) WBM/HL
96	MACHINEHEAD (FROM FEAR)	(Acme, BMI/Mad Dog Winston, BMI)
95	MARIA	(Draco Cornelius, BMI/Sony Latin, BMI/Mundo Nuevo, SESAC/Insignia, ASCAP/Famous, ASCAP) HL
62	MISSING YOU (FROM SET IT OFF)	(Bany's Melodies, ASCAP/PolyGram, ASCAP/Onisha, ASCAP/Warner Chappell, ASCAP)
47	MISSING	(Sony/ATV Tree, BMI) HL
92	MOVIN' ON	(WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP/CeCe Pen, ASCAP/PolyGram Int'l, ASCAP/Onisha, ASCAP) WBM
27	MY BOO	(Ghostown, BMI/Carl Mo, BMI/Air Control, ASCAP/EMI April, ASCAP) HL
23	Nobody Knows	(Joe Shade, BMI/Stiff Shirt, BMI/D'Jon, BMI) CLM
79	OLD MAN & ME (WHEN I GET TO HEAVEN)	(Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
81	ONE BY ONE	(PolyGram Int'l, ASCAP) HL
87	ONE MORE TRY	(Champion, ASCAP/BMG, ASCAP/EMI April, ASCAP) HL
16	ONLY YOU	(Justin Combs, ASCAP/EMI April, ASCAP/Amani, ASCAP/Kevin Wates, ASCAP/Sounds From The Soul, ASCAP/Longitude, BMI) HL/WBM
90	PAPARAZZI	(Hennessy For Everyone, BMI/Westside, ASCAP)
49	PO PIMP	(N-The Water, ASCAP)
20	REACH	(Foreign Imported, BMI/Realsongs, ASCAP) WBM
93	READY TO GO	(BMC, ASCAP/Momentum, PRS) HL
85	REDNECK GAMES	(Max Laffs, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL
40	SHAKE A LIL' SOMETHIN'...	(Lil' Joe Wein, BMI)
100	SO MANY WAYS (FROM HIGH SCHOOL HIGH)	(So So Def, ASCAP/EMI, ASCAP/Air Control, ASCAP/Takin' Care Of Business, BMI) HL
23	SOMEDAY (FROM THE HUNCHBACK OF NOTRE DAME)	(Wonderland, BMI/Walt Disney, ASCAP) HL
30	STUPID GIRL	(Vibecrusher, BMI/Inving, BMI/Deadarm, ASCAP/Nixelod, ASCAP/EMI Virgin, ASCAP) HL/WBM
26	SWEET DREAMS	(Neue Well, GEMA/Songs Of Logic, BMI/Warner-Tamerlane, BMI/SPM, BMI) WBM/HL
78	TELL ME (I'LL BE AROUND)	(Screen Gems-EMI,

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/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	51	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA) 3 wks at No. 1
2	3	7	LOUNGIN	LL COOL J (DEF JAM/MERCURY)
3	4	10	TWISTED	KEITH SWEAT (ELEKTRA/VEEG)
4	5	21	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC)
5	2	10	HOW DO U WANT IT/CALIFORNIA LOVE	2 PAC (FEAT. KC AND JOJO) (DEATH ROW/INTERSCOPE)
6	6	7	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)
7	8	12	YOU'RE MAKIN' ME HIGH/LET IT FLOW	TONI BRAXTON (LAFACE/ARISTA)
8	7	5	ELEVATORS (ME & YOU)	OUTKAST (LAFACE/ARISTA)
9	10	13	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
10	9	6	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)
11	14	7	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
12	16	2	IT'S ALL COMING BACK TO ME NOW	CELINE DION (550 MUSIC)
13	11	20	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/VEEG)
14	13	12	WHY I LOVE YOU SO MUCH/AIN'T NOBODY	MONICA (ROWDY/ARISTA)
15	12	17	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
16	18	7	THAT GIRL	MAXI PRIEST FEATURING SHAGGY (VIRGIN)
17	15	9	I LIKE	MONTELL JORDAN FEAT. SLICK RICK (DEF JAM/MERCURY)
18	22	8	MACARENA	LOS DEL RIO (BMG LATIN)
19	19	9	SOMEDAY	ALL-4-ONE (WALT DISNEY/HOLLYWOOD)
20	17	11	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)
21	35	2	USE YOUR HEART	SWV (RCA)
22	23	7	WHERE DO YOU GO	NO MERCY (ARISTA)
23	31	4	WHY DOES IT HURT SO BAD	WHITNEY HOUSTON (ARISTA)
24	21	15	TOUCH ME TEASE ME	CASE FEAT. FOGY BROWN (SPOILED ROTTEN/DEF JAM/MERCURY)
25	26	8	WHERE DO WE GO FROM HERE	DEBORAH COX (ARISTA)
26	30	4	PO PIMP	DO OR DIE (FEAT. TWISTA) (RAP-A-LOT/NO TRYBE/VIRGIN)
27	36	3	TOUCH MYSELF	T-BOZ (ROWDY/LAFACE/ARISTA)
28	43	16	REACH	GLORIA ESTEFAN (EPIC)
29	33	2	WHO YOU ARE	PEARL JAM (EPIC)
30	32	4	THE THINGS THAT YOU DO	GINA THOMPSON (MERCURY)
31	20	16	HAY	CRUCIAL CONFLICT (PALLAS/UNIVERSAL)
32	25	15	CHILDREN	ROBERT MILES (ARISTA)
33	28	10	BLUE	LEANN RIMES (CURB)
34	24	13	THEME FROM MISSION: IMPOSSIBLE	ADAM CLAYTON & LARRY MULLEN (MOTHER/ISLAND)
35	27	12	UNTIL IT SLEEPS	METALLICA (ELEKTRA/VEEG)
36	37	8	BLACKBERRY MOLASSES	MISTA (EASTWEST/VEEG)
37	47	2	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)

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

38	29	13	IT'S ALL THE WAY LIVE (NOW)	COOLIO (TOMMY BOY/ISLAND)
39	40	4	LIKE A WOMAN	THE TONY RICH PROJECT (LAFACE/ARISTA)
40	41	7	IT'S A PARTY	BUSTA RHYMES FEATURING ZHANE (ELEKTRA/VEEG)
41	34	2	WU-WEAR: THE GARMENT RENAISSANCE	RZA FEAT. METHOD MAN & CAPPAADONNA (BIG BEAT/ATLANTIC)
42	51	4	STUPID GIRL	GARBAGE (ALMO SOUNDS/GEFFEN)
43	39	5	YOU LEARN/YOU OUGHTA KNOW	ALANIS MORISSETTE (MAVERICK/REPRISE)
44	—	1	MISSING YOU	BRANDY, TAMIA, GLADYS KNIGHT & CHAKA KHAN (EASTWEST/VEEG)
45	46	10	COUNTING BLUE CARS	DISHWALLA (A&M)
46	42	17	THE EARTH, THE SUN, THE RAIN	COLOR ME BADD (GIANT)
47	44	12	MACARENA	LOS DEL RIO (RADIKAL/CRITIQUE)
48	38	22	INSENSITIVE	JANN ARDEN (A&M)
49	45	9	REDNECK GAMES	JEFF FOXWORTHY WITH ALAN JACKSON (WARNER BROS.)
50	50	21	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)
51	48	9	TONIGHT, TONIGHT	THE SMASHING PUMPKINS (VIRGIN)
52	53			

VOLCANO

(Continued from page 6)

Volcano, headed by Chris Lighty, a former A&R executive with Def Jam Records. Maglia reported to Czinger at BMG.

Financial backing has been provided by Allen & Co., a well-known investment banking firm that specializes in the entertainment industry. Allen owns an undisclosed stake in Volcano.

Czinger says, "It's a substantial amount of dollars that allows us to compete head to head with major labels in signing acts and financing the purchase of assets."

One possible long-term financial strategy is to sell stock to the public. "Certainly, that's contemplated," he says.

Releases from Zoo/Volcano will be distributed by BMG in what Czinger characterizes as "a very attractive deal." BMG owns a 10% stake in the company as part of the arrangement.

The first release under the Volcano setup is likely to be Zoo act Tool's "Aenima" in October (see story, page 14). Also expected out that month is an album by Dogstar, whose bass player is actor Keanu Reeves. Zoo's most successful artist has been Matthew Sweet, whose new album is slated for release in January.

Maglia, a former president of Island Records, co-founded Zoo in 1990 as part of the BMG group of labels that includes Arista Records and RCA Records. Last year, Zoo restructured to concentrate on alternative rock.

Czinger says that Zoo's roster includes 16 "active" acts and that the label is "looking at" two bands, which he declined to name. Among other acts on the label are the Hoodoo Gurus and Killing Joke.

An album from hip-hop act Akinyele was released on Zoo Aug. 13 and will be the first product worked in the marketplace by Lighty's division. Czinger says Lighty is seeking new artists to sign to Volcano.

The hip-hop division will also be looking for people to hire in sales, marketing, promotion, and A&R, he adds.

Czinger says that an integrated marketing and sales staff will serve Zoo and the hip-hop label. About 30 people are now employed by Volcano Entertainment, and he believes the number will rise to about 40.

MUCHMUSIC

(Continued from page 6)

Four buttons correspond to four programming options during the broadcast of an interactive program.

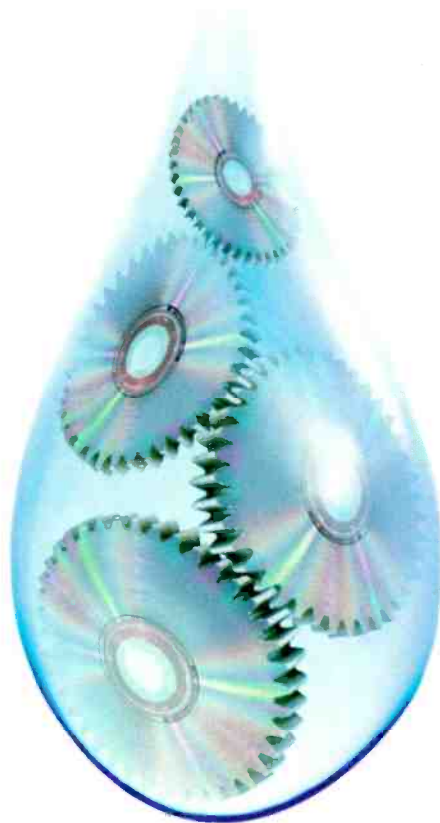
For some ACTV programming, the decisions viewers make will influence the next set of options that are presented to them. For example, if a viewer consistently chooses a specific genre of music videos, then the next set of clip choices offered will reflect the same music preference.

