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NEWSPAPER

IN MUSIC NEWS



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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

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Building A Perfect Ork-Pop Masterpiece

Forward-Thinking Acts Look To Past

BY CRAIG ROSEN

Bored by the three-chord simplicity of grunge and neo-punk, a new breed of popsmiths is going

masterpiece.

Although the commercial success of these acts—which include Portland, Ore.'s Eric Matthews; Chicago's Yum-Yum and Plush; Kent,



MATTHEWS



YUM-YUM



DAVIES



Flydaddy's Pop Spawn

BY CRAIG ROSEN

It was their shared love and respect for the music of singer/songwriter Richard Davies that led Sub Pop em-

BMG Makes Eros A Global Priority

BY MARK DEZZANI

MILAN—Italian melodic rocker Eros Ramazzotti is following up his multi-million-selling 1993 album, "Tutte Storie," with the global release of "Dove



RAMAZZOTTI



back to such inspirations as Brian Wilson, Phil Spector, and Burt Bacharach in the quest for building the perfect orchestrated pop

Ohio's Witch Hazel; London's High Llamas; Sydney's Richard Davies; and Toronto's Spooky Ruben—has been moderate at best, their music offers an alternative for those who have grown tired of distorted guitars and angst-ridden vo-

ployees Kevin O'Leary and Adam Silverman to leave their jobs at the famed Seattle independent in the fall of 1993 to start their own label, Flydaddy.

Davies, onetime front man of Australian pop experimentalists the Moles, had relocated to Boston in

C'è Musica" (Where There Is Music) (DDD/BMG/Arista), and the project looks poised to be a "success" in whatever language you say it.

Heinz Henn, senior VP of A&R/marketing at BMG Entertainment Inter-

(Continued on page 92)

(Continued on page 92)

Marcus Roberts' Double Sony Shot

BY JIM MACNIE

NEW YORK—Wanting to communicate with as many listeners as possible is a standard artistic goal. But in jazz,



ROBERTS



proving your eloquence at a broad level can be precarious: Wooing a mass audience often entails downgrading one's musical sophistication. Pianist/composer Marcus Roberts thinks he knows a way to fully explain himself to his fans and maintain his standards of sophistication: by widening his vocabulary.

With the June 11 arrival of two discs, "Time And Circumstance" (Columbia)

(Continued on page 105)

Indie Sector Hobbled By Stiff Returns For Early '96

BY ED CHRISTMAN and CHRIS MORRIS

NEW YORK—After getting clobbered with returns in the first three months of 1996, independent labels and distributors will be limping to Baltimore for their annual convention, at which discussions are likely to focus on how to deal with the downturn at music retail. The National Assn. of Independent Record Distributors and Manufacturers meet will be held at the Baltimore Omni Inner Harbor Hotel Wednesday (22)-May 26.

Music retail has been in a state of disarray for almost a year, thanks to

a price war led by Circuit City and Best Buy. As a result, some record store chains have been forced into bankruptcy, while others are restructuring their balance sheets and closing stores.

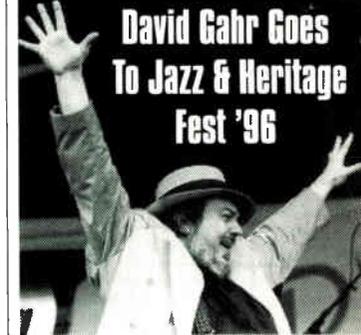
Industry sources say they expect anywhere from 500 to 1,000 stores to close over the next 18 months.

Due to the competitiveness of the marketplace, open-to-buy dollars are scarce and returns are plentiful, according to label and distribution executives. Industry executives cite a variety of reasons for the mounting returns. Since specialty retailers have seen their profits wiped out by

(Continued on page 104)

Exclusive Photo Essay

David Gahr Goes To Jazz & Heritage Fest '96



DR. JOHN

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WORLD MUSIC
A BILLBOARD SPOTLIGHT

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Challenges Await In Tempting Asian Mkts.

Royalty Practices Among Business Issues Faced

■ BY GEOFF BURPEE

HONG KONG—The hunger of Asian markets for local-language versions of Western songs has opened a Pandora's box of royalty headaches for songwriters, publishers, and record companies.

Long driven by cover songs, pure pop markets, such as Hong Kong and Taiwan, have increasingly sought hits from other markets for adaptation into Mandarin and Cantonese. Major international publishers in the region have refined the practice, with such companies as Warner/Chappell and EMI Music Publishing introducing

Western songwriters' demo tapes to regional record companies.

However, the desire to have East meet West in the recording studio has created huge headaches for those who would like to see Asian copyright and royalty practices brought in line with international standards. And while the will to evolve may be there, the reality demonstrates that such change will not occur overnight.

"The practices in Asia are so dramatically different here than overseas," says Harry Hui, regional director for Warner/Chappell Hong Kong. "Copyright is such an evolving concept here. If we tell the local record industry you can't do this, how will they grow? Cantopop and a lot of Chinese pop has to change; it is dying out."

Against a backdrop of heated copyright and piracy negotiations between China and the U.S. (see story, page 5), debate at

the second MIDEAM Asia conference, held here May 12-16, highlighted problems surrounding not just this new repertoire practice but the larger differences between Asian culture and the dozens of international countries trying to penetrate the world's fastest-growing market.

Lively discussions at a panel on music publishing in Asia pointed to an international industry coming to terms with the realities of doing business in Asia, as publishers and songwriters try to work together to fit into, and in some cases redefine, the region's often opaque copyright and corporate culture.

Brad Parker, VP of the board of directors of the U.S.-based National Academy of Songwriters, expresses concerns that songwriters whose work is translated by record companies for use by Asian pop stars are surrendering copyright in order to secure deals.

"With some record companies here, it is a condition of doing business that we negotiate copyright," Parker says. "We want it to be non-negotiable: The original" (Continued on page 101)

MIDEAM ASIA '96

Local Music TV Channel To Start Up In Thailand

HONG KONG—Asian music television took another step on the long road to localization at MIDEAM Asia here, with STAR TV's Channel V announcing a new joint-venture partnership with Thai broadcaster BNT to facilitate the launch of a 24-hour local-language channel in Thailand.

MIDEAM ASIA '96

Broadcasting Network Thailand chairman Itthivat Bhiraueus says the setup required a \$10 million initial investment from BNT, mostly to up-

grade local studios with hi-tech digital production and broadcast equipment to make it compatible with facilities at STAR's Hong Kong headquarters.

Speaking at MIDEAM Asia, Bhiraueus said the channel aims to "combine the expertise of Channel V with our expertise, local personalities, and local repertoire."

The new channel will be distributed on encrypted, pay-per-view cable distributor UTV. Slated for launch in early June, the cable channel will initially be viewed in a relatively modest 15,000 homes, concentrated almost entirely in Bangkok.

Bhiraueus says the deal grew out of a meeting at last year's MIDEAM Asia, where Channel V first announced its intention to more fully localize. Bhiraueus (Continued on page 101)



Life In The Real World. Qawwali master Nusrat Fateh Ali Khan and Peter Gabriel were among the performers at the recent "VH1 Honors" tribute to the Witness program, which Gabriel co-founded. A celebration after the event marked Khan's re-signing with Gabriel's Real World group, which includes WOMAD Music and Real World Records. Khan's latest Real World release is the captivating "Night Song," with guitarist/producer Michael Brook (Billboard, Feb. 3). Pictured in the front row, from left, are Keith Wood, CEO of Caroline Records; Khan; Gabriel; and Khan bandmember Iqbal Naqibi. In the back row, from left, are Nancy Berry, executive VP of Virgin Music Group Worldwide; Rashid Ahmed Din, Khan's manager; Mike Large, CEO of Real World Records; and friend Shafiq Siddiqi.

THIS WEEK IN BILLBOARD

DOING BETTER BUSINESS IN BRAZIL

As sales figures rise, the Brazilian music industry is taking steps to upgrade itself, including improved chart information and tighter auditing procedures to verify album purchases. Latin America bureau chief John Lannert has the story **Page 48**

DIGITAL GEAR'S NEXT GENERATION

Souped-up digital audio systems were on display at the 100th convention of the Audio Engineering Society, but analog equipment was out in force as well. Pro audio/technology editor Paul Verna reports from Copenhagen. **Page 62**

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Wal-Mart Alters Approach To Budget Video Buying

■ BY SETH GOLDSTEIN

NEW YORK—Selling videos direct to mass merchants has become the Holy Grail for studios. But for vendors and Wal-Mart, which began buying direct in earnest last year, that cup has runneth way over.

While such chains as Best Buy plan their first major direct purchases, trade sources indicate that Wal-Mart has had second thoughts about the volume of budget titles it allows onto its shelves. "They're smarting a little from the tonnage that went into stores," says a Hollywood marketing executive.

Wal-Mart, unavailable for comment at press time, is said to be scaling back deliveries across the board. In discussions held during the past four to six weeks, Wal-Mart said it would institute a "pull-down," slashing inventory by as much as 40%-50% per title. "It's not a dramatic change in direction," a participant comments, "but they are trying to be more conservative."

Earlier, sources indicate, Wal-Mart bundled off large quantities of fourth-quarter purchases to vendors who've been scrambling to find other outlets for the cassettes. One independent marketer of budget titles estimates the value of guaranteed-sale tapes on the rebound at \$50 million-\$100 million. He says the bulk were titles priced at \$15-\$17, the top of the line at Wal-Mart.

Releases at less than \$10, once a dumping ground but now populated with big-name movies, are largely free of overstocking. "Wal-Mart is moving a ton of \$6.99 product," the source adds.

More is on the way, in anticipation of a wider direct-sale pipeline. Paramount Home Video, which hasn't dipped below \$15 suggested list, reportedly has earmarked 30 "A" titles for \$10 trade. The studio had no comment. MCA/Universal Home Video will be strengthening its budget collection as well, distributors believe.

Meanwhile, Warner Home Video
(Continued on page 97)

Internet-Access Units Planned Devices Cheaper Than Full Computers

■ BY BRETT ATWOOD

LOS ANGELES—Philips, Sega, and Bandai unveiled their plans to bring the Internet to the television set at the Electronic Entertainment Expo, held May 16 to Saturday (18) at the Los Angeles Convention Center.

Apple and Nintendo are developing similar Internet-access machines, which will be considerably cheaper than fully equipped computers. Many of these devices will retail between \$200 and \$700 and will be available before the end of the year.

However, many industry analysts remain skeptical about whether con-

sumers will embrace these machines (Billboard, March 16).

A recent report by Cambridge, Mass.-based Forrester Research predicted that unless manufacturers can sell these units for \$250 or less, consumers will likely pass on the new machines and will, in some cases, opt to spend their money on fully equipped PCs instead.



Sega and Philips

will crack the \$200 price barrier with their add-on Internet units for their existing Saturn and CD-i platforms, respectively. However, since these low-price Internet-access units require the consumer to first purchase a separate set-top unit, the actual price to get online is about \$450.

Many purchasers of Philips' CD-Online upgrade for the CD-i, due late this summer, will choose to pay an additional \$50 for an optional keyboard. Otherwise, users can navigate the Internet with an on-screen keyboard.

Sega's Net Link add-on, which will ship this fall, includes a 14.4-baud modem, Internet start-up kit, and Sega-Soft game bundle. It is designed to be used with the Sega Saturn.

Philips and Sega will also market stand-alone machines designed for Internet access. Philips' self-contained CD-Online entertainment machine, which merges a Video CD/CD-i player and Internet-access capabilities, is expected to debut in the U.S. this summer for less than \$700.

Consumers who purchase either CD-Online unit will receive three months of free Internet access.

Sega's combined stand-alone Sega Saturn/Net Link system, due in the fall, will play all Saturn CD-based games, as well as provide access to the Internet, for \$450.

Sega and some third-party developers are already developing several games that take advantage of the online potential of the Saturn/Net Link system, including Sega's strategy action game "Baku Baku" and Inter-
(Continued on page 96)

USTR Readies List Of Chinese Sanctions U.S. Gives Deadline For Remedying Pirate Situation

■ BY BILL HOLLAND

WASHINGTON, D.C.—Acting U.S. Trade Representative Charlene Barchefsky ducked questions about further negotiations with the People's Republic of China at the May 15 announcement of U.S. trade sanctions against China for continued pirating of U.S. intellectual property. She said, however, that President Clinton will comment this week on possible future talks that could avoid a trade war.

"I expect the President will have some words on that next week," Barchefsky told reporters here at the announcement of a \$3 billion trade-sanctions preliminary-retaliation list of Chinese goods to be targeted by the U.S.

The first \$2 billion in sanctions will be imposed June 17 if China does not take immediate action to enforce its 1995 intellectual property rights agreement with the U.S., with the remainder to follow.

The administration trade chief also said that China has a choice of closing the 30-plus pirate CD plants in the southern province of Guangdong that produce millions of illegal CDs annually, "cleaning them up," or "legitimizing" them by turning them over to private companies. Otherwise, the government faces the imposition of sanctions.

Privately, recording industry officials said that privatization of the plants—with investors from Hong Kong, for example—would be of little use to U.S. companies unless China permitted access to its markets.

Barchefsky said that in the last 14 months since the signing of the landmark February 1995 agreement with China, in which it promised to reduce piracy and improve enforcement at its borders, "there have been 44 high-level
(Continued on page 98)

U.S. Right Groups Enter China 2 Sign Deals With Local C'right Group

■ BY IRV LICHMAN

NEW YORK—In the midst of serious trade problems with China due to piracy of intellectual property in that country (see story, this page), U.S. performing right groups are moving onto the Chinese mainland, with SESAC being the first to officially announce a reciprocal arrangement with the Music Copyright Society of China.

ASCAP, the largest of the U.S. performing right groups, has also signed a deal with MCSC, which, although not publicly acknowledged, was effective March 31, according to one executive.

A spokesman confirms that BMI, the second-largest performing right group, is in negotiations to establish a relationship with MCSC that is "virtually the same as all other copyright organizations we deal with. [BMI president/CEO] Frances Pre-

ston and [BMI senior VP, international] Ekke Schnabel met with MCSC 10 days ago after attending a [global copyright group] CISAC meeting in that part of the world."

The SESAC/MCSC arrangement was negotiated in Beijing by Wayne Bickerton, SESAC's international affairs director, and MCSC chairman Wang Li Ping. Bickerton was involved in a similar arrangement
(Continued on page 105)



SESAC international affairs director Wayne Bickerton, left, and Music Copyright Society of China chairman Wang Li Ping seal their deal in Beijing.

Offspring Signs With Columbia Epitaph Has European Rights For 3rd Set

■ BY CARRIE BORZILLO

LOS ANGELES—As expected, multi-platinum Orange County, Calif.-based punk band Offspring has signed with Columbia Records after months of trying to get out of its deal with Epitaph Records.

Offspring had a three-album deal with Epitaph, but the group delivered only the first two albums, 1992's "Ignition" and 1994's "Smash." The latter

sold more than 4.7 million units, according to SoundScan, making Offspring the most popular punk act in the U.S.

Columbia has purchased the rights to the band's next album for more than \$6 million, according to sources. Epitaph has retained its rights to release the next album, tentatively due in October, in Europe. Columbia has it for all other territories.

Sources close to Offspring say the band will receive a signing bonus of approximately \$7 million and possibly a \$3 million bonus before the four-album contract expires, contingent on the band's album sales. The band will also be paid an estimated \$2.5 million advance for each of the first two albums and a high royalty rate. However, Columbia will not pay an advance or royalty rate for the third and fourth albums, sources add, and will collect only a 25% distribution fee for each record sold.

This deal, sources maintain, is similar to the one Epitaph offered to Offspring in an attempt to keep the band on the label. Epitaph wanted Offspring to deliver the album remaining on its current contract and one more.

In February, the band's attorney, Peter Paterno, issued a letter to Epitaph stating that the band had "substantial and fundamental reasons" for wanting to leave the label and that Epitaph had "breached its contract" (Billboard, March 16).

(Continued on page 104)

Sony Corp. Music Revenues Up 3.6%

■ BY DON JEFFREY

NEW YORK—Sony Corp.'s worldwide music revenues rose 3.6% in the past year on the strength of international sales, while weak U.S. retail caused a decline in domestic sales and profits.

Tokyo-based Sony reports that global music group revenues increased to 512.9 billion yen in the fiscal year that ended March 31. This is equivalent to \$4.84 billion—down from \$5.56 billion the year before, because the yen has weakened against the dollar.

Sony does not disclose music profit but states that it declined "due to the
(Continued on page 98)

New Approach For Breaking U.S. Acts: Try Asia First

■ BY BRADLEY BAMBARGER

NEW YORK—In a novel strategy for breaking Western pop in Southeast Asia, Paradigm Music Entertainment, in a joint venture with Modern Art Music, is attempting to develop acts in the Asia Pacific that have not yet made it in the West.

For their first project, Paradigm and Modern Art Music arranged a gig for Philadelphia-area rock band New Religion in Jakarta, Indonesia. The group eventually spent a year and a half touring Southeast Asia, including stops at the region's eight Hard Rock Cafes.

According to Paradigm chairman/CEO Tom McPartland, the idea is to take acts whose music he and his partners believe match the taste of the region and test the bands' popularity by having them play extensively there. If response is good, as he says it has been
(Continued on page 88)

Cancellation By Jackson Raises Criticism Of Tax

■ BY WOLFGANG SPAHR

HAMBURG—Germany's new artist tax law is at the center of a public row here after suggestions that it has caused Michael Jackson to cancel his German tour. One estimate says the new rules would have meant a \$100,000 loss on each show.

Now a leading concert promoter is suggesting that other performers will decline to tour Germany, while the German finance minister is adamant that there is no reason to be alarmed.

The tax rules came into force at the beginning of the year. They stipulate that non-German performers playing here must pay at least 25% of their income as tax, compared with 15% previously. In addition, they are now liable for a value-added tax of 7% for solo performers or 15% for groups, as well as the 7.5% surcharge imposed on all
(Continued on page 82)

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Commentary

Proactive Ways To Fight Chinese Piracy

BY KONRAD L. TROPE

As the headlines over the past few weeks have underscored, the People's Republic of China has been one of the worst bootleggers and pirates of U.S. music CDs, accounting for approximately \$1.8 billion in lost revenues in 1995. This translates roughly into \$400 million of lost licensing fees that rightfully belong to U.S. entertainment companies.

International treaties between the U.S. and China have been useless in stanching this wound. Tribunals in China will not provide the enforcement protection that American companies desperately need, as demonstrated by recent paltry judgments there of \$53,600 and \$27,360 for Microsoft and Disney, respectively. China has clearly defaulted on its obligations to protect the intellectual property rights of the U.S. music industry. Considering the millions at stake in lost revenues, these damage awards are pocket change to the bootleg CD manufacturers that openly operate there.

While recent U.S. government moves to pressure China, including the groundbreaking announcement this week of upcoming trade sanctions, are to be commended and encouraged, U.S. music companies should also look to the private sector here and in China for relief. The music industry needs to consider implementing a three-part strategy to shut down, or at least significantly reduce, the economic incentives for Chinese music bootleggers.

First, the U.S. music industry should quickly move to adopt technologies that change how CDs are recorded. In other words, music producers or distributors should employ a method of recording that will not support the various CD drives or players being used to reproduce CDs in China. One method would be to use enhanced recording technology. This will prevent bootleggers from replicating U.S.-produced CDs with many of the current CD-duplication devices, also known as "read-write

devices." However, the use of these enhancements will not prevent all bootlegging. Pirates will be forced to purchase read-write devices that are compatible with the new discs.

Another way to technologically foil bootleggers is to implant a pass code on CDs. A pass code can be designed so that the CD can be played on a "read-only device," such as a CD player; but on a duplication device, the pass code will prevent duplication from directly occurring. At that point, the bootlegger will have to record the original CD onto audiocassette and then transfer that onto a blank CD.



"U.S. music companies should look to the private sector for relief"

Konrad L. Trope is of counsel to the law firm of Berger, Kahn, Shafton, Moss, Figler, Simon & Gladstone. His practice focuses on commercial litigation, as well as the licensing and enforcement of copyrights, trademarks, and patents for music, film, and hi-tech clients.

The resulting sound quality will be noticeably diminished from a CD-to-CD duplication, and the CD will be more costly to bootleg.

Second, U.S. music distributors should wage an all-out war against bootleggers via an aggressive, proactive approach aimed at simply co-opting the bootleggers' business. The majors could cooperatively set up retail outlets in China that carry the latest in music releases from the U.S. These releases should be priced at or below the price at which the bootleggers sell their products. Eventually, the

Chinese buying public will flock to the legitimate U.S.-sponsored stores and the lost sales will drive many, if not all, of the bootleggers out of business.

The question then arises, what happens when the U.S.-sponsored stores start to raise their prices—will not bootleggers, with help or tacit approval from the Chinese government, start to flourish again? Bootleggers will not come back in the volume they currently operate if the Chinese government is given a real economic incentive to crack down on the bootlegging.

The U.S. music industry can economically put pressure on the Chinese government by helping organize a U.S. consumer boycott of goods imported from China. Trade between China and the U.S. is at an all-time high. For instance, the Port of Los Angeles in the last 12 months handled more than \$7 billion worth of goods, and the Port of Long Beach, Calif., handled more than 4.6 million tons of cargo involving trade with China during the 1994-95 fiscal year. Therefore, if properly organized, a U.S. consumer boycott of imported goods would certainly hit the Chinese government in its pocketbook.

Economic boycotts have worked in different situations in the past, and the U.S. music industry certainly has the means to "get the message out" to the American consumer: The annual loss of \$400 million in licensing revenue from Chinese bootlegging could be translated into hundreds of thousands of lost jobs in the American economy.

In this election year, the loss of U.S. jobs to overseas workers has many voters worried. The American music industry needs to tap into that concern so that dollars lost at the cash register send a message to the Chinese government to crack down on bootleggers or face an all-out price war and consumer boycott. We claim to be in an era of encouraging self-responsibility and self-reliance. We should insist on nothing less from our trading partners both here and abroad.

LETTERS

BREAKING AWAY IN INDIANA

I just wanted to say thanks for all the column space you gave to the Bloomington [Ind.] scene ["The Midwest Has A New Music Haven: Indiana"] in the May 4 issue of Billboard. There are starving multitudes of musicians slinging burritos (and worse) in our small town, trying desperately to: a) get noticed by the music business; b) eke out a meager existence doing something they love (i.e., music); and c) tell their parents that all of that racket in the basement was better than they thought, and Billboard sez so, so back off!

Anyway, thanks to your articles, at least two of the above are now possible. Now then, did you want the spicy red or mild green sauce on that burrito?

Michael White
Dog Heaven Music
Bloomington, Ind.

SALAAM FROM VIVI RECORDS

Thank you, Bradley Bamberger, for mentioning my work with Salaam in your article ["Breaking Away: Mysteries Of Life, Vida, El Niño, Salaam Blossom In Bloomington," Billboard, May 4]. I thought the

article was well balanced, and you certainly conveyed the diversity Bloomington is known for. Everyone in the original music community owes you and Billboard their sincerest gratitude.

Jorge Hernandez
Vivi Records, Vivi Entertainment
Bloomington, Ind.

FRANCE CHANCE

I am a record producer (John Lee Hooker, Art Ensemble Of Chicago, Anthony Braxton, Mal Waldron, etc.) involved in finding songs for movie soundtracks like those I've produced for "La Boum" and "Le Chèvre." [Because of your articles] I will be going very shortly to search for talented singers in Indiana and especially in Fort Wayne. (I'm also going to visit St. Louis and Memphis.) There is a market in Europe for new singers and talents that have not had their chance!

Pierre Jaubert
Topomic Music
Paris

BORDERS SONG

I was very pleased and gratified to see your wonderful articles recognizing the wide range

of amazing musical talent blossoming in Bloomington, Ind. Music and the arts are such a large part of what makes this the magical place it certainly is.

I must admit some dismay, however, with

BORDERS*
BOOKS • MUSIC • CAFE

the absence of Borders Books & Music from the list of music stores serving the community. Borders carries 50,000 titles in [its] music section alone, including, of course, releases by all of the fine bands mentioned in your articles. And we have been fortunate enough to host several of these same artists for live performances in our store. We are incredibly proud to be even a small part of such a vibrant, creatively charged community and couldn't resist this opportunity to crow about it.

John Gottfried
General manager
Borders Books & Music
Bloomington, Ind.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036

When Jars break they go **GOLD**

The self-titled debut album
has just gone **GOLD**
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5/24 Salt Lake City, UT • 5/25 Denver, CO
5/27 St. Louis, MO & Milwaukee, WI
5/29 Toronto, Canada • 5/30 Montreal, Canada
6/01 Boston, MA • 6/02 Dallas, TX
6/04 Houston, TX • 6/05 New Orleans, LA
6/08 West Palm Beach, FL • 6/14 Atlanta, GA
6/16 Birmingham, AL • 6/21 Charlotte, NC
6/25 New York, NY . . . more to come

Produced by Adrian Belew

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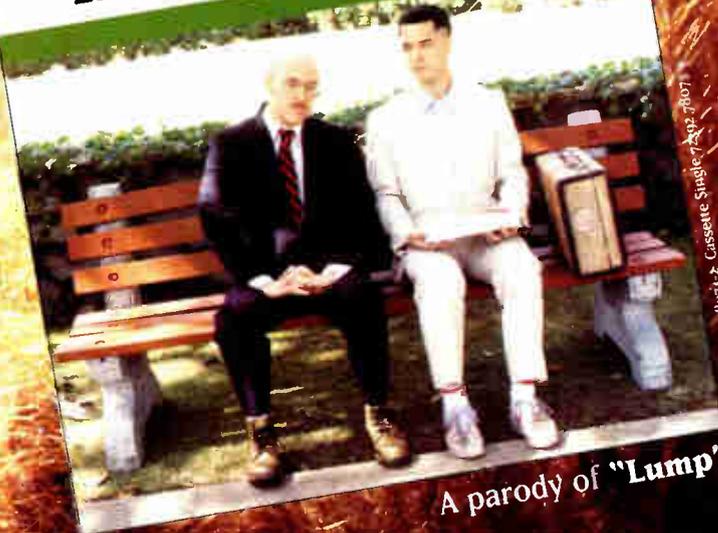
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THE MAN WITH THE GOLDEN GUMP!

"WEIRD AL" YANKOVIC

"Weird Al" Yankovic Gump



A parody of "Lump"

2-Hour Special
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May 23rd
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Al's 10th
studio album,
"BAD HAIR
DAY"
is platinum.

Featuring: Amish Paradise, Gump,
Phony Calls, The Alternative Polka
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Film opens May
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"Weird Al"
Yankovic
**SPY
HARD**



(Theme from the motion picture: Spy Hard)

"Spy Hard" radio single on desks 5/20
Al performs the "Spy Hard" theme
in the opening credits

It's a platinum hair day!

"WEIRD AL"
YANKOVIC

bad
hair
day



The
videos

Includes: Amish Paradise, Gump,
Headline News, Money For Nothing/Beverly Hillbillies

"WEIRD AL" YANKOVIC

bad
hair
day



bad hair TOUR

- | | |
|-----------------------|---|
| 5/24 Wilkes Barre, PA | 6/17 Calgary, AB |
| 5/25 Red Bank, NJ | 6/18 Kamloops, BC |
| 5/26 Hershey, PA | 6/19 Vancouver, BC |
| 5/28 New Haven, CT | 6/20 Victoria, BC |
| 5/29 Devon, PA | 6/21 Seattle, WA |
| 5/30 Westbury, NY | 6/23 Boise, ID |
| 5/31 Tonowanda, NY | 7/17 Perris, CA |
| 6/1 Toronto, ON | 7/20 Waukesha, WI |
| 6/3 Ottawa, ON | 7/26 San Jose, CA |
| 6/4 London, ON | 8/3 Kearney, NE |
| 6/5 Sudbury, ON | 8/24 Salem, OR |
| 6/7 Thunder Bay, ON | 8/25 Kelseyville, CA |
| 6/9 Winnipeg, MB | 8/26 Sacramento, CA |
| 6/10 Brandon, MB | 9/10 Spokane, WA |
| 6/11 Saskatoon, SK | 9/26 Yakima, WA |
| 6/12 Regina, SK | 10/2 Bakersfield, CA |
| 6/14 Red Deer, AB | Watch for additional
dates in your area. |
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Metallica In For A Lollapalooza Of A Summer Elektra Pushing 'Load' To Alternative Rock Formats

■ BY MELINDA NEWMAN

NEW YORK—Metallica drummer Lars Ulrich remembers his reaction last Thanksgiving when he was first approached about his band headlining this summer's Lollapalooza tour in support of its June 4 Elektra release, "Load."

"I just burst out laughing," he recalls. "Our managers, Cliff [Burnstein] and Peter [Mensch], called me up to the office. We had made all the plans for the summer to play indoor arenas throughout America, which we've never really done before, [and then] Cliff hands me a piece of paper and says, 'Well, there's one other option...'"

Ulrich discussed it with the other members of the 15-year-old band—vocalist/guitarist James Hetfield, guitarist Kirk Hammett, and bassist Jason Newsted—and decided to say yes.

"I first thought, 'Wow, are they sure? That's M-E-T-A...,'" says Hetfield. "But after that, it was, sure, why not? It's just another festival to me. I've never been to any of them, so I don't know how sacred it is to everyone else, but to us it's just another place to play."

"Load" is the band's first studio album since 1991's "Metallica." That album has been certified for sales of 9 million units in the U.S. and at least another 5.2 million in the rest of the world. The band is signed to Mercury outside North America, except for Japan, where it records for Sony Japan.

With the new album comes a new look for the members of the band, all of whom are sporting shorter hair and a cleaner look. Unconfirmed word is that the band even plans to take to the Lollapalooza stage in jackets and ties.

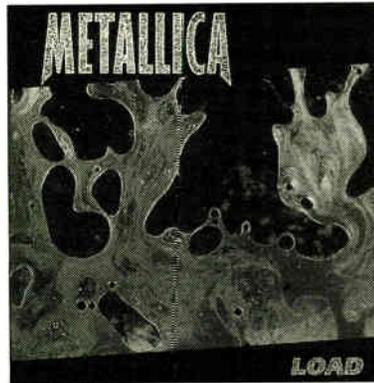
Anticipation from radio programmers and retailers, who expect "Load" to be one of the biggest albums of the year, is running high.

"The [word-of-mouth] on this album has been incredible," says Eric Keil, buyer for nine-store New Jersey chain Compact Disc World. "People are already coming into the store asking for it. I think people are waiting for a kick-ass rock record. For us, it's going to be one of the top five new releases of the year. The last album is still one of our top 10 catalog sellers."

Vinny Marino, assistant PD/music director for rock station WAXQ New York, goes one step further. "This is probably the most awaited album release ever for us," he says. "With Metallica, they've gone from being an underground metal band to being a mainstream rock band. There's so much excitement about this album. When my 38-year-old conservative

brother-in-law dentist asks when we're getting the new Metallica, you know they've become mainstream."

Given Metallica's widespread acceptance—after being largely ignored by hit radio for the first several years of its career, the act landed three songs in



the top 40 with its last album—Elektra is actively working it to a number of formats, some of which previously turned a deaf ear to the band.

"We think the universe for Metallica is bigger than ever before," says Elektra's senior director of marketing, Marcia Edelstein. "We're going to all of the rock formats, including active and alternative, as well as college and top 40."

The first single, the midtempo, angst-ridden "Until It Sleeps," will be released Tuesday (21). Sam Bayer directed the videoclip for the song.

That massive radio push has some active rock programmers afraid of being left behind. "What bothers me is that the record label is gearing up to work the band at alternative, and it really pisses me off. They're not an alternative band; they're a rock band," says Marino. "This just pushes rock radio further down in the pecking order."

Bob Waugh, APD at modern rock WHFS Washington, D.C./Baltimore, agrees that Elektra is putting on a full-court press to his format. "I think there has been a real effort on Elektra's part to get the word out that modern rock is looking forward to it, especially since the band is playing Lollapalooza. We haven't heard it yet. We'll evaluate it, and if it makes sense for us, we'll play it, but I would not characterize modern rock as eagerly anticipating the new Metallica record."

Bill Gamble, PD at modern rock WKQX Chicago, understands rock radio's resentment but says, "If this is going to be the biggest thing of the summer, why wouldn't we want to be involved in it? We plan on playing the band. Album rock can still have Kiss."

"Load" has something for Metallica fans of all stripes: the hard and crunchy "Ain't My Bitch" and "Cure," the vituperative "2X4," the melodic "Hero Of The Day," the bluesy "Poor Twisted Me," and the wrenching

"Mama Said," clearly written by Hetfield about his mother, who died when he was a teenager.

Hetfield says the hardest part about returning to the studio after such a long absence was "going through all the stuff we had. We had suitcases full of riff tapes from the last tour and from time off. It was pretty tedious going through that. It was interesting here and there, and there were a few laughs at other people's expense: 'He's



METALLICA

joking. That's not the riff.' But once we got going on the writing, the next difficult thing was to stop writing. I starting freaking, thinking, 'I've got to write all the lyrics for all these songs.'"

"We've always written an album," says Ulrich. "This is the first time we

(Continued on page 96)

Internal's Orbital Takes Ambient Techno From Studio To Stage

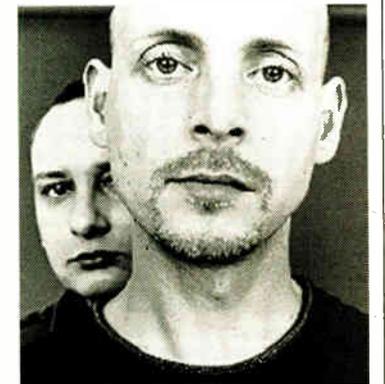
■ BY DOMINIC PRIDE

CAMBRIDGE, England—Like a pair of alien cat-people, the two shady figures on the stage are sending shafts of light into the dry ice from the powerful torch beams built into their spectacles. A shuddering synthetic bassline snakes out to the crowd and slithers down the foundations of the venue as the word "Dreamtime" flashes up on the screen behind them.

Orbital is playing the Cambridge Corn Exchange, and the venue, which normally houses concerts of a more folksy persuasion, has never seen anything like it.

The Hartnoll brothers, Phil and Paul, are on a 13-date tour of the U.K., showcasing material from

their fourth album, "In Sides," released April 29 on London Records' Internal label. And anyone who believes that electronic music doesn't



ORBITAL

work live had better think again.

Two days before, the duo brought its spectacle of atmospheric techno and projections to the rarefied, plush surroundings of London's Al-

(Continued on page 96)

Michael English Declares His 'Freedom' Former Christian Artist Makes Pop Debut On Curb

■ BY DEBORAH EVANS PRICE

NASHVILLE—In talking to Michael English about his Curb debut album for the pop market, the word that keeps resurfacing is "freedom."

And not just because it's the title of his new project, which is due July 2. As he makes the transition from award-winning contemporary Christian artist to a new face in the mainstream AC and top 40 markets, freedom seems to be the pervading emotion behind much of English's music.

In addition to the title cut, the album includes a track called "Freedom Field," which English co-wrote. "Freedom Field" is a recurring dream that I've had of that place, the freedom where all my dreams come true, the place where everything is right and everything wrong is made right," he says. "[It] makes you feel good to be there and makes you feel good to hear it. And it makes me feel good to sing it."

English says that positive feeling came from having the ability to address a variety of topics on his new project. "In this world, there is a lot more freedom to sing what you want," he says of his pop move.

Unlike the Christian market, the pop arena allows "the freedom to sing and not worry if this is going to offend anyone," he says. "Now I don't have to worry about saying 'baby' or 'girl' or whatever. I don't have to worry about saying 'Jesus' either. I'm free to say whatever I feel there is to say. I think people will see that in this album... I hope people feel the pain that I have been through and the freedom of expression I have in these songs."

"Freedom" is English's first album since signing with Curb in late 1994 following his departure from Warner Alliance, Warner Bros.' Christian label.

In April 1994, English was the top winner at the Gospel Music Assn.'s Dove Awards, taking home six trophies, including artist of the year.

But during the week following the awards, a media frenzy resulted when it became public that English, who was married at the time (and has since divorced) had had an affair with another married artist, Marabeth Jordan of the group First Call. (When the story surfaced, Jordan was pregnant, but later miscarried.)

English parted company with Warner Alliance, and after a phone call from Mike Curb, he decided to sign with Curb Records (Billboard, Oct. 15, 1994).

Since then, English has performed a few dates, including Nashville's Summer Lights festival and an opening date with Foreigner, and he has continued to produce albums in the Southern gospel field. However, his main focus has been recording the new album with producers Guy Roche, Tommy Sims, Rick Chudacoff, and Peter Bunetta.

"I needed some time off the road to recuperate and get my things together," English says. "And it took a long time to get the songs together because we all knew we needed the big ones. I think waiting that long has been good, although it's been nerve-racking for me. It's driving me crazy staying at home, but I think I needed the rest, the time alone. So everything is in order now, and I'm ready to go."

Curb is also ready to go on the new album. Label VP Claire Parr says the project will be worked "the same way any priority major pop act is positioned, with a lot of advertising, retail support, and as many personal and touring appearances as possible."

A House of Blues show is set for Thursday (23) in Los Angeles, and a bevy of promotional and radio visits is also being set up.

Parr anticipates positive response. "I think people who are familiar with Michael's ballads are going to be pretty shocked to find out how edgy his up-

(Continued on page 98)



Elektra Entertainment



internal



ENGLISH

'Hunchback' Soundtrack Tie-Ins Abound Disney Strikes All Promotional Fronts For Album

■ BY MOIRA McCORMICK

CHICAGO—Walt Disney Records has its promotional bells pealing at full force in anticipation of the May 28 release of the soundtrack to its expected summer blockbuster, "The Hunchback Of Notre Dame."

Based on the Victor Hugo novel, the animated musical film will premiere June 19 in New Orleans and will hit screens nationwide June 21. A variety of consumer marketing tie-ins, rebates, and novel promotions are ready to roll for the album, including a first-time all-Disney in-flight channel on American Airlines and a number of exclusive product giveaways keyed to major retailers.

Walt Disney Records manager of marketing Frank Keating says the soundtrack will ship 1.5 million-2 million units at launch.

The soundtrack features eight new songs by the Oscar-winning team of composer Alan Menken and lyricist Stephen Schwartz, whose first collaboration, the soundtrack to last year's "Pocahontas," won 1996 Academy Awards for best original score and song ("Colors Of The Wind").

The soundtrack also features Blitz/Atlantic act All-4-One performing the Walter Afanasieff-produced ballad "Someday"; the song is the set's first single and will be released to radio June 10 from Hollywood Records. A video for the single is being reeled under the direction of Antoine Fuqua, who helmed Coolio's "Gangsta's Paradise." The group will perform at the New Orleans premiere.

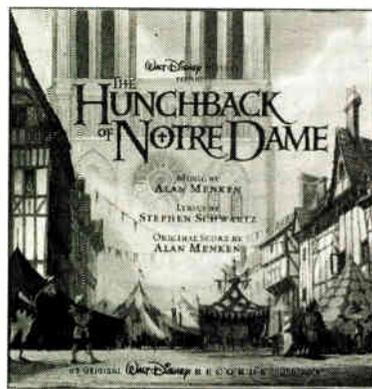
The second single, according to Walt Disney Records, will be the AC end-credits performance by Bette Midler of the movie number "Go Help The Outcasts."

Casting a wide net for its potential audience, Walt Disney Records is releasing seven types of "The Hunchback Of Notre Dame" audio products:



MIDLER

the soundtrack CD and cassette; the Read-Along CD and cassette; the cassette-only, toddler-targeted My First Read-Along; the cassette-only Play-Along (a 3D "theater" with character figurines); a Spanish-language sound-



track on CD and cassette; a bilingual English/Spanish Read-Along on cassette only; and the Sing-Along packaged with a cassette player.

Keating notes that this is the first time Walt Disney Records has issued its Sing-Along and Read-Along products on CD. "It's a way for us to test it in that format," he says. In addition, 2 million "Hunchback" Sing-Along home videos will be stickered with a soundtrack awareness message.

This is also the first time Disney has bought an exclusive in-flight audio channel. It has done so with American Airlines for July and August, which, Keating says, is "the heaviest family travel period." Called "Share The Music Of Disney," the channel will prominently feature the soundtrack to "The Hunchback Of Notre Dame," along with music from other Disney releases. Keating says the All-4-One clip will also air in-flight during the same time period, another first for Disney.

Tie-in promotions involve Burger King, Payless Shoes, and Nestlé and Mattel. Burger King Kids' Meals will feature inserts offering a \$3 mail-in re-

bate when customers buy "The Hunchback Of Notre Dame" Read-Along and any other Disney Read-Along; the soundtrack will be played in the restaurants. With the Nestlé/Mattel promotion, consumers can save up to \$8 on the purchase of the soundtrack via a three-level mail-in rebate with pur-



ALL-4-ONE

chase of select Nestlé, Mattel, and other Disney merchandise.

A \$2 rebate is available through Payless Shoes' Play Pack Kit coupon book, with purchase of additional Disney soundtracks. A \$3 Read-Along offer (Continued on page 96)

For Sony Music's Springsteen, 'Ghost Of Tom Joad' Finds New Life Abroad

■ BY THOM DUFFY

LONDON—With the first solo international tour of his career recently completed, Bruce Springsteen has seen European fans respond to his socially charged album "The Ghost Of Tom Joad" with an enthusiasm that has strongly surpassed the record's reception in the U.S.

Sales for "The Ghost Of Tom Joad" outside America have reached nearly 1.4 million, according to Sony Music, nearly three times the U.S. sales figure of 509,000 reported by SoundScan. Europe accounts for 1 million of those international sales, Sony reports.

The response across Europe has been striking, not only because of Springsteen's past image as an icon of



SPRINGSTEEN

American rock but because "The Ghost Of Tom Joad" is a lyric-driven portrait of America's dispossessed in the '90s. Yet the songs are connecting with fans in many countries where English is not the first language, as listeners draw links to the economic uncertainties within their own cultures. That connection has been fueled by extensive media coverage of the album, widespread translations of its lyrics, and compelling live performances by

Springsteen on the longest European tour of his career. When the tour closed in Madrid May 8, the singer had played 35 theater shows in 28 cities in 12 countries.

"This is more intense than any rock show," Springsteen tells Billboard, describing the solo acoustic performances. Working outside the very familiar setting of a full-scale rock concert, "I can be myself, I don't have to play myself," he says.

The singer suggests that longtime fans have been especially appreciative of these concerts, which have allowed him to reconnect with them on a more intimate level. "It's like, 'That's my man! He's back!'" quips Springsteen. Along with the songs from "The Ghost Of Tom Joad," "I'm bringing my past material into the present," he notes.

"In Europe, it is interesting," says Springsteen, discussing the long history of support for the folk and singer/songwriter tradition here, which he says may help explain the strong response to "The Ghost Of Tom Joad."

Although he acknowledges that the perspective of the new album is "fundamentally American," Springsteen says the audiences in Europe have been among the most attentive he has encountered, and the press has been particularly thoughtful and enthusiastic.

"It's that intensity that you're trying to elicit," he says.

While the album has been critically acclaimed in America since its release Nov. 21 and in the wake of Spring-

(Continued on page 97)



Seeking Heat. Three of the members of Jars Of Clay stopped by Billboard's Los Angeles offices to receive their Heatseekers T-shirts to commemorate "Jars Of Clay" (Essential/Silvertone/Jive) reaching the top spot on the Heatseekers chart for the week ending March 23. Pictured, from left, are lead singer Dan Haseltine, keyboardist Charlie Lowell, and bassist Steve Mason. Guitarist Matt Odmark is not pictured. (Photo: Alison Leigh/BPI)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Tad Smith is appointed VP, corporate development, at BMG Entertainment North America in New York. He was a management consultant at McKinsey & Co.

Tim Devine is named senior VP, A&R, for Columbia Records Group in Santa Monica, Calif. He was VP of A&R at Capitol Records.

Gary Beech is promoted to VP, marketing, at EMI Records in New York. He was senior director.

H.O.L.A. Recordings in New York appoints Joey Carvello VP, promotion, and Laura Rinaldi director, A&R administration. They were, respectively, VP, North America, for Champion Records and associate director, A&R administration, for EMI Records.

A&M Records in Hollywood, Calif., appoints Brent Hirokawa VP/controller and Jillian Newman manager, artist development and artist relations. He was audit senior manager, media and entertainment division, at Ernst &



SMITH



DEVINE



BEECH



CARVELLO



HIROKAWA



MAJOR



BERNSTEIN



KAYE

Young. She will retain her duties as assistant to the VP of artist development and artist relations.

Doug Major is promoted to VP, music video production, at MCA Records in Universal City, Calif. He was director, video services.

Joy Bernstein is promoted to director of finance for Atlantic Records in New York. She was senior manager of finance.

Word Records and Music in Nashville promotes Loren Balman to executive VP. She was senior VP, artist and creative development.

Arista Records in New York names Nina Goldberg senior director, video production, and Deborah Gilbert alternative marketing manager. They were, respectively, a freelance film producer and Handleman national sales rep for BMG.

Melanie Levy is promoted to national retail marketing manager at Virgin Records in Los Angeles. She was national alternative marketing coordinator.

Mercury Records appoints Kim Green product manager in New York and Peter Kinnaird manager, artist

and repertoire, West Coast, in Los Angeles. They were, respectively, associate copy director, creative services, for Sony Music and an agent at William Morris.

Marie Scheibert is named alternative retail marketing manager at Gefen Records in Los Angeles. She was retail specialist at the Album Network.

PUBLISHING. BMG Songs' marketing division in New York appoints Molly Kaye director of catalog marketing and Benjamin Groff manager/creative services. They were, respectively,

East Coast GM for Rondor and creative assistant for PolyGram Music Publishing.

RELATED FIELDS. Home Box Office in New York names Laurie Sykes programming executive, original producer for "Live From The House Of Blues."

Diane Boush is appointed VP, marketing, for Inflight Productions USA in El Segundo, Calif. She was airline media manager for AEI Music Network.



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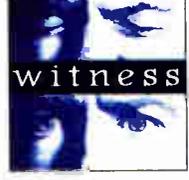
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Harry Connick Jr. Brings On The Funk

Columbia Set Takes Musical Journey With 'Star Turtle'

BY JIM BESSMAN

NEW YORK—"Star Turtle," Harry Connick Jr.'s July 2 follow-up to 1994's "She," continues its predecessors' shift from the sophisticated jazz that propelled the artist into youthful stardom to the funk-oriented sound of his New Orleans hometown roots.

But Connick, who has lived in New York since 1986 and was only 19 when he first drew attention with his self-titled Columbia debut, doesn't see the new project as a continuation of "She." Rather, he views it as merely a way to show off the musicians he plays with.



CONNICK

"I just wanted to display my band," Connick says, speaking of guitarist Jonathan DuBose, bassist Tony Hall, drummer Raymond Weber, and the horn section from the band he used prior to "She." "When we did the last album, we'd only just started playing together, but now we've been on the road a long time and are more comfortable. Ann Marie [Wilkins, Connick's manager] said it was about time to put out another record, and even though we'd just come off the road,

we're all great friends and wanted to work together some more—so we just went in and did another funk record."

Thanks, too, to "She," Connick was also more comfortable in the New Orleans funk vein. "Growing up in New Orleans, I learned to play a lot of different kinds of music," he says, "but when you start a recording career, you can't put out five different kinds of music at the same time! I went with jazz because it was definitely the most challenging, but after so many jazz albums I thought I'd go back to funk because I played it for so long."

"Star Turtle," Connick's 10th album for the label, is a concept project. Its focal point is an actual "Star Turtle" character—a troubled alien reptile who comes to earth and is given a tour of the diverse New Orleans music scene by Connick.

"I was in the car one day and different things randomly popped into my head—including the title," says Connick. "I came home and said to my wife [model Jill Connick], 'The album will be called "Star Turtle,"' and she said, 'What?' But I'd started thinking about the Star Turtle coming down to Earth from a planet that was in great despair, and the only way he could save it was to come down to the greatest musical city in the world and absorb all the music, from a street parade to a jazz club to a funk club."

The club-hopping documented in "Star

Turtle" is segmented by the "Start Turtle Suite," a series of four numbered pieces in which Connick and the turtle interact—with Connick supplying all the instruments, voices, and effects.

"The 'musical journey' concept gives the album an interesting context in terms of interviews and the Internet," says Julia Eisenthal, Columbia's VP of product marketing. "When Harry explains the concept behind the album, it really comes to life, and we're developing a 'Star Turtle' icon for a [World Wide] Web site."

The first single is "Hear Me In The Harmony," which is a tribute to the late James Booker, the New Orleans piano legend and Connick's former teacher.

"It's a fabulous uptempo groove song and very personal and special," Eisenthal says, noting that it's being serviced in mid-June to top 40 and adult radio for-

(Continued on page 27)



"You? Me? Us?" Richard Thompson, second from left, meets with his management and booking team after a show at New York's Irving Plaza. Thompson, who was appearing in support of his new Capitol Records album, "You? Me? Us?," will start a tour in June with Joan Armatrading. Shown, from left, are Bridget Nolan, Metropolitan Entertainment Group; Thompson; Rob Kos, Metropolitan; and Elizabeth Rush, Concerted Efforts.

Jimmie Dale Gilmore Maps A 'Newer World' On Elektra

BY STEVEN MIRKIN

Although tagged a country singer, Jimmie Dale Gilmore has consistently amassed a stronger following among alternative and triple-A artists and fans. Michael Stipe, David Byrne, and Ween have raved about Gilmore in interviews; Natalie Merchant and Mudhoney have performed duets with him. Given that Nashville and country radio have never supported his career, the June 25 release of Gilmore's fifth album, "Braver, Newer World," will complete his break with country.

Produced by T Bone Burnett, "Braver, Newer World" was conceived by Gilmore and Elektra senior VP of A&R Nancy Jeffries as the start of a new phase in Gilmore's career. "Jimmie came to me," Jeffries says, "and said he wanted to do an album that drew on his roots in early rock'n'roll." The result is an elegant, dreamy collection, with a sound that

Gilmore calls "West Texas psychedelic blues-rockabilly." The album is a revelation—even to Gilmore. "Sometimes," he says, "it's like listening to somebody else."

However, the album almost didn't happen. The version of "Braver, Newer World" being released is Gilmore's second attempt at recording the album. He originally went into the studio with Bones Howe but was frustrated with the results. "I very much loved that album," Gilmore says, "but it was in a real sense too much of a rehash of what I'd already done. I was of two minds: This is beautiful, yeah, but I need to go in a new direction." For Jeffries, the first version of the album lacked "mystery," which she considers an essential element of his music.

(Continued on page 16)



GILMORE

Seagram, MCA Mint A 7 Dollar Bill; R.E.M., Manager Split; Kiss Sells Out

MAKE MINE A DOUBLE: It was only a matter of time before MCA and its new parent, Seagram Co., began mixing bands with booze.

In what Seagram and MCA hope is the first in a series of concerts, the two companies will launch the Seagram's 7 Dollar Bill Tour June 4. The monthlong club tour will feature the Nixons (MCA), Gravity Kills (TVT), and Hog (Geffen). Tickets will be \$7.

"We'd like to make it an ongoing event," says Charlie Katz, VP of strategic marketing for MCA Records. "Maybe [we can] go back out in the fall with another three hot up-and-coming artists. Over the course of time, we'd like to possibly make it a branded tour, so people know the 7 Dollar Bill Tour means great artists who are really developing."

Seagram has long been a player in the music sponsorship market—underwriting a number of events to promote specific brands, including a jazz series with Martell Cognac, a Crown Royal country music tour, and Chivas Regal's support of a Frank Sinatra tour—but this is the first time the liquor company has ventured into the alternative music market.

Because of the alcohol tie-in, all shows will be open only to people 21 and older. "The Seagram's 7 brand is targeted to 21- through 29-year-olds," says Katz. While acknowledging that the fan base for the three bands includes a far-younger demo, Katz says, "There will be plenty of opportunities for people of all ages to see these bands at other times. The tour only lasts for a month."

If the series continues as planned, two or three of the acts will be MCA-distributed. The exception on the premiere tour is Gravity Kills. Katz says that band was selected "because we wanted to put together the proper mix, and Gravity Kills seemed perfect for this tour. We'd like to make sure that at least two of the bands are under the MCA Entertainment Group banner. This is obviously a strategic move for us."

Katz says that MCA is looking at other genres of music that might be appropriate to tie in with select Seagram brands. "It's hard to determine yet if [sponsorships by Seagram of MCA acts] will develop, but we certainly hope so."

In addition to the 17 club dates on the tour, the bands will be making in-store appearances. Ticket giveaways are being coordinated with local radio stations.

The Seagram's 7 Dollar Bill Tour is just one of several low-price package rock tours going out this summer. Also sure to make a splash is the 3x5 tour, featuring

Limblifter (Mercury), Stanford Prison Experiment (World Domination), and Local H (Island). Tickets for the tour, which started May 7 in Boston, are \$5 (Billboard, May 4).

SEPARATE WAYS: R.E.M. and manager Jefferson Holt have split. The separation is surprising since the band and Holt have been together since the group's inception, and the band members often referred to Holt as the fifth member of the group. R.E.M. would not comment on the split other than to say that Holt will be pursuing "new interests on his own behalf." With no immediate plans to replace Holt, R.E.M.'s business concerns will be looked after by the band's attorney, Bertis Downs.



by Melinda Newman

ON THE ROAD: What a difference a little makeup makes: Kiss sold 120,000 tickets in one hour May 12. The tickets were to eight sold-out arena shows in the Midwest and South... John Wesley Harding and Alvin Youngblood Hart have been added to the Further Festival, the 32-date outing featuring former members of the Grateful Dead, starting June 20 (Billboard, April 13). Harding, Hart, and the already announced Flying Karamazov Brothers will perform on a proscenium stage during set changes on the main stage. Appearing on the main stage will be Bob Weir & Ratdog, Mickey Hart's Mystery Box, the Bruce Hornsby Band, Hot Tuna, and Los Lobos.

THIS AND THAT: Patti Smith, whose new Arista album comes out June 18, will make her first U.S. TV appearance with a band in 18 years when she performs Saturday (18) on "Saturday Night Special" on Fox. She will also perform June 19 on "Late Show With David Letterman"... In what may be the best thing about the new Demi Moore movie, Béla Fleck & the Flecktones will perform the music for "Striptease." Maybe the band should be renamed the Fleshtones for the project... Caroline has signed Versus, which were formerly on Teenbeat Records. The band, which is on tour with the Spinanes, will release its Caroline debut July 30... Sugar Hill artist Walter Hyatt, who was more famous for the people with whom he worked, such as David Ball (in '70s group Uncle Walt's Band) and Lyle Lovett, than for his solo projects, died in the ValuJet plane crash near Miami May 11. He was a lovely man who made lovely music (see Lifelines, page 82).

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Columbia's Sponge Soaks Up Praise

Band Displays Musical Maturity On 'Wax Ecstatic'

BY CARRIE BORZILLO

LOS ANGELES—Those who wanted to write off Detroit rockers Sponge as just another modern rock band with a few hit singles will be pleasantly surprised at the amount of songwriting growth displayed on their second album, "Wax Ecstatic," due July 2 on Columbia.

The band that provided such modern rock staples as 1995's "Plowed" and "Molly" (from its Work Group/Columbia debut "Rotting Pinata," which sold 632,000 units, according to SoundScan), is back with punchier, more sophisticated songs. Even cello and horns are mixed in.

It looks as if the new-and-improved Sponge is being welcomed back with open arms. The band has been invited to play for three weeks on the second stage at this year's Lollapalooza festival in late July and early August; Rolling Stone has



SPONGE

picked "Wax Ecstatic" as one of the 14 most-anticipated summer releases in its June 13 issue; Spin is devoting two pages to the band in its August issue; and radio is raving about the album.

"'Wax Ecstatic' represents a coming of age musically for the band," says Tom Corson, senior VP of marketing at Columbia. (After initially signing with the now defunct Columbia imprint Chaos, the band switched to the Work Group for the release of

its first album and is now on Columbia proper to "consolidate the chain of communication," says Sponge singer Vinnie Dombroski diplomatically.)

"We're already feeling the press is more enthusiastic this time around," adds Corson.

Garrett Michaels, PD at modern rock WHYT Detroit, says he was "knocked out" when he heard the first single, "Wax Ecstatic (To Sell Angelina)," and plans to support the hometown heroes as much as possible.

"This single shows some growth from the band. It would've been easy for them to do another track like 'Plowed,'" says Michaels. "When I heard it, I did not realize it was Sponge. Our local guy brought it in, and I said, 'Who the hell is this?' It sounds like the band spent some time playing [David Bowie's] 'Ziggy Stardust' and 'Aladdin Sane.' I heard a bit of 'Panic In Detroit' and that Mick Ronson guitar with the affectation to the vocals."

The Bowie influence, as heard on "The Drag Queens Of Memphis" and "Silence Is The Drug," is partially left over from the band's original vision for the project: a concept album about drag queens.

"The Drag Queens Of Memphis," "I Am Anastasia" (featuring Richard Butler of the Psychedelic Furs on backing vocals), "Velveteen," and "The Death Of A Drag Queen" are also remnants of that shelved idea.

"We were going for this Ziggy Stardust meets Al Green thing," explains Dombroski, who writes most of the band's songs. "The whole rhythm drum beat in 'Anastasia' is the same damn beat from [Green's] 'Let's Stay Together.' But it wasn't working. Ziggy never meant to hang out with Al Green. So we changed keys. Plus, it was fairly confining. We may use the other things as B-sides in England."

For this record, the band—which also includes Joey Mazzola (guitar), Mike Cross (guitar), Tim Cross (bass), and Charlie Grover (drums)—moved in a direction that delves more into observations about people rather than the introspectiveness that's so rampant in music lately.

"What we've done, intentionally—which is a big difference from the last record—is take all those 'woe is me' songs and flushed them down the toilet, I think for the better of the band," says Dombroski. "When you look at rock'n'roll in general, look at Buddy Holly or Little Richard. I don't think it was meant to be a garbage pail for all that kind of negative energy, like we're seeing with a lot of artists now."

"'Got To Be A Bore' is really about what we're trying to say here," he continues. "People outside of the business [probably] get the impression that we're all completely, horribly depressed. We've chosen not to air our dirty laundry in public and do something a littler braver here."

"Got To Be A Bore" comes off as a reaction to such songs as Nine Inch Nails' "Closer" or Alanis Morissette's "You Oughta Know." Its lyrics

(Continued on page 47)

Benson's 4HIM Looks Toward The Mainstream

BY DEBORAH EVANS PRICE

NASHVILLE—Benson Music Group is gearing up for a big delivery of "The Message," contemporary Christian foursome 4HIM's highly anticipated sixth album, due June 25.

Consumers got a sneak preview of the album and the group's more organic sound when 4HIM performed on the April 25 Dove Awards broadcast and a live syndicated radio show during Gospel Music Assn. week. Benson plans to follow that exposure with a major push at retail leading up to the album's release.

CCM Communications and Salem Radio Network teamed to syndicate the show to more than 100 stations in key markets during morning drive April 24. The day before, 4HIM appeared on KLTY Dallas, one of the country's most influential Christian stations, during the afternoon drive broadcast from GMA.

KLTY PD Scott Wilder says his station has had a long-running love affair with the act. "They headlined our Celebrate Freedom concert last year, and 30,000 people attended the event," he says. "We love them and think they're great. They made our event last year."

The title cut from the album was serviced to radio May 10. Wilder says that after previewing the album during GMA week, he got great feedback from listeners. "4HIM has been as popular as they are because they know what people want to hear," he says of the act, which won group of the year honors at the Doves in 1993, 1994, and 1995. "And I think this album says they'll continue to do that... I think it's a continuation of their growth as a group, and they'll continue to build steam as they go."

The new album is a departure for group members Andy Chrisman, Marty Magehee, Kirk Sullivan, and Mark Harris, former members of seminal Christian pop act Truth. 4HIM has built one of the biggest followings in Christian music on the strength of its polished pop sound and Harris' songwriting prowess. (He wrote or co-wrote 10 of the 11 cuts on "The Message.") 4HIM's fourth album, "The Basics Of Life," has been certified gold by

the Recording Industry Assn. of America, and its previous release, "The Ride," is approaching gold status. With their new release, the band members hope to build on their existing fan base and expand their audience.

"It's a different sound for 4HIM," Harris says. "I think it can be defined as more organic and more acoustic. '4HIM in 1996' is the best way for me to describe it. It's not a trendy album, but it's musically up-to-date with what's going on. Everything now in pop and alternative music is very acoustic-based. Everyone wants an organic sound in the rhythm section. Every



4HIM

album before, we had layers of overdubs and keyboards and horns and strings.

"If there are layers of anything [on this album], it would have to be guitars. The reason

we did that is because we all love acoustic guitars and electric guitars. This past year, we found ourselves gravitating more toward the organic sound of a live band. We didn't want sequenced sounds on the album as much as we just wanted that band-type sound that sounds more [like] we do in concert."

The album was produced by Michael Omartian, Don Koch, Peter Wolf, and 4HIM, who co-produced four cuts with Bill Baumgart.

"It's a little edgier, a little more organic. I think it's something that will help us grow the audience, not alienate anyone," says Dennis Disney, director of marketing for Benson.

Harris says the thread of continuity that ties this project to past 4HIM releases is the lyrical content. Though musically, the album may be a little different, the songs' lyrics uncompromisingly espouse the group's Christian faith. When it comes to courting mainstream acceptance at radio and retail, Harris says, "we're not trying for mainstream success, although if we got it, we'd welcome it. We're just trying to be true to ourselves."

Disney says the label feels that

(Continued on page 47)

amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS	Palace of Auburn Hills Auburn Hills, Mich.	May 8-12	\$1,859,850 \$18	104,625 five sellouts	Varnell Enterprises
BOB SEGER BONEPONY	Palace of Auburn Hills Auburn Hills, Mich.	May 3, 5, 7	\$1,765,015 \$30/\$25	61,259 three sellouts	Cellar Door Belkin Prods. Blackbird Prods. Ltd
BOB SEGER BONEPONY	Rosemont Horizon Rosemont, Ill.	May 9, 11	\$1,003,095 \$30/\$25/\$10	34,749 two sellouts	Jam Prods.
BARRY MANILOW	Wembley Arena London	April 5-6, 20-21	\$881,079 (\$87,386 pounds) \$53.55/\$19.13	28,354 29,858 four shows	Kennedy Street Entertainment Andrew Miller Presents
JOHNNY MATHIS & ROBERTA FLACK	Radio City Music Hall New York	May 10-12	\$662,785 \$60/\$40/\$35/\$30	15,252 17,949 three shows	Radio City Prods.
ROD STEWART	Glen Helen Blockbuster Pavilion Devore, Calif.	April 28	\$511,110 \$72.50/\$42.50/ \$35/\$20	11,738 20,000	PACE Concerts
BOB SEGER BONEPONY	Market Square Arena Indianapolis	April 29	\$498,945 \$30/\$25	17,216 sellout	Sunshine Promotions
ROD STEWART	Miami Arena Miami	May 11	\$468,000 \$50/\$35	10,236 15,500	Cellar Door Concerts
ROD STEWART	Birmingham-Jefferson Civic Center Birmingham, Ala.	May 7	\$466,330 \$50/\$40/\$25	11,170 15,841	New Era Promotions
ROD STEWART	San Jose Arena San Jose, Calif.	April 20	\$462,281 \$50/\$28.50	11,212 14,000	Bill Graham Presents

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(Continued from page 1)

national, says that the new album, which is being released in select territories in a Spanish-language version, will confirm Ramazzotti as a major international star and could break through in the mainstream U.S. market, where DDD/Arista will issue the set Tuesday (21).

The album hit stores in Europe May 13.

"We are going for crossover big time," Henn says. "Eros' new album will receive the same priority and backing that we would give to any of our other international stars, like Whitney Houston, Toni Braxton, or TLC. The last album already broke out of the Hispanic market in North America, with the Spanish version selling 160,000 copies and the Italian version 80,000 copies."

"Tutte Storie" sold 4.5 million copies

in 30 territories, according to BMG, principally throughout Europe and Latin America. BMG is confident of surpassing that figure for the new album, which, Ramazzotti says, represents a new phase for him.

Having recently taken control of his career with the establishment of his own management company, Radio Rama, and signing a five-album contract with BMG for an undisclosed sum reported to be in the eight-figure range, Ramazzotti co-wrote and produced "Dove C'è Musica."

"This is very much my own creation; I feel as if it is my son," he says. "Every song on the album has been meticulously constructed step by step, each having its theme and vitality. The album has a very strong impact, with at least six potential singles."

JIMMIE DALE GILMORE MAPS A 'NEWER WORLD'

(Continued from page 12)

"It's the '90s," Gilmore explains, "how would Roy Orbison or Sam Phillips or Elvis Presley approach the studio? They wouldn't be coming in to make a country record or a pop record, they'd make music."

The search for a new producer was simple. Merchant and Dave McNair, who had signed Gilmore to Elektra's short-lived American Explorer series, recommended Burnett, who also topped Jeffries' short list. Elektra, which released Emmylou Harris' similarly genre-busting "Wrecking Ball" last year, is not worried about breaking Gilmore to a rock audience. "He has a more universal kind of following," Jeffries says. "It transcends airplay. The country market has not embraced him, so there was no reason for Jimmie to make a country album if he didn't want to make one."

Dane Venable, senior director of marketing for Elektra, agrees: "It's hard for me to consider him country, at least by what country standards are now. If anything, it's American music." Venable emphasizes that the record will not be worked to country stations. "It's not like we're alienating anybody," he says. "There's nobody there to alienate to begin with. We just don't consider Jimmie Dale a country artist."

The label's efforts, he says, will focus on triple-A, which he sees as Gilmore's natural fan base. The album's first single, "Waiting For A Fall," released June 10, will go to triple-A as well as Americana and college stations. Venable says he has been surprised by the interest alternative stations have shown in Gilmore. Elektra field reps have reported that many alternative stations and independent stores have requested advance copies of the album. In addition, early press interest has come from magazines usually associated with alternative music. Gilmore has noticed a similar shift at his shows. "I'm appealing more to the younger people than the middle-aged country fans," he says.

These younger fans will be courted by Elektra's college reps. While more than half of the college reps take the summer off, those remaining will be setting up the album on campus. When the staff is back at full strength in the fall, it will rework the album, hitting college press for

reviews and stations for airplay, as well as adding bookstores, cafes, and apparel stores to their usual retail accounts. The label has made a deal with Cups magazine, which will promote Gilmore in more than 350 coffee shops and cafes around the country. Ads will appear in such publications as Musician, Option, New Country, and No Depression.

Retail stores will be heavily solicited by Elektra's sales staffers, which have started making special presentations to their accounts, with advance copies of the album widely available for in-store play. Gilmore will be Elektra's focus in the WEA roadshow, during which buyers are presented with the label's priorities. The label is asking retail accounts to file Gilmore in the pop or mainstream sections. "Considering the major exposure he is going to get, it will benefit retail to have him in the heaviest trafficked part of the store," Venable says. To help put Gilmore in the front of consumers' minds, Venable notes, he will be included in listening posts in practically every major account for the months of July and August.

Gilmore, who is booked by William Morris Agency, will be touring those months, playing club dates in major and secondary markets. These dates will be followed by a theater tour in the fall.

Gilmore, who was an early advocate of the Internet, will moderate a weekly on-line chat session every Thursday in July. While the focus will be on Gilmore's music and performances, other musicians, journalists, radio programmers, and club owners will appear in order to discuss the Austin, Texas, music scene. Gilmore's home page will be connected to the Elektra home page, and by the time the album comes out, Venable hopes to have the artist's site connected to other World Wide Web sites, including those belonging to Merchant, Ween, the Utne Reader, and several triple-A stations.

But in the end, Jeffries says, what is most important is that Gilmore "keeps his credibility while exploring different ways of presenting himself," which in the end might be more commercial, adding that "he represents something special, and nobody here is going to mess with it."

The lead single, "Piu Bella Cosa" (Most Beautiful Thing), released to radio here April 9, is a midtempo romantic ballad with a gospel backing, indicating some of the diverse musical influences utilized by Ramazzotti to garnish his trademark Mediterranean pop/rock style.

Among other album tracks, "Yo Sin Ti" features merengue and salsa beats, while "Uragano Mary" (Cyclone Mary) enters the realm of country pop.

Henn says language no longer represents a barrier to entering the mainstream market in the States. "Anyone can break the U.S. if they have a unique talent, and nobody writes songs like Eros—his music is passionate, and his personality is unique," he says. "He is not just a romantic balladeer, he writes strong songs and his live show rocks. Language doesn't matter [in the U.S.] as it used to—the large Hispanic population has accustomed audiences to other languages."

Outside the U.S., the Spanish-language album is being released only in Spanish-speaking territories, and the Italian-language version in other countries, Arista will release both versions simultaneously in the States.

Arista's decision to issue both the Italian- and Spanish-language versions is already proving to be fruitful. The single "La Cosa Más Bella," which is taken from the Spanish album "Dónde Hay Música," is already being embraced by stateside Latin radio programmers.

The track is bulleted at No. 11 on Billboard's Hot Latin Tracks chart after three weeks.

Arista in the U.S. says it will explore all traditional marketing options with Ramazzotti, with a heavy emphasis on TV. The video for "La Cosa Más Bella" is getting airplay on a variety of Spanish video and TV outlets, and it will likely be serviced to more mainstream outlets in the coming weeks.

Ramazzotti's highly videogenic image has sparked interest from several film and TV agents, according to Arista.

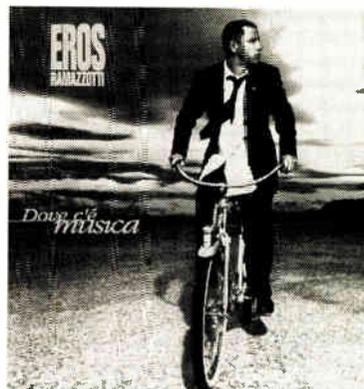
FOCUS ON EUROPE, LATIN AMERICA

Nicole Moore, head of BMG international promotions in London, says Ramazzotti will concentrate initially on Europe and Latin America, however. "Promotional dates for the U.S. are still being planned but should happen in July," she says.

In the meantime, Ramazzotti has already had a preliminary swing through Europe, including an appearance on Ray Cokes' MTV Europe show, "X-Ray." In June, he will perform media showcases in Milan, Stockholm, and Hamburg, then go to South America for more showcases in São Paulo, Brazil, and Mexico, and will return to Europe before going to the U.S. in July.

Harriet Brand, senior VP of talent and artist relations at MTV Europe, says the channel will be sponsoring Ramazzotti's 32-date European tour, which starts Sept. 15 in Lisbon, Portugal, and then goes to Spain, Italy, Slovenia, Austria, Switzerland, Germany, France, Belgium, Holland, Denmark, and Sweden, with one U.K. date at Royal Albert Hall in London Nov. 18.

The video for "Piu Bella Cosa," was directed by Nigel Dick, renowned for his Guns N' Roses clips, and shot in the desert outside Los Angeles. "We have placed it on active rotation, which means it gets at least 16 airings a week," says



Brand, adding, "We like the CD and the video. We regard Eros as a high-value artist, a good performer with a unique, recognizable voice. With good songs like his, it doesn't matter if you don't understand the lyrics; you will still appreciate and enjoy the mood and ambience that the artist is creating."

Eduardo Zipelli, responsible for marketing at Virgin Retail Italy, says the album will have an unprecedented presence in the chain's principal Milan Megastore.

"Following extensive radio airplay for the single, we have already had many inquiries from customers asking when the album will be released," he says. "We have placed an initial order for 3,000 copies, and for the first time we will place three listening posts with three sets of headphones on each, positioning them next to each other in a dedicated promotional space."

FANS ARE PRIMED

Saturation airplay for the single on all of Italy's national music radio networks has helped prime Ramazzotti's already-expectant fans for the album. Grant Benson, music director at Italian national EHR network RTL 102.5 Hit Radio, says the song has a strong crossover appeal.

"There are two strong elements to the single," he says. "It has a very Italian romantic melody, which, combined with the European pop production and sound, gives it a very wide appeal. This could be Eros' biggest international hit he's ever had. We placed it on high rotation as a 'power hit' as soon as it came out. Given his large fan base, we would have anyway, but it has lived up to its expectations."

As a British radio professional working in the Italian market, Benson says, however, that as good as the song may be, it will still be difficult to market it in the U.K.

Clive Dickens, music director at London's top-rated top 40 station Capitol Radio, agrees, but adds that the British market is not entirely deaf to foreign-language artists. "We pulled Celine Dion's French-language song 'Pour Que Tu M'Aimes Encore' off the demo cassette and urged Sony to release it," he says.

"It was one of the first non-novelty foreign-language songs to receive airplay," Dickens adds. "However, if we are going to go for a foreign-language artist, it will have to have an exceptionally strong melody."

Ramazzotti is already well established in Germany, where Ulrich Pioch, music producer at Bavaria's top-rated radio station Antenne Bayern in Munich, says "Piu Bella Cosa" rated highly with listeners during the station's call-out research.

"We tested it with call-outs, asking listeners to rate the song from 1 to 6,

with 1 being the highest score," Pioch says. "It rated 1.5, which is very good. Following that, we placed it on really fast rotation, with 15 plays a week. It is a perfect CD for the springtime, uplifting and uptempo. Eros is big in Germany and especially in Bavaria because we are close to Italy and many [people] go there for holidays and know the culture and love the language. The sound is very European, though."

Ramazzotti started his professional singing career in 1982, when he was spotted at the Castoreo talent contest by Roberto Gallanti, then managing director and principal partner at Italian indie label DDD, based in Milan. The following year, Ramazzotti won the newcomer's portion of the televised San Remo Song Festival with the ballad "Adesso Tú" (Now You), launching him as a domestic Italian star.

Franco Reali, president of BMG Music Italy, says that Ramazzotti's international potential began to be realized in 1989, when BMG bought a 50% stake in DDD. "After that, Eros released two studio albums ['In Ogni Senso' and 'Tutte Storie'] and one double live album," he says. "We released the 1993 album 'Tutte Storie' in 30 countries, and it sold over 4 million copies, selling especially well in Germany, Austria, Switzerland, France, Spain, and Latin America. From that moment on, Eros has been one of our top priority international artists."

Of the new set, Reali adds, "The big difference is that it is self-produced by Ramazzotti. We are very happy with our relationship with his management company, and we are confident that in our promotional role we can consolidate and increase its popularity in existing markets where he is big and break him in new territories, including the U.S., Australia, Taiwan, and Finland."

DDD'S LAST RELEASE

A year and a half ago, BMG acted on an option to buy the remainder of DDD, and Ramazzotti's new album will be the last release on DDD before the label is officially folded. "This album closes the DDD cycle and will also be the last one published by EMI [Music] Publishing," Reali says. "Future releases will be on the BMG labels and published by BMG. The five-album contract we signed is open-ended, having no time limits for delivery."

While "Dove C'è Musica" was written and produced by Ramazzotti, the album (recorded near Milan and mixed in Los Angeles) was arranged by one of Italy's principal producers, Celso Valli, and co-produced with Adelio Cogliati.

Other credits include guitarist Mike Landau, bassist Nathan East, trumpeter Jerry Hey, and drummer Vinnie Colaiuta. They play on the album with Spanish rock star Nacho Maño, of the group Presuntos Implicados, who adapted the Spanish lyrics.

"About a year ago, I was a bit daunted about being on my own with the project," says Ramazzotti. "Up until then, I had been co-writing my songs with Piero Casaro. This time round, I collaborated with Vladimir Tosetto on the songs."

"The fear soon subsided," he adds, "when I just let things go spontaneously, and new ideas started to flow. I discovered new emotions."

Assistance in preparing this story was provided by Larry Flick in New York.



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FAMILY PORTRAITS

IMAGES OF THE NEW ORLEANS JAZZ & HERITAGE FESTIVAL '96

PHOTOGRAPHS FOR BILLBOARD BY DAVID GAHR



Chaka Khan: "She approaches the greatness of Aretha in her singing and passion. Also, she moves fine."



ALL PHOTOGRAPHS COPYRIGHT DAVID GAHR 1996

Raymond A. Myles: "A coming gospel giant whose showmanship is quite the opposite of this quiet moment with his youngest fan."

David Gahr is one of the world's finest photojournalists, and the fact that he focuses mainly on popular music and its kindred sense of humanity is a blessing for the community of artists, fans, and music industry professionals with whom he subtly interacts. Gahr was born in Milwaukee in the '20s and raised in the city's tough 6th Ward. Gahr's rapt first exposure to music was via so-called race records whirring on a hand-cranked gramophone in an apartment of the four-unit Galena Street flat the Russian-Polish Gahrs shared with three African-American families.

"After serving as a rifleman in Europe during World War II," he recalls, "I attended five or six universities and was going for a Ph.D. in economics when I decided I had to make a living and went into photography." He spent 25 years shooting for Time-Life publications ("I did 2,000 jobs for Time alone"), but then he "dropped out," in his own words, "to concentrate on the music and musicians I fell in love with while listening to blues records as a boy."

Gahr shot more than 100 album covers for Moses Asch's immortal Folkways Records, beginning with one for Big Bill Broonzy. While covering the seminal Newport Folk Festivals and the early New York folk-pop scene, he preserved young Bob Dylan as a gangly beanpole, Joni Mitchell and Leonard Cohen

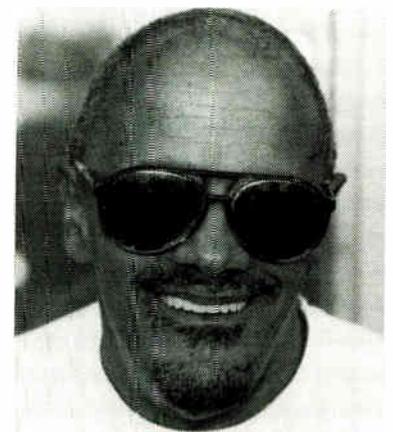
and Willie Dixon as intrepid troubadours, and Jackson Browne as the teenage boyfriend of the Velvet Underground's Nico. Gahr's renowned book with Robert Shelton, "The Face Of Folk Music," captured a golden musical era in the natural light that is Gahr's preferred medium.

Gahr's work has since appeared in virtually every important cultural journal of his time, and his many indelible album cover images over the last few decades include those for Laura Nyro's "New York Tendaberry," Miles Davis' "A Tribute To Jack Johnson," Van Morrison's "His Band And The Street Choir," Bruce Springsteen's "The Wild, The Innocent And The E Street Shuffle," Eric Clapton's "461 Ocean Boulevard," "The Essential Johnny Cash," and "Janis: Janis Joplin."

A veteran of many New Orleans Jazz & Heritage Festivals, Gahr is a keen observer of the annual tribal rite's unique combination of public celebration, personal exertion, and probative communication. Each of these pictures from the 1996 proceedings is accompanied by his comments.

Surrounding and suffusing all the portraits is the natural light that flows between people of good faith. And something more: David Gahr's photographs show the tender vision in his own ineffable presence as a trusted member of the family.

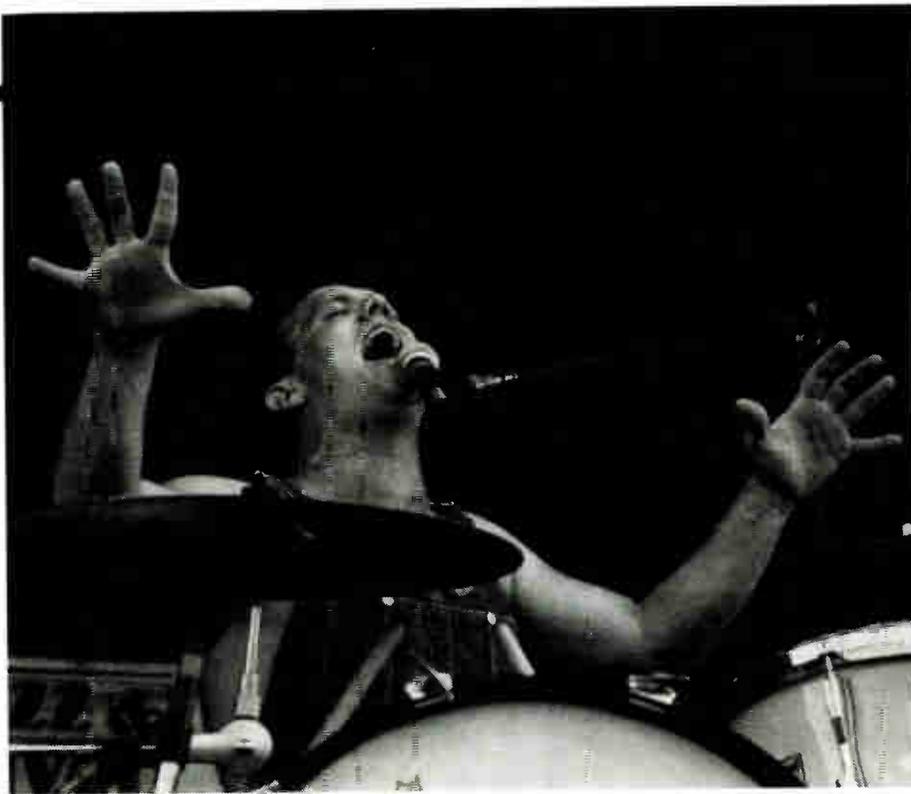
—Timothy White



Snooks Eaglin: "My absolute favorite of the festival and beyond. The astonishing sight of him singing a cappella for over 30 minutes on the street near the Louisiana Music Factory with my automobilist, lawyer, guide, and leader of the blue laws, Joel Siegel, had me laughing and cheering without stop. Thank you, Snooks."



Buddy Guy: "Visually, Buddy Guy is extraordinary in his polka-dot period. Not only is Buddy one of the greatest guitarists alive, but he's also one of the greatest entertainers, always giving pleasure in his performances."



Cowboy Mouth: "What huge fun it is to witness the drumming and antics of Fred Leblanc. The Mouth is just one of a half-dozen blues-infected rock groups to appear at this year's festival."



Frank Morgan: "The legendary West Coast saxman amazed me 15 years ago when I first photographed him and only got finer here with the great Kenny Barron, Ben Riley, and Ray Drummond."

Cassandra Wilson (below): "Willowy, with a charm born of innocence, honesty, and beauty, she has become a singer and musician of the very first rank."



Quint Davis: "The major-domo of the whole shebang (with enormous help from part of New Orleans) pointing the way during a dedication ceremony for Professor Longhair's statue close by Tipitinas."



Joan Osborne: "Visually superb, she sure has style and musical ability, but I feel the oft-quoted reference to Janis Joplin to be overstated. She is Joan Osborne the First."



D.L. Menard: "Cajun joy and pleasure comes out in a dancing mode when Menard shouts out 'Ah, Beethoven' during his performances."



Eddie Palmieri: "Latin jazz has no more exciting legend or finer cigar smoker. Adding saxophonist Donald Harrison to his group at the festival was a fine stroke."



James Carter: "So young, so handsome, and so ready to assault and conquer the saxophone pantheon. I missed hearing his extraordinary work on the baritone sax, though."



Phish: "The significant truth of the group is in the idolatry and often delirious moods of their audience. (They are very good musicians to boot.)"

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	10	GRAVITY KILLS TVT 5910 (10.98/16.98)	GRAVITY KILLS
2	3	27	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
3	4	2	MINDY MCCREADY BNA 66806/RCA (10.98/16.98)	TEN THOUSAND ANGELS
4	7	7	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
5	5	7	MARK KNOPFLER WARNER BROS. 46026 (10.98/16.98)	GOLDEN HEART
6	11	5	DISHWALLA A&M 540319 (10.98/15.98)	PET YOUR FRIENDS
7	8	2	TINA ARENA EPIC 67533 (10.98 EQ/16.98)	DON'T ASK
8	30	17	ENRIQUE IGLESIAS FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
9	10	7	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
10	9	4	PLANET SOUL STRICTLY RHYTHM 325* (9.98/14.98)	ENERGY + HARMONY
11	28	5	OLGA TANON WEA LATINA 13667 (8.98/13.98)	NUEVOS SENDEROS
12	16	10	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
13	6	5	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
14	22	33	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
15	15	6	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98)	MAXWELL'S URBAN HANG SUITE
16	12	8	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
17	24	4	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY
18	1	2	BOB MOULD RYKODISC 10342 (11.98/16.98)	BOB MOULD
19	13	9	CHANTAY SAVAGE RCA 66775 (10.98/15.98)	I WILL SURVIVE (DOIN' IT MY WAY)
20	14	6	BAHAMADIA CHRYSALIS 35484*EMI (9.98/15.98)	KOLLAGE
21	19	27	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
22	29	13	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
23	21	21	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
24	17	31	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
25	23	10	LUSH 4AD/REPRISE 46170/WARNER BROS. (10.98/16.98)	LOVELIFE

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	26	38	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
27	20	11	THE SUBDUDES HIGH STREET 10344/WINDHAM HILL (10.98/15.98)	PRIMITIVE STREAK
28	—	1	LOS TIGRES DEL NORTE FONOVISA 6049 (7.98/11.98)	UNIDOS PARA SIEMPRE
29	27	2	INTOCABLE EMI LATIN 37449 (7.98/11.98)	LLEVAME CONTIGO
30	18	4	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND) SILVERTONE 41543/JIVE (10.98/16.98)	LIVE! THE REAL DEAL
31	33	4	SOUTHERN CULTURE ON THE SKIDS GEFFEN 24821 (9.98/12.98)	DIRT TRACK DATE
32	25	13	2 UNLIMITED RADIKAL 15446/AVEX-CRITIQUE (10.98/15.98)	HITS UNLIMITED
33	—	1	GUTTERMOUTH NITRO 15804*/CAROLINE (8.98/13.98)	TERI YAKIMOTO
34	36	3	DAVID LANZ NARADA 64010 (10.98/16.98)	SACRED ROAD
35	38	9	GARY CHAPMAN REUNION 16200/ARISTA (9.98/15.98)	SHELTER
36	48	25	RAY BOLTZ WORD 67304/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
37	—	2	SIERRA STARSONG 20083 (9.98/13.98)	DEVOTION
38	31	8	BARENAKED LADIES REPRISE 46128/WARNER BROS. (10.98/15.98)	BORN ON A PIRATE SHIP
39	44	7	POE MODERN 92605/AG (10.98/15.98)	HELLO
40	—	4	CRISTIAN MELODY 0510/FONOVISA (10.98/14.98)	EL DESEO DE OIR TU VOZ
41	34	7	ART N' SOUL NATURE BOY/BIG BEAT 92655/AG (10.98/15.98)	TOUCH OF SOUL
42	32	20	SON VOLT WARNER BROS. 46010* (10.98/15.98)	TRACE
43	—	8	STEVE GREEN SPARROW 51490 (9.98/13.98)	THE LETTER
44	—	1	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
45	35	31	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
46	40	20	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
47	49	39	THE IMMORTALS VERNON YARD 39629/VIRGIN (9.98/15.98)	MORTAL KOMBAT: THE ALBUM
48	—	3	ANointed WORD 67051/EPIC (9.98/15.98)	THE CALL
49	46	11	GEORGE HOWARD GRP 9839 (10.98/16.98)	ATTITUDE ADJUSTMENT
50	—	21	MANDY PATINKIN NONESUCH 79392/AG (10.98/16.98)	OSCAR & STEVE

POPULAR UPBRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARRIE BORZILLO

GROVER REVISITED: With the marketing muscle of Universal Records and label president Daniel Glass' enthusiasm now behind Chapel Hill, N.C., trio Grover, Zero Hour Records is relaunching its campaign for the band's debut, "My Wild Life."



Momentous Debut. R&B songstress Monifah, whose "You" is No. 32 on Hot 100 Singles this week, is making the rounds at radio in May and June. Reviews of her Uptown/Universal debut, "Moods... Moments," due Tuesday (21), will run in People and Entertainment Weekly in June. Her debut single, "I Miss You (Come Back Home)," reached No. 36 on the Hot 100 in February. Heavy D, AZ, and Vincent Herbert lent a producing hand on the set.

The label enlisted Tim O'Heir to remix the first single, "Yeah, I'm Dumb," which didn't take off at radio when it was serviced in June 1995. The new mix will be rescheduled to modern

rock radio June 3.

Ray McKenzie, president of New York-based Zero Hour, says the label was thrilled to be able to relaunch Grover. "When [the album] came out last June, it was only our third or fourth release, and we had no marketing muscle or clout behind us," he says. "The feedback we got at radio was good, but stations held back because they didn't know if we could deliver. Then we did the deal with Universal, and Daniel Glass asked about the record and started feeling it out at radio."

McKenzie adds that a new video for "Yeah, I'm Dumb" will be shot, which was especially needed as there has been some band member changes.

Meanwhile, Grover, fronted by Angie Carlson, is on the road with the Nixons through June 2 and will play the Mass Symposium skate/surf/music convention in Wilmington, N.C., June 6 and North by Northeast in Toronto June 15.

HART AND SOUL: This summer's Lollapalooza will feature a slew of great new bands on the second stage. One that attendees should certainly check out is the **Beth Hart Band**, which will be on the bill June 27-July 17.



Bloom & Doom. Esham's eighth solo album, "Dead Flowerz By Esham" on Real Life Productions, clocks in at No. 4 this week in the East North Central Regional Roundup. It also debuts at No. 38 on Top R&B Albums. The first single from the album, "You Betta Ask Somebody," has just been serviced to rap radio.

The L.A.-based foursome's debut, "Immortal," is due Tuesday (21) worldwide on 143/Lava/Atlantic. The album is coming out on the two Atlantic subsidiaries as both 143 Records CEO David Foster and Lava president Jason Flom saw the same showcase and subsequently wanted to sign the band.

Foster co-produced "Immortal" along with noted producers Hugh Padgham (Genesis, Melissa Etheridge, Sting) and Mike Clink (Guns N' Roses).

Jimmy Khoury, the band's guitarist, says the technological prowess of Foster, the rock edge of Clink, and the pop-savvy Padgham were a nice mix.

143 president Brian Avnet says he has received an enthusiastic reaction to the band in Europe. "This is important for the label," he says. "I brought the [electronic press kit] to Paris, and they freaked. It's real American rock'n'roll, so we're going for it worldwide."

In North America, the band will start a residency tour May 30 that will hit New York, Philadelphia, Washington, D.C., Boston, and Toronto.

Daniel Savage, VP of marketing for Lava, says that given the band's "dramatic" stage presence and performances,

"touring will be the essence of this project. We're going to mobilize Atlantic's field forces where possible."

"Run" goes to mainstream rock and triple-A radio June 3.

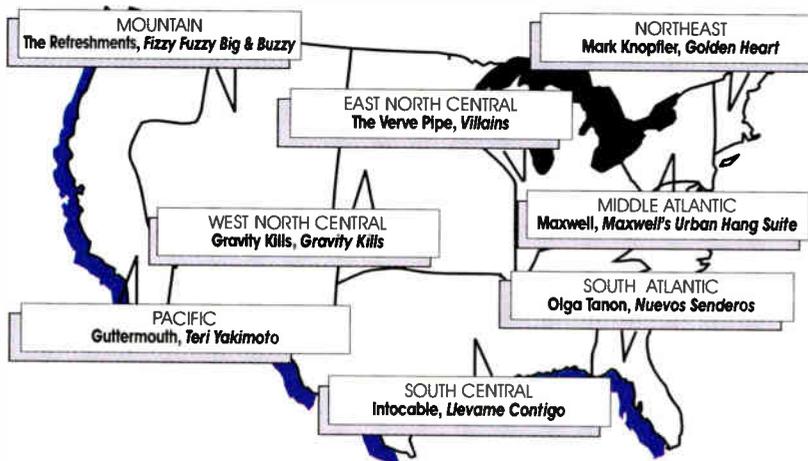
ROADWORK: Dashboard Prophets, named one of the six hottest L.A. bands in the May 12 Los Angeles Times, have a few hometown dates coming up to support their debut, "Burning Out The Inside," due Tuesday



Not So Lame. With Cast postponing its tour, its opening band and labelmates the Hollowbodies decided to forge ahead anyway and headline the May shows. The band will hook up with Cast in June. WVGO Richmond, Va., and WROX Norfolk, Va., are among the triple-A stations playing the band's Polydor debut, "Lame," originally released on Muna Tea in 1995.

(21) on No Name Recordings. The band will play an in-store at Tower on Sunset on street date, open for Mr. Mirainga Thursday (23) at Alligator Lounge, and play Spaceland May 28.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. The Verve Pipe Villains	1. Olga Tanon Nuevos Senderos
2. Gravity Kills Gravity Kills	2. DJ Kool (Let Me Clear My Throat)
3. Kenny Wayne Shepherd Ledbetter Heights	3. Mindy McCready Ten Thousand Angels
4. Esham Dead Flowerz By Esham	4. Planet Soul Energy + Harmony
5. The Why Store The Why Store	5. Robertson Da Someone Who Cares
6. Tina Arena Don't Ask	6. Dishwalla Pet Your Friends
7. Mindy McCready Ten Thousand Angels	7. Chantay Savage I Will Survive
8. Jo Dee Messina Jo Dee Messina	8. Bahamadia Kollage
9. Goldfinger Goldfinger	9. Maxwell Maxwell's Urban Hang Suite
10. Dishwalla Pet Your Friends	10. Kenny Wayne Shepherd Ledbetter Heights



Mass Appeal. Motown Records' publishing division waits for the ink to dry on its exclusive worldwide co-publishing agreement with Mass Avenue's Andre Evans and Bob Antoine. Pictured, from left, are Motown executive VP Mark Siegel, Evans, senior director of Motown Music Publishing Nadine Baker, Antoine, and Motown president/CEO Andre Harrell.

Forecasting Ambersunshower Gee Street Singer Crosses Several Genres

■ BY HAVELOCK NELSON

NEW YORK—Like a sudden sonic storm in an hour of musical tranquility, Ambersunshower's debut album, "Walter T. Smith," surprises with a judicious blend of musical styles. The set, which ships July 23, was produced by PM Dawn, Tikk Takk, Lucky, Minnesota, and Derrick Trotman. According to executives at the artist's label, Gee Street, the set "is the sound of a colorful candy rain."

"Amber is another example of what

[some call] alternative soul," says Pete Arden, Gee Street's senior director of marketing. "Her music combines rock, pop, R&B, hip-hop, and acid jazz in ways that transcend them all."

Because her music crosses several genres, Ambersunshower—which is her real name—will be somewhat of a challenge to market to the public.

emphasis on VH1.

Gee Street also plans to mail a promotional 7-inch single of "Walter T." to alternative music indie retailers in mid-May to begin developing artist name recognition. One week after the 7-inch, the label will ship a limited-edition maxi-single that features three non-album tracks.

Plans are under way for Ambersunshower to perform live shows. "Touring is going to be very important for her because she manages to bring all the various musical styles together in a way that makes her much more accessible live than on record," says Arden.

The label's touring efforts for the New York-based artist, who travels with a live band, are focused on that metropolitan area in order to minimize expenses. "Amber cut her teeth baring her soul through poetry and spoken word," says Gee Street president Jon Baker. "I think that gives her a tremendous advantage in terms of the confidence she brings to the stage."

In an effort to maximize its marketing efforts, Gee Street will be employing nontraditional strategies, such as distributing promotional product in cafes, boutiques, and "other trend-setting retail environments," says Arden.

"The best way to spread the word about Amber is to get consumers to hear the album themselves," he says. "Reading about it or hearing about it doesn't do her justice. She's much more of an artist than any [generic label] can describe."

The company also plans to expose Ambersunshower to nightclub consumers. "We're going to try and develop that [market] very organically, [with] a small base for her, then increase it gradually," says Arden. According to Baker, the label will ship 12-inch singles containing instrumental cuts from the album to DJs worldwide.



AMBERSUNSHOWER

"We're really going to make an all-out push at radio and video," says Arden. "We feel strongly that given a chance, people will respond to Amber's music."

The first single from "Walter T. Smith," which is named for the singer's musician grandfather, is "Walter T." It will be serviced to radio in three phases.

"We're doing three pro-CDs," says Arden. "The first one will go to alternative-leaning stations June 17 with a Poppa mix by Tikk Takk that's very guitar-based. It brings out more of the rock elements of the song."

"A week later, on June 24, an edited album version will be serviced to CHR, AC, and hot AC outlets," he says. "Finally, on June 31, a more beatwise mix, which was done by Taxman, will be sent to urban-leaning R&B stations."

The video for "Walter T.," which was lensed by director Morgan Lawley of Automatic Films, will use the single mix version and will be serviced to all local and national outlets, with an

A Difficult Question Gets A Simple Answer; R&B Fest Gives Something Back To Pioneers

CAN IT REALLY BE THAT SIMPLE? Arista president Clive Davis made it all seem so straightforward during a Q&A session at Impact's Super Summit X in Nashville in April (Billboard, May 18) when he said that the reason for R&B music department downsizing and black executive dismissals is a lack of hit records.

On the surface, the comment is, in itself, an accurate cause-and-effect equation—churning out top five records is what the execs are being paid for. However, are these executives being given the tools they need to generate those hits? And are these designated black music gatekeepers really trusted to do their jobs without their bosses meddling?

"The hits may or may not be there, but I'll tell you this: [We're usually] not allowed to do our jobs without interference from our bosses, who many times make the final decisions, and they might not even have experience working on R&B music," says one former R&B music department executive. "They want us to run the department, but then they second-guess every decision we make, instead of letting us rise and fall on our own merits."

