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IN MUSIC NEWS



Australian Act Frente Is Back In 'Shape'

SEE PAGE 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 15, 1996

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Accurate Targets Either/Orchestra

BY BRADLEY BAMBARGER

NEW YORK—For the past 10 years, the Either/Orchestra has boldly gone where no big band has gone before, op-



EITHER/ORCHESTRA

erating more like a punk rock group with its cross-country van tours and independently released albums. The ensemble's approach to its hallowed jazz idiom also has been liberal and liberating, encompassing swing-era master-

(Continued on page 96)

Vibrant Indie Acts Enliven Japanese Musical Scene

BY STEVE McCLURE

TOKYO—Like Godzilla rising out of the sea and destroying an unsuspecting Tokyo, Japanese indie bands are emerging from the underground and



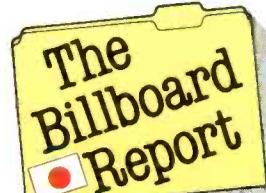
FLAMENCO A GOGO

cutting a swath through this country's conformist music scene.

Following in the wake of such trailblazing acts as the Boredoms and Shonen Knife, these groups are bypassing major labels and taking their music directly to a growing number of fans at home and overseas.

Their radical, uncompromising music is worlds away from the mild pop that dominates the charts here.

It runs the stylistic gamut—from the jangly garage pop of such groups as the Flamenco A Gogo to the hardcore sound of Cocobat and all the way to the avant-weirdness of Violent Onsen Geisha and "noise"



GARLIC BOYS

bands at the very fringe of listenability.

What the new crop of indie acts has in common is energy—which bands like Tokyo funk/thrash unit the Jasons dole out in ample doses at broom-closet-size "live houses."

A typical Jasons show sees drumsticks flying out over the mosh pit as drummer Chatani works himself into

(Continued on page 21)

Film Song Boosts Epic's Marshall

BY BRETT ATWOOD

LOS ANGELES—Epic is betting that a new song from the soundtrack to the Kevin Costner comedy "Tin Cup" will provide the ace in the hole needed to score Canadian



MARSHALL

singer Amanda Marshall a hit record in the U.S.

Marshall, whose self-titled album was released in the U.S. April 16, is likely to gain a high-profile boost from the Marc Tanner and

(Continued on page 87)

Chinese Court To Hear First Case On Performance Royalty

BY GEOFF BURPEE

HONG KONG—As the CD piracy issue continues to swirl here, a Chinese court is set to hear the country's first

RIAA'S BERMAN IS SUMMONED TO HONG KONG ... SEE PAGE 95

action over alleged nonpayment of performance royalties.

The Musicians and Composers Soci-

(Continued on page 95)

J&R Music World
 25th Anniversary

FOLLOWS PAGE 50

Colombia's Shakira: I'm Here Video Spurs Sony Singer/Songwriter

BY JOHN LANNERT

Video may have killed the radio star for English rock duo the Bugles back in 1979, but for Colombian singer/songwriter Shakira, a video proved to be the launch pad for a new radio and retail idol in Latin America.

The source of Shakira's budding stardom is the video for "Estoy Aquí" (I'm Here),

the first single from her Sony Discos album "Pies Descalzos" (Bare Feet).

At a marketing meeting six months ago, Sony executives from various Latin countries received the video enthusiastically and pledged an all-out effort to break Shakira throughout Latin America.

"Estoy Aquí" has since become a top 10

(Continued on page 78)



SHAKIRA

Platinum Europe Marks Album Sales

BY JEFF CLARK-MEADS

LONDON—The European record industry is aiming to stand as tall as the American business with a new award for pan-European sales.



The new honor, Platinum Europe, has been instigated by international labels body IFPI to acknowledge album sales of 1 million units across the continent. Paul Russell, who chairs the organizing committee, says he believes it will give artists selling 1 million units in Europe the same kudos as those who achieve the feat in the U.S.

Platinum Europe will be launched

(Continued on page 86)

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BILLBOARD SPOTLIGHTS THE BLUES

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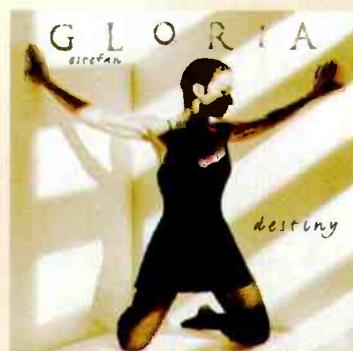
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- June 12th • See her on "Live With Regis & Kathie Lee."
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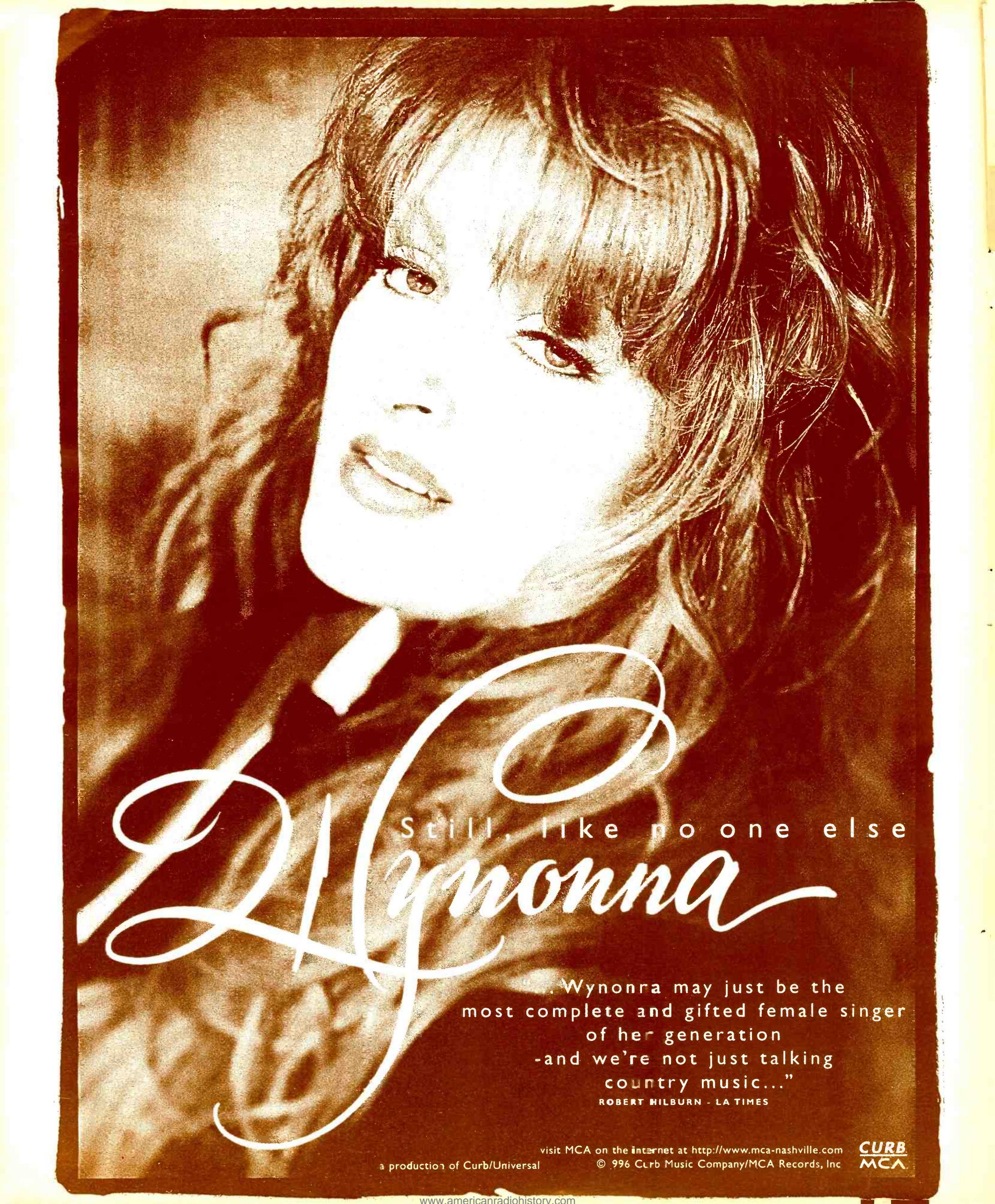


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ROBERT MILBURN - LA TIMES

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MCA Records Revamps Black Music Staff

Wilson Named Division President; Harleston Departs

BY J.R. REYNOLDS

LOS ANGELES—In what is being described as a reorganization of its black music management staff, MCA Records has tapped veteran promotion executive Ken Wilson to be president of the black music division and has replaced four other executives.

Joining MCA's black music division are urban music VP (U.S.) Stanley Winslow, administration and planning senior director (U.S.) Kevin Bass, special projects director (U.S.) Irene Rivera-Gandia, and A&R manager (U.S.) Pierre Bradshaw.

In his duties as president, Wilson will oversee the day-to-day activities of the black music division and will provide marketing

and promotional support for MCA's joint-venture R&B labels, including Silas Records. Wilson, however, will not be involved in new MCA sister label Universal.

Wilson reports to MCA Records president Jay Boberg, who was unavailable for comment at press time.

Respected by his peers as well as by radio programmers, Wilson was named executive of the year by Impact during the R&B trade publication's annual Super Summit conference in April.

Wilson is a six-year Columbia Records veteran and was black music promotion VP when he was recruited by MCA. Prior to his tenure with Columbia, the executive worked at Arista for two years as West Coast promotion district manager.

A priority project scheduled to be released under Wilson's watch is the much-anticipated reunion album by New Edition.

Still untitled, the set is slated for release Sept. 10. It features original members of the group, including Bobby Brown, as well as Johnny Gill, who replaced Brown after he

embarked on a solo career.

Other acts scheduled to have albums released during the next three months are female hip-hop artist Passion, rap act Wreckx-N-Effect, R&B vocalist Anthony Hamilton, and female R&B vocalist Tasha.

Says Wilson, "We plan to take a blue-collar approach to working and developing our acts and want to maintain close relationships with each of them." He also vows to maintain MCA's "tight partnership with radio, retail, and other sectors of the music industry."

Wilson replaces black music division senior VP David Harleston, who was installed about 14 months ago (Billboard, March 18, 1995).

Other departing executives are marketing and promotion senior VP A.D. Washington, East Coast promotion VP Martha Thomas-Frye, VP Nancy Taylor, and marketing and promotion administration director Dyan Golden.

Senior VP (U.S.) Hank Shocklee, who joined MCA at the same time as Harleston to run the label's black music division, remains at the label. Label sources say that the scope of his duties have been narrowed to A&R, an

(Continued on page 86)



WILSON

Capitol To Acquire 49% Share In Indie Matador Records

BY MELINDA NEWMAN

NEW YORK—Capitol Records' imminent deal to acquire a minority share of Matador Records will give the major label access to such alternative favorites as Liz Phair and Bettie Serveert and will give the independent label the financial means to make greater investments in its artists.



PHAIR



Although the final papers aren't signed, the two parties have concluded negotiations that will include Capitol's purchase of a minority stake in Matador.

Neither party would comment on the numbers involved, but sources say that Capitol will invest at least \$10 million to purchase 49% of Matador. Matador co-owners Gerard Cosloy and Christopher Lombardi will retain 51%. The deal also includes a multimillion dollar line of credit.

The pact has been in the works for several months. (Continued on page 91)



Michael Moves The World. George Michael, center, embraces Virgin Music Group Worldwide executive VP Nancy Berry, left, and chairman/CEO Ken Berry at the launch party for his new album, "Older," at London's Hamilton Gallery. The album, released on Virgin Records everywhere but North America, where it is on DreamWorks, quickly reached No. 1 in 15 countries. In the U.S., the album has already achieved gold certification. The second single from the set, "Fastlove," is No. 8 on the Hot 100 Singles chart.

THIS WEEK IN BILLBOARD

CROWES AND SNAKES

The Black Crowes were ready to break up, but they overcame their differences and recorded "Three Snakes And One Charm," an album that combines hard rock with American roots music influences. Senior writer Chris Morris has the story. **Page 15**

TV NOSTALGIA SELLS ON VIDEO

Broadcast and cable-TV programming is finding a new home in the video store, as vendors discover a growing market for old series or made-for-cable movies. Home video editor Seth Goldstein reports. **Page 61**

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Oliver Stone's Vision Intact On 'Killers' Director's Cut

■ BY EILEEN FITZPATRICK

LOS ANGELES—Nearly two years after its theatrical debut, consumers will get to see "Natural Born Killers" the way director Oliver Stone originally conceived the controversial film, thanks to home video.

Through a unique distribution deal, indie video supplier Vidmark Entertainment will release the unrated "Natural Born Killers: The Director's Cut" July 30, priced at \$29.99.



STONE

A laserdisc edition will be released simultaneously by Pioneer Entertainment, priced at \$109.98.

Warner Bros., which released the film in theaters and on home video, relinquished rights to the director's cut back to Ixtlan/New Regency, the producers of the film.

The film has grossed \$50.3 million in the U.S. In markets outside the U.S., "Natural Born Killers" has grossed about \$40 million, according to Stone. However, the title's release on home video in Britain has been suspended in-

definitely, following Warner Home Video's decision to wait until the movie's certificate of rating has been reviewed by the British Board of Film Classification (see story, page 68).

The two-tape set will include an additional 3½ minutes of footage that were edited out of the theatrical version to satisfy the Motion Picture Assn. of

America requirements for an R rating.

Stone provides a four-minute commentary at the beginning of the film. Minimum advertised price for the title is \$19.99.

(Continued on page 87)



U.K. Tribunal To Rule On PRS, Sky Fee Dispute

LONDON—U.K. authors' body the Performing Right Society and satellite TV channel BSkyB are to settle their long-running license-fee dispute before the U.K.'s Copyright Tribunal.

It was the broadcaster—widely known as Sky—that decided to refer the matter to the tribunal, but PRS says it precipitated the action and welcomes the move. The tribunal is a court of law dealing specifically with rights matters.

The dispute centers around Sky's new license. PRS wants the broadcaster to pay an annual fee of 1% of revenues, increasing to 3% in July of

(Continued on page 91)

Sony, Creation Renew Alliance

LONDON—The hottest liaison between a British-based major and an independent label has been re-cemented for a five-year term.

The partnership between Sony Music Entertainment and Creation Records—home of Oasis, Teenage Fanclub, and Primal Scream—will not, though, be extended to the major buying the indie. "That would be pretty much the worst thing we could have done," says Sony's European president, Paul Russell.

The U.K. industry had been anticipating announcement of a purchase following meetings at Sony's London headquarters May 31. On June 3, one press report said that the deal had been done.

However, Russell emphasizes that the new agreement simply extends arrangements first put in place in 1992. That is, Sony owns 49% of Creation,

(Continued on page 94)

Breakup: Crowded House's Dream Is Over

■ BY PAUL SEXTON

LONDON—"Don't Dream It's Over" was featured on Crowded House's set list at a concert here June 3. But by the time the gig had finished, the audience didn't have to dream—it really was over for the band. The next day Neil Finn made it official: Crowded House had split.

Even as its new single, "Instinct,"

Warner Music Group Execs Are L.A. Bound

NEW YORK—Most Warner Music Group corporate executives will be moving in a little less than a year to Los Angeles, where they will work in the company of the Time Warner unit's co-chairmen, Bob Daly and Terry Semel.

Daly and Semel, who also operate Time Warner's film unit, were given additional responsibility for the music division late last year following a great deal of turmoil that saw the departure of key music executives, including chairman Michael Fuchs, whom Daly and Semel replaced.

Though a Warner Music Group spokesman says that corporate and personal decisions regarding the moves are still being weighed, 20-25 staffers could be relocated to the West Coast. At press time, published reports

(Continued on page 86)

1995 Figures Show Industry Imbalance

Small Number Of Albums Take Bulk Of Year's Sales

■ BY ED CHRISTMAN

NEW YORK—While major labels are more likely to land a hit than their indie counterparts, an analysis of 1995 sales reveals that the chances of any album reaching 250,000 units in sales are slim.

In 1995, the average major-label album sold 9,134 copies, while the average independent-label title moved 1,363 units, according to numbers tabulated by SoundScan.

The overall average sales per album last year was 4,198 units. Last year, SoundScan tracked 146,743 album titles, which sold a total of 616 million units. Of the albums tracked,

29,429 were released in 1995, and those titles sold about 206 million units, or one-third of total album sales (Billboard, May 18).

SoundScan collects point-of-sale information from retail and rack accounts at stores that account for 85% of U.S. music sales and then projects figures for the entire U.S. retail market.

Despite the breadth of tracked titles, a minuscule number of albums were responsible for more than two-thirds of all sales. About 40% of all sales, or about 246 million units, was generated by 336 titles, which each sold 250,000 units or more. Another 32.6% of sales, or 201 million units,

was generated by 2,992 titles, each of which sold 25,000-249,999 units.

The 336 titles that each sold 250,000 units or more represent 0.2% of all titles tracked by SoundScan, while the 2,992 titles that sold 25,000-249,999 units were 2% of all titles.

Of the 336 titles, 148 were released in 1995, while 188 came out prior to 1995. Moreover, of those 336 titles, 298 were put out by major labels, while 38 were on independent labels.

In examining the rest of the titles tracked, SoundScan found that 9,456 titles, or 6.5% of all tracked titles, sold 5,000-24,999 units each, accounting for 102 million units in total sales,

(Continued on page 88)



It's Party Time. MCA Music Publishing held a party to celebrate the opening of its new offices and to welcome recently appointed worldwide president David Renzer. Pictured at the company's new West Los Angeles headquarters, from left, are Jay Boberg, president, MCA Records; Howard Weitzman, executive VP of corporate operations, MCA Inc.; Ron Meyer, president/COO, MCA Inc.; Renzer; Doug Morris, chairman/CEO, MCA Music Entertainment Group; and Zach Horowitz, president, MCA Music Entertainment Group.

Michael W. Smith Bows Rockettown Christian Label; Donahue Named Prez

■ BY DEBORAH EVANS PRICE

NASHVILLE—Contemporary Christian artist Michael W. Smith has launched a label, Rockettown Records, and named former Reunion director of A&R Don Donahue president and Derek Jones creative manager.

Smith will continue to record for Reunion Records, his label home for the past 14 years, but will develop projects for Rockettown.

The label officially opened its doors June 3 and is located outside Nashville in the Franklin, Tenn., house that holds Smith's Deer Valley Studios.

"We don't have a distribution deal worked out yet, and we don't have our first artist, which are crucial elements, but we feel like we need to get up and say, 'Here's what we're doing,' because I've heard many times that Smitty is leaving Reunion, and we wanted to set the record straight," says Donahue. "He's a Reunion artist. This is just an extension of who he is as an artist."

Smith says he has been wanting to start his own label for years. "It's been a dream for a long time," he says. "But [I was] trying to find the right time. Don and I had been talking about this

for the last eight months, and it never was the right time, with me launching the I'll Lead You Home tour and all that. But this was good timing, and we're excited."

Smith says he is looking forward to developing a variety of projects for his new imprint. "I've been wanting to do a worship-and-praise record for kids for a long time," he says. "That's something that could work on this label."

He will also be developing other artists' careers and sees his new label as a way of keeping his creative juices flowing. "We really had a lot of that in the '80s, with Amy [Grant], Gary [Chapman], Wayne [Kirkpatrick], and I and [Chris] Rodriguez. It was a frenzy when we'd all get together. There was so much creativity going on," Smith says. "A couple of years ago, I started to feel like I wasn't networked and, to be honest, started having feelings of, 'I'm not sure that I'm really hungry anymore.' And I think that's a dangerous place. I think that happens when you have a family and things that require a lot of attention, and it happens when you become successful, and things are a little too easy, and you be-

(Continued on page 94)

R&B, Rap The Initial Focus Of Shaq, Trauma's T.W.Is.M. Label

■ BY DOUGLAS REECE

LOS ANGELES—Basketball star Shaquille O'Neal and Trauma Records have teamed up to launch T.W.Is.M. (the World Is Mine), a joint-venture label that will focus on R&B, rap, and crossover artists but could span several genres.

The 7-foot-1-inch center for the Orlando Magic says, "This is not only a rap label. This is about music period, whether it's rap, R&B, country, rock, or whatever. I'm a big fan of all music."

The Sherman Oaks, Calif.-based Trauma and the Santa Monica, Calif., office of Management Plus Enterprises, which manages O'Neal, will cooperate in promoting and marketing artists signed to T.W.Is.M.

The label's roster comprises O'Neal and S.H.E., an R&B group made up of teenage sisters Tyren Perry and Jania and Jaimee Fox-

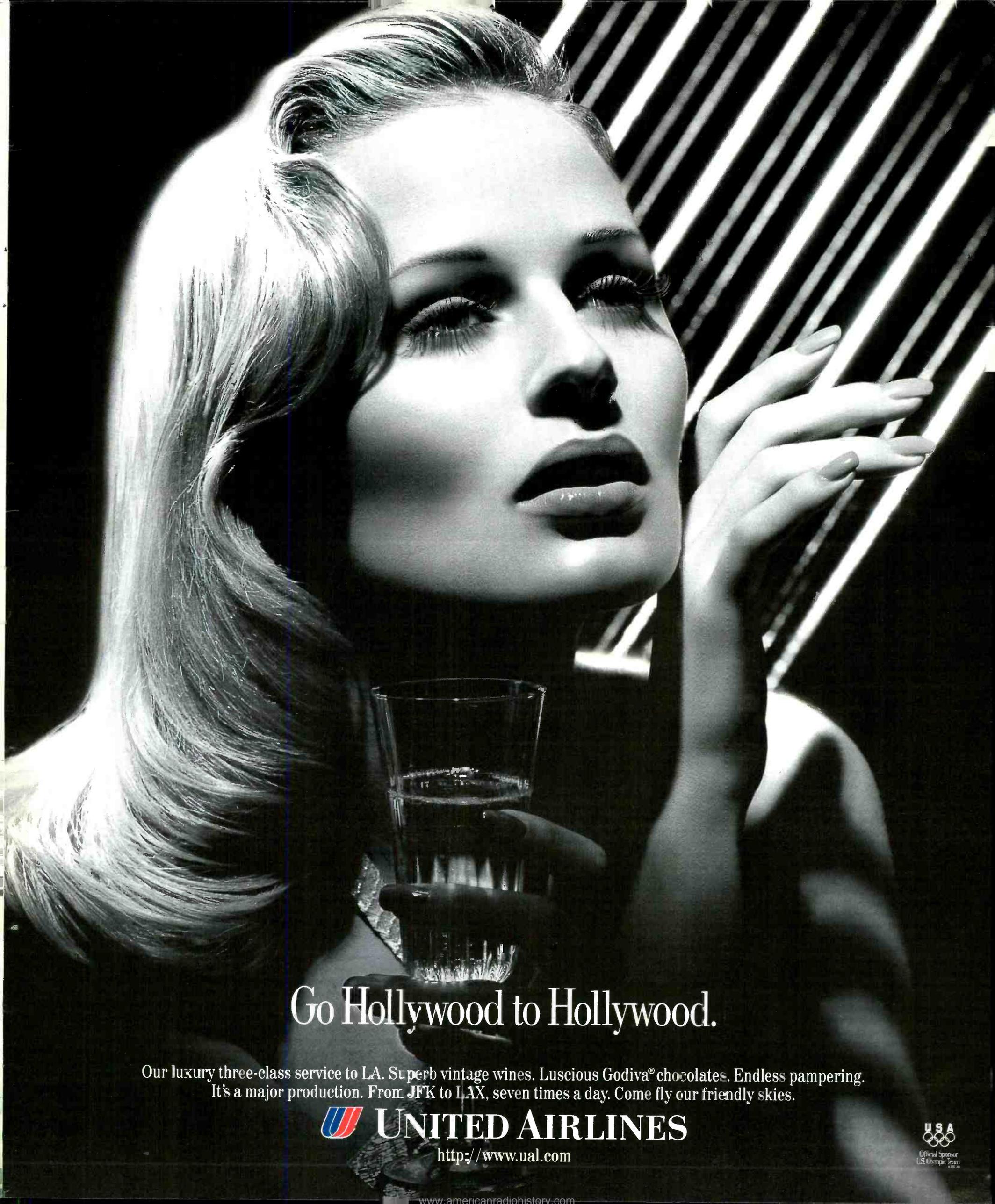
worthy. The label is contemplating the signing of several other artists and is working on movie soundtrack deals, according to O'Neal.

O'Neal, who has sold more than 1 million units of his Jive albums "Shaq Diesel" and "Shaq Fu: Da Return," according to SoundScan, will release new material on the label.

According to O'Neal, his forthcoming and as-yet-untitled album, which features guest performances by such artists as Mary J. Blige, Mobb Deep, and the Notorious B.I.G., will likely be issued after S.H.E.'s album is released in August or September.

The 2-year-old Trauma has had considerable success with modern rock acts Bush and No Doubt. Bush's "Sixteen Stone" has sold more than 3.8 million copies, while No Doubt's "Tragic Kingdom" has sold more than 625,000 copies, according to SoundScan. However,

(Continued on page 91)



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RUDOLPH ISLEY
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R&B + Rap

Can't You See

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Joseph Howell
Herb Middleton
Terri Robinson
Roger Ryan
Mark South
R&B

Candy Rain

HEAVY D
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Malcolm Duncan
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Alan Gorrie
Owen McIntyre
Jean C. Olivier
Terri Robinson
Ali Shaheed
Hamish Stuart
Malik Izaak Taylor
Tone
R&B

Come On

JIMMY JAM
TERRY LEWIS
JIMMY WRIGHT
Barry White
R&B

Creep

DALLAS AUSTIN
R&B

Don't Take It Personal (Just One Of Dem Days)

DALLAS AUSTIN
DERRICK SIMMONS
LL Cool J
Recall Management
R&B

Every Little Thing I Do

HEAVY D
Raymond Calhoun
Jean C. Olivier
Terri Robinson
Tone
R&B

Feels So Good

KANDI BURRUSS
JERMAINE DUPRI
CARL LOWE
R&B

Flava In Ya Ear

EASY MO BEE
CRAIG MACK
Rap

Freek'N You

DEVANTE SWING
R&B

Get Down

EASY MO BEE
CRAIG MACK
Rap

Give It 2 You

JERMAINE DUPRI
Chris Kelly
R&B + Rap

Heartbeat

TOM WATKINS
Matthew Rowbottom
Richard Stannard
Dance

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DARNELL CHAVES
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JOSH WINK
Ron Dean Miller
Bertram Reid
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ERICK SERMON
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**One More Chance/
Stay With Me**

SEAN "PUFFY" COMBS
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Bluez Brothers
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R&B + Rap

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Your Loving Arms

DAVID HARROW
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Dance

**SONGWRITER
OF THE YEAR**

SEAN "PUFFY" COMBS

**R&B SONG OF
THE YEAR**

Creep
DALLAS AUSTIN
R&B

**RAP SONG OF
THE YEAR**

One More Chance/Stay With Me
SEAN "PUFFY" COMBS
THE NOTORIOUS B.I.G.
Carl Thompson
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Bunny DeBarge
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**DANCE SONG
OF THE YEAR**

**Melody Of Love
(Wanna Be Loved)**
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R&B SONG OF THE YEAR

Creep

Writer: Dallas Austin

Publishers: DARP Music, EMI Music Publishing

RAP SONG OF THE YEAR

One More Chance/Stay With Me

Writers: Sean "Puffy" Combs*, Bunny DeBarge*, Mark DeBarge*, The Notorious B.I.G.*

Publishers: B.I.G. Poppa Music, EMI Music Publishing, Jobete Music Co., Inc., Justin Combs Publishing

DANCE SONG OF THE YEAR

Melody Of Love (Wanna Be Loved)

Writers: Joseph Carrano, Robert Clivilles, David Cole, Donna Summer

Publishers: EMI Music Publishing, Red Instructional Music, Robi-Rob Music, Sweet Summer Night Music, Touche Me II Music

REGGAE ARTIST OF THE YEAR

Shaggy

TOP ASCAP REGGAE ARTISTS

Bob Marley & the Wailers

Patra, Mad Lion

SONGWRITER OF THE YEAR

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Commentary

Safeguarding A Sunny Copyright Future

BY JACK VALENTI

Someone in our industry asked me recently, "Where are we going?" My answer was, "I don't know where we're heading, but I can't wait to get there."

Which is what I wish to address in this forum: that ill-lit future and why the consumer electronics industry and the motion-picture industry are bound together, lashed to the bow of the same vessel guided by the same compass course, riding the same tidal trajectory.

That which the consumer electronics industry makes and markets represents miracle delivery systems that transport to consumers whatever it is they find alluring and attractive. That which my industry creates and distributes is the allure, the attraction. Neither of us can find our way alone to that imprecise bewitchery we call "the future." We have had our moments in the past where we circled each other in an uneasy state of antagonism, sometimes quarreling in confusion and doubt.

But now we are partners, welded in common purpose. For no matter how the future will finally be defined, there is one constant that if we treat casually will one day enfeeble us. That constant is the sanctity of copyright ownership. We are pledged to honor and protect it, thereby making forever certain that the new digital magic will rise to the highest point to which it can soar, without soiling the protective embrace of copyright.

I need not instruct other industry professionals about the promise and the pain that inhabit a digital world. Digital, such as that offered with the new DVD, will throw open a great window on the visual world. But digital, as we well know, loosens the binding that guards copyright. The thousandth copy of a digital movie is as pure and pristine as the first.

The ease, the precision, the fidelity of digital copying make the future of movies exceedingly vulnerable to marketplace infection. Our mutual aim is to shield the digital future from intruders, to give it nourishment and zest by making sure it doesn't eat its young.

Which is why in Washington, D.C., the Consumer Electronics Manufacturers Assn. and the Motion Picture Assn. are marching in serried ranks to persuade Congress that a digital anti-copying bill is in the long-term interests of America and its great trade asset called intellectual property, which is a compact name for movies, television, videocassettes, books, musical recordings, and computer software.

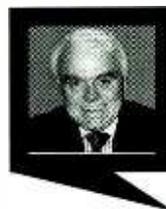
It is important to CEMA, for this bill will guarantee its members a full and continuing supply of the finest creative films available to fill the marvelous delivery systems it creates and constructs. It is important to the movie industry, for this bill will build a protective armor around these brand-new movies, baffling wholesale copying.

It is important to the nation because the bill will uncage the princely advantages of digital without disabling the asset value of copyrighted intellectual property, thereby enlarging the global stretch of America's most prized trade export, thereby expanding the economy of this country.

Let me be absolutely clear about this digital anti-copying legislation. Without it, we are doomed to melancholy tomorrows. With it, we

unlock the door to a most congenial future. Anyone who doubts that is not in the game.

The MPA's objective, which has never varied, is to make sure that American movies can move freely and unhobbled around the world. But the cancer in the belly of our global business is piracy. We are each day constantly vigilant, because, like virtue, we are constantly besieged. For all intellectual property, annual piracy losses are estimated to be some \$18 billion. Piracy is a toxin for which there is no known cure except, first, strong copyright laws with stern penalties, and second, a



'Without digital anti-copying legislation, we are doomed to melancholy tomorrows'

Jack Valenti is chairman/CEO of the Motion Picture Assn.

resolve on the part of national governments to enforce those laws. Unhappily, these two requirements are seldom in concert. It is our goal to make this thievery high-risk, low-reward, instead of the opposite, which, alas, is the norm today.

Our common business is not safe if we travel dark roads where thieves lie waiting in ambush. It is not an agreeable place for either of us, for what affects the movie industry most surely affects the consumer electronics industry as well. Which is why our cooperative digital venture has such rich promise.

So, I say, "Quo vadis"? Not that I or anyone else can capture and capsule accurately the vagaries of a future landscape. What we have is a mixture of hype and hope, a blend of absurdities and sensibilities. What we do know is that change will be upon us and that the winners in the stake race will be those who make the delivery systems and those who provision them.

Families all over the world will be flooded

LETTERS

'ORCHESTRATED' ACCLAIM

After reading Craig Rosen's recent articles on ork-pop ["Building A Perfect Ork-Pop Masterpiece," *Billboard*, May 25], I want to send this note expressing my sincere gratitude. The article validates everything that I've been telling A&R departments for the last 16 months.

With [a new album I've produced called] "Mothers, Daughters, Sons & Fathers," I've captured the melodic essence of Burt Bacharach using the psychedelic pop influences of George Martin, Brian Wilson, and Phil Spector. In all honesty, it is Hal David's wonderful lyrics that guided the arrangements.

It's reassuring to know that there are other artists with my views.

Brian Kruman
Producer
Extant Music
Pittsburgh

TROUBLE IN THE GROOVES

A customer recently began arguing with me because she felt my prices were too high

by choices. The fury of the future is already upon us. The explosion of channel capacity, the hurling to homes by direct satellite, and the multiplicity of optic fiber, among other magic, are the new centurions of the digital age, the most powerful audio/visual armies ever known.

We are all poised to leap into the digital future. It's going to be full of large challenges and even larger opportunities. The movie industry is eager to ride that ascending curve into tomorrow. Whatever else people of all races, religions, and regions need, dream of, and yearn for, being entertained is high among their priorities. Always has been; always will be. In theaters, on television, on videocassettes, movies are the prime enticement for viewers.

But will this new mesmerism collapse the movie theater? No. In the midst of current competition, where 65% of American homes get cable service and 70% of American homes have VCRs, where families are being bombarded daily by felicitous in their bedrooms, living rooms, and dens, amidst that ferocity of competition for eyes and ears, movie attendance at theaters in the U.S. is at a 30-year high, around 1.2 billion admissions annually. But if you add to that the sell-through and rental of videocassettes at video stores, there are now 4.5 billion movies viewed in the U.S. annually, and it is growing! Thank you, CEMA for your VCRs!

There is elasticity in the 21st-century marketplace: choices and opportunities for families; hospitable reception of your new digital magic; expanded venues for filmmakers of all lands, languages, and cultures; and breaking bonds of restriction for cable companies, telephone companies, and burgeoning new entrepreneurs.

"Quo vadis"? To repeat, I don't know. But get out of my way so I can grab hold of that ascending curve and ride it to wherever it takes us.

Adapted from a keynote address delivered at CES Orlando: The Digital Destination, a trade show held May 23-25 in Orlando, Fla.

and accused me of ripping off my customers. She "knew for a fact" that Future Shop and Circuit City were making plenty on their compact discs. As hard as I tried, I could not convince her that those other outfits were not really record stores and sold music below cost or close to it only as a sideline to entice buyers into their stores to sell them electronics. She said, "What about the '10 CDs for a penny' ads?" she had seen!

My wife and I work nearly 12 hours a day with only one other part-time employee in our record store and are hardly making a "killing." And it is a well-known fact that independent stores are the ones that break new artists. Granted, some major distributors have instituted a minimum-advertised-price plan. Hats off to the labels that have cut out of the record clubs, disallowed returns on non-factory-sealed CDs, and lowered prices to support indie retailers. Thanks for listening!!

Tim Cretsinger
Groovacious Platters
Keizer, Ore.

Artists & Music

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

Frente Gets Back In 'Shape'

Mushroom/Mammoth Set Poised To Hit

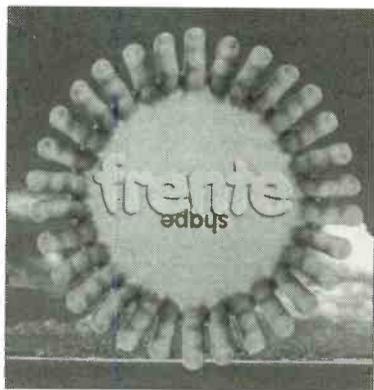
■ BY PAUL VERNA
and CHRISTIE ELIEZER

Until Seven Mary Three broke through with "American Standard," the debut album from Australian alternative rockers Frente was Mammoth Records' all-time top-selling release. It's no surprise, therefore, that Mammoth founder and president Jay Faires is optimistic about the act's upcoming album, "Shape."

"We have really high hopes for this album. Artistically and creatively, it's a real step forward," says Faires, who is also VP (U.S.) at Atlantic Records, which markets and distributes Mammoth product under a joint venture between the two labels.

"Shape" is due July 16 in North America, South America, Asia, and the group's native Australia. In Europe, the album will be released in mid-September, according to Faires. In all

markets outside of North America, "Shape" will be issued by Australian powerhouse Mushroom Records under a licensing pact with BMG. In the U.S.



and Canada, Frente's product bears the Mammoth and Atlantic logos.

The group was originally signed by White Records, an alternative rock offshoot of Mushroom.

(Continued on page 95)

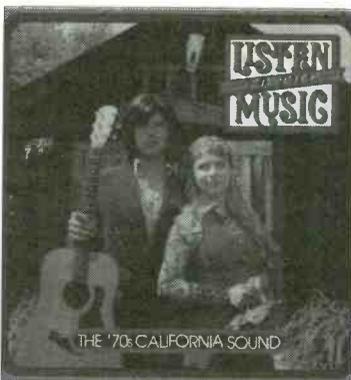
WARM MEMORIES OF CALI

Rhino Chronicles 'California Sound'

■ BY CHRIS MORRIS

LOS ANGELES—"The California Sound Of The '70s" will be recaptured in a like-titled Rhino Records compilation due June 25 as part of a flight of three CDs spotlighting the music of the decade.

The 16-track set focuses on some of the most popular and influential California-bred singer/songwriters and bands of the era, including the



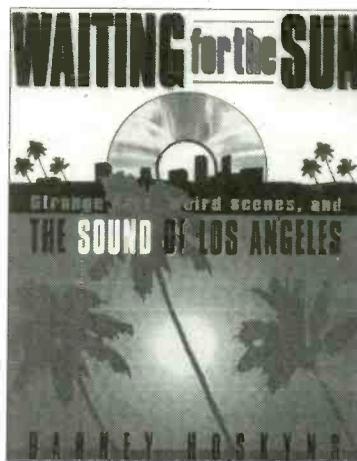
Doobie Brothers, Linda Ronstadt, Bob Welch, John David Souther, Gram Parsons (and his group the Flying Burrito Brothers), Crazy Horse, Little Feat, Warren Zevon, and Andrew Gold.

"The California Sound" is mated with two other titles as part of the Listen to the Music series (the title is drawn from the Doobies song included on the California package). "Male Singer/Songwriters Of The '70s" features James Taylor, Dan Fogelberg, Stephen Bishop, Michael Franks, Zevon, and others; "Female Singer/Songwriters Of The '70s" contains tracks by Carly Simon, Karla Bonoff, Wendy Waldman, Laura Nyro, and Ronstadt, among

(Continued on page 19)

Book Shines Light On L.A.'s Music History

LOS ANGELES—Fifty years of Los Angeles music history and attendant developments in the city's music industry and culture are surveyed in British writer Barney Hoskyns' ambitious new book, "Waiting For The Sun: Strange Days, Weird Scenes, And The Sound Of Los Angeles" (384 pages, hardcover, \$27.50), scheduled for



publication July 22 by St. Martin's Press in New York.

Veteran music journalist Hoskyns is the American bureau chief for England's Mojo magazine; he is based in Woodstock, N.Y. He has also authored "Say It One Time For The Broken Hearted" (1987), a survey of Southern soul music; "From A Whisper To A Scream: The Great Voices Of Popular Music" (1991); and "Across The Great Divide" (1993), a study of the Band.

Hoskyns' detailed, oft-biting book, which is illustrated by 180 photos, eschews a simple narrative approach to encompass the complex business and social forces that

(Continued on page 19)

Royal Crown Revue Updates Big-Band Sound On Warner

■ BY TERRI HORAK

With its June 25 release of Royal Crown Revue's "Mugzy's Move," the band's major-label debut album, Warner Bros. hopes to expand the existing fan base for the band's swing-jump-blues-gangsta-bop amalgamation one market at a time.

"They have a small but very secure following of people that are interested in the swing movement, and we're go-



ROYAL CROWN REVUE

ing to try and build those markets to even stronger ones," says Carl Scott, Warner Bros. senior VP of artist relations and artist development. "And

now we have a wonderful Ted Templeman-produced record to pass around and help get the word out."

Templeman, Warner Bros. Records Inc. senior

VP, says the band's blend of styles is easy to understand because of the musicianship of its members. "The main thing they can do is lay down the bebop," he says.

Of all of the albums he has produced (including ones for Van Halen, (Continued on page 88)

Island Label Spotlights Jamaican Jazz

■ BY ELENA OUMANO

NEW YORK—The Island Jamaica Jazz label debuts Tuesday (11) with two releases that argue eloquently for the assertion that the genius of Jamaican music encompasses far more than reggae.

Jazz and reggae legend, ska innovator, and guitarist Ernest Ranglin's "Below The Bassline" and renowned jazz/reggae keyboardist Monty Alexander's "Yard Movement" shine a spotlight on an underheralded Jamaican musical tradition that predates the roots rock reggae for which the island is famous.

That tradition includes artists with

chops to match any stateside jazz cat but with a sound and style filtered through the groove-loving Jamaican psyche.

It's generally acknowledged that ska's rushed, rhythmic tempo resulted when Jamaican jazzmen, including the Skatalites, applied those heightened



RANGLIN

ALEXANDER

groove sensibilities to American jazz. Ranglin is additionally credited with developing ska rhythm guitar's distinctive "kching, kching." However, no subsequent Jamaican music/jazz blendings have scored as significantly.

(Continued on page 97)

Original Motion Picture Score

THE ROCK

In Stores June 25

music composed and produced by

Nick Glennie-Smith
Hans Zimmer
Harry Gregson-Williams

film produced by

Don Simpson
Jerry Bruckheimer

film directed by

Michael Bay

Pop, Jazz Pianist/Producer Don Grolnick Dies At 48

■ BY CRAIG ROSEN

Pianist/composer/producer Don Grolnick, whose diverse talents allowed him to work comfortably in both the pop and jazz worlds, is being remembered by colleagues as a musician who was far more interested in artistry than in financial rewards.



GROLNICK

Grolnick, who worked with musicians ranging from James Taylor to Michael Brecker, died June 1 at Mount Sinai Hospital in New York of complications from non-Hodgkin's lymphoma. He was 48.

Taylor, who first worked with Grolnick in 1973, says, "He was my cherished friend and the most remarkable musician I have known. It's

going to take a while to figure out what to do without him."

Grolnick not only worked as a sideman on many of Taylor's albums and tours, he served as a producer on such Taylor albums as 1988's "Never Die Young," 1991's "New Moon Shine," and 1993's "(Live)."

Grolnick also served as the musical director for the April 1995 Concert for the Rain Forest at Carnegie Hall in New York, featuring Sting, Taylor, Bruce Springsteen, and Elton John.

He also produced Brecker's first three solo albums. "He was my friend and musical mentor," says Brecker. "I love his playing and his writing. His passing has left a hole which, both personally and musically, will never be filled, but thankfully, he has left us with a great legacy of timeless music."

Warner Bros. senior VP of jazz Matt Pierson says, "Don was incredibly insightful and intuitive, whether it

(Continued on page 94)

Raymond Myles' Hometown 'Heaven' Honey Darling Act Blends Gospel, R&B

■ BY J.R. REYNOLDS

Fledgling independent Honey Darling Records is taking a regional approach to breaking R&B/gospel vocalist Raymond Myles, whose hybrid sound is picking up steam in his hometown of New Orleans.

By tapping into the artist's longstanding local appeal, combined with an ever-growing slate of international and domestic performance, Honey Darling executives hope to gain a national distributor for "A Taste Of Heaven," the artist's debut set for the label.

"A Taste Of Heaven" deftly combines the gritty emotional urgency of R&B and the festive pomp of New Orleans jazz with the spiritually enriching messages of gospel to yield a musically satisfying 11-track collection of original songs and classic covers.

Backed by the Raymond A. Myles Singers, the vocalist punches up traditional gospel songs, such as "Elijah's Rock" and "What A Fellowship," with respectful ragtime riffs, while deliver-

ing other traditional favorites, such as "Precious Lord," with a dusting of the New Orleans sound.

At the same time, the artist gives the pop and R&B covers on the set, including "Put A Little Love In Your Heart" and "Wake Up Everybody," a gospel flavor.

Says Myles, who plays piano and organ, "I never went in with the intention of adding the New Orleans sound to a song. It's just something that has always been with me, so it comes out naturally."

Originally released by Honey Darling in April 1995, "A Taste Of Heaven" was remixed, resequenced, remastered, repackaged, and rereleased to select New York and New Orleans stores April 26. The reworked set includes a bonus track and a live version of Elton John's "Border Song (Holy Moses)" and has received favorable reviews from national publications, including Billboard, Rolling Stone, and CD Review.

"This album marries the church with the street," says Honey Darling president Leo Sacks, who produced the album. In addition to working with Honey Darling, Sacks is creative director of Sony Legacy's Rhythm & Soul reissue series and is producing an R&B reissue series for EMI called Heart of Soul.

"We wanted to break down some barriers with this album," he adds. "We deliberately made an album that didn't sound too commercial, because we wanted the end product to be timeless. I think consumers are ready for a record that delivers spiritual messages along with their funk, so this is not just another cookie-cutter album."

R&B adult WYLD New Orleans PD LeBron Joseph says that "A Taste Of Heaven" is consistent with the music released by popular gospel/spiritual artists, such as Kirk Franklin, William Becton, and Anointed.

"These artists made [it into] rotation

beyond our Sunday-morning gospel show, and Raymond's record is certainly on that level," says Joseph. "Our listeners are becoming more accustomed to message-oriented material."

Sister station gospel WYLD-AM PD Cap'n Kris McCoy says the station is six songs deep into "A Taste Of Heaven." "We just started playing 'What A Fellowship' because it has a nice ragtime

feel," he says.

McCoy admits that he was confused at first by the album's musical diversity. However, he now regards each track as a piece of a wonderful puzzle. "But I've always felt that as a programmer, you can play only one cut at a time, and the more I listened, the more I appreciated how inspired everything was."

Because of the album's eclectic content—Myles says he's a gospel guy who grew up listening to pop radio—the entire set was originally serviced to local stations of varying genres, including mainstream and adult R&B, as well as gospel radio.

"This album has songs for everybody," says Sacks. "Triple-A has 'Border Song (Holy Moses),' AC has 'Put A Little Love In Your Heart' and 'Wake Up Everybody,' R&B has 'Learning To Love,' gospel stations have 'Elijah's Rock,' and 'He's Right There,' and quiet storm formats have 'Someday We'll All Be Free.'"

Honey Darling has taken a grassroots approach to marketing "A Taste Of Heaven" by taking out advertising in New Orleans monthly Offbeat. The label also placed Myles' bouncy track "Be On Fire" on a sampler set that is scheduled to be serviced by the publication later this year.

Honey Darling plans to continue securing press mentions in regional and national publications as Myles continues touring.

(Continued on page 88)

Brooks Hits 60 Mil. In May RIAA Certs

■ BY CHRIS MORRIS

LOS ANGELES—Garth Brooks, Prince, Alanis Morissette, Green Day, and Shania Twain were among the elite enjoying new certification pinnacles from the Recording Industry Assn. of America in May.

Brooks' 1995 Capitol Nashville album "Fresh Horses" was certified quadruple-platinum, bringing the country luminary's aggregate certified sales to 60 million. Brooks is now the top solo artist in terms of certified sales; he is second only to the Beatles, whose sales total 71 million, among the top artists of all time.

Prince & the New Power Generation's 1984 Warner Bros. set "Purple Rain" vaulted the 13 million sales mark last month to become the second-best-selling soundtrack album of all time. It trails only Arista's "The Bodyguard," cur-

rently at 15 million, in that category; "Saturday Night Fever" and "Dirty Dancing" (both at 11 million) and "The Lion King" (10 million) follow.

Canadian vocalist Morissette's 1995 Maverick/Reprise/Warner Bros. debut, "Jagged Little Pill," leaped to certified sales of 9 million in May, bringing the singer second only to Whitney Houston's 1985 Arista bow among best-selling debuts by a female artist. Morissette also collected her first gold single in May, for "Ironic."

Bay Area modern rock unit Green Day's Reprise set "Dookie" rose to the 9 million plateau; it is tied with Pearl Jam's "Ten" as the biggest alternative rock album of the '90s.

Twain's Mercury Nashville opus "The Woman In Me" shot over the 7 million sales mark, dethroning Patsy Cline's "Greatest Hits," currently at 6 million, as the best-selling country album by a female artist.

Making their first mark as platinum artists last month were modern rock trio Everclear (Capitol), album rock act Seven Mary Three (Mammoth/Anti), and R&B perennials Zapp & Roger (Reprise).

Debutantes in the gold-album category included Wisconsin modern rock band Garbage (Almo Sounds), country outlaw Steve Earle (Uni/MCA), modern rock vocalist Jewel (Atlantic), and rapper Busta Rhymes (Elektra). Rhymes' single "Woo-Hah!! Got You All In Check" also went gold and platinum in May.

A complete list of May RIAA certifications is on page 94.

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RECORD COMPANIES. Joe McFadden is appointed senior VP of sales for Capitol Records in Hollywood, Calif. He was senior VP of sales/marketing for Cema.

Uptown Records in New York appoints Charles Warfield Jr. senior VP/GM and promotes Lewis Tucker to VP. They were, respectively, VP/GM of WRKS-FM New York and national director of promotion.

John Rotella is named VP of sales/field marketing for Polydor Records in Hollywood. He was regional director, West Coast, for Island Records.

Bernard Alexander is named VP/GM of Def Squad Records in New York. He was VP of DAS Communications.

Pat Blair is promoted to VP of copyright administration for MCA Music Entertainment Group in Universal City, Calif. She was director of copyright administration.



MCFADDEN



WARFIELD



TUCKER



ROTELLA



ALEXANDER



BLAIR



ALMODOVAR



CASSIDY

Epic Records in New York promotes Annmarie Gatti to director of release planning. She was manager of marketing services.

Maria E. Valero is named counsel at Sony Music Entertainment in New York. She was an associate with Rosenman & Colin.

Mark Wheeler is named director of sales and marketing for Rounder Records in Cambridge, Mass. He was district manager for Cema in Dallas.

Roceania Williams is promoted to manager of black music artist rela-

tions for Atlantic Records in New York. She was coordinator of media relations.

Arista Records in Dallas appoints Tom Gimbel Southwest regional marketing director. He was marketing manager in New York.

Grant Hubbard is promoted to director of national promotions for Word Records in Nashville. He was manager of national promotions.

PUBLISHING. BMI in New York promotes Diane J. Almodovar to senior director of Latin music and Jodi H.

Saal to associate director of international systems administration and names Marlene Cassidy director of international relations. They were, respectively, director of Latin music, supervisor of information technology, and an artist manager/attorney.

ASCAP in New York promotes Lauren Iossa to assistant VP of marketing and promotion, Nancy Knutsen to assistant VP of film and television, Loretta Muñoz to assistant VP of repertory, New York, and Ron Sobel to assistant VP of reper-

tory, Los Angeles. They were, respectively, East Coast regional director of membership, director of film and television repertory, senior director of member relations, and West Coast director of repertory.

RELATED FIELDS. CMT: Country Music Television in Nashville names Randy Wilkes operations director and promotes Cecilia Walker to programming manager, Europe. They were, respectively, PD of KHTV Houston and programming coordinator.

EXECUTIVE TURNTABLE

Black Crowes Uncover Their Roots

American Set Has A Range Of Influences

BY CHRIS MORRIS

LOS ANGELES—One of the most remarkable things about the Black Crowes' new album, "Three Snakes And One Charm," due July 23 from American Recordings, is the fact that it got made at all.

"We were going to break the band up," says Chris Robinson, lead vocalist of the Atlanta-based band. "[Last year], we did six weeks [on tour] in Europe and then three months in the States before we went back to Europe and did H.O.R.D.E. That three months in the States, Rich [Robinson, rhythm guitarist and Chris' younger brother] got his own bus . . . Me and Rich—we've always loved each other, we just didn't like each other for a while.

"It was just sort of like, 'OK, somebody better just inventory all our gear and sell it all, because we're fuckin' outta here.' I think it took that to get to this. You're learning, as the Louvin Brothers said."

Robinson adds, "We've just all realized also, as friends and brothers . . . the band is bigger than us in our lives—it encompasses all of our lives. We've been doin' this for a while. We can't escape it."

With the intragroup rancor eventually sorted out, the Crowes—which also include guitarist Marc Ford, bassist Johnny Colt, drummer Steve Gorman,



THE BLACK CROWES

and keyboardist Eddie Harsch—set about recording "Three Snakes" with co-producer Jack Joseph Puig, who also collaborated on the band's 1994 release, "Amorica."

To record the album, the Crowes eschewed the use of a traditional studio. "We moved into a house [in Atlanta]—me, Marc, and Eddie just moved in. Rich has an old API board. We just built a studio in this house . . . It was awesome. It's also the first time that everyone was in sync and so in focus."

While the new album does incorporate the roiling hard rock that predominated on "Amorica," "Three Snakes And One Charm" reflects other influences drawn from American roots music.

As an example, Robinson points to the album's lead track, "Good Friday" (which is co-authored, like all the material on the set, by the Robinson brothers and published by Enough to Contend With

Songs/BMI). "You have those sort of country-ish verses with the big gospel chorus, and then you throw in our friend Rick Taylor playin' banjo in the second verse, so then you have the bluegrass.

"What a wellspring traditional American music is—it runs so deep, you can never learn enough about it, and you can never stop incorporating it. I think a lot of our country and folk things that we play live are on this record, and people haven't heard that for a while."

Among the set's notable guests are Parliament-Funkadelic's Gary Shider and Gary "Mudbone" Cooper, who supply co-lead vocals on the Sly Stone-

(Continued on page 20)



The *Ballad Of Allen*. Poet Allen Ginsberg takes a break from recording "The Ballad Of The Skeletons," which will come out on Mouth Almighty/Mercury. Pictured, from left, are Danny Goldberg, Mercury Records CEO/president; David Silver, Mercury Records VP of A&R; Ginsberg; Lenny Kaye, producer; and Bob Holman, Mouth Almighty VP of A&R.

Exits: Stessel From EMI, Swindel From Qwest; Laughing It Up With Lavin

ON THE MOVE: Larry Stessel is leaving his post as GM of EMI Records on July 15. "The tasks I was asked to perform when I joined the label two years ago, including helping to rebuild and restructure the company, have been accomplished, and I decided it was time to move on to my next challenge," he says. "My leaving is very amicable, and I leave with [EMI Records president] Davitt Sigerson's blessing and support." There are no immediate plans to replace Stessel, who says he's considering other offers and deciding what direction he wants to pursue next . . . Jim Swindel is departing his position as president of Quincy Jones' imprint, Qwest Records. No word on when a new president will be named. Swindel could not be reached by press time.



by Melinda Newman

ENTER LAUGHING: With a few exceptions, folksingers are known more for their earnest commentaries on society's ills rather than their senses of humor. However, Christine Lavin plans to change all that with "Laugh Tracks," a compilation coming out on Shanachie in the fall. The disc will feature 20 folk artists performing humorous material to be recorded live at the Bottom Line in New York June 22 and 23. There will be two shows each day.