Prerecorded VJ segments will further customize the ACTV broadcast with related trivia, clip recommendations, and even commentary on the viewer selections.

ACTV plans to expand its interactive service throughout the Los Angeles region by fall 1997 and aims to expand to other parts of the U.S. by 1998.

For MuchMusic USA, which reaches about 3.5 million households in the U.S., the trial service will be used to gain a better glimpse at the future of cable programming, which is likely to be filled with wider channel capacities and interactive services that take advantage of new fiber-optic wire upgrades.

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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

FOR WEEK ENDING
AUGUST 24, 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 ★ ★ ★						
1	2	2	61	ALANIS MORISSETTE ▲ ¹¹ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS 10 weeks at No. 1	JAGGED LITTLE PILL	1
2	4	1	6	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
3	5	6	22	CELINE DION ▲ ³ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
4	9	10	32	NO DOUBT ● TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	4
5	7	8	8	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
6	3	—	2	ALICE IN CHAINS COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
7	1	—	2	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
8	6	5	55	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
9	11	7	26	FUGEES ▲ ⁴ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
10	8	4	10	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
11	10	3	5	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
12	12	—	2	SOUNDTRACK MIRAMAX 62047/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	12
13	13	9	39	TRACY CHAPMAN ▲ ² ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
14	14	11	7	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
★ ★ ★ Hot Shot Debut ★ ★ ★						
15	NEW ▶	—	1	TOM PETTY AND THE HEARTBREAKERS WARNER BROS. 45759* (10.98/16.98)	SONGS AND MUSIC FROM SHE'S THE ONE (SOUNDTRACK)	15
16	16	12	6	SOUNDTRACK REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
17	17	14	15	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
18	21	28	23	311 ● CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	18
19	19	16	45	OASIS ▲ ³ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
20	20	17	76	SHANIA TWAIN ▲ ⁷ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
21	18	13	10	SOUNDTRACK ▲ DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	8
22	22	20	44	GARBAGE ▲ ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	20
23	26	22	16	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
★ ★ ★ Greatest Gainer ★ ★ ★						
24	35	32	10	GLORIA ESTEFAN EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
25	15	—	2	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	15
26	24	19	45	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
27	23	18	12	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
28	25	23	8	BECK DGC 24823*/GEFFEN (10.98/16.98)	ODELAY	16
29	28	26	26	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
30	27	21	16	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
31	31	27	17	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
32	30	24	17	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
33	34	30	15	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
34	33	31	13	BUTTHOLE SURFERS CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	31
35	32	25	6	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12
36	43	42	7	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	36
37	36	39	8	PRIMITIVE RADIO GODS ERGO 67600/COLUMBIA (10.98EQ/16.98)	ROCKET	36
38	37	35	26	2PAC ▲ ⁵ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
39	38	34	42	THE SMASHING PUMPKINS ▲ ⁶ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
40	39	29	5	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	28
41	40	33	12	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
42	42	37	22	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
43	51	56	8	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	43
44	47	45	38	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
45	45	40	39	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
46	52	50	15	MINDY MCCREADY BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	46
47	44	38	83	BUSH ▲ ⁵ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
48	NEW ▶	—	1	VARIOUS ARTISTS EPIC 67599 (10.98/17.98)	A TRIBUTE TO STEVIE RAY VAUGHAN	48
49	60	100	5	DONNA LEWIS ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	49
50	46	44	13	THE ISLEY BROTHERS ● T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
51	NEW ▶	—	1	FACEMOB RAP-A-LOT/NOO TRYBE 41336/VIRGIN (10.98/15.98)	OTHER SIDE OF THE LAW	51
52	48	41	10	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
53	41	15	3	THE BLACK CROWES AMERICAN/REPRISE 43082/WARNER BROS. (10.98/16.98)	THREE SNAKES AND ONE CHARM	15
54	29	—	2	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	53	47	60	NATALIE MERCHANT ▲ ² ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
56	57	52	34	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
57	55	43	7	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
58	54	—	2	ROBERT MILES ARISTA 18930 (10.98/15.98)	DREAMLAND	54
59	58	48	40	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
60	49	36	11	SOUNDTRACK WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	11
61	69	74	14	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	61
62	56	46	20	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
63	63	71	7	NADA SURF ELEKTRA 61913/EEG (10.98/15.98) HS	HIGH/LOW	63
64	59	53	30	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
65	61	49	10	JIMMY BUFFETT ● MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
66	65	55	42	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
67	66	60	261	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
68	50	51	6	HARRY CONNICK, JR. COLUMBIA 67575 (10.98 EQ/16.98)	STAR TURTLE	38
69	64	59	109	HOOTIE & THE BLOWFISH ▲ ¹⁴ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
70	73	67	8	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	24
71	114	172	3	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	71
72	74	69	38	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
73	62	—	2	SUBLIME GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	62
74	70	66	87	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
75	68	63	26	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
76	72	58	29	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
77	67	54	13	GEORGE MICHAEL ● DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
78	77	75	21	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
79	80	79	30	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
★ ★ ★ Pacesetter ★ ★ ★						
80	129	187	3	SOUNDTRACK LAVA 92714/AG (10.98/17.98)	ESCAPE FROM L.A.	80
81	71	76	8	VARIOUS ARTISTS MADACY 26927 (10.98/15.98)	SUN SPLASHIN' 16 HOT SUMMER HITS	66
82	81	73	39	SOUNDTRACK ▲ ⁶ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
83	86	77	10	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	61
84	76	85	22	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	76
85	89	80	16	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
86	83	68	6	BLUES TRAVELER A&M 540515 (16.98/23.98)	LIVE FROM THE FALL	46
87	82	84	11	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
88	87	81	25	STABBING WESTWARD COLUMBIA 66152 (9.98 EQ/15.98) HS	WITHER BLISTER BURN + PEEL	81
89	92	88	15	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
90	88	72	10	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
91	90	78	28	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
92	78	61	6	N.W.A RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	48
93	79	57	6	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	13
94	75	62	6	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 62592 (10.98 EQ/16.98)	SUMMON THE HEROES	62
95	93	86	22	STING ▲ A&M 540483 (10.98/17.98)	MERCURY FALLING	5
★ ★ ★ Heatseeker Impact ★ ★ ★						
96	108	128	6	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	96
97	96	95	20	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
98	84	64	56	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
★ ★ ★ Heatseeker Impact ★ ★ ★						
99	125	156	4	POE MODERN 92605/AG (10.98/15.98) HS	HELLO	99
100	95	89	15	DISHWALLA A&M 540319 (10.98/15.98) HS	PET YOUR FRIENDS	89
101	98	94	97	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
102	115	140	5	VARIOUS ARTISTS RCA 66745* (9.98/15.98)	CLUB CUTZ	102
103	101	93	55	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
104	85	65	11	VARIOUS ARTISTS TOMMY BOY 1173 (11.98/16.98)	X-GAMES VOL. 1 — MUSIC FROM THE EDGE	49
105	110	102	9	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/15.98) HS	CALM BEFORE THE STORM	102
106	91	83	6	SPONGE COLUMBIA 67578 (10.98 EQ/16.98)	WAX ESCSTATIC	60
107	97	122	12	SOUNDTRACK MILAN 35739 (9.98/15.98)	BED OF ROSES	91

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	104	130	38	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
109	99	91	43	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
110	102	99	94	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
111	100	92	17	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
112	121	127	5	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	112
113	105	111	92	EAGLES ▲ ⁶ GEFLEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
114	103	97	12	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98) HS	FIZZY FUZZY BIG & BUZZY	97
115	NEW ▶	1	1	VARIOUS ARTISTS COLUMBIA 67573 (10.98 EQ/16.98)	SWEET RELIEF TWO: GRAVITY OF THE SITUATION	115
116	113	108	89	BLUES TRAVELER ▲ ⁴ A&M 540265 (10.98/17.98)	FOUR	8
117	109	103	24	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	103
118	143	150	5	VARIOUS ARTISTS ARIOLA 31388/BMG LATIN (8.98/11.98)	MACARENA MIX	118
119	130	110	6	SOUNDTRACK RCA VICTOR 68564 (10.98/16.98)	INDEPENDENCE DAY	73
120	128	135	5	JOHNNIE TAYLOR MALACO 7480 (9.98/14.98)	GOOD LOVE!	120
121	107	90	51	JOAN OSBORNE ▲ ³ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
122	124	139	58	D'ANGELO ▲ ¹ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
123	111	101	11	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98) HS	RICOCHET	101
124	119	106	56	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
125	112	82	6	NEIL YOUNG WITH CRAZY HORSE REPRIS 46291*/WARNER BROS. (10.98/16.98)	BROKEN ARROW	31
126	136	151	70	WHITE ZOMBIE ▲ ² GEFLEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
127	123	124	36	ENYA ▲ ² REPRIS 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
128	122	112	91	TLC ▲ ¹⁰ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
129	118	113	110	SEAL ▲ ⁴ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
130	117	114	12	EVERYTHING BUT THE GIRL ATLANTIC 82912/AG (10.98/16.98)	WALKING WOUNDED	37
131	106	87	8	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	35
132	127	119	47	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	4
133	159	181	4	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	133
134	147	162	16	VARIOUS ARTISTS MAMMOTH 92672/AG (10.98/15.98)	MTV BUZZ BIN	75
135	134	137	96	SOUNDTRACK ▲ ³ MCA 11103* (10.98/16.98)	PULP FICTION	21
136	94	70	7	KISS MERCURY 532741* (11.98 EQ/17.98)	YOU WANTED THE BEST, YOU GOT THE BEST!	17
137	150	145	129	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
138	116	96	7	CHER REPRIS 46179/WARNER BROS. (10.98/16.98)	IT'S A MAN'S WORLD	64
139	138	170	3	VARIOUS ARTISTS LAFACE 26026/ARISTA (10.98/16.98)	RHYTHM OF THE GAMES: 1996 OLYMPIC GAMES ALBUM	138
140	120	109	15	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA CALI	26
141	131	118	40	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
142	133	115	51	GOO GOO DOLLS ▲ ² WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
143	141	144	91	ABBA ▲ ² POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
144	163	166	50	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
145	NEW ▶	1	1	THE 2 LIVE CREW LIL' JOE 215* (10.98/15.98)	SHAKE A LIL' SOMETHIN'...	145
146	140	141	12	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	42
147	139	121	52	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ ² COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
148	146	155	22	GRAVITY KILLS TVT 5910 (10.98/16.98) HS	GRAVITY KILLS	89
149	137	132	14	PANTERA ● EASTWEST 61908*/EEG (10.98/16.98)	THE GREAT SOUTHERN TRENDKILL	4
150	144	138	18	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	54
151	151	136	74	COLLECTIVE SOUL ▲ ² ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
152	142	126	33	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
153	177	—	2	SOUNDTRACK INTERSCOPE 90088 (10.98/16.98)	SUPERCOP	153