Many say another problem is that there are few A&R executives at major labels with the power to sign acts. "We're the ones who are on the streets every night looking for talent and in the studios with our artists, but we don't get any kind of respect when it comes to the recommendations we give about singles or the kind of sound an act should have," says an A&R executive. "We do all the research and leg work, then somebody from marketing or a high-up executive comes in and tries to tell us what we should be doing. And they end up picking [singles] without even knowing what's going on [regarding consumer tastes]."

Some veteran executives view the current crop of senior R&B departmental managers as lacking executive skills. "They just haven't received the training that they should have to be able to run the whole store," says one label head. "We've got to do a better job of pulling in people who have the necessary skills to do a good job, which would reduce the need for cutbacks."

The executive also criticizes many corporate-level executives for lacking the creative acumen to hire the right black A&R executives or to make the correct creative decisions for the R&B side of their labels. "There are few executives out there like Clive or [Atlantic chairman/CEO] Ahmet Ertegun, who have really good ears and are in tune on all levels creatively," says the executive. "Plus, they have the added pressure of having to report to corporation shareholders, who are more interested in turning a profit every quarter than in the actual music."

One major-label R&B executive says that short-sighted corporate executives are too pressured to produce immedi-

ate returns. "They don't give us enough time to develop talent in most cases—unless it's a pet project of theirs," he said.

With such anxiety to show immediate returns, it's no wonder the industry is filled with paranoia and executives wish to remain anonymous. It seems that many music executives make decisions based on fear, which trickles down into the ranks of subordinates. And it's pretty hard to be creative when people feel that their head is on the chopping block with each record they put out.

R&B FEST SET: The lineup for this year's Rockport Rhythm & Blues Festival is in, and among the artists scheduled to perform during the two-day event are Etta James, Little Richard, Solomon Burke, Boz Scaggs, Michael McDonald, Dr. John, LaVern Baker, Percy Sledge, the Moonglows, the Allen Toussaint Orchestra, and Hank Ballard & the Midnighters.

The festival, which will be held July 27-28 at Fort Adams State Park in Newport, R.I., kicks off July 26 with an opening-night party at Newport's Hotel Viking grand ballroom that will feature a performance by Roomful Of Blues.

The event is sponsored by the Marlboro, Mass.-based Rockport Co., which manufactures footwear and accessories.

"We signed on for this event because the music it provides is of great historical importance to America, and because the same people who listen to rhythm and blues are the same people who buy our products," says Rockport director of marketing programs Wing Pepper.

The Rockport Rhythm & Blues Festival will benefit the Rhythm & Blues Foundation, which has been instrumental in its work as advocate for the rights of pioneering R&B artists and as provider of emergency funds for artists from the '40s-'60s who are in need of financial and medical assistance.

The R&B Foundation, which was founded in 1988, is one of the most beneficial music-industry organizations around. Although the organization gave a record \$225,000 to veteran artists last year and has disbursed \$1.5 million since its inception, it receives little visible support from R&B record labels and black music divisions. For example, there were few contemporary black artists at the organization's recent fund-raiser dinner (Billboard, March 16). This continued lack of visible support on the part of African-American executives is ironic in that many are grappling with their own flimsy corporate support systems.

We are destined to continue reliving many of the darker parts of our history if we don't begin to see that economic improvement comes with empowerment. And the only way to make greater strides in that regard is to support the things that really matter.

**The
Rhythm
and the
Blues**



by J. R. Reynolds



Back II School. As part of the "Fox Rocks Your School" promotion for its nationally syndicated radio program, "The Fox Kids Countdown," Motown's Boyz II Men performed at Roosevelt Junior High School in New Bedford, Mass. Pictured, from left, are the group's Michael McCary and Nathan Morris, contest winner Peter Schinas, and the group's Wanya Morris and Shawn Stockman.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				*** No. 1 ***		
1	1	1	3	THA CROSSROADS 3 weeks at No. 1 D.J.U-NEEK (BONE,D.J.U-NEEK,TONY C.THE ISLEY BROS.,C.JASPER)	◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6335/RELATIVITY	1
2	2	2	6	YOU'RE THE ONE A."ALLSTAR"GORDON JR.,(ALLSTAR,A.MARTIN,I.MATIAS,T.JOHNSON,C.GAMBLE)	◆ SWV (C) (D) (T) (X) RCA 64516	1
3	4	4	16	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...")	◆ JOE JOE J.,I.HOMPSON (J.T.HOMAS,J.T.HOMPSON,M.WILLIAMS) (C) (D) (V) ISLAND 854530	2
4	18	25	16	GET MONEY ◆ JUNIOR M.A.F.I.A. FEATURING THE NOTORIOUS B.I.G. EZ.EPPEE (THE NOTORIOUS B.I.G.,LITTLE KIM,L.PORTER,B.BEDFORD,R.AYERS,S.STRIPLIN)	(C) (M) (T) (X) UNDEASIG BEAT 9966/ATLANTIC	4
5	5	6	12	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK")	◆ MC LYTE FEAT. XSCAPE J.DUPRI (J.DUPRI,MC LYTE,M.JACKSON) (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	5
6	3	3	8	ALWAYS BE MY BABY	◆ MARIAH CAREY M.CAREY,J.DUPRI (M.CAREY,J.DUPRI,M.SEAL,J.HARRIS III,T.LEWIS) (C) (D) (M) (T) (V) (X) COLUMBIA 78276	1
7	6	5	13	DOWN LOW (NOBODY HAS TO KNOW)	◆ R. KELLY FEAT. RONALD ISLEY R.KELLY (R.KELLY) (C) (D) (M) (T) (V) (X) JIVE 42373	1
8	13	—	2	GET ON UP MR. DALVIN (MR. DALVIN,K-CI,JOJO)	◆ JODECI (C) (D) (M) (T) (X) UPTOWN 55123/MCA	8
9	11	14	4	KISSIN' YOU R.SAADIQ (J.JACKSON,R.SAADIQ,J.JOHNSON,B.JAMES)	◆ TOTAL (C) (D) (T) (V) BAD BOY 7-9056/ARISTA	9
10	10	33	3	TOUCH ME, TEASE ME (FROM "THE NUTTY PROFESSOR")	◆ CASE FEAT. FOXXY BROWN K.KORNGAY (C.WIGDARD,M.J.BUGG,M.HOOTEN,K.KORNGAY,F.BROWN,D.YOUNG,B.WEAVER, JR.) (C) (D) (M) (T) (V) (X) SPINEL/IMPACT 545-2000/MERCURY	10
11	7	8	10	COUNT ON ME (FROM "WAITING TO EXHALE")	◆ WHITNEY HOUSTON & CECE WINANS BABYFACE (BABYFACE,W.HOUSTON,M.HOUSTON) (C) (D) (M) (T) (V) (X) ARISTA 1-2976	7
12	8	7	13	LADY D'ANGELO,R.SAADIQ (D'ANGELO,R.SAADIQ)	◆ D'ANGELO (C) (D) (M) (T) (V) (X) EMI 58543	2
13	9	9	17	A THIN LINE BETWEEN LOVE & HATE (FROM "A THIN LINE...")	◆ H-TOWN R.TROUTMAN (R.POINDEXTER,R.POINDEXTER,J.MEMBERS) (C) (D) JAC-MAC 17699/WARNER BROS.	6
14	16	16	3	YOU HEAVY D (HEAVY D,R.BURRELL,V.HERBERT,C.KING)	◆ MONIFAH (C) (D) (T) UPTOWN 56001/UNIVERSAL	14
15	12	10	15	I WILL SURVIVE S.HURLEY (D.FEKARIS,F.J.PERREN)	◆ CHANTAY SAVAGE (C) (D) (T) (V) (X) RCA 64492	5
16	14	11	14	5 O'CLOCK	◆ NONCHALANT B.M. (D'ANGELO,R.SAADIQ,D'ANGELO,R.SAADIQ) (C) (D) (M) (T) (V) (X) JIVE 42373	8
17	22	22	7	AIN'T NOBODY KISSING YOU C.THOMPSON (C.THOMPSON,BABYFACE,F.EVANS,C.THOMPSON,S.COMBS,BABYFACE)	◆ FAITH EVANS (C) (D) (T) (V) BAD BOY 7-9055/ARISTA	17
18	23	20	9	ONE FOR THE MONEY K.DEANE (H.BROWN,K.DEANE,B.D.WILDCAT,O.HARVEY,C.MACK)	◆ HORACE BROWN (C) (M) (T) (X) MOTOWN 860512	14
19	17	13	12	DOIN IT	◆ LL COOL J R.SMITH (LL COOL J,B.R.SMITH) (C) (D) (T) (V) DEF JAM 576120/MERCURY	7
20	21	17	4	PLEASE DON'T GO C.STOKES,C.CUENI (C.STOKES,C.CUENI)	◆ IMMATURE (C) (D) (T) MCA 55158	17
21	28	24	10	SLOW JAMS ◆ QUINCY JONES FEAT. BABYFACE & TAMIA WITH PORTRAIT & BARRY WHITE QUINCY JONES (R.TEMPERTON)	(C) (D) (V) QWEST 17673/WARNER BROS.	19
22	15	12	12	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW	◆ BUSTA RHYMES R.SMITH (T.SMITH,R.SMITH) (C) (M) (T) (X) ELEKTRA 64335/EEG	6
23	20	15	10	RENEE (FROM "DON'T BE A MENACE...")	◆ LOST BOYZ MR.SEX,BUJ,T.HAKED,TIM DAWG (T.KELLY,J.HARRIS III,T.LEWIS) (C) (D) (M) (T) ISLAND 854584	13
24	25	18	7	DON'T WANNA LOSE YOU J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,L.RICHIE)	◆ LIONEL RICHIE (C) (D) (V) (X) MERCURY 852857	17
25	26	26	8	LET'S LAY TOGETHER (FROM "DON'T BE A MENACE...")	◆ THE ISLEY BROTHERS R.KELLY (R.KELLY) (C) (D) ISLAND 854586	25
26	24	21	22	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE")	◆ BRANDY BABYFACE (BABYFACE) (C) (D) (M) (T) (V) (X) ARISTA 1-2929	2
27	19	19	15	EVER SINCE YOU WENT AWAY	◆ ART N' SOUL T.C.RILEY (T.C.RILEY,TRACY,LATTREL) (C) (D) NATURE BOY/BIG BEAT 98112/ATLANTIC	19
				*** Greatest Gainer/Airplay ***		
28	34	37	5	HOUSE KEEPER S.WILLIAMS,T.RILEY (G.SPENCER III,T.RILEY,S.BLAIR)	◆ MEN OF VIZION (C) (D) MJJ/550 MUSIC 78274/EPIC	28
29	29	30	11	AIN'T NO NIGGA/DEAD PRESIDENTS SKI (S.CARTER,D.WILLIS)	◆ JAY-Z FEATURING FOXXY BROWN (M) (T) (X) ROC-A-FELLA/FREEZE 53233/PRIORITY	29
30	27	23	12	CAN'T HANG/DO YOU WANT TO	◆ XSCAPE FEATURING MC LYTE D.SIMMONS,J.DUPRI (D.SIMMONS,J.DUPRI,M.SEAL,C.LOWE,MC LYTE,XSCAPE) (C) (T) (X) SO 50 DEF 78263/COLUMBIA	9
31	33	29	25	NOBODY KNOWS	◆ THE TONY RICH PROJECT T.RICH (J.RICH,D.DUBOSE) (C) (D) (M) (T) LAFACE 2-4115/ARISTA	11
32	30	28	18	NOT GON' CRY (FROM "WAITING TO EXHALE")	◆ MARY J. BLIGE BABYFACE (BABYFACE) (C) (D) (T) (V) ARISTA 1-2957	1
33	31	31	6	SCARRED D.RUDNICK (L.CAMPBELL,L.DOBSON,M.YOUNG)	◆ LUKE (C) (T) LUTHER CAMPBELL 164000	31
34	38	39	13	C'MON N' RIDE IT (THE TRAIN) C.C.I.M.P.H.E.R.D.,MICKY D.,J.L.VAN HEAD,J.MCGOWAN,B.WHITE)	◆ QUAD CITY DJ'S (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/ATLANTIC	34
35	32	27	17	WHO DO U LOVE L.CAMPBELL (L.L.CAMPBELL II,V.BENFORD)	◆ DEBORAH COX (C) (D) (M) (T) (V) (X) ARISTA 1-2950	12
36	40	35	32	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT	◆ MONICA S.BILSHON,NARL,N.D.MUSTIN,C.WOLFE (D.JUSTIN,C.WOLFE,A.MARTIN,C.SCHACK,K.KARLIN) (C) (D) (M) (T) (X) ROWDY 3-052/ARISTA	1
37	37	40	4	THE WORLD IS A GHETTO N.O.JOE,M.DEAN (N.O.JOE,BROWN,DICKERSON,JORDAN,MILLER,OSKAR,SCOTT)	◆ GETO BOYS FEATURING FLAJ (C) (T) (X) RAP-A-LOT 38544/NOO TRYBE	37
38	43	49	3	NEVER TOO BUSY D.HALL (D.HALL,K.JONES)	◆ KENNY LATTIMORE (C) (T) (X) COLUMBIA 78245	38
39	41	48	3	HAY WILDSTYLE (W.MARTIN,M.KING,C.JOHNSON,R.LEVERSTON)	◆ CRUCIAL CONFLICT (C) (D) (T) PALLAS 56008/UNIVERSAL	39
40	39	34	24	NO ONE ELSE	◆ TOTAL J.OLIVIER,S.COMBS (T.ROBINSON,J.C.OLIVIER) (C) (D) (M) (T) (V) (X) BAD BOY 7-9042/ARISTA	4
				*** Hot Shot Debut ***		
41	NEW		1	BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL")	◆ CELINE DION D.FOSTER (D.WARREN) (C) (D) (V) 550 MUSIC 78237	41
42	36	36	5	LIVE AND DIE FOR HIP HOP J.DUPRI (J.DUPRI,DA BRAT,MR. BLACK,N.M.WALDEN,J.COHEN)	(C) (T) (X) RUFFHOUSE 78270/COLUMBIA	36
43	35	32	12	1, 2, 3, 4 (SUMPIN' NEW)	◆ COOLIO J.CARTER,POISON IVEY (A.IVEY,JR.,A.SEAR) (C) (D) (T) TOMMY BOY 7721	24
44	NEW		1	IT'S YOU THAT'S ON MY MIND C.STOKES,S.MATHER (S.TOKES,MATHER,B.MARKIE)	◆ QUINDON (C) (T) VIRGIN 38542	44
45	50	—	2	FOREVER MORE N.M.WALDEN (N.M.WALDEN,P.JOHNSON,S.J.DAKOTA)	◆ PUFF JOHNSON (C) (D) WORK 78297/COLUMBIA	45
46	42	42	7	NO MORE GAMES ◆ SKIN DEEP FEATURING LI'L KIM OF JUNIOR M.A.F.I.A. DJ CLARK KENT (T.HESTER,G.GILSAINT,R.DESIRE,K.JONES,R.A.FRANKLIN,J.SAMPLE) (C) (D) (T) LOOSE CANNON 852706/ISLAND	39	
47	44	43	10	SHADOWBOXIN' RZA (R.DIGGS,G.RICIN)	◆ GENIUS/GZA FEATURING METHOD MAN (C) (T) GEFEN 19396	41
48	NEW		1	PARTY 2 NITE AL.B.SURE!,T.DUDLEY (AL.B.SURE!,L.WILSON,K.GAMBLE,L.HUFF)	◆ LADAE! (C) (T) (X) MOTOWN 860514	48
				*** Greatest Gainer/Sales ***		
49	54	61	3	FASTLOVE G.MICHAEL,J.DOUGLAS (G.MICHAEL)	◆ GEORGE MICHAEL (C) (D) (V) DREAMWORKS 59001/GEFFEN	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
50	48	46	22	WHERE DO U WANT ME TO PUT IT J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,M.HORTON)	◆ SOLO (C) (D) (T) (V) (X) PERSPECTIVE 587512	8
51	53	54	6	BRING IT ON K.WATSON (K.WATSON,M.WILLIS,A.INGRAM,J.MITCHELL)	◆ KINO WATSON (C) (T) (X) COLUMBIA 78273	51
52	47	41	16	ALL I NEED L.STEWART (P.L.STEWART,S.SALTER,T.NKHEREANYE)	◆ JESSE POWELL (C) (T) (X) SILAS 55136/MCA	32
53	55	89	3	IN THE HOOD D.JONES (D.JONES,G.TOBAR,P.RICHARDSON)	◆ DONELL JONES (C) (D) (M) (T) (X) LAFACE 2-4127/ARISTA	53
54	46	50	9	LET ME CLEAR MY THROAT DJ KOOL,SX,F.DERBY (DJ KOOL)	◆ DJ KOOL (T) (X) CLR 5218*	46
55	51	51	5	I DON'T WANNA BE ALONE SHAI (SHAI)	◆ SHAI (C) (D) (T) GASOLINE ALLEY 55178/MCA	51
56	49	38	12	SOUL FOOD ORGANIZED NOIZE (ORGANIZED NOIZE,R.BARNETT,T.BURTON,C.GPP,W.KNIGHTON,B.BENNETT)	◆ GOODIE MOB (C) (D) (T) (V) (X) LAFACE 2-4145/ARISTA	31
57	57	63	9	MR. ICE CREAM MAN MASTER P,K.FRANKLIN,MO B DICK,KLC (MASTER P)	◆ MASTER P (C) (T) (X) NO LIMIT 53218/PRIORITY	55
58	52	45	16	CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE...") BUTTRAINED,TIM DAWG,MP,SEX (A.ANTONIO,E.EVANS,J.AUSTIN,T.PATTERSON,G.DU'ANN,LOST BOYZ,C.MARTIN)	◆ MONA LISA FEAT. LOST BOYZ (C) (D) (T) (V) ISLAND 854538	20
59	45	44	13	STAIRWAY TO HEAVEN A.HAQQ ISLAM,K.JORDAN,D.WANSEL (K.GAMBLE,L.HUFF)	◆ PURE SOUL (C) (D) (X) STEP SUN 98086/INTERSCOPE	18
60	60	64	4	HOW DO YOU TELL THE ONE BABYFACE (BABYFACE)	◆ AFTER 7 (C) VIRGIN 38543	60
61	66	—	2	HE'S NOT GOOD ENOUGH J.POWELL (J.HARRIS III,T.LEWIS,M.HORTON,D.STOKES,D.CHAVIS)	◆ SOLO (C) (D) (X) PERSPECTIVE 587526	61
62	65	70	4	TRES DELINQUENTS O.G. STYLE (I.MARTIN,D.THOMAS,A.MARTINEZ,S.LAKE)	◆ DELINQUENT HABITS (C) (D) (T) PMP/LOUD 64526/LOUD	62
63	56	52	12	HAVE I NEVER BABYFACE,D.SIMMONS (BABYFACE)	◆ A FEW GOOD MEN (C) (D) (M) (T) (V) (X) LAFACE 2-4142/ARISTA	32
64	58	56	17	EVERYDAY & EVERYNIGHT FUNKMASTER FLEX (M.BRYANT)	◆ YVETTE MICHELLE (C) (D) (T) (X) LOUD 64489	23
65	NEW		1	CAJUN MOON R.DROESEMEYER (J.J.CALE)	◆ RANDY CRAWFORD (C) (T) (X) BLUEMOON 98071/ATLANTIC	65
66	64	60	6	JOURNEY R.SAADIQ (W.DAVID,O.COOPER)	◆ OTIS & SHUGG (C) (D) POOKIE 97002/INTERSCDPE	60
67	72	76	4	I GIVE IN B.CALDWELL (B.CALDWELL,M.MCMILLEN)	◆ BOBBY CALDWELL (C) SIN-DROME 1206	67
68	61	57	11	SCENT OF ATTRACTION T.TAYLOR,C.FARRAR (C.SMITH,C.DILLON,T.TAYLOR,C.FARRAR,A.HALLE,DILLON)	◆ PATRA DUET WITH AARON HALL (C) (D) (T) 550 MUSIC 78257	31
69	76	79	4	THE EARTH, THE SUN, THE RAIN N.M.WALDEN (E.WOLFF,S.PIERSA)	◆ COLOR ME BADD (C) (D) (V) GIANT 17654/WARNER BROS.	69
70	67	65	11	WHY YOU TREAT ME SO BAD R.LIVINGSTON,S.PIZZONIA (O.BURRELL,R.LIVINGSTON,M.DIXON,B.MARLEY)	◆ SHAGGY FEATURING GRAND PUBA (C) (D) (T) (X) VIRGIN 38529	52
71	59	55	10	DON'T RUSH W.STEWART (W.STEWART,G.JENKINS)	◆ SILK (C) (D) ELEKTRA 64324/EEG	39
72	69	66	11	ENVY/FIREWATER L.E.S.,B.LORDS (FAT JOE,L.E.S.,GAYE,RITZ,BROWN,RAEKWON,SHOWBIZ,J.CARTEGNA)	◆ FAT JOE (C) (D) (T) VIOLATOR 1546/RELATIVITY	44
73	63	68	4	IF HEADZ ONLY KNEW... K.PARKER (HEATHER B.,H.GARDNER,K.PARKER)	◆ HEATHER B. (C) (T) (X) PENDULUM 58549/EMI	63
74	62	62	8	HOOP IN YO FACE (FROM "SUNSET PARK") THE BASS MECHANICS (S.W.A.T. TEAM)	◆ 69 BOYZ FEAT. QUAD CITY DJ'S (C) (T) FLAVOR UNIT/EASTWEST 64312/EEG	62
75	68	58	16	KEEP TRYIN' B.P.WILSON (B.WILSON,A.LARRIEUX,L.LARRIEUX)	◆ GROOVE THEORY (C) (D) (T) EPIC 78197	24
76	90	—	2	I'LL NEVER STOP LOVING YOU S.DIAMOND (S.DIAMOND,J.BLUME)	◆ J'SON (C) (D) HOLLYWOOD 64008	76
77	74	67	16	NASTY DANCER/WHITE HORSE KILLO,DJ TAZ,C.DORSEY (A.ROGERS,S.MCINTOSH,T.STAHL,J.GULDBERG)	◆ KILO (C) (T) WRAP 349/CHIBAN	67
78	82	—	2	FOR THE LOVE OF YOU D.FOSTER (E.ROGERS,C.STURKEN)	◆ JORDAN HILL (C) (T) (X) 143 87061/ATLANTIC	78
79	73	72	13	WIND BENEATH MY WINGS G.LEVERT,E.NICHOLAS (L.HENLEY,J.SILBAR)	◆ GERALD LEVERT & EDDIE LEVERT, SR. (C) (D) EASTWEST 64306/EEG	30
80	81	74	8	HUSTLER'S THEME DR PERIOD (D.SMITH,D.PITTMAN,C.MAYFIELD)	◆ SMOOTHIE DA HUSTLER (C) (T) PROFILE 5449	74
81	71	71	3	E.M.B.R.A.C.E. (DA DA DAH DAH) ORGANIZED NOIZE (ORGANIZED NOIZE,B.BENNETT)	◆ SOCIETY OF SOUL (C) (D) (T) LAFACE 2-4148/ARISTA	71
82	83	87	3	...TIL THE COPS COME KNOCKIN' P.M.MUSZE (MUSZE,H.DAVID)	◆ MAXWELL (T) COLUMBIA 78275*	82
83	NEW		1	I MUST STAND SAN MAN,ICE T (ICE T,S.SANGUILLEN)	◆ ICE-T (C) (T) RHYME SYNDICATE 53210/PRIORITY	83
84	75	78	17	GIVE ME THE NIGHT R.DROESEMEYER (R.TEMPERTON)	◆ RANDY CRAWFORD (C) (T) (X) BLUEMOON 98090/ATLANTIC	47
85	77	75	13	AIN'T NO PLAYA S.KEITH (A.FORTE,S.KEITH,S.LACY)	◆ RAPPIN' 4-TAY (C) (M) (T) (V) (X) CHRYSALIS 58528/EMI	55
86	70	59	9	WHAT DID I DO TO YOU? DENZIL FOSTER,T.MCELROY (T.MCELROY,DENZIL FOSTER,T.ELLIS)	◆ TERRY ELLIS (C) (D) EASTWEST 64323/EEG	41
87	NEW		1	YOU AND YOU AND YOU F.CUTLASS (F.MALAVE,R.NOBLE,D.MURPHY,J.WILSON)	◆ FRANKIE CUTLASS (C) (D) (T) VIOLATOR 1532/RELATIVITY	87
88	80	88	5	THE ONE CRAZY TOONES (W.C.,A.TONSSAINT)	◆ WC & THE MAAD CIRCLE (C) (D) (T) PAYDAY/LONDON 85451/ISLAND	76
89	89	90	4	CARAVAN OF LOVE R.FREEMAN (E.ISLEY,M.ISLEY,C.JASPER)	◆ RUSS FREEMAN & THE RIPPINGTONS FEAT. THE WHISPERS & PHIL PERRY (C) GRP 3073	89
90	78	69	5	DOUBLE TROUBLE MAD LION (MAD LION,K.PARKER,L.PARKER,GAMBLE,HUFF)	◆ MAD LION FEAT. KRS-ONE AND BRENDA K. STARR (C) WEEDED 20189/NERVOUS	69
91	79	73	9	SCANDALOUS R.TROUTMAN (E.STEVENS,B.JONES,D.STEVENS,T.STEVENS,R.TROUTMAN,L.TROUTMAN,S.MURDOCK)	◆ THE CLICK (C) (D) (T) SICK WID' IT 42366/JIVE	49
92	NEW		1	FUNK WIT THAT J.CHEVIOUS (STAYHI,J.CHEVIOUS)	◆ STAYHI (C) (T) (X) RHYTHM OF ATLANTA 3601	92
93	86	85	14	SET U FREE G.ACOSTA (N.RENEE)	◆ PLANET SOUL (C) (T) (X) STRICTLY RHYTHM 12362	57
94	94	—	2	I'M TRULY YOURS K.GAMBLE,D.WANSEL (K.GAMBLE,J.SIGLER)	◆ PHYLLIS HYMAN (C) PIR 14263/200	94
95	88	84	10	FEELS SO GOOD (SHOW ME YOUR LOVE) J.C. LOPEZ (D.JUANITO)	◆ LINA SANTIAGO (C) (D) (T) (X) GROOVE NATION 56004/UNIVERSAL	63
96	95	95	4	THIS IZ REAL RNS (S.FRANKLIN,R.BRIGGS,B.JACKSON,D.TOWNSEND)	◆ SHYHEIM (C) (T) NOO TRYBE 38536	84
97	85	77	15	SPACE AGE SMOKE ONE (P.SMITH,M.GOODWIN)	◆ EIGHTBALL & MJG (C) (D) (T) SUAVE 1545/RELATIVITY	58
98	98	81	3	OREGANO FLOW D.FLO (S.JACOBS,R.BROOKS,LOOSE ENDS,S.NICHOL,J.EUGENE,C.MCINTOSH)	◆ DIGITAL UNDERGROUND (C) (X) CRITIQUE 15571	81
99	84	93	5	PERFECT MATCH NICK WIZ (N.LOIZIDES,A.OUTLAW,C.GERALD,A.EVANS,D.SMITH)	◆ CELLA DWELLAS (C) (T) (X) LOUD 64532	79
100	97	94	14	JESUS TO A CHILD G.MICHAEL (G.MICHAEL)	◆ GEORGE MICHAEL (C) (D) (V) DREAMWORKS 59000/GEFFEN	22

Records

Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAY 25, 1996

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

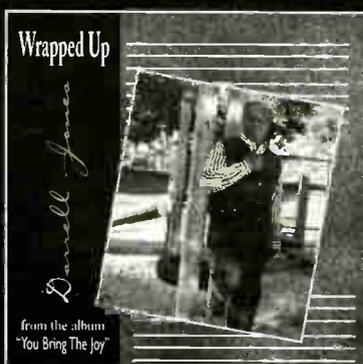


THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	2	13	FUGEES ▲	RUFFHOUSE 67147*/COLUMBIA (10.98/EQ/15.98) 7 weeks at No. 1	THE SCORE 1
2	2	1	4	SOUNDTRACK	FLAVOR UNIT EASTWEST 61904*/EEG (10.98/15.98)	SUNSET PARK 1
3	6	92	3	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4 3
4	5	4	7	GETO BOYS	RAP A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION 1
5	3	3	3	SWV	RCA 66487* (10.98/16.98)	NEW BEGINNING 3
6	4	—	2	CELLY CEL	SICK WID' IT 41577*/JIVE (10.98/16.98)	KILLA KALI 4
7	7	5	14	2PAC ▲	DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME 1
8	9	—	2	SOUNDTRACK	NOO TRYBE 41533*/VIRGIN (10.98/15.98)	ORIGINAL GANGSTAS 8
9	12	11	26	SOUNDTRACK ▲	ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE 1
10	10	13	26	R. KELLY ▲	JIVE 41579* (10.98/16.98)	R. KELLY 1
11	8	8	7	BUSTA RHYMES	ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING 1
12	13	7	4	MASTER P	NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN 3
*** Greatest Gainer ***						
13	19	22	43	BONE THUGS-N-HARMONY ▲	RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL 1
14	11	9	13	SOUNDTRACK ●	JAC MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE 5
15	18	16	32	MARIAH CAREY ▲	COLUMBIA 66700 (10.98/EQ/16.98)	DAYDREAM 1
16	15	14	45	D'ANGELO ▲	EMI 32629 (10.98/15.98)	BROWN SUGAR 4
17	14	6	3	MAC MALL	RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE 6
18	25	24	43	MONICA ▲	ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG 7
19	17	12	5	MC EHT FEATURING CMW	EPIC STREET 67139*/EPIC (10.98/EQ/15.98)	DEATH THREATZ 3
20	21	15	4	LIONEL RICHIE	MERCURY 532240 (11.98/EQ/16.98)	LOUDER THAN WORDS 15
21	20	17	25	LL COOL J ▲	DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH 4
22	22	21	13	TOTAL ●	BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL 4
23	24	19	27	QUINCY JONES ●	QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT 6
24	16	10	3	VARIOUS ARTISTS	INTERSCOPE 90060* (10.98/16.98)	INSOMNIA - THE ERICK SERMON COMPILATION ALBUM 10
25	30	29	35	SOLO ●	PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO 8
26	23	18	4	SMOOTHE DA HUSTLER	PROFILE 1467* (10.98/15.98)	ONCE UPON A TIME IN AMERICA 11
27	28	—	2	SOUNDTRACK	HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98/16.98)	THE GREAT WHITE HYPE 27
28	31	32	6	MAXWELL	COLUMBIA 66434 (7.98/EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE 28
29	27	27	8	DJ KOOL CLR	CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT) 21
30	29	26	27	COOLIO ▲	TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE 14
31	26	20	3	NONCHALANT	MCA 11247* (9.98/15.98)	UNTIL THE DAY 20
32	36	30	17	THE TONY RICH PROJECT ●	LAFACE 26022*/ARISTA (10.98/15.98)	WORDS 18
33	32	23	5	MC REN	RUTHLESS 5544*/RELATIVITY (10.98/15.98)	THE VILLAIN IN BLACK 7
34	33	28	29	THA DOGG POUND ▲	DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD 1
35	34	31	6	BAHAMADIA	CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAGES 13
36	39	36	27	GOODIE MOB	LAFACE 26018*/ARISTA (10.98/15.98)	SOUL FOOD 8
37	35	25	5	SOUNDTRACK	PRIORITY 50576 (10.98/16.98)	THE SUBSTITUTE 18
*** Hot Shot Debut ***						
38	NEW ▶	1	1	ESHAM	REEL LIFE 1040* (11.98/16.98)	DEAD FLOWERZ 38
39	43	40	43	JODECI ▲	UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL 1
40	37	33	18	KRIS KROSS ●	RUFFHOUSE 67441*/COLUMBIA (9.98/EQ/15.98)	YOUNG, RICH AND DANGEROUS 2
41	42	35	9	CHANTAY SAVAGE	RCA 66775 (10.98/15.98) HS	I WILL SURVIVE (DOIN' IT MY WAY) 14
42	40	39	33	GERALD LEVERT & EDDIE LEVERT, SR. ●	EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON 2
43	47	41	23	IMMATURE	MCA 11385* (9.98/15.98)	WE GOT IT 14
44	45	52	4	RANDY CRAWFORD	BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE 44
45	41	34	18	SOUNDTRACK ●	ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL... 3
46	44	37	7	VARIOUS ARTISTS	CELL BLOCK 50556/PRIORITY (10.98/16.98)	CELL BLOCK COMPIATION 12
47	46	43	28	GENIUS/GZA ●	GEFFEN 24813* (10.98/15.98)	LIQUID SWORDS 2

48	49	42	37	FAITH EVANS ▲	BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH 2
49	38	38	43	XSCAPE ▲	SO SO DEF 67022*/COLUMBIA (10.98/EQ/15.98)	OFF THE HOOK 3
50	48	45	28	EIGHTBALL & MJG ●	SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD 2
51	51	44	75	KIRK FRANKLIN AND THE FAMILY ▲	GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY 6
52	58	56	41	AL GREEN	THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS 34
53	52	48	78	TLC ▲	LAFACE 26009*/ARISTA (10.98/16.98)	CRAZYSEXYCOOL 2
54	62	70	4	MARVIN SEASE	JIVE 41585 (10.98/15.98)	PLEASE TAKE ME 54
55	50	47	15	EAZY-E	RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU** IN COMPTON 1
56	64	54	79	SADE ▲	EPIC 66686* (10.98/EQ/16.98)	THE BEST OF SADE 7
57	56	50	27	VARIOUS ARTISTS	LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK 15
58	55	49	38	JUNIOR M.A.F.I.A. ●	UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY 2
59	54	46	8	RAPPIN' 4-TAY	CHRYSALIS 35509*/EMI (10.98/15.98)	OFF PAROLE 10
60	59	51	7	ART N' SOUL	NATURE BOY/BIG BEAT 92655*/AG (10.98/15.98) HS	TOUCH OF SOUL 36
61	53	59	62	MYSTIKAL	BIG BOY 41581*/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL 14
62	61	71	27	WILL DOWNING	MERCURY 528755 (10.98/EQ/16.98)	MOODS 23
63	60	78	95	BONE THUGS-N-HARMONY ▲	RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP) 2
64	57	53	26	SILK	ELEKTRA 61849/EEG (10.98/16.98)	SILK 10
65	79	60	27	THE CLICK	SICK WID' IT 41562*/JIVE (10.98/15.98)	GAME RELATED 3
66	66	76	28	VARIOUS ARTISTS	NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS 13
67	73	72	11	GEORGE HOWARD	GRP 9839 (10.98/16.98) HS	ATTITUDE ADJUSTMENT 38
68	67	68	31	DEBORAH COX	ARISTA 18781 (10.98/15.98) HS	DEBORAH COX 25
69	83	57	7	CELLA DWELLAS	LOUD 66521*/RCA (10.98/15.98) HS	REALMS 'N REALITY 21
70	78	65	120	WU-TANG CLAN ▲	LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS) 8
71	65	58	41	TRU	NO LIMIT 53983*/PRIORITY (10.98/14.98) HS	TRUE 25
72	77	67	6	SOUNDTRACK	UNDERWORLD 35818/CAPITOL (10.98/16.98)	DEAD PRESIDENTS VOLUME II 45
73	98	89	16	MAZE FEAT. FRANKIE BEVERLY	THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY 57
*** Pacesetter ***						
74	100	90	180	KENNY G ▲	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
75	88	87	41	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ●	LOUD 66663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN LINK... 2
76	71	69	28	CYPRESS HILL ▲	RUFFHOUSE 66991*/COLUMBIA (10.98/EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM) 3
77	69	64	85	BRANDY ▲	ATLANTIC 82610/AG (9.98/15.98)	BRANDY 6
78	RE-ENTRY	24	PHYLIS HYMAN	PIR 11040/ZOO (10.98/16.98)	I REFUSE TO BE LONELY 12	
79	68	77	57	SOUNDTRACK ▲	PRIORITY 53959* (10.98/15.98)	FRIDAY 1
80	RE-ENTRY	29	SOUNDTRACK ●	UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS 1	
81	76	75	20	JERALD DAEMYON	GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU 35
82	81	83	76	METHOD MAN ▲	DEF JAM 523839*/MERCURY (10.98/16.98)	TICAL 1
83	80	73	76	MARY J. BLIGE ▲	UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE 1
84	63	55	29	GROOVE THEORY	EPIC 57421* (10.98/EQ/15.98)	GROOVE THEORY 14
85	90	—	25	THE TEMPTATIONS	MOTOWN 530568 (10.98/16.98)	FOR LOVERS ONLY 43
86	85	66	42	SOUNDTRACK ▲	MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS 2
87	89	—	2	MS. TEE	CASH MONEY 9608 (9.98/15.98)	FEMALE BALLER 87
88	91	80	9	JESSE POWELL	SILAS 11287/MCA (9.98/15.98) HS	JESSE POWELL 35
89	NEW ▶	1	1	DOC POWELL	DISCOVERY 77037 (15.98 CD)	LAID BACK 89
90	84	—	101	ZAPP & ROGER ▲	REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS 9
91	96	99	7	DJ SCREW	BIG TYME 1130 (10.98/15.98) HS	3 N THE MORNIN' 52
92	72	86	30	S.O.S. BAND	TABU 530594*/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND 27
93	99	93	40	VARIOUS ARTISTS ▲	TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1 33
94	RE-ENTRY	17	KILO	WRAP 8147*/CHIBAN (10.98/15.98) HS	GET THIS PARTY STARTED 57	
95	86	91	40	BRIAN MCKNIGHT ●	MERCURY 528280 (10.98/EQ/16.98)	I REMEMBER YOU 4
96	75	85	61	2PAC ▲	INTERSCOPE 92399* (10.98/16.98)	ME AGAINST THE WORLD 1
97	RE-ENTRY	37	BUJU BANTON	LOOSE CANNON 524119*/ISLAND (10.98/14.98) HS	TIL SHILOH 27	
98	70	63	5	CHINO XL	AMERICAN 43038*/WARNER BROS. (9.98/15.98) HS	HERE TO SAVE YOU ALL 56
99	74	61	8	SOUNDTRACK	WARNER BROS. 46239 (10.98/16.98)	GIRL 6 15
100	NEW ▶	1	1	L.V.	TOMMY BOY 1140* (10.98/15.98)	I AM L.V. 100

○ 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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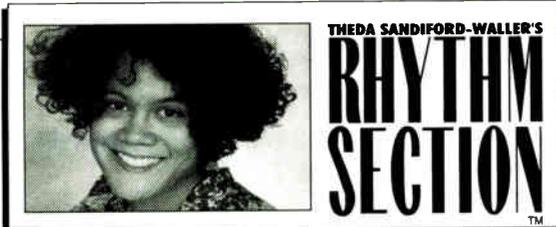
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BONE-A-FIDE HIT: Ruthless/Relativity's **Bone Thugs-N-Harmony's** latest record defies the typical pattern of rap singles, in which high debuts are followed by sharp declines. "Tha Crossroads" remains perched atop the Hot R&B Singles chart for a third week. "Tha Crossroads" has sold 580,000 units, and the album "E. 1999 Eternal" has sold 2.4 million units, according to SoundScan.

HIGH TIME: Toni Braxton's "You're Makin' Me High" enters the Hot R&B Airplay chart at No. 9, with 81 monitored stations adding the record its first week. This is the LaFace/Arista artist's highest debut on the Hot R&B Airplay chart. Only three other songs have debuted in the top 10 on Hot R&B Airplay since Billboard began using Broadcast Data Systems detections at the start of the 1993 chart year. They are "That's The Way Love Goes" by Janet Jackson (Virgin), which is the only record to enter the chart at No. 1; "I'll Make Love To You" by Boyz II Men (Motown), which debuted at No. 8; and "Body & Soul" by Anita Baker (Elektra), which entered the chart at No. 7. Interestingly, the album cut "Seven Whole Days" is Braxton's only No. 1 on Hot R&B Airplay.

SOUPY SALES: Album sales for the week are stagnant. Out of 100 titles, 25 showed gains over prior-week sales. To further illustrate the dampened sales picture, "Waiting To Exhale" (Arista) rebullets and moves 12-9 on Top R&B Albums with a mere 1% gain. Single sales fared a little better. Among the Hot R&B Singles Sales highlights are Jodeci's "Get On Up" (Uptown/MCA) at No. 12, with a 34% sales gain; Men Of Vizion's "Housekeeper" (MJJ/550/Epic) at No. 40, posting a 40% gain; and Puff Johnson's "Forever More" (Work/Columbia) at No. 45, with a 50% increase. The best sales story by far belongs to Undeas/Big Beat/Atlantic's Junior M.A.F.I.A. Featuring The Notorious B.I.G. The remix of "Get Money" has kicked in at retail big time, moving 23-2 on Hot R&B Singles Sales. The sales surge is large enough to propel "Get Money" 18-4 on Hot R&B Singles. Retail points account for 68% of the song's chart points on Hot R&B Singles.

R&B OR NOT TO BE: Two songs on the Hot R&B Singles chart, Celine Dion's "Because You Loved Me" (550 Music) and George Michael's "Fastlove" (DreamWorks/Geffen), might raise a few eyebrows, because both artists have pop credentials. Billboard uses R&B radio airplay as the determining factor for charting on Hot R&B Singles and Top R&B Albums.

"Because You Loved Me," No. 41, wins Hot Shot Debut honors on Hot R&B Singles and enters the Hot R&B Singles Sales chart at No. 21. The track is being played by eight monitored stations, including WJHM Orlando, Fla., which leads with 38 detections. WJHM PD Duff Lindsey says his station has aired its share of crossover hits and adds that it played an earlier Dion single, "The Power Of Love." Lindsey believes "Because You Loved Me" is doing well at his station because "the song has a strong female message that transcends formatic boundaries." Dion is top five in WJHM's research. "Fastlove" earns this week's Greatest Gainer Sales award and moves 54-49 on the Hot R&B Singles chart because of a 35% sales increase, which prompts a 38-30 jump on Hot R&B Singles Sales. Michael is receiving airplay at 10 monitored stations, with KDGS Wichita, Kan. (43 detections), and WFLM Fort Pierce, Fla. (24 detections), leading the way. "Fastlove" is No. 2 at KDGS, where PD A.J. Willoughby says the uptempo cut is reacting best with his female audience.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	ALL THE WAY LIVE (NOW)	COOLIO (TOMMY BOY/HOLLYWOOD/ISLAND)
2	3	3	WHEREVER YOU ARE	MIC GERONIMO (BLUNT/TVT)
3	5	2	SUMMER MADNESS	JERALD DAEMYON (GRP)
4	6	4	SOUTHERN GIRL	LIL H.D. (PRIORITY)
5	4	2	I WISH	THE BARRIO BOYZ (SBK/EMI)
6	20	2	I'LL DO ANYTHING	ANN NESBY (PERSPECTIVE)
7	—	1	GET RIGHT	MAC MALL (RELATIVITY)
8	8	28	SOME ENCHANTED EVENING	THE TEMPTATIONS (MOTOWN)
9	11	3	DOWN 4 LIFE	JACKERS (IMMORTAL/EPIC)
10	7	4	MALIK GOES ON/HENNESSEE	MR. MALIK (ROWDY/ARISTA)
11	—	1	MONEY DON'T MAKE YOUR WORLD STOP	PUDGEE (PERSPECTIVE)
12	—	1	DA TRAIN	DISCO ANO THE CITY BOYZ (RIP-IT)
13	—	1	WHAT GOES AROUND COMES AROUND	BOB MARLEY (JAD)
14	15	40	WASSUP! WASSUP!	A-TOWN PLAYERS (PREMEDITATED/WB)
15	14	8	4 THA E	YELLA (STREET LIFE/ALL AMERICAN)
16	12	8	THESE ARMS	ALL-4-ONE (BLITZZ/ATLANTIC)
17	16	13	LA FAMILIA	FROST (RUTHLESS/RELATIVITY)
18	24	13	CLICK	G-SHORTIES (STRESS)
19	—	1	DON'T STOP DOIN' WHATCHA DOIN'	JEAN CARNE (MOJA)
20	18	29	BANKHEAD BOUNCE	DIAMOND FEAT. D-ROC (EASTWEST/EEG)
21	—	1	SHINE ME UP	POISON CLAN (WARLOCK)
22	—	1	WHAT'S THE REACTION	KWEST THA MADD LAD (AMERICAN/WARNER BROS.)
23	17	10	NO COMPLEX	CHINO XL (AMERICAN/WARNER BROS.)
24	—	7	I CRY	BASS IS BASE (LOOSE CANNON/ISLAND)
25	25	2	VERBAL GLOCK	DA YOUNGSTA'S (POP ART)

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

R&B

HARRY CONNICK JR.

(Continued from page 12)

mats—where Connick experienced success with the "She" single, "I Could Only Whisper Your Name."

"We're doing what we affectionately call a 'Columbiacast,' where we put an artist in our studio for two days to talk to stations across the country live on air via satellite, playing the new single and talking about the new album," Eisenthal says.

A video for the single has been lensed by director Ken Fox in Vancouver, where Connick is shooting the movie "Excess Baggage" with Alicia Silverstone and Christopher Walken. The sometime actor will also be seen in the summer blockbuster "Independence Day," which opens July 3. Eisenthal says that Columbia plans to tie in screenings with radio stations nationally, and she notes that Connick will discuss upcoming film work during his satellite radio interviews.

"Harry's always sold a lot of records through TV, so he'll do a lot of TV early on—whether for the record, the movies, or both," she says, adding that a video "satellite media tour" will take place around the release date, beaming Connick to some 20 markets for use in local news and talk shows. National late-night and morning-show appearances are also being set, and Connick will cross-promote his album during a national press day for "Independence Day."

"I'm complementing my ad campaign with his media plan to get maximum impact," adds Eisenthal. "So he'll be extremely visible from mid-June to mid-July, between the film and the album. Obviously, we're very fortunate to get our release so close to the film's."

There will be additional movie tie-ins with Moviephone, according to Eisenthal, as well as slides of the album shown on movie screens and cassette sampler giveaways at radio and retail, perhaps with movie passes attached to newly purchased CDs. The album, which is in the multimedia CD EXTRA format (it can be played as both an audio CD and a CD-ROM), also contains film footage and material from an extensive electronic press kit. That material may also surface in a Delta Airlines in-flight program coinciding with the Olympics.

Eisenthal says that the "Star Turtle" album, to be released simultaneously in the U.S. and worldwide, will be used to expand Connick's international audience. Connick will do heavy TV and other promo work overseas throughout the spring and summer. Foremost among these activities was Connick's role in an MTV Europe event at the Cannes Film Festival in France.

But Columbia's overall marketing strategy continues to focus on Connick as an artist, not the actor, Eisenthal notes. "We've succeeded in creating a fan base where his musical journeys—and the last album, which returned to his New Orleans funk roots—expanded the younger end of his demo. 'Star Turtle' shows the adventurous side to Harry and is a continuation and progression from 'She.'"

Connick will perform a number of concert dates this summer and then launch a longer tour in the fall, unhampered, he says, by the arrival in April of baby girl Georgia Tatom. "When she gets a little bit older, I'll be able to take her and Jill with me," he says.

Now 28, he recognizes that he's no longer the jazz *Wunderkind*. "I've had a lot of experience and am a veteran in some ways, but I still have so much to learn musically... Musicians who are my age know we haven't cut our teeth yet!"

Billboard®

FOR WEEK ENDING MAY 25, 1996

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				LABEL & NUMBER/DISTRIBUTING LABEL	
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	3	THA CROSSROADS	◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6335/RELATIVITY
				★ ★ ★ GREATEST GAINER ★ ★ ★	
2	10	14	16	GET MONEY	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG
3	2	2	12	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK")	◆ MC LYTE FEAT. XSCAPE (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG
4	3	3	14	5 O'CLOCK	◆ NONCHALANT (C) (M) (T) (X) MCA 55075
5	4	4	12	DOIN IT	◆ LL COOL J (C) (D) (T) (V) DEF JAM 576120/MERCURY
6	5	6	9	RENEE (FROM "DON'T BE A MENACE...")	◆ LOST BOYZ (C) (D) (M) (T) ISLAND 854584
7	6	5	12	WOO-HAH! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW	◆ BUSTA RHYMES (C) (M) (T) (X) ELEKTRA 64335/EEG
8	7	7	6	SCARRED	◆ LUKE (C) (T) LUTHER CAMPBELL 164000
9	8	9	11	AIN'T NO NIGGA/DEAD PRESIDENTS	◆ JAY-Z FEAT. FOXXY BROWN (M) (T) (X) ROC-A-FELLA/FREEZE 53233/PRIORITY
10	11	—	2	HAY	◆ CRUCIAL CONFLICT (C) (D) (T) PALLAS 56008/UNIVERSAL
11	13	10	11	C'MON N' RIDE IT (THE TRAIN)	◆ QUAD CITY DJ'S (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG
12	12	13	4	THE WORLD IS A GHETTO	◆ GETO BOYS FEAT. FLAJ (C) (T) (X) RAP-A-LOT 38544/VIRGIN
13	9	8	12	1, 2, 3, 4 (SUMPIN' NEW)	◆ COOLIO (C) (D) (T) TOMMY BOY 7721
14	14	12	5	LIVE AND DIE FOR HIP HOP	◆ KRIS KROSS (C) (T) (X) RUFFHOUSE 78270/COLUMBIA
15	17	15	10	SHADOWBOXIN'	◆ GENIUS/GZA FEAT. METHOD MAN (C) (T) GEPHEN 19396
16	18	18	5	TRES DELINQUENTES	◆ DELINQUENT HABITS (C) (D) (T) PMP/LOUDD 64526/RCA
17	16	17	9	MR. ICE CREAM MAN	◆ MASTER P (C) (T) (X) NO LIMIT 53218/PRIORITY
18	15	11	12	SOUL FOOD	◆ GOODIE MOB (C) (D) (T) (V) (X) LAFACE 2-4145/ARISTA
19	20	16	22	FU-GEE-LA	◆ FUGEES (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA
20	21	20	8	HOOP IN YO FACE (FROM "SUNSET PARK")	◆ 69 BOYZ FEAT. QUAD CITY DJ'S (C) (T) FLAVOR UNIT/EASTWEST 64312/EEG
21	NEW ▶		1	I MUST STAND	◆ ICE-T (C) (T) RHYME SYNDICATE 53210/PRIORITY
22	22	21	19	NASTY DANCER/WHITE HORSE	◆ KILO (C) (T) WRAP 349/ICHIBAN
23	24	23	11	ENVY/FIREWATER	◆ FAT JOE (C) (D) (T) VIOLATOR 1546/RELATIVITY
24	30	39	8	HUSTLER'S THEME	◆ SMOOTHIE DA HUSTLER (C) (T) PROFILE 5449
25	19	19	8	LET ME CLEAR MY THROAT	◆ DJ KOOL (T) (X) CLR 5218*
26	50	—	2	FUNK WIT THAT	◆ STAYHI (C) (T) (X) RHYTHM OF ATLANTA 3601
27	23	24	5	IF HEADZ ONLY KNEW...	◆ HEATHER B. (C) (T) (X) PENDULUM 58549/EMI
28	25	25	13	AIN'T NO PLAYA	◆ RAPPIN' 4-TAY (C) (M) (T) (V) (X) CHRYSALIS 58528/EMI
29	27	27	15	WHY YOU TREAT ME SO BAD	◆ SHAGGY FEAT. GRAND PUBA (C) (D) (T) (X) VIRGIN 38529
30	34	36	4	THIS IZ REAL	◆ SHYHEIM (C) (T) NOO TRYBE 38536/VIRGIN
31	26	34	5	PERFECT MATCH	◆ CELLA DWELLAS (C) (T) (X) LOUD 64532/RCA
32	29	29	6	PO PIMP	◆ DO OR DIE (C) (D) (T) CREATORS WAY 9604
33	33	31	18	UKNOWHOWWEDU	◆ BAHAMADIA (C) (M) (T) (X) CHRYSALIS 58517/EMI
34	32	28	9	SCANDALOUS	◆ THE CLICK (C) (D) (T) SICK WID' IT 42366/JIVE
35	36	26	3	OREGANO FLOW	◆ DIGITAL UNDERGROUND (C) (X) CRITIQUE 15571
36	35	30	41	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	◆ COOLIO FEAT. L.V. (C) (D) (V) MCA SOUNDTRACKS 55104/MCA
37	28	33	24	BEWARE OF MY CREW	◆ L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELL (C) (D) (T) JAC-MAC 17722/WARNER BROS.
38	44	43	4	SOUTHERN GIRL	◆ LIL H.D. (C) (T) PRIORITY 53207
39	RE-ENTRY		6	AIN'T NO LOVE & HAPPINESS	◆ KAWZ (C) BUST IT 74003
40	37	40	4	DOUBLE TROUBLE	◆ MAD LION FEAT. KRS-ONE AND BRENDA K. STARR (C) WEEDD 20189/NERVOUS
41	NEW ▶		1	GET RIGHT	◆ MAC MALL (C) (D) (T) RELATIVITY 1551
42	40	37	15	SPACE AGE	◆ EIGHTBALL & M.J.G. (C) (D) (T) SUAVE 1545/RELATIVITY
43	38	22	3	MOTHER'S PRAYER	◆ POPPA DOO (C) CRITIQUE 15570
44	39	35	25	TONITE'S THA NIGHT	◆ KRIS KROSS (C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA
45	NEW ▶		1	YOU AND YOU AND YOU	◆ FRANKIE CUTLASS (C) (D) (T) VIOLATOR 1532/RELATIVITY
46	41	41	14	PHYSICAL FUNK	◆ DOMINO (C) (D) (M) (T) OUTBURST/DEF JAM 577794/MERCURY
47	31	32	8	DOE OR DIE	◆ AZ (C) (T) (X) EMI 58398
48	43	—	2	WHEREVER YOU ARE	◆ MIC GERONIMO (C) (T) (X) BLUNT 4920/TVT
49	42	38	21	FUNKORAMA	◆ REDMAN (C) (M) (T) INTERSCOPE 98084
50	49	46	33	CELL THERAPY	◆ GOODIE MOB (C) (D) (M) (T) (V) LAFACE 2-4113/ARISTA

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.

Stingily Shows How To 'Love You The Right Way'

BYRON DOES IT RIGHT: The solo career of former Ten City singer Byron Stingily will pick up steam with the release of his second Nervous 12-incher, "Love You The Right Way."

As with his fine previous single, "Don't Fall In Love With Me," Stingily wisely draws a sharp line dividing his past and future with a performance that oozes suave and masculine sensuality. On such Ten City classics as "Superficial People" and "Devotion," his falsetto-dominant vamping had the feel of a young man fondly mimicking his favorite **Marvin Gaye** and **Sylvester** records. Clearly maturing into his long-held role as house music elder statesman, Stingily now displays the kind of style that will inspire ardent imitation by others.



Puente's Salsa'n'House. Tito Puente Jr., kneeling center, is flanked by his posse of dancers at a recent post-concert party in Miami. Puente is trekking the club circuit to tout his new EMI-Latin single "Guarachando," a jam that combines traditional Latin percussion and melody with a house-rooted bassline. Produced by Puente with Larry Davis, the track is already a favorite among Latin club punters and is starting to make the transition into mainstream circles. "Guarachando" previews an album due this summer.

Marc "M.K." Kinchen steps out of the relative quiet that surrounds his current phase of songwriting to create a track that is smartly spare and focused on Stingily and the song's simple yet instantly contagious hook. Kinchen is a master of subtlety, underlining the record's requisite rumble of hard percussion with a smooth and soulful organ line and bass that have just enough interesting chord shifts to keep the ear piqued—but not so much that listeners are aware of anything other than the fact that they are immersed in something different.

Stingily is in production for a full-length set that we hear may be ready before the year's close, and it will sport an eye-popping list of producers. Confirmed to contribute tracks are **the Basement Boys**, **Mike Dunn**, **Masters At Work**, **C.J. Mackintosh**, and **the Murk Boys**. Already near completion is "Temp-



by Larry Flick

tations," a collaboration with fellow Chicago legend **Maurice Joshua**.

GROOVELINE: With the June 11 white-label 12-inch shipment of "Keep On Jumpin'" by the **Todd Terry Project**, Logic Records launches into one of the juicier projects of the summer. As if a single helmed by the red-hot Terry is not enough to pleasantly work a few nerves, the track (which is mildly reminiscent of the **Musique** disco classic of the same name) will be anchored by the first-ever vocal pairing of dance legends **Martha Wash** and **Jocelyn Brown**. Better still, the two are pondering a brief round of promotional appearances together around the U.S. We cannot even begin to accurately envision the sparks resulting from all of that diva energy on one stage. *Intense.*

"Keep On Pumpin'" will preview a full-length album by Terry for Logic. Still in the planning stages, the set will likely combine several of Tee's signature deep-house instrumentals with several pop-leaning cuts featuring other singers. Word has it that the possibility of further participation by Wash and Brown—either together or in solo spots—has not been ruled out.

Montreal's **Tony Green** is striving to prove that time does not diminish a producer's ability to stay plugged into clubland's ever-changing trends. He kicks a potent deep-house beat on "When You Need Somebody" by newcomer **Michelle Sweeney**. The track is out in Canada on his independent Another Record Company label. Green has also begun shopping material by longtime musical partner and disco star **France Joli** for a new label home. The singer, who warmed many a young twirler's heart with "Come To Me" and "Gonna Get Over You," has been flirting about a comeback for several years—but with Green leading the way, she now seems mighty serious.

Hollywood Records is suddenly working overtime to get back into the dance music game. The label is throwing tons of promotional effort and money on **Freddy Bastone's** house interpretation of "You Don't Fool Me" by **Queen**. The cut is lifted from "Made In Heaven," the act's final album with the late **Freddie Mercury**. We must admit to not being terribly fond of the label's vigorous exploitation of Mercury's recordings after his death, but this track actually works and is well worth a spin. Bastone makes a particularly good case for his own revival in clubland on his highly programmable **Revenge** dub.

New and noteworthy dance fare from Hollywood includes the cute acid-jazz albums "Bosh" by the

Quiet Boys (another brilliant concoction by prolific U.K. producer/musician **Chris Bangs**) and "Pitbull Latin Jazz" by **Snowboy & the Latin Section**. Both are essential additions to the collections of folks who prefer their rhythms funky, live, and raw.

Like most music junkies with mountainous vinyl collections, we are on a perpetual tear to flesh out our library with CD pressings of vintage faves, an effort aided by the recent opening of the flawless **Virgin Megastore** in New York's Times Square. High on our wish list (right behind "This Is The Way That I Feel" by **Marie Osmond**—now stop laughing!) is a compilation of goodies by **Brooklyn Dreams**.

Almost directly answering our selfish desires, PolyGram's **Chronicles** imprint has just issued a best-of disc of the act's hits, including "Music, Harmony & Rhythm," "Street Dancer," and "Make It Last." The disc closes with a rarely heard twist on the act's classic "Heaven Knows" duet with **Donna Summer**, on which Summer and **Brooklyn Dreams** lead singer **Bruce Sudano** swap vocal parts. Cute. The only thing that would have made this package better is a house remix of "Make It Last" by someone like **Maurice Joshua** or **Frankie Knuckles**—a faux pas the label can easily correct with a 12-inch single. *Hint, hint...*

IN THE MIX: The already plush Chicago label scene is getting a little more diverse and intriguing with the onset of **Guidance Records**, an indie helmed by **Ivan Pavolovich**, **Rob Kouchoukos**, **Spencer Kincy**, and **Stary**.

According to Pavolovich, who previously played a key role in **Cajual Records'** rise to clubland prominence, **Guidance** will aim to showcase the wares of budding young producers "who are looking for a chance to be heard. They don't even have to be from Chicago. We're working with



Crosby & Crew Find Love. Bullet Records belter B.J. Crosby takes a breather during the recording session for her 12-inch single "Love Changes Everything." Popular remixer/DJ **Ronnie Ventura** produced the gospel-spiked house anthem, which is beginning to generate turntable attention from underground DJs throughout the U.S. Crosby is currently dividing her time between promotional appearances supporting the single and assembling material for an album that will likely be released by the end of the year. Pictured, from left, are Bullet president **Carmine LaMendola**, Crosby, Ventura, and songwriter **Michael Vincent Doane**.

locals, but we're also working with kids from Scotland, Germany, Austria. The idea is to bring together people who are on the same musical vibe on a global level."

For now, the direction of **Guidance** is decidedly deep and dubby. **Josh Michael**, whom sharp ears will recall from his music on **Prescription Records**, christens the label with "Free Energy," a four-cut EP. It will be quickly followed by "Projekt: P.M." by **Edgar**, a 21-year-old Chicago college student. Any label that intentionally sidesteps chasing the same half-dozen producers for tracks is a label that demands open-minded investigation. We predict the grooves will take over from there.

Cleveland City U.K. does its bid to help expose the talent of lesser-known producers with two of its stronger singles in a while. "Real Love" by **House Of Love Featuring Cie** is designed for the handbag-swingin' set with its rushing string sections and Cie's assertive vocal. The flipside is thicker and more conducive to generating late-night play.

Meanwhile, "Do Without" by **Retrakt**, Cleveland City's most recent roster addition, sparks like an epic summer anthem with its booming bass and smorgasbord of keyboard effects. Props to the lads of rising U.K. remix team **Chrome** for injecting a little alternative vibeology into the track's rousing pop/house framework.

MORE, MORE, MORE: Getting a little impatient waiting for new music from **Crystal Waters**? Just a tad, perhaps? Well, the feline diva makes a festive cameo on "In De Ghetto," a **Bad Yard Club/David Morales** jam featured on Mercury's new "100% Pure Dance" compilation. It's cute to hear **La Waters** tearing her way through one of **Morales'** better deep-house grooves, though it will feel like only a tease after a while. After all, it has been two years since "Storyteller" was released.

Actually, the real pleasure of "In De Ghetto" is seeing Mercury finally put some promotional muscle

behind this fierce track. It was a highlight from **Morales'** 1994 **Bad Yard Club** album for the label, getting tons of mix-show radio play as an album cut. This was the smash the album had to offer, and the label let it slip through its proverbial fingers. Is it too late for Mercury to make good on this record? We'll see... and keep our fingers crossed.

Sometime Sounds Of Blackness singer **Ann Nesby** is getting a nice and much-deserved multiformat push from **Perspective Records** on her stunning solo album, "I'm Here For You." While R&B radio is served "I'll Do Anything For You" (an old-school ballad that will give divas of the jeep generation a lesson in how to throw down with finesse), the singer's loyal club following is offered "Can I Get A Witness." Surrounded by retro-spiced house percussion, festive piano rolls, and a choir of women chanting "help me, help me," Nesby is nothing short of thrilling.

Kelly G. toughens things up with some funk-fortified beats, while **Jimmy Jam** and **Terry Lewis** (the song's original producers) deliver the remix that will leave punters in a lather. They dress the track with plush strings and a phatter bassline, while never sacrificing all that Nesby brings to the table. Jump on this, pronto... and then sprint to the store for a copy of "I'm Here For You."

Need a little dub action to get ya through the night? Los Angeles team **the Teflon Dons** step forward with "Rudiments," a six-cut EP that conjures up fond memories of the departed **Nu Groove Records** sound with its blend of chilled keyboard lines and spine-crawling deep-house rhythms. The record is available on the independent **WorldShip Music** label, and we predict the underground will be inspired to dig at least three or four cuts into it. The flow of "Sun Fast Rising" into "Night Of The Jackal," followed by "Twin Dragons In Search of Pearls," is simply too smooth and engaging to break. Given that few producers can fully sustain themselves over such a long record, we think "Rudiments" hints that there is potential and depth to the **Teflon Dons**.

Billboard. **Dance**
HOT Breakouts
FOR WEEK ENDING MAY 25, 1996
CLUB PLAY

1. GET ON UP JODECI UPTOWN
2. LOOKING AT YOU SUNSCREEN COLUMBIA
3. LIFT ME EDEN FEATURING CALLAGHAN MOONSHINE MUSIC
4. LIFT UP YOUR HANDS XODUS FEATURING DAWN TALLMAN JELLYBEAN
5. YOU GOT ME FOREVER MAYDIE MYLES K4B

MAXI-SINGLES SALES

1. IT'S YOU THAT'S ON MY MIND QUINDON VIRGIN
2. SURVIVE SAUNDRA MARQUEZ EMOTIVE
3. GET ON UP JODECI UPTOWN
4. DO IT YOUR WAY MOOD II SWING GROOVE ON
5. LAS MUJERES ESTAN JUZT 2 BROTHERS CUTTING

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
No. 1					
1	2	3	7	ONE MORE TRY CHAMPION 64528/RCA 1 week at No. 1	KRISTINE W
2	5	6	7	MOVIN' STRICTLY RHYTHM 027	MONE
3	8	15	6	AMERICA (I LOVE AMERICA) SUGAR DADDY 004	◆ FULL INTENTION
4	6	8	6	CAN'T STOP LOVE JELLYBEAN 2509	SOUL SOLUTION
5	3	4	9	SEXUALITY WARNER BROS. 43676	◆ K.D. LANG
6	4	1	9	MAKE THE WORLD GO ROUND CHAMPION 322	SANDY B.
7	12	13	5	REACH EPIC 78286	◆ GLORIA ESTEFAN
8	1	2	10	SUNDAY AFTERNOONS KRASNOW PROMO/MCA	VANESSA DAOU
9	11	11	7	WHAM BAM VIRGIN UNDERGROUND 38537/VIRGIN	◆ CANDY GIRLS FEAT. SWEET PUSSY PAULINE
10	13	17	6	DIRTY LOVE REPUBLIC 0002	◆ LONNIE GORDON
11	9	9	7	MIGHTY POWER OF LOVE FREETOWN IMPORT	LEE E JOHN
12	15	26	4	CHILDREN ARISTA 1-3007	◆ ROBERT MILES
13	7	5	10	THE SOUND LOGIC 59039	X-PRESS 2
14	16	21	5	STOPGO MOONSHINE MUSIC 88430	D'STILL'D
15	10	7	11	SWEET DREAMS RCA 64504	◆ LA BOUCHE
16	21	29	4	THEME FROM MISSION: IMPOSSIBLE MOTHER 576571/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
17	19	23	6	1979 VIRGIN 38541	◆ THE SMASHING PUMPKINS
18	14	16	9	YOU'LL NEVER FIND MUSIC PLANT 032	MEECHIE
19	24	28	5	THE CAPTAIN OF THE SHIP LOGIC 59038	◆ RATPACK
20	18	19	7	LOVE CAN CHANGE IT VIRGIN UNDERGROUND 38538/VIRGIN	FRANKIE KNUCKLES FEAT. ADEVA
21	17	10	21	TELL IT TO MY HEART ARISTA PROMO	TAYLOR DAYNE
Power Pick					
22	41	—	2	WRONG ATLANTIC 85505	EVERYTHING BUT THE GIRL
23	23	18	9	VICIOSA ZYX 8078	SUENO LATINO FEATURING VALERIA VIX
24	29	36	4	REACH HIGHER CUTTING 370	UNKNOWN SOCIETY
25	20	14	12	STRANGE WORLD RCA 64371	◆ KE
26	32	39	4	NEVER STOP SUB-URBAN 22	REFLEXION FEATURING LAURA ALFORD
27	39	—	2	LOVE LOVE LOVE PULSE-8 IMPORT	SECRET LIFE
28	34	43	3	CHECK THIS OUT MAXI 2036	CEVIN FISHER
29	35	41	3	DISKO '96 AQUA BOOGIE 025	DISCO INCORPORATED
Hot Shot Debut					
30	NEW	—	1	YOU KEEP ME HANGIN' ON MCA 55195	REBA MCENTIRE
31	30	34	12	NO REASON TO CRY QPM 2502/PROFILE	JUDY TORRES
32	22	12	12	WHAT A SENSATION MAW 0005/STRICTLY RHYTHM	KENLOU
33	46	—	2	JAZZ IT UP STRICTLY RHYTHM 12442	THE ERICK MORILLO PROJECT
34	40	44	3	THEY DON'T CARE ABOUT US EPIC 78212	◆ MICHAEL JACKSON
35	NEW	—	1	MOVE YOUR BODY MAW 009/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
36	25	22	11	LOVE HAS NO NAME REPRIS 43644	BABBLE
37	NEW	—	1	ONE BY ONE REPRIS 43643	CHER
38	26	25	10	LAND OF DREAMING CLUB ZONE IMPORT	MASTERBOY
39	28	27	12	INSIDE OUT 550 MUSIC 78233/EPIC	◆ CULTURE BEAT
40	45	46	3	REMEMBERING THE FIRST TIME EASTWEST PROMO/EEG	◆ SIMPLY RED
41	31	30	10	OOH BOY ARISTA 1-2983	REAL MCCOY
42	47	48	3	AS I WATCH U DANCE ICHIBAN 355	TIA
43	NEW	—	1	ALWAYS BE MY BABY COLUMBIA 78313	◆ MARIAH CAREY
44	NEW	—	1	WAVE SPEECH PAGODA 281001	PETER LAZONBY
45	NEW	—	1	HARVEST MUSIC PLANT 033	MIXX VIBES
46	NEW	—	1	TAKE ME HIGHER STRICTLY RHYTHM 12429	XLR8 FEATURING SUGAR
47	27	24	13	FEELS SO GOOD (SHOW ME YOUR LOVE) GROOVE NATION 56004/UNIVERSAL	◆ LINA SANTIAGO
48	38	33	8	DO WHAT'S GOOD FOR ME RADIKAL 15569/AVEX-CRITIQUE	◆ 2 UNLIMITED
49	37	37	9	A MYSTICAL JOURNEY CLEAR MUSIC 1111	GALAXY PEOPLE
50	33	20	12	HYPER-BALLAD ELEKTRA 66043/EEG	◆ BJORK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan ®					
No. 1/GREATEST GAINER					
1	2	—	2	GET MONEY (M) (T) (X) UNDEAS/BIG BEAT 95668/AG 1 week at No. 1	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
2	1	1	11	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) ROC-A-FELLA/FREEZE 53233/PRIORITY	◆ JAY-Z FEATU. FOXXY BROWN
Hot Shot Debut					
3	NEW	—	1	ONE MORE TRY (T) (X) CHAMPION 64528/RCA	KRISTINE W
4	3	2	11	KEEP ON, KEEPIN' ON (T) (X) FLAVOR UNIT/EASTWEST 66044/EEG	◆ MC LYTE FEAT. XSCAPE
5	7	4	8	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78313	◆ MARIAH CAREY
6	17	—	2	CHILDREN (M) (T) (X) ARISTA 1-3007	◆ ROBERT MILES
7	4	42	3	YOU KEEP ME HANGIN' ON (T) (X) MCA 55195	REBA MCENTIRE
8	10	10	10	RELEASE ME (T) (X) UPSTAIRS 0115	ANGELINA
9	8	7	13	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	◆ R. KELLY FEAT. RONALD ISLEY
10	9	8	9	SWEET DREAMS (T) (X) RCA 64504	◆ LA BOUCHE
11	14	—	2	TOUCH ME, TEASE ME (T) DEF JAM 854621/MERCURY	◆ CASE FEATURING FOXXY BROWN
12	38	—	2	MOVE YOUR BODY (T) MAW 009/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
13	6	5	12	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (M) (T) (X) ELEKTRA 66050/EEG	◆ BUSTA RHYMES
14	5	9	11	LET ME CLEAR MY THROAT (T) (X) CLR 5218	DJ KOOL
15	11	3	6	YOU'RE THE ONE (T) (X) RCA 64551	◆ SWV
16	18	21	4	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95651/ATLANTIC	◆ QUAD CITY DJ'S
17	22	—	2	LOOKING AT YOU (T) (X) COLUMBIA 78249	SUNSCREAM
18	34	18	9	FEEL THE MUSIC (T) (X) STRICTLY RHYTHM 12430	◆ PLANET SOUL FEAT. BRENDA DEE
19	23	20	10	DOIN IT/I SHOT YA (T) DEF JAM 576121/MERCURY	◆ LL COOL J
20	12	6	12	5 O'CLOCK (M) (T) (X) MCA 55076	◆ NONCHALANT
21	16	15	5	LIVE AND DIE FOR HIP-HOP (T) (X) RUFFHOUSE 78271/COLUMBIA	◆ KRIS KROSS
22	20	13	3	YOU (T) UPTOWN 56001/UNIVERSAL	◆ MONIFAH
23	13	14	3	THEME FROM MISSION: IMPOSSIBLE (T) MOTHER 576671/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
24	21	—	2	THA CROSSROADS (T) RUTHLESS 6335/RELATIVITY	◆ BONE THUGS-N-HARMONY
25	24	—	4	THE SOUND (T) (X) LOGIC 59039	X-PRESS 2
26	26	25	35	SET U FREE (T) (X) STRICTLY RHYTHM 12435	PLANET SOUL
27	19	17	10	RENEE (M) (T) ISLAND 854585	◆ LOST BOYZ
28	29	41	10	SHADOWBOXIN'/4TH CHAMBER (T) GEFEN 22211	◆ GENIUS/GZA FEAT. METHOD MAN
29	31	16	17	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	◆ DEBORAH COX
30	32	29	26	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTIN
31	41	34	29	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
32	33	26	6	REACH (T) (X) EPIC 78286	◆ GLORIA ESTEFAN
33	15	12	3	MAKE THE WORLD GO ROUND (T) (X) CHAMPION 322	SANDY B.
34	28	—	2	THE CAPTAIN OF THE SHIP (T) (X) LOGIC 59038	◆ RATPACK
35	NEW	—	1	PARTY 2 NITE (T) (X) MOTOWN 860515	◆ LADAE!
36	45	31	13	I WILL SURVIVE (T) (X) RCA 64491	◆ CHANTAY SAVAGE
37	30	32	22	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEES
38	RE-ENTRY	—	36	MISSING (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIRL
39	35	24	10	LADY (M) (T) (X) EMI 58532	◆ D'ANGELO
40	27	27	9	ONE FOR THE MONEY (M) (T) (X) MOTOWN 860501	◆ HORACE BROWN
41	39	—	2	SEXUALITY (T) (X) WARNER BROS. 43676	◆ K.D. LANG
42	40	35	6	THE MAD SCIENTIST (T) WILD PITCH 22215/GEFFEN	◆ LARGE PROFESSOR
43	37	22	18	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) GROOVE NATION 56004/UNIVERSAL	◆ LINA SANTIAGO
44	RE-ENTRY	—	4	RECOGNIZE AND REALIZE (T) TOMMY BOY 725	◆ BIG NOYD FEAT. MOBB DEEP
45	NEW	—	1	PANTS R SAGGIN' (T) (X) OUT OF CONTROL 13510	DJ TRAJIC
46	46	39	10	ESA NENA LINDA (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	ARTIE THE 1 MAN PARTY
47	43	30	14	EVERYDAY & EVERYNIGHT (T) (X) LOUD 64527/RCA	◆ YVETTE MICHELLE
48	NEW	—	1	X-FILES THEME (T) (X) NEXT PLATEAU 1443	DADO
49	42	—	2	WHEREVER YOU ARE (T) (X) BLUNT 4920/TVT	◆ MIC GERONIMO
50	25	19	12	1, 2, 3, 4 (SUMPIN' NEW) (T) TOMMY BOY 721	◆ COOLIO

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

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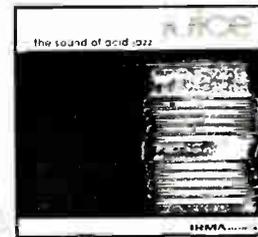


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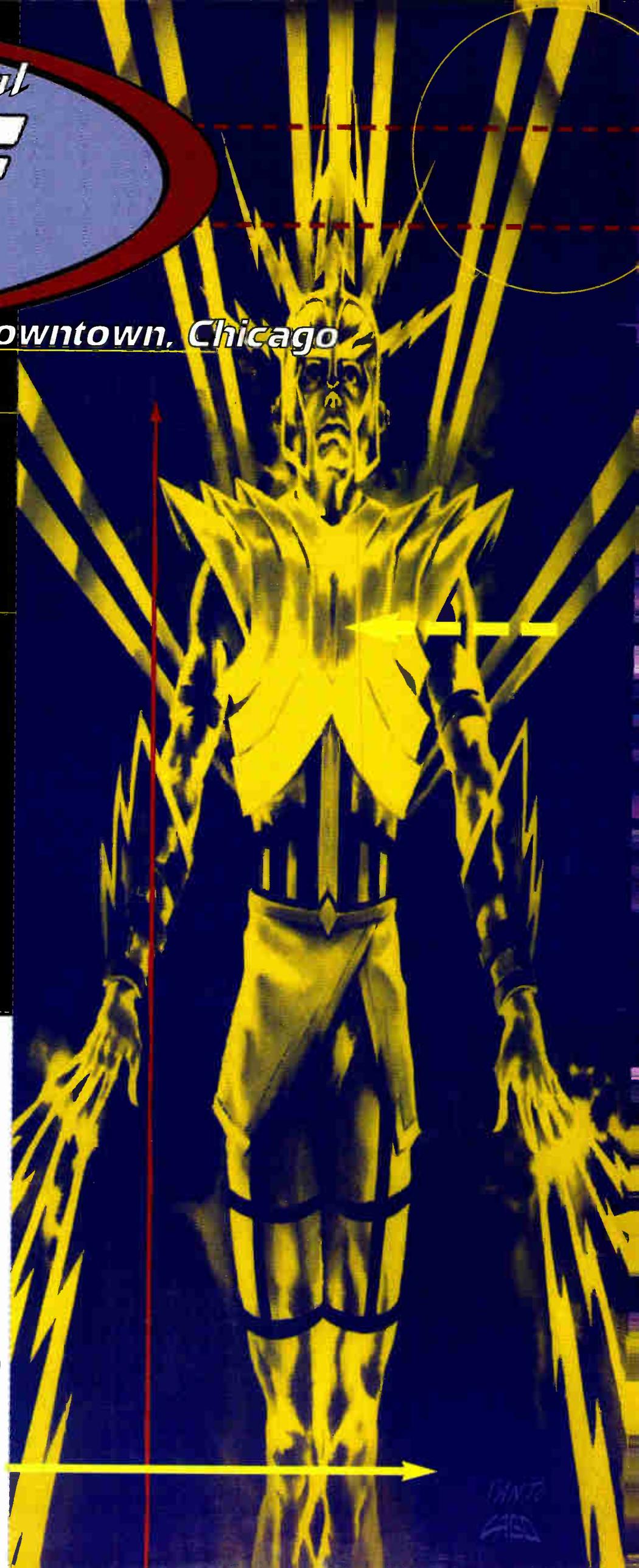
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Capitol Nashville Touts A Skybound Star In Trace Adkins

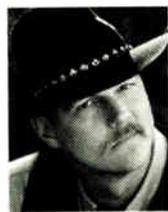
BY CHET FLIPPO

NASHVILLE—When Scott Hendricks became president of Liberty Records last year and restored its former name of Capitol Nashville, he began devoting a lot of thought to signing his first artist on the label.

"I had three criteria," he says. "First was that the person had to be real. Second, it had to be someone on the level of artists I've had the luxury of working with in the past. Third, this person had to have the potential to compete with the people at the top of the industry's list, someone who could stand up onstage and have the likes of George Strait or Kix [Brooks] and Ronnie [Dunn] say of them, 'That's real, that's

good, that belongs here.'"

That's a pretty tall order, he admits, but he didn't have to go far to fill it. Initially, he needed to go only to Nashville International Airport's baggage claim area, where a mutual friend introduced him to Trace Adkins.



ADKINS

"As soon as Trace said hello," Hendricks recalls, "I wondered if he could sing, because he has such a unique voice."

Hendricks didn't wait long to find out. After more than a decade of playing honky tonks throughout the South

and Southwest—alternating with working in construction and roughnecking in oil fields in his native Louisiana—Adkins was holding down the stage at a bar called Tilley's on Lebanon Road.

"After his first set," says Hendricks, "I walked up to him and said, 'How would you like to be the first new artist on Capitol Nashville?'"

Adkins recalls the incident: "I had moved to Mount Juliet [Tenn.] in '92, and this little club was just down the road, so I said, 'This is where I want to play.' I was working construction out at Du Pont and playing in that little club. Then word-of-mouth got around, and Scott came in there one night and walked onstage after my first set and

said, 'I'll give you a record deal.' I didn't know what to say. I'd been turned down everywhere in town. I expected the same thing that night. I had known he was coming, but I wasn't prepared for what he said. It was quite a shock. I called him the next day and asked, 'Were you OK last night? Were you serious?'"

Hendricks says that he decided immediately that he wanted to produce Adkins' album. Their first step was a song search, since Adkins' writing chops are still evolving.

"I had written six or eight songs I thought could be contenders," Adkins says, "but I told Scott not to hurt my feelings by telling me they're not right, because all I care about is the integrity of the album."

Hendricks says he and Adkins made the rounds of publishers and writers in Nashville. "They heard what we had heard in Trace," Hendricks says, "and they opened up their top drawers [of songs] to us, and we got some great songs for this record. It's as good a record as any record I've ever made." The album, "Dreamin' Out Loud,"

ships June 25. Adkins co-wrote two songs on the album, including the first single, "There's A Girl In Texas," which came out of his experience of moving to Tennessee.

Hendricks says he knows he's being bold in bragging about the album but stands by it. "One of the differences in being an independent producer and doing what I do now," he says, "is that this is the first time I've ever really been able to walk out on that twig of integrity and say, 'Listen up! This is really good.' In the past, if I were working with Alan Jackson or Brooks & Dunn, I knew what I had was unique and good, but your hands were tied in how loud you could shout about it. Now, I'll gladly take that risk—that risk of being proven wrong. I believe in him that much. He can sing it all, and he's great live. You've never seen a 6-foot-6-inch man move the way he does."

Adkins is signed to management by Borman Entertainment's Gary Borman, who says he had heard "street talk" about the singer for some time but hesitated to infringe upon his

(Continued on page 33)

Monroe's Condition Stable After Stroke; Cledus T. Judd Steals Some Laughs

BILL MONROE, who was hospitalized here March 23 with circulatory disorders, has been diagnosed as having suffered a stroke. Monroe, who is in stable condition at Tennessee Christian Medical Center in Madison, has undergone surgery to have a pacemaker implanted. He cannot receive visitors, but mail may be sent to Buddy Lee Attractions, 38 Music Square E., Nashville, Tenn. 37203. Monroe is a strong man. He left his sickbed to go to Minnie Pearl's funeral.

LeAnn Rimes, who's kicking up a bit of a fuss with her debut single on MCG Curb, stopped by our offices to chat. The song, "Blue," was written by longtime Fort Worth, Texas, DJ Bill Mack for Patsy Cline. When Cline died before recording it, Mack put it away. Rimes says he offered it to her after hearing her sing. Rimes does indeed have a big voice in the Cline tradition. "My mom says I was born singing," she says. And she says she will be 14 years old in three months, on Aug. 28. She'll make her Nashville debut at Fan Fair June 11... Kathy Mattea will perform with the National Symphony at Wolf Trap's Filene Center June 15.

THE NATIONAL ASSN. OF Music Merchants' Summer Session comes to Nashville July 12-14 at the city's Convention Center. The preshow party will feature a silent auction to benefit the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research... Waylon Jennings has climbed on board the Internet. His World Wide Web site address is <http://www.waylon.com>... Jerry Jeff Walker proudly announces that his daughter Jessie Jane will be an intern at the White House this summer.

Alabama's "Greatest Hits" has been certified by the Recording Industry Assn. of America as a quintuple-platinum seller, setting a record for a country group... Both Lee Greenwood and Daryle Singletary are walking around, sort of, with broken legs. Greenwood went down in a basketball game. Singletary was thrown from an all-terrain vehicle on his wife's family's ranch in Texas... Chely Wright and her band, the Gentle Countrymen, narrowly avoided serious injury in Arkansas when a pickup truck crossed the center line and crashed head-on into their bus... Loretta Lynn will be honored July 27 by the A.B. "Happy" Chandler Foundation with the Kentuckian Award at a banquet in Lexington, Ky... That Victoria Shaw song featured on "As The World Turns" (Nashville Scene, Billboard, May 18) was co-written by Earl Rose.

EITHER COUNTRY SONGS are lending themselves more

easily to parody or Cledus T. Judd is getting better at mocking them. I suspect it may be the latter after a listen to his next album, "I Stole This Record." (He is not, however, getting any better at titles.)

This former hair stylist from Crowe Springs, Ga., is becoming deadly, with lethal swipes at Shania Twain and Sammy Kershaw, among others. But the real meat here is "Stoled: The Copyright Infringement Incident." (There's another take on the same song, not as spot-on, dealing with spittin' tobacco.) Judd enlisted the talents of Rich Fagan, who co-wrote the original tune, John Michael Montgomery's "Sold: The Grundy County Auction Incident," and the result is biting humor that should be required listening for everyone on Music Row.

Fire up those VCRs. George Jones talks about his turbulent past with Ralph Emery on TNN Tuesday (21) at 8 p.m. and midnight EDT. Cocaine, alcohol, divorce, the underworld—George has been through it all and tells what he remembers of it... Other upcoming

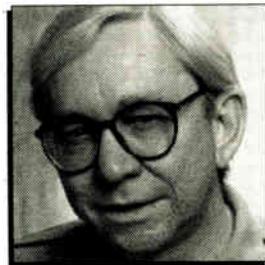
specials on TNN include "Bill Gaither: Moments To Remember" June 1, TNN Music City News Awards June 10, "The Life And Times Of Dottie West" June 13, and "The Life And Times Of Brenda Lee" June 27... Oak Ridge Boy Joe Bonsall and race-car driver Darrell Waltrip have been added as guest hosts on TNN's "Prime Time Country"... Meanwhile, Ricky Skaggs is hosting the new "CMT Presents Monday Night Concerts," which actually airs on TNN on Mondays. Guests are Mark O'Connor and the Manhattan Transfer June 3; Patty Loveless, Ralph Stanley, and Jim Lauderdale June 17; and Terri Clark and Black Hawk June 24.

So far, the innovative promo item of the year must be the new Vince Gill menu from MCA. With its clear-plastic cover, it looks just like the real thing from a "meat'n'three" named High Lonesome Sound Cafe.

"Choice Cuts" are, of course, the album's 11. "House Favorites" lists his catalog albums. "Appetizers" are details on the album's ad campaign. "Side Items" detail merchandising plans. "Today's Specials" contain sales information. "Franchise Opportunities" show the top 25 SoundScan markets. "Song Du Jour" deals with radio promotion. The enclosed "Guest Check" includes details on a contest that involves finding Gill's logo. "Just Desserts" lists awards and honors. "Restaurant Reviews" includes prime media reviews. "Other Locations" lists his tour schedule, and "About Chef Vinny" lists management, booking, and fan club information. Sure to be an instant collector's item.



by Chet Flippo



Columbia's Wade Hayes Says 'Good Night' To Sophomore Jinx

BY DEBORAH EVANS PRICE

NASHVILLE—Wade Hayes' Columbia debut, "Old Enough To Know Better," quickly established him as one of country music's hottest newcomers, spawning such hit singles as the title track, "I'm Still Dancin' With You," "Don't Stop," and "What I Meant To Say" and earning him Billboard's top new artist accolade for 1995. Such out-of-the-box success may seem hard to follow, but Sony is banking on the strength of Hayes' sophomore effort, "On A Good Night" on DKC/Columbia, to continue that momentum.

"Everybody is always worried about [their] sophomore effort, but it looks like they came through," Sony Music Nashville executive VP/GM Allen Butler says of the efforts of Hayes and producer Don Cook, whose DKC imprint is affiliated with Columbia. "You like to get a balance between commercialism and creative art. That's always the magic point you want to be at in our business without going too far in either direction. I think he got it. I think he has a very good sense of what is commercial and what plays well in his format, which is country music, and what country music audiences want to hear. Of course, Don Cook helps give him that as well."

Cook is quick to credit Hayes' talents and says the young Oklahoman brought more experience to this project. "The new album shows a lot of emotional depth," Cook says. "The material is great. It's a better album than the first because Wade was more confident of his vocal abilities and was a little more experienced in the studio... After being through the process and having less fear of the unknown, I think his vocals came a little bit easier. That coupled with the fact that he has been singing a whole lot on the road has really helped his vocal abilities, which were great to start with." Hayes is pretty pleased with the pro-

ject as well. "There are some songs I really like, and I feel it's a little more focused than my first album," Hayes says. "I feel like I'm singing better and I've gotten a little more used to the studio. Now I'm anxious to make a third album because I've learned a lot from this album. I'm ready to go back and do it again."

Cook and Hayes say they both searched long and hard for the right songs. "We listened to a tremendous amount of stuff," Cook says. "But I think we did a good job of getting this album together, and I hope everybody loves it as much as we do."

Butler says the label plans a strong retail push for the project. "We did an analysis of where he sold his last album, and it was pretty well across the board nationally," Butler says. "But we did find out that the majority of his product is sold through the mass merchandisers. Knowing that, we've gone back and devoted almost our entire sales and marketing effort at the mass merchandisers."

Butler says the label is securing listening posts in many chains. "We're so proud of this album, we're doing listening posts in places we've never thought about before," he says.

The label has also created some unique marketing opportunities, including a promotion with Blockbuster in which customers can get a free video rental after purchasing Hayes' new album. Another opportunity involves Wal-Mart, Butler says, and it arose when Sony's sales and marketing staff tried to find someplace different at national merchandisers to feature "On A Good Night." "They found space on the side of

(Continued on page 33)

HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 154 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	1	2	8	*** No. 1 *** MY MARIA D. COOK, K. BROOKS, R. DUNN (D. MOORE, B. W. STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	1
2	3	5	8	BLUE CLEAR SKY T. BROWN, G. STRAIT (M. D. SANDERS, J. JARRARD, B. DIPIERO)	GEORGE STRAIT (V) MCA 55187	2
3	4	6	14	SOMEONE ELSE'S DREAM S. HENDRICKS, F. HILL (C. WISEMAN, T. BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	3
4	2	3	18	HEADS CAROLINA, TAILS CALIFORNIA B. GALLIMORE, T. MCGRAW (T. NICHOLS, M. D. SANDERS)	◆ JO DEE MESSINA (C) (D) (V) CURB 76982	2
5	6	9	17	IT'S WHAT I DO T. SHAPIRO (C. JONES, T. SHAPIRO)	◆ BILLY DEAN (C) (V) CAPITOL NASHVILLE 58526	5
6	8	12	12	I THINK ABOUT YOU J. HOBBS, E. SEAY, P. WORLEY (D. SCHLITZ, S. SESKIN)	◆ COLLIN RAYE (V) EPIC 78238	6
7	9	11	13	I'M NOT SUPPOSED TO LOVE YOU ANYMORE B. J. WALKER, JR., K. LEHNING (S. EWING, D. KEES)	◆ BRYAN WHITE (C) (V) ASYLUM 64313	7
8	10	13	10	TIME MARCHES ON D. COOK (B. BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	8
9	12	15	12	DOES THAT BLUE MOON EVER SHINE ON YOU N. LARKIN, T. KEITH (T. KEITH)	◆ TOBY KEITH (C) (V) A&M NASHVILLE 576140	9
10	7	7	20	ALL I WANT IS A LIFE J. STROUD, B. GALLIMORE (T. MULLINS, S. MUNSEY, D. PFRIMMER)	◆ TIM MCGRAW CURB ALBUM CUT	5
11	5	4	13	LONG AS I LIVE S. HENDRICKS (R. BOWLES, W. ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
12	15	18	14	ALMOST A MEMORY NOW M. BRIGHT (D. OLIVER, D. ROBBINS, V. STEPHENSON)	◆ BLACKHAWK (C) (V) ARISTA 1-2975	12
13	16	16	17	TEN THOUSAND ANGELS D. MALLOY, N. WILSON (S. D. JONES, B. HENDERSON)	◆ MINDY MCCREADY (C) (V) BNA 64470	13
14	18	20	12	IF I WERE YOU K. STEGALL, C. WATERS (T. CLARK)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	14
15	17	19	7	HIGH LONESOME SOUND T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 55188	15
16	23	24	10	*** Airpower *** EVERY TIME I GET AROUND YOU T. BROWN (D. L. MURPHY)	DAVID LEE MURPHY (V) MCA 55186	16
17	20	27	6	HOME K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	17
18	13	17	19	ALL YOU EVER DO IS BRING ME DOWN D. COOK, R. MALO (R. MALO, A. ANDERSON)	◆ THE MAVERICKS (FEAT. FLACO JIMENEZ) (V) MCA 55154	13
19	19	22	11	THE CHANGE A. REYNOLDS (T. ARATA, W. TESTER)	◆ GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	19
20	11	1	14	YOU WIN MY LOVE R. J. LANGE (R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	1
21	25	31	5	HEAVEN HELP MY HEART T. BROWN (D. TYSON, T. ARENA, D. MCTAGGART)	WYNONNA (V) CURB 55194/MCA	21
22	27	29	13	HOLDIN' ON TO SOMETHING C. HOWARD (T. MCHUGH, T. SHAPIRO)	◆ JEFF CARSON (C) (D) (V) MCG CURB 76970	22
23	26	28	9	STARTING OVER AGAIN T. BROWN, R. MCENTIRE (D. SUMNER, B. SUDANO)	◆ REBA MCENTIRE (V) MCA 55183	23
24	21	14	20	NO NEWS D. COOK, W. WILSON (S. HOGIN, P. BARNHART, M. D. SANDERS)	◆ LONESTAR (C) (V) BNA 64386	1
25	22	10	19	HEART'S DESIRE S. HENDRICKS (C. MOORE, L. R. PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	3
26	30	32	12	MY HEART HAS A HISTORY J. LEO (M. D. SANDERS, P. BRANDT)	◆ PAUL BRANDT (C) (V) REPRISE 17683	26
27	14	8	18	THE RIVER AND THE HIGHWAY P. TILLIS (G. HOUSE, D. SCHLITZ)	◆ PAM TILLIS (V) ARISTA 1-2958	8
28	29	33	10	MEANT TO BE K. STEGALL (C. WATERS, R. BOWLES)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	28
29	31	34	10	TREAT HER RIGHT M. A. MILLER, M. MCANALLY (L. LE BLANC, A. ALDRIDGE)	◆ SAWYER BROWN (C) (V) CURB 76987	29
30	24	23	13	C-O-U-N-T-R-Y J. SLATE, J. DIFFIE (E. HILL, R. HARBIN, D. DRAKE)	◆ JOE DIFFIE (V) EPIC 78246	23
31	33	37	7	A THOUSAND TIMES A DAY E. GORDY, JR. (G. BURR, G. NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78309	31
32	34	41	5	DADDY'S MONEY R. CHANCEY, E. SEAY (B. DIPIERO, S. SESKIN, M. D. SANDERS)	◆ RICOCHET (C) (V) COLUMBIA 78097	32
33	35	39	9	DON'T GET ME STARTED M. WRIGHT (R. AKINS, S. HOGIN, M. D. SANDERS)	◆ RHETT AKINS (V) DECCA 55166	33
34	36	40	6	HONKY TONKIN'S WHAT I DO BEST T. BROWN, J. NIEBANK (M. STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 55197	34
35	28	25	20	HYPNOTIZE THE MOON J. STROUD (S. DORFF, E. KAZ)	◆ CLAY WALKER (C) (V) GIANT 17704/REPRISE	2
36	42	62	3	NO ONE NEEDS TO KNOW R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	36
37	38	42	8	PHONES ARE RINGIN' ALL OVER TOWN M. MCBRIDE, P. WORLEY, E. SEAY (M. BEESON, K. VASSY, D. MACKECHNIE)	MARTINA MCBRIDE (C) (V) RCA 64487	37
38	39	43	8	BY MY SIDE J. STROUD (CONSTANT CHANGE)	LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512/RCA	38
39	40	49	4	THAT'S WHAT I GET FOR LOVIN' YOU M. D. CLUTE, T. DUBOIS, DIAMOND RIO (K. BLAZY, N. THRASHER)	DIAMOND RIO (V) ARISTA 1-2992	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
40	46	61	3	ON A GOOD NIGHT D. COOK (P. NELSON, D. COOK, L. BOONE)	◆ WADE HAYES (C) (V) COLUMBIA 78312	40
41	41	45	7	THERE'S A GIRL IN TEXAS S. HENDRICKS (T. ADKINS, V. VIPPERMAN)	◆ TRACE ADKINS (C) CAPITOL NASHVILLE 58562	41
42	43	46	7	A LOVE STORY IN THE MAKING J. GUESS (A. ANDERSON, C. WISEMAN)	LINDA DAVIS (C) (V) ARISTA 1-2991	42
43	44	44	8	BACK IN MY ARMS AGAIN B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	KENNY CHESNEY (C) (V) BNA 64523	43
44	47	—	2	THEN YOU CAN TELL ME GOODBYE B. BECKETT (J. D. LOUDERMILK)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	44
45	48	50	6	CAT'S IN THE CRADLE R. SKAGGS, B. AHERN (H. CHAPIN, S. CHAPIN)	◆ RICKY SKAGGS ATLANTIC ALBUM CUT	45
46	55	—	2	SAY I E. GORDY, JR., ALABAMA (S. BOGARD, J. STEVENS)	ALABAMA (V) RCA 64543	46
47	56	—	2	GIVIN' WATER TO A DROWNING MAN S. HENDRICKS, L. PARNELL (G. NICHOLSON, L. R. PARNELL)	LEE ROY PARNELL (V) CAREER 0503	47
48	49	48	17	HEAVEN IN MY WOMAN'S EYES T. BROWN (M. NESLER)	TRACY BYRD (V) MCA 55155	14
49	NEW ▶	1	1	*** Hot Shot Debut *** BLUE W. RIMES (B. MACK)	LEANN RIMES (C) (D) (V) MCG CURB 76959	49
50	50	55	4	CIRCLE OF FRIENDS E. SEAY, S. BUCKINGHAM (D. BALL, B. SPENCER)	◆ DAVID BALL (C) (D) (V) WARNER BROS. 17639	50
51	69	67	3	I DON'T THINK I WILL D. JOHNSON (D. JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	51
52	45	35	17	WHO'S THAT GIRL T. WILKES, P. WORLEY (S. BENTLEY, G. TEREN, D. PFRIMMER)	◆ STEPHANIE BENTLEY (C) (V) EPIC 78234	32
53	58	58	5	THINKIN' STRAIT B. D. MAHER (R. MCCREADY, B. MONTANA, B. D. MAHER)	◆ RICH MCCREADY (C) MAGNATONE 2104	53
54	68	—	2	CHECK PLEASE G. FUNDIS (P. JEFFERSON, J. MICHAELS)	◆ PAUL JEFFERSON (C) (V) ALMO SOUNDS 89003	54
55	59	59	5	STRANGER IN YOUR EYES J. CUPIT (M. BARNES, J. CHAMBERS, L. JENKINS)	KEN MELLONS (V) EPIC 78240	55
56	NEW ▶	1	1	ONLY ON DAYS THAT END IN "Y" J. STROUD (R. FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	56
57	54	52	20	IT WORKS E. GORDY, JR., ALABAMA (M. CATES, M. A. SPRINGER)	◆ ALABAMA (C) (V) RCA 64473	19
58	60	70	3	I THINK WE'RE ON TO SOMETHING B. BECKETT (J. PENNING, B. REGAN)	◆ EMILIO CAPITOL NASHVILLE ALBUM CUT	58
59	61	71	3	WORKIN' IT OUT J. STROUD, R. TRAVIS, D. MALLOY (T. JOHNSON, B. JONES)	◆ DARYLE SINGLETARY (C) (V) GIANT 17650/REPRISE	59
60	62	—	2	WILD AT HEART J. LEO, L. WHITE (L. WHITE, A. ANDERSON)	◆ LARI WHITE (V) RCA 64520	60
61	NEW ▶	1	1	4 TO 1 IN ATLANTA T. BROWN (B. KENNER, L. RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	61
62	52	53	6	PICTURE PERFECT R. FEASTER, RUSTY YOUNG, B. LLOYD, J. COWAN (R. E. ORRALL, J. NORTHROP)	◆ THE SKY KINGS (C) (V) WARNER BROS. 17663	52
63	NEW ▶	1	1	SEE YA B. BECKETT (T. MCHUGH, C. WARD)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	63
64	63	56	16	YEARS FROM HERE N. LARKIN, M. HOLLANDSWORTH (G. BAKER, F. MYERS, J. WILLIAMS)	◆ BAKER & MYERS (C) (V) MCG CURB 76967	48
65	RE-ENTRY	2	2	WRONG PLACE, WRONG TIME T. BROWN (J. STEWART, S. MILLER)	MARK CHESNUTT (V) DECCA 55198	65
66	66	65	4	BREAKING HEARTS AND TAKING NAMES P. MCMARIN (T. MARTIN, R. WILSON, P. HOWELL)	DAVID KERSH (C) (D) (V) CURB 76990	65
67	53	54	9	LITTLE DROPS OF MY HEART N. WILSON (K. GATTIS)	◆ KEITH GATTIS (C) (V) RCA 64488	53
68	72	74	3	THUMP FACTOR C. HOWARD (S. MEEKS, T. MARTIN)	SMOKIN' ARMADILLOS (C) (D) (V) MCG CURB 76989	68
69	NEW ▶	1	1	DANCIN' WITH THE WIND B. MAHER, GREAT PLAINS (J. SUNDRUD, C. BICKHARDT)	◆ GREAT PLAINS (C) MAGNATONE 1105	69
70	65	57	4	HOPE J. STROUD, R. LANDIS, G. BRINER (G. BECKLEY)	VARIOUS ARTISTS (C) (D) (V) GIANT 17669	57
71	73	—	2	CARRIED AWAY T. BROWN, G. STRAIT (S. BOGARD, J. STEVENS)	GEORGE STRAIT MCA ALBUM CUT	71
72	74	—	2	MAYBE B. SCHNEE, K. LEHNING (J. LAUDERDALE, J. LEVENTHAL, R. CROWELL)	◆ MANDY BARNETT (C) (V) ASYLUM 64280	72
73	NEW ▶	1	1	RUNNIN' AWAY WITH MY HEART D. COOK, W. WILSON (M. BRIT, S. HOGIN, M. D. SANDERS)	LONESTAR (V) BNA 64549	73
74	71	72	6	GRAVITATIONAL PULL G. BROWN, B. CURRY, R. METHVIN	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	71
75	67	63	18	IT'S MIDNIGHT CINDERELLA A. REYNOLDS (K. WILLIAMS, K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	63

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

Billboard Top Country Singles Sales

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	*** No. 1 *** MY MARIA ARISTA 1-2993 5 weeks at No. 1	BROOKS & DUNN
2	2	2	11	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
3	4	4	11	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JO DEE MESSINA
4	3	3	13	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
5	5	6	11	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
6	7	7	10	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
7	6	5	18	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
8	8	8	40	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
9	9	10	8	TEN THOUSAND ANGELS BNA 64470/RCA	MINDY MCCREADY
10	13	16	3	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
11	10	9	26	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
12	12	12	5	MY HEART HAS A HISTORY REPRISE 17683/WARNER BROS.	PAUL BRANDT
13	11	11	5	TREAT HER RIGHT CURB 76987	SAWYER BROWN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	14	26	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
15	16	13	48	ANGELS AMONG US RCA 62643	ALABAMA
16	17	17	5	MEANT TO BE MERCURY NASHVILLE 852874	SAMMY KERSHAW
17	18	22	3	HOPE GIANT 17669/WARNER BROS.	VARIOUS ARTISTS
18	NEW ▶	1	1	THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS
19	19	21	48	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
20	20	25	16	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO
21	25	24	8	IT'S WHAT I DO CAPITOL NASHVILLE 58526	BILLY DEAN
22	22	23	38	SOMEONE ELSE'S STAR ASYLUM 64435/EEG	BRYAN WHITE
23	21	20	28	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
24	14	15	30	NO NEWS/TEQUILA TALKIN' BNA 64386/RCA	LONESTAR
25	NEW ▶	1	1	BACK IN MY ARMS AGAIN BNA 64523/RCA	KENNY CHESNEY

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

CAPITOL NASHVILLE TOUTS TRACE ADKINS

(Continued from page 31)

friendship with Hendricks. However, after finally meeting Adkins, they decided to pair up. "I was really taken by Trace as a person," Borman says. "Talent is an easy commodity to find, but great people with talent is not."