"We're trying to put the Prozac people out of business," quips Lavin, who's organizing the project with Bottom Line owner Allan Pepper. Lavin, who will serve as the MC for the shows and executive producer of the record, says that the seeds of the comedy album were sown five years ago but that the idea didn't gel until January. "I was doing a concert at the Knights of Columbus Hall in Middlebury, Vt., with Greg Greenway opening for me. I was [in another room], and all I could hear was this raucous laughter and stomping and clapping going on. I couldn't hear what Greg was doing, all I knew was that it was clearly hilarious. And I knew this had to be a live album."

She and Pepper whittled down a list of 100 potential participants to 20 artists. The roster is divided between well-known folkies and up and comers. Among the artists on the bill are Dave Frishberg, Cheryl Wheeler, Cliff Eberhardt, Patty Larkin, Betty, Tom Paxton, the Foremen, and Dave Van Ronk. Each artist will play two songs. Half the artists will perform on June 22, the other half on June 23.

"The ideal song would be a totally funny song that has never been recorded before, and if it has, not on

a live album. However, if it was [on an album that had a pressing of] 10,000 copies and [released] eight years ago, we realize that most people have not heard it," says Lavin.

A number of radio stations are tying in with the tapings. New York noncommercial folk station WFUV will provide free tickets to its listeners who are determined to have the zaniest, loudest laugh. "We also promise that their laugh will be included on the record," says Lavin. "We're also giving them a prize of a Leonard Cohen record to snap them out of it." WHUD Poughkeepsie, N.Y., will give away tickets to the show and will feature the music of one of the artists on the bill each of the five nights prior to the taping.

Lavin is aware that many of these artists are hardly known for their funny bones. "The fact is they just don't always show it on their records, but the one thing everyone has in common is they all have humorous streaks; of course, some are wider than others."

MASTER OF THE COURTS: A class-action suit consolidating 16 suits against Ticketmaster was thrown out by a St. Louis federal district court judge June 3. The suit, originally filed in 1994, alleged that Ticketmaster's exclusive ticketing contracts constituted a monopoly and were unfair to the consumer. "This is a good decision which is consistent with the law and the facts. It should set a precedent with respect to future suits of this nature," says Ned Goldstein, senior VP and general counsel for Ticketmaster. There are no remaining federal cases pending against Ticketmaster.

THIS AND THAT: Neil Finn has made it official: Crowded House has broken up (see story, page 6). The band was to play its last show in England on Monday (10). Neil and brother Tim Finn will start a limited North American tour to support the self-titled Finn Brothers release on July 6 in Toronto . . . Lollapalooza has added a number of special guests to its lineup, who will appear at various dates. In addition to the previously announced Waylon Jennings, Wu-Tang Clan, Devo, Rage Against The Machine, Cocteau Twins, and Cheap Trick will log time on the main stage. The Cocteau Twins will kick off the guest slot at the June 27 tour opening in Kansas City, Mo.

Roadrunner Gets Aggressive With 2nd Kevin Salem Set

BY DAVID SPRAGUE

NEW YORK—Kevin Salem has been one of the industry's best-kept secrets, but the singer/guitarist looks set to break out with his second Roadrunner album, "Glimmer," due July 23.

"Kevin has made a truly great rock record—not a triple-A record, not an 'adult' record—and we're going to promote it that way," says Jonas Nachsin, Roadrunner VP of marketing.

"It's in the same league as, say, Matthew Sweet, and that's how we're going to approach it."

As such, the label will go to modern rock, album rock, triple-A, and college outlets simultaneously July 16, using the seething "Underneath" as an emphasis track.

"When promoting Kevin's last album, I think there was an intent to let it build from a grass-roots level," says Nachsin. "That worked in getting us through to the gatekeepers, but this time, we're going to be very aggressive right out of the box in order to reach the mainstream."

That approach would seem ideal in light of the tone of "Glimmer." The 12-song set is imbued by a harder-edged sound and a lighter heart than its predecessor, 1995's "Soma City." With a focus squarely on Salem's biting guitar playing, such songs as "Pray For Rain" and "Number Seven" evoke images of bands as varied as the Dream Syndicate and T. Rex.



SALEM

"It's definitely a brighter-sounding record," Salem confirms. "But I wouldn't say it's a good-time record. I'm not really a good-time guy; I think if music is supposed to uplift you, it needs to do it in a more subtle way."

Roadrunner will target a portion of its resources toward a regional campaign aimed at cultivating further inroads in areas where "Soma City" did well; notably, New York and Boston.

"We sold about 450 copies of 'Soma City,' which is very, very good for a debut album," says Natalie Waleik, director of purchasing for Boston's Newbury Comics. "I think the new album is every bit as good—maybe even better, since it's a little more open-sounding, which could expand Kevin's following beyond the contingent that has followed him over the years."

To facilitate that expansion, Roadrunner is initiating its listening-post campaign early. Newbury, for instance, will place "Glimmer" on its posts weeks before the album goes on sale.

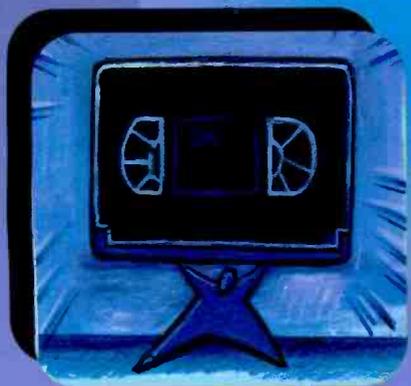
"We're looking to get a groundswell, which we may then try to mirror in other cities," says Nachsin. "We're going to find some way to track response to the album on the posts and perhaps offer a free show to people who show the most interest."

No one would be happier to see that scenario come to fruition than Salem, who did more than 200 dates in support of "Soma City" in both the states and Europe. "I'm a firm believer in getting people interested through a live show, even if it's on live TV. I don't really like videos; if they're done at all, they should be interesting and really cheap."

Salem, who is managed by Grant (Continued on page 20)

UPCOMING

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VSDA

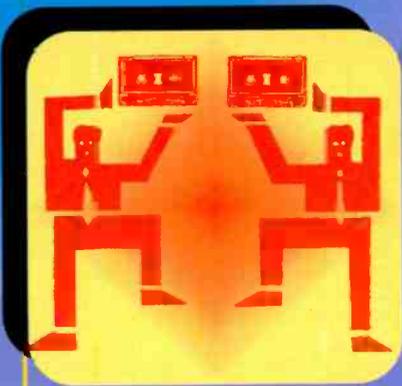
Issue Date: July 13

Ad Close: June 18

Let the good times reel... **Billboard's** July 13 VSDA issue is the ultimate video info source. Eileen Fitzpatrick provides a user-friendly guide to video related hotspots in LA + a story on the site where Quentin T. got his start. A special look at the industry; is VSDA's official line what's really going on? Chris MacGowen spins the beans on the imminent debut of DVD. Also, an overview of the Japanese and UK vid markets. Plus a day-and-time rundown of events planned for this year's confab. And of course **Billboard's** regular coverage of home video, charts and all.

Contact:

Jodie Francisco
213-525-2304



TAPE DUPLICATION

Issue Date: July 13

Ad Close: June 18

Billboard's July 13 issue features our annual spotlight on Tape Duplication. Paul Yerra provides an in-depth look at the overall audio and video tape duplication market. Other topics include: Mike Farinella's report on professional tape in analog recording. Steve Trainman's examination of tape as an audio and video storage medium and Debbie Galante Block's review of the effect year-round sell-through video has had on the video duplication business.

Contact:

Ken Karp
212-536-5017



SPAIN

Issue Date: July 20

Ad Close: June 25

In an age of cultural diversity, **Billboard's** July 20th issue will focus on the role of the Spanish sound and their artists impact on pop culture, Spanish rock and the status of emerging Latin acts. The Spotlight will also provide an at-a-glance guide to key radio outlets in Spain, their audience and formats. Also, a focus on Barcelona-based dance labels, Spain's music publishers and this exciting growth market!

Contact:

Christine Chinetti
44-171-323-6686



JAZZ

Issue Date: July 27

Ad Close: July 2

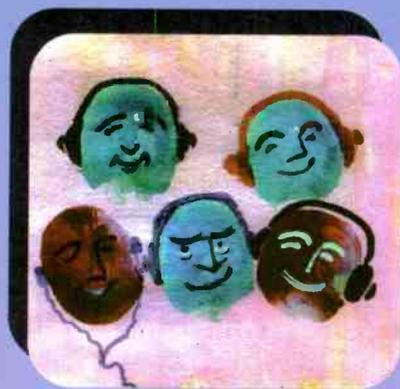
Billboard puts the spotlight on jazz in our July 27th annual review of this music market. Jazz Editor Jim Macnie sums up the current state of jazz by examining its emerging trends and key issues. Other features explore foreign licensing avenues, international reach, gigs at retail as a marketing trend and year-to-date recaps of both Jazz and Contemporary Jazz charts.

Contact:

Pat Rod Jennings
212-536-5136

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WORLDWIDE SPECIALS & DIRECTORIES 1996



AUDIO BOOKS

Issue Date: Aug. 3

Ad Close: July 9

Audio Books continue to entice listeners worldwide. **Billboard** tunes its ears to this expanding market in its August 3rd spotlight. Coverage will feature a general overview of audio books including market strategies, audio publisher web sites, upcoming fourth quarter releases and the state of the UK market. Other topics to be explored are spoken word and the growing presence of audio books at video stores.

Contact:
Deborah Robinson
212-536-5016



GOSPEL

Issue Date: Aug. 3

Ad Close: July 9

The "word" according to **Billboard** runs in our Aug. 3rd issue spotlighting Gospel music. This annual section provides a comprehensive overview by Gospel editor Lisa Collins on the state of the market, the year's news and emerging trends. Other features explore the market's efforts at cracking mainstream gospel shows in churches, and a Jan. - July chart recap of top albums, artists, labels and distributing labels.

Contact:
Lee Ann Photoglo
615-321-4249



INTERNATIONAL TALENT AND TOURING DIRECTORY

Publication Date: October 9

Ad Close: August 2

The ITTD is a complete and comprehensive reference source for the talent and touring industry with 16 000 listings including artists & managers, hotels, agents, sound & lighting services, clubs & venues, charter transportation and more. It contains all that is needed to book talent, promote tours, and take care of business, all in one single, easy-to-use reference source. An ad in the ITTD means access to the talent and touring personnel who need your services.

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Singer/Songwriter Fiona Apple, 18, Falls In With The Work Group

BY JIM BESSMAN

NEW YORK—It plays like a Cinderella story.

A year ago, 18-year-old Fiona Apple's demo tape miraculously wended its way to a label via a music executive's baby sitter. Now, Clean Slate/Work Group executives look at Apple, whose album "Tidal" is due July 23, as the kind of artist who will "sort of define the company," says Jeff Ayeroff, the Work Group's co-president.

"It doesn't fit into a category," says Ayeroff of the music made by Apple.

Apple is the third act signed directly to the Work Group, following Elephant Ride and Imperial Drag. The other acts on the label's roster were originally signed to the Work Group's distributing label, Columbia.

"And what's great is that it's one of those albums which the secretaries can't stop playing because they want to hear it so much. In a very mystical way, it's kind of taken care of itself up to this point."

If not mystical, the story behind "Tidal" is almost magical. An intensely thoughtful, introverted teen who didn't fit in easily, singer/pianist Apple has been pouring her feelings into her words and music since age 8. Now an adult-sounding 18, the native New Yorker

had moved to Los Angeles to live with her father, complete high school via independent study, and make a demo.

Apple gave the three-song tape to a friend when she returned to the Big Apple for Christmas 1994. The friend passed it on to a music business executive for whom she babysat. He, in turn, played it at a holiday party attended by producer/manager Andrew Slater of HK Management, who owns Clean Slate.

"I couldn't believe it was written and sung by a 17-year-old," says Slater. "It sounded like a 30-year-old singer who had written a lifetime's worth of material. I thought someone was playing a joke on me."

Also dumbstruck was Jordan Harris, the Work Group's other co-president, who feels that Apple is one of the most talented artists of the many hundreds with whom he and Ayeroff have worked. "Her voice was so haunting," he says, "and then I read the lyrics of 'Shadowboxer,' and I too couldn't believe she was 17."

A wary comment on a dishonorable lover, "Shadowboxer" will be serviced to triple-A stations during June, says Harris. "It may not be the most commercial cut on the album—

maybe not 70 stations out of the box—but it has nuances that will captivate people," he says.

The track is being supported by a video that was originally produced as an introduction to Sony Music Distribution's branches. "We decided to take a road trip in February to present all our new product to the branches, retailers, and radio, and we didn't have any visual on her," says Ayeroff. "So we brought in a film crew, which came up with black-and-white, archival-looking footage. It was the first time she'd been filmed—or even photographed professionally, for that matter—and it got seen by a hundred people, then a thousand, and everybody was touched in some way."

Work gave copies of the clip to its employees to pass out to friends in order to "create a one-on-one" promotion.

"We took her to Europe and saw the same kind of response," Ayeroff says. "Then she went and performed for all our affiliates—Madrid, Cologne [Germany], Amsterdam, London, Paris. The first night in Paris she played before 700 people, and she'd never even performed before—and everyone went nuts! So the album will come out first there, at the end of June."

Apple's first performance apparently surprised everyone but the artist herself. "I knew it would be

the best thing I'd ever done," she says. "I was a little scared, but I was a good kind of scared. When you really get down to it, the whole reason for doing this is that I have a certain psychological need to get in front of people and be understood. I spent a lot of my life being misunderstood, and it made for a lot of pain, and performing is a way of standing up and making yourself understood."

Apple "had a hard time" when she was younger, she explains. "I was always introverted and spent a lot of time alone. I don't really talk unless I have something I want to say, and a lot of people wrongly interpret this as being rude, depressed, sullen, and shy. So I got made fun of a lot and had a lot of therapy."

What helped her the most were the works of poet Maya Angelou, whom Apple calls her "sole influence." "She taught me about the power of words, that there's a real

art to putting the right words together," Apple says.

It's harder for her to cite musical heroes. Slater, who produced the album and tried to locate appropriate "reference points" in properly orchestrating her voice, discovered that Apple likes everything from rap to classical.

"I was starting with a new artist who didn't really have a sound," says Slater, "and didn't want to just make a great singer/songwriter record... and also didn't want it to be too 'hi-fi recorded' or too slick, which might make it sound like she was coming from an older place."

Still, one of the album's distinguishing features remains the young artist's wise-beyond-her-years stature. "I guess there's a certain maturity to what I write, but there's no way to say what an 18-year-old should be writing," she says. "It doesn't depend on how many experiences you've had but how much you

(Continued on page 20)



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GARTH BROOKS	Pan American Center, New Mexico State University Las Cruces, N.M.	May 30-31	\$434,147 Gross Record \$17.75	24,951 two sellouts	Glenn Smith Presents	
LYNYRD SKYNYRD DOOBIE BROTHERS	Gorge George, Wash.	May 25	\$345,584 \$42.55/\$21.80	11,145 18,500	Magic Concert Promotions	
POINTFEST V: JARS OF CLAY NO DOUBT EVERCLEAR, GARBAGE, LOVE & ROCKETS SEVEN MARY THREE, CRACKER, CANDLEBOX, AND OTHERS	Riverport Amphitheatre Maryland Heights, Mo.	May 27	\$304,126 \$15.50	21,455 sellout	Contemporary Prods.	
ROD STEWART	Hersheypark Stadium Hershey, Pa.	May 18	\$297,161 \$33.75/\$25.75	9,501 25,000	Electric Factory Concerts	
BOB SEGER BONEPONY	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	June 2	\$289,357 \$35/\$20	12,050 20,000	PACE Concerts DiCesare-Engler Prods.	
ROD STEWART	North Charleston Coliseum North Charleston, S.C.	May 8	\$281,382 \$39.50/\$27.50	8,497 11,207	C&C Concerts	
OZZY OSBOURNE TYPE O NEGATIVE ROLLINS BAND	Sony Music/Blockbuster Coral Sky Amphitheatre West Palm Beach, Fla.	May 25	\$281,313 \$35.75/\$25.75/ \$18.75	12,828 20,106	PACE Concerts	
R. KELLY	Arrowhead Pond Anaheim, Calif.	May 26	\$271,415 \$35/\$25	8,997 11,530	Niederlander Organization	
TORI AMOS WILLY PORTER	Wang Center for the Performing Arts Boston	May 21-22	\$261,925 \$25	10,477 three sellouts	Don Law Co.	

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RHINO CHRONICLES 'CALIFORNIA SOUND'

(Continued from page 13)

others.

Rhino, which plans to promote the series heavily at mall stores and mass merchants, will issue a second "California Sound" compilation in a second flight of three Listen to the Music titles in January 1997. The album will include tracks by Fleetwood Mac, Seals & Crofts, Joe Walsh, and America, as well as returnees Taylor, Ronstadt, and Souther.

All titles in the series will be mid-priced, at \$11.98 CD and \$7.98 cassette.

Rhino managing director of A&R (U.S.) David McLees, who compiled "The California Sound," thinks that the genre and its purveyors have received a bum rap from critics.

"I think it's perceived as being sort of lightweight pop or very adult contemporary by today's cynical standards," McLees says. "But at the time, it was pretty groundbreaking. The alternative to this was [the music on] our Have a Nice Day series [devoted to '70s schlock-pop] or what was going on in '70s soul. This was the mantle of al-

bum rock; this was where the energy for all that stuff shifted."

McLees says the California sound, which had its most lucrative flowering in the massive hits of the Eagles, is rooted in the L.A. folk rock of the '60s.

"The Byrds are sort of the grandfathers of the California sound," he says, "and [the '70s sound] was just such a logical progression. The seed was planted in the mid- and late '60s with their records and Gram Parsons'."

The founding of Asylum Records by David Geffen in 1971 was key to the development of the mellow California sound, says McLees. "You had the same players playing in Linda Ronstadt's backup bands who were on every Asylum [record]. That became a very successful formula, and, whether consciously or unconsciously, I think a lot of people tried to copy that."

The proliferation of laid-back L.A. musicians ultimately helped spur the punk revolt of the late '70s, and the genre collapsed under the weight of its own excesses.

"There can be too much of a good

thing any time," McLees says. "It's good that punk sort of buried this music, as much as I like this music. Like anything, it became commercially successful, and everybody started doing it, so inevitably, people started doing it badly. People who had a lot to say in the beginning started not having a lot to say and just wanted to perpetuate their careers. Its death came at a good time; that doesn't mean the best of it still can't be enjoyed in its appropriate historical context."

Though the '70s are thought of as the decade of the singer/songwriter, McLees sought to expand his series' purview on "The California Sound."

McLees says, "There were a lot of bands doing, I guess, what the singer/songwriter era implies: a more introspective, laid-back music, more for adults, a shift from pop music. That's where a lot of things, like the Flying Burrito Brothers' version of 'Wild Horses,' would fit. It sort of told the other side of the story."

While "The California Sound" offers a broad look at the music of the era, a

couple of crucial acts, the Eagles and Jackson Browne, could not be licensed for the collection.

"At the time we were deep into licensing, [the Eagles] were making their comeback, and it's just one of those things," McLees says. "As much as people like Rhino, we weren't a big enough priority, unfortunately."

Rhino will attempt to ameliorate the situation by including on the second "California Sound" volume a solo track by the Eagles' Joe Walsh and a version of the band's hit "Peaceful Easy Feeling" by its writer, Jack Tempchin.

Rhino plans to exploit "The California Sound Of The '70s" to the broadest possible audience, says product manager/director of catalog development (U.S.) Quincy Newell.

"Since this is a really mainstream-focused collection in general... we are going to be trying to expose this to the general consumer, not so targeted of a consumer," Newell says. "There are a lot of turntable hits, a lot of major hits, and a lot of major artists that have sold a lot of records."

BOOK SHINES LIGHT ON L.A.'S MUSIC HISTORY

(Continued from page 13)

shaped a half-century of music. Hoskyns sought primary sources for the work, conducting some 120 interviews with L.A. musicians and industry observers.

Hoskyns says, "I didn't want to have a 15-chapter book on the great L.A. bands and solo-artists or figures. I wanted it to be as much about the place as about the music; in fact, the whole point was to connect the two things, to look at the way that the place generated the music, and the way the music reflected back on the place and was completely intertwined with it."

Beginning with the genesis of L.A.'s jazz and R&B scenes on Central Avenue during the '40s, Hoskyns shows how homegrown African-American sounds were displaced by the ascent of an indigenous, studio-bred pop music industry, which reached its greatest flowering in the '60s recordings of Phil Spector and the Beach Boys.

The rise of L.A. folk rock (the Byrds, the Mamas & the Papas) and noir-hued psychedelia (the Doors, Love) from the Sunset Strip scene of the '60s receives a densely researched treatment. Hoskyns views the murders committed by Charles Manson's Family in August 1969 as a kind of culmination of the excesses that swept the music business as it exploded during the decade.

The other L.A. musical movements that rose from the '70s through today—singer/songwriters, glam, punk rock, hardcore, metal, gangsta rap—also receive thorough treatment.

"Waiting For The Sun" is the product of Hoskyns' own fascination with the city. He first visited L.A. in 1978 and lived here for a year in 1982-83.

He says, "One of the themes of the book is the whole idea of Englishmen on the run ending up in L.A. It's about as far west as you can go without actually hitting the Orient. I was getting away from London because I

thought all my problems had to do with London. I was doing stuff for [the British weekly New Musical Express] when I could get it together to do it. I wrote for some American magazines, and basically I was doing drugs, and I hit bottom on drugs there, and it seemed an appropriate place to do it, really."

Hoskyns adds, "I found it sort of magnetically disturbing as a place, and I kept returning to that. I didn't have the reaction that a lot of Europeans and East Coasters and English people seem to have, which is, 'Oh, I can't abide L.A., I hate L.A., it's so phony, everybody's so bland and insincere and kind of plastic.' It was such a contrast to the culture that I grew up in, the Old World culture of Europe and, to some extent, of New York and the East Coast as well. I found it absolutely extraordinary, and I still do."

"Waiting For The Sun," which is as much about the social forces that shaped L.A.'s music as it is about the workings of the industry at large, reflects the influence of such noted cultural texts as Reyner Banham's "Los Angeles: The Architecture Of Four Ecologies" (1971) and Mike Davis' "City Of Quartz" (1990).

Hoskyns says of Davis' work, "When that book came out, it obviously had an incredible impact on me... That got me all fired up, and to a slightly lesser extent [so did] David Rieff's book [Los Angeles: Capital Of The Third World]. His book came about a year after Mike Davis'. But definitely, 'City Of Quartz' got me more on the case."

Not surprisingly, "Waiting For The Sun" peaks in intensity in delineating the effects of the Manson murders, which sparked a panic among L.A. musicians and helped spur a retreat into the "laid-back" singer/songwriter style—surveyed in a forthcoming Rhino Records retrospective—that prevailed during the '70s (see story, page 13).

Hoskyns notes, "It's a key part of

the mythology of Los Angeles as a music city, the Manson story—the fact that Manson is the connection between the sun-kissed world of the Beach Boys, on the one hand, and the dark opposite of that, the world of the Doors and, ultimately, the world of Black Flag, everything that's anti-California."

"Everything kind of pivots around Manson, I think, in terms of the book's narrative. You have this very uneasy relationship between light and darkness, between the Los Angeles that the outside world perceives, in terms of sunshine and beaches and lawns, and the polar opposite of that, which is all the kind of dark and evil things that seem to... go hand-in-hand with that."

The often-debilitating influence of the L.A. industry upon musicians is also a major theme of the book. Hoskyns says an important point arose during an interview he conducted with publisher Dan Bourgoise of Bug Music.

"We were talking about how difficult it was for L.A. bands to be authentic, in the sense that they were so close to the nub of the entertainment industry, and the moment a band became hot, they were sucked into the business of hype and the whole Hollywood mentality. It was very difficult for a band that even had sort of rebellious punky airs to maintain those airs. They very quickly... had the sting taken out of them."

Commenting on Hoskyns' perspective, St. Martin's executive editor Jim Fitzgerald says, "Even though Barney came and lived in L.A. for quite a while, I think he still was an outsider, and he brings that outside sensibility into the whole thing, and that's what makes it totally interesting."

Fitzgerald compares "Waiting For The Sun" to Jon Savage's similarly wide-ranging study of the Sex Pistols, "England's Dreaming," which St. Martin's published in 1992.

"That book was what I'll call a major music book," Fitzgerald says, "because it wasn't just involved with the characters and the music that they did, but it was about something that affected our society and culture. In the same respect, I see this as the same kind of book—as a major book."

St. Martin's, which is printing a first edition of 20,000 copies, hopes to have Hoskyns promote the book in New York and L.A.

"Waiting For The Sun" will be carried at a number of music outlets that also handle books.

"It'll be in Tower; it'll be in [the Virgin Megastore], which is now carrying books," Fitzgerald says. "I think Musieland has ordered this quite well. I think the music stores will embrace it. It'll still take some time for music stores and books to be right together. It's starting to happen a little bit, but not as much as I'd like to see it."

Members of the music industry will be targeted, he adds. "I'm going to be sending finished books to a lot of major music players out there, and people in the book as well, because I would like them to know about the book, but also to celebrate it, in a sense."

"I'm going to also send it to key people to review, because I'd like the [Peter] Guralnicks and the Greil Marcuses to review it—the important music people," he continues. "[I'd like them] to get it, because they'll appreciate it, and to see that, jeez, someone had the guts to try and do a 50-year history of California music. It's an amazing project, it really is."

But Fitzgerald also wants to attract a general readership to the book and plans to release it in trade paperback under the publisher's Buzz Magazine imprint, which features books with a California cultural spin.

"I don't want to throw it in the music ghetto," Fitzgerald says. "I hope it makes it out of that music ghetto."

CHRIS MORRIS

Newell says that the album, which is heavy on familiar numbers—such as "Listen To The Music," Ronstadt's "When Will I Be Loved," Nicolette Larson's "Lotta Love," and Welch's "Sentimental Lady"—is a natural for '70s-oriented oldies radio formats, where many of the tracks are penennials.

"We definitely service and target rock radio with this type of release," Newell says. "Based on the fact that a lot of these tracks are actually still played in some instances on major radio, it's going to be a little bit easier to do that."

Tommy Edwards, PD at rock oldies KCBS (Arrow 93) Los Angeles, says of the collection, "That's all core stuff... The balance of rock and pop is really the key, and it sounds really balanced, so I think it'll do well."

Regarding marketing, Newell says, "We are going to be focusing on the entire series in general. This is a long-term sell for us—this is something that will continue to sell, year in and year out, and it'll continue to be pushed."

"Of course, running special in-store promotions throughout the year and throughout next year is going to help this sell through to the consumer, but it's primarily [about] putting this in front of them. It's a situation where once they understand what's on these packages, it'll sell itself."

He adds that Rhino will be "targeting malls [and] major mass-merchant retail" with the series, rather than free-standing retail outlets.

Beyond these efforts, Newell says he is exploring lifestyle marketing ties with clothing manufacturers or specialty retailers whose customers may be part of the series' target demographic.

"We're trying not to stay niche," Newell says. "My efforts are to promote the entire line, not the one volume, so I have to look at options that are going to expose it in L.A. or California and nationally at the same time."

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You Say You Want A Revolution? Executives from Revolution meet with the label's latest signing, Sparkler. Shown in the front row, from left, are Revolution head of marketing Mindy Espy, Sparkler's Rick Parker, and Revolution A&R executive Geoff Siegel. In the back row, from left, are Revolution senior creative executive Missy Worth, Sparkler's Tommy Black and John Wilmer, and Revolution owner Irving Azoff.

BLACK CROWES UNCOVER THEIR ROOTS

(Continued from page 15)

derived "(Only) Halfway To Everywhere."

Robinson says with a laugh, "I'm sittin' in there with those two guys, who are two of the best fuckin' singers on the planet, and I'm like, 'What is my skinny little white Georgia ass doin' in this?' We put the song together in that sorta Temptations [style], the three different voices, a totally Sly thing."

New Orleans' Dirty Dozen Brass Band, which opened for the Crowes for three months last year, contributes brass parts to the percolating "Let Me Share The Ride." Robinson says, "They're our bros, man. We learned so much from them. I just wrote the liner notes for their new [Mammoth] record."

Former American Music Club steel guitarist Bruce Kaphan, who also appeared on "Amorica," is heard on several tracks. Says Robinson, "He approaches that instrument like a fuckin' "

FIONA APPLE

(Continued from page 18)

absorb, and I'm so sensitive—meaning I feel things very intensely—that when things happen to me, they happen through me and in me, and I pay attention to what happens and gain a certain self-awareness and, I guess, wisdom and growth."

Her album's title, she says, derives from the tidal-wave effect of all her life experiences hitting upon her, as well as life's constant ebb and flow.

In selling an artist such as Apple, then, "it's not 'hit-over-the-head time,'" says Ayeroff. "We're very calculated and will put ourselves in many places with it in terms of in-store play, touring, and press. But it's sort of low-key, trying to replicate the groundswell from the video in getting people's attention that this is a very sophisticated album from a very young person [whose music] isn't categorizable."

Other plans are uncertain, Apple notes. "I'm touring Europe in the fall and here soon, but the plans change every second, and I'm the last to know about them."

space ship instead of a guitar—he plays traditional licks, but he really has another sort of texture."

Comparing the music on "Three Snakes" to that on "Amorica," Robinson says, "It's so much warmer. Being in love is just a better place... Part of the sound and the intimacy is also Rich singing so much with me."

To lead off the album, American will ship "Good Friday," a soulful ballad in a familiar Stones-like mode, to rock, triple-A, and selected modern rock outlets June 25.

"The first track is designed with radio in mind," says American GM Mark Di Dia. "It's a great rock radio track. The band decided not to do a video... We'll be working 'Good Friday' through the summer."

Di Dia anticipates that the second track and first single from the album, to come later in the year, will be the soul-oriented "Blackberry." The band will shoot a videoclip for the track.

The Crowes will push the record with a promotional tour that begins with a free July 6 show, sponsored by album rock KLOS Los Angeles, at Blockbuster Pavilion in Glen Helen, Calif. Seven Mary Three, Son Volt, and 3 Lb. Thrill complete the lineup.

"The Crowes have been a core act at KLOS," says PD Carey Curelop. "They've "

KEVIN SALEM'S ROADRUNNER SET

(Continued from page 15)

Blaisdell and booked by ITG, set off on his own in the early '90s after a stint in the New England-based Dumpttruck, as well as a thriving sidelight backing such artists as Freedy Johnston. He also moonlights as a producer, having been behind the controls for releases by Johnston, Madder Rose, and Scarce, among other bands—but not for his own albums, which were helmed by Niko Bolas (best known for his work with the Red Hot Chili Peppers).

"It's more fun to be produced than it is to produce," he says with a laugh. "Really, it's that I've been fortunate to work with Niko, who's one of the very few pure recordists left. He under-

also done very, very well for us. With headlining H.O.R.D.E. last year, which did very well for us too, we couldn't be more pleased about having them... Judging from the mail we've received, I think it's going to be a huge, huge success."

Di Dia says that other promo dates, which will be either free or low-priced, will follow in San Francisco, Chicago, Detroit, Minneapolis, Boston, and either Philadelphia or Washington, D.C. The stint will conclude with a New York show July 23, the album release date.

"This is a promotional jaunt to stir up the marketplace and get people excited about the album," Di Dia says. "They'll be playing mostly tracks from the new record."

According to Di Dia, the Crowes, who are managed by Pete Angelus at Angelus Entertainment and booked by CAA, will tour Europe in September and October, with a formal U.S. tour to follow.

In the Crowes' hometown, appetites were whetted by a band appearance at the Music Midtown Festival May 3.

Michael Hughes, PD at album rock WKLS (96 Rock) Atlanta, says, "It was huge. You couldn't move. I think there was a curiosity about what they were doing... They definitely have [hit] potential, and from what I understand, they're getting back to their roots with this album. I'm anxious to hear it."

stands that sometimes you need to go with an early take, warts and all."

Whatever warts it may have, "Glimmer" provides its share of emotionally draining moments (notably on the closing "Destructible"). "Things are structured loosely, because I wanted to basically let the audience and band learn the songs together," he says.

"It's definitely not an album for people who fancy themselves as retro, roots-rock purists," says Salem. "In fact, I'd sometimes like to really offend those people. I'd say that this is as pure a rock'n'roll record as I've ever been involved with. But the audience will ultimately decide if I'm right about that."

Continental Drift

UNSIGNING ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

PITTSBURGH: Since its inception in 1994, when it entered and won a battle of the bands contest sponsored by a beer company, **Brownie Mary** has built a fan base as solid as its reputation: 5,000 and counting in markets that include Cleveland, New York, the Carolinas, Washington, D.C., and, of course, its home base of Pittsburgh. "We love coming home to play," says lead singer **Kelsey Barber**. "The fans are incredibly loyal, and they pack every room." Collaborating with neighbor and producer **Rick Witkowski** (guitarist for East Coast innovators **Crack The Sky**) six months after forming, Brownie Mary released "That's Me," an 11-song, all-original outing that showcased the band's intoxicating brew of folk, funk, and alternative rock. It continues to sell well at retail and recently topped the 8,000-unit mark. This past November, Brownie Mary (which takes its name from a California woman who distributes marijuana brownies to AIDS patients) released its follow-up EP, "Who's Your Daddy," a six-song slice of catchy, mainstream-accessible melodies that fits album rock radio like a glove. Pittsburgh stations WDVE, WYEP, and WNRQ are reporting significant spins (with WNRQ playing it 24 times a week), and Brownie Mary has had heavy rotation status at WICB Ithaca, N.Y., and WBWC Cleveland. In addition to the impressive sales ("Who's Your Daddy" is closing in on 6,000 units) and steady airplay is an impressive résumé as an opening act. Brownie Mary (which also includes guitarist **Rich Jacques**, bassist **Tim Gaber**, and drummer **Dave Ryan**) has recently shared stages with **Melissa Etheridge**, **Hootie & the Blowfish**, the **Dave Matthews Band**, and **Rusted Root**. The band is gearing up for a 15-market college tour this summer. Contact **Kevin Raleigh** at 216-845-0088. **J. DOUG GILL**

MILWAUKEE: Although the **Yell Leaders** didn't set out to be part of any radio format when they formed in 1991, changing trends may have caught up with them. They are hoping their second CD, "Up For Steam," will follow discs by

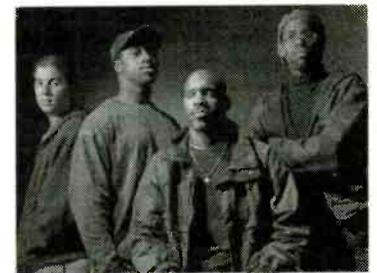
Paul Cebal and the Wooldridge Brothers (their labelmates on Milwaukee's Don't Records) onto triple-A stations around the country. Boasting lovely harmonies from two male and two female voices and a songwriting sensibility grounded in the melodic qualities of '60s rock and soul, the six-song disc has found success on hometown college and new rock stations. During their five years together, the Yell Leaders have issued a full-length

CD on Don't and have alternated bouts of touring the Midwest with periods spent working in Milwaukee clubs. With the release of "Up For Steam," "we're going to turn outward again," says drummer/singer **Bobby Tanzilo**. Contact Don't Records at 414-224-9023. **DAVE LUHRSEN**



THE YELL LEADERS

BOSTON: This city is hardly known as the home for hip-hop, but if the **Down-Low Connection** has its way, people will get the word soon enough. The Down-Low's good grooves mix a deep, boombastic rhythm section; sweet, soulful horns; and top flight MCs to create some flavorful hip-hop spiced with jazz overtones. The 10-member band began gigging around Boston two years ago and set up a weekly showcase at the Western Front, a premier reggae club in Cambridge, Mass. Since then, the Down-Low has developed a large, dedicated following. It has headlined such clubs as T.T. the Bear's, the Middle East, and Bill's Bar and has opened for such acts as the **Philosopher Kings** at the Cambridge House of Blues. **Ray Archie**, the band's bassist and mouthpiece, who worked with **Digital Underground** before moving to Beantown in 1992, stresses the group's positive vibe. "Let's face it," he says, "there are a lot of people, black and white, who love this music, but they are denied seeing it performed live because of the problems clubs have had in the past with hip-hop shows in Boston." The band, fronted by the tag-team combo of **MC Junder 1** and **Black Sol**, owes as much to **A Tribe Called Quest** as it does to **Parliament**, as evidenced by its dynamic live shows. The act's members believe that through their music of inclusion, they can make a difference and help heal the racial divisions that have plagued Boston for years. Archie says, "As the hip-hop generation comes of age, you'll be seeing more black-owned stores [and] black-owned labels and publicity firms. Hopefully, with that substantive change will come a shift in consciousness as well. Boston is not the most tolerant place for hip-hop, but we can change that." The band has just gone into Mind Tree Studios in South Boston to record its first disc, and it hopes it won't be long before the rest of the nation gets the low-down on the Down-Low. Contact Archie at 617-782-9564. **KEN CAPOBIANCO**



THE DOWN-LOW CONNECTION

VIBRANT INDIE ACTS ENLIVEN JAPANESE MUSICAL SCENE

(Continued from page 1)

a dervish-like fury, while Daisuke attacks his upright acoustic bass like a man possessed. Guitarist Hiroki cranks out killer riff after killer riff, and singer Hide climbs up on a speaker and screams out the song "Everybody Wants His Hair" as if it were his last message to the world.

The adrenaline level in the club is enough to raise the dead.

Indie bands aren't about to topple million-selling behemoths, such as Chage & Aska or Dreams Come True, from the top of the Japanese pop heap. With some exceptions, an indie album is considered successful if it sells 5,000 copies.

But Japanese indie's growing sense of confidence and professionalism represents a gentle challenge to major labels, which are finding it difficult to keep up with the increasing diversity of the Japanese music scene.

HOME-GROWN TALENT

"Japanese Homegrown: Hardcore, Punk And Junk Vol. 1" is a compilation of tracks by leading Japanese indie bands signed to various labels. Recently released on Tower Records Japan's Orange label, it offers a snapshot of Japan's ever-mutating indie scene.

"The whole reason for this album is the fact that a lot of Westerners are prejudiced against Japanese music," says Tim Jensen, a Tokyo-based producer/songwriter who compiled the album for Orange. "I want people to stop and look at this exciting scene that's happening in Tokyo."

"The kids who are making the music—not all of them, of course—are pretty much fed up with the system," adds Jensen, a native of Seattle. "Their fathers worked their entire lives for the company. The company was going to take care of them—that was the deal. And then, when things go wrong, it's a different story. These kids are seeing people getting laid off. And so people are saying, 'This is a fucking lie.'"

"If you look at a lot of Japanese bands' lyrics, written in either English or Japan-



LOLITA NO. 18

ese, the recurring themes are freedom, in terms of individuality, wanting to break away from a lot of things," Jensen continues. "There's a lot being said in this music, because a lot of that shit never really came out before."

Noteworthy tracks on "Japanese Homegrown" include the Garlic Boys' frenetic "Banzai My Life," Super Junky Monkey's powerful "The Mother," the Love Pigs' impassioned "Gimme The Rail," and Cocobat's dark, nightmarish "Leeway."

It's a challenging, "play me loud" album that takes the listener on a sonic roller-coaster ride through a Japan that is very different from the picture-postcard version.

The album, which has moved about 5,000 units, is available at Tower outlets in the U.S. (where sales total about 1,000). Orange is putting together a second set.

The venue for the "Japanese Homegrown" release party was Milk, a club in Tokyo's Ebisu district whose theme is "Eros and rock." Open since last October, Milk features a shock-future decor that recalls the Korova Milk Bar in Stanley



Popular indie venue Milk features a shock-future decor and is a must-stop for visiting celebs.

Kubrick's film adaptation of Anthony Burgess' "A Clockwork Orange."

Upstairs, the emphasis is on live—and very loud—indie music. The audience is evenly divided between hipper-than-thou club-oid types, both Japanese and foreign, and hardcore indie fans. Milk has fast become the best place in Tokyo to check out cutting-edge bands, and it also seems to be on the list of must-be-seen-in Tokyo night spots for visiting foreign celebrities.

PROPHETS WITHOUT HONOR

Despite the rosy picture painted by many in the Japanese indie community, indie bands tend to be prophets without honor in their own country.

"The Japanese market is pretty tough—it's not good," says Daisuke Kawasaki of indie label Cardinal Records.

Many indie bands, like Shonen Knife before them, find more sympathetic audiences overseas.

"Our American fans are used to this kind of music, but in Japan, there are still a lot of people who don't understand it," says Mutsumi Takahashi, vocalist for cerebellum-jarring Super Junky Monkey (Billboard, Dec. 2, 1995), one of the few Japanese indie bands that has signed with a major (Sony Records) and kept its musical integrity intact.

Super Junky Monkey's latest album, "Parasitic People," released here by Sony, is due in the U.S. on Tristar July 23.

Taking advantage of the growing trans-Pacific underground music connection are such bands as Melt Banana, the Pugs, Hi-Standard, and Buffalo Daughter, all of which have done shows recently in the U.S.

Upcoming tours include Cibo Matto, which is touring Europe through the end of June and will open for Porno For Pyros in the U.S. in the first half of July, starting July 2 and 3 in Miami. Super Junky Monkey may tour the U.S. this summer, though plans are still being firmed. Benten acts Droop and Lolita No. 18 will be playing a series of dates in Europe in August and September, while Tatsuya Yoshida of God Mountain act Koenji Hyakkei will begin a solo world tour in September. The Pugs, who recently played dates in Austin, Texas, will begin a U.S. tour in January 1997.

Hi-Standard's grunge-oriented 1995 album, "Growing Up," was recorded in San Francisco and released in the U.S. on the Fat Wreckchords label; it has moved some 35,000 units stateside. The band is managed by "Geess" Kosugi, whose company, Howling Bull Entertainment Inc., has three indie labels: Howling Bull, Rotten Orange, and Virtual, which tend toward the hard rock/metal end of the indie spectrum.

In a switch from usual industry practice, Howling Bull licensed "Growing Up" to mainstream record company Toy's Factory instead of signing the band away entirely, as was the case of the Boredoms' deal a few years ago with WEA Japan.

"It's the first time a Japanese indie label has kept the master rights and licensed an album to a major," Kosugi says with some pride.

Another Howling Bull act, the Garlic Boys, recently signed with Epic/Sony,

again with Kosugi's company retaining the master rights.

Kawasaki's company, Bloody Dolphins, runs Cardinal out of his house in a western Tokyo suburb with the help of a three-person staff. Like many Japanese indie operations, Cardinal started out by publishing a magazine (Beikoku Ongaku, or American Music) featuring Japanese and foreign indie artists.

"When we started publishing Beikoku Ongaku three years ago, we'd always include a sampler CD of tracks by artists we'd featured in the magazine," says Kawasaki, who used to write for leading Japanese music publication Rockin' On. "Then I realized I should just put out the CDs like other labels, so I started Cardinal Records."

One of Cardinal's more interesting acts is Buffalo Daughter, a four-member group whose music ranges from straight-ahead rock to a pop pastiche, with large chunks of Moog synthesizer thrown in for good measure.

On the act's 1994 EP, "Shaggy Head Dressers," Buffalo Daughter's warped



Masaya Nakahara of "avant-weird" band Violent Onsen Geisha mixes it up in Tokyo.

sensibility is evident in song titles, such as "Health Or Die," subtitled "For Karen Carpenter," and in such minimalist mutant surf music as "Cold Summer."

The band is targeting the States next, with a 7-inch single, "Legend Of Yellow Buffalo," and an EP, "Captain Vapour Athletes," due out on the Beastie Boys' Grand Royal label.

LATE-STARTING INDIES

Japan's indie scene traces its origins to the mid-'80s, as it gradually became easier for smaller labels to press their own CDs.

"Up 'til then, musicians had to be signed to major labels to get their music released, but then they started to realize that you could record and distribute your music on your own," says Cardinal's Kawasaki.

Keyboardist/producer Hoppy Kamiyama reached the same conclusion in 1993, when he established the indie label God Mountain (taken literally from Kamiyama's name: *kami* means god; *yama* means mountain). Kamiyama had already made a name for himself as a producer and session man for the majors, but he felt they were ignoring the explosion of musical talent taking place right under their noses.

God Mountain's roster is gloriously eclectic, taking in the psychedelic funk of Optical 8, the categorization-defying sonic mishmash of Ground Zero (a collaboration between guitarist Yoshihide Otomo, "scream sax savant" John Zorn, the Boredoms' Eye Yamatsuka, and Australian drummer Tony Buck), and the Pugs, of which God Mountain's promo handout says, "Imagine King Crimson covering Daisy Chainsaw."

Kamiyama's latest project is a five-member group that plays under the name Olivia*New*Ton*John.

"The name came to me suddenly one morning. I woke up, and the name Olivia Newton-John was in my head. It doesn't have any meaning," says Kamiyama while contemplating a curry at an Indian



Members of Lolita No. 18 onstage in Tokyo.

restaurant in Tokyo's Shinjuku district.

With his red-dyed hair and retro-kitsch clothes, Kamiyama tends to stand out from the crowd in Tokyo. Ensnared behind the keyboards with Olivia*New*Ton*John at live house La Mama in Shibuya, he's unrecognizable in a tacky dress, green feather boa, blond wig, and thick pancake makeup. In his sober suit and slicked-back hair, tuba player Bon Juro looks like a banker about to reject a loan application, while drummer Whacho's face is set off by a large painted-on Salvador Dali mustache. Guitarist Tesshi is a normal-looking muso type who, like the others, is an accomplished musician.

Fronting the band is singer Honey*K, whose sensible clothes, beehive hairdo, and old-fashioned, thick-framed eyeglasses add a surreal edge to her vocals, which alternate between the screeching banshee wails of "Bonjour" and the mellow inflections of "Shibuya Gay," whose smooth, '60s-soundtrack vibe explores the same cheesy sonic territory mapped by Pizzicato Five.

Olivia*New*Ton*John, whose debut album was recently released on another indie label, Benten, produces a compelling cacophony that is as much mutant cabaret as rock'n'roll. This is lounge music from a motel somewhere in the asteroid belt.

"Five years ago or so, there were two types of indie music in Japan: some deep underground bands playing noise and hardcore who didn't care about being popular, with the rest—about 80%—made up of bands that wanted to make it to the majors, such as X [now known as X Japan]," says Kamiyama.

"But at the beginning of the '90s, there were a lot of changes," he continues. "Deep underground wasn't 'deep' anymore—it became brighter and more accessible, and so the number of indie fans increased. Indie artists are more open-minded—they want their music to be heard. Indie music is more interesting now."

In the first such move by a Japanese indie label, God Mountain plans to set up a European distribution network in collaboration with Nancy, France-based label Disques du Soleil this summer.

FOREIGN CHAINS A BOON FOR INDIES

Many of those involved in Japanese indie bands and labels say the arrival of foreign chains Tower, Virgin, and HMV gave a major boost to the fledgling indie scene.

"Until recently, it was hard to distribute indie product," says Kazutoshi Chiba, president of Bad News Music Publishing Inc., which runs three indie labels and the Bad News music magazine. "It was difficult for record stores to deal with the small quantities involved in retailing indie releases."

"But Tower and the other stores are aggressive about stocking nonmajors' releases, so indie labels owe a lot to them," Chiba says.

Bad News' recent releases include a five-track EP by New York-based Japanese female duo Cibo Matto on its People's label and an outstanding collection of hardcore Japanese rap titled "Akumyo." Yoshikazu Ozawa, sales manager at Tower's flagship store in Shibuya, points out that while mom-and-pop record stores

have room to stock only mainstream product, bigger stores, such as Tower, have room for minority-taste releases.

Keith Cahoon, Tower Records Far East managing director, adds, "Our stores sell more indie product than other stores."

Like believers in the indie gospel in other parts of the world, Japan's alternative-music mavens have some choice words for the big boys.

"People at major labels don't have the eyes and ears to find anything new," says Chiba. "Even if they do, because they're part of a corporation, they have to concentrate on the company's major artists."

In contrast to that kind of bureaucratic sclerosis, the indie scene here is characterized by aggressive enthusiasm. The people who run the labels seem to actually like the music.

And there is money—albeit not huge fortunes—to be made, say people on the indie scene, since small labels don't have the kind of overhead that the top-heavy majors have.

Among the indie's best sellers to date are Cibo Matto's two releases on the People's label, 1994's self-titled EP and this year's "Viva! La Woman," which have each sold about 20,000 copies in Japan. Considered "breakthrough" indie releases are the former X's debut album, the independently released "Vanishing Vision," which has moved more than 800,000 copies, and the Love Tambourines' 1994 album "Alive," which has sold 100,000 units—amazing for a small label. Crue-1 Records, which is run out of a cramped Shibuya apartment.

Chiba says Japanese indie has moved beyond being farm teams for the majors.

"For many bands, there's no difference anymore between indie and the majors," he claims. "After a band makes a good record on an indie label, they may stay,



SUPER JUNKY MONKEY

they may not—there's not that much advantage anymore in being on a major label. This trend will accelerate."

One reason, Chiba says, is improved distribution of product nationwide by companies that handle indie releases, instead of the former rule of distribution in major cities only, such as Tokyo.

"And consumers don't differentiate between majors and indie," he adds. "They're starting to listen to music according to their own taste—not what the media say."

Tower's Ozawa concurs. "It doesn't matter whether something is released on an indie or a major, because from the consumer's point of view, it's the artist that's important."

As a result, Chiba says, the Japanese market is becoming more diverse as indie cater to the growing number of music fans tired of mainstream pop.

Aware of this trend, some Japanese majors have created their own in-house, indie-style labels, covering a wide range of musical genres.

Toshiba-EMI, for example, has its suite!supuesto! imprint, which is home to such nonmainstream acts as psychedelic revivalists HAL From Apollo '69, the Nelories, and Violent Onsen Geisha. And the roster of Triad, an imprint of Japan's oldest record company, Nippon Columbia, includes the Yellow Monkey and the Pugs,

(Continued on page 79)

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan [®]				
FOR WEEK ENDING JUNE 15, 1996				
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)				
★ ★ ★ NO. 1 ★ ★ ★				
1	2	10	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
2	4	5	MINDY MCCREADY BNA 66806/RCA (10.98/16.98)	TEN THOUSAND ANGELS
3	3	8	DISHWALLA A&M 540319 (10.98/15.98)	PET YOUR FRIENDS
4	7	9	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98)	MAXWELL'S URBAN HANG SUITE
5	5	10	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
6	6	30	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
7	12	7	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY
8	9	10	MARK KNOPFLER WARNER BROS. 46026 (10.98/16.98)	GOLDEN HEART
9	13	5	TINA ARENA EPIC 67533 (10.98 EQ/16.98)	DON'T ASK
10	11	11	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
11	18	16	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
12	8	3	PRONG EPIC 66945* (10.98 EQ/16.98)	RUDE AWAKENING
13	15	20	ENRIQUE IGLESIAS FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
14	20	7	PLANET SOUL STRICTLY RHYTHM 325* (9.98/14.98)	ENERGY + HARMONY
15	14	13	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
16	16	8	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
17	22	30	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
18	21	9	BAHAMADIA CHRYSALIS 35484*EMI (9.98/15.98)	KOLLAGE
19	17	7	SOUTHERN CULTURE ON THE SKIDS GEFEN 24821 (9.98/12.98)	DIRT TRACK DATE
20	33	2	COMMISSIONED BENSON 4184 (10.98/15.98)	IRREPLACEABLE LOVE
21	29	36	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
22	19	2	JUNIOR BROWN MCG CURB 77843/CURB (10.98/15.98)	SEMI-CRAZY
23	26	3	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
24	23	2	LIL H.D. PRIORITY 53984* (10.98/16.98)	STEEL ON A MISSION
25	30	34	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX

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	24	13	LUSH 4AD/REPRISE 46170/WARNER BROS. (10.98/16.98)	LOVELIFE
27	32	4	LOS TIGRES DEL NORTE FONOVISA 6049 (7.98/11.98)	UNIDOS PARA SIEMPRE
28	36	10	POE MODERN 92605/AG (10.98/15.98)	HELLO
29	31	12	CHANTAY SAVAGE RCA 66775 (10.98/15.98)	I WILL SURVIVE (DOIN' IT MY WAY)
30	10	2	CANNIBAL CORPSE METAL BLADE 14204 (10.98/16.98)	VILE
31	45	2	JORDAN HILL 143 82849/AG (7.98/11.98)	JORDAN HILL
32	43	6	DAVID LANZ NARADA 64010 (10.98/16.98)	SACRED ROAD
33	—	10	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014/JIVE (10.98/15.98)	STAND!
34	28	14	THE SUBDUDES HIGH STREET 10344/WINDHAM HILL (10.98/15.98)	PRIMITIVE STREAK
35	27	2	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98)	BRINGING DOWN THE HORSE
36	38	41	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
37	35	24	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES
38	37	34	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
39	—	1	PUFF JOHNSON WORK 53022/COLUMBIA (10.98 EQ/16.98)	MIRACLE
40	25	3	THE TRAGICALLY HIP ATLANTIC 82899/AG (10.98/15.98)	TROUBLE AT THE HENHOUSE
41	41	16	2 UNLIMITED RADIKAL 15446/AVEX-CRITIQUE (10.98/15.98)	HITS UNLIMITED
42	40	8	OLGA TANON WEA LATINA 13667 (8.98/13.98)	NUEVOS SENDEROS
43	46	7	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND) SILVERTONE 41543/JIVE (10.98/16.98)	LIVE! THE REAL DEAL
44	—	17	SUBLIME SKUNK 1 (7.98/11.98)	40 OZ. TO FREEDOM
45	47	4	THIRD DAY REUNION 16203/ARISTA (10.98/17.98)	THIRD DAY
46	49	4	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
47	48	23	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
48	44	5	INTOCABLE EMI LATIN 37449 (7.98/11.98)	LLEVAME CONTIGO
49	—	1	CARD & TALBOT MYRRH/WORD 67684/EPIC (9.98 EQ/12.98)	BROTHER TO BROTHER
50	—	10	BARENAKED LADIES REPRISE 46128/WARNER BROS. (10.98/16.98)	BORN ON A PIRATE SHIP

POPULAR • UPRISINGS

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

HABIT FORMING: Modern rock KNNC Austin, Texas, PD **Mike Peer** is trying to spice things up a bit at the station by being the first to play such non-rock bands as **the Fugees** and **Delinquent Habits**.

The Fugees are no longer a secret, but Delinquent Habits



Machine Heads. The Suicide Machines' Hollywood debut, "Destruction By Definition," clocked in at No. 15 in the East North Central Regional Roundup for the week ending Saturday (8). The punk band supports the Specials through June 18, plays the Warped tour July 4-5, and opens for the Vandals July 10-28.

are newcomers also worthy of attention. The trio's self-titled debut, seeped in the **Beastie Boys** and **Cypress Hill** tradition, dropped June 4 as the first release by PMP/Loud, which is distributed by RCA.

After seeing the video for the band's hip-hop oriented "Tres Delinquentes" on MTV, Peer got a copy of the advance and discovered "When The Stakes Are High," a rockin' gem that he is now spinning on weekends and nights. WBZU Richmond, Va., and KRRK Omaha, Neb., are

also playing the track.