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	172	167	143	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
155	160	169	51	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
156	135	104	7	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	46
157	171	153	9	LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE	78
158	126	105	13	SOUNDTRACK ● MOTHER 531682*/ISLAND (10.98/16.98)	MISSION: IMPOSSIBLE	16
159	152	—	2	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	152
160	156	161	53	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
161	149	143	41	SOUNDTRACK ● CAPITOL 32617 (10.98/16.98)	CLUELESS	49
162	145	123	28	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
163	158	180	4	SUPERDRAG ELEKTRA 61900/EEG (10.98/15.98) HS	REGRETFULLY YOURS	158
164	178	171	19	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
165	175	117	4	RICK TREVINO COLUMBIA 67452 (10.98 EQ/15.98)	LEARNING AS YOU GO	117
166	155	129	7	WADE HAYES COLUMBIA 67563 (10.98 EQ/15.98)	ON A GOOD NIGHT	91
167	148	116	12	SOUNDTRACK WORK 67654/COLUMBIA (10.98 EQ/16.98)	THE CABLE GUY	41
168	161	149	26	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
169	167	175	3	PFR VIREO 51550/CHORDANT (9.98/14.98) HS	THEM	167
170	183	159	31	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	108
171	194	191	14	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
172	NEW ▶	1	1	LOS DEL RIO ARIOLA 37587/BMG LATIN (8.98/11.98)	MACARENA NON STOP	172
173	157	152	22	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	77
174	170	157	36	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
175	168	154	7	DEAD CAN DANCE 4AD 46230/WARNER BROS. (10.98/16.98)	SPIRITCHASER	75
176	176	177	45	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	79
177	169	163	41	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	15
178	154	120	14	SOUNDTRACK ● WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28
179	132	98	6	VARIOUS ARTISTS SURFDG 90062/INTERSCOPE (10.98/16.98)	MOM — MUSIC FOR OUR MOTHER OCEAN	98
180	162	142	42	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
181	153	125	11	PORNO FOR PYROS WARNER BROS. 46126 (10.98/16.98)	GOOD GODS URGE	20
182	182	158	20	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6
183	166	173	202	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
184	173	176	92	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 55267/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
185	192	—	2	MISTA EASTWEST 61912/EEG (10.98/15.98) HS	MISTA	185
186	188	184	243	PEARL JAM ▲ ⁹ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
187	189	—	2	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC	187
188	191	188	195	KENNY G ▲ ¹⁰ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
189	180	146	10	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	102
190	184	168	3	VARIOUS ARTISTS BEAST 5300 (9.98/14.98)	D.J. MIX '96 VOL. 1	168
191	165	134	7	ME'SHELL NDEGECELLO MAVERICK/REPRIS 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	63
192	164	147	14	THE CURE ● FICTION/ELEKTRA 61744*/EEG (10.98/16.98)	WILD MOOD SWINGS	12
193	174	164	21	THE BEATLES APPLE 34448*/CAPITOL (9.98/31.98)	ANTHOLOGY 2	1
194	190	183	120	LIVE ▲ ⁶ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
195	187	178	247	NIRVANA ▲ ⁷ DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
196	185	182	70	SOUNDTRACK ▲ ² PRIORITY 53959* (10.98/15.98)	FRIDAY	1
197	193	198	233	ENYA ▲ ⁵ REPRIS 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
198	181	133	26	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
199	199	165	17	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51
200	196	148	12	ENRIQUE IGLESIAS ● FONOVISIA 0506 (10.98/13.98) HS	ENRIQUE IGLESIAS	148

TOP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 145	Mariah Carey 26	Kirk Franklin And The Family 89	Tracy Lawrence 76	Me'Shell Ndegeocello 191	LeAnn Rimes 11	Trainspotting 71	Dance Mix U.S.A. Vol. 4 78
2Pac 38	Celly Cel 140	Fugees 9	Donna Lewis 49	Nirvana 195	Linda Ronstadt 157	Twister 178	D.J. Mix '96 Vol. 1 190
311 18	Tracy Chapman 13	Kenny G 188	Live 194	The Dixons 173	Adam Sandler 75	Waiting To Exhale 82	Jock Jams Vol. 1 103
Abba 143	Cher 138	Garbage 22	LL Cool J 44	No Doubt 4	Seal 129	Stabbing Westward 88	Macarena Mix 118
Bryan Adams 90	Terri Clark 176	Vince Gill 87	Los Del Rio 172	Oasis 19	Bob Seger & The Silver Bullet Band 110	Sting 95	Mom — Music For Our Mother Ocean 179
Rhett Akins 189	Collective Soul 151	Goo Goo Dolls 142	Lost Boyz 52	Joan Osborne 121	Seven Mary Three 109	Stone Temple Pilots 62	MTV Party To Go Volume 9 40
Alice In Chains 6, 141	Harry Connick, Jr. 68	Gravity Kills 148	Lyle Lovett 70	Ozzy Osbourne 180	Kenny Wayne Shepherd 170	George Strait 23	Rhythm Of The Games: 1996 Olympic Games Album 139
Jann Arden 84	Coolio 59	Andy Griffith 164	Marilyn Manson 162	Pantera 149	The Smashing Pumpkins 39	Sublime 73	So So Def Bass All-Stars 43
The Beatles 193	The Cranberries 33	Wade Hayes 166	Master P 111	Pearl Jam 186	Soundtrack 27	Superdrag 163	Sun Splashin' 16 Hot Summer Hits 81
Beck 28	Crucial Conflict 35	Heltah Skeltah 131	Dave Matthews Band 17, 101	Tom Petty And The Heartbreakers 15, 154	SOUNDTRACK	Keith Sweat 14	Sweet Relief Two: Gravity Of The Situation 115
George Benson 159	The Cure 192	Faith Hill 144	Maxwell 61	Primitive Radio Gods 37	Bed Of Roses 107	SWW 85	A Tribute To Stevie Ray Vaughan 48
The Black Crowes 53	D'Angelo 122	Hootie & The Blowfish 30, 69	Neal McCoy 83	Quad City DJ's 36	Braveheart 174	Shania Twain 20	X-Games Vol. 1 — Music From The Edge 104
Blues Traveler 86, 116	DC Talk 108	Enrique Iglesias 200	Mindy McCready 46	Rage Against The Machine 32	The Cable Guy 167	UGK 25	The Waitresses 96
James Bonamy 133	De La Soul 93	The Isley Brothers 50	Tim McGraw 132	Queen Against The Machine 32	Clueless 161	White Zombie 126	Bryan White 97
Bone Thugs-N-Harmony 8, 184	Dead Can Dance 175	Alan Jackson 66	Natalie Merchant 55	Collin Raye 155	The Crown: City Of Angels 12	John Williams & The Boston Pops Orchestra 94	Wynonna 198
Tracy Bonham 150	Def Leppard 177	Jars Of Clay 56	Metallica 10, 67	The Refreshments 114	Escape From L.A. 80	Wynonna 198	"Weird Al" Yankovic 42
Paul Brandt 105	Celine Dion 3, 137	Jay-Z 57	George Michael 77	The Tony Rich Project 79	Friday 196		
Toni Braxton 5	Dishwalla 100	Jewel 29	Robert Miles 58	Ricochet 123	The Hunchback Of Notre Dame 60		
Brooks & Dunn 31	Eagles 113	Toby Keith 199	Mista 185		Independence Day 119		
Garth Brooks 72, 74	Enya 127, 197	R. Kelly 45	Monica 124		Mission: Impossible 158		
Jimmy Buffett 65	Gloria Estefan 24	Sammy Kershaw 171	Monifah 146		Now And Then 117		
Bush 47	Everclear 152	Kiss 136	Alanis Morissette 1		The Nutty Professor 21		
Busta Rhymes 182	Everything But The Girl 130	Korn 160	Mr. Mike 54		Phenomenon 16		
Butthole Surfers 34	Facemob 51	Nada Surf 63	N.W.A 92		Musical Ma 187		
Tevin Campbell 156	Jeff Foxworthy 98	NAS 2			Club Cutz 102		
					Club Mix '96 Volume 1 91		
					Supercop 153		

JONI MITCHELL OFFERS 'HITS' AND 'MISSES'

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of the rock era, it signifies Mitchell's chart peak. The album spent 64 weeks on Billboard's Top LPs & Tapes chart, including four weeks at No. 2. Although remarkable for their creativity and experimentation, "my next 11 albums are relatively obscure," admits



Mitchell. With her forays into jazz and world rhythms, Mitchell says appreciation for her work has risen among her black audience, "but I lost my white audience after 1973. I'm kind of a pale black artist after 1973."

Mitchell begrudgingly agreed to putting out a "Hits" disc if Reprise agreed to also release a "Misses" disc. "Once I got the idea for the 'Misses,' my enthusiasm came in, because there was something in it for me," she says. "This way, it would give me a chance to run some of this overlooked material by the public again" (see story, this page).

The 15-track "Joni Mitchell Hits" collection includes such well-known tracks as "Free Man In Paris" and "Help Me," as well as tunes like "Both Sides Now" and "Woodstock," which were bigger hits for other artists than for Mitchell. "Joni Mitchell Misses" is composed of 16 songs, "not of what I consider my best work, but things that were commercially viable. Most of them are things that I would have chosen as singles," says Mitchell. "These are songs of experience, as opposed to the younger songs on the 'Hits.'"

The collections will be sold separately. Additionally, Reprise is considering packaging them together for a limited time in a slipcover.

Mitchell is not the first artist to come up with the idea of hits and misses: Devo released "Greatest Hits" and "Greatest Misses" a few years ago. However, the discs were not released simultaneously.

"It's kind of a charming idea," says John Artale, buyer for the Carnegie, Pa.-based chain National Record Mart. "She's admitting right off the bat that she had a commercial period and then didn't. She's secure enough in her body of work that she can do something like that."