Borman adds that final plans for launching Adkins are still being formalized. "We have a very gifted artist here," says Borman. "He can write, he has an extremely distinctive voice, and he's a strong live performer. And he is *real* country. Our job with this guy is to keep it *real*, at a time when competition and fear force our business to sometimes de-emphasize the innate qualities of our artists in exchange for clever and short-term marketing benefits. We will emphasize the realness of his music and him. We're working on

an unconventional plan for him."

Capitol Nashville VP of marketing Michelle Myers says that major accounts are coming into Nashville to see Adkins at Fan Fair June 12. "We'll also have some showcase dates at Tilley's," she says, "and we'll take him to accounts who can't come in here."

She says that his music will lead the campaign. "His voice is our lead. You hear that incredible baritone, and you wonder, 'Who is that?' We started in January with a radio tour. He went out to meet the radio folks. We'll do some 'win it before you buy it' campaigns. We'll do summer and fall radio appreciation shows. We'll have in-store play campaigns. We have our cassette single out, and we'll have campaigns with that in key regions. And we have a

video out. We'll have a 'suggestive selling campaign,' where at some accounts if you buy any country CD you can get Trace for a special price. And we'll have a life-size standup of Trace in retail [stores]. And we'll follow with CMT and radio and print ads. But it will all follow the music."

Adkins is still being assimilated by radio. Tony Thomas, music director at KMP5 Seattle, says, "For Adkins, the potential is huge. I admire the current single, but after listening to the album, I can't wait for 'Every Light In The House Is On.' That will be the blockbuster single."

In retail, curiosity abounds. "I'm waiting," says Ron Phillips, country music buyer for Sacramento, Calif.-based Valley Records.

Adkins is booked by the William Morris Agency, and his songs are published by Sawng Cumpny (ASCAP).

COLUMBIA'S WADE HAYES SAYS 'GOOD NIGHT'

(Continued from page 31)

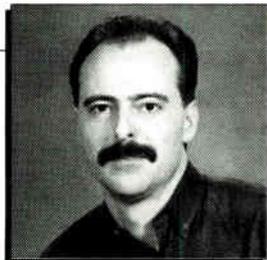
some of the endcap fixtures that had originally been designed for a slide-in fixture piece, and for whatever reason, those stores had opted not to complete that," Butler says. "So [those staffers] designed a Wade Hayes merchandising piece that slides into that original fixture. [The retailers] were so impressed that they gave us that location until September in 1,600 Wal-Mart stores."

In addition to the push at retail, radio will be a key component in the album's launch. Hayes will do satellite radio interviews with ABC Radio and Ron Huntsman Entertainment that will be available to participating stations during morning drive. Details were still being finalized at press time, but Columbia reps are planning a special satellite radio launch spotlighting Hayes' new album that will most likely air June 25 or 26. Additionally, they will initiate "win it before you can buy it" contests at radio.

There are also plans for a contest that will award a trip for two to see Hayes in concert.

Radio has definitely been receptive to Hayes thus far. "He certainly has a baritone voice that stands out from the rest and cuts through the clutter," says WIVK Knoxville, Tenn., operations manager Les Acree. "It doesn't blend in with the rest of the music, some of the music that sounds alike."

In addition to his vocal talents, Hayes has a strong team around him. His songs are published by Sony/ATV Tree. He is managed by Mike Robertson and booked by the William Morris Agency, which currently has him opening for Alan Jackson. "It's been great," Hayes says. "We are playing huge shows, and Alan and his crew have been really good to us. It's been a plus. It's got me in front of a lot of people. And now we are playing the new album live and having a great time."



by Wade Jensen

TEEN ANGELS: Successful country records by teen artists have traditionally been few and far between. However, 13-year-old LeAnn Rimes becomes the latest adolescent to enter Billboard's Hot Country Singles & Tracks, earning Hot Shot Debut honors at No. 49 with "Blue," a song with an eerie history. The tune was written almost 35 years ago by legendary country air personality Bill Mack, a long-time jock at WBAP Fort Worth, Texas. The venerable Mack wrote the tune for '60s heartache heroine Patsy Cline, and the demo was reportedly on the desk of Decca chief Owen Bradley, who produced Cline's records, at the time of her sudden death in March 1963. Mack retrieved the song, refusing to allow anyone to record it, until he met and eventually befriended Rimes and her record-producer father, Wilbur, in the Dallas area.

The younger Rimes has been performing since age 5 and won the national "Star Search" talent contest at age 8. She was signed to MCG/Curb after label chairman Mike Curb heard an independently produced album project that contained "Blue." Curb says the song has been giving him goosebumps ever since, and he thinks this could be the breakthrough summer release for country radio.

Rimes pops on our airplay list with help from 78 monitored stations, including KFMS Las Vegas, KKAT Salt Lake City, WXTU Philadelphia, KKBQ Houston, and WCMS Norfolk, Va.

OTHER NEW KIDS: While Rimes hasn't been the only teenager to chart, she is in good company. Hank Williams Jr. appeared on our chart at age 14 with "Long Gone Lonesome Blues" in 1964, Tanya Tucker inked her first chart record at age 13 with "Delta Dawn" in 1972, and Marie Osmond was also 13 when her No. 1 hit "Paper Roses" debuted in 1973. Brenda Lee is still the youngest youngster to chart, entering just four months after her 12th birthday in 1957, with "One Step At A Time."

PLAY IT AGAIN, SAMMY: Sammy Kershaw has the Hot Shot Debut title on Top Country Albums with "Politics, Religion And Her," which enters at No. 26 with more than 6,500 units. This debut ties Kershaw's prior high entry mark, "Haunted Heart," which opened in 1993 at No. 26 but with 8,500 units. Kershaw's second-biggest debut week came in 1994, when "Feelin' Good Train" appeared with 8,000 units. John Grady, VP of sales and marketing at Mercury Nashville, says marketing efforts for this set are being aimed at the grass-roots country music consumer. Grady cites upcoming ad buys at cable outlets TNN and CMT, as well as country lifestyle publications, to target core consumers. Meanwhile, the lead single from the new package, "Meant To Be," rises 29-28 on Hot Country Singles & Tracks.

CLEAN SWEEP: Columbia hooks Greatest Gainer and Pacesetter trophies on Top Country Albums with Neil Diamond's "Tennessee Moon," which rakes in the largest unit gain (3,000) to jump 18-15. Meanwhile, the percentage-based award goes to Ricochet for its self-titled debut set, which increases 30% and rises 49-41. Mike Kraski, Sony's sales and marketing chief in Nashville, says the Diamond set benefitted from heavy Mother's Day traffic, adding that "Marry Me" will be the next single from that package, with service planned for both country and AC stations. Kraski says the Ricochet album shows late retail activity from the lead single, "What Do I Know," and early action from the current single, "Daddy's Money," which bullets at No. 32 on our airplay list.

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

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

- 61 4 TO 1 IN ATLANTA (Tom Collins, BMI/Brownsouth, BMI)
 10 ALL I WANT IS A LIFE (G.I.D., ASCAP/Royalhaven, BMI)
 18 ALL YOU EVER DO IS BRING ME DOWN (Sony/ATV Tree, BMI/Raul Molo, BMI/Mighty Nice, BMI/AI Andersons, BMI) HL
 12 ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/Joe David, ASCAP/Stroudacaster, BMI) HL/WBM
 43 BACK IN MY ARMS AGAIN (PolyGram Int'l., ASCAP/New Songs De Burgo, ASCAP/Mama Guitar, ASCAP/R-Bar-P, ASCAP) HL
 2 BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Bliss, ASCAP) WBM/HL
 49 BLUE (Fno, BMI/Fort Knox, BMI)
 66 BREAKING HEARTS AND TAKING NAMES (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI/Howlin' Hits, ASCAP/Square West, ASCAP/Longest Day, ASCAP) WBM
 38 BY MY SIDE (Red Brazos, BMI/Ti's Timeless, BMI) WBM
 71 CARRIED AWAY (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM
 45 CAT'S IN THE CRADLE (Story Songs, ASCAP)
 19 THE CHANGE (Little Tybee, ASCAP/MCA, ASCAP) HL/CLM
 54 CHECK PLEASE (McLames, BMI/Wil Bacon, BMI/Inring, BMI/Check Please, ASCAP/Almo, ASCAP) WBM
 50 CIRCLE OF FRIENDS (EMI Blackwood, BMI/Montcrest, BMI/Hamstein Stroudacaster, ASCAP) WBM/HL
 30 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
 32 DADDY'S MONEY (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP/David Aaron, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) WBM/HL
 69 DANCIN' WITH THE WIND (Magnasong, BMI/Red Quill, BMI/Craig Bickhardt, ASCAP/Almo, ASCAP)
 9 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Toledo, BMI/Bill Green, BMI) HL
 33 DON'T GET ME STARTED (Sony/ATV Songs, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
 16 EVERY TIME I GET AROUND YOU (N2 D, ASCAP/Old Desperados, ASCAP)
 47 GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l., BMI/Lee Roy Parnell, BMI)
 74 GRAVITATIONAL PULL (Butch Curry, ASCAP/New Hayes, ASCAP/Ray Methvin, BMI/EMI Blackwood, BMI) HL/WBM
 4 HEADS CAROLINA, TAILS CALIFORNIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
 25 HEART'S DESIRE (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Parnell, BMI) HL
 21 HEAVEN HELP MY HEART (EMI April Canada, ASCAP/Ino Wishin', ASCAP/EMI April, ASCAP/Tina Arena, SOCAN/Dreaming Public, SOCAN/Down In Front, SOCAN) HL
 48 HEAVEN IN MY WOMAN'S EYES (Gitterfish, BMI/Carpad, BMI)
 15 HIGH LONESOME SOUND (Benefit, BMI) WBM
 22 HOLDIN' ON TO SOMETHING (Kicking Bird, BMI/Thomas Hawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Tom Shapiro, BMI) WBM
 17 HOME (WB, ASCAP) WBM
 34 HONKY TONKIN'S WHAT I DO BEST (Warner-Tamerlane, BMI/Marty Party, BMI) WBM
 70 HOPE (Poison Oak, ASCAP/So Boss, ASCAP)
 35 HYPNOTIZE THE MOON (Galewood, BMI/Ensign, BMI/Zena, ASCAP) WBM/HL
 51 I DON'T THINK I WILL (Sydney Erin, BMI)
 14 IF I WERE YOU (Sony/ATV Tree, BMI) HL
 7 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-Rose, BMI) WBM
 6 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM
 58 I THINK WE'RE ON TO SOMETHING (Almo, ASCAP/Barnatuck, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) WBM
 75 IT'S MIDNIGHT CINDERELLA (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI) WBM/HL
 5 IT'S WHAT I DO (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WBM
 57 IT WORKS (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM/HL
 67 LITTLE DROPS OF MY HEART (Hornbill, BMI)
 11 LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Wonderland, BMI/Wil Robinsons, BMI) HL/WBM
 42 A LOVE STORY IN THE MAKING (Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
 72 MAYBE (Mighty Nice, BMI/Laudersongs, BMI/Blue Water,

- 28 MEANT TO BE (Sony/ATV Tree, BMI/Chns Waters, BMI/Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI) WBM/HL
 26 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM/HL
 1 MY MARIA (Duchess, BMI/Bug, BMI/Prophecy, BMI) HL
 24 NO NEWS (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
 36 NO ONE NEEDS TO KNOW (Loon Echo, BMI/Zomba, ASCAP) WBM
 40 ON A GOOD NIGHT (Sony/ATV Tree, BMI/Teerie, BMI/Don Cook, BMI/Sony/ATV Cross Keys, ASCAP) HL
 56 ONLY ON DAYS THAT END IN Y (Of Music, ASCAP)
 37 PHONES ARE RINGIN' ALL OVER TOWN (EMI April, ASCAP/K-Town, ASCAP/Clay Basket, ASCAP/Augie, ASCAP) HL
 62 PICTURE PERFECT (EMI April, ASCAP/Jkds, ASCAP/Miene, ASCAP) WBM/HL
 27 THE RIVER AND THE HIGHWAY (Housesnorts, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM
 73 RUNNIN' AWAY WITH MY HEART (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP)
 46 SAY I (Rancho Belita, BMI/Jeff Stevens, BMI/Warner-Tamerlane, BMI) WBM
 63 SEE YA (Kicking Bird, BMI/Thomas Hawk, BMI/Bud Dog,

- ASCAP)
 3 SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM
 23 STARTING OVER AGAIN (Sweet Summer Night, ASCAP/Rightsongs, BMI/Earbare, BMI) HL
 55 STRANGER IN YOUR EYES (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
 13 TEN THOUSAND ANGELS (Island Bound, ASCAP/Famous, ASCAP/Per Five, BMI) HL
 39 THAT'S WHAT I GET FOR LOVIN' YOU (Careers-BMG, BMI/A Hard Day's Write, BMI/Rio Bravo, BMI) WBM/HL
 44 THEN YOU CAN TELL ME GOODBYE (Acuff-Rose, BMI) WBM
 41 THERE'S A GIRL IN TEXAS (Sawng Cumpny, ASCAP/Vip Vipperman, ASCAP)
 53 THINKIN' STRAIT (Magnatone, ASCAP/Magnasong, BMI/Moraine, ASCAP/Red Quill, BMI)
 31 A THOUSAND TIMES A DAY (MCA, ASCAP/Gary Burr, ASCAP/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL
 68 THUMP FACTOR (Smokin' Armadillo, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
 8 TIME MARCHES ON (Sony/ATV Tree, BMI) HL
 29 TREAT HER RIGHT (Integrity's Hosanna!, ASCAP/Lensongs, ASCAP/Blonde Hair, BMI)
 52 WHO'S THAT GIRL (Careers-BMG, BMI/Zomba, BMI/G.I.D., ASCAP) WBM/HL
 60 WILD AT HEART (LaSongs, ASCAP/Almo, ASCAP/Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI) WBM
 59 WORKIN' IT OUT (Big Giant, BMI/Inring, BMI/Kybarra, BMI) WBM
 65 WRONG PLACE, WRONG TIME (Millhouse, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI) HL
 64 YEARS FROM HERE (Zomba, ASCAP/Dave Stars, ASCAP/Zomba, BMI/Tuneover, BMI) WBM/HL
 20 YOU WIN MY LOVE (Zomba, ASCAP) WBM

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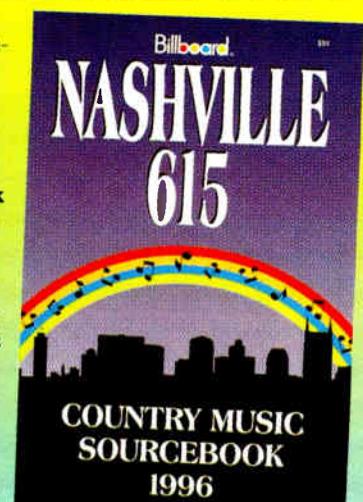
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	2	4	BROOKS & DUNN ARISTA 18810 (10.98/15.98) 3 weeks at No. 1	BORDERLINE	1
2	2	1	3	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
3	3	3	66	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
4	4	5	16	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
5	5	4	29	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
6	6	6	25	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
7	8	7	74	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
8	7	8	34	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	1
9	9	9	7	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
10	10	11	37	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
11	11	10	4	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6
12	13	12	13	WYONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
13	14	14	40	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
14	15	15	33	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
*** GREATEST GAINER ***						
15	18	16	14	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
16	12	13	17	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
17	16	18	38	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
18	19	17	25	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
19	22	—	2	MINDY MCCREADY BNA 66606/RCA (10.98/16.98) HS	TEN THOUSAND ANGELS	19
20	17	19	59	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
21	23	22	32	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
22	20	20	30	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
23	26	27	16	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
24	21	21	47	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
25	28	25	35	GEORGE STRAIT ▲ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
*** Hot Shot Debut ***						
26	NEW	1	1	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	26
27	25	24	43	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
28	33	32	101	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
29	27	28	112	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
30	24	26	5	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
31	32	34	66	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
32	34	29	35	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
33	30	30	35	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
34	29	31	101	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
35	31	23	6	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
36	35	40	33	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	38	39	191	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
38	37	36	52	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
39	39	42	5	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
40	44	48	137	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
*** PACESETTER ***						
41	49	53	13	RICOCHE COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	41
42	40	33	31	LEE ROY PARNE CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	26
43	36	38	85	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
44	41	35	11	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
45	43	44	23	JOE DIFFIE EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
46	42	37	27	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
47	45	49	248	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
48	51	43	46	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
49	52	50	85	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
50	46	45	29	AARON TIPPIN ● RCA 66740 (9.98/15.98)	TOOL BOX	12
51	50	47	6	DOLLY PARTON COLUMBIA 67582/SONY (10.98 EQ/15.98)	I WILL ALWAYS LOVE YOU AND OTHER GREATEST HITS	47
52	48	41	43	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
53	54	54	119	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
54	47	51	122	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
55	56	56	95	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
56	55	55	33	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
57	53	46	5	HANK WILLIAMS, JR. MCG CURB 77833/CURB (10.98/15.98)	A.K.A. WHAM BAM SAM	40
58	61	57	28	DWIGHT YOAKAM ● REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
59	57	61	157	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
60	64	65	107	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
61	65	69	27	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
62	58	58	78	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
63	59	52	8	CHRIS LEDOUX CAPITOL NASHVILLE 34071 (10.98/15.98)	STAMPEDE	33
64	66	63	119	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
65	63	59	33	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
66	62	68	59	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98)	STANDING ON THE EDGE	12
67	NEW	1	1	HAL KETCHUM MCG CURB 77797/CURB (10.98/15.98)	THE HITS	67
68	71	66	39	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
69	60	62	88	PATTY LOVELESS ▲ EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
70	73	74	120	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
71	70	71	121	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
72	67	60	28	JUNIOR BROWN MCG CURB 77788/CURB (6.98/9.98) HS	JUNIOR HIGH (EP)	48
73	74	73	71	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) HS	OLD ENOUGH TO KNOW BETTER	19
74	68	64	6	SHENANDOAH CAPITOL NASHVILLE 35352 (10.98/15.98) HS	NOW AND THEN	54
75	RE-ENTRY	199	199	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	6

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING MAY 25, 1996

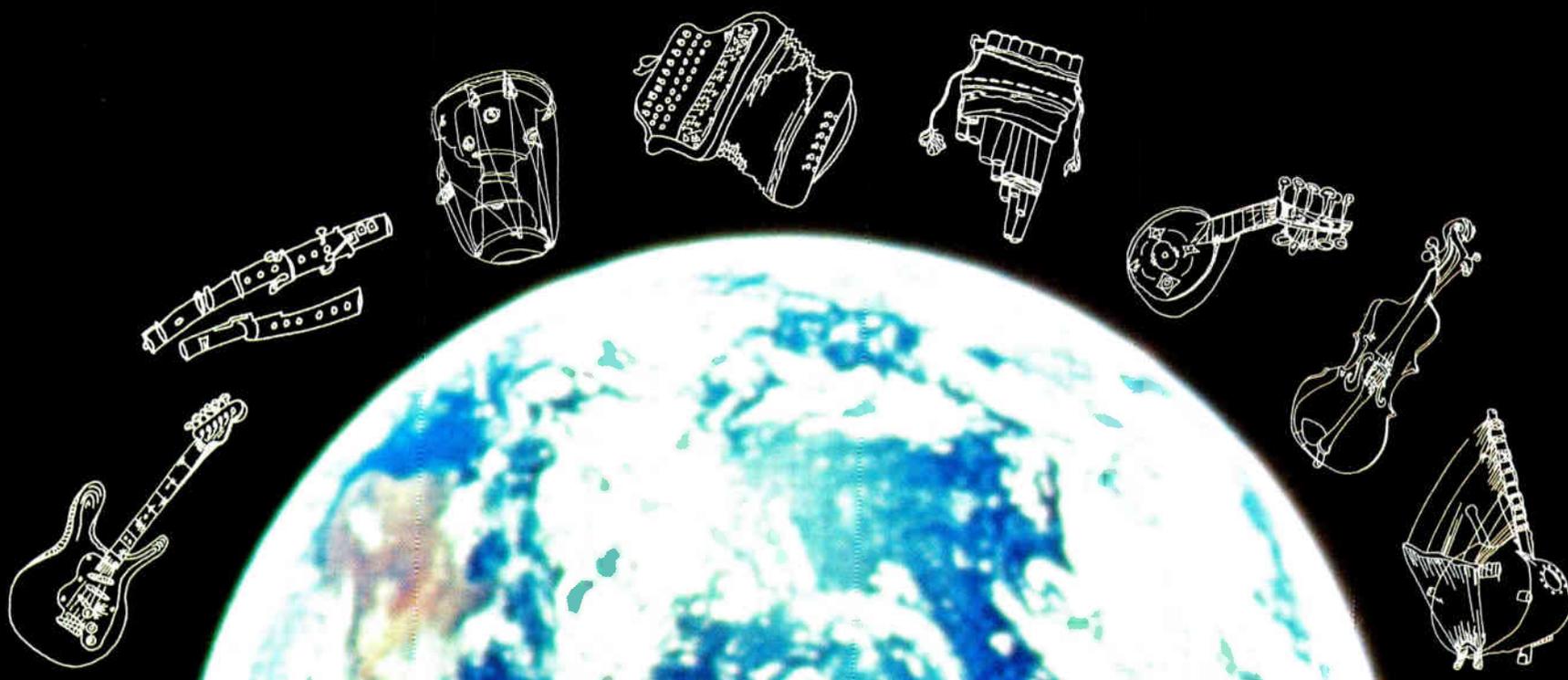
THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ MCA 12* (7.98/12.98) 222 weeks at No. 1	GREATEST HITS	262
2	2	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	74
3	3	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	43
4	5	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	260
5	6	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	241
6	4	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER ▲ RCA 66841 (10.98/15.98)	WANTED! THE OUTLAWS	2
7	8	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	61
8	7	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	260
9	12	GARTH BROOKS ▲ CAPITOL NASHVILLE 9386 (9.98/13.98)	NO FENCES	27
10	9	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	258
11	11	GARTH BROOKS ▲ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	20
12	10	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	256
13	18	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	87

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	108
15	17	BILLY RAY CYRUS ▲ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	52
16	23	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	112
17	16	WAYLON JENNINGS ▲ RCA 8506* (8.98)	GREATEST HITS	125
18	15	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	10
19	14	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	24
20	20	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	18
21	24	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	78
22	—	GARTH BROOKS ▲ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	23
23	21	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	26
24	19	TOBY KEITH ▲ A&M NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	9
25	—	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. II	64

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

WORLD MUSIC

THE BILLBOARD SPOTLIGHT



MUSICAL INSTRUMENT ART: PATRICIA BRONSON / EARTH PHOTO: NASA

Dead Men Walking, Tibetans Chanting & Cubans Smoking Cigars

A host of healthy labels caters to those Americans who like to consume their world music pure and unadulterated

BY RICHARD HENDERSON

Would Moses Asch have believed it, had he lived to see it? This late lamented pioneer of ethnomusicology founded the legendary Folkways label, which gave equal time to Woody Guthrie, Indian classical music and the dream music of the Malay peninsula, and never let one of its thousands of titles go out of print. His ethnomusical descendants can now get their recordings racked in shopping malls and new-age stores. CDs fully as unusual as the titles issued by Asch may be purchased through mail-order catalogs and Internet shopping, and they benefit from the same marketing machinery as do pop and rock recordings. The major players in the traditional world-music field were canvassed for their thoughts on the music and its audience in the mid '90s.

Continued on page 36

When Worlds Collide

Fusions and cross-pollinated projects are practically rendering terms like "ethnic" and "world music" meaningless.

If you're curious as to what constitutes world music these days, consider the words of Eckhart Rahn, president of Celestial Harmonies: "The term world music confuses more than it helps. Here's an analogy: 'Ethnic' restaurants are invariably Thai or Vietnamese. 'Ethnic' restaurants are not French. Can you explain why a French restaurant isn't 'ethnic' yet a Vietnamese one is, though it represents a country more populous than France? This is very deeply rooted cultural prejudice."

Speaking of one of the original East-West-fusion albums, Rahn continues, "When Paul Horn recorded with Indian musicians in 1967—'Paul Horn In India And Kashmir'—was that indigenous music or not? That's on our label, as are other seminal East-meets-West titles, such as Henry Wolff and Nancy Henning's legendary 'Tibetan Bells' albums and Tony Scott's 1964 album 'Music For Zen Meditation,' made in New York with Japanese musicians, which probably started the whole fusion thing. There really is no ethnically unified product any more."

Thus, ethnically variegated music might be seen as returning to its origins. Where a decade before, globally inflected rock recordings might have provided the conduit to a larger audience, Richard Nevins, president of Shanachie Records, notes a change currently. "There isn't much sales potential for any world music unless it's cross-fertilized with new-age music," he says. "If you look at the world music charts, it's either the Chieftains with Mick Jagger or else it's some new-age construct based on world music. It used to be that a rock pulse would make it sell, but now the addition of an ethereal new-age tex-



Ali Akbar Khan: a co-release with Triloka

Continued on page 40

**Inter
national**

A Pay-Off In The U.K.: Some Labels Expect To Take Music From Niche To Mainstream... Now

BY PHILIP SWEENEY



Spain's Radio Tarifa: blending North African, Latin and medieval Spanish elements

Among the British pioneers involved in the international marketing of world music, views of the genre's current strength are predominantly positive. Hard work, musical knowledge and marketing expertise gained over the years are paying off—even if labels have to sell ever more aggressively to make headway among the ever-

retailer and record label, Sterns. A new Soul Brothers album, including material from their two most recent South African releases, is scheduled for release this month. Also expected is the first U.K. release, "Fanatiques Compas," from the Mini All Stars of Haiti, a much-overlooked part of the Caribbean as far as the U.K. is concerned.

MAINSTREAM OPTIMISM

At Mango, the Island Records division, which has focused on music of the African diaspora since 1987, A&R director Jumbo Vanrenen doesn't share Herman's analysis of world-music's market sector, but does share his optimism.

"We're not into niche marketing or being top of some world-music chart," he says. "We're trying to break these acts into the mainstream, and the scene is

very buoyant at the moment."

Mango's leading artists are the Malian Salif Keita, Senegalese Baaba Maal and Benin-born but Paris-based Afro-funk artist Angelique Kidjo, whose latest album, "fifa" is expected to be her best-selling release yet. Mango has high hopes also for the soundtrack album, due out this summer, of

Also on tap from Real World is "Sound Magic," a collection of Irish, Breton, Senegalese, Kenyan and Armenian musicians calling themselves the Afro-Celt Sound System, with visuals by former Sex Pistols graphic artist Jamie Reid.

increasing competition.

"The market's not going to disappear; it's an established niche now," says Trevor Herman, head of Earthworks, a minuscule operation started in 1982 by Herman's fellow South African, Jumbo Vanrenen, now head of Mango.

Earthworks' success is based on the identifying and licensing of top quality locally produced, roots pop music—the superb Zulu jive of acts like South Africa's Soul Brothers as compiled on four volumes entitled "Indestructible Best Of Soweto," is a notable example. Briefly affiliated with Virgin, Earthworks is now distributed by London's African-music

a film biography of Nelson Mandela, co-produced by Island Films and Jonathan Demme.

REAL WORLD CROSSES OVER THIRD WORLD

Africa features prominently in the plans of Real World Records, based in Peter Gabriel's country studio-complex in Wiltshire. Formed in 1989 and closely linked to the WOMAD Festival promotion organization, Real World is distributed by Virgin Records. Unlike former stablemate Earthworks, which packages unadulterated African or Caribbean music

Continued on page 42

WALKING, CHANTING & SMOKING CIGARS Continued from page 35

Suzanne Hannema, U.S. product manager for Real World, describes the market for sounds direct from their source: "If it isn't Celtic or the Gypsy Kings, it's very hard to get on the Billboard World Music chart. When you're dealing with more traditional music, you're looking at a much smaller market. If it's something that's pure, we try to bring other aspects of the music to light—like the politics of the country it comes from, the fact that most of the artists on our label have a story beyond their music. WOMAD Select [a custom label featuring live recordings of world music] is gaining limited retail exposure through Caroline. Acceptance of undiluted world music happens in waves, every once in a while it gets a little kick and then people start to explore artist's catalogs, people who would never walk into that section of the store begin to dig a little deeper. Then the interest ebbs briefly until the next spark, like Ali Farka Toure or someone comparable appears, and people become more excited. It never disappears, it just goes up and down in popularity."

ST. PATRICK AND HOT TURKEY

Part of EMI, the Hemisphere label is A&R'ed out of its London office by Gerald Seligman. Sig Sigworth, VP of international marketing and production for I.R.S., handles the imprint in the U.S. The concept behind the label, he explains, "was to exploit the local repertoire of EMI's many regional offices throughout the world. The best so far has been 'Celtic Graces,' with big retail campaigns centered around St. Patrick's Day. 'Music of the Andes' has done incredibly well for us, with over 12,000 sold. 'Brazil Blue' has done about 12,000 as well. Our latest releases are the Moorish-Israeli vocalist Yosefa with 'The Desert Speaks,' 'Chimurenga Forever' by Zimbabwe's Thomas Mapfumo, and Astor Piazzola's 'Luna.'"

Corason and Traditional Crossroads have rosters comprising hot, original, often vintage sounds from, respectively, Mexico and Turkey. They are but

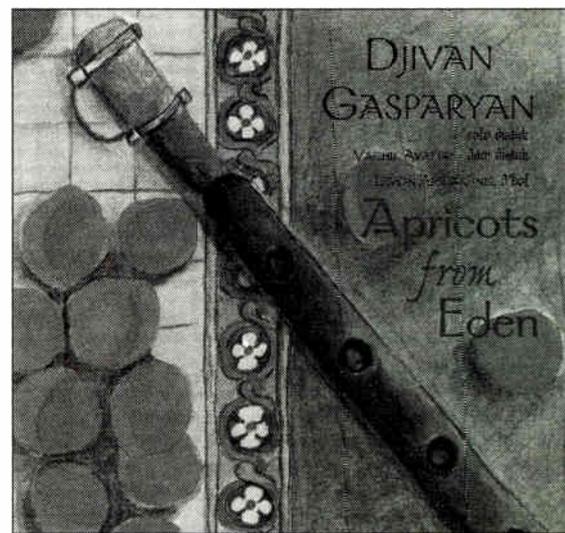
two of the many labels attended to by Michael Dunford, national label coordinator for Rounder. In marketing relatively pure ethnic music, Dunford speaks of facing the same challenges as everyone else. "There's been a shift in retail putting a lot of our strong independent outlets out of business, with massive returns coming in through the past few months," he says. "You have to develop relationships with retailers that can beat their competitor by having decent deep catalog, that can carry music from Rwanda or Cuba or Mexico, and not just have to carry Hootie & The Blowfish. Corason's biggest seller is a 3-CD anthology of Mexican songs. There's a very cool scene in Santiago in Cuba, and Corason is among the only labels recording there. The Mexican catalog sells about evenly with the Cuban stuff, though the latter comes out of the box a little stronger."

For an example of how well retail has now accommodated such product, Dunford (as did several others interviewed for this piece) identifies the Tower Manhattan store as one of the hippest world music spots anywhere, whose buyer is well-respected music maven Leisant.

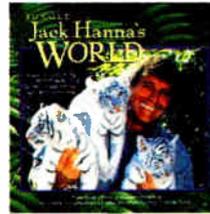
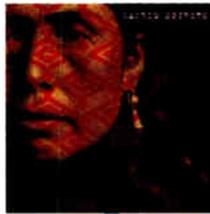
PROMOTING ARTISTS, NO INSTRUMENTS

Peter Siegel, founder of Henry St. Records, describes his label as "very artist-oriented." He sees a more sophisticated public buying his music, "not just a first presentation of a tradition—be it gamelan or Indian music—but as a continuing enthusiasm." The three albums which debut his new label include Sisi Chen's "Tidesand Sand," a haunting collection of Chinese hammered dulcimer—or yangqin—performances. Of his A&R process, Siegel is candid: "Owing to the way their native government has treated them, you can find some of the greatest Chinese musicians in New York." Future Henry St. projects include a Chinese orchestra and a very traditional West African ensemble. "I've always had a background of producing traditional music," Siegel continues, "first for Folkways, then for Nonesuch Explorer, now for Shanachie and Rounder [dis-

Continued on page 38



Djivan Gasparyan's new album has benefited from use of the flutist's music in the film "Dead Man Walking."



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to the deepest jungles

"Jungle" Jack Hanna's World :: Original music by Emmy® Award-winning composer, Mark Frye

Jack Hanna is one of the country's top zoo directors and the most recognized wildlife expert in America. Tens of millions of Americans know him through his ongoing series of award-winning TV documentaries and his frequent guest appearances on national shows such as "Good Morning America," "David Letterman," "Larry King Live," "Live with Regis And Kathy Lee," and more. **Jack Hanna's World** unites Hanna with gifted musician and composer Mark Frye. Winner of two Emmy® awards for his music in Hanna's televised documentaries, Frye uses authentic instruments from all corners of the globe, weaving together an exotic tapestry of sounds and moods paying tribute to animal species and natural habitats.

A portion of the proceeds from Jack Hanna's World will financially assist various environmental and humanitarian causes.

to the emerald isle

Altan :: Blackwater :: Available June 11

Ten years on the road, six albums and one compilation to their name: Altan's status as the #1 Irish Traditional group is affirmed with consistently sold-out concerts, best-selling albums and innumerable awards—including **Best Celtic Album Of The Year** for their last three releases from NAIRD, the National Association Of Independent Record Distributors. Their last studio album **Island Angel** stayed on **Billboard's** World Music Chart for eight months. With the release in June of their new album **Blackwater** and an extensive American summer tour, Altan represent the best of a new tradition: a new generation of accomplished young musicians breathing fire and life into the music, making it their own.

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Coming in September: the new album from Enigma



WORLD MUSIC



World Music Around The World

Globe-trotting specialist labels are bringing it all back home and putting it in their (local) houses.

(THIS STORY WAS PREPARED BY EMMANUEL LEGRAND IN PARIS, WOLFGANG SPAHR IN HAMBURG, STEVE McCLURE IN TOKYO, AND CHRISTIE ELIEZER IN MELBOURNE.)

Throughout Europe, Asia and Australia, record companies have recognized the growing popularity and marketability of world music. While the specific styles of music which comprise the genre differ around the globe, in every territory there are companies that specialize in bringing to their customers the songs and sounds of other cultures.

In France, the world-music scene has been fueled by an important immigration wave from Western and Northern Africa. Yet, few major stars have emerged since the arrival of rai superstar Khaled, coming from Algeria. Among the significant French world-music labels are: Celluloid, with an emphasis on African music; Sonodisc, which has a large catalog of music from the French Antilles and Africa; and Aavidis, better known for its classical releases and soundtracks.

Aavidis has developed an important catalog of world-music recordings through three labels: traditional-oriented Unesco, supported by the United Nations organization of the same name; Silex, founded by Andre Ricros and Philippe Krumm,

with the aim of presenting "modern traditional music"; and Ethnic, which, as its name suggests, collects ethnic-music recordings. One of the best-selling items in the Silex catalog is "Gitans," by gypsy guitarist Thierry Robin, which sold in excess of 15,000 units.

"Our sales people say these kinds of products enjoy a good commercial life on the international market," says Patrick Labesse, A&R head of Silex. "There is little airplay and so little space dedicated to this music in the main newspapers, that it becomes very hard to be informed about what's going on. But the vitality of the scene is still there."

GERMANY: NATIVE-AMERICAN AND CHINESE REPLACEMENTS FOR DANCE

One of the most important labels in Germany involved in world music is Sattva Music, whose best-selling artist is Oliver Shanti with his album "Well Balanced." A collaboration with Native American performers, it has sold more than

WALKING, CHANTING & SMOKING CIGARS

tributors of Henry St.J. Whereas before it might be presented as a yangqin album, now it is designed to highlight Sisi Chen as a very expressive artist. It's possible now to focus on the artists themselves."

Another Rounder-distributed label specializing in unadulterated world

"The Last Temptation Of Christ" and Tim Robbins' "Dead Man Walking". Though the actual music used in the latter film came from a deleted European release, Gasparayan's new album, "Apricots From Eden," benefited from the film's Academy Award success.

"The record came out within three weeks of the Oscars, then *Newsweek* integrated Gasparayan into their 'Dead

"Acceptance of undiluted world music happens in waves. Every once in a while, it gets a little kick and then people start to explore artists catalogs; people who would never walk into that section of the store begin to dig a little deeper. Then the interest ebbs briefly until the next spark, like Ali Farka Toure or someone comparable appears, and people become more excited. It never disappears, it just goes up and down in popularity."

—Suzanne Hannema, *Real World*

music—in this case Turkish and Armenian music often rescued from ancient '78s and wax cylinders—is Traditional Crossroads, founded by Harold Hagopian. His most popular album, "Ask Me No Questions" by Djavan Gasparayan (playing the Armenian duduk flute), has sold nearly 5,000 copies to date. Djavan's music has appeared in several films, including

Man...' story. Initial orders were three times the usual amount," Hagopian marvels, adding that Gasparayan recently recorded a track with the Kronos Quartet. As for the future, "We're releasing our first Cuban album in a month. I've always been a cigar aficionado, and I learned that there's a tradition of music centered around the Cuban cigar industry, songs sung by workers in the fields, etc., so we've put out an album called "Cigar Music" all recorded in Havana. Advance orders on our newer titles are up, since we're on to second and third volumes for some of our artists. Quality packaging aids in the titles being front-racked by buyers who like our music. The bulk of our sales are for Americans; most of the Turkish expatriate audience buys a cassette in a bakery for two dollars. Most of them don't have CD players yet."

EXPANDING BEYOND BUFFS

The pathbreaking Folkways label was the first to bring ethnomusicology to the masses. Brenda Dunlap, marketing director for what is now Smithsonian Folkways, describes why the label continues to thrive and grow, using conventional marketing techniques for esoteric music. "The people who work for Koch International, our distributor, know and care about Folkways music. A recent release, 'Rhythms Of Rapture,' an album of Haitian voodoo music, was profiled in *Esquire*. We use direct-mail campaigns to reach the rest of the country, targeting specialty stores and newspapers. This July, we'll be releasing two new World titles, 'Cuba In Washington' and 'Puerto Rico In Washington.' Overall, I'd say that there's definitely an increasing awareness of what we're doing—going beyond ethnic-music buffs."

Ellipsis Arts' is the success story of ethnic music in the '90s. Jeffrey

Continued on page 41

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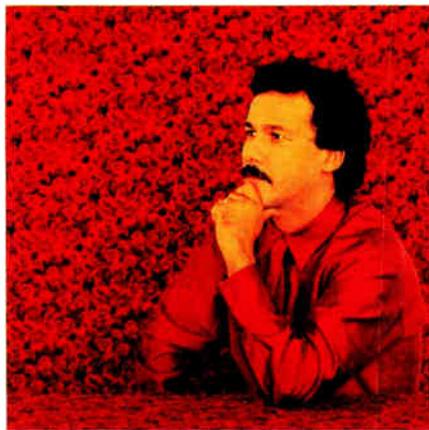
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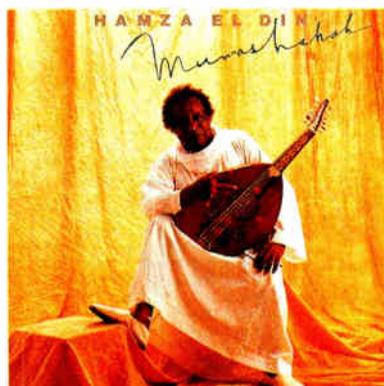


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WORLD MUSIC

WHEN WORLDS COLLIDE

Continued from page 35

ture is what consumers can latch on to. Talitha McKenzie is one of our artists who will take hardcore traditional Gaelic material and put rock backings to it, and

Anglo-Indian singer Najima, 'Forbidden Kiss,' has a much mellower feel."

INDIANS, AFRICANS AND BRIDGES

Howard Sapper, president of Bay Area label Global Pacific, cites Enya and Loreena McKennit as examples of cross-

that," says Sapper. "Out of new-age music came an Indian-influenced period for us, then African influences came in. We've been working with Nigerian drum master Suru Ekch, who came to America through his work with Olatunji. 'Dancing In The Trance' is a trance/

"Bruce Burger, who records as Rebbe Soul, released 'Fringe Of Blue'—traditional Judaic prayers given Middle Eastern and world-music treatments, including some hot electric-guitar sounds". Global Pacific's slogan, "Building

"What I like is when the rhythm comes from traditional ethnic music and what's added is melody from somewhere else; whereas most fusions, like Peter Gabriel or Deep Forest, do it the other way around. The soul of the music lives in the rhythm."—Joe Boyd, Rykodisc

we have issued albums by Dissidenten [a peripatetic German rock group known for its Indian and Moroccan musical hybrids]. But the new one from the

pollinations where new age, world music and contemporary jazz meet. "We've been doing world music since the early '80s; we simply didn't know it was called

world-music combo, which I think is one of the most fertile areas in the world-music arena at present. Anything that's kind of ritualistic and ceremonial.

musical bridges to connect the world," is central to their 15th-anniversary plans, which include three CDs; one is the musical travelogue "World Visions."

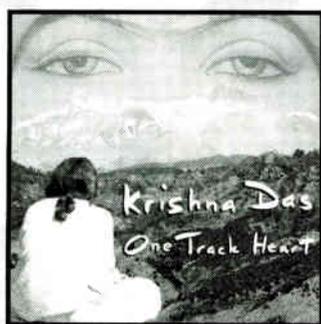


Ugandan Geoffrey Oryema

Triloka Meets Mercury

Music That Speaks to the Spirit

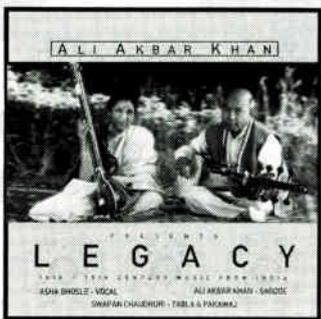
Upcoming releases: Jai Uttal and TrancePlanet III



Krishna Das ~ One Track Heart

A Chant from India "Evokes the spiritual life of the People, the Land, the Culture and the music of India". Featuring Jai Uttal, Geoffrey Gordon of the Pagan Love Orchestra, and Jubu Smith of Tony! Toni! Tone!

Songs of the Spirit "Opening the door to new and ancient Native American music". Featuring R. Carlos Nakai, Little Wolf/Jim Wilson, Rita Coolidge, Coyote Oldman, Primeaux & Mike, Kastin, Joanna Shenandoah and more.

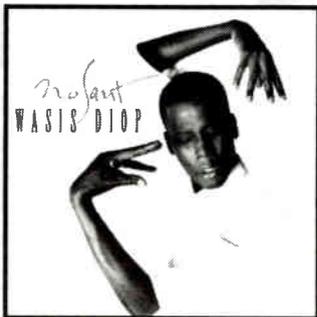


Ali Akbar Khan's ~ Legacy

"A living legend in Indian classical music..." *Billboard*
"Legacy is a testimony to Khan's desire to preserve the ancient sources of Indian classical music." *Los Angeles Times*

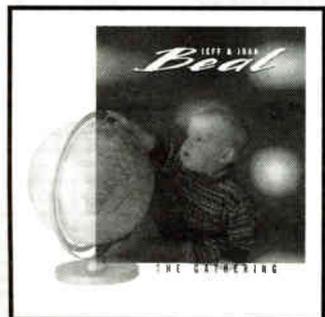
Wasis Diop ~ No Sant

From Senegal/Paris, Wasis has enchanted audiences throughout Europe. Now America can experience his seductive Afro-pop music. Features the hit single "African Dream", a duet with Lena Fiagbe.



Jeff and Joan Beal's ~ The Gathering

Like the phnetic incantations of Dead Can Dance and the Celtic hymns of Enya, Jeff and Joan Beal's the Gathering "transcends language... connecting us to something older and more powerful." *John Diliberto, Echoes*



NUSRAT'S PEARL JAMMING

The crossover success story of the season would appear to be "Night Song", a non-traditional ambient collaboration that reunites the Pakistani qawwali singer Nusrat Fateh Ali Khan with his producer Michael Brook, a Canadian guitarist, film composer and solo artist on +AD. Nusrat's duet with Pearl Jam's Eddie Vedder on the "Dead Man Walking" soundtrack prefigured ecstatic reviews and strong pre-sales, which in turn has Real World's American office "shooting for a more mainstream audience, even as far as retail goes," according to U.S. product manager Suzanne Hannema.

"On radio, it's crossing over onto commercial airplay, via specialty shows," Hannema explains. "The whole presentation package is different. We only focus on the artists themselves on a relatively few of our albums—artists like Sheila [Chandra, whose solo career fuses the songs of her Indian ancestry with U.K. musicians], Geoffrey [Oryema, from Uganda] and now Nusrat. Before, the emphasis was on their being Real World artists, but with 'Night Song' we're focused on Nusrat himself. The record is doing phenomenally well thus far, probably better than any of our titles to date, including 'Plus From Us' and 'Passion Sources.'"



Master-studier Jai Uttal

Another significant collaborative project upcoming is "Jali Kunda," described by Ellipsis Arts founder Jeffrey Charno as "our biggest release for the year. It's the music of Gambia's griot (itinerant minstrel) culture as translated for America by noted producer Bill Laswell and the African kora (harp) virtuoso Pharoah Sanders and Phillip Glass."

SPEAKING TO THE MASSEUR

Mitchell Markus' Triloka Records has a long-standing connection to the world's musical treasures, as embodied by its "Trance Planet" compilations.

Continued on page 46

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WORLD MUSIC

WALKING, CHANTING & SMOKING CIGARS Continued from page 38

Charno, whose brainchild the company is, describes his most recent success as being also among the purest of ethnomusical documents. Housed in a cloth-bound book, "Bayaka" is as far from world beat as one could get. As Charno relates, "It was recorded outdoors in a noisy forest by people who, with a casual ease, make music in a way that has disappeared from most of the planet. Everybody makes music, it's just part of their life." To his great pleasure, and the profit of Ellipsis Arts, in this decade, "People are more open to and turned on by these musics. There's a growing sense of interconnectedness, be it by satellite communications or the Internet or however, and that's having an effect. People are tuning more into other people, and there's a closeness now that allows for an embrace of other cultures." Other recent projects involving the original musics of the world included the Trance series, produced by veteran field recordist David Lewiston ("A perfect partner-in-the-field for this company"), whose "Heart Of Dharma" recordings of Tibetan chanting are soon to appear on CD.

NON-TRADITIONAL SHOPPERS

Only about a third of Ellipsis Arts' business is done in the domestic record market; the balance goes through new-age stores, museum shops, book stores (many EA titles are issued in cloth-bound book formats of varying sizes) and a lot of specialty stores. "Most book stores won't carry CDs, but they'll carry a book with a CD in it," says Charno. "Our audience appreciates our projects, but many of them simply don't shop in traditional record stores that much any more." Removing the "third-party academic perspective" is critical to Charno's presentation of his Music Expeditions series; future volumes soon to appear include "Deep

In The Heart of Tuva: Cowboy Music Of The East" and "Spirit Tongues," an anthology of African thumb-piano stylings.

For Grateful Dead percussionist Mickey Hart, his 360 Degrees label is bent on nothing less than saving endangered music. Hart tapped the tape archives of the Library Of Congress—culled from the over 50,000 recordings stored there—for such releases as "Music For The Gods"



Mickey Hart: Saving endangered music

(featuring archival Balinese music), "Azevedo" and a Yoruban compilation (both from Brazil) and "T'Boli" (from the Philippines), all planned for release this year. According to Hart, previous discs, such as "Voices Of The Rainforest" (New Guinea native songs and sonic environments) and "Freedom Chants From The Roof Of The World" (Tibetan choirs), sell "in numbers that pop groups would envy."

"People are becoming aware that you can't have a country or a culture without a music connected to it," Hart continues. "Music is a culture's thumbprint. People understand about the socio-political ramifications of this music and why it's endangered. Environmental concerns contribute to this awareness. But most importantly, listeners can relate to it as being really beautiful. We now realize that the output of four small European countries does not constitute the sum and substance of quality music." ■

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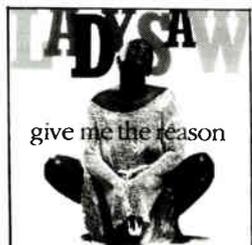
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LARGEST DISTRIBUTOR

WORLD MUSIC

U.K. PAY-OFF

Continued from page 36

for new audiences, Real World specializes in crossovers, hybridization and modifying music of the Third World for Western tastes.

The Pakistani qawwali star Nusrat Fateh Ali Khan, to whom the label introduced the idea of Western style re-mixes, is one of Real World's top

acts, and the label's seventh Nusrat album, "Night Song," released in March, has received a strong response. Also on tap from Real World, reports label manager Amanda Jones, is "Sound Magic," a collection of Irish, Breton, Senegalese, Kenyan and Armenian musicians calling themselves the Afro-Celt Sound System, with visuals by former Sex Pistols graphic artist Jamie Reid.

NUSRAT
fateh ali khan
& michael brook

"The Best World Music Album
In The World...Ever."
- Time Out

★★★★★
- Rolling Stone

the new album
Night Song

REALWORLD
Distributed by Caroline Records, Inc.
NAIRD

Following his storming performance with Peter Gabriel at the VH-1 Honors, Pakistani star Nusrat Fateh Ali Khan signed agreements continuing his relationship with Peter Gabriel's Real World group of companies, WOMAD Music and Real World Records.



Paris-based Angelique Kidjo



Pakistani star Musfra Fateh Ali Khan



Malian artist Salif Keita

Stern's, the veteran London-based African music specialist, reports steady business, with their buoyant American division helping to support their U.K. operation. Forthcoming releases include a fourth and final volume, "Open And Close," of their vintage Fela Kuti series, and later this year, a follow-up to the two extremely successful African-and-Latin mix "Africando" album.

MEDIEVAL-FLAMENCO MIXES

World Circuit, the 10-year-old progenitor of the huge hit "Talking Timbuktoo," pairing Ry Cooder with Ali Farka Toure, are optimistic about their May release of "Rumba Argelina," the first album by a Southern Spanish group, Radio Tarifa, who create a subtle and clever mix of flamenco with elements of North African, medieval Spanish and Latin American music ■



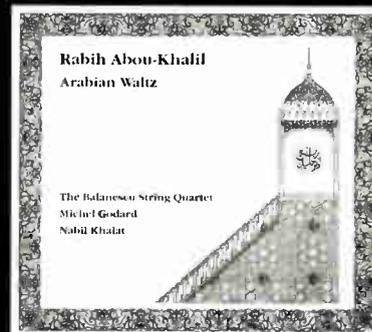
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S.F. Chronicle

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WORLD MUSIC

AROUND THE WORLD Continued from page 38

100,000 units since its release in September 1995. Shanti has previously produced the album "Tai Chi" in cooperation with Tibetan and Chinese musicians, with partial proceeds going to a Tibetan refugee aid program "Tibet Lives."

After some years of travelling around, Oliver Shanti founded the Sattva Unique Sound Studio in Munich and the Sattva Music label in 1983. His



Ali Farka Toure

real name is Oliver Serano-Alve and he now lives with his family in Berlin.

"We have also published the album 'Sun Trilogie' with three CDs of Rick Wakeman, [former keyboarder of Yes], which was also very popular," says Veit Wegmann, A&R manager of Sattva

Musical genres represented in the catalog include Haitian, Balkan and

Down under, "Australians sense we are in a unique part of the world. As we become more multicultural, our musicians are more susceptible to new ideas. The most adventurous hybrids of styles are coming from this part of the globe."

—Alex Svencis, Terra Australia Records

Chinese, not to mention all kinds of music from various parts of Africa, such as that of Mali's Ali Farka Toure. P-Vine is especially strong when it comes to Latin/Caribbean music, with dozens of titles in such genres as salsa, Latin jazz, fania and soca/calypso. The label's biggest-selling title is "Suite Espagnole 3," a compilation of Latin club music that has sold about 30,000 units.

"In Japan, world music is still underground," says Misako Ohno of P-Vine's promotion staff. "It's on the fringe."

BAD NEWS FOR PUENTE

Another Japanese label that's promoting Latin music is Bad News

three-year old Terra Australia Records. "As we become more multicultural, our musicians are more susceptible to new ideas. The most adventurous hybrids of styles are coming from this part of the globe." This sentiment is shared by a growing number of fans who buy most of their releases in alternative retail outlets such as bookstores and health-food stores. Outside markets agree too, as they stitch up distribution deals with local specialist labels, particularly when the mix encompasses Aboriginal motifs. Terra Australia's dozen local composers find steady sales in North America through Atlanta's Rising Star, and in Europe through distributor Movieplay's Holland-based Intermusic S.A.

SURFER'S SPIRITUAL DAZZLE

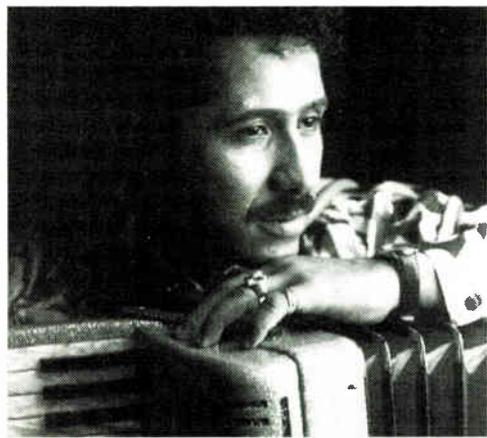
The label's current best-seller is "Otway Spirit," the fifth album from Simon Louise, which passed the average unit sale of 5,000 within two months of its February release. By combining jazz

Japan's P-Vine label is strong in Latin/Caribbean music, with dozens of titles in such genres as salsa, Latin jazz, fania and soca/calypso; the label's biggest-selling title is "Suite Espagnole 3," a compilation of Latin club music that has sold about 30,000 units. "In Japan, world music is still underground, it's on the fringe."—Misako Ohno, P-Vine

Music. "From year to year, we see an increasing interest in world music," he adds. "People are waiting for some other kinds of music. They don't want to hear always techno and dance."

JAPAN: SALSA ON THE SIDE

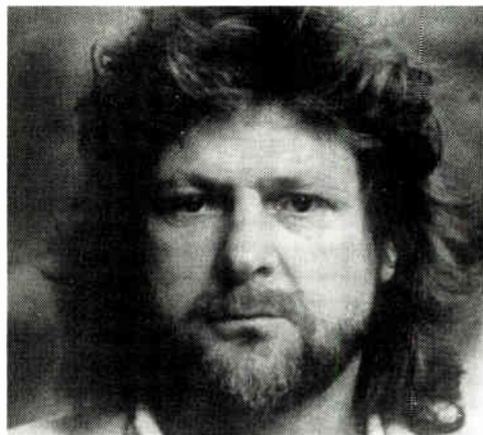
Japan's leading world-music label is P-Vine Records, which boasts an extensive, wonderfully eclectic catalog,



Oliver Shanti

Records, which in 1994 signed an exclusive distribution deal for Japan with RMM Records and Video Corp.,

New York's leading Latin label/promotion company. Latin artists released on the label include Tito Puente and Marc Anthony. Together with concert promoter M&I Company, Bad News sponsors Japan's biggest annual Latin concert series, the Japan Caribbean Carnival. Other world-music releases from Bad News include "Mandinka Acoustic," by Mamadou Doumbie,



Rai superstar Khaled

ABORIGINES AND A 20-SOMETHING SURFER

Down under, "Australians sense we are in a unique part of the world,"

training in jazz and classical music—beautifully evokes the slow pace and spiritual dazzle of his home in the Otway region, along the southern coast of Australia. "Otway Spirit" was released in May throughout Europe, U.S., Japan and Taiwan. ■

Passport... Your Ticket To World Music

Gino D'Auri
Flamenco Mystico
HS 11302

Michael Danna
& Jeff Danna
A Celtic Tale
HS 11063

WORLD GLASS

Eileen Ivers
Wild Blue
GRE 1166

Green Linnet

Samite
Silina Musahgo
XEP 4047

Xeno Phile

Wild Mango
OBA
MQM 2002

Marquee Records

DCC

Steve McDonald
Sons of Somerled
ETH 7601

ETHEREAN

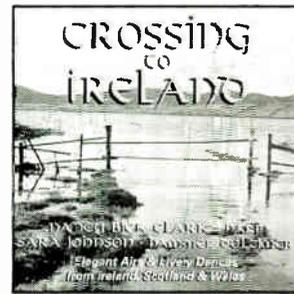
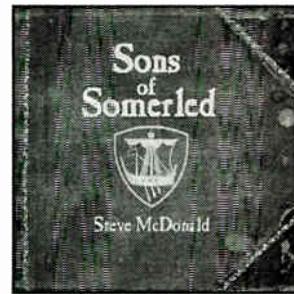
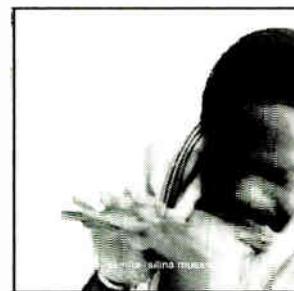
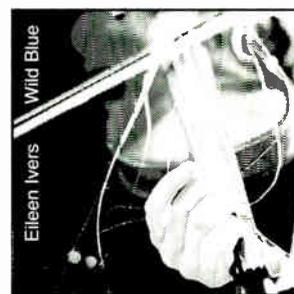
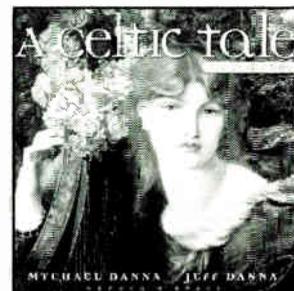
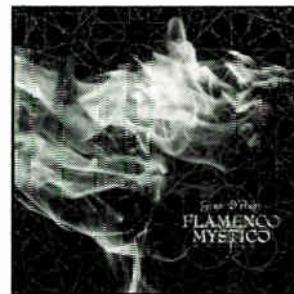
Nancy Bick Clark
& Sara Johnson
Crossing To Ireland
RST 3

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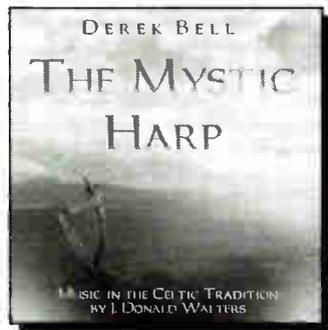
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"★★★★" — PULSE!

On Tour

- August 2 Santa Barbara, CA
- August 3 Santa Cruz, CA
- August 4 Redway, CA
- August 5 San Francisco, CA
- August 6 San Diego, CA
- August 7 Los Angeles, CA
- August 9 St. Paul, OR
- August 10 Seattle, WA
- August 11 Vancouver, BC
- August 12 San Point, ID
- August 14 Boulder, CO
- August 15 Aspen, CO
- August 17 New Orleans, LA
- August 31 New York, NY



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The chart recaps in this issue reflect year-to-date standings on Top World Music list, which is compiled weekly by SoundScan and published bi-weekly by Billboard. The rankings of titles, artists and labels are based on accumulated unit sales, as calculated by SoundScan, for each week that albums appeared on Top World Music from the start of the chart year (which began with the Dec. 2, 1995 Billboard) through the April 27 issue. The recaps were compiled by world music chart manager Datu Faison with assistance from Michael Cusson.



Gipsy Kings

Top World Music Artists

Pos.	ARTIST (No. Of Charted Albums)	Label
1	GIPSY KINGS (1)	Elektra
	(2) Nonesuch	
2	THE CHIEFTAINS (2)	RCA Victor
3	LOREENA MCKENNITT (2)	Warner Bros.
4	LEBO M (1)	Walt Disney
5	CLANNAD (3)	Atlantic
6	CESARIA EVORA (1)	Nonesuch
7	KEALI'I REICHEL (1)	Punahele
8	JAMES GALWAY (1)	RCA Victor
9	STRUNZ & FARAH (1)	Selva
10	BILL WHELAN (1)	Celtic Heartbeat/Atlantic

	Various Artists—Putumayo
10	LORE—Clannad—Atlantic
11	LEI HALI'A—Keali'i Reichel—Punahele
12	FILM CUTS—The Chieftains—RCA Victor
13	THE CELTIC MINSTREL—James Galway—RCA Victor
14	CELTIC TWILIGHT 2—Various Artists—Hearts Of Space
15	HEAT OF THE SUN—Strunz & Farah—Selva

N

NONESUCH

Top World Music Labels

Pos.	LABEL (No. Of Charted Albums)
1	NONESUCH (3)
2	WINDHAM HILL (1)
3	RCA VICTOR (4)
4	WARNER BROS. (2)
5	WALT DISNEY (1)



Top World Music Albums

Pos.	TITLE—Artist—Label
1	CELTIC CHRISTMAS—Various Artists—Windham Hill
2	BEST OF—Gipsy Kings—Nonesuch
3	THE LION KING: RHYTHM OF THE PRIDE LANDS—Lebo M—Walt Disney
4	THE LONG BLACK VEIL—The Chieftains—RCA Victor
5	THE MASK AND MIRROR—Loreena McKennitt—Warner Bros.
6	CESARIA EVORA—Cesaria Evaro—Nonesuch
7	A WINTER GARDEN—Loreena McKennitt—Warner Bros.
8	TIERRA GITANA—Gipsy Kings—Nonesuch
9	WOMEN OF THE WORLD: CELTIC—



THE ATLANTIC GROUP

Top World Music Distributing Labels

Pos.	DISTRIBUTING LABEL (No. Of Charted Albums)
1	ATLANTIC GROUP (4)
2	WINDHAM HILL (2)
3	RCA VICTOR (4)
4	WARNER BROS. (2)
5	WALT DISNEY (1)

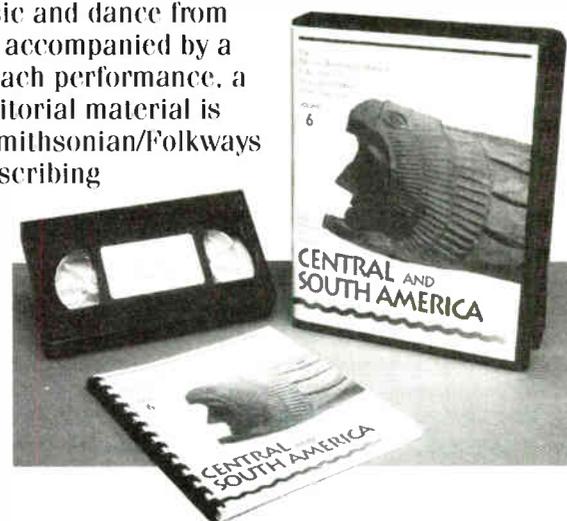
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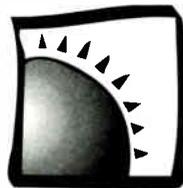
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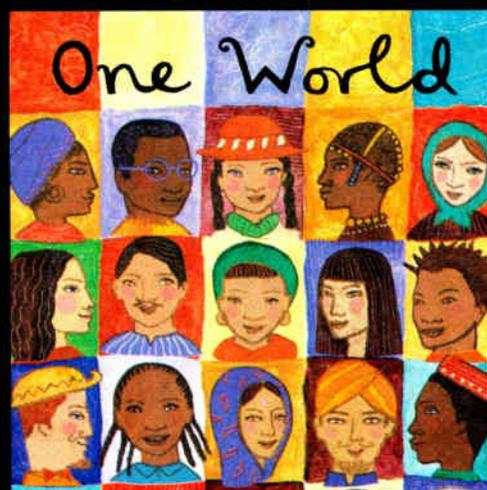
Multicultural Review

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\$1 from the sale of each CD and 50¢ from each cassette will be contributed to the US Committee for UNICEF in celebration of their 50th Anniversary and in support of their work with children in war-torn countries.

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WORLD MUSIC

WHEN WORLDS COLLIDE

Continued from page 40

curated by Tom Schnabel, respected music-programmer at NPR's KCRW-FM Santa Monica. The music of India has always informed the label's A&R direction, with East-meets-West releases by the Pagan Love Orchestra, given integrity by mainstay Jai Uttal's lifelong studies with Indian masters—such as Ali Akbar

Khan. AMMP, Khan's own label, recently co-released "Legacy" with Triloka, an album of ancient Indian songs. Prior to this, Khan had made Indian fusion recordings for Triloka, such as "Garden Of Dreams". Khan noticed that his masseur would request this album during visits; Khan asked why an album of hybrid styles, noting that the masseur never asked for his classical releases. The reply? "This one speaks to me."

Rykodisc has a high-profile fusion project due (June 10) in Mickey Hart's "Mystery Box," which involves several sophisticated drummers from Hart's Planet Drum project in a pop album, with vocalists performing songs by Hart and Grateful Dead lyricist Robert Hunter. Of his newest release, Hart says, "Sure, it's fusion. Except for pygmies and Tibetan monks, all music is fusion. Radio took care of that."

The last word on the subject comes from Joe Boyd, senior VP of A&R, Rykodisc, who has facilitated fusions of enduring worth for more than 20 years, many on his own Hannibal label. Nusrat is also featured on the "Big Noise: The Mambo Inn Compilation." Boyd cites the further example of Dr. Didg, from the group Outback, who uses a folk instrument—the digeridoo—in conjunction with state-of-the-art signal-processing

and sequencing.

"World music," Boyd maintains, "is increasingly easy to sell. What I try to do is meet the music on its own terms, but approach the recording in a way that makes for a produced record without diluting the essential nature of the music. Typical of the kinds of things I like to do on Hannibal is the Hungarian group Musikas, which recently toured the U.S.. They're not pure ethnic folkies; they're revivalists from Budapest who play authentic music of Transylvania. We've got four of their albums, and they sell better and better all the time. I've worked very hard to ensure that their music gets to the right audience, servicing the proper reviewers and radio shows. It's not really tinkering with the music, but more a case of making sure that it's presented in a way that makes no apologies for it, showing it in the best possible light. We arranged to have dancers with them for the East Coast dates of their tour, who showed everyone what that rhythm is about, and made the music that much easier to relate to."

Boyd's strategy involves "coming to the music with an objective outsider's eye, finding the thing that would appeal to the broader audience, which happens often to be the same qualities that appeal to the expatriate audience. Of course, there's the Ali Farka Toure and Ry Cooder album, 'Talking Timbuktu,' which has the advantage of Ry Cooder's presence, but it's not a distorted version of Ali Farka Toure's music. Toumani Diabate's 'Djelika' is starting to sell really well at the alternative outlets: bookstores, The Nature Company, health-food and new-age stores.

"The Meeting Pool' by Baka Beyond is our best-selling world-music title—over 50,000 copies—with more than half of those coming from alternative sales. What I like is when the rhythm comes from traditional ethnic music and what's added is melody from somewhere else; whereas most fusions, like Peter Gabriel or Deep Forest, do it the other way around. The soul of the music lives in the rhythm." ■

ABOUT OUR COVER ARTIST



The three key strands in Patricia Bronson's life and work are art, music and education. Through the magic of the skewed line, her art reveals the unusual in the usual and shows a playful delight in common things. In 1995, she started Contour Designs to publish her art in the form of greeting cards, which led to the use of her drawings in other contexts, such as concert brochures, t-shirts and commissioned art. Her many images in a 'contour'-derived style have included teapots, hearths, flowers, mugs, jugs and of course musical instruments. She derives much of her inspiration from Irish traditional music and from the ordinary sights of places where she has lived and travelled. She is herself an accomplished flute-player in the Irish traditional style, performing over the years in concerts, at dances and on recordings with several bands, including the Northern Star Céilí Band. Some of these groupings have included her husband, guitarist Dáithí Sproule, who tours with the renowned Irish band Altan. With Dáithí's help, she has been able to include messages in Gaelic as well as English in some of her lines of cards. Patricia has a master's degree in special education and has been employed as a full-time teacher in the Minneapolis/St. Paul public schools for many years. She works from her home in Saint Paul, Minnesota.

NOBODY LIKE US!

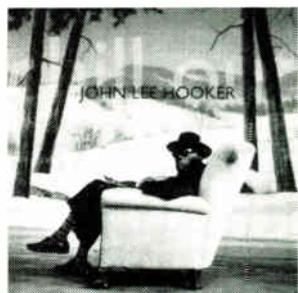


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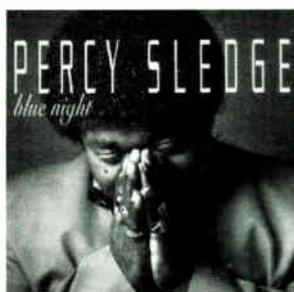
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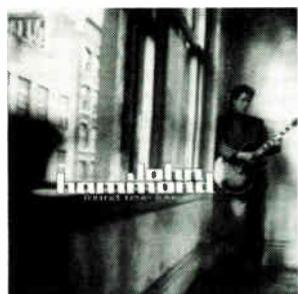
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Billboard.

FOR WEEK ENDING MAY 25, 1996

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	44	BOOMBASTIC ● VIRGIN 40158* 44 weeks at No. 1	SHAGGY
2	2	51	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
3	3	43	'TIL SHILOH LOOSE CANNON 524119*/ISLAND HS	BUJU BANTON
4	4	26	THE BEST OF VOLUME ONE VIRGIN 41009	UB40
5	5	27	THE BEST OF VOLUME TWO VIRGIN 41010	UB40
6	NEW		FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
7	7	2	VALLEY OF DECISION GOTEE 4501/WORD	CHRISTAFARI
8	6	39	SCENT OF ATTRACTION 550 MUSIC 67094* HS	PATRA
9	8	121	BAD BOYS ▲ BIG BEAT 92261/AG	INNER CIRCLE
10	9	27	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND HS	CAPLETON
11	10	15	RESISTANCE GIANT 24633/WARNER BROS. HS	BIG MOUNTAIN
12	12	47	TOUGHER THAN LOVE ● WORK 64189*/COLUMBIA HS	DIANA KING
13	11	44	FREE LIKE WE WANT 2 B ZIGGY MARLEY AND THE MELODY MAKERS ELEKTRA 61702*/EEG	
14	14	15	STRICTLY THE BEST VOLUME 15 VP 1459*	VARIOUS ARTISTS
15	RE-ENTRY		REAL TING WEDEE 2006*/NERVOUS HS	MAD LION

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	9	TIERRA GITANA NONESUCH 79399/AG 8 weeks at No. 1	GIPSY KINGS
2	2	59	THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG	GIPSY KINGS
3	3	78	THE MASK AND MIRROR WARNER BROS. 45420 HS	LOREENA MCKENITT
4	4	11	LORE ATLANTIC 82753	CLANNAD
5	6	13	FILM CUTS RCA VICTOR 68438	THE CHIEFTAINS
6	9	14	THE CELTIC MINSTREL RCA VICTOR 68393	JAMES GALWAY
7	5	12	NIGHT SONG REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK
8	10	68	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS
9	7	3	CELTIC TREASURE: THE LEGACY OF TURLOUGH O'CAROLAN NARADA 63925	VARIOUS ARTISTS
10	15	24	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
11	12	9	RIVERDANCE CELTIC HEARTBEAT/ATLANTIC 82816/AG HS	BILL WHELAN
12	11	64	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
13	14	35	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
14	8	39	CESARIA EVORA NONESUCH 79379/AG HS	CESARIA EVORA
15	RE-ENTRY		FLAMENCO FIRE & GRACE NARADA 63924	VARIOUS ARTISTS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	27	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. HS 11 weeks at No. 1	KENNY WAYNE SHEPHERD
2	2	28	GREATEST HITS ● EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
3	3	4	LIVE! THE REAL DEAL BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND) SILVERTONE 41543/JIVE HS	
4	4	6	THE ALLIGATOR RECORDS 25TH ANNIVERSARY COL. ALLIGATOR 110/111	VARIOUS ARTISTS
5	5	11	PHANTOM BLUES PRIVATE 82139	TAJ MAHAL
6	6	6	LONG WAY HOME VERVE 529465	CLARENCE "GATEMOUTH" BROWN
7	7	39	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
8	10	39	KEB' MO' OKEH 57863/EPIC	KEB' MO'
9	8	39	BLUES MCA 11060	JIMI HENDRIX
10	11	7	BLUES FOR GREENY CHARISMA 40507/VIRGIN	GARY MOORE
11	13	39	CHILL OUT POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
12	12	6	HOT BISCUITS-HOUSE OF BLUES SAMPLER HOUSE OF BLUES 87008	VARIOUS ARTISTS
13	NEW		YA THINK I'D KNOW BETTER BLIND PIG 5033	COCO MONTOYA
14	RE-ENTRY		SOME RAINY MORNING MERCURY 526867	ROBERT CRAY
15	9	2	AGAINST THE WALL HOUSE OF BLUES 87006	JOHN MOONEY

○ 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.

BENSON'S 4HIM

(Continued from page 15)

some cuts have a shot at mainstream radio, but it has not yet decided which will be released. The album will be distributed to mainstream retail by Benson, but initially, the major thrust of the campaign will be geared toward the Christian bookstore market and what it considers the act's "core audience."

An advance CD sampler of the album will be available at retail for \$1.99 to spark consumer interest in the new project. It will include the single in its entirety and snippets of the remaining songs on the album. The sampler will include a coupon for \$2 off the price of the full-length CD.

The label will hold a reservation campaign that will allow consumers to reserve a copy of the album before it is released. This will be supported with a point-of-purchase kit that includes a floor display that announces the campaign and holds product. The kit also includes a pre-release banner, four shelf-talkers, and 50 free CD singles. Posters and additional shelf-talkers and CD singles will be available to retailers upon request.

Retail outlets in the Family Bookstore chain will double the \$2-off coupon during the first two weeks after the album's street date. Consumers who reserve copies at a Parable-affiliated retail outlet will be able to buy a limited-edition 4HIM video titled "The Message In The Making" for \$4. A coupon for \$4 off "The Message" will be included with the video.

Disney says that there will be a "Win It Before You Can Buy It" campaign that will begin June 10 at radio stations in more than 30 markets. The members of 4HIM will do phone interviews in these markets to assist the promotions.

This summer, the group will perform at such major Christian music festivals as Fishnet, Sonshine, and Jesus Northwest. In July, it will travel to Israel for the Jerusalem 3000 celebration; in September, it will embark on a 40-city, co-headlining tour with Word's female foursome Point Of Grace. The tour was booked by the William Morris Agency.

Disney says that since the tour is involves co-headliners, the labels are in negotiations about ways to jointly promote the tour. "We will partner together to leverage that," he says. "We know we will be touting the tour in all our print advertising starting in July. We do plan to do in-stores in major tour markets, and we will be working with the promoters in terms of giveaways."

COLUMBIA'S SPONGE

(Continued from page 15)

state, "I hope my head will heal/It's all I ever wanted to feel/All well adjusted/I just can't feel this way anymore/Feeling this way has got to be a bore."

Columbia is servicing "Wax Ecstatic (To Sell Angelina)" to modern rock and mainstream rock radio June 4. The video, directed by George Vale (Alice In Chains), goes to MTV the same date.

The band, which is managed by Susan Silver and is in the midst of looking for a booking agent, will also make in-store appearances and radio stops to support the album around its July 2 release date. Sponge will also have its own World Wide Web site on the Internet.

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Brazil Upgrades Itself To Be A Major World Music Market

BRAZIL GETS SERIOUS: A recent trip to Rio de Janeiro revealed the Brazilian record industry to be healthy, wealthy . . . and trying to be wise. First the numbers. According to **Manuel Camero**, president of Associação Brasileira de Produtores de Discos (ABPD), Brazil's recording industry trade group, album sales revenue for the first quarter '96 in Brazil was \$137.69 million, an increase of 18.2% over the same period in 1995.

With such robust sales figures, where does industry-related wisdom come into play? Well, Camero says that domestic labels are upgrading Brazil's radio and retail charts and that ABPD has signed a deal with Radio Link to supply a radio chart representing detection data from 10 of Brazil's largest cities.

Radio Link employs a staff that monitors radio stations and collects song detections. To guarantee the accuracy of Radio Link's information, ABPD has hired a staffer who will travel to participating markets to verify what is being played on radio. The detection results will be sent to member record companies, as well as to Brazil's publishing organization Associação Brasileira De Editoras Musicais, which will sell the chart to radio and TV stations.

Camero says that a computerized monitoring system, such as Broadcast Data Systems, would be difficult to utilize in Brazil because the wide variety of music played by Brazilian stations would make it difficult to establish genre-specific charts.

Camero has signed an agreement with Brazilian research firm IBOPE to establish a retail chart, which should debut Sept. 1. This chart would be based on point-of-purchase sales information collected by IBOPE.

The sixth-largest record market in the world, Brazil deserves no less than the most accurate statistics available, not only to inform non-Brazilians about the domestic market but to better assist retailers and record labels in Brazil regarding their purchase and release decisions. A good start is a creditable radio chart, which also is expected to aid the collection of authors' performance-right royalties.

Another positive move is ABPD's decision to tighten the auditing procedures used to verify album sales. ABPD and the Brazilian record industry were stung by a recent article in highly respected Brazilian magazine *Veja* that asserted that Brazilian labels habitually use exaggerated sales of a record as a marketing or promotional tool, often by announcing that a record has hit gold (100,000 units) or platinum (250,000 units) status.

Several artists have complained that labels announce that one of their records has reached a specific sales figure, but when they receive their royalty payments, the fee is based on a smaller sales figure.

"Sometimes the marketing departments of record companies declared high sales figures," says Camero, "but those [announcements] were never related to the association's [sales] certifications."

Nevertheless, Camero points out, the association will be stricter in measuring album sales.

Brazilian record executives are fully aware that their industry must be held more accountable. And despite a rosy long-term outlook, there remains one massive, short-term headache: the inability of Brazilian retailers to pay their bills. Therefore, it comes as no surprise that



by John Lannert

Brazilians are loudly declaring that domestic business could further improve with the entrance of big-name retailers, such as Tower, Virgin, and HMV.

"There is a profound lack of a distribution/retail infrastructure," says one exec.

Still, Brazilian label chiefs are optimistic that the stable currency will only help the business grow. And, of course, they are developing new acts.

One trend definitely on the rise is the popularity of Spanish-language music, led by Warner's **Laura Pausini** and BMG's **Eros Ramazzotti** (see story, page 1). In April, **Donato & Estéfano's** "Me Estoy Enamorado" (Sony) was the No. 1 song in many Brazilian cities.

By contrast, Sony, PolyGram, and BMG are developing Spanish-language product with their Brazilian artists. Natasha is finding a niche in soundtracks. Virgin is blending its roster with daring new funk/pop acts and such veterans as **Moraes Moreira** and **Lobão**. EMI's bottom line has never been better, and now the label is readying **Carlinhos Brown's** delightful new album, "Alfagamabetizado." Warner has created EastWest to better promote its national and international repertoire. And Companhia Industrial de Discos, an indie specializing in budget and catalog product, is seeking investors to help the prospering label expand.

A closer look at Brazilian labels' A&R activities, as well as the domestic live music scene, will be featured next week.

INDESTRUCTIBLE 'MACARENA': More than eight months after making its debut on Hot 100 Singles, **Los Del Río's** international smash "Macarena" (Ariola/BMG) finally reached the chart's top 40 last week, coming in at No. 36. The chugging pop/dance tune re-entered the Hot 100 May 11 after a four-month absence.

STATESIDE BRIEFS: Luna Blanca's splendid **Quetzalcóatl** has been selected as a finalist for best Latin CD of 1995 for the National Assn. of Independent Record Distributors and Manufacturers' Indie Music Awards, slated to be held during NAIRD's convention Tuesday (22) through Saturday . . . **Los Lobos**, **John Hammond**, **Charles Brown**, **Dave Hole**, and **Johnnie Johnson** are booked to headline the Nescafé & Blues '96 blues festival May 29-June 1 at the Palace in São Paulo, Brazil. The event is also scheduled to be staged May 30-June 2 at Canecão in Rio de Janeiro. Sponsored primarily by food giant Nescafé, the blues fest is being promoted by veteran promoter **César Castanho**.

RMM's Tropical Tribute to the Beatles kicks off its U.S./Spanish/Caribbean trek June 1 at Radio City Music Hall in New York. Performing on the tour are participants on the "Tropical Tribute To The Beatles" record, including **Celia Cruz**, **Tito Nieves**, and **Manny Manuel** . . . EMI Latin Tejano band **Mazz** has wrapped up a mariachi album due out in July . . . Balboa Records has inked a U.S./Puerto Rico distribution deal with Venezuelan imprint **Sonográfica**. A key release from the deal is the just-shipped

"Sentimientos" by singer/songwriter **Rudy La Scala**.

MEXICO NOTAS I: MCM/Warner banda ambassadors **Banda Machos** have just released "Arre Machos," a live disc recorded at Plaza de Toros, Mexico. Also, the band has been invited to represent Mexico at the Les Scales Festival in Saint Nazare, France, scheduled to be held Aug. 13-20 . . . Televisa yanked Sony Colombia's hot singer/songwriter **Shakira** from its just-concluded Acapulco '96 festival after rival network TV Azteca began broadcasting a Colombian soap opera featuring the alluring siren . . . Speaking of Televisa and Azteca, the networks have recently been engaged in a pair of legal spats with each other: Televisa has sued Azteca over the latter's satirical program "Ventaneando" because the show allegedly slanders characters in Televisa's shows. (The show actually pokes fun at programs aired by both networks.) Azteca, meanwhile, has filed a broadcast piracy suit against Televisa for recently airing "Saturday Night Fever." Azteca claims to have Mexican broadcast rights for the 1977 disco film until 2003. Elsewhere, Azteca has entered into an agreement to co-produce TV programming with U.S. Spanish-language network Telemundo.

Beset by low ratings, Televisa's talk show "Hoy Con Daniela," hosted by Fonovisa singer **Daniela Romo**, is scheduled to end its brief run on Thursday (23). Longtime talk show host **Verónica Castro** is reportedly returning to Televisa with a new talk/music program set to debut after the Olympic Games end in August. Puny ratings claimed another

Televisa entertainment program May 10, as the network's long-running music show "En Vivo" aired for the last time.

CHART NOTES: After logging 42 straight weeks on top of The Billboard Latin 50, **Selena's** "Dreaming Of You" (EMI/EMI Latin) is unseated this week by **Enrique Iglesias'** self-titled

debut on Fonovisa. Meanwhile, **Iglesias'** labelmate **Cristian** notches his fourth chart-topper on Hot Latin Tracks, as "Amarte A Ti" moves 3-1.

Assistance in preparing this column was provided by **Pablo Márquez** in São Paulo, Brazil, and **Teresa Aguilera** in Mexico City



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
*** No. 1 ***					
1	3	4	5	CRISTIAN FONOVISA	AMARTE A TI D.FREIBERG (D.FREIBERG, W.ARENZON)
2	2	1	5	LOS TIGRES DEL NORTE FONOVISA	EL CIRCO E.HERNANDEZ (J.ARMENTA)
3	1	2	7	OLGA TANON WEA LATINA	BASTA YA! M.A.SOLIS (M.A.SOLIS)
4	8	—	2	ENRIQUE IGLESIAS FONOVISA	POR AMARTE R.PEREZ-BOTIJA (E.IGLESIAS, R.MORALES)
5	4	6	7	VOCES UNIDAS EMI LATIN	PUEDES LLEGAR E.ESTEFAN JR., L.DERMER (G.ESTEFAN, D.WARREN)
6	5	5	8	SORAYA POLYGRAM LATINO	DE REPENTE R.ARGENT, P.VAN HOOKE (SORAYA)
7	11	9	19	LA MAFIA SONY	UN MILLON DE ROSAS M.LICHTENBERGER JR. (A.LARRINAGA, B.LARRINAGA)
8	7	8	10	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J.CARRILLO (MASSIAS)
9	9	10	9	LIBERACION FONOVISA	UNA NOCHE MAS LIBERACION (R.DAMIAN)
10	13	20	6	LA MAFIA SONY	YO TE AMARE M.LICHTENBERGER JR. (A.LARRINAGA)
*** AIRPOWER ***					
11	25	31	3	EROS RAMAZZOTTI ARIOLA/BMG	LA COSA MAS BELLA E.RAMAZOTTI (E.RAMAZOTTI, C.GUIDETTI, A.COGLIATI, N.MANO)
12	10	11	7	MICHAEL SALGADO JOEY	SIN ELLA J.S. LOPEZ (J.ALEJANDRO)
*** AIRPOWER ***					
13	22	35	3	SELENA EMI LATIN	NO QUIERO SABER A.B.QUINTANILLA III (A.B.QUINTANILLA III, P.ASTUDILLO)
14	15	15	17	BOBBY PULIDO EMI LATIN	DESVELADO E.ELIZONDO (G.AVENA)
15	20	21	6	BANDA EL RECODO FONOVISA	SI QUIERES NOT LISTED (JUAN GABRIEL)
16	12	13	7	DLG SIR GEORGE/SONY	NO MORIRA S.GEORGE (A.GODWIN, L.LANGE)
17	6	3	11	SHAKIRA SONY	ESTOY AQUI L.F.OCHOA, S.MEBARAK (L.F.OCHOA, S.MEBARAK)
18	21	18	4	INTOCABLE EMI LATIN	NO TE VAYAS J.L.AYALA (G.ABREJO)
19	28	—	2	EZEQUIEL PENA FONOVISA	EBRIO DE AMOR M.A.SOLIS (L.CASTILLO)
20	16	19	8	MARC ANTHONY RMM	LLEGASTE A MI S.GEORGE, M. ANTHONY (O.ALFANNO)
21	23	22	4	RITMO ROJO FONOVISA	LA ULTIMA CANCION NOT LISTED (M.ALEXANDER)
22	30	—	2	INDUSTRIA DEL AMOR FONOVISA	AMADA MIA A.MITCHELL (COREANT)
23	26	39	3	TONY VEGA RMM	ESPERARE A QUE TE DECIDAS H.RAMIREZ (M.LAURET)
24	31	—	2	JOSE MANUEL FIGUEROA FONOVISA	SUBLIME MALDICCION J.SEBASTIAN (J.SEBASTIAN)
25	RE-ENTRY	5	5	M. A. SOLIS Y LOS BUKIS FONOVISA	TE AMO MAMA M.A.SOLIS (M.A.SOLIS)
26	18	16	5	DIEGO TORRES ARIOLA/BMG	PENELOPE D.THOMAS, M.WENGROUSKI, D.TORRES, J.MANUEL SERRAT, A.ALGUERO
27	17	17	12	LA DIFERENZIA ARIOLA TEXAS/BMG	TU NO TIENES CORAZON R.MORALES, M.MORALES (R.CASTILLO, M.C.SPINDOLA)
28	38	—	6	GRUPO MOJADO FONOVISA	DUELE DUELE L.LOZANO (F.BARRIENTOS)
29	19	12	17	LA TROPA F EMI LATIN	JUAN SABOR J.FARIAS, J.FARIAS (J.FARIAS)
30	35	40	3	MAZZ EMI LATIN	AMIGO MIO J.GONZALEZ (H.LANZI)
31	27	23	6	GISSELLE RCA/BMG	PESADILLA B.CEPEDA (C.DAVID)
32	NEW	1	1	MANNY MANUEL RMM	I WANT TO HOLD YOUR HAND (TU MANO COGERE) O.GOMEZ (J.LENNON, P.MCCARTNEY)
33	NEW	1	1	LOS TUCANES DE TIJUANA EMI LATIN	6 PIES BOCA ABAJO J.NIEVES IZUNZA (M.QUINTERO, LARA)
34	NEW	1	1	LOS TIRANOS DEL NORTE FONOVISA	PARA MORIR IGUALES J.MARTINEZ (J.A.JIMENEZ)
35	32	36	17	INTOCABLE EMI LATIN	COQUETA J.L.AYALA (L.PADILLA)
36	NEW	1	1	LOS REHENES FONOVISA	UNA HISTORIA BARATA J.TORRES (J.TORRES, S.GUZMAN)
37	NEW	1	1	LOS RIELEROS DEL NORTE FONOVISA	EL INVENCIBLE NOT LISTED (H.YELA)
38	14	7	16	ENRIQUE IGLESIAS FONOVISA	EXPERIENCIA RELIGIOSA R.PEREZ-BOTIJA (C.GARCIA ALONSO)
39	NEW	1	1	SPARX FONOVISA	BAJO LA LUNA T.MORRIE (L.ANTONIO)
40	29	32	9	LOS FUGITIVOS POLYGRAM RODVEN	CORAZON MAGICO P.MOTTA (H.HERRERO, J.SELIAS, L.GOMEZ ESCOLAR)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	23 STATIONS	63 STATIONS
1 OLGA TANON WEA LATINA BASTA YA	1 DLG SIR GEORGE/SONY NO MORIRA	1 LOS TIGRES DEL NORTE FONOVISA EL CIRCO
2 CRISTIAN FONOVISA AMARTE A TI	2 TONY VEGA RMM ESPERARE A QUE TE DECIDAS	2 GRUPO LIMITE POLYGRAM LATINO TE APROVECHAS
3 SORAYA POLYGRAM LATINO DE REPENTE	3 MARC ANTHONY RMM LLEGASTE A MI	3 LA MAFIA SONY UN MILLON DE ROSAS
4 ENRIQUE IGLESIAS FONOVISA POR AMARTE	4 OLGA TANON WEA LATINA BASTA YA	4 LIBERACION FONOVISA UNA NOCHE MAS
5 EROS RAMAZZOTTI ARIOLA/BMG LA COSA...	5 MANNY MANUEL RMM I WANNNA HOLD YOUR...	5 LA MAFIA SONY YO TE AMARE
6 VOCES UNIDAS EMI LATIN PUEDES LLEGAR	6 GISSELLE RCA/BMG PESADILLA	6 MICHAEL SALGADO JOEY SIN ELLA
7 DIEGO TORRES ARIOLA/BMG PENELOPE	7 TITO ROJAS M.P. CLARO	7 BOBBY PULIDO EMI LATIN DESVELADO
8 DONATO & ESTEFANO SONY NATURALEZA	8 ALEX D'CASTRO POLYGRAM RODVEN LA CONOCI...	8 BANDA EL RECODO FONOVISA SI QUIERES
9 MILLIE EMI LATIN DONDE TE HAS IDO AMOR	9 CRISTIAN FONOVISA AMARTE A TI	9 INTOCABLE EMI LATIN NO TE VAYAS
10 MARTA SANCHEZ POLYGRAM LATINO LA BELLEZA	10 VICTOR MANUELLE SONY TODO QUEDO, QUEDO	10 EZEQUIEL PENA FONOVISA EBRIO DE AMOR
11 SHAKIRA SONY ESTOY AQUI	11 DOMINGO QUINONES RMM SI TU TE VAS	11 ENRIQUE IGLESIAS FONOVISA POR AMARTE
12 AMBRA SAFIRO/BMG TE PERTENEZCO	12 LIM-T XXI RMM QUE TE PASA CONMIGO	12 INDUSTRIA DEL AMOR FONOVISA AMADA MIA
13 THE BARRIO BOYZ EMI LATIN UNA NACION	13 SORAYA POLYGRAM LATINO DE REPENTE	13 RITMO ROJO FONOVISA LA ULTIMA CANCION
14 DLG SONY NO MORIRA	14 FRANKIE RUIZ POLYGRAM RODVEN IRONIA	14 CRISTIAN FONOVISA AMARTE A TI
15 THALIA EMI LATIN MARIA LA DEL BARRIO	15 TITO NIEVES RMM TE LO PIDO POR FAVOR	15 JOSE MANUEL FIGUEROA FONOVISA SUBLIME...