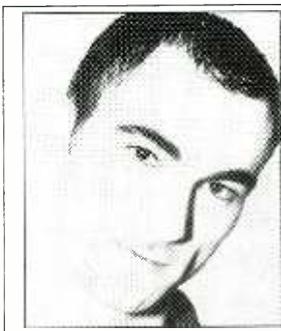
"Tres Delinquentes" is also getting a lot of attention at top 40/rhythm stations, following an early lead by KPWR (Power 106) Los Angeles and KYLD (Wild 107) San Francisco.

A rock mix of "Tres" by **Mario C.** and **Mickey P.** with guest rapper **SenDog**, formerly of Cypress Hill, is being serviced to modern rock radio. If "Stakes" takes off, the label will also run with that track at modern rock stations, says **Colin Sutton**, marketing director at PMP.

A second single, "Lower East Side," will be serviced to top 40/rhythm stations in mid-June. The video for the single marks the directorial debut of **Paul Stewart**, CEO of PMP, who co-directed the clip with SenDog. The latter discovered the band and executive-produced the album.

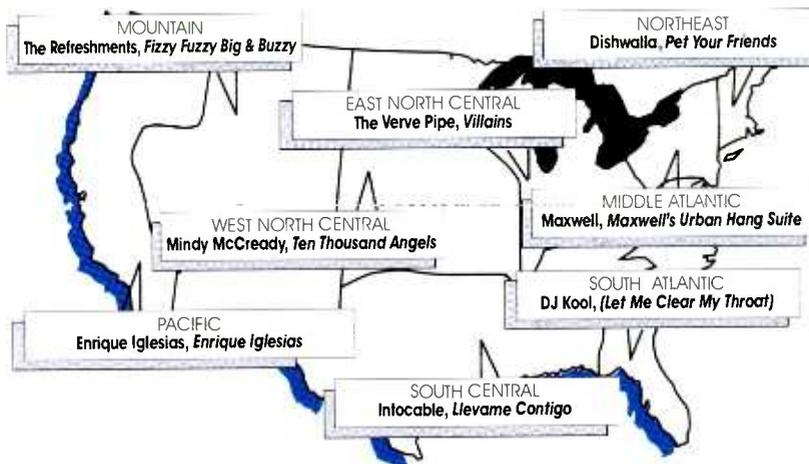
Sutton says the band's targets are Latino, hip-hop, and alternative markets. More than 300,000 stickers went out on the streets and to stores in these communities this spring.

The Norwalk, Calif.-based act has been performing at car shows and top 40/rhythm-station-sponsored concerts and is up for the **Rage Against The Machine** tour: If it doesn't land the Rage tour, the band will head out on a radio promotional tour in July,



Rising Star. Already a star in Europe, Robert Miles is blowing up big time in the U.S. with his first single, "Children." The song, from his Arista debut, "Dreamland," due June 18, is No. 27 on the Hot 100 Singles chart and No. 2 on Hot Dance Music/Club Play. It's getting No. 1 phones at hot AC WMXV New York and top 40 KRBE Houston.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
- Mindy McCready Ten Thousand Angels
 - Goldfinger Goldfinger
 - The Refreshments Fizzy Fuzzy Big & Buzzy
 - Ricochet Ricochet
 - Kenny Wayne Shepherd Ledbetter Heights
 - Jo Dee Messina Jo Dee Messina
 - Dishwalla Pet Your Friends
 - Mark Knopfler Golden Heart
 - Prong Rude Awakening
 - The Verve Pipe Villains

- MIDDLE ATLANTIC**
- Maxwell Maxwell's Urban Hang Suite
 - Goldfinger Goldfinger
 - Kenny Lattimore Kenny Lattimore
 - Dishwalla Pet Your Friends
 - Cassandra Wilson New Moon Daughter
 - Tina Arena Don't Ask
 - Mark Knopfler Golden Heart
 - Bahamadia Kollage
 - The Verve Pipe Villains
 - Prong Rude Awakening

Sutton says. It's also slated for a few more radio gigs—at KKSS Albuquerque, N.M., Saturday (15) and KPRR El Paso, Texas, June 28.

MR. POPULARITY: Inspired by early '60s etiquette books, New York's **Nada Surf** cranks out an interesting ditty that reads like a teenage guide to popularity on its first single, "Popular."

The track is from its Elektra debut, "High/Low," which was pushed up one week to June 18, due to strong modern rock airplay. "Popular" is intercut with **King Missile**-like soliloquies and **Weezer**-ish sassiness ("I'm a quarterback/I'm popular/I'm never last picked/I got a cheerleader chick").

Modern rock **KITS** (Live 105) San Francisco can take the credit for getting the ball rolling on the track, with **KROQ** Los Angeles and **WXRK** (K-Rock) New York following not too far behind.

The video was designated as an MTV Buzz Clip as of Monday (10).

The trio's in the midst of playing East Coast clubs and will be touring with **Magnapop** and **Local H** Friday (14)-22.

CHECK 'EM OUT: Now that **Cast** guitarist **Liam Tyson**'s broken shoulder is mended, the Polydor band is finally heading

out on its much-anticipated first U.S. tour Thursday (13) through July, with **Self** and **the Hollowbodies** opening up... **Beggars Banquet's June** is playing some East Coast dates with **Lotion** and will appear at the Mac Music Festival in New York in July. More dates will follow with **Ace-Tone** and **Lotion**... Boston's **the Pushstars** take their power pop to East Coast clubs through July in support of their Imago debut, "Meet Me At The Fair"... Jazz



Hazy Trip. After opening for For Squirrels and the Nixons, the Hazies hit the road through August for club dates and several radio shows (KEGL Dallas, WRIF Detroit). "Skin & Bones" from the band's EMI debut, "Vinnie Smokin' In The Big Room," moves 38-31 on Mainstream Rock Tracks this week.

pianist **Michael Wolff** kicked off a nationwide tour June 5, the day after his Cabana Boy/Wap Records album, "2 A.M.," dropped... **Half Hour To Go**, whose Grass Records debut, "Items For The Full Outfit," is due June 18, is on a club tour through July 17.

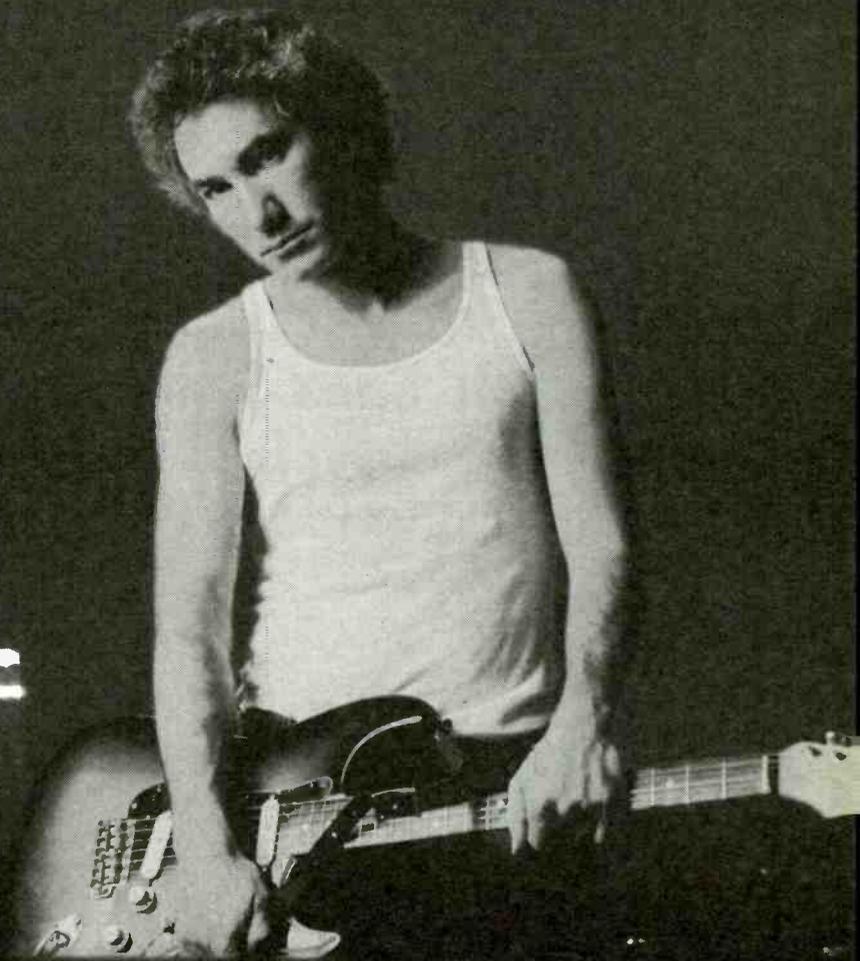
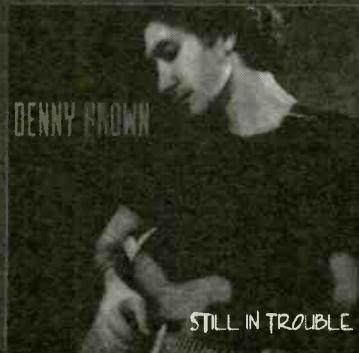
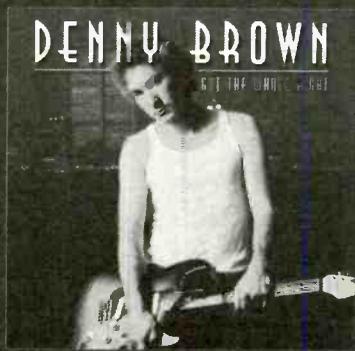
DENNY BROWN

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Benson's Back? 'That's Right'

New Album Marks Jazz Artist's GRP Debut

BY J.R. REYNOLDS

When guitarist George Benson left his former label home of 19 years to record "That's Right," his debut GRP set, it sent the veteran jazz artist's career into an interesting time warp of sorts.

Scheduled for release July 30, "That's Right" taps old relationships and vintage recording equipment, along with new sidemen and studio locales. The result is what Benson describes as his best work in years.

"It was time for some fresh energy," says Benson regarding his departure from Warner Bros., his former label. "I need the kind of attention that GRP wants to give; the whole [recording] experience has been a lot of fun."

"That's Right" contains 10 tracks, four of which feature vocals. The set was produced by Ricky Peterson, Joe Marden, Robbi Buchanan, and GRP president and veteran producer Tommy LiPuma, who was with Benson during some of the artist's most successful projects, including "Breezin'," which was No. 1 on The Billboard 200 and Soul LPs charts in

1976 and was certified triple platinum.

Benson's music is licensed through Robmar Music.

LiPuma also worked on 1977's "In Flight" and 1978's "Weekend In L.A.," both of which were certified platinum. The albums peaked at No. 2 and No. 3 on the Soul LPs chart, respectively.

"Tommy lets me tell my own story," says Benson. "And on my latest album, he didn't have any preconceived notions about me. For the new album, he put me in touch with some new cats to keep the music fresh, and we went at it in Prince's Paisley Park studio [in Minneapolis]."

Benson, who is managed by Los Angeles-based Fritz/Byers Management, credits part of the success of his earlier projects to the equipment used during the recording sessions. He says the most challenging aspect of the two-week recording session for "That's Right" was getting his guitar

sound right.

Says Benson, "My sound is dark, and it contributes to the storytelling process on my songs. On "Breezin'," we used a flat-sounding amp and a middle-of-the-road mike. For this album, I used the same amps and mike. But it takes a good engineer to pull out the sound I was looking for, and I had a good one in Tom Tucker."

GRP has never had a roster artist with the magnitude of Benson's success, and it raises the stakes for the

(Continued on page 28)



BENSON



In The Flow. The members of Vertex/JVC recording act Colour Club stand with associates on the set of their recent video, "If It's All Good," which was shot at the Opium Den in Los Angeles. "In The Flow," the group's new album, arrives in stores Tuesday (11). Pictured, from left, are Colour Club's Skipper Wise and Lisa Taylor, director Darren Grant, Colour Club's Les Pierce, and Vertex/JVC R&B national promotion director Eric Tillman.

Franchise Trio L.O.L. Is In Rap 'Heaven' Sans Samples

For most rap acts, when it comes to sampling, more is better. However, in the case of Franchise Records act L.O.L., whose debut album, "Heaven Or Hell," arrives in stores July 23, less is more.

"When we first started out as a group, we used a lot of samples," says rapper Swan. "But for the album, we found that we could get a more origi-

album, is credited with mixing the set.

Live performances, combined with aggressive promotion of the video for the first single, "Summer Breeze," anchor Franchise's two-stage marketing campaign for the project, which is distributed through Independent National Distributors Inc.

The L.A.-based company's initial plans call for an attack of the Southwest and West Coast regions. Franchise executive VP/GM Shaun Lee says, "The second phase of the marketing strategy will occur in the Midwest and Central regions of the U.S."

Managed by L.A.-based Roi Williams, the group has been able to make a name for itself among hip-hop consumers in the L.A. area, largely due to DJ Marq's work spinning records at ASCAP showcases, roller rinks, and other commercial urban hangouts.

In April, L.O.L., which has yet to sign with a booking agent, opened for Nonchalant at Freaknik, the college spring-break celebration in Atlanta. On June 2, the act opened for Cypress Hill in San Diego.

"Summer Breeze" will be serviced to rap and R&B stations June 21 in order to coincide with the first day of summer. At the same time, promotional copies will be delivered to club DJs, mix-show jocks, and record pools.

The underground rap label will service crossover stations with the single in July as interest in the record builds.

The video, which had not been shot at press time, is scheduled for release

(Continued on page 28)



L.O.L.

nal vibe if we stuck with live instrumentals."

Swan is joined by fellow rapper Shawn and DJ Marq, who round out the Los Angeles-based crew.

"Heaven Or Hell" is a 13-track collection of mid- and uptempo funk/hip-hop that blends elements of freestyle, g-funk, and dancehall, creating a well-rounded musical package. "It's an album that you can listen to straight through," says Shawn.

"Heaven Or Hell" was produced by Twin, whose previous credits include such rap artists as Little 1/2 Dead and Big Mike. Twin has also worked with producer collective Trackmasterz. DJ Slip, who worked on MC Eiht's last

Oleta Adams 'Movin' On' As A Headliner; Race Issues In Black And White

PRIMA-CHOPSTRESS: After years of playing second fiddle to such concert headliners as Michael Bolton and Luther Vandross, vocalist Oleta Adams is finally getting her shot at top billing on her upcoming U.S. concert tour.

The tour begins July 17 at King's Theater in Seattle and will visit 22 cities, including Los Angeles, New York, San Francisco, Detroit, and Boston.

MoJAZZ artist Norman Brown will open the shows. Adams says the main advantage to headlining the tour is increased stage time. "You get something like an hour and a half, vs. 30 minutes as an opening act," she says. "With that much more time onstage, I can really show audiences my range and [demonstrate] what I can really do."

The extended stage time could be just what the doctor ordered for Adams, who is one of the most underrated and underexposed R&B artists in the business.

"Movin' On," her Fontana/Mercury set, was released last November and sold 76,000 copies, according to SoundScan. The set peaked at No. 49 on the Top R&B Albums chart.

By contrast, according to SoundScan, 1993's "Evolution" sold 281,000 units, and "Circle Of One," her 1990 debut, moved more than 695,000 copies. The albums peaked at No. 20 and No. 11, respectively, on the Top R&B Albums chart.

Despite eroding U.S. sales, Adams' international popularity remains on solid ground. "It's always interesting to see [European concert fans] sing the lyrics to songs, when they usually can't speak [English]," she says.

The Kansas City, Mo., resident—who was classically trained as a lyric soprano before deciding on an R&B career—is confident that headlining a tour will boost awareness of her skills among U.S. consumers.

"I'm troubled that labels and management companies aren't more creative in their methods of marketing artists who sing the kind of music I do," Adams says. "There have to be ways other than radio and videos that can reach people who want to hear my brand of music."

Adams, who is a Baptist minister's daughter and worked for years as a hotel lounge artist, got her big start in the business singing with U.K. rock band Tears For Fears, before embarking on her solo career.

To prepare for her impending tour, Adams has begun working out. "If you're not in shape and don't eat healthy while you're on tour, you can get sick really easy," she says.

The artist has been building her vocal endurance also. "I've been singing through my stage show everyday, doing a basic run-through of all the songs," she says. "If you're weak, it's hard to hit those big notes."

Adams will be playing 800- to 3,000-seat venues and says

that while she prefers smaller shows, there's something to be said for playing large arenas. "At the bigger shows, you have to remember to keep your emotions honest," says the vocal purist. "It's not so much about having gimmicks as how you present yourself to the listeners."

RACE MATTERS: StepSun Music CEO Bill Stephney appeared on the May 24 episode of "Nightline," hosted by Ted Koppel. The show discussed a myriad of race-related topics as part of its weeklong series "America In Black And White."

The episode on which Stephney appeared featured a video summary of an all-black gathering in one room and an all-white gathering in another. Those in each room discussed broad-ranging political subjects, and after listening to each other's sessions, the two groups offered commentary.

Says Stephney, "The thing I got most out of it is that there needs to be more honest racial dialog going on. Since 'All In The Family' went off the air, only rap music has maintained honest, undiluted discussions on race relations. Much more of this kind of communicating needs to be done."



by J. R. Reynolds

MUSIC CORNER: Those in need of a real historic music fix from down-home should shop no further than Columbia Legacy's "The Real Kansas City," a 25-track set that features jazz and blues from the '20s, '30s, and '40s.

Among the artists on this richly textured CD are Billie Holiday, Count Basie, Don Albert & His Orchestra, Beenie Moten's Kansas City Orchestra, Mary Lou Williams, and Walter Page's Blue Devils.

Those in the know remember that back in the day, Kansas City was a major whistle stop on the old chitlin circuit, which carved a musical path throughout the South and Midwest. It was the prime method by which music acts made a name for themselves and earned a decent living in the process.

FUTURE SHOCK: Virgin artist Maxi Priest made his own whistle stop of sorts in the L.A. offices of Billboard. The ragga-artist was in town promoting "Man With The Fun," his latest album, which is set for release July 9 (see story, page 14).

While touring the facilities, he noted Enter*Active/ music video editor Brett Atwood's NASA-like, hi-tech cubicle (complete with three computer systems) and speculated that artists and labels that don't embrace the new cyber-technology, such as CD-ROM and enhanced CD, are doomed.

"It's the future, and anybody that's not with it is going to be left behind, because that's what the kids are getting into more and more," he says.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING JUNE 15, 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	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98) 2 weeks at No. 1	GETTIN' IT (ALBUM NUMBER TEN)	1
2	2	1	16	FUGEES ▲ ³ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98)	THE SCORE	1
3	3	2	3	THE ISLEY BROTHERS T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
4	6	7	17	2PAC ▲ ⁵ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
5	10	13	46	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999	ETERNAL	1
6	4	—	2	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
7	9	9	29	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
8	11	6	6	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
9	8	4	6	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
10	NEW	—	1	SHYHEIM NOO TRYBE 41583*/VIRGIN (10.98/15.98)	THE LOST GENERATION	10
11	5	3	7	SOUNDTRACK FLAVOR UNIT/EASTWEST 61904*/EEG (10.98/15.98)	SUNSET PARK	1
12	7	5	10	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
13	13	11	7	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
14	12	10	5	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA KALI	4
15	14	8	3	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
16	15	12	10	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
17	16	18	35	MARIAH CAREY ▲ ⁷ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
18	20	20	16	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
19	17	14	29	SOUNDTRACK ▲ ⁶ ARISTA 18796 (10.98/15.98)	WAITING TO EXHALE	1
20	21	17	46	MONICA ▲ ² ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
21	22	25	9	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	21
22	25	22	28	LL COOL J ▲ ² DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	4
23	19	16	16	SOUNDTRACK ● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5
24	26	19	48	D'ANGELO ▲ ² EMI 32629 (10.98/15.98)	BROWN SUGAR	4
25	24	27	11	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
26	18	—	2	DR. DRE TRIPLE X 51226 (10.98/16.98)	FIRST ROUND KNOCKOUT	18
27	27	21	6	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	6
28	23	15	5	SOUNDTRACK NOO TRYBE 41533/VIRGIN (10.98/15.98)	ORIGINAL GANGSTAS	8
29	32	30	38	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
30	29	23	30	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
31	31	37	3	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
32	33	24	7	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	15
33	28	—	2	BOBBY CALDWELL SIN-DROME 8910 (10.98/14.98)	SOUL SURVIVOR	28
34	30	26	8	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	3
35	35	31	30	COOLIO ▲ ² TOMMY 80Y 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
36	41	40	46	JODECI ▲ ² UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
37	40	35	20	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	18
38	34	29	7	SMOOTHE DA HUSTLER PROFILE 1467* (10.98/15.98)	ONCE UPON A TIME IN AMERICA	11
39	42	32	6	NONCHALANT MCA 11265* (9.98/15.98)	UNTIL THE DAY	20
40	43	47	7	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE	40
41	38	34	3	MC BREED WRAP 8154/CHIBAN (10.98/15.98)	TO DA BEAT CH'ALL	34
42	36	28	6	VARIOUS ARTISTS INTERSCOPE 90060* (10.98/16.98)	INSOMNIA - THE ERICK SERMON COMPILATION ALBUM	10
43	39	44	9	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAGES	13
44	NEW	—	1	SOUNDTRACK ISLAND/HOLLYWOOD 524243*/ISLAND (10.98/16.98)	EDDIE	44
45	37	33	5	SOUNDTRACK HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98/16.98)	THE GREAT WHITE HYPE	27
46	44	41	30	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8

47	48	45	40	FAITH EVANS ▲ ² BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
48	45	36	31	GENIUS/GZA ● GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
49	46	42	32	THA DOGG POUND ▲ ² DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
50	51	51	36	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
51	58	54	44	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
52	54	50	65	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
53	57	48	46	XSCAPE ▲ ² SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
54	50	46	21	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
55	55	52	31	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
56	66	67	98	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
57	59	58	82	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
58	56	49	12	CHANTAY SAVAGE RCA 66775 (10.98/15.98) HS	I WILL SURVIVE (DOIN' IT MY WAY)	14
59	47	—	2	LIL H.D. PRIORITY 53984* (10.98/16.98) HS	STEEL ON A MISSION	47
60	61	60	7	MARVIN SEASE JIVE 41585 (10.98/15.98)	PLEASE TAKE ME	54
61	60	55	26	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
62	NEW	—	1	PUFF JOHNSON WORK 53022/COLUMBIA (10.98 EQ/16.98) HS	MIRACLE	62
63	73	59	78	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
64	69	—	2	ANN NESBY PERSPECTIVE 549022 (10.98/14.98)	I'M HERE FOR YOU	64
65	70	62	81	TLC ▲ ⁹ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
66	NEW	—	1	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	66
67	52	39	3	COLOR ME BADD GIANT 24622/WARNER BROS. (10.98/16.98)	NOW & FOREVER	39
68	62	57	9	SOUNDTRACK UNDERWORLD 35818/CAPITOL (10.98/16.98)	DEAD PRESIDENTS VOLUME II	45
★ ★ ★ PACESETTER ★ ★ ★						
69	81	61	4	ESHAM REEL LIFE 1040* (11.98/16.98)	DEAD FLOWERZ	38
70	79	70	18	EAZY-E ● RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1
71	53	43	8	SOUNDTRACK PRIORITY 50576 (10.98/16.98)	THE SUBSTITUTE	18
72	71	65	41	JUNIOR M.A.F.I.A. ● UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
73	65	53	21	SOUNDTRACK ● ISLAND 524146* (10.98/16.98)	DON'T BE A MENACE TO SOUTH CENTRAL...	3
74	67	64	30	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
75	49	38	8	MC REN RUTHLESS 5544*/RELATIVITY (10.98/15.98)	THE VILLAIN IN BLACK	7
76	64	63	32	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
77	83	72	11	RAPPIN' 4-TAY CHRYSALIS 35509*/EMI (10.98/15.98)	OFF PAROLE	10
78	75	71	30	WILL DOWNING MERCURY 528755 (10.98 EQ/16.98)	MOODS	23
79	68	56	10	VARIOUS ARTISTS CELL BLOCK 50556/PRIORITY (10.98/16.98)	CELL BLOCK COMPIATION	12
80	72	75	44	TRU NO LIMIT 53983*/PRIORITY (10.98/14.98) HS	TRUE	25
81	74	86	123	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
82	78	66	14	GEORGE HOWARD GRP 9839 (10.98/16.98) HS	ATTITUDE ADJUSTMENT	38
83	63	92	10	DJ SCREW BIG Tyme 1130 (10.98/15.98) HS	3 N THE MORNIN'	52
84	76	77	34	DEBORAH COX ARISTA 18781 (10.98/15.98) HS	DEBORAH COX	25
85	89	81	60	SOUNDTRACK ▲ ² PRIORITY 53959* (10.98/15.98)	FRIDAY	1
86	88	73	79	MARY J. BLIGE ▲ ³ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
87	87	82	43	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
88	92	68	29	SILK ELEKTRA 61849/EEG (10.98/16.98)	SILK	10
89	NEW	—	1	KING GEORGE ME & MINE 2001 (9.98/14.98)	LIFE OF KINGPIN	89
90	82	79	31	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
91	RE-ENTRY	60	60	BARRY WHITE MERCURY 522459 (10.98 EQ/16.98)	ALL TIME GREATEST HITS	70
92	RE-ENTRY	31	31	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
93	77	80	19	MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
94	85	69	10	ART N' SOUL NATURE BOY/BIG BEAT 92655/AG (10.98/15.98) HS	TOUCH OF SOUL	36
95	91	93	33	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
96	93	88	5	MS. TEE CASH MONEY 9608 (9.98/15.98)	FEMALE BALLER	87
97	80	90	31	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
98	90	74	23	JERALD DAEMYON GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
99	94	—	2	VARIOUS ARTISTS LAFACE 26026/ARISTA (10.98/16.98)	RHYTHM OF THE GAMES: 1996 OLYMPIC GAMES ALBUM	94
100	RE-ENTRY	43	43	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ● LOUD 6663*/RCA (10.98/16.98)	ONLY BUILT 4 CUBAN UNX...	2

○ Albums with the greatest sales gains this week. ● Recording Industry Ass'n. 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.

Hot R&B Airplay

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

Main chart for Hot R&B Airplay with columns for This Week, Last Week, Weeks On, Title, and Artist. Includes top entries like 'DON'T WANNA LOSE YOU' and 'IT'S YOU THAT'S ON MY MIND'.

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

HOT R&B RECURRENT AIRPLAY

Sub-chart for Hot R&B Recurrent Airplay showing songs that have appeared on the chart for 20 weeks or more.

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

R&B SINGLES A-Z

- Vertical list of R&B singles A-Z with track numbers and titles. Includes entries like 'THE EARTH, THE SUN, THE RAIN' and 'I GIVE IN'.

Hot R&B Singles Sales

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

Main chart for Hot R&B Singles Sales with columns for This Week, Last Week, Weeks On, Title, and Artist. Includes top entries like 'THE CROSSROADS' and 'THE WORLD IS A GHETTO'.

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

Continuation of Hot R&B Singles Sales chart, listing tracks 75 through 110.

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Kool Fash Gets 'Spectacular' With A Name Change

UKNOWHOWWEDU: Kool Fash from the Beatnuts has changed his name to Al Tariq, which means "the shining, piercing star" in Arabic. The rapper, who currently rolls with "this little crew I formed called the God Connection," now dismisses his old tag as "one of those fad names" and has a new single on Correct/Relativity Records. It's called "Spectacular."

With loopy noise and an off-kilter bounce, the single bubbles emphatically as it boom-booms by: "I just wanna do songs that make people dance," says Tariq.

His venture into solo waters will undoubtedly cause folks to wonder about the future of the Beatnuts. But Tariq says not to worry—the cipher the group has developed as a performing and producing unit will continue with a new set in the fall.

In addition, the voices of the two other loose parts from the crew, Juju and Psycho Les, will be featured on Tariq's upcoming solo set alongside members of the God Connection, who also show up on the single. They're undoubtedly hoping to become shining, piercing stars in the hip-hop galaxy, like Tariq.

THE YEARNING: Slick Rick opens up Montell Jordan's "I Like"—a tumbly breakbeat tune that appears on the Def Jam soundtrack to "The Nutty Professor"—with a swift, smooth rap. In his trademark black Brit accent, Rick tells about a chance encounter with a blacka-

licious babe, then disappears. I wish he had hung around for a return verse.

After rhyming about hitting "girl-friend's jalopy" with his drop-top Rolls, Rick apologizes ("I beg your pardon, madam, it was truly my fault!") while at the same time checking Honey out.

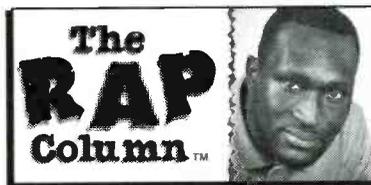
With images of the scene circling his mind, he utters, "Pretty . . . body definitely curvy and, thirdly, the way she dyed her hair bronze fitted her superbly."

It's all splendid sweet-boy stuff, which is why I keep rewinding and playing it like an obsessed mental patient.

BOOM BIDDY BYE-BYE: If everyone at your summer beach party starts to look tired and disgusted because the DJ you hired suddenly walked off, side one of the Lost Boys' "Legal Drug Money" will do you right.

"The Yearn" (also titled "Condoms & Ass," from Elektra's "America Is Dying Slowly" compilation), "Music Makes Me High," "Jeeps, Lex Coupes Bimaz & Benz," "Lifestyles Of The Rich And Shameless," and "Renee" bring back-to-back hardcore jollies inside happy hip-hop juice.

After the party, the group's lyrics are the sweet hangover you'll nurse lovingly. MCs Mr. Cheeks, Pretty Lou, and Freaky Tah transmit technicolor scenes from the real side, but for me they can say damn near anything and still sound cooler than an Eskimo. yo!



by Havelock Nelson

Ultra, featuring Tim Dog and Kool Keith, has a single on OTR Records called "Big Time." It bops like a dapper player and builds on Big Willie/Poppa Large/high-roller aesthetics. "Big time, stay crisp, always making chips/Making big moves with the gangsta lean/Big time, waist down diamonds on my wrist, sippin' Don P in the limousine," goes the hook.

The song celebrates the plush life while slyly making fun of those who fake moves "with artificial Gotti rules" over spliff-sized grooves.

IMUST STAND: On May 21, Real Live, Hyenas In The Dessert, Punk Barbarians, and members of the Bootcamp Click (the Cocoa Brothers, who were Smif-N-Wessun, and the Fab 5, a collective featuring Heltah Skeltah and OGC) performed a concert that I produced for Sound Business Inc. at New York's A. Philip Randolph Campus High School at City College. It was part of a two-day awards ceremony that honored, among others, rapper/activist KRS-

ONE, journalist Tony Brown, and Elektra Entertainment Group chairman Sylvia Rhone. Other musical, cultural, and political figures were featured, including soul singer CeCe Peniston.

The school, which boasts a 95% college-bound rate, sits on top of a hill in Harlem, surrounded by drugs and poverty. SBI, which has been in business five years, provides an educational program

that's like an oasis and teaches students basic business principles. It also instructs in life lessons while stressing networking (the school frequently hosts visits from industry professionals and is building an alumni association) and liberal arts.

The program requires commitment, because it takes place before and after regular school hours and attempts to inject some hope in the future for pupils.

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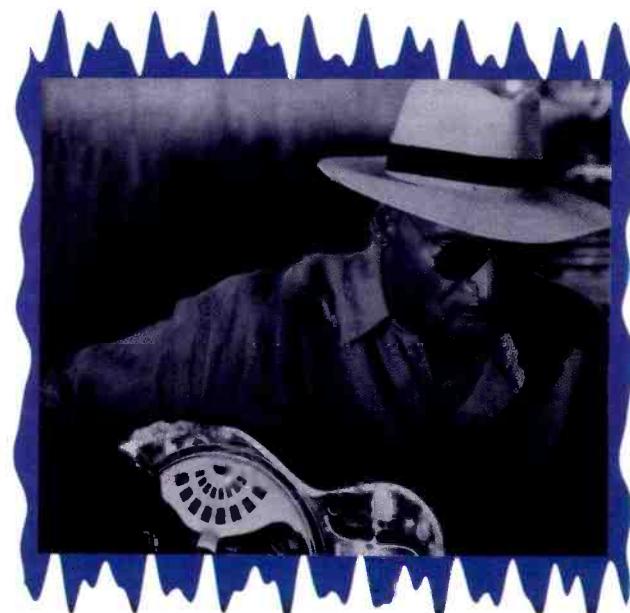
Suddenly, everyone's
Messin' With
The Blues. Which
 has led to a bonanza of sales,
 interest and fierce competition

BY CHRIS MORRIS

IT'S GETTING MIGHTY CROWDED IN THE BLUES BUSINESS.

The massive label incursion into the blues field that has been ongoing so far in the '90s may be unprecedented in scope, but it rings as déjà vu to many observers who recall a similar flush of interest in the genre in the '60s.

Then, the confluence of the folk revival, with its exaltation of venerable country bluesmen from the '20s; the explosion of blues-based rock acts like the Rolling Stones, the Yardbirds and the Animals in England, which ignited interest in the electric-blues performers who inspired those bands; and the recording of contemporary blues albums by indie labels like Delmark and Vanguard, for consumption by neophyte blues listeners, all stirred what is today known as "the '60s blues revival."



Private citizen: Taj Mahal

A similar phenomenon of far greater magnitude developed at the dawn of the '90s, after the blues had prevailed in relative commercial abeyance for the better part of two decades. Events as diverse as the success of Detroit blues titan John Lee Hooker's "The Healer" in 1989, the reissue of Delta bluesman Robert Johnson's collected works in 1990, blues-rocker Bonnie Raitt's 1990 Grammy triumph with "Nick Of Time" and the posthumous deification of guitarist Stevie Ray Vaughan all helped feed the appetites of blues lovers, young and old.

The boom has been good news and bad news to both independent blues labels, many of which kept the flame burning in the years between revivals, and blues-dedicated imprints backed by the majors since the latest phase of popularity began.

Continued on page 34

THE BLUES

Summertime Blues

Outdoor Venues Are 'In' For Artists And Labels

BY JIM BESSMAN

IT'S SPRINGTIME, AND THE BLUES FESTIVALS ARE BUSTING OUT ALL OVER.

A listing of 1996 festivals in a recent issue of *Blues Revue* notes scores of blues and blues-included music festivals around the country from April through November.

"There are so many good ones now," says Alligator Records president Bruce

says Harris, a relative newcomer whose upcoming appearance at the Chicago Blues Festival will be his first at a domestic bluesfest. "I'm looking forward to seeing crowds who are devoted to the music, and in a financial sense, that's where we get a lot of our income."

Indeed, sales generated by blues-festival appearances by Blind Pig artist Chubby Carrier convinced label president Ed Chmielewski to issue a second album by the zydeco player. Veteran blues guitarist James Solberg, who tours and records

only way for your music to cross over," he says. "And in the clubs, people talk and drink and smoke, but at the festivals they go just for the music, and they bring their children. It's like a family outing!"

"You see little 5-year-old kids singing

a reasonable price."

ON-SITE RETAIL TIE-INS

Moving product, as Shaw shows, is a beneficial by-product of bluesfests, and many labels fully exploit the potential,

"Luther [Allison] headlined or next-to-headlined every major festival in the U.S. and Canada last summer. We're playing for the masses—50,000-plus instead of a few hundred in clubs—and the press we got is incredible. If that doesn't sell records, I don't know what does!"—Guitarist James Solberg

and dancing to the blues," echoes Charlie Baty, guitarist of Alligator's venerable Little Charlie & the Nightcats, "and you don't smell cigarette smoke! But the main thing is that they increase public awareness of the blues: You play for a lot of people who aren't blues experts, but might be curious about it, and they come out and find they like it and then come back and see you when you play the clubs—which is still your bread and butter."

Bluesfest exposure, then, gratifies blues artists and, of course, their labels. "Obviously, with the roots type of music we do, the more ways to get people to hear it the better," says Blind Pig's Chmielewski. "We don't have a lot of access to commercial rock radio or MTV, so we place a big premium on personal appearances, and as far as festivals go, the crowds are 10 times larger, with different demographics. You might have older people who don't go out much any more, or people who might not be familiar with our artists who go to the festivals and get exposed. So they're definitely a way for us to reach our target audience, which is a bigger one than we normally deal with."

Barbara Shaw, who heads the U.S. office of England-based Code Blue Records, used last year's Pocono festival to expose Sherman Robertson together with the label itself. "We were pretty new to the blues world, so we brought all our interns, family members, nieces and nephews, and had them wear Code Blue T-shirts for visibility—and then go around telling everyone that Sherman was playing the next morning," she says. "So we gave people the opportunity to find out about Code Blue, and the next morning, he tore the place up! Even though people don't come for particular artists but for the festival and the environment, we sold out all his CDs before he even left the stage—and then they stood in line for an hour waiting for autographs. It really opened the door for a lot of new fans, which all blues festivals do—as well as treat fans to great music at

exclusive, so we buy advertising and end-caps, and some of our artists do record signings in the tent. But it varies according to how well organized the festival is: Last year at the Mississippi, our mail-order guys went out and tied in with local retailers and gave them product and merchandise to sell on consignment."

Arnie Goodman, president of the Viceroots blues label, credits Blockbuster's tent at New Orleans Jazz & Heritage with selling as much as 30% of former roster-artist John Mooney's total album sales for the label in the years that he recorded there. "One of the big problems is that a band will play a club where people don't have the chance to buy a

Continued on page 38



Long Beach bash: Otis Rush, Etta James, Roy "Guitar" Gaines, Albert Collins

Iglauer, "the Chicago [Blues Festival], Mississippi Valley Blues Festival, the New Orleans Jazz & Heritage Festival, Beale St. Music Fest in Memphis, Long Beach Blues Festival, San Francisco Blues Festival, Bumbershoot in Seattle, [Sound Advice] Riverfront Blues Festival in Jacksonville, Pocono Blues Festival in Pennsylvania, Monterey Blues Festival, the Waterfront Blues Festival in Portland..."

"They get artists who come up as club or bar artists out in front of much larger audiences. So they get heard by more people, get paid more, get more media coverage, sell more records—and get treated with more respect."

Alligator artist Corey Harris sums up the significance more succinctly, "Festivals for blues players is the life!"

with Luther Allison as well as his own Rounder-distributed Atomic Theory label band, also points to reports of increased album sales for both groups following festival outings.

"Luther headlined or next-to-headlined every major festival in the U.S. and Canada last summer," Solberg says. "We're playing for the masses—50,000-plus instead of a few hundred in clubs—and the press we got is incredible. If that doesn't sell records, I don't know what does!"

NON-SMOKING FAMILY AFFAIR

Code Blue artist Sherman Robertson likewise favors festivals over clubs. "They get you to a wider audience, which is the

often in tandem with on-site retail outlets. "It varies a lot, though many have tie-ins with local retailers who set up booths or tents at the festivals," says Alligator's Iglauer. "At Chicago Fest, Best Buy has the

Inter
national

Overseas-Jam Blues

Festivals Flood The Continents

LONDON—Of the dozen or so leading blues and R&B festivals held each year in the U.K., "The Great British Rhythm & Blues Festival," staged in the small Lancashire town of Colne, claims the largest-paying crowds. Scheduled this year—its seventh—from August 23 to 26, Colne is again expected to draw more than 20,000 fans from across Europe and as far afield as the U.S. and Australia to its eight stages providing near-continuous music. This year, Roomful Of Blues headlines, along with Rod Piazza And The Mighty Flyers, Jordan Paterson, U.P. Wilson and Paul Rishell & Annie Raines. "Each year, we try to look for [U.S.] artists to push hard and bring to a U.K. audience," says festival organizer Gary Hood. He notes the career boost the event has given to Luther

Allison, who appeared at Colne for three years (1993-95) following a period of "relative obscurity" in France. Li'l Charlie & The Night Cats also benefited from Colne appearances in 1991 & 1992, and Hood claims a hand in the career of hot British blues band the Hoax.

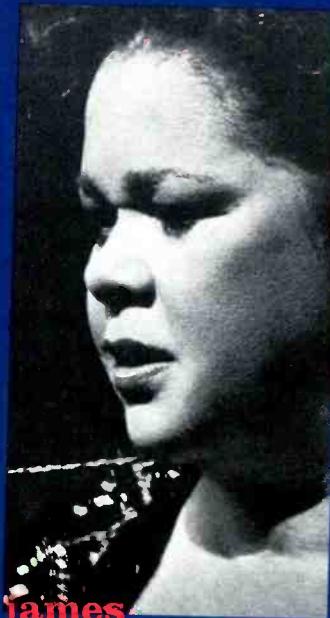
"Colne is a great showcase for artists," says Sequel Records managing director Bob Fisher says, "and also for selling records. What is sometimes frustrating is that U.S. artists do well in mainland Europe but don't come to the U.K. I don't know why that is, but festivals like Colne help them make that leap across the English Channel, which otherwise seems wider than the Atlantic."

—TERRY HEATH
Continued on page 36

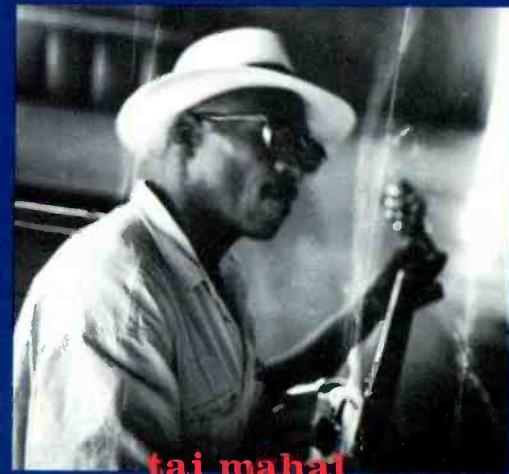
MAN HAVE WE GOT THE BLUES



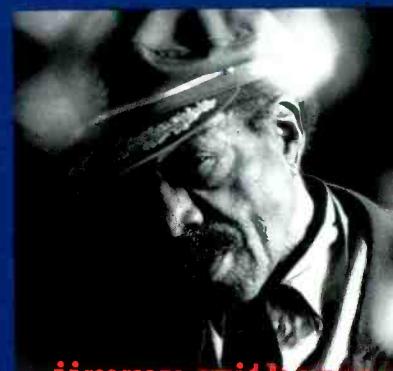
the fabulous thunderbirds



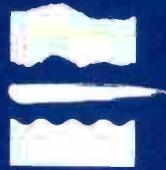
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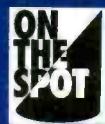
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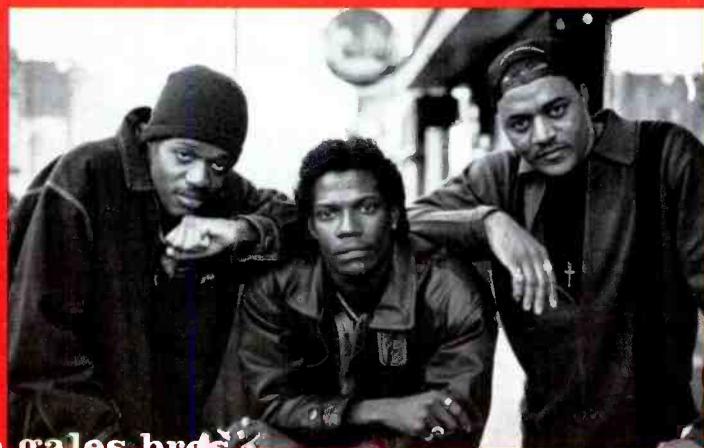


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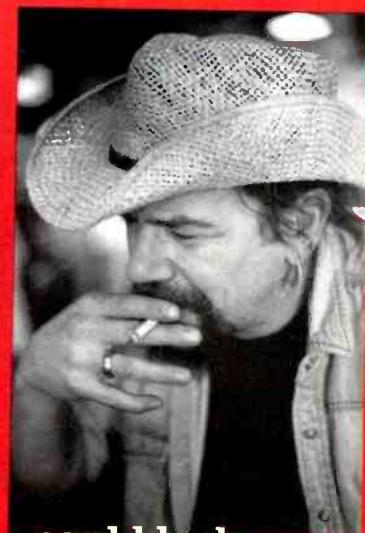
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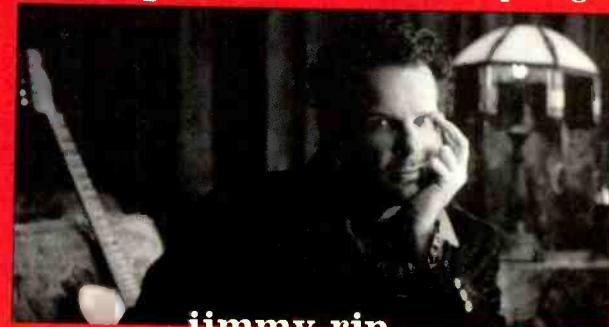
paul black and the flip kings



cissy houston



the blind boys of alabama



jimmy rip



MUSIC COMPANY

THE BLUES

MESSIN' WITH THE BLUES

Continued from page 31

The ubiquity of the blues has resulted in healthy sales for blues product, acknowledged in Billboard's biweekly Top Blues Albums chart, instituted in 1995. However, the massive interest in the music has led to far fiercer competition for both artists and the market share, especially between the indies and the major-

supported newcomers.

MARKET'S EBB AND FLOW

Bruce Iglauer, who operates Alligator Records in Chicago, may be the man best-equipped to evaluate the change in climate. His 25-year-old label has served as a home for artists like Hound Dog Taylor, Son Seals, Johnny Winter, Roy Buchanan and Albert Collins, among many others, and he has seen the genre ebb and flow

with the decades.

"In the '80s, the blues was the province of independents," Iglauer says. "The majors weren't really doing anything unless it could be considered rock...I feel, until the second half of the '80s, most blues records were being directed at a specialist market, rather than the popular market."

While blues albums could still sell healthily in the '80s—Iglauer claims sales

of 200,000 for his 1985 Robert Cray-Johnny Copeland-Albert Collins set "Showdown"—the market has flourished even further today.

"This period of time is a bonanza for blues fans," Iglauer says. "There's more blues recording going on than at any other time. It's also made the market very crowded. We're all competing for a larger market."

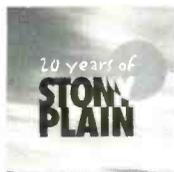
Today's blues consumer also wants proven names, making it more difficult to

Jerry Del Giudice for 19 years, is currently working a roster that includes such fine but less-renowned performers as Coco Montoya, Debbie Davies, Jimmy Thackery and Tommy Castro.

"We catch gas from some of the purists every once in a while," Chmielewski confesses. "If it doesn't sound like Sonny Boy Williamson, they're not going to like it."

But Chmielewski adds, "You don't want [blues] to become a museum piece—it's a living art form, and it's got to grow and

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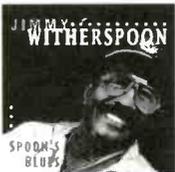
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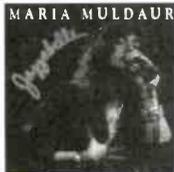
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Even with acceptance from rock listeners, the current glut of blues titles puts the squeeze on already-taxed retail buyers. "The budgets for these stores don't increase, Blind Pig's Chmielewski notes. "So instead of buying five or 10 of these titles, they'll bring in two or three... We're not immune to the problems the industry faces."

break younger acts, such as Alligator's Kenny Neal. "So many of the best-selling blues records are by artists whose reputations have been established for 10, 20, 30, 40 years," Iglauer says.

However, some indies continue to bring newer acts into the marketplace. Edward Chmielewski, who has operated Blind Pig Records in San Francisco with his partner

change...If you look at the people who sell best for us, it's contemporary blues guitarists. That's because it's so closely akin to rock 'n' roll."

But, even with acceptance from rock listeners, the current glut of blues titles puts the squeeze on already-taxed retail buyers. "The budgets for these stores don't increase," Chmielewski notes. "So instead

of buying five or 10 of these titles, they'll bring in two or three... We're not immune to the problems the industry faces."

CATERING TO WIDER AUDIENCES

One established independent blues label has only recently begun to attack the white, middle-class blues consumer. Malaco Records in Jackson, Miss., which enjoyed a

Continued on page 39

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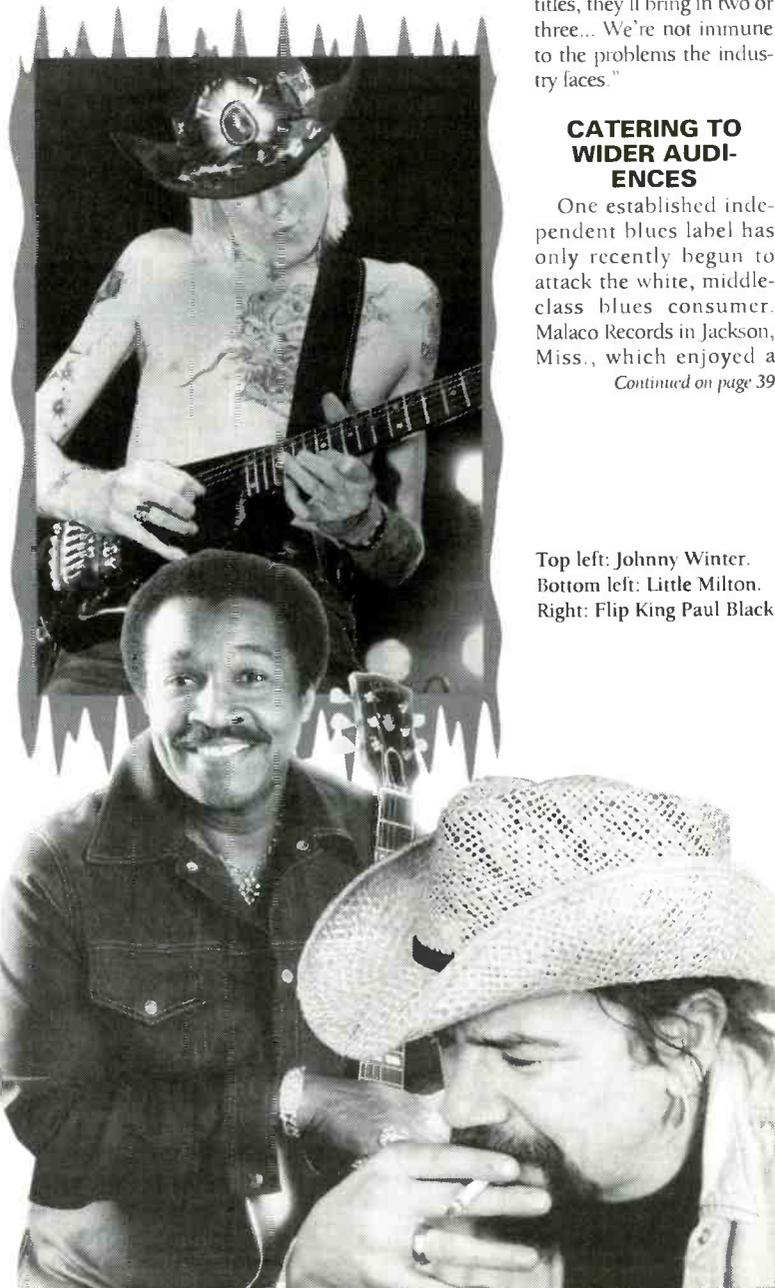
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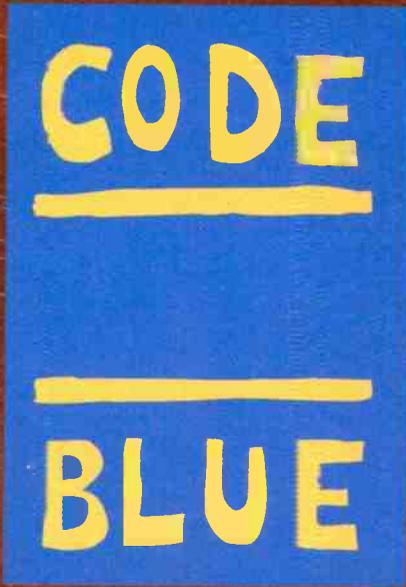
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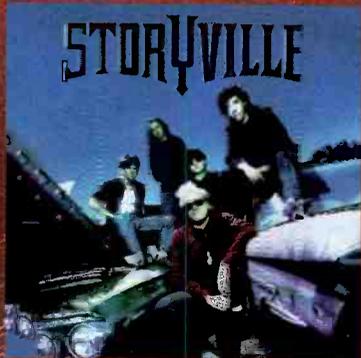
Top left: Johnny Winter. Bottom left: Little Milton. Right: Flip King Paul Black

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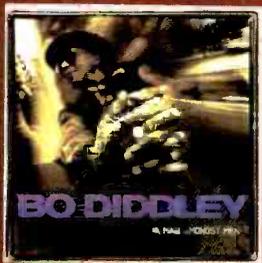
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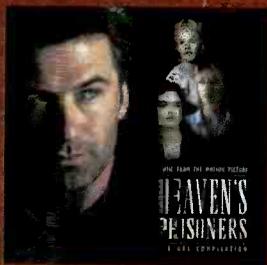
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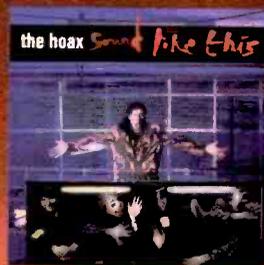
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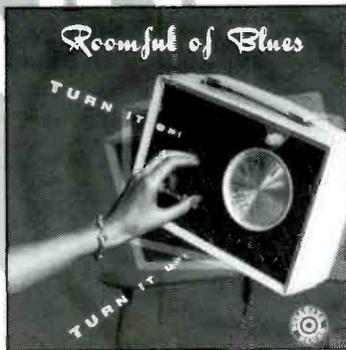
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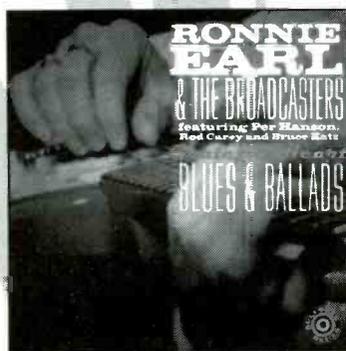
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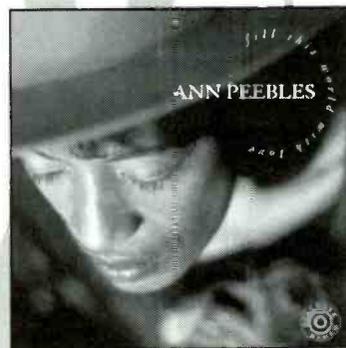
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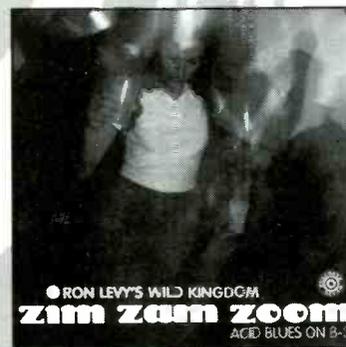
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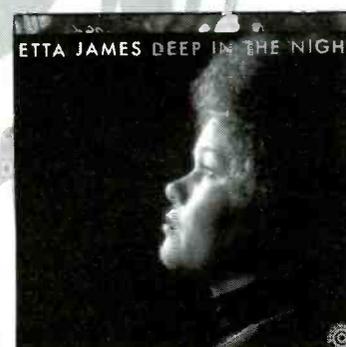
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THE BLUES

OVERSEA-JAM BLUES

Continued from page 32

TOKYO—Japan's premier blues event is the Japan Blues Carnival, a springtime fixture on the Japan music calendar that for the past 11 years has brought some of

Mercury Music Entertainment, Cray's Japanese licensee. "He'd been in Japan a number of times, but not for some years." —**STEVE McCLURE**

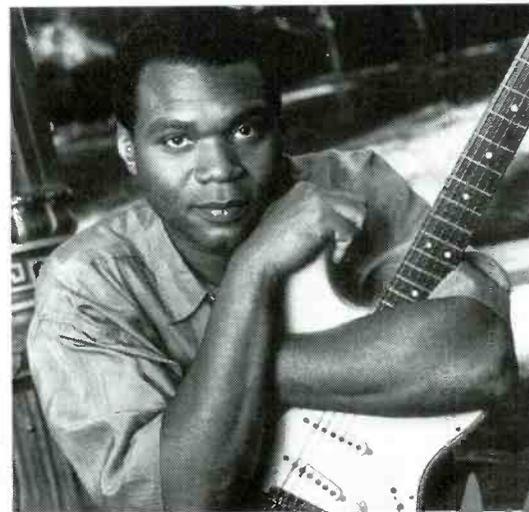
PARIS—The growth of the Blues Passion festival in the city of Cognac, famous for

its brandy, reflects the increasing importance of this musical genre in France. Blues Passion is one of numerous festivals featuring blues acts in this market, along with Cahors, Le Creusot and Villeneuve-sur-Lot. "The number of blues events is growing in France," says Pascal Anquetil of the Center Of Information On Jazz. Created three years ago as a four-day event, Blues Passion in 1995 attracted more

than 5,000 people from throughout France and neighboring countries, notably Germany and Belgium.