Eric Keil, buyer for South Plainfield, N.J.-based Compact Disc World, feels the timing is perfect for the collections. "Joni Mitchell has had a high profile over the last year, with the Billboard Century Award and winning two Grammy Awards," he says. "She's really come into vogue as the originator of the Sheryl Crowns and Suzanne Vegas of this world. The 'Misses' are a good idea, because people respect her so much they are keen to hear tracks that she thought should have done better."

Both Keil and Artale say they will obviously order more units of "Joni Mitchell Hits" than of "Joni Mitchell Misses," but as far as a combined package of the two discs, Keil says, "What better gift for a Joni Mitchell fan for Christmas?"

The two sets represent Mitchell's work on Reprise, as well as her years with Elektra-owned Asylum and Geffen.

"Elektra and Geffen didn't want this out," claims Mitchell. "They didn't want to be associated with the 'Misses.' I'm proud to be."

Julie Larson, Reprise director of A&R, concurs. "Initially, Geffen and Elektra were a little hesitant, but they came to an agreement... It was challenging getting the deals finalized and locating the masters. This was time-consuming."

For Mitchell, picking the tracks was agonizing, in part because her albums exist as entire pieces of art and are not necessarily meant for cherry-picking.

"There aren't that many album artists," she says. "It used to be that albums had a couple of good songs in the one, two, and three slots and then a lot of filler, so that if you took the hits off them, there's not a lot left. But I think of albums as a form; I did from the beginning. The Beatles did, Brian Wilson did with 'Pet Sounds.' That's why I hate to tear them apart. That was a hump I had to get over: to take them out of a chronology that was carefully constructed at the time."

Ultimately, she was able to create new bodies of work that stand up to her unyielding scrutiny, especially with the

"Misses" collection. "I've taken chapters from 10 books and built a new book. I think it's a whole new album, not just a collection of songs."

Although Mitchell undeniably feels



Joni Mitchell was honored with Billboard's Century Award in 1995. Here, she receives the prize from Peter Gabriel. (Photo: Chuck Pulin)

that her work has not always received the commercial acclaim it deserved, her sense of humor about her fate shines through in the clever artwork for the collections.

The photo for the cover of "Joni

Mitchell Hits" features Mitchell lying, presumably dead, in the middle of the road with a chalk outline drawn around her. "It's very fashionable to have gore on album covers right now," she says dryly. "But I didn't. The only concession is that [the word] 'Hits' is in red."

The "Misses" cover photo shows Mitchell, bent over, back to the camera, drawing with chalk. "I'm fully dressed, but this is a moon shot," she says. "It's kind of a 'kiss my ass' shot. Reprise loves it."

Similarly to Mitchell's 1994 album "Turbulent Indigo," which won Grammys for best pop album and best recording package, "Hits" and "Misses" will be in paper packages, if initial orders are at least 50,000 units, instead of standard jewel boxes. Outside of the U.S., jewel cases will be used.

The projects have no liner notes. "I tried to write the liner notes, but I couldn't get the right amount of levity," Mitchell says. "There was too much pain involved. I feel a certain amount of levity at this time in my life, but then, my time was rocked with slings and arrows of outrageous fortune. I wrote and wrote and then abandoned the notes."

For Mitchell, reviewing the material brought back a wealth of memories.

"When I was recording 'Court And Spark' at A&M Studios, John Lennon was recording across the hall," she remembers. "He came in one night. I played him a few tracks.



Being a working-class lad, he said all he liked was simple rock'n'roll, and anything too orchestrated was too sophisticated.

"He was very drunk, and he said ['Court And Spark's] intricate arrangements were a 'product of overeducation' and 'Why do you let other people have your hits? You want a hit, don't you? Put a fiddle on it!' I don't remem-

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'Hits' And 'Misses': Track By Track

BY MELINDA NEWMAN

NEW YORK—Joni Mitchell provided Billboard with a rundown of her selections for "Joni Mitchell Hits" and "Joni Mitchell Misses."

The "Joni Mitchell Hits" anthology opens with "Urge For Going." "It's my 'youngest' [i.e., oldest] song on there," she says. "It made sense as an opener." Recorded for (but not on) her 1968 self-titled debut, the song was eventually released as the B-side of "You Turn Me On, I'm A Radio," but it appears on none of Mitchell's albums.

Like many cuts on "Joni Mitchell Hits," "Urge For Going" (the first song she ever wrote) is better known as a hit for another artist. George Hamilton IV took the song to No. 7 on the Hot Country Singles chart in 1967. It was made famous in the folk world when Tom Rush covered it for his 1968 Elektra album "The Circle Game."

Although Judy Collins' version of "Chelsea Morning" only reached No. 78 on the Hot 100 Singles chart in 1969, it became one of her standards. (It also inspired the name of first daughter Chelsea Clinton.)

"Big Yellow Taxi" was released twice by Mitchell as a single: in 1970, when it reached No. 67, and again (in a live version) in 1975, when it reached No. 24. One-hit-wonder group the Neighborhood took the song to No. 29 in 1970. Both Amy Grant and Clanad's Maire Brennan have since covered the track.

Versions of "Woodstock" appear on three different Mitchell albums, but the best-known rendition is by Crosby, Stills, Nash & Young. The song, which reached No. 11 on the Hot 100 in 1970, is bittersweet for Mitchell. She, like CSN&Y, was slated to play Woodstock in August 1969.

"We got to the airport [in New York], but in the meantime, Woodstock had been declared a national disaster area, and there was no way in," she recalls. "[Her then booking agent]

David Geffen took me into the city. [Manager] Elliott Roberts was with the boys, and they rented a plane, and they got to go and I didn't. I watched it on television. I was not allowed to go because I had to do the Dick Cavett show the following day. [Then], they crashed the Dick Cavett show.

"It hurt. It was like I was the grounded daughter, but the boys get to go. Most of the song was written on the last night of the [festival], out of frustration of being disallowed to go. CS&N heard it later and asked permission to record it."

"Woodstock" is followed by "The Circle Game," which, as Mitchell notes with a laugh, "was never a hit, but it did replace 'Old McDonald Had A Farm' at summer camp as a standard. It slipped into the culture in an unorthodox way. It didn't get radio airplay, it didn't climb the charts, but many people said, 'You have to put it on there. I sang it at summer camp.'" Besides being the title track of the aforementioned Tom Rush album, it appears on Mitchell's 1970 set, "Ladies Of The Canyon."

Next are "Carey," which peaked at No. 93 on the Hot 100 in 1971, and "California." Both tracks appeared on 1971's "Blue."

"You Turn Me On, I'm A Radio," from 1972's "For The Roses," was one of Mitchell's biggest pop hits, reaching No. 25 in 1973. It is followed by three songs from 1974's "Court And Spark," which spent four weeks at No. 2 on Billboard's album chart. "Raised On Robbery" peaked at No. 65 in 1974. "Help Me," Mitchell's only top 10 hit, reached No. 7 in 1974, and "Free Man In Paris" reached No. 22 in 1974.

The album winds down with "River," from "Blue"; "Chinese Cafe," from 1982's "Wild Things Run Fast"; and "Come In From The Cold," off of 1988's "Chalk Mark In A Rain Storm."

"Both Sides Now," from 1969's "Clouds," ends the set. "I knew this

would be the closer almost as soon as I started putting it together," Mitchell says. "It had a sense of summary to it."

Again, Collins struck gold with a Mitchell tune. It was the biggest hit of Collins' career, and she took it to No. 8 in 1968.

The "Joni Mitchell Misses" collection opens with "Car On A Hill" from "Court And Spark." "I wanted to release it as a single, and [the label] fought me on it," says Mitchell. "Instead, 'Free Man In Paris' was released, which never sounded like a single to me."

Next is "Passion Play (When All The Slaves Are Free)" from 1978's "Don Juan's Reckless Daughter," which is followed by "Nothing Can Be Done" from 1991's "Night Ride Home." "This was a regional hit in Miami," says Mitchell. "Radio stations were asking for it. There was a video, but the company didn't move on it."

"A Case Of You" kept "bouncing from the hits to the misses," says Mitchell. "It was my choice off of 'Blue' to release as a single, but I never had any control over what was released."

As with "Nothing Can Be Done," there was a video for "Beat Of Black Wings," "[but] it was never serviced," says Mitchell. "Basically, I was in the game, but I may as well have been dead. I went to Tokyo and sold \$120,000 worth of paintings and took the money and made a number of videos. In this one, I played a black soldier, drunk in the alley, and no one knew it was me." The song appears on "Chalk Mark In A Rain Storm."

The title track from Mitchell's 1985 album, "Dog Eat Dog," is next. Although Mitchell believes there were songs on this album that "sounded like the airplay of the time, the album was pretty much dismissed," she says. "It was considered negative to think political-ly at the time and sophomoric. It was at the height of rah-rah Rea-

ganism."

"The Wolf That Lives In Lindsay" from 1979's "Mingus" serves as "connective tissue" for "Misses," says Mitchell. "This is more esoteric than many of the songs on the album."

"Magdalene Laundries" from 1994's "Turbulent Indigo" is followed by "Impossible Dreamer" from "Dog Eat Dog." "This song was selected again and again [by others] to show how I had lost perspective, I had lost my sense of melody." Mitchell recalls a radio show that highlighted new female artists who considered Mitchell among their major influences. "The person who gave [a copy] to me thought it was flattering, but I thought it was insulting. With one exception, [the music] was entirely mediocre. They had nothing that resembled [my] albums, they had shallow lyrics, three chord changes. I didn't even see a vocal affinity. The [radio host] concluded that these women have all beat [me] at my own game and that I had lost my sense of perspective, and went into 'Impossible Dreamer.'"

"Sex Kills" from "Turbulent Indigo" was released as a single but not until, Mitchell feels, it was "way past the mark. It was like playing a dead hand."

The next five tracks—"The Recurring Dream" from "Chalk Mark In A Rain Storm," "Harry's House" from 1975's "The Hissing Of Summer Lawns," "The Windfall" from "Night Ride Home," "The Arrangement" from "Ladies Of The Canyon," and the title track from "For The Roses"—are all songs Mitchell considers overlooked single material.

"Hejira," from the 1976 album of the same name, closes the set. However, Mitchell admits that its inclusion as a miss will confuse her fans in England, where "Hejira" went top 10. "[They will say], 'How can it be a miss?' But not in America. In America, they thought I lost my marbles with that one."