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

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THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★					
1	7	28	ENRIQUE IGLESIAS	FONOVISIA 0506 HS	1 week at No. 1 ENRIQUE IGLESIAS
2	5	5	OLGA TANON	WEA LATINA 13667 HS	NUEVOS SENDEROS
3	1	43	SELENA ▲	EMI 34123/EMI LATIN	DREAMING OF YOU
4	2	9	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA
5	8	3	LOS TIGRES DEL NORTE	FONOVISIA 6049 HS	UNIDOS PARA SIEMPRE
6	4	59	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
7	3	2	INTOCABLE	EMI LATIN 3744 HS	LLEVAME CONTIGO
8	6	45	VARIOUS ARTISTS	ARIOLA 29136/BMG	MACARENA MIX
9	12	33	GLORIA ESTEFAN ●	EPIC 67284/SONY	ABRIENDO PUERTAS
10	11	16	CRISTIAN	FONOVISIA 0510 HS	EL DESEO DE OIR TU VOZ
11	10	10	SHAKIRA	SONY 81795 HS	PIES DESCALZOS
12	9	112	SELENA ▲	EMI LATIN 28803 HS	AMOR PROHIBIDO
13	16	22	PEDRO FERNANDEZ	POLYGRAM LATINO 528 671	PEDRO FERNANDEZ
14	13	6	VARIOUS ARTISTS	EMI LATIN 37690	TEJANO AWARD NOMINEES
15	17	34	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
16	15	15	LA MAFIA	SONY 81722 HS	UN MILLON DE ROSAS
17	18	30	LUIS MIGUEL ●	WEA LATINA 11212	EL CONCIERTO
18	14	17	BOBBY PULIDO	EMI LATIN 34166	DESVELADO
19	20	46	JULIO IGLESIAS	SONY 81604	LA CARRETERA
20	21	3	VARIOUS ARTISTS	POLYGRAM ROOVEN 314 531	CARNAVAL DEL MERENGUE '96
21	19	18	LA TROPA F	EMI LATIN 36463	A UN NUEVO NIVEL
22	24	151	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
23	25	90	LUIS MIGUEL ▲	WEA LATINA 97234	SEGUNDO ROMANCE
24	26	27	PETE ASTUDILLO	EMI LATIN 32263 HS	COMO TE EXTRANO
25	27	2	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
26	NEW ▶		VARIOUS ARTISTS	EMI LATIN 37386	UN CANTO A MI MADRE
27	22	21	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO
28	23	35	MAZZ	EMI LATIN 30913 HS	SOLO PARA TI
29	RE-ENTRY		CARLOS VIVES	POLYGRAM LATINO 528531	LA TIERRA DEL OLVIDO
30	46	8	VARIOUS ARTISTS	POLYGRAM ROOVEN 531 196	CARNAVAL DE LA SALSA '96
31	30	151	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
32	41	16	LOS TUCANES DE TIJUANA	ALACRAN 36384/EMI LATIN	MUNDO DE AMOR
33	RE-ENTRY		M.A. SOLIS Y LOS BUKIS	FONOVISIA 0505 HS	POR AMOR A MI PUEBLO
34	RE-ENTRY		LOS TIGRES DEL NORTE	FONOVISIA 5061	A TI MADRECITA
35	31	35	THALIA	EMI LATIN 35217	EN EXTASIS
36	42	24	LOS TUCANES DE TIJUANA	ALACRAN 34975/EMI LATIN	14 TUCANAZOS BIEN PESADOS
37	28	150	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
38	32	55	LOS TIGRES DEL NORTE ●	FONOVISIA 6030	EL EJEMPLO
39	RE-ENTRY		ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ
40	34	72	SELENA	EMI LATIN 30907	12 SUPER EXITOS
41	38	5	VARIOUS ARTISTS	PROTEL/RTP 7010/SONY	MERENGUE EN LA CALLE 8 '96
42	NEW ▶		GRUPO LIMITE	POLYGRAM LATINO 527 434	POR PURO AMOR
43	29	50	INTOCABLE	EMI LATIN 32632	OTRO MUNDO
44	44	22	BRONCO	FONOVISIA 0509	ANIMAL
45	RE-ENTRY		PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
46	43	17	PROYECTO 1	EMI 28857/EMI LATIN	IN DA HOUSE
47	RE-ENTRY		JOSE JOSE	ARIOLA 30422/BMG	MUJERIEGO
48	35	11	LA DIFERENZIA	ARISTA-TEXAS 18811/BMG	FUE MUCHO MAS QUE AMOR
49	NEW ▶		ILEGALES	ARIOLA 32416/BMG	ILEGALES
50	RE-ENTRY		DI BLASIO	ARIOLA 31945/BMG	LATINO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 ENRIQUE IGLESIAS FONOVISIA ENRIQUE IGLESIAS	1 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	1 LOS TIGRES DEL NORTE FONOVISIA UNIDOS PARA SIEMPRE
2 OLGA TANON WEA LATINA NUEVOS SENDEROS	2 VARIOUS ARTISTS POLYGRAM ROOVEN CARNAVAL DEL MERENGUE '96	2 INTOCABLE EMI LATIN LLEVAME CONTIGO
3 SELENA EMI/EMI LATIN DREAMING OF YOU	3 GLORIA ESTEFAN EPIC/SONY MI TIERRA	3 SELENA EMI LATIN AMOR PROHIBIDO
4 GIPSY KINGS NONESUCH/AG TIERRA GITANA	4 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL OLVIDO	4 PEDRO FERNANDEZ POLYGRAM LATINO PEDRO FERNANDEZ
5 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	5 VARIOUS ARTISTS POLYGRAM ROOVEN CARNAVAL DE LA SALSA '96	5 VARIOUS ARTISTS EMI LATIN TEJANO AWARD NOMINEES
6 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	6 VARIOUS ARTISTS PROTEL/RTP/SONY MERENGUE EN LA CALLE 8 '96	6 LA MAFIA SONY UN MILLON DE ROSAS
7 CRISTIAN FONOVISIA EL DESEO DE OIR TU VOZ	7 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	7 BOBBY PULIDO EMI LATIN DESVELADO
8 SHAKIRA SONY PIES DESCALZOS	8 VARIOUS ARTISTS RHINO/AG SALSA FRESCA: DANCE HITS OF THE '90'S	8 LA TROPA F EMI LATIN A UN NUEVO NIVEL
9 RICKY MARTIN SONY A MEDIO VIVIR	9 TONY VEGA RMM TONY VEGA	9 PETE ASTUDILLO EMI LATIN COMO TE EXTRANO
10 LUIS MIGUEL WEA LATINA EL CONCIERTO	10 KINITO MENDEZ J&N/EMI LATIN EL HOMBRE MERENGUE	10 JENNIFER Y LOS JETZ EMI LATIN DULZURA
11 JULIO IGLESIAS SONY LA CARRETERA	11 VARIOUS ARTISTS RMM TROPICAL TRIBUTE TO THE BEATLES	11 VARIOUS ARTISTS EMI LATIN UN CANTO A MI MADRE
12 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	12 DLG SIR GEORGE/SONY DLG	12 MICHAEL SALGADO JOEY EN CONCIERTO
13 LUIS MIGUEL WEA LATINA ROMANCE	13 VARIOUS ARTISTS NELSON/SONY FIESTA MIX USA	13 MAZZ EMI LATIN SOLO PARA TI
14 M. A. SOLIS Y LOS BUKIS FONOVISIA POR AMOR A MI PUEBLO	14 JUAN LUIS GUERRA 440 KAPRI/SONY GRANDES EXITOS	14 LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN MUNDO DE AMOR
15 THALIA EMI LATIN EN EXTASIS	15 VARIOUS ARTISTS PROTEL/RTP/SONY SALSA EN LA CALLE 8 '96	15 LOS TIGRES DEL NORTE FONOVISIA A TI MADRECITA

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

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LATINO

In the SPIRIT



by Lisa Collins

HITTING THE GROUND RUNNING: Nobody can seem to stop talking about the first-week sales of Kirk Franklin's "Whatcha Lookin' 4," which SoundScan reported at 36,000 units (Billboard, May 18). What does it all mean to gospel? At least for the moment, it quiets those who would question the validity of Franklin or the gospel phenomenon. (And, yes, it appears to be real.)

What's more, just as surely as such acts as **BeBe & CeCe**, the **Winans**, and **Andrae Crouch** paved the way for Franklin, he is sure to do the same for others. Such artists as **Dottie Peoples** and **Richard Smallwood** are hoping to reap the benefits as soon as this week. Smallwood's latest album, "Adoration: Live In Atlanta With Vision," which entered at No. 5 on the Top Gospel Albums chart last week, marks his debut on Verity Records. Recorded live at Atlanta's Cathedral of the Holy Spirit in January, the release features **Traimaine Hawkins** on the cut "I'll See You Again."

Peoples is out to prove why she's the "people's choice" with her latest project, "Count On God" (street date May 7). With pre-orders in the neighborhood of 35,000 units, Atlanta-based AIR Records expects a top five debut. Meanwhile, Benson execs are priming **Commissioned** for mainstream success with its latest release, "Irreplaceable," the title track of which was written and produced by **Boyz II Men's Shawn Stockman**.

Of course, the group's biggest challenge is overcoming the departure of co-founder/producer **Fred Hammond**. Rumor had it that with Hammond's departure, the other members

went their separate ways. Then concerns arose that the innovative band's vocal sound would be lost and that the group would never find anyone to fill Hammond's shoes. But with the May 7 release of the band's ninth album, the remaining members—**Karl Reid**, **Mitchell Jones**, **Maxx Frank**, and **Marvin Sapp**—hope to set the record straight.

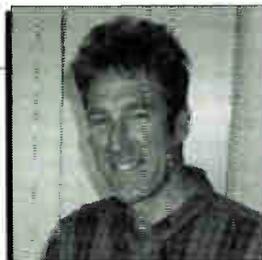
"The pressure was on," says veteran member Reid. "And in pressure situations, you discover what you're made of. The pressure was to prove, not only to the industry but also to ourselves, that we had talents not yet discovered. It was time to put up or shut up."

Today, they're more than satisfied with the results. The group enlisted **Boyz II Men's Wanya Morris** as songwriter/producer on the cut "They Must Know" (You can hear Stockman and Morris on background vocals on that cut as well as "Irreplaceable.") In the end, Reid says, Hammond's departure opened doors for some of the members—notably **Frank and Jones**—to produce and showcase some of their untapped talents. Additionally, the group signed on **Montrell Darrett**, a former lead vocalist with **John Kee's New Life Community Choir**.

"You can never get someone to fill the shoes of a person like Fred Hammond," Reid says. "He did it all, and we basically had a vocal sound we wanted to stay true with. Most important was the ministry: A person would have to love ministry more than singing in order to fit the bill. Montrell fit the bill, and he's a singing machine."

"People were initially concerned about the vocals, but the songs are incredible," notes **Carla Williams**, new director of marketing for Benson's gospel division, who is positioning the group to take advantage of such mainstream venues as the forthcoming National Assn. for the Advancement of Colored People Convention, BRE, and Promise Keepers. "Commissioned," Williams says, "is a group whose name people know, but for whatever reason, haven't had an opportunity to see. We want to change all that, and we think this album will set a new precedent for them."

Jazz BLUE NOTES



by Jim Macnic

POSTAGE DUE: On July 15, the U.S. Postal Service will use the Montreux Jazz Festival in Switzerland to kick off its commemorative jazz stamp series in Europe. "It's great for a country to acknowledge its jazz musicians," says **Claude Nobs**, founder of the fest. "For a while it seemed that America was bypassing the importance of the music, the genius of its musicians."

The honored players, who include **Jelly Roll Morton**, **Charlie Parker**, **Charles Mingus**, and **John Coltrane**, are icons all. The jazz campaign is the ninth installment of the Postal Service's Legends of American Music series that began in 1993 with **Elvis Presley**.

The unveiling will take place during a **McCoy Tyner** show on the Montreux stage. "We chose McCoy because he was involved with Coltrane," says Nobs. "We try to find links like that all around the festival. We'll also have some of the dynasty guys—relatives of the masters—playing, like **T.S. Monk Jr.** and **Ravi Coltrane**, John's son."

SIGNINGS: **Weather Report** keyboard master **Joe Zawinul** has signed with the Escapade Music label for two recordings. The first, "My People," is due in late August. A worldwide tour is being scheduled to coincide with the release, which features 35 musicians. The list of guests underscores Zawinul's passions for pan-cultural sounds; included are **Salif Keita**, **Alex Acuna**, **Trilok Gurtu**, and **Fareed Haque**. Columbia Legacy has a **Weather Report** boxed set in the works as well; it's scheduled for an October release.

Saxophonist **Myron Walden** has been signed to NYC

Records. **Mike Mainieri**, NYC's president, is thrilled. "It's rare that you come across someone with this kind of focus and vision," he says. "Myron has many gifts, including those in composition. He plays one of his tunes, and it sounds like a standard."

Mainieri checked out Walden several times at the saxophonist's home venue, the aptly named and wonderfully intimate **Smalls**, a crucial incubator for many young improvisers in New York. "I saw him in many contexts and was convinced in each," Mainieri says. "At my age I'm pretty jaded, but Myron's absolutely refreshing."

The record features pianist **Kevin Hays**, bassist **Dwayne Burno**, and drummer **Eric Harland**. It's due in late August, as is tenor player **George Garzone's** second release for the NYC label, with guest **Joe Lovano** sharing the tenor duties for most of the disc.

IMPRINTS: Three labels are newly up and running. **Concord Vista** offers a sound that's "musically articulate as well as easy to enjoy," according to the company's press team. Its initial release, **Dennis Rowland's** "Get Here," attempts to woo jazz/AC, AC, and triple-A stations. Next up is a date by guitarist **Frank Vignola**, with traces of Brazil found in his lite-jazz excursions.

Down in New Orleans, the **Dinosaur Entertainment** label is now active. The first two titles are Big Easy veterans. Tenor saxophonist **Loren Pickford's** "Elysian Fields" and vocalist **Lillian Boutte's** "But . . . Beautiful" hit the racks April 30. **Dinosaur** has an on-site recording studio and is distributed by **BMG**.

CONTINUUM: The German **Mons** label continues its series of soloists fronting the **Metropole Orchestra** with discs by trumpeter **Claudio Roditi** and vocalist **Dee Daniels**. The Amsterdam-based aggregate is conducted by **Rob Pronk**.

Others who have been given the spotlight with the **Metropoles** are American trumpeter **Clark Terry** and German saxophonist **Peter Werniger**. Due before the end of the year is a **Metropole** outing by Los Angeles-based vocalist **Nancy King**.

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	3	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127	★★ NO. 1 ★★ WHATCHA LOOKIN' 4 2 weeks at No. 1
2	2	18	REV. CLAY EVANS MEEK 3995	"I'VE GOT A TESTIMONY"
3	3	12	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014	STAND!
4	NEW		DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10221	"COUNT ON GOD"
5	4	149	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119	KIRK FRANKLIN AND THE FAMILY
6	7	4	WITNESS CGI 1185	SONG IN THE NIGHT
7	6	83	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
8	9	31	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
9	8	29	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
10	28	4	WALTER HOWARD MEEK 2492	WHATEVER YOU WANT, GOD'S GOT IT
11	5	2	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
12	13	5	O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46005	GOTTA FEELIN'
13	12	46	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168	LIVE IN NEW YORK BY ANY MEANS...
14	16	18	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 72131	A NEW THING-EXPERIENCE THE FULLNESS...
15	15	29	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
16	10	8	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
17	22	45	YOLANDA ADAMS TRIBUTE 3592	MORE THAN A MELODY
18	17	42	SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
19	18	15	GERALD THOMPSON & THE TENNESSEE FULL GOSPEL BAPTIST MASS CHOIR ATLANTA INT'L 10215	LET THE CHURCH SAY "AMEN"
20	RE-ENTRY		WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10213	"LIVE"
21	25	6	THE WILLIAMS SISTERS FIRST LIGHT 4003	LET EVERY EAR HEAR - LIVE ON THE EAST COAST
22	11	67	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010	SHOW UP!
23	20	50	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND	BROKEN
24	14	47	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
25	RE-ENTRY		CHICAGO MASS CHOIR CGI 1176	HOLD ON, DON'T GIVE UP
26	34	4	VARIOUS ARTISTS INTERSOUND 9167	SOUNDS OF THE SPIRIT- LIVE AT GMWA
27	33	23	DOUG WILLIAMS BLACKBERRY 1612	HEARTSONGS
28	26	88	HELEN BAYLOR WORD 66443/EPIC	THE LIVE EXPERIENCE
29	24	105	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
30	27	47	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
31	23	34	EDDIE JAMES & THE PHOENIX MASS CHOIR FRESH WINE 001	"HIGHER"
32	29	156	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
33	RE-ENTRY		LAWRENCE MATTHEWS & FRIENDS GOSPO CENTRIC 72129	ALL I HAVE
34	38	25	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130	KIRK FRANKLIN AND THE FAMILY CHRISTMAS
35	36	5	CISSY HOUSTON HOUSE OF BLUES 87007	FACE TO FACE
36	37	150	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN...
37	30	5	TWINKIE CLARK-TERRELL TRIBUTE 39692	MASTERPIECE
38	19	8	KENNETH MARTIN & VOICES IN PRAISE SOUND OF GOSPEL 218	HOLY IS HIS NAME
39	RE-ENTRY		MIGHTY CLOUDS OF JOY INTERSOUND 9147	POWER
40	RE-ENTRY		REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67303/EPIC	SHOUT

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

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HIGHER GROUND



by Deborah Evans Price

CELTIC PRIDE: Both ASCAP director of writer relations **Dan Keen** and Warner Resound VP/GM **Barry Landis** had "I told you so" gleams in their eyes as I stood wildly cheering Ceili (pronounced Kay-lee) Rain following the band's showcase at Warner Bros.' Music Row offices. Though not officially signed to a label yet, the band is being courted by Warner, BMG, and Interscope, among others. Keen had been urging me to go see these guys for more than a year, and Landis was kind enough to get me a tape, but nothing could prepare me for the magic Ceili Rain creates live. It was one of the best showcases I've

seen on Music Row during my 12 years here. And it was certainly the only Nashville showcase I've been to that featured bagpipes and a guy doing an Irish jig in a kilt.

Ceili Rain consists of **Chris Carmichael** on fiddle, **Cactus Moser** on drums (which explains why he is the only original member who didn't rejoin Highway 101's current reunion), **Hunter Lee** on bagpipes, newest member **Buddy Connolly** on accordion, **Rick Cua** on bass, **Tony Hooper** on guitar, and lead vocalist **Bob Halligan Jr.**, who modestly says that the whole band is made up of front men and that he is just the one standing in the middle. It's true. The entire band is incredibly accomplished, but Halligan should never sell himself short. He's a great front man. The combination of his engaging vocals and quick wit were the catalyst for the spirited set.

The showcase began with Moser and Lee walking through the crowd to the stage while playing drums and bagpipes, respectively. When the whole band was onstage together, they exploded into the lively pop anthem "Love Travels," and the audience was mesmerized.

(Continued on next page)

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NASSAU, BAHAMAS DECEMBER 9, 1996

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		SoundScan®
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
			★★ NO. 1 ★★		
1	1	2	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 2127/CHORDANT	2 weeks at No. 1	WHATCHA LOOKIN' 4
2	2	50	JARS OF CLAY ●	ESSENTIAL 5573/BRENTWOOD	JARS OF CLAY
3	3	6	ANDY GRIFFITH SPARROW 1440/CHORDANT	HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
4	4	25	DC TALK ●	FOREFRONT 5140/CHORDANT	JESUS FREAK
5	5	6	TWILA PARIS	SPARROW 1518/CHORDANT	WHERE I STAND
6	6	38	MICHAEL W. SMITH ●	REUNION 0106/WORD	I'LL LEAD YOU HOME
7	7	12	NEWSBOYS	STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
8	8	12	AUDIO ADRENALINE	FOREFRONT 5144/CHORDANT	BLOOM
9	11	9	VARIOUS ARTISTS MYRRH 0461/WORD		MY UTMOST FOR HIS HIGHEST: THE COVENANT
10	10	31	CECE WINANS	SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
11	14	49	VARIOUS ARTISTS	WORD 0604	MY UTMOST FOR HIS HIGHEST
12	9	27	VARIOUS ARTISTS ●	SPARROW 1516/CHORDANT	WOW-1996
13	13	62	POINT OF GRACE	WORD 5608	THE WHOLE TRUTH
14	12	104	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT	HS	KIRK FRANKLIN AND THE FAMILY
15	17	12	GARY CHAPMAN	REUNION 0109/WORD	SHELTER
16	18	41	RAY BOLTZ	WORD 1601	THE CONCERT OF A LIFETIME
17	21	8	SIERRA	STARSONG 0083/CHORDANT	DEVOTION
18	15	28	CARMAN	SPARROW 1422/CHORDANT	R.I.O.T.
19	23	12	STEVE GREEN	SPARROW 1490/CHORDANT	THE LETTER
20	22	59	ANOINTED	WORD 0902	THE CALL
21	16	3	VARIOUS ARTISTS BRENTWOOD 50001		THE BEST IN CHRISTIAN MUSIC: 27TH ANNUAL DOVE AWARDS COLLECTION
22	24	28	PHILLIPS, CRAIG & DEAN	STARSONG 0074/CHORDANT	TRUST
23	35	2	DAVID ROBERTSON	STARSONG 0086/CHORDANT	SOMEONE WHO CARES
24	20	10	THIRD DAY	REUNION 0117/WORD	THIRD DAY
25	27	45	VARIOUS ARTISTS SPARROW 1445/CHORDANT		AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
26	28	89	AMY GRANT ▲	MYRRH 6974/WORD	HOUSE OF LOVE
27	19	6	VARIOUS ARTISTS	BENSON 4272	SHAKIN' THE HOUSE-LIVE IN L.A.
28	25	2	WITNESS	CGI 1185	SONG IN THE NIGHT
29	26	134	MICHAEL W. SMITH ●	REUNION 0086/WORD	FIRST DECADE 1983-1993
30	37	11	VARIOUS ARTISTS	VINEYARD 9200/STARSONG	CHANGE MY HEART OH GOD
31	39	32	KATHY TROCCOLI	REUNION 0110/WORD	SOUNDS OF HEAVEN
32	RE-ENTRY		VARIOUS ARTISTS	SPARROW 1561/CHORDANT	GREAT WOMEN OF GOSPEL
33	29	181	DC TALK ▲	FOREFRONT 5100/CHORDANT	FREE AT LAST
34	30	60	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE STARSONG 0034/CHORDANT	HS	SHOW UP!
35	33	43	YOLANDA ADAMS	TRIBUTE 3592/DIADEM	MORE THAN A MELODY
36	40	3	MARANATHA! SINGERS MARANATHA 0842/WORD		THE SILVER ANNIVERSARY PROJECT
37	NEW▶		DON MARSH BRENTWOOD 5342		AMERICA'S 25 FAVORITE PRAISE & WORSHIP CHORUSES
38	36	94	STEVEN CURTIS CHAPMAN ●	SPARROW 1408/CHORDANT	HEAVEN IN THE REAL WORLD
39	34	6	MARK LOWRY	WORD 0601	REMOTELY CONTROLLED
40	NEW▶		VARIOUS ARTISTS	GOTEE 0887/WORD	GOTEE RECORDS: THE SOUNDTRACK

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Classical Music Broadcasters' Meet Emphasizes Education On-Air

MORE RADIO DAYS: Programmers attending the Classical Music Broadcasters Assn. Conference in New York May 2-4 got a few tips on outreach and education from education experts at some of the city's high-powered cultural institutions. Polly Kahn of the New York Philharmonic, Lydia Kontos of the new Special Music School, B.J. Adler of Young Audiences, and Jacqueline Taylor of the Chamber Music Society of Lincoln Center explained how they have changed their programs in response to circumstances and need: When New York schools eliminated music teachers in 1977, just putting on concerts for children was no longer enough. "As you move into educational programs, you will be challenged to reinvent yourselves as

broadcasters, as cultural institutions have had to reinvent themselves," Kahn told the radio representatives.

The panel members stressed such campaigns as in-school collaborations, programs that involve parents, partnerships with such local institutions as community schools of the arts, acting as advocates, and concentrating on interactive, long-term activities.

Broadcasters described their own forays into education. KING-FM Seattle, for example, airs a 20-minute weekly program built around listening skills for children in grades 4-6 that is carried in 600 classrooms. ("We get surprisingly few adult complaints," said PD/GM Peter Newman. "Adults seem to like it.") An



by Heidi Waleson

Albuquerque, N.M., station has a program written by adults and narrated by kids, which has left the outlet with a long waiting list of potential young talent. The station has spearheaded an audio-equipment contributions drive for schools.

A Chicago station has schools register as listeners of its weekend kids show, and the host greets the schools on the air. KFYO-FM St. Louis has created "Classic Kids," a story-driven Saturday-morning show. The show occasionally goes on the road to such places as the St. Louis Zoo and enlists the aid of such local organizations as the St. Louis Symphony and Young Audiences. Sponsored by Pevely Dairy and grocery-store chain Schnucks, the show has been on the air for three years, and, says station PD Jim Connett, "has helped with demographics, bottom line, and our image in the community. We can also help corporations with their image in these kinds of programs."

Demonstrating radio's potential for advocacy, WQXR-FM New York has run spots with short celebrity interviews introducing the Special Music School and talking about the value of music education.

Presenters and broadcasters have found particular rewards in pro-

grams that enable parents and kids to have a musical experience together. Kahn said she gets letters from parents begging for suggestions for such activities. One high-profile parent/kid event was presented by New York's Carnegie Hall: On May 4, Yo-Yo Ma, Emanuel Ax, and other musicians played a relaxed and friendly one-hour concert of chamber music for families, with all tickets \$5. At that price, it wasn't surprising that quite a few audience members came without children and that some brought more than one.

ALL THAT SCHUMANN: Hyperion will release a 12-disc series devoted to the complete songs, duets, and vocal chamber music of Schumann. The series is being planned and accompanied by Graham Johnson. "Volume I," featuring German soprano Christine Schäfer, will be issued in June.

TORKE TIMES TWO: Is this a first? Michael Torke's new orchestral piece, "Javelin," a fanfare for the Olympics, has been simultaneously released in two performances: on Sony Classical's "Summon The Heroes" (April 30), the John Williams and Boston Pops extravaganza of Olympics-related music (the title track is Williams' "Official Centennial Olympic Theme Of The

1996 Atlanta Summer Games"); and on Argo's new Torke greatest-hits set, "The Music Of Michael Torke" (May 14).

SOUNDSCAPES: Celestial Harmonies is putting out a six-CD series, "The Music Of Armenia." The first volume is a haunting disc of sacred choral music, sung in the Grabar dialect by the Haiss-mavourk Choir... ECM New Series has released "Crystallisation," the first CD devoted to the music of the Estonian Erkki-Sven Tüür: vivid, large-scale works for instruments, voices, and electronics in an intriguing stylistic mix that incorporates new age serenity and minimalist intensity.



Shown as part of the "Classics Go Wild!" promotion with the St. Louis Zoo, from left, are Wendy Lea, Laclede Quartet; "J.S. Bach"; Sallie Coffman, Laclede Quartet; and Ron Klemm, operations manager at KFYO-FM St. Louis.

HIGHER GROUND

(Continued from preceding page)

It's hard to define the Ceili Rain sound, since they are unlike anything else out there. I almost feel guilty for writing about them in this, the Christian music column, because their music is so much more expansive. And though the bright pop melodies and positive lyrics are perfect for the Christian market, these guys deserve to be heard by the entire world. Their potential is limitless, because they have an appeal that knows no boundaries.

I would be remiss if I didn't mention the other act showcased that night, native American singer/songwriter Bill Miller. I've been a huge fan of his music for years, and he never fails to move me any time I see him perform. Miller is signed to a mainstream deal with Reprise Records, and his current album is "Raven In The Snow." Though he's not on a "Christian" record label, Miller is a Christian, and you'd be hard pressed to find more spiritual music than his incredibly poignant songs.

That brings me to an interesting point that Warner Christian Distribution VP/GM Melinda Scruggs-Gales and I were discussing at the showcase. Since mainstream retailers have Christian music sections, wouldn't it be great if Christian retailers had sections for mainstream music that would appeal to Christian music consumers? That's definitely food for

thought.

CHRISTAFARI SOARS: While I'm on the subject of great live music, I have to mention Gotee Records reggae band Christafari's performance during an in-store appearance at a Media Play outside Nashville. When I closed my eyes, I could have sworn I was on the beach in Jamaica.

These guys are incredible, and apparently I'm not alone in that opinion, because their current album, "Valley Of Decision," debuted last week at No. 7 on the Top Reggae Albums chart.

NEWS NOTES: It's official: Gotee's Johnny Q. Public has inked a mainstream deal with Elektra... CeCe Winans' next release will be a greatest-hits project with brother BeBe... Larry Stewart, formerly of the hit country/pop band Restless Heart, is producing MidSouth's new album... Bill and Gloria Gaither have opened Gaither Family Resources in their hometown of Anderson, Ind. The store features a coffee bar, and there are plans to bring in speakers and performers. All the products the store carries are hand-selected by Gloria. Sounds like a great place.

Nouveaux has signed a management agreement with Nashville-based Vanguard Entertainment... The Christian Country Music Assn. will

hold its fourth annual convention and awards show Nov. 10-14 at the American Baptist College in Nashville... Ransom recording artist Jeff Silvey has joined forces with Prison Fellowship Ministry's "Starting Line" program and will be performing in nine correctional facilities this spring... Steve Brock has signed with New Haven Records.

During a recent episode of Gary Chapman's "Sam's Place" concert series/radio show at Nashville's Ryman Auditorium, country artist Ty Herndon got to fulfill a lifelong dream of singing with Southern gospel great Vestal Goodman when the guests assembled for a big finale singing hymns. Also during that evening, Sandi Patti and Kathy Troccoli performed a show-stopping medley of "Come On Get Happy/Happy Days Are Here Again"—à la Streisand and Garland—that brought the audience to its feet. Look for "Sam's Place" to resume in the fall with the remainder of the series' 1996 season.

I was bummed to miss the Waiting's recent performance at the Rocketown club outside Nashville. Apparently, I was the only one missing, because I hear several major labels had reps checking out this talented Georgia outfit. Here's hoping good things happen soon.

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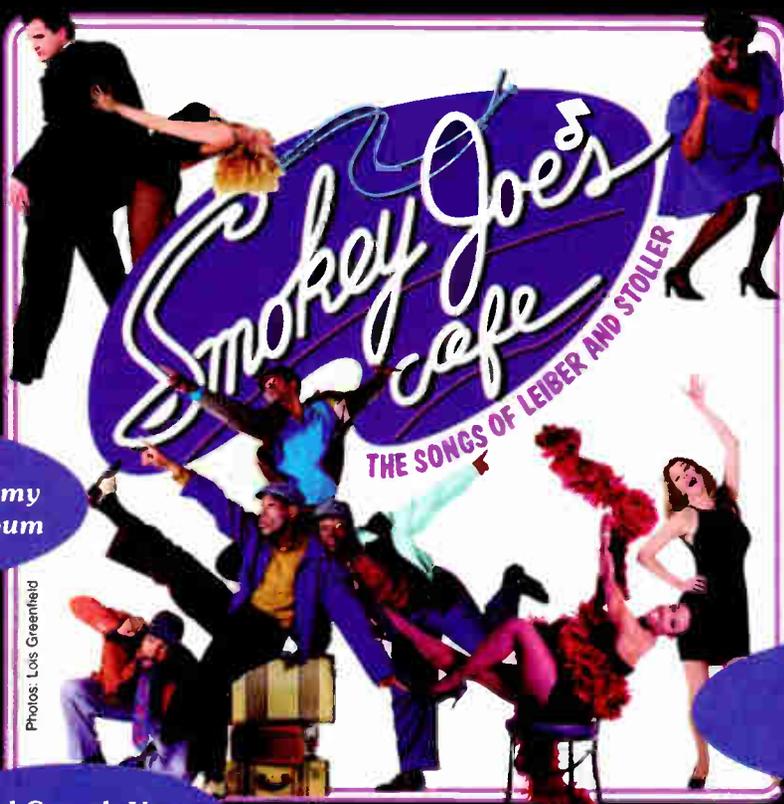
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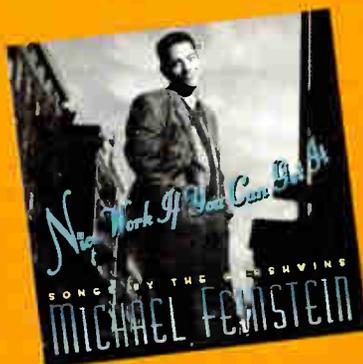
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50 YEARS OF THE TONY AWARDS

From "Kiss Me, Kate" To "Fiddler On The Roof," "Evita" To "Sunset Blvd.," Outstanding Musicals Have Been Recognized In The Name Of Antoinette Perry

BY FRED BRONSON

The date was April 6, 1947; the place, the Grand Ballroom of the Waldorf-Astoria hotel in New York. It was the very first Tony Awards. Among the winners were Jose Ferrer, Fredric March, Ingrid Bergman, Helen Hayes, David Wayne, Patricia Neal and Elia Kazan. There was no award for musical that year, although Wayne's win was for supporting actor in a musical, for his performance in "Finian's Rainbow."

For the past 50 years, the American Theatre Wing has presented the annual Tony Awards to recognize distinguished achievement on Broadway. The American Theatre Wing can trace its roots to the founding of the Stage Women's War Relief organization in 1917. Just before the United States entered World War II, the relief group was renamed the American Theatre Wing War Service, and members included Uta Hagen, Ruth Gordon and Vivian Vance. The Wing sold war bonds and organized the famed Stage Door Canteens to support the military.

One of the American Theatre Wing's most ardent supporters was actress/producer/director Antoinette Perry. She served as chairman of the board and secretary of the organization during World War II, and when she died in 1946 at the age of 58, her friends and associates wanted to establish a memorial to her. A committee came up with the idea of presenting annual awards in her name, and the first presentation was made on Easter Sunday in 1947. Two years later, the medallion—featuring a profile of Perry on one side and the masks of comedy and tragedy on the other—was presented for the first time. The 1949 ceremony was also the first to recognize the Best Musical category.

Here, in chronological order, is a list of the musicals that have received the Tony award. Cast albums are available on the label indicated in brackets.

1949: "Kiss Me, Kate." Producer Saint Subber came up with the idea for "Kiss Me, Kate" when he noticed that husband and wife Alfred Lunt and Lynn Fontanne had as many arguments backstage as they did in character while performing "The Taming Of The Shrew." The resulting play-within-a-musical was Cole Porter's biggest hit. [Columbia]

1950: "South Pacific." Richard Rodgers and Oscar Hammerstein fashioned a musical out of two James Michener short stories in his collection, "Tales Of The South Pacific." Mary Martin starred, and Metropolitan Opera

singer Ezio Pinza made his Broadway debut in the Pulitzer Prize-winning show. [Columbia]

1951: "Guys And Dolls." Producers Cy Feuer and Ernest Martin wanted to produce a serious musical based on the Damon Runyon short story "The Idyll Of Miss Sarah Brown." Frank Loesser completed his score before the producers decided to make it a comedy instead, hiring Abe Burrows to write the book. [MCA]

1952: "The King And I." Gertrude Lawrence first approached Cole Porter to turn Margaret Landon's novel "Anna And The King Of Siam" into a musical for

her, but ultimately went with Rodgers and Hammerstein. An unknown named Yul Brynner played the king. [MCA]

1953: "Wonderful Town." Manhattan is the wonderful town in this musical by Leonard Bernstein (music) and Betty Comden & Adolph Green (lyrics). Rosalind Russell starred in this adaptation of Ruth McKimney's short stories from the *New Yorker*. [MCA]

1954: "Kismet." Baghdad was the setting for Alfred Drake playing a poet disguised as a beggar. The best-known songs are "Baubles, Bangles, And Beams" and "Stranger In Paradise." [RCA Victor]

1955: "The Pajama Game." Bob Fosse was the choreographer, while George Abbott and Jerome Robbins directed this musical adaptation of Richard Bissell's novel "7 1/2 Cents." John Raitt and Janis Paige starred, and Shirley MacLaine moved from the chorus line to instant fame. [Sony Broadway]

1956: "Damn Yankees." The all-American sport of baseball becomes the all-American musical, thanks to the same team that assembled "The Pajama Game." Gwen Verdon starred as Lola, and Ray Walston was the devilish Mr. Applegate in the adaptation of Douglass Wallop's "The Year The Yankees Lost The Pennant." [RCA Victor]

1957: "My Fair Lady." The musical other musicals aspire to be. Alan Jay Lerner and Frederick Lowe turned George Bernard Shaw's "Pygmalion" into an unforgettable production starring Rex Harrison and Julie Andrews. [Columbia]

1958: "The Music Man." Meredith Wilson's friend Frank Loesser suggested he turn his stories of growing up in a small Iowa town into a musical. Robert Preston made an indelible impression as Professor Harold Hill.

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BROADWAY



Raising The Curtain For Cast Albums

Labels Mine The Best New Shows And Polish Neglected Gems

BY IRV LICHMAN

As the original cast catalog on CD has matured in terms of reissues—the best and the brightest are pretty much out there—labels continue to vie for the season's best new musicals and, in some adventuresome cases, pick up short-run concertized revivals of neglected gems. Although recordings of new cast albums are hardly the sure thing of the Broadway-label alliance of the '50s and '60s, there is a fair share of commitments.

However, this past season had an ironic and tragic cast to it. Jonathan Larson won a 1996 Pulitzer Prize for drama for his musical work "Rent," but the prospect that the Broadway musical had found an important, new creative voice was dashed by Larson's death, at 35, of an aortic aneurysm on Jan. 25, shortly before the formal off-Broadway debut of his musical, a modern-dress play on "La Boheme." The musical, thanks to generally strong reviews, moved on to Broadway proper on April 29. In a bidding war reminiscent of a bygone cast-album era, Dreamworks Records won the rights for "Rent."

A "FORUM" FOR "BIG"

In other cast-album developments as of this writing, two major productions with spring openings—"Big," based on the Tom Hanks-starring film hit, with a score by Richard Maltby Jr. and David Shire, and a revival of the Stephen Sondheim-scored "A Funny Thing Happened On The Way To The Forum"—had lined up their original cast albums. Universal Records, a label offshoot of MCA Records, was scheduled to record "Big," while Broadway Angel has signed on to do "Forum." The latter stars Nathan Lane, whose Broadway recognition has been greatly enhanced by his performance in the feature film triumph "The Birdcage." Broadway Angel will release "Forum" in both the 1996 reincarnation and its original 1962 version. The producer for both albums is veteran studio man Phil Ramone.

Another new caster possibility as of this writing will hopefully come by way of RCA Victor. It's Cy Coleman and Ira Gassman's "The Life," which, interestingly, the label has set as a pre-opening studio album with various name performers doing songs from the show.

Also lined up for future release,

by Varese Sarabande, is the off-Broadway revival of "I Do!, I Do!," which originally opened in 1966 and has been a summer-stock favorite for years. Its songs by Tom Jones and Harvey Schmidt include the standard, "My Cup Runneth Over."

Varese Sarabande also has decid-



Matthew Broderick is "Broadway Bound."

ed to make the first complete recording of "Drat, The Cat!" Not that this show bowled 'em over when it was first produced in 1965—it had a run of but eight performances on Broadway. Yet, it has achieved something of a cult status, with its score by Milton Schafer and Ira Levin producing two songs closely associated with Barbra Streisand, "He Touched Me" and "I Like Him."

RODGERS & HAMMERSTEIN REVIVAL

DRG Records plans a June 1 release of the Broadway cast album of "State Fair," which opened this spring after an extensive road tour. The show is a stage remake of Rodgers & Hammerstein's only original screen musical, which hit the screens in 1945, after Rodgers & Hammerstein had triumphed on Broadway with "Oklahoma!" and "Carousel." In addition to film songs, including Academy Award winner "It Might As Well Be Spring" and "It's A Grand Night For Singing," songs from other R&H presentations are interpolated.

As of press time, there was some uncertainty as to a cast album for another important show, a revival of

Rodgers & Hammerstein's "The King & I," starring film actor Lou Diamond.

Another studio project of note for release in the fall is DRG Records' "A Connecticut Yankee," Richard Rodgers & Lorenz Hart's 1927 musical that was revived, in 1943, with a World War II update and several new songs by R&H. As described by label owner and producer Hugh Fordin, the album will center on the 1943 revival and include songs from the original production that were dropped from the revival. Two standards from the original production are "My Heart Stood Still" and "Thou Swell," while the revival's big addition was R&H's last song together, "To Keep My Love Alive." The comically morbid favorite will be sung by Elaine Stritch on the DRG version. The album will turn to original orchestrations from both 1927 and 1943.

In June, DRG is also scheduled to record the Weil Auditorium (at Carnegie Hall in New York) concertized version of Irving Berlin's political satire, "Louisiana Purchase," which includes a Berlin evergreen, "It's A Lovely Day Tomorrow."

On the more conventional reissue front, RCA Victor Records has shows with scores by Harold Rome set for their CD debuts. They are "Fanny" and "Wish You Were Here."

While in the general category of cast albums or studio versions thereof, a number of labels will be releasing albums of show songs performed by Broadway and crossover personalities.

Broadway Angel is offering Thomas Hampson in a collection called "Leading Man;" Hampson will also appear with others in "Kurt Weill On Broadway," which musical theater scholar/conductor John McGlinn has put together for October release. Joining Hampson are singers Elizabeth Futral, Jerry Hadley and Jeanne Lehman.

Jason Graae, a staple of many studio show revivals, has an album of his own on Varese Sarabande called "You're Never Fully Dressed Without A Smile," featuring songs associated with Charles Strouse. Also new to the label is "Broadway Bound: New Writers For The Musical Theatre," featuring Matthew Broderick, star of the hit revival of "How To Succeed," and actress Sarah Jessica Parker. ■

50 YEARS OF THE TONY AWARDS

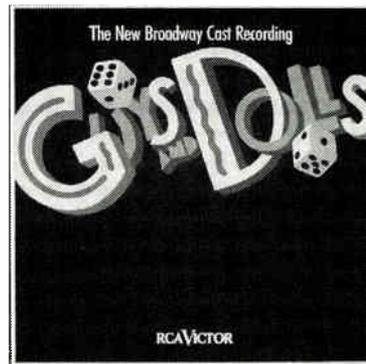
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[Broadway Angel]

1959: "Redhead." The musical mystery was awarded a Tony over "Flower Drum Song." It marked Bob Fosse's first assignment as director and starred Gwen Verdon as a wax-model maker who solves a murder. [RCA Victor]

1960: "Fiorello!" and "The Sound Of Music." Tom Bosley starred as New York's most famous mayor, Fiorello LaGuardia, in the Pulitzer Prize-winning musical. Mary Martin starred in Rodgers and Hammerstein's production, based on Maria Von Trapp's autobiography. [Capitol; Columbia]

1961: "Bye Bye Birdie." Rock'n-Roll meets the Great White Way and survives. Dick Van Dyke and Chita Rivera starred in the musical about



rock idol Conrad Birdie, who comes to Sweet Apple, Ohio, to kiss Kim McAfee on "The Ed Sullivan Show." [Columbia]

1962: "How To Succeed In Business Without Really Trying." It's back on Broadway now in a successful revival, but the original opened at the 46th Street Theatre on Oct. 14, 1961. The "Guys and Dolls" team of Frank Loesser and Abe Burrows collaborated once more to chronicle the comedic rise of young J. Pierpont Finch from window washer to chairman of the board. [RCA Victor]

1963: "A Funny Thing Happened On The Way To The Forum." The first Broadway musical with music and lyrics by Stephen Sondheim, the hilarious "Forum" was based on the ancient Roman plays of Plautus. The lead role of a slave who wants his freedom was meant for Phil Silvers, then Milton Berle, but ultimately was a star turn for Zero Mostel. [Broadway Angel]

1964: "Hello, Dolly!" Ethel Merman originally passed on the title role of Manhattan matchmaker Dolly Levi, making way for Carol Channing's role of a lifetime. Gower Champion directed and choreographed, Michael Stewart wrote the music, and Jerry Herman composed the score. [RCA Victor]

1965: "Fiddler On The Roof." A musical about the Jewish citizens of Anatevka, a village in 1905 Russia, proved to have universal appeal. Zero Mostel starred as Tevye in the Harold Prince production, and during its 3,242 performances at the Imperial Theatre, Bette Midler had a run as Tevye's oldest daughter. [RCA Victor]

1966: "Man Of La Mancha." The third-longest-running musical of the 1960s starred Richard Kiley in an adaptation of Dale Wasserman's teleplay "I, Don Quixote." The score's best-known song is "The

The 1996 Tony Nominees For Best Musical:

"Bring In 'Da Noise, Bring In 'Da Funk"
"Chronicle Of A Death Foretold"
"Rent"
"Swinging On A Star"

Impossible Dream." [MCA]

1967: "Cabaret." John Kander and Fred Ebb wrote the songs, Joe Masteroff wrote the book, and Harold Prince produced and directed this tale of pre-World War II Berlin in all its hedonism, based on Christopher Isherwood's "Berlin Stories." Joel Grey starred as the Master Of Ceremonies. [Columbia]

1968: "Hallelujah, Baby!" With book by Arthur Laurents, music by Julie Styne, and lyrics by Betty Comden & Adolph Green, Leslie Uggams wowed Broadway as a young girl determined to make a better life for herself in 1910. A pre-"Saturday Night Live" Garrett Morris was also in the cast. [Sony Broadway]

1969: "1776." Almost 10 years in the making, this musical history lesson was constituted by Sherman Edwards. Filled with familiar characters—Benjamin Franklin, Thomas Jefferson and John Adams—"1776" took the Tony over competitors like Burt Bacharach's "Promises, Promises" and the hippie rock musical "Hair." [Sony Broadway]

1970: "Applause." This one was all about Eve. Lauren Bacall played the musical Margo Channing, as opposed to the dramatic one played by Bette Davis in the film. Charles Strouse composed the music, Lee Adams wrote the lyrics, and Betty Comden & Adolph Green wrote the book. [not available on CD]

1971: "Company." This marked



the first collaboration between Stephen Sondheim and director Harold Prince. George Furth's book began as 11 different one-acts, but Prince suggested tying them all together in a musical. [Columbia]

1972: "Two Gentlemen Of Verona." Broadway brushed up on its Shakespeare once again in this rock musical adaptation of the Bard's original work. Galt MacDermot, who provided the music for "Hair," composed the music, and John Guare wrote the lyrics. Clifton Davis and Raul Julia starred. [not available on CD]

1973: "A Little Night Music." Glynis Johns singing "Send In The Clowns" remains one of the great

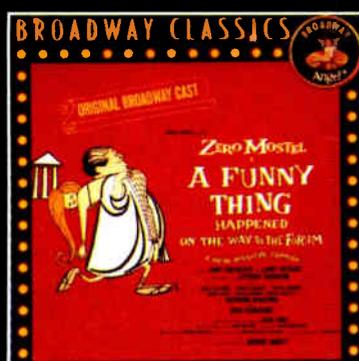
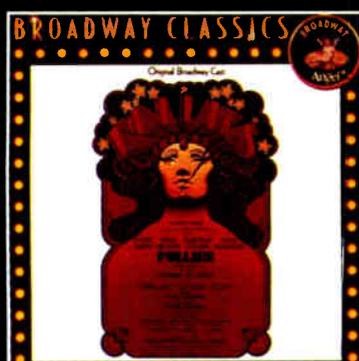
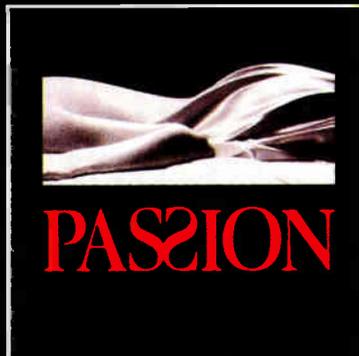
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Continued from page 56

moments in musical theater. Another teaming of Stephen Sondheim and Harold Prince, this musical was based on Ingmar Bergman's film, "Smiles Of A Summer Night." [Columbia]

1974: "Raisin." A musical adaptation of Lorraine Hansberry's acclaimed 1959 play, "A Raisin In The Sun." Virginia Capers starred in a cast that also included Debbie Allen and Ralph Carter. [Sony Broadway]

1975: "The Wiz." How do you remake one of the most popular stories of all time? Producer Ken Harper conceived an all-black version of "The Wizard Of Oz," and, while the show almost closed on opening night, it did survive to run 1,672 performances. Stephanie Mills became a breakout star in the role of Dorothy. [Atlantic]

1976: "A Chorus Line." Director Michael Bennett interviewed 24 dancers about their personal and professional lives, and their revelations inspired him to conceive "A Chorus Line," a musical tribute to Broadway's gypsies. The Pulitzer Prize-winning show ran 6,137 performances, to become the longest-running production on Broadway at the time. [Columbia]

1977: "Annie." The ubiquitous

"Tomorrow" became the signature song for director Martin Charnin's adaptation of Harold Gray's beloved "Little Orphan Annie" comic strip. Charnin wrote the lyrics and asked Charles Strouse to compose the music and Thomas Meehan to write the book. Andrea McArdle was the first of many red-bowigged Annie's to play the title role on Broadway, but Sarah Jessica Parker also had a turn. [Columbia]

1978: "Ain't Misbehavin'." The songs of Fats Waller were presented to a whole new generation in this musical that was a cabaret show before it moved to Broadway. The cast, including Nell Carter, kept the joint jumping. [RCA]

1979: "Sweeney Todd." It only ran 357 performances, so not many people witnessed the tale of Sweeney Todd, the demon barber of Fleet Street. However, Angela Lansbury and Len Cariou were unforgettable in yet another delicious collaboration by Stephen Sondheim and director Harold Prince. [RCA]

1980: "Evita." Like their earlier work, "Jesus Christ Superstar," Andrew Lloyd Webber and Tim Rice's "Evita" began as a double LP. Julie Covington and David Essex had the lead roles of Eva Peron and Che Guevara on disc; Patti LuPone and Mandy Patinkin stepped into the theatrical roles. [MCA]

1981: "42nd Street." Producer

David Merrick oversaw the transformation of the 1933 film into a stage musical starring Jerry Orbach and Tammy Grimes. Choreographer Gower Champion died on opening night. [RCA Victor]

1982: "Nine." For the second year in a row, a film adapted into a musical won the Tony. Federico Fellini's "8 1/2" was adapted by Maury Yeston, who wrote the music and lyrics. Arthur Kopit and Mario Fratti are credited with the book. Raul Julia, Karen Akers and Anita Morris starred. [CBS Records Masterworks]

1983: "Cats." Andrew Lloyd Webber wrote music to T.S. Eliot's poems in "Old Possum's Book Of Practical Cats" and came up with a musical that truly is running now and forever, uninterrupted in London since 1981 and New York since 1982. The most memorable song: "Memory." [Geffen]

1984: "La Cage Aux Folles." Long before the film "Birdcage," there



was a French play by Jean Poiret, which became a film, which became a Broadway musical. Jerry Herman composed the score and had his biggest hit since "Mame." Harvey Fierstein made his debut as the librettist. The lovers were played by George Hearn and Gene Barry. [RCA Victor]

1985: "Big River." With music

and lyrics by the king of the road, the late Roger Miller, "Big River" was an adaptation of Mark Twain's "Adventures Of Huckleberry Finn." Des McAnuff of the La Jolla Playhouse directed and helped establish that theater in Southern California as a prime jumping place to Broadway. [MCA]

1986: "The Mystery Of Edwin Drood." Charles Dickens never finished the novel, but Rupert Homes won a Tony for writing the music, lyrics and book to this inventive musical that allowed the audience to vote each night on who the murderer was. [Varese Sarabande]

1987: "Les Miserables." Victor Hugo's epic historical novel was transformed into a stage musical by French composer Claude-Michel Schonberg and lyricist Alain Boublil. In 1985, Cameron Mackintosh produced an English version for the Royal Shakespeare Company in London, starring Colm Wilkinson as Jean Valjean. Two years later, Wilkinson opened the show on Broadway. [Geffen]

1988: "The Phantom Of The Opera." Like "Les Miserables," Andrew Lloyd Webber's "Phantom" was based on a French novel (subsequently made into several film versions). Michael Crawford and Sarah Brightman reprised their starring roles in the London production as the Phantom and the object of his affection, Christine. [Polydor]

1989: "Jerome Robbins' Broadway." The equivalent of a greatest-hits album, this show featured scenes from nine different musicals directed or choreographed by the great Jerome Robbins. Excerpts from "West Side Story," "Fiddler On The Roof" and "Gypsy" are just three highlights. A pre-"Seinfeld" Jason Alexander headed the cast. [RCA Victor]

1990: "City Of Angels." Larry Gelbart wrote the book, Cy Coleman composed the music, and David

Zippel wrote the lyrics for this musical with an intriguing device, switching back-and-forth between a Hollywood private-eye novelist and the characters in the screenplay he is adapting from his own book. [Columbia]

1991: "The Will Rogers Follies." Cy Coleman again, with lyrics from Betty Comden & Adolph Green and libretto by Peter Stone. A biographical musical about America's best-loved humorist in the setting of Ziegfeld's Follies. Keith Carradine was the original Will Rogers. [Columbia]

1992: "Crazy For You." The "new" George & Ira Gershwin musical included some songs from the 1930 production of "Girl Crazy" plus a dozen others. Harry Groener and Jodi Benson starred, with terrific costumes and outstanding choreography. [Broadway Angel]

1993: "Kiss Of The Spider Woman." How do you turn a dramatic film about a homosexual inmate and a political prisoner into a hit musical? Ask songwriters John Kander and Fred Ebb, who triumphed with the inventive score. Chita Rivera (and later Vanessa Williams) brought audiences to their feet with fabulous dancing. [RCA Victor]

1994: "Passion." A handsome soldier abandons his beautiful mistress for an unattractive woman he desires in this intense musical with music and lyrics by Stephen Sondheim and libretto by director James Lapine. Phil Ramone produced the cast album. [Broadway Angel]

1995: "Sunset Blvd." Another triumph for Andrew Lloyd Webber, who collaborated with lyricists Don Black and Christopher Hampton to adapt Billy Wilder's classic film into a stage musical starring Glenn Close as silent screen star Norma Desmond. The set deserved a standing ovation as well. [Polydor] ■

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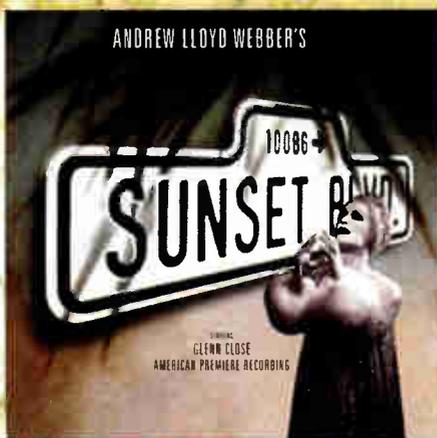
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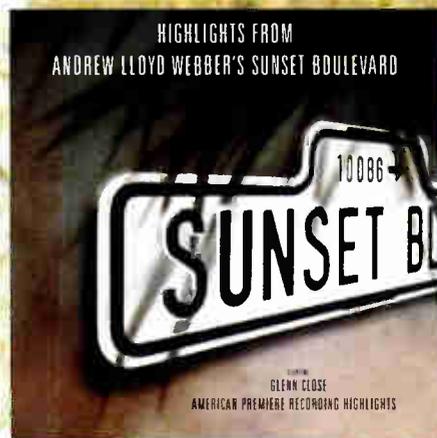
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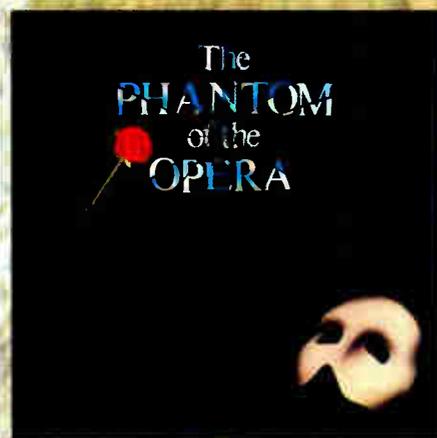
The music of Andrew Lloyd Webber



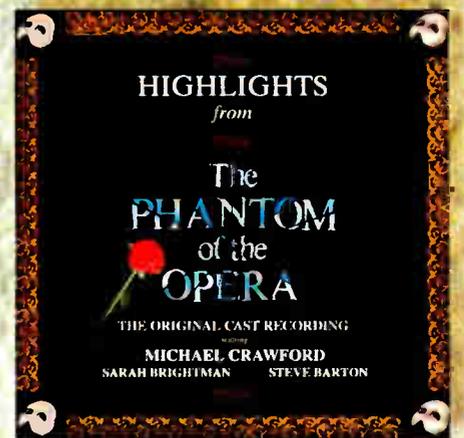
ANDREW LLOYD WEBBER'S
 SUNSET BOULEVARD,
 THE AMERICAN PREMIERE RECORDING



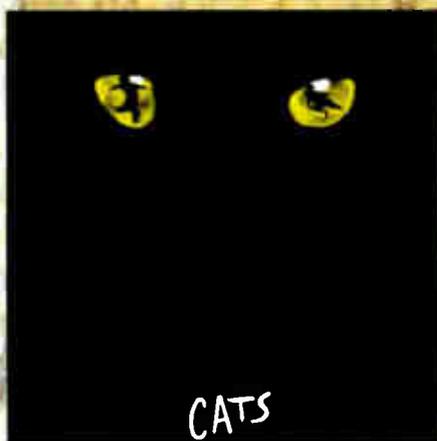
HIGHLIGHTS FROM ANDREW
 LLOYD WEBBER'S SUNSET BOULEVARD,
 THE AMERICAN PREMIERE RECORDING



THE PHANTOM OF THE OPERA



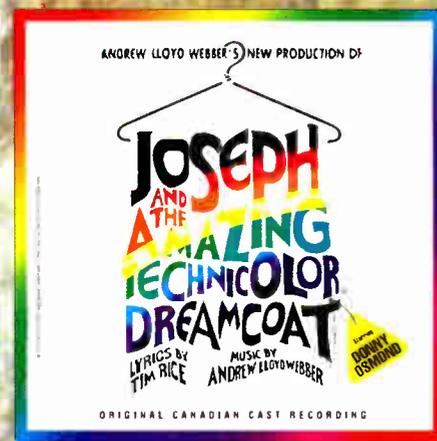
HIGHLIGHTS FROM
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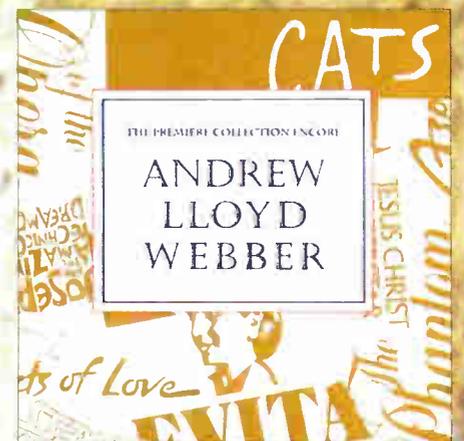
CATS



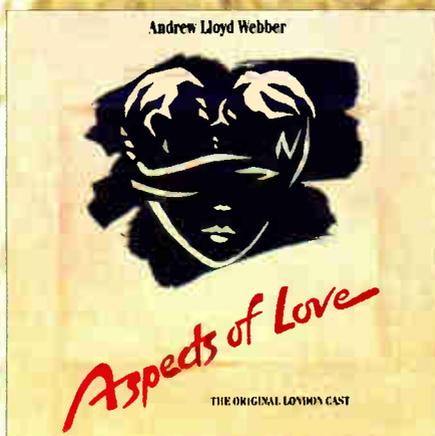
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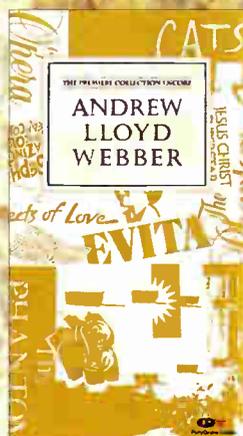
JOSEPH AND THE AMAZING
 TECHNICOLOR DREAMCOAT



THE PREMIERE COLLECTION ENCORE



ASPECTS OF LOVE



THE PREMIERE COLLECTION VIDEO

COMING
 THIS FALL
 "The Very Best
 Of Andrew
 Lloyd Webber"

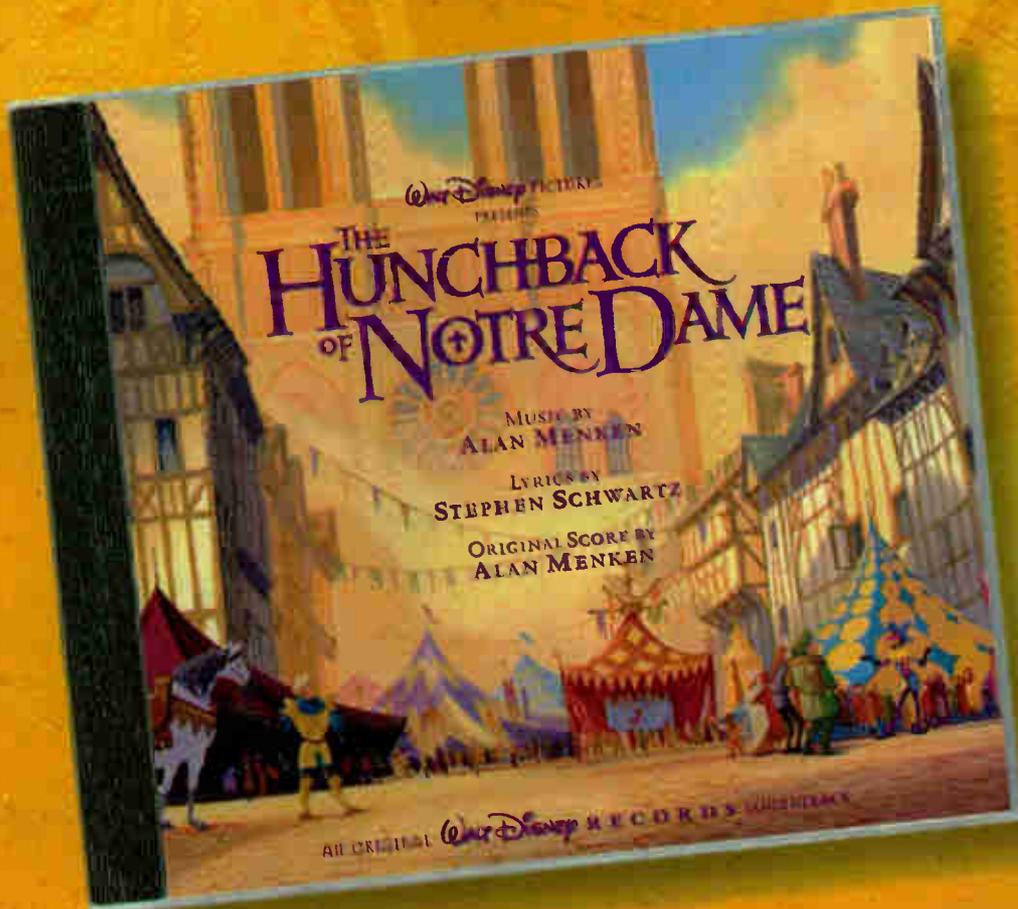
A body of work that sets the standard for contemporary musical theatre



WALT DISNEY RECORDS

PRESENTS

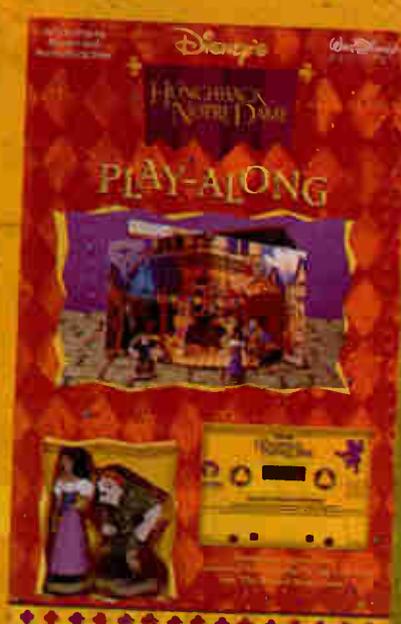
THE PREMIERE AUDIO EVENT OF 1996.



Captivating songs. A breathtaking score. All the power, beauty, and emotion of the film is woven into a rich musical tapestry featuring the genius of Academy® and Grammy® Award-winning composer Alan Menken and Academy® and Grammy® Award-winning lyricist Stephen Schwartz.

Features the hit single "Someday"* performed by All-4-One. Plus "God Help the Outcasts"** performed by Bette Midler.

Children can relive the spirit, drama, and humor of the film with *The Hunchback of Notre Dame* audio product. Stunning, coordinated packaging encourages consumers to collect and enjoy the entire *The Hunchback of Notre Dame* audio series.



* Produced by "Sister" Adonis
** Produced by Bill Munden
All-4-One appears courtesy of Warner Bros. Records
Walt Disney Records presents a recording of "Someday"
Bette Midler appears courtesy of Warner Bros. Records
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Songwriters & Publishers

ARTISTS & MUSIC

EMI Takes C'right Requests Online Publishing Arm Sets Up World Wide Web Site

BY IRV LICHTMAN

NEW YORK—"We just went online 10 minutes before you called," Gary Klein, EMI Music Publishing senior VP of creative services and new media, told a caller from Billboard on May 18.

For Klein, it was the culmination of an 18-month project to make life easier for those seeking EMI Music copyrights for synchronization uses and for the music publisher itself in dealing with such requests.

Designed by Manhattan-based Double Space, the "business-to-business" World Wide Web site on the Internet is a global endeavor that enables registered users to research EMI Music's database and instantly retrieve, via RealAudio technology, 45-second sound samples from the EMI Music catalog.

"Potential users don't have to call us anymore," says Klein. "We have an online sync license request form. They

fill it out, click 'send,' and we start the process. We have a very sophisticated search engine to access information by a letter, the writer's name, by year, and by record company. This is available 24 hours a day worldwide."

Formal negotiations, of course, are needed to establish what fees users are willing to pay for use of EMI songs in a film, TV program, or as a jingle selling a product or service. Klein says a future online service could even provide billing for the amount of money negotiated. At a future date, the system will accommodate requests for mechanical licenses, he says.

In listening online to requested material, the user can choose to hear it as a soundclip without downloading, or the clip can be downloaded by PC and Macintosh users.

In addition, the user can do a second search to obtain a discography with a brief history of the song. There is also an international directory in which each territory has its own home page. Users can access a top 10 list of the songs in each territory that have been "most requested" for use in situations

that require a sync license from EMI Music.

While information on the "most requested" songs can only be read and not heard by the user, Klein notes that soundclips can be accessed for the 2,000 titles currently online. He says there will be continual updates of song titles, information, and soundclips.

Other services available on the Web site are a news section, a directory of key EMI staff with E-mail addresses, and an international directory of affiliates outside the U.S.

Klein emphasizes that the service is "strictly for professional use, for people who choose and research music and whose livelihood depends on that. The client has to register online with EMI Music, and we verify the code by E-mail."

According to Martin Bandier, EMI Music's chairman/CEO, the Web site reflects the role of "music... in nearly every facet of life today and in every corner of the world. Music can enhance a product, service, or entertainment product like virtually nothing else."

Overall, Klein says, EMI Music will "do more business more easily with less telephoning, and the client won't be frustrated by not reaching some party on the phone."

The Web site's address is <http://www.emimusicpub.com>.



KLEIN

ASCAP Starts Award To Honor Hawaiians

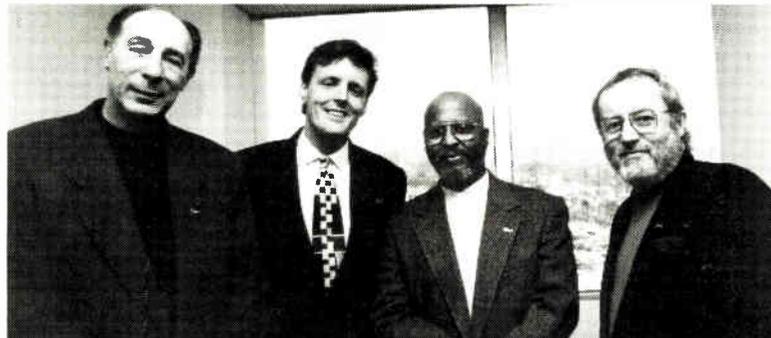
NEW YORK—ASCAP is paying tribute to the music of Hawaii via a new ASCAP Membership Achievement Award, which will go to songwriters from that state each year. The first to be honored is R. Alex Anderson.

Anderson, who was 100 years old when he died in May 1995, wrote well-known songs associated with his native Hawaiian Islands, including "Lovely Hula Hands," "I'll Weave A Lei Of Stars," "Haole Hula," "Mele Kalikima," and "The Cockeyed Mayor Of Kaunakakai." Anderson, a native of Honolulu, wrote songs with performer/writer Martin Denny and writers Al Hoffman and Al Stillman. He joined ASCAP in 1939.

The award presentation was made to Anderson's daughter, Pamela Anderson, May 15 at the Hawai'i Academy of Recording Arts' 19th annual Na Hoku Hanohano Awards at the Sheraton Waikiki.

The presentation was made to Anderson by Karen Anderson (no relation), ASCAP's longtime licensing manager, who is based in Honolulu.

IRV LICHTMAN



Writers Unite! As expected, the National Academy of Songwriters and the Los Angeles Songwriters Showcase have merged, with the united group keeping the NAS name. NAS acquires from LASS the monthly Songwriter's Musepaper, which will be published with NAS' SongTalk magazine. In addition, NAS will produce the annual Songwriters Expo. Shown, from left, are Jeff Barry, president of the NAS board of directors; Brett W. Perkins, director/CEO of NAS; Len Chandler, co-founding director of LASS; and John Braheny, co-founding director of LASS.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"THEN YOU CAN TELL ME GOODBYE"

Written By John D. Loudermilk
Published by John D. Loudermilk, Acuff-Rose Music (BMI)

A great song can always stand another revival. Neal McCoy's version of "Then You Can Tell Me Goodbye," No. 44 this week on Hot Country Singles & Tracks, was done in the '60s by the Casinos and Eddy Arnold. Glen Campbell and Toby Bean covered it in the '70s.

Neal McCoy says Atlantic Nashville president Rick Blackburn suggested he record the song. "We had been looking for material, and Rick called me one day," McCoy recalls. "He said, 'What do you think about doing a cover song?'"

McCoy was definitely interested. "It's a wonderful song, and people my age have heard it before, because it's been cut a couple of times. Eddy Arnold did it, and Glen Campbell did it as a two-song medley. [Produc-

er] Barry Beckett did a terrific job, and I have a pretty good vocal in there."

McCoy is known for performing positive love songs, and he couldn't resist cutting this one. "It's just a good song and a love song," he says. "And I've been associated with that positive kind of thing."

When his self-titled album was finished, McCoy and the label executives decided the cut should be the first single, and he recently added it to his live show.



NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
THA CROSSROADS	Bone, D.J. U-Neek, Tony C, The Isley Bros. C. Jasper	Ruthless Attack/ASCAP, Mo Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI, EMI April/ASCAP, Bovina/ASCAP
HOT COUNTRY SINGLES & TRACKS		
MY MARIA	Daniel Moore, B.W. Stevenson	Duchess/BMI, Bug/BMI, Prophecy/BMI
HOT R&B SINGLES		
THA CROSSROADS	Bone, D.J. U-Neek, Tony C, The Isley Bros. C. Jasper	Ruthless Attack/ASCAP, Mo Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI, EMI April/ASCAP, Bovina/ASCAP
HOT RAP SINGLES		
THA CROSSROADS	Bone, D.J. U-Neek, Tony C, The Isley Bros. C. Jasper	Ruthless Attack/ASCAP, Mo Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI, EMI April/ASCAP, Bovina/ASCAP
HOT LATIN TRACKS		
AMARTE A TI	Daniel Freiberg, W. Arenzon	The Sound Retreat

'Rent' And 'Big' Score Low; 'State Fair' Takes The Prize

CATCHING UP: Words & Music has caught up with three new Broadway musicals. One, "Big," comes from the film hit of the same name, which starred Tom Hanks. The second, "Rent," went from off-Broadway to the big time, using the plot line of Puccini's "La Bohème" as its thematic source. The third, "State Fair" arrived after a long tour and is based, of course, on the 1945 Rodgers and Hammerstein film musical.

That's a lot of creative and chronological baggage for all three. The results, which have little to do with the shows' original sources, are mixed.

"Big" at times looks and sounds like a "Sesame Street" production for

kids on the brink of adolescence. Richard Maltby Jr. and David Shire's score is no more than "serviceable," which, in musical theater terms, means it is competent within the context of the show. But if the songs were removed from "Big," they would sound blander than they already are.

"Rent," with a score by the late Jonathan Larson, has captured national attention as if it were Broadway's breakthrough rock musical of the '90s. It is not, of course. There will be a lot of similar shows mounted, needless to say, because of "Rent's" likely success, but the show doesn't offer anything fresh.

"Hair," of '60s vintage, is the first and still the best Broadway presentation of rock music. "Hair's" mix of rock and musical theater simply yielded much better songs. With its heavy indebtedness to that musical, "Rent" appears dated at the starting gate. "Hair," though, probably couldn't stand up in a Broadway revival.

While "State Fair" can't touch the oversized production values of the similarly innocuous and innocent "Big," it has decided advantages in its score. There are the original R&H goodies from the film—"It Might As Well Be Spring," "It's A Grand Night For Singing," and "That's For Me," among others—and a goodly number of other excellent ballads and rhythm numbers from less successful R&H stage shows, including a cutout from their first collaboration, "Oklahoma!" With its amiable cast, headed by

John Davidson, Kathryn Crosby, Donna McKechnie, and Andrea McArdle, "State Fair"—unlike other R&H favorites—takes a few steps backward from wherever musical theater is supposed to be heading, and somehow we're unashamedly grateful for all the corn.

AS ITS FOURTH OFFERING of the season, the Lyrics & Lyricists series at Manhattan's 92nd Street Y offered a salute to composer Kurt Weill for four performances May 5-6.

The German-born Weill's career in the U.S., which started in 1935 and continued until his death in 1950 at age 50, was the main focus. His

works from this period offer greater variety (and more satisfaction for American audiences) than his European "style." They range from pure musical comedy

("Lady In The Dark," "One Touch Of Venus") to musical drama ("Lost In The Stars," "Street Scene").

But although Weill caught on quickly to the melodic and rhythmic demands of American musical theater, he could never abandon (thankfully) much of his European style. Ironically, it contained references to jazz-like syncopation, which the Nazis denounced as decadent, as well as aria-like songs of penetrating soul-searching.

The performers at the Y concert were attractively at home with Weill's songs but were not memorable—with one exception. That was Paula Laurence, a member of the original 1943 cast of "One Touch Of Venus" as well as other shows of that era that were lucky enough to get her. Her two lighthearted numbers from "Venus"—the title song and "Very Very"—were of the show-stealing kind. At the concert, it was no contest.

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

1. Bonnie Raitt, "Road Tested."
2. The Dave Matthews Band, "Under The Table And Dreaming."
3. "Jekyll & Hyde," vocal selections.
4. John Denver, "A Legacy Of Song."
5. Guns N' Roses, "Guns N' Roses For Easy Guitar."

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Oz To Get 2nd Music TV Channel ARC To Present 'Fresh Contemporary' Format

BY CHRISTIE ELIEZER

SYDNEY—Australia's second 24-hour music TV channel is set to roll out June 14.

ARC Music TV will be produced in Sydney and broadcast via the Optus Vision cable network. It will have a "fresh contemporary" format and feature daily specialist shows for indie acts and dance, soul, retro, and hard rock performers.

The network has no quota for Australian content. However, Duncan Campbell, deputy managing director and head of music programming, says, "Obviously, our priority is to entertain, but we want to inform viewers of the latest developments, too."

"There's a specialist Australian program, but the channel's format allows us to expose more [Australian] new acts [in other programs] than the free-to-air shows."

ARC is a joint venture between Village Roadshow Pictures—the country's largest entertainment company, which has market capitalization in excess of \$1.7 billion—and Austereo, which claims to be the largest FM radio network outside the U.S. Its 13 stations target the 18-44 demographic.

Village Roadshow is involved in cinema, film distribution, theme parks, radio, and film/TV production. In the last 18 months, it has set up cinema sites in 11 territories across Asia and Europe. ARC's managing director, Kim Vecera, is also GM of Roadshow's Australasian acquisition section and managing director of its TV division.

ARC has learned from early problems faced by Red channel, which is its rival on the Foxtel network and was launched last July. The new channel will utilize international talent to try to establish an immediate presence. CEO/launch director Stuart Pinches helmed VH-1's launch in the U.K.; creative director James Greville was senior producer at Turner Entertainment Networks in Europe; and marketing coordinator Jo Walker worked at British Sky Broadcasting and QVC, the home-shopping channel in London.

Campbell, former group programming director for the Triple M radio network, has ensured that ARC's programming will be tightly researched. "Other shows don't research their audiences, so their programming doesn't provide what they want," he says. "They tend to rely on the personal tastes of the producer or the presenter, and that's danger signs."

This is something Red is set to address. It will relaunch with a fresh team of executives and VJs and a new format that program manager Dean Dezius (recently arrived from Sydney MMM, where he was music director)

describes as "more chart-influenced and less left of center." Niche shows devoted to metal, hip-hop, soul, and dance remain.

Cable is such a new industry in Australia that only about 50% of homes are linked. Therefore, it will be at least another year before Red or ARC gain significant ratings.

"There's been little public awareness of channels like us," says Dezius. "We're about to roll out an aggressive campaign to put us on the marketplace and get the edge on ARC, which is going for the same market as us."

Despite initial apprehension from some record companies, support for

both music channels is definite. "A number of TV shows went off the air in the last few years, so it's always good when they're replaced," says Peter Karpin, GM of A&R at Sony Music.

"Cable is definitely part of a marketing package for us," says Sue McAullay, national promotions manager for Mushroom Records. "It's a whole new outlet, and the visual medium definitely works for us. Cable is growing every day."

In the last year, MTV and Asia's Channel V music station have also looked at the possibility of entering the Australian market, but nothing has been decided yet.

Bignotti Takes The Reins At Warner Classics Int'l

LONDON—Marco Bignotti has taken over as president of Warner Classics International. In an appointment effective from May 1, he succeeds Peter Andry who, as senior VP and, later, president, was with the division from its formation in 1989.

Bignotti's appointment was revealed at the Warner Music International managing directors' conference in Sydney (Billboard, May 4).

Bignotti has been working at Warner Classics International's London head office since December; when he relinquished his responsibilities with Warner Music Europe. He had been president of the Warner Music companies in France, Italy, and Greece.



Peter Andry, left, with Marco Bignotti.

Andry is retiring but will remain as a consultant to the classical company. Warner Music International chairman/CEO Ramon Lopez says of him, (Continued on next page)

In Russia, Music Channel MuzTV Heading Campaign For Youth Vote

BY ERKIN TOUZMOHAMED

MOSCOW—A music television channel in the fledgling Russian democracy is mounting its own version of a Rock the Vote campaign.

Music-industry-led exhortations to the young to vote have been mounted in the U.K. and the U.S. Now MuzTV, which is seen in more than 100 towns and cities here, is running its "Choose or Lose" campaign before the Russian presidential elections scheduled for June 16.

MuzTV is co-owned by Boris Zosimov, managing director of PolyGram Russia, and Sergei Lisovsky, a director of public television station ORT. Their channel broadcasts 12 hours per day by satellite to 50 cities and is delivered on tape to TV stations in 50 more. Zosimov says he intends to have MuzTV broadcast around the clock by the summer.

The Choose or Lose campaign is in response to the fact that the elderly—whose standard of living has greatly declined since the fall of communism—are the most politically active group in Russia. Some observers have suggested that Zosimov and Lisovsky were inspired to run the campaign by the fact that presidential candidate Gennadi Zuzanov, a man much favored by the elderly, would, if elected, reintroduce many communist principles.

The campaign is, however, ostensibly unbiased. Supported by FM radio network Europe Plus and Russia's biggest newspaper, Komsomolskaya Pravda, it features Russian pop stars—such as Phillip Kirkorov, Leonid Agutin, and Vladimir Presnyakov Sr. and Jr.—urging Russians to "take responsibility for your future."

The campaign also encompasses music from acts banned by a 1984 decree from communist authorities. The decree, which recently came to public attention, stated its aim as "raising the artistic level" of music listened to by young people, and it banned the broadcast or sale of records by 150 acts, including AC/DC and Judas Priest, "for promoting violence"; Black Sabbath, for "occultism"; Michael Jackson and Julio Iglesias, for "bourgeois propaganda"; and Pink Floyd's "A Momentary Lapse Of Reason," for "criticism and perversion of the

peaceful Soviet action in Afghanistan."

A monthlong tour for the campaign is being mounted. Featuring Russian acts Alice, Time Machine, Nautilus Pompilius, Chai-F, and Tsvety, it will play in 16 cities to promote the Choose or Lose message.

Lisovsky comments, "I am not making a secret of how much this whole campaign costs, but at this point, it is really hard to adequately evaluate it. I can only say that we are talking about several million dollars."

1 Dies, 6 Hurt At Concert By Smashing Pumpkins In Dublin

DUBLIN—One fan was killed and several others injured May 11 at a sellout concert by Smashing Pumpkins at the Point Theatre here.

After being crushed in the crowd near the front of the stage, Bernadette O'Brien, 17, a student from Shanagarry, County Cork, died at Dublin's Mater Hospital the next day. Six others were injured. They were treated at the hospital and released.

A police report blamed the tragedy on a minority of fans who were body-surfing—passing themselves over the top of the crowd. The band made several appeals for calm during the performance and called a halt after about an hour. The police, local fire officers, and the concert's promoter, MCD, have all launched full-scale inquiries. About 8,500 attended the concert.

It is believed the incident that led to the fatality occurred about 15 minutes into the show. Irish national newspaper The Irish Independent quoted witness Mairead Boland, 17, who said, "The whole front of the crowd seemed to collapse, and the kids were piled up on top of each other."

MCD and the Point have issued a joint statement in which they extend sympathy to the family and friends of the victim. The also say that safety "has been and always will be a primary concern" and that the show was "in accordance with the recently published code of practice for pop concerts."

In addition, the statement says attendance was "within the legal capacity of the building for such a show."

KEN STEWART

Piracy Raid In Moscow Closes Plants

LONDON—The first anti-piracy raid by Moscow police has resulted in the closure of four cassette counterfeiting companies, according to international labels body IFPI.

IFPI says more than 40,000 cassettes and equipment with a value of at least \$100,000 were seized.

The organization adds that police are using IFPI and Russian record companies' expertise to go ahead

with legal proceedings.

New figures from IFPI cite Russia as the world's largest pirate market, with 51% of CDs and 74% of cassettes being sold illegally (Billboard, May 18). This equates to 1995 pirate sales of more than 220 million units worth \$360 million.

IFPI is encouraged, though, by the fact that the first criminal case has been mounted against alleged pirates in Russia. It was initiated earlier in the year by police in Siberia against an operation believed to be producing pirate cassettes and videos.

An IFPI spokesman says, "The case is significant as it is the first test of new powers, adopted in law in 1995, giving police the right to initiate criminal cases without a formal complaint by the rightholder."

JEFF CLARK-MEADS

World Music Awards Honor Top Acts

Jackson, Morissette Among Leading Winners

BY MARK DEZZANI

MONTE CARLO, Monaco—Michael Jackson and Diana Ross were feted for their outstanding career achievements at this year's World Music Awards ceremony, which took place at Monte Carlo's Sporting Club here May 8.

The event, hosted by Natalie Cole and Jean Claude Van Damme, is to be aired on ABC June 3 and, according to organizers, will be shown in coming weeks in more than 100 territories.

The awards criteria is based on last year's best-selling artists from each of the world's major music markets as measured by international labels body IFPI. The exceptions are Spain and Italy, for which information is supplied by local trade magazines.

This year's event boasted a bumper attendance by major stars. Apart from Jackson and Ross, Celine Dion was present to pick up her award for best-selling Canadian artist. Others attending to receive awards included Shania Twain, Seal, and members of Hootie & the Blowfish and TLC.

Ross received clamorous applause while being presented with the lifelong contribution award from the show's patron, Prince Albert of Monaco.

Jackson picked up five awards: best selling male pop artist, R&B male artist, male recording artist, U.S. male artist, and best-selling album of all time for "Thriller."

Princess Stephanie of Monaco spoke of Jackson's talent, vision, and showmanship.

As Prince Albert presented the award for the album's worldwide sales of more than 500 million units, he said, "He is master of video. [Jackson's] charitable work for all races and religions is unflagging." Prince Albert then introduced Jackson's stage performance of "Earth Song" featuring the Children All



ROSS



JACKSON



TWAIN

Stars.

After the performance, Jackson embraced and kissed the children onstage. This emotive finale provoked a mixed reception: tears amongst the VIPs in the front row, including Princess Stephanie, and jeers from the press room.

On receiving his awards, Jackson reminded his fans that he loved them, saying, "I am grateful for my acceptance throughout the world."

The live element of the event was generally regarded as a major improvement over last year's stop-and-start show.

The demands of TV production were balanced with the need to stage a spontaneous live show. Fans in the audience continuously cheered and shouted, "Michael, Michael!" and called for encores. This made for a warmer audience than in last years, who were almost exclusively celebrities in evening dress.

Following is a partial list of the winners:

Male pop artist: Michael Jackson.

Female pop artist: Mariah Carey.

Pop group: TLC.

Rock artist/group: Hootie & the Blowfish.

Female rock artist: Alanis Morissette.

Male R&B artist: Michael Jackson.

Female R&B artist: Mariah Carey.

R&B group: TLC.

Rap artist: Coolio.

Male country artist: Garth Brooks.

Female country artist: Shania Twain.

Latin artist: Selena.

Latin group: Mamonas Assassinas.

Newcomer: Hootie & the Blowfish.

Male recording artist: Michael Jackson.

Female recording artist: Mariah Carey.

Best-selling female artist: Alanis Morissette.

Best-selling group: Hootie & the Blowfish.

Mitchell, Boulez Win Polar Music Prizes

Joni Mitchell and classical composer Pierre Boulez were the joint recipients of the Polar Music Prize in Stockholm May 8.

The two shared the prize money of 1 million kronor (\$147,000), which was awarded to the winners at a ceremony in Stockholm's Berwald Hall by King Carl Gustav.

The Polar prize committee presents the award every year for achievement in music or achievements of great potential importance within the musical realm.

The committee praised Boulez for his "profound musicality, clear intelligence, and unusual farsightedness" and for his inspiration behind such projects as the Bastille Opera and the Cité de la Musique concert hall in Paris, exclusively devoted to new music.

Roxette's Marie Fredriksson paid tribute to Mitchell, praising her "early ideals of composition and arrangement, melodic simplicity, economy of instrumentation, and subtlety in the use of electronic instruments."

This was the fifth Polar ceremony; past recipients have included Quincy Jones, Paul McCartney, and Mstislav Rostropovich.

The award is funded via the Stig

Anderson Music Prize fund of the Royal Swedish Academy of Music. One-time Abba producer and manager Anderson gave a donation to

HMV Calls For Improved Retail/Label Relations

This story was prepared by John Ferguson, retail editor for Music Monitor.

ANTALYA, Turkey—HMV U.K. managing director Brian McLaughlin has called for a new strategic partnership to be forged between retailers and the major record companies to ensure the continued growth of the U.K. music market.

Speaking after his company's 75th-anniversary conference, held here May 8-9, McLaughlin said that it is time for the managing directors and chairmen of the U.K.'s leading music companies to recognize the importance of retail and to look to ways in which both sectors can plot the future development of the industry.

While not intending these remarks to be an attack on music suppliers, McLaughlin says that senior personnel at the big record companies often take the view toward retailers that "we make the hits, and you just sell them."



"We are often seen as the grubby, money-grabbing, unglamorous part of the business, which they aim to avoid at all costs," he continues. "From a retail point of view, everything seems to be very short-term. Managing directors and chairmen of the record companies need to take a more strategic view toward retail. There needs to be a lot more knowledge and involvement by people at that level. We can't be seen just as people out there who they can just schlock product to."

McLaughlin would like record company chiefs to sit down with HMV and actively involve the retailer in their plans for their artists over a year. "Some record companies have tried to do that, and where they have, I think, they have started to build up long-term relationships. I just sense that there is a feeling from the managing directors that 'this is sales directors' territory, not ours.'"

In his view, retailers need to have an understanding of a record company's needs over a year, but the companies, in turn, need to focus more on the issues affecting such chains as HMV.

He says, "[The record companies] want to break new acts, and we can say that there is a commitment from us to help them do that. We, in turn, may be opening new stores, and we will want a commitment from them to help us. We run numerous campaigns that we see as an integral part of the business, and we need help from them to launch them."

"It has to be a partnership—and you can only have that if you are getting informed dialog and debate between manufacturer and retailer. There is the artist-development side, which I know the chairmen and managing directors have to be heavily involved in and which I welcome, but we are very influential and make up a very big part of this industry."

McLaughlin sees huge potential for growth in the industry but points out that the battle on the high street for a share of consumer spending is getting harder. "I don't want my remarks sensationalized or seen as an attack, for they are most definitely not. I have the highest regard for what our suppliers do for this industry. We've all done a great job to build this industry into what it has become today. But if we don't recognize the enormous contribution that retail is making, we will return to where we came from—the back streets."

"The American market is now in a state of turmoil; thousands of retailers are closing. We all have a responsibility to prevent that from happening here," he says.

In general, McLaughlin was in a very upbeat mood at the conference. Although the forthcoming demerger of HMV parent company Thorn EMI meant that he was unable to go into detail about future plans, he says, "There is a tremendous mood of optimism throughout the entire company—you could see that from the conference, which was definitely the best conference we have ever staged. There is no question about it that this company is becoming a very substantial business and is solid as a rock."



A Leppard On The Roof. Def Leppard celebrates 40 million album sales at a party at the Kensington Roof Gardens in London, where it also receives certificates from the Guinness Book of Records for playing on three continents in one day. Pictured, from left, is Howard Berman, managing director of the band's record company in the U.K., Mercury Records; band members Rick Allen, Rick Savage, and Joe Elliott; band manager Peter Mensch; and band members Phil Collen and Vivian Campbell.

Music Writer Bill Graham Dead At 44

DUBLIN—Bill Graham, one of Ireland's best known music journalists and authors, died May 11. He was 44.

Graham, a founding member of Hot Press magazine, was born in Belfast and is regarded as the man who discovered U2. He introduced the band to manager Paul McGuinness; wrote two books about U2, "Another Time, Another Place" and "The Complete Guide To The Music

Of U2"; and was rated by Bono as "one of the best writers in the world."

McGuinness states that the introduction to U2 was one of the most important of his life, and that he will always be grateful to Graham. "I took his opinions very seriously. His writing was extremely important to anyone wanting to make music in Ireland; he was the most important critic and the one

whose opinion was most highly regarded in our business," says McGuinness.

Liam Mackey, deputy editor of Hot Press, says, "We have lost not only a great friend, but a man who was an integral part of the success of Hot Press since its inception in 1977. A lot of people in the music scene in Ireland owe him a debt of gratitude and will mourn his loss."

KEN STEWART

BIGNOTTI

(Continued from preceding page)

"Peter Andry's retirement comes at the end of a distinguished career spanning over 40 years and culminating in his time with WCI, which, under his leadership, has developed from an adventurous idea into a major force in the world's classical music market."

WCI comprises Teldec Classics, Erato Disques, Nonesuch, and Finlandia.