"During the summer of 1991, we launched a one-day blues night, which attracted some 600 people, and we repeated this for three years, and the audience kept growing," recalls festival founder Michel Rolland. "I knew then we had the possibility to create an event centered around blues, which is my passion, in the region." For the 1996 edition, to be held August 1 to 4, organizers expect 8,000 fans and such acts as John Mooney, Walter Washington, Poppa Chubby, Joe Louis Walker and Little Milton.

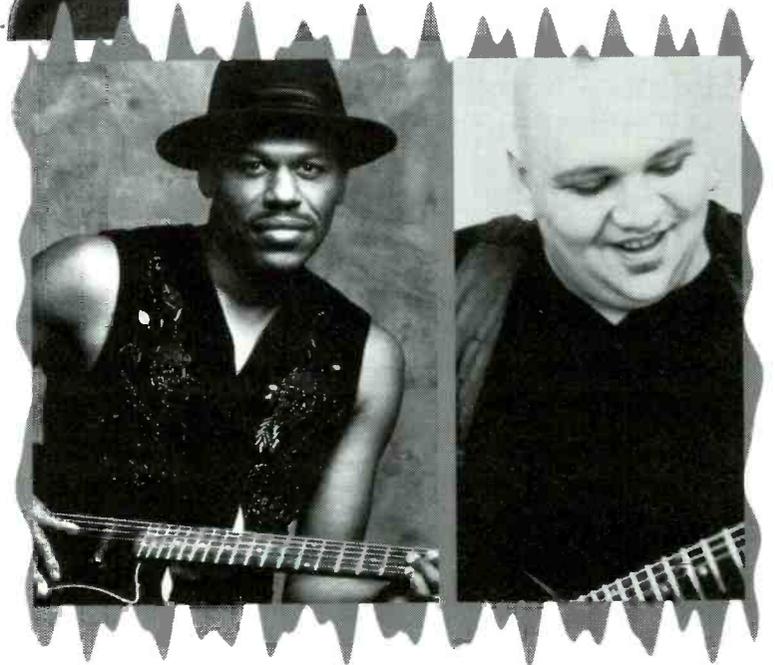
With a budget of 1.2 million francs (\$240,000), the event also includes photo exhibits, panels and a series of free concerts with several acts, mostly from the French local scene. "What I would like to achieve is to establish the festival as a brand where people would come not because there are top acts, but because



'80s chart-topper Robert Cray

the world's leading blues talents to these shores. Sponsored by Tokyo-based promoter M&I Company Ltd., this year's concert series, held May 12 to 19 in Kobe, Kyoto, Kagawa, Osaka, Tokyo, Nagoya and Sapporo, featured Robert Cray, Johnny "Guitar" Watson and James Cotton. Also appearing were Japanese blues acts Ukadan and Jirokichi Blues Friends, a group of leading Japanese blues musicians who regularly perform at a funky little Tokyo club called Jirokichi.

The Japan Blues Carnival's highlight was the show held May 19 at Tokyo's Hibiya Ya-On outdoor amphitheater, which seats about 2,000 people. Other festival venues included Tokyo's On Air East and Roppongi Velvet and Nagoya's Bottom Line. "This event was an excellent opportunity to showcase Robert Cray," says Alex Abramoff, president of



Left: Joe Louis Walker. Right: Poppa Chubby. Below: Fabulous Thunderbirds



they know there is good blues music, a sort of quality label," says Rolland. "But it will take time."

—**EMMANUEL LEGRAND**

MELBOURNE—It was billed as the seventh East Coast Blues Festival. But the 25,000 who came from as far as San Francisco, Osaka, and Singapore to picturesque Byron Bay (a few hours from Sydney) over the three-day Easter holidays were not surprised to find that the 55-strong international bill (headlined by the Fabulous Thunderbirds) acknowledged rock, jazz, zydeco, folk, country and gospel. That jazz poet Gil Scott-Heron and eclectic guitarist Ben Harper were this year's talking points explains why the festival is the biggest and most anticipated of its kind. "Audiences come along expecting not to know a lot of the acts, but they'll end up loving 'em," says founder Keven Oxford who, with partner Peter Noble,

Continued on page 38

"His vocals have never been better, and the acoustic-electric interplay between Hammond and Robillard is inspired."

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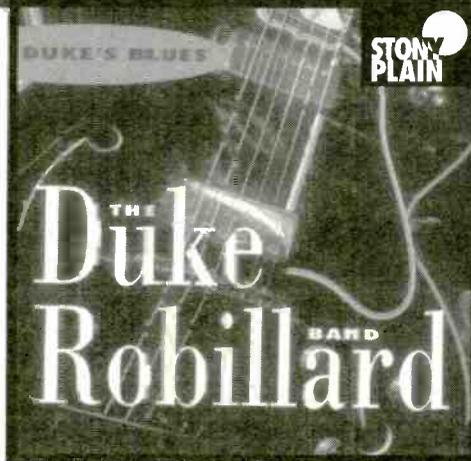
JOHN LEE HOOKER

"He's a great player and he plays this style better than anyone."

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WEST COAST BLUES REVIEW



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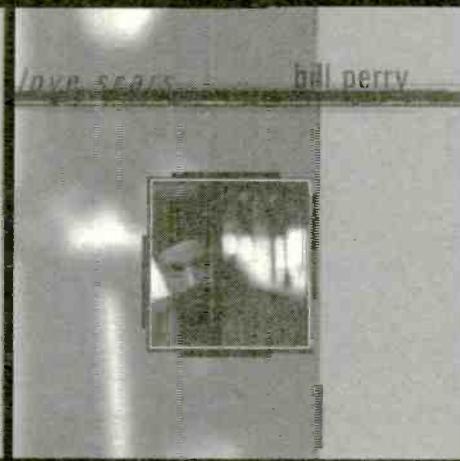
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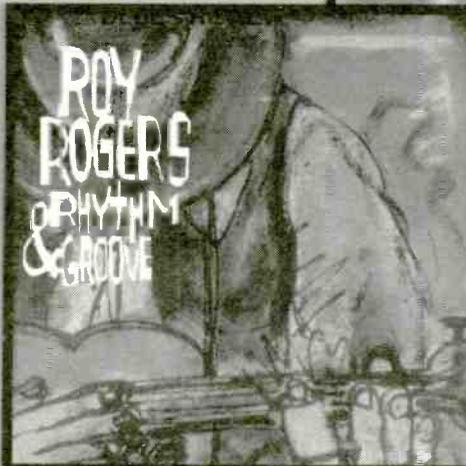
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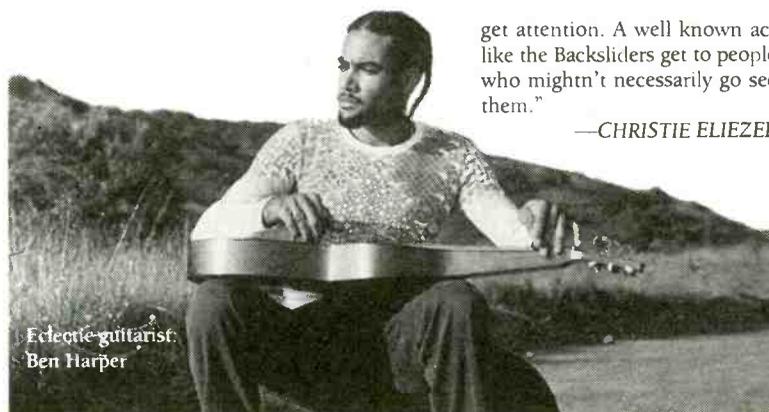
THE BLUES

OVERSEA-JAM BLUES

Continued from page 36

hits U.S. festivals twice a year, finding untapped talent. "Ben Harper isn't the blues, but tell that to the kids who stood by the stage just gazing in awe."

Lack of financial support from major record companies, corporations and government agencies for the festival's operational budget of \$600,000 is odd, given its 30% growth rate and proven promotional clout. "[Lesser-known] artists like Earl Klugh, Little Charlie & The Nightcats and Joe Louis Walker & The Bosstalkers could return for a full tour some months later," says Oxford. Adds Jill Gartrell, MD of Sandstock Records, "You certainly put a new band there to



Eclectic guitarist:
 Ben Harper

get attention. A well known act like the Backsliders get to people who mightn't necessarily go see them."

—CHRISTIE ELIEZER

SUMMERTIME BLUES

Continued from page 32

record, and then they forget about it the next day," he says. "But at festivals, you have the opportunity to sell tons of records. Last year at Portland, they had a Music Millennium on the grounds, and we sold almost 200 of Savoy Brown: You take a Savoy, or John Mayall or Buddy Guy—who can draw 300 to 1,500 on their own in a club—and put them together, and you can get 5,000 to 15,000 or more at a festival, which gives people a good bang for the buck, and much greater exposure possibilities for the label."

MINI-BLUESFESTS AND BARNBURNERS

Goodman now looks to extend the festival concept within a touring format. In May and June, it has roster artist Alvin Lee out with Eric Burdon, Aynsley Dunbar, Bad Company's Boz Burrell and Whitesnake's Micky Moody, playing as a group at clubs and at the Pittsburgh Folk Festival May 25. "We could send Lee out by himself, but put him with Burdon and the others and you can get those gray-area people who might not go out just to see one of them alone," says Goodman, likening the grouping to a "mini-bluesfest." For its part, House Of Blues has its 30-city "Barnburner" blues package tour featuring Joe Cocker, Buddy Guy and the Fabulous Thunderbirds, in addition to its sponsorship of entire stages at the New Orleans and Chicago festivals—along with a restaurant presence in Chicago and website involvement for the Jazz & Heritage. Incidentally, its Crossroads stage at the Chicago fest will not only showcase its own label acts Paul Black, John Mooney, and Jimmy Rip, but off-label blues artists as well.

"It's really important to support these things, because we have blues artists on our label," says Kevin Morrow, head of tours and talent for HOB Entertainment Inc., home of the House Of Blues clubs and label. "Of course, it gives our guys a place to play, but it's just the right thing to do because the fests need our support in giving back to the blues community. The goal is to introduce blues to the masses—and to a new generation." ■

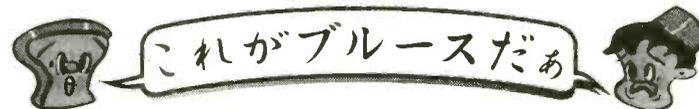
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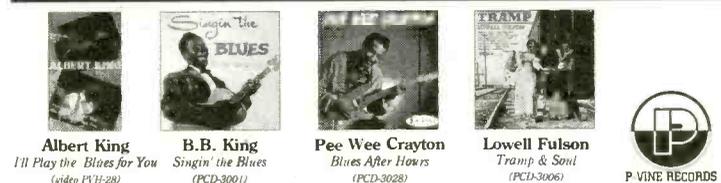
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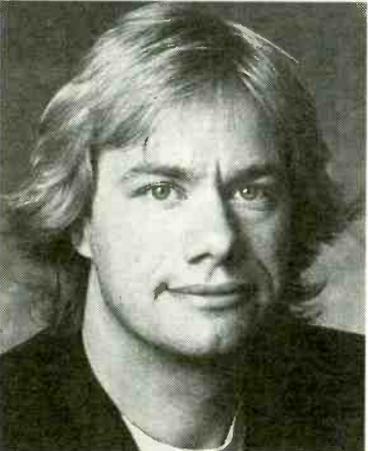
Continued from page 34

gigantic hit with Z.Z. Hill's 1982 single "Down Home Blues" and album "Down Home," operates a roster that includes performers like Bobby "Blue" Bland, Little Milton, Denise Lasalle, Shirley Brown and Johnny Taylor, who all sell consistently to older, African-American blues fans.

At the same time, Malaco's Waldoxy imprint has such young talents as Mike Griffin and Keri Leigh. Malaco GM Tommy Couch, Jr. says, "We are starting to try to make some of the white buyers aware of our stuff, but we're not changing the way we make our records."



Waldoxy artist Keri Leigh



Pointblank prez: John Wooler

Musselwhite among his signings in a roster that includes both blues and R&B acts. Wooler notes that companies like his had a much easier time signing bands

by signing a blues act and getting in wrong."

"I really feel that the current boomlet is a bloody world war," says Code Blue pres-

"I really feel that the current boomlet is a bloody world war," says Code Blue president Mike Vernon, whose Blue Horizon label was a noted U.K. blues entity during the '60s.

in the less competitive atmosphere before 1990.

"When I started in 1989, you could sign a lot of great acts that were ignored by the majors," Wooler says, adding that today most majors "won't set up labels for R&B [or blues], but they will take one or two acts that they think are cool or credible."

Wooler points out that in today's heated arena, blues acts have to be marketed with a careful eye on the bottom line: "You can bury a label very easily in this climate

ident Mike Vernon, whose Blue Horizon label was a noted U.K. blues entity during the '60s. Code Blue has released albums by Sherman Robertson, John Primer, Bo Diddley and U.K. band the Hoax.

MAJORS' INCREASED INTEREST

"There's so much being released," Vernon says. "In the '60s, there was nothing like the material available to the consumer [now]...We're being barraged, almost, and

the buyer can't keep up with it."

Despite the intense level of competition, other major-backed operations continue to enter the market. The latest is House Of Blues, an imprint established in 1995 by the blues-themed chain of nightclubs operated by magnate Isaac Tigrett. In the last quarter alone, the label, distributed through BMG via Private Music, has released albums by the Gales Brothers, John Mooney, Paul Black & The Flip Kings and Jimmy Rip.

"We have what we feel is a very powerful brand here," says Ron McCarrell, GM of House Of Blues Music Co. "In three years, the House Of Blues has become a very high-profile operation. What we're striving for is developing the power to recommend, whether it's shows, food or recorded music. There's a cachet there that I don't think any record companies have." ■

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Some other long-running independents, like Ichiban in Atlanta and Jewel/Paula in Shreveport, La., have also continued to cater to African-American consumers with great success.

Other prominent indies sustained by the boom include such imprints as Delmark and Earwig in Chicago; Arhoolie in El Cerrito, Calif.; Rounder's Bullseye Blues in Cambridge, Mass.; Rounder-distributed Black Top in New Orleans; Burnside in Portland, Ore.; Antone's in Austin, Texas; and Audioquest in San Clemente, Calif.

FRENCH SMOKES, STATE-SIDE VIRGINS

The blues has always been a consistent force in Europe; there, such companies as JSP (U.K.), Wolf (Austria), Black Magic (Holland), Indigo (U.K.) and Appaloosa (Italy) have held sway, several of them since before the current resurgence. The European labels have proven to be an invaluable source of repertoire for American majors looking to plunge into the blues market.

France's Gitanes, a musical arm of the tobacco company, has its records released in the U.S. via PolyGram's Verve Records. Pointblank and Code Blue operate state-side as the blues-dedicated imprints of Virgin and Atlantic, respectively.

Pointblank president John Wooler's has been in business in the U.S. for five years and counts John Lee Hooker, Johnny Winter, John Hammond, Duke Robillard and new signee Charlie

That Kid Chris: More Than Another Fresh Face

NOT JUST A KID: Chris Staropoli sometimes wishes that the nickname *That Kid Chris* didn't stick as well as it did. "It's kind of goofy," he says with a laugh. "But people remember it, so I don't complain."

It allows the budding New York producer/composer the freedom to effectively don different musical images without having to face the confusion he would if he were publicly known by his full name. "There are also no expectations from any of the labels I work with beyond delivering quality music," he says. "I don't want people to drop the needle on the record and always be able to guess that it's me."

Staropoli blazes into the summer season with no less than three solid records. "The Power Of The Dark Side," out on Strictly Rhythm this month, combines a hard house bassline with a Latin-spiced melody. A test pressing of this slammer is already getting a workout on New York turntables.

Hanging on a more techno-leaning tip is "Alright," a track that Staropoli cut for ESP-Sun Records under the name *Chaos Theory*. But his largest record may eventually be "Feel The Vibe," a deep-house smoothie that he created for Digital Dungeon Records, the New York indie that is his primary home base. Already catching the attention of numerous jocks, the track has been snapped up for U.K. release by the Mercury-distributed Manifesto Records.

The next step? "Remixes would be nice," Staropoli says. "Getting major labels to look beyond the big names is tough, but that is a goal of mine." And with such musical dexterity, he would certainly be a wise choice.

GO FOR YOURS: Epic rolls its two best pop divas, Gloria Estefan and Celine Dion, onto the dancefloor with jams that are likely to be fes-



by Larry Flick

tive summertime faves.

Estefan follows the recent "Reach" with "You'll Be Mine (Party Time)," a percussive ditty that heeds the call of diehards pleading for a revisitation of the singer's "Conga" days. *Love To Infinity*, *Ralphie Rosario*, and *Abel Aguilera* take turns smoothing out the wriggling Afro-Cuban beat of the original recording with house rhythms that complement the singer's loose and cheeky performance. Y'know, for a singer who was once branded the *Karen Carpenter* of this generation, La Glo sure has become quite the clubland fixture. Since 1993's "Mi Tierra," she has scored more top five dance hits than any other female vocalist on Billboard's Hot Dance Music/Club chart in the last three years, racking up seven smash hits. Impressive, eh?

Dion has not twirled through clubland since "Misled" went to No. 1 on the same chart in 1994, and she makes an appropriately dramatic entrance with "It's All Coming Back To Me." We must confess to not vibing too warmly with the bloated album version, produced by *Jim Steinman*, but the track takes on the irresistible personality of a thunderclapping anthem in the hands of *Love To Infinity* (Those lads sure do keep busy, don't they?) and *Tony Moran*.

Talk about seizing the moment. With all the world moist over the *Fugees'* crafty cover of "Killing Me Softly," *Roberta Flack*—who made the song famous originally—has wisely decided to slice a piece of the pie for herself. She has returned to the studio to remix the song with a timely urban/dance groove, complementing her original vocal with fresh ad-libs and chatting. A more hardcore club sound has been provided by *Soul Solution*; Atlantic Records will rush the whole package into stores within the month. A savvy move, especially in light of the fact that the *Fugees'* jam is not a commercially available single.

Speaking of savvy remixes, *Toni Braxton's* wicked "You're Making Me High" has been pumped up with a house groove by the inexhaustible *David Morales*. Sure, it's nothing new to transform a jeep jam into a club kicker, but Morales has done more than simply lay a new bassline beneath a vocal. He has molded instrumentation that freshens the hook, while expanding upon the intense sensuality of the song. Adding to the strength of Morales' musical input was Braxton's willingness to go back into the studio to recut her vocal. The two display palpable chemistry that makes us sad that Morales did not get a crack at

contributing a cut to the husky-voiced artist's forthcoming *LaFace* album. Maybe next time.

Loose Cannon continues to deftly straddle the fence between jeepville and clubland with "Everybody," the second single by the harmonious *Skindeep*. Of the song's half-dozen incarnations, *David Anthony's* soul-inflected remix has the strongest floor appeal, with its rattling percussion and sleek organ licks. For a more hip-hop/funk flavor, ya can't go wrong with *Rodney Jenkins'* taut, downtempo version. Cute, real cute.

FEELS GOOD: The latest goodie from New York's *Bullet Records* is "I'll Take You There" by *Michael Vincent*. Thank goodness this is not yet another cover of the *Staple Singers* evergreen. Rather, it is a spiritually uplifting original that surrounds the soulful Vincent with choir-styled backing vocals and a chorus that is fondly reminiscent of *Barbara Tucker's* "Beautiful People." *DJ Choco* and *DJ Shorty* add muscle to the track's firm house bassline, tossing in ear-catching keyboard effects and percussion fills that keep this from being another factory-stamped jam. In fact, *Choco's My People Uptown* mix has a surprise swing jazz breakdown that thrills and conjures up images of zoot suits and honky-tonks. Our only wish would have been to have Vincent's fine verses

featured in more than one or two of the mixes. A minor quibble with an otherwise smokin' record.

Postiva Records U.K. has uncovered a new potential diva with *Michelle*, who steamrolls her way through "Standing Here All Alone." This happy li'l jumper makes subtle but effective use of the Trinidadian vocalist's history of singing with calypso groups, giving her ample room to play with her phrasing. As a result, she does not sound like just another big-boned gal vamping against a dance beat. Producers *Gems For Gem* and *Sharp* keep the music slick and in the pocket of current trends. Looking forward to hearing more from this distinctive singer with the not-so-distinctive name. If she and her label can come up with an image to match her talent, she will be good to go.

The young and promising *Jump Wax Records U.K.* is smartly banking on producer/*DJ Tony deVito* to help build its visibility with the double-A-sided 12-incher "I Don't Care"/"Resistance Is Futile." Issued under the lightly veiled name *TdV*, these tracks reveal a more edgy and aggressive facet of *deVito*, who has been swinging toward the more commercial side of the street in recent months. In his effort to be hardcore and underground, he shrewdly does not censor his natural tendency toward well-structured melodies and instrumentation that

(Continued on next page)



Animated Beats. DJ Rob Swift, pictured, flexes his turntable skills to the max in a New York studio for "Reanimation," a standout track on the *Axiom/Island* compilation "Altered Beats." Assembled by legendary producer *Bill Laswell*, the album showcases DJs from the dance and hip-hop scenes, including such underground luminaries as *DJ Krush*, *DXT*, and *New Kingdom*. Swift represents the new school of DJs on "Altered Beat," combining elements of raw beats with jazzy horn blasts.

Ichiban's Tia Joins R&B, U.K. Dance/Pop

■ BY ANGELA FRODELLA

NEW YORK—As *Ichiban Records* newcomer *Tia* blasts her way into the dance market with her delicious self-titled album, her single, "As I Watch You Dance," continues to generate active club play and is beginning to make radio headway.

The single is No. 46 on the Hot Dance Music/Club Play chart and is picking up spins on crossover radio formats and mix shows.

Little did the Wisconsin native know that working part time at a real estate firm would lead to meeting *Sunne Walsh*, who is now *Tia's* collaborator and songwriter. Together, the two have discovered an original yet approachable form of music that combines *Tia's* love for R&B with *Walsh's* European dance/pop sensibilities.

"We picked those two flavors—English pop dance and the R&B scene—and came up with our own brand of music," she says. "From there we wrote 'As I Watch You Dance,' which is a little bit more house, and 'Slip'N' Slide,' which tends to be more urban. We collaborated on these two different styles and brought them together."

Believing so much in the music they created together, *Tia* and *Walsh* have since formed their own production company, *Sun Master Productions*.

Produced by *Steve Thomas*, the album has a flavored mix of tempo

dance songs. Complementing "As I Watch You Dance" and "Slip'N'Slide," both of which sport funky grooves and strobing synths, are the sensual ballads "R U Real" and "Love Won't Take Us Back," which showcase *Tia's* versatile vocal range. Among the album's other standout cuts is "Deeper In," a radio-friendly potential single with a sultry, lilting melody.

Reflecting on her budding success, *Tia* says her dream to entertain was often discouraged in the past. "Growing up in a small suburban town outside of Milwaukee, I must say that wanting to sing and perform for a living wasn't exactly popular—nor taken very seriously," she says. "It was regarded as only a pipe dream, and my ambitions were often shot down by teachers and school counselors. In the end, I can only say one thing: Believe in yourself and create your own reality."

Tia feels that all ages are receptive to her music, which, she says, connects with a wide range of people—from 10-year-old kids to adults 25 and up. "Of course, the older crowd enjoys more of the ballads," she says. "But I find when people of all ages listen to my music,

they think it's great, fun music."

Though the singer has a personal love for R&B, she believes potential success with a pop album will not prevent her from performing other types of music. "I think it will give me a platform to express who *Tia* is in the future, and it's only one part of me."

As more singles—and perhaps another album—are released, *Tia* is confident that she can explore all avenues without being labeled as a dance/pop artist. *John Abbey*, president of *Ichiban*, supports that belief.

"One of the keys from the company's point of view is to highlight *Tia* as an artist," he says. "There is a certain trademark about her voice that is very recognizable and distinctive. We don't want to see her tagged as only a dance artist. She loves all kinds of music, and if you listen to the CD, there is a very good cross section of music, and it reflects her."

Abbey adds, "I think she has the potential to go far, and she certainly has the talent and mental ability with no pretenses whatsoever. She's a class act, and that's the feeling you get around the office."

With her vision sharp, *Tia* is confident about her immediate future, which includes a club tour of the States as well as a number of radio and retail appearances. "You only get one chance, and I'm going to take it," she says with a smile.



TIA

Billboard. Dance HOT Breakouts

FOR WEEK ENDING JUNE 15, 1996
CLUB PLAY

1. LEVITICUS: FAGGOT ME'SHELL NDEGEOCELLO MAVERICK
2. ONE MORE TIME DIVAS OF COLOR FEAT. EVELYN "CHAMPAGNE" KING KING STREET
3. WE GOTTA LOVE KYM SIMS PULSE-8 IMPORT
4. LOVE POWER CLAUDIA CHIN COLUMBIA
5. LOVE YOU THE RIGHT WAY BYRON STINGILY NERVOUS

MAXI-SINGLES SALES

1. CLONES THE ROOTS DGC
2. PASS THE JINN HOUSE OF PAIN TOMMY BOY
3. SOUL CHU CHA ROSABEL GROOVILICIOUS
4. THE MUZIK LA DIVA STRICTLY RHYTHM
5. HOW'S THE MUSIC WINX SORTED

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	2	6	7	CHILDREN ARISTA 1-3007 1 week at No. 1	◆ ROBERT MILES
2	3	5	8	REACH EPIC 78286	◆ GLORIA ESTEFAN
3	10	14	5	WRONG ATLANTIC 85505	EVERYTHING BUT THE GIRL
4	9	11	7	THEME FROM MISSION: IMPOSSIBLE MOTHER 576671/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
5	1	1	9	AMERICA (I LOVE AMERICA) SUGAR DADDY 004	◆ FULL INTENTION
6	8	9	8	STOPGO MOONSHINE MUSIC 88430	D'STILL'D
7	6	8	9	DIRTY LOVE REPUBLIC 0002	◆ LONNIE GORDON
8	12	18	4	YOU KEEP ME HANGIN' ON MCA 55195	REBA MCENTIRE
9	4	3	9	CAN'T STOP LOVE JELLYBEAN 2509	SOUL SOLUTION
10	7	4	10	ONE MORE TRY CHAMPION 64528/RCA	◆ KRISTINE W
11	16	23	4	MOVE YOUR BODY MAW 009/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
12	15	20	5	LOVE LOVE LOVE PULSE-8 IMPORT	SECRET LIFE
13	5	2	10	MOVIN' STRICTLY RHYTHM 027	MONE
14	20	27	5	JAZZ IT UP STRICTLY RHYTHM 12442	THE ERICK MORILLO PROJECT
15	21	31	4	ALWAYS BE MY BABY COLUMBIA 78313	◆ MARIAH CAREY
16	19	21	6	CHECK THIS OUT MAXI 2036	CEVIN FISHER
17	27	38	3	LOOKING AT YOU COLUMBIA 78249	SUNSCREAM
18	24	30	4	ONE BY ONE REPRISE 43643	◆ CHER
19	23	24	6	DISKO '96 AQUA BOOGIE 025	DISCO INCORPORATED
20	11	7	10	WHAM BAM VIRGIN UNDERGROUND 38537/VIRGIN	◆ CANDY GIRLS FEAT. SWEET PUSSY PAULINE
★★★Power Pick★★★					
21	32	45	3	BEFORE ATLANTIC PROMO	◆ PET SHOP BOYS
22	31	40	3	GET ON UP MCA 55125	◆ JODECI
23	18	15	8	THE CAPTAIN OF THE SHIP LOGIC 59038	◆ RATPACK
24	30	35	4	WAVE SPEECH PAGODA 281001	PETER LAZONBY
25	34	37	4	TAKE ME HIGHER STRICTLY RHYTHM 12429	XLR8 FEATURING SUGAR
26	22	16	10	MIGHTY POWER OF LOVE FREETOWN IMPORT	LEEEO JOHN
27	25	22	7	REACH HIGHER CUTTING 370	UNKNOWN SOCIETY
28	29	33	6	THEY DON'T CARE ABOUT US EPIC 78212	◆ MICHAEL JACKSON
29	13	13	12	SEXUALITY WARNER BROS. 43676	◆ K.D. LANG
30	28	17	9	1979 VIRGIN 38541	◆ THE SMASHING PUMPKINS
31	42	47	3	FOR THE LOVE OF YOU 143 85506/ATLANTIC	◆ JORDAN HILL
32	14	12	13	SUNDAY AFTERNOONS KRASNOW PROMO/MCA	VANESSA DAOU
33	44	—	2	YOU GOT ME FOREVER K4B 021	MAYDIE MYLES
34	26	26	7	NEVER STOP SUB-URBAN 22	REFLEXION FEATURING LAURA ALFORD
35	17	10	12	MAKE THE WORLD GO ROUND CHAMPION 322	SANDY B.
36	38	44	8	ALWAYS THERE TALKIN LOUD IMPORT/VERVE	INCOGNITO FEATURING JOCELYN BROWN
37	45	—	2	LIFT ME MOONSHINE MUSIC 88425	EDEN FEATURING CALLAGHAN
38	49	—	2	LIFT UP YOUR HANDS JELLYBEAN 2510	XODUS FEATURING DAWN TALLMAN
39	33	29	12	YOU'LL NEVER FIND MUSIC PLANT 032	MEECHIE
40	40	46	3	HALLO SPACEBOY VIRGIN PROMO	◆ DAVID BOWIE
41	36	41	4	HARVEST MUSIC PLANT 034	MIXX VIBES
★★★Hot Shot Debut★★★					
42	NEW ▶	1	1	IN DE GHETTO MERCURY PROMO	BAD YARD CLUB FEATURING CRYSTAL WATERS
43	37	36	6	REMEMBERING THE FIRST TIME EASTWEST PROMO/EEG	◆ SIMPLY RED
44	NEW ▶	1	1	CHAINS EPIC 78317	◆ TINA ARENA
45	48	—	2	X-FILES THEME NEXT PLATEAU 1443	DADO
46	NEW ▶	1	1	THIS IS YOUR NIGHT TOMMY BOY 735	AMBER
47	35	28	10	LOVE CAN CHANGE IT VIRGIN UNDERGROUND 38538/VIRGIN	FRANKIE KNUCKLES FEAT. ADEVA
48	NEW ▶	1	1	YOU OUGHTA KNOW SYBERSOUND 816	SYBERSOUND
49	NEW ▶	1	1	KILLING ME SOFTLY RUFFHOUSE PROMO/COLUMBIA	◆ FUGEES
50	NEW ▶	1	1	HEAVEN IS A PLACE ON EARTH SFP 9602	ECLIPSE

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

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★No. 1★★★					
1	1	1	5	GET MONEY (M) (T) (X) UNDEAS/BIG BEAT 95668/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
2	2	2	14	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	◆ JAY-Z FEAT. FOXXY BROWN
3	3	4	9	YOU'RE THE ONE (T) (X) RCA 64551	◆ SWV
★★★Hot Shot Debut★★★					
4	NEW ▶	1	1	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	◆ 2PAC FEAT. KC & JOJO
5	5	—	2	ONLY YOU (M) (T) (X) BAD BOY 7-9061/ARISTA	◆ 112
6	6	6	3	GET ON UP (M) (T) (X) MCA 55125	◆ JODECI
7	4	—	2	THEY DON'T CARE ABOUT US (T) (X) EPIC 78212	◆ MICHAEL JACKSON
8	10	7	5	CHILDREN (M) (T) (X) ARISTA 1-3007	◆ ROBERT MILES
★★★Greatest Gainer★★★					
9	44	—	2	DOUBLE TROUBLE (T) WEEDEED 20189/NERVOUS	◆ MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
10	12	9	5	TOUCH ME, TEASE ME (T) SPOILED ROTTEN/DEF JAM 854621/MERCURY	◆ CASE FEAT. FOXXY BROWN
11	9	8	14	KEEP ON, KEEPIN' ON (T) (X) FLAVOR UNIT/EASTWEST 66044/EEG	◆ MC LYTE FEAT. XSCAPE
12	8	3	4	ONE MORE TRY (T) (X) CHAMPION 64528/RCA	◆ KRISTINE W
13	7	5	3	WRONG (T) (X) ATLANTIC 85505/AG	EVERYTHING BUT THE GIRL
14	NEW ▶	1	1	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 2-4161/ARISTA	◆ TONI BRAXTON
15	19	14	6	THEME FROM MISSION: IMPOSSIBLE (T) (X) MOTHER 576671/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
16	22	23	14	LET ME CLEAR MY THROAT (T) (X) CLR 5218	DJ KOOL
17	11	—	2	WHY I LOVE YOU SO MUCH/AIN'T NOBODY (M) (T) (X) ROWDY 3-5073/ARISTA	◆ MONICA
18	26	11	12	SWEET DREAMS (T) (X) RCA 64504	◆ LA BOUCHE
19	18	16	7	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/ATLANTIC	◆ QUAD CITY DJ'S
20	25	10	11	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78313	◆ MARIAH CAREY
21	NEW ▶	1	1	FAKIN' JAX (T) (X) ELEKTRA 66038/EEG	◆ INI
22	20	—	2	AIN'T NOBODY (WHO COULD LOVE ME)/KISSING YOU (M) (T) (X) BAD BOY 7-9068/ARISTA	◆ FAITH EVANS
23	17	15	16	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	◆ R. KELLY FEAT. RONALD ISLEY
24	21	—	2	HANG 'EM HIGH (T) LOUD 64559/RCA	◆ SADAT X
25	23	17	15	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (M) (T) (X) ELEKTRA 66050/EEG	◆ BUSTA RHYMES
26	29	21	5	THA CROSSROADS (T) RUTHLESS 6335/RELATIVITY	◆ BONE THUGS-N-HARMONY
27	30	—	2	L.A., L.A. (M) (T) 25 TO LIFE 1012/DOLO	◆ TRAGEDY FEAT. MOBB DEEP, CAPONE 'N NOREAGA
28	16	—	2	CAFE CON LECHE (T) (X) OUT OF CONTROL 13507	EL PRESIDENTE
29	13	—	2	OPERATION LOCKDOWN/DA WIGGY (T) DUCK DOWN 53232/PRIORITY	◆ HELTAH SKELTAH
30	27	12	13	RELEASE ME (T) (X) UPSTAIRS 0118	ANGELINA
31	36	27	13	DOIN IT/I SHOT YA (T) DEF JAM 576121/MERCURY	◆ LL COOL J
32	NEW ▶	1	1	ACTUAL FACTS (T) (X) PENALTY 172/TOMMY BOY	LORD FINESSE
33	14	—	2	BOOM BIDDY BYE BYE (T) RUFFHOUSE 78338/COLUMBIA	CYPRESS HILL
34	NEW ▶	1	1	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	AMBER
35	28	—	2	PAIN I FEEL (T) FADER 120084/MERCURY	◆ BLAHZAY BLAHZAY
36	15	—	2	CHA CHA (T) (X) LOGIC 59042	ARMAND VAN HILDEN
37	34	40	20	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	◆ DEBORAH COX
38	42	35	4	PARTY 2 NITE (T) (X) MOTOWN 860515	◆ LADAE!
39	40	20	15	5 O'CLOCK (M) (T) (X) MCA 55076	◆ NONCHALANT
40	41	32	3	IT'S ALL THE WAY LIVE (NOW) (T) TOMMY BOY 731	◆ COOLIO
41	RE-ENTRY	11	11	FEEL THE MUSIC (T) (X) STRICTLY RHYTHM 12430	◆ PLANET SOUL FEAT. BRENDA DEE
42	35	30	13	RENEE (M) (T) ISLAND 854585	◆ LOST BOYZ
43	24	18	6	YOU KEEP ME HANGIN' ON (T) (X) MCA 55195	REBA MCENTIRE
44	NEW ▶	1	1	ONE BY ONE (T) (X) REPRISE 43643	◆ CHER
45	31	22	3	IF ANYBODY GETS FUNKED UP (IT'S GONNA BE YOU) (M) (T) (X) 550 MUSIC 78283/EPIC	◆ GEORGE CLINTON & THE P-FUNK ALLSTARS
46	RE-ENTRY	8	8	CAN'T HANG/DO YOU WANT TO (T) (X) SO SO DEF 78323/COLUMBIA	◆ XSCAPE FEAT. MC LYTE
47	RE-ENTRY	5	5	YOU (T) UPTOWN 56001/UNIVERSAL	◆ MONIFAH
48	RE-ENTRY	8	8	REACH (T) (X) EPIC 78286	◆ GLORIA ESTEFAN
49	33	19	6	MAKE THE WORLD GO ROUND (T) (X) CHAMPION 322	SANDY B.
50	39	28	8	LIVE AND DIE FOR HIP-HOP (T) (X) RUFFHOUSE 78271/COLUMBIA	◆ KRIS KROSS

DANCE TRAX

(Continued from preceding page)

is a cut above the kind of bedroom-generated tracks with which this single will be competing.

With an artist roster that includes such sugar-NRG acts as **Fun Factory** and **Bananarama**, Edel America has long needed some darker music to toughen its street image—a feat neatly accomplished with the soundtrack to the film "Hackers." The set could actually serve as an important primer for alterna-clubheads in training with such familiar nuggets as "Open Up" by **Leftfield**, "Original Bedroom

Rockers" by **Kruder & Dorfmeister**, "Phoebus Apollo" by **Carl Cox**, and "Cowgirl" by **Underworld**.

ZYX Records comes with its most convincing pop-crossover entry in more than a year with "Forever Friends," the second album by that English posse of pin-up boys also known as **Caught In The Act**. Though many will compare this group to **East 17** and the now defunct **Take That**, the act's tunes, such as "Don't Walk Away" and "Bring Back The Love," are far more reminiscent of mid-'80s hi-

NRG trio **Seventh Avenue**. What's the difference? There is less preoccupation with appearing to be streetwise or soulful, and there is considerable focus on fluttering harmonies and music that is as light as cotton candy. A fun record that, we're betting, will connect with pre-teens and NRG disciples circa San Francisco, 1983. We cannot wait to see ZYX come up with a marketing plan that lures these vastly different audiences.

After co-penning the **Tricky** gem "Aftermath" and adding his musi-

cal touch to the recordings of fellow Bristol, England, bands such as **Massive Attack**, **Mark Stewart** has gathered his musical resources for his own new project. After all, it has been longer than a hot second since the 1990 album "Metatron." The dude rightly revered in the U.K. as one of the forefathers of the trip-hop movement makes good on the promise of recent years with "Control Data," a collage of noise and rhythm that brilliantly bridges alterna-club and rock worlds.

Produced by **Adrian Sherwood**, "Control Data" benefits from the sharp musicianship of **Skip Macdonald**, **Keith LeBlanc**, and **Doug Wimbush**, a trio that played on a string of vintage Sugar Hill hip-hop records and made waves when they recorded under the band name **Tackhead**. The material here swerves from the hypnotic and nearly pop accessible "Dream Kitchen" to the obtuse and industrial "Consumed." An intense head trip that quietly but insistently snakes down to the bod.

Suzy Bogguss Rides Her 'Wheels'

New Capitol Set Marks End Of 2-Year Hiatus

BY DEBORAH EVANS PRICE

NASHVILLE—After a two-year absence from country radio playlists, Suzy Bogguss is back with "Give Me Some Wheels," the title cut of her Capitol Nashville album, due July 23. It's been three years since her last solo album, and during that time, Bogguss gave birth to her first child—son Ben, now 14 months—and recorded a duet album with Chet Atkins.

"It's great that she's back," says Mark Staycer, PD at WTCM Traverse City, Mich. "There's no mistaking Suzy Bogguss. It's that lilt in her voice. From a radio standpoint, the voice is there, the charm is there, that sassiness is still there."

The 1989 Academy of Country Music's top new female vocalist and winner of the Country Music Assn.'s Horizon Award in 1992, Bogguss released her last solo studio album, "Something Up My Sleeve," in October 1993. It spawned the top five country singles "Just Like The Weather"

and "Hey Cinderella." In 1994, Capitol released a greatest-hits collection, and Bogguss co-produced her album with Atkins, "Simpatico."

On her new outing, Bogguss relinquished production responsibilities to Capitol Nashville president/CEO Scott Hendricks and Trey Bruce. "I wanted to step back and get more into the singer's mode and out of the producer's mode



BOGGUSS

for a while, so I wouldn't be so caught up with that, especially with me being a new mom," she says. "I knew I was going to have to shift priorities, and I wanted somebody that I could turn it over to that I could trust."

Bogguss is pleased with the results. "I really like the album, and I'm not afraid to say that, which is really nice for a change. I don't have to worry about

people saying that I'm not modest for saying that I really like this, because it was produced by someone else."

Bogguss admits that people who are expecting a mellow album of reflective songs from a new mother will be surprised at the energy and exuberance found in the songs on "Give Me Some Wheels." "I got myself a trainer and got myself into really feeling good and having a lot of energy," she says. "So it just didn't figure for me to sing this sweet little album. I felt like I was charged up. I had two years where I wasn't in the cycle of making records or having to just keep cranking it out."

(Continued on next page)



Nobody Doesn't Like Sara Lee. Vince Gill and Amy Grant congratulate Ladies Professional Golfers Assn. tour player Meg Mallon, center, winner of the Sara Lee Classic held recently in Nashville. Mallon is holding a \$30,000 Gibson guitar custom-designed for the tournament champion. Among the guitar's features are a mother-of-pearl inlay on the fingerboard in the form of a woman golfer, a diamond dotting the "i" in Gibson, and "LPGA" engraved on the bridge in solid gold.

Cox Family's Asylum Debut Has Its Roots With Krauss

BY JIM BESSMAN

NASHVILLE—When considering the Cox Family, whose major-label debut, "Just When We're Thinking It's Over," is released by Asylum Records July 30, it all starts with Alison Krauss.

Not only did Krauss produce the family vocal group's new album and three preceding Rounder Records albums (including the Grammy-winning Cox/Krauss gospel collaboration "I Know Who Holds Tomorrow"), but she and her band, Union Station, have long championed the Coxes' composi-

"With all her awards, the industry and the public obviously love Alison and are willing to embrace her kind of music. I have several buddies from other record companies who've heard [the] Cox record and said, 'This is great music—we wish you the best with it.' They've also opened up several shows for Counting Crows after their lead singer, Adam Duritz, saw them and fell in love with them. So the bottom line is, people hear the Coxes' music and it goes right to their hearts."

Asylum looks to get the album into retailers' listening stations and in-store play systems. "Anyone who puts it on gets touched by it," says Mosesman. "On the other hand, we have a great chance with 'Runaway.' It's a recognizable song—even if you're too young to connect it with Del Shannon—and it's really beautiful and unique-sounding."

The single goes to country radio July 1, but, Mosesman says, Asylum won't put "all [its] eggs in just one basket" formatwise and will also work the track to roots music and college stations. "Young kids are into this kind of music more than they are country in some cases," he notes, adding that any success at country radio "will be like icing on the cake—whereas with Bryan White, for instance, we absolutely have to have country radio support."

"Runaway," says Sidney Cox, has been successfully "road tested" in concert. "We know everybody's probably cut it, but it's a great song and we do it a lot differently."

Indeed, the Coxes' version features acoustic instrumentation, along with electric guitars, piano, and pedal steel.

"Our earlier albums had more of an emphasis on a traditional sound," Cox continues, "but if you listen to the songs on the new one, you'll see it's not really that different—just spiced up a bit and exaggerated a little more

(Continued on next page)



COX FAMILY

tions in their concerts and albums.

"We've known her about nine years, and she's recorded a lot of our tunes," says Sidney Cox, who is joined in the group by sisters Suzanne and Evelyn and father Willard. "She made a big emphasis on doing our original material, though we also did a lot of covers—like we've always done."

The album's first single, in fact, is a cover of Del Shannon's classic 1961 pop hit "Runaway," and it, too, benefits from the Krauss aura.

"Some people have asked if that's Alison singing, when it's Suzanne!" says Denny Mosesman, VP of promotion for Asylum, who has sent album advances to radio and sensed that Krauss' success has "opened up the doors" for an act like the Cox Family.

Peters Gets A Banner Reception; Shedd Steps Down From A&M Nashville

ADVENTURES IN MARKETING: Gretchen Peters, her label Imprint Records, and the Tower Records store here celebrated the launch of Peters' debut album, "The Secret Of Life" (also Imprint's first release), with a live in-store concert June 4. To make the occasion special, Imprint VP of marketing and artist development **Connie Baer** and Tower Nashville GM **John Kerlikowske** huddled to spiff up the place.

They hung a 48-foot banner across the parking lot, put up two 16-foot vertical side banners at the store's east and west corners, installed 10- by 18-foot signs on the store's front awnings, and hung a 6-foot square two-sided poster over the store's West End Avenue entrance. But they saved the best for last: They painted the normally gray tile floor yellow and red and added lyrics from the album that led customers on a path directly to where the CD is racked.

In the wake of Tennessee's bicentennial celebration June 1, tiny Tennessee state flags appeared overnight up and down Music Row. Upon closer examination, they proved to bear a plug for **J.T. Blanton's Bluebird Cafe** gig... **Sonic Drive-In** restaurants is inaugurating a free weekly concert on the Row, in the big parking lot across from the Country Music Hall of Fame. The series runs every Wednesday at 6 p.m. through Aug. 28 and kicks off Wednesday (12) with **Ty Herndon, Ken Mellons, and James Bonamy**.

John Berry has hooked up with Dr. Pepper for Southeastern promo appearances, including in-stores at Kmart and Wal-Mart. Berry also hosts the American Red Cross' third annual fund-raiser at the Wildhorse Saloon on Thursday (13)... **Charlie Daniels** picked up an honorary doctorate in May from the University of North Carolina at Wilmington. He delivered the commencement address in cowboy hat and gown.

HAROLD SHEDD steps down as president of A&M Records Nashville as of June 7. His contract ran through the end of this year, but Shedd says he decided that "it would be better to step aside earlier so that the new era at A&M could begin." He had been with PolyGram since 1988 and signed **Shania Twain, Toby Keith, the Kentucky Headhunters, and Billy Ray Cyrus**, among others. No word yet on a replacement... **Magnatone Records** here is venturing uptown with the June 18 release by the **Nashville Symphony of Beethoven's seventh symphony**, along with works by **Dvořák, Richard Strauss, Leonard Bernstein, and Kenneth Schermerhorn**. The symphony

has close ties to the country music community in Nashville. Its Magnatone labelmates include **Shelby Lynn, Billy Montana, Rich McCready, and Great Plains**.

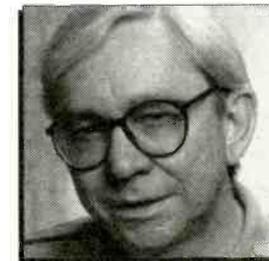
Warner Bros. allowed a brief sneak peek at its new secret weapon the other evening. **Anita Cochran** delivered a smoking performance in a showcase here that had industry insiders raving about her. She can write 'em, she can sing 'em, and she plays one mean Telecaster. Plus, it didn't hurt that she had **Pam Rose** and **Mary Ann Kennedy** as backup singers... On the political correctness front, **Lari White** withdrew the video for her current single, "Wild At Heart," from rotation on TNN and CMT after hearing from advocates for the mentally ill. In the video, White portrays a patient in a mental ward.

And **Reba McEntire** heard from People for the Ethical Treatment of Animals (PETA) when the group got wind of the fact that she is affiliated with a fishing tournament in Texas. We respect the people at PETA, but don't they realize that fishing and country music are synonymous?

RECORD ROUND-UP: Copper Creek Records of

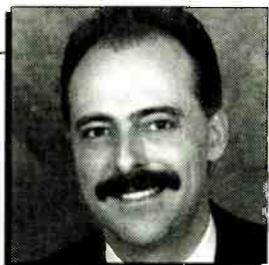
Roanoke, Va., has new CDs featuring old live performances by the **Stanley Brothers** and **Don Reno and Red Smiley**. The Stanley performances come from the '50s and '60s; Reno & Smiley's are from 1957-58... **Flying Fish** has a new CD of **Doc & Merle Watson** with material from 1980-1984 and two previously unreleased tracks... **Billy Joe Shaver** has signed to Justice Records. His label debut, "Highway Of Life," is due July 23. He joins new labelmates **Kris Kristofferson, Waylon Jennings, Kimmie Rhodes, and Jesse Dayton** for an all-Texas lineup... **The Gatlin Brothers** have signed to Arrival Music, K-tel's Christian imprint. "Gatlin Brothers Gospel" is the act's first gospel release in 20 years.

GEORGE STRAIT'S second Summer Country Music Festival is set for June 19 at Dallas' Texas Stadium. Joining Strait will be **Faith Hill, Tim McGraw, and Terri Clark**... Country swing master **Roger Brown** has signed with Decca and will release a five-song limited edition CD June 18... **Fan Fair's** celebrity auction on Thursday (13) includes a guitar autographed by **Neil Diamond, Garth Brooks'** autographed cowboy hat, original song lyrics, **Vince Gill's** hand-painted golf jacket, **Dwight Yoakam's** autographed boots, **Tammy Wynette's** silver necklace, and other items too numerous to mention. The event benefits the YWCA.



by Chet Flippo

COUNTRY CORNER



by Wade Jessen

LONESOME ROAD: Vince Gill's "High Lonesome Sound" opens with more than 36,000 units, capturing the Hot Shot Debut crown on Top Country Albums at No. 4. It's the second-highest new entry on The Billboard 200, at No. 26. His set is the only new title on this week's country chart, but three other Gill albums had bigger opening weeks.

"Souvenirs," Gill's first MCA hits package, bowed where it peaked, at No. 3 in last year's Dec. 9 issue, with 90,000 units. It dips 19-20 on this week's chart. "When Love Finds You" entered at No. 2 on June 25, 1994, with more than 80,000 pieces. That set, which held the No. 2 slot for three consecutive weeks, drops 26-28 this week. "I Still Believe In You" debuted at No. 5 on Top Country Albums in the Sept. 5, 1992, issue, with 40,000 units. It eventually peaked at No. 3.

Dave Weigand, sales and marketing VP at MCA Nashville, says the new album premiered on two syndicated radio shows on Memorial Day weekend during a live broadcast from Nashville's legendary Bluebird Cafe. The lead single from the new set is its title cut, which bullets at No. 13 on Hot Country Singles & Tracks.

AT THE REGISTER: Shania Twain (Mercury Nashville) shelves another Greatest Gainer trophy on Top Country Albums, as "The Woman In Me" has an increase exceeding 2,500 units, which earns her bullets at No. 2 on the country chart and No. 18 on The Billboard 200. This Twain set moves more than 47,000 pieces for the week, while her self-titled debut holds at No. 4 on Top Country Catalog Albums with 3,000 units.

"No One Needs To Know" is the sixth single from "The Woman In Me." It jumps 14-11 on Hot Country Singles & Tracks.

Meanwhile, **Jeff Foxworthy's** "Games Rednecks Play" corrals the Pacesetter award, rising 22-18 with a 30% increase. Foxworthy moves 7,500 units with "Games," while his prior package, "You Might Be A Redneck If . . ." bullets at No. 35 with more than 3,000 pieces.

Neal Spielberg, sales VP at Warner Reprise in Nashville, says Foxworthy is on tour promoting his book and preparing for the release of a new album, scheduled for Aug. 27. Foxworthy's new set will feature his recent radio hits "Redneck 12 Days Of Christmas," "Redneck Stomp," "Party All Night," and "Redneck Games," none of which appear on his prior sets.

RHYMES WITH BLUE: LeAnn Rimes (MCA/Curb) continues her momentum at radio with "Blue," a retro-sounding, torchy ballad. Her airplay increase of 800 spins is the largest on the entire chart, placing her at the top of our Airpower list (26-16). **Scott Mateer**, PD/morning DJ at WJKB Jackson, Miss., says Rimes' singing ability overshadows the novelty of her age. Mateer says that the country format is in need of a new phenomenon and that 13-year-old Rimes appears to be a likely candidate. Mateer says he first met the singer several years ago when she and her father enlisted his help to attract attention from record companies while living in Jackson.

BACK IN THE SADDLE: Traditional country kingpin **Randy Travis** (Warner Bros.) enters Hot Country Singles & Tracks at No. 68 with "Are We In Trouble Now," his first single in more than a year. Travis last appeared on that chart Feb. 11, 1995, with "The Box," which peaked at No. 7. "Are We In Trouble Now" is the lead single from "Full Circle," scheduled for retail Aug. 13.

Travis first appeared on our airplay list in 1979 as **Randy Traywick**, with "She's My Woman." As Randy Travis, he's scored 15 No. 1 singles and 19 other charted singles.

SUZY BOGUSS RIDES HER 'WHEELS'

(Continued from preceding page)

In addition to workouts with her trainer; during her time off, Bogguss bought all her favorite old albums on CD—records by Bonnie Raitt, Emmylou Harris, Linda Ronstadt, and other favorite acts. She learned to relax and rekindle her love for making music.

"I was thinking that everything was coming down on me. I was worrying about where the music business was going," she says of her mind-set before taking time off.

"I wanted this record to deal with the things that I have to deal with. There's a lot of discovery on this record, even if the discovery is that I'm stuck here with no way out. ['No Way Out' is the title of an energetic number about a couple staying together.] Every song had to have a breath of hope in it. Even 'Saying Goodbye To A Friend' has that final feeling, but it is also a part of life. This is the way [life] is, and sometimes it sneaks up on you."