COMPETITIVE SCENE SPARKS GROWTH

(Continued from page 1)

Singapore.

"It's a very healthy industry now," says Daniel Agostinelli, GM of one of the fastest-growing local music chains, Sanity. "The 1995-96 year has seen a 15% growth for the retail sector, as record companies have become more aggressive in bringing down prices."

Dave Curnow, managing director of HMV Australia, says, "We expect to see substantial growth at retail over the next two years, and I think the scene will change drastically." HMV, which is part of the U.K.'s Thorn EMI, has opened three stores in recent months, including its first in Melbourne, this country's cultural capital.

At Brashs, Australia's largest specialist music web, group GM Matthew Campbell is upbeat about business but

says that there are intense battles for market share. He does say that the trading difficulties of the early to mid-'90s—when it appeared that even Brashs might go bankrupt—have forced improvements on the music industry. "There's been a bit of frankness lacking between suppliers and retailers in the past, and I'm glad to see that changing," he says.

Last year, the wholesale value of prerecorded music shipments to the trade was \$370 million (\$500 million Australian), and it was the first year of significant growth since 1991, according to the Australian Record Industry Assn. (ARIA). "This year has been good for product flow, so far," says Curnow, who predicts that HMV's same-store revenues will "probably" grow by 10% this year.

Aside from hand-to-hand combat at the front line, Australia's music retailers are contending with a number of issues, including CD pricing and parallel imports, now that the new government has decided to reopen the linked, controversial debate over both (Billboard, June 29).

While doing this, the merchants—through their trade group, the Australian Music Retailers Assn. (AMRA)—have to develop an ongoing relationship with the conservative administration, "to ensure that the gains of the past are not diminished," as AMRA chairman Barry Bull puts it.

The leading retailers of music in Australia, according to a Billboard survey of suppliers, are Brashs, Sanity, Vox/Chandlers, HMV, JB Hi Fi, and Blockbuster Music, plus such department- and variety-store webs as Kmart, Target, Woolworth's, and the Coles Myer group.

Nowhere is this competitive environment better illustrated than at Paramatta, a 40-minute drive from downtown Sydney. There, in the giant (126,000 square meters) Westfield Shoppingtown mall, music is sold by Brashs, HMV, Vox, Sanity, Kmart, Target, department stores Grace Bros, and David Jones, and even the retail outlet of the Australian Broadcasting Co. "I like competition," deadpans Curnow as he takes a visitor around the bustling, gaudy shopping behemoth, then scans the number of customers in HMV's 270-square-meter outlet there.

Two minutes' walk from the Westfield site is another HMV store, one of two the British-owned chain opened when it came Down Under in 1989. That was a year after Virgin Retail touched down with fanfare ("the largest entertainment superstore in the subcontinent") on central Sydney's

Pitt Street. At the time, Australia seemed like a choice destination for global entertainment retailers. As well as the two U.K. merchants, Blockbuster arrived in 1990 to begin carving out its franchise path, and Tower's entry was expected at any moment.

Today, Virgin is no longer trading in Australia, and the executive who led the charge from its oceanside Sydney offices is instead commanding the company's North American expansion. HMV maintained a handful of stores for five years, finally accelerating to 15 outlets last year. Blockbuster pushed aggressively into video retailing, but evidence of ambitious expansion plans for music, announced in 1995, is yet to be sighted. And Tower opened nothing.

The severe recession in the early '90s certainly played its part, but seasoned music executives say that some of the international visitors misjudged the market. "Virgin and HMV came in with an arrogant attitude," comments the head of one prominent local chain, "as if Australians owed them a living. They also assumed that suppliers would be pliant. That wasn't the case."

The president of one of those suppliers says that Virgin, in particular, quickly became cynical about the market and that he believes Tower stayed out because of statutory restrictions on parallel imports.

NEW KIDS

"We were the new kids," acknowledges HMV's Curnow, who was the firm's finance director in 1989. "Property agents and suppliers said, 'Who the hell are you?' Also, we took leases at the height of the property boom. We were getting reasonable sales, but the rents were too high."

The out-of-towners weren't the only ones to suffer: Brashs was forced into the Australian equivalent of Chapter 11 in 1994, with supplier debts running into millions of dollars, and Edsel Music Stores went out of business. Today, Brashs has Japanese and Singaporean owners (see story, page 1).

"There was a lot of pain during the last few years," agrees Denis Handlin, chairman of Sony Music Entertainment (Australia), recalling that business in 1992-93, in particular, was "awful," compounded by the country's worst unemployment rates on record. Subsequently, he says, "a lot of other [retailers] began to capitalize on Brashs' problems," and its market share came under severe pressure. At the same time, HMV started to make an impact, the Sanity web emerged as a contender, and such mass merchants as Kmart and Target "became more focused on music than ever."

Now, according to Handlin, the market is clearer, and the relationships between suppliers and retailers are much improved. He stressed that fact a couple of months ago during the Ultimate Partnership, a Sony Music roadshow with Australian cricket heroes Dennis Lillee and Jeff Thomson. Fronted by the two sportsmen, Handlin and his executive team hosted receptions in several cities. "We couldn't have done it without you," he told an audience of retailers and media representatives at the Sydney Cricket Ground May 21, alluding to Sony's turnaround from difficult times.

Domestic artists played a key role in that recovery; notably, teen rockers Silverchair and pop princess Tina Arena. "They've been the most successful Australian acts worldwide since INXS," observes Curnow, "and you need that. It creates a good buzz in the local business, which helps everyone."

One retail account that attracts almost unanimous praise from label chiefs for its music-led outlook and shrewd growth is 3-year-old Sanity, built by owner Brett Blundy on the foundations of two earlier chains. EMI Music managing director (Australia) Paul Martinovich says, "The company is vibrant and friendly, they take pride in their stores, and it's great to have a retailer who's so supportive of new music." MCA Music Entertainment managing director (Australia) Paul Krige concurs. "They're totally dedicated to the product, so you feel good about getting involved with them. With some other chains, you feel like you're just one of the crowd."

PolyGram president (Australia) Tim Read says, "The industry has watched Sanity put stores into towns of 60,000-

70,000 people, where there's no competition and real-estate prices are good. It's very smart." Other label

executives say this challenges the 200 or so independent retailers affiliated with the Recorded Music Group (RMG). RMG acts as a buying group (charging stores an annual fee to join) and offers other, nontrading benefits, including representation on the AMRA board. "As a buying account, RMG is bigger than Brashs," notes Krige.

As a chain, HMV attracts an increasing amount of praise and attention, especially as it has added stores over the past year and developed its market share to an estimated 6%-7%.

UPSTART SANITY CHAIN, VETERAN BRASHS CO-EXIST

(Continued from page 1)

youngster, growing with all the speed and boisterousness that the parents of any 3-year-old would recognize. They both live in the same town and occasionally get into a scrap with each other in the same shopping mall. One recently acquired a couple of new relatives, who live abroad; the other has an older sister, who helped the newborn find his feet.

Brashs is that senior citizen, a company formed in Australia 136 years ago. It is the single largest retailer of music in this country of 18 million people, with 130 stores and a market share estimated by its suppliers at 12%-15%. The Melbourne-based chain also sells consumer electronics, musical instruments, and other home entertainment merchandise, with total sales exceeding \$300 million (\$400 million Australian). Prerecorded music and home video is said to account for approximately \$90 million (\$120 million Australian) of that total.

During the severe Australian recession of the early '90s, Brashs hit trouble: sales tumbled, losses soared, debts snowballed. In 1994, it was forced into the local equivalent of Chapter 11 bankruptcy protection. In June of that year, Singapore businessman Ong Beng Seng acquired a major stake in the firm; more recently, Japanese electronics retailer Dai-ichi bought in. The latter now owns 49% of Brashs, and Ong's companies hold 51%.



Brashs' flagship store in Sydney shares an entrance with Planet Hollywood.



The entrance to HMV's flagship store in downtown Brisbane, Australia.

Krige notes that when HMV commits to a release or a sales program, "they can make an impact," and that the company is beginning to fine-tune its business. "Before, if you had a hit, all you saw was wall-to-wall Guns N' Roses," he says. Martinovich singles out the British retailer's expansion into Brisbane last year, with a 585-square-meter site in the city's Queen Street Mall. "[The store] is reasonably large for the market; I'd say it's at the upper extremities of what works, but it looks like they've got it right."

BMG managing director (Australia) James Glicker, offering the perspective of an American, says, "It's more fun to work retail here. You can play a record to Brashs, for example, and they'll get excited about it. The business isn't run by computers yet; most retailers haven't gone to central buying. And they haven't standardized point-of-sale materials: You can put a release into their stores without them telling you that it doesn't fit into their color scheme."

Standardized, in terms of image and

presentation, are the half-dozen Blockbuster Music sites, including what used to be Virgin Retail's flagship store, directly opposite the HMV flagship, in downtown Sydney. (Blockbuster took over the U.K. retailer's Australian interests last year.) The chain has opened 140 video stores since 1991. Nine months ago, it announced ambitious expansion plans for music—with 100 stores by the year 2000—but suppliers say they have yet to see convincing signs of its execution.

"There's a bit of uncertainty over their commitment to music," says MCA's Krige, alluding to reports that U.S. parent Viacom might get out of this retailing sector. "I hope they don't go. They're a good account, with 4%-5% of the market." (Melbourne-based John Mlynski, Blockbuster Entertainment Group VP for the Asia-Pacific region, declined to be interviewed for this article.) In addition to its dedicated music stores, Blockbuster merchandises a small selection of hit albums in a number of its video outlets.

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UPSTART SANITY CHAIN, VETERAN BRASHS CO-EXIST

(Continued from preceding page)

welcomes the arrival of electronic point-of-sale (EPOS) methodology to compile the Australian music charts (Billboard, June 29) and is supplying data to the new system, dubbed ARIAnet. It's a trickier issue for Sanity, which has not computerized its stores to the extent necessary for full ARIAnet participation. "We still use manual [inventory control] systems," says Agostinelli. "We have very good people and very good systems."

Label executives are concerned, however, that without Sanity fully rep-



resented in ARIAnet, the new artists whose product the chain sells will not make an adequate chart showing. "A lot of retailers aren't computerized," says Barry Bull, chairman of the Australian Music Retailers Assn. (AMRA).