JEFF CLARK-MEADS

HITS OF THE WORLD



JAPAN		MUSIC & MEDIA	
(Dempa Publications Inc.)			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	ANATANI AITAKUTE SEIKO MATSUDA MERCURY	GLOBE GLOBE A&I TRAX
2	10	KOKOROWO HIRAITE ZARD B GRAM	DREAMS COME TRUE LOVE UNLIMITED EPIC/SONY
3	2	CHERRY SPITZ POLYDOR	DREAMS COME TRUE SEVENTH OF JULY SUNNY DAY - SOUNDTRACK EPIC/SONY
4	7	HADAKANO OHSAMA SHIBUTOKU TSUYOKU SMAP VICTOR	GEORGE MICHAEL OLDER TOSHIBA EMI
5	5	ALICE MY LITTLE LOVER TOY'S FACTORY	TUBE TUBEST II SONY
6	3	IWAKE SYARANQ BMG VICTOR	CARPENTERS I NEED TO BE IN LOVE - THE BEST OF THE CARPENTERS POLYDOR
7	6	FRIENDSHIP H JUNGLE WITH T A&I TRAX	LUNA SEA STYLE MCA VICTOR
8	4	HANA MEMENTO-MORI MR. CHILDREN TOY'S FACTORY	VARIOUS ARTISTS DANCE MANIA 1 TOSHIBA EMI
9	9	I'M PROUD TOMOMI KAHARA PIONEER LDC	CHAGE & ASKA CODE NAME.2 SISTER MOON PONY CANYON
10	NEW	LA-LA-LA LOVE SONG TOSHINOBU KUBOTA WITH NAOMI CAMPBELL SONY	CELINE DION FALLING INTO YOU EPIC/SONY

EUROCHART HOT 100		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	CHILDREN ROBERT MILES ORX	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
2	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	TAKE THAT GREATEST HITS RCA
3	3	FASTLOVE GEORGE MICHAEL VIRGIN	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/ICKE/REPRISE
4	4	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
5	5	RETURN OF THE MACK MARK MORRISON WEA	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
6	9	MACARENA LOS DEL RIO SIRDISCO	TINA TURNER WILDEST DREAMS PARLOPHONE
7	14	THE X FILES THEME MARK SNOW WARNER BROS.	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
8	7	FIRESTARTER PRODIGY XL RECORDINGS	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY
9	8	LEMON TREE FOOL'S GARDEN INTERCORD	STING MERCURY FALLING A&M
10	6	X FILES DJ DADO SUBWAY	ORBITAL IN SIDES INTERNAL
11	10	ONE OF US JOAN OSBORNE BLUE GORILLAMERCURY	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE - BOOK 1 EPIC
12	11	SOIREE DISCO BORIS VERSAILLES	VANGELIS PORTRAITS POLYDOR
13	12	ANYTHING 3T MJJ/EPIC	SCOOTER OUR HAPPY HARBOR CLUB 100.5
14	17	DRILL INSTRUCTOR CAPTAIN JACK EMI	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
15	NEW	GINA G OOH AAH... JUST A LITTLE BIT ETERNAL/WEA	TIC TAC TOE TIC TAC TOE RCA
16	NEW	CHARMLESS MAN BLUR FOOD/PARLOPHONE	MIKE & THE MECHANICS HITS VIRGIN
17	NEW	PIU' BELLA COSA EROS RAMAZZOTTI ODD	JOAN OSBORNE RELISH BLUE GORILLAMERCURY
18	15	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE	LIONEL RICHIE LOUDER THAN WORDS MERCURY
19	13	SPACEMAN BABYLON ZOO EMI	FOOL'S GARDEN DISH OF THE DAY INTERCORD
20	20	SALVATION CRANBERRIES ISLAND	PAVARTTI & FRIENDS TOGETHER FOR THE CHILDREN OF BOSNIA DELCCA

GERMANY		MUSIC & MEDIA	
(Media Control)			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	BACKSTREET BOYS BACKSTREET BOYS JIVE/ZOMBA
2	2	MACARENA LOS DEL RIO RCA	CRANBERRIES TO THE FAITHFUL DEPARTED MERCURY
3	3	CHILDREN ROBERT MILES MOTOR MUSIC	TAKE THAT GREATEST HITS RCA
4	4	COCO JAMBOO MR. PRESIDENT WEA	TINA TURNER WILDEST DREAMS EMI
5	14	HEAVEN U96 MOTOR MUSIC	TIC TAC TOE TIC TAC TOE RCA
6	5	DRILL INSTRUCTOR CAPTAIN JACK EMI	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
7	6	FIRESTARTER PRODIGY INTERCORD	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
8	7	CALIFORNIA LOVE 2PAC FEATURING DR. DRE MERCURY	SCORPIONS PURE INSTINCT EASTWEST
9	17	RETURN OF THE MACK MARK MORRISON WEA	CELINE DION FALLING INTO YOU SONY
10	8	LEMON TREE FOOL'S GARDEN INTERCORD	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
11	9	KLEINER SATELLIT BLUMCHEN IDEI	ROGER WHITTAKER ALLES ROGER! ARIOLA
12	16	THE X FILES THEME MARK SNOW WEA	PETER MAFFAY MAFFAY 96 ARIOLA
13	11	MUTTER, DER MANN MIT DEM KOKS T>>>MA ARIOLA	CAPTAIN JACK THE MISSION EMI
14	NEW	JEIN FETTES BROT INTERCORD	MARK KNOPFLER GOLDEN HEART MERCURY
15	NEW	FU-GEE-LA FUGEES COLUMBIA	FOOL'S GARDEN DISH OF THE DAY INTERCORD
16	10	HIER KOMMT DIE MAUS STEFAN RAAB ARIOLA	CURE WILD MOOD SWINGS METRONOME
17	12	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE	DUNE EXPEDICION VIRGIN
18	15	FUNKY TIC TAC TOE RCA	FUGEES THE SCORE COLUMBIA
19	NEW	CELEBRATE ZHI VAGO ZYX	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE - BOOK 1 EPIC
20	13	LOVE MESSAGE LOVE MESSAGE POLYGRAM	

FRANCE		MUSIC & MEDIA	
(SNEP/IFOP/Tite-Live)			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	CHILDREN ROBERT MILES SONY	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
2	2	THE X FILES THEME MARK SNOW WARNER BROS.	CELINE DION FALLING INTO YOU COLUMBIA
3	3	SOIREE DISCO BORIS VERSAILLES	CURE WILD MOOD SWINGS POLYDOR
4	4	BABY COME BACK WORLDS APART EMI	GEORGE MICHAEL OLDER VIRGIN
5	5	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	PHIL COLLINS SERIOUS HITS... LIVE! WEA
6	7	ANYTHING 3T MJJ/EPIC	CELINE DION D'ELUX COLUMBIA
7	10	BALANCE TOU RECIPROK SONY	TINA TURNER WILDEST DREAMS EMI
8	8	VOYAGE EN ITALIE LILICUB REMARK	SOUNDTRACK THE X FILES WARNER BROS.
9	6	SPACEMAN BABYLON ZOO EMI	FUGEES THE SCORE SONY
10	11	CARUSO FLORENT PAGNY MERCURY	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
11	9	WE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE	SCORPIONS PURE INSTINCT EASTWEST
12	19	TU ES LE FEU QUI M'ATTISE OPHELIE WINTER EASTWEST	QUEEN MADE IN HEAVEN EMI
13	15	LEMON TREE FOOL'S GARDEN EMI	FRANCE GALL FRANCE WEA
14	12	I GOT 5 ON IT LUNIZ VIRGIN	PANTERA THE GREAT SOUTHERN TRENDKILL EASTWEST
15	13	DIEU M'A DONNE LA FOI OPHELIE WINTER LAST WEST	MYLENE FARMER ANAMORPHOSE POLYDOR
16	14	YOU DON'T FOOL ME QUEEN EMI	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
17	20	FASTLOVE GEORGE MICHAEL VIRGIN	PASCAL OBISPO UN JOUR COMME AUJOURD'HUI EPIC
18	18	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND	RENAUD CHANTE LES CHANSONS POETIQUES... DE GEORGES BRASSESS VIRGIN
19	16	ONE OF US JOAN OSBORNE MERCURY	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
20	NEW	X FILES DJ DADO MEDIA 7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE - BOOK 1 EPIC

CANADA		MUSIC & MEDIA	
(The Record)			
THIS WEEK	LAST WEEK	ALBUMS	
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	
2	NEW	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND	
3	2	CELINE DION FALLING INTO YOU COLUMBIA	
4	3	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	
5	5	HOOTIE & THE BLOWFISH FAIRWEATHER JOHN-SON ATLANTIC	
6	8	FUGEES THE SCORE COLUMBIA	
7	7	BUSH SIXTEEN STONE INTERSCORE	
8	4	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC	
9	6	STONE TEMPLE PILOTS TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP ATLANTIC	
10	10	VARIOUS ARTISTS NOW! EMI	
11	14	SHANIA TWAIN THE WOMAN IN ME MERCURY	
12	12	VARIOUS ARTISTS 1996 GRAMMY NOMINEES COLUMBIA	
13	9	VARIOUS ARTISTS OH WHAT A FEELING MCA	
14	13	VARIOUS ARTISTS DANCE MIX USA 96 QUALITY	
15	11	I MOTHER EARTH SCENERY & FISH EMI	
16	16	VARIOUS ARTISTS SUNSET PARK O.S.T. EASTWEST	
17	15	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	
18	NEW	TRACY CHAPMAN NEW BEGINNING ELEKTRA	
19	RE	MARIAH CAREY DAYDREAM COLUMBIA	
20	18	"WEIRD AL" YANKOVIC BAD HAIR DAY ATIC	

EUROCHART HOT 100		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	CHILDREN ROBERT MILES ORX	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
2	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	TAKE THAT GREATEST HITS RCA
3	3	FASTLOVE GEORGE MICHAEL VIRGIN	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/ICKE/REPRISE
4	4	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
5	5	RETURN OF THE MACK MARK MORRISON WEA	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
6	9	MACARENA LOS DEL RIO SIRDISCO	TINA TURNER WILDEST DREAMS PARLOPHONE
7	14	THE X FILES THEME MARK SNOW WARNER BROS.	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
8	7	FIRESTARTER PRODIGY XL RECORDINGS	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY
9	8	LEMON TREE FOOL'S GARDEN INTERCORD	STING MERCURY FALLING A&M
10	6	X FILES DJ DADO SUBWAY	ORBITAL IN SIDES INTERNAL
11	10	ONE OF US JOAN OSBORNE BLUE GORILLAMERCURY	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE - BOOK 1 EPIC
12	11	SOIREE DISCO BORIS VERSAILLES	VANGELIS PORTRAITS POLYDOR
13	12	ANYTHING 3T MJJ/EPIC	SCOOTER OUR HAPPY HARBOR CLUB 100.5
14	17	DRILL INSTRUCTOR CAPTAIN JACK EMI	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
15	NEW	GINA G OOH AAH... JUST A LITTLE BIT ETERNAL/WEA	TIC TAC TOE TIC TAC TOE RCA
16	NEW	CHARMLESS MAN BLUR FOOD/PARLOPHONE	MIKE & THE MECHANICS HITS VIRGIN
17	NEW	PIU' BELLA COSA EROS RAMAZZOTTI ODD	JOAN OSBORNE RELISH BLUE GORILLAMERCURY
18	15	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE	LIONEL RICHIE LOUDER THAN WORDS MERCURY
19	13	SPACEMAN BABYLON ZOO EMI	FOOL'S GARDEN DISH OF THE DAY INTERCORD
20	20	SALVATION CRANBERRIES ISLAND	PAVARTTI & FRIENDS TOGETHER FOR THE CHILDREN OF BOSNIA DELCCA

GERMANY		MUSIC & MEDIA	
(Media Control)			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	BACKSTREET BOYS BACKSTREET BOYS JIVE/ZOMBA
2	2	MACARENA LOS DEL RIO RCA	CRANBERRIES TO THE FAITHFUL DEPARTED MERCURY
3	3	CHILDREN ROBERT MILES MOTOR MUSIC	TAKE THAT GREATEST HITS RCA
4	4	COCO JAMBOO MR. PRESIDENT WEA	TINA TURNER WILDEST DREAMS EMI
5	14	HEAVEN U96 MOTOR MUSIC	TIC TAC TOE TIC TAC TOE RCA
6	5	DRILL INSTRUCTOR CAPTAIN JACK EMI	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
7	6	FIRESTARTER PRODIGY INTERCORD	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
8	7	CALIFORNIA LOVE 2PAC FEATURING DR. DRE MERCURY	SCORPIONS PURE INSTINCT EASTWEST
9	17	RETURN OF THE MACK MARK MORRISON WEA	CELINE DION FALLING INTO YOU SONY
10	8	LEMON TREE FOOL'S GARDEN INTERCORD	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
11	9	KLEINER SATELLIT BLUMCHEN IDEI	ROGER WHITTAKER ALLES ROGER! ARIOLA
12	16	THE X FILES THEME MARK SNOW WEA	PETER MAFFAY MAFFAY 96 ARIOLA
13	11	MUTTER, DER MANN MIT DEM KOKS T>>>MA ARIOLA	CAPTAIN JACK THE MISSION EMI
14	NEW	JEIN FETTES BROT INTERCORD	MARK KNOPFLER GOLDEN HEART MERCURY
15	NEW	FU-GEE-LA FUGEES COLUMBIA	FOOL'S GARDEN DISH OF THE DAY INTERCORD
16	10	HIER KOMMT DIE MAUS STEFAN RAAB ARIOLA	CURE WILD MOOD SWINGS METRONOME
17	12	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE	DUNE EXPEDICION VIRGIN
18	15	FUNKY TIC TAC TOE RCA	FUGEES THE SCORE COLUMBIA
19	NEW	CELEBRATE ZHI VAGO ZYX	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE - BOOK 1 EPIC
20	13	LOVE MESSAGE LOVE MESSAGE POLYGRAM	

FRANCE		MUSIC & MEDIA	
(SNEP/IFOP/Tite-Live)			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	CHILDREN ROBERT MILES SONY	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
2	2	THE X FILES THEME MARK SNOW WARNER BROS.	CELINE DION FALLING INTO YOU COLUMBIA
3	3	SOIREE DISCO BORIS VERSAILLES	CURE WILD MOOD SWINGS POLYDOR
4	4	BABY COME BACK WORLDS APART EMI	GEORGE MICHAEL OLDER VIRGIN
5	5	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	PHIL COLLINS SERIOUS HITS... LIVE! WEA
6	7	ANYTHING 3T MJJ/EPIC	CELINE DION D'ELUX COLUMBIA
7	10	BALANCE TOU RECIPROK SONY	TINA TURNER WILDEST DREAMS EMI
8	8	VOYAGE EN ITALIE LILICUB REMARK	SOUNDTRACK THE X FILES WARNER BROS.
9	6	SPACEMAN BABYLON ZOO EMI	FUGEES THE SCORE SONY
10	11	CARUSO FLORENT PAGNY MERCURY	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
11	9	WE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE	SCORPIONS PURE INSTINCT EASTWEST
12	19	TU ES LE FEU QUI M'ATTISE OPHELIE WINTER EASTWEST	QUEEN MADE IN HEAVEN EMI
13	15	LEMON TREE FOOL'S GARDEN EMI	FRANCE GALL FRANCE WEA
14	12	I GOT 5 ON IT LUNIZ VIRGIN	PANTERA THE GREAT SOUTHERN TRENDKILL EASTWEST
15	13	DIEU M'A DONNE LA FOI OPHELIE WINTER LAST WEST	MYLENE FARMER ANAMORPHOSE POLYDOR
16	14	YOU DON'T FOOL ME QUEEN EMI	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
17	20	FASTLOVE GEORGE MICHAEL VIRGIN	PASCAL OBISPO UN JOUR COMME AUJOURD'HUI EPIC
18	18	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND	RENAUD CHANTE LES CHANSONS POETIQUES... DE GEORGES BRASSESS VIRGIN
19	16	ONE OF US JOAN OSBORNE MERCURY	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
20	NEW	X FILES DJ DADO MEDIA 7	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE - BOOK 1 EPIC

AUSTRALIA		MUSIC & MEDIA	
(Australian Record Industry Assn.)			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	FASTLOVE GEORGE MICHAEL VIRGIN	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
2	1	HOW BIZARRE O.M.C. BMG/POLYGRAM	CELINE DION FALLING INTO YOU EPIC
3	3	IRONIC ALANIS MORISSETTE WEA	NEIL DIAMOND TENNESSEE MOON COLUMBIA
4	14	X FILES THEME TRIPLE X MJJ/EPIC	ENYA THE MEMORY OF TREES WEA
5	4	MISSING EVERYTHING BUT THE GIRL WEA	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
6	5	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND	PRESDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
7	6	FATHER AND SON BOYZONE POLYDOR	SIMPLY RED LIFE EASTWEST
8	10	SEXUAL HEALING MAX-A-MILLION FESTIVAL	RED HOT CHILI PEPPERS ONE HOT MINUTE WEA
9	7	ANYTHING 3T EPIC	TRACY CHAPMAN NEW BEGINNING WEA
10	9	SPACEMAN BABYLON ZOO EMI	FOSTER & ALLEN 100 GOLDEN GREATS (ASCAP) BMG
11	12	SWEET DREAMS LA BOUCHE BMG	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
12	NEW	NOBODY KNOWS THE TONY RICH PROJECT BMG	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA
13	8	SALVATION CRANBERRIES ISLAND	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
14	13	RUNAWAY CORRS EASTWEST	TINA ARENA DON'T ASK COLUMBIA
15	11	WRAP ME UP ALEX PARTY MDS	MARIAH CAREY DAYDREAM COLUMBIA
16	NEW	1,2,3,4 (SUMPIN' NEW) COOLIO FESTIVAL	SOUNDTRACK SONGS IN THE KEY OF X - MUSIC FROM AND INSPIRED BY THE X FILES WEA
17	16	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	TAKE THAT GREATEST HITS BMG
18	NEW	CHILDREN ROBERT MILES BMG	HOOTIE & THE BLOWFISH FAIRWEATHER JOHNSON EASTWEST
19	NEW	GOT IT GOIN' ON HUMAN NATURE SONY	
20	20	I FEEL IT DJ DARREN BRIAIS VS. DJ PEEWEE FERRIS DANCE POOL/SONY	
1	2	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	
2	1	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND	
3	NEW	REGURGITATOR TU-PLANG EASTWEST	
4	5	CELINE DION FALLING INTO YOU EPIC	
5	6	NEIL DIAMOND TENNESSEE MOON COLUMBIA	
6	9	ENYA THE MEMORY OF TREES WEA	
7	3	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	
8	4	PRESDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA	
9	7	SIMPLY RED LIFE EASTWEST	
10	13	RED HOT CHILI PEPPERS ONE HOT MINUTE WEA	
11	11	TRACY CHAPMAN NEW BEGINNING WEA	
12	NEW	FOSTER & ALLEN 100 GOLDEN GREATS (ASCAP) BMG	
13	10	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	
14	19	NEIL DIAMOND THE GREATEST HITS 1966-1992 COLUMBIA	
15	8	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC	
16	NEW	TINA ARENA DON'T ASK COLUMBIA	
17	NEW	MARIAH CAREY DAYDREAM COLUMBIA	
18	12	SOUNDTRACK SONGS IN THE KEY OF X - MUSIC FROM AND INSPIRED BY THE X FILES WEA	
19	15	TAKE THAT GREATEST HITS BMG	
20	14	HOOTIE & THE BLOWFISH FAIRWEATHER JOHNSON EASTWEST	

EUROCHART HOT 100		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	FASTLOVE GEORGE MICHAEL VIRGIN	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
2	3	OO	

HITS OF THE WORLD

CONTINUED

NETHERLANDS (Stichting Mega Top 50)

THIS WEEK	LAST WEEK	SINGLES
1	7	DRILL INSTRUCTOR CAPTAIN JACK EMI
2	1	HAVA NAQUILA PARTY ANIMALS EDEL
3	2	CAPTAIN JACK CAPTAIN JACK EMI
4	4	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
5	3	THE PROMISED LAND DJ PAUL ELSTAK MIOTOWN
6	8	GA DAN DEMIS CNR
7	5	ALLES OF NIETS LINDA ROOS & JESSICA OIND
8	NEW	WASSENAAR ROSS & IBA CNR
9	6	YOUR SMILE CHARLIE LOWNOISE & MENTAL THEO POLYDOR
10	9	PER SPOOR GUUS MEEUWIS & VAGANT XPLO/CNR
ALBUMS		
1	2	CELINE DION FALLING INTO YOU COLUMBIA
2	3	ANDREA BOCELLI BOCELLI POLYDOR
3	1	TAKE THAT GREATEST HITS BMG
4	9	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
5	NEW	CHARLIE LOWNOISE & MENTAL THEO OLD SCHOOL POLYDOR
6	7	MARCO BORSATO ALS GEEN ANDER POLYDOR
7	6	LIONEL RICHIE LOUDER THAN WORDS MERCURY
8	NEW	GUUS MEEUWIS & VAGANT VERBAZING ARCADE
9	4	TINA TURNER WILDEST DREAMS EMI
10	5	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDREN OF BOSNIA POLYGRAM

IRELAND (IFPI Ireland)

THIS WEEK	LAST WEEK	SINGLES
1	1	AON FOCHAL EILE RICHIE KAVANAGH LYWOOD
2	NEW	MAN UNITED MAN MEN UNITED MCA
3	NEW	MOVE MOVE MOVE (THE RED TRIBE) 1996 MAN-CHESTER UNITED FA CUP SOUND MUSIC COLLECTION INTERNATIONAL
4	2	RETURN OF THE MACK MARK MORRISON WEA
5	5	FASTLOVE GEORGE MICHAEL VIRGIN
6	3	FIRESTARTER PRODIGY XL RECORDINGS
7	8	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
8	4	THE X FILES THEME MARK SNOW WARNER BROS
9	9	OOH AAH... JUST A LITTLE BIT GINA G ETERNAL/WEA
10	6	X FILES DJ DADO ZYX
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK/REPRISE
2	NEW	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
3	4	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
4	3	CORRS FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC
5	2	TAKE THAT GREATEST HITS RCA
6	5	CELINE DION FALLING INTO YOU EPIC
7	8	RICHIE KAVANAGH 'A TRAVELLIN' MAN HAZEL
8	6	SOUNDTRACK TRAINSPOTTING EMI
9	7	OASIS DEFINITELY MAYBE CREATION
10	NEW	RICHIE KAVANAGH AON FOCHAL EILE LYWOOD

BELGIUM (Promuvi)

THIS WEEK	LAST WEEK	SINGLES
1	2	ONE OF US JOAN OSBORNE MERCURY
2	4	IL VOLO ZUCCHERO POLYDOR
3	1	CHILDREN ROBERT MILES BMG-ARIOLA/NEWS
4	3	CON TE PARTIRO ANDREA BOCELLI POLYDOR
5	6	LEMON TREE FOOL'S GARDEN EMI
6	5	LIFT U UP 2 FABIOLA EMI
7	9	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
8	7	CAPTAIN JACK CAPTAIN JACK EMI
9	NEW	LIEFDE IS EEN KAARTSPEL LISA DEL BO COLUMBIA
10	8	SOIREE DISCO BORIS AMC
ALBUMS		
1	1	ANDREA BOCELLI BOCELLI POLYDOR
2	2	CELINE DION FALLING INTO YOU COLUMBIA
3	4	TAKE THAT GREATEST HITS RCA
4	NEW	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
5	3	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
6	6	TINA TURNER WILDEST DREAMS PARLOPHONE
7	8	HELMUT LOTTI GOES CLASSIC RCA
8	7	VANGELIS PORTRAITS POLYDOR
9	9	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
10	10	ANDREA BOCELLI IL MARE CALMO DELLA SERA POLYDOR

AUSTRIA (Austrian IFPI/Austrian Top 30)

THIS WEEK	LAST WEEK	SINGLES
1	2	CHILDREN ROBERT MILES POLYGRAM
2	1	MACARENA LOS DEL RIO BMG
3	3	MUTTER DER MANN MIT DEM KOKS IST DA T->MA BMG
4	6	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
5	4	LEMON TREE FOOL'S GARDEN EMI
6	5	X FILES DJ DADO ECHO-ZYX
7	7	CYBERDREAM IMPERIO ECHO-ZYX
8	9	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE
9	8	DRILL INSTRUCTOR CAPTAIN JACK EMI
10	10	ICH FIND DICH SCHEISSE TIC TAC TOE BMG
ALBUMS		
1	1	TAKE THAT GREATEST HITS BMG
2	3	RAGE AGAINST THE MACHINE EVIL EMPIRE SONY
3	4	CELINE DION FALLING INTO YOU SONY
4	2	TINA TURNER WILDEST DREAMS EMI
5	NEW	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
6	6	BRUNNER & BRUNNER LEBEN BMG
7	5	VANGELIS PORTRAITS POLYGRAM
8	8	MARK KNOPFLER GOLDEN HEART POLYGRAM
9	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
10	9	BLUATSCHINK FUNKA FLIAGA KOCH

DENMARK (IFPI/Nielsens Marketing Research)

THIS WEEK	LAST WEEK	SINGLES
1	1	X FILES DJ DADO FLEX
2	2	CHILDREN ROBERT MILES BMG
3	NEW	BIG BOYS IN RED & WHITE LANDSHOLDET & BIG FAT SNAKE EMI
4	3	ONE OF US JOAN OSBORNE POLYGRAM
5	NEW	FASTLOVE GEORGE MICHAEL VIRGIN
6	4	CALIFORNIA LOVE 2PAC FEATURING DR. DRE POLYGRAM
7	6	LEMON TREE FOOL'S GARDEN EMI
8	5	CAPTAIN JACK CAPTAIN JACK FLEX
9	8	FIRESTARTER PRODIGY MO
10	7	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
2	2	TAKE THAT GREATEST HITS BMG
3	3	DIZZY MIZZ LIZZY ROTATOR EMI
4	5	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
5	4	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
6	NEW	DISKOFIL PLAGIAT SCANDINAVIAN
7	NEW	CORRS FORGIVEN, NOT FORGOTTEN WARNER
8	9	HUMLERRIDDERNE JEG GIR EN OMGANG HVIS DU GIR PLAEOECOMPAGNIET
9	NEW	FOOL'S GARDEN DISH OF THE DAY EMI
10	NEW	CELINE DION FALLING INTO YOU EPIC

NORWAY (Verdens Gang Norway)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES BMG
2	2	ONE OF US JOAN OSBORNE POLYGRAM
3	5	LET IT RAIN AMANDA MARSHALL SONY
4	3	FIRESTARTER PRODIGY MO
5	4	CALIFORNIA LOVE 2PAC FEATURING DR. DRE POLYGRAM
6	8	MIRROR MIRROR SOLID BASE SONY
7	7	ANYTHING 3T SONY
8	6	THEY DON'T CARE ABOUT US MICHAEL JACKSON SONY
9	NEW	LEMON TREE FOOL'S GARDEN EMI
10	9	WON'T GO NEAR YOU AGAIN UNNI WILHELMSEN POLYGRAM
ALBUMS		
1	3	D.D.E. DET GAR LIKAR NO NORSKE GRAM
2	5	AMANDA MARSHALL AMANDA MARSHALL SONY
3	1	TRINE REIN BENEATH MY SKIN EMI
4	4	ANJA GARBAREK BALLOON MOOD BMG
5	9	CELINE DION FALLING INTO YOU SONY
6	2	SUS (OH YEAH!) DUMDUM BOYS EMI
7	NEW	CRANBERRIES TO THE FAITHFUL DEPARTED POLYGRAM
8	6	MARK KNOPFLER GOLDEN HEART POLYGRAM
9	7	RAGE AGAINST THE MACHINE EVIL EMPIRE SONY
10	8	TAKE THAT GREATEST HITS BMG

PORTUGAL (Portugal/AFP)

THIS WEEK	LAST WEEK	ALBUMS
1	1	VANGELIS PORTRAITS POLYDOR
2	3	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI/GLOBO
3	2	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
4	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
5	4	TAKE THAT GREATEST HITS RCA
6	NEW	CURE WILD MOOD SWINGS POLYDOR
7	6	ENRIQUE IGLESIAS ENRIQUE IGLESIAS STRAUSS
8	7	TINA TURNER WILDEST DREAMS PARLOPHONE
9	5	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
10	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY

HONG KONG (IFPI Hong Kong Group)

THIS WEEK	LAST WEEK	ALBUMS
1	1	JACKY CHEUNG LOVE & SYMPHONY POLYGRAM
2	NEW	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTIST
3	NEW	KAREN TONG FREE AS YOU LIKE POLYGRAM
4	2	NORMAN TAM NORMAN 25 BMG
5	3	ERIC MOO FOUND YOU IN THE WIND EMI
6	4	CHEUNG CHI LAM SUPER HERO—SUPER BEST SONY
7	6	PRISCILLA CHAN PRISCILLA CHAN IN CONCERT 1996 POLYGRAM
8	5	LEON LAI WHY CAN'T YOU BE MY FUTURE? POLYGRAM
9	8	VARIOUS ARTISTS 12 CONSTELLATION. 12 HITS VOL. 1 ROCK
10	9	SOUNDTRACK YOUNG & DANGEROUS (II) BMG

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SOUTH AFRICA: The spirit of the early '80s, when open-air festivals regularly drew crowds of 50,000 and artists at the fringes searched for a new, non-racial philosophy along with fresh forms of creative expression, is slowly being restored. Stifled a decade ago by violent political repression and a state of emergency, the most outspoken artists of that era are making themselves heard once again. One of the few live events to survive from the '80s is the annual open-air festival Splashy Fen, named after the trout farm on which it is held every May, and this year's show marked the triumphant return of many acts. **Roger Lucey**, who has survived despite the best efforts of the security police to destroy his career (Global Music Pulse, Billboard, Nov. 11, 1995), took the stage in a lineup that included fellow folk and blues rockers **Larry Amos**, **Brian Finch**, and **Ken Henson**, legends of the South African live music scene who have never been acknowledged by the record industry here, let alone by the music-buying public. But then, for these performers, a record deal has not necessarily been the height of their ambitions. Also appearing was **Bright Blue**, a band that has always epitomized the defiant spirit of white youth opposed to apartheid, along with several other acts, such as grunge rock band **Arapaho** and all-woman group **the Pressure Cookies**, that arrived in the '90s but draw inspiration from the same source as the protesters of the '80s. **Bheki Mkhwane** and **Shiyane Ngcobo** added another dimension to the lineup, further echoing the style of those pioneering festivals at which no rock event was complete without a musical presence from the townships. **ARTHUR GOLDSTUCK**

U.K.: Oxford's claim to be one of this country's musical meccas is lent serious weight by "OXCD," a compilation on Rotator Records, which brings together some of the city's finest acts for the first time. Distributed by indie Vital, "OXCD" was assembled by Oxford Music Central, an initiative of



former **Ride** manager **Dave Newton**. And as demonstrated by this collection, the Oxford scene has never been healthier: **The Mystics** have already enjoyed top 40 success with their angular single "See You," while local interest in spiky rock band **Arthur Turners Lovechild?** has been whipped up by such fanzines as **Nightshift**. Clever pop is much in evidence from **Thurman** with "Famous" (a Blur-esque squint at rock star vanity) and **the Daisies'** wistful "If I Was Barry White." **The Bigger The God's** whimsical "Warts 'N' All" has echoes of '60s hippiedom, while **Blue Kite** brings a touch of early '80s British new wave to the '90s with "Arc Weld." **The Egg** produces an elegant, ambling, piano-led instrumental in the shape of "Get Some Money Together;" and the set is rounded off by a track featuring **ATL** with the Oxford United Football squad.

With **Supergrass** riding high and **Ride** heading for the sunset, it looks as if Oxford's next wave of hopefuls has a good chance of striking out beyond the city's ring road. **DOMINIC PRIDE**

IRELAND: Gerard McChrystal from Derry, Northern Ireland, plays saxophone concertos by **Michael Nyman**, **D.C. Heath**, and **Michael Torke** on "Meeting Point," his first album for the **Silva Classics** label, accompanied by the **Mark Stephenson**-conducted **London Musici**. McChrystal, who took up the instrument in 1982, has been described by *The Guardian* newspaper as "a performer of such striking personality that he could become the **James Galway** of the saxophone." Indeed, flutist **Galway** has referred to McChrystal's saxophone playing as "wonderful" and "beautiful." The album's title is taken from a ballet of the same name by **Christopher Bruce** that is set to the music of **Nyman's** "Where The Bee Dances," which is the closing piece on McChrystal's album. He originally performed the piece at San Francisco's Memorial Opera House in May 1995. He also plays solo pieces for alto sax by two Irish composers: "I Sleep At Waking" by **Ian Wilson** and "From Nowhere To Nowhere," by **Michael McGlynn** of **Anuna**. The latter song refers to the British government policy during the famines of the 1840s of employing men, women, and children to build roads that went "from nowhere to nowhere." McChrystal and **London Musici** will play a season at the **London Coliseum** as part of the **Rambert Dance Company's** production of "Meeting Point." **KEN STEWART**

SPAIN: Although dominated by non-Spanish artists, the most prestigious open-air festival ever held here has helped pave the way for the future success of many promising local groups. The megaevent at **Mostoles**, outside Madrid, was staged as part of the **May 2-12 Independent Madrid Festival (Festimad)**. Among the international acts that helped pull in a 20,000-plus crowd for the 48-hour show were **Smashing Pumpkins**, **Rage Against The Machine** (opening its European tour), and **Cypress Hill**. But a remarkable array of Spanish indie and alternative acts was also on display, including **Los Enemigos**, **Los Flechazos**, **Pribato Idaho**, **Tribu X**, **Hamlet**, **Sexie Sadie**, **El Club De Los Poetas Violentos**, **Los Planetas**, **Sex Museum**, **Pleasure Fuckers**, **Dut**, **Buenas Noches Rose**, and **Ke No Falte**. The festival, which attracted unprecedented media coverage, was notable for the impeccable behavior of the crowd, a reflection of the unusually responsible attitude that prevails even among hardcore Spanish pop/rock fans. **HOWELL LLEWELLYN**



BULGARIA: "What's Wrong With Me" is the new album by **Naked**, the group led by **Sonia Vassi**. Released not only here but in Argentina and Brazil, the album finds the four-piece group moving away from the grunge/alternative rock style of its 1994 debut, "All The Pigs," toward a sound that is more likely to appeal to a mainstream rock audience. Vassi is one of the few Bulgarian artists who can claim to have made a name for herself in the U.S., although her March 1992 appearance in *Playboy* magazine may not have exactly bolstered her credentials as a singer. Accompanying her in **Naked** is Bulgarian drummer **Vascko**, along with two Americans: **Niels** (bass) and **Steve Stevens** (guitar), formerly of **Billy Idol's** band. Although maintaining a busy international schedule, Vassi tours with **Naked** in Bulgaria every year. **CHAVDAR CHENOV**

What's The Story On Jonatha Brooke In Europe?

JONATHA BROOKE is now building her story in Europe. In the U.S. last August, Brooke released her first solo album, "Plumb," on GRP's revived Blue Thumb Records, and the disc marked the re-emergence of a literate and passionate songwriter. American fans were first introduced to Brooke as part of the Story, the act she fronted with long-time collaborator Jennifer Kimball. The duo released two acclaimed albums, "Grace In Gravity" and "The Angel In The House," on Elektra.

Now, following the international release of "Plumb" earlier this year and an ongoing tour that recently brought Brooke and the Story (now billed as her backing band) to London and other major markets, European fans are encountering Brooke's musical charm for the first time.

Explaining the delayed release of "Plumb," Frank Hendricks, VP of GRP Records International, says, "The two previous albums on Elektra were not really marketed outside the U.S., so there was little awareness" of Brooke in Europe. The lag also gave GRP the chance to re-establish Brooke in the U.S. before turning attention abroad.

One of Brooke's first European appearances was opening for Natalie Merchant in London last month, a date booked so late that her name didn't appear on either the tickets or the show's billing. "It was really a last-minute scramble by the U.K. company," says Hendricks. Yet if concertgoers did not know of Brooke upon entering the Shepherd's Bush Empire theater that April evening, it is certain that they would remember her afterward.

In both the U.S. and Europe, Blue Thumb has released "No Better" as a single from "Plumb." The song highlights Brooke's telling lyrics, emotional vocals, and the Story's sparse but sharp accompaniment.

The European campaign is further based on building press and retail awareness around Brooke's performances. Dates include a weeklong stand in Paris (the city that inspired the wistful and wonderful love song of the same name on "Plumb"), a weeklong swing through Germany, additional dates in Scandinavia, and a return visit to the U.K. next month.

"I think seeing her and meeting her is what it's all about," says Hendricks. "She's a very gifted songwriter and singer. If you meet her, you can't help but fall in love with her."

AND TOTO TOO: Toto releases its first new album in four years in the U.S. "Tambu," on Sony's Legacy Records, arrives June 4 and features the original hitmaking lineup of Steve Lukather on guitar, David

Paich on keyboards, and Mike Porcaro on bass. Simon Phillips has joined as drummer, following the death of Jeff Porcaro in August 1992.

"Tambu" already has been released outside the U.S. and has sold more than 600,000 units in international markets, with sales highest in France, Norway, and Japan. After live performances in Asia and Europe, the band is expected to tour the U.S. this summer and fall.

ON THE EVE of Russia's second presidential election June 16, the fifth annual White Nights International Cultural Festival will open in St. Petersburg with headliners David Bowie and Maxi Priest. The bill for the second day of the festival is not yet confirmed.

The event is held in the Palace Square in front of the Hermitage Museum in St. Petersburg. The producer of the event, Comspan Communications, says it will donate all proceeds to children's orphanages and hospitals in Russia.

BORDER CROSSINGS: Love And Rockets brought its current American Recordings album, "Sweet F.A.," to Mexican fans with performances May 17-18 at La Opera in Mexico City. During their visit south of the border, the Goth-rock veterans appeared on TV Azteca, the national Mexican television network . . . The 13th annual Singer-Songwriter Festival staged in Frutigen, Switzerland, May 31 to June 2 offers an impressive lineup that includes, among others, Delbert McClinton, John Prine, Kris Kristofferson, Stephen Bruton, Iris Dement, Jim Lauderdale, and Will & Charlie Sexton.

Ray Charles and Van Morrison team up for four double-billed concerts in the U.K. at London's Wembley Arena June 19, Manchester's Nynex Arena June 21, the Birmingham's National Exhibition Center June 23, and the Newcastle Arena June 24 . . . Emmylou Harris plays summer festival dates in June in Denmark, Sweden, Norway, and Belgium, according to the Country Music Assn.'s International Touring File. The CMA also reports that Mary Chapin Carpenter and Lyle Lovett have a series of double-billed concerts planned in September in Germany, the U.K., and Ireland.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount Street, London, WC1E 7AH, or faxed to 44-171-323-2316.



by Thom Duffy

Dance Compilations Moving In Canada Success Of Genre Could Lead To Market Glut

BY LARRY LeBLANC

TORONTO—Fueled by a recent explosion in domestically produced dance compilations and the sizable sales of several packages, dance music now represents an estimated 10%-12% of the music being sold in Canada, according to industry sources.

"Many of these packages have recognizable brand names so consumers go back into the stores," says Leonard Kennedy, president of Toronto-based Saturn Distributing Inc., which handles rack servicing for 400 outlets, including the Bay and Zeller's chains.

Despite the popularity of these releases, labels and retailers contend that the market is overcrowded with dance-styled compilations.

Since 1990, the dance compilation market has been dominated by Canadian indies, such as Quality Special Products, NuMuzik, Plus 8 Records, Hi-Bias Records, and SPG Music Ltd. Multinational record companies based here were slow to join in. In the past year, this situation has changed, with most of the multinationals competing with the indies to release dance compilations.

Since opening in February, Warner Music Canada-distributed Popular Records has released 20 albums and 16 singles—a hefty number of releases by Canadian standards.

"You need the different compilations, but they have to be [released] in an organized fashion," says Popular Records president Bernie Wilock, who also served as VP of product development at Quality Special Products. "Our belief is that to build an act, we must put it on one or two compilations to get the word-of-mouth going."

Wilock adds, "There's a wealth of dance product around. European companies are now producing a large number of singles we can use. We're going through a phase now where everybody's releasing dance compilations, but that's going to sort itself out, because not all of them will sell."

With its "Dance Mix" series, which originated in 1990, Quality Special Products dominates the overcrowded, confusing, and growing world of domestically produced dance compilations. But the label's president, Ed LaBuick, admits that the company released too many compilations last year and is scaling back in 1996.

According to LaBuick, "Dance Mix '95," released last July, has racked up sales of 980,000 units in Canada. The album is No. 35 on the retail album chart of the May 20 issue of The Record. "Dance Mix '96" will be released in Canada July 18.

In conjunction with MCA Tours and video channels MuchMusic and its French-language Quebec counterpart, MusiquePlus, "Dance Mix '96" is being launched in Canada with "Dance Mix On Tour," a tour headlined by the artists on the album: Culture Beat, Fun Factory, Reel 2 Real, Cartouche, Coolio, Emjay, Pizzaman, and D.F.S. The tour kicks off in Halifax, Nova Scotia, July 17 and hits Montreal July 18, Ottawa July 19, Toronto July 20, and Edmonton, Alberta, July 21.

Another of Quality's recent sales successes is "Dance Mix U.S.A." Released in mid-April, the disc has sold

150,000 units and is No. 14 on The Record's retail album chart in the May 20 issue.

Quality also distributes Pirate Records & Music, which released "Pirate Radio Sessions Vol. 4" in October 1995 and "Destination Dance Floor" last December. Those compilations have sold 123,000 and 117,000 units, respectively.



FIORUCCI

Following the success of the "Dance Mix" series and that of its 1993 release "Chris Sheppard Presents The Techno Trip," Quality developed several other successful series, including "Electric Dance Floor" and "X-Tendamixx."

The company also made strategic licensing deals with Strictly Rhythm, Radical Records, Shift Music, Pulse 8, Stress, and ZYX and has had sizable domestic successes with releases by 2 Unlimited, Maxx, and Urban Cookie Collective.

CLOSE COMPETITORS

Quality's closest competitor in the dance compilation field is Montreal-based Polytel, a division of PolyGram Group Canada, followed by Toronto-based BMG Music Canada and Popular Music.

Polytel has had substantial success with its series "DJ Club Mix: Best Dance Of The Year," "Awesome," "DJ Line," and "Dance Hits," as well as three compilations produced by Montreal-based club DJ MC Mario (Mario Temblay).

According to Art Young, president/GM of Polytel, "700% Dance Hits," released April 26, has shipped gold (50,000 units). He adds, "On May 24, we're shipping 'D.J. Club Mix Vol. 10,' MC Mario's 'Well Done,' and a Latin music compilation, 'Latina,' which we expect to do well for us."

While many compilations have had successful sales, some industry observers are concerned about a product glut. "[The market] is so saturated right now," says DJ Nick Fiorucci, president of Toronto-based indie dance label Hi-Bias Records, which is banking on such domestic acts as Temperance, Shauna Davis, Tanya Mass, Cleo Patra, Oval Emotion, Daryl West, and Kim Richardson to boost sales of its "Rhythm Formula Vol. 4" compilation, released April 15.

"Quality and Popular have put out so many filler compilations with the same songs," says Fiorucci.

According to LaBuick, Quality Special Products will have five or six major compilations this year and another eight various-artist compilations. "There were many albums we released last year that we shouldn't have," says LaBuick. "You will see us with far less dance compilations this year."

Dance music, and compilations in particular, got a sizable boost in Canada with the switch to dance by radio station CING Burlington, Ontario, in 1993.

However, despite its popularity, airplay of nonmainstream dance remains limited. CING remains the sole com-

mercial dance station in Canada. Airplay of dance product is mostly limited to campus radio or such top 40-styled commercial radio stations as CKZZ Richmond, British Columbia; CKNG Edmonton; and CIDC Orangeville, Ontario.

MuchMusic is also credited with raising consumer awareness of dance music. The video channel co-produced Quality's "Dance Mix" series as well as dance album "Old School" and "Dance Mix U.S.A."

"Dance music lends itself so well to video," says Denise Donlon, MuchMusic's director of music programming. "It's very fashion-conscious, it moves really quickly, and there are a lot of beautiful people shaking their booties. It's not hard to watch."

STEPPED UP IN '93

Quality Special Products stepped up its moves in the dance market in 1993, when Markus Klinke, A&R head at the time, was looking to lease tracks from the label's now-defunct German affiliate Dino Music for a dance compilation. Klinke sought the advice of local club DJ Chris Sheppard, who was championing techno on alternative station CFNY Toronto. After Sheppard suggested several alternative tracks, Klinke discarded all but one of the Dino cuts for the album "Chris Sheppard Presents The Techno Trip."

"I thought that under Chris' name, I could market this kind of music," says Klinke.

"[Dance compilations] are a global phenomenon today, but Canada was there at the start," says Sheppard, whose four-hour radio show, "Pirate Radio," is syndicated weekly on eight Canadian stations. "How I got the idea of doing it was that there were so many people asking me to make tapes that I thought, 'Let's do it the legit way.'"

In July 1995, Sheppard, Klinke, and entertainment lawyer William J. Genereux teamed up to co-found Pirate Records & Music, which now licenses its product, including the "Pirate Radio" series, to Quality Special Products. "Pirate Radio Sessions Vol. 5," due in stores June 15, features tracks by Sheppard's group BKS, along with Gusto, Umbozza, Double Vision, Winc, Mary Lynn, and Cartouche.

Another Pirate compilation, "Dog-whistle Too High For Humans," featuring hardcore dance tracks by Full Intention, Aural Pleasures, Coyote, Lil Mo' Yin, Route 66, and Commander Tom, is being released June 1.

"After techno died down in late '92, we went into more mainstream product," says Klinke, who, effective July 1, becomes senior A&R head at ZYX Music in Germany. "Now, the 'Pirate Radio Sessions' are quite mainstream. We now try to have a few obscure songs and try to find unreleased tracks we can break in Canada."

Increased major-label involvement with dance music and competition for key selections for compilations is leading many labels to delve deeper for tracks or to develop specialty packages.

"We're going back to our roots, taking more of an underground approach on our coming releases," says Sheppard. "The majors can't stop us with that game, no matter what they try to do."

Merchants & Marketing

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Christian Retailers Face Decisive Year Changes, Challenges Reviewed At GMA Meet

■ BY PATRICIA BATES

NASHVILLE—How well an industry is doing often depends on whom you poll, and Christian music organizations have just begun counting.

The Christian Music & Video Retailers and their distributors met here April 21-25 during Gospel Music Week to discuss the impact of SoundScan on their business, the growth of international sales, the proliferation of new Christian artists and genres, and such music merchandising matters as returns, ordering, and co-op advertising.

Total Christian music sales for 1996 could exceed last year's \$481 million, says the Gospel Music Assn., which sponsored Gospel Music Week. Christian bookstores, such as the chains Family Bookstores and Baptist Book Stores/Lifeway Christian Stores, took in 64% of the gross in 1995; mainstream retailers like Blockbuster Music and Tower Record Stores took 21%; and direct-to-consumer marketers like Columbia House had 15%, said GMA.

Many independent retailers indicated they would like a share of that 15%, using their own at-home shopping clubs on the Internet's World Wide Web.

But at least two-thirds of Christian Bookseller Assn. stores—the 1,500 that could report to SoundScan because they have point-of-sale systems—aren't yet on SoundScan, said Bob Gates, database administrator for Spring Arbor Distributors in Belleville, Mich. In September 1995, Billboard began using SoundScan information for its Christian music charts.

One-third of the stores—or 415 to 420 per week—do transmit sales information to SoundScan and have access to the national and regional statistics, says Chris Muratore, music accounts coordinator for SoundScan.

For its technological advancements, SoundScan was honored with the GMA's Impact Award. The "10 Ways To Boost Your Music Sales Through SoundScan" marketing campaign began that afternoon, with Loren Hall of GMA's Christian Music Trade Assn. reassuring retail-

ers that data will be confidential to CBA.

Some POS retailers don't inventory CDs and tapes by the standard bar code, using the code for books instead. But SoundScan can convert those numbers. It now takes seven days for SoundScan to interpret national and regional figures.

Most Christian artists sell product on tour, and those receipts normally do not show up in SoundScan's totals. This year, Jars Of Clay didn't sell product at concerts, and that made fans go to local Christian stores and the mainstream outlets, particularly as the band's hit, "Flood," got exposure on secular radio and video shows.

Although retailers and distributors have been discussing the problem of returns since Christmas, they talked more about ordering at the five-day conference. At its product presentation, Chordant Distribution Group introduced innovations such as "net pricing," which prevents overbuying, and "simplified terms," a procedure for billings. Warner Christian Distribution talked about deals like those that exist in mainstream music. In the next few years, all parties would like to make ordering more automatic by having it go through computers to reps.

With so many new Christian artists, 1996 is a decisive year for stores. Today there are many Christian styles, such as grunge, hardcore, rave, trance/ambient, surf punk, and thrash, and that's just from Diamante Music Group alone. CMVR choices have gone far beyond the traditional, Southern gospel, praise and worship, contemporary, and rock styles. The selection is nearing the size of secular releases.

At the Brentwood Music presentation, Christian act Imagine This said performers sometimes feel there are "barriers" between themselves and the retailer. These barriers could be overcome during in-store sessions, Imagine This said.

However, at the "Radio, Retailers & Promoters In Concert" panel, Ron Smith of McSpadden-Smith Music, which manages Clay Crosse, said 95% of in-stores are viewed negatively by his Christian

artists. If the crowds aren't there, get the date over with soon, he advised, or do a meet-and-greet with owners instead.

At the Vital Issues Symposium, "The Dilemma Of Balancing Fame And Ministry," Toby McKeehan of de Talk said it "scares" him when youths say they idolize rock stars. Indeed, many Christian stores do not carry T-shirts licensed by Christian artists.

GMA's first-ever Industry Leadership Seminar, "Turn Your World Around: Christian Music Goes Global," brought forth CMVR issues in a discussion moderated by Kenny Marks. A Christian vocalist who has been to Europe more

(Continued on page 74)



Pictured at the Christian Music & Video Retailers conference during Gospel Music Week are seven of the nine members of the CMVR Steering Committee. In front, from left, are Melinda Scruggs-Gales, VP/GM, Warner Christian Distribution; Mark Funderburg, VP/GM, Word Distribution and Steering Committee chairman; Kristy Nelson, Gospel Music Assn. director of convention services and meetings and CMVR vice chairman; and Tanny Bennett, coordinator/special events, Word Distribution. In the back row, from left, are Robert Brenner, VP of trade sales, Integrity Music; John Nardini II, VP of marketing, Chordant Distribution Group; and Allan Hardin, VP/GM, Tukaiz Creative Services. (Photo: Patricia Bates)

Are Market Research Studies Believable? Manipulated Data Boost Video Awareness

■ BY EILEEN FITZPATRICK

LOS ANGELES—Before a video title arrives in stores, an enormous amount of time and money is spent on market research. Study results can tell suppliers how much the title should cost, its awareness factor among consumers, and how many units are likely to be sold. But market studies can also be manipulated to cast a favorable light on almost any video title.

Take, for example, the market research results for the 20th Century Fox Home Entertainment title "Dunston Checks In," which arrives in stores May 28 priced at \$19.98.

According to one study in the suppliers' sales materials, kids were asked to rank films, and "Dunston Checks In" scored higher than "Ace Ventura 2: When Nature Calls," "Jumanji," "It Takes Two," and "Babe," which came in last.

Another study states, "Parents will purchase 'Dunston Checks In' before these major films." The films, in order of preference, were "Ace



From the film "Dunston Checks In."

Ventura 2," "Babe," and "It Takes Two."

A comedy about an orangutan on the loose in a luxury hotel and the boy who befriends him, "Dunston Checks In," quickly checked in and out of theaters last January, grossing just \$9 million at the box office. Although its theatrical results were disappointing, Fox's research told a different story about its video potential.

According to Fox VP of marketing Deborah Mitchell, the results of the studies touted in the company's sales materials came from more than 700

interviews conducted at nine malls around the country. Parents and kids were asked questions about the movie and were shown a trailer and the box art for the video. On average, researchers spent 12 minutes with each consumer. Parents and kids were interviewed separately.

"The study results are inflated, because the movie was top of mind when we asked the questions," says Mitchell. "But they weren't prodded, and there were no right or wrong answers."

But some researchers doubt the validity of these mall surveys, commonly called "mall intercepts."

"Mall intercepts are not representative of the general population," says Alexander & Associates analyst Aaron Wolfson. "A mall represents a neighborhood, with exact demographics that are specific to that neighborhood."

Alexander conducts phone surveys of randomly selected consumers. On average, the sample size is 500. The company says it typically charges

(Continued on page 71)

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Black Music Springs Forth At Habersham

Store Sees New Traffic In Georgia Music Hall Of Fame

■ BY PATRICIA BATES

MACON, Ga.—Where the Otis Redding Memorial Bridge crosses the Ocmulgee River, soul music runs deep.

Habersham CDs, Records & Tapes has operated for 25 years here on Montpelier Avenue in a predominantly black neighborhood. After the 1994 floods here and a low tide in the U.S. economy last Christmas, the store will mark 1996 with overflow traffic from the Summer Olympics in Atlanta and the \$10 million Georgia Music Hall of Fame due to open here



Habersham CDs, Records & Tapes is a black music landmark in Macon, Ga. Standing in front of the store is L.J. Malone, the 15-year-old son of the store manager. (Photo: Patricia Bates)

in June.

"Singing is in the water in Macon. James Brown got his start in town. Little Richard was born here," says owner Alex Habersham. "I went to high school with Otis Redding. We'd jump a fence to sneak into football games because we didn't have money for tickets." In 1967, Redding died in an airplane crash before he became a legend with the hit "(Sittin' On) The Dock Of The Bay."

Habersham CDs, Records & Tapes carries everything from R&B to rap in less than a 1,000-square-foot space. Among its inventory are 1,000 CD titles up front by the counter and 1,000 vinyl LPs in a three-tiered, graduated wooden rack in the back. Also on display are 500 cassette albums, 500 cassette singles, more than 50 7-inch singles, and cases of



jewelry and gift items.

The walls are papered with stills of such artists as Boyz II Men, Whitney Houston, and D'Angelo. An old poster card from the Apollo Theatre in New York, with David Ruffin's and Eddie Kendricks' names on the bill, is part of the decor, along with 100 posters for sale.

The weekly in-store top 10 list is computer-generated by a friend of store manager Pat Malone and, for the most part, follows Billboard's R&B charts.

In early April, that top 10 was as follows: "All Eyez On Me," 2Pac (Death Row/Interscope/Island); "R. Kelly," R. Kelly (Jive); "Solo," Solo (Perspective/A&M); "Young, Rich And Dangerous," Kris Kross (Ruffhouse/Columbia); "Brown Sugar," D'Angelo (EMI); "Soul Food," G.O.O.D.I.E. Mob (LaFace/Arista); "On Top Of The World," Eightball & MJG (Suave/Relativity); "Silk," Silk (Elektra/EEG); "The Score," the Fugees (Ruffhouse/Columbia); and "Get The Party Started," Kilo (Wrap/Ichiban).

"I've always been a lover of all music," says Habersham. "I probably like the blues and soulful ballads the most. In the '70s, I was also into disco. I bought a reel-to-reel and 8-track combined tape player, and I'd use mikes and make cassettes for my friends."

Two-and-a-half decades ago, Habersham says, he sold tons of Chilites and "The Theme From Shaft" albums and "a lot of Richard Pryor and B.B. King." He always keeps a current inventory and stays abreast of the trends in black music, some of which start in Macon.

Today, it's the next generation who shops at his store, such as Dexter and Otis Redding Jr.—the two sons of Redding—and relatives of Little

Richard. The next generation is also behind the counter: L.J. Malone, the 15-year-old son of Pat Malone, likes to wait on customers and look for new product.

"We've become absolutely familiar with the likes and dislikes of the people who come here," says Habersham. "We feel we give them a service, and we've done many special orders over the years." Some of the more loyal residents buy one CD a week, though during 1994, sales fell 30% because of bad weather, which included flash flooding.



Pat Malone is the manager of Habersham CDs, Records & Tapes, a music store that has been on Montpelier Avenue in Macon, Ga., for 25 years. (Photo: Patricia Bates)

Habersham CDs, Records & Tapes has been integral to the African-American community around Mercer University. It publishes the Black Pages directory, a local business publication; a local artist painted two "blues" murals at the store; and groups are welcome to bring in fliers about events.

Malone also supports new artists by playing their releases at the store's three listening posts. For the store's 21st anniversary, she organized a gospel night; for its 20th anniversary, a cabaret and dinner.

As yet, Malone hasn't made plans for the 25th anniversary, but she expects to be able to invite several VIPs, who will be in Macon for the September grand-opening ceremonies of the Georgia Music Hall of Fame, to any such celebration.

The interior of 42,000-square-foot museum has been designed like a Georgia small town. The museum's features are to include a Rhythm & Blues Revue, a re-created nightclub in which people will hear such artists as Ray Charles and Gladys Knight & the Pips; a gospel chapel, in which they'll sit in pews and listen to Dr. Thomas Dorsey, Hovie Lister, and Wendy Bagwell; a "jazz club," which will feature the music of Lena Horne, Harry James, and Johnny Mercer; and the R'nR Records Store, which will carry vintage LPs by such groups as the Allman Brothers Band and the Marshall Tucker Band and CDs by such acts as R.E.M., the B-52's, and the Black Crowes.

The hall will also feature the Skillet Lickers Cafe; "Backstage," a tribute to Georgia music producers and songwriters; a "children's circus" area; "Memory Lane," which will have 67 plaques of Georgia Music Hall of Fame inductees; and a gift shop with CDs, tapes, and memorabilia.

Habersham wants to draw visitors from the Georgia Music Hall of Fame

(Continued on next page)

newsline...

ALLIANCE ENTERTAINMENT, a wholesaler and independent distributor of music, reports that the termination of its merger agreement with Metro-media International resulted in a \$2.5 million charge against profits that contributed to a first-quarter net loss of \$4.6 million. In the same period last year, the New York-based company posted a profit of \$1.7 million. Quarterly sales rose 17.3% to \$176.2 million from \$150.2 million a year ago. Despite the loss, the company notes that its cash flow (earnings before interest, taxes, amortization, depreciation, and the nonrecurring charge) was \$6 million in the quarter, falling from \$10 million a year ago. The merger failed, in part, because of the reduced cash flow. Company chairman Joseph Bianco states, "As record industry sales improve, I believe that our efforts to consolidate operations while building market share and diversifying into copyright ownership of prerecorded music and video rights will begin paying off." Alliance owns 65,000 masters.

RECOTON, a marketer of consumer-electronics accessories, says that its board has approved a sweetened offer of \$10 per share to acquire International Jensen, a loudspeaker manufacturer. Recoton originally bid \$8.90 per share for most of the stock, but then Emerson Radio made an unsolicited offer of \$9.90. Meanwhile, a Jensen shareholder has filed suit against the company for declining Emerson's offer. Recoton says the complaint is "without basis in fact or law" and plans to oppose it "vigorously." Recoton also announces first-quarter results: net profit declined 24.6% to \$1.6 million from \$2.1 million in the same quarter last year, while sales rose 48% to \$54.5 million from \$36.9 million. Profit was down because of higher marketing and research and development expenses, costs related to expansion of facilities, and expenses connected to its acquisition of STD Holding Ltd.

ESSEX ENTERTAINMENT MEDIA plans to sell its line of CD-ROM titles on its new Internet World Wide Web site, in addition to retail outlets. The CD-ROMs cost \$9.99 each. The Essex catalog includes more than 150 titles. The company has shipped the Inside Sports annual swimsuit issue on CD-ROM. In addition, CD-ROM Inc. plans to list the Essex product line on its Web site, which is termed a "virtual superstore." Essex Interactive Media is a unit of Essex Entertainment, which markets budget-priced and midline music.



LIVE ENTERTAINMENT, a home video distributor, reports that net profit fell to \$967,000 in the first quarter from \$4.9 million in the corresponding period a year ago. Net sales were \$22.5 million, about half of last year's \$44.5 million. The company attributes the big drop to the absence of a hit this year comparable to last year's "Stargate." Expenses were higher than last year because of LIVE's entry into theatrical movie production, international, and television operations.

DOVE AUDIO, a major audiobook publisher, says its first-quarter net profit jumped to \$501,000 from \$33,000 a year ago on a 230% increase in revenue to \$7.4 million from \$2.2 million. Beverly Hills, Calif.-based Dove attributes the gains to the success of several audio titles, including "The Bridges Of Madison County" and "Rush Limbaugh Is A Big Fat Idiot," which has been in the top 10 on the audiobook charts recently. On April 30, Dove completed the acquisition of Four Point Entertainment, an independent television production company.



NEWS CORP. reports that operating profit from its 20th Century Fox film unit rose to \$47 million from \$36 million in the third fiscal quarter, which ended March 31. Revenues for the film, home video, and television segment fell to \$440 million from \$572 million. The company says it had "strong video sales" of "A Walk In The Clouds" and "The Brothers McMullen."

ALL AMERICAN COMMUNICATIONS, a television producer and owner of the Scotti Bros. record label, reports a 30% gain in first-quarter revenues to \$48.1 million on the strength of game shows, international operations, and the success of "Weird Al" Yankovic's latest album, "Bad Hair Day." Operating profit rose to \$6.1 million from \$741,000 a year ago. The company's TV programming includes "The Price Is Right" and "Baywatch."

ROGERS VIDEO, the largest Canadian-owned video retailer, with 150 locations, plans to acquire the Video SuperStore, an eight-store video rental chain in Manitoba and Saskatchewan. Richmond, British Columbia-based Rogers Video is a division of Rogers Cablesystems Ltd.



EXECUTIVE TURNTABLE

DISTRIBUTION: Baker & Taylor promotes **Richie Bakove** to VP of sales, audio, in Aurora, Colo., and **Steve Harkins** to director of sales, audio, in Morton Grove, Ill. They were, respectively, director of audio sales and national audio sales manager.

HOME VIDEO: Patti Jackson is promoted to VP, programming, at MCA Home Entertainment Group in Universal City, Calif. She was director of programming. MCA/Universal Home Video promotes **Hilary Hoffman** to director of marketing, rental product, and **Diane Gloor** to product manager, family products. They were, respectively, product manager of marketing, rental, and assistant product manager.

Kimberly Tolchin Harold is promoted to VP, finance and planning, for Buena Vista Home Video in Burbank, Calif. She was executive director, finance and planning.

Turner Home Entertainment in



JACKSON



HAROLD

Atlanta promotes **Michael Tabakin** to VP of domestic sales, kids branding, licensing, and merchandising. Also, Turner names **Philip Clark** director marketing, domestic licensing and merchandising; **Suzette Schafer** national account manager, sell-through; and **Aline Weiller** marketing manager.

They were, respectively, executive director of licensing and merchandising, product manager for Viacom, senior sales director at WarnerVision, and publishing manager for the Putnam Berkley Group.

RESEARCH STUDIES

(Continued from page 69)

clients between \$2,000 and \$10,000 for the survey. For video sales research, qualified respondents must own a VCR and purchase videos on a regular basis. Fox's mall intercept survey for "Dunston" used those criteria.

Mitchell says Fox conducted several other surveys on the title, including an intent-to-purchase study after respondents were shown a commercial.

"The purchase intent was a lot lower based on seeing the packaging," Mitchell says. "But then we developed a commercial based on our previous research, and the intent to purchase jumped from 7% to 30%. Unfortunately, we had already announced the title and couldn't include it in our sales materials."

Generally, intent-to-purchase studies are conducted to determine whether or not a title should be priced for sell-through or rental. Consumers are asked if they "would definitely purchase," "probably purchase," "probably not purchase," or "definitely not purchase" a specific title.

If at least 20% of consumers in the survey say they would "definitely purchase" the title, it's enough to justify sell-through pricing, Mitchell says. A high percentage of "probably purchase" responses is weighted heavily, but the title must also score a minimum of 20% in the definite category.

According to distribution sources, Fox expects to ship 2.5 million units of "Dunston Checks In."

In addition to establishing the title's sales potential, Mitchell says the market research helped Fox pinpoint its target market.

Since the research indicated that

(Continued on page 73)

HABERSHAM

(Continued from preceding page)

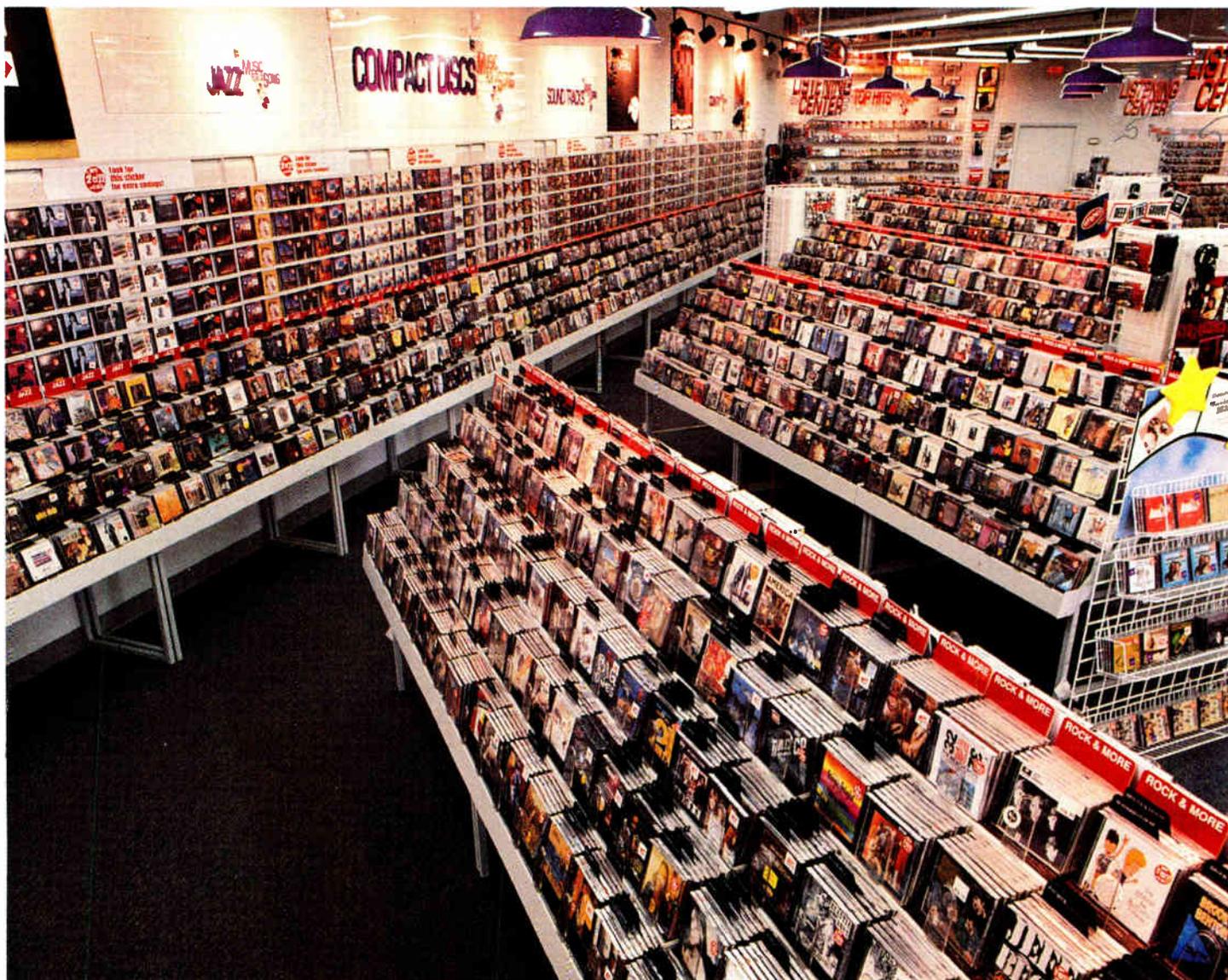
and other local landmarks by using advertising, marketing, and promotion. The retailer is likely to be featured on future musical heritage maps of the city, alongside WIBB Macon, the first black station in middle Georgia, and the soon-to-be-restored Douglass Theater, which opened in 1912 and featured performances by such black music greats as Bessie Smith, Count Basie, and Dizzy Gillespie.

During the '70s, "we used to be a ticket outlet for acts, but we don't do that anymore," says Habersham. "We sold as many as 5,000 for a show." In those days, the headliners included the O'Jays, Isaac Hayes, and the Ohio Players.

In the late '70s, the Commodores hosted an autograph session at the store, and the crowd lingered in the parking lot. "That's when the Commodores were very hot," Habersham says. "They stayed around and talked for a while to about 200-300 people. We think that's why we've been here for so long, because we're friendly and courteous to everybody."

"We just want Habersham to keep being synonymous with soul music," Habersham says. "And that's what our regular distributors and customers say we've been to them."

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Balancing Camelot Music's Budget; Books Are Another Brick In The Wall

THAT WAS THEN: The restructuring of the balance sheet of Camelot Music is coming into the home stretch, according to sources from the music and financial industries. Those sources say that Camelot Music, its owner Investcorp, and its advisers have hammered out a proposal with lenders whereby the chain has been valued at \$150 million and its balance sheet has been restructured accordingly.

Camelot executives were unavailable for comment, but the way Retail Track hears it, if the deal goes through, Investcorp—the Middle East investment company that went overboard in leveraging Camelot when it bought the Canton, Ohio-based chain in the fall of 1993—will remain in the picture. But it will have to put up more cash even as its equity position is reduced, sources say.

The consortium of banks that provided a \$325 million loan to Investcorp would take a 35%-40% "haircut" on its loan and, in return, receive equity in the chain. Retail Track has been unable to determine how much Investcorp will

put in to remain a player or how Camelot's equity will be split between the banks and Investcorp, but it sounds like the banks will have the larger chunk.

In the current deal, Camelot will be left with a balance sheet carrying about \$150 million in debt, and it will likely have a moratorium on interest payments.

In addition to negotiating with creditors, Camelot has been hard at work restructuring other areas of its operation. Since it ran into trouble in the waning days of 1995, Camelot reduced overhead through layoffs at the home office and in the field. Also, the company has been aggressively negotiating with landlords for rent reductions or lease terminations. The company is said to have identified about 80 stores that are either losers or could use help through rent relief. So far, real estate negotiations are proving difficult; the company has closed about 20 stores, bringing the total count to about 385.

THE MARRIAGE between book-selling and music retailing was bolstered recently when the W H Smith Group U.S.A. placed its Waterstone's Booksellers chain under the direction of Chris Peluso, president of the company's 171-unit the Wall music chain. Peluso adds the title of president of the book chain and assumes the responsibilities previously held by Phil Downer, the VP/GM who left the chain. The rest of the management of Waterstone's has been incorporated into that of the Wall.

Peluso says that the Wall's infrastructure will be leveraged across the Waterstone's chain, which should enhance the chain's operation. Waterstone's, which began doing business in the U.S. in 1991, operates 22 outlets, three free-standing ones and 19 in airports. The Philadelphia-based company plans to add another seven to 10 stores this year. "The Waterstone's

brand is something we are very excited about," says Peluso. "We want to expand it where appropriate."

Peluso says the company might explore uniting books and music under one roof. But, he says, "I am not certain that [approach] makes sense in every instance." On the other hand, he adds, "the Wall and Waterstone's side-by-side is a powerful statement to be made."

The Wall, meanwhile, appears to be holding up well in a marketplace hostile to music retail. Peluso points out, "We are one of the few music companies that hasn't closed any stores." In fact, the chain is still looking for locations, although it will open stores "slowly and carefully," he says, adding, "We want only the best opportunities."

ALL'S WELL THAT ENDS WELL: It appears that Sony Music and RED, its independent distribution arm, have turned a negative into a positive. Epitaph has turned over all responsibility for distribution of its product to record chains to RED. Previously, RED split that segment of the label's business with Caroline Distribution.

That's quite a turnaround, as RED almost lost Epitaph, its largest nonaffiliated label, due to Columbia's courting of Offspring, whose last album sold 4.7 million units, according to SoundScan. Offspring had been looking for a way out of its contract with the label, and sources say that when the band and its management decided that Columbia represented greener pastures, Epitaph's management went ballistic with RED executives, who in turn made frantic phone calls to Sony Music's senior management.

The thought of losing Epitaph, one of the strongest indies in the business, apparently inspired Sony and RED execs to find a way to placate the label. In addition to buying Offspring's contract for the U.S. and leaving the band with Epitaph in Europe for one more album (see story, page 5), they appear to have made a distribution pact lucrative enough so that RED becomes the sole seller to chains, which account for about 80% of all Epitaph business. Boutique distributors specializing in selling to independent stores account for the rest of the label's sales.

Melissa Boag, head of sales and marketing at Epitaph, declines to comment on the dispute with RED but says that the new distribution agreement grew out of the Offspring negotiations. Of the label's departure from Caroline, Boag says, "It was a very amicable split. We loved dealing with Caroline." But she says that RED struck "a very good deal" with Epitaph. The transition will take about 90 days, she says.

In addition to changing distributors at the large end of the account base, the label has realigned its boutique distributors, adding Boston's Surefire and Chicago's Choke to its distribution roster, which includes Revolver, Rotz, and Smash. Also, Epitaph pulled its line from Minneapolis-based Twin City International Music Distributors.

RETAIL TRACK
by Ed Christman



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NARM Wholesalers Phoenix-Bound

CONVENTION CRYSTAL BALL: With the National Assn. of Independent Record Distributors and Manufacturers convention set to begin Wednesday (22) at the Omni Inner Harbor Hotel in Baltimore, it may not be too early to start planning for the year's other major indie-oriented conclave.

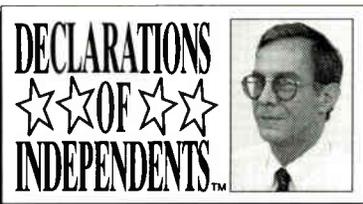
A call to the office of National Assn. of Recording Merchandisers VP of communications Jim Donio revealed that the NARM Wholesalers Conference will return to the Arizona Biltmore in Phoenix Oct. 11-16. Further details regarding the setup of the conference were unavailable at press time.

At last year's wholesalers get-together, many mused aloud about the future of the fall NARM event. Although the trade group said that attendance was up overall in '95, most observers found traffic down during the Independents Conference, which dovetailed with the rackjobber and one-stop meets. Many believed that the prohibitive cost of rooms at the Arizona resort, coupled with the consolidation at distribution leading to a preponderance of exclusive deals, combined to shrink attendance of both established and new labels at the conference (Billboard, Nov. 4, 1995).

However, NARM's alliance with the Recording Industry Assn. of America for a fall American Music Festival is evidently on the back burner for this year. So, in the absence of a competing event, and with overall attendance stable, the indie conference will return again to its perennial home.

We can only guess what attendance will be like at the Biltmore this October, given the sluggish first quarter experienced by many this year. Slow sales have apparently prompted some to rethink their presence at NAIRD: A couple of major indie distributors we spoke to last week indicated that their companies would be sending a pared-down force to huddle with labels in Baltimore. "Lean is mean" may be the byword for conventiongoers in 1996.

GENESIS OF A LABEL: An indus-



by Chris Morris

try source indicates that Sega, maker of the popular Genesis and Saturn game systems, will announce the formation of a new independent record label during the Electronic Entertainment Expo multimedia conference, which began May 16 in Los Angeles. The imprint will be distributed by PolyGram's Independent Label Sales, which is handled exclusively by Independent National Distributors Inc.

FLAG WAVING: Allen Toussaint is never far away from a piano. Speaking from his Sea-Saint Studios in New Orleans, the musician/producer/songwriter will occasionally pause to illustrate a point by tickling out a tune on the ivories.

Toussaint has been a busy man lately. His new album, "Connected," is one of three initial releases from his new record label, NYNO, a venture in which he is partnered with Joshua Feigenbaum, the New York-based founder of radio syndicator MJI Broadcasting.

Toussaint also produced and appears on the other two albums from NYNO, singer Wallace Johnson's "Whoever's Thrilling You" and saxophonist Amadee Castenell's self-titled set.

The release of a new Toussaint recording is itself a rare event: He notes that his last album, "Motion," came out 17 years ago.

"I wasn't active with a company, and if I'm not with a company, I don't think me," the unprolific performer explains. "My son encouraged me to start this album. If it wasn't for NYNO, I probably wouldn't have finished this one."

"Connected" updates the groove-injected New Orleans R&B that the veteran musician has perfected over

his 38-year solo career. Here, his charming vocals and rolling piano work are mated with contributions by several Crescent City notables.

Dave Bartholomew, the master bandleader and arranger whose sparkling work fired a number of '50s Fats Domino classics, contributes trumpet work on the track "Oh My." Toussaint, who calls Bartholomew "the trailblazer," says, "It was that kind of tune, in the rhythm of Dave and Fats; it was at home for him. I was in my Dave bag." While most of the album's numbers feature large bands, ex-Meters guitarist Leo Nocentelli is featured in a quintet setting on the instrumental "All Of It." Says Toussaint with a laugh, "If you have Leo around, you don't want to cover him up too much."

Indefatigable New Orleans session man Sammy Berfect's Hammond organ complements Toussaint's keyboards on a number of tracks. "There's no one in our area better than Sammy Berfect," Toussaint raves. "He's the man... A lot of people use synthesizers on their records now, but when you hear a real B-3 coming at you, you know you got some meat."

Donning his label executive's hat for a moment, Toussaint estimates that NYNO could release up to eight albums during its first year in operation. "Our mission statement is [to release] the indigenous music of New Orleans," says Toussaint, who adds that he will be heavily involved in the production of all the label's acts.

The imprint, which is handled by Distribution North America, has also signed singer/pianist/arranger Raymond Myles, the New Birth Brass Band, trumpeter/vocalist James Andrews (who is related to another New Orleans star, Jesse Hill), and saxophonist/vocalist Grace Darling. Most of these acts played with Toussaint at a May 4 label launch party in the Crescent City.

Toussaint anticipates that several NYNO acts will be brought together for a U.S. tour later in the year. His band, augmented by additional musicians, would serve as the house band.

ARE MARKET RESEARCH STUDIES BELIEVABLE?

(Continued from page 71)

kids responded well to the boy in the movie, Fox dropped the theatrical poster art and featured the boy and the orangutan on the video box. The theatrical poster featured the film's stars, Jason Alexander from TV's "Seinfeld" and Faye Dunaway.

"We felt we had walked away from the family aspect of the film," says Mitchell. "And when our initial numbers came back based on the theatrical key art, they were soft."

Although Fox made its research results a pinnacle part of its sales materials, most suppliers exclude them because many retailers don't use them in their buying decisions. All studios conduct the studies, but they use the results for internal marketing plans.

"We look at the studies, but we don't base our buying decisions on them," says Trans World Entertainment buyer Mark Galeo. "We place our buy based on feedback from our stores and our own focus groups."

Past performance of similar titles also plays a major role, especially with sequels, and box-office numbers carry the most weight. "Box office still means a lot," Galeo says.

In addition, individual chains buy titles differently. Trans World's adult demographic put "Dunston" down on the priority list, Galeo says, while such titles as "Pulp Fiction" and "The Crow" get more shelf space.

Although anyone commissioning a study can manipulate the numbers to say exactly what they want to communicate, Wolfson suggests that companies should explain their findings.

"There's nothing wrong with putting the best possible spin on a product," Wolfson says. "But there should be some sort of footnote to let consumers or video retailers know how they came to that conclusion."

The way in which a question is

asked can determine how a respondent will answer. Barbara McNamara, another Alexander & Associates analyst, says the question can be biased or unbiased. An unbiased question could be worded: "Are you aware of this title, and how likely are you to purchase it?" A biased question could go like this: "Here's a great movie that all the kids love. When it comes out on video, would you buy it?"

"The answer," McNamara says, "always depends on the question."

Mitchell says retailers and others often brush off research studies but that their importance can't be discounted.

"A retailer thinks a studio will never present negative research, and they're right," Mitchell says. "But it really pays off in helping us understand the dynamics of a title and what obstacles we have to overcome. We didn't pull 22 million units of 'Star Wars' out of our hats."

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CHRISTIAN RETAILERS FACE DECISIVE YEAR

(Continued from page 69)

than 60 times and 13 times to Australia, Marks told Billboard he must sell two units overseas for every one in the U.S., mostly because of reduced royalties abroad.

Meanwhile, Christian music sales have increased so much across continents that foreign Christian bookstores need distributors with their own manufacturing capabilities. They don't want to have to import CDs and tapes from the U.S. In Latin America, for example,

the average Christian CD can list for \$25.

In the last five to seven years, album sales for Hispanic and Latin gospel has been up 25% annually, much of that in the praise and worship genre, said Arturo Allen, Spanish product consultant for Sparrow Music Group and Tessie Guell, international coordinator for Strang Communications and editor of Carisma Y Vida Cristiana magazine.

This year, major record labels are pur-

suage Spanish-language consumers in the U.S.—especially in Texas, California, Florida, and New York—and in Latin and Central America, Mexico, and Puerto Rico. At a showcase, Word Distribution won ovations for Hispanic signee Jaci Velasquez, and Warner Christian Distribution had Patty Cabrera do Latin Christian dance numbers.

In South Africa, religious freedom has meant a 50% expansion in Christian album sales in the last few years, said Anton Bekker, CEO/co-owner of SAREPTA MUSIC in Durbin, South Africa. In New Zealand, there has been a 50% increase in album sales in recent years, although only 3% of the population says it regularly attends church, said Mark de Jong, president of Parachute Productions in Auckland, New Zealand.

Europe has seen only modest gains of 10% to 15% in Christian album sales in the last few years, which is due to a variety of factors in the marketplace and in the industry itself, said Garritt a'ant Goo, a TV producer with Crossbow Productions in the Netherlands.

Back in the U.S., distributors are supporting retailers with more co-op dollars,



Sparrow Records, part of EMI Christian Music, celebrated its 20th anniversary at the Christian Music & Video Retailers conference at the Nashville Convention Center during Gospel Music Week. Present at the luncheon were Bill Hearn, CEO, EMI Christian Music; Debbie Charboneau, owner of For Heaven's Sake bookstore near Jacksonville, Fla.; and Billy Ray Hearn, chairman of EMI Christian Music. (Photo: Patricia Bates)

said Mart Green, president of Mardel Christian, Office & Educational Supply, a 10-store chain with outlets in Texas, Oklahoma, and Arkansas. At the "Building Effective Marketing Plans That Produce Real Results" workshop, Green said his co-op funds have risen from 10% to 30%.

Within the initial 90 days of release, a Christian album earns 70% of its sales, said Green. That means promotion has to be concentrated, especially around the holidays. His business went up 57% after Thanksgiving and 42% around Christmas after using color newspaper inserts. He has a five-time program with inserts for this year.

This is an anniversary year for three firms: Sparrow Records celebrated its 20th with a luncheon featuring Steve Green, Twila Paris, and other performances; Brentwood Music began its 15th year with label expansion; and Baptist Book Stores and Lifeway Christian Stores noted its 70th year.

In 1995, CMVR wanted more video, so GMA instituted the Christian Music Video Seminar, which was attended this year by 77 filmmakers, among others. There were also 60 competitors for a CMVS Video Award won by Light Force in Houston.

"Next year, we'll seek the advice of the Christian Booksellers Assn. on what topics we'll cover at CMVR," said Mark Funderburg, chairman of the GMA's CMVR Steering Committee. He is also VP/GM for Word Distribution.

"This April, we had 501 registrants, which is the first time we've ever broken the 500 mark," he said of the workshop.

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★ ★ NO. 1 ★ ★		
1	1	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND 42 weeks at No. 1	248
2	2	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	179
3	3	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) [ES]	RAGE AGAINST THE MACHINE	9
4	9	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	234
5	4	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	255
6	5	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	259
7	13	CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	74
8	7	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	78
9	6	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	136
10	8	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	262
11	10	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	257
12	11	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	25
13	12	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	47
14	20	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	7
15	27	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	244
16	18	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	254
17	16	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	242
18	14	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	251
19	17	SOUNDTRACK WALT DISNEY 60904 (6.98/9.98)	THE ARISTOCATS	3
20	29	ENYA REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	40
21	31	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	91
22	15	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	51
23	25	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	161
24	21	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	139
25	24	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	105
26	23	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	241
27	19	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	206
28	36	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	242
29	22	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	4
30	32	THE BEATLES ▲ CAPITOL 97039* (15.98/31.98)	1967-1970	71
31	—	BETTE MIDLER ● ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	12
32	33	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	255
33	26	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	149
34	30	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	56
35	34	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	251
36	—	ORIGINAL LONDON CAST ▲ POLYDOR 831273/A&M (17.98 EQ/32.98)	PHANTOM OF THE OPERA	86
37	28	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	230
38	43	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	53
39	37	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	210
40	35	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	226
41	—	ORIGINAL BROADWAY CAST ▲ Geffen 24151 (17.98/27.98)	LES MISERABLES	42
42	44	THE BEATLES ▲ CAPITOL 97036* (15.98/31.98)	1962-1966	58
43	—	SOUNDTRACK ▲ ARISTA 18699* (10.98/16.98)	THE BODYGUARD	15
44	41	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
45	—	SHERYL CROW ▲ A&M 540126 (10.98/17.98)	TUESDAY NIGHT MUSIC CLUB	1
46	46	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	210
47	47	U2 ▲ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	205
48	—	ERIC CLAPTON ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	4
49	38	BRYAN ADAMS ▲ A&M 540157 (10.98/17.98)	SO FAR SO GOOD	5
50	39	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	11

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [ES] indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

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MERCHANTS & MARKETING

'Quake' Creating Tremors Among Game Players

■ BY DOUG REECE

LOS ANGELES—One of the biggest movers and shakers at the Electronic Entertainment Expo, held May 16 to Saturday (18) in Los Angeles, was id Software, which is previewing the 3D first-person shooter game "Quake," the follow-up to its successful "Doom," "Hexen," and "Heretic" titles.

Thanks in part to a February "engine test" that allowed consumers to preview the game on the Internet, word-of-mouth surrounding the title has been impressive.

When the full version of "Quake" debuts later this year, it is likely to make noise in the music industry as well, as it contains an audiobook created by Nine Inch Nails' Trent Reznor.

According to Mike Wilson, id's VP

of marketing, mutual admiration between Reznor and id developers led to the artist's involvement in the game.

"He's a big 'Doom'-er," says Wilson. "He sent us tickets and some backstage passes and told us that he was interested in contributing to 'Quake.'"

However, don't expect a separate soundtrack release for Reznor's contribution to the game. Most of the audioclips Reznor created for the game consist of sound effects and instrumental music, rather than full-length music compositions with vocals.

Wilson says that there has been discussion about having Reznor create a

separate music soundtrack for the game that would be offered at record stores on the same disc as "Quake" shareware. However, he says that there are no current plans for Reznor's Nothing label or its distributing label, Interscope, to market a "Quake" soundtrack.

The game, which is the first title to be distributed directly by id under its own label, challenges players to move through time portals as they battle medieval and futuristic creatures that are also traveling through time. "Quake" is expected to offer a detailed combat environment that is filled with enhanced 3D graphics and texture-mapped polygonal characters.

Though "Quake" works on a newly created engine, some aspects of the game's play take a cue from another id title, "Doom," which has spawned

numerous clones at retail and on the Internet.

"'Quake' takes a lot of the better game-play aspects from 'Doom' and brings it to the next generation," says Wilson. "'Doom' was a 2D game that we fooled you into thinking was

GT Interactive Software



3D. Now that people have Pentium [processors] and we have learned more about 3D rendering, ['Quake'] is a year ahead of anything out there."

Similar to the release of other id products, the Mesquite, Texas-based company will initially release a portion of "Quake" as shareware that can be downloaded for free over the Internet. One or two months later, a shareware CD-ROM package will be available at retail for \$5-\$10.

For about \$40, consumers who purchase the retail shareware demo disc will also be able to access the full version of the game from their initial purchase. To access the full version of the game, users will have to call id directly and purchase a customer-specific code that will allow them to unlock the rest of the game from the CD demo disc.

Gamers can also call the company's 800 number or visit its World Wide Web site (<http://www.idsoftware.com>) to purchase full versions of the game for approximately \$50.

Id will eventually make the full version of the game available as a download over the Internet and through bulletin-board services.

Still, New York-based GT Interactive Software Corp., which will distribute "Quake" in markets outside the U.S., will not offer the encrypted shareware CD-ROM. Instead, it will sell the full version of the game separately.

GT will launch the full version of the game simultaneously with id's domestic retail shareware release.

In keeping with id's low-key retail approach, Wilson says, the company will not advertise or promote the game.

Although id has approached this project with its typical lack of publicity, an almost fanatical following of the company's titles by game enthusiasts has created high anticipation for "Quake."

Noting the unusual level of attention for the project, Wilson points out, "There are 75 full-blown Web sites dedicated to a game that doesn't exist."

This attention, coupled with id's strong track record, has made retailers optimistic for "Quake's" success.

Says one software buyer, "There's really no reason not to think it won't do well. Just from what I've experienced with 'Doom,' I'm looking forward to seeing how 'Quake' will work for us."

Playing With ECDs; EMI Music Hits Web

SONIC TWITCH: While the music community continues to experiment with various forms of multimedia content on enhanced CDs, two companies are turning to video games to spice up their music releases.

Indie label Damian Music is including demos of id Software's first-person shooting games "Hexon," "Heretic," and "Doom" on its rap compilation "Da Black Side Brown, Mad Waxx Vol. 1." Another title, Larry Tagg's "With A Skeleton Crew," will contain Time Warner Interactive's "3D Table Sports." No premium price will be charged for the titles, which are due July 13.

Telarc, which is known for its classical music releases, has bundled a free CD-ROM sampler with its "Symphonic Star Trek" CD. The bonus disc, which is packaged inside the jewel CD case, contains demos of five games: "Creature Shock," "Zone Raiders," "Fantasy General," "Command & Conquer," and "Renegade."

EMI EASES AUDIO LICENSING: EMI Music Publishing has set up a World Wide Web site on the Internet that will enable registered users to research and initiate the licensing of songs from its large audio library. The site, which is located at <http://www.emimusicpub.com>, contains RealAudio music samples of many of the songs. In addition, the site features a licensing guide, an EMI Music Publishing staff directory, and licensing news updates. The project was developed by Gary Klein, senior VP of creative services and new media for EMI Music.

PRODIGY SOLD: Prodigy Services Co. has been bought by a group of its executives and partner International Wireless Inc. for \$200 million. CEO Ed Bennett is among the new owners and will retain his leadership in the pioneer online service, which has 1.25 million subscribers.

More than \$1 billion has been spent developing and marketing Prodigy by IBM and Sears, Roebuck and Co., which co-founded the 12-year-old service with former partner CBS. Prodigy has had a difficult time keeping pace with America Online, which is now the largest online service, with about 5 million members. Prodigy has fallen from second to fourth place among commercial online services, behind AOL, Compuserve, and the Microsoft Network.

PSYGNOSIS ON THE BLOCK: Sony Corp. of America is looking to sell computer software developer Psygnosis, which it acquired in 1993. Sony has hired investment banking firm SBC Warburg to evaluate its strategic options for the company, which develops and publishes titles for several PC and game platforms, including Sony's PlayStation.

RAGTIME CD-ROM: Calliope Media is promoting its CD-ROM "Robert Winter's Crazy For Ragtime" with a contest that will award a \$15,000 Yamaha Disklavier piano to the person who composes the best rag using the music title. The "Make Your Own Rag" promotion, which ends Oct. 31, will be judged by a panel of music experts, including violinist Itzhak Perlman.

The CD-ROM, which was released May 10, contains more than 60 interactive rags recorded by Winter, as well as sheet music, articles, and archive film footage of early rag performances.

Bargain Finder Generates Some Heat Not All Online Retailers Happy With Software Agent

■ BY KRISTIN LIEB

BOSTON—Bargain Finder, a software agent developed by Andersen Consulting to do comparison shopping among Internet music retail sites, has caused a stir with online retailers, many of whom believe that succeeding on the Internet requires more than having low prices.

However, Steven Johnson, Andersen's managing partner of consumer products, says the consulting firm undertook Bargain Finder as an R&D project and never intended it to become a product or a service. "We just wanted to stimulate some discussion in the industry," he says.

And that they did.

Agents-Inc. president Nick Grouf—whose company created the popular Firefly music recommendation agent and its underlying technology, which will soon be made available for retailers—calls the Bargain Finder project "a disaster for the music business."

Grouf warns that music merchants cannot compete on price on the Internet or "everyone will drive themselves into bankruptcy." He also says that Bargain Finder is not an intelligent agent but rather a less sophisticated "automatic querying tool."

Andersen Consulting's Johnson admits, "We've gotten some gas about that. As intelligent agents go, Bargain Finder is not a real bright intelligent agent."

Evan Cagner, co-founder of the newly launched Econnection online megastore, is equally suspicious of Bargain Finder. "It's missing the big picture in considering only price," he says. "Just as Andersen can create Bargain Finder, retailers can create prices for Bargain Finder."

Johnson says that it was very difficult to retrieve consistent information from all of the scanned sites,

noting that changes in sites could potentially incapacitate Bargain Finder.

"There are no standards in the industry, so we had to try to deal with all of the inconsistencies from site to site in terms of how artists and albums are identified," he says. "Frankly, it needs to be updated, and we're conceptualizing rounds that will be much richer in terms of function."

The price-comparison technology, which can be applied to any item available for sale on the Internet, is particularly damaging to the music

point about what reality is going to be like in an information-based marketing environment," Johnson says. "The good news is sellers can do one-on-one very targeted marketing. The bad news, from the seller's perspective, is that the buyer is in control. The buyer can use the information technology to their advantage to find all kinds of things. Bargain Finder shows that it's easy to do price shopping."

Jason Olim, president of CDnow, one of the oldest and largest online CD retail sites, views Bargain Finder as a challenge, not a threat. "Bargain Finder forced us to add as much value as possible to our site," he says. "It can try to reduce music to a commodity, but it's not."

He says the lowest-priced vendor doesn't always offer the kinds of service and information consumers want when they shop online. "Besides," he says, "I think people will want to shop from us even if they're going to have to pay an extra 11 cents on their order."

Emusic president Mark Chasan is enthusiastic about Bargain Finder because it rewards his online store's low prices. "I love it," he says. "Our results come back first and often with the best price. It's perfect for me."

True enough. A sample search for Tracy Bonham's album "The Burdens Of Being Upright" returned information from only one of eight surveyed sites—Emusic. It "had trouble shopping" at four sites and had been "blocked out" by three other sites.

Andersen's Bargain Finder is not the only price-comparison program on the Internet. Consumers looking for cheap computer hardware can bargain-hunt at Price Watch, a World Wide Web site developed by San Antonio, Texas-based Price Watch Corp. at <http://www.price-watch.com>.

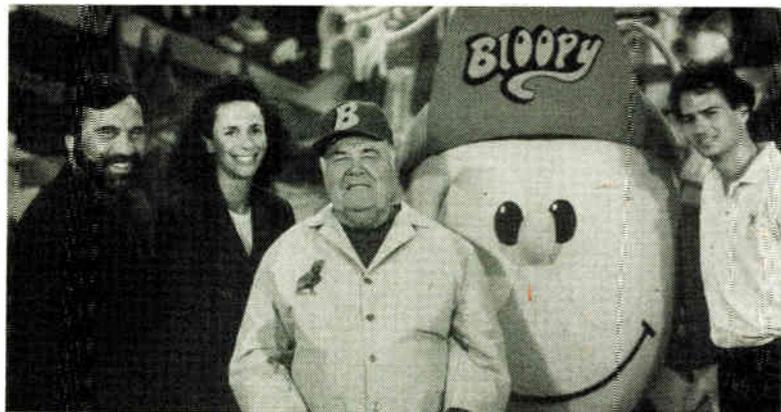
'It's missing the big picture in considering only price'

community, according to some retailers. Music titles are among the best-selling products on the Internet.

Andersen chose to unleash Bargain Finder (<http://bf.estar.ac.com>) on the online CD market because it considered it useful for price-comparison purposes. Johnson says that Bargain Finder was brought online after Andersen identified the major CD-selling sites available at the time of the project and developed a way of scanning them to retrieve prices for inquiring consumers.

Bargain Finder was subsequently blocked from several sites due to concerns about capacity and sheer irritation. Johnson says he's not surprised. "We didn't contact the sites in advance," he says. "And we triggered a lot of volume into their sites."

Bargain Finder may have also triggered some fears about the future of online CD retail competition. "It certainly makes a very blunt



Buddy System. Comedian Jonathan Winters, center, and the readily identifiable Bloopo hosted the folks from ABC Video on the set of their new television venture, "Bloopo's Buddies." It arrives on cassette this quarter following the PBS launch in January. Visiting videophiles, from left, include Jon Peisinger, president of the Disney subsidiary; Cindy Bressler, VP of acquisitions; and Sam Ginsberg, president of the Creative Children's Group and executive producer of the series.

'Natural Born Killers' Under Fire In U.K. Parliament Debating Home Video Censorship

■ BY PETER DEAN

LONDON—Director Oliver Stone has a way of setting people's teeth on edge. This time, it's the British who are snapping over a Stone movie.

Great Britain's video censor, James Ferman, director of the British Board of Film Classification, has come under another severe attack from member of parliament David Alton for his decision to allow the cassette release of the uncut edition of Stone's "Natural Born Killers."

In a House of Commons motion, MPs from all political parties condemned the BBFC's decision to release "Killers" without deletions. Alton has

asked the government to investigate the board to see if it is in breach of its statutory responsibilities, which were increased as a result of Alton's anti-video crusade two years ago. At press time, Ferman was due in the House of Commons to explain his actions.

Two years ago, Alton, a liberal democrat, intended to introduce a new classification, banned for home viewing, by amending the 1984 Video Recordings Act. He wanted it to include a clause preventing distribution of programs that "present an inappropriate model for children or... are likely to cause psychological harm to a child." Alton also hoped to make it a criminal offense to show 18-rated videos "in any place to which children under the age of 18 are admitted."

The amendments, which nearly became law, would have stopped most 18- and 15-rated movies from ever appearing on tape, decimating the business. Faced with overwhelming MP support for Alton, Home Secretary Michael Howard was forced into offering a compromise.

Howard's clause forced the BBFC to take into account the essence of Alton's amendments and to tighten its censorship procedures and coverage of retailers. Sale or rental of videos to customers younger than allowed by the age rating could lead to prison sentences of six months to two years and fines of up to 5,000 pounds (approximately \$7,500). BBFC now had to the right to retroactively ban a previously released title.

The industry's Video Standards Council predicted that the effect on trade would be that many 15-rated

movies would be upgraded to 18, some 18 movies would be cut more heavily, and others banned altogether. In reality, however, BBFC—the strictest video censor in the world—has toughened its policies.

Last year, the board ordered cuts from 219 videos of 3,261 titles submitted for classification, a percentage scarcely higher than the 6.3% affected in 1994, before Howard's amendments were imposed. For the closely watched 18-rated videos, the rate was identical (19.4%). Last year, three features were rejected, compared to five in 1994. Redemption Films lost its appeal for a certificate for "Bare Behind Bars," although the decision is still subject to judicial review.

Alton thinks that more releases should be banned and that "Natural Born Killers" should be rejected outright. Ironically, the movie isn't available, at the behest of Warner Home Video, which cancelled its release in the wake of the Dunblane, Scotland, massacre, in which a gunman killed schoolchildren with high-powered automatic weapons.

In the past, the press and the U.K. government have linked highly emotive crimes with videos, assuming a direct causality between on- and off-screen violence.

Warner does intend to release "Natural Born Killers" but has not set a date. Alton's office, however, says, "If it is wrong to release 'Natural Born Killers' now, it will still be wrong in 12 months' time. We are appalled by the BBFC's decision to release 'Natural Born Killers' without any cuts. We

(Continued on page 81)

Talk Is Cheap In DVD Negotiations; Vision Fund Sets Sights On DirecTV

SPINNING WHEELS? You can't say the various parties to the digital videodisc copyright negotiations are avoiding each other. But talk shouldn't be confused with progress toward drafting and introduction of legislation meant for passage this year (Billboard, May 11).

Instead, according to sources, the weekly meetings now involving five trade groups (Consumer Electronics Manufacturing Assn., the Motion Picture Assn. of America, the Recording Industry Assn. of America, Information Technology Industry Council, and the Business Software Assn.) are limited to engineers hashing out technical specifications. Policy wonks won't get together again until June 3.

By most accounts, the techies have plenty to do. Based on the latest estimates, of the five spec books defining DVD players, only one—dealing with video playback—is close to being approved by all parties this year. There's an outside chance for the CD-ROM volume, but little or none for the one on audio and the two on recordability, notes an observer who's not part of the discussions.

His concern is a "rogue launch" this fall of a DVD player "utilizing semi-completed" specifications. "There's a fairly good possibility of problems if proposed solutions haven't been fully tested," he continues, adding that "it's extremely late" for anyone with a fourth-quarter retail deadline. He considers copy protection to prevent the transfer of digitally recorded movies onto analog tape to be a minor issue. Macrovision's Colorstripe system can handle analog piracy, but not digital-to-digital transfer. "That's the big fear," he says.

CEMA's Digital Destination in Orlando, Fla., May 23-25 may provide some marketplace answers. The lineup of 1996 player introductions remains unchanged: Thomson Consumer Electronics and Toshiba, definitely this year; Pioneer, maybe; and Sony and Philips, unlikely.

MOVES: Longtime Columbia House staffer Megan Brannigan has left to join CBS/Fox Video as director of nontheatrical marketing... Michael Holzman, formerly of Helmdale Home Video, is with Diamond Entertainment, a duplicator turned budget-movie vendor. Helmdale, which folded several weeks back, reportedly is being resurrected by a new management team that has acquired rights to the sell-through catalog... Anderson Distributors video buyer Jeff Goan has moved to the supply side. He has joined United American Video in Fort Mill, S.C.

Ken Palmer, who sold Starmaker Entertainment to Handelman and later oversaw the rackjobber's video purchases, has formed audiobook marketer Media Read. Also involved is Carmen LaRosa, formerly of Cabin Fever Entertainment... Paul Caravatt has resigned as president of the Special Interest Video

Assn. SIVA, unable to align itself with the Video Software Dealers Assn., isn't expected to survive Caravatt's departure.

Lanny Lee is named director of video acquisitions for Entertainment Distributing's Marathon Music & Video Division in Eugene, Ore. Marathon began selling documentary sets last summer and now has about 10, including "The Golden Age Of The Silent Film," "Cowboy Heroes Of the Silver Screen," and "Famous Generals Of World War II." It has been unable to interest the price clubs but is reaching mass merchants, such as Best Buy and Fred Meyer. The sets are also available via direct response for \$49.95.