Hendricks shares Bogguss' enthusiasm for the finished product. "Our goal was to make a record that was a little more rough around the edges than what she had done before, and we accomplished that by recording with a more live feel than a layered, piece-at-a-time feel, which had been her style in the past," he says.

"We wanted to show more energy than we had in the past, which we did. There are eight uptempo songs on this album . . . This shows the side of Suzy that everyone will recognize, as well as a more adventuresome Suzy. Her voice is distinguishable from anybody's out there, and that's the common thread."

When it comes to marketing the album, Capitol VP for artist development Susan Levy says Bogguss is an integral part of the process. "The marketing and promotion of this record was inspired by Suzy's vision of herself," Levy says. "The first meeting we had, she pretty much said, 'I would like the first single to be "Give Me Some Wheels," and I would also like it to be the title of the album.' She explained to all of us that it was the first song she had found for this project, which set the tone and direction the record was going to take."

Hendricks says that the first single makes a strong statement and that visually, the subject matter lends itself to a variety of promotional situations. Levy agrees and says that Capitol is exploring opportunities involving the "wheels" theme. She says packaging, including photos that sport Bogguss' shorter,

lighter hairdo, is integral to the campaign.

"She's back on the scene in a way that makes you stand up and take notice," Levy says. "The photographer found the car we used. It really helps inspire the thought of motion and movement . . . Also, the video is really lighthearted and free-spirited. It was a triumph to be able to capture the life and energy of the project. This album means a lot to Suzy. It's about starting your engine and going."

Levy says the marketing plan for the album is in the form of a TripTik, a guide issued by the American Automobile Assn. for trips. It includes the "Suzy Bogguss Road To Success," which details the setup for the project; a humorous list of excuses to give traffic police; and a fold-out U.S. map pinpointing Bogguss' top 50 markets. One of the slogans is "Drive Safely. Listen Loud."

Levy says the marketing plan also includes securing endcaps and listening

posts at retail.

Stephanie Wagner, country music buyer for Tower Records Nashville, says, "Suzy Bogguss always does well here, especially when she plays in town. Her last album with Chet Atkins did really well. She has a real good fan base, a lot of hardcore fans, and it's up to the new single to win any new fans over."

In addition to choosing songs by top writers like Marcus Hummon, Liz Hengber, Will Robinson, Angela Kaset, and Don Schlitz, Bogguss co-wrote three songs: "Far And Away" with her husband Doug Crider; the title cut with Gary Harrison and Matraca Berg, and "She Said, He Heard," a song about the differences between men and women that she co-wrote with Don Schlitz.

Bogguss' publishing is through Loyal Dutchess Music and is administered by Famous Music Corp. She is booked by Creative Artists Agency and managed by Top Ten Management.

COX FAMILY'S ASYLUM DEBUT

(Continued from preceding page)

instrument- and harmony-wise and more extreme in vocal fills. Maybe there's more variety and a bigger sound than the Rounder records. Obviously, we worked with Alison's band, and they took the acoustic role, and then she called in guys who worked in Emmylou Harris' band if a song called for a little more progressive feel."

With its sound and mix of originals, such as the title track, and covers of Hank Williams, Marvin Gaye, and Tanya Tucker songs, the album satisfies a long-standing desire of a group whose acoustic family style and Krauss connection had tagged it with the bluegrass label.

"It's something we always wanted to do," continues Cox, who has been in the music business 22 years. The Coxes hail from Cotton Valley, La., some 40 miles east of Shreveport, La.—home of the legendary "Louisiana Hayride" show.

"We come from that heritage," Cox adds, noting that "a lot of people who went to Nashville came through this way. Bluegrass was more East Coast than here, so we started out country and played the 'Hayride' in the late '70s. Being a family group and starting in acoustic music, the bluegrass festival circuit became available to us—but we weren't a traditional band as far as bluegrass goes. We'd do 'Blue Moon Of Ken-

tucky' and maybe 'Lying Eyes' by the Eagles right after it. We always wanted more variety. We covered just about everything from Buck Owens and Merle Haggard to Loggins & Messina and Creedence Clearwater Revival—and [we're] considered a novelty by traditionalists. Our material could be done either acoustic or electric, but we somehow managed to get steel guitar on the acoustic Rounder records, which isn't acceptable by some of the traditionalists."

As the band is a bit out of the ordinary, its new link with Asylum is especially attractive, he says. "They're able to hit the top with Bryan White, obviously, but they're more willing to fight for our cause, too. [Co-president/CEO] Joe Mansfield worked a lot with Garth Brooks, and our agent Buck Williams [of Progressive Global Agency] used to book R.E.M. and Sting. It's strange having all these people in cahoots!"

The Cox Family, which is managed by Corlew-O'Grady Management, is finishing acoustic/bluegrass dates and is readying a tour with a band that complements the Coxes' new album. Mosesman says the group will play colleges and small towns, the latter as part of Walmart's Country Music Across America tour. The group's songs are published by Sidney Lawrence Music/Bug and Marla Suzanne Music/Bug.

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

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

- 43 4 TO 1 IN ATLANTA (Tom Collins, BMI/BrownSouth, BMI) WB
- 33 ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/John David, ASCAP/Stroudcaster, BMI) HL/WBM
- 68 ARE WE IN TROUBLE NOW (Almo, ASCAP)
- 41 BACK IN MY ARMS AGAIN (PolyGram Int'l, ASCAP/New Songs De Burgo, ASCAP/Mama Guitar, ASCAP/R-Bar-P, ASCAP) HL
- 62 BIG GUITAR (EMI Blackwood, BMI/Gator Tale, BMI/Half Mine, BMI)
- 1 BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM/HL
- 26 BLUE (Trio, BMI/Fort Knox, BMI) WBM
- 19 BY MY SIDE (Red Razors, BMI/Timeless, BMI) WBM
- 53 CARRIED AWAY (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM
- 58 CAT'S IN THE CRADLE (Story Songs, ASCAP)
- 46 THE CHANGE (Little Tybee, ASCAP/MCA, ASCAP) HL/CLM
- 50 CHECK PLEASE (McClames, BMI/Will Bacon, BMI/Irving, BMI/Check Please, ASCAP/Almo, ASCAP) WBM
- 49 CIRCLE OF FRIENDS (EMI Blackwood, BMI/Montcrest, BMI/Hamstein Stroudcasters, ASCAP) WBM/HL
- 73 CIRCUS LEAVING TOWN (Mike Curb, BMI)
- 60 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
- 15 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
- 64 DANCIN' WITH THE WIND (Magnason, BMI/Red Quill, BMI/Craig Bickhardt, ASCAP/Almo, ASCAP) WBM
- 5 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Iokoco, BMI/Bill Green, BMI) HL
- 21 OOH-T GET ME STARTED (Sony/ATV Tree, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sam's Jammin', BMI) HL
- 55 EVERYTHING I OWN (Stroudcaster, BMI/Give Reese A Chance, BMI/Baby Mae, BMI) WBM
- 10 EVERY TIME I GET AROUND YOU (N2 D, ASCAP/Old Desperados, ASCAP)
- 57 EVERY TIME SHE PASSES BY (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/Banitary Bay, BMI)
- 74 FREEDOM (BMG, ASCAP/Bash, ASCAP/Cooterino, ASCAP) HL
- 61 GIVE ME SOME WHEELS (Loyal Dutchess, ASCAP/Famous, ASCAP/August Wind, BMI/Longitude, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM
- 37 GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l, BMI/Lee Roy Parnell, BMI) HL
- 75 GRAVITATIONAL PULL (Butch Curry, ASCAP/New Hayes, ASCAP/Ray Methvin, BMI/EMI Blackwood, BMI) HL/WBM
- 67 GUYS DO IT ALL THE TIME (OMP, ASCAP/leapot, ASCAP/Willdawn, ASCAP/Balmur, ASCAP/Brian's Dream,

- ASCAP)
- 14 HEAVEN HELP MY HEART (EMI April Canada, ASCAP/Into Wishin', ASCAP/EMI April, ASCAP/Tina Arena, SOCAN/Dreaming Public, SOCAN/Down In Front, SOCAN) HL
- 59 HEAVEN IN MY WOMAN'S EYES (Glitterfish, BMI/Carpad, BMI)
- 13 HIGH LONESOME SOUND (Benefit, BMI) WBM
- 12 HOLDIN' ON TO SOMETHING (Kicking Bird, BMI/Thomas Hawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Tom Shapiro, BMI) WBM/CLM
- 9 HOME (WB, ASCAP) WBM
- 23 HONKY TONKIN'S WHAT I DO BEST (Warner-Tamerlane, BMI/Marty Party, BMI) WBM
- 66 I AM THAT MAN (Warner-Tamerlane, BMI/Constant Pressure, BMI/Acuff-Rose, BMI) WBM
- 40 I DON'T THINK I WILL (Sydney Erin, BMI)
- 71 I DO (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
- 8 IF I WERE YOU (Sony/ATV Tree, BMI) HL
- 4 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-Rose, BMI) WBM
- 3 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM
- 56 I THINK WE'RE ON TO SOMETHING (Almo, ASCAP/Barnatuck, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) WBM
- 47 IT'S LONELY OUT THERE (Little Big Town, BMI/American Made, BMI/Sony/ATV Tree, BMI/Ben's Future, BMI) WBM
- 25 IT'S WHAT I DO (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WBM
- 48 JACOB'S LADDER (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM

- 44 LEARNING AS YOU GO (Sony/ATV Cross Keys, ASCAP)
- 30 LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Wonderland, BMI/Will Robinsons, BMI) HL/WBM
- 36 A LOVE STORY IN THE MAKING (Mighty Nice, BMI/Al Andersons, BMI/Blue Water, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 65 MAYBE (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI/Lev-A-Tunes, ASCAP/Sony/ATV Tunes, ASCAP/Coolwell, ASCAP) HL
- 17 MEANT TO BE (Sony/ATV Tree, BMI/Chris Waters, BMI/Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI) WBM/HL
- 18 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM/HL
- 11 MY MARIA (Duchess, BMI/Bug, BMI/Prophecy, BMI) HL
- 6 NO ONE NEEDS TO KNOW (Loon Echo, BMI/Zomba, ASCAP) WBM
- 27 ON A GOOD NIGHT (Sony/ATV Tree, BMI/Tenilee, BMI/Don Cook, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 31 ONLY ON DAYS THAT END IN Y (Of Music, ASCAP)
- 28 PHONES ARE RINGIN' ALL OVER TOWN (EMI April, ASCAP/K-town, ASCAP/Clay Basket, ASCAP/Auge, ASCAP) HL
- 45 REDNECK GAMES (Max Laffs, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI)
- 39 RUNNIN' AWAY WITH MY HEART (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 38 SAY I (Rancho Belita, BMI/Jeff Stevens, BMI/Warner-Tamerlane, BMI) WBM
- 51 SEE YA (Kicking Bird, BMI/Thomas Hawk, BMI/Bud Dog, ASCAP) CLM
- 26 SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rab-

- bit, ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM
- 19 STARTING OVER AGAIN (Sweet Summer Night, ASCAP/Rightsongs, ASCAP/Earbone, BMI) HL
- 70 STRANGER IN YOUR EYES (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 63 TELL ME AGAIN (Rick Hall, ASCAP/Watertown, ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI) WBM/HL
- 7 TEN THOUSAND ANGELS (Island Bound, ASCAP/Famous, ASCAP/Per Five, BMI) HL
- 72 THAT GIRL'S BEEN SPYIN' ON ME (Island Bound, ASCAP/Famous, ASCAP/Diamond Struck, BMI/Hamstein Cumberland, BMI)
- 24 THAT'S WHAT I GET FOR LOVIN' YOU (Careers-BMG, BMI/A Hard Day's Write, BMI/Rio Bravo, BMI) WBM/HL
- 34 THEN YOU CAN TELL ME GOODBYE (Acuff-Rose, BMI) WBM
- 35 THERE'S A GIRL IN TEXAS (Sawing Cumpny, ASCAP/Vip Vipperman, ASCAP)
- 22 A THOUSAND TIMES A DAY (MCA, ASCAP/Gary Burr, ASCAP/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL
- 2 TIME MARCHES ON (Sony/ATV Tree, BMI) HL
- 20 TREAT HER RIGHT (Intergrity's Hosanna!, ASCAP/Lensongs, ASCAP/Blonde Hair, BMI)
- 69 WHO'S THAT GIRL (Careers-BMG, BMI/Zomba, BMI/G.I.D., ASCAP) WBM/HL
- 54 WILD AT HEART (LaSongs, ASCAP/Almo, ASCAP/Mighty Nice, BMI/Al Andersons, BMI/Blue Water, BMI) WBM
- 52 WORKIN' IT OUT (Big Giant, BMI/Irving, BMI/Kybama, BMI) WBM
- 42 WRONG PLACE, WRONG TIME (Milhouse, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI) HL
- 32 YOU WIN MY LOVE (Zomba, ASCAP) WBM

HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 155 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
				★★★ No. 1 ★★★		
1	1	2	11	BLUE CLEAR SKY T.BROWN,G.STRAIT (M.D. SANDERS,J.JARRARD,B.DIPIERO)	GEORGE STRAIT (V) MCA 55187	1
2	4	5	13	TIME MARCHES ON D.COOK (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	2
3	3	3	15	I THINK ABOUT YOU J.HOBBS,E.SEAY,P.WORLEY (D.SCHLITZ,S.SESKIN)	◆ COLLIN RAYE (V) EPIC 78238	3
4	5	4	16	I'M NOT SUPPOSED TO LOVE YOU ANYMORE B.J.WALKER JR.,K.LEHNING (S.ewing,D.K.EES)	◆ BRYAN WHITE (C) (V) ASYLUM 64313	4
5	6	8	15	DOES THAT BLUE MOON EVER SHINE ON YOU N.LARKIN,T.KEITH (T.KEITH)	◆ TOBY KEITH (C) (V) A&M NASHVILLE 576140	5
6	2	1	11	MY MARIA D.COOK,K.BROOKS,R.DUNN (D.MOORE,B.W.STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	1
7	7	9	20	TEN THOUSAND ANGELS D.MALLOY,N.WILSON (S.D.JONES,B.HENDERSON)	◆ MINDY MCCREADY (C) (V) BNA 64470	7
8	8	10	15	IF I WERE YOU K.STEGALL,C.WATERS (T.CLARK)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	8
9	9	15	9	HOME K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	9
10	11	14	13	EVERY TIME I GET AROUND YOU T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA 55186	10
11	14	23	6	NO ONE NEEDS TO KNOW R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	11
12	13	19	16	HOLDIN' ON TO SOMETHING C.HOWARD (T.MCHUGH,T.SHAPIO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	12
13	12	13	10	HIGH LONESOME SOUND T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 55188	12
14	15	18	8	HEAVEN HELP MY HEART T.BROWN (D.TYSON,T.ARENA,D.MCTAGGART)	WYNNONNA (V) CURB 55194/MCA	14
15	17	24	8	DADDY'S MONEY R.CHANCEY,E.SEAY (B.DIPIERO,S.SESKIN,M.D. SANDERS)	◆ RICOCHET (C) (V) COLUMBIA 78097	15
				★★★ AIRPOWER ★★★		
16	26	38	4	BLUE W.RIMES (B.MACK)	LEANN RIMES (C) (D) (V) MCG CURB 76959	16
17	18	21	13	MEANT TO BE K.STEGALL (C.WATERS,R.BOWLES)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	17
				★★★ AIRPOWER ★★★		
18	20	22	15	MY HEART HAS A HISTORY J.LEO,M.D. SANDERS,P.BRANDT	◆ PAUL BRANDT (C) (V) REPRIS 17683	18
				★★★ AIRPOWER ★★★		
19	21	20	12	STARTING OVER AGAIN T.BROWN,R.MCENTIRE (D.SUMMER,B.SUDANO)	◆ REBA MCENTIRE (V) MCA 55183	19
				★★★ AIRPOWER ★★★		
20	22	26	13	TREAT HER RIGHT M.A.MILLER,M.CANALLY (L.LEBLANC,A.ALDRIE)	◆ SAWYER BROWN (C) (V) CURB 76987	20
21	27	30	12	DON'T GET ME STARTED M.WRIGHT (R.AKINS,S.HOGIN,M.D. SANDERS)	◆ RHETT AKINS (V) DECCA 55166	21
22	23	27	10	A THOUSAND TIMES A DAY E.GORDY JR. (G.BURR,G.NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78309	22
23	24	29	9	HONKY TONKIN'S WHAT I DO BEST T.BROWN,J.NIEBANK (M.STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 55197	23
24	30	34	7	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	24
25	10	6	20	IT'S WHAT I DO T.SHAPIO (C.JONES,T.SHAPIO)	◆ BILLY DEAN (C) (V) CAPITOL NASHVILLE 58526	5
26	16	7	17	SOMEONE ELSE'S DREAM S.HENDRICKS,F.HILL (C.WISEMAN,T.BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	3
27	31	37	6	ON A GOOD NIGHT D.COOK (P.NELSON,D.COOK,L.BOONE)	◆ WADE HAYES (C) (V) COLUMBIA 78312	27
28	29	33	11	PHONES ARE RINGIN' ALL OVER TOWN M.MCBRIDE,P.WORLEY,E.SEAY (M.BEESON,K.VASSY,D.MACKECHNIE)	MARTINA MCBRIDE (C) (V) RCA 64487	28
29	32	35	11	BY MY SIDE J.STROUD (CONSTANT CHANGE)	LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512/RCA	29
30	25	17	16	LONG AS I LIVE S.HENDRICKS (R.BOWLES,W.ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
31	34	45	4	ONLY ON DAYS THAT END IN "Y" J.STROUD (R.FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	31
32	33	28	17	YOU WIN MY LOVE R.J.LANGE (R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	1
33	28	11	17	ALMOST A MEMORY NOW M.BRIGHT (D.OLIVER,D.ROBBINS,V.STEPHENSON)	◆ BLACKHAWK (C) (V) ARISTA 1-2975	11
34	37	41	5	THEN YOU CAN TELL ME GOODBYE B.BECKETT (J.D.LOUDERMILK)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	34
35	36	39	10	THERE'S A GIRL IN TEXAS S.HENDRICKS (T.ADKINS,V.VIPPERMAN)	◆ TRACE ADKINS (C) (V) CAPITOL NASHVILLE 58562	35
36	38	40	10	A LOVE STORY IN THE MAKING J.GUESS (A.ANDERSON,C.WISEMAN)	LINDA DAVIS (C) (V) ARISTA 1-2991	36

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
37	39	46	5	GIVIN' WATER TO A DROWNING MAN S.HENDRICKS,L.PARNELL (G.NICHOLSON,L.R.PARNELL)	LEE ROY PARNELL (V) CAREER 1-0503	37
38	42	43	5	SAY I E.GORDY JR.,ALABAMA (S.BOGARD,J.STEVENS)	ALABAMA (V) RCA 64543	38
39	47	57	4	RUNNIN' AWAY WITH MY HEART D.COOK,W.WILSON (M.BRIT,S.HOGIN,M.D. SANDERS)	LONESTAR (V) BNA 64549	39
40	44	49	6	I DON'T THINK I WILL D.JOHNSON (D.JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	40
41	41	42	11	BACK IN MY ARMS AGAIN B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	KENNY CHESNEY (C) (V) BNA 64523	41
42	45	51	5	WRONG PLACE, WRONG TIME T.BROWN (J.STEWART,S.MILLER)	MARK CHESNUTT (V) DECCA 55198	42
43	43	48	4	4 TO 1 IN ATLANTA T.BROWN (B.KENNER,L.RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	43
44	46	63	3	LEARNING AS YOU GO S.BUCKINGHAM,D.JOHNSON (L.BOONE,B.LAWSON)	◆ RICK TREVIN (V) COLUMBIA 78329	44
45	48	—	2	REDNECK GAMES S.ROUSE (J.FOXWORTHY,S.ROUSE,R.SCAIFE)	◆ JEFF FOXWORTHY WITH ALAN JACKSON (C) (D) (V) WARNER BROS. 17648	45
46	40	25	14	THE CHANGE A.REYNOLDS (T.ARATA,W.TESTER)	◆ GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	19
47	58	—	2	IT'S LONELY OUT THERE P.TILLIS (B.DIPIERO,P.TILLIS)	PAM TILLIS (V) ARISTA 1-0505	47
48	56	—	2	JACOB'S LADDER C.CHAMBERLAIN,K.STEGALL (T.MARTIN,C.SWEAT,B.SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	48
49	50	50	7	CIRCLE OF FRIENDS E.SEAY,S.BUCKINGHAM (D.BALL,B.SPENCER)	◆ DAVID BALL (C) (D) (V) WARNER BROS. 17639	49
50	51	54	5	CHECK PLEASE G.FUNDIS (P.JEFFERSON,J.MICHAELS)	◆ PAUL JEFFERSON (C) (V) ALMO SOUNDS 89003	50
51	54	56	4	SEE YA B.BECKETT (T.MCHUGH,C.WARD)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	51
52	53	53	6	WORKIN' IT OUT J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON,B.JONES)	◆ DARYLE SINGLETARY (C) (V) GIANT 17650/REPRISE	52
53	60	64	5	CARRIED AWAY T.BROWN,G.STRAIT (S.BOGARD,J.STEVENS)	GEORGE STRAIT MCA ALBUM CUT	53
54	55	55	5	WILD AT HEART J.LEO,L.WHITE (L.WHITE,A.ANDERSON)	◆ LARI WHITE (V) RCA 64520	54
55	61	62	3	EVERYTHING I OWN S.GIBSON (R.WILSON,T.MARTIN)	AARON TIPPIN (V) RCA 64544	55
56	59	58	6	I THINK WE'RE ON TO SOMETHING B.BECKETT (J.PENNIG,B.REGAN)	◆ EMILIO CAPITOL NASHVILLE ALBUM CUT	56
57	65	—	2	EVERY TIME SHE PASSES BY R.BENNETT (G.DUCAS,M.HEENEY)	◆ GEORGE DUCAS (C) CAPITOL NASHVILLE 58565	57
58	49	47	9	CAT'S IN THE CRADLE R.SKAGGS,B.AHERN (H.CHAPIN,S.CHAPIN)	◆ RICKY SKAGGS ATLANTIC ALBUM CUT	45
59	57	52	20	HEAVEN IN MY WOMAN'S EYES T.BROWN (M.NESLER)	TRACY BYRD (V) MCA 55155	14
60	52	44	16	C-O-U-N-T-R-Y J.SLATE,J.DIFFIE (E.HILL,R.HARBIN,D.DRAKE)	◆ JOE DIFFIE (V) EPIC 78246	23
61	64	65	3	GIVE ME SOME WHEELS T.BRUCE,S.HENDRICKS (S.BOGUSS,M.BERG,G.HARRISON)	◆ SUZY BOGUSS (C) CAPITOL NASHVILLE 58564	61
				★★★ Hot Shot Debut ★★★		
62	NEW ▶	1	1	BIG GUITAR M.BRIGHT (H.PAUL,H.GROSS)	◆ BLACKHAWK (C) (V) ARISTA 1-3017	62
63	63	69	4	TELL ME AGAIN B.BECKETT (W.ALDRIE,T.MCBRIDE)	◆ TAMMY GRAHAM (V) CAREER 1-2953	63
64	69	72	4	DANCIN' WITH THE WIND B.MAHER,GREAT PLAINS (J.SUNDRUD,C.BICKHARDT)	◆ GREAT PLAINS (C) MAGNATONE 1105	64
65	66	66	5	MAYBE B.SCHNEE,K.LEHNING (J.LAUDERDALE,J.LEVENTHAL,R.CROWELL)	◆ MANDY BARNETT (C) (V) ASYLUM 64280	65
66	72	71	4	I AM THAT MAN D.COOK,K.BROOKS,R.DUNN (T.MCBRIDE,M.POWELL)	BROOKS & DUNN ARISTA ALBUM CUT	66
67	71	—	2	GUYS DO IT ALL THE TIME D.MALLOY,N.WILSON (B.WHITESIDE,K.TRIBBLE)	MINDY MCCREADY BNA ALBUM CUT	67
68	NEW ▶	1	1	ARE WE IN TROUBLE NOW K.LEHNING (M.KNOFFLER)	RANDY TRAVIS (V) WARNER BROS. 17619	68
69	68	60	20	WHO'S THAT GIRL T.WILKES,P.WORLEY (S.BENTLEY,G.TEREN,D.PFRIMMER)	◆ STEPHANIE BENTLEY (C) (V) EPIC 78234	32
70	62	59	8	STRANGER IN YOUR EYES J.CUPT (M.BARNES,J.CHAMBERS,L.JENKINS)	KEN MELLONS (V) EPIC 78240	55
71	75	—	2	I DO J.LEO (P.BRANDT)	PAUL BRANDT REPRISE ALBUM CUT	71
72	NEW ▶	1	1	THAT GIRL'S BEEN SPYIN' ON ME T.SHAPIO (M.T.BARNES,T.SHAPIO)	BILLY DEAN (C) CAPITOL NASHVILLE 58563	72
73	NEW ▶	1	1	CIRCUS LEAVING TOWN J.CRUTCHFIELD (P.CLAYPOOL)	PHILIP CLAYPOOL CURB ALBUM CUT	73
74	74	—	3	FREEDOM C.BROOKS (B.RICE,S.RICE,M.LAWLER)	RAY HOOD CAPTION PROMO SINGLE/CURB	73
75	73	74	9	GRAVITATIONAL PULL G.BROWN (B.CURRY,R.METHVIN)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	71

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[®]
FOR WEEK ENDING JUNE 15, 1996

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	10	MY MARIA ARISTA 1-2993 8 weeks at No. 1	BROOKS & DUNN
2	2	2	14	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
3	3	3	13	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
4	7	9	11	TEN THOUSAND ANGELS BNA 64470/RCA	MINDY MCCREADY
5	6	10	6	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
6	4	4	14	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
7	5	5	14	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JO DEE MESSINA
8	9	7	21	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
9	8	6	16	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
10	11	11	8	MY HEART HAS A HISTORY REPRISE 17683/WARNER BROS.	PAUL BRANDT
11	10	8	43	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
12	13	14	3	ON A GOOD NIGHT COLUMBIA 78312/SONY	WADE HAYES
13	16	—	2	DADDY'S MONEY COLUMBIA 78097/SONY	RICOCHET

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	13	8	TREAT HER RIGHT CURB 76987	SAWYER BROWN
15	14	18	8	MEANT TO BE MERCURY NASHVILLE 852874	SAMMY KERSHAW
16	15	17	4	THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS
17	17	16	29	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
18	18	—	2	CIRCLE OF FRIENDS WARNER BROS. 17639	DAVID BALL
19	20	15	51	ANGELS AMONG US RCA 62643	ALABAMA
20	19	12	29	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
21	RE-ENTRY	9	9	IT'S WHAT I DO CAPITOL NASHVILLE 58526	BILLY DEAN
22	21	21	6	HOPE GIANT 17669/WARNER BROS.	VARIOUS ARTISTS
23	23	20	51	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
24	25	22	4	BACK IN MY ARMS AGAIN BNA 64523	KENNY CHESNEY
25	22	19	19	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO

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.

TAKING THE COUNTRY BY STORM

PAUL BRANDT

calm before the storm

(4/2-46180)

Featuring the hit single "My Heart Has A History" Album in stores JUNE 11

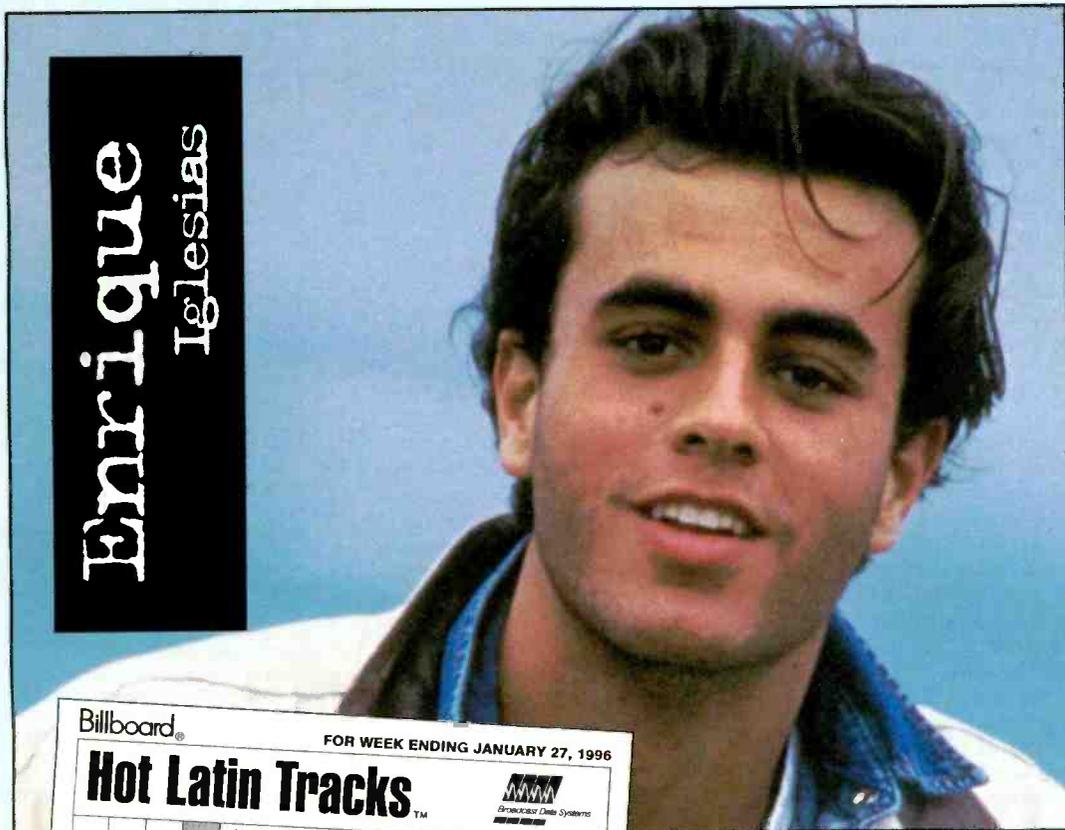
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ENTERTAINMENT MANAGEMENT

Produced by JOSH LEO



PLAY IT AGAIN © 1996 Reprise Records

3 out of 3



Enrique Iglesias

Billboard® FOR WEEK ENDING JANUARY 27, 1996

Hot Latin Tracks

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 103 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	1	1	16	ENRIQUE IGLESIAS	SI TU TE VAS
2	2	4	8	CRISTIAN	AMARTE A TI

No. 1

THE 1st #1 SINGLE
"SI TU TE VAS"

THE 2nd #1 SINGLE
"EXPERIENCIA RELIGIOSA"

Billboard® FOR WEEK ENDING MAY 4, 1996

Hot Latin Tracks

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 103 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	1	1	13	ENRIQUE IGLESIAS	EXPERIENCIA RELIGIOSA
2	2	4	8	CRISTIAN	AMARTE A TI

No. 1

And Now The 3rd #1 SINGLE "POR AMARTE"

Billboard® FOR WEEK ENDING JUNE 1, 1996

Hot Latin Tracks

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 104 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	4	8	3	ENRIQUE IGLESIAS	POR AMARTE
2	2	4	8	CRISTIAN	AMARTE A TI

No. 1

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Enrique Iglesias
SP-0506
Available in
Compact Disc
And Cassette



"El Sonido Mágico de los 90's"

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	1	1	5	ENRIQUE IGLESIAS	POR AMARTE
2	2	4	8	CRISTIAN	AMARTE A TI
3	3	2	8	LOS TIGRES DEL NORTE	EL CIRCO
4	5	5	10	VOCES UNIDAS	PUEDES LLEGAR
5	4	3	10	OLGA TANON	BASTA YA!
6	7	7	6	EROS RAMAZZOTTI	LA COSA MAS BELLA
7	8	11	6	SELENA	NO QUIERO SABER
8	20	16	4	LOS TUCANES DE TIJUANA	6 PIES BOCA ABAJO
9	13	30	3	VICENTE FERNANDEZ	NO TE VAYAS
10	6	6	11	SORAYA	DE REPENTE
11	9	14	7	INTOCABLE	NO TE VAYAS
12	11	10	10	MICHAEL SALGADO	SIN ELLA
13	14	23	3	BRONCO	TRAICION A LA MEXICANA
14	16	22	5	EZEQUIEL PENA	EBRIO DE AMOR
15	18	13	13	GRUPO LIMITE	TE APROVECHAS
16	17	12	6	TONY VEGA	ESPERARE A QUE TE DECIDAS
17	19	18	4	MANNY MANUEL	I WANT TO HOLD YOUR HAND
18	25	34	3	SHAKIRA	DONDE ESTAS CORAZON
19	15	15	22	LA MAFIA	UN MILLON DE ROSAS
20	12	8	9	LA MAFIA	YO TE AMARE
21	10	9	12	LIBERACION	UNA NOCHE MAS
22	24	33	3	BOBBY PULIDO	TE VOY A AMAR
23	23	20	7	RITMO ROJO	LA ULTIMA CANCION
24	22	17	20	BOBBY PULIDO	DESVELADO
25	27	24	5	JOSE MANUEL FIGUEROA	SUBLIME MALDICON
26	40	—	2	LIMI-T XXI	QUE TE PASA CONMIGO
27	21	19	9	BANDA EL RECODO	SI QUIERES
28	26	29	4	LOS TIRANOS DEL NORTE	PARA MORIR IGUALES
29	31	32	4	LOS RIELEROS DEL NORTE	EL INVENCIBLE
30	33	—	2	FRANKIE RUIZ	IRONIA
31	29	35	3	DOMINGO QUINONES	SI TU TE VAS
32	NEW	1	1	JENNIFER Y LOS JETZ	VEN A MI
33	NEW	1	1	AMBRA	TE PERTENEZCO
34	NEW	1	1	DLG	TODOS MI CORAZON
35	NEW	1	1	MARC ANTHONY	ASI COMO HOY
36	38	—	2	ANA BARBARA	AMOR DE LUNA
37	30	25	5	INDUSTRIA DEL AMOR	AMADA MIA
38	NEW	1	1	RAMON AYALA	ARRANCAME EL CORAZON
39	35	28	6	MAZZ	AMIGO MIO
40	NEW	1	1	LOS PALOMINOS	NUNCA ME OLVIDES

POP	TROPICAL/SALSA	REGIONAL MEXICAN
29 STATIONS	23 STATIONS	63 STATIONS
1 ENRIQUE IGLESIAS FONO-VISA POR AMARTE	1 TONY VEGA RMM ESPERARE A QUE TE DECIDAS	1 LOS TIGRES DEL NORTE FONO-VISA EL CIRCO
2 CRISTIAN FONO-VISA AMARTE A TI	2 FRANKIE RUIZ POLYGRAM RODVEN IRONIA	2 LOS TUCANES DE TIJUANA EMI LATIN 6 PIES BOCA...
3 EROS RAMAZZOTTI ARISTA LA COSA...	3 MANNY MANUEL RMM I WANNA HOLD YOUR...	3 ENRIQUE IGLESIAS FONO-VISA POR AMARTE
4 VOCES UNIDAS EMI LATIN PUEDES LLEGAR	4 DOMINGO QUINONES RMM SI TU TE VAS	4 INTOCABLE EMI LATIN NO TE VAYAS
5 OLGA TANON WEA LATINA BASTA YA!	5 LIMI-T XXI MERENGAZO/RMM QUE TE PASA CONMIGO	5 MICHAEL SALGADO JOEY SIN ELLA
6 SORAYA POLYGRAM LATINO DE REPENTE	6 EROS RAMAZZOTTI ARISTA LA COSA...	6 BRONCO FONO-VISA TRAICION A LA MEXICANA
7 SHAKIRA SONY DONDE ESTAS CORAZON	7 DLG SIR GEORGE/SONY TODO MI CORAZON	7 VICENTE FERNANDEZ SONY NO TE VAYAS
8 MARC ANTHONY EMI LATIN ASI COMO HOY	8 ANTHONY CRUZ M.P. CUANTO TE AMO	8 EZEQUIEL PENA FONO-VISA EBRIO DE AMOR
9 AMBRA ZAFIRO/BMG TE PERTENEZCO	9 CRISTIAN FONO-VISA AMARTE A TI	9 GRUPO LIMITE POLYGRAM LATINO TE APROVECHAS
10 MANNY MANUEL RMM I WANT TO HOLD YOUR...	10 MILLY Y LOS VECINOS TROPIC SUN/RTP/SONY SE...	10 LA MAFIA SONY YO TE AMARE
11 DIEGO TORRES ARIOLA/BMG PENELOPE	11 ALEX D'CASTRO POLYGRAM RODVEN LA CONOC...	11 LA MAFIA SONY UN MILLON DE ROSAS
12 SELENA EMI LATIN NO QUIERO SABER	12 VICTOR MANUELLE SONY TODO QUEDO, QUEDO	12 BOBBY PULIDO EMI LATIN TE VOY A AMAR
13 RICKY MARTIN SONY FUEGO DE NOCHE, NIEVE...	13 VOCES UNIDAS EMI LATIN PUEDES LLEGAR	13 LIBERACION FONO-VISA UNA NOCHE MAS
14 MARTA SANCHEZ POLYGRAM LATINO LA BELLEZA	14 ENRIQUE IGLESIAS FONO-VISA POR AMARTE	14 BOBBY PULIDO EMI LATIN DESVELADO
15 DONATO & ESTEFANO SONY NATURALLEZA	15 JAILENE EMI LATIN COMO TODA MUJER	15 RITMO ROJO FONO-VISA LA ULTIMA CANCION

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.

TV To Pitch Perlman's 'Personal Picks'; Helicon Launches; More Gay Composers

FIDDLING ON TV: Can television make the sales difference for violinist Itzhak Perlman? MarkeTVision, a Boston-based direct-response marketing company, thinks it can. In early July, the company will do local testing on cable television of a spot for a specially produced Perlman album, "Personal Picks." Viewers will hear Perlman play and talk and can call the 800 number on their screens to order the album and its companion video, which "are not available in any store."

The 11-cut compilation, licensed from a variety of sources and manufactured by EMI-Capitol, ranges from excerpts of traditional classical repertoire (such as "Winter" from "The Four Seasons" and movements from the Beethoven and Tchaikovsky concertos) to famous



by Heidi Waleson



The campaign began in March, when a one-hour radio interview with Perlman by Robert Sherman ran on classical stations in Boston, New York, Miami, Fort Lauderdale, Fla., and San Francisco, tied in with a direct-response radio spot. "It sold a couple thousand," says Miller. The radio program will continue to run in smaller markets, such as Indianapolis, around Perlman's touring dates.

But Miller and Zapolin are focused on the bigger niche picture. The success of the first cable buy will determine how extensively the spot will run in bigger markets, such as New York and Chicago, on such channels as CNN, A&E, and Lifetime. The initial cable buy includes the Learning, Travel, and Nostalgia channels (aimed at an older demographic), plus the Faith and Values Channel (which has a lot of Jewish viewers) and WWOR/EMI, in such local markets as Dallas, Portland, Ore., and Monterey, Calif.

"Music is one of the most successful TV selling categories," Miller says. "We'd like to sell north of 100,000 units on TV, and then roll it out to retail."

Perlman's crossover klezmer success on Angel, "In The Fiddler's House," has sold 81,000 units since its Nov. 21, 1995, release in more conventional retail channels, according to SoundScan. "The American Album," his Grammy-winning EMI Classics recording of American concertos, has sold a more modest 10,000 units since its release in May 1995, SoundScan reports.

MarkeTVision and Perlman are partners in the "Personal Picks" deal, making the profit potential

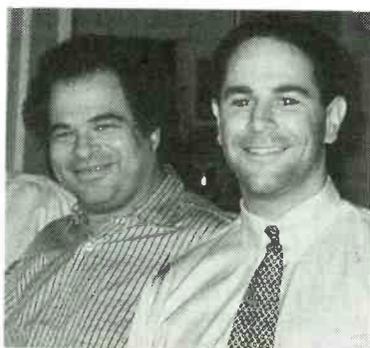
quite lucrative for the artist. MarkeTVision has other plans as well. A Perlman "Personal Picks" page is already up on the Internet, and the company is talking to corporations and causes that might buy, say, 30,000 albums to distribute to customers and perhaps get a Perlman concert as part of the deal.

In the meantime, the violinist has six dates with a large klezmer ensemble scheduled for the summer, one of which, at Radio City Music Hall in New York, will be recorded by Angel.

NEW LABEL: Helicon Records, the label launched earlier this year by industry veteran Irwin Katz, has released its first six recordings. They include "Parlor Songs And Rags," sung by soprano Julianne Baird; Richard and John Contiguglia performing music for two pianos by Percy Grainger and William Bolcom; and "Music Of Germaine Tailleferre." In addition, there is new age Russian chant, Baroque music, and "Music Of Frederick The Great."

Katz, who worked for RCA and Sony Classical and most recently was GM of the Vox Music Group, founded his label to offer classical and crossover recordings of innovative repertoire at accessible pricing.

AND THE TRENDS GO ON: Mystical music's most recent entrant is the Finnish composer Einojuhani Rautavaara's symphony "Angel Of Light," beautifully recorded and packaged by Ondine... CRI claims its "Gay American Composers" CD openly celebrates the importance of gay composers more than the two previous entrants in the gay market category have done. Yes, it has the obligatory nude torsos in the cover art, but it also has interesting and unusual works by 12 (mostly) living composers (including David Del Tredici and Ned Rorem), many of whom contributed thoughts about the relationship between their music and their sexuality.



From left, Itzhak Perlman and Michael Zapolin.

Jascha Heifetz encores like "It Ain't Necessarily So," a Scott Joplin rag, and the theme from "Schindler's List." It is billed as Perlman's favorite pieces and is being pitched at a mass audience. (MarkeTVision has trademarked the "Personal Picks" title and is hoping to use it with other artists, too.)

"The TV goal is to tell that audience that always wanted one classical album that this is the one to buy," says Andrew Miller, who founded MarkeTVision with Michael Zapolin. "If any classical artist can sell on TV, it's Perlman."

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	2	77	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
2	1	117	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
3	3	3	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
4	4	6	JOSE CARRERAS ERATO 12596 (10.98/15.98)	PASSION
5	6	92	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
6	5	6	ROBERTO ALAGNA/ANGELA GHEORGHIU EMI CLASSICS 56117 (10.98/15.98)	DUETS & ARIAS
7	8	299	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
8	7	3	BERLIN PHILHARMONIC (KARAJAN) DG 49515 (10.98 EQ/16.98)	ADAGIO II
9	9	33	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
10	10	37	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98) [S]	A PORTRAIT
11	11	50	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/16.98)	ADAGIO
12	15	46	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC
13	13	14	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 907156 (13.98/18.00)	MIRACLES OF SANT'IAGO
14	RE-ENTRY		RE-ENTRY BRYN TERFEL DG 58662 (15.98 EQ)	OPERA ARIAS
15	14	8	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE

TOP CLASSICAL CROSSOVER™

★★ NO. 1 ★★

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	5	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 62592 (9.98 EQ/15.98)	SUMMON THE HEROES
2	3	6	CINCINNATI POPS (KUNZEL) TELARC 80383 (10.98/15.98)	SYMPHONIC STAR TREK
3	4	9	VARIOUS ARTISTS PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA LONDON 52100 (10.98 EQ/15.98)	
4	2	54	VANESSA-MAE ANGEL 55089 (10.98/15.98) [S]	THE VIOLIN PLAYER
5	6	6	ROYAL SCOTTISH NAT. ORCH. (MCNEELY) VARESE SARABANDE 5700 (10.98/16.98)	STAR WARS: SHADOWS OF THE EMPIRE
6	5	34	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
7	7	13	PLACIDO DOMINGO SONY CLASSICAL 46436 (9.98 EQ/15.98)	THE MAN OF LA MANCHA
8	10	28	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
9	8	58	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
10	11	19	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
11	9	9	VARIOUS ARTISTS DELLOS 3195 (10.98/15.98)	BIBBIDI BOBBIDI BACH
12	12	123	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
13	RE-ENTRY		RE-ENTRY JOHN WILLIAMS/ITZHAK PERLMAN ● MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
14	13	52	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2
15	14	2	THOMAS HAMPSON ANGEL 55249 (10.98/15.98)	LEADING MAN

TOP OFF-PRICE CLASSICAL™

★★ NO. 1 ★★

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	61	VARIOUS ARTISTS RCA 62641 (3.98)	THE [DIOT'S GUIDE TO CLASSICAL MUSIC
2	3	24	VARIOUS ARTISTS MADACY 8709 (9.98/14.98)	PIANO BY CANDLELIGHT
3	2	88	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
4	4	15	VARIOUS ARTISTS MADACY 8708 (9.98/14.98)	CLASSICS FOR RELAXATION & MEDITATION
5	5	83	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
6	7	20	VARIOUS ARTISTS RCA VICTOR 62665 (6.98/10.98)	THE ONLY CLASSICAL CD YOU NEED
7	10	34	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
8	11	20	VARIOUS ARTISTS RCA VICTOR 60840 (6.98/10.98)	PACHELBEL CANON & OTHER BAROQUE HITS
9	9	30	VARIOUS ARTISTS VOX CAMEO 8751 (2.98/4.98)	THE VERY BEST OF BEETHOVEN
10	8	9	BOSTON POPS ORCHESTRA (FIEDLER) RCA VICTOR 61501 (6.98/10.98)	STARS AND STRIPES FOREVER
11	RE-ENTRY		RE-ENTRY DICK HYMAN/JAMES LEVINE RCA VICTOR 60842 (5.98/9.98)	SCOTT JOPLIN-GREATEST HITS
12	13	10	BOSTON POPS ORCHESTRA (FIEDLER) RCA VICTOR 60835 (5.98/9.98)	FIEDLER-GREATEST HITS
13	15	20	VARIOUS ARTISTS REFERENCE GOLD 6022 (9.98)	BEETHOVEN: GREATEST HITS
14	RE-ENTRY		RE-ENTRY VARIOUS ARTISTS REFERENCE GOLD 6021 (9.98)	MOZART: GREATEST HITS
15	RE-ENTRY		RE-ENTRY VARIOUS ARTISTS VOX CAMEO 8753 (2.98/4.98)	THE VERY BEST OF MOZART

○ 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. [S] indicates past or present Heatseeker title. © 1996 Billboard/BPI Communications and SoundScan, Inc.

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LATIN NOTAS

(Continued from page 47)

Band, Cocoband, Merenbooty Girls, and Punto Fijo. Here is a partial run-down of the schedule: June 29, **Tito Rojas, Tito Nieves, Roka Banda, and Banda Loca**; July 4, **La Mafia, Grupo Recuerdo, and Mariachi Águila Y Plata**; July 6, **India, Miles Peña, Alexa, and Hermanos Moreno**; and July 7, **Wilfirdo Vargas, Oro Sólido, Banda Loca, and Orquesta Agua Buena.**

Producing the event are **Matt Johnson** and **Cornelis Craane**, owners of popular New York nightclub Expo.

SOCIETY IN SESSION: EMI's upstart pop duo **La Sociedad** is wrapping up its latest album. Singer/songwriters **Daniel Guerrero** and **Pablo Castro** hit pay dirt with their 1994 album "Dulce Y Fatal." That splendid effort sold more than 70,000 units in Chile, where gold awards are given to records selling 25,000 units. Further, it contains the rhythmic title track that should have been a smash throughout Latin America. The album was just dropped in Mexico but has not yet been released in the U.S.

In any case, Guerrero says the pair's next album "was recorded totally as an acoustic record with musicians of the highest grade." The record was cut at Capitol's recording studios in Los Angeles.

STATESIDE BRIEFS: Los Del Río's "Macarena" (BMG), a top 20 hit

on Billboard's Hot 100, has struck gold (500,000 units sold). Also reaching gold is "The Best Of The Gipsy Kings" album on Nonesuch. . . Investigators from the Assn. of Latin-American Record Manufacturers, along with representatives from Balboa Records and Fonovisa, recently conducted unannounced inspections of the Starlight, Santa Fe Springs, and Sundown swap meets in the Los Angeles area. Several vendors of illegal Latin music cassettes and CDs were identified. More than 4,000 counterfeit cassettes and hundreds of illegally imported cassettes were voluntarily surrendered to ALARM for destruction. No arrests were made.

San Francisco-based Break Thru Promotion & Marketing, which operates its "Éxitos De Hoy" Latin listening program in 16 West Coast Tower stores, is expanding eastward. Beginning Aug. 1, Break Thru will introduce "Éxitos De Hoy" to 11 Tower outlets in Chicago, New York, Boston, and Washington, D.C. . . . Video compilations are seldom released commercially, but Fonovisa has just put out "Explosión De Éxitos," a collection of videos of recent hit singles by several of the label's prominent young stars, including **Enrique Iglesias, Cristian, and Ana Barbara.** Meanwhile, Fonovisa group **Bronco** is on a 20-city West Coast tour that will conclude July 26 in Sacramento, Calif.

New PolyGram Latino signee **José Feliciano**, who won the prestigious El Premio Billboard May 1 during Billboard's third annual Latin Music Awards, has completed his label debut. The album is slated to ship in July. Also, PolyGram's promising Italian star **Gianluca Grignani**, who recently put out a solid Spanish-language debut, has just released his second Italian-language album, "La Fabbrica Di Plastica."

MEXICO NOTAS: For the fifth consecutive year, concert promoter OCESA Presents is bringing the NBA Challenge exhibition tourney to Palacio de los Deportes in Mexico City. On Oct. 26, the Phoenix Suns will play the Cleveland Cavaliers, while the Dallas Mavericks take on the Utah Jazz. The winners and losers of both games will play each other Oct. 27. . . . BMG has just shipped "Cambio De Piel" by sassy rock songstress **Alejandra Guzmán**, who seems poised to reclaim her title as Mexico's "queen of rock" from labelmate **Gloria Trevi.**

On Monday (10), Warner Mexico Chilean rock act **La Ley** will receive a gold award for the album "Invisible," which has sold more than 100,000 units. La Ley is the first band from Chile to notch a gold disc in Mexico.

ARGENTINA NOTAS: **Menos Que Cero**, a power pop trio that was one of

the most hailed underground bands last year, has been signed by indie label Main Records. **Menos Que Cero** previously contributed a track to "F** You," BMG Argentina's multi-artist tribute album to legendary '80s rockers **Sumo.** **Menos Que Cero's** album debut, as yet untitled, is slated for release in mid-June. . . Indie imprint Sum Records has shipped "Zona De Nadie," a rerelease of a live disc by heavy metal band **Riff** that now includes bonus live cuts recorded when the band opened for the **Rolling Stones** last year at Buenos Aires' River Plate stadium.

PolyGram's irrepressible folk titan **Mercedes Sosa** has finished an album of 15 folkloric songs recorded in indigenous *chacarera* and *cueca* rhythms. A self-titled record due in July, the album features guest appearances by folk notables **Lucho González, León Gieco, Jaime Torres, Víctor Heredia, and Peteco Carabajal.** The set was produced by **Oscar Cardozo Ocampo.** Interestingly, Sosa has announced that in August, she will record an album of classics by **Charly García**, who will produce the record. PolyGram is expected to drop the album later this year.

Speaking of García, the revered singer/songwriter is due to release his next album for Sony later this year. The former member of rock luminaries **Seru Giran** is booked to kick off a two-month Latin American tour July

4 in Quito, Ecuador. . . García's labelmates **Ratones Paranóicos** have finished production on their latest album, which was co-helmed by former Rolling Stones manager **Andrew Oldham.** The band is supporting the new record, "Planeta Paranóico," with a September tour promoted by Rock & Pop International. . . Argentinian metal power trio **Animal**, which just ended a Mexican tour to promote its 1995 Warner album "Sólo Por Ser Indios," is recording its third album in Los Angeles. The record is set to ship in July.

CHART NOTES: "Por Amarte," **Enrique Iglesias'** third chart-topping single from his No. 1 eponymous bow on Fonovisa, remains atop Hot Latin Tracks for the third consecutive week.

EMI Latin's hit Olympic-themed album "Voces Unidas" boasts two top 10 singles this week: "Puedes Llegar" by all-star ensemble **Voces Unidas** and "No Quiero Saber" by **Selena.**

CREDIT OVERDUE: Credit for the fine photographs in the coverage of Billboard's seventh annual International Latin Music Conference that appeared in the June 1 issue goes to **Rosa Mari Álvarez** and **Gabi Cecchinelli.** Their names were inadvertently omitted from the photo grids.



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Rendering of completed J&R Mega Complex on Park Row, NY
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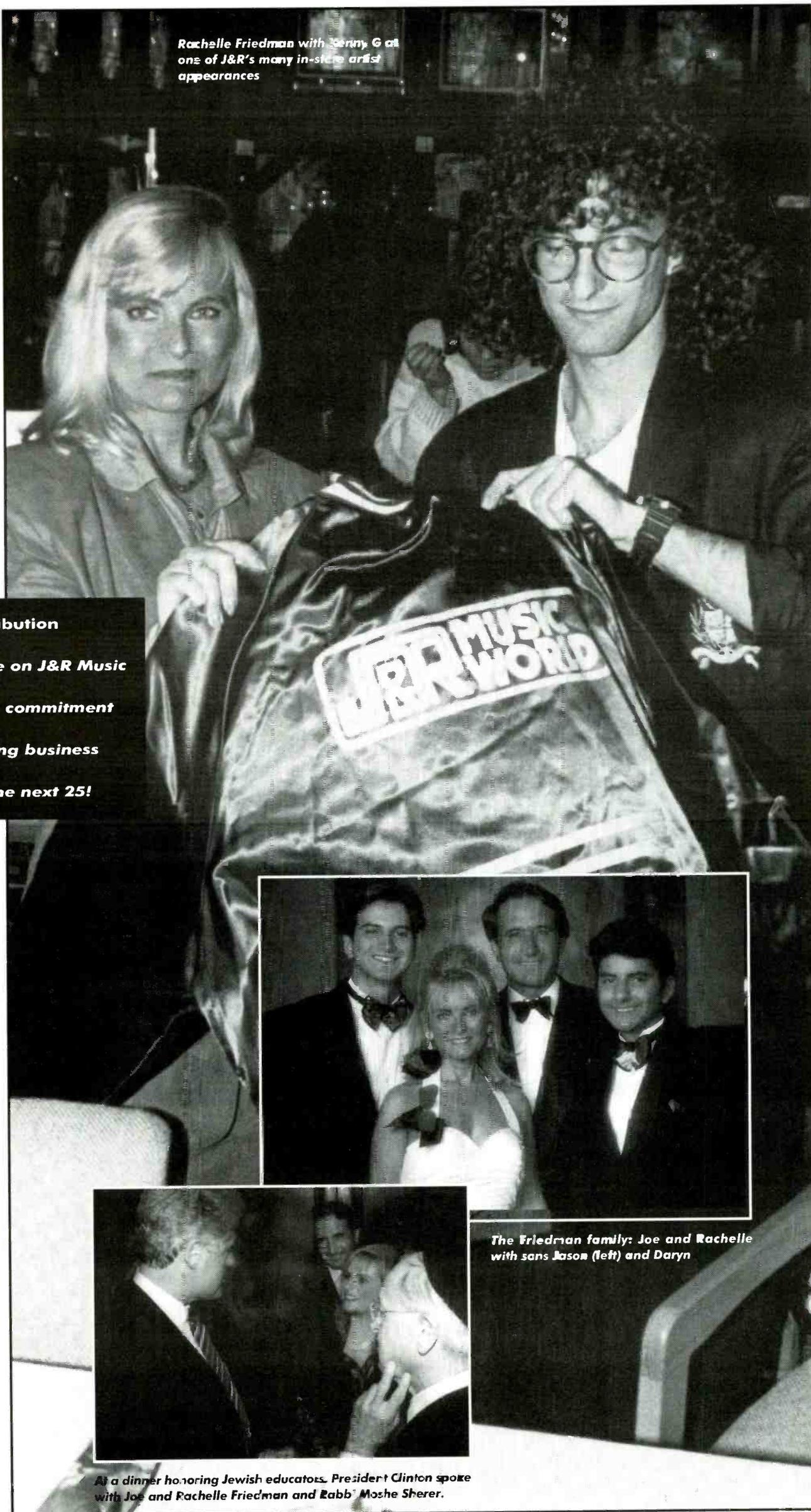


SUCCESS STORY
Continued from page JR-3

end in Long Island City, J&R employs more than 600 people with a human touch that emphasizes total customer service.