ARIAnet is just one of the transformations in the Australian music market. "The record companies have had to change in the last few years," Agostinelli says, "and all the majors have become much more aggressive. Sony's marketing, for example, has been tremendous." Sanity outlets now carry a broader product range, and the company is committed to larger outlets, where possible. "We'll open a 400-square-meter store in Parramatta within the next 12 months," he notes. At present, Sanity has a small location in that giant suburban Sydney mall.

Striking the balance between small and large stores will be a key issue as the company expands. In its sister business, Bras 'n Things, higher margins

are fueling growth. "It's more profitable than music will ever be," says Agostinelli. "At Sanity, we have to go slower and get it right."

The music chain's advance in small towns has been central to its success. "The rents are so much lower; therefore, our bottom lines are better," says Agostinelli. But he acknowledges the industry trend toward larger sites in major centers and points to the firm's decision to open in the Bourke Street mall of its home city. "That's the shopping capital of Melbourne. Every retailer there is a national player." Sanity revenues from the store are expected to be around \$1.5 million (\$2 million Australian).

The merchant is also developing Delta Music, which continues as a retail brand alongside Sanity. It has eight outlets, and Agostinelli describes it as "more of your average music store." It is targeted to the older consumer, with a suitable offering of jazz, classics, and country music alongside the hits. He does not rule out the possibility of operating both Sanity and Delta stores in major cities.

With Brashs, the record industry must reflect on its past as well as the future. The chain's 1994 financial woes are not entirely forgotten, even as label chiefs acknowledge the progress made of late. "I have cautious confidence in them," observes EMI Music managing director (Australia) Paul Martinovich. "There's a new team there, and I think they will bring back the right level of staff." Sony Music chairman (Australia) Denis Handlin concurs. "Matt Campbell has better people around him now," he says, "and I detect more of a focus on artist development, especially at their new stores."

Campbell is emphatic that his team has become more artist-oriented. He cites the tie-ins with concert tours by Celine Dion, Michael Bolton, Richard Clayderman, and Air Supply, among others, as well as the only Australian in-store appearance by Neil Diamond earlier this year, at the chain's Parramatta outlet. In May, Lionel Richie came to visit. "He was in our offices [on Melbourne's King Street] here," says Campbell.

Campbell is adamant that Brashs is back on track and challenges sugges-



tions that it has lost market share. He says it has 18% nationally and 25%-30% in Victoria, its home state. "In singles, we have a 30% share," he adds. "I suspect we've held [share] with our suppliers over the last 12 months as we've regrouped and refocused. I believe the department stores have lost share."

He attributes suppliers' comments, in part, to the inventory reduction that occurred as part of Brashs reorganization. He says the company tested the music retail maxim that 20% of the inventory does 80% of the business. "We looked at our range and reduced our stockholding by 20% but increased our business. Now, with every dollar we invest, we buy for a reason. We have a much more powerful inventory: It doesn't sit there as wallpaper." Last year, he says, recorded music sales at the chain posted a comparable-store increase of 7% over figures from 1994. Under the company's overseas own-

ers, Brashs has also reorganized its financial structure. Of particular interest to the record industry has been a switch in billing procedures, with suppliers asked to invoice a Daiichi unit in Australia rather than the chain itself. "Daiichi is offering support in a number of areas, from advertising to management," says Campbell. "It's a very successful public company, the third largest electronics retailer in Japan, and we're pleased to have that support. They've exercised their right to estab-

lish a buying office in Australia. It's a branch office, no more or less than that."

The priority for suppliers in adapting to this arrangement has been protection: to ensure that they are not again financially exposed, as they were in 1994.

Brashs has opened six outlets since last October, including a 765-square-meter store at Chatswood, a Sydney suburb, and a 6,500-square-foot location in downtown Sydney.



by Geoff Mayfield

TEN: Alanis Morissette's "Jagged Little Pill" declines by almost 5% from its prior-week tally, but in a week where sales are slumping, the 121,000-unit sum is enough to claim the rookie's 10th week at No. 1 on The Billboard 200. This is the most weeks a title has topped the big chart since the soundtrack to "The Lion King" returned to No. 1 in the April 29, 1995, Billboard after holding court for nine consecutive weeks in 1994. You have to go back to May 29, 1993, when the soundtrack to "The Bodyguard" captured its 20th week at No. 1, to find an album with more weeks on top.

QUICKSAND: To illustrate just how soft the week is, consider that Celine Dion, infused by her latest track (27-14 on Hot 100 Singles) and lingering momentum from her Olympics exposure, is the only artist in the top 10 to show any gain over the previous week. No Doubt offers another poignant example: Although the freshman group's sales drop by 2%, losses suffered by the rest of the top 10 allow it to crack the top five for the first time (9-4). Morissette and runner-up Nas (107,000 units) are the only acts to exceed 100,000 units, compared to six for the comparable week in 1995.

Meanwhile, Gloria Estefan's role at the Olympics yields her set a 26.6% gain and the Greatest Gainer award (35-24).

FLOW SLOWS: The flow of new releases through July has been much stronger than it was in the first seven months of 1995; that year, many high-appeal albums waited for the last trimester. But this month's release schedule is a big reason that sales for the last two weeks have been less than those of the same weeks in 1995.

In June of this year, The Billboard 200 averaged 10 debuts per week, compared with 7.25 in June 1995, while last month saw 14.25 titles per week enter the chart, compared with 10 in July 1995. However, in the first four weeks of August, the chart averaged just seven debuts per week, compared with 9.75 in August 1995. Eight albums entered within the top 50 this month, and two entered in the top 10; last August, 10 entered in the top 50 and five in the top 10.

ONCE UPON A TIME, when it seemed like ABC would always televise the Olympics, merchants noticed that the background music from the network's "up close and personal" segments helped boost the sales of albums like Chuck Mangione's "Bellavia" and Shadowfax's "Shadowdance." Mangione sought to capitalize on his Olympic connection with his 1980 album "Fun And Games" and was awarded with the second-highest-charting title of his career, reaching No. 8.

Since then, more elaborate attempts to cash in on Olympic broadcasts have yielded less illustrious results. In 1984, Columbia's "The Official Music Of The XXIIrd Olympiad" peaked at No. 92. Arista's all-star pop effort "1988 Summer Olympics: One Moment In Time" was certified gold during its 17-week chart run and reached No. 31; those numbers were respectable, but the title ended up being a returns headache, as some large accounts ordered more copies than they needed. A similar compilation from Warner Bros. in 1992 rose to a similar peak, No. 32, but charted for fewer weeks than Arista's 1988 set and fell shy of gold status. Ironically, a tie with Coca-Cola seemed to hinder more than help the Warner set, as TV ads left many viewers with the mistaken impression that the title was available free with the purchase of Coke.

Great strategy, I thought, with the baton passing from Sony (then known as CBS Records) in '84 to BMG in '88 to WEA in '92. If Olympics organizers kept moving from one major to another, 24 years would have passed by the time they offered it to Sony again, and by that point, few in the company would remember how lackluster the '84 set had been. So, imagine my surprise when five labels from five majors each fielded sets for this year's games (Billboard, Feb. 10 and Aug. 10).

Sony Classical's John Williams set, "Summon The Heroes" (No. 94), has stood the tallest of the five, rising as high as No. 62 on The Billboard 200, with sales of 99,000 units, according to SoundScan. LaFace's "Rhythm Of The Games" (No. 139) gets the silver medal with 51,000 units, followed by EMI Latin's "Voces Unidas," which takes the bronze with 51,000 units and has enjoyed a healthy run on The Billboard Latin 50. MCA Nashville's "One Voice," which has sold just shy of 5,500 copies since April, never hit Top Country Albums. MoJazz's "People Make The World Go 'Round" has moved close to 2,000 units since its July 23 release but never sold enough in one week to make Top Contemporary Jazz. All of which makes you wonder whether labels will scamper to do Winter Olympics sets in 1998.

COMPETITIVE SCENE SPARKS GROWTH

(Continued from preceding page)

laws to allow such imports, intending to force down CD prices, the market will be seriously destabilized.

"The consumer thinks CDs are expensive," says Curnow, "whether we like it or not. That's why this horrible price issue keeps coming up." Yet he and other merchants say retail margins are tight. Sanity's Agostinelli quotes a figure of 27.5% and says, "It costs us 24% just to open the doors." He continues, "Because of aggressive competition between [suppliers], you can go where the better deal is and get 10%-15% discounts—which tells me that the industry can go to a better margin." Curnow concurs: "You need a base margin of 30% [here] to make it work with good sites."

This issue aside, most Australian merchants agree that independent operators, particularly mom-and-pop outlets, would be the ones most affected if the government loosens current import controls. One prominent retailer says, "It would be very easy for Blockbuster to bulk-ship, say, Metallica from California, and it would be all over for the independents. Most of those people wouldn't know how to import."

Meanwhile, the major Australian record companies have established their own import divisions, much as Japanese labels did when overseas merchandise began entering that market in quantity. "They've all got indent [import] divisions, and it's been profitable for everybody," says Sanity's Agostinelli. "That's the way it should stay. We don't want to get into importing."

With unrestricted imports, Agosti-

nelly says, retailers would lose out in returns and markdowns. "If the record companies cut spending on television advertising and new music [because of the revenue loss to imports], the industry will fall into a hole." TV marketing campaigns, a powerful force in the Australian music business, would suffer, agrees AMRA's Bull, whose Toombul Music in Toombul, Queensland, is the quintessential independent.

AMRA has among its members the most significant independents and the leading chains (but not the likes of Target or Kmart), according to executive officer Robert Walker. Its 100 member firms represent 500-plus "shopfronts," and he says that the 2-year-old group has an active recruitment program. "Overall, our purpose in forming AMRA was to unify wholesalers and retailers and establish communications with ARIA, which has been the music industry's main mouthpiece to the government," Walker says. "We wanted AMRA to give retailers a voice at that level and address the key issues."

Retail members pay a flat fee to join, based on the size of their business, and there are three fee levels. Major and independent record companies, meanwhile, are associate members. Curnow, for one, calls AMRA "a pretty virgin association," but he and others work to support its goals and programs, such as its annual music-industry conference and exhibition.

The first of these was organized at Sydney's Darling Harbour Sept. 30-Oct. 2, 1995, as part of the ARIA Music Week and attracted some 250 retailers and 400 other industry professionals to its workshops, seminars, and keynote

speeches. Most major record companies took exhibit space, as did other retail suppliers.