"They're doing real well," says spokeswoman Jennifer Nolte.

EYE-CATCHING: The annual Vision Fund of America banquet, held at New York's Grand Hyatt hotel May 13, set a fund-raising record for beneficiary the Lighthouse.

VFA raised more than \$335,000, a big increase over last year, thanks to strong journal ad sales. The honorees, Ann Daly, president of Buena Vista Home Video; Eddy Hartenstein, president of DirecTV; and Charles Steinberg, president of Sony Electronics' business and professional products group, obviously were big draws (but not to the other studios, which were not represented at the event).

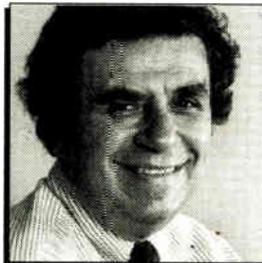
In his remarks, Hartenstein celebrated DirecTV's 1,500,000th customer and predicted that the satellite service would double its subscriber base by year's end. He said he is planning to devote one of DirecTV's 200 channels to public-service programming of the kind the Lighthouse has created for and about the visually impaired.

VIDEO PUBLISHING: Two home video pros are trying print. Blockbuster Entertainment has joined with NYT Custom Publishing, a division of The New York Times, to launch Blockbuster Entertainment Feature Magazine for the chain's video customers in 3,200 outlets. The magazine, which will debut in September with 1.25 million copies, already has major ad commitments from MCA/Universal, Columbia TriStar, Sony, and AT&T, says Blockbuster senior marketing VP Brian Woods.

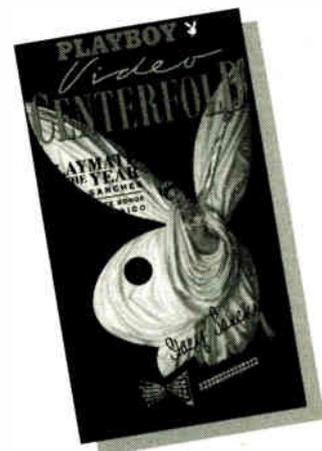
MDI Productions in Hartford, Conn., has gone the book route because of president Steve Saferin's lifelong obsession with the Cleveland Indians. Saferin, who supplies cassette prizes to state lottery commissions, won the rights to do an Indians photo album. He claims prepublication orders of 15,000 copies and a query from Major League Baseball about the possibility of doing other teams. MDI, meanwhile, is expanding its video sales overseas to lands that were lottery-crazy long before the U.S. And movies do travel well, he notes.

PICTURE THIS

by Seth Goldstein



PLAYBOY'S "MOST WANTED"



She's Stacy Sanches, a statuesque 5'10" Spanish American from the heart of Texas. Stacy stole the show and the hearts of readers nationwide to capture our 1996 Playmate of the Year title. Now, she struts her stuff in a Video Centerfold that's sure to be "most wanted" with your customers!



PLAYBOY HOME VIDEO

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Make The Most Of Summer Downtime With Videos

IN THE SUMMERTIME: With the onset of warm weather and the winding down of the school year come promotions galore, all designed to make the most of kids' three-month downtime. Here are a few:

Hot on the heels of March release "Barney's Talent Show" is another direct-to-video release from Lyons Group. It's "Barney's Fun & Games," which streets Tuesday (21). Featuring a new set, new cast members, and the ever-popular dino trio of Barney, Baby Bop, and BJ, "Fun & Games" is being pushed with a two-for-one promotion.

Consumers who buy the new video plus one more from the Barney Classic Collection catalog titles can mail in the proofs of purchase to receive one of three other Barney videos: "Rock With Barney," "Barney Goes To School," or "Barney's Campfire Sing-Along." Special displays for "Barney's Fun & Games" feature a spinning game wheel highlighting the buy-two-get-one-free promo. In August, another direct-to-

video release will debut, "Barney's 1-2-3-4 Seasons."

Paramount Home Video is releasing a quintet of newly available titles in its "Peanuts Summer Promotion," which begins July 23 (order cutoff June 18.) The digitally remastered releases are "The Big Stuffed Dog," "It's An Adventure, Charlie Brown," "What Have We Learned, Charlie Brown?," "Is This Goodbye, Charlie Brown?," and "You're A Good Sport, Charlie Brown"; each release is \$9.95 in the U.S. and \$12.95 in Canada. Paramount is making co-op dollars available for each title and has designed a 24-piece counter/floor self-shipping pre-pack.

Also debuting July 23 (order cutoff July 3) is Sony Wonder's "Rupert: Caring And Sharing With Friends," featuring long-running comic character Rupert the Bear. The 48-minute preschool cassette, which contains two episodes, is priced at \$9.98. "Rupert" began life in 1920 as a U.K. comic strip



by Moira McCormick

and currently airs as an animated series in Nickelodeon's Nick Jr. preschool programming block. Sony Wonder is launching a cross-promotion with "Rupert" book publisher Landoll's, in which a special coloring sheet featuring artwork from the video will be the last page of the book.

LIVE Home Video label Family Home Entertainment has promotional tie-ins with Long John Silver's restaurants and Arctic Zone lunch boxes to promote the debut of "Skysurfer Strike Force," an animated superhero series. Three volumes priced at \$12.98 each will

hit shelves July 9 (pre-order June 18). Long John Silver's will insert in its kids' meals an instantly redeemable coupon worth \$1 off any of the trio or its "Princess Gwenevere" video, along with an action figure from either program.

Titles from both series will be stickered to direct customers to an enclosed value-added discount coupon for a Long John Silver's kids' meal; in-store point-of-purchase material will provide further notification. Arctic Zone is inserting in its lunch boxes 1 million mail-in rebate coupons for \$2 off the purchase of any "Skysurfer" videos.

TWISTER AND SHOUT: In an effort to capitalize on the tornado mania

stirred up by the hot new flick "Twister," Columbia TriStar Home Entertainment will release two National Geographic videos May 28, "Cyclone!" and "Nature's Fury," each \$19.95. Narrated by Peter Coyote, "Cyclone!" features extensive tornado footage; one of its on-camera experts, the University of Oklahoma's Howard Bluestein, is reportedly an inspiration for the central character in "Twister." Similarly, "Nature's Fury" looks at tornadoes, earthquakes, hurricanes, and floods.

'CARROT' TOPS: We'd thought that the category of reality-based kid vid had just about run its course (Do any big (Continued on page 80))

Billboard

FOR WEEK ENDING MAY 25, 1996

Top Special Interest Video Sales

Compiled from a national sample of retail stores sales reports.				Compiled from a national sample of retail stores sales reports.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number
RECREATIONAL SPORTS™				HEALTH AND FITNESS™			
1	7	320	★★ NO. 1 ★★ MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	1	9	3	★★ NO. 1 ★★ THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122
2	4	151	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	2	1	19	THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796
3	3	11	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	3	6	47	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659
4	1	15	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271	4	5	35	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114
5	5	73	LESLIE NIELSEN'S BAD GOLF MY WAY♦ PolyGram Video 8006331153	5	3	15	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3
6	11	227	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	6	16	3	THE FIRM: LOWER BODY SCULPTING BMG Video 80120
7	10	125	BAD GOLF MADE EASIER ABC Video 45003	7	2	17	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240
8	2	51	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	8	4	31	THE FIRM: 5 DAY ABS BMG Video 80116-3
9	6	143	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	9	7	21	THE FIRM: UPPER BODY BMG Video 80118-3
10	NEW▶		MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	10	18	69	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851
11	17	5	WWF: RAW HITS WarnerVision Entertainment 52106-3	11	8	77	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826
12	12	41	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	12	14	33	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760
13	NEW▶		100 YEARS OF OLYMPIC GLORY Turner Home Entertainment 3294	13	17	29	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3
14	NEW▶		ICE AND ASPHALT: THE WORLD OF HOCKEY Paramount Home Video 83169	14	15	17	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242
15	RE-ENTRY		SIR CHARLES FoxVideo (CBS/Fox) 5992	15	NEW▶		CRUNCH: BRAND NEW BUTT Anchor Bay Entertainment SV10024
16	RE-ENTRY		NBA JAM SESSION FoxVideo (CBS/Fox) 5559	16	20	7	CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025
17	13	98	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	17	NEW▶		WINNING BODY WORKOUT: PREPARE TO WIN PolyGram Video
18	RE-ENTRY		1994 WINTER OLYMPIC FIGURE SKATING HLTS. FoxVideo (CBS Video) 8117	18	NEW▶		CRUNCH: WASHBOARD ABS Anchor Bay Entertainment SV10026
19	9	35	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	19	13	109	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088
20	14	7	TORVILL & DEAN, FACE THE MUSIC PolyGram Video 8006366353	20	11	7	VERSA TRAINING: STRONG ARMS PolyGram Video 8006306253

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

Billboard

FOR WEEK ENDING MAY 25, 1996

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★★★ No. 1 ★★★					
1	15	3	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
2	1	7	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
3	3	5	BALTO MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
4	2	9	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
5	4	19	THE LAND BEFORE TIME III ◇ MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
6	9	11	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
7	10	11	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION Dualstar Video/WarnerVision Entertainment 53321-3	1996	12.95
8	18	5	PETER AND THE WOLF BMG Video 28080-3	1995	14.98
9	7	7	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996	14.98
10	6	175	THE LAND BEFORE TIME MCA/Universal Home Video/Uni Dist. Corp. 80864	1988	19.98
11	11	39	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
12	12	448	DUMBO ♦ Walt Disney Home Video/Buena Vista Home Video 24	1941	24.99
13	8	195	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
14	NEW▶		KIDS FOR CHARACTER Lyric Studios 602100	1996	14.99
15	14	15	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
16	5	63	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
17	NEW▶		HIGHLANDER: THE ADVENTURE BEGINS Family Home Entertainment/Live Home Video 27623	1996	14.98
18	17	3	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
19	19	39	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
20	20	383	ALICE IN WONDERLAND ♦ Walt Disney Home Video/Buena Vista Home Video 36	1951	24.99
21	NEW▶		BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music Television/Sony Music Video 49814	1996	14.98
22	13	35	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
23	23	3	BARNEY'S TALENT SHOW Barney Home Video/The Lyons Group 2010	1996	14.95
24	22	27	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
25	25	55	THE LAND BEFORE TIME II MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

A Little Pig Goes A Long Way!

"We've sold more *BABE* in one week than we sold of *Pocahontas* in one month. We're into massive reorders for *BABE* on a daily basis."

- John Thrasher - Tower Video

"In percentage sold, *BABE* has out performed all other 1996 sell-through titles and is the best performer we've had in a long time."

- Dwight Mason - B-n-M/Alberston's

"It's titles like *BABE* that build customer traffic for video centers and grocery stores overall."

- Tom Fraley - Homeland

Over a half-billion consumer impressions generated from *BABE* HAPPY MEAL® program at McDonald's®!
\$8 - \$10 Million in Media Support

From June 14th to July 11th.



Worldwide theatrical box office success of over \$175,000,000 and counting!

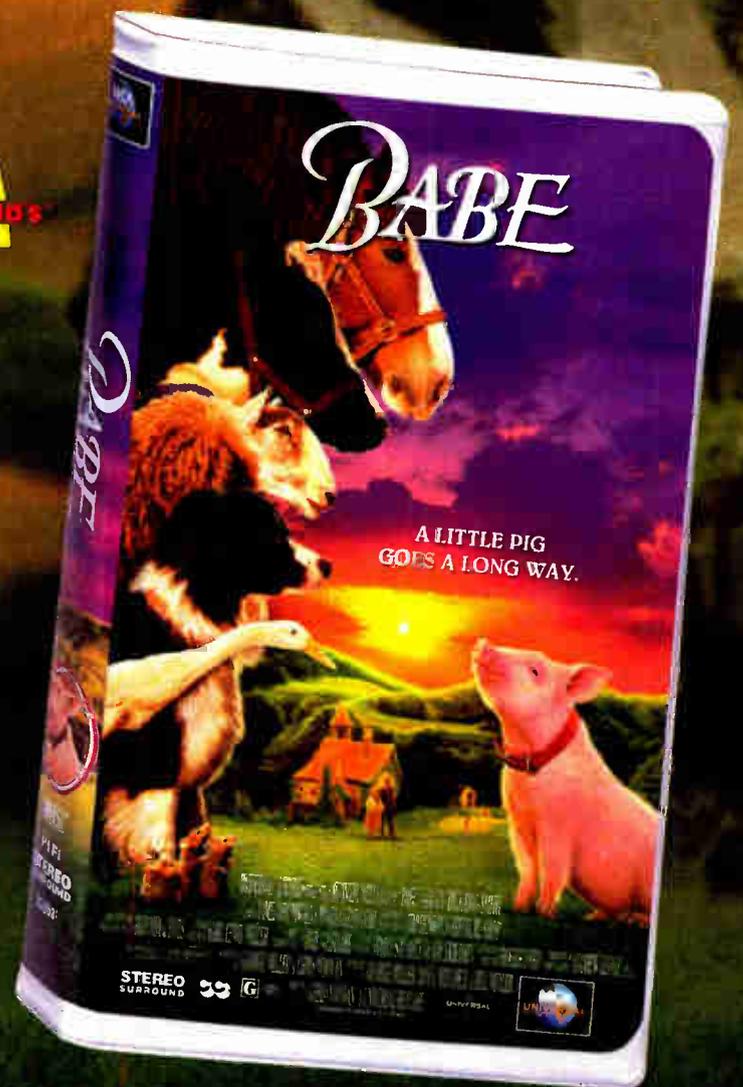


BABE is the #1 selling video of 1996!

Source: VideoScan 4/28/96



Unparalleled consumer demand at video outlets everywhere!



Stock Your Shelves Now As The Babe Phenomenon Continues To Send Sales Soaring!

CHILD'S PLAY

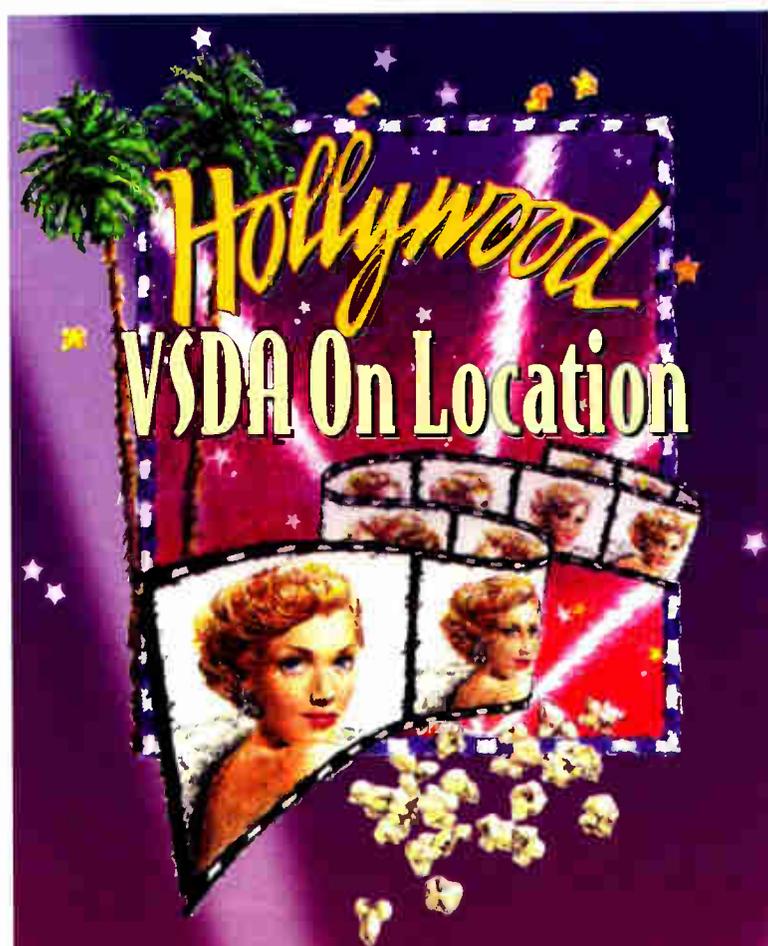
(Continued from page 78)

machines and/or forms of transportation remain undocumented at this point?), so when an indie title called "The Carrot Highway" showed up on our doorstep, we almost had to laugh. Could it be that self-described carrot farmer and parent Ron Wyss thought the saga of carrots would be must-see entertainment for kids? Are indie video moguls that hard up for subject matter these days?

Well, guess what—Wyss was right. "The Carrot Highway," available from

Whisper Productions Co. in Ada, Ohio, is one of the better real-life kid videos we've seen. Its fast-moving (yet mercifully nonhyperactive) blend of live action, animation, music, humor, and loads of information is genuinely absorbing and even revelatory. Did you know that the first carrots were purple, came from Afghanistan, and their orange color and sweet taste were bred into them?

Neither did we, but we're glad we do now. This offbeat, energetic title is worth a nibble.



Where Entertainment
Means Business for the
Video Industry

The 15th Annual
Video Software Dealers Association
Home Video Entertainment
Convention & Exhibition

July 10-13, 1996 • Hollywood • California

1-800-955-VSDA for registration and information
1-800-926-3976 for hotel information

Act Now! Full Registrations Are Limited

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	3	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angeja Bassett	1995	R	19.98
2	4	3	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
3	1	8	BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
4	3	10	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1436	John Travolta Samuel L. Jackson	1994	R	19.99
5	6	7	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99
6	5	11	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
7	10	4	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
8	NEW ▶		TOM AND HUCK	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro	1995	PG	19.99
9	8	6	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	14.98
10	NEW ▶		WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman	1995	PG	19.99
11	12	6	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	14.98
12	13	6	THE X FILES: FALLEN ANGEL/EVE	FoxVideo 8937	David Duchovny Gillian Anderson	1993	NR	14.98
13	7	9	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
14	NEW ▶		PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
15	15	8	RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
16	14	11	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
17	11	11	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
18	9	5	BALTO	MCA/Universal Home Video Uni Dist. Corp. 82593	Animated	1995	G	19.98
19	31	2	MST 3000: THE AMAZING COLOSSAL MAN	Rhino Home Video 72266-3	Joel Hodgson Glenn Langan	1996	NR	19.95
20	20	46	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
21	17	3	THE ROCKY COLLECTION	MGM/UA Home Video Warner Home Video 605717	Sylvester Stallone Talia Shire	1996	PG	39.92
22	16	10	THE AMAZING ADVENTURES OF MR. BEAN	PolyGram Video 8006367693	Rowan Atkinson	1996	NR	19.95
23	22	2	WHEN THE PARTY'S OVER	Live Home Video 69042	Elizabeth Berridge Sandra Bullock	1992	R	14.98
24	19	9	KISS UNPLUGGED	PolyGram Video 80063003825	Kiss	1996	NR	19.95
25	21	8	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	Various Artists	1996	NR	14.98
26	30	11	PLAYBOY'S GIRLS OF THE INTERNET	Playboy Home Video Uni Dist. Corp. PBV0784	Various Artists	1996	NR	19.95
27	26	84	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
28	25	7	THE EXCITING ESCAPADES OF MR. BEAN	PolyGram Video 8006367713	Rowan Atkinson	1996	NR	19.95
29	NEW ▶		THE GHOST AND MR. CHICKEN	MCA/Universal Home Video Uni Dist. Corp. 81292	Don Knotts	1966	NR	14.98
30	24	5	THE WAY OF THE WIZARD	Mystic Fire Video 76360	Deepak Chopra	1996	NR	19.95
31	18	24	APOLLO 13 ◊	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
32	NEW ▶		LOVER COME BACK	MCA/Universal Home Video Uni Dist. Corp. 80319	Rock Hudson Doris Day	1961	NR	14.98
33	27	8	THE BABY-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11633	Ellen Burstyn Brooke Adams	1995	PG	19.95
34	23	17	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95
35	32	9	PENTHOUSE ON CAMPUS	Penthouse Video WarnerVision Entertainment 50791-3	Various Artists	1996	NR	19.95
36	RE-ENTRY		PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Uni Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	19.95
37	36	2	THE MAXX: THE ORIGINAL SERIES	MTV Music Television Sony Music Video 49797	Animated	1996	NR	14.98
38	29	3	ROCKY	MGM/UA Home Video Warner Home Video 205712	Sylvester Stallone Talia Shire	1976	PG	9.98
39	35	6	RAISING ARIZONA	FoxVideo 1914	Nicholas Cage Holly Hunter	1987	PG-13	9.98
40	28	3	ROB ROY	MGM/UA Home Video Warner Home Video 905228	Liam Neeson Jessica Lange	1995	R	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IFA 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. ◆ IFA 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.

McDonald's, Trans World Promotion Sends Buena Vista Video Sales Flying

COMPETITIVE EDGE: Trans World Entertainment is practically dizzy over the sales performance of Buena Vista Home Video's Masterpiece Collection titles, which, according to the chain, is a direct result of the recently completed cross-promotion with McDonald's.

"The difference has been in the day-in, day-out titles," says Trans World video buyer Mark Galeo. "Classics like 'Alice In Wonderland' and 'Dumbo' have crept into our list of top 100-selling titles." Before the promotion, Galeo says, most older Masterpiece titles lingered in the chain's list of top 300-selling titles.

McDonald's conducted back-to-back promotions for the titles during April and May, featuring a Disney trivia contest and a Happy Meal giveaway. More than a dozen Disney titles were featured in McDonald's ads, which ran seemingly nonstop. Buena Vista also ran numerous rebate promotions to boost sales during the McDonald's media blitz.

Galeo says that although the advertising helped drive sales, having a McDonald's in 18 Incredible Universe stores was the biggest factor that pushed the titles to new heights. Trans World operates the video and music departments at Incredible Universe, Tandy Corp.'s megastore chain.

A mini-eatery, called McDonald's Express, is included in the stores participating in the promotions, and Galeo says Trans World placed a "huge" display of the Disney titles right outside each restaurant's door.

"We had significant sales by tying with the McDonald's Express outlets,"

says Galeo. "It really was the key to our success with the promotion."

BLOCKBUSTER OLÉ: Blockbuster Video continues to build its international base with the acquisition of two franchises in South America.

One is Video Chile, which operates 50 stores in Chile under the Blockbuster and Errol flags, and the other is

SHELF TALK
by Eileen Fitzpatrick



Video Argentina, with 22 outlets. Both franchises were purchased from the same ownership group.

The acquisitions increase Blockbuster's presence in Latin America to 220 stores in 10 countries. Worldwide, the chain has 4,600 locations.

HAPPY TRAILS: Longtime video publicist Nina Stern is leaving Paramount Home Video. Stern had worked as an outside publicist for Paramount since the early '80s before moving onto the lot as a VP a few years ago. She leaves officially in mid-June. Paramount is interviewing for a replacement.

BATTER UP: Major League Baseball Home Video hit a home run with Borders Books & Music, which gave the line a monthlong promotion to kick off

the new season. The cassettes are distributed by Orion Home Video.

Throughout April, each of Borders' 100 stores featured a Major League Baseball Home Video endcap display. The displays were themed with videos and merchandise corresponding with the team located in each Borders store market area.

Major League Baseball's licensing division provided each Borders store with market-specific point-of-purchase display materials. The line is getting additional exposure through a premium offer with Sports Illustrated. When consumers order a subscription to the magazine, they will receive a free copy of the two-tape "Official History Of Baseball."

In addition to the free video, consumers can choose a New York Yankees baseball cap or one of three replica caps: the 1955 Brooklyn (N.Y.) Dodgers, the 1951 New York Giants, or the 1975 Boston Red Sox. The offer will be advertised via an 800-number direct-response promotion, which began airing earlier this month.

HOMER BOUND: Comedian Howie Mandel has been selected to host the Home Entertainment Awards at the upcoming Video Software Dealers Assn. Convention in Los Angeles.

The show will take place July 13, the closing day of the four-day confab.

Unlike past years, VSDA is trimming the running time of the awards show from a three-hour-plus black-tie event to an hour and half of "upbeat comedy and entertainment."

Previously known as the Homer Awards, the show had been hosted by Leonard Maltin.

'NATURAL BORN KILLERS' UNDER FIRE

(Continued from page 77)

want the government to investigate the BBFC to see if it is in breach of its statutory responsibility."

Alton argues that the board fails "to distinguish between what may be suitable for adults in a cinema and what is unsuitable for a child in their home." Asked about his specific objections to the movie, he responds, "Fifty random killings with no consequences for the perpetrators." One member of the BBFC says that cutting scenes would be impossible, as violence runs through the movie "like a stick of rock."

"Natural Born Killers" has always been controversial here. The BBFC delayed its theatrical release because it wanted to carry out research through its various panels of psychologists, teachers, and other professional bodies. Ferman was also in direct consultation with Stone.

Ferman defended the decision for an uncut video: "We went through all the necessary procedures and asked all the relevant questions at the time. We feel it is a good film and should be passed. It is out on video in most parts of the world now, and there is no evidence to suggest that it will cause harm in any way." As for Dunblane, he adds, "I think this is one of those knee-jerk reactions to a major public tragedy that is perhaps ill-considered."

In another recent controversial decision—giving the Miramax movie "Kids" an 18 classification for theatrical release—Ferman argues that "all the relevant tests of British law have been applied, and expert advice has been taken. That advice has not supported the view that the film was pornographic, nor did the board regard it as such... As a harbinger of the future, it makes for very depressing viewing, even on this side of the Atlantic. But the board did not feel it appropriate to condemn the messenger for bearing such bad news."

Recent criticism of the BBFC has had less effect than that in the past. Two years ago, Alton's campaign forced delays or bans of titles including "True Romance," "Menace II Society," "Reservoir Dogs," "The Good Son," and even "Birth Of A Nation" (Billboard, April 23, 1994).

Vendors, of course, couldn't ask for better publicity than a tagline proclaiming the cassette as "the film that they tried to ban." It's another string on the bow of the marketing department if no cuts are imposed by the censor: "True Romance," when it was eventually released, was promoted as the "full, uncut cinema version." In its first push, Warner even noted that the "Killer" video had a minute or two of additional footage.

British people do care about what they are allowed to see. Last year, they complained in record numbers over the deletion of 10 minutes from the televised version of "RoboCop." The mechanism BBFC uses to upgrade video certificates, and thus limit the potential audience, also draws fire. Parents and retailers were up in arms when the rating for Warner's "Batman" was shifted from 12 to 15.

One side effect of the censorship issue is that it has tightened video store operations. Fearing penalties, retailers now see the importance of staff training and a "due diligence" clause put into the Video Recordings Act 1993, which defines an owner's overall responsibility if he or a member of staff makes an isolated mistake. VSC kits provide guidelines.

Although Alton isn't greatly affecting the trade, British Video Assn. director general Lavinia Carey has called on the industry to exercise extreme caution: "The same pattern of events is occurring. Last time, he succeeded in making the government change its avowed intention not to legislate. The government has said it is not going to legislate again, but the same thing could happen, and the video industry needs to be alert to everything Alton is doing."

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	1	6	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
2	5	2	WAITING TO EXHALE (R)	FoxVideo 8946	Whitney Houston Angela Bassett
3	2	9	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
4	7	2	THE BRIDGES OF MADISON COUNTY (PG-13)	Warner Home Video 13772	Clint Eastwood Meryl Streep
5	4	4	TO DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
6	34	2	THE MONEY TRAIN (R)	Columbia TriStar Home Video 11073	Wesley Snipes Woody Harrelson
7	3	8	BABE ◇ (G)	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell
8	14	3	NOW AND THEN (PG-13)	New Line Home Video Turner Home Entertainment 3371	Christina Ricci Demi Moore
9	NEW		HOW TO MAKE AN AMERICAN QUILT (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82595	Winona Ryder Dermot Mulroney
10	6	13	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
11	8	6	DEVIL IN A BLUE DRESS (R)	Columbia TriStar Home Video 51343	Denzel Washington Jennifer Beals
12	10	8	ASSASSINS (R)	Warner Home Video 13987	Sylvester Stallone Antonio Banderas
13	9	11	COPYPAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
14	NEW		WHITE MAN'S BURDEN (R)	HBO Home Video 91289	John Travolta Harry Belafonte
15	13	5	STRANGE DAYS (R)	FoxVideo 893985	Ralph Fiennes Angela Bassett
16	18	2	THE ARISTOCATS (G)	Walt Disney Home Video 0252	Animated
17	12	13	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
18	11	8	ACE VENTURA: WHEN NATURE CALLS (PG-13)	Warner Home Video 23500	Jim Carrey
19	15	4	VAMPIRE IN BROOKLYN (R)	Paramount Home Video 34759	Eddie Murphy Angela Bassett
20	22	4	SMOKE (R)	Miramax Home Entertainment Buena Vista Home Video 6315	William Hurt Harvey Keitel
21	19	3	THE SCARLET LETTER (R)	Hollywood Pictures Home Video Buena Vista Home Video 5959	Demi Moore Gary Oldman
22	16	5	HOME FOR THE HOLIDAYS (PG-13)	PolyGram Video 8006344711	Holly Hunter Robert Downey, Jr.
23	17	9	A WALK IN THE CLOUDS (R)	FoxVideo 8900	Keanu Reeves Anthony Quinn
24	23	3	CUTTHROAT ISLAND (PG-13)	Live Home Video 60228	Geena Davis Matthew Modine
25	21	8	MURIEL'S WEDDING (R)	Miramax Home Entertainment Buena Vista Home Video 4701	Toni Collette Bill Hunter
26	27	3	UNSTRUNG HEROES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5776	Andie MacDowell John Turturro
27	25	8	CLOCKERS ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 42730	Mekhi Phifer John Turturro
28	24	8	THE PROPHECY (R)	Dimension Home Video Buena Vista Home Video 5961	Christopher Walken Elias Koteas
29	20	11	TO WONG FOO, THANKS FOR EVERYTHING! JULIE NEWMAR (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82216	Wesley Snipes Patrick Swayze
30	NEW		TOM AND HUCK (PG)	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro
31	32	6	CRUMB (R)	Columbia TriStar Home Video 10693	Robert Crumb
32	26	7	OPERATION DUMBO DROP (PG)	Walt Disney Home Video Buena Vista Home Video 5743	Danny Glover Ray Liotta
33	28	9	THE BROTHERS MCMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
34	31	8	NEVER TALK TO STRANGERS (R)	Columbia TriStar Home Video 11803	Rebecca DeMornay Antonio Banderas
35	NEW		MR. STITCH (R)	WarnerVision Entertainment 56051-3	Rutger Hauer Wil Wheaton
36	33	18	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
37	37	9	FAIR GAME (R)	Warner Home Video 14072	Cindy Crawford William Baldwin
38	38	19	SHOWGIRLS (NC-17)	MGM/UA Home Video 905525	Elizabeth Berkeley Kyle MacLachlan
39	29	14	UNDER SIEGE 2: DARK TERRITORY (R)	Warner Home Video 13665	Steven Seagal
40	40	16	WATERWORLD ◇ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42680	

◆ ITA gold certification for a minimum of 125,000 units or a volume of \$18 million at retail for theatrically released programs, or of at least 25,000 units or a volume of \$2 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum of 250,000 units or a volume of \$36 million at retail for theatrically released programs, or of at least 50,000 units or a volume of \$7 million at suggested retail for nontheatrical titles.

Update

LIFELINES

BIRTHS

Girl, Michelle Noel, to Richard and Bonnie Neumann, March 24 in Dallas. Father is a sales representative for EMD Distribution.

Boy, Kevin Alejo, to Tomas and Delia Cookman, April 18 in Burbank, Calif. Father is manager of Los Fabulosos Cadillacs and CEO of El Leon Music.

Girl, Laura Victoria, to Paul and Tonya Jernigan, April 28 in Nashville. Father is senior VP of sales and marketing for Gibson Musical Instruments.

Girl, Emily Rose, to Michael and Monica Chernow, May 3 in Freehold, N.J. Father is VP of San Juan Music Group.

Girl, Rachel, to Eliza and David Diamond, May 7 in New York. Mother is VP of international for Arista Records.

MARRIAGES

Les Neal Jr. to Nancy Kastner April 20 in St. Louis. Groom is GM of Great Atlantic and Pacific Music.

Brian Brannon to Jennifer Lehrer April 27 in Half Moon Bay, Calif. Groom is a music journalist and singer in punk band JFA. Bride is an independent publicist and music journalist.

Mark Brown to Anita Rabasca April 27 in Nashville. Groom is VP of A&R for Capitol Nashville. Bride is executive assistant to the VP of promotion at Arista Nashville.

Jan Fisher to Daniel Chernin May 11 in Los Angeles. Bride is a senior VP at the Lippin Group.

DEATHS

Gregorio "Goyo" Diaz Alfonso, 66, of a heart attack, May 8 in Matanzas, Cuba. He co-founded the group Guaguancó Matancero in 1952, which specialized in the fast-paced styles of rumba and guaguancó. One of the band's songs, "Los Muñequitos," became so popular that the band subsequently was known by the name Los Muñequitos De Matanzas. Eventually, the group developed its repertoire to include a number of rumba styles and then began to incorporate Afro-Cuban

religious music as well. Alfonso's composition "Ese Señor" is one of the tracks on the group's 1995 Qbadisc release "Vacunao." He is survived by his wife, Silvia, and eight children.

Walter Hyatt, 46, in a plane crash, May 11 outside Miami. He was a country singer, songwriter, and musician who began his career in the '70s with musicians Champ Hood and David Ball in the Austin, Texas-based Uncle Walt's Band. Hyatt's first solo album, 1990's "King Tears," released on MCA Master Series, was produced by Lyle Lovett. His second solo album, "Music Town," features Hood and Ball and was released in 1993 on Sugar Hill Records. Hyatt is survived by his wife, Heidi; his son, Taylor; his daughters, Rose and Haley; and his sister, brother, and mother.

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.

May 22-26, NAIRD Convention, Omni Inner-Harbor Hotel, Baltimore. 606-633-0946.

May 23-25, CES Orlando... Digital Destinations; CES Habitech; CES Specialty Audio & Home Theater, various locations, Orlando, Fla. 703-907-7600.

May 30, Steven J. Ross Humanitarian Award Dinner, honoring Edgar Bronfman Jr., presented by the Entertainment and Music Industries Division of the UJA-Federation of New York, Waldorf-Astoria,

New York. 212-836-1126.

May 31-June 2, Music, Money & You: Inside Songwriting And Indie Recording Conference, New Buffalo Marriott Hotel, Amherst, N.Y. 800-265-8481.

May 31-June 2, Route 1 South Music Conference & Festival, Richmond Marriott Hotel, Richmond, Va. 804-358-6296.

JUNE

June 1, Children's Music Roundtable, presented by NARAS Los Angeles chapter, NARAS, Santa Monica, Calif. 310-392-3777.

June 2-4, DVD Briefing: Implications And Applications, Red Lion Hotel, San Jose, Calif. 800-660-EXPO.

GOOD WORKS

NEW FOUNDATION: The John Hey Foundation has been established to provide assistance for medical expenses, college costs, and living expenses for industry members who are too sick to work and have no personal safety net. The foundation is named after rock promotion label executive John Hey, who died of cancer April 19 at the age of 49. To mark the establishment of the foundation, a benefit breakfast will be held June 14 at the Hard Rock Cafe in New York from 8:30-11 a.m. According to Carol Peters, senior VP of management company the Left Bank Organization, the breakfast will feature the winners of the inaugural Big Bear Rock Music Awards. Attendance at the breakfast requires a \$500-per-seat contribution, with tickets payable to the John Hey Foundation.

ner, Album Network, 120 N. Victory Blvd., Burbank, Calif. 91502. Contact: Jackie Bodner at 818-955-4000.

BENEFIT CONCERT: A performance by Broadway/cabaret star Betty Buckley at Carnegie Hall in New York June 10 will benefit the Broadway Cares/Equity Fights AIDS charity. Buckley will perform with the American Theatre Orchestra conducted by Paul Gemignani. Following the show, there will be a VIP reception at the Rihga Royal Hotel. Golden circle tickets are \$1,000 each; benefactor, \$500; patron, \$250; parquet, \$100; second tier, \$55; dress circle, \$35; and balcony, \$25. For information or to order tickets, call 212-840-0770.

SPECIAL SALE: Elton John will cut the ribbon for a special department at Neiman Marcus in Lenox Square in Atlanta June 4, the proceeds from which will benefit the Elton John AIDS Foundation. Called "Elton's Closet," the menswear department will feature hundreds of the star's colorful stage costumes and his personal Versace-inspired designer wardrobe. The event will be open to the public for at least two weeks or until the collection sells out. A similar event in London last year raised \$1 million for the foundation's international work. Formed in 1992, the foundation has given more than \$6

million to fund more than 400 grants in North America. Contact: Amy Doelling at 404-266-8220 or Sarah McMullen at 310-276-4624.

LIVING DRUG-FREE: Artists Against Drugs, a Hollywood, Calif.-based group presenting free concerts at schools, has started a new national series of free performances. The 1996 series will travel to 100 high schools and will feature David & the Venetian Blondes and My Brother & Me. Artists Against Drugs was formed in 1987 to fight misconceptions about the amount of drug abuse among performers. During each concert, the artists testify on the merits of a drug-free life. Contact: Toni Clark at 310-288-3435.

DAY OF GOOD WORKS: The second Celebrity Day at Six Flags Great Adventure in New Jersey, scheduled for July 12, is seeking corporate and private sponsors to aid in the distribution and marketing of discount coupons and celebrity sponsors for pictures and autographs provided to the charity involved, which this year is Big Brothers Big Sisters of America, a federation of more than 500 agencies nationwide. Last year, the event benefited the Camp Cool J Foundation. Contact: 908-351-1608 or fax 908-351-1618.

CANCELLATION RAISES CRITICISM OF TAX

(Continued from page 5)

businesses here to pay for German unification.

This amounts to a total taxation rate of 30.91%—nearly double previous levels with no deductions allowed for touring costs (Billboard, March 23).

Jackson is currently in the top 20 of the singles and albums charts here with "They Don't Care About Us" and "History: Past, Present And Future—Book 1," respectively. Jochen Leuschner, president of Sony Music Entertainment in the German-speaking territories, says plans were in the works for a six- to eight-date tour this year, but they were shelved after a furor in the German press over the tax issue.

Jackson's manager, Jim Morey, was quoted in daily newspaper Sueddeutsche Zeitung as saying, "Michael will not be performing in Germany as long as foreign artists are placed at a disadvantage and there is no clarity as to the tax on artists."

Marcel Avram—co-owner of Germany's biggest concert promoter, Mama Concerts—adds, "Chris de Burgh has also drastically cut back his concerts, and Michael Jackson's cancellation won't be the last one."

According to calculations by Sueddeutsche Zeitung, the Jackson shows would each have lost \$100,000. However, Leuschner comments, "We hope that Michael Jackson will be on tour in Germany in 1997."

German finance minister Theo Waigel is eager to assure all artists that the situation is not as dire as they might believe.

In an open letter to Jackson, he wrote, "You should carefully reconsider your decision to cancel your concerts in Germany. At least as far as taxation is concerned, you have no reason not to perform."

"If the cost of your concerts exceeds 50% of your revenues, you will be able to lodge an entirely normal taxation return for 1996, instead of the lump-sum taxation. This is provided for in my proposed amendments to the Income Tax Act. In this case, your costs will be taken into account, as is the case with other people. Your taxable income will not be any higher than that of other taxpayers living in Germany with the same income."

"Perhaps you will be moved to rethink your decision when you consider that young people spend a great deal of money to hear you sing and to buy your CDs. Most of your fans pay for concert tickets with their income, which has been taxed at normal rates."

"I am sure that you will understand that you cannot be treated differently in Germany from your numerous fans awaiting your concerts. The many thousands of fans will be grateful to you for reconsidering your decision."

A solution to the difficulties faced by all non-German performers may now be on the horizon. The federal government has accepted the principle that tour production costs should be eligible to be offset against tax. A central office is being established to estimate costs so that advance tax payments will not be excessive.

In an exclusive interview with Billboard, one of Waigel's closest advisers, junior finance minister Hansgeorg Hauser, says that the tax levied on income earned in Germany by artists without a regular home here is the same for all performers, regardless of nationality. To simplify that process, income tax is collected by means of a withholding tax.

He states, "The tax rate of 50% of net income also applied before Jan. 1, 1996. So nothing has changed in that respect. Under the old law, it was assumed that 70% of the artist's income was used to

pay for expenses. The tax rate of 50% was imposed on the balance of 30%; i.e., equivalent to 15% tax on gross income."

He adds that, as of Jan. 1, it has been assumed that an artist's expenses account for only 50% of his or her income, meaning that the unchanged tax rate of 50% is now levied on the remaining profit of 50%, equivalent to a tax rate of 25% on gross income.

Says Hauser, "Production costs are not additionally taxed. However, if the artist also bills them along with his fees, they form part of his taxable income. If an artist receives allowances for travel and other expenses, this is added to his taxable income, just as it is with domestic taxpayers."

Hauser claims that the German arrangement is in keeping with international rules governing artists' income from overseas shows. "I am therefore not afraid of any loss of image for Germany," he says. "Of course, it would be a pity if fewer concerts were to be held in Germany."

Hauser adds that he sees no basis for treating non-Germans differently than domestic taxpayers.

Hauser also does not believe that artists and promoters can justify a rise in ticket prices to cover additional tax burdens. Taxation cannot be blamed for any loss of income, he argues.

In addition, Hauser claims, it is possible to assess an artist's German taxation liability only by taking account of his tax payments in his country of residence. "In the country of residence, account is taken of artists' personal situations [marital status, children, etc.]. Income earned in Germany is either exempt from taxation, or the tax paid there is credited. This is governed by the Double Taxation Treaty."

Nonetheless, the perceived threat to Germany's live circuit has drawn harsh public comment.

Said an editorial in Sueddeutsche Zeitung, "It is not only the show-business greats who can hardly afford to tour here. The smaller bands as well will no longer be coming, as there will be virtually nothing left of their already paltry fees after their tax has been deducted."

"Every culture is dependent on exchange with other cultures. And if this exchange doesn't function properly, the culture dies. And this is precisely the threat facing German pop music if international musicians no longer come."

"The plan has also backfired for Theo Waigel: Instead of higher taxation revenues, as planned, he will now be getting nothing at all."

Some concert promoters share those sentiments. Hamburg-based entrepreneur Karsten Jahnke comments, "It must be feared that this rule will economically ruin a profession that has played a key role in German cultural life for many decades. Music life in Germany will definitely be impoverished as a result."

However, one of Germany's leading promoters, Marek Lieberberg, disagrees. He says, "I don't think there have ever been as many concerts in Germany as this year. In fact, we're even seeing the first signs of saturation."

Even so, Lieberberg argues that the higher tax rate for artists in Germany will cause problems for them and will harm the country's image. The federal government should be more sensitive and reasonable, he says, because younger, less established artists in particular will be hit badly by the tax.

He does, though, advocate a softer approach in seeking change. "You can achieve more by having objective discussions with the authorities than by pushing them up against the wall in the media."

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

▶ JOHNNY MATHIS

All About Love
PRODUCER: Phil Ramone
Columbia 67509

Master of the romantic ballad Johnny Mathis re-emerges from an absence from the spotlight with a collection of contemporary love songs penned by such top tunesmiths as Diane Warren, Stephen Bishop, Gerry Goffin and Carole King, Burt Bacharach, and others. From the layered string sounds of "I Will Walk Away" to the intimacy of "Why Goodbye" to the catchy chorus of "Every Beat Of My Heart," Mathis soothes with his trademark silky tenor. A natural for AC radio, this project will no doubt benefit from a series of high-profile live dates by Mathis.

★ DAVID TORN

What Means Solid, Traveller?
PRODUCER: David Torn
CMP 1012

Last year, sonic alchemist David Torn's "Tripping Over God" seemed like the ultimate six-string solo flight, but "What Means Solid, Traveller?" is "Tripping" times 10. Torn melds disparate noises into an artful whole, crafting mutant expression of the highest order: Industrial metal, jazz fusion, hoodoo blues, kraut-rock, ethno-beat, and more are all seamlessly present in various strains. "Spell Breaks With The Weather" is emblematic: The key riff will capture the heart of the hardest rocker, while the loopy textures will entice ardent ambient types. Music for the millennium.

COUNTRY

SAMMY KERSHAW

Politics, Religion And Her
PRODUCERS: Keith Stegall, Norro Wilson & Buddy Cannon
Mercury 314 528 893

For an album that almost started over when producers were changed in mid-stream (from the team of Wilson and Cannon to Stegall), this set still manages to be a cohesive step forward in Kershaw's career. For a singer who is placed in the ludicrous position (in some circles) of sounding too country, he sounds just about right in his mix of trad and modern country. For someone who seldom writes, his song sense is usually unerring, as in the title cut and the should-be-a smash "Vidalia"—a rarity in that it is a clever song that isn't simultaneously stupid. Kershaw usually includes one oldie, and here he included maybe two too many, with "Chevy Van" and "Memphis, Tennessee." Otherwise, he continues to hold high the banner of real country.

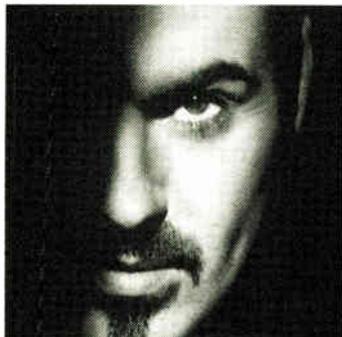
JAZZ

★ BENNY CARTER, DIZZY GILLESPIE, QUINCY JONES

Journey To Next
PRODUCER: Jason Miles
Lightyear 54168

Innovative animators John and Faith Hubley cued their cartoons to swinging scores by the likes of Benny Carter, Dizzy Gillespie, and Quincy Jones. Compiled here for the first time and recorded variously between 1956 and 1985, these synco-pated soundtracks were crucial—not inci-

SPOTLIGHT

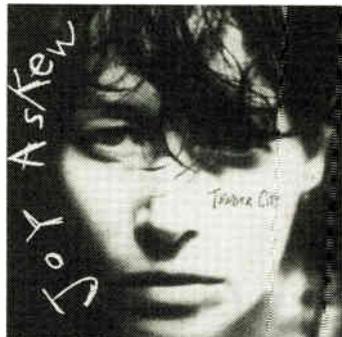


GEORGE MICHAEL

Older
PRODUCER: George Michael
DreamWorks 50000

Long-awaited album by global superstar George Michael lives up to its title, as it shows a mature, adult-oriented musical direction. First single "Jesus To A Child" is one of many slow, sultry ballads here, others being "The Strangest Thing" and "To Be Forgiven." On the other side of the musical coin are uptempo tunes, such as second single, "Fastlove," the swinging "Move On," and the effervescent "Star People." Among the record's most poignant moments is mostly instrumental track "I'm Free," which celebrates Michael's return to the spotlight after a legal battle that kept him from recording. Album is the first full-length release from DreamWorks Records, founded by David Geffen, Steven Spielberg, and Jeffrey Katzenberg and operated by former Warner Bros. execs Mo Ostin, Lenny Waronker, and Michael Ostin.

SPOTLIGHT

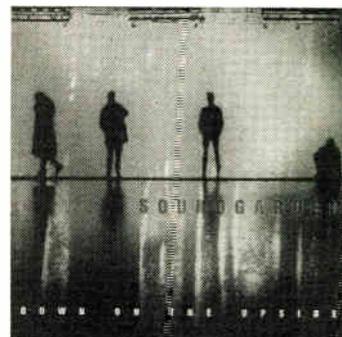


JOY ASKEW

Tender City
PRODUCERS: Joy Askew, Shane Fontayne
Private Music 01005 82135

Joy Askew, the brilliant singer who got her break as a side vocalist with Peter Gabriel, delivers a solo album that shows that her writing, playing, and producing skills are just as prodigious as her voice, which is by turns sweet, powerful, and beguiling. Despite the apparent influence of Gabriel, Jane Siberry, and Kate Bush, Askew's material and style are completely original. Highlights of this set include the gorgeous, uplifting "Corinne"; the yearning "I'm Still Looking For A Home," featuring Gabriel on vocals; the layered, hypnotic "A World So Rare"; the entrancing "From The Lips Of The One I Love"; and the touching "This Ring." A multitalented artist who deserves recognition beyond her role as a supporting player.

SPOTLIGHT



SOUNDGARDEN

Down On The Upside
PRODUCERS: Soundgarden
A&M 31454 0526

Considerably less polished than its breakthrough album, "Superunknown," the latest offering by this Seattle alternative rock group presents an unretouched snapshot of a band in midexperimentation, trying various musical directions and leaving the rough edges intact. From the hard grooves of "No Attention," first single "Pretty Noose," "Rhinosaur," and "Dusty" to the Ramones-like punk of "Ty Cobb" to the Moog dabbings of "Applebite," Soundgarden shows a willingness to go headfirst wherever its instincts lead. And while some bands indulge their creative desires at the expense of their fans, Soundgarden is not likely to alienate its base with this bold release. On the contrary, the record is likely to appeal to a broad spectrum of listeners, from the most adventurous alt rock aficionados to mainstream rock lovers.

LATIN

★ BOB GALLARZA

Visions
PRODUCER: Robert Gallarza Jr.
Tejano Proud 1295

Grammy-winning producer often dubbed "the Quincy Jones of Tejano music" turns in another wide-ranging, bilingual package of tasty Spanish/pop/R&B/country covers performed by a slew of Tejano wailers, such as Little Joe, Ruben and Alfonso Ramos, Adalberto, and George Rivas. Nods to Jimi Hendrix, Barry White, Tower Of Power, and Hank Williams are cleverly acknowledged throughout a splendid set that also boasts a

lovely, misty-eyed take on Billy Joe Royal's 1965 plaintive ballad classic "I Knew You When" by Fifth Dimension vocalist Florence LaRue. Contact: 713-460-4300.

WORLD MUSIC

★ CHIEF STEPHEN OSITA OSADEBE

Kedu America
PRODUCER: Andrew C. Frankel
Xenophile/Green Linnet 4044
Infectious, sophisticated songcraft infuses the American debut for veteran Nigerian vocalist/songwriter/arranger Chief Stephen Osita Osadebe. Working clever variations on African rhumba-influenced styles, Osadebe's

dental—to the animated action and were often divided into multiple movements. The "Journey To Next Suite" is a set of six brilliant miniatures by Gillespie (who was also part of the Hubleys' voice ensemble). Jones' mult textured "Of Men And Demons" features a backing crew that included Jimmy Cleveland, Tom Scott, Ernie Watts, and Jean-Luc Ponty. Leading ensembles small and large (including the Thad Jones-Mel Lewis Orchestra), Carter was the Hubleys' dominant musical interpreter and created the sophisticated sounds that depict an uptown street scene in "Harlem Wednesday" as well as a rampaging city in "Urbanissimo."

VITAL REISSUES™

MERLE TRAVIS

Folk Songs From The Hills
PRODUCER: Lee Gillette
REISSUE PRODUCER: John Johnson
Capitol Nashville 35810

Walkin' The Strings

PRODUCER: Ken Nelson
REISSUE PRODUCER: John Johnson
Capitol Nashville 35809

Great Kentucky songwriter/guitar picker Merle Travis resumed his musical career after World War II with the eight-song, 78 RPM "Folk Songs" album, issued in 1947. Some of the songs became instant folk classics: "Sixteen Tons," "Nine Pound Hammer," "Dark As A Dungeon," and "I Am A Pilgrim." The album did not sell well, and Travis returned to cutting mainstream country. However, Tennessee

Ernie Ford scored a hit in 1955 with "Sixteen Tons," and Capitol reissued the LP in 1957 with four additional songs. This latest reissue has one additional cut, the traditional "This World Is Not My Home." "Walkin' The Strings" includes 22 instrumentals that Capitol executive Cliffie Stone had Travis record in the late '40s for Capitol's radio transcription series. You will not hear better guitar picking than that on this collection, which was first issued in album form in 1960.

JOÃO CARLOS MARTINS

The Complete Keyboard Works Of J.S. Bach, Volumes 1-10
Concord Concerto 42035
Begun in the late '70s for the eclectic Tomato label, the first 10 volumes in Brazilian pianist João Carlos Martins' ongoing survey of Bach's complete key-

board works have been reissued as the lead item in the relaunch of Concord Concerto. It's an auspicious bow for the label, as Martins stirs the emotions of most any Bach lover—yea and nay. Few elements of Martins' Bach could be termed "authentic," although passion is certainly one of them. He may toy with tempos and have his way with ornaments, but Martins is a man possessed by the ideal of beauty and grandeur in music—historical veracity just isn't part of the program. Even more than the series sampler, volume 10 of the survey presents the various virtues of Martins' approach: The Fantasia in C Minor is evocative, electric; the saraband of the English Suite No. 4 in F Major is slow-pitched and beguilingly melancholy; Romantic in the extreme, this is a Bach for the people. And who knows, the old cantor might have loved it.

deep, weighty, declamatory vocals are framed by the slashing, metallic riffery of lead guitarist Ezikel Uti and the exquisite pinpoint-counterpoint of rhythm guitarist Fidelis Mazua. Standout tracks on this stellar set are marked by Latin-inflected high-life horns ("Merenge Sposa"), gleaming guitars ("Onuigbo" and "Osondi Owendi"), and driving, hypnotic grooves (the title track, "Ka-Anyi Jikota," and "Nyem Obi Gi").

NEW AGE

★ RING

Soul To The Pleasure
PRODUCER: Kenneth Newby
City of Tribes 010

Ring weaves mysticism and sensuality, global dance grooves and ethereal atmospheres, on this impressive debut. The group emerges from the super-heated global fusions of the City of Tribes coterie that includes producer Kenneth Newby from Trance Mission and harpist Barbarta Imhoff from the Beasts Of Paradise. Ring reflects those influences with percussive, trance-like rhythms and swirling processed atmospheres, but the core sound of Imhoff's harp and Patti Clemens' beckoning voice sets Ring apart. Songs like "Candle" have an infectious melodiousness, while Imhoff's harp pulls them toward an exotic sound that recalls Andreas Vollenweider. Contact: 415-621-1549.

CONTEMPORARY CHRISTIAN

JACI VELASQUEZ

Heavenly Place
PRODUCER: Mark Heimermann
Myrrh 7016995615

One listen to this highly enjoyable debut and it's hard to believe that the wonderful voice behind it belongs to a 16-year-old. Jaci Velasquez has recorded independent projects, but this major-label debut reveals a mature, focused effort. She has a voice capable of wringing every subtle nuance of emotion from a song, as evidenced on "Un Lugar Celestial" and the tender ballad "Flower In The Rain." The songs are a strong collection, penned by some of the top Christian songwriters, including Chris Eaton, Ronnie Brookshire, Reggie Hamm, and Bob Farrell. Velasquez duets with Chris Rodriguez on "Shelter," with enchanting results. "If This World," "Thief Of Always," and "I Promise" are among the best cuts on a delightful project.

CLASSICAL

★ JULLIARD STRING QUARTET

Intimate Letters: Janáček, Berg
PRODUCERS: Gary Schultz, Steven Epstein
Sony Classical 66 840

Brahms: String Quintets

Walter Trampler, viola
PRODUCER: Gary Schultz
Sony Classical 68476
Two excellent releases in short order from the Juilliard String Quartet illustrate two sides of yearning. In the Brahms String Quintets, the passion is pastoral—tender longing in major keys. With "Intimate Letters," the passion is problematic, less idealized. Yet that doesn't make the music any less beautiful—in fact, the string quartets of Leoš Janáček and the Lyric Suite of Alban Berg are some of the most exquisite, involving 20th-century chamber music. In particular, Janáček's first quartet distills the bitter-sweet essence of love in its plangent tones. The Juilliard String Quartet realizes both ends of the romantic spectrum compellingly.

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

▶ THE TONY RICH PROJECT Like A Woman

(no timing listed)
 PRODUCER: Tony Rich
 WRITER: T. Rich
 PUBLISHERS: 1995 Otna Ounds/Stiff Shirt, BMI
 LaFace 4162 (c/o BMG) (cassette single)
 With the platinum-selling "Nobody Knows" still entrenched in the Hot 100's top 10, LaFace begins sowing the seeds of programmer interest in this shuffling, soul-drenched ballad. Rich proves his creative reach as a writer and producer, melding accessible pop and R&B flavors with dashes of traditional jazz and retro-funk. The unifying thread is a taut melody and harmonious hook that never leave the brain. A perfect chill-out jam for the summer. The only question remaining is, How long is the line of other artists waiting for Rich to add some of his unique flavor to their music?

▶ TEVIN CAMPBELL Back To The Road

(no timing listed)
 PRODUCER: not listed
 WRITERS: J. Jaz, M. Roderick, R. Patterson
 PUBLISHERS: Full Keel/Jamey Jaz/Ectasoul, ASCAP; Gabrielle's Songs, BMI
 Qwest 8214 (c/o Warner Bros.) (cassette single)
 It has been loads of fun watching Campbell grow from appealing boyhood into solid and assured manhood. His latest effort is a breezy foray into jeep funk, underlined with an old-school soul bassline and silky harmonies. Campbell's rich tenor voice has a warm lower register, which he flexes with the style of a seasoned veteran. R&B radio is seconds away from embracing this one in a serious way. Campbell's longtime pop base should quickly follow suit.

JIM CARREY Somebody To Love

(3:43)
 PRODUCER: Jim Mitchell
 WRITER: D. Slick
 PUBLISHER: Irving, BMI
 Work 8016 (c/o Sony) (cassette single)
 Need a little novelty for your morning radio show? Carrey previews the soundtrack to "The Cable Guy" with a giddy, over-the-top rendering of the Jefferson Airplane chestnut. Although he is clearly going for the giggles, there is no mistaking the fact that Carrey can more than carry a tune. If he sang seriously, he would reveal a voice stronger than some of top 40's big sellers. Scary, but true. Regardless, this is as festive and noteworthy as can be.

J'SON I'll Never Stop Loving You

(3:16)
 PRODUCER: Steve Diamond
 WRITERS: S. Diamond, J. Blume
 PUBLISHERS: Diamond Cuts/Zomba Songs, BMI
 REMIXER: Sean "the Mystro" Mather
 Hollywood 10587 (cassette single)
 Teenage charmer J'son hits the mark with another solid pop treat. The follow-up to "Take A Look" is a finger-snapping ballad that oozes with innocent puppy love and nary a sign of overly precocious "freak" or "booty" chatter. Factor in J'son's highly videogenic image, and you have the stuff of teen dreams. Check this out... as well as the lad's fine self-titled debut album.

GAVIN HOPE Can I Get Close?

(4:14)
 PRODUCER: not listed
 WRITERS: J. Collins, D. Pickell
 PUBLISHERS: Mellow Drama/Warner-Chappell, ASCAP
 Quality 777 (CD single)
 Canadian newcomer Hope is already making pretty noise on his native soil with this sweet pop shuffler. He has a hearty baritone range that is mildly reminiscent of Rick Astley, which he flexes to maximum effect within the track's arrangement of fluttering pop/soul synths and rumbling percussion. The

hook is inescapable and strong with the potential to leave stateside popsters aglow.

DUNCAN SHEIK Barely Breathing

(3:55)
 PRODUCER: Rupert Hine
 WRITER: D. Sheik
 PUBLISHERS: Duncan Sheik Songs/Happy Dog/Careers-BMG, BMI
 Atlantic 6725-2 (CD single)
 Singer/songwriter Sheik knows exactly what he's doing and does it with a finesse and talent that is rarely found in musicians his age. The arrangement for "Barely Breathing" has flair, and super production, along with Sheik's distinctive, quality vocals, makes this track a clear winner for top 40 radio.

COCTEAU TWINS Tishbite

(no timing listed)
 PRODUCERS: Cocteau Twins
 WRITERS: Cocteau Twins
 PUBLISHER: not listed
 Capitol 11204 (CD single)
 Cocteau Twins deliver more of dreamy, celestial-flavored harmonies and heartfelt lyrics that listeners will remember from the act's earlier days. Perfect coffeehouse music, "Tishbite" is inobtrusive, yet too remarkable to blend completely into the background.

CIPRIANO FEATURING MICHELLE Reach For The Top

(3:36)
 PRODUCER: Mickey Garcia
 WRITERS: M. Garcia, J. Lauture
 PUBLISHERS: Micmac Entertainment/The Jeanius Group, ASCAP
 Micmac 321 (CD single)
 The influence of Real McCoy is impossible to miss on this rubbery slice of Euro-NRG. Derivative as it may be, there are hours of guilty pleasure to be gotten from this ditty. Cipriano's deep-voiced rapping is simple and direct, while appealing ingénue Michelle's voice is limited but nonetheless pleasant. Skip the electro-funk remix and stick to the galloping and fun original version.

R & B

★ NUBIAN SOJUHS Hello Freedom

(no timing listed)
 PRODUCERS: Nubian Sojuhs
 WRITERS: Nubian Sojuhs
 PUBLISHER: Nubian Sojuhs, ASCAP
 NS 1000 (CD single)
 As such alterna-soul acts as D'Angelo and Maxwell continue to shoulder their way onto R&B radio, the future looks brighter for this unique troupe of funk-teers. Envision the Fugees with Lenny Kravitz as front man and produced by the Family Stand and you have a picture of this track's vibe. Enticed? You should be. This is live stuff, literally and figuratively. Be among the first to discover and embrace this band. Contact: 212-846-4571.

★ BOYS CHOIR OF HARLEM Up In Harlem

(4:21)
 PRODUCER: Vaughn Halyard
 WRITERS: V. Halyard, T. Battle, M. Goods
 PUBLISHERS: Phatsoul/Tini Tunes, ASCAP; G. Paque/MCA, BMI
 Unencumbered 7300 (CD single)
 Threads of R&B and gospel intersect on this inspiring and danceable view of life in Harlem, N.Y., from a kid's perspective. It is hard to believe that this is the first time this world-renowned choir has been recorded. Fans of Sounds Of Blackness and Boyz II Men will find equal reason to investigate this winning effort, given its union of pulpit-pounding lead vocals and swelling harmonies. The next step is wooing R&B radio programmers.

COUNTRY

▶ MARK CHESNUTT Wrong Place, Wrong Time

(3:32)
 PRODUCER: Tony Brown
 WRITERS: J.A. Stewart, S. Miller
 PUBLISHERS: Millhouse/EMI/Tower Street/EMI-Blackwood/Songs of PolyGram International, BMI
 Decca 55198 (7-inch single)
 The latest single from Mark Chesnutt's

"Wings" album is a lively number about two guys looking for a good time who wind up in the "wrong place, wrong time." Tasty piano playing and harmonica spice up the energetic track, and as usual, Chesnutt turns in a vocal performance full of personality.

▶ CHRIS LeDOUX Gravitational Pull

(4:05)
 PRODUCER: Gregg Brown
 WRITERS: B. Curry, R. Methvin
 PUBLISHERS: New Hayes, ASCAP; EMI-Blackwood, BMI
 Capitol 10345 (CD promo)
 The reigning king of the country cowboy singers delivers a single from his new "Stampede" album that is marked by an insinuating groove and LeDoux's husky vocals. He has one of the more unique voices in country music, and he sounds like he is having a particularly good time on this tune. The partially spoken, partially sung delivery of the lyric may initially face a tough time at radio, but the record has a fresh, different sound that may exert its own kind of pull.

▶ MARK WILLS Jacob's Ladder

(3:05)
 PRODUCERS: Carson Chamberlain, Keith Stegall
 WRITERS: T. Martin, C. Sweat, B. Sweat
 PUBLISHERS: Hamstein Cumberland/Baby Mae/Co-Heart, BMI
 Mercury 117 (c/o PolyGram) (CD promo)
 The first single from one of the best debut albums this year introduces country radio to Mark Wills, a Georgia native who cut his vocals chops performing at the Buckboard in Marietta, Ga. (the same club that launched Daron Norwood). Wills has a warm, likeable voice and charmingly delivers this sweet tune about a poor boy wooing a rich girl. Sure, it is a story we've heard before, but when it is written and delivered in such a winning fashion, it bears repeated listening.

★ DON COX Man Overboard

(4:06)
 PRODUCER: Ray Pennington
 WRITERS: T. Barnes, B. Seals
 PUBLISHERS: Hamstein Stroudavarius/Taguchi/Howlin' Hits/Square West, ASCAP
 Step One 503 (7-inch single)
 Indie product always finds a tough go at country radio, but this fine single definitely deserves a listen. From Cox's solid vocal delivery to Pennington's understated production, this well-written ballad is a winning effort.

DANCE

★ KAREL Don't Stop

(no timing listed)
 PRODUCER: Steve Bronski
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: Steve Bronski, Karel
 Orlik 2210 (c/o MS) (12-inch single)
 It was bound to happen. As rising club belter Karel continues to call on the ghost of Sylvester for vocal inspiration, it was likely that he would eventually cover a tune from the late dance icon's vast catalog. Wisely, Karel opted for a selection that is familiar but not prone to perpetual comparison. Backed by club divas Thea Austin and Jeanie Tracy, Karel's soul-soaked falsetto flutters over producer Steve Bronski's racing Euro-spiced groove. A nicely varied batch of remixes is included to spark the interest of house and hi-NRG DJs alike. From the forthcoming album "Drama." Contact: 714-374-9516.

ENERGY Take Me Higher

(9:09)
 PRODUCERS: John "Milo" Pro, DJ Raj
 WRITER: J. Pro
 PUBLISHERS: Upstairs/AJ, ASCAP
 REMIXER: DJ Chili
 Upstairs 0014 (CD single)
 Energy follows a trend started by Planet Soul with an electro-charged anthem that randomly shifts melodic gears and tempo. With its mantra-like chorus and hypnotically ambient melody, the changes in rhythm flow surprisingly easy—even on DJ Chili's remix, which glides from a chugging funk flow to frenetic rave mania in the space of 10 seconds. Wild. Contact: 408-292-6447.

A C

▶ THE JOHN TESH PROJECT FEATURING NATASHA PEARCE You Break It

(3:10)
 PRODUCER: John Tesh
 WRITERS: J. Tesh, M. Hanna, D. DeWitt
 PUBLISHERS: Technomic/Heart and Mind, BMI
 GTP 1227 (c/o PolyGram) (CD single)
 Tesh's new album, "Discovery," will get a nice boost at radio with this lovely power ballad, fronted by 19-year-old ingénue Pearce. Factor in support vocals by Michael McDonald and David Pack and you have what could very well be an AC programmer's dream. The song rolls with reliably lush strings and keyboards and a pleasant sing-along chorus. A good way to preview Tesh's 60-city summer concert tour.

★ JEFF KRASSNER Lovin' You Is A Natural Thing

(4:11)
 PRODUCER: Daniel Wise
 WRITERS: J. Krassner, B.E. Hirsch
 PUBLISHERS: Miss Minnie's Music, BMI; Bula, ASCAP
 Identity 627 (CD cut)
 The second single from Krassner's fine debut album, "Strong For You," shows him once again aiming to fill the love-struck singer/songwriter space reserved at AC radio for Joshua Kadison and Curtis Stigers. Krassner should continue to make forward strides in his bid to win followers with this toe-tappin' love song. Working within a base instrumental framework of piano, guitar, drums, his friendly, easy-going delivery and storytelling lyrics flow with engaging ease. Programmers who have not yet discovered Krassner should seek him out and rush to put him on the air. Contact: 212-726-1436.

JIM MESSINA FEATURING CRYSTAL BERNARD Watching The River Run

(3:19)
 PRODUCERS: Joe Thomas, Jim Messina
 WRITERS: J. Messina, K. Loggins
 PUBLISHERS: Jasperilla/Gnoskos, ASCAP
 River North 4565 (c/o PGD) (CD single)
 Messina revisits a nugget from his salad days with ex-partner Kenny Loggins with warm and fuzzy results. The country/rock flavor of the song has been retained and enhanced with a delicate wave of mandolin riffs. Bernard brings a pop freshness to the track that AC programmers will likely find enticing again. Having logged several solid duets (she enjoyed radio success earlier this year with Peter Cetera), the time has come for Bernard to step center stage for her own record.

ROCK TRACKS

▶ PAUL WESTERBERG Love Untold

(4:17)
 PRODUCERS: Brendan O'Brien, Paul Westerberg
 WRITER: P. Westerberg
 PUBLISHERS: WB/Elegant Mule, ASCAP
 Reprise 8127 (c/o Warner Bros.) (CD promo)
 Westerberg, whose influence as a soloist and member of the Replacements can be seen in several acts, once again displays his ability to write catchy rock tracks that never lose their edge. "Love Untold" uses simple rock guitars and Westerberg's gritty, sincere vocals to portray the topic of quaint teenage infatuation. Though Westerberg and producer Brendan O'Brien parted ways during their recording session, there are no visible scars on this notable track.

▶ PORNO FOR PYROS Tahitian Moon

(3:47)
 PRODUCERS: Perry Farrell, Matt Hyde
 WRITERS: Porno For Pyros
 PUBLISHERS: I'll Hit You Back/Virgin-EMI Songs, BMI
 Warner Bros. 8186 (CD promo)
 Thoughtful, caressing melodies jarred by a driving baseline provide contrasting personalities in this song. The dissonance, however, never detracts from the song's beat, reminding us that Farrell's unique, almost cartoonish vocals and the band's experimental tinge are never far removed from mainstream appeal. Though Porno For Pyros' previous album yielded few successful radio tracks, the act continues to support a growing fan base.

★ GRANT LEE BUFFALO Homespun

(5:35)
 PRODUCER: Paul Kimble
 WRITER: G.L. Phillips
 PUBLISHERS: Storm Hymnal/Mumbo Jumbo, BMI
 Slash/Reprise 8166 (c/o Warner Bros.) (CD promo)
 Grant Lee Buffalo would be hard pressed to come up with a better single than the gloriously lyrical "Mockingbirds" from its last album, "Mighty Joe Moon." Although it does not surpass that timeless track, "Homespun" is a magnificent song (and bodes well for the upcoming album, "Cooperopolis"). Steeped in the evocative American gothic sound that bassist/producer Paul Kimble perfected on "Mighty Joe Moon," "Homespun" has singer/songwriter Grant Lee Phillips intoning darkly about revolution and religion as if he were a millennial troubadour delivering hauntingly prophetic visions.

KMFDM Power

(3:38)
 PRODUCER: Sascha Konietzko
 WRITERS: Konietzko, Schulz
 PUBLISHER: KMFDM Entertainment, BMI
 Wax Trax!/TVT 740 (CD single)
 The time has come for mainstream rock radio to find room for this enduring clique of industrial rockers. Taken from the new album "Xtort," this track finds front man Sascha Konietzko snarling and growling with palpable force, while Cheryl Wilson softens the edges with splashes of soul-mama vamping during the chorus. If you've got room in your life for Ministry and are tired of wearing out your Nine Inch Nails discs, look no further. Contact: 212-979-6410.

JAWBOX Mirrorful

(3:02)
 PRODUCERS: John Agnello, Jawbox
 WRITERS: Jawbox
 PUBLISHER: not listed
 TAG 6704 (CD single)
 Superb lyrics are the strength of "Mirrorful." Unfortunately, the run-of-the-mill instrumentals fail to rise to the occasion, providing little more than background noise. Production is sloppy at times but does manage to preserve a live quality to the track.

SHOOFLY If You Were My Food

(no timing listed)
 PRODUCER: Shoofly
 WRITER: Shoofly
 PUBLISHER: WinterRae, ASCAP
 WinterRae 01 (7-inch single)
 Atlanta-based songwriter Shoofly creates a wall of weirdness with this oddly sung title. With the high quirk factor and twangy vocals on this track, Shoofly owes a big nod to Beck. Heavy upright bass also accents this song.

PURPLE IVY SHADOWS Feeble

(no timing listed)
 PRODUCER: David Auchenbach
 WRITERS: Purple Ivy Shadows
 PUBLISHER: not listed
 Zero Hour 34234 (7-inch single)
 Tired vocals and a lethargic musical backing make this song, in a word, feeble. Purple Ivy Shadows go beyond the obvious irony in their title, lulling the listener into a somnambulant state from which not easily recovered.

RAP

PUDGEE Money Don't Make Your World Stop

(4:04)
 PRODUCER: Fran Lover
 WRITERS: Pudgee, F. Palacios, C. Johnson, J. Mtume, R. Lucas
 PUBLISHERS: EMI April/New Perspective/Deerock, ASCAP
 Perspective 00184 (c/o PGD) (CD single)
 In the longstanding, precarious relationship between rap stars and their fans, where getting paid and getting sweated go hand in hand, Pudgee steps up to his own defense. If we are to use word flow and skill as any signal of his credibility, then the rapper is far and away in the clear. He runs a tight game in this track, dropping enough lightning-quick street references and names of rap figures to make listeners' heads spin. Samples from the soulful Stephanie Mills classic "Whatcha Gonna Do With My Lovin'" are done proper justice and go well with Pudgee's rap.



MUSIC

THE GRATEFUL DEAD—INFRARED SIGHTINGS

Video Music Inc.
20 minutes, \$9.99
The perfect audio-visual complement to Aldous Huxley's famed tome "The Doors Of Perception," this distinctly Dead experience is a custom lesson in mind expansion. A kaleidoscope of computer-generated and altered photographic images floats past the screen accompanied by the psychedelic sounds of the Infrared Roses, featuring Jerry Garcia, Mickey Hart, Bill Kreutzmann, Phil Lesh, Brent Mydland, and Bob Weir. A literal trip back to Dead shows gone by, this video will appeal to the band's cult following and anyone else interested in stepping into the counter-culture. (Contact: 610-278-7240)

CHILDREN'S

OPRYLAND KIDS CLUB

Pro Kids Productions
28 minutes
Crooner Crystal Gayle lends a bit of bona-fide country royalty to this spunky, somewhat hokey live-action tape that has its roots in the Opryland USA theme park. Family values songs, dances, sketches, and activities at the park are tops on the agenda of this title, which is part children's program and part Opryland advertisement. The Opryland troupe is about to embark on a mall tour, which should help pique interest in this tape, as well as its other planned projects. Video comes packaged with a coupon for \$3 off Opryland's entrance fee. (Contact: 212-246-4800)

HEALTH & FITNESS

THE FIRM: LOWER BODY SCULPTING

BMG Video
30 minutes, \$14.98
Sisters Anna and Cynthia Benson's "Firm" titles recently earned the distinction of taking four of the top 10 spots on Billboard's Top Special Interest Sales (Health and Fitness) chart. There's no reason to think this addition to the family won't perform as well. This installment features a half-hour of weight training that focuses on such trouble spots as buttocks, thighs, and hips. For retailers looking to round out their line and consumers looking to un-round theirs, there is also "The Firm: Not-So-Tough Aerobics."

LITTLE MEDICINE: THE WISDOM TO AVOID BIG MEDICINE

Media Methods Inc.
60 minutes, \$24.95
The popular interest in alternative healing continues to swell and so too should sales on this new member of the family. An intriguing look at the Native American practice of "little medicine," preventative measures to avoid illness and injury, the video covers such heady ground as healing plants and herbs, little-known wound and bug-bite treatments, and even natural pet foods. Also new from Media Methods' Natural Health series are "Native America Medicine," "Edible Wild Plants," "Cooking With Edible Flowers," "Trees, Shrubs, Nuts & Berries," and "Natural Health With Medicinal Herbs." (Contact: 616-699-7061)

IN LINE IN FIVE

PPI Entertainment Group
30 minutes, \$9.98
Pep-talk-like introduction to in-line

skating contains a gamut of informative tips ranging from proper equipment and posture to beginning maneuvers and street-smart guidelines. A pro skater leads several enthusiastic amateurs through a lesson in basic strides and braking techniques, answering questions along the way that will likely pop into the minds of many viewers. The second, flashier part of the program features pros showing off their best stunt skating in one of the hotbeds of the in-line movement, New York.

DOCUMENTARY

THE REVOLUTIONARY WAR

Discovery Channel Home Video
270 minutes, \$49.95
Newsmen Charles Kuralt narrates the three 90-minute videos that compose Discovery's latest collection, which is chock full of historical facts and artifacts, dramatic storytelling, and reenactments. The spirit of '76 is evoked in all its glory in "Birth Of A Nation," which plants the seeds of the Revolution; "Victory And Death," which details the turn of events that ensued after Gen. George Washington crossed the Delaware River; and "The Climactic Battle," which covers the final battle at Yorktown. Programming is culled from a previously aired Learning Channel miniseries and housed in a handsome collector's box.

SPORTS

MICKEY MANTLE: THE MAGNIFICENT YANKEE

Brentwood Home Video
60 minutes, \$14.99
The late Mickey Mantle and his many gifts to baseball are honored in this two-tape tribute that seems destined for heavy-hitting sales. Archival photos of, TV interviews with, and lots of great game footage of the larger-than-life Mantle are teamed with factoids about his professional and trauma-riddled personal life—which ended last year due to liver failure. A sweet, but never saccharine, remembrance, "The Magnificent Yankee" not only shines the light

on Mantle but recalls baseball's golden days, before contract disputes and greed soured one of America's great pastimes.

INSTRUCTIONAL

PHEASANT HUNTING WITH TOM HUGGLER

Outdoor Images
59 minutes, \$24.95
Hugger, a gamesman with an obvious love for his sport, outdoor enthusiast, author, and producer, educates his video audience with care. A brief history of America's favorite game bird segues into a detailed instruction about how and where to get into the game. Filmed in Kansas, Ohio, Michigan, and South Dakota—home to the biggest pheasant population in the States—the program includes marvelous footage, expert narration, and interviews with knowledgeable hunters that serve to show how the sport has changed through the years and how to succeed in pheasant hunting. Also available from Outdoor Images are the Hugger opuses "Grouse Hunting," "Quail Hunting," and "Walleye Tactics." The hunt is on. (Contact: 517-566-8155)



PETE TOWNSHEND PRESENTS TOMMY: THE INTERACTIVE ADVENTURE THEN & NOW

Interplay/MacPlay
Windows/Macintosh CD-ROM
After many developmental delays, "Tommy" has finally come to CD-ROM. The musical has already cycled through multiple media, including album, movie, and Broadway play. All of these incarnations of the popular production are documented on this disc through video and audio samples, as well as photographic archives and interactive liner notes. Users can easily compare the differences between "Tommy" as it exists

on film, record, and stage with the click of a mouse button. Pete Townshend adds audio commentary about the creation of each song, while the accompanying collector's book offers further documentation on old-fashioned paper.

Some consumers will be disappointed to find that no complete music samples are contained on the disc. Instead, most song samples are about 30 seconds in length. Performers who appear on this disc include Townshend, Elton John, Tina Turner, Phil Collins, and actor Jack Nicholson.

Though it is not a worthy substitute for the full-length experience of "Tommy," this disc does a fine job of re-creating the energy and creative spirit behind the rock musical. Highlights include early demos of some tracks and visual reproductions of handwritten lyrics-in-progress. "Tommy" fans should explore this nostalgic rock adventure.

THE BEATLES CALENDAR

No Artificial Flavor Entertainment
Windows CD-ROM
The Fab Four have a new CD-ROM—but don't turn the volume up too high. Strangely, no Beatles compositions appear on the disc, which is a straightforward calendar program that consists mostly of archive photos and miscellaneous Beatles facts. Each day brings a different picture, while select days contain historical data about the Beatles. In all, the disc contains 366 photos, including some that have never before been published. Impatient users can select an automatic slide-show option that cycles through the photo archive while a generic synthesized soundtrack plays along. Beatles' fans will appreciate this title for its collectibility, while others may find it a useful calendar utility.

INSIDE SPORTS

Essex Interactive Media
Hybrid PC/Macintosh
With the summer quickly approaching, it's time to rub on that suntan lotion, slip on the shades, and bask in the iridescent, UV-filtered glow of your computer screen. Well, maybe not. But

many people are likely to want to check out the bikini-clad models lifted from the pages of Inside Sports that are contained on this CD-ROM. While users are waiting to catch a glimpse of the real thing on the weekend, Essex provides some 40 photos of Inside Sports' beautiful swimsuit models, including multiple shots of "Baywatch" star Gena Lee Nolin. The CD-ROM is introduced with a video segment of steamy photo shoots, while additional video is easily accessed in the disc's photo gallery. Perhaps to lend credibility to the project and to thrill a handful of shutterbugs, photo specifications of each shot are provided, along with a short biography on each model. An After Dark-compatible screen saver and helpful calendar/appointment book make the \$9.99 CD-ROM all the more attractive.



HOTEL PARADISE

By Martha Grimes
Read by Cherry Jones
Random House Audiobooks
3 hours (abridged), \$18.00
"I think I know how Fern died and who killed her, but I don't know why, exactly. I have to guess at the why. Even if I were absolutely sure, I would still not tell the police, not even the sheriff. Some things mean more than the law." With these words, Martha Grimes draws the listener into "Hotel Paradise," a suspenseful and compelling listen that is a combination of Southern Gothicism, mystery, and a coming-of-age story. Cherry Jones is expressive and determined in the role of a bright, lonely 12-year-old girl who lives and works at the shabby, old hotel run by her mother's unpleasant business partner and family. She becomes intrigued by the mysterious drowning death of another 12-year-old girl 40 years earlier and sets about unraveling the secrets of the past, only to find that some mysteries are best left undisturbed. Grimes has painted believable, compelling characters, and she has a talent for description; for example, the hotel "is full of beautiful old furniture and huge fireplaces whose flames paint the slipper, flowered chintzes and gilt mirrors in patterns of gold and rose."

OCTOPUS LADY AND CROW

Traditional tales
Performed by Johnny Moses
Parabola Audio Library
1 hour (unabridged), \$11.00
Moses, an American Indian storyteller of multiracial ancestry, gives a delightful performance of these charming traditional "teaching tales," which have been passed down from generation to generation. Authentic American Indian chants and music open each tale, and then Moses takes over, sounding like a wise, beloved grandfather. Children will love Moses' comic voices for the animal characters in the stories, such as know-it-all Crow, who refuses to take advice from anyone, or the sly and devious Octopus Lady. These tales have a real "child's sensibility," especially "The Basket Ogress," a cautionary tale about kids who don't listen to their parents: At one point, the kids refuse to wipe their noses, and Moses takes a child's delight in describing the icky, goopy consequences. Each tale has a moral, but it's never heavy-handed. Overall, this is lots of fun for kids and adults and an admirable way to introduce listeners to a part of American Indian culture.

IN PRINT

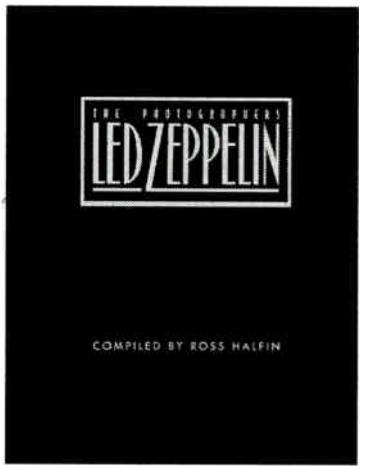
THE PHOTOGRAPHER'S LED ZEPPELIN

Compiled by Ross Halfin
2.13.61 Publications
336 pages, \$100
Compiled by Led Zeppelin photographer/fan Ross Halfin and hailed by Zep guitarist Jimmy Page as "the best, most representative photo book" of the band, this lavish, hard-cover, cloth-bound tome is indeed a fitting tribute to one of the greatest rock'n'roll groups of all time.

More than just a coffee-table browser, "The Photographer's Led Zeppelin" is a testimony to the visual power of the great rock icons. Band members Robert Plant, John Paul Jones, the late John Bonham, and Page are shown in all manner of settings, from intimate recording studios to packed stadiums to the lavish comforts of their private jet. Together or separately, they are as expressive in black-and-white stills as they are in the grooves of their records.

Organized by photographer, the book represents the work of 23 of the best-known Zeppelin chroni-

clers, including Halfin, Bob Gruen, Jim Marshall, and Neil Preston. Most of the photos are high-contrast black-and-white prints, some of them tastefully hand-tinted. Along with some of the most recognizable pictures, the book contains less-famous shots that can be more intriguing given their freshness. Among the highlights are an



early snap of Bonham twirling his sticks during a recording session, a shot of Plant surveying a guitar while a small monkey looks over his shoulder, and a panoramic picture of the band playing for a seemingly infinite sea of people at the Oakland Coliseum.

The photos span the band's career—from its beginnings as a pioneering British rock/blues/metal act to its sudden demise following the death of Bonham in 1980. Both the public and private sides of Zeppelin, eloquently articulated by these photographers, paint a portrait of a band that knew how to have fun, work hard, and craft timeless music. Even without hearing a note, a reader can delve deeply into the soul of Led Zeppelin by looking at these artful photographs.

Note: The publisher of "The Photographer's Led Zeppelin" is musician Henry Rollins' company, which has published titles by Rollins, Exene Cervenka, Nick Cave, Alan Vega, and others. Contact: 213-969-8791. PAUL VERNA

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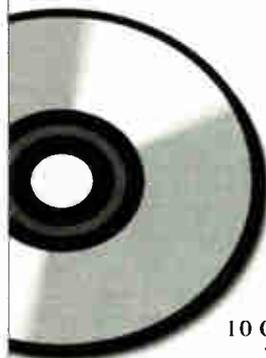


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NEW APPROACH

(Continued from page 5)

for New Religion, McPartland expects the groups to become "members of the musical community" by building a regular presence and local ties. Only after a fan base arises will the next step be pursued: producing a CD to be released in Asia first.

"The way marketing Western music in most of Asia usually works is that a record company—one of the six majors, usually—licenses the previously released product of a commercially established artist to a local label," McPartland explains. "In Jakarta, the majors use Aquarius to release their product in what they view as a secondary market.

"We're treating the Pacific Rim as a market of first impression," McPartland adds. "We want to tailor music for the region. When we release an album in Asia, the product will be introduced exclusively in that area and only imported later to other territories—if ever. We're looking at long-term artist development in Asia; if an act never plays in the States, that's OK, because that's not the primary goal."

New Religion has played 500 shows in front of more than 300,000 people and has had exposure on regional media outlets ANTEVE, Heart Radio, Radio DMC, Sonora Radio, and KIS FM, according to McPartland. The band has filmed a documentary, "NR Goes To Jakarta," and just finished recording a CD. McPartland says that Paradigm and Modern Art Music are negotiating with both regional and international labels about releasing the album.

The tactic of centering a U.S. band's career in Asia isn't about foisting product on a less-sophisticated market, McPartland says. "We saw New Religion as a band that wouldn't get the exposure it deserves in the U.S. because it's too eclectic. It's a sexual, funk sort of band, like Sly & the Family Stone and Tower Of Power, mixed with a bit of alternative rock. And that music wouldn't find a home in any of the strict radio formats here. But the Southeast Asian audience is more open to artists who embody a lot of Western influences."

Because New Religion has spent so much time in Asia, the band has been incorporating regional influences into its music, and, McPartland says, "that can only help the band's acceptance there."

A former Zomba executive and one-time head of BMG Ventures, McPartland started the New York-based Paradigm as a media and artist-development company earlier this year (Billboard, March 2). Modern Art Music, a startup media-development firm based in New York, consists of principals Tom Cimillo and Rona Smith. Cimillo originally signed New Religion. Smith and band manager Jeffrey Deutch will be at MIDEM Asia in Hong Kong to meet with labels and distributors.

"Southeast Asia is a bigger, deeper, and more enthusiastic market than the industry has given it credit for," McPartland says. "Of course, people there have a strong appetite for Western music, but I think there is even more potential for music developing there that's more in tune with the market."

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Flying High. Members of Stabbing Westward were recently interviewed via satellite by affiliates of SW Networks' Alternative Rock Network, based in New York. Assembled, from left, are SW producer of satellite interviews Tina Pashos, Stabbing Westward's Walter Flakus and Andy Kubiszewski, SW producer of alternative rock/entertainment news Darren Davis, Stabbing Westward's Jim Sellers, and SW VP of entertainment news/programming services Irene Minett.

Sped-Up Songs In Pace With Radio? Opinions Differ On Tweaking For A 'Brighter' Sound

■ BY STEVE KNOPPER

In the business of broadcasting, an edge is an edge—even if it's quantitatively measured as a mere 1% advantage.

Such is the justification for the well-traveled practice of speeding up songs over the radio, which, despite the virtual extinction of turntables, continues today via vari-speed CD players.

While some criticize the practice

as an unethical altering of artistic material, others wonder what the big deal is about increasing a song's pace by 1%, especially when it makes the song come across a bit brighter—just enough, maybe, to make the station seem livelier than the competition.

"When you're playing a hot AC format, the complaint is, 'You're playing too many slow songs,'" says Kevin Sanderson, production director at WKQI Detroit. "It makes the slow songs a little bit more bearable."

Sanderson says the practice started at WKQI when a former PD felt the boost gave the station "more energy" than its competitors. "If you heard the song on our station, and then you listen to another station

that's not pitching it up, it sounds like it's dragging."

Tweaking a song's pace is more common in dance programming. Sanderson, who produces a disco show on weekends, admits that "pitched up" versions make old dance hits sound more contemporary. He adds that programmers rarely do it to make songs fit a given amount of airtime—the small pitch percentages have little effect on song length.

But many station managers liken altering a song's intended tempo to times before CD players were invented and before the industry stamped out graft and corruption. In the old days, they claim, the practice was

(Continued on next page)

DJ Is Suited For Pregnant Promotion WXSR Morning Man To Carry Campaign To Term

■ BY CARRIE BORZILLO

LOS ANGELES—The Guy Named Eric never thought that constant bladder pressure, back pain, and aching feet would be occupational hazards of being a radio morning man. However, for the past few weeks, the WXSR (X101.5) Tallahassee, Fla., a.m. personality has endured just about everything but morning sickness.

Does it sound like he's pregnant? Well, sort of. In an effort to raise money for March of Dimes (and raise awareness for the station), Eric Gray, known on-air as the Guy Named Eric, has been wearing pregnancy-simulation gear, complete with fake breasts and a 30-pound belly that weighs heavily on his bladder.

Ironically, Gray brought the uncomfortable situation on himself. One morning, the show turned to the topic of the differences between men and women, and a pregnant listener called to complain that her husband wouldn't try on the pregnancy suit during their lamaze class. Without thinking of the consequences, Gray offered to try it for a day. A day has turned into a few weeks, and the morning man says he's just about had it.

"It's the biggest pain in the butt," says Gray. "Part of the problem is

PROMOTIONS & MARKETING

[that] I get so many weird stares going to the supermarket that I don't even want to go out anymore. And it makes me have to pee a lot, maybe once every two hours. It's not bad when I'm stand-

ing up, though, but I can't stand all the time."

So far, a few thousand dollars have been raised for March of Dimes, but a lot more in terms of publicity has been gained for the modern rock station. Local newspapers and TV shows have covered the story, including the local ABC affiliate, which taped Gray at an

(Continued on next page)



WXSR (X101.5) Tallahassee, Fla. morning DJ "the Guy Named Eric" shows off his 30-pound bundle of joy.

FM.NET Offers Guide To Broadcaster Sites On World Wide Web

Establishing a radio station's World Wide Web site on the Internet is becoming about as commonplace these days as coffee in a cup.

But locating those sites on the Web can sometimes prove to be a challenging ordeal. Despite the presence of Yahoo! and other formidable "tables of contents" for the Internet, there's never been a single central point where one can scan options for broadcaster sites.

FM.NET, a new service from Musictown Online Services, launches this week with hopes of becoming the de facto standard for this task. It offers a directory as well as direct access to a majority of station Web sites from a central location, <http://www.fm.net>. Talk radio stations can be accessed at a companion site, <http://www.talkradio.net>.

In addition to offering radio stations free listings on FM.NET, Musictown will provide free services to enhance Web sites, including E-mail registration of Web site visitors, a station

newsletter sent by E-mail, a live Internet chat room, weekly contests, links to video games, and news, weather, or calendar announcements a station can record on voice mail for real-time audio playback from its Web site.

The company is also launching a national advertising syndicate to sell advertising on Web sites. Musictown vows it will sell national sponsors on advertising over individual station Web sites.

Musictown—which is being developed by Time Warner Interactive, Warner Records, Xing Technology, and others—will also debut a number of other sites May 15, including a Web guide to record stores, online animated comic strips, live answers to music questions, a 3D virtual chat environment, a virtual art gallery, and fast-action arcade games.

For information, contact Jeff Gold at 800-800-2786, or E-mail jeffgold@musictown.com.

CHUCK TAYLOR

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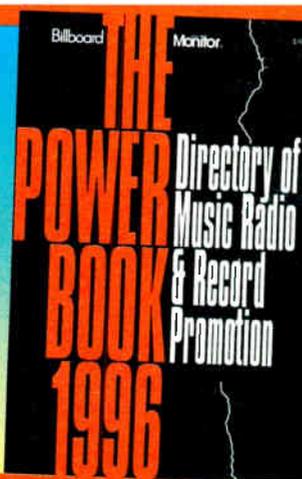
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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	13	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 9 weeks at No. 1
2	3	2	17	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
3	2	3	10	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
4	4	4	11	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS
5	5	7	9	DON'T WANNA LOSE YOU MERCURY 852857	◆ LIONEL RICHIE
6	6	6	25	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
7	10	11	7	REACH EPIC 78285	◆ GLORIA ESTEFAN
8	8	8	28	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
9	7	5	18	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
10	13	13	19	INSENSITIVE A&M 581274	◆ JANN ARDEN
11	12	12	26	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
12	9	9	32	BLESSED ROCKET 852394/ISLANDO	◆ ELTON JOHN
13	11	10	42	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
14	14	14	48	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
				AIRPOWER	
15	19	25	3	FASTLOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
16	15	15	53	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
				AIRPOWER	
17	21	23	4	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
18	23	22	4	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
19	18	19	45	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
20	17	21	8	CHAINS EPIC 78281	◆ TINA ARENA
21	25	28	3	LET IT FLOW ARISTA ALBUM CUT	TONI BRAXTON
22	16	16	12	BY HEART WINOHAM HILL ALBUM CUT	JIM BRICKMAN
23	22	18	12	GROW OLD WITH ME HOLLYWOOD ALBUM CUT	MARY CHAPIN CARPENTER
24	24	20	12	FAITHFULLY RIVER NORTH 163007	PETER CETERA
25	28	27	23	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	13	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 8 weeks at No. 1
2	2	2	11	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
3	3	4	23	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
4	7	13	8	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
5	6	11	6	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
6	8	8	12	IRONIC MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
7	4	3	15	CLOSER TO FREE SLASH 17674/REPRISE	◆ BODEANS
8	5	5	12	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
9	9	9	17	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
10	10	7	26	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
11	12	10	33	NAME METAL BLA0E 17758/WARNER BROS.	◆ GOO GOO DOLLS
12	17	18	19	INSENSITIVE A&M 581274	◆ JANN ARDEN
13	11	6	25	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
14	13	12	21	I WANT TO COME OVER ISLANDO 854528	◆ MELISSA ETHERIDGE
15	15	15	51	RUN AROUND A&M 580982	◆ BLUES TRAVELER
16	16	16	41	ROLL TO ME A&M 581114	◆ DEL AMITRI
17	14	14	30	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
18	18	17	32	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
19	19	19	41	TIL I HEAR IT FROM YOU A&M 581380	◆ GIN BLOSSOMS
20	21	22	16	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
21	23	27	4	FASTLOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
22	24	26	10	EVERYTHING FALLS APART COLUMBIA ALBUM CUT	◆ DOG'S EYE VIEW
23	20	21	9	CHAINS EPIC 78281	◆ TINA ARENA
24	22	24	16	HOOK A&M 581176	◆ BLUES TRAVELER
25	26	25	11	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 37 adult contemporary stations and 43 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio

PROGRAMMING

DJ IS SUITED FOR PREGNANT PROMOTION

(Continued from preceding page)

aerobics class for pregnant women. Gray says he's never been noticed so much in public as he has wearing a pregnant belly.

"It gives me a better appreciation for women, and I'm a walking billboard for the station. That's the real benefit for the station, and we're bringing in money," he says. "This has been a good way to get to the 18-34 demo. We're going to get the teens anyway, but our target is in the 18-34 range."

Gray hands out station coffee mugs along with "birth announcements" that are printed with the station logo and "The Guy Named Eric is pleased to announce his pending birth." People who donate money to March of Dimes

get a station T-shirt.

"The biggest drawback was when I was coming out of a gas station wearing this thing, and four guys started taunting me," says Gray. "I wanted to give them a mug, but they looked like they wanted to fight."

In addition to having community people, such as a nurse, chiropractor, paternal lawyer, and lamaze teacher, go on the air, the station is planning a baby shower and the actual birth.

The baby shower will be a sales promotion. The birth, which will happen when Gray feels as if he can't take it anymore, will be held at a nightclub. ("We couldn't do bar or nightclub appearances while I was pregnant, but

we can once I give birth," he quips.) Plans are still being mapped out.

In other X101.5 promotional news, the station gets a big thumbs up for its innovative new promotional item: plastic urinal screens.

"We figured you have a captive audience there for 20 or 30 seconds," says PD Rick Schmidt. "It took us a while to find someone that would print them, but we did and we distributed them to restaurants and clubs, anywhere that men pee."

For those who wish to follow X101.5's lead, incidentally, Houston-based Promotional Ventures is the company to call.

SPED-UP SONGS: IN PACE WITH TODAY'S RADIO?

(Continued from preceding page)

more acceptable, because defective turntables commonly changed records' speeds even when the pitch control was set to normal. The managers say that today, in the more exacting world of digital delivery, radio people should respect artists and air songs the way they were meant to be played.

Stew Herrera, production director at rocker KLOS Los Angeles, says he sometimes hears sped-up songs on other stations. Once, he says, he caught someone doing it and called "to give them a bunch of shit."