Joe Friedman, the "J," and Rachelle Friedman, the "R," of J&R, are the first to acknowledge that J&R Music World, and especially its owners, are out of the ordinary.

Rachelle, the negotiating half of J&R, also handles the P.R. end of the business. Joe is the true entrepreneur and visionary. He



Rachelle Friedman with Jerry G at one of J&R's many in-store artist appearances

JOHN BURNS, president of Uni Distribution

Heartfelt congratulations to Rachelle and Joe on J&R Music World's 25th anniversary. Your tremendous commitment and 100% follow-through have made doing business with you a true pleasure. Good luck on the next 25!

dreams up a unique scenario and then gives it over to Rachelle to negotiate a profitable deal. Joe has the ideas; Rachelle makes them work.

Both Joe and Rachelle were born in Israel and were very young when their parents emigrated to Brooklyn. Rachelle entered the New York Polytechnic Institute as a chemistry major the first year female students were admitted, setting the stage for her entry into the still male-dominated consumer-electronics and home-entertainment business.

NYPI was in Brooklyn, one train stop away from J&R's initial store location at 33 Park Row. It was also walking distance from where Joe Friedman worked for Western Union as an electrical engineer. They met on a blind date and married a year before they opened J&R.

Continued on page JR-30

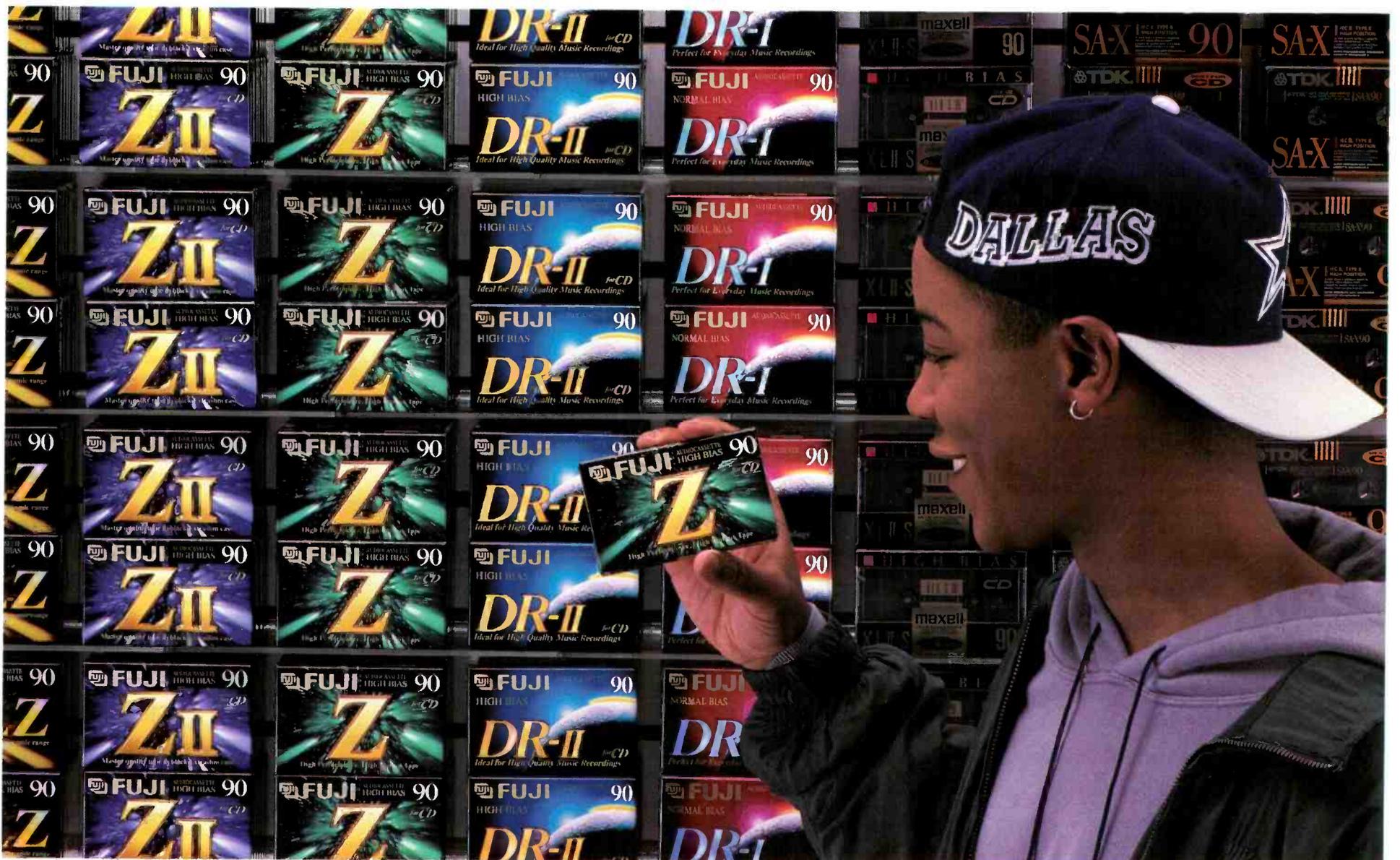


The Friedman family: Joe and Rachelle with sons Jason (left) and Daryn



At a dinner honoring Jewish educators, President Clinton spoke with Joe and Rachelle Friedman and Rabb Moshe Sherer.

Congratulations to J&R Music World on 25 years of continuous play.



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Fujifilm, maker of high-quality Fuji audiocassettes, salutes Joe and Rachelle Friedman of J&R Music World on the celebration of the company's 25th anniversary. We wish you a happy anniversary and continued success in the future.

 FUJI. A new way of seeing things.®



left to right- Todd Bergman, Jim Rabah, Bill Hayes, Jasmine Poorandatt, Martin O'Regan, John Valentin



left to right, front- Ester Doobay, Hilda Poorandatt, Celeste Ramnarain, Pamela Bharrat, middle-Velvel Brown, Michael Zlotnick, Harvey Katz, back- John Baier, Shimmy Deutsch, Zvi Hirsch



left to right, front- Patty Drake, Kym Corrigan, James Lee, Nat Goldstein, back- Richard Lee, Mark Stein, David Lowensohn, not pictured- Jacob Honig, Sam Lowenbein



L to R front row: John Wagner, Charlie Bagarozza, Jim Drzik, back row: Matthew Ziruk, Roger Davis, Ken Spence, Juan Garcia, David Jeter, Carrie Tenoglia, Kenn Harris, Barry Merer, not pictured: William Kennedy



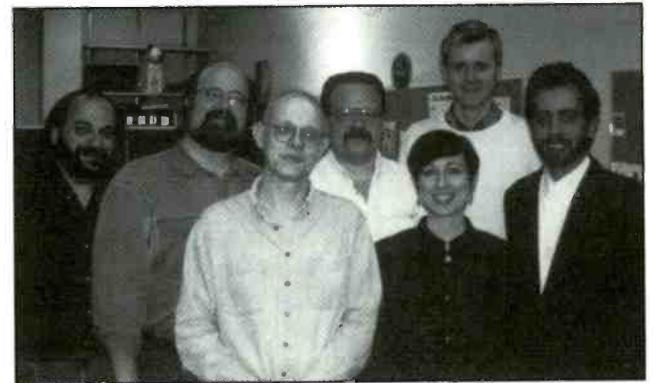
left to right- Ken Pasini, Joe Guzman, Raul Mercado, Eric Friedenthal, Josh Pacht, Jim Muller, Ted Ackerman



left to right, front- Mike Lassandro, Jaime Ortiz, Jack Safdieh, back- John Jensen, Aram Miller, Mark Beiner



left to right- Steve Liberti, Gary Lindtner, Jerry Lawless, John Babjack, Loren Polans, Jeff Simon, Tom LaBella



left to right- Joe Horwitz, Jim Roman, Jim Brannan, Bob Huber, Mary Jane Glaser, Rich Kveton, Doug Diaz



left to right front- Steve Deutch, Rudy Rutherford, Isaac Cohen, J.B., Middle- Isadore Kurz, Bruce Libster, Bookah Buckley, Evans Austin, back- Kenny Boodoo, Courtney Holder, Ray Seidman, Nyron Johnnton, not pictured: John Lesser, Marty Wolfson



left to right front- Aaron Neuman, Gilly Appoo, Nick Ramdass, Calvin Jew, Dave Druven, back row- Ernie Polstein, Ken Saperstein, Bernie Avchen, Jerry Fields, not pictured- Eldad Doron



left to right- David Spalter, Marty Singer, Babsy Rupnarain, Umbreen Saeed, Bob Rosenblum, Michael Beinhorn



left to right- Bill Amarosa, Vince Causeman, Cliff Singroy, Sanya Medzhibovsky, Debbie Jackson, Carmela Samanc, Vijay Umadass, Ray Zerrenner, Joe Zirkel, Erskine King, Walter Lader, Barry Cutler (knelling)

“

J&R is not just about retail stores, mail order catalogues, and warehouses full of merchandise.

Our people are passionate about this business.

They care.

They care about the product.

They care about the industry.

They care about the customer.

They care about J&R's reputation as if it were thier own.

Its been a joy and a privilege to have worked with team

J&R all these years. ”

-Rachelle & Joe Friedman
co-founders of J&R



left to right- Dean Shilenok, Joe DiBenedetto, Eddie DeLuca, Sue Vovsi, Dave Neiderbach, Steve Bell, Steve Giblin, Margaret Lynch, Jack Wahrman, Alan Mishken, Phil Tudanger, Michael McDonald, not shown- Mike Eid



left to right- Shirley Chin-Ng, Fraser Bowie, Debbie Hedberg, Nick Nardo, Bill Lehman, Jim Kruzik, Paul Stell, Nate Cimmino, not shown- Abe Brown



It's Got The Music In It



From Pop To Jazz To Classical, J&R Has Always Kept Up With Customers' Musical Tastes And Needs

BY DON JEFFREY

J& R Music World started out 25 years ago as a consumer-electronics store, but it wasn't long before music became one of its staples.

Rachelle and Joe Friedman, co-owners and co-founders, were operating the electronics store in downtown Manhattan on a part-time basis; she was taking breaks from her chemistry studies at a nearby college and he from his engineering job with Western Union.

"Customers were constantly asking for records, so we'd send them to the record store down the block," says Rachelle. The Friedmans soon decided they'd stop turning potential customers away.

ONE-STOP SHOPPING

So, from the 500-square-foot basement of the original store at 33 Park Row, J&R began to sell music. "The way we grew it was through customer requests," Rachelle says. Vinyl records and eight-track tapes were the principal products. Each morning, Rachelle would drive to a now-defunct one stop, Tape King, and buy music for the store.

It was primarily a pop-music business at first, but as it grew people started to ask for other types of music, particularly jazz. "I wasn't a jazz aficionado," says Rachelle, "so I bought a Schwann's catalog and went through it."

"Customers placed special orders for hard-to-get recordings. Our reputation grew for our service, depth of inventory and special pricing."

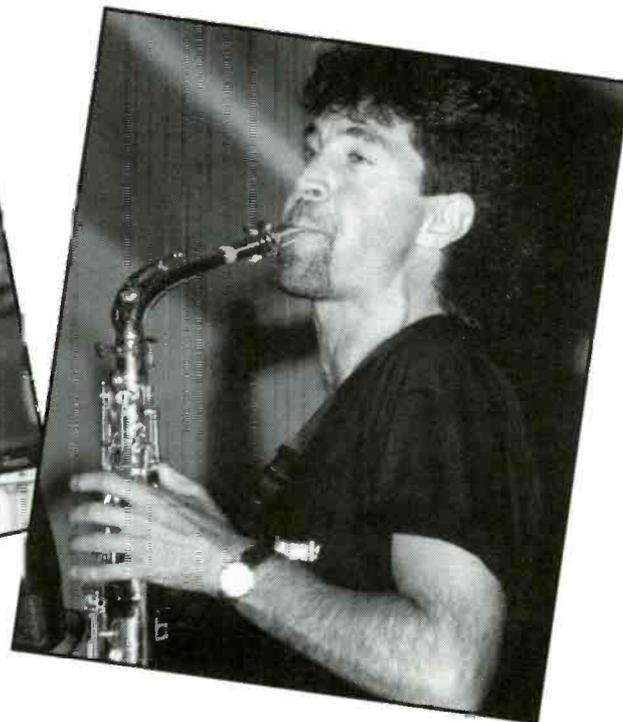
After the music outlet had become a success, the Friedmans opened separate jazz and classical shops, which they still operate.

Continued on page JR-24



...Chris Botti...

The J&R Jazz Fest has featured performances by Lou Donaldson...



...and Nelson Rangell.

JIM CAPARRO, president/CEO of PGD

The success of J&R is due to the hard work and passion of Joe & Rachelle. It should serve as the ultimate model for those who wish to be successful in business and life. Congratulations on the past 25 years, and best wishes for the next 25! God Bless.

PETE JONES, president of BMG Distribution

Joe and Rachelle took their wedding-gift money and started J&R. We took our wedding gift—an electric frying pan—and started a fire. If only we had the vision to invest the insurance money in J&R stock.

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*Here's looking forward to
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The Product's In The Mail

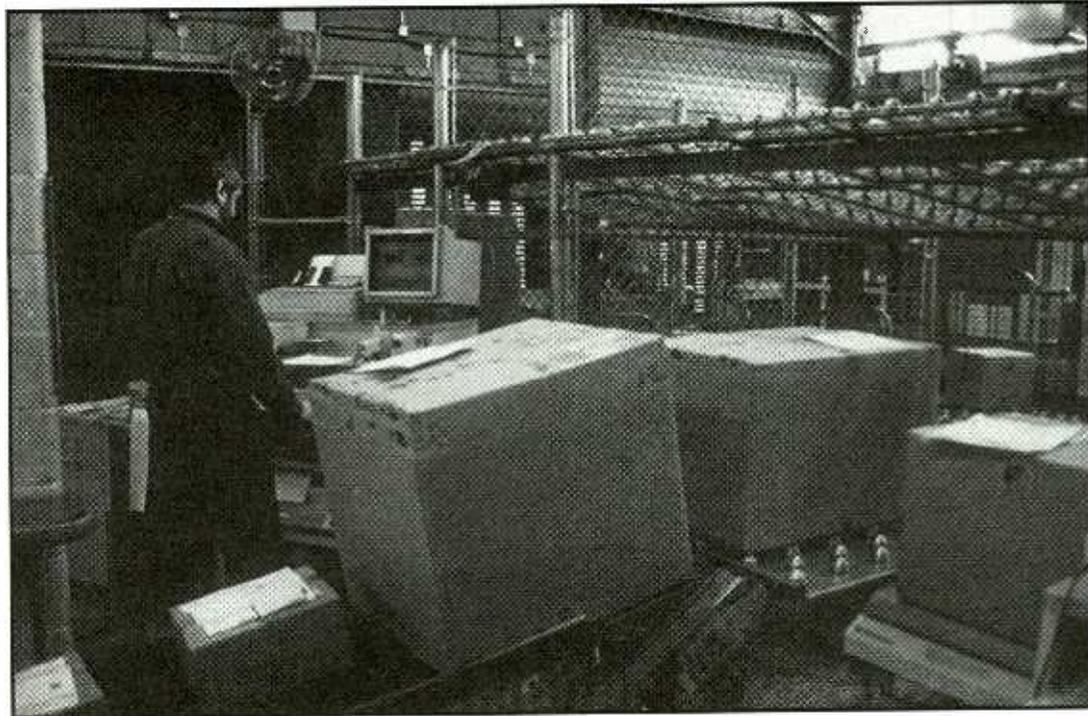
Started As A Sideline, J&R's Mail-Order Division Has Sent Sales Soaring

BY KARA DIOGUARDI

From the moment one turns the first few pages of J&R Music World's 200-page mail-order catalog and reads Rachelle Friedman's warm salutation, it's clear that product is only half of what customers get when they purchase from this multi-faceted empire. The other half is service.

J&R's present-day mail-order phenomenon began in 1974 as a small newsletter selling blank tape. "As people started calling and asking 'Do you carry this and do you carry that,' we started expanding. That's how we also expanded our retail stores, by listening to what the customers wanted," says Rachelle. "A mail-order customer is a very loyal customer. If they're happy, they'll tell 10 of their friends and they too become repeat customers."

Today, nearly 2 million catalogs are sent out every six weeks throughout the U.S., Canada and the West Virgin Islands in order to insure that information on



J&R ships mail orders to more than a million customers.

RUSS BACH,
president of EMI Music Distribution
I've gotten to know Rachelle and Joe very well over the last many years, and I will never forget the first time I went into J&R Music World. I climbed the narrow stairs at noon, amidst the Wall St. lunch crowd, and couldn't believe that people put themselves through this in order to buy records. At least, that's what I thought until I got into the music department and saw what a great store J&R Music World really is.

prices and products is continually updated and accurate. According to J&R mail-order marketing director Abe Brown, J&R has a current client roster of well over 1 million people. With the same buying staff for its mail-order operation and retail stores, product inventory ranges from computers, software, audio and video to home-office equipment, cameras, portable electronics, CDs, cassettes, laserdiscs and appliances. Prices remain low due to J&R's enormous buying power, inventory volume and product selection.

MAIL-ORDER SPECIALISTS

Run as a business distinct from its retail stores, J&R's mail-order operation has its own staff of 50 salespeople, who know their product inside and out, handling toll-free lines that are open 24 hours a day, 7 days a week. In addition, there are 15 people in the customer-service center answering customers' questions as a follow-up to their purchasing J&R product.

Training is multi-tiered, beginning with a highly technical phone system and computer network that details product availability. The staff also attends seminars given by the manufacturers on their products. "It's a continuous process, and we encourage our staff to buy products at a special discounted price so they will become familiar with what they are selling," says Brown.

In fact, J&R recently moved its call center back to Park Row, so that the sales staff could be closer to the product. "Our mail-order staff are not order-takers, but qualified salespeople who really know their product and can answer technical questions," says Joe Friedman.

Service is expedient, as inventory is kept in J&R's fully stocked 135,000-square-foot warehouse. (It's now in the process of consolidating the distribution and stock warehouses into one 300,000-square-foot building). Once an order is placed, J&R processes it that day and ships out the following day, averaging a turn-around of two days. Even in the face of the continuous problem of credit-card fraud, J&R has a policy of not billing until product is shipped. "We were pioneers in this practice. In cases of partial shipments and backorders, we

could have taken the approach of other direct marketers to bill the customer as the order was taken, but we didn't think it was fair. We're always tried to put ourselves in the customer's shoes," says Rachelle.

J&R's mail-order operation has been the vehicle by which the store has evolved into the retail giant it is today. With the help of an aggressive marketing strategy of ad buys in *Stereo Review*, *CD Review*, *Audio*, *New York Times*, *Macworld* and *PC Magazine*, the Friedmans have kept the J&R name at the forefront of the home-entertainment and computer retailing business nationwide.

"Instead of expanding with more storefront locations, we try to make each of our retail stores the best they can be. The extra expansion is done through our direct-marketing business," says Joe. "A lot of people remark, 'Oh, I've been to your stores here and there,' but we don't have stores everywhere. It's just one location."

J&R plans on expanding its mail-order operation through specialty catalogs that emphasize different product areas, like video or computers. It's also in the process of putting catalogs on CD-ROM and the Internet.

With 22 years of mail-order success under their belts, the Friedmans have mastered the often difficult-to-achieve happy medium between product and service. "The main thing in mail order is keeping the customer happy. That's how you stay ahead of the pack," says Rachelle. "We depend on good pricing, volume and our loyal customer base to sell a lot of product." And that they do. ■

R A C H E L L E
A N D
T O E

You've brought style,

dignity and success to all

of your business endeavors.

Congratulations to you and your

staff at J&R Music World

on all your achievements and

for a great future ahead.

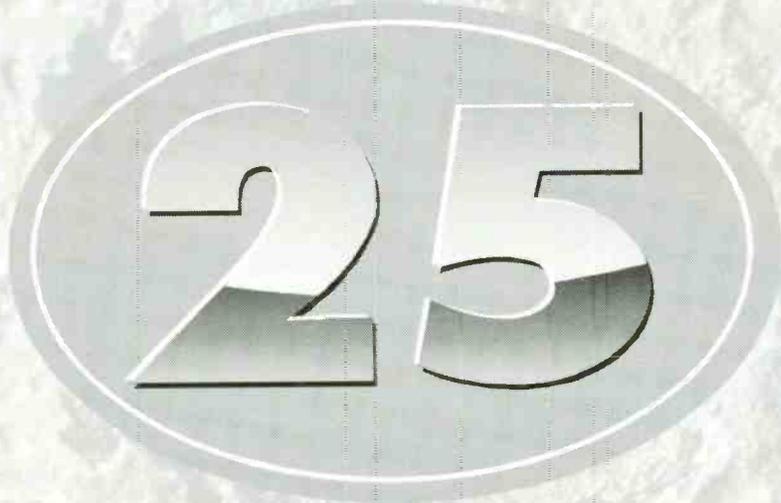
SONY MUSIC DISTRIBUTION

© 1996 Sony Music Entertainment Inc.

Congratulations



25 YEARS OF MARCHING TO THE BEAT OF A PROFITABLE DRUM



EMD

EMI MUSIC DISTRIBUTION

and our family of labels



COMPUTER WORLD Continued from page JR-12

Hardware is set up on the busy main level, with about 20 computer systems, virtually all multimedia, on display. More than 25 different models of notebooks line one wall. "That's only because we don't have [more] space," Rachelle says, only half joking. "We like to have the equipment out there for the customer to touch and play with, as opposed to having just two or three operating systems tucked in the back of the store."

Unlike other consumer-electronics dealers that stock only basic computers, J&R Computer World draws the experienced computer user. "J&R has always taken pride in the fact that we're in the forefront of new technology," Joe observes. "We see what's happening and literally develop new product categories early on, so people know they will always see it first at J&R."

In fact, those "people" often include reporters from national media outlets, such as CNN and CNBC, as well as local television crews. They often drop by whenever something new or different is happening in computers, audio or video—a testament to J&R's well-earned reputation as a trendsetter.

A deep understanding of product lines is evident in the separate 5,000-square-foot Macintosh department. "We've always felt that the Apple customer is a different type of customer, much in the same way that a classical buyer is different from a jazz buyer," Joe explains. "So we decided to create a whole separate environment with dedicated salespeople who really know the Mac."

Multimedia and CD-ROM products reside on the mezzanine level, which overlooks the main selling floor. In keeping with the store's cutting-edge philosophy, Intel is one of a number of leading vendors with interactive kiosks there. "It's really like a mini-Comdex, because they all demonstrate new products and technology," Rachelle says. "A lot of times the product isn't out yet, but they'll 'test-market' it here because we attract that type of sophisticated customer."

Last fall, when the space became available, J&R relocated all its software to the 15,000-square-foot third floor, creating the city's largest multimedia superstore. With the relaxed atmosphere of a friendly bookstore, consumers can browse through

Continued on page JR-16

PETER MAX, artist

I first met Rachelle through a mutual friend of ours. I was told that J&R Music World was hosting the first annual Downtown Jazz Fest at City Hall. A precedent was set, as it was the first time City Hall had given permission for such an event. Rachelle had asked to be introduced to me to see if I would be interested in becoming the official artist. After my first meeting with her, I sensed great enthusiasm. I was inspired by her dynamic personality and passion to succeed. It was right there, at this first meeting, that I agreed to become the official artist. I created a beautiful poster for the event and made a personal appearance at the store to launch its success. The concert was so well-received that I have agreed to do another commemorative poster for this year's celebration. I salute Joe, Rachelle and J&R Music World on their 25th anniversary and for their commitment and dedication to music and the arts.

Take a bow, J&R!

*That applause you hear
is for you.*

The best in music, the best in computers, the best in video,
the best in electronics . . . in the toughest market in the world,
J&R makes it look easy.

Congratulations on 25 years of growth and success.
Chase is proud to be part of the story.





COMPUTER WORLD
Continued from page JR-14

more than 10,000 titles, from the newest business and productivity programs to the most exciting interactive games and edutainment offerings.

"Most important, many kiosks with both Windows and Mac systems offer customers the opportunity to try before they buy," Rachele notes. "In-store appearances by software personalities have made J&R Computer World a fun experience. Last December, for example, original Woodstock artist Richie Havens, now the voice of GeoSafari Multimedia, drew a big

crowd with his demonstrations and box-signings. More recently, Mayor Giuliani 'crowned' Gary Kasparov 'World Chess Champion,' for an Intel Chess promotion."

Another advantage the J&R Computer World customer has is access to a staff of experts—which benefits both the novice and experienced user alike. "Our salespeople are extremely knowledgeable and make recommendations based on each buyer's needs," Joe says. "In most other stores, it's just a department, where the person selling stereos or TV's is also selling computers."

SERVING THE 'NET

There's a J&R web site under construction, but the Friedmans are being extra diligent in the development stage in order to create a site that will serve all of their customers' needs. "We want something very sophisticated for our computer customers, and something that will be a lot of fun for our music customers," Rachele says.

In about four months, customers will be able to look up all

DAVID SCHNEIDERMAN,
president/publisher of The Village Voice
The Village Voice has watched with awe and respect as Rachele and Joe have built J&R Music World into a world-class store. Through hard work, brains and passion, they have authored one of the great business success stories in New York City. We are proud of our long association with J&R and hope to continue growing with them for another 25 years.

To Joe & Rachele
25
Here's to another 25 years.
From your friends at Virgin Records.

the inventory online, but for security reasons, ordering will be handled over the phone with an 800 number. Not surprisingly, the site will feature an advanced search engine to enable consumers to conduct highly customized inquiries based on a wide variety of criteria. "We're really excited about it," Joe enthuses. "If you put up a site that is not terrific, people get bored and they'll never come back. We've been doing our homework to make sure it will really do an effective job before we go online."

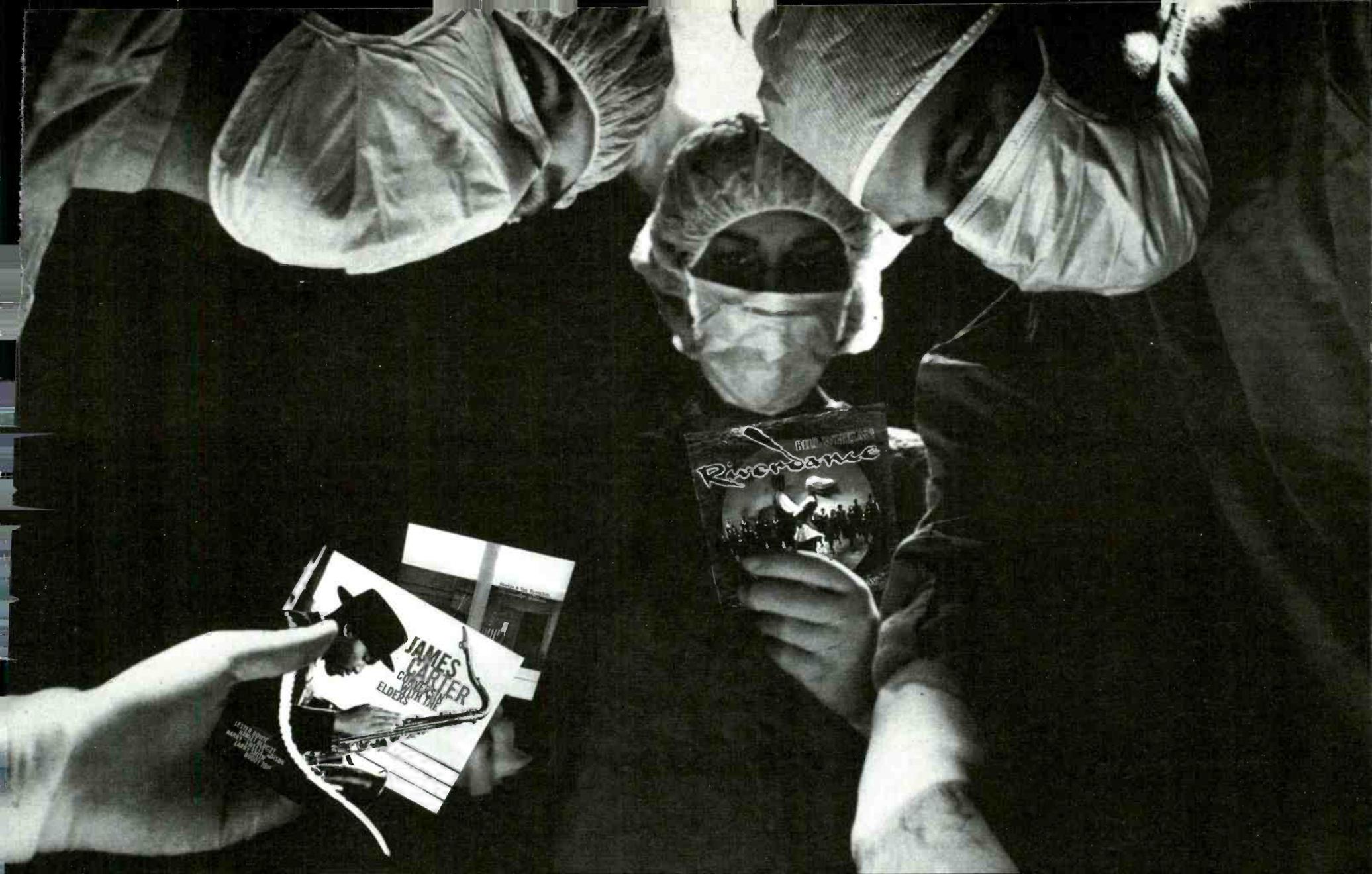
The extensive J&R mail-order division encompasses all product lines, with computer hardware, software and related products taking up about half the 200-page catalogs, mailed about every six weeks. A CD-ROM version is in the planning stages "as we've been noticing for quite a while that virtually all the computers we sell are multimedia models with a CD-ROM drive," Rachele observes. "There's still going to be a print catalog, but we feel a lot of people will be asking for the CD-ROM version. You can do a lot more with it, so we'll be sending both out for a while. I think the CD-ROM catalog will take over maybe five years from now."

The J&R corporate-sales division also is heavily weighted toward computer systems, peripherals and software sold at J&R Computer World, as well as fax machines, copiers and phone systems found at J&R Office World. A growing number of Fortune 500 companies, smaller businesses and school systems have dramatically expanded the volume of business in the last few years.

Before year-end, a significantly enlarged J&R Computer World will occupy nearly 100,000 square feet of space in the block-long complex, incorporating an expanded J&R SO/HO (Small Office/Home Office) World operation. That should keep J&R in the forefront of the multimedia marketplace well into the 21st century. ■

DAVE MOUNT,
chairman/CEO of WEA Corp.
It seems like only yesterday that Rachele and Joe opened that little jazz music store in the basement quarters of a little store, and now it encompasses all the buildings on the entire block. Congratulations on your 25th! We look forward to the next 25 years.

PAUL SMITH,
chairman of Sony Music Distribution
Based on their incredible success at J&R, I guess Rachele and Joe have to be considered the No. 1 mom-and-pop store in the world. Seriously, they're in more businesses than Trans America Corp., and having been a witness to their Cinderella story, I speak for the entire Sony Music family in wishing them Mazel Tov and continued success.



J&R: On call 24 hours a day

[just what the customer ordered]

Just what Atlantic Records ordered, too. In this business, it is critical to deliver music to the customers that need it. Thanks for everything, including your involvement in *The Hearing Aid*, our 1-900 ATLANTIC line where callers can listen to the hottest new music.

Whenever there's a musical emergency, we can always call on J&R. And so can millions of record buyers across the country. Congratulations J&R on your 25th anniversary.



{ A partnership that's made to order }

Call 1-900-Atlantic for a quick music tune-up, only \$1 per call. Under 18 get parent's permission. Touchtone phone required. Atlantic Records, NY, NY (212) 399-1433
surf atlantic: <http://www.atlantic-records.com>

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THE ATLANTIC GROUP



On Track To The Future

Space Expansion, Promotional Programs and Internet Access Are Just Some Of The Ways J&R Will Continue Putting The Customer First

BY STEVE TRAIMAN

At J&R Music World, the past is the dramatic prologue to the present and future. Never content to stand still in Manhattan's highly competitive marketplace, Joe and Rachelle Friedman are in the midst of major expansions that will take the company into the 21st century.

Ever the visionary, Joe came up with the plans to convert 23 Park Row into what he calls "the world's largest totally music superstore,

with 55,000 square feet of retail space when we re-open later this year. We'll have a new facade, escalators and state-of-the-art listening posts throughout all five floors and 15,000 square feet of warehouse space in an adjoining building."

At the same time, 17 Park Row, currently the home-office outlet, is being converted into a J&R camera outlet that will feature the new "three-in-one" consumer photo technology among other products. What is now 15, 11, 3 and 1 Park Row is being gutted to expand J&R Computer World into a 100,000-square-foot hardware and software mecca, including small-office/home-office (SO/HO) systems. That will quadruple the original 25,000 feet of the first computer outlet, and will double last fall's expansion of 50,000 square feet when the multimedia software floor opened.

GETTING THE WORD OUT

To keep customers continually coming back to the retail, mail-order and corporate-sales operations, a truly innovative advertising program has evolved over the years. "Since we're a one-location store," Rachelle says, "the question has always been: 'How do we put money in the best places for the most impact?' My philosophy has always been to get a consistent type of advertising and more impact, so we've gone after 'franchise positions' in specific newspapers, magazines and on radio."

* A two-page, four-color spread in the *Village Voice* was the first ad contract, and it still runs every week.

* In the *New York Times* Sunday national edition, J&R Computer World has the back page of the Business section; J&R Music World has the back page of Arts & Leisure; plus two full back pages during the week; a weekly mail-order catalog ad in the Sunday Magazine; an 8-page, four-color pullout three or four times a year, and a 60-page, four-color Holiday Guide

Continued on page JR-20



J&R staff hosted Rusted Root for an in-store performance.

Warmest Congratulations

and good luck

to

J&R Music World

for 25 years of excellence.

From your friends at

Towerair®



MORE THAN JUST A GREAT FARE

New York

Los Angeles

Miami

Paris

Oakland

San Juan

Sao Paulo

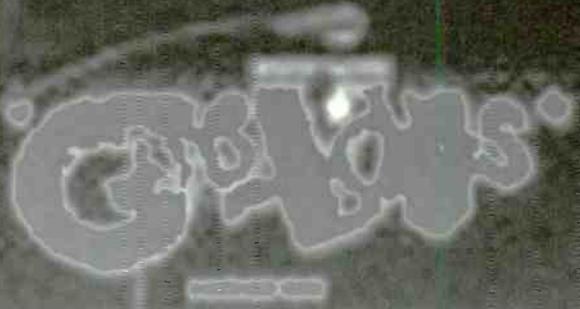
Rio DeJaneiro

Tel Aviv

**Warner/Elektra/Atlantic Corporation and Its Family of Labels
Salute J&R Music World on Twenty-Five Exciting and Successful Years**



**CONGRATULATIONS
JOE & RACHELLE**



wea

Warner/Elektra/Atlantic Corporation
A Time Warner Company





now gets two to four pages a month.

* *Macworld* has had a page on Apple hardware, peripherals and software, and now has a second page for audio/video hardware and music.

* *PC Magazine*, a bi-weekly, will have a J&R Computer World page in every issue, starting this fall.

* In radio, there are schedules running on WQXR for classical; WBGO and CD101.9 for jazz; WCBS Newsradio for all categories; WNEW for pop/rock; Mega 97 for Latin; and WFAN, with top-air personality Don Imus doing "live" spots.

In-store appearances are also frequent promotional events that draw attention—and customers. Significant visitors have included Tony Bennett; both Branford and father Ellis Marsalis; David Sanborn; Stanley Turrentine; Basia; Pat Metheny; Bobby Short; Robert Fripp; Sheryl Crow and Rusted Root performances; the Broadway cast members of "State Fair" and "Smoky Joe's Cafe"; and singer/songwriter Richie Havens, now the narrator of Educational Insights' "GeoSafari" Multimedia.

J&R will sponsor four "Concerts In The Park" in City Hall Park

this summer as part of its 25th-anniversary promotion. Included are an "Acoustic Kickoff," Latin, international and classical events, as well as a three-day jazz festival. "This is the second year that J&R is bringing music to the park," Joe notes. "Last year, we received so many letters from customers thanking us for 'giving something back to the community' that we decided to expand the program."

INDUSTRY LEADERS

Such events have increased since J&R took a more active role in NARM over the past 10 years. Just elected treasurer, Rachelle has been on the board of directors for some time. "I bring a different point of view to NARM, being a music retailer who is also involved in audio, video and computer hardware," she observes. "While we do a large volume of business, we have had the same problems—and can identify with—a much smaller operation. I've been very involved in the strategic planning sessions this past year, as the new direction for the association is vital for the future

Continued on page JR-22

THE FUTURE

Continued from page JR-18

in the national Sunday paper.

* In the *New York Post*, there's a center spread in spot color, an "island" ad on the stock-quotes page, a "Top 10" music ad, and a full-page computer ad, plus a center spread in spot color for the new Sunday edition.

* In the *Daily News*, there are "Top 10" music and computer software ads weekly, a Latin music ad in the monthly Latin magazine and a center spread in the Business section.

* *Stereo Review* started with a one-sixth-page ad 20 years ago and

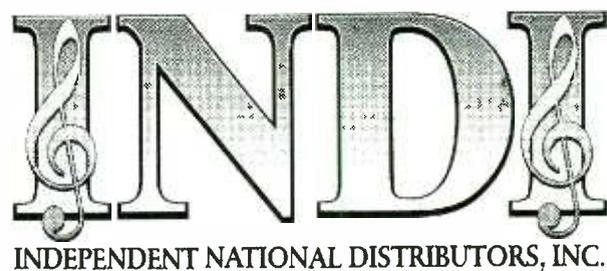
ANDY GROVE, president/CEO of Intel Corporation
Congratulations to J&R on 25 successful years in retail. We appreciate J&R's support of Intel's retail program and wish them continued success.

ROBERT S. RIFKIND, president of the American Jewish Committee
On behalf of the American Jewish Committee, it is my pleasure to join in the chorus of congratulations to Rachelle and Joe Friedman on the 25th anniversary of J&R Music World. Rachelle and Joe have received AJC's Human Relations Award and have continued to serve as leaders of our Music/Video Division. From observing how the Friedmans work for AJC, it's easy to figure out why J&R is such a success. His laconic elegance and engaging efficiency and her "little bit of Barnum" genius for turning the mundane into the magnificent combine in a fascinating and effective partnership. Working with Rachelle and Joe is always interesting!

MARTY SINGERMAN, publisher of The New York Post
I once asked Rachelle and Joe why, with their fabulous success, they didn't expand their business in the city or beyond. Rachelle said, "We have a wonderful life and a wonderful business. There's nothing we want for, and we enjoy what we have. Expansion would not make our lives any better, and it could very possibly have the opposite effect." That's quite a refreshing thought in this era of bigness.

Over the past quarter century,
they've
changed the
sounds of the city.

Congratulations to J&R Music World on their 25th Anniversary - **Arista Records**



Congratulates
Joe & Rachelle

on the

25th Anniversary

of



We were there
25 years ago
when you opened
your doors and
we will be there
for the next 25!

Our labels and **INDI**
would like to thank you
for all your support
over the years.

PAM HOROVITZ, president of NARM
In 1994, Rachelle was the NARM convention chairwoman and had wowed us all week with not only her competence but with her wonderful wardrobe. The final night of any NARM Convention is always frenetic because of the busy combination of dinner and awards and entertainment. I bet most people don't know that the awards presentations that night got off to a late start because we were frantically looking for a safety pin for Rachelle's dress! However, when she finally got on stage, the spectacular dress was worth the wait. Congratulations and best wishes to Joe and particularly to Rachelle, who single-handedly brought both business savvy and sartorial splendor to the NARM board!



At a reception to kick-off the J&R Jazz Fest were (from left) Rachelle Friedman, jazz artist Joe Taylor, Joe Friedman, NYC Mayor Rudolph W. Giuliani and artist Peter Max, who created the Jazz Festival poster.

THE FUTURE

Continued from page JR-20

of the industry. The scope of the business is changing dramatically, and NARM can play a key role in shaping the new marketplace."

J&R is primed to take advantage of these new opportunities. "We're working on a CD-ROM version of our mail-order catalog," Joe notes, "as we know exactly which of our customers have CD-ROM drives from our extensive information database. Initially, this fall we'll send both the print and CD-ROM versions to test the market. But once it's all there, we'll really be able to 'show' all the new audio, video, camera, appliance and computer products, dramatically highlighting both hardware and software for our customers."

Rachelle is equally excited about J&R's impending launch of its own site on the Internet this fall. "We've been working on this project for 18 months, as we wanted to be sure it was interesting, informative and, most important, easy to use," she explains. "You only get one chance with a customer, and we intend to make it

work for everyone. Our sophisticated search engine will enable anyone to click onto 'music' by artist, title, genre, SKU number or key words in the song. Or they can click onto 'computers' by company name, model, price point and features, where they'll be able to fill in a chart and get a range of options.

"We'll have partnerships with a number of companies for home page 'exchanges,' with more than two dozen vendors and media firms very interested. A special program will let a customer 'talk' to a salesperson, and we'll offer voice-activated 'previewing' of products, with a lot of other exciting features."

As far as the next generation of Friedmans is concerned, "what's great is that both boys love the business," Joe says. "It's not just the fun part of going to concerts and meeting a lot of artists, but dealing with problems, new technology and customers on the sales floor. They've always gone with us to NARM,

the Consumer Electronics Shows and Comdex, and they are constantly asking questions and expanding their knowledge of our business. We're extremely close as a family, which is what has made it work for all of us."

Both Joe and Rachelle feel very confident about the future, even though others may complain about how shaky all sectors of the business are today. "We started the business together with the same ambition, drive and sacrifice," Rachelle says. "I still love the people end of the business best—negotiating and dealing with our vendors, the banks and real-estate people. Joe loves the operations end, building the new J&R complex and making it run. We truly complement each other, understanding the down times and sharing the excitement of success. It has made a good marriage that much better."

"At the same time, for 25 years we've prided ourselves on knowing our customer. As long as we keep on giving our customers what they want, we know we'll continue to do well. If there's one reason for the success of J&R Music World in the past and present, it's also our pledge for the future: The customer always comes first." ■

TITLE	ARTIST	LABEL
CHANT	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS	(ANGEL)
VISION	THE MUSIC OF HILDEGARD VON BINGEN	(ANGEL)
IN THE FIDDLER'S HOUSE	ITZHAK PERLMAN	(ANGEL)
RING THEM BELLS	JOAN BAEZ	(GUARDIAN)
THE VIOLIN PLAYER	VANESSA MAE	(ANGEL)
OPERA ARIAS	ROBERTO ALAGNA	(EMI CLASSICS)
BACH: CELLO SUITES	MSTISLAV ROSTROPOVICH	(EMI CLASSICS)
DUETS & ARIAS	ROBERTO ALAGNA & ANGELA GHEORGHIU	(EMI CLASSICS)
TRUTH FROM LIES	CATIE CURTIS	(GUARDIAN)
TOTAL		THANKS A MILLION!

THANK YOU

Logos for Angel, EMI CLASSICS, Virgin CLASSICS, GUARDIAN, and EMD (EMI MUSIC DISTRIBUTION) are displayed on the right side of the envelope graphic.

SONY®



Discman

Trinitron XBR

CD-IT

Handycam

PRESSMAN

WALKMAN®

watchman

Videoscope

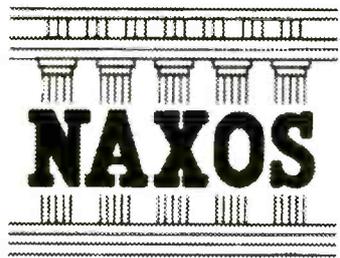


*Congratulations on 25 years
of bringing the best in
electronics to consumers!*

Your friends at Sony,
Consumer Audio Video Products
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**CONGRATULATIONS
TO J&R
MUSIC WORLD
ON THEIR
SILVER
ANNIVERSARY
25 YEARS
OF EXCELLENCE.**



MARCO POLO



dacapo



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MUSIC IN IT
Continued from page JR-8

Rachelle and her husband divide up the responsibilities according to their respective strengths. "Joe's more hands-on—operations, building stores, refixturing," says Rachelle. "I'm more the negotiating person dealing with the vendors, the banks, the real-estate people, and doing the special promotions."

Sue Vovsi, the GM for music and video software, is a six-year J&R veteran. She worked her way up through the ranks and was previously head of marketing. Music- and movie-store personnel, genre buyers, warehouse people and the music marketing staff report to her.

Beneath the executive offices on the fourth floor at 23 Park Row, J&R devotes two floors to the merchandising of music: the first for jazz and world music, the second for pop. The third floor is warehouse space. Four doors away, there is a classical shop that occupies three floors.

But all that will change next year. J&R is renovating 23 Park Row and devoting the entire building—55,000 square feet of space—to the selling of music and video. Next door there will be a 10,000-square-foot music warehouse. Rachelle estimates that the amount of space dedicated to music will increase by about 50%. Music will occupy five floors, including the basement. On each floor a different genre will be featured. Video will be on one of the floors.

With the increased space, J&R will be able to stock more product and do better promotions. There will be more listening stations and a greater concentration of international music, especially ethnic offerings.

"We stock everything," says Vovsi. "All our stores are extremely busy. It was a matter of timing to expand. We'll be able to put out more of what we have and offer it in a larger area."

The retailer is also expanding its warehouse space, consoli-

HILLARY ROSEN, president/COO of RIAA
A heartfelt congratulations to my friend, Rachelle Friedman, on this special occasion of J&R Music World's 25th anniversary. We talk about the state of the music industry and where it is heading. What I love most about Rachelle is that she always sees "the big picture." She truly cares about the music business overall and not just as it affects J&R, which, by the way, is one of my all-time favorite places to shop for music. My hat's off to Rachelle and Joe, and I wish them all the best in the years ahead.

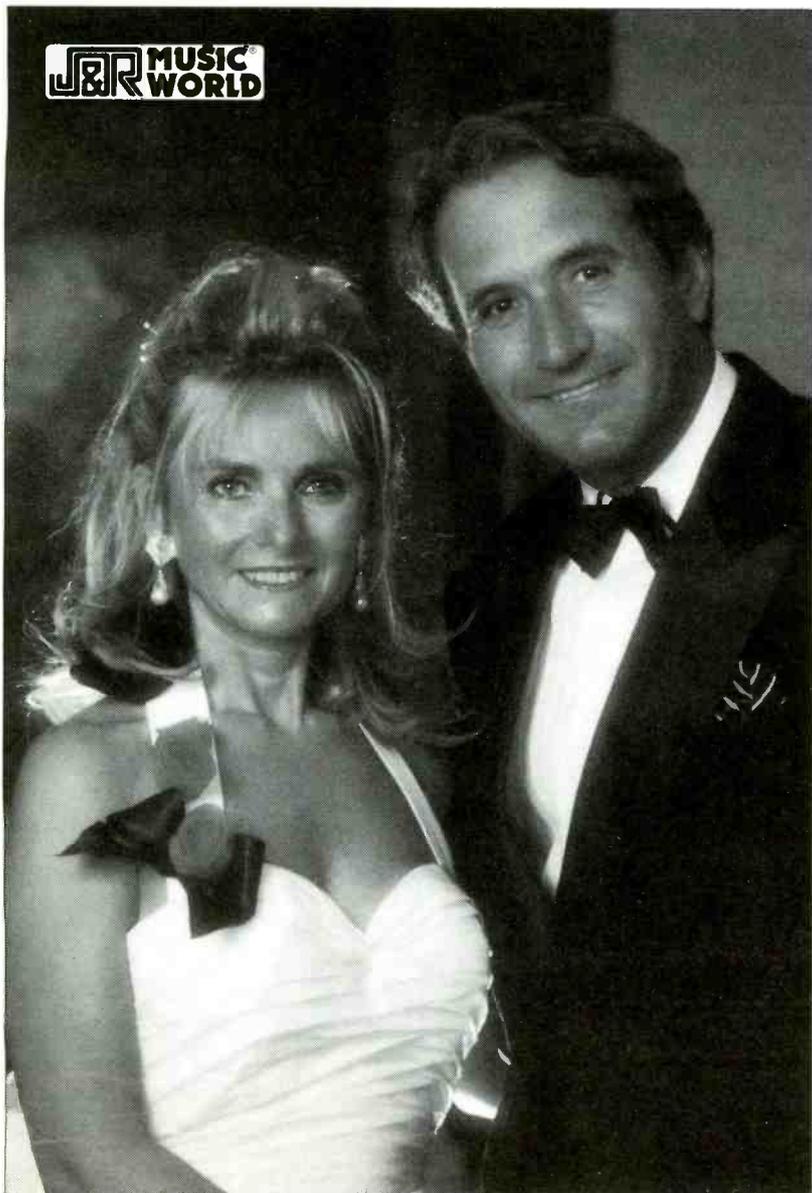
dating various locations in Queens into a single 300,000-square-foot site.

J&R buys its music product directly from the manufacturers but uses one stops for fill-in orders and for its burgeoning mail-order business.

The company has been in the mail-order business for 22 years, and Rachelle says that, outside of the record clubs, "we're the largest in direct marketing." She adds, "We're not a retailer that slapped an 800 number on an ad. We treat it differently." J&R mails 1.5 million catalogs every six weeks. And there is considerable cross-buying by customers; for example, a computer purchaser often will buy a CD or other software.

"The mail-order customer is different from the retail customer," says Vovsi. "They choose not to be retail customers. They like to use the catalog and the phone and do it at their leisure." J&R's phone lines are operating 24 hours a day,

Continued on page JR-26



**25 YEARS AGO, A COUPLE OF CRAZY
KIDS THOUGHT THEY'D OPEN
A LITTLE NEIGHBORHOOD
ELECTRONICS SHOP.
WHO KNEW?**

The Daily News would like to congratulate

Joe and Rachelle Friedman

on 25 years of providing New Yorkers with the products they use to make life more entertaining.

You're the most New York you can get!

DAILY NEWS
**THE MOST NEW YORK
YOU CAN GET.**

Congratulations J & R Music World
on your 25th anniversary.

20th
CENTURY
FOX

From your friends at Twentieth Century Fox Home Entertainment.

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Congratulations Rachelle & Joe on a Sterling Achievement

From our family

AR ACOUSTIC RESEARCH • **SAMBICO** • **SAMPERSAND** • **CALIBRON** • *CHRISTIE DESIGN* • *discwasher* •
INTERACT • *PARSEC* • *RECOTON* • *Rembrandt* • *SOLE CONTROL* • *SOUND QUEST*

to yours.

Music makes the world go 'round, and 'round, and 'round,
and 'round, and 'round, and 'round, and 'round, and
'round, and 'round, and 'round, and 'round, and 'round,
and 'round, and 'round, and 'round, and 'round, and
'round, and 'round, and 'round, and 'round, and 'round,
and 'round, and 'round, and 'round, and 'round, and 'round,
and 'round, and 'round, and 'round, and 'round, and 'round...

Telarc congratulates J&R MusicWorld on 25 years of being around!



Congratulations
J&R Music World
on your first 25 years.

From your friends at
M. S. Distributing Co.

NAIRD



MUSIC IN IT

Continued from page JR-24

seven days a week.

J&R's total annual volume is about \$270 million, but that includes all product lines, which in addition to music are video, computers and peripherals and software, multimedia, home-office products, consumer electronics and some appliances. The company does not break out music or video sales. The inventory includes 140,000 music titles and 35,000 video titles.

CUSTOMER LOYALTY

Music prices at J&R are competitive. New and hit titles are found at \$11.99, and there is a sizeable selection of budget product. But Rachelle says, "We've never used music as a loss leader. Our relationships are always super-important, and we wouldn't do anything to hurt them."

She adds, "Customer service is important to us. We've always been fair and consistent. For example, 15 years ago, we had 3,000 copies of the new John Lennon LP in stock the day he was killed. We kept the price low—our usual \$5.99—even though we knew we could easily get list price of \$8.99. Customers remember. That's one reason we have such a loyal customer base."

Rachelle says that music sales are good this year and that the Christmas season was "fine." "We've never really had a bad period, because we specialize in many diverse product lines. Our retail sales complement our mail-order business. If there are no releases, we create special promotions to hype the business," she says.

Vovsi adds, "Our business consistently has been up over the years. J&R is not affected by fluctuations in the business because we're a destination location and because of the way we market ourselves. We're a strong catalog store. New-release schedules don't affect us as much."

The retailer's closest big competitor is the high-volume Tower Records store in Greenwich Village. J&R's location is not exactly in a thriving part of New York City. The stores are on Park Row, across from City Hall Park in Lower Manhattan. The area's municipal workers and securities-industry employees leave the neighborhood after work, so evenings and weekends are quiet. And, Rachelle points out, there is a 25% vacancy rate in the area's commercial buildings. "Saturday and Sunday, it's like a ghost town here," she says. But ironically those are J&R's best days, when people from all over the metropolitan area, who are too busy to make it to the store before its 6:30 closing each night, take the trip to Park Row. There is also a fair number of tourists who come to the nearby World Trade Center and South St. Seaport.

Continued on page JR-28

RUDOLPH W. GIULIANI,
Mayor of New York City

I would like to wish J&R Music World a Happy Anniversary as they celebrate their 25th year. J&R Music World is an institution in New York City. Because of its proximity to City Hall and my love for the opera, I enjoy browsing through J&R's vast opera selection. Here's to another 25 years of success.

**ABE BROWN, J&R mail-order
marketing director**

I enjoy working for an organization where truth in advertising and customer satisfaction are much more than a slogan and employees are treated like family.

congratulations from everyone at **abkco** Records

To Rachelle and everyone at J&R Music World congratulations on your 25th anniversary

BRUCE LUNDVALL

and all your friends at Blue Note Records

THE FINEST IN JAZZ SINCE 1939



BLUE NOTE®

Congratulations

Joe & Rachelle of J&R Music World
for 25 great years !!