Among international guest speakers at the convention were Stuart McAlister, the U.K.-based chairman/CEO of HMV Group, and Pam Horovitz, president of the U.S. National Assn. of Recording Merchandisers (NARM). Australian keynoters included Sony Music's Handlin; Michael Gudinski, chairman of the Mushroom group of companies; and Michael Lee, Australia's minister for the arts at the time. This year's event is scheduled for Sept. 21-23 at the same Sydney venue.

The presence of Horovitz signals how AMRA has been forging links abroad. Indeed, five of its board members attended the NARM convention this year: chairman Bull, Brashs' Roxanne Clegg, Gaslight Music's Jeff Harrison, Wesley CD's Stephen Gray, and Murray Neck Musicworld's Chris Neck. The body also keeps in touch with the British Assn. of Record Dealers (BARD), and consolidation of these NARM/BARD affiliations is one of its current business goals.

By tapping into the expertise and experience of retailers from elsewhere, AMRA members are unconsciously responding to criticism made by several Australian label chiefs and voiced by MCA's Krige and Sony's Handlin. "Over the past 10 years," says Krige; "retail has not really picked up its game to the same extent as the record industry. Sometimes, there are differences on extremely petty issues. For things to improve, there has to be a partnership."

(Continued from page 11)

techniques available to studio technicians. "The record was almost done like a classical disc," says Cuscuna. "There's a major amount of editing on it. Miles' trumpet is on one track, and the orchestra is on another. Some of the overdubbing that went on and the limits of 3-track tape made things very confused over the years. An incorrect stereo version had once been released, and a mono version, and even a variation on the mono. We wanted to put it out in real stereo, reconstruct it as it originally was."

THE SOUND SELLS IT

Julie Remick, jazz buyer for the Virgin Megastore on Sunset Boulevard in Los Angeles, noticed the difference. "The sound quality is incredible," she says. "I'm always being told that new releases of old material will sound great—all these new revelations are supposed to take place, right? But Steve and Kevin played it for me with the headphones on, and this time was different. It sounded exquisite."

Also impressive is the packaging, which boasts original album art; extensive essays by session producers, including Avakian, and Davis scholars Belden and Kirchner; quotes about what the principals thought of the works; unreleased photos from the sessions; and the most instantly impressive feature: a brass-plated binding featuring a copy of the signature script that appeared on Davis' '50s Martin horn.

"Everyone freaks out when we show them this spine," says Gore. "The package is too fat for the retail bins, but turn it with the spine up and that gold jumping out, and it sinks right in there nicely. That's important, so it's not relegated to the boxed-set section of the stores."

The cumbersome nature of a previous Davis box, "The Complete Live At The Plugged Nickel Sessions, 1965," issued last year on Columbia Legacy, was frustrating to some retailers, including Remick. "The 'Plugged Nickel' set didn't do as well as we expected," she recalls. "But I can understand why... The music inside is awesome, but the packaging is so bland that it's easy for customers to fly by it. The new set is gorgeous, and the art attracts you instantly."

Arthur Levine, the head of Columbia's creative services department, oversaw the package concept along with Chika Azuma.

The campaign to sell the package

Compiling Work Of Prolific Davis A Difficult Task

BY JIM MACNIE

Plotting a reissue strategy for something as extensive and diverse as Miles Davis' Columbia recordings is no small task.

The bandleader amended his approach to music every few years. During his extended Columbia stint, he moved from a precise and acoustic variation on hard bop with his "Milestones" ensemble in the mid-'50s to a rambling, racket-loving electric sound by the time he opted for a brief retirement in the mid-'70s.

Creating a logical and enticing method for demonstrating the particular value of each era required a savvy master plan. Steve Berkowitz and Kevin Gore, directors of the Columbia/Legacy series, took cues from Davis zealots they respected, including Michael Cuscuna and Charlie Lourie, who together run the esteemed mail-order label Mosaic. Cuscuna was brought into the Columbia fold as the executive producer of the Davis series.

They brainstormed and decided to go with the plan of dividing the Davis catalog into eight multidisc sets, to be issued over a span of several years.

"Miles Davis & Gil Evans: The Complete Columbia Studio Recordings" is the first release (see story, page 11). The second issue, "The Complete Studio Recordings Of The Miles Davis Quintet 1965-1968," another six-disc affair, is due in the spring of '97.

"Miles' work slices up beautifully in a periodic sense," says Cuscuna. "When Kevin and Steve first approached me, I had a couple of these boxes on my dream list for Mosaic.

So we started from the beginning and stopped when Miles stopped in 1971. Cutting it up that way worked nicely."

Of course, the bulk of Davis' work precluded anything truly comprehensive coming out in one package. "I did fantasize about a trombone-case-sized deal," says Berkowitz, "sort of the Miles Davis on Columbia version of what PolyGram did with the complete Mozart. But obviously, that's not a feasible way of selling anything."

Commerce is always on this team's collective mind. "The music speaks for itself," says Gore. "If we establish a mark of quality at the get-go, people will stick with us for the duration. The kind of sales projections we're looking at are doable." Gore is targeting sales of 100,000 units for the debut box.

"There is a very large core of listeners who know that they must own all of these," says Cuscuna. "Including me. We're sitting on some of this century's most important American art. It has to be addressed correctly."

That goal can be stymied by the rudimentary yet complicated process of retrieving the raw material. Columbia keeps its tapes at a site in upstate New York called Iron Mountain. The label has been in business for more than a century, so there are quite a few spools cataloged at the facility. "Even they don't completely know what's in there," says Berkowitz.

These days, whenever spools marked "Miles Davis" are found during the course of a cleanup, they're sent to a designated spot. The amount of material grows monthly. Eight sets are scheduled in

Columbia's master Davis reissue plan, but others are very likely to crop up, predicts Cuscuna.

"They would mostly be other club dates and live things," he says. "There are probably a dozen live albums that never came out, including Wayne Shorter's last gig with the band—two nights at the Fillmore. We don't know how much more we'll find."

Following are other boxed sets on the release slate for which launch dates have not yet been set:

- "The Complete Studio Recordings: September 1968-February 1969." A three-disc set that represents the transitional period after the Quintet sessions and before "Bitches Brew"; its centerpiece is "In A Silent Way."

- "The Complete Columbia Recordings: August 1969-June 1970." A myriad of large ensemble electric bands whose personnel was constantly changing, it includes "Jack Johnson" and "Bitches Brew."

- "Miles Davis & John Coltrane: The Complete Columbia Studio Recordings." This spans 1955-61, covering the "Round About Midnight" and "Kind Of Blue" era.

- "The Complete Columbia Recordings: 1963-1964." This documents Davis' moves from "Seven Steps To Heaven" in '63 to the development of the Quintet.

Titles for the remaining two sets have yet to be determined. The boxes will comprise material culled from Davis' studio sessions after March 1972.

The order of the releases will not necessarily be chronological, but rather, will follow a marketing stratagem, according to the label.

began last spring. Berkowitz and Gore took a sampler to some of the most influential retail and radio outlets, pulling on the coats of various buyers and programmers. Many of the reactions were passionate.

Says Gore, "Once even the most jaded buyers and critics see how serious we are about this, see how aggressive we are about explaining the quality of the art and package, they get it. Many have said they want to up their order from the initial numbers and ask for ways to promote it at their account."

Ads in jazz magazines have already run, but that's just a prelude, the label says. Ads in Esquire, Vibe, and The New Yorker are slated to coincide with the release, and commitments for articles and reviews have already been secured in lifestyle mags, including Newsweek, Entertainment Weekly, and People, Columbia says.

"We've gotten the commitment from senior management to roll out the kind of marketing dollars that will support creative ideas," Gore says. "We're involving parts of the

company that usually don't jump on a jazz project: the pop people, black music staff, even outside companies that construct promotional items."

Murray Street Productions created five modules on a promotional CD to be sent to radio; each is between five and seven minutes long, and each is designed to help a station's listeners understand the impact of the music. Much of the material was taken from Steve Rowland's "The Miles Davis Radio Project," which comprised interviews and editorials by Gerry Mulligan, Keith Jarrett,

Avakian, and other Davis associates.

Columbia believes radio is going to be a strong ally. In an unusual move for such a project, it will send out the single-disc sampler to a variety of formats besides jazz, including jazz/AC, R&B, and college.

"Even smooth jazz stations said they could get behind a track like ['Summertime' from 'Porgy And Bess'], because it's got such a good groove to it," Gore says of early feedback.

Thurston Briscoe, PD of WBGO Newark, N.J., finds a bit more meaning in "Sketches Of Spain." "WBGO will play it, and I think most jazz radio will play it, because it's gorgeous music," he says. "Listeners immediately respond."

PROMO PLANS

Giveaway promos for stations that run the modules are part of the plan, as are advertising napkins placed in jazz clubs and postcards in restaurants in key national locations.

In addition, three days before the Davis/Evans box hits the racks, conductor William Russo will lead the Chicago Jazz Ensemble through "Sketches Of Spain" at the Chicago Jazz Festival.

"We're hoping it will invigorate other performances that will help kick off the set's release as well," says Gore. "It's a great opportunity for bands to put this classic piece into play."

A World Wide Web site detailing the particulars of the box has been launched on the Internet to help spread the word. Its address is www.sony.com/music/ai/milesdavis/.

Virgin Megastore's Remick is encouraged by the strong marketing strategy but doesn't foresee a tough sell for an item this classy. Zealots, she believes, will always sniff out what they want.

Those looking for a little less can look forward to the eventual release of the "Miles Ahead" single disc, issued with Schapp's new mix, the upgraded mastering, and some (though not all) of the alternate takes.

JONI MITCHELL OFFERS 'HITS' AND 'MISSES'

(Continued from page 130)

ber what I said back to him. I wanted to sputter out that I flunked 12th grade twice."

Her review of her work also led her to propose a third set to Reprise. "I feel the best of my work is on neither of these, so I proposed a 'Misses 2' to put out later, but they said no," she says. "It would have been the more innovative material."

Mitchell is unflinchingly honest about her relative lack of commercial success but unfailingly confident about her artistic contribution to the music world. "I've had an exceptional career in that I kept doing good work, but the system dismissed me. I don't think there are many of my peers who kept doing good

work."

Mitchell feels her poor reception at radio is the result of declining to play the game. "My refusing to pay indie [radio promoters] guarantees that I'm doomed to hitlessness," she says.