Herrera, a guitarist, says it "compromises an artist's integrity. If you're going to play a song, then play it. It's something that catches the ear of weird people like me. Music, to most people, is like wallpaper, and most people don't care about it. But I'm one of the people who does care."

Managers at rock stations, by and large, frown on the idea. Steven Strick, assistant PD at modern rock WBCN Boston, says he is "totally against it. I guess I would compare it with coloring a movie or painting over a Van Gogh. It just seems like you're taking a piece of art and modifying it."

For record companies, the issue is a bit trickier. They don't want the music altered, but they don't want to dissuade listeners from enjoying an energetic song on the air.

Though Barney Kilpatrick, VP of promotion at Warner Bros., says he has never talked to an artist about the issue, he doesn't think it's a big problem. Kilpatrick, who worked for years at New Orleans radio stations before joining the record industry, says listeners can tell the difference if a song is pitched up more than 1%. "I don't know if it's specifically bad for the artist," Kilpatrick says. "The only case I can see being a negative is a listener hearing a record that's considerably higher than it is on the album and then going out and buying the album and being disappointed because it's different."

In the mid-'80s, Kilpatrick says, he was promoting a version of Norman Greenbaum's 1970 hit "Spirit In The Sky" by U.K. band Doctor & the Medics. A top 40 station in Houston added the song and pitched it up 4% or 5%. "I thought it was really strange, and I complained about it to the PD, and he said, 'We were just trying to make it sound more like the original.'"

That story, actually, is mild compared to legendary (though hard-to-confirm) industry rumors that DJs in the '50s sped up Chuck Berry's voice to make him sound younger to teenagers.

Jerry Vigil, production manager of urban KKDA Dallas, says that when

he started working in radio around 1972, the practice was frequent. Today, it is almost nonexistent, he says. "The only time my DJs do anything like that is when they're programming dance music in local nightclubs."



R. Kelly for A Day. Chicago native R. Kelly (in shades) recently returned home for three sold-out shows at the UIC Pavilion during his current Down Low/Top Secret tour. While Kelly was in town, city suit-types honored the R&B swooner with "R. Kelly Day." Joining him, from left, are WGCI Chicago's "Club Throwdown" co-host Jeanne Sparrow, PD/operations manager Elroy Smith, and "Club Throwdown" co-host Steve Harvey.

AIDS Day Moves To Radio Awareness Goal Of Campaign

Along with entertainment and information, public service is one of radio's established missions.

In light of this, Hollywood Supports, a nonprofit organization, is hoping to rally stations to participate in a "Day Of Compassion" June 21 to recognize the immediate impact of AIDS on every community in the nation and to show compassion to those infected with HIV.

Since 1992, the campaign has been primarily targeted to TV, but a new division, Backed by Radio, is spreading the goodwill gesture to another medium.

"The idea is to have at least one person who's either infected or directly affected by HIV/AIDS on every local radio morning show," says Rich DePaoli, national radio program director for "Day Of Compassion." "We have the immediate support of major PDs,

consultants, and morning shows. As broadcasters, we can help our local communities understand and cope."

Backed by Radio will act as a clearinghouse for radio stations by providing talent contacts and consulting for stations that want to produce segments, interviews, or PSAs to be aired June 21.

In-studio guests are available in the following markets: Albany, N.Y.; Albuquerque, N.M.; Atlanta; Baltimore; Boston; Boulder, Colo.; Chicago; Dallas/Fort Worth; Houston; Indianapolis; Kansas City, Mo.; Las Vegas; Los Angeles; New York; Oklahoma City; San Diego; San Francisco; Scottsdale, Ariz.; Tacoma, Wash.; Tampa, Fla.; and Washington, D.C.

Requests and inquiries should be directed to DePaoli at Hollywood Supports at 213-655-7705.

CHUCK TAYLOR

You always think, 'If this one thing happens for me, everything will be OK.' But rarely when it happens—whatever it is—is everything OK," says John Feldmann, singer/guitarist of Goldfinger.

No. 10 on Modern Rock Tracks this week, "Here In Your Bedroom," Goldfinger's debut single from its self-titled Mojo album, relates the feelings Feldmann had when one of those "If this just happens..." moments happened.

"I was selling shoes in this store, and a girl I had a crush on worked in the dress department," Feldmann explains. "I had had this crush for about eight months. Then on New Year's '95, we got together. I was lying there reflecting on everything that I had wanted coming true, so 'Here In Your Bedroom' is all about those wacky emotions that a

sensitive guy like me gets at a time like that.

"When we were in her room, there was nothing going on in the world but me and her," Feldmann continues. "But not long after that, she dissed me and then moved to Texas. I guess it was only meant



"'Here In Your Bedroom' is about the wacky emotions a sensitive guy like me gets."
—John Feldmann of Goldfinger

to be a weeklong thing."

Although Feldmann's idealized crush didn't work out in the long term, the experience did have its tan-

gible benefits. "From that week, and really the eight months leading up to it, I got three songs," he says. "For a songwriter; those times, like that time in her room, are pretty rad."

An L.A. band, Goldfinger pulls from the disparate tones of the Beatles, Buzzcocks, and Specials to create its pop hybrid. But more than the tune, the appeal of a "silly love song," as Feldmann describes "Here In Your Bedroom," stems from its universal context. "Everybody falls in love," he says.

Even though his band has a hit song, Feldmann's crush isn't coming back. "She's flattered by the song, but our thing isn't going to happen again," he says. "A lot of the things you get that you wanted don't really change anything. I'm still the same person. I just don't have to sell shoes anymore."

Billboard® FOR WEEK ENDING MAY 25, 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	2	3	4	HUMANS BEING "TWISTER" SOUNDTRACK	1 week at No. 1 ♦ VAN HALEN WARNER SUNSET/WARNER BROS.
2	1	1	10	WHERE THE RIVER FLOWS	COLLECTIVE SOUL ATLANTIC
3	3	7	10	COUNTING BLUE CARS PET YOUR FRIENDS	♦ DISHWALLA A&M
4	4	5	14	MACHINEHEAD SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
5	7	10	4	PRETTY NOOSE DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
6	13	37	3	WORK IT OUT SLANG	DEF LEPPARD MERCURY
7	8	6	23	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	♦ EVERCLEAR TIM KERR/CAPITOL
8	6	4	24	IN THE MEANTIME RESIDENT ALIEN	♦ SPACEHOG HIFI/SIRE/EEG
9	5	2	10	BIG BANG BABY TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	♦ STONE TEMPLE PILOTS ATLANTIC
10	9	9	6	OLD MAN & ME (WHEN I GET TO HEAVEN) FAIRWEATHER JOHNSON	♦ HOOTIE & THE BLOWFISH ATLANTIC
11	11	12	7	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY?) MORNING GLORY?	♦ OASIS EPIC
12	10	8	13	WATER'S EDGE AMERICAN STANDARD	♦ SEVEN MARY THREE MAMMOTH/ATLANTIC
13	12	13	7	TOO MUCH CRASH	♦ DAVE MATTHEWS BAND RCA
AIRPOWER					
14	16	23	3	AGAIN ALICE IN CHAINS	♦ ALICE IN CHAINS COLUMBIA
15	14	11	16	WHAT DO I HAVE TO DO? WITHER BLISTER BURN + PEEL	♦ STABBING WESTWARD COLUMBIA
16	17	15	19	SISTER FOMA	♦ THE NIXONS MCA
17	21	20	22	BRAIN STEW/JADED INSOMNIAC	♦ GREEN DAY REPRISE
18	15	17	11	ZERO MELDON COLLIE AND THE INFINITE SADNESS	♦ THE SMASHING PUMPKINS VIRGIN
19	18	18	23	HEAVEN BESIDE YOU ALICE IN CHAINS	♦ ALICE IN CHAINS COLUMBIA
20	23	30	3	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
21	19	14	9	ROCK AND ROLL ALL NITE MTV UNPLUGGED	♦ KISS MERCURY
22	30	32	5	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	♦ TRACY BONHAM ISLAND
23	24	29	5	PHOTOGRAPH VILLAINS	♦ THE VERVE PIPE RCA
24	26	31	5	ANGELINE IS COMING HOME RIVER SONGS	♦ THE BADLEES POLYDOR/A&M
25	25	25	5	ALCOHOL HONEY-SUCKLE STRANGE	♦ HOWLIN' MAGGIE COLUMBIA
26	28	40	3	BANDITOS FIZZY FUZZY BIG & BUZZY	♦ THE REFRESHMENTS MERCURY
27	20	16	16	DROWN TRACE	♦ SON VOLT WARNER BROS.
28	29	28	4	SALVATION TO THE FAITHFUL DEPARTED	♦ THE CRANBERRIES ISLAND
29	32	—	2	I JUST WANT YOU OZZMOSIS	♦ OZZY OSBOURNE EPIC
30	22	21	11	BORN WITH A BROKEN HEART LEDBETTER HEIGHTS	♦ KENNY WAYNE SHEPHERD GIANT
31	27	22	25	1979 MELDON COLLIE AND THE INFINITE SADNESS	♦ THE SMASHING PUMPKINS VIRGIN
32	31	36	5	SWEET DREAMS (ARE MADE OF THIS) SMELLS LIKE CHILDREN	♦ MARILYN MANSON NOTHING/INTERSCOPE
33	35	39	3	FLOOD JARS OF CLAY	♦ JARS OF CLAY ESSENTIAL/SILVERTONE/JIVE
34	38	—	2	VANISHING CREAM DEVIL THUMBS A RIDE	THE HUNGER UNIVERSAL
35	NEW ▶	1	1	WILD CHILD PURE INSTINCT	SCORPIONS ATLANTIC
36	36	33	25	I GOT ID	PEARL JAM EPIC
37	NEW ▶	1	1	LEAVE ME ALONE "THE CABLE GUY" SOUNDTRACK	JERRY CANTRELL WORK
38	NEW ▶	1	1	HEARTSPARK DOLLARSIGN SPARKLE AND FADE	♦ EVERCLEAR TIM KERR/CAPITOL
39	40	—	2	HELLO FROM VENUS MAGNOLIA	THE SCREAMIN' CHEETAH WHEELIES ATLANTIC
40	NEW ▶	1	1	BULLS ON PARADE EVIL EMPIRE	♦ RAGE AGAINST THE MACHINE EPIC

Billboard® FOR WEEK ENDING MAY 25, 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	7	SALVATION TO THE FAITHFUL DEPARTED	3 weeks at No. 1 ♦ THE CRANBERRIES ISLAND
2	3	5	8	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	♦ TRACY BONHAM ISLAND
3	8	7	3	PRETTY NOOSE DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
4	7	9	8	COUNTING BLUE CARS PET YOUR FRIENDS	♦ DISHWALLA A&M
5	4	4	14	MACHINEHEAD SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
6	2	2	14	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY?) MORNING GLORY?	♦ OASIS EPIC
7	5	6	7	TOO MUCH CRASH	♦ DAVE MATTHEWS BAND RCA
8	9	8	9	PHOTOGRAPH VILLAINS	♦ THE VERVE PIPE RCA
9	6	3	10	BIG BANG BABY TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	♦ STONE TEMPLE PILOTS ATLANTIC
10	10	12	7	HERE IN YOUR BEDROOM GOLDFINGER	♦ GOLDFINGER MOJO/UNIVERSAL
11	12	15	11	SISTER FOMA	♦ THE NIXONS MCA
12	15	20	6	BULLS ON PARADE EVIL EMPIRE	♦ RAGE AGAINST THE MACHINE EPIC
AIRPOWER					
13	30	—	2	YOU LEARN JAGGED LITTLE PILL	♦ ALANIS MORISSETTE MAVERICK/REPRISE
AIRPOWER					
14	17	27	5	SPIDERWEBS TRAGIC KINGDOM	♦ NO DOUBT TRAUMA/INTERSCOPE
AIRPOWER					
15	22	28	4	HEARTSPARK DOLLARSIGN SPARKLE AND FADE	♦ EVERCLEAR TIM KERR/CAPITOL
AIRPOWER					
16	19	23	5	BANDITOS FIZZY FUZZY BIG & BUZZY	♦ THE REFRESHMENTS MERCURY
17	13	11	25	IN THE MEANTIME RESIDENT ALIEN	♦ SPACEHOG HIFI/SIRE/EEG
18	14	14	29	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	♦ EVERCLEAR TIM KERR/CAPITOL
19	32	—	2	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
20	16	13	15	ZERO MELDON COLLIE AND THE INFINITE SADNESS	♦ THE SMASHING PUMPKINS VIRGIN
21	NEW ▶	1	1	TAHITAIN MOON GOOD GOD'S URGE	♦ PORNO FOR PYROS WARNER BROS.
22	27	35	4	WHO WILL SAVE YOUR SOUL PIECES OF YOU	♦ JEWEL ATLANTIC
23	18	22	6	LADYKILLERS LOVELIFE	♦ LUSH 4AD/REPRISE
24	23	25	5	LOVE UNTOLD EVENTUALLY	♦ PAUL WESTERBERG REPRISE
25	11	10	18	BIG ME FOO FIGHTERS	♦ FOO FIGHTERS ROSSELL/CAPITOL
26	20	21	10	A COMMON DISASTER LAY IT DOWN	♦ COWBOY JUNKIES GEPHEN
27	26	29	4	SWEET DREAMS (ARE MADE OF THIS) SMELLS LIKE CHILDREN	♦ MARILYN MANSON NOTHING/INTERSCOPE
28	31	38	13	GUILTY GRAVITY KILLS	♦ GRAVITY KILLS TVT
29	37	—	2	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
30	35	—	2	DAY JOB CONGRATULATIONS I'M SORRY	♦ GIN BLOSSOMS A&M
31	21	17	17	WHAT DO I HAVE TO DO? WITHER BLISTER BURN + PEEL	♦ STABBING WESTWARD COLUMBIA
32	25	19	13	FLOOD JARS OF CLAY	♦ JARS OF CLAY ESSENTIAL/SILVERTONE/JIVE
33	29	26	23	BRAIN STEW/JADED INSOMNIAC	♦ GREEN DAY REPRISE
34	36	36	18	ONLY HAPPY WHEN IT RAINS GARBAGE	♦ GARBAGE ALMO SOUNDS/GEFFEN
35	NEW ▶	1	1	BOY OR A GIRL IMPERIAL DRAG	♦ IMPERIAL DRAG WORK
36	24	16	6	THE 13TH WILD MOOD SWINGS	♦ THE CURE FICTION/ELEKTRA/EG
37	NEW ▶	1	1	ALCOHOL HONEY-SUCKLE STRANGE	♦ HOWLIN' MAGGIE COLUMBIA
38	RE-ENTRY	24	24	WONDERWALL (WHAT'S THE STORY?) MORNING GLORY?	♦ OASIS EPIC
39	34	24	21	IRONIC JAGGED LITTLE PILL	♦ ALANIS MORISSETTE MAVERICK/REPRISE
40	NEW ▶	1	1	INSIDE BETWEEN THE 1 & THE 9	♦ PATTI ROTHBERG EMI

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 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.



HITS! IN TOKIO

Week of May 5, 1996

- ① How Deep Is Your Love / Take That
- ② How Crazy Are You / Meja
- ③ Because You Loved Me / Celine Dion
- ④ Old Man And Me /
Hootie And The Blowfish
- ⑤ Message In A Bottle / Maxi Priest
- ⑥ 7 Gatsu 7 Nichi, Hare / Dreams Come True
- ⑦ Everybody / Kiss Of Life
- ⑧ Let Your Soul Be Your Pilot / Sting
- ⑨ Reach / Gloria Estefan
- ⑩ Fast Love / George Michael
- ⑪ Salvation / The Cranberries
- ⑫ I'll Do It / Nahki And Diana King
- ⑬ It Is One / Jackson Brown
- ⑭ Lucky Love / Ace Of Base
- ⑮ Always Be My Baby / Mariah Carey
- ⑯ Dig! / Duffer
- ⑰ Beach Baby / Baha Men
- ⑱ Nothing To Declare / Cloudberry Jam
- ⑲ Girl Talk - Never Fall In Love Again - /
Cosa Nostra
- ⑳ Freedom / Globe
- ㉑ The Riverboat Song / Ocean Colour Scene
- ㉒ No One Else / Total
- ㉓ K - Jee / Satoshi Tomiie
- ㉔ Walking Wounded /
Everything But The Girl
- ㉕ 1,2,3,4 (Sumpin' New) / Coolio
- ㉖ Girl 6 / The New Power Generation
- ㉗ Cherry / Spitz
- ㉘ You Got To Have Freedom / Boogaloo
- ㉙ Peaches / The Presidents Of The
United States Of America
- ㉚ Always There (David Morales Mix) /
Incognito
- ㉛ Nobody Knows / The Tony Rich Project
- ㉜ Tommygun / Candy Duffer
- ㉝ Like Marvin Gaye Said (What's Going On) /
Speech
- ㉞ Ironic / Alanis Morissette
- ㉟ Mas Y Mas / Los Lobos
- ㊱ Do That Dance / Nile Rodgers
- ㊲ Mouth / Merrill Bainbridge
- ㊳ Just To See Her / Lou Pardini
- ㊴ Sexuality / K.D. Lang
- ㊵ Oreaming Girl / Tatsuroh Yamashita
- ㊶ Sumthin' Sumthin' / Maxwell
- ㊷ Throw Your Hands Up / L.V.
- ㊸ Fu-Gee-La / Fugees
- ㊹ Tell The World / Pandora
- ㊺ Don't Waste My Time / Sa Deuce
- ㊻ La - La - La - Love Song / Toshinobu Kubota
With Naomi Campbell
- ㊼ Ask Somebody Who Ain't (If You Think
The System's Working) / Speech
- ㊽ Spaceman / Babylon Zoo
- ㊾ My Ever Changing Moods / Style Council
- ㊿ Baby Portable Rock / Pizzicato Five

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

Station information available at:
<http://www.infojapan.com/JWAVE/>

ORK-POP'S FORWARD-THINKING ACTS LOOK TO THE PAST

(Continued from page 1)

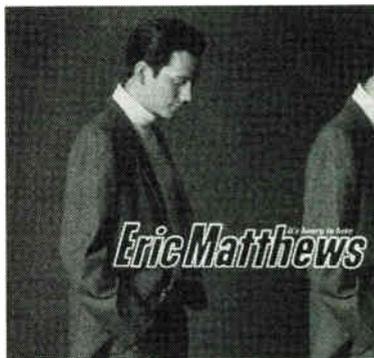
icals. It has also been embraced by critics on both sides of the Atlantic.

These acts are bringing melody back to music, with accomplished songwriting and lush arrangements that often include live strings and horns.

Matthews' solo debut on Sub Pop, "It's Heavy In Here" (Billboard, Oct. 21, 1995), has sold more than 11,000 copies, according to SoundScan. The album, which features strings and horns, has been compared to material by Nick Drake and the Beatles.

Prior to Matthews' solo outing, the singer/trumpeter was half of Cardinal, which also included Davies, former leader of experimental act the Moles.

Cardinal's self-titled album, which at times recalls early Bee Gees, was released by Seattle-based indie Flydaddy (see story, page 1) in 1994. The label recently released Davies' solo debut, "There's Never Been A Crowd Like



This," which doesn't include strings or horns but still shows an emphasis on songcraft (Billboard, Feb. 10).

Also released on Flydaddy in late 1995 was "Landlocked," the debut album by the five-piece Witch Hazel, whose music recalls the Beach Boys and such contemporary acts as the Boo Radleys.

Yum-Yum's TAG/Atlantic debut, "Dan Loves Patti," is set for release May 28 (Billboard, April 20) and remains one of the major labels' most promising forays into what may be called "ork-pop."

Plush, Liam Hayes' mysterious one-man band, has issued only one stunning 7-inch single on Drag City, but he is said to be at work on a full album to be released in 1996. "Three-Quarters Blind Eyes" is reminiscent of some of George Harrison's early post-Beatles work.

The High Llamas' "Gideon Gaye" was issued in 1994 in the U.K. on Target and was subsequently rereleased by front man Sean O'Hagan's Alpaca Park imprint and U.S. indie Delmore. It was later picked up by Epic in the U.S. (Billboard, Sept. 22, 1995).

"Hawaii," the Llamas' latest, was issued in the U.K. March 25. No U.S. release was planned at press time. At times, the High Llamas sound like the missing link between the Beach Boys and Steely Dan.

Spokey Ruben's "Modes Of Transportation Vol. 1" was released in October 1995 byTVT Records (Billboard, Aug. 26, 1995). It recalls the work of '80s popsmiths XTC, who also dabbled with strings and horns.

ANTI-ROCK REBELLION

While such modern rock acts as Bush, Smashing Pumpkins, Oasis, Collective Soul, and R.E.M. have, on occasion, utilized strings in their sound, those acts generally remain firmly entrenched in traditional rock conventions. Ork-pop acts, on the other hand, usually steer clear of traditional rock trappings.

Yum-Yum's Chris Holmes, who also fronts space rock outfit Sabalon Glitz and techno band Ashtar Command, sees the ork-pop movement as part of a larger trend.



SPOKEY RUBEN

"It's definitely something that is a reaction against your three-chord cock rock stuff," he says. "It's taking many forms, and this is just one of them."

Holmes mentions such acts as Toroise and Stereolab, which don't play ork-pop, but whose musical ambitions make them part of an anti-rock movement.

The High Llamas' O'Hagan, who is also a regular Stereolab sideman, concurs: "People are tired of being forced a certain FM sound," he says. "I'm not talking about Bon Jovi. I'm talking about Pearl Jam. Pearl Jam is the new FM AOR, the new FM rock."

As O'Hagan notes, what once was branded "alternative rock" isn't much of an alternative: "There is this whole misconception that American college rock with twisted baseball hats and checked shirts is adventurous, but it's the most conformist, corporate thing out there."

Matthews, whose single "Fanfare" has more in common with midperiod Beatles than today's rock, has enjoyed some modern rock airplay but finds it odd that his song is often sandwiched between tracks by Nirvana and Pearl Jam.

"It's not the sort of company I would prefer to keep," he says. "In the last few years, we have primarily rewarded people who make loud guitar records. Melody isn't the main point of it. It's been a lot about attitude and flannel fashions and a whole lot of other nonmusical issues... It's a shame that it can take this many years for the public to sit back a little bit and say, 'Wait a minute, this is

Blue Oyster Cult all over again.' All these bands sound like Nirvana and Pearl Jam. It's a shame that it couldn't be discovered from the get-go for what it is. A lot of it is just very simple dumb-guy rock."

As Witch Hazel multi-instrumentalist Kevin Coral puts it, "The Carpenters mean so much more to me than Bush. All teenagers go through a period where they like noise, but as human beings, we also all like melody, no matter how much you try to deny it."

Spokey Ruben concurs. "I'm fed up with the modern rock they're trying to shove down our throats 24 hours a day," he says. "I want to make music that I can't otherwise get."

HEROES

While ork-pop acts each have their own unique vision, many share similar inspirations.

Matthews, Coral, and the High Llamas' O'Hagan cite the influence of Wil-



son and the Beach Boys, among others.

"When I was a little, little kid, I was into '409' and all that crap, all of the car and bikini songs," says Matthews. "But a little later, I started to realize Brian Wilson and his power with songs like 'In My Room' and later, on 'Today,' things like 'Don't Worry Baby.' Then I got into 'Pet Sounds' when I was about 15.

"Brian Wilson, in many ways, is the



THE HIGH LLAMAS

highest example of what can be done with great compositions and innovative methods of presenting them. In many ways, he is my biggest hero. I am very much seeking to do what he was able to do on 'Pet Sounds,' which is to present albums full of song compositions with lush orchestral arrangements and weird production techniques."

O'Hagan—who co-founded '80s Irish act Microdisney with Cathal Coughlan, now of Fatima Mansions—says his first post-Microdisney projects were acoustic pop records. He says, "I was quite happy with what we were doing, but to be quite honest, there wasn't really anything remarkable about it, and it wasn't really the kind of music that I enjoyed listening to."

But O'Hagan began to rethink his musical strategy before putting together the High Llamas to record "Gideon Gaye." "The music that I listened to was the Beach Boys from 'Today' up to 'Holland,' the Left Banke, Van Dyke Parks, and people like that, and a lot of soundtrack music like John Barry, and electronic experimental music like Kraftwerk and Neu!."

O'Hagan says a key inspiration is Wilson's groundbreaking musical visions. "The most important thing to me is to try to make a record that is going to change the way someone else makes a record," he says. "I know that's quite an arrogant thing to say, but we don't do music to reassure ourselves, but to investigate new possibilities. That's what these people like

Brian Wilson did. He stopped making surf records because he thought, 'There's got to be something more.'"

Witch Hazel's Coral puts it more succinctly: "Brian Wilson is God, and we are all worshipping at his little altar hoping for a light touch."

Yet not all today's orchestrated popsmiths are turning to Wilson and collaborator Parks for inspiration. "I don't think Van Dyke Parks played too big a role in influencing me," says Yum-Yum's Holmes. "My influences are more straightforward." He cites Phil Spector's productions from the '60s as an inspiration, as well as the Rolling Stones' "Their Satanic Majesties Request."

Spokey Ruben—who, at 23, is younger than most of his ork-pop peers—mentions more contemporary artists. A one-time member of a speed metal band, Ruben has returned to a lot of the '80s music he was listening to in his pre-metal



days. "I was listening to Level 42, Men At Work, the Cure, a little XTC, and the Police's 'Ghost In The Machine,'" he says. "Those influences kind of stick to you."

Just as most of the orchestrated pop musicians profiled here share a love of Wilson, they also admire one another's work. Matthews says, "Some people are certainly expressing similar con-

(Continued on page 95)

FLYDADDY'S POP SPAWN

(Continued from page 1)

1992 and hooked up with a classically trained trumpeter named Eric Matthews and Sebadoh drummer Bob Fay. The combo—which specialized in lush, orchestrated pop—was dubbed Cardinal.

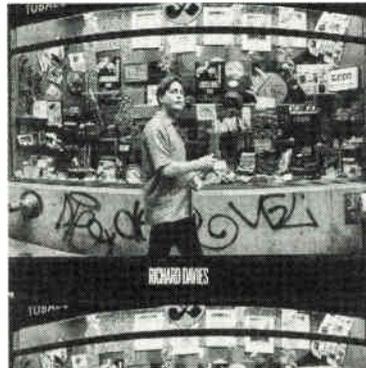
The only problem was that no label was interested in signing the band. Its classic style—reminiscent of the Beach Boys, the early Bee Gees, the Beatles, and Burt Bacharach—was painfully out of sync with the distorted guitars and angst-ridden vocals that were the rage in the indie rock world and making huge inroads on modern rock radio.

It was O'Leary, then a sales manager at Sub Pop, who first fell in love with Davies' strong pop instincts after hearing a Moles album at the Sub Pop office. O'Leary tracked down Davies and contacted him about the Moles' possible participation in the Sub Pop "Single of the Month" club, but by then, the band had already imploded.

Davies informed O'Leary—who was already in preliminary discussions about forming a label with Silverman, a promotion assistant at Sub Pop—about his new project, Cardinal.

Seattle-based Flydaddy debuted with Cardinal's "Toy Bell" EP in August 1993. The record, which was issued in a pressing of only 1,000, sold out and garnered rave reviews in the U.S. and abroad.

"When we got the songs for the 7-



inch from Richard and Eric, the DAT that it came on had some extra songs on it that they had done in their practice studio," says Silverman. "They wanted to do a full-length [album], but no one seemed too interested, so we just pooled our money together and did it."

It cost approximately \$10,000 for the band, now just Davies and Matthews, to record "Cardinal." Silverman says, "We could pay for the recording of the record, but the gamble we took is that we would have absolutely no way to put the record out."

Fortunately, O'Leary and Silverman were able to ink a manufacturing and distribution deal with their former employer, Sub Pop.

Yet even before the release of "Cardinal," Davies, who saw the Moles fall apart in London, felt that he had some

unfinished business. He recorded the Moles' "Instinct," which includes a song co-written by Matthews, basically as a solo album. The album was issued before "Cardinal."

For O'Leary, starting Flydaddy made perfect sense. "Adam and I both shared an interest in music and the music industry, but we were working toward someone else's vision," he says. "There comes a point when you want total control and want to help the bands that you want to help."

When "Cardinal" was issued in 1994, it received raves. Album track "Dream Figure" was named single of the week in Melody Maker.

With Matthews' and Davies' acclaimed solo albums, the one-time pairing of the musicians on "Cardinal" has taken on an almost mythical quality, like a modern-day equivalent of an influential, but commercially ignored, Big Star or Velvet Underground album.

"A number of people claim to have loved it right when it came out, and if those people actually did, we probably would have sold hundreds of thousands of copies," Silverman says.

Matthews says he receives up to five letters a week from fans looking to track down "Cardinal."

"I think Big Star didn't think it would be like it was, it just occurred, and that's what happened with Cardinal," Davies says. "It just occurred... If [we thought] too much about it, we

would never have gotten it done. We just would have started to shake all over."

Although Matthews left the Flydaddy fold, the label has benefited from his subsequent success. "We just didn't have the resources, and he wanted things that we couldn't give him, so we passed the tape on to Sub Pop and they signed him," Silverman says. "But it has helped us a lot, because Sub Pop put a lot of promotional effort into it, and it renewed interest in Cardinal and paved the way for the [new] Richard record, ['There's Never Been A Crowd Like This.']"

Flydaddy, which remains a two-man operation, has also released albums by other acts, including fellow ork-pop group Witch Hazel, power trios Sideshow and Mavis Pigott, and Chicago's Number One Cup. An album by recent signing Olivia Tremor Control is pending.

However, Davies' "There's Never Been A Crowd Like This" is the label's biggest seller. Davies, who is currently on tour with the Flaming Lips, will also be featured on a Moles retrospective, due out in the fall on Flydaddy, that will collect all of the band's work prior to "Instinct."

Silverman says, "The three records he has done for us are the best pop records in years. Flydaddy is mainly the Richard Davies fan club. To all our bands, it's mainly a fan club."

Mondo Group Sales Continue To Mount; Pensacola Book Redone; WKTU Arbs Up

THE \$663 MILLION WEEK: As the corporate radio buyout boom forges onward, three mammoth group sales over the course of six days have become the third-, fourth-, and fifth-largest deals of the year—so far.

Cox Broadcasting has acquired the 18-station NewCity Communications for \$250 million, giving Cox a total of 37 stations. NewCity chief **Dick Ferguson** and other principals will join Cox.

Clear Channel Communications has purchased the 19-station Radio Equity Partners for \$235 million, giving the group a staggering 80 U.S. stations.

And Chancellor Broadcasting has bought the eight-station OmniAmerica for \$178 million, giving it 43 stations. Co-owner **Carl Hirsch** joins the Chancellor board of directors.

The only bigger '96 group buyouts to date are Jacor's \$430 million deal for Citicasters and Infinity's \$410 million agreement to purchase Granum. But, as murmurs persist about the possibility of Evergreen Media's selling out to CBS/Westinghouse for a rumored \$1 billion-plus, maybe we ain't seen nothing yet.

The formats behind the dollars: According to BIA Publications, of the 916 stations sold during first-quarter 1996, 186, or 20.3%, were country outlets. Adult contemporary scored the second-highest number of stations sold, with 114 (12.4%), while N/T and sports ranked a close third, with 113 stations (12.3%). Next were classic rock, oldies, and album rock. Of all stations traded between January and April, 52% were in the top 100 markets.

Ratings scoop: Arbitron will reissue the Pensacola, Fla., winter book following the discovery that five diaries went to a household associated with a station.

And fueling the dance music revival at top 40, new top 40/rhythm WKTU New York jumped from 3.4-4.9 with listeners 12-plus in the April Arbitrends, making it the No. 5 station overall. It pulled in tremendous numbers 18-34, scoring a 10.1 for second place overall in the market. In a word: triumph.

Finally, less than six months after "Me

And The Boys" star **Steve Harvey** became the morning host at WGCI-FM Chicago, The Chicago Sun-Times reports that Harvey will get a new sitcom on the WB network this fall, cast as a high school music teacher. WGCI president **Marv Dyson** says the station will try to



by Chuck Taylor

keep Harvey as morning man. WGCI GM **Elroy Smith** has previously said that Harvey could do his show via satellite from L.A. if he needs be.

Must be a trend—**WRKS** (98.7 Kiss FM) New York morning man **Isaac Hayes** can be seen in a supporting role in Universal's upcoming "Flipper."

FORMATS: ALL GROWN UP AGAIN

WRBD Miami, which had played gospel in mornings and R&B oldies the remainder of the day, segues back to R&B adult, adding four or five currents an hour to its p.m. mix.

Like many Arrow-esque stations, **KMKX** San Diego becomes the latest to embrace classic rock. The station is now billing itself as "the Planet," a classic hits outlet, and will apply for new calls.

The crowded Columbus, Ohio, market gets its fourth R&B outlet as Christian **WTJY** becomes **WSMZ** (Z103) under new GM **Bill Moss**, a veteran of that market's late, lamented jazz outlet **WBBY**, and PD **Pamela Parker**, who remains from the previous format.

New EZ Communications' property **KEYV** Las Vegas flips from country to oldies under the direction of new PD **Brian White**, who rolls into town from oldies **WMAS** Springfield, Mass. **KEYV**

will soon be known as "Big Oldies 93" **KBGO**.

After a week of stunting as K-Garth with an all-Garth Brooks format, **KQNV** Reno, Nev., flips to New Country 100.9 under consultant **Jaye Albright**. The station is airing 10,000 songs in a row. No word yet on a PD or air staff. Crosstown album **KHIT** becomes **KDOT**.

FOLKS: SANOS OF TIME

Last week, we told you that longtime **KITS** (Live 105) San Francisco VP of programming **Richard Sands** was taking a three-month leave of absence. This week, he reveals that he's taking an honest-to-God vacation, starting June 15. Sands says he'll see some ballgames, kick back, and hit the beach.

Soft **AC KOIT** San Francisco PD **Allan Hotlen** transfers back into a GM slot at Bonneville's recently purchased **WXTR/WXVR/WQSI** Washington, D.C. He replaces **Jack Alix**. Former **KOIT** PD **Suzy Mayzel** returns as acting PD.

Craig Chambers is named music director at "classic hits" **WMGK** Philadelphia; he comes from the assistant PD chair at **WAFX** Norfolk, Va.

Former **WSHE** Miami PD **Bill Pugh** segues to the same post at sports **WMVP** Chicago. Pugh's history includes stints with **WKLS** Atlanta and **WRXL** Richmond, Va.

Veteran programmer **Bob West** has been named PD of **KSFM/KMJI** Sacramento, Calif., replacing **Rick Thomas**, who's headed to Phoenix to program **Jerry Clifton's KBZR** (the New 103.9). West formerly programmed crosstown **KROY** during its top 40 heyday. West will continue to operate his New West Communications, which consults Spanish **KXYZ** Houston.

Jazz/AC **KOAI** Dallas MD **Bret Michael** takes the PD seat at the similarly formatted **KCIY** Kansas City, Mo., replacing the exited **Doug Gondek**. Michael will also hold **Gondek's** 10 a.m.-noon shift.

Former **KNRX** Denver night stalker **Kevin Kline** joins as MD/nights at modern **WRLG** Nashville.

CONTRACTS UPDATE

KPWR (Power 106) Los Angeles morning team **Tha Baka Boyz** have ironed out differences with management and are back on the air.

As the hunt for **Patty Steele's** replacement at **WHTZ** (Z100) New York gets under way, PD **Tom Poleman** brings on **Maty Monfort** from ABC's "Mike & Maty Show" for this week.

Airplay Monitor editors Sean Ross, Kevin Carter, Phyllis Stark, John Loscalzo, Janine McAdams, and Marc Schiffman contributed to this column.

Radio Editor To Guest At Billboard Web Site

Throughout the month of May, radio editor **Chuck Taylor** will be a guest editor aboard **Billboard Online**. You can E-mail comments or questions to him, with responses posted online. You'll find the site at <http://www.billboard-online.com>.

BILLBOARD BROADCASTER OF THE WEEK

Denver's Alice Finds Radio Wonderland

WHAT'S GOING ON in Denver these days? It used to be such a nice, stable town. Not lately. **KWMX** (Mix 107.5) PD **John Peake** is off to **KRBE** Houston, the **KQKS** (KS104) staff has moved down the dial to **KJMN** (Jam'n 92.1), and **KS104** is running jockless. Seems like **Jacor** bought almost everybody; **Chancellor** bought everybody else.

During this turbulence in the Mile High City, **KALC** (Alice 106) has stuck to its game plan. The only question within the industry has been what that game plan is, since its creators have made a point of "not putting a label on the station."

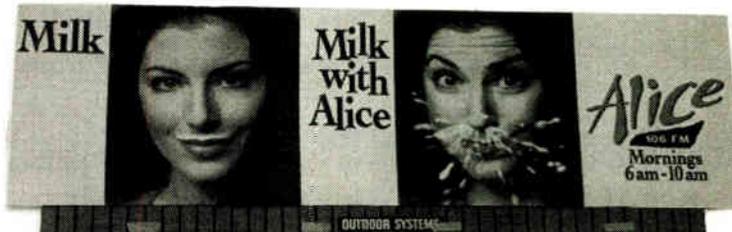
PD **Gregg Cassidy** has been Alice's only husband since April 1994, coming off two tours of duty at **WLUM** (Hot 102) Milwaukee and a side trip to hell (ABC's short-lived **WYTZ** [Hell Radio] Chicago). Two other programmers helped give birth to Alice: **Jim Lawson**, formerly of **WVIC** Lansing, Mich., and **Hot 102**, and **Chris Davis**, who crossed

He adds that some otherwise good air talent hasn't made the cut at **KALC**.

The personalities that inhabit Alice are faced with circumstances similar to those faced by early top 40 jocks, according to Cassidy. "We basically give 'em a stack of records and a microphone and make 'em entertain," he says. Referring to the deliberate absence of liner cards in the studio, he says, "We don't put much in their mouths." Lawson adds, "Our jocks have to be aware of the station and what's happening in the outside world."

Cassidy says, "During the winter book, we had no promotions, so with every record, [the DJs] had to have a game plan. That's tough when you work without a net, but we have the people who can pull it off."

The morning show of **Frosty**, **Jamie**, and **Frank** has generated a loyal fan base. **Frosty** is another vet of **WLUM**, **Jamie White** hails from **XHTZ** (Z90) San Diego, and **Frank Mershon** was a



Want to hear your favorites? Go ask Alice, **KALC** Denver, which has established its identity around a fictitious female persona.

the street from the PD chair at **KS104**. (Davis recently left to design **World Wide Web** sites on the Internet but retains Alice as a client.)

So what exactly is Alice? Former owner **Frank Wood** came up with the name. Otherwise, since its inception, the most the station has said is that, in Lawson's words, "Alice is about entertaining 25-34 females with whatever they want. Actually, we don't program to a specific demo; we just play to adults and take what we get on both sides."

Beyond that, it's easiest to say that Alice has, through its several-year history, played more gold than a mainstream top 40, with more texture than most hot ACs. It also played modern rock oldies long before those became the flava of the month at hot AC.

Here's a recent 1 p.m. hour: **U2**, "I Still Haven't Found What I'm Looking For"; **Jann Arden**, "Insensitive"; **Real Life**, "Send Me An Angel"; **Peter Gabriel**, "In Your Eyes"; **Natalie Merchant**, "Wonder"; **John Cougar Mellenkamp**, "Small Town"; **Edwin McCain**, "Solitude"; **BoDeans**, "Closer To Free"; **Dave Matthews Band**, "Too Much"; **Enigma**, "Sadness Part 1"; **Counting Crows**, "Mr. Jones"; and the **Clash**, "Should I Stay Or Should I Go?"

Cassidy acknowledges the fact that Denver now has several stations (adult modern **KXPK**, top 40 rival **KWMX**) that play similar music. "Hey, we're just darn glad they're out there," he says. "It certainly keeps us on our toes, and the fact that the market is constantly changing makes Alice look like a lifer."

The difference between Alice and the others, Cassidy says, is that "they can't get a handle on the fun factor, and that's something you just can't force."

college student from Indianapolis who fell into radio.

"Their show feels like 'Friends' meets 'Seinfeld' to discuss the topics of 'Oprah,'" Cassidy says. So basically, it's an overly caffeinated radio show about nothing? "Yes, and it's winning," Lawson says. Cassidy adds, "They all share the same objective, and that's to win. They're able to put everything else aside to do that, although they don't always agree exactly on how to do it." Lawson says that **Frosty**, **Jamie**, and **Frank** manage to spin three records per hour, if they're lucky.

Middays are handled by **Mary "Cha Cha" Chavez**, a veteran of **KS104**. Another local guy, **Paul Vincent**, does afternoons, followed by **Jojo Turnbeough**. **Tree King**, another local, handles overnights.

Right now, Alice is testing the waters with soon-to-be-owner **Chancellor Broadcasting**, which runs the station through a local marketing agreement. It also owns oldies **KXKL**, classical **KVOD**, and '70s gold **KIMN**. Cassidy and crew dubbed the new company "Richie Rich Broadcasting" in promos. The first day of the new regime, they ran IDs calling the company "John Chancellor Broadcasting," played the "NBC Nightly News" theme every hour, and encouraged listeners to "tip your waitresses." "So far, they're amused," Cassidy says.

Alice's new GM is **Skip Weller**, who succeeds **Gayle Shaw**. "She really allowed the inmates to run the asylum," he recalls. "She was a great GM who balanced the testosterone level here and gave us the female perspective we need to succeed."

KEVIN CARTER

newsline...

STAN WEBB is promoted to president of operations for Clear Channel Communications; he was VP/GM of **KHFI/KPEZ** Austin, Texas. Taking that role is **Judy Lakin**; she was general sales manager.

JEFF SILVER becomes VP/GM of American Radio Systems' **WBLK/WSJZ** Buffalo, N.Y., from VP of Interep's Urban Format Network.

BOB CAREY is named affiliate marketing manager for ABC Radio Networks, responsible for affiliates in the East. He comes from the marketing director post at **Premiere Networks**.

PETER CONNELLY joins **WWWW** Detroit as station manager, replacing GM **Phil Lamka**. Connelly had been sales manager at sister **WKQI**.

SWAP OF THE WEEK: **WCKG/WYSY** Chicago from Cox to Infinity, and **WHOO/WHTG/WMMO** Orlando, Fla., from Infinity to Cox.

STATION SALES: **KBZT** San Diego from Anaheim Broadcasting to Jefferson-Pilot for \$30 million; **SFX** sells **WTFX/WWKY** Louisville, Ky., to Clear Channel for \$6.9 million, and crosstown **WVEZ** to Regent for \$12.6 million.

WDBR/WPRC/WWTE/WTAX Springfield, Ill., from Central States Network to Saga Communications for \$6 million.

Music Video

PROGRAMMING

Label Gives Charm Farm X-Rated Vid Steamy Footage Added To Mercury Act's Clip

BY BRETT ATWOOD

LOS ANGELES—Mercury is hoping that an X-rated music video for its developing act Charm Farm will help boost awareness of the act's major-label debut album, "Pervert," and the sophomore single, "Superstar."

The original edit for the video of "Superstar," which was directed by U.K. director Ben Unwin and produced by Becky Whitney, places the Detroit-based band in an underground club that is filled with strange and flamboyant characters.

Many of the clubgoers are carrying video cameras to document each other's every move. The video and song could easily be interpreted as an homage to Andy Warhol and his odd assortment of artistic friends.

Charm Farm singer Dennis White describes the video as "Warhol's Factory meets '60s mod Tokyo with tons of Japanese models in a 'Blade Runner'-style nightclub."

However, that original edit of the clip has been dramatically recut with added X-rated footage that includes several steamy scenarios shot in a real underground Los Angeles club environment. The Club Mix edit of "Superstar" isn't likely to get much airplay on television, as it contains footage of what appears to be a real orgy, as well as depictions of gay and straight sexual contact, urination, and piercing.

The original director and the band were not present for the shooting of the added footage, and no production credit is listed for the director of the second shoot, who remains anonymous.

White says the director rounded up "porno stars, topless models, and club freaks" for the additional shoot.

"It's about letting these people be themselves, which fits with the theme of the song," says White. "A few of the cast members were friends



CHARM FARM

of the director, but many of these people are really from the underground clubs. In some cases, the director left the room and let the participants direct themselves."

The re-edited video was commissioned by Mercury after the label decided that it wanted the clip to appeal more to audiences in the underground and club culture.

"It wasn't my idea," says White. "I was shocked as anyone when I first saw the footage... I personally can't stand gratuitous T&A in videos, but this is done tongue-in-cheek. It's so over the top that it is actually quite funny."

Mercury is servicing both edits of Charm Farm's video to all of its normal music video outlets. However, Diane Earl, Mercury manager of

video promotion, says the label hopes the video will find exposure in dance clubs and bars. The video accompanies an extended remix of the techno rock-flavored single.

"The X-rated edit is completely club-driven," says Earl. "That's the main place that we expect that edit to be played... I doubt that most television programmers would air it."

Earl says Mercury has not yet received any negative response to the clip, which was sent to programmers in mid-May.

Adult-themed music videos are nothing new to the music industry, which has churned out steamy clips for such acts as Nine Inch Nails, Fem 2 Fem, and David Bowie. However, those labels that send out promotional copies of clips with content that is too cutting-edge often find few outlets that are willing to play them.

National programmers like MTV are likely to ask for the removal of any footage that is too graphic. However, there are some music video programs, such as Playboy Channel's "Hot Rocks," that actively seek out clips that other programmers won't play.

PRODUCTION NOTES

LOS ANGELES

Director Darren Grant shot Colour Club's "If It's All Good" for the Elite Company. Rachel Curl produced, while Lisa Johnson executive-produced.

Josh Taft is the eye behind 311's video for "Down."

Director McG shot My Head's "Humbucker" clip.

Kris Kross' "Tonight's Tha Night" clip was directed by Mark Gerard. Ulla Hoeller produced, while Gerard directed photography for Shadowrock

Productions.

NASHVILLE

A.V. Squad director John Lloyd Miller shot the video for Bobbie Cryner's "I Didn't Know My Own Strength."

Denver Collins directed Bob Carlisle's "Butterfly Kisses" for Scene Three. Doug Arnold produced, while Collins directed photography.

NEW YORK

Donavan Lambert is the eye behind Truemaster's "Who Is The Truest?" clip. Reggie Scott produced, while Andrena Hale executive-produced for Rebecca Filmworks. John Benthem directed photography.

Carolyn Chen directed Once Blue's "Save Me" for 361 Degrees Inc. Mary Ann Marino produced, while Chen directed photography.

Damage's video "Anything" was directed by Lance "Un" Rivera. Thomas "Ot" Dennis co-directed, while Dean Mackay produced. Igor Sunara directed photography.

Sean "Puffy" Combs directed 112's "Only You." The clip, which also features the Notorious B.I.G., was produced by Lara M. Schwartz. Anghel Decca directed photography.

Rock act Murphy's Law's video "I Don't Care What The Neighbors Think" was directed by George Seminar. Alex Bruskin directed photography, while Seminar produced for Rat Productions.



Spin Control. The Spin Doctors headed to Miami for the shoot on their latest clip, "Used To Be Mine." The Notorious Pictures production was directed by Richard Murray. Pictured in the back row, from left, are producer Marc Smerling and Murray. In the front row are the Spin Doctors.

'MusicLink' Ups Its BPM; Students In Video Groove

BPM BOWS: Denver-based programmer MusicLink will debut a dance clip program, "MusicLink's BPM," May 20.

The music video show will play domestic and international clips, according to Mike Drumm of MusicLink.

Among the artists whose clips will appear on episodes of the half-hour show are Underworld, Chemical Brothers, and Orbit.

"Many of these clips are not getting a lot of play anywhere in the U.S.," says Drumm.

Acquiring some of the U.K. clips has been a challenge. "We aren't over that hurdle yet," he says. They are harder to track down, since they are not serviced here. We are looking to get as many dubs as possible of clips from Europe."

The program, which is hosted by 22-year-old Stefan Goldby, is shot at Denver venue Night Club America. Footage of clubgoers will accompany the clips that appear on the program. However, unlike some danceclub-based clip shows, Drumm says, "BPM" will play entire, uninterrupted clips.

NEW LOGIC: Music video production company Logic Productions has opened shop in Los Angeles and Hamburg. Directors include Matthias Schweger and Paul Graves, who teamed for such clips as Bingo Boys' "How To Dance" and Sin With Sebastian's "Shut Up And Sleep With Me"; Dirk Meints and Toni Weiss, who have paired on many clips, such as Blue System's "Dr. Mabuse" and Wildchair's "Grandpa's Chair"; and Kai Sehr, who is the eye behind Bed & Breakfast's "If I Could Change The World." Logic also represents visual director Jo Mollitoris, who directed photography on Culture Beat's "Markus Wenzel" and Josh Claytonfelt's "Window."

GROOVE 101: Some high school students in Omaha, Neb., are getting a first-hand education on how to produce a music video program.

"Another Groove" is staffed by teenage participants in the Edmonson Youth Outreach YMCA, which aims to educate and challenge local youth with positive activities.

"They do just about everything," says executive producer Joe Edmonson. "It's a challenge for them to learn how this is really done. The hosts, camera operators, editors, sound and lighting technicians—they are all students."

"Another Groove" is hosted by Adonna B. (aka Adonna Bryant) and Q (aka Suenicqu Adams) and airs mostly R&B and rap clips.

In addition, the half-hour show contains performances from local musicians.

The program debuted in March on Omaha's Cox Cable and airs every Thursday at 5:05 p.m.

STILL ANOTHER GROOVE: New York has a new R&B and rap-flavored clip show. "Strong Eye TV" debuted May 14 as a paid-access cable program and will air Tuesday nights at 9:30 p.m. on Long Island's channel 25, according to Miriam Robinson, who co-hosts the show with Tracey Sumner.

The clip show will also contain taped performances from "The Cypher," which is a traveling showcase for local arts activities, including film screenings and music performances.

CMC NETS MOVIE PROMO: San Francisco-based programmer California Music Channel sponsored a celebrity basketball game April 22 to benefit a local youth leadership program. The event, which was held at the Telegraph Hill Neighborhood Center, featured Talent Harris and Onyx's Fredro Starr, who co-star in the theatrical film "Sunset Park."

To promote the event, CMC gave away T-shirts, caps, and autographed basketballs to a few lucky viewers. Portions of the charity event will air on CMC sometime in May, according to promotions director Teo Reyna.

CRUCIAL CREATION: Although few rap videos are known for their use of cutting-edge computer technology, Pallas Records' Fab 5 Freddy is hoping that this will soon change. Freddy is the eye behind rap act Crucial Conflict's clip "Hay," which contains 3D animation created with workstations from Silicon Graphics and software from Softimage 3D and Discrete Logic.

In the clip, transparent animation of the rappers appears on top of a pile of hay. The effect, which is reminiscent of animation used by director F. Gary Gray in TLC's "Waterfalls" video, is sparingly interspersed with performance footage of the act.

"We're trying to build something special—even with a limited budget," says director Freddy, who co-heads Pallas Records. "Rap and R&B videos often do not have large budgets to work with, so we have to be innovative."

To achieve a slick look within a reasonable budget, Freddy turned to the technical skills of New Jersey-based post-production company the Last Straw Inc., which is run by Aswasd and Ommorede Ayinde.

"They are trying to bring this technology to people that are not normally able to afford it," says Freddy.

A sample of the clip is available on Vibe magazine's Internet World Wide Web site at <http://www.vibe.com>.



by Brett Atwood

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 Bone Thugs-N-Harmony, Tha Crossroads
- 2 LL Cool J, Doin It
- 3 Kris Kross, Live And Die For Hip Hop
- 4 Busta Rhymes, Woo-Hah!! Got You All In Check
- 5 MC Lyte, Keep On, Keepin' On
- 6 Total, Kissin' You
- 7 George Clinton, If Anybody Gets Funked Up
- 8 Jodeci, Get On Up
- 9 Monifah, You
- 10 Faith Evans, Ain't Nobody
- 11 Immature, Please Don't Go
- 12 H-Town, A Thin Line Between Love & Hate
- 13 Case, Touch Me, Tease Me
- 14 Mariah Carey, Always Be My Baby
- 15 D'Angelo, Lady
- 16 Fugees, Killing Me Softly
- 17 Art N Soul, Ever Since You Went Away
- 18 Lionel Richie, Don't Wanna Lose You
- 19 SWV, You're The One
- 20 Kenny Lattimore, Never Too Busy
- 21 Mack 10, Hoo-Bangin'
- 22 R. Kelly, I Can't Sleep Baby
- 23 Solo, He's Not Good Enough
- 24 Whitney Houston & CeCe Winans, Count On Me
- 25 Michael Jackson, They Don't Care About U
- 26 Lost Boyz, Renee
- 27 Horace Brown, One For The Money
- 28 Maxwell, ...Til The Cops Come Knockin'
- 29 Xscape, Can't Hang
- 30 Randy Crawford, Give Me The Night

★ ★ NEW ONS ★ ★

Mista, Blackberry Melasses
The Philosopher Kings, Charms
Domino, So Fly
Smooth, Love And Happiness
DJ Unek feat. Nyl Owl, Movin' On
J'son, Never Stop Loving You
Barrio Boyz, I Wish
112 feat. The Notorious B.I.G., Only You



COUNTRY MUSIC TELEVISION

Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Brooks & Dunn, My Maria
- 2 Collin Raye, I Think About You
- 3 Blackhawk, Almost A Memory Now
- 4 Joe Diffie, C-O-U-N-T-R-Y
- 5 Bryan White, I'm Not Supposed To Love You
- 6 Mindy McCready, 10, 000 Angels
- 7 Terri Clark, If I Were You
- 8 Tim McGraw, All I Want Is A Life

- 9 Toby Keith, Does That Blue Moon Ever Shine...
- 10 Tracy Lawrence, Time Marches On
- 11 Paul Brandt, My Heart Has A History
- 12 Patty Loveless, A Thousand Times A Day
- 13 George Duca, Every Time She Passes By
- 14 Bobbie Cryer, I Didn't Know My Own... f
- 15 Sammy Kershaw, Meant To Be
- 16 Shelby Lynne, Another Chance At Love f
- 17 David Ball, Circle Of Friends f
- 18 James Bonamy, I Don't Think I Will f
- 19 Lari White, Wild At Heart f
- 20 Suzy Bogguss, Give Me Some Wheels
- 21 Emilio, I Think We're On To Something f
- 22 Ricky Skaggs, Cat's In The Cradle
- 23 Wade Hayes, On A Good Night f
- 24 Neal McCoy, Then You Can Tell Me... f
- 25 Ricochet, Daddy's Money f
- 26 Daryle Singletary, Workin' It Out f
- 27 Pam Tillis, The River And The Highway
- 28 Marty Stuart & Travis Tritt, Honky Tonkin'... f
- 29 Garth Brooks, The Change
- 30 Jo Dee Messina, Heads Carolina, Tails...
- 31 Dwight Yoakam, Sorry You Asked? f
- 32 Sky Kings, Picture Perfect
- 33 Patricia Conroy, What Else Can I Do
- 34 Ronna Reeves, My Heart Wasn't In It
- 35 Great Plains, Dancin' With The Wind
- 36 Gretchen Peters, When You Are Old
- 37 Reba McEntire, Starting Over Again
- 38 John Anderson, Long Hard Lesson Learned
- 39 Trace Adkins, There's A Girl In Texas
- 40 Rich McCready, Thinkin' Strait
- 41 Paul Jefferson, Check Please
- 42 Keith Gattis, Little Drops Of My Heart
- 43 Sawyer Brown, Treat Her Right
- 44 The Mavericks, All You Ever Do Is Bring..
- 45 Mark Collie, Lipstick Don't Lie
- 46 Keith Stegall, Fifty-Fifty
- 47 Max Overstreet, Even When It Don't Feel...
- 48 Mystery Artist, I'm Not Listening Anymore
- 49 Highway 101 & Paulette Carlson, It Must...
- 50 Doug Supernaw, She Never Looks Back

★ ★ NEW ONS ★ ★

Frazier River, Tangled Up In Texas
Joe Ely, All Just To Get To You
Rick Trevino, Learning As You Go
Shania Twain, No One Needs To Know
The Mavericks, Missing You



MUSIC TELEVISION

Continuous programming
1515 Broadway, NY, NY 10036

- 1 Fugees, Killing Me Softly
- 2 LL Cool J, Doin It
- 3 Stone Temple Pilots, Big Bang Baby
- 4 Coolio, 1,2,3,4 (Sumpin' New)
- 5 Bush, Machinehead
- 6 R. Kelly, Down Low
- 7 Dave Matthews Band, Too Much **
- 8 Oasis, Champagne Supernova
- 9 Marilyn Manson, Sweet Dreams
- 10 Tracy Bonham, Mother Mother
- 11 Hootie & The Blowfish, Old Man & Me
- 12 The Cranberries, Salvation

- 13 Soundgarden, Pretty Noose
- 14 Rage Against The Machine, Bulls On Parade
- 15 Jewel, Who Will Save Your Soul
- 16 Bone Thugs-N-Harmony, Tha Crossroads
- 17 Delinquent Habits, Tres Delinquentes
- 18 Busta Rhymes, Woo-Hah!! Got You All In Check
- 19 Mariah Carey, Always Be My Baby
- 20 George Michael, Fastlove
- 21 Weird Al Yankovic, Gump
- 22 Whitney Houston & CeCe Winans, Count On Me
- 23 Van Halen, Humans Being
- 24 Celine Dion, Because You Loved Me
- 25 Alice In Chains, Again
- 26 Alanis Morissette, Ironic
- 27 Goldfinger, Here In Your Bedroom
- 28 Tracy Chapman, Give Me One Reason
- 29 Bryan Adams, The Only Thing That Looks Good...
- 30 The Nixons, Sister
- 31 Verve Pipe, Photograph
- 32 A. Clayton & L. Muller, Theme From Mission Impossible
- 33 SWV, You're The One
- 34 Cowboy Junkies, A Common Disaster
- 35 Dishwalla, Counting Blue Cars
- 36 No Doubt, Spiderwebs
- 37 Stabbing Westward, What Do I Have To Do?
- 38 Toni Braxton, You're Makin' Me High
- 39 Paul Westerberg, Love Untold
- 40 Coolio, It's All The Way Live
- 41 MC Lyte, Keep On, Keepin' On
- 42 Gravity Kills, Guilty
- 43 Refreshments, Banditos
- 44 Live, Lightning Crashes
- 45 Smashing Pumpkins, Zero
- 46 Smashing Pumpkins, 1979
- 47 Lush, Lady Killers
- 48 Everclear, Heartspark Dollarsign
- 49 2Pac, 2 Of Amerikaz Most Wanted
- 50 The Cure, The 13th

★ ★ NEW ONS ★ ★

Alanis Morissette, You Learn
R. Kelly, I Can't Sleep Baby (If I)
Gin Blossoms, Day Job
Total, Kissin' You
Porno For Pyros, Tahitian Moon
Patti Rothberg, Inside



THE NASHVILLE NETWORK
The Heart of Country

30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Billy Dean, It's What I Do
- 2 George Jones, I Don't Need Your Rockin'
- 3 Patty Loveless, A Thousand Times A Day
- 4 Mindy McCready, 10, 000 Angels
- 5 Pam Tillis, The River And The Highway
- 6 Jo Dee Messina, Heads Carolina, Tails...
- 7 Terri Clark, If I Were You
- 8 Blackhawk, Almost A Memory Now
- 9 Shania Twain, You Win My Love
- 10 Toby Keith, Does That Blue Moon Ever Shine...
- 11 Bryan White, I'm Not Supposed To Love You
- 12 Collin Raye, I Think About You
- 13 Joe Diffie, C-O-U-N-T-R-Y

- 14 Tracy Lawrence, Time Marches On
- 15 Brooks & Dunn, My Maria
- 16 Tim McGraw, All I Want Is A Life
- 17 Reba McEntire, Starting Over Again
- 18 Garth Brooks, The Change
- 19 Ricochet, Daddy's Money
- 20 Dwight Yoakam, Sorry You Asked?
- 21 Paul Brandt, My Heart Has A History
- 22 Sawyer Brown, Treat Her Right
- 23 James Bonamy, I Don't Think I Will
- 24 Marty Stuart & Travis Tritt, Honky Tonkin'...
- 25 Daryle Singletary, Workin' It Out
- 26 David Ball, Circle Of Friends
- 27 Wade Hayes, On A Good Night
- 28 Paul Overstreet, Even When It Don't Feel...
- 29 Lari White, Wild At Heart
- 30 Neal McCoy, Then You Can Tell Me...

★ ★ NEW ONS ★ ★

Frazier River, Tangled Up In Texas
Great Plains, Dancin' With The Wind
Rick Trevino, Learning As You Go
Shania Twain, No One Needs To Know



MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

- 1 Mariah Carey, Always Be My Baby
- 2 Celine Dion, Because You Loved Me
- 3 Hootie & The Blowfish, Old Man & Me
- 4 Alanis Morissette, Ironic
- 5 Bryan Adams, The Only Thing That Looks Good...
- 6 Natalie Merchant, Wonder
- 7 Collective Soul, The World I Know
- 8 Tracy Chapman, Give Me One Reason
- 9 Melissa Etheridge, I Want To Come Over
- 10 Sting, You Still Touch Me
- 11 George Michael, Fastlove
- 12 Gloria Estefan, Reach
- 13 Gin Blossoms, Follow You Down
- 14 Jewel, Who Will Save Your Soul
- 15 Seal, Don't Cry
- 16 Bodeans, Closer To Free
- 17 Tina Turner, Chains
- 18 A. Clayton & L. Muller, Theme From Mission: Impossible
- 19 Whitney Houston & CeCe Winans, Count On Me
- 20 Natalie Merchant, Jealousy
- 21 Madonna, Love Don't Live Here...
- 22 Seal, Kiss From A Rose
- 23 Blues Traveler, Run Around
- 24 Joan Osborne, Right Hand Man
- 25 Cowboy Junkies, A Common Disaster
- 26 Dog's Eye View, Everything Falls Apart
- 27 Jann Arden, Inesentive
- 28 Hootie & The Blowfish, Let Her Cry
- 29 Hootie & The Blowfish, Only Wanna Be With You
- 30 TLC, Waterfalls

★ ★ NEW ONS ★ ★

Pete Townsend, Le My Love Open The Door
Dave Matthews Band, Too Much
Al Green, Love Is A Beautiful Thing

ORK-POP'S FORWARD-THINKING ACTS

(Continued from page 92)

cerns in their work, as far as it is difficult of production and songwriting craft." Matthews cites Jason Faulkner, a former member of Jellyfish and the Grays, who performed on Matthews' "It's Heavy In Here." Faulkner is signed to Elektra as a solo artist. His solo debut, "Jason Faulkner Presents Author Unknown," due out Aug. 13, will feature a 27-piece string section. Matthews also mentions Spookey Ruben. "Although he is not scoring for as many instruments as I do, he does use clarinets and cellos here and there," he says. "It's some of the smartest music that I've heard in a long time."

Spookey Ruben has similar respect for Matthews. "I'm totally flattered that Eric likes my album," he says. "It's different to hear it from another musician who I really appreciate. He made me feel like I'm not alone in this big world of hard rock." The High Llamas' O'Hagan speaks enthusiastically about Matthews' work and about the Plush single, as does Yum-Yum's Holmes. "I like Cardinal a lot and I like the Richard Davies stuff I've heard so far, and I think Plush is amazing," O'Hagan says.

Matthews says knowing such fellow musicians as Faulkner and Spookey Ruben is "a great feeling of relief... Knowing that there are other people out there that are sharing our concerns gives us a great feeling of brotherhood."

RETAIL AND RADIO

At retail, ork-pop artists seem to fare better at smaller chains or mom-and-pop stores. Natalie Waleik, VP/director of purchasing for the 15-store, Alston, Mass.-based Newbury Comics, says that Matthews and Davies have done well at the stores, partially because they once lived in Boston.

Waleik attributes the interest in the artists to a few factors. "There is some overlap with the cocktail/lounge music thing, because that music has orchestrations, and there is also renewed interest in psychedelia."

Commercial radio, however, has proven tough sledding for ork-pop. Matthews' "Fanfare" enjoyed some airplay, but despite the support, the song failed to become a hit.

KROQ Los Angeles music director Lisa Worden says, "For a record like that, all the ducks need to be in a row. Everything needs to work. It probably could have if we had invested five months in pounding it and had Sub Pop spent a ton of money getting it into every single store."

However, Worden says, there is an audience for ork-pop. "It's real educated, music-intensive people that gravitate to stuff like that," she says.

Yet, ork-pop generally doesn't garner the attention of radio listeners like some modern rock competition. It often requires several listens before it hooks listeners. "It just not the type of thing that jumps out the first time you hear it, like Marilyn Manson or Rage Against The Machine," Worden says.

ON THE ROAD?

Historically, some of the masters of orchestrated pop stayed off the road. It was only after the Beatles stopped touring in 1966 that they went on to record such masterpieces as "Revolver" and "Sgt. Pepper's Lonely Hearts Club Band."

Although the Beach Boys continued to tour through the '60s, it was without Wilson, who used the time away from the road to write, arrange, and produce such classic albums as "Pet Sounds."

Both the Beatles and Wilson achieved massive popularity when they retired from the road. Today, however, touring remains a crucial part to breaking an act. One reason that ork-pop acts haven't found a huge mainstream audience

may be the simple fact that it is difficult for these acts to hit the road with a full string and horn ensemble.

The members of Cardinal, for example, weren't big on live performances. Davies recalls a rare Cardinal date, in 1993 at the Middle East in Boston, that ended in disaster. "I think we played only once, for an audience of three. There were three girlfriends in the audience, and that was it. It was really awful. That was the beginning and end of the Cardinal live performances."

Even without live strings, the act was unable to recreate its studio wizardry on stage. "We just had my out-of-tune guitar and Eric's reticent vocals," Davies says. "He was staring at the microphone, petrified, and I was saying, 'Come on, sing!' in the middle of the songs."

It was that experience, perhaps, that has cooled Matthews to the thought of touring. "I'm only interested in performing, should I perform, with the full-on arrangement, duplicating or enhancing what you hear on the record," he says.

"I'll never tour," he adds. "I'll never dedicate more than a couple of weeks of my life to the stage. It's simply not what I was made for. I may do shows in the important cities here and there, but I will never tour in the traditional sense."

As Matthews explains, it is just too difficult for such a massive live extravaganza to be mounted as a full-scale tour. "It's a much easier thing for a band to get in a van, but if I'm going to have so many [musicians], it could cost \$15,000 a night to put on a show for 500 people, and that's just not financially feasible."

"I'm not interested in performing that much," he continues. "I'm interested in writing and being home and composing what I hope is important music. I don't think it is possible to have the two lives of creator and performer."

He says that since most of his rock contemporaries are on the road most of the year, they don't have enough time to write material.

"I wonder if that might have something to do with the bankruptcy of ideas on their records," he says. "The composition takes a back seat because they are not composers, they're road guys. They are in the studio three months of the year, and eight months of the year they are on the road. I don't think that is a very conducive lifestyle to something good or beautiful."

Matthews' ork-pop peers don't have as harsh a view of touring, but they admit it can be troublesome. "It's a bit of a nightmare," says O'Hagan. "We play fairly small clubs, and to try to get the strings to cut through a P.A. system is tough."

The High Llamas perform with a three-piece string section and, when given the opportunity, utilize a four-piece brass section.

Yum-Yum's live performances have been limited to the Chicago area, but the band has plans for more extensive roadwork. "It's not easy [to perform live], but it's starting to fall into place," Holmes says. "It took us a long time to get the sound right, but now we hired our own sound guy."

Yum-Yum performs live with viola, cello, and violin, and Holmes says he's toying with the idea of using a French horn ensemble.

While performing live is difficult, O'Hagan is hellbent on bringing the High Llamas to the U.S. for some live dates.

"I hope to be out in one form or another in September," he says. "I want to get out to the East Coast to make some kind of impression on America. American music is much more bizarre and adventurous than a lot of people give it credit for... I'd love to play in the States and say, 'I got this from you guys. Why don't you go back and see if you can find where it came from?'"

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 25, 1996.



THE BOX
MUSIC TELEVISION YOU CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Bone Thugs-N-Harmony, Tha Crossroads
- BOX TOPS**
- 2Pac, 2 Of Amerikaz Most Wanted
 - Total, Kissin' You
 - Monica, Why I Love You So Much
 - R. Kelly, I Can't Sleep Baby
 - Fugees, Killing Me Softly
 - Faith Evans, Ain't Nobody
 - Crucial Conflict, Hay (Strollin' On)
 - D'Angelo, Lady (Remix)
 - Quad City DJ's, C'mon 'N' Ride It
 - J'son, I'll Never Stop Loving You
 - Busta Rhymes, Woo-Hah!! (Remix)
 - Delinquent Habits, Tres Delinquentes
 - Whitney Houston & CeCe Winans, Count On Me
 - Art N Soul, Ever Since You Went Away
 - Mac Mall, Get Right
 - "Weird Al" Yankovic, Amish Paradise
 - YMS, How We Livin'
 - Jaz Z Featuring Foxy Brown, Ain't No...
 - R. Kelly, Down Low (Live To...Mix)
 - MC Lyte, Keep On Keepin' On
 - Immature, Please Don't Go
 - "Weird Al" Yankovic, Gump
 - Heather B, If Headz Only Knew
 - Mack 10, Hoo Bangin'
 - No Doubt, Spider Webs
 - Donell Jones, In The Hood
 - D.J. U-Neek, Movin' On
 - 69 Boyz, Hood N Yo Face
 - WC And The Maad Circle, The One

NEW

Alanis Morissette, You Learn
Danny Boy, Slip & Slide
Garbage, Stupid Girl
112, Only You
Playa Poncho, Koochie Kutterz
Queen Latifah, Elements I'm Among
Soundgarden, Pretty Noose
Toni Braxton, You're Makin' Me High



IGOR MUSIC
The Music Shopping Network

Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- Tori Amos, Talula
Bel Canto, Rumour
Blues Traveler, The Mountains Win Again
Color Me Badd, The Earth, The Sun, The Rain
The Corrs, The Right Time
Celine Dion, Because You Loved Me
Enya, Anywhere Is
Whitney Houston & CeCe Winans, Count On Me
Jars Of Clay, Flood
Kiss, Rock And Roll All Nite
Ziggy Marley & The Melody, Love Power
Joni Mitchell, How Do You Stop
Alanis Morissette, You Oughta Know
Philosopher Kings, Charms
Bonnie Raitt, Burning Down The House
The Tony Rich Project, Nobody Knows
Soraya, Suddenly
Rod Stewart, So Far Away
Sting, Let Your Soul Be Your Pilot
Yulara, Sih Sayang



MuchMusic

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Pluto, Paste (new)
Ashley Maccisaac, Brenda Stubbert (new)
Take That, How Deep Is Your Love (new)
Kevin Kane, The Sinking Song (new)
Babylon Zoo, Animal Army (new)
Wild Strawberries, I Don't Want...(new)
Dave Matthews Band, Too Much (new)
Dishwalla, Counting Blue Cars (new)
The Tragically Hip, Ahead By A Century
Stone Temple Pilots, Big Bang Baby
Hootie & The Blowfish, Old Man & Me
Celine Dion, Because You Loved Me
Playa Poncho, Koochie Kutterz
Queen Latifah, Elements I'm Among
Soundgarden, Pretty Noose
I Mother Earth, One More Astronaut



MTV LATINO

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Cowboy Junkies, A Common Disaster
Deborah Cox, Who Do U Love
Bush, Machinehead
Fugees, Killing Me Softly
- Alanis Morissette, Ironic
The Cranberries, Salvation
La Bouche, I Love To Love
Diego Torres, Penelope
Fobia, Hipnotizame
Aterciopelados, La Estaca
Ricky Martin, Fuego De Noche...
Gin Blossoms, Follow You Down
La Lupita, Ja, Ja, Ja
Spacehog, In The Meantime
Shakira, Estoy Aqui
Los Rodriguez, Para No Olvidar
Kiss, Rock And Roll All Nite
Red Hot Chili Peppers, Aeroplane
Maldita Vecindad, Don Palabras
George Michael, Fastlove
Mana, Hundido En Un...
Miguel Bose, Tesoro
Roxette, June Afternoon
Queen, You Don't Fool Me



Lightmusic

Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

- Dakota Motor Co., Soudancer
Rez, Land Of Stolen
Steve Taylor, Cash Cow
PFR, Wonder Why
Anointed, God's Hands Now
Young Disciples, Apparently Nothing
Arrested Development, Mr. Wendall
BeBe & CeCe Winans, I'll Take You There
The Winans, It's Time
The Kry, Jesus Is Coming



DONNERSTAG MUSIC VIDEO
TELEVISION

Five hours weekly
223-225 Washington St
Newark, NJ 07102

- DC Talk, Jesus Freak
Steve Taylor, On The Fritz
Plankeye, Open House
Jars Of Clay, Flood
Guardian, This Old Man
- Tori Amos, Talula
Van Halen, Humans Being
My Head, Humbucker
Whitehead Bros., Feel Your Pain
George Michael, Fastlove
Dave Matthews, Too Much
Spin Doctors, She Used To Be Mine
Semisonic, Down In Flames
Yulara, Sih Sayang
Imperial Drag, Boy Or A Girl
Fugees, Cowboys
Suzanne Vega, Caramel
Cracker, I Hate My Generation
LL Cool J, Doin' It
Pulp, Disco 2000
Loveinreverse, I'm A Contradiction
Cure, The 13th
Patti Rothberg, Inside
Bush, Machinehead
Monica, Why I Love You So Much



CMC
CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Bone Thugs-N-Harmony, Tha Crossroads
Rez, Land Of Stolen
Fugees, Killing Me Softly
Jodeci, Get On Up
SWV, You're The One
Too Short, Gettin' It
Total, Kissin' You
Mac Mall, Get Right
R. Kelly, Down Low
D'Angelo, Lady (Remix)
Immature, Please Don't Go

ORBITAL TAKING AMBIENT TECHNO TO THE STAGE

(Continued from page 9)

bert Hall. Tour manager Jackie Bracey says, "Just having the contrast between all that electronic equipment onstage and the plush seating and balconies, it really made the evening."

Last year, the Hartnolls found themselves in the final spot at the Glastonbury Festival, proving that they were anything but studio-bound technoboffins.

Orbital's live show, which will reach the U.S. in June, is as "live" as the sequencer-driven music permits, Paul Hartnoll says. "It's very spontaneous," he says. "In a way, it has a lot in common with the origins and form of disco music in the early days, when they used the breaks to keep the good bits going."

With everything being mixed live onstage, the performance is more than pressing buttons, argues Paul. "We know when to add the reverb and cut to one sequencer. That's our musicianship and skill, rather than the fancy licks on the guitar."

ACID OFFSHOOT

The duo, which takes its name from the M25 London Orbital motorway that skirts the brothers' hometown of Sevenoaks, emerged from the techno and acid/house scenes in southeast England in the late '80s and early '90s. In the early days, a lot of assumptions were made about the act on the basis of what other promoters had seen elsewhere, says Phil. "At first, they thought we were another [public appearance] band who would mime to a DAT. We'd take all day to set the studio up, and the clubs didn't know what we were doing. We don't have any sexy dancers, and we're not very active onstage, so we had to re-educate the audience that we had to concentrate on what we were doing."

Inspired by art-school bands, such as Cabaret Voltaire, Orbital invited its friends to show projections while it played. Luke Losey and Giles Thacker's images of clocks, danger signs, out-of-focus insects, and just about anything they fancy are now a permanent part of the show.

The booking agent for the U.K. tour is V.A.T., the promoters are SJM and Metropolis Music, and the band is managed by Rob Holden of Ricochet.

"In Sides" communicates some of the collagist mentality of the shows. Paul notes, "This and the last album [1994's 'Snivillisation'] seem to be collections of things. Our albums seem to go in pairs. The first two were rooted in acid/house culture, whereas the last two are film soundtracks to modern life. I think this album retains the feeling of being a Walkman soundtrack for the here and now."

Orbital's first two untitled albums (known as the green and brown albums) reflect the euphoric rave times in which they were made, especially the singles "Belfast" and "Chime."

"In Sides" is more mournful and reflective than "Snivillisation," which conveyed rage and fury. "Yes, it is a bit more reflective," says Phil. "It was more 'from within'—that's why we called it 'In Sides.'"

"We really wanted more of a jolly LP, with shorter tracks, but it never turned out that way," he adds. "A close friend of ours died, and another had to go into a psychiatric hospital. You can't do a jolly track when that's going on."

The album's first track, "The Girl With The Sun In Her Head," was written specifically for the friend who died and was recorded with power provided by a Greenpeace solar generator.

Another track, "Adnan's," draws on the true story of a 16-year-old Bosnian

evacuated to Switzerland who returned to see his father, only to be killed in the fighting. The track was originally written for last year's "Help" benefit album.

MAJOR MARKETING PUSH

For the new album, London Records has rolled out one of the most ambitious marketing plans ever seen for a dance record, including national poster ads.

Internal label chief Christian Tattersfield says that Orbital's marketing campaign reflects the fact that the band is not viewed chiefly as a "dance" act. "There's a conventional way that you're supposed to market an alternative act, and that's to use fly posters," he says. "Apart from being illegal, I don't really think anyone actually sees them. The billboard ads are not phenomenally expensive, but it's not normally done for acts of this genre, and so it generated a great response."

At radio, the first single, "The Box," has encountered limited airplay, mainly because of its moody, instrumental feel. The video, featuring Tilda Swin-



ton staring fascinated at a bank of video screens, has been more successful thus far; the northern signal of MTV Europe's Buzz Bin is giving it some 16 plays per week.

Fleur Sarfaty, controller of talent programming for MTV Networks Europe, says, "London has a fine act in Orbital. We played the video as soon as we received it. Orbital can always guarantee an audience."

Last year, MTV broadcast a live half-hour session for its "Chill Out Zone"

and "Party Zone" programs. Sarfaty says the current video is "infinitely better than anything they've done before," reflecting the bigger video budget London committed to the act.

Elsewhere, BBC Radio 1 aired in entirety the 25-minute track "Out There Somewhere?," a broadcast that was also transmitted live via the Internet. "I'm convinced Orbital will make a record that will just catch the imagination of radio, but it won't come from them making a record for radio," says Tattersfield. "My philosophy all along has been to let them do what they want. I think that's paying off now."

RETAIL PATTERN

Like its music, Orbital's fan base has undergone some shifts between albums, moving from the fringes to more mainstream channels. Indie dealer Selectadisc, in the heart of London's Soho, thought "In Sides" would be a natural seller, given the store's speciality in techno, ambient, house, jungle, and hip-hop.

However, says manager Tracey Pratten, "We had a lot of prerelease

METALLICA IN FOR A LOLLAPALOOZA OF A SUMMER

(Continued from page 9)

never wrote an album, we kept just writing songs. I think what kept it going was that we felt like the quality wasn't sinking. The later songs were on par with all the ones we'd written earlier. That's the first time that's ever happened to us. We went into the studio and started, not really knowing what the end result would be, whether it would be a double album or a single album."

The band ultimately made an album that clocks in at 78 minutes and 59 seconds, leaving exactly one minute and one second of room on the disc. The album will be released also on cassette and as a double-vinyl package.

"The time, 78:59, will figure into all our marketing efforts," says Elektra VP of marketing Brian Cohen. "It will be included in all advertising—including a small amount we're doing on MTV—print advertising, and stickered on the record."

In addition to advertising on MTV, the label has orchestrated a major June promotion with the video channel that will culminate with the band hooking up with a lucky fan.

"There are going to be four semis, and one of them is going to be loaded with the band," says Cohen. "The band will pick four finalists, and the trucks will be dispatched [to the finalists' homes] from the center of the country and will be followed throughout the month on camera. Only one truck will contain the band, but the other three will include [prizes] that no one is going to be let down to win."

"Load" reunites the band members with "Metallica" producer Bob Rock; after their previous experience, they had never planned to work together again. "On the last record, Bob kind of came in as this big rock producer, and we were these fucking opinionated, stuck-up guys in this band, and it was pretty ugly, I got to tell you. It was a pretty ugly record the last time," says Ulrich. "There were a lot of clashes and ugly shit."

However, as Rock began showing up at gigs during the world tour and hanging out with the band, a friendship developed, and the two parties decided to reunite.

"On this record, I would say the word 'fun' at least hovers around the studio, but of course, let's not get carried

away," Ulrich says with a laugh. "But this record, compared with the last one, has not been the same struggle, and I think it's because of the friendship between us and Bob. He's a lot more understanding and relaxed about the way we work and the way we are as people."

Hetfield goes so far as to give Rock some of the credit for his strong vocal performance on this album. "On the last record, Bob was kicking me in the ass, saying, 'Can't you try a little ad-lib here? Just try something.' And it just didn't work, but [this time], you couldn't fucking stop me with them... Two years of touring has helped, and actually feeling a lot more comfy in the studio doing vocals is probably the main reason. This time, I had my own mike in there. I own this mike and just plug it in, and let's go."

The band also mended fences with its label, Elektra. Invoking California's seven-year statute, the group filed suit against the record company in the fall of 1994, asking to be dismissed from its contract. Among the issues at the heart of the suit was Metallica's royalty rate, which, although the band sells millions of albums, was locked in at the 14% it has received since signing with the label (Billboard, Oct. 8, 1994).

The suit was settled out of court, resulting in Metallica signing a new long-term deal with Elektra.

"I think we have a total mutual-respect thing," says Ulrich. "I mean, we have a track record that speaks for itself, and I think that they basically re-

spect that. Once in a while, Cliff gets the odd phone call [with suggestions], but I think it's certainly done in a respectful way. I think they know not to come sniffing around the studio."

Ulrich says there's no lingering acrimony over the suit but adds with a laugh, "Let's put it this way, if this record doesn't sell as much as the last

one, then they'll come around."

Following Lollapalooza, the band, which is booked by QBQ in North America and by ICM/Fair Warning in the rest of the world, will tour Europe for two months before starting an arena tour of the U.S. in December.

The band's songs are published by Creeping Death Music/ASCAP.

INTERNET-ACCESS UNITS PLANNED

(Continued from page 5)

play's PC hit "Descent."

"Gameplay and social interaction in interactive content are equally important to us," says Michael A. Ribero, executive VP for Sega of America. "When a group of people gather together to play a game, it reinforces the thrill and adrenaline rush of the gaming experience. It's an entirely different experience than solo gaming."

Sega is hoping that the Net Link will give it an online edge in its 32-bit console war with the Sony PlayStation. Sales of Sega's Saturn have lagged behind those of the PlayStation in the U.S. Ribero says that Sega has sold about 500,000 Saturn units in the U.S. since its May 1995 introduction, while Sony claims that it has sold about 1 million PlayStation units in the U.S. since its September 1995 introduction.

Apple will join Bandai in marketing a set-top Internet-access device based on its Pippin technology.

The product, which has yet to be named, is a creation of Apple's new information appliance division, formed in early May. Mitsubishi Corp. will manufacture the machine for Apple, which will sell the Pippin under its own brand name. Price and availability date have yet to be determined.

Bandai, which has already announced that it will market its own Pippin-based Internet-access platform, will begin shipping the unit, now known as @World, in September for about \$599. Bandai already markets Atmark, which is based on Pippin technology, in Japan for about the same price.

Nintendo, which will launch its N64 game system Sept. 30 for \$249, is readying an Internet add-on to the 64-bit game machine for 1997, according to Perrin Kaplan, Nintendo corporate communications manager.

Price and availability have not yet been determined.

'HUNCHBACK' SOUNDTRACK TIE-INS ABOUND

(Continued from page 10)

will be featured on millions of apparel hang tags and inside millions of "Hunchback"-licensed products.

Key account retail marketing involves items available exclusively through major retailers. Musicland/Sam Goody will offer a special picture CD of "The Hunchback Of Notre Dame." Best Buy will give away free "Hunchback"-themed LaserLine CD cases to customers who purchase the soundtrack. Other items free with soundtrack purchase include Target Stores' cassette sampler, featuring one song each from "Beauty And The Beast," "Aladdin," and "Pocahontas";

Circuit City's enamel "Hunchback" pen; and Trans World Music's miniposter. Tower Records will hold internal display contests for free "Hunchback" merchandise to be awarded to winning stores.

Keating says Disney is hopeful that "The Hunchback Of Notre Dame" soundtrack will outsell "Pocahontas," which has sold 2.2 million units, according to SoundScan. Hopes are pinned to a number of favorable factors, he says, including the new movie's cross-demo appeal. "This film has a boy/girl appeal," he says, "where 'Pocahontas' skewed more toward girls."

He adds that the "Pocahontas" soundtrack did not feature any humorous production numbers, which are widely acknowledged to be kid-pleasing. For "Hunchback" however, its trio of comic-relief gargoyles are given voices, and they perform what Keating describes as "a funny, upbeat song kids will love, called 'A Guy Like You.'" The gargoyles are voiced by actors Jason Alexander ("Seinfeld"), Charles Kimbrough ("Murphy Brown"), and the late Mary Wickes ("Sister Act"). Key voice actors in the film include Tom Hulce (Quasimodo), Demi Moore (Esmeralda), and Kevin Kline (Phoebus).

SPRINGSTEEN'S 'GHOST' FINDS NEW LIFE ABROAD

(Continued from page 10)

steen's acoustic tour of the U.S. last fall, in Europe it has generated a response at retail, radio, and press beyond that seen in the U.S. Consider: "The Ghost Of Tom Joad" topped the album chart in Italy after a televised performance by Springsteen in February at the San Remo Festival. Album sales were boosted by a live broadcast on the ARD radio network, which was heard throughout Germany in April. The title single from "The Ghost Of Tom Joad" entered the U.K. chart at No. 26 the first week of May after the song was added by BBC national pop station Radio 1 FM.

The response to Springsteen's latest work in Europe is part of a continuing story for the artist in the market, where he has toured consistently since 1980, says Jon Landau, who co-manages Springsteen with associate Barbara Carr.

"Rather than something that had to do with some marketing idea, I see this as a product of a 17-year relationship between Bruce, the audience, Sony, and ourselves, and it's just something that's been utterly progressive," says Landau.

LOYAL FANS IN EUROPE

Paul Russell, president of Sony Music Entertainment Europe, praises "The Ghost Of Tom Joad" as "a record of the highest quality, an artist at the top of his game" and also notes the importance of an artist having a long relationship with the European market. "I think history does show that classic singer/songwriters, particularly if they regularly perform in Europe, reach a very wide audience which become avid and loyal fans," he says. "Bob Dylan is [another] example and, in recent times, Sting."

Tracing the progress of "Tom Joad" in Europe does more than illustrate the value of that relationship to one artist. In an era of global music marketing, it demonstrates how cultural differences affect audience response, as well as the continuing importance of national initiatives on behalf of international superstars.

Those initiatives within Sony Music Europe began to take shape after Springsteen's managers flew to London last fall, two months before the release of "Tom Joad," for an album presentation before Bob Bowlin, president of Sony Music International; Russell of Sony Music Europe; Richard Denekamp, senior VP of Sony Music International; Peter Asher, senior VP of Sony Music Entertainment; the managing directors of Sony's European affiliates; and later, the marketing staff from each territory.

Paul Burger, chairman/CEO of Sony Music Entertainment U.K., describes that first presentation of "The Ghost Of Tom Joad" as "incredibly moving. We were aware that we had much more than a pop record on our hands; we had a socio-political statement about life at the end of the 20th century. For some people, it is unquestionably a manifestation of the difficulties of life on [an economically] shrinking globe. For those who are more fortunate, it may be a reality check or a clarion call."

In discussing the reaction to "The Ghost Of Tom Joad" in Europe, Landau is equally supportive of the work done on behalf of Springsteen's album by Columbia Records in the U.S. under Columbia Records Group chairman Don Ienner. But he acknowledges the different media and music environment facing the record at home.

"The U.S. company did an excellent job, and I would speak about Donny's efforts with the same enthusiasm," says Landau. "We're simply up against different conditions, and it's just a function

of slightly different tastes in terms of the audience."

During the meetings in London, Landau confirmed that Springsteen would do an extensive tour of Europe, providing an event around which awareness of the album could build.

Tracy Nurse, VP of marketing for Sony Music International in New York, who has worked closely with Springsteen's managers in international markets since the "Tunnel Of Love" album in 1987, notes the importance of the live shows.

"The broad marketing strategy was really based around Bruce's enthusiasm to perform the songs live and his total commitment to tour extensively in Europe," says Nurse. "The acoustic nature of the material meant that Bruce could perform in small theaters and have the flexibility to visit certain cities and countries, [which] wouldn't necessarily be logistically possible under normal circumstances."

Given the somber musical style of "Tom Joad," raising awareness of Springsteen's lyrics took on a new level of importance. In the U.K., Sony prepared a special lyric booklet that was mailed not only to the music press but to other opinion-makers. In Spain, the company coordinated distribution of translated lyrics with the support of AC/rock station Cadena 100.

In Italy, the translation was typical of the additional effort and imagination displayed by Sony affiliates. Fabrizio Intra, managing director of Columbia Records Italy, notes that the company enlisted the services of a university professor who is not only fluent in Italian and English but a scholar in American culture.

In Germany, the media kit distributed by Sony included the album, the John Steinbeck novel "The Grapes Of Wrath," a video of the John Ford film of the novel, international press clips, and an interview CD, says artist marketing executive Hubert Wandjo. "The album received remarkable reviews in nearly all the German media outlets," he reports.

MEIOIA IS KEY

"Everybody knew from the beginning with this record how important media was going to be, because this wasn't a pop record," says Landau. "And to support that, Bruce was talking to international journalists all through November and December when he was touring [in the U.S.]."

When the reviews did begin coming in from Europe, however, they surpassed the highest expectations of those involved with the project.

"The overwhelming sense I got was that it was just what we really needed to help focus people on a record like this," says Landau. One of the more enthusiastic reviews in the U.K. was written by New Musical Express editor Steve Sutherland, which was especially noteworthy because it boosted awareness of Springsteen's album among younger fans.

"You have to say the NME review was a small watershed," says Paul Burger at Sony U.K. "It was a signal to us that the record was connecting."

Springsteen did several in-depth radio interviews in advance of and during his European tour. But television also has played an important role in exposing "The Ghost Of Tom Joad" in both the U.S. and Europe, says Landau. "Where it's so intimate, I think that television actually serves this record well," he says. Because initially no music video was made for the album, a performance on "The Tonight Show With Jay Leno" was made available as an alternate promo-



tional tool for use by Sony in Europe.

One of the most effective television performances by Springsteen to support "Tom Joad" took place at Italy's San Remo Festival at the recommendation of Sony Music Italy, under company president Franco Cabrini. The San Remo appearance is an example of how Springsteen and his managers were open to suggestions by the European label executives who know their individual markets best, says Fabrizio Intra at Columbia Records Italy. "When you feel the artist and the management has confidence in your approach to the project, you can be in the position to propose things," he says.

Springsteen's stature in Italy is such that every major daily newspaper printed the "Tom Joad" lyrics in advance of his San Remo appearance in late February. The singer appeared as the first artist on the San Remo program, which was seen by a television audience estimated at 18 million. "Everybody was breathless," says Intra. The following week, "The Ghost Of Tom Joad" went to No. 1 on the Italian album chart.

"That was astounding," says Landau. "The way everyone [at Sony Italy] worked with the folks at San Remo to make the presentation of Bruce a very focused and special moment in the show, combined with Bruce's performance... it was just astounding."

Springsteen's full-length concerts on this tour, as in the past, have gone far beyond showcasing his current album. In these shows he has reinterpreted earlier repertoire—most dramatically his '80s signature song "Born In The U.S.A." and material from the "Darkness On

The Edge Of Town" album—in a riveting solo-acoustic setting.

"The record is the distilled essence of what he wants to communicate, and the show is a form of elaboration," says Landau. "He really creates a separate presentation based on the record but that goes in its own direction. And it's really what he has always done with his concerts."

The result, in countries where English is not the native language, has been remarkable, in the view of Sony International's Nurse. "Everywhere he goes, he manages to create the same environment, the same atmosphere. And when you're somewhere where you know English is not the first language, it is quite astounding to see people concentrating on every single word, and that silence during the show can be as moving as the ecstasy and roar of a huge stadium show."

Landau notes that when an established artist visits European markets to perform live, give interviews, and make television appearances, "the tendency is for a more immediate and dramatic impact on how the album progresses at retail in Europe than there is in the United States."

On a less dramatic scale, the impact of media events on retail sales was illustrated in mid-April in Germany, where Springsteen performed live on the national ARD radio network. Retailers in Hamburg and Cologne say there was no significant movement as a result of the broadcast, but in Berlin, where the broadcast originated, retailer Clemens Pohl at the World of Music chain says sales rose after the concert.

"Here, the album has been selling well, although not bombastically," he says. "Sales were up slightly after the concert, although I have noticed that there is a strong demand for the older CDs. I guess this is because people bought 'The Ghost Of Tom Joad' after the concert and are now buying the back catalog."

Radio also has been more supportive of "Tom Joad" in Europe than in the U.S. At Spain's Cadena 100, deputy director Luis Miguel Martínez says the station has played the album's title track as well as other songs, including the steel-town lament "Youngstown." Sony

in Spain "gave us a free hand to play whichever song best suited our audience," he says, "and 'Youngstown' is perhaps less somber."

Still, the somber sound and message of the title track did not discourage Britain's BBC Radio 1 FM from adding the single when it was released last month to coincide with Springsteen's London shows.

"It's one of those records that transcends fashion," says Trevor Dann, head of production at Radio 1 FM. "It's a serious song about a serious subject. What 'Tom Joad' is about is the world now."

Given the dark U.S. setting of Springsteen's songs on "The Ghost Of Tom Joad," the stronger reception the album has received in Europe is particularly intriguing. It highlights both the differences and the similarities between American and European societies, observers say.

VALUE OF LYRICS

"One of the things that guided us over here is that the value of the written word continues to be held in higher esteem in Europe than in America," suggests Burger at Sony U.K. Thus the importance of the lyric booklets used throughout the European market.

Sony Music Europe's Russell makes the point that audiences that do not speak English as a first language and encounter songs such as these "concentrate more and pay particular attention to the lyrics, and ultimately the record, which I'm sure is the case with 'Tom Joad,' and consequently, the record takes on another dimension."

But ultimately it may be the troubling economic similarities between Europe and the U.S. in the '90s that has allowed Springsteen's musical vision to translate and connect so clearly. "Shelter line stretching round the corner/ Welcome to the new world order," he sings on the album's title track. Songs of immigrants in search of elusive security have as much relevance to listeners in Germany or Italy as to those along the Mexican-U.S. border.

Assistance in preparing this report was provided by Wolfgang Spahr in Hamburg and Howell Llewellyn in Madrid.

WAL-MART ALTERS APPROACH TO BUDGET VID BUYING

(Continued from page 5)

and 20th Century Fox Home Entertainment are aggressively seeking new direct accounts here and abroad, and their success will open the door for others. One key retailer already is committed to trying major direct purchases later this year.

Minneapolis-based Best Buy says it probably will start with two studios this summer. The chain currently splits its orders between Ingram Entertainment in Nashville and Chicago-based M.S. Distributing. Asked about the impact, Ingram president David Ingram responds, "We don't comment on what our customers do in the marketplace."

M.S. president Tony Dalesandro, former head of the National Assn. of Video Distributors, is more forthcoming. "Obviously, we wish they wouldn't," says Dalesandro, but he emphasizes that M.S. will still have a long-term relationship with Best Buy and adds, "We want what's best for them."

Dalesandro's strength is in the 10,000-15,000 SKUs of deep catalog M.S. delivers via a system that, he says, no studio can currently match. He doesn't see those shipments being disturbed. "Best Buy is a great partner."

And with the same terms given to some direct accounts, Dalesandro says, "the results would be spectacular."

Wal-Mart ended video rackjobbing partnerships with Handleman Co. and Anderson Merchandisers last year. Last Christmas marked the first holiday season—and perhaps the last—in which the chain let vendors dictate shipments and displays. By all accounts, qualifying studios and independents went overboard.

Observers report seeing two to four 48-cassette floor units of hit titles, such as Warner's "Batman Forever." In some cases, identical displays were held in reserve, awaiting demand that didn't materialize. "The stores were loaded with product," says one label's sales and marketing VP, who made the rounds of four or five locations over the holidays. "It was ridiculous."

His biggest concern was the 20-30 copies of \$15 titles. "The midrange stuff is a tough sell in a store like Wal-Mart." Columbia TriStar Home Video is especially vulnerable, he adds: "I think they took a helluva bath." Studio executives weren't available for comment.

Except for shipping costs, part or all of which may have been absorbed by the

supplier, Wal-Mart emerged from the cassette flood unscathed. "If I'm Wal-Mart, it's a pretty smart move," a sell-through veteran comments. "They wanted to make an impression at the vendors' expense. That's why they let the studios do what they wanted during Christmas."

However, it has been difficult to shake the post-holiday hangover for studios used to a 20% cap on returns. "You have to be able to deal with up to 40% coming back," says an executive used to selling direct. "That's a problem for many of the studios that are not conditioned to recycling. Seller beware, you've got to take the lumps with the sugar." But he agrees that the good in the arrangement outweighs the bad: The studios have greatly expanded shelf space, and Wal-Mart improved its margins and profits by eliminating the middleman.

Wal-Mart might have provided more guidance if it had the staff. The mass merchant has been buying direct with essentially a one-man department, buyer Jim Parker, who was brought in from the field last year. In comparison to a chain like Target Stores, says one vendor, "the support staff is very lean."