Your friends at

JVC®

JVC COMPANY OF AMERICA
DIVISION OF US JVC CORP.

Congratulations...

J & R MUSIC WORLD
on your 25th Anniversary!

Orion Home Video

Fox Lorber Home Video • PHoenix Communications • Triboro Entertainment Group



MUSIC IN IT

Continued from page JR-26

Rachelle says she believes that having only one site for music, rather than a chain of stores, gives J&R an edge in the marketplace. And Vovsi adds, "One thing that's kept J&R healthy is that we are able, on one block, to go into different areas of business and specialize and become leaders in those areas."

"All our vendors have encouraged us to open up another location," says Rachelle. "Every time we explore that idea, the negative outweighs the positive. Now we can keep control. Each store really is a superstore, with the service and convenience of a smaller store."

One move J&R is making is to go on the Internet in a few months. "We've been working on it for over a year," Rachelle says. "We have to make it something very sophisticated for our high-end computer customers and something exciting for our music customers." The store will be taking orders through its World Wide Web site.

But there's a move J&R will not make: going public. With two sons who are likely to go into the business, the Friedmans would rather pass it on to them than to public shareholders. "We can take risks because we don't have to answer to investors," says Rachelle.

In 10 years, Rachelle estimates, J&R will occupy the entire city block it now dominates. And the direct-order business will expand rapidly through the use of new technologies.

To celebrate 25 years in the business, J&R is planning 25 weeks of promotions, each week concentrating on a different vendor or genre of music. These started at the end of May. An acoustic concert in the park will be held June 1, featuring Richie Havens and other artists; a Latin and international music show will take place July 20; three days of live jazz will be presented August 22 to 24, with acts such as Art Porter, Eddie Kendrick and Jackie Terrason; and classical music will be the focus in September. In addition, cast members of Broadway musicals will be performing at in-stores in June. And there will be contests in which motorcycles and trips to Europe and to the Olympics in Atlanta are awarded. ■

JACK WAHRMAN (OSAJ), J&R GM

of computer software

Joe & Rachelle's children are both kind of grown now, but I remember when they weren't. I remember when Jason was still a bump on Rachelle's stomach. She would come to work every day...feeling a little queasy, hard to walk, hard to sit, hard to stand. You know the script. There was Joe, looking and thinking, "Can I help? Does she want help? What can I do?" J&R are truly family people, and I'm very happy to be part of their family for all these years.

STEVE GIBLIN, J&R director of merchandising, computer hardware/home office division

One day, shortly after I started working for J&R, Joe came out of Rachelle's office without his shirt claiming that as she didn't like it, he took it off. While I found this strange enough, when he went out to the mail-order floor, nobody noticed!

J&R Music World.

**25
Years**

**And Still On Top
Of The Charts.**

Maxell

**is proud to congratulate
J&R Music World
on its 25 years of
record-breaking sales.**

maxell





SUCCESS STORY
Continued from page JR-4

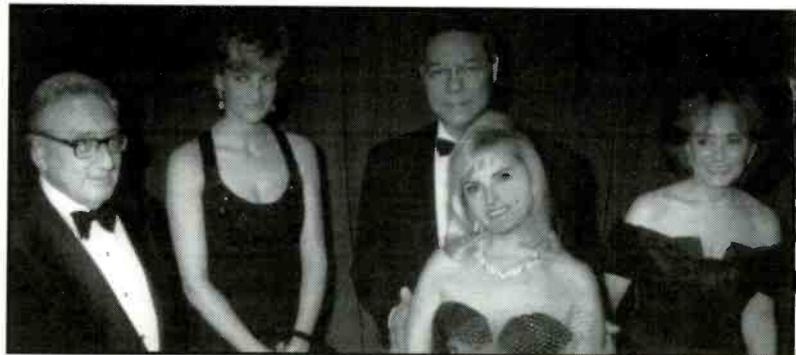
RECORD EXPANSION

"We found this block in 1971 with an available, very small, 500-square-foot space and opened an electronics store," Joe recalls. "When our customers started coming in and asking for records, we would send them somewhere else. So we decided to open a record store. We slowly expanded whenever another location on the block became available. People wanted jazz, so we opened a separate jazz store. They asked for classical, so we opened a classical store. We were one of

the first to get into home-office equipment, and then we opened the computer store, expanding slowly over the block. The 10,000-square-foot multimedia software superstore, which opened last fall, is the latest addition."

Instead of building a chain, Joe and Rachele wanted to make each software and hardware store the best it could be by keeping them all together on one block. That concept provided the required control, fostered close relationships with employees and made absentee management for the hard-working couple even more unlikely.

All J&R stores are renowned for their depth of inventory—the fact that almost any product is always in stock, and always at discount prices. Coupled with a knowledgeable sales



Sweet Charity: Rachele Friedman attends the annual United Cerebral Palsy fundraiser, which last year honored Princess Di and Colin Powell, who were introduced by Henry Kissinger and Barbara Walters.

MBS

Congratulations!

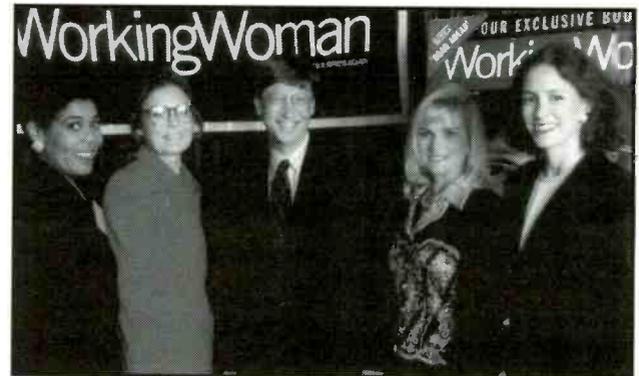
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Honored as a top woman in business, Rachele Friedman attended a "Working Woman" luncheon with (from left) Roz Abrams, Gloria Steinem, Bill Gates and Sandy Sarhatt.

staff and conscientious customer service, the operation has earned a well-deserved reputation with its upscale customer base over its first quarter-century.

Within several blocks of the J&R complex are the World Trade Center, Wall Street, City Hall, Pace University, South Street Seaport and numerous other government and finan-

Samsung Electronics
congratulates Joe & Rachele Friedman of J&R Music World
for their tremendous success during the past 25 years.

We appreciate your support and look forward to
working with you for another 25 years!

Your Friends at
Samsung Electronics.

CONGRATULATIONS

HERE'S TO
25 YEARS OF
CONTINUED
PARTNERSHIP.

THE NEWSPAPER THAT
CAN'T BE BOUGHT
(IN MANHATTAN)

They keep
GROWING 1971
GROWING 1996
GROWING 2021

Congratulations on
the past 25 years.
Here's to the next
25 from your
friends at

**PHIL TUDANGER, J&R director
of marketing**

For me, it started 15 years ago, when Jay Narotsky, then the personnel director, said, "OK, it's time to meet the kids."

The kids turned out to be Joe and Rachelle, and it's been just like school ever since. Joe's the kid who always gets you in trouble or finds trouble, and Rachelle's the quiet, effective one. Congratulations kids, and happy 25th anniversary. It's been great.

MICHAEL EID, J&R director of stores

What I like best about working here is the flexible organizational structure that allows us to respond quickly to change. My job seems to change organically every year in response to new challenges. That's like programming with powerful tools in an open systems environment. We can respond quickly to change without having to redesign the whole structure. After five years at J&R, I can clearly see that I found home.

cial centers. The stores have always catered to more educated, upscale business and student customers.

In audio and video, J&R went after the more prestigious hardware lines, like Yamaha and Mitsubishi, reflecting the tastes of its higher-end clientele. And just as the operation boasted depth in its audio and video hardware, it concentrated on depth of catalog in records and tapes—once again starting small.

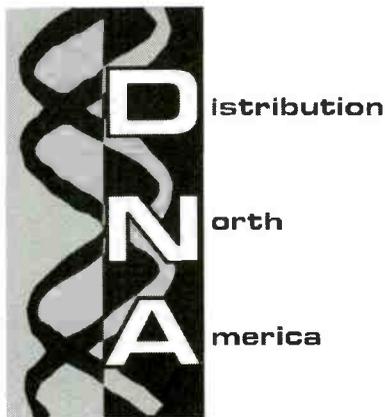
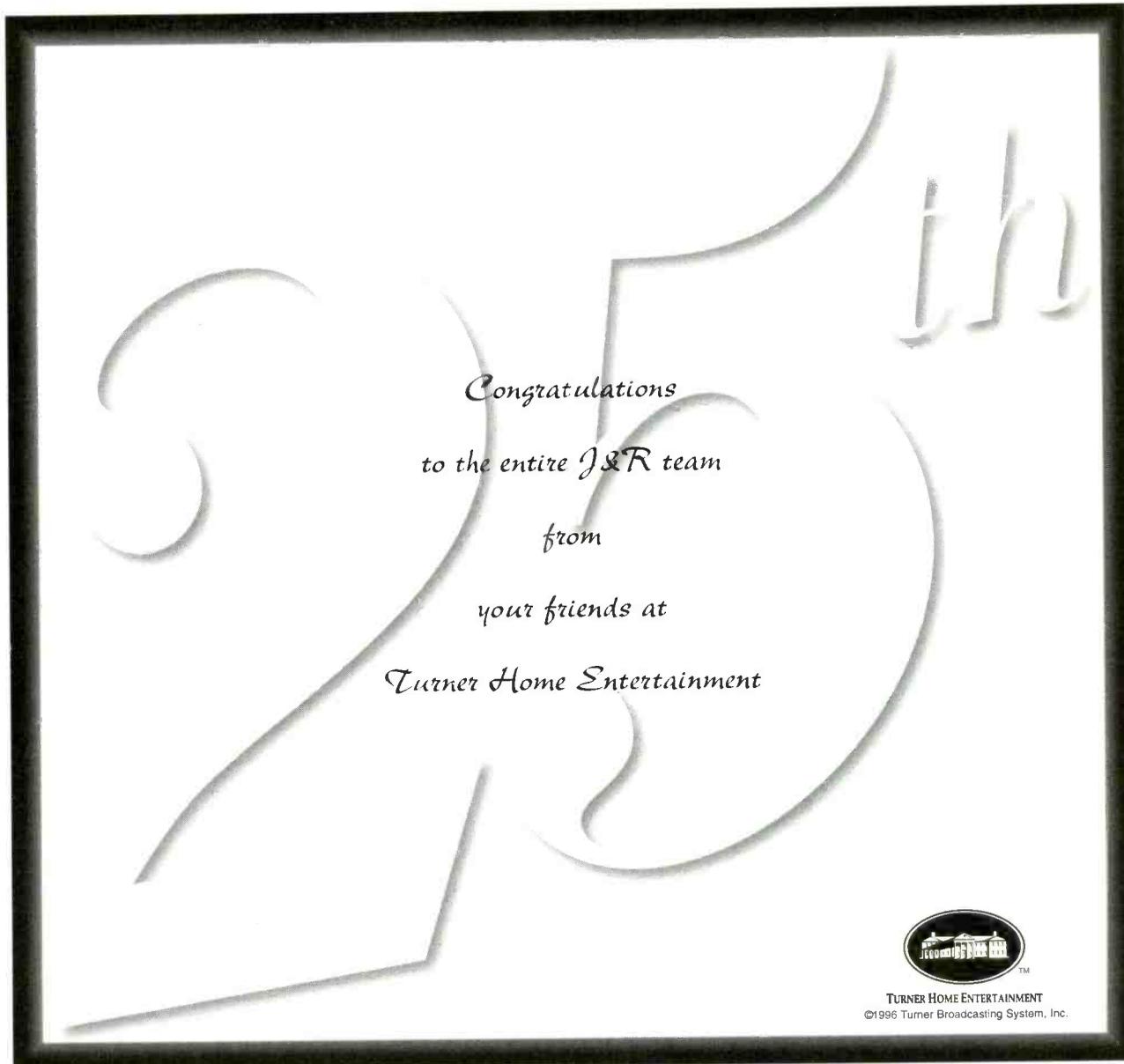
ALL IN THE FAMILY

Rachelle was still in school and Joe was still working at Western Union when they started the business on a part-time basis. After he quit and she graduated, Rachelle thought she would retire for good after getting pregnant two years after the first location opened. Two weeks after Jason was born, Rachelle was back at work, and three years later, his brother Daryn was born. Jason, now 22 and in law school, and Daryn, now 19 and pursuing an accounting career, both have J&R Music World in their blood and are learning all aspects of the business.

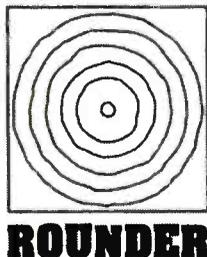
"Whenever any store on this block became available, we decided to buy," notes Rachelle, whose 23 Park Row office is on the fourth floor of the current main store. The lower level is dedicated to video software, rental and sell-through; the second level to pop/rock music; and the third floor is warehouse space for CDs and tapes. Currently, 33 Park Row is the classical outlet, with three floors; 31 Park Row has audio/video hardware plus three floors of warehouse space; 27 Park Row is the appliance outlet, including keyboards for all ages; 25 Park Row has jazz and international music; 17 Park Row is the home-office outlet; and 15 Park Row is J&R Computer World, with a main floor, mezzanine and second level dedicated to hardware, peripherals and multimedia software. The mail-order and corporate-sales divisions occupy upper floors.

The mail-order department was started two years after the first J&R store opened, when Rachelle was pregnant with Jason and thought she would "semi-retire" to handle this adjunct business. This "sideline" is now a 24-hour, 365-day-a-year business, with an average of 40 operators on each shift, shipping orders the next day. It took the first 20 years to reach 1 million customers; that number nearly doubled in the last five years. "If you have satisfied customers, they tell their friends," Rachelle observes. A 200-page catalog is mailed every six weeks, and the full-line J&R operation also acts as a fulfillment house for many hardware and software

Continued on page JR-32



FROM ONE GREAT
INDEPENDENT TO ANOTHER,
DISTRIBUTION NORTH
AMERICA
SALUTES
J & R Music World
ON THEIR
25TH ANNIVERSARY



★

Congratulations
to
Joe & Rachelle
on
J&R's
25th Anniversary!

★

From,
Phil and Karen Aveli
A&M Marketing

The New York Times
Advertising Department
salutes
J&R Music World
on its 25th anniversary

The New York Times



SUCCESS STORY

Continued from page JR-31

vendors.

However, it's the truly dedicated staff that has made J&R what it is today. "Many of our buyers and top managers have been with us 10, 15, 20 years or more," Joe notes, "which is remarkable in the industry today. Our second employee, Jack Wahrman, started as a newlywed and is now a grandfather twice over, and a key manager in J&R Computer World. We have very special people, all hired after a personal inter-



J&R Music World has become a NYC landmark.

view that focuses more on character than just experience. We're always looking for people who care for the business as if it were their own, who care about the bottom line, and who care about representing us as they would want to be treated as customers. We really do cherish our people, and that's what makes a successful business."

J&R has always been both a tastemaker and trendsetter—for music, video and, more recently, computers and the proliferating software formats. "Our buyers test the waters for what the industry can expect in the next six months or a year out," Rachele emphasizes. "It was that way with compact discs and the first Beta and VHS videotape movies. In audio/video, we foresaw the heightened interest in home theater, with our clients' demand for better audio and larger-screen video. We were the first consumer-electronics store to get heavily into computers, convincing IBM, Apple and Hewlett Packard that our new J&R Computer World was at the forefront of this new market. We predicted the shift to laptops from desktops based on our customers' early interest, anticipated the heavy demand for more powerful machines with Pentium chips, and were an early barometer for the significant demand for multimedia, based on requests for CD-ROM drives.

"We've consistently supported all new technologies," Rachele continues. "The Mini Disc is one example, with our commitment to both hardware and software. We're one of the few outlets to carry all MPEG1 Video CD titles. And with the impending launch of DVD Video for movies and DVD-ROM for games and computer software, J&R will be out front with both new formats later this year. Most important, we listen to our customers seven days a week, anticipate their needs and give them the service and technical help that has kept them coming back for 25 years." ■

**SUE VOVSI, J&R GM of music
and video software**

*And then there was the time Rachele
and I wanted to get our picture taken
with Bruce Springsteen. Bruce was not
allowing any pictures...but Rachele used
her famous negotiating skills, boss to Boss.
Her opening line to Bruce was, "PLEASE,
PLEASE, PLEASE!" Bruce caved in and I
have my trophy, a picture of me with
the boss and the Boss.*

In Memoriam: Jimmy Rowles' Way With A Song; Barney Wilen's Last 'Romance'

R.I.P.: Some jazz players have an encyclopedic knowledge of tunes, and such acumen becomes as crucial to their artistic personae as their improvising skills. Jimmy Rowles, who died of cardiac arrest May 28 in Los Angeles, was such a master. Rowles, 77, was one of jazz's more sublime pianists and a highly regarded accompanist of singers. The list of vocalists with whom he performed is daunting. Billie Holiday, Ella Fitzgerald, Sarah Vaughan, Carmen McRae, Peggy Lee, Carol Sloane, Tony Bennett, and Helen Humes were all graced by his piano work. In the early '40s, he spent time in the Benny Goodman, Woody Herman, Lester Young, and Slim Gaillard bands and subsequently logged a great many hours working as an L.A. studio musician.

All that time spent with singers must have inspired Rowles, because he also became a vocalist, intermittently singing on record. "Some singers are masters of understatement," says singer/pianist Diana Krall. "If you communicate the passion in your interpretation of the tune, a song will virtually sell itself. The way that Jimmy Rowles did it was wonderful. It isn't necessarily his voice you hear, it's



by Jim Macnie

the way he phrases and the way he sings a tune. He's a real communicator."

On Stan Getz's classic 1977 Columbia release "The Peacocks," Rowles ably demonstrates Krall's point on such tunes as "I'll Never Be The Same" and "My Buddy." But the disc also shows that the pianist was a sophisticated improviser. Duets with the tenor saxophonist on "What Am I Here For?" and Rowles' own "The Peacocks" suggest that he was a bit more of a modernist than conventional wisdom allows. His harmonic sense was extraordinary, and his touch was expert. A 1981 solo outing of Ellingtonia for Columbia, "Plays Duke Ellington And Billy Strayhorn," is also a gem. In 1994, Rowles made his last album, "Lilac Time," for the

Kokopelli label. In 1995, JVC released "Plus2, Plus3, Plus4," a 1988 session.

Another recent death brings sadness. Barney Wilen, the widely admired tenor saxophonist from France, died of cancer May 25. He was 59. Forty-one years ago, Wilen became highly visible due to his inclusion in the Miles Davis ensemble on a soundtrack disc for a Louis Malle film called "Ascenseur Pour L'Echafaud." (The disc is available from Fontana/PolyGram.) When American bandleaders toured Europe, Wilen often got a call to participate. Art Blakey, Thelonious Monk, and Bud Powell were among those with whom he played. His latest record, "New York Romance," came out in 1995 on the Sunnyside label. It teams him with contemporary American masters Kenny Barron, Ira Coleman, and Lewis Nash.

SIGNINGS: Jazz legends Jackie McLean and Pat Martino have become part of the Blue Note fold. Alto master McLean's debut, "Hat Trick," is due Aug. 20. Guitar virtuoso Martino is making a pair of records to begin the new relationship. One is a quintet outing; the other is a guitar duo project produced by journalist Bill Milkowski that pairs Martino with Pete Townshend, Carlos Santana, Michael Hedges, Tuck Andress, Charlie Hunter, Mike Stern, Les Paul, and others. It's scheduled for January 1997.

Alto saxist Sherman Irby has also been wooed by Blue Note. The New York-based leader, who has proved his wit and intensity at the New York club Smalls on a regular basis, is scheduled to have his recording done by mid-June. Pianist James Hurt, another intriguing figure on the Smalls scene, will be on the date. Look for a release in early 1997.

Blue Note says goodbye to guitarist John Scofield, whose Gramavision work of the mid-'80s is being reissued by Rykodisc. The popular guitarist has joined the Verve fold, with a record due Sept. 17. The man who once made a disc called "Loud Jazz" makes his label debut with his first acoustic outing. It's titled "Quiet."

Vincent Herring, the veteran alto player whose solos are some of the fiercest in the music, has signed with Astor Place.

TEAM WORK: Charlie Parker played a style of jazz that was so full of creativity that he became the music's most resonant icon. Yet he needed professional help for his heroin addiction and didn't receive enough. Veritas is a New York-based, nonprofit organization committed to providing substance-abuse treatment to citizens in need. For the last seven years, it has sponsored "An Evening With Friends Of Charlie Parker," a fund-raising event that unites jazz geni for a romping jam session.

This year's roster for the June 17 event is impressive. Max Roach, Milt Hinton, Walter Bishop Jr., George Coleman, Jimmy Heath, Al Grey, Ben Riley, Billy Taylor, and Randy Weston are among those scheduled to participate. MC is jazz scholar Phil Schaap. The music begins at 8:30 p.m. at the Mirage Nightclub, 610 W. 56th St., in Manhattan. Admission is \$50. For a donation of \$250, one can rub elbows with the stars at a cocktail reception at 6:30 p.m. Here's to a swollen pocketbook and an audience full of grins at the end of the evening.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	13	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	9 weeks at No. 1 NEW MOON DAUGHTER
2	2	13	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
3	7	53	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
4	4	30	SOUNDTRACK PANGAEA 36071/A.R.S.	LEAVING LAS VEGAS
5	3	13	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
6	6	21	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
7	5	3	MILES DAVIS WARNER BROS. 46032	LIVE AROUND THE WORLD
8	NEW		BOB JAMES TRIO WARNER BROS. 45956	STRAIGHT UP
9	NEW		CHARLIE HUNTER QUARTET BLUE NOTE 37101/CAPITOL	READY...SET...SHANGO!
10	10	17	ELLIS & BRANFORD MARSALIS COLUMBIA 67369	LOVED ONES
11	9	4	SOUNDTRACK VERVE 529554	KANSAS CITY
12	8	12	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
13	21	9	CHARLIE HADEN QUARTET WEST VERVE 529827	NOW IS THE HOUR
14	11	101	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
15	15	139	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
16	18	7	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
17	12	32	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
18	16	62	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
19	17	7	CHRISTIAN MCBRIDE VERVE 529585	NUMBER TWO EXPRESS
20	14	6	DIANE SCHUUR GRP 9841	LOVE WALKED IN
21	13	17	JOHN MCLAUGHLIN VERVE 529828	THE PROMISE
22	20	12	SURRENDER TO THE AIR ELEKTRA 61905/EEG	SURRENDER TO THE AIR
23	23	128	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
24	RE-ENTRY		RACHELLE FERRELL BLUE NOTE 27820/CAPITOL HS	FIRST INSTRUMENT
25	24	59	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	25	QUINCY JONES ● QWEST 45875/WARNER BROS.	25 weeks at No. 1 Q'S JOOK JOINT
2	2	183	KENNY G ▲ ¹⁰ ARISTA 18646	BREATHLESS
3	3	30	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
4	4	12	THE JOHN TESH PROJECT GTS 532125	DISCOVERY
5	6	6	SPYRO GYRA GRP 9842	HEART OF THE NIGHT
6	8	34	BONEY JAMES WARNER BROS. 45913 HS	SEDUCTION
7	7	14	RUSS FREEMAN & THE RIPPINGTONS GRP 9835	BRAVE NEW WORLD
8	9	6	HERB ALPERT ALMO SOUNDS 80005	SECOND WIND
9	5	29	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR
10	11	30	WILL DOWNING MERCURY 528755	MOODS
11	10	14	GEORGE HOWARD GRP 9839 HS	ATTITUDE ADJUSTMENT
12	16	11	PAMELA WILLIAMS HEADS UP 3034	SAXTRESS
13	12	26	JERALD DAEMYON GRP 9829 HS	THINKING ABOUT YOU
14	13	9	RICHARD ELLIOT BLUE NOTE 32620/CAPITOL	CITY SPEAK
15	14	7	DOC POWELL DISCOVERY 77037	LAID BACK
16	15	11	EARL KLUGH WARNER BROS. 45884	SUDDEN BURST OF ENERGY
17	17	2	RAMSEY LEWIS GRP 9843	BETWEEN THE KEYS
18	RE-ENTRY		SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
19	18	41	FOURPLAY WARNER BROS. 45922	ELIXIR
20	19	48	THE JAZZMASTERS JVC 2049 HS	THE JAZZMASTERS II
21	NEW		PIECES OF A DREAM BLUE NOTE 35800/CAPITOL	BEST OF
22	21	20	PAUL TAYLOR COUNTDOWN 77725	ON THE HORN
23	20	30	NAJEE EMI 35704	NAJEE PLAYS SONGS FROM THE KEY OF LIFE- A TRIBUTE TO STEVIE WONDER
24	22	109	THE JOHN TESH PROJECT GTS 528751	SAX BY THE FIRE
25	23	40	KEIKO MATSUI WHITE CAT 77727/JUNITY	SAPPHIRE

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			No. 1	
1	1	26	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	22 weeks at No. 1 ENYA
2	2	236	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
3	3	116	LIVE AT THE ACROPOLIS ▲ ³ PRIVATE MUSIC 82116	YANNI
4	4	58	BY HEART WINDHAM HILL 11164 HS	JIM BRICKMAN
5	5	6	SACRED ROAD NARADA 64010 HS	DAVID LANZ
6	7	5	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
7	8	66	LIVE AT RED ROCKS ● GTS 528754	JOHN TESH
8	6	12	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
9	10	164	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
10	11	314	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
11	9	15	A THOUSAND PICTURES HIGHER OCTAVE 7084 HS	CRAIG CHAQUICO
12	12	14	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
13	15	34	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
14	13	84	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
15	14	7	IN THE ENCHANTED GARDEN REAL MUSIC 2525	KEVIN KERN
16	19	3	PIANISSIMO II SEVENTH WAVE 7004	SUZANNE CIANI
17	20	34	TEMPEST NARADA 63035	JESSE COOK
18	21	3	CLOSER TO FAR AWAY WINDHAM HILL 11185	DOUGLAS SPOTTED EAGLE
19	18	47	AN ENCHANTED EVENING DOMO 71005 HS	KITARO
20	17	20	VOICES ATLANTIC 82853/AG	VANGELIS
21	16	24	THE MUSIC OF THE GRAND CANYON REAL MUSIC 1422	NICHOLAS GUNN
22	RE-ENTRY		CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
23	NEW		KITARO'S WORLD OF MUSIC DOMO 71011	YU-XIAO GUANG
24	24	52	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
25	23	19	THE BEST NEW AGE PRIORITY 53056	VARIOUS ARTISTS

○ 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.

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Scotland's Temple Is Recording Haven For Label Pioneer

■ BY JEFF NISBET

TEMPLE, Scotland—There's more to Temple than meets the eye. Just a 20-minute drive from Edinburgh, Scotland's capital city, the village of Temple has no general store, no butcher, no baker, and no candlestick maker. What it does have is two churches: one a roofless, ancient ruin surrounded by a graveyard; the other a reconstructed early 19th-century country kirk—the headquarters of Temple Records and the home of CEO Robin Morton and his wife, Scottish harpist Alison Kinnaird.

Morton wears many hats, and they all fit. Various careers and avocations, such as teacher of handicapped children, psychiatric social worker, folklorist, musician, record producer, recording engineer, director of the Edinburgh Folk Festival, manager of the Battlefield Band (one of Scotland's premier traditional music groups), and country laird, have made Morton the busy man he is today.

A concertina and bodhrán player, the Irish-born Morton was a founding member of the Boys Of The Lough, a seminal traditional folk group whose members hailed from Ireland, Scot-

land, and Shetland. But his interest in traditional music actually had its roots in America, after he learned that much of America's folk music had its origins in the music of his native isles.

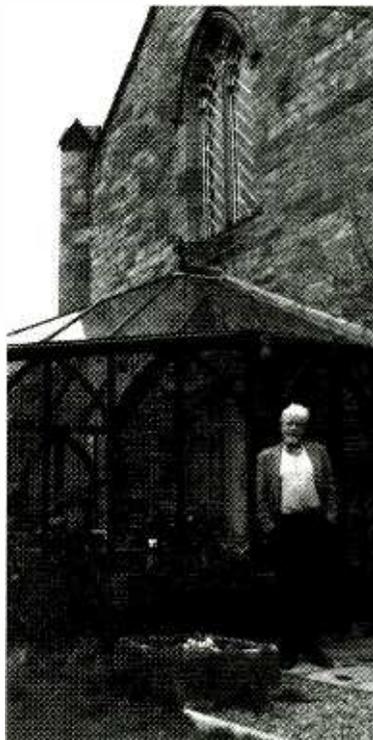
During the '70s, while playing in and managing Boys Of The Lough, Morton did some producing for London-based Topic Records—mostly field recordings of Irish artists, such as Josie McDermott and Vincent Griffin, who, Morton says, "are very fine traditional musicians who never got a chance to record."

During that time, Morton approached Topic with the idea of making a record of the Scottish harp played by Kinnaird. "At that point in time," he says, "there really wasn't anybody playing solo music on the harp. The harp was used to accompany drawing-room songs, and every now and again they would play a little tune in the middle of it. But Alison was developing, or redeveloping, the repertoire of the instrument and putting it forward as a solo instrument again."

When Topic turned the idea down as unmarketable, Morton decided to release "The Harp Key" himself, marking the birth of Temple Records, perhaps the most important label in

the current Scottish folk music revival. "I suppose I should thank Topic," he says, "since I probably wouldn't have begun the company if there hadn't been that push."

A lot of the things he's done in his



Temple Records owner Robin Morton in front of the early 19th-century Scottish kirk that serves as label headquarters, recording studio, and home. (Photo: Jeff Nisbet)

life, Morton says, "have been done because I had been unhappy about the way they had been done before. For instance, when I started to promote concerts for Boys Of The Lough and undertook the management, I was just sick of badly organized gigs. When I decided to [form] a record company to put out Alison's record, it was done because other companies would not put out the records I wanted to put out. Then I bought my first studio... because the studio that I had always liked to use in Scotland wasn't readily available anymore and I had to start booking way ahead. At that point, in the beginning of the '80s, studio equipment prices were dropping quite markedly, so I decided to set up my own studio."

Temple's first studio was put together with just \$10,000 worth of equipment set up in two converted bedrooms. The first record made in the new studio came about when Topic asked Morton to produce an album by Gaelic singer Cilla Fisher and Artie Tresize. "If you'll let me make mistakes," he said to them, "I'll let you have as much studio time as you want." That album, "Cilla And Artie," which went on to be named Melody Maker's folk album of the year in 1979, became Morton's proving ground as an engineer.

"I hardly knew how to turn the equipment on," he says, "and when I wanted to do an overdub, I had to ring up the company I had bought the equipment from, and they would talk me through the process over the telephone while I was doing it! Not a real

good way to become an engineer, but it worked."

Morton has since upgraded the Temple studio to be fully digital, with two 12-track Akai DR1200s—essentially a 24-track system. "I really do like this equipment," he says. "It is very solid. It was the first of the reasonably priced digital equipment, and I still think it has many advantages on the more modern and cheaper versions. Also, we now master to an Akai DD1000, which is direct-to-disc mastering, and again this is a nice piece of equipment. And then we finally put it down to a DAT machine. I am still using the same Tascam desk I have had for a number of years now. It is a really clean desk and very easy to use. I also have off-line video equipment so that we can do a bit of video work if we want to, and indeed we have already made and released two Battlefield Band videos. We may well develop that side in the future."

Morton's love affair with digital recording began during a visit to Japan several years ago, when he bought a couple of DAT machines.

"[They] changed the whole nature of recording as far as I am concerned," he says. "All of a sudden, you could hear things you never heard before and your lovely old Neumann mike was too noisy—quite frightening. Everyone talks about digital being sterile and cold, but I think that is absolute nonsense. The amount of pain and frustration I went through while making vinyl records was awful."

"I remember the first album I ever did on DAT. I took it down to the cutting room because we were still working on vinyl at that stage. The cutting-room engineer with whom I had a good relationship agreed [that] this really was a lovely sound. It was an album of a solo Gaelic singer. We cut it, and it just would not cut properly. We had to—would you believe—remix the solo voice so that the cutting lathe could deal with it and the vinyl could deal with it. It was quite frightening. We did something like five or six test pressings on that album. On the DAT, I had the voice that sounded like the singer but I had to change it to get it down onto vinyl. Thank God for the CD, that's all I can say."

If Morton has any sort of production philosophy, it is probably a nonintrusive form of production.

"There is quite a lot of psychological work in production jobs," he says, "where tension arises in studios, and you are sitting there in the control room and you see people in the 'goldfish bowl' on the other side of the window going through all these ego problems and interpersonal-relationship problems, which quite often they haven't been aware of until they go into the studio and it's laid on the line."

"That is a very interesting and challenging part of the job and—without being flippant about it—I think having been a psychiatric social worker has been helpful because you can sit and let things work themselves through without worrying about anger and aggression coming out. I am sure that happens a lot, and a lot of people will recognize that scenario in a studio where people can be under a lot of pressure. It is very easy to find yourself as producer trying to calm things down, and that's perhaps not the most creative thing to do. Perhaps it's best to let things roll and take care of itself, then out of that kind of tension can come a lot more creativity."

How much of himself ends up in the finished product?

"To me," he says, "it is very important that the musicians express themselves. Whenever I ask somebody to make a record for Temple Records, I think they are great musicians, and I therefore want them to express themselves. I don't want what 'I want,' if you see what I mean. Of course, there are limitations, and there are sometimes suggestions you make where you have to hold your ground. In the final analysis, if they can't be convinced something is a good idea and they are really keen to do it in a particular way, then that's the way we'll do it."

Morton finds it difficult to calculate the percentage of time he spends wearing each of his several hats. Sometimes he wears more than one at a time. "For example," he says, "when I am talking to someone about booking Battlefield Band, we are maybe also discussing record distribution."

(Continued on next page)

Audio And Video DVD Systems On Display At Hi-Fi '96 Show

■ BY STEVE TRAIMAN

NEW YORK—Audio hardware manufacturers delivered promising news for the music industry at the May 29-June 2 Hi-Fi '96 high-end audio and home theater show, held here at the Waldorf-Astoria Hotel.

Pioneer, Toshiba, and Sony demonstrated pre-production DVD-video players, along with pragmatic assessments of the key stumbling blocks to a planned fourth-quarter launch of the nascent format. Furthermore, leading electronics companies offered first looks at potential DVD-audio systems.

Because DVD-audio has not yet delivered on its promise of higher audio resolution, various companies showcased systems that push the CD audio standard to its limit. For instance, Pacific Microsonics announced that more than 100 recordings have been made with its popular high-definition-compatible digital process, which converts 20- and 24-bit masters to 16 bits for CD playback.

Pacific Microsonics' new 24-bit, 88.2-kilohertz chip is being beta-tested this month by Reference Recordings president Tam Henderson in sessions with the Czech Philharmonic Orchestra. With up to 50 more HDCD titles due this summer, Pacific Microsonics reports that the Warner Music Group is committed to remastering its Grateful Dead catalog in the HDCD process for release later this year.

In other high-end audio news, DTS Technology developed the DTS Digital Surround 5.1 channel process, which is built on the Coherent Acoustics universal multichannel audio-coding system used in nearly 150 feature films, from "Jurassic Park" to the recent

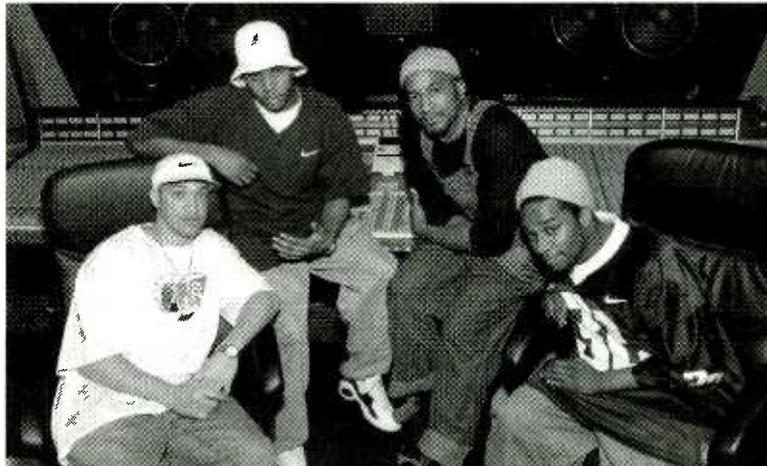
megahits "Twister" and "Mission: Impossible." Marketing director David DeGrosso reports that the first CD titles to be released with the DTS process are albums by Tim Weisberg, Joe Houston, ex-Atlantic Starr lead vocalist Barbara Weathers, Shoeless Joe, and Pat Boone.

Brad Miller has launched his High Definition Surround label with DTS-encoded versions priced at \$24.99 list. The first dozen include Paul McCartney & Wings' "Band On The Run," the Steve Miller Band's "Fly Like An Eagle," and the Allman Brothers Band's "Live At The Fillmore East."

Music as Software Inc. is being formed by DMP Records president and audiophile music producer Tom Jung to produce and market DTS-encoded CDs. According to DeGrosso, the first DTS-ready products will be produced and marketed later this year by ADA, B&K, Counterpoint, Eiger Systems, Enlightened Audio Designs, Harman Kardon/Citation, Kinergetics, Krell, Mondial Designs, Roetl, Theta Digital, and Wadia Digital. The initial models start at about \$2,000.

JVC Musical Industries introduced its XRCD (extended resolution CD) process with a sampler that includes cuts from its first 10 releases. Using a proprietary JVC 20-bit encoding process, XRCD offers higher fidelity and improved audio quality, according to producer Oscar Castro-Nieves, whose "Tropical Heat" is one of the initial five releases due this September. Others are the Bill Holman Band's "A View From The Side," Tom Coster's "From The Street," Carmen Lundy's "Self-portrait" and Ernie Watts' "Unity." The XRCD mastering and

(Continued on next page)



Q-Tip's In Da House. Warner Bros. recording act Da Bush Babees and Q-Tip of A Tribe Called Quest are working together at Battery Studios in New York. Q-Tip produced a track on the group's scheduled August release. Shown, from left, are Jamal and Lee from Da Bush Babees, Q-Tip, and Bush Babee Kalihil.

SCOTLAND'S TEMPLE IS RECORDING HAVEN FOR LABEL PIONEER

(Continued from preceding page)

Production is really just whenever there is a new album to be made. At times there doesn't seem to be anything I am interested in recording, and then at other times there's a big rush on. It seems like at some point I do nothing else but management work,

then at other times I seem to spend my life sitting in the studio."

One album recorded in the Temple studio of which Morton is especially proud is singer/guitarist Dick Gaughan's "Handful Of Earth." Released by Topic in 1981 and reissued on CD 10

years later by U.S. label Green Linnet, the album is beloved by fans of Celtic music around the world, with definitive versions of such songs as "Song For Ireland" and "Both Sides The Tweed." Morton and Gaughan both knew the album was a special one at the time it was being recorded. "It was one of those situations where the money really wasn't enough," Morton says, "and as time went on it became obvious that Dick needed more time, so I gave him more time just so we could turn out a great album."

The village of Temple takes its name

from the fact that it was an important center for the Knights Templar, the ancient military and religious order established among the Crusaders in the early 12th century to protect pilgrims to the Holy Land and suppressed in 1312.

Legend has it that the Knights buried a treasure someplace in Temple. If that treasure is ever found, it will be of great historical significance. But Morton is not here to bury things; he's here to make things grow.

Each workday, Morton and Kinnaird and their staff of four have a simple

country lunch of bread, fruit, and cheese around what was once the Temple kirk communion table, in a kitchen paneled with wood from the old church pews. Together, "with every Sunday off," they answer the order forms, straighten out the visa and hotel problems of the Battlefield Band, and continue to grow traditional music out of the old foundations.

Traditional music is "a living tradition," Morton says. "This is not antiquarianism, by the way. Traditional music does not have to be made modern; it is modern by its very nature."

AUDIO AND VIDEO DVD SYSTEMS

(Continued from preceding page)

manufacturing system will be available for licensing, says JVC media relations director Cary Goldberg.

PGM Recordings, a subsidiary of New York-based studio operator Quintessential Sound, introduced its first 24-bit release, "The Buxtehude Project—Vol. II." The company demonstrated a live vs. recorded A/B comparison with harpsichordist Gavin Black and the 24-bit playback chain, which used a Nagra-D 24-bit, open-reel recorder and the Prism DA-1 digital-to-analog converter.

At Dolby Laboratories, an impressive comparison of new Dolby S-type noise reduction encoding for analog cassettes was offered using Warner's "The Best Of David Sanborn" album. Software licensing manager David Staats says that more than 3,000 titles are available in Dolby S, with more than 75 million tapes in circulation.

On the DVD-video front, Pioneer showed two DVD/laserdisc/CD compatible players, the Elite DVL-90 at \$1,750 list and the DVL-700 (\$999), plus the DV-500 DVD/CD player (\$599).

Toshiba showcased its DVD player with demonstration clips from "Bad Boys" (Columbia TriStar Home Video) and "Speed" (Fox Home Entertainment). An effective demonstration of the DVD's two-layer playback used video of Terence Trent D'Arby's "Delicate" to demonstrate the seamless shift from the end of the first layer to the start of the second.

In addition to its DVD news, Sony

demonstrated its Direct Stream Digital audio encoding process, which the company hopes to apply to DVD audio. Also designed as an archiving process for Sony Music's 300,000-plus analog masters, DVD-audio is anticipated in the next three to five years, according to company officials.

Both Pioneer and Sony are ready with DVD-ROM players for what is expected to be an even bigger market than that for DVD-video, but sources acknowledge that plans for a computer-based DVD format are on hold pending concerns over copy protection of digital content.

Mike Fidler, senior VP of new technology and strategic planning for Pioneer Electronics (U.S.) Inc., says computer firms need a way to protect the information signal in the "open bus" area between the operating system and the output section of the receiver.

Key meetings in Washington, D.C., are set for early June and will involve computer, movie, and consumer electronics interests. Fidler notes that unless the copy protection issues are resolved this month and without the anticipated 400-500 software titles, DVD video won't happen until 1997. His view is shared by Craig Eggers, Toshiba DVD marketing director; Brad Kibbel, Sony DVD marketing director; and Dolby Labs' Staats, who is a bit more optimistic than the hardware marketers.

PRODUCTION CREDITS

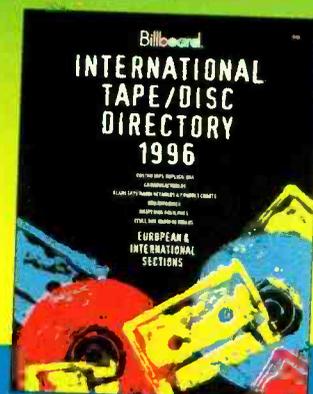
BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 8, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	CLUB-PLAY
TITLE Artist/ Producer (Label)	THA CROSSROADS Bone Thugs & Harmony/ D.J. U-Neek (Ruthless)	THA CROSSROADS Bone Thugs & Harmony/ D.J. U-Neek (Ruthless)	BLUE CLEAR SKY George Strait/ T. Brown, G. Strait (MCA)	BECAUSE YOU LOVED ME Celine Dion/ D. Foster (550 Music)	AMERICA (I LOVE AMERICA) Full Intention/ M. Gray, J. Pearn (Sugar Daddy)
RECORDING STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Aaron Connor	STUDIO CAT (Los Angeles) Aaron Connor	EMERALD (Nashville) Steve Tillisch	CHARTMAKER/ RECORD PLANT (Los Angeles) Felipe Elgueta	DANCIN' DOPE (Surrey, ENGLAND) Mike Gray Dave Snell
RECORDING CONSOLE(S)	SSL 4000B	SSL 4000B	SSL 4064	SSL 4000B/ SSL 8096	Soundtracs 4024
RECORDER(S)	MCI JH 114	MCI JH 114	Sony 3348	Sony 3348	Akai DR8
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Aaron Connor	STUDIO CAT (Los Angeles) Aaron Connor	MASTERFONICS (Nashville) Chuck Ainlay	RECORD PLANT (Los Angeles) Humberto Gatica	DANCIN' DOPE (Surrey, ENGLAND) Mike Gray Dave Snell
CONSOLE(S)	SSL 4000B	SSL 4000B	SSL 9000	SSL 8096	Soundtracs 4024
RECORDER(S)	Panasonic 3700	Panasonic 3700	Sony PCM 9000/ Studer 827	Sony 3348	Akai DR8
MASTER TAPE	Ampex 467	Ampex 467	Ampex 467	Ampex DAT	Ampex 456
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Chuck Ainlay	SONY MUSIC Vlado Meller	EUROPADISK Don Grossinger
CD/CASSETTE MANUFACTURER	Allied Digital	Allied Digital	MCA	Sony	Europadisk

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MASTER TAPE	BASF	BASF	BASF	BASF	BASF

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 **BASF**

Songwriters & Publishers

ARTISTS & MUSIC

Shinko Bringing Berlin To Tokyo

Subpublishing Deal Includes Japanese Translations

BY STEVE McCLURE

TOKYO—Are you ready for “White Christmas” sung in Japanese?

Shinko Music Publishing Co. Ltd. has signed a historic subpublishing deal with Irving Berlin Music in which the firm becomes the first Japanese publisher authorized to produce translations of Berlin’s lyrics.

Under the agreement, Shinko will administer all of Berlin’s works in Japan.

“It has been my dream in my long music publishing career to establish contractual ties with Irving Berlin Music Co.,” said Shinko Music president Shoo Kusano at a press conference here May 17. “This long-cherished dream of mine has now come true. This is the happiest and most unforgettable moment in my career.”

Shinko has asked singer/songwriter Tatsuro Yamashita, whose repertoire includes many Christmas songs, to translate “White Christmas” into



Shown, from left, are Linda Emmet, Irving Berlin’s daughter; Maxyne Lang, president of Williamson Music, which administers Irving Berlin Music Co.; Shoo Kusano, Shinko Music Publishing president; and Allen Arrow, Shinko’s U.S. legal representative.

Japanese.

“I am very pleased with the new bond formed between Shinko Music and our firm,” says Maxyne Lang, president of Williamson Music, which administers Irving Berlin Music Co. Lang attended a press conference here with Linda Emmet, Berlin’s daughter.

Kusano says Shinko has been trying

to land the Berlin catalog for the past three years. The deal was finalized late last year. The catalog was previously represented in Japan by Victor Music Publishing.

Under the Shinko/Berlin administration agreement, Shinko released the following sheet-music titles May 20: “Sing Along With Piano—Movie Songs,” “Sing Along With Piano—Standard Songs,” “Piano Solo,” and “Guitar Solo.”

Shinko intends to take an active stance in administering the Berlin catalog, Kusano says.

“I don’t want to just sit back and collect the money,” he says. “I want to promote these songs.”

Kusano says Shinko is considering using songs from the catalog in TV commercials, which the Irving Berlin Music Co. had previously not permitted.

“I explained to them how such [tie-ins] are one of the best forms of promotion in Japan,” says Kusano, emphasizing that Shinko will be choosy about the kind of ads that will be allowed to use songs from the catalog. Cigarette and alcohol ads are out, he says.

Kusano declined to specify the length of the contract.

International catalogs now or previously represented by Shinko include those of Neil Sedaka, Simon & Garfunkel, Bob Dylan, the Beatles, the Rolling Stones, and Billy Joel.

Chairman Hollier Leaves Leosong Copyright Service

LONDON—Tim Hollier, chairman of London-based Leosong Copyright Service, has left the company following disagreements with Mark Levinson, the majority stockholder. The men give differing reasons for his departure.

Hollier acquired Leosong in 1984 and retains a 25% interest in it. Levinson, a co-founder of the Tring budget label but now a minority stockholder with a nonexecutive role, controls about 70% of Leosong stock.

Leosong was founded in 1975 and has affiliates in France, Germany, Spain, Italy, the Benelux countries, and the U.S. Levinson says that it will continue its expansion policy, with particular emphasis on the film and TV sectors of the music business.

NIGEL HUNTER

Donaldson’s Evergeens Are Focus Of EMIMP Promo CD

BY NIGEL HUNTER

LONDON—The songs of Walter Donaldson, who provided the world with a bountiful collection of standards, are receiving a promotional boost in an Anglo-American exercise. A 44-track, double-CD set

titled “The Songs Of Walter Donaldson” is being serviced to record producers, advertising agencies, and film companies following a transatlantic collaboration between EMI Music



DONALDSON

Publishing U.K. and Donaldson’s daughter, Ellen.

Dean Martin, Bing Crosby, Dr. John, Ella Fitzgerald, Nina Simone, Peggy Lee, Robert Palmer, and Michael Feinstein are among the more contemporary artists who have covered his songs, many of which were written in the early part of this century, on the album. Some of the songs are presented in two or three contrasting versions. A songbook, which will include a biography of the songwriter, is being planned for commercial release.

Ellen Donaldson says that her father’s most successful compositions are “Makin’ Whoopee,” “Little White Lies,” and “My Baby Just Cares For Me.” Her personal favorite is “My Buddy.”

Donaldson, who serves on the board of AmSong, the copyright protection group that boasts the heirs of many songwriting greats among its membership, runs the Los Angeles-based Donaldson Publishing Co., founded by her father in 1928, and compiled the album with EMI Music Publishing U.K. catalog manager Bob Clifford. The album was manufactured in the U.K., where it is being distributed by EMIMP’s commercial division, which is headed by Kay O’Dwyer. Donaldson is handling the U.S. circula-

tion of the package.

“It’s a great catalog with some wonderful songs,” says Clifford. “We did a reversionary rights deal about two years ago and recently decided to do the CD to remind people how good [the songs are]. We will also be distributing the album in Australia and South Africa, where we have reversionary rights.”

Brooklyn, N.Y.-born Walter Donaldson, who died in 1947 at age 54, was a self-taught pianist and a prolific songwriter. His first major success was “Back Home In Tennessee” (with lyrics by William Jerome) in 1915. He worked for Irving Berlin’s publishing company after his discharge from the Army at the end of World War I. Donaldson hailed the armistice with “How Ya Gonna Keep ‘Em Down On The Farm (After They’ve Seen Patee),” which captured the optimistic spirit of returning doughboys and their families.

In 1919, “My Mammy” became forever linked with Al Jolson and sold more than 1 million single-sheet copies, as did “My Buddy,” “Carolina In The Morning,” “Yes Sir That’s My Baby” (all with lyrics by Gus Kahn), and “My Blue Heaven,” a 1927 hit with lyrics by George Whiting. Donaldson provided both words and music for “Little White Lies,” “You’re Driving Me Crazy,” and “At Sundown.” He celebrated the formation of his publishing company in 1928 with the score for Flo Ziegfeld’s hit Broadway show “Whoopie!,” including two more standards with Kahn lyrics, “Makin’ Whoopee” and “Love Me Or Leave Me.”

Donaldson moved to Hollywood, Calif., in the ‘30s. He wrote “You” and “It’s Been So Long” with Harold Adamson for the Oscar-winning movie “The Great Ziegfeld” and was nominated for his song “Did I Remember,” which was featured in the 1936 film “Suzy,” starring Cary Grant and Jean Harlow. After Kahn’s death in 1941, he collaborated with Johnny Mercer, Mort Greene, Johnny Lange, Bob Wright, and Chet Forrest.

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		
BLUE CLEAR SKY	Mark D. Sanders, John Jarrard, Bob DiPiero	Starstruck Writers Group/ASCAP, Mark D./ASCAP, Alabama Band/ASCAP, Wildcountry/ASCAP, Miss Blyss/ASCAP
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		
POR AMARTE	Enrique Iglesias, Roberto Morales	Fonometric/SESAC, Unimusic/ASCAP

Lipsius Focuses On Lipservices; Ill Children Get Songs Of Love

PAYING LIPSERVICE(S): After a decade in which she served as president of the U.S. operations of U.K.-based Hit & Run Music, Julie Lipsius is stepping down, effective June 30, to devote time to Lipservices, a company she formed in 1978.

“My own company,” she says, “has been bubbling quietly on the side. Early clients, such as T-Boy; Tee Girl Music, which is affiliated with Tommy Boy; and Complete Music Ltd. of the U.K., have grown.” Lipsius, a board member of ASCAP and the Assn. of Independent Music Publishers’ New York chapter, also cites Lipservices’ involvement with Peter Gabriel’s Real World Music and Netherlands-based 2P’s Music, as well as with veteran producers, such as Bobby Orlando and Morrie Brown. She expects to sign new talent.

Meanwhile, Lipsius, who involves herself mainly with administrative functions, says that she will be succeeded by Joey Gmerek, currently Hit & Run’s VP of creative services. Hit & Run is owned by Tony Smith; Jon Cawley serves as managing director. It represents the publishing interests of such performers as Phil Collins and Genesis, Mike & the Mechanics, and Julian Lennon, as well as songwriters Shelly Peiken and Pam Sheyne.

It is understood that Hit & Run’s sublicensing deal with Warner/Chappell for territories other than the U.K. and Ireland is nearing its end, with Hit & Run weighing its options for future representation, including a renewal with the publishing giant.

MORE THAN PERSONAL: No, Songs of Love is not, as yet, the name of a compilation album of ballad favorites. It is a nonprofit organization, operated in New York by singer/songwriter John Beltzer, that gives seriously ill youngsters and young adults a lift through songs written specifically for them.

The group’s name comes from a song written by Beltzer’s fraternal twin, Julio, who, in 1984 at age 24, committed suicide as a result of severe depression. Beltzer formed Songs of Love in February.

Beltzer and others have written

some 50 songs for the organization that have been recorded on cassette by such performers as Ronnie Spector, Tom Bowes (formerly of Tower Of Power), and Angela Workman, a featured member of Ray Charles’ Raeletts. These custom-made charitable endeavors carry such names as “Alyssa,” “Gina,” “Jesse,” and “Cynthia.”

“Parents want a song written, even though they realize their children are terminally ill,” says Beltzer. “They want it to serve as a memory of what their child was like.”

That personal touch is provided through a profile sheet of the child that is given to the songwriter. It includes the child’s name, age, hobbies, and “favorite things.”

Beltzer cites a letter he received from the child-life program coordinator of Montefiore Medical Center in New York after a patient received a recording of a song written for her. “Her face, which is often tense, angry, and anxious, broke into a radiant smile! Her mother’s response was similar.”

Among the writers who have participated on the project are Danny Obadia (a VP of Songs of Love), Richard Berardi, Mike Rosenman, Karen Nisenon (who is on the organization’s advisory board), Ashana Loboby, Janis Thomas, and Vanessa Falabella, a Brazilian singer/songwriter who composed a song with Portuguese lyrics for a Brazilian cancer patient.

Beltzer says he hopes to expand the service to include the aged, especially those in nursing homes, and those with mental disturbances. Future fund-raising projects may include a CD of more generalized music. Beltzer says that the writers retain the publishing rights to their material. He is also trying to recruit other writers and performers to provide more “songs of love.”