Mitchell's lockout at mainstream radio extends to most video channels. Even though she has created a fair number of videos, including clips for "Come In From The Cold" and "Beat Of Black Wings," Mitchell says they were either poorly serviced or received scant airplay. "All the outlets that created hits were denied me," she says. Reprise is looking into the possibility of releasing a companion home video.

Despite her limited airplay, Reprise plans to service the collections to top 40, adult contemporary, and triple-A formats. The label and Mitchell are discussing recording a Spanish version of "Nothing Can Be Done" (which is on the "Misses" set) and releasing it in Latin markets.

Although top 40 and AC stations contacted by Billboard doubted they would play anything from the two sets, Rita Houston, music director and on-air personality at Fordham University's WFUV in the Bronx, N.Y., is tremendously excited about the project.

"We'll definitely play music from these sets," says Houston. "This is

very exciting news for the WFUV audience. She's one of our core artists. 'A Case Of You' [which originally appeared on the 1971 masterpiece 'Blue'] is sort of our 'Stairway To Heaven.'"

For Reprise, the new project is potentially a way to correct past wrongs. "I think that Reprise feels the injustice [Joni feels]," says Larson. "She's truly an artist's artist. I look at her and think she's the greatest songwriter that ever lived, and so many artists feel that way. But with the marketing of her albums, she just hasn't had the opportunities that others had, and I feel like that might change for her."

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Tall Order For RuPaul: Host Billboard/Airplay Monitor Radio Awards

Where there's a will, there's RuPaul. The world's most renowned drag queen will serve as host of the Billboard/Airplay Monitor Radio Awards Banquet Sept. 7 at the New York Sheraton. The event is part of Billboard and Airplay Monitor's annual radio seminar, which includes more than a dozen panels, artist showcases, and specialized format focus sessions.

RuPaul has reached great career heights in just three years, beginning with his breakthrough No. 1 Billboard club hit, "Supermodel (You Better Work)," which was followed by two more No. 1 hits on the Club Play chart.

Since bursting onto the scene, he has appeared on "The Addams Family Values" and "Wigstock" soundtracks, recorded a remake of "Don't Go Breaking My Heart" with Elton John, represented MAC cosmetics as a spokesmodel, and created a touring nightclub act, which launched at the Sahara in Las Vegas.

The artist has graced the big screen with roles in Spike Lee's

"Crooklyn," "The Brady Bunch Movie," "Wigstock: The Movie," "To Wong Foo...Thanks For Everything, Julie Newmar," and the upcoming "A Very Brady Sequel."

He also has appeared in television shows that include "Sister Sister," "In the House," and "The Crew," as well as taking on a lead role in the Emmy-nominated USA movie, "A Mother's Prayer." He even made a guest appearance on ABC's daytime soap, "All My Children."

Most recently, RuPaul joined the on-air staff of WKTU New York as co-host of the morning show. In their first full ratings quarter, RuPaul and Michelle Visage were the fifth-highest-rated a.m. team in the nation's No. 1 radio market.

Next up, fans will be able to watch RuPaul weekly in VH1's "RuPaul Show." His second album, "Foxy Lady," on Rhino Records, is slated for release in September.

For more information on the Billboard/Airplay Monitor Seminar & Awards Banquet, contact Maureen Ryan at 212-536-5002.



Billboard Online Links With New Yahoo! L.A. Web Site

Stories and charts from Billboard are among the key features of Yahoo! Los Angeles (www.la.yahoo.com), the online guide to Southern California just launched on the World Wide Web by Yahoo!, the popular Internet navigational guide.

Yahoo! L.A. is designed to bring together news and entertainment listings to capture the flavor of the Southern California community. It is the second regional site for Yahoo!, following a successful San Francisco Bay Area site. Yahoo! L.A. includes a directory of 10,000 sites providing information of interest to residents in six Southern California counties.

Among the sites linked to Yahoo! L.A. is Billboard Online (www.billboard-online.com), the Internet home of Billboard magazine.

The new Yahoo! L.A. site includes

extensive material from the pages of Billboard magazine and fellow Billboard Music Group publications Amusement Business, Musician, and Music & Media. Billboard information includes brief versions of current Billboard stories as well as the top 20 titles from the Hot 100 Singles and The Billboard 200 charts and the top 10 singles and albums in a variety of genres, including R&B, country, rock, rap, dance and Latin.

Yahoo! L.A. also carries the top 10 North American Concert Grosses list from Amusement Business and the Eurocharts top 10 singles and albums from Music & Media.

Billboard parent company BPI Communications Inc. also is represented on Yahoo! L.A. by daily entertainment and film industry news from The Hollywood Reporter.

PERSONNEL DIRECTIONS

Fred Dahlqvist joins Billboard/Airplay Monitor as an advertising assistant after a three-month internship. Before working at Billboard, Dahlqvist, a native of Sweden, served in the Swedish army



and managed the entertainment for a Swedish hotel. Dahlqvist attended the Institute for International Studies in Stockholm, Sweden, as well as The State University of New York at New Paltz.

Dates 'n Data

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards

Crowne Plaza Parc Fifty Five Hotel, San Francisco • Nov. 7-9

For more information, contact Maureen Ryan at 212-536-5002.

Visit our website at <http://www.billboard-online.com>

For information about subscribing to Billboard Online's complete archive of charts and articles, contact Vince Beese at 212-536-1402/1-800-449-1402.

e-mail: vbeese@billboard-online.com

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	389,116,000	407,993,000 (UP 4.9%)
ALBUMS	333,671,000	337,343,000 (UP 1.1%)
SINGLES	55,445,000	70,650,000 (UP 27.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	213,398,000	240,610,000 (UP 12.8%)
CASSETTE	119,770,000	95,880,000 (DN 19.9%)
OTHER	503,000	853,000 (UP 69.6%)

OVERALL UNIT SALES THIS WEEK

13,153,000

LAST WEEK

13,203,000

CHANGE

DOWN 0.04%

THIS WEEK 1995

12,775,000

CHANGE

UP 3%

ALBUM SALES THIS WEEK

10,569,000

LAST WEEK

10,754,000

CHANGE

DOWN 1.7%

THIS WEEK 1995

10,715,000

CHANGE

DOWN 1.4%

SINGLES SALES THIS WEEK

2,584,000

LAST WEEK

2,449,000

CHANGE

UP 5.5%

THIS WEEK 1995

2,061,000

CHANGE

UP 25.4%

TOTAL YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE

	1995	1996	CHANGE
MAJOR CHAIN	191,110,000	202,427,000	UP 5.9%
CHAIN	48,949,000	55,438,000	UP 13.2%
INDEPENDENT	52,023,000	53,486,000	UP 2.8%
MASS MERCHANTS	97,035,000	96,642,000	DN 0.4%

ROUNDED FIGURES

FOR WEEK ENDING 8/11/96

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



EBTG's Ever-Present 'Missing'

A COUPLE OF "MISSING" songs are in the news this week. First, Everything But The Girl's "Missing" makes chart history by racking up the longest stay on the Hot 100 since the chart was initiated 38 years and three weeks ago. The Atlantic release slides 43-47 in its 55th chart week. Second, the Hot Shot Debut is "Missing You" by Brandy, Tamia, Gladys Knight & Chaka Khan.

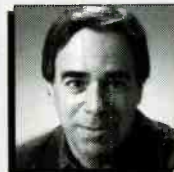
The EastWest single from the soundtrack to "Set It Off" enters at No. 62. Brandy and Tamia might be relative chart newcomers, but Khan and Knight have long Hot 100 histories. Khan first appeared on the chart 22 years and two months ago, when "Tell Me Something Good" by Rufus debuted. Khan was 21 at the time. Knight goes back even further: "Every Beat Of My Heart" debuted some 35 years and three months ago, when Knight was 16 years old. Brandy was 15 when "I Wanna Be Down" became her first chart entry in October 1994, and Tamia was 19 when she was introduced on Quincy Jones' "You Put A Move On My Heart" in December 1995.

This is Knight's second Hot 100 single as part of a specially formed quartet. In 1986, she went to No. 1 with Dionne Warwick, Stevie Wonder, and Elton John on "That's What Friends Are For."

JAGGED'S EDGE: A Tribe Called Quest enjoyed one week at No. 1 with "Beats, Rhymes And Life," but the set falls to No. 7 on this week's Billboard 200, making way for Alanis Morissette's "Jagged Little Pill" to return to the top for the fourth time. That matches Hootie & the Blowfish's "Cracked Rear View" for number of times an album has returned to the No. 1 position in the last three decades. This is Morissette's 10th nonconsecutive week at No. 1.

SEE YOU LATER, MACARENA: Los Del Rfo suddenly

has a strong challenger for the top spot on the Hot 100, as Donna Lewis bolts 9-2 with "I Love You Always Forever" (Atlantic). But "Macarena" (Bayside Boys Mix) is in its fourth week at No. 1 and its 36th week on the chart. This is far and away the latest a single has ever been No. 1. Since the Hot 100 began, only 12 other singles have been No. 1 in their 20th chart week or later. Of those, only four besides "Macarena" have been No. 1 in their 22nd chart week or later: "I Just Want To Be Your Everything" by Andy Gibb, "Chariots Of Fire" by Vangelis, "Baby, Come To Me" by Patti Austin with James Ingram, and "Red Red Wine" by UB40. The latter held the record until "Macarena" came along: Its one week at the top happened during its 25th chart week.



by Fred Bronson

Chart Beat regulars William Simpson, Larry Cohen, and Vincent M. Vero all pointed out that with the other "Macarena" single by Los Del Rfo moving 41-37, this is the first time an artist has two versions of one song in the top 40 at the same time since the Righteous Brothers did so with the original and rerecorded versions of "Unchained Melody" in 1990.

Simpson adds that the Bayside Boys Mix of "Macarena" gives RCA its most successful chart single since Hall & Oates' "Maneater" had a four-week run at the top at the end of 1982. If Los Del Rfo is still No. 1 next week, it will be RCA's biggest single since Zager & Evans were on top for six weeks in 1969 with "In The Year 2525."

MOVIE MADNESS: Deep Blue Something may have started a trend with "Breakfast At Tiffany's." Check the No. 37 song on the U.K. airplay chart: it's "Becoming More Like Alfie" by the Divine Comedy on Setanta. This could open a whole new area for songwriters. I'm already working on "Didn't We Meet On The Planet Of The Apes" and "One Flew Over The Cuckoo's Nest, Why Can't You?"



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