MICHAEL ENGLISH DECLARES HIS 'FREEDOM'

(Continued from page 9)

tempo material is," Parr says. "[It's] geared toward pop, with emphasis on both marketplaces, AC and [top 40]. The ballads are leaning in the direction of Babyface tunes: very slick and romantic, but not sappy."

The first single from the album is English's cover of "Your Love Amazes Me." Previously cut by John Berry, the song peaked at No. 5 on the Hot Country Singles & Tracks chart the week of May 14, 1994.

English's version was serviced to AC radio May 6 and will be released to top 40 May 28. The single goes to retail June 4.

Before English finished the new album, Curb released some other singles to help break the ice for him at mainstream radio.

In late 1994, Curb released an English duet with Wynonna, "Healing" from the soundtrack to the movie "Silent Fall," and followed it with the tune "Love Moves In Mysterious Ways" in the spring of 1995.

"'Love Moves In Mysterious Ways' was a very big success for us," says Bobby Irwin, operations manager at KLSY Seattle, which has

just added "Your Love Amazes Me." "Based on that success, we gave this one a chance and in the early stages of development it looks very promising. The reaction to it on our 'Love Songs' show at night is very strong."

In light of the pop success All-4-One has had covering country tunes such as "I Swear" and "I Can Love You Like That," Parr says, "Your Love Amazes Me" was a good choice for the album's initial single. "Every now and then there is a major country record that really can transition into a great pop record, and that is the case with 'Your Love Amazes Me,'" she says. "We all believe the song is incredible and felt it would be a great kickoff."

Though English has risen to the top of the Christian marketplace and was a mainstay at Christian radio, Parr sees his entrance into the pop market as akin to breaking a new act. "We are trying to get away from the whole Christian thing right now, because it's really old news and radio doesn't care," she says. "Mainstream radio is only interested in whether an artist is competitive with other records they

are playing, and that is their interest with Michael."

English is a new act to most mainstream programmers. "It's all the work, sweat, and excitement that goes into breaking a new artist," Parr admits. "But we have the benefit of knowing there are some incredibly supportive fans that will follow [him into] this marketplace. We also know there are just as many people, if not more, who have no idea who he is."

As for those stations that are familiar with English's Christian music background, Parr doesn't see that as a liability. "Mainstream radio is in a much more broad-minded position than they have ever been toward artists with backgrounds in Christian music, because they see the success of every type of artist, from Amy Grant to Michael W. Smith to BeBe & CeCe Winans to Jars Of Clay," she says. "They see a lot of artists going back and forth with fluidity."

At retail, meanwhile, anticipation is building.

Jon Kerlikowske, GM of the Tower Records store in Nashville, says English's new album should do well because he has that established fan base. His consumers have already heard the single, he adds, and he is getting requests for it.

"We've always done well with Michael English product," he says. "Even before the infidelity incident, it always sold well, and, of course, that piqued interest, and we sold his product really well for a while. Now he's laid low for a while, and here he is coming back. So it will be really interesting to see what happens."

English is excited about this newest chapter in his career but doesn't shy away from his past. "I think people will remember me mostly [for] my music and how I shared my life, my soul, and my heart with the world," he says. "Time heals really well, and I have a positive attitude about it now."

English continues to write and produce Christian music in the Southern gospel field. In fact, he has won Dove Awards the past two

years, although he didn't attend the ceremonies. Last month, the album he produced for the Martins won Southern gospel album of the year.

He acknowledges that people have encouraged him to re-enter the Christian music field as an artist. "Christian music will always be part of my life, because that's how I grew up," he says. "Right now, I don't foresee me getting back into it, but I'm never going to shut the door on it either."

English is managed by Larry Strickland at the Judd House and is booked by William Morris. Parr says

plans include an extensive radio and promotional tour this summer. In the fall, English says, there is the possibility he will go out on tour with his friend Wynonna.

At retail, a big summer push is planned, and a number of retail programs are in place for the launch of the record July 2.

"We have listening posts set up for all the major accounts for the album in July and August at Blockbuster, Tower, the Wiz, Musicland, and Anderson," Parr says.

NEW COPYRIGHT CONCERNS

(Continued from page 5)

copyright from life plus 50 years to life plus 70 years, as well as encompassing the controversial music licensing exemption bill. The latter has vexed music publishers and the performing right societies as a stand-alone bill, H.R. 789, through two sessions of Congress.

The original version of the NII act caused a tug of war between copyright owners and online providers over the amount of policing and liability protection Congress should offer creators and copyright owners. The copyright community fears that its products are at risk in an unregulated Internet universe. Online services are seeking an infringement exemption.

The stumbling block in the new version concerns whether manufacturers of future "black box" decoders should be liable if the devices can be used for infringement as well as for legitimate purposes. The decision pivots on a 15-year-old Supreme Court Betamax decision that found that a device designed for non-infringing use may be manufactured despite the fact that it might also

have infringing uses.

Meanwhile, music publishers and performing right societies oppose the exemptions that the bill offers to religious broadcasters and establishments that use "incidental" background music and are fighting those issues in the House and Senate (Billboard, May 18).

On the Senate side, a copyright term bill has been put in legislative limbo due to the ongoing dispute between the restaurant industry and the performing right societies over the music licensing issue.

Carlos Moorhead, R-Calif., chairman of the House Intellectual Subcommittee, warns the wrestling industries that unless they settle their differences, the bill might not have a chance for passage this year.

"We want to make sure no one gets hurt in this," he says, "but if everyone insists on getting a little more, there's such a thing as getting so far out on the limb that you get nothing done."

Moorhead has announced his retirement at the end of this session of Congress.

SONY CORP. MUSIC REVENUES UP 3.6%

(Continued from page 5)

weak U.S. retail environment, which was not totally offset by a strong international performance."

Retail price wars have drained chains' profits, causing merchants to buy smaller inventories. And sluggish consumer demand has meant higher returns on unsold product.

"Sony Music Entertainment continued to grow and expand, achieving record sales despite a stagnant U.S. retail environment," CFO Kevin Kelleher says in a statement. "Our results were fueled by worldwide local artist successes and the maximization of international releases."

Sony's performance has improved over the past six months. For 1995, Sony's U.S. market share was 13.9% (No. 2 among major distributors), down from 15.2% the year before. But from January to March, Sony's market share grew to 14.9%. (WEA remains the domestic leader.) In the final week of the quarter, Sony had four of the top 10 albums, according to SoundScan.

The company's best-selling titles for the 1995-96 fiscal year (along with their worldwide unit sales) were "Daydream," Mariah Carey (Columbia), 14 million; "HiStory: Past, Present And Future—Book 1," Michael Jackson (Epic), 10 million; "(What's The Story) Morning Glory?," Oasis (Epic), 7 million; and three albums by Celine Dion (550 Music/Epic), "The Colour Of My Love," 5 million; "D'Eux," 5 million; and "Falling Into

You," 3.5 million. The self-titled Columbia debut album from the Presidents Of The United States Of America sold 3 million.

Sony's Pictures Group, which includes Columbia Pictures, TriStar Pictures, and Columbia TriStar Home Video, turned around this past year after severe problems in fiscal 1994-95. Sales climbed 13% to 318.3 billion yen (\$3 billion). Sony says the movie unit "achieved operating income thanks to well-received film releases, successful television syndication in the U.S., management efforts to control costs, and lower amortization charges following the previous year's write-off of goodwill."

Sony's Pictures Group's top releases during the year were "Jumanji," "Sense And Sensibility," "Bad Boys," "The Net," "Desperado," and "Legends Of The Fall."

Although it does not break out profits for either music or film, Sony provides an operating income figure for its combined entertainment businesses: \$517.7 million for the past fiscal year. The year before, there was a loss.

The electronics business was Sony's strongest, as revenues rose 14.8% to 3.5 trillion yen (\$33.3 billion). Commenting on audio equipment, the company says, "Sales of MiniDisc systems were brisk." Sony also notes that its PlayStation video game machine "gained in popularity in Japan, the U.S., and Europe."



Check It Out. Terri Rossi, VP of marketing for BMG Music, met with students at Boston's Berklee College of Music following her lecture "Music And The Business: A Reality Check." Rossi was invited to speak as part of the school's James G. Zafiris Distinguished Lecture Series. Pictured, from left, are Berklee students Sophia Olivet and Nora Campbell; Rossi; and student Jason Barnes.

USTR READIES LIST OF CHINESE SANCTIONS

(Continued from page 5)

conferences, eight trips to China, and 30 senior-level consultations with the Chinese. We have given China every reasonable opportunity to come into compliance with its 1995 commitments."

Noting that Chinese officials stamped out pornography manufacturing "overnight" in Guangdong, she added that "it is not a question of ability—it's a question of national will" for China to put an end to intellectual property piracy.

The U.S. copyright industry estimates that losses due to Chinese piracy amounted to \$2.3 billion last year. The Recording Industry Assn. of America estimates that losses due to pirated sound recordings in China amount to \$300 million annually.

The retaliation list, Barchefsky said, was crafted to "maximize China's incentive to come into compliance" by focusing on textile and apparel products—much of which also comes from Guangdong—and to "minimize the effect on U.S. consumers."

In addition to the \$2 billion in textile and apparel imports, the U.S. singled out \$500,000 in consumer electronic goods and \$500,000 in consumer kitchen and household articles, ranging from

telephones to coffee makers.

Chinese government representatives have already threatened counter-sanctions and have told U.S. government and copyright industry officials that trade sanctions would have a "tremendously detrimental effect on U.S. businesses in China" (Billboard, May 18).

Jay Berman, chairman/CEO of the RIAA, one of several U.S. copyright industry leaders present at the USTR announcement, said that the U.S. now has "no other viable policy option as long as the Chinese continue to flagrantly ignore the agreement."

The USTR will hold public hearings June 6 and 7 to discuss the trade-sanctions list.

The importance of copyright enforcement in China to the worldwide music industry was acknowledged by Nic Garnett, director general of the International Federation of the Phonographic Industry.

"This is not just the U.S. industry taking on this battle; it has the full support of the IFPI worldwide," says Garnett, speaking in Hong Kong, where he was attending MIDE M Asia.

"Do we agree with [the trade sanctions]? We completely endorse their objectives," says Garnett. He adds that the IFPI would not pass judgment on whether the most effective methods of dealing with alleged copyright infringement in China are trade sanctions, as employed by the U.S., or the less aggressive negotiating stance employed by the European Union. "We're not taking sides," says Garnett. "There's a bit of a beauty contest going on as to whether the American approach is the right one or the European approach is the right one. We know this battle is going to be fought, and we've got to get both the U.S. and the European Union engaged at the highest possible levels."

The British Phonographic Industry also expresses support. In a statement, BPI director general John Deacon says, "We are in absolute support of the U.S. action and believe it should help ensure the Chinese authorities will take the vital issue of copyright protection more seriously."

Assistance in preparing this story was provided by Thom Duffy in Hong Kong.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 271 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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'BECAUSE YOU LOVED ME' by Celine Dion and 'DOWN LOW (NOBODY HAS TO KNOW)' by R. Kelly.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have appeared on the Hot 100 chart for 20 weeks or more.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs from A-Z, including 'SUMPIN' NEW' by T-Boyz and 'SCARRED' by Luke.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists top-selling singles, including 'THA CROSSROADS' by Bone Thugs-N-Harmony and 'BECAUSE YOU LOVED ME' by Celine Dion.

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

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Continuation of the Hot 100 Singles Sales chart, listing songs like 'THE WORLD IS A GHETTO' and 'MY MARIAS'.

Billboard HOT 100 SINGLES

FOR WEEK ENDING MAY 25, 1996

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	1	2	3	THA CROSSROADS D.J.J.-NEEK (BONE,D.J.J.-NEEK,TONY C.,THE ISLEY BROS.,C.JASPER)	BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6335/RELATIVITY	1
2	2	1	8	ALWAYS BE MY BABY ▲ M.CAREY,J.DUPRI (M.CAREY,J.DUPRI,M.SEAL)	(C) (D) (M) (T) (V) (X) COLUMBIA 78276	1
3	3	3	12	BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") ▲ D.FOSTER (D.WARREN)	◆ CELINE DION (C) (D) (V) 550 MUSIC 78237	1
4	5	4	24	NOBODY KNOWS ▲ T.RICH (J.RICH,D.DUBOSE)	◆ THE TONY RICH PROJECT (C) (D) (M) (T) LAFACE 2-4115/ARISTA	2
5	4	5	11	IRONIC ● G.BALLARD (A.MORISSETTE,G.BALLARD)	◆ ALANIS MORISSETTE (C) (D) (V) (X) MAVERICK 17698/REPRISE	4
6	8	10	8	GIVE ME ONE REASON D.GEHMAN,T.CHAPMAN (T.CHAPMAN)	◆ TRACY CHAPMAN (C) (D) (V) ELEKTRA 64346/EEG	6
7	6	6	6	YOU'RE THE ONE A."ALLSTAR" GORDON JR. (ALLSTAR,A.MARTIN,J.MATIAS,T.JOHNSON,C.GAMBLE)	◆ SWV (C) (D) (T) (X) RCA 64516	6
8	9	8	10	COUNT ON ME (FROM "WAITING TO EXHALE") ● BABYFACE (BABYFACE,W.HOUSTON,M.HOUSTON)	◆ WHITNEY HOUSTON & CECE WINANS (C) (D) (M) (T) (V) (X) ARISTA 1-2976	8
9	7	7	12	1, 2, 3, 4 (SUMPIN' NEW) ● J.CARTER,POISON IVY (A.IVEY,JR.,A.SEAR)	◆ COOLIO (C) (D) (T) TOMMY BOY 7721	5
10	11	12	16	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU J.HAMPTON,GIN BLOSSOMS (J.VALENZUELA,R.WILSON,M.CRENSHAW,S.JOHNSON,B.LEEN,P.RHODES)	◆ GIN BLOSSOMS (C) (D) (V) (X) A&M 581330	9
11	10	9	13	DOWN LOW (NOBODY HAS TO KNOW) ▲ R.KELLY (R.KELLY)	◆ R. KELLY FEAT. RONALD ISLEY (C) (D) (M) (T) (V) (X) JIVE 42373	4
12	13	15	11	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") J.DUPRI (J.DUPRI,MC LYTE,M.JACKSON)	◆ MC LYTE FEAT. XSCAPE (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	12
13	12	13	22	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") ● BABYFACE (BABYFACE)	◆ BRANDY (C) (D) (M) (T) (V) (X) ARISTA 1-2929	2
14	14	17	5	OLD MAN & ME (WHEN I GET TO HEAVEN) D.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) (D) (V) ATLANTIC 87074	14
15	23	34	3	FASTLOVE G.MICHAEL,J.DOUGLAS (G.MICHAEL)	◆ GEORGE MICHAEL (C) (D) (V) DREAMWORKS 59001/GEFFEN	15
16	16	18	16	INSENSITIVE E.CHERNEY (A.LOREE)	◆ JANN ARDEN (C) (D) (X) A&M 581274	16
17	48	50	16	GET MONEY ● EZ ELPE (THE NOTORIOUS B.I.G.,LITTLE KIM,L.PORTER,B.BEDFORD,R.AYERS,S.STRIPLIN)	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. (C) (M) (T) (X) UNDEASING BEAT 98087/ATLANTIC	17
18	18	21	9	SWEET DREAMS CLICK PRODUCTION (G.A.SARAF,M.SONNEZ,M.THORNTON,R.HAYNES)	◆ LA BOUCHE (C) (D) (T) (V) (X) RCA 64505	18
19	17	16	42	MISSING ● B.WATT,I.THORN,J.COXON (T.THORN,B.WATT)	◆ EVERYTHING BUT THE GIRL (C) (T) (X) ATLANTIC 87124	2
20	15	11	12	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW ▲ R.SMITH (T.SMITH,R.SMITH)	◆ BUSTA RHYMES (C) (M) (T) (X) ELEKTRA 64335/EEG	8
21	19	14	12	DOIN IT ● R.SMITH (LL COOL J,B.R.SMITH)	◆ LL COOL J (C) (D) (T) (V) DEF JAM 576120/MERCURY	9
22	21	19	16	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...") J.DUPRI (J.DUPRI,J.THOMPSON,M.WILLIAMS)	◆ JOE J (C) (D) (V) ISLAND 854530	11
23	20	27	25	WONDER N.MERCHANT (N.MERCHANT)	◆ NATALIE MERCHANT (C) (D) ELEKTRA 64376/EEG	20
24	22	20	12	CLOSER TO FREE (FROM "PARTY OF FIVE") BODEANS (LLANAS,NEUMANN)	◆ BODEANS (C) (D) (V) SLASH 17674/REPRISE	16
25	30	37	4	THE EARTH, THE SUN, THE RAIN N.M.WALDEN (E.WOLFF,S.PIERSA)	◆ COLOR ME BADD (C) (D) (V) GIANT 17654	25
26	24	28	24	JUST A GIRL M.WILDER (G.STEFANI,T.DUMONT)	◆ NO DOUBT (C) (D) TRAUMA 98116/INTERSCOPE	23
27	36	47	23	MACARENA (BAYSIDE BOYS MIX) C.DE YARZA,M.TRIAY (A.MONGER,R.RUIZ)	◆ LOS DEL RIO (C) (D) (T) (V) RCA 64407	27
28	26	25	16	1979 ● FLOOD,A.MOULDER,B.CORGAN (B.CORGAN)	◆ THE SMASHING PUMPKINS (C) (D) (T) VIRGIN 38534	12
29	25	26	29	BE MY LOVER ● A.BRENNER,G.A.SARAF (G.A.SARAF,A.BRENNER,M.THORNTON,L.MCCRAY)	◆ LA BOUCHE (C) (D) (T) (V) (X) RCA 64446	6
30	28	29	18	NOT GON' CRY (FROM "WAITING TO EXHALE") ● BABYFACE (BABYFACE)	◆ MARY J. BLIGE (C) (D) (T) (V) ARISTA 1-2957	2
31	40	49	4	KISSIN' YOU R.SAADIQ (J.JACKSON,R.SAADIQ,J.JOHNSON,B.JAMES)	◆ TOTAL (C) (D) (T) (V) BAD BOY 7-9056/ARISTA	31
32	32	39	3	YOU HEAVY D (HEAVY D,R.BURRELL,V.HERBERT,C.KING)	◆ MONIFAH (C) (D) (T) UPTOWN 56001/UNIVERSAL	32
33	29	24	13	5 O'CLOCK BAM,LOHNE,KAPIN (D.STATEN,SR.,A.SIMMONS,JR.,K.L.FERGUSON,JR.,R.DILL,A.HARRISON)	◆ NONCHALANT (C) (M) (T) (X) MCA 55075	24
34	31	31	28	THE WORLD I KNOW E.ROLAND,M.SERLETIC (E.ROLAND,R.CHILDRESS)	◆ COLLECTIVE SOUL (C) (D) (V) ATLANTIC 87088	19
35	33	30	33	NAME L.GIORDANO (J.RZEZNIK)	◆ GOO GOO DOLLS (C) METAL BLADE 17758/WARNER BROS.	5
36	39	51	4	PLEASE DON'T GO C.STOKES,C.CUENI (C.STOKES,C.CUENI)	◆ IMMATURE (C) (D) (T) MCA 55158	36
37	34	33	10	RENEE (FROM "DON'T BE A MENACE...") MR.SEX,BUTTNKAKED TIM DAWG (T.KELLY,J.HARRIS III,T.LEWIS)	◆ LOST BOYZ (C) (D) (M) (T) ISLAND 854584	33
38	35	32	26	ONE SWEET DAY ● W.AFANASIEFF,M.CAREY (M.CAREY,N.MCCARY,N.MORRIS,W.MORRIS,S.STOCKMAN,W.AFANASIEFF)	◆ MARIAH CAREY & BOYZ II MEN (C) (D) (M) (T) (V) (X) COLUMBIA 78074	1
39	54	75	3	CHILDREN R.MILANI (R.COINCIA)	◆ ROBERT MILES (C) (D) (M) (T) (X) ARISTA 1-3006	39
40	46	84	3	TOUCH ME, TEASE ME (FROM "THE NUTTY PROFESSOR") K.KORNEGAY (C.WOODARD,W.BLIGE,M.HOOTEN,K.KORNEGAY,D.YOUNG,SCHOOLLY D)	◆ CASE FEAT. FOXY BROWN (C) (D) (T) SPOILED ROTTEN/DEF JAM 854620/MERCURY	40
41	51	59	11	C'MON N' RIDE IT (THE TRAIN) C.C.LEMONHEAD,J.MCGOWAN (C.C.LEMONHEAD,J.MCGOWAN,B.WHITE)	◆ QUAD CITY DJ'S (C) (M) (T) (X) QUADRASOUND/BEAT 98083/ATLANTIC	41
42	27	22	17	WHO DO U LOVE L.CAMPBELL (L.L.CAMPBELL II,V.BENFORD)	◆ DEBORAH COX (C) (D) (M) (T) (V) (X) ARISTA 1-2950	17
43	43	43	7	MACHINEHEAD C.LANGER,A.WINSTANLEY,BUSH (G.ROSSDALE)	◆ BUSH (C) TRAUMA 98079/INTERSCOPE	43
44	4	35	15	I WANT TO COME OVER H.PADGHAM,M.ETHERIDGE (M.ETHERIDGE)	◆ MELISSA ETHERIDGE (C) (D) (V) ISLAND 854528	22
45	38	38	6	CHAINS D.TYSON (T.ARENA,S.WERTELL,P.RESWICK)	◆ TINA ARENA (C) (D) (T) (X) EPIC 78281	38
46	56	—	2	FLOOD A.BELEW (JARS OF CLAY)	◆ JARS OF CLAY (C) (D) ESSENTIAL/SILVERTONE 42375/JIVE	46
47	44	41	7	DON'T WANNA LOSE YOU J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,L.RICHIE)	◆ LIONEL RICHIE (C) (D) (V) (X) MERCURY 852857	39
48	42	45	15	A THIN LINE BETWEEN LOVE & HATE (FROM "A THIN LINE...") R.TROUTMAN (R.POINDEXTER,R.POINDEXTER,J.MEMBERS)	◆ H-TOWN (C) (D) JAC-MAC 17699/WARNER BROS.	37
49	50	—	2	GET ON UP MR. DALVIN (MR. DALVIN,K-CI,JOJO)	◆ JODECI (C) (D) (M) (T) (X) UPTOWN 55123/MCA	49
50	50	46	34	HOOK S.THOMPSON,M.BARBIERO (J.POPPER)	◆ BLUES TRAVELER (C) (V) (X) A&M 581176	23
51	49	42	8	IN THE MEANTIME SPACEHOG,B.GOGGIN (R.LANGDON)	◆ SPACEHOG (C) (D) HIFI/SIRE 64303/EEG	32

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
52	37	23	13	LADY D'ANGELO,R.SAADIQ (D'ANGELO,R.SAADIQ)	◆ D'ANGELO (C) (D) (M) (T) (V) (X) EMI 58543	10
53	53	58	6	REACH EMILIO ESTEFAN JR.,L.DERMER (G.ESTEFAN,D.WARREN)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78285	53
54	66	78	3	THEME FROM MISSION: IMPOSSIBLE L.MULLEN (L.SCHIFRIN)	◆ ADAM CLAYTON & LARRY MULLEN (T) MOTHER 576671/ISLAND	54
55	48	36	15	I WILL SURVIVE S.HURLEY (D.FEKARIS,F.J.PERREN)	◆ CHANTAY SAVAGE (C) (D) (T) (V) (X) RCA 64492	24
56	57	57	5	TRES DELINQUENTES O.G.STYLE (I.MARTIN,D.THOMAS,A.MARTINEZ,S.LAKE)	◆ DELINQUENT HABITS (C) (D) (T) PMP/LOUD 64526/RCA	56
57	58	52	10	RELEASE ME N.SAUCCO (J.LERMA-LOPEZ,J.PRO,ANGELINA)	◆ ANGELINA (C) (T) (X) UPSTAIRS 0115	52
58	64	71	16	YOUR LOVING ARMS GRID,B.R.MARTIN (B.R.MARTIN,D.HARROW)	◆ BILLIE RAY MARTIN (C) (T) (X) SIRE 64450/EEG	58
59	52	48	15	DON'T CRY T.HORN (SEAL)	◆ SEAL (C) (D) (V) (X) ZTT 17708/WARNER BROS.	33
60	68	70	8	COUNTING BLUE CARS P.NICOL,DISHWALLA (ALEXANDER,BROWNING,XOLANEK,RICHARDS,PENDERGAST)	◆ DISHWALLA (C) (X) A&M 581462	60
61	55	53	18	WONDERWALL O.MORRIS,N.GALLAGHER (N.GALLAGHER)	◆ OASIS (C) (V) (X) EPIC 78216	8
62	62	62	10	CAN'T GET YOU OFF MY MIND L.KRAVITZ (L.KRAVITZ)	◆ LENNY KRAVITZ (C) (D) VIRGIN 38535	62
63	63	55	9	AMISH PARADISE A.YANKOVIC (A.IVEY,JR.,L.SANOERS,D.RASHEED,S.WONDER,A.YANKOVIC)	◆ "WEIRD AL" YANKOVIC (C) (X) ROCK-N-ROLL/COTI BROS. 78061/ALL AMERICAN	53
64	67	67	5	SCARRED D.RUDNICK (L.CAMPBELL,L.DOBSON,M.YOUNG)	◆ LUKE (C) (T) LUTHER CAMPBELL 164000	64
65	70	63	8	AIN'T NO NIGGA/DEAD PRESIDENTS SKI (S.CARTER,D.WILLIS)	◆ JAY-Z FEAT. FOXY BROWN (M) (T) (X) ROC-A-FELLA/FREEZE 53233/PRIORITY	63
66	72	66	19	CUMBERSOME J.ROSS,J.POLLOCK,T.MORRIS (J.ROSS,J.POLLOCK)	◆ SEVEN MARY THREE (C) (D) MAMMOTH 98111/ATLANTIC	39
67	74	68	7	AIN'T NOBODY/KISSING YOU C.THOMPSON,S.DOMBS,BABYFACE (F.EVANS,C.THOMPSON,S.DOMBS,BABYFACE)	◆ FAITH EVANS (C) (D) (T) (V) BAD BOY 7-9055/ARISTA	67
68	61	61	12	ONLY HAPPY WHEN IT RAINS GARBAGE (GARBAGE)	◆ GARBAGE (C) (D) ALMO SOUNDS 89002/GEFFEN	55
69	83	—	2	FOREVER MORE N.M.WALDEN (N.M.WALDEN,P.JOHNSON,S.J.DAKOTA)	◆ PUFF JOHNSON (C) (D) WORK 78297	69
70	65	54	18	FEELS SO GOOD (SHOW ME YOUR LOVE) J.C. LOPEZ (DJ JUANITO)	◆ LINA SANTIAGO (C) (D) (T) (X) GROOVE NATION 56004/UNIVERSAL	35
71	69	69	12	CAN'T HANG/DO YOU WANT TO D.SIMMONS (D.SIMMONS)	◆ XSCAPE FEATURING MC LYTE (C) (T) (X) SO SO DEF 78263/COLUMBIA	50
72	73	73	5	LIVE AND DIE FOR HIP HOP J.DUPRI (J.DUPRI,DA BRAT,MR. BLACK,N.M.WALDEN,J.COHEN)	◆ KRIS KROSS (C) (T) (X) RUFFHOUSE 78270/COLUMBIA	72
73	77	77	5	FEEL THE MUSIC G.ACOSTA (G.ACOSTA,B.DELEON)	◆ PLANET SOUL FEATURING BRENDA DEE (C) (T) (X) STRICTLY RHYTHM 12430	73
74	81	80	9	ONE FOR THE MONEY K.DEANE (H.BROWN,K.DEANE,B.D.WILDCAT,O.HARVEY,C.MACK)	◆ HORACE BROWN (C) (M) (T) (X) MOTOWN 860512	62
75	79	76	8	SHADOWBOXIN' RZA (R.DIGGS,G.GRICE)	◆ GENIUS/GZA FEATURING METHOD MAN (C) (T) GEFFEN 19396	67
76	59	44	3	THE 13TH R.SMITH,S.LYON (SMITH,GALLUP,BAMONTE,COOPER,C'DONNELL)	◆ THE CURE (C) (D) (X) FICTION/ELEKTRA 64292/EEG	44
77	89	—	2	YOU STILL TOUCH ME H.PADGHAM,STING (STING)	◆ STING (C) (D) (V) (X) A&M 581582	77
78	71	60	14	LUCKY LOVE D.POP,M.MARTIN,JOKER (JOKER,B.STEINBERG)	◆ ACE OF BASE (C) (D) (M) (T) (V) (X) ARISTA 1-2979	30
79	75	64	18	GLYCERINE C.LANGER,A.WINSTANLEY,BUSH (G.ROSSDALE)	◆ BUSH (C) TRAUMA 98088/INTERSCOPE	28
80	80	72	11	EVER SINCE YOU WENT AWAY T.C.RILEY (T.C.RILEY,TRACY,LATTREL)	◆ ART N' SOJL (C) (D) NATURE BOY/BIG BEAT 98112/ATLANTIC	72
81	90	90	3	HAY WILDSTYLE (W.MARTIN,M.KING,C.JOHNSON,R.LEVERSTON)	◆ CRUCIAL CONFLICT (C) (D) (T) PALLAS 56008/UNIVERSAL	81
82	82	82	4	THE WORLD IS A BETTER PLACE N.O.JOE,M.DEAN (LLEN,BROWN,DICKERSON,JURDAN,MILLER,OSKAR,SCOTT,JOHNSON)	◆ GETO BOYS FEATURING FLAJ (C) (D) (T) RAP-A-LOTUS/00 THRE 38544/VRGIN	82
83	85	85	5	MY MARIA D.COOK,K.BROOKS,R.DUNN (D.MOORE,B.W.STEVENSOM)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	83
84	86	83	6	SLOW JAMS QUINCY JONES (R.TEMPERTON)	◆ QUINCY JONES FEAT. BABYFACE & TAMIA WITH PORTRAIT & BARRY WHITE (C) (D) (V) QWEST 17673/WARNER BROS.	68
85	76	65	12	PEACHES C.UNO,C.BALLEW,D.DEDERER (C.BALLEW,PRESIDENTS OF THE UNITED STATES OF AMERICA)	◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA (C) COLUMBIA 78254	29
86	84	74	10	ESA NENA LINDA DJ JUANITO (DJ JUANITO)	◆ ARTIE THE 1 MAN PARTY (C) (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	74
87	87	92	7	GUILTY GRAVITY KILLS (GRAVITY KILLS)	◆ GRAVITY KILLS (T) (X) TVT 5912*	87
88	88	88	4	SCARY KISSES P.VETTESE (T.BRYN,P.VETTESE)	◆ VOICE OF THE BEEHIVE (C) (D) DISCOVERY 74528	88
89	78	79	6	LOVE DON'T LIVE HERE ANYMORE N.RODGERS (M.GREGORY)	◆ MADONNA (C) (D) (V) MAVERICK 17714/WARNER BROS.	78
90	NEW	—	1	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU R.J.LANGE,B.ADAMS (B.ADAMS,R.J.LANGE)	◆ BRYAN ADAMS (C) (D) (V) (X) A&M 581578	90
91	NEW	—	1	I'LL NEVER STOP LOVING YOU S.DIAMOND (S.DIAMOND,J.BLUME)	◆ J'SON (C) (D) HOLLYWOOD 64008	91
92	92	—	2	HEARTSPARK DOLLARSIGN A.P.ALEXAKIS (A.P.ALEXAKIS,EVERCLEAR)	◆ EVERCLEAR (X) TIM KERR 58538/CAPTOL	92
93	94	—	2	LET'S LAY TOGETHER (FROM "DON'T BE A MENACE...") R.KELLY (R.KELLY)	◆ THE ISLEY BROTHERS (C) (D) ISLAND 854586	93
94	91	95	5	MR. ICE CREAM MAN MASTER P,K.FRANKLIN,MO B DICK,KLC (MASTER P)	◆ MASTER P (C) (T) (X) NO LIMIT 53218/PRIORITY	90
95	95	—	2	HOOP IN YO FACE (FROM "SUNSET PARK") THE BASS MECHANICS (S.W.A.T. TEAM)	◆ 69 BOYZ FEAT. QUAD CITY DJ'S (C) (T) FLAVR UNIT/EASTWEST 64312/EEG	95
96	96	89	4	I DON'T WANNA BE ALONE SHAI,R.PHILLIPS,A.STIEFEL (SHAI)	◆ SHAI (C) (D) (T) GASOLINE ALLEY 55178/MCA	89
97	93	86	14	JESUS TO A CHILD ● G.MICHAEL (G.MICHAEL)	◆ GEORGE MICHAEL (C) (D) (V) DREAMWORKS 59000/GEFFEN	7
98	97	87	10	HAVE I NEVER BABYFACE,D.SIMMONS (BABYFACE)	◆ A FEW GOOD MEN (C) (D) (M) (T) (V) (X) LAFACE 2-4142/ARISTA	76
99	98	96	5	NO MORE GAMES DJ CLARK KENT (T.HESTER,G.GILSAINT,R.DESIRE,K.JONES,R.A.FRANKLIN,J.SAMPLE)	◆ SKIN DEEP FEAT. L'L KIM OF JUNIOR M.A.F.I.A. (C) (D) (T) LOOSE CANNON B52706/ISLAND	92
100	99	81	9			

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

BAD TO THE BONE: Bone Thugs-N-Harmony's "Tha Crossroads" (Ruthless/Relativity) holds a lock on the No. 1 spot for the second consecutive week with an insurmountable lead over the competition in overall chart points. The lead can be largely attributed to the fact that more than 237,000 "Crossroads" singles were sold during this chart's seven-day tracking period. The only single to sell more units in a given week during the 3 1/2 years that the Hot 100 has used SoundScan data is Whitney Houston's "I Will Always Love You" (Arista), which sold more than 632,000 pieces in January 1993. In addition to phenomenal sales, "Crossroads" is making strides at radio; it moves 23-19 on the Hot 100 Airplay chart with No. 1 play at three monitored stations, including KPWR (Power 106) Los Angeles. It is again the greatest overall point gainer on the entire chart, posting top five sales and airplay growth. As "Tha Crossroads" continues to pull further ahead of the competition, it appears as if it will camp out in the top spot for a few more weeks.

MAKING MONEY: Closely following "Crossroads" in overall point gains is "Get Money" by Junior M.A.F.I.A. Featuring The Notorious B.I.G. (Undeas/Big Beat/Atlantic). In its 16th week on the chart, "Money" moves 48-17 on the strength of single sales of a new remix that spotlights Notorious B.I.G. singing and rapping. The single moves 37-9 on Hot 100 Singles Sales, selling almost 27,000 units more than it did during the previous week. At radio, "Money" is top five in San Francisco at KYLD (Wild 107) and KMEL, and in New York at WQHT (Hot 97).

ON THE RADIO: While the two greatest point gainers on the chart make their moves largely on the strength of sales, a few singles are garnering solid moves due to impressive airplay increases. The biggest airplay gainer, moving 8-6, is Tracy Chapman's "Give Me One Reason" (Elektra/EEG). Its No. 6 position matches the peak spot of Chapman's other top 10 single, "Fast Car" (Elektra). Considering that it is one of only two singles bulleted within the top 10 this week, "Reason" will likely gain in rank next week and become Chapman's biggest hit to date. The second-biggest airplay gainer and winner of the Greatest Gainer/Airplay award is Adam Clayton and Larry Mullen's "Theme From Mission: Impossible" (Mother/Island). It jumps 52-33 in airplay and 66-54 on the Hot 100. "Impossible" is already top 10 at 10 monitored stations, including No. 5 at WHTZ (Z100) New York. Other singles being heard more frequently on the airwaves are Sting's "You Still Touch Me" (A&M), at No. 77, and Jars Of Clay's "Flood" (Essential/Silvertone/Jive), at No. 46. "Touch Me" is breaking out of San Diego, where it is No. 5 at KKLQ (Q106), while "Flood" is already No. 2 at WBZU Richmond, Va.

STUCK IN THE MIDDLE: For the fourth consecutive week, increases in airplay and sales allow Lenny Kravitz to retain a bullet, but despite that continued growth, "Can't Get You Off My Mind" (Virgin) appears comfortable resting in at No. 62, the rank it has held for each of those weeks. At radio, "Can't Get You Off" is top 10 at four monitored stations, including No. 4 at KYSR Los Angeles. Also caught in a holding pattern is "Scary Kisses" by Voice Of The Beehive (Discovery). It holds at No. 88 for the third consecutive week, despite posting airplay and sales gains. "Scary" is breaking out of Des Moines, Iowa, where it is No. 4 at KKDM. Both singles could make a move next week.

LOCAL MUSIC TV CHANNEL TO START IN THAILAND

(Continued from page 3)

did the deal for redistribution of MTV Asia three years ago, when he was president of Thai SKY television.

The channel will feature seven local Thai VJs and 23 shows—some originating from Thailand, some produced in Hong Kong, but repackaged with Thai-language voiceover—and will utilize BNT's local 40-person staff. Five hours of programming per day will use links produced live from the channel's Bangkok studios.

Ed Sharples, GM for the new Thai service, has coordinated the start-up of Channel V's Indian and Middle East operations. "Because the service is Thailand-only for the first time, we can specifically target the country and work with record companies to find out what's popular in Thailand and be that much more useful to them," he says.

There will be no advertising and no cross-channel promotion on the new channel, which will rely for revenues

solely on subscription. The southern beam of Channel V's free-to-air satellite service has been available in the country for two years.

In addition to some satellite penetration since re-entering the market last year, MTV Asia has kept its foot in the door in Thailand with two hours on the same cable carrier, UTV, between midnight Sundays and 2 a.m. Mondays.

—GEOFF BURPEE

CHALLENGES AWAIT IN TEMPTING ASIAN MKTS.

(Continued from page 3)

authors should not lose out on copyright."

Parker anticipates that the sword of negotiated copyrights could cut both ways in the future. "No Cantonese writer wants to be put in the position that the only way to get recorded is to surrender copyright," he says. "What we want is for the industry to set a standard that works worldwide in all directions."

Suzanna Ng, regional director of EMI Music Publishing Worldwide, says that such negotiations with record companies were, "in some ways, part of the cost of doing business in Asia."

"In some cases, some of our local writers in Hong Kong think they can share an equal part of the copyright with overseas writers [when they translate lyrics for adaptation]," says Ng. "We need to educate the record companies so that they understand: If you want to use songs from overseas writers, you have to clarify their legal status."

David Loiterton, regional director of BMG Music Publishing, asserted that his company rejected the idea of such negotiations. "I don't buy the argument that such things should be negotiated by record companies," he says. "These translators are songwriters who are nine times out of 10 in the employ of the record company doing the adaptation. The copyright cut is simply saving the record company money."

In the long run, Loiterton believes, it is also a false economy, one that could slow the development of Asia's songwriting culture.

Loiterton is not alone, however, in welcoming the fact that such discussion was on the table during MIDEAM Asia, if only because it indicated that this year's event attracted a better-informed international community than the first show.

tively modest distribution and licensing deals, many for dance and techno tracks and slick, urban R&B.

Nazim Gillani, president of Vancouver's Adam Records International, was attending for the first time, and he was enthusiastic. "The first day we thought we'd wasted a lot of money being here," he says. "Over the week, we found that if they liked what you had, they'd buy it right then and there."

Gillani says his company signed with or fielded offers from companies as diverse as Taiwan's Rock Records, India's Vatsa Music, Hong Kong's Warner/Chappell Publishing, and Japan's Avex.

Preliminary results showed that more than 1,100 companies from 46 countries registered to do business at the Hong Kong Convention Centre. Last year, 32 countries were represented by 873 companies.

"Next year, India is the place where we need to do some aggressive marketing," says Reed MIDEAM Organisation chief executive Xavier Roy.

"But I am extremely encouraged that the format which has worked for 30 years in Cannes has worked in Asia," he adds. "We feel that MIDEAM Asia now has an established place in the Asian

music business culture."

But fitting into that culture will require education on both sides, many here noted.

Nick Firth, president of BMG Publishing International, argues that record companies have a responsibility to educate and inform the public. Working with regional offices of international labels body IFPI, labels need to educate the buying public, develop a royalty system, and work with governments to provide a "long-term boon to local economies while posing no threat to local cultures."

Warner/Chappell's Hui adds, "One major consensus I've found that people have reached this week is that publishers have a lot of work to do here."

Greg Rogers, senior VP of MCA Music Entertainment International Ltd., agrees, but notes that strides are being made. "I talked to our colleagues in Europe and in America, and I think there is now a heightened awareness of what's going on in Asia. I think that's a direct result of their visit here last year."

"On subsequent visits, they'll do deals and pursue other ties," he adds. "MIDEAM Asia has fulfilled expectations in terms of its educational value and its ability to connect interested parties."



Every Vote Counts. U.S. Rep. Patricia Schroeder, D-Colo., stopped by Sony Music Entertainment headquarters in New York recently as part of the company's monthly series of guest speakers. The importance of voting, particularly for minorities and women, was one of the key issues discussed by the congresswoman. Gloria Steinem spoke briefly to Sony staffers before introducing Schroeder. Pictured, from left, are Prema Mathia-Davis, national executive director, YWCA; LeBaron Taylor, senior VP of corporate affairs, Sony Music Entertainment; Isisara Bey, director of corporate affairs, Sony Music Entertainment; Schroeder; Steinem; and Patricia Kiel, senior VP of communications, Sony Music Entertainment.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	9	I'M NOT SUPPOSED TO LOVE YOU	BRYAN WHITE (ASYLUM)	14	13	4	YOU DON'T HAVE TO WORRY	RHYTHMICENTRIC (TAZMANIA/METROPOLITAN)
2	3	13	OOH BOY/SLEEPING WITH AN ANGEL	REAL MCCOY (ARISTA)	15	24	2	IN THE HOOD	DONNELL JONES (LAFACE/ARISTA)
3	2	5	HALO	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)	16	—	1	PARTY 2 NITE	LADAE! (MOTOWN)
4	12	3	HOUSE KEEPER	MEN OF VIZION (EPIC)	17	22	4	DOES THAT BLUE MOON EVER SHINE ON YOU	TOBY KEITH (A&M NASHVILLE)
5	6	14	MACARENA	LOS OEL MAR (AVEX-CRITIQUE)	18	11	4	THE ONE	WC & THE MAAD CIRCLE (PAYDAY/LONDON/ISLAND)
6	5	5	I'LL BE ALLRIGHT	MTS (SUMMIT)	19	14	6	THESE ARMS	ALL-4-ONE (BLITZZ/ATLANTIC)
7	—	1	ONE MORE TRY	KRISTINE W (RCA)	20	21	16	HYPNOTIZE THE MOON	CLAY WALKER (GIANT/WARNER BROS.)
8	—	1	PANTS R SAGGIN'	DJ TRAJIC (OUT OF CONTROL)	21	20	10	NASTY DANCER	KILO (WRAP/CHIBAN)
9	4	7	LET ME CLEAR MY THROAT	DJ KOOL (CLR)	22	—	1	GUMP	*WEIRD AL* YANKOVIC (ROCK/ROLL SCOTT BROS. ALL AMERICAN)
10	16	6	DOOKY BOODY	DJ D-MAN & BILLY BOY (OUT OF CONTROL)	23	19	13	WHY YOU TREAT ME SO BAD	SHAGGY FEATURING GRAND PUBA (VIRGIN)
11	17	4	HEADS CAROLINA, TAILS CALIFORNIA	JO DEE MESSINA (CURB)	24	—	1	YOU AND YOU AND YOU	FRANKIE CUTLASS (VIOLATOR/RELATIVITY)
12	10	11	YOU WIN MY LOVE	SHANIA TWAIN (MERCURY NASHVILLE)	25	15	9	SCANDALOUS	THE CLICK (SICK WIO/ITZ/JIVE)
13	18	3	IF I WERE YOU	TERRI CLARK (MERCURY NASHVILLE)					

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

MORE DEAL-MAKING

Many deals were done this time around, building on acquaintances made last year. "Last year, they came to distribute business cards," says distribution executive Portia Chung of Hong Kong Cantopop label Capital Artists. "This year, they came to do business."

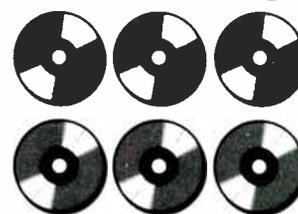
Within Asia, Filipino, Indonesian, Thai, and Chinese companies had a larger representation at this year's conference, as many smaller distributors took full advantage of their countries' large national stands.

New to the event were Brazil, Bulgaria, Egypt, Iceland, Malta, Morocco, and Liechtenstein.

Some expressed disappointment at the absence of a major record company presence, though a strong showing from large regional independents demonstrated their aggressive development in the past year.

Taiwanese independents Rock Records and Friendly Dogs and Thailand's Bakery Music all had a strong and highly visible profile. Avex Japan also had a particularly strong presence. Dozens of marketers struck up rela-

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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
MAY 25, 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	3	2	13	FUGEES ▲ RUFFHOUSE 67147/COLUMBIA (10.98 EQ/15.98)	THE SCORE	1
2	1	1	3	HOOTIE & THE BLOWFISH ATLANTIC 82886*AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
3	5	3	48	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
				*** Hot Shot Debut ***		
4	NEW ▶		1	PANTERA EASTWEST 61908*/EEG (10.98/16.98)	THE GREAT SOUTHERN TRENDKILL	4
				*** Greatest Gainer ***		
5	6	5	9	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
6	2	—	2	DAVE MATTHEWS BAND RCA 66904 (10.98/16.98)	CRASH	2
7	4	—	2	THE CRANBERRIES ISLAND 524234 (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
8	11	14	26	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	8
9	8	8	4	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	5
10	9	6	4	RAGE AGAINST THE MACHINE EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
11	10	7	3	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
12	NEW ▶		1	THE CURE FICTION/ELEKTRA 61744/EEG (10.98/16.98)	WILD MOOD SWINGS	12
13	13	15	26	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
14	7	4	3	SOUNDTRACK ELEKTRA 61904*/EEG (10.98/15.98)	SUNSET PARK	4
15	12	11	32	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
16	16	16	63	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
17	15	10	70	BUSH ▲ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
18	14	13	32	OASIS ▲ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
19	18	18	9	"WEIRD AL" YANKOVIC ● ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
20	17	12	7	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
21	20	17	27	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
22	19	9	3	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
23	21	19	13	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
24	22	21	96	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
25	25	34	16	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
26	34	43	42	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
27	29	23	8	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1
28	28	26	29	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
29	31	30	19	NO DOUBT TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	22
30	23	—	2	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
31	30	32	26	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
32	24	20	6	GETO BOYS RAP-A-LOT/NOD TRYBE 41555*/VIRGIN (10.98/16.98)	RESURRECTION	6
33	36	39	15	MARILYN MANSON NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	33
34	27	22	7	BUSTA RHYMES ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6
35	37	36	47	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
36	32	24	9	STING A&M 540483 (10.98/17.98)	MERCURY FALLING	5
37	NEW ▶		1	SOUNDTRACK WARNER SUNSET 46254*/WARNER BROS. (10.98/16.98)	TWISTER	37
38	35	27	29	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
39	44	47	13	JEWEL ● ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	39
40	41	38	25	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
41	43	—	2	SOUNDTRACK NOD TRYBE 41533*/VIRGIN (10.98/15.98)	ORIGINAL GANGSTAS	41
42	38	29	25	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	20
43	33	25	39	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
44	39	31	38	JOAN OSBORNE ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
45	40	33	17	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
46	26	—	2	CELLY CEL SICK WID' IT 41577*/JIVE (10.98/16.98)	KILLA CALI	26
47	42	28	4	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	28
48	55	51	23	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
49	45	41	8	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	41
50	49	42	74	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
51	54	61	21	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	50
52	57	52	97	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
53	48	45	20	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	53	48	17	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
				*** Pacesetter ***		
55	73	80	6	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
56	47	59	34	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	4
57	62	54	76	BLUES TRAVELER ▲ A&M 540265 (10.98/17.98)	FOUR	8
58	58	57	30	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633 AG (10.98/15.98) HS	AMERICAN STANDARD	24
59	56	40	4	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
60	68	75	5	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	60
61	60	56	61	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
62	51	44	45	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
63	46	37	13	SOUNDTRACK ● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	22
64	59	50	78	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
65	63	58	13	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
66	52	60	7	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
67	65	65	37	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
68	61	49	31	GARBAGE ● ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	47
69	66	63	15	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
70	78	76	23	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
71	71	62	4	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51
72	67	66	11	COWBOY JUNKIES GEFEN 24952 (10.98/16.98)	LAY IT DOWN	55
73	75	68	13	WYNNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
74	69	46	3	THE SMASHING PUMPKINS VIRGIN 38545 (3.98/6.98)	ZERO (EP)	46
75	76	73	81	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
76	72	64	35	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
77	64	35	3	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	35
78	81	92	43	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
79	82	78	42	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
80	77	67	13	GIN BLOSSOMS ● A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10
81	86	96	9	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	81
82	83	74	27	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
83	80	79	32	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	79
84	91	84	79	EAGLES ▲ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
85	89	86	33	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
86	84	71	84	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
87	119	103	14	NEIL DIAMOND ● COLUMBIA 67382 (10.98 EQ/16.98)	TENNESSEE MOON	14
88	88	88	25	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
89	102	119	3	VARIOUS ARTISTS MAMMOTH/ATLANTIC 92672/AG (10.98/15.98)	MTV BUZZ BIN	89
90	87	72	27	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
91	79	70	42	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
92	93	98	248	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
93	103	—	2	SOUNDTRACK HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98 EQ/16.98)	THE GREAT WHITE HYPE	93
94	100	99	9	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	94
95	92	77	11	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98) HS	HAPPY NOWHERE	77
96	74	69	13	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	69
97	90	100	13	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
98	70	55	5	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	16
99	104	116	38	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
100	99	82	26	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
101	97	89	16	TORI AMOS ● ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
102	95	83	83	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
103	96	81	21	EVERYTHING BUT THE GIRL ● ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46
104	98	85	27	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
105	120	112	25	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
106	94	87	12	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	81
107	109	126	9	GRAVITY KILLS TVT 5910 (10.98/16.98) HS	GRAVITY KILLS	107
108	113	113	18	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	108

○ 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 LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	122	123	6	TWILA PARIS SPARROW 51518 (9.98/15.98)	WHERE I STAND	87
110	129	—	2	MINDY MCCREADY BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	110
111	105	95	5	VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98)	SCHOOLHOUSE ROCK! ROCKS	70
112	111	109	29	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
113	50	—	2	PAUL WESTERBERG REPRISE 46176/WARNER BROS. (10.98/16.98)	EVENTUALLY	50
114	127	—	2	SOUNDTRACK COLUMBIA 67626 (10.98 EQ/16.98)	THE CRAFT	114
115	118	110	57	WHITE ZOMBIE ▲ GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
116	157	152	182	KENNY G ▲ ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
117	85	53	3	VARIOUS ARTISTS INTERSCOPE 90960* (10.98/16.98)	INSOMNIA - THE ERICK SERMON COMPILATION ALBUM	53
118	115	118	59	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
119	NEW	—	1	JOHNNY MATHIS COLUMBIA 67509 (10.98 EQ/17.98)	ALL ABOUT LOVE	119
120	126	115	107	LIVE ▲ ▲ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
121	114	106	40	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
122	107	90	18	SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98) HS	RESIDENT ALIEN	49
123	149	140	34	MICHAEL BOLTON ▲ ▲ COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
124	110	91	45	FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
125	108	97	28	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
126	117	104	7	VARIOUS ARTISTS WARNER BROS. 46079 (11.98/17.98)	SONGS IN THE KEY OF X (THE X-FILES)	47
127	124	125	38	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
128	144	146	32	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
129	166	161	221	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
130	106	94	3	NONCHALANT MCA 11265* (9.98/15.98)	UNTIL THE DAY	94
131	121	122	30	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
132	161	175	3	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER	132
133	128	124	28	DEF LEPPARD ● MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
134	112	105	23	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	76
135	156	144	116	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
136	130	129	7	MARK KNOPFLER WARNER BROS. 46026 (10.98/15.98) HS	GOLDEN HEART	105
137	151	147	35	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	52
138	123	108	18	KRIS KROSS ● RUFFHOUSE 67441* COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	15
139	158	166	14	PATTY LOVELESS EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	90
140	195	194	325	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
141	178	—	2	DISHWALLA A&M 540319 (10.98/15.98) HS	PET YOUR FRIENDS	141
142	139	131	25	VARIOUS ARTISTS ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
143	135	117	38	GOO GOO DOLLS ▲ WARNER BROS. 47570 (9.98/15.98) HS	A BOY NAMED GOO	27
144	132	132	57	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
145	162	—	2	TINA ARENA EPIC 67533 (10.98 EQ/16.98) HS	DON'T ASK	145
146	165	148	78	ABBA ▲ POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
147	116	93	5	MC REN RUTHLESS 5544*/RELATIVITY (10.98/16.98)	THE VILLAINS IN BLACK	31
148	140	121	31	GREEN DAY ▲ REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
149	131	136	85	BRANDY ▲ ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
150	160	145	89	BOYZ II MEN ▲ ▲ MOTOWN 530323 (10.98/16.98)	II	1
151	125	128	41	BRYAN WHITE ● ASYLUM 61642/EEG (9.98/15.98) HS	BRYAN WHITE	88
152	181	151	25	THE BEATLES ▲ ▲ APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
153	145	150	37	MICHAEL W. SMITH ● REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
154	172	162	33	GEORGE STRAIT ▲ ▲ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	43

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	NEW	—	1	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	155
156	147	135	28	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
157	155	149	270	ENIGMA ▲ ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
158	134	127	15	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAFU**IN COMPTON	3
159	153	133	84	THE CRANBERRIES ▲ ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
160	NEW	—	1	ENRIQUE IGLESIAS FONOVISA 0506 (10.98/13.98) HS	ENRIQUE IGLESIAS	160
161	152	141	25	DON HENLEY ● GEFFEN 24834 (10.98/16.98)	ACTUAL MILES HENLEY'S GREATEST HITS	48
162	170	170	11	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	107
163	173	198	4	THE VERVE PIPE RCA 66809 (10.98/15.98) HS	VILLAINS	163
164	148	139	42	TOADIES ● INTERSCOPE 92402 (10.98/15.98) HS	RUBBERNECK	56
165	150	138	9	SEPULTURA ROADRUNNER 8900 (10.98/16.98)	ROOTS	27
166	154	160	43	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
167	198	189	95	VINCE GILL ▲ ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
168	138	143	46	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/16.98) HS	FROGSTOMP	9
169	RE-ENTRY	—	113	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
170	137	107	18	SOUNDTRACK ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	18
171	168	167	112	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
172	167	165	3	PLANET SOUL STRICTLY RHYTHM 325* (9.98/14.98) HS	ENERGY + HARMONY	165
173	RE-ENTRY	—	2	OLGA TANON WEA LATINA 13667 (8.98/13.98) HS	NUEVOS SENDEROS	170
174	RE-ENTRY	—	4	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98) HS	NEW MOON DAUGHTER	141
175	146	163	4	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	146
176	169	164	12	NEWSBOYS STARSONG 20075/VIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER	35
177	133	102	6	CRACKER VIRGIN 41498* (10.98/16.98)	THE GOLDEN AGE	63
178	171	156	43	SELENA ▲ EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
179	141	130	26	ACE OF BASE ▲ ARISTA 18806 (10.98/16.98)	THE BRIDGE	29
180	142	111	9	KISS MERCURY 528950* (10.98 EQ/17.98)	MTV UNPLUGGED	15
181	183	171	130	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
182	180	178	230	PEARL JAM ▲ ▲ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
183	192	193	66	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	13
184	176	153	27	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
185	188	177	234	NIRVANA ▲ ▲ DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
186	174	195	79	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
187	RE-ENTRY	—	31	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	22
188	RE-ENTRY	—	4	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98) HS	BY HEART	187
189	136	101	5	SOUNDTRACK PRIORITY 50576 (10.98/16.98)	THE SUBSTITUTE	90
190	RE-ENTRY	—	137	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/17.98)	YES I AM	15
191	187	168	73	SADE ▲ ▲ EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
192	143	114	4	SMOOTHE DA HUSTLER PROFILE 1467* (10.98/15.98)	ONCE UPON A TIME IN AMERICA	93
193	159	120	6	BEASTIE BOYS CAPITOL 33590* (7.98/12.98)	THE IN SOUND FROM WAY OUT!	45
194	184	173	189	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
195	185	176	35	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	21
196	RE-ENTRY	—	60	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
197	163	137	24	RADIOHEAD ● CAPITOL 29626 (10.98/15.98)	THE BENDS	88
198	177	187	31	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49
199	179	179	77	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
200	190	188	38	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 23	Terri Clark 83	Kirk Franklin And The Family 30	Sammy Kershaw 155	Natalie Merchant 35	Queen 194	Dangerous Minds 91	Travis Tritt 195
Abba 146	Collective Soul 61	Fugees 1	Kiss 180	Jo Dee Messina 175	Radiohead 197	Dor' Be A Menace To South Central... 170	Shania Twain 16
Ace Of Base 179	Coolio 21	Kenny G 116	Mark Knopfler 136	Metallica 92	Rage Against The Machine 10	Friday 144	VARIOUS ARTISTS
Alice In Chains 82	Cowboy Junkies 72	Garbage 68	Korn 121	Monica 78	Collin Raye 99	The Great White Hype 93	Club Mix '96 Volume 1 69
Tori Amos 101	Cracker 177	Geto Boys 32	Alison Krauss 183	John Michael Montgomery 118	Red Hot Chili Peppers 76	Mortal Kombat 127	Dance Mix U.S.A. Vol. 4 49
Jann Arden 94	The Cranberries 7, 159	Vince Gill 105, 167	Kris Kross 138	Alanis Morissette 3	The Tony Rich Project 54	Now And Then 162	Insomnia - The Erick Sermon Compilation Album 117
Tina Arena 145	The Cure 12	Gin Blossoms 80	La Bouche 45	Newsboys 176	Lionel Richie 47	Original Gangstas 41	Jock Jams Vol. 1 79
Beastie Boys 193	Cypress Hill 156	Goodie Mob 184	Tracy Lawrence 25	Nirvana 185	Seal 52	Pulp Fiction 102	MTV Buzz Bin 89
The Beatles 27, 152	D'Angelo 62	DC Talk 88	Annie Lennox 196	The Nixons 81	Bob Seger & The Silver Bullet Band 75	The Substitute 189	MTV Party To Go Volume 8 142
Blackhawk 187	DC Talk 88	Def Leppard 133	Live 120	No Doubt 29	Sade 191	Sunset Park 14	Schoolhouse Rock! Rocks 111
Blues Traveler 57	Neil Diamond 87	Def Leppard 133	LL Cool J 42	Nonchalant 130	Adam Sandler 65	A Thin Line Between Love & Hate 63	Songs In The Key Of X (The X-Files) 126
Michael Bolton 123	Celine Dion 5, 135	Def Leppard 133	Lonestar 96	Oasis 18	Bob Seger & The Silver Bullet Band 75	Twister 37	The Verve Pipe 163
Bone Thugs-N-Harmony 26, 186	Dishwalla 141	Def Leppard 133	Patty Loveless 139	Olga Tanon 173	Seleena 178	Waiting To Exhale 13	Clay Walker 131
Tracy Bonham 60	Dog's Eye View 95	DC Talk 88	Mac Mall 77	ORIGINAL LONDON CAST	Sepultura 165	Spacehog 122	Paul Westerberg 113
Boyz II Men 150	Eagles 84	Garth Brooks 40, 50	Madonna 104	Phantom Of The Opera Highlights 140	Seven Mary Three 58	Stabbing Westward 106	Bryan White 66, 151
Brandy 149	Eazy E 158	Bush 17	Marilyn Manson 33	Joan Osborne 44	Kenny Wayne Shepherd 108	Sting 36	White Zombie 115
Jim Brickman 188	Enigma 157	Tracy Byrd 199	Master P 59	Ozzy Osbourne 112	Michael W. Smith 153	Stone Temple Pilots 20	Cassandra Wilson 174
Brooks & Dunn 9	Enrique Iglesias 160	Garth Brooks 40, 50	Johnny Mathis 119	Pantera 4	Smoothe Da Hustler 192	George Strait 11, 154	Wynonna 73
Garth Brooks 40, 50	Enya 48, 129	Bush 17	Dave Matthews Band 6, 86	Pearl Jam 182	Solo 137	SWW 22	"Weird Al" Yankovic 19
Busta Rhymes 34	Melissa Etheridge 100, 190	Tracy Byrd 199	The Mavericks 85	Tom Petty & The Heartbreakers 181	SOUNDTRACK	The Dogg Pound 125	Yanni 169
Tracy Byrd 199	Everclear 53	Mariah Carey 15	Mindy McCreedy 110	Planet Soul 172	Braveheart 70	TLC 64	
	Everything But The Girl 103	Celly Cel 46	MC Eht Featuring CMW 98	The Presidents Of The United States Of America 43	Clueless 198	Toadies 164	
	Foo Fighters 124	Tracy Chapman 8	Reba McEntire 128		The Craft 114	Total 97	
	Jeff Foxworthy 166		Tim McGraw 56, 171				
			MC Ren 147				

INDIE SECTOR HOBBLING BY STIFF RETURNS FOR '96

(Continued from page 1)

discounters, they are becoming aggressive in pruning slow-moving titles from their inventory. Another factor inflating returns has been the winding down of the cassette format. In the beginning of the year, merchants began reducing their commitment to cassette albums.

Store closures also create returns. Since December, sources say, the Musicland Group has closed about 45 stores, Trans World has closed about 30, Camelot has closed 20, Warehouse has closed 20, Blockbuster Music has closed about 25, and WaxWorks has closed about 10.

The scarcity of open-to-buy dollars forces retailers to shorten the shelf life of recent purchases that are not selling. Although they are loath to publicly quote return figures, some distributors privately admit that returns reached the 40% mark in the first quarter of the year.

Bob Feldman, president of Red House Records in St. Paul, Minn., says the returns flood "felt like a major correction in the industry to me."

He says the first-quarter situation "was a loud cry from the industry. There were so many releases, so many stores open... It's kind of a scream from the industry."

In New York, Neil Cooper, owner of New York-based ROIR, describes the returns situation as "a seige, which has hurt us greatly. In my 17 years of business, I have never received returns like this." Cooper says that in the past, his returns have ranged from 10% to 25%; so

far this year, ROIR's monthly returns have hovered around 35%. He says his company has been able to keep its head above water because sales continue to be strong despite the returns.

Andy Allen, president of New York-based Alternative Distribution Alliance, says the industry is "trying to sell records to people that don't want them. The retailers are showing a real reluctance to take a new artist, and it's a real effort to keep catalog out there. The challenge for any distribution system is first to get a layout [on a new release] and then to keep it there long enough so people can discover it."

Even though some independent-label executives say they are experiencing difficulty in getting retailers to buy new releases, their overall market share grew in the first quarter, according to SoundScan. In the period ending March 31, independent distributors saw their market share increase to 20%, up from 18.6% in the same time frame last year.

Tom Silverman, president of Tommy Boy Records, says part of the growth that the independent sector is enjoying can be attributed to an increase in the number of new releases from those labels. Although the number of new releases is not available for the first quarter, he points out that from 1993 to 1995, the independent sector has almost doubled the number of albums it releases (Billboard, May 18).

A buyer with a major chain says there is a simple reason why independent labels are getting a large amount of re-

turns. "They issue more records, so they will get more returns," he states. "The independent distributors are the ones who come in here with release books that make the majors look like minor leaguers. The marketplace can't absorb all the releases. If there is no tolerance for all the releases by the majors, how can it take in all the releases from indies, which generally put albums that have less name value."

He adds that the glut of product is making it difficult to manage open-to-buy dollars. Also, due to diminishing profits, "we can't afford deep catalog like we used to."

Despite the fallout from returns, most label executives say they see the situation stabilizing. Harry Anger, president of AVI Entertainment Group in Los Angeles, a catalog specialist that has extensively reissued the Exello and Sun catalogs, says, "We're seeing some improvement." Anger notes that his company luckily didn't get hit with heavy returns but that it did experience a softening of sales. "With some accounts, it got a little slow," he says. "We are seeing a wrap-up and seeing some reorders now."

Label executives say that prompt payments by distributors have cushioned the fallout from returns. ROIR's Cooper says, "The distributors have not left us stranded." But he concedes that he has been more attentive to accounts receivable.

On the other hand, some label executives note that factoring in returns, the inflow of dollars is often not as large as anticipated.

Red House's Feldman says the returns put some labels at a production standstill. Since many labels are getting paid in returns, he says, they "have stopped recording in the middle of albums." The head of another label says that while he hasn't halted recording albums in midproduction, he has slowed his signings.

One distributor worries that since returns are cutting into cash flow, his labels won't be able to support new releases with marketing dollars. "After you deduct returns, reserve, [and] advertising, guys that are expecting \$20,000 only get \$2,000. Not many of our labels have the ability to withstand that. A small label has to rethink the way they do business. They have to record fewer albums, release fewer, and unfortunately, promote less."

ADA's Allen, however, states that reducing promotion is the wrong way to conduct business. "Before, a lot of indie labels would wait until a record is in the marketplace before beginning their campaign," he says. "Now, they have to start their campaign as we are soliciting."

Jerry Salerno, president of the East Newark, N.J.-based Metropolitan, says the environment has forced him to pay close attention to his release schedule. "Some of the major accounts are very backed up as far as taking in new releases, and it has caused disruption [with] our release schedule," he says. "For a while, we held up the releases, but the longer solicitation period didn't help, so we released three albums each in February and in March." But the buy-ins were disappointing, so he again decided to sit on new releases.

Currently, Metropolitan is soliciting for three albums that it expects to release in June. "Due to budgeting and the onslaught of product, we are getting squeezed out" at retail, Salerno states.

In regards to catalog product, a number of distributors and labels say they are getting more aggressive with sales programs. For example, Mike Delich at American Gramophone says he is offer-

ing deals more frequently.

ADA's Allen says, "We have revised the way we sell the catalog. Instead of offering deals quarterly, now we do it every month... That provides retailers with less risk, more buys. It has been very successful for us."

In addition to implementing catalog sales programs, Feldman says, Red House has issued a label sampler, "House On Fire," which is offered free to anybody who purchases a Red House title.

Another distributor says, "We are

experimenting with everything: deeper discounts, dating, validating inventory, issuing a credit line to keep it out there longer."

Duncan Browne, president of Distribution North America in Cambridge, Mass., says that when the smoke clears, there may be an upside to the situation: "We're going to have a healthy marketplace. There's no question in my mind that America was over-retailed... We will have a better marketplace to sell to, but the process is painful."



by Geoff Mayfield

FUGEE-LA-DI-DA: Fugees make this columnist look like an astute prognosticator, as yet another week of sales growth pushes the hip-hop trio's sophomore set, "The Score," to the head of the class on The Billboard 200. Not bad for a group whose 1994 debut peaked at No. 62 on Top R&B Albums while clocking 13 weeks on the Heatseekers chart.

In a race even closer than last week's, when Hootie & the Blowfish withstood a charge by the Dave Matthews Band to retain the No. 1 slot by a narrow 1.2% margin, Fugees swipe the crown by mounting a 6.6% sales gain over prior week sales (205,500 units). The spurt, which is Fugees' ninth gain in the last 11 weeks, puts an ultraslim 0.9% gap between them and the Blowfish (No. 2, 203,500), one of the tightest races we have seen in the five years in which the chart has employed SoundScan data.

RUNNING UP 'THE SCORE': Fugees' ascent comes as a result of Columbia's multifaceted attack, which had the act establish a bulkhead at R&B stations and stores—"The Score" has been No. 1 on Top R&B Albums for seven of its 13 chart weeks and has never ranked lower than No. 2—but its eclectic appeal quickly spread to other airplay routes. In fact, the three Fugees tracks that have been played the most by R&B radio—"Fu-Gee-La," "Killing Me Softly," and "Ready Or Not"—all appear on the current top 40/rhythm-crossover list in Billboard sister publication Top 40 Airplay Monitor, a rare achievement in that chart's history.

The second of those tracks, based on the classic Roberta Flack hit, has been MTV's most-played track for two consecutive weeks, has played well at traditional top 40 radio (moving 11-7 on Airplay Monitor's top 40/mainstream list), and has even picked up spins at a few adult contemporary stations, while Fugees' treatment of Bob Marley's "No Woman, No Cry" is blazing a modern rock trail at KROQ Los Angeles and WXRK (K-Rock) New York, among others in the format.

"How many artists can you think of who get airplay from R&B, rap, rhythm-crossover, top 40, MTV, BET, AC, and even alternative, all at the same time?" asks Columbia national director of promotion Lisa Wolfe. The answer to her question is "not many," but when it happens, it seems to be a recipe for success.

THE AIR UP THERE: The previous two charts saw a total of six albums debut in the top 10; the only one to enter that high this week is Pantera's "The Great Southern Trendkill," which romps in at No. 4 with 149,000 units, about 36,500 units less than the group's 1994 album did when it opened at No. 1. The Cure chimes in with 74,000 units (No. 12), while the soundtrack from undisputed box office champ "Twister" blows in at 29,000 pieces (No. 37).

The recent spate of top 10 debuts illustrates the fact that product flow has improved somewhat over last year, when many high-appeal albums were jammed into the last four months. So far, 1996 has seen 49 titles debut in the top 50, with 25 of those entering within the top 20, compared with just 36 top 50 debuts during the same span in '95 and 18 entering in the top 20.

For the second week in a row, the top seven albums each sell more than 100,000 units... There will be at least one debut, maybe two, in next week's top 10. Critics at such consumer press bastions as Entertainment Weekly, People, and The Los Angeles Times have panned George Michael's DreamWorks debut; that alone is reason enough to predict great success. But my optimism for his prospects is swayed even more by the enormous crowd reaction he elicited at the Hollywood Bowl last fall, when he made a surprise cameo appearance during an Elton John concert, and by early retail reports. First-day action suggests that the new Def Leppard might reach the top 10, too.

AMEN: As the front-page story in last week's Billboard suggests, the new Kirk Franklin & the Family album (No. 30) is a very big deal. In fact, last week's bow at No. 23, with 36,000 units, stands as the highest Billboard 200 debut ever for a gospel act. To put it in perspective, compare Franklin's entry with the highest debuts scored by other high-profile gospel artists: BeBe & CeCe Winans, No. 92, 1991; the Winans, No. 102, 1990; Sounds Of Blackness, No. 112, 1994; and the Edwin Hawkins Singers, No. 136, 1969.

Of the four titles that debuted in last week's top 30, Franklin's crew—with a 10% slide from prior-week sales—experiences the smallest second-week erosion. The other three are Dave Matthews Band (2-6, a 45% decline), the Cranberries (4-7, a 30% decline), and Celly Cel (26-46, a 31.5% decline).

OFFSPRING SIGNS WITH COLUMBIA

(Continued from page 5)

Epitaph responded by placing the band's last seven-figure royalty check with an escrow holder and filing a declaratory claim with the Los Angeles Superior Court on March 20, asking the court to decide if Offspring's next album belonged to Epitaph (Billboard, March 30).

However, Doug Mark, head of business affairs at Epitaph, says, "Epitaph granted [Offspring] a series of extensions to answer the claim, because we've been working out an agreement with Offspring and Sony."

With the Columbia deal inked on May 13, Epitaph has dismissed the court action and returned the royalty check to the band, according to Mark.

Columbia would comment only in a prepared statement issued by Don Ienner, chairman of Columbia Records Group (U.S.) and president of Columbia Records. In the statement, Ienner describes Offspring as "one of those rare bands that manages to attract millions of fans while maintaining their honesty and creativity. They refuse to be exploited or undermined in the process."

Brett Gurewitz, president of Epitaph, had previously said publicly that he would not allow Offspring to leave the label.

However, he says he changed his mind when "the group came to me and said, 'Let's talk man to man.' They said they didn't want to record for Epitaph anymore and that I had always told them that Epitaph's philosophy was to never compel a band to record for you if they didn't want to."

"We are an artist advocate, so I said OK," adds Gurewitz. "They asked me this quite some time ago. It just took me a long time to mull it over and digest it, but I understand. I feel betrayed, but if we're not an artist advocate, we're nothing."
Offspring declined to comment at

press time. However, the band's manager, Jim Guerinot, says that Offspring will enter the studio June 16 with 20 songs ready to record. Dave Jerden (Jane's Addiction, Alice In Chains) will produce the album. The band is looking to play festivals in Europe in August and to tour the U.S. upon release of the album.

Gurewitz says he's not worried about the health of the label now that its biggest-selling band is gone. He says the label survived and thrived in 1993, when Bad Religion made the move to Atlantic Records.

"At the time, [Bad Religion] accounted for 65% of sales for us," says Gurewitz. "Offspring are less than that. We've been through this [before], and it made us stronger."

Gurewitz says that another prominent Epitaph band, Pennywise, has resigned with the label for three more albums. He adds that the label has signed longtime indie-rock favorites New Bomb Turks, whose Epitaph debut is due in August.

In addition, while the label was negotiating with Columbia for the Offspring deal, it worked out a new distribution deal with Sony's independent distribution arm, RED (see Retail Track, page 72).

Epitaph was distributed mainly by RED and Caroline, along with a consortium of independent distributors, but has ended its connection to Caroline. Gurewitz says he gave Caroline and Twin City International Music Distributors in Minneapolis a 90-day notice as of May 14.

Gurewitz says, "There is no material linkage or contractual linkage between our deal with RED and the Offspring deal. We were planning on doing it anyway, for business reasons, and since we were engaged in negotiations with them anyway, it was a good time to kill two birds with one stone."

MARCUS ROBERTS' DOUBLE SONY SHOT

(Continued from page 1)

and "Portraits In Blue" (Sony Classical), Roberts is attempting to double his marketplace visibility while augmenting his aesthetic reach.

The former title is his follow-up to 1994's "Gershwin For Lovers," a jazz trio date that has sold 72,000 copies, according to SoundScan. The latter is Roberts' debut in the classical realm, built around a vivacious interpretation of "Rhapsody In Blue." Their simultaneous release will give fans a chance to fully explore the pianist's ever-expanding agenda.

The double release is an imposing one-two punch that the Sony/Columbia publicity machine hopes will make the buying public see stars.

Kevin Gore, VP of promotion and marketing at Columbia's jazz department, feels that the tandem release of the titles is a great opportunity to link two areas of the company. "It's a team effort to raise Marcus' visibility beyond just jazz or just classical," he explains. "In fact, the repertoire of each record mandates that kind of organization."

Alex Miller, VP of marketing for Sony Classical, concurs: "From the very beginning of the campaign, we've worked with the jazz staff. Our solicitation sheets—the tool that the company uses to describe the record to its sales force—is a single page. One side is jazz; the other classical. Our [electronic press kit] also references both discs. We're definitely working as a team."

FRISKY GERSHWIN

Long known as an impressive improviser, Roberts proved last summer that he had a distinctive way of addressing the classical canon. At a concert in New York's Bryant Park, the 32-year-old pianist and his ensemble united with the Orchestra of Saint Luke's, mounting a frisky interpretation of Gershwin's quintessentially cosmopolitan work.

"It was totally different than what we had done with it in the studio a week earlier, when we cut 'Portraits,'" Roberts recalls. "That's the beauty of and the power of interpretation. It's never the same twice."

Roberts had recently moved from RCA to Columbia, and "Gershwin For Lovers," an intricate, somewhat dark take on the songwriter's themes, was then riding high on the Billboard Top Jazz Albums chart.

The pianist, who began his high-visibility professional work with bandleader Wynton Marsalis, says that part of his career ambition has been to address all the music he appreciates.

"I've been very strategic in covering everything I can," he admits. "I played solo pieces for a few years, these days the trio is happening, and the classical stuff is about to begin, too. Now I can move any way I want."

Helping keep that pivot point well oiled is the job of the marketing teams from both labels. This is the first sign-

ing of a jazz artist by Sony Classical since Marsalis inked in 1982 (when he, too, had a dual release of classical and jazz discs with "Haydn, Hummel, L. Mozart: Trumpet Concertos" and "Think Of One").

Sony Classical's Miller expects an enthusiastic audience reaction for "Portraits." And he realizes that a key element to its success is the extended summer and fall tour on which Roberts will embark.

"One of the most dynamic aspects of the campaign is the fact that he'll be on the road playing the material we have in the stores," says Miller. "That rarely happens with a classical artist. Anything we can do along the tour route as far as record promotion and giveaways



with retail and radio, we'll do."

The pianist will tour with New York's Academy of the Ascension Orchestra and will divide the shows in half. The first portion will feature material from "Time And Circumstance," performed with his working trio of drummer Jason Marsalis and bassist David Grossman. The second will feature "Rhapsody In Blue."

The 20-date, coast-to-coast outing was crafted by Columbia Artists Management Inc., the prestigious classical music agency. "I took Marcus on because he's very intriguing," says Laurence Tucker, a VP at CAMI. "I think our business needs more of these crossover kinds of moves. With most classical records, it's extremely hard to coordinate a tour around a particular piece. Say a violinist comes out with a certain concerto—there are too many factors involved to assure that this is the only concerto the artist will play for a full year."

Miller believes that Roberts' take on Gershwin will shake up some minds. "Marcus has delved into the psyche of Gershwin and has come up with something vital. Going back to the roots, he's become modern. I think it will turn some heads."

A large portion of the piece is given over to roiling group interplay by Roberts and company. Though "Rhapsody In Blue" is a classical music touchstone, this version unites the score with un-

abashed jazz extrapolations.

That's part of the reason why the jazz aspect of the campaign will be initially stressed. A story on Roberts is slated for the July cover of Down Beat, and the participation of both labels will assure a presence in JazzTimes and Jazziz. "Go with who your friends are initially," says Miller, "take the line of least resistance and then convince the skeptics with your victories—that's the plan."

"I just came from a classical broadcasters convention," he continues, "and some of the radio people who heard the piece mentioned that it's a very 'unusual' interpretation. Of course, they're basically programming what I call the DWEMs, the dead white European men. Bach, Mozart, and the rest still rule. Getting modern music interpreters on the air is not going to be an easy sell."

The interpretation does not bother Patrick Neas, music director for KXTR Kansas City, Mo. "It's very untraditional, but very good," he says. "Right now, there's a bit of consciousness-raising about jazz going on around here, because of Robert Altman's [forthcoming] film 'Kansas City.'"

Another recent disc has opened up a few ears in KXTR's audience. Clarinetist Eddie Daniels' update of Vivaldi's "The Four Seasons" has "earned itself a lot of positive phone calls," Neas says. "And that has a jazzy persona. I think Roberts' 'Rhapsody In Blue' will be greeted in the same way. You listen to his take on it with fresh ears, that's for sure."

CLASSICAL REPACKAGING

Dieter Wilkinson, national buyer for the Musicland chain, is blunt about the current atmosphere in classical music. "Let's face it, classical is the business of repackaging, and everybody is kind of doing it the same way. The labels would have you believe they're trying to do things differently, but it's basically the same old, same old—except they have a lot less superstars with which to launch pieces."

"You have to look for a new way to do things," he adds. "This Marcus Roberts disc is a fresh approach. It may not appeal to the traditionalist, but listening [to it] in my office, I heard a lot of surprises and a new perspective. These guys start out traditionally and then go off on their own. I think this disc will do just fine."

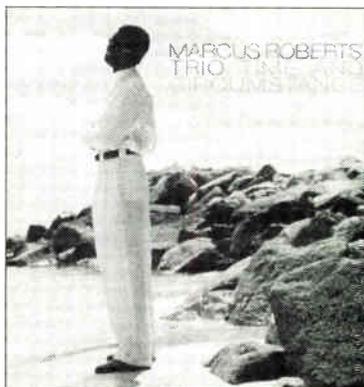
Naturally, Roberts has his own take on the piece. "The only thing that makes it classical in the pure sense is that there's a score," he says. "Gershwin organized his ideas around influences from European thought. But we know that he also went to a lot of Harlem rent parties and saw people dancing. My standpoint is that it's more of a jazz piece, and I'm sure he never played what the hell he wrote exactly. That's part of why it's so open-ended."

Stride and boogie piano riffs leap out of Roberts' rendition, and the dynamic strata is eruptive at many points. There's joy, pride, and a wholly American-associated kineticism at work throughout.

Sony Classical has been in discussions with United Airlines—whose advertising theme is "Rhapsody In Blue"—about changing to Roberts' version. "It's been broached but not agreed upon," says Miller. "We're also talking to PBS about a broadcast at the end of the year, but nothing is firm yet."

The company has issued an advance CD for long-lead press, another move that is rare in the classical business.

The task before the Columbia jazz department may be a bit less daunting.



With six discs to his name, Roberts is well known as an improvising pianist, often associated with the extraordinarily visible Marsalis.

Columbia had a field day with its "Gershwin For Lovers" media coverage, including several spots on morning TV shows and an appearance on "Late Night With Conan O'Brien."

"We found tie-ins with Valentine's Day and Mother's Day wherever we could," recalls Columbia's Gore. "The mass message was that this is the music of George Gershwin, beautiful stuff that people should love—a great marketing hook. But it wasn't an easy listening album; it was a genuinely artistic look at the tunes."

"Time And Circumstance" continues with the complexities and drama of his previous work. The first batch of original tunes that Roberts has recorded since 1990's "Deep In The Shed" on RCA/Novus, the album is a musical analog to the contours of a love relationship. In it, one can hear all the purrs and squabbles found in an ever-developing romance.

Gore hopes to sustain the momentum established by "Gershwin For Lovers." "One of jazz's biggest chal-

lenges is to explain an artist to the public without a mass-marketing hook," Gore says. "Most people think, 'Hmm, "Gershwin For Lovers," now that's a good way in.' This time, there's no Gershwin, so how are we going to sell it? We're relying on what companies always should [rely on]: the artistry."

Quixotic tempo shifts and a variety of instrumental textures help make "Time And Circumstance" a precocious outing. But the group interplay is perhaps the disc's most impressive element.

"You can't put out records without the right people," says Roberts. "I've got two young guys with talent who love to play. I designed the music so Jason and David would be more than just backing players. They're right there with me. They're not intimidated about trying to execute high levels of achievement."

"The first wave of the campaign will concentrate on the jazz press," says Gore, "and the second wave is much more mainstream-oriented."

The key is getting the mainstream media to deal with both records simultaneously. "It's rare that people put out two records at once," he adds, "but it's even more rare that they do it in two different idioms."

The message has gotten across to Giovanni Vitacolonna, the jazz and classical buyer for Tower Records in Nashville. The day he talked about the projects, his Sony rep, Tyler Pittman, had just dropped off the Roberts electronic press kit.

"Jazz and classical share a room in this store, and I might put that video through the monitors when the discs come out," says Vitacolonna. "Around here, Roberts will join the ranks of Keith Jarrett and Wynton Marsalis. We made up a word for our marketing of this kind of music: 'jazzical.' Marcus Roberts will fit right in."

"'Time And Circumstance' is quite good," he continues. "It's real jazz, put together creatively, but it's accessible. Roberts isn't out there in the public eye like Kenny G. But why would he want to be? I'd put him on the same level as Joshua Redman; though not a recognizable name, those in the know will probably go for him."

The week of June 18, Roberts will take his trio to New York's Village Vanguard to play the "Time And Circumstance" material. He is also making rare sideman appearances on forthcoming discs by trumpeter Marcus Printup's "Unveiled" on Blue Note, due Aug. 6, and trombonist Wycliffe Gordon's "Bone Structure" on Atlantic, due Aug. 20.

RIGHT SOCIETIES ENTER CHINA

(Continued from page 5)

with MCSC when he served as chairman of the U.K.'s Performing Right Society.

An ASCAP executive, requesting anonymity, says that the society has been reluctant to officially divulge ties with its Chinese counterparts because of tensions surrounding U.S. demands that Chinese officials crack down on the 31 CD and tape manufacturing facilities that produce pirated goods, including music CDs. "We thought the timing was terrible," the executive says.

SESAC co-chairman Freddie Gershon, however, says he happily ac-

knowledges the SESAC/MCSC ties. "We've got to start somewhere," he says. "More and more, the Chinese want to be accepted as part of the international community, and deals like this place on them a higher level of responsibility."

Although China's potential as a market for U.S. home entertainment products is seen as enormous, the ASCAP spokesman, while agreeing that it is important to begin to have business relationships with the Chinese, calls China's contributions from musical performances "a minimal revenue stream

right now."

"The Chinese government," he adds, "doesn't allow MCSC to collect fees from radio and TV, only from concert performances." He also raises the issue of safeguards with regard to collections. "Under the agreement, we have rights to what are referred to as 'technical reviews.' They would be insulted if the word 'audit' were used."

Earlier this year, the music-print unit of Cherry Lane Music, which has an office in China, arranged to have the first official song folio published there of John Denver's most successful songs.

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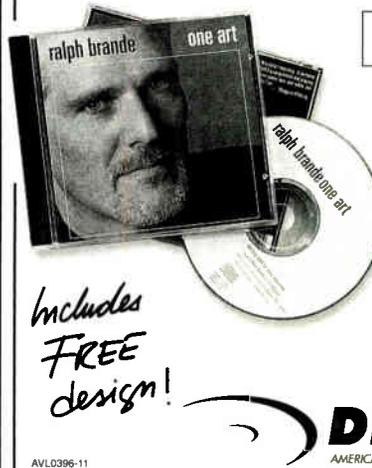
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Billboard's Editor In Chief Goes To Hollywood



Two of Billboard editor in chief Timothy White's books are being adapted for the screen: the best-selling "Catch a Fire: The Life of Bob Marley" (Henry Holt & Co./Omnibus Press) and "The Nearest Faraway Place: Brian Wilson, the Beach Boys, and the Southern California Experience" (Henry Holt/Macmillan).

Fox 2000/20th Century Fox films recently purchased the film rights to "The Nearest Faraway Place." Adam Fields, who brought another music-oriented picture to the screen, "Great Balls of Fire," is attached to produce.

"Faraway Place" is the study of the history of Southern California as seen through the eyes of the family

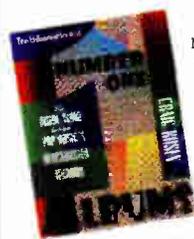
of the Beach Boys' Brian Wilson. The book traces the family's story from the great grandfather's emigration from Ohio through three generations in search of California's golden dream. "Faraway Place" is currently available in paperback in the U.S., U.K., and Japan.

A biopic of reggae legend Bob Marley, "Catch a Fire" is being developed by Warner Brother Pictures. Ron Shelton, whose directing credits include box office hits "Bull Durham" and "White Men Can't Jump," is in the final stages of negotiation to write the script and direct the film.

For more information on the above titles, please call Kara DioGuardi at 212-536-5008.



West Coast Bureau Chief Craig Rosen's Number One Albums



Billboard Books newest addition is "Number One Albums," an up-close view of the creative process behind some of the most influential rock'n'roll albums. Craig Rosen brings fascinating behind-the-scenes information and revealing anecdotes of records that reached the Billboard 200 to the forefront of the music community and fans worldwide.

This book tells the stories behind 423 albums, with the list of artists and titles ranging from the Singing Nun, Bob Newhart, and the "Sound of Music" to Snoop Doggy Dogg, Garth Brooks, and the "Lion King." Coverage begins on May 5, 1956 with Elvis Presley, the first rock'n'roll album to top the Billboard 200, and runs through the end of 1995.

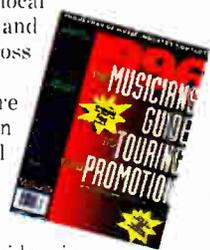
In addition to track listings, a Top Five albums chart, and weeks at number one, each entry includes quotes from interviews conducted with artists, producers, engineers, session players, and record executives.

"Number One Albums" is \$21.95. For more information, please call Kara DioGuardi at 212-536-5008.

Musicians Guide To Touring & Promotion

The sixth edition of the Musicians Guide to Touring and Promotion is now available. The ultimate do-it-yourself guide for working bands and independent artists, the Musicians Guide puts thousands of music industry contacts at the user's fingertips (including indie and major label A&R personnel, college and commercial radio programmers, tape and disc manufacturers). The Guide also features an in-depth, nationwide, city-by-city directory of local clubs, talent buyers, record stores, press, and media outlets—Everything you need to book a regional or national tour. Information is updated every six months by Musician's researchers and double-checked by local music editors and musicians across the country.

For more information on the Guide, call Dev Sherlock at (212) 536-5210. The Musicians Guide is available on newsstands or by mail (Send check/money order for \$9.95 to the Musicians Guide, 1515 Broadway, 15th Floor, New York, NY 10036).



Dates 'n Data

Dance Music Summit • Chicago Downtown Marriott • July 17-19

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

For more information, contact Maureen Ryan at 212-536-5002.

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	YEAR-TO-DATE OVERALL UNIT SALES	
	1995	1996
TOTAL	228,058,000	238,725,000 (UP 4.7%)
ALBUMS	198,308,000	199,688,000 (UP 0.7%)
SINGLES	29,749,000	39,037,000 (UP 31.2%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996
CD	125,632,000	142,150,000 (UP 13.1%)
CASSETTE	72,357,000	56,954,000 (DN 21.3%)
OTHER	319,000	584,000 (UP 83.1%)

OVERALL UNIT SALES THIS WEEK
13,059,000
LAST WEEK
12,826,000
CHANGE
UP 1.8%
THIS WEEK 1995
11,779,000
CHANGE
UP 10.9%

ALBUM SALES THIS WEEK
10,826,000
LAST WEEK
10,552,000
CHANGE
UP 2.6%
THIS WEEK 1995
10,089,000
CHANGE
UP 7.3%

SINGLES SALES THIS WEEK
2,232,000
LAST WEEK
2,274,000
CHANGE
DOWN 1.8%
THIS WEEK 1995
1,690,000
CHANGE
UP 32.1%

YEAR-TO-DATE SINGLES SALES BY GEOGRAPHIC REGION

	1995	1996		1995	1996
NORTHEAST	1,517,000	2,162,000 (UP 42.5%)	SOUTH ATLANTIC	7,011,000	8,458,000 (UP 20.6%)
MIDDLE ATLANTIC	4,710,000	6,581,000 (UP 39.7%)	SOUTH CENTRAL	5,103,000	6,647,000 (UP 30.3%)
E. NORTH CENTRAL	4,892,000	6,477,000 (UP 32.4%)	MOUNTAIN	1,164,000	1,570,000 (UP 34.9%)
W. NORTH CENTRAL	1,328,000	1,917,000 (UP 44.4%)	PACIFIC	4,024,000	5,224,000 (UP 29.8%)

ROUNDED FIGURES

FOR WEEK ENDING 5/12/96

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

Chances Are Mathis Has Seniority

THERE COULDN'T BE a more dramatic difference between the newest artist on The Billboard 200 and the most senior member of that chart, and they both have albums debuting this week. Making his first appearance on the chart is Enrique Iglesias, who enters at No. 160 with his self-titled album on Fonovisa (the same album that moves 7-1 on The Billboard Latin 50). At the other end of the scale is an artist who first appeared on the Billboard album chart Sept. 9, 1957, with an LP titled "Wonderful! Wonderful!" Johnny Mathis enters The Billboard 200 some 38 years and eight months later with his newest release, "All About Love," which is new at No. 119. The label is the same one that issued his first disc: Columbia, which has been Mathis' home through five decades (except for a very brief fling with Mercury in 1963). Mathis has charted during each of those decades; his previous appearance was with a Christmas album in 1993.

Mathis has a five-year lead in seniority on the album chart; his closest compatriot is Quincy Jones, who made his debut in December 1962 with a bossa nova LP Jones is No. 90 this week with "Q's Jook Joint."

For years, Mathis held the record for longest-running album on the chart. "Johnny's Greatest Hits" hung around for 490 weeks, which is still good enough for second place.

MANY MOONS: The album in first place for longevity on the Billboard album chart is "Dark Side Of The Moon" by Pink Floyd. One of the most popular rock albums of all time, it has a hefty lead over Mathis' greatest hits, with 741 weeks under its belt. A sharp-eyed Rob Durkee of Premiere/Mediabase Radio Networks noticed that as of this week, "Dark Side Of The Moon" has amassed 259 weeks on the Top Pop Catalog Albums chart. Add the fig-

ures together and you come up with a mighty impressive 1,000 weeks.

SOMETHING TO SHOUT ABOUT: Longevity is also a key word for this week's Hot 100. Dr. Louis Lacueo of Covina, Calif., applauds the Isley Brothers for bulleting to No. 93 with "Let's Lay Together." That Island single is charting 37 years after the Isleys made their first appearance with "Shout." The Isleys are all over the Hot 100, as William Simpson of Los Angeles cites the Isleys' writing credit on Bone Thugs-N-Harmony's No. 1 "Tha Crossroads." The rappers interpolate the Isleys' "Make Me Say It Again Girl." And Ronald Isley is No. 11 as the featured guest on R. Kelly's "Down Low (Nobody Needs To Know)."

REMEMBER THE TIME: Perhaps it was jet lag, but when I wrote Chart Beat in Berlin, I misquoted William Simpson. What he really said was that Mariah Carey's "Always Be My Baby" was the first No. 1 single to have a two-week run since Ini Kamoze's "Here Comes The Hotstepper." And on the subject of Carey, Peter J. Baker of Milwaukee points out that the chart-topping status of "Always Be My Baby" made her the female songwriter with the most No. 1 hits. The single was Carey's 10th composition to reach the summit; her only No. 1 hit that was not self-written was a remake of the Jackson 5's "I'll Be There." Madonna has written nine No. 1 hits, and Carole King has penned eight.

BLOWING IN THE WIND: The highest debuts on The Billboard 200 belong to Pantera and the Cure, but the third-highest debut is noteworthy because it marks the return of Stevie Nicks and Lindsey Buckingham to the chart. They are reunited in "Twisted," one of the tracks on the "Twister" soundtrack, which is new at No. 37.



by Fred Bronson



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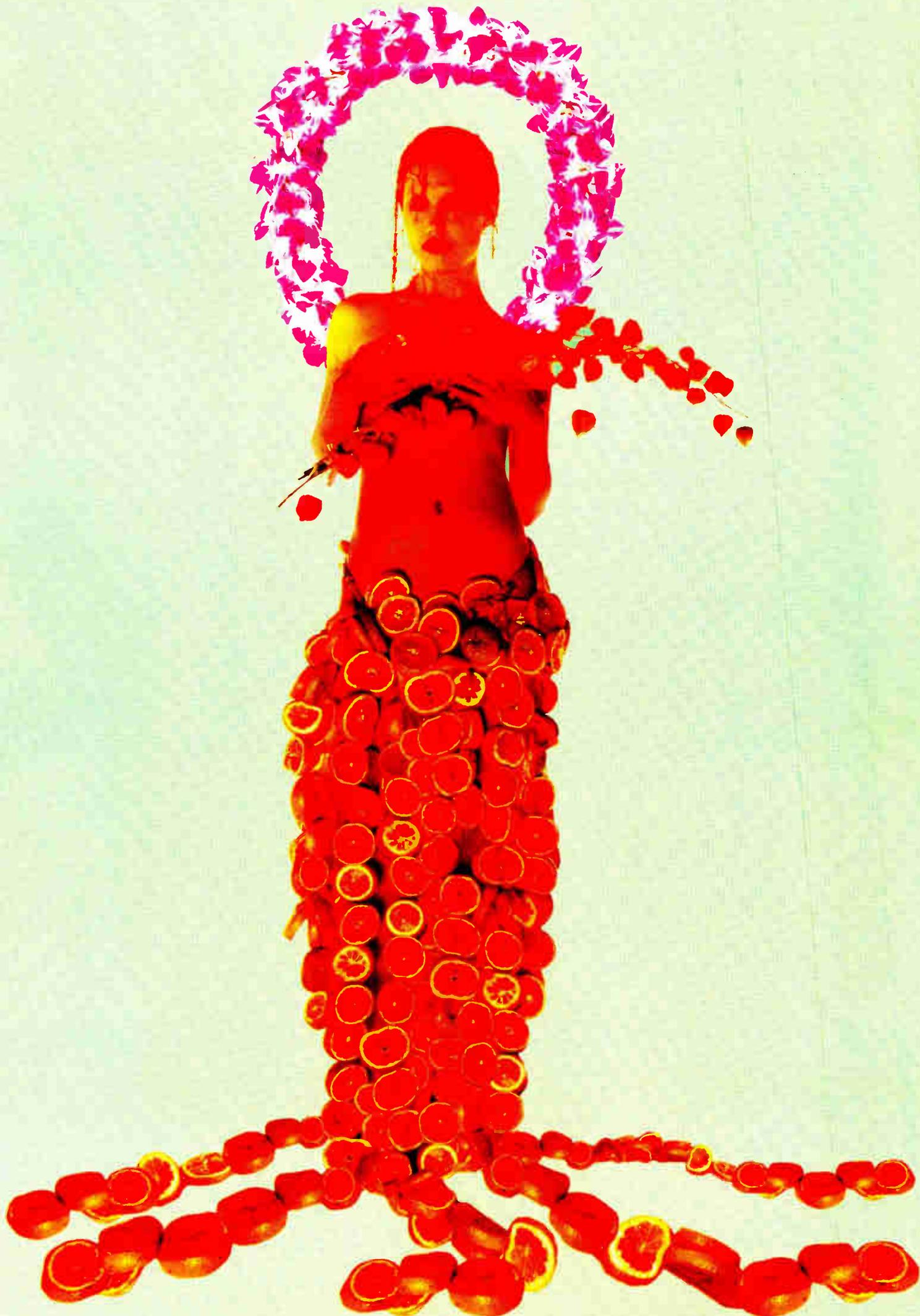
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