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications:

1. Soundtrack, “Mr. Holland’s Opus.”
2. Alanis Morissette, “Jagged Little Pill.”
3. Joan Osborne, “Relish.”
4. Mariah Carey, “Daydream.”
5. Beatles, “Anthology 1.”



by Irv Lichtman

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Aussie Moguls Hit The Road Tour Firm To Focus On Asia-Pacific

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Australian billionaire Kerry Packer's Consolidated Press Holdings and Melbourne-based entrepreneur Paul Dainty have launched Dainty Consolidated Entertainment to promote



From left, Paul Dainty and Kerry Packer.

tours by international acts and live theater shows to key markets in the Asia-Pacific. Dainty, chairman/CEO of the company, wants to eventually expand it to include Europe and the U.S.

Consolidated Press Holdings, Australia's most powerful and influential media and publishing group, also owns the national Ticketek agency. In a prepared statement, Packer notes that Dainty's "excellent reputation for world-class entertainment" made him "the ideal choice for CPH to link up for its move into the live entertainment industry."

Over more than 20 years, Dainty has produced tours for such acts as the Rolling Stones, Paul McCartney, Tina Turner, Rudolf Nureyev, Michael Jackson, Phil Collins, David Bowie, Abba, and Torvill and Dean. His production of the "The New Rocky Horror Show" has made \$20 million Australian (\$15.8 million) over two years and will debut in London's West End in 1998.

Like other Australian promoters, Dainty expanded his network into Asia with local alliances. He partnered with Singapore's Lushington Entertainment to promote a tour by Cliff Richard and Take That last year. With cultural differences still making live entertainment in these territories a hit-or-miss proposition, DCE will concentrate on such cities as Singapore; Kuala Lumpur, Malaysia; Manila, Philippines; Hong Kong; and Taipei, Taiwan.

"In the past two years, I've had to pass on superstar tours through the region because of the costs involved," Dainty tells Billboard. "Now I can not only do them but realize my long-time ambition of doing complete global tours. The kind of money involved has moved us into the top league internationally."

"The fantastic synergy of [Packer's] magazines, TV, and Ticketek, which is the largest agency in this country, can be potent in a market-

ing sense."

The injection of funds (reportedly \$39 million) also permits Dainty to expand to "four or five core businesses, including movies, music publishing, and records. We might look at acquisitions that might expand our base. I expect the company's turnover to double or triple in the next 18 months."

The Lushington/Dainty alliance, announced May 29, was actually signed last September, six months after the Stones' \$30 million-grossing tour concluded. Since then, the alliance has promoted tours by Take That, the Highwaymen, Santana, and k.d. lang. Neil Diamond's April visit grossed \$20 million after playing to 300,000 people over 20

shows.

Through the summer, DCE will present a concert series called When the World Comes to Atlanta at the city's Fox Theatre, on behalf of the Australian Olympic Committee. The shows, which will feature Kenny G, Luther Vandross, Tony Bennett, Jerry Seinfeld, and Vince Gill, will raise the committee's profile at this year's games before hosting the Summer Olympics in Sydney in 2000.

Discussions are being held to promote a tour by Michael Jackson during the fourth quarter of this year. The first of a number of movie projects to which he owns the rights should begin production by that time.

Sony Japan Forms 'Indie' Arm Tristar To Bring In Int'l Repertoire

BY STEVE McCURE

TOKYO—Japan's No. 1 record company, Sony Music Entertainment (Japan), is trying to beat the big-company blahs by setting up an international-repertoire label that will be run as an in-house indie imprint.

Tristar Records, the third imprint established by Sony's international labels division after flagship labels Columbia and Epic, will focus on finding and marketing new international acts for the Japanese market.

Tristar's debut releases, due out June 21, are a single and an album by Swedish duo the Trampolines, titled, respectively, "Taking The Easy Way Out" and "SPLASH!"

Sony hopes the Trampolines' bright power pop will become the next Scandinavian success story in Japan, where music from that part of the world has been selling amazingly well.

Future Tristar offerings include British-based singer Marcella Detroit's second solo album and a compilation of Abba covers called "Abbasolutely" from New Zealand's Flying Nun Records.

Tristar's GM is Jack Matsumura, formerly bassist of the Sadistic Mika Band, who, as SMEJ's New York-based GM of artist relations, oversaw the launches of Seiko Matsuda, Nokko, T-Square, and Toshi Kubota in the U.S. The other five members

(Continued on page 60)

Take That Songwriter Takes Two Of U.K.'s Ivor Novello Awards

BY NIGEL HUNTER

LONDON—Take that—and that. Gary Barlow did, at the 41st annual Ivor Novello Awards ceremony for U.K. songwriting achievement at London's Grosvenor House May 30.

The event, sponsored by U.K. authors' body the Performing Right Society, saw the songwriting source of erstwhile band Take That receive two awards for "Back For Good," the PRS' most-performed and best-selling song. Barlow describes the song as "the best 15 minutes work I've ever done."

EMI Music Publishing U.K. took more than that. Managing director Peter Reichardt collected publishing statuettes on behalf of the company

for best contemporary song ("Alright," written by Daniel Goffey, Gareth Coombes, and Michael Quinn, recorded by Supergrass); best commissioned film score ("Don Juan De Marco," written by Michael Kamen and published by EMI with Newline Music Group and Screen Gems); and best song included in a film or TV program ("Have You Ever Really Loved A Woman?" written by Mutt Lange, Michael Kamen, and Bryan Adams, who recorded it, and published by EMI/Screen Gems with Zomba Music and Sony Music). The last song is featured in the movie "Don Juan De Marco."

A possible supergroup confrontation onstage did not materialize.

(Continued on next page)

Italian Gov't Calls For Unity In Piracy Fight

BY MARK DEZZANI

MILAN—Italy's new center-left government has pledged to take rapid action toward combating the country's widespread piracy problem.

At a meeting in Rome at the end of May, representatives from the newly installed government and the country's audio-visual sector agreed on the need to pass stricter laws against pirates and to unify the diverse bodies tackling the piracy issue.

Estimates by international music-industry federation IFPI claim that one in three recordings sold in Italy is an illegal copy, and that 80% of pirate product circulating in Europe derives from Italy. In January, IFPI and its Italian group, FIMI, launched the Federation Against Music Piracy (FPM), with the aim of significantly reducing the level of illegal recordings.

Mauro Masi, the government's new administrator responsible for publishing and communications, told the meeting that he intended to push through new legislation in June, including measures that would make the purchase of pirate product a crime and would allow authorities to sequester the personal property and assets of convicted pirates, in addition to the confiscation of illegal product and reproduction equipment that is already sanctioned under Italian law.

Masi also called for closer cooperation between central government and local authorities, including extensive controls on retail outlets.

Paolo Ferrari, president of the Federation Against Music Piracy (FAPAV) and director general of Warner Bros.' Italian film operations, called for a unification of Italy's three anti-piracy organizations under the direction of the government. "It is important to have a central data bank and reference point and to focus the diverse groups and law-and-order forces to work together," said Ferrari.

In addition to FAPAV, which represents the anti-piracy efforts of the cinema and video companies, and the music industry's FPM, state-owned authors' rights body SIAE operates an anti-piracy squad.

Ferrari's call was echoed by Milan magistrate and piracy specialist Giuseppe Corasaniti. He warned that disparate efforts could hold back the anti-piracy campaign. "Results are not achieved by

committees," he said. "We have to react with a specialist investigative structure dedicated to fighting piracy, a single centralized data bank, as we are utilizing in the fight against the Mafia. We also need to implement existing [European Union] directives thus far not applied in this country."

Corasaniti added that magistrates in Rome, Milan, Palermo, and Pisa are already pooling information.

Piero La Falce, managing director of MCA Music Italy and president of FPM, says that cooperation

between the diverse organizations, including SIAE, is already a reality. "We have strict cooperation with the SIAE, the law-and-order forces, various embassies, including the British and U.S. ambassadors, and the various record companies."

La Falce added that Italy's independent labels association, AFI, had also affiliated with the IFPI-sponsored FPM.

La Falce said that in addition to the new penalties for pirates and purchasers of illegal product outlined by Masi, EU directives on increasing copyright from 30 to 50 years and rendering live bootleg recordings illegal—as currently covered in Italy by temporary ministerial decrees—should be permanently legislated into the statute books by this June. Until last year, when the directives were adopted as emergency decrees by the Italian government, live bootleg recordings were legal in Italy, while recordings more than 30 years old were legally available for reproduction without the original producers' consent.

"As well as raids on pirate producers and vendors, we have been making retailers and manufacturers aware of the new laws. Bootlegs have now virtually disappeared from retail outlets, and those previously involved in the production of bootlegs and out-of-copyright product have cooperated in destroying their masters," says La Falce. He adds, "The public will be made aware of the anti-piracy push through press advertising and television."

Italy's top-rated summer music

(Continued on next page)



Roadshow Exposes Columbia Acts To European Executives

■ BY JEFF CLARK-MEADS

LONDON—Columbia Records in Europe borrowed a U.S. idea to introduce its bands to the industry on this side of the Atlantic during May.

Columbia's roadshow, the Road Ahead '96, visited Paris, London, Madrid, Amsterdam, and Cologne, Germany, to put such U.S.-signed acts as Fiona Apple, Maxwell, Sponge, Eleanor McEvoy, the Fugees, dog's eye view, and Imperial Drag in front of a European audience of Sony executives, retailers, and media members. Four European acts also participated: Kula Shaker from England, Big Soul from France, Gagu from Germany, and Boof from the Netherlands.

The roadshow was organized by Sara Silver, VP marketing of Columbia Europe. She comments, "Two years ago, I was in New York in the week the U.S. company had their annual branch managers' meeting. The format was similar to the one we used for the roadshow in that they had their young artists come in to play. I came away thinking it was brilliant."

"The U.S. company decided they were going to take their show around the U.S., and that's when I thought,

'How about Europe?'"

The resulting European roadshow was, according to Silver, "like a long concert" in each of the cities it visited. She argues that it has had a significant impact in exposing the label's emerging talent. "U.S. artists are so busy just touring the U.S. that we rarely get the benefit of having them here, so if we want to present them in a European context, this appeared to be the best way."

She affirms Columbia's commitment to new talent but adds, "Artist development is very slow. When you are presenting a new band to all the companies around Europe, there is a gap between talking to the first one and the last one, and you can lose momentum. I can't tell you the impetus that has been generated by the roadshow."

Silver is particularly gratified that Don Jenner, chairman/president of Columbia Records Group, was present at each of the shows, along with several other senior executives from the States.

She also says that the mixture of bands on the bill made for fine entertainment and points to the fact that the roadshow sets were Apple's first live appearances after completing her debut album days before the tour began.



THE FUGEES

Sony Hungary Names Szuts Managing Dir.

LONDON—Laszlo Szuts has been appointed managing director of Sony Music Entertainment Hungary. He succeeds Malcolm Carruthers, who has left the company.

Szuts has been with Sony Hungary

since it was established in 1993. He was its first director of A&R and marketing, a position he held until his appointment as managing director.

Szuts will report to Sony Music Entertainment Europe president Paul Russell. The Hungarian affiliate's roster includes Gyula Babos, Klari Katona, and Omen.



SZUTS

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sony Music Entertainment France names **Christophe Lameignere** GM. He was A&R director.

EMI Records U.K. names **Nick Robinson** head of A&R. He was A&R manager.

BMG Ariola Hamburg names **Eckhart Gundel** managing director. BMG Ariola Media names **Vera Epp-Winter** managing director.

Chrysalis Records U.K. names **Gordon Biggins** head of artist development, **Jo Bolsom** marketing manager, **Carrie Sutton** head of video, and **Andy Way** press officer. They were, respectively, with Columbia Records U.K., product manager at Columbia U.K., with Parlophone, and with Mute Records U.K.

EMI Group U.K. and Ireland names **Steve Davis** senior commercial manager to look after the company's centenary 1997. He was head of marketing for Chrysalis Records U.K.

BMG U.K. and Ireland names **Roxy Meade** head of corporate communications. She was head of press for Arista Records



DONNELLY



LAU

U.K.

EMI France names **Claude Amrane** GM of commercial operations and distribution and **Bart L. Swanson** GM of the company's Odean label. They were, respectively, VP for BMG France and a partner in the New York-based interactive retail company the Voyager's Collection.

Cor Boonstra has been elected to PolyGram International's supervisory board. He has been executive VP on the board of management and the group management committee of Philips Electronics.

Grapevine U.K. names **Joe Donnelly** director of international marketing. She

Austrian Record Market Shows 4.8% Growth EU Member Status Increases Number Of Pop Imports

■ BY MANFRED SCHREIBER

VIENNA—The Austrian record market registered a 4.8% growth in revenues during 1995, according to figures just released by the country's IFPI group.

Local record companies may not have seen all the benefits of that increase, though. Last year was Austria's first as a member of the European Union, and the IFPI group estimates that imports from other countries within the European market last year accounted for 10% of all sales.

IFPI Austria figures show that, at retail values, 1995 revenues were \$409.4 million. Unit sales totaled 24.9 million, a rise of 7%. CDs dominated the market and was the only format to show an increase, with 16.8 million units sold, compared with 15.6 in 1994. Vinyl albums slumped from 67,000 units in 1994 to 30,000 in 1995. Singles were down from 3.1 million to 3 million, and music cassettes declined from 2.7 million to 2.2 million.

Chris Wemcken, managing director of PolyGram here and president of IFPI Austria, says the country's joining the EU resulted in a "substantially stronger import situation."

International pop increased its market share last year from 78.1% of all records sold to 82.3%, while domestic pop acts' share fell from 8.2% to 5.9%. Classical declined from 9.1% to 8.2%.

With unit sales of more than 150,000, the best-selling products in 1995 were "The Very Best Of Elton John" and Austrian act Brunner & Brunner's "Darum Lieb Ich Dich." Those registering sales of more than 100,000 units include "Over The Hump" by the Kelly Family, "Made In Heaven" by Queen, and "Im Namen Der Lieb" by Brunner & Brunner. A total of 38% of all music sales were made in Vienna.

IFPI Austria also revealed a new piracy rate of less than 2% of sales, amounting to approximately \$3.6

million.

Austria, which shares borders with Hungary, the Czech Republic, Slovakia, and Slovenia, is the EU's front line with the former communist states of Eastern Europe.

Franz Medwenitsch, director of

IFPI Austria, says, "We enforce piracy laws in cooperation with the customs authorities. We also finance training measures for customs staff and hope to stop piracy coming across the borders from non-EU members."

Austrian Retailers 'In Trouble'

VIENNA—Austria's retailers are in serious trouble, according to IFPI Austria president Chris Wemcken.

According to IFPI statistics, Austrian retailers' share of all record-industry revenues has declined from 20.1% in 1993 to 15.8% last year. The most successful dealers are the megastores, discount chains, and large electrical goods retailers.

Says Wemcken, "The retailers are in serious trouble, and this year will be very difficult for them."

"I believe that a retailer will have the chance to survive only if he specializes; for example, in classical or jazz. The retailer must be an expert to give customers advice and good service."

MANFRED SCHREIBER

IVOR NOVELLO AWARDS

(Continued from preceding page)

despite a tie in the category of songwriter(s) of the year between Noel Gallagher of Oasis and Damon Albarn, Alex James, Graham Coxon, and Dave Rowntree of Blur. Gallagher declined to attend the event or accept the award on the grounds that it was "a publicity stunt." Albarn and fellow Blur members were sequestered in a recording studio.

Following are other winners from the Ivors ceremony, which was presented for the 22nd year in succession by the PRS and U.K. trade association the British Academy of Songwriters, Composers and Authors:

International hit of the year: "Kiss From A Rose," written and

recorded by Seal.

Best song musically and lyrically: "Common People," written by Jarvis Cocker, Nick Banks, Candida Doyle, Steven Mackey, and Russell Senior, recorded by Pulp.

Best commissioned score from a TV/radio production: "The Hanging Gale," written by Shaun Davey.

Jimmy Kennedy Award: Tony Macaulay.

Outstanding contribution to British musical theater: Sir Cameron Mackintosh.

Outstanding contemporary song collection: Joan Armatrading.

PRS outstanding contribution to British music: The Small Faces.

Outstanding services to British music: Jeff Lynne.

ITALIAN GOV'T CALLS FOR UNITY IN PIRACY FIGHT

(Continued from preceding page)

series Festivalbar, broadcast on commercial television network Italia 1, will this year feature an anti-piracy logo using a smiling musical note and the slogan "Original, altogether another music." The logo and slogan will appear on all legitimate recordings to allow the public to differentiate between pirate and legal product. The adhesive sticker featuring the message was developed by SIAE in collaboration with the music industry and is printed on thermo-sensitive paper to make counterfeiting difficult. This single sticker will replace the various paper stickers that were relatively easy to counterfeit.

The first edition of Festivalbar will be broadcast symbolically from

the Republic of San Marino, a small independent state within Italian territory close to the mass tourist resort of Rimini on the Adriatic coast. San Marino's independent structure and tax-free status have been widely exploited by music pirates as a base for distributing illegal product.

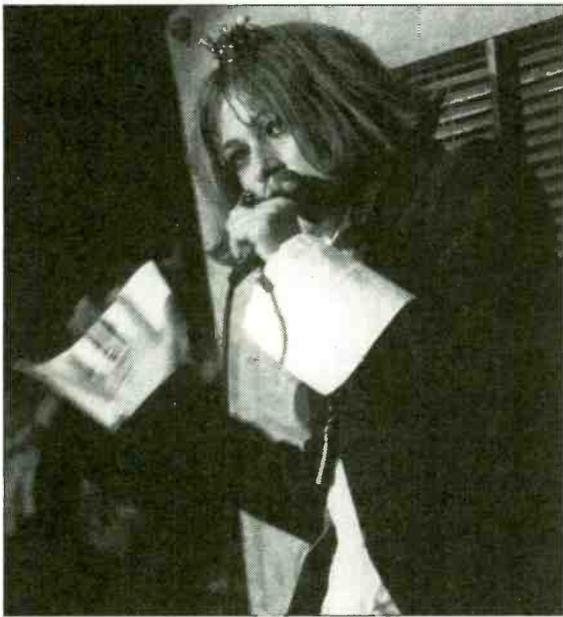
"We have so far had two meetings on a diplomatic level with San Marino's minister of justice, with a third meeting planned shortly. At these meetings, we made the San Marino government aware of the piracy problem," says La Falce. "San Marino has strict anti-piracy laws, including prison sentences and fines of up to 100,000 lire (\$64) for each piece of pirate product sequestered. However, we are encouraging them to apply these laws more rigidly."

Estimates put the value of Italy's pirate music market at 150 billion lire (\$96 million), or 25% of the revenues of the country's legitimate music market. The pirate market of all audio-visual material, including home videos, is estimated to be worth 500 billion lire (\$320.5 million.).

FOR THE RECORD

Simply Red's new single, "We're In This Together," does not appear on RCA Records U.K. Euro '96 compilation, "The Beautiful Game," which was covered in an article in Billboard's June 8 issue.

Warner Music International Managers Meet In Sydney



EastWest Australia artist Max Sharam, who will be released on Discovery Records in the U.S., entertained attendees with a performance at the Museum of Contemporary Art.



Congratulating Marco Bignotti on his recent appointment as president of Warner Classics International are, from left, Didier Durand-Bancel, managing director of France's Erato Disques; Prof. Dr. Hans Hirsch, president of Teldec Classics International; Peter Andry, retired president of Warner Classics International; Bignotti; and Robert Hurwitz, president of Nonesuch Records.

Warner Music International held its worldwide managing directors meeting April 20-26 in Sydney. The meeting was attended by more than 100 delegates from 35 countries, and senior managers participated in product presentations, workshops, and group seminars. The conference also featured an evening cruise around Sydney Harbor, a preview of excerpts from the upcoming film "Evita" starring Madonna, performances by local artists, and a gala dinner at Sydney's renowned Opera House.



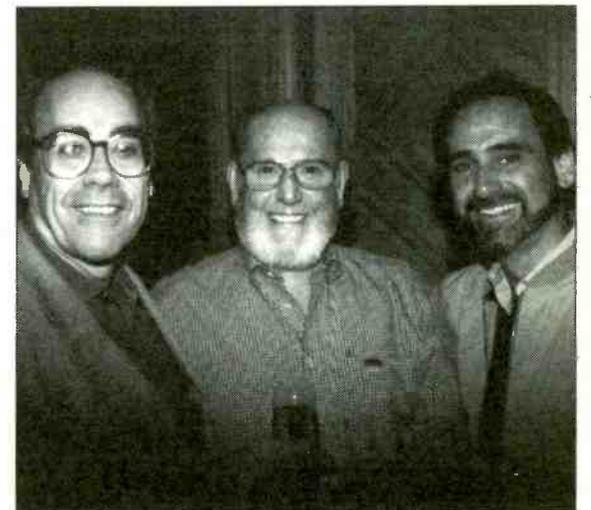
Socializing at the cocktail party are, from left, Val Azzoli, co-chairman/CEO, Atlantic Recording Group; Gerolamo Caccia Dominioni, president, Warner Music Italy; Sylvia Rhone, chairman, Elektra Entertainment Group; and Peter Andry, retired president, Warner Classics International.



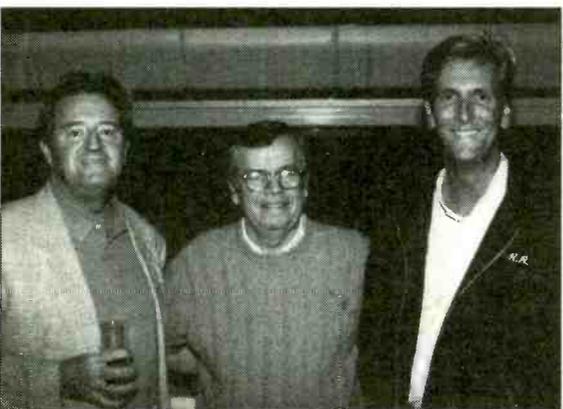
Relaxing during a live performance at the conference are, from left, Marita Kaasalainen, managing director, WEA Records Finland; Massimo Giuliano, managing director, WEA Italy; Moira Bellas, managing director, WEA U.K.; and Gerd Gebhardt, managing director, WEA Germany.



Enjoying each others' company are, from left, Sanji Tandan, managing director, Warner Music Sweden; James Southgate, managing director, Warner Music New Zealand; Rob Dickins, chairman, Warner Music U.K.; Andre Midani, president, Warner Music Latin America; and Seymour Stein, president, Elektra Entertainment Group.



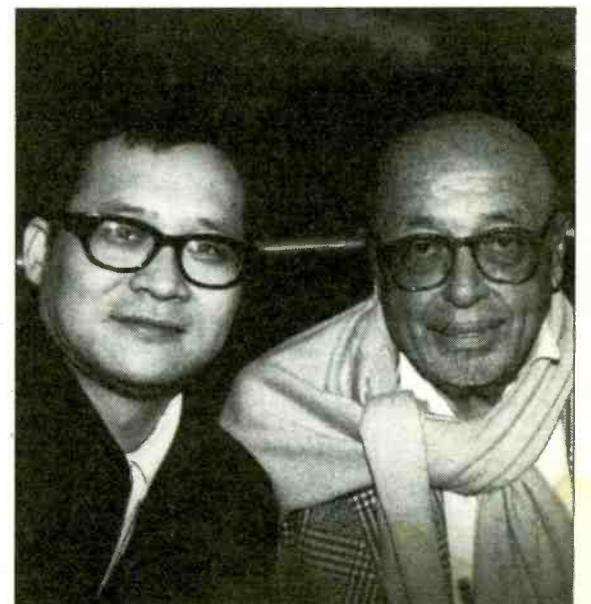
Sharing a joke at the opening night cocktail party are, from left, Ramon Lopez, chairman/CEO, Warner Music International; Russ Thyret, chairman/CEO, Warner Bros. Records; and Les Bider, chairman/CEO, Warner/Chappell Music.



Taking a few minutes to socialize are, from left, Peter Ikin, senior VP of international marketing/artist development, Warner Music International; Bob Daly, chairman/co-CEO, Warner Music Group; and Robert Rigby, managing director, WEA Australia.



Toasting the future success of the company are, from left, Ryuzo Kosugi, chairman, Warner Music Japan; Steve Margo, VP/international, Warner Bros. Records; Kiyoshi Hachiya, vice chairman, Warner Music Japan; Tom Ruffino, senior VP/international, Warner Bros. Records; Mitsuaki Tsunekawa, president, WEA Japan.



Frankie Lee, managing director of Warner Music Hong Kong, left, and Ahmet Ertegun, co-chairman of Atlantic Recording Group, take in some fresh air on the cruise around Sydney Harbor.



Ramon Lopez, chairman/CEO of Warner Music International, center, enjoys the gala dinner at the Sydney Opera House with, from left, Bob Daly and Terry Semel, co-chairmen/CEOs of Warner Music Group.



Conversing over cocktails before dinner at the Sydney Opera House are, from left, Finn Work, managing director, Warner Music Denmark; Mats Nilsson, managing director, Warner Music Norway; Jaakko Karilainen, director of Finland's Fazer Records; Manfred Zumkeller, president, Warner Music Europe; and Mari- anne Hontiveros, managing director, Warner Music Philippines.

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 06/10/96

THIS WEEK	LAST WEEK	SINGLES
1	1	LA-LA-LA LOVE SONG TOSHINOBU KUBOTA WITH NAOMI CAMPBELL SONY
2	2	AINO KOTODAMA SPIRITUAL MESSAGE SOUTHERN ALL STARS VICTOR
3	3	REAL THING SHAKES B'Z ROOMS
4	NEW	BEAT YOUR HEART V 6 AVEV TRAX
5	4	ANATANI AITAKUTE SEIKO MATSUDA MERCURY MUSIC
6	5	ALICE MY LITTLE LOVER TOY'S FACTORY
7	7	CHERRY SPITZ POLYDOR
8	8	IIWAKE SYARANQ BMG VICTOR
9	6	KOKOROWO HIRAITE ZARD B GRAM
10	NEW	IN THE FUTURE HITOMI AVEV TRAX
ALBUMS		
1	NEW	TOMOMI KAHARA LOVE BRACE PIONEER LDC
2	10	SEIKO MATSUDA VANITY FAIR MERCURY MUSIC
3	NEW	KUROYUME FAKE STAR TOSHIBA-EMI
4	1	GLOBE GLOBE AVEV TRAX
5	NEW	SOUNDTRACK LONG VACATION TOSHIBA-EMI
6	2	DREAMS COME TRUE LOVE UNLIMITED EPIC/SONY
7	NEW	METALLICA LOAD SONY
8	5	MEJA MEJA EPIC/SONY
9	NEW	TUBE TUBEST II SONY
10	NEW	DREAMS COME TRUE SEVENTH OF JULY SUNNY DAY SOUNDTRACK EPIC/SONY

CANADA (The Record) 6/10/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA
2	NEW	SOUNDGARDEN DOWN ON THE UPSIDE A&M
3	3	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
4	6	FUGEES THE SCORE COLUMBIA
5	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
6	2	CELINE DION FALLING INTO YOU COLUMBIA
7	10	TRACY CHAPMAN NEW BEGINNING ELEKTRA
8	5	GEORGE MICHAEL OLDER DREAMWORKS
9	8	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
10	9	BUSH SIXTEEN STONE INTERSCOPE
11	7	DEF LEPPARD SLANG MERCURY
12	11	VARIOUS ARTISTS NOW! EMI
13	15	VARIOUS ARTISTS HIT ZONE POLYTEL
14	12	HOOTIE & THE BLOWFISH FAIRWEATHER JOHNSON ATLANTIC
15	NEW	SOUNDTRACK MISSION: IMPOSSIBLE ISLAND
16	13	STONE TEMPLE PILOTS TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP ATLANTIC
17	14	SHANIA TWAIN THE WOMAN IN ME MERCURY
18	17	"WEIRD AL" YANKOVIC BAD HAIR DAY ATTC
19	16	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
20	REN	VARIOUS ARTISTS DANCE MIX USA 96 QUALITY

AUSTRALIA (Australian Record Industry Assn.) 06/09/96

THIS WEEK	LAST WEEK	SINGLES
1	1	FASTLOVE GEORGE MICHAEL VIRGIN
2	3	X-FILES TRIPLE X SHOCK
3	1	UNTIL IT SLEEPS METALLICA MERCURY
4	4	NOBODY KNOWS TONY RICH PROJECT BMG
5	8	CHILDREN ROBERT MILES BMG
6	7	SEXUAL HEALING MAX-A-MILLION FESTIVAL
7	11	OOH AAH... JUST A LITTLE BIT GINA G WEA
8	5	HOW BIZARRE O.M.C. HUH/POLYGRAM
9	6	IRONIC ALANIS MORISSETTE WEA
10	13	BECAUSE YOU LOVED ME CELINE DION EPIC
11	10	RUNAWAY CORRS EASTWEST
12	9	SWEET DREAMS LA BOUCHE BMG
13	16	1, 2, 3, 4 (SUMPIN' NEW) COOLIO FESTIVAL
14	NEW	GLYCERINE BUSH MCA
15	17	I AM BLESSED ETERNAL EMI
16	15	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND
17	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC/SONY
18	12	MISSING EVERYTHING BUT THE GIRL WEA
19	20	NAKED AND SACRED CHYNNA PHILLIPS EMI
20	18	FATHER AND SON BOYZONE POLYDOR
ALBUMS		
1	3	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
2	2	GEORGE MICHAEL OLDER VIRGIN
3	1	SOUNDGARDEN DOWN ON THE UPSIDE A&M
4	6	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
5	4	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
6	13	BUSH SIXTEEN STONE MCA
7	8	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
8	10	CELINE DION FALLING INTO YOU EPIC
9	14	FUGEES THE SCORE COLUMBIA
10	11	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
11	NEW	DEF LEPPARD SLANG EMI
12	NEW	SOUNDTRACK TRAINSPOTTING EMI
13	5	PANTERA THE GREAT SOUTHERN TRENDKILL WEA
14	9	REGURGITATOR TU-PLANG EASTWEST
15	7	CURE WILD MOOD SWINGS EASTWEST
16	NEW	SLAYER UNDISPUTED BMG
17	12	RED HOT CHILI PEPPERS ONE HOT MINUTE WEA
18	17	SOUNDTRACK SONGS IN THE KEY OF X—MUSIC FROM AND INSPIRED BY THE X-FILES WEA
19	20	EVERCLEAR SPARKLE AND FADE EMI
20	NEW	CORRS FORGIVEN, NOT FORGOTTEN MUSH-ROOM/FESTIVAL

EUROCHART HOT 100 05/30/96 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES DBX
2	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
3	4	MACARENA LOS DEL RIO SERDISCO
4	6	THE X-FILES THEME MARK SNOW WARNER BROS.
5	NEW	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY
6	5	LEMON TREE FOOL'S GARDEN INTERCORD
7	3	FASTLOVE GEORGE MICHAEL VIRGIN
8	14	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA
9	8	RETURN OF THE MACK MARK MORRISON WEA
10	7	X-FILES DJ DADO SUBWAY
11	NEW	THREE LIONS BADDIEL & SKINNER & LIGHTNING SEEDS EPIC
12	10	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND
13	NEW	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU BRYAN ADAMS A&M
14	13	SOIREE DISCO BORIS VERSAILLES
15	19	NOBODY KNOWS TONY RICH PROJECT LAFACE/ARISTA
16	12	ANYTHING 3T MJJ/EPIC
17	11	FIRESTARTER PRODIGY XL RECORDINGS
18	16	DRILL INSTRUCTOR CAPTAIN JACK EMI
19	9	OOH AAH... JUST A LITTLE BIT GINA G ETERNAL/WEA
20	15	THERE'S NOTHING I WON'T DO JX FFRREEDOM/LONDON
ALBUMS		
1	1	GEORGE MICHAEL OLDER VIRGIN
2	5	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
3	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
4	2	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
5	3	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
6	NEW	SOUNDGARDEN DOWN ON THE UPSIDE A&M
7	8	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	13	FUGEES THE SCORE COLUMBIA
9	6	TAKE THAT GREATEST HITS RCA
10	10	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
11	9	TINA TURNER WILDEST DREAMS PARLOPHONE
12	7	CURE WILD MOOD SWINGS FICTION/POLYDOR
13	12	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY
14	11	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
15	18	DEF LEPPARD SLANG BLUDGEON RIFFOLA/MERCURY
16	NEW	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC
17	16	STING MERCURY FALLING A&M
18	14	CAUGHT IN THE ACT FOREVER FRIENDS DINO
19	15	PANTERA THE GREAT SOUTHERN TRENDKILL EASTWEST
20	19	SCORPIONS PURE INSTINCT EASTWEST

GERMANY (Media Control) 06/04/96

THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO RCA
2	2	COCO JAMBOO MR. PRESIDENT WEA
3	3	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
4	4	HEAVEN U96 MOTOR MUSIC
5	6	RETURN OF THE MACK MARK MORRISON WEA
6	5	CHILDREN ROBERT MILES MOTOR MUSIC
7	7	FU-GEE-LA FUGEES COLUMBIA
8	NEW	REBEL YELL SCOOTER EDEL
9	8	THE X-FILES THEME MARK SNOW WEA
10	11	HAND IN HAND DUNE VIRGIN
11	10	JEIN FETTES BROT INTERCORD
12	NEW	FABLE ROBERT MILES MOTOR MUSIC
13	9	FIRESTARTER PRODIGY INTERCORD
14	14	SEXY EYES WHIGFIELD ZYX
15	13	CALIFORNIA LOVE 2PAC FEATURING DR. DRE MERCURY
16	12	DRILL INSTRUCTOR CAPTAIN JACK EMI
17	15	UNTIL IT SLEEPS METALLICA MERCURY
18	NEW	SPRING RMB MOTOR MUSIC
19	18	CELEBRATE ZHI-VAGO ZYX
20	16	KLEINER SATELLIT BLUMCHEN EDEL
ALBUMS		
1	1	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
2	2	BACKSTREET BOYS BACKSTREET BOYS JIVE/ZOMBA
3	3	GEORGE MICHAEL OLDER VIRGIN
4	NEW	ARZTE LE FRISUR METRONOME
5	5	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
6	4	CAUGHT IN THE ACT FOREVER FRIENDS ZYX
7	8	FUGEES THE SCORE COLUMBIA
8	6	CRANBERRIES TO THE FAITHFUL DEPARTED MERCURY
9	10	CELINE DION FALLING INTO YOU SONY
10	11	SCORPIONS PURE INSTINCT EASTWEST
11	9	TAKE THAT GREATEST HITS RCA
12	14	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
13	12	TINA TURNER WILDEST DREAMS EMI
14	7	FLIPPERS LIEBE IST... MEIN ERSTER GEDANK ARIOLA
15	NEW	SOUNDGARDEN DOWN ON THE UPSIDE POLYGRAM
16	15	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
17	13	TIC TAC TOE TIC TAC TOE RCA
18	NEW	PUR ABENTEUERLAND INTERCORD
19	19	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK I EPIC
20	17	DOOFEN MELODIEN FUR MELONEN ARIOLA

FRANCE (SNEP/IFOP/Tite-Live) 06/01/96

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES SONY
2	2	THE X-FILES THEME MARK SNOW WARNER BROS.
3	5	LEMON TREE FOOL'S GARDEN EMI
4	3	SOIREE DISCO BORIS VERSAILLES
5	7	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE
6	4	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
7	11	1, 2, 3, 4 (SUMPIN' NEW) COOLIO TOMMY BOY
8	8	ANYTHING 3T MJJ/EPIC
9	6	BABY COME BACK WORLDS APART EMI
10	13	FASTLOVE GEORGE MICHAEL VIRGIN
11	12	CELEBRATE ZHI VAGO PANIC
12	9	TU ES LE FE QUI M'ATTISE OPHELIE WINTER EASTWEST
13	NEW	MACARENA LOS DEL RIO ARIOLA
14	18	CARUSO FLORENT PAGNY MERCURY
15	NEW	CALIFORNIA MYLENE FARMER POLYDOR
16	14	VOYAGE EN ITALIE LILICUB REMARK
17	10	UNTIL IT SLEEPS METALLICA MERCURY
18	16	BALANCE TOI RECIPROK SONY
19	15	DIEU M'A DONNE LA FOI OPHELIE WINTER EASTWEST
20	20	SPACEMAN BABYLON ZOO EMI
ALBUMS		
1	NEW	MICHEL POLNAREFF LIVE AT THE ROXY SONY
2	1	GEORGE MICHAEL OLDER VIRGIN
3	7	FUGEES THE SCORE SONY
4	5	CELINE DION FALLING INTO YOU COLUMBIA
5	2	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
6	3	OPHELIE WINTER NO SOUCY! EASTWEST
7	6	MYLENE FARMER ANAMORPHOSE POLYDOR
8	8	CELINE DION D'EUX COLUMBIA
9	4	NOA CALLING GEFREN
10	10	DANY BRILLANT HAVANA WEA
11	NEW	FREDERIC FRANCOIS OLYMPIA 96 BMG
12	9	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
13	11	SOUNDTRACK THE X-FILES WARNER BROS.
14	13	TINA TURNER WILDEST DREAMS EMI
15	16	TURNER GALL FRANCE WEA
16	15	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK I EPIC
17	12	QUEEN MADE IN HEAVEN EMI
18	NEW	PASCAL OBISO UN JOUR COMME AUJOURD'HUI EPIC
19	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY
20	14	ZUCCHERO SPIRITO DIVINO POLYDOR

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	1	THREE LIONS BADDIEL & SKINNER & LIGHTNING SEEDS EPIC
3	3	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
4	2	OOH AAH... JUST A LITTLE BIT GINA G ETERNAL/WEA
5	NEW	NAKED LOUISE 1ST AVENUE/EMI
6	4	NOBODY KNOWS TONY RICH PROJECT LAFACE/ARISTA
7	NEW	FABLE ROBERT MILES DECONSTRUCTION
8	9	BECAUSE YOU LOVED ME CELINE DION EPIC
9	7	THERE'S NOTHING I WON'T DO JX HDOJ CHOONS/FFREEDOM
10	8	FASTLOVE GEORGE MICHAEL VIRGIN
11	10	RETURN OF THE MACK MARK MORRISON WEA
12	NEW	IN A ROOM DODGY A&M
13	NEW	ON SILENT WINGS TINA TURNER PARLOPHONE
14	14	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE
15	NEW	FEMALE OF THE SPECIES SPACE GUT
16	6	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU BRYAN ADAMS A&M
17	NEW	SUMMER HOLIDAY MEDLEY DARREN DAY RCA
18	5	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY
19	11	OCEAN DRIVE LIGHTHOUSE FAMILY WILD CARD/POLYDOR
20	13	CECILIA SUGGS FEATURING LOUCIE LOU AND MICHE ONE WEA
21	12	DO U KNOW WHERE YOU'RE COMING FROM M-BEAT FEATURING JAMIROQUAI RENK
22	NEW	BEFORE YOU WALK OUT OF MY LIFE MONICA ROWDY/ARISTA
23	17	MOVE MOVE MOVE (THE RED TRIBE) 1996 MAN-CHESTER UNITED FA CUP SQUAD MUSIC COLLECTION INTERNATIONAL
24	16	BLUE MOON/ONLY YOU JOHN ALFORD LOVE THIS
25	NEW	SENSUAL SOPHIS-TI-CAT/THE PLAYER CARL COX ULTIMATIUM
26	NEW	LET THIS BE A PRAYER ROLLO GOES SPIRITUAL WITH PAULINE TAYLOR CHEEKY/CHAMPION
27	19	REACH GLORIA ESTEFAN EPIC
28	15	DOIN' IT LL COOL J DEF JAM/ISLAND
29	22	CHILDREN ROBERT MILES DECONSTRUCTION
30	21	TONIGHT, TONIGHT SMASHING PUMPKINS VIRGIN
31	24	GOOD DAY SEAN MAGUIRE PARLOPHONE
32	34	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
33	NEW	ST. TERESA JOAN OSBORNE BLUE GORILLA/MERCURY
34	27	A DESIGN FOR LIFE MANIC STREET PREACHERS EPIC
35	26	I WILL SURVIVE CHANTAY SAVAGE RCA
36	18	TRIPPIN' ON SUNSHINE PIZZAMAN COWBOY
37	28	PASS & MOVE (IT'S THE LIVERPOOL GROOVE) LIVERPOOL FC & THE BOOT ROOM BOYZ TELSTAR
38	38	THE X-FILES THEME MARK SNOW WARNER BROS.
39	NEW	LIGHT MY FIRE/PLEASE RELEASE ME MIKE FLOWERS POPS LONDON
40	29	KLUBBHOPPING KLUBBHEADS AM/PM

THIS WEEK	LAST WEEK	ALBUMS
1	1	GEORGE MICHAEL OLDER VIRGIN
2	3	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
3	6	FUGEES THE SCORE COLUMBIA
4	4	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
5	2	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC
6	10	CELINE DION FALLING INTO YOU EPIC
7	12	OCEAN COLOUR SCENE MOSELEY SHOALS MCA
8	5	ASH 1977 INFECTIOUS
9	8	TAKE THAT GREATEST HITS RCA
10	13	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR
11	NEW	GABRIELLE GABRIELLE GO! BEAT
12	9	MIKE & THE MECHANICS HITS VIRGIN
13	29	TINA TURNER WILDEST DREAMS PARLOPHONE
14	14	EVERYTHING BUT THE GIRL WALKING WOUNDED VIRGIN
15	19	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION
16	15	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
17	11	SLEEPER THE IT GIRL INDOLENT/RCA
18	18	GARBAGE GARBAGE MUSHROOM
19	22	CAST ALL CHANGE POLYDOR
20	20	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
21	24	OASIS DEFINITELY MAYBE CREATION
22	7	SOUNDGARDEN DOWN ON THE UPSIDE A&M
23	17	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY
24	17	DEF LEPPARD SLANG BLUDGEON RIFFOLA/MERCURY
25	26	PULP DIFFERENT CLASS ISLAND
26	NEW	ICE-T VI: RETURN OF THE REAL VIRGIN
27	NEW	TONY RICH PROJECT WORDS LAFACE/ARISTA
28	37	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK I EPIC
29	33	PAUL WELLER STANLEY ROAD GO! DISCS
30	25	STING MERCURY FALLING A&M
31	30	HOOTIE & THE BLOWFISH FAIRWEATHER JOHNSON ATLANTIC/EASTWEST
32	32	SKUNK ANANSIE PARANOID & SUNBURNT ONE LITTLE INDIAN
33	28	MARK MORRISON RETURN OF THE MACK WEA
34	NEW	BOYZONE SAID AND DONE POLYDOR
35	36	LIGHTNING SEEDS PURE LIGHTNING SEEDS VIRGIN
36	NEW	60 FT. DOLLS THE BIG 3 INDOLENT/RCA
37	35	BLUETONES EXPECTING TO FLY SUPERIOR QUALITY/A&M
38	NEW	RADIOHEAD PABLO HONEY PARLOPHONE
39	NEW	M PEOPLE ELEGANT SLUMMING DECONSTRUCTION
40	NEW	PORNO FOR PYROS GOOD GOD'S URGE WARNER BROS.

ITALY (Musica e Dischi/FIMI) 06/03/96

THIS WEEK	LAST WEEK	SINGLES
1	3	FABLE ROBERT MILES DBX
2	2	PROFONDO ROSSO FLEXTER DISCOMAGIC
3	4	WRONG EVERYTHING BUT THE GIRL ATLANTIC
4	1	DON'T STOP MOVIN' LIVIN' JOY MCA
5	6	SUMMER IS CRAZY ALEXIA DWA
6	8	MAKE THE WORLD GO ROUND SANDY B ENERGY PRODUCTION/D-VISION
7	NEW	CALIFORNIA LOVE 2PAC FEATURING DR. DRE DEATH ROW/ISLAND
8	NEW	SEE THE DIFFERENCE MOLELLE & ASHER SENATOR TIME
9	5	FASTLOVE GEORGE MICHAEL VIRGIN
10	7	GIGI'S VIOLIN/ELEKTRO MESSAGE GIGI D'AGOSTINO MEDIA/BRX

The Italian Album Chart Was Unavailable This Week

SPAIN (TVE/AFYVE) 05/25/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	DANZA DE LOS LIMONES JUAN ANTONIO CANTA VIRGIN
2	6	SUMMER IS CRAZY ALEXIA BLANCO Y NEGRO
3	1	FASTLOVE GEORGE MICHAEL VIRGIN
4	NEW	GO BACK ANALOGIC GINGER
5	5	SEXY EYES WHIGFIELD MAX MUSIC
6	4	BALLOON (EL GLOBO) DJ'S AT WORK MAX MUSIC
7	7	ALL I WANT SCANNERS BIT MUSIC
8	9	ANONYMOUS FAST FORWARD MAX MUSIC
9	3	TO THE BEAT ALDUS HAZA MOON GINGER

HITS OF THE WORLD

CONTINUED

NETHERLANDS (Stichting Mega Top 50) 05/30/96

THIS WEEK	LAST WEEK	SINGLES
1	1	DRILL INSTRUCTOR CAPTAIN JACK EMI
2	5	MACARENA LOS DEL RIO BMG
3	4	DE EERSTE KEER MAXINE & FRANKLIN BROWN CNR
4	3	WASSENAAR ROSS & IBA CNR
5	8	FU-GEE-LA FUGEES COLUMBIA
6	2	HAVA NAQUILA PARTY ANIMALS EDEL
7	7	GA DAU DEMIS CNR
8	NEW	RETURN OF THE MACK MARK MORRISON WARNER
9	NEW	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
10	NEW	VRIJ ZIJN MARCO BORSATO POLYDOR
ALBUMS		
1	7	GEORGE MICHAEL OLDER VIRGIN
2	2	CELINE DION FALLING INTO YOU COLUMBIA
3	1	PAUL DE LEEUW ENCORE EPIC
4	3	MARCO BORSATO ALS GEEN ANDER POLYDOR
5	NEW	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
6	5	ANDREA BOCELLI BOCELLI POLYDOR
7	6	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
8	10	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
9	NEW	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
10	4	GUUS MEEUWIS & VAGANT VERBAZING ARCADE

BELGIUM (Promuvi) 06/07/96

THIS WEEK	LAST WEEK	SINGLES
1	1	CON TE PARTIRO ANDREA BOCELLI POLYDOR
2	3	LIFT U UP 2 FABIOLA EMI
3	5	LEMON TREE FOOL'S GARDEN EMI
4	2	ONE OF US JOAN OSBORNE MERCURY
5	6	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
6	NEW	X-FILES DJ DADO ZYX
7	NEW	LIEFDE IS EEN KAARTSPEL LISA DEL EO COLUMBIA
8	7	IL VOLO ZUCCHERO POLYDOR
9	8	PIU' BELLA COSA EROS RAMAZZOTTI DDD
10	4	CHILDREN ROBERT MILES BMG-ARIOLA/NEWS
ALBUMS		
1	1	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
2	2	ANDREA BOCELLI BOCELLI POLYDOR
3	3	GEORGE MICHAEL OLDER VIRGIN
4	5	CELINE DION FALLING INTO YOU COLUMBIA
5	4	TINA TURNER WILDEST DREAMS PARLOPHONE
6	6	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
7	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
9	9	TAKE THAT GREATEST HITS RCA
10	8	HELMUT LOTTI GOES CLASSIC RCA

SWEDEN (GLF) 05/31/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	UNTIL IT SLEEPS METALLICA MERCURY
2	2	LEMON TREE FOOL'S GARDEN INTERCORD
3	1	CHILDREN ROBERT MILES DECONSTRUCTION
4	4	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
5	3	RETURN OF THE MACK MARK MORRISON WARNER
6	5	THE X-FILES THEME MARK SNOW WARNER
7	7	DEN VILDA ONE MORE TIME COLUMBIA
8	NEW	MACARENA LOS DEL RIO RCA
9	NEW	HEAVEN U96 MOTOR MUSIC
10	8	TRE GRINGOS JUST D MED THORLEIFS TELEGRAM
ALBUMS		
1	2	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
2	1	GEORGE MICHAEL OLDER VIRGIN
3	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	NEW	FUGEES THE SCORE COLUMBIA
5	6	CELINE DION FALLING INTO YOU COLUMBIA
6	3	SOUNDGARDEN DOWN ON THE UPSIDE A&M
7	8	PETER LEMARC LEMARCOLOGI 1986-1996 MNW
8	9	ORUP FLICKOR FORR & NU 1986-1996 METRONOME
9	7	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
10	NEW	EVERYTHING BUT THE GIRL WALKING WOUNDED VIRGIN

PORTUGAL (Portugal/AFP) 06/04/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	GEORGE MICHAEL OLDER VIRGIN
2	2	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
3	NEW	GNR TUDO O QUE VOCE QUERIA EMI
4	4	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
5	5	JULIO IGLESIAS 24 GREATEST HITS COLUMBIA
6	8	ENRIQUE IGLESIAS ENRIQUE IGLESIAS STRAUSS
7	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
8	3	VANGELIS PORTRAITS POLYDOR
9	NEW	BEAUTIFUL WORLD FOREVER WARNER
10	7	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI/GLOBO

NEW ZEALAND (RIANZ) 05/29/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	KILLING ME SOFTLY FUGEES SONY
2	NEW	TONIGHT, TONIGHT SMASHING PUMPKINS VIRGIN
3	2	1, 2, 3, 4 (SUMPIN' NEW) COOLIO FESTIVAL
4	1	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND
5	NEW	SPACEMAN BABYLON ZOO EMI
6	3	RIDIN' LOW L.A.D POLYGRAM
7	NEW	SLOW JAMS QUINCY JONES/BABYFACE/TAMIA WARNER
8	6	IRONIC/YOU OUGHTA KNOW (LIVE) ALANIS MORISSETTE WARNER
9	NEW	YOU'RE THE ONE SWV BMG
10	NEW	CHILDREN ROBERT MILES BMG
ALBUMS		
1	NEW	SOUNDGARDEN DOWN ON THE UPSIDE A&M
2	2	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
3	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	1	GEORGE MICHAEL OLDER VIRGIN
5	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
6	7	BUSH SIXTEEN STONE MCA
7	NEW	FUGEES THE SCORE SONY
8	5	PANTERA THE GREAT SOUTHERN TRENDKILL WARNER
9	NEW	TRACY CHAPMAN NEW BEGINNING WARNER
10	NEW	CURE WILD MOOD SWINGS WARNER

SWITZERLAND (Media Control Switzerland) 05/30/96

THIS WEEK	LAST WEEK	SINGLES
1	5	COCO JAMBOO MR. PRESIDENT WARNER
2	1	MACARENA LOS DEL RIO BMG
3	2	CHILDREN ROBERT MILES POLYGRAM
4	3	THEY DON'T CARE ABOUT US MICHAEL JACKSON SONY
5	4	X-FILES DJ DADO ZYX
6	7	PIU' BELLA COSA EROS RAMAZZOTTI BMG
7	NEW	JEIN FETTES BROT WARNER
8	6	LEMON TREE FOOL'S GARDEN INTERCORD
9	NEW	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU BRYAN ADAMS POLYDOR
10	9	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBA/JIVE
ALBUMS		
1	1	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
2	2	ZURI WEST HOOVER JAM SOUND SERVICE
3	4	GEORGE MICHAEL OLDER EMI
4	3	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
5	6	CELINE DION FALLING INTO YOU SONY
6	NEW	TIC TAC TOE TIC TAC TOE BMG
7	8	TINA TURNER WILDEST DREAMS EMI
8	7	TAKE THAT GREATEST HITS BMG
9	9	FOOL'S GARDEN DISH OF THE DAY EMI
10	5	CAUGHT IN THE ACT FOREVER FRIENDS ZYX

FINLAND (Seura/IFPI Finland) 05/27/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY
2	2	MACARENA LOS DEL RIO BMG
3	1	CHILDREN ROBERT MILES DECONSTRUCTION
4	3	C'MON NOW LEILA K MEGAREEL ART
5	7	X-FILES DJ DADO FLEXEMI
6	6	FIRESTARTER PRODIGY XL RECORDINGS
7	5	THE X-FILES THEME MARK SNOW WEA
8	NEW	YOTA VASTAANOTTAMAAN YO POKO
9	9	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU BRYAN ADAMS A&M
10	8	HEAVEN U96 MOTOR MUSIC
ALBUMS		
1	1	J. KARJALAINEN ELECTRIC SAUNA POKO
2	2	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
3	3	GEORGE MICHAEL OLDER VIRGIN
4	8	SOUNDGARDEN DOWN ON THE UPSIDE A&M
5	5	XL5 PEDON MOKKI ZOO MUSIC/BMG
6	7	APULANTA ENJA LEVY-YHTIO
7	4	PANTERA THE GREAT SOUTHERN TRENDKILL EASTWEST
8	NEW	NYLON BEAT NYLON BEAT MTV MUSIIKKI
9	NEW	AMORPHIS ELEGY RELAPSE/SPINEFARM
10	6	ISMO ALANKO I-R-T-I POKO

HONG KONG (IFPI Hong Kong Group) 05/26/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	JACKY CHEUNG LOVE & SYMPHONY POLYGRAM
2	2	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
3	NEW	BEYOND BEYOND LIVE & BASIC ROCK
4	4	AARON KWOK PIGEON WARNER
5	9	SOUNDTRACK EMPHASIS EMI
6	3	ANDY LAU LOVE SICKNESS BECOMES DISASTER BMG/MUSIC IMPACT
7	6	KELLY CHAN I DON'T THINK SO GO EAST
8	7	CASS PHANG JAIL BIRD EMI
9	NEW	ANTHONY WONG 5 BREAD 2 FISHES GO EAST
10	5	NORMAN TAM NORMAN 25 BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

PORTUGAL/BRAZIL: Six of Portugal's finest musical acts accompanied Prime Minister António Guterres on an official visit to Brazil intended to strengthen the political, social, and cultural relationship between the two nations. The trip was hailed as an unqualified success by the Brazilian media. The artists involved were rock group **Delfins**, whose album "O Caminho Da Felicidade" (Road To Happiness; BMG) is certified triple platinum in the band's home country (120,000); hip-hop/acid-jazz singer/songwriter **Pedro Abrunhosa**, who was named best act in 1994 by such publications as *Blitz*, *Publico*, and *Diario Noticias* and is preparing his second album for Polydor; **Dulce Pontes** (Movieplay), a beautiful and charming singer noted for her blend of pop, rock, folk, and fado styles; **Pedro Caldeira Cabral** (EMI) a highly regarded guitarist in a variety of styles; jazz pianist **Mário Laginha**; and jazz singer **Maria João** (Enja/USA). During the visit, Delfins, Abrunhosa, Pontes, and Cabral played sold-out venues in Rio de Janeiro, São Paulo, and Brasília, while the performance by João accompanied by Laginha in the Golden Room of the Copacabana Hotel in Rio de Janeiro was widely acclaimed as one of the best gigs of the year. **FERNANDO TENENTE**



NORWAY: Bel Canto, the group featuring the crystalline vocals of **Anneli Drecker**, blends the exotic sounds of faraway Eastern countries with the cool atmosphere of its hometown, Tromsø, which is north of the Arctic Circle, on its fourth album, "Magic Box." By transporting the dance beats of Tromsø's thriving techno scene to a much warmer sonic climate, the album underlines the point that the language of music is global. After long-running negotiations, Bel Canto has been released from its contract with Crammed Disques, and "Magic Box," recorded primarily in Oslo, is the group's first release on Lava/Atlantic Records. Along with Drecker, who also plays keyboards, the band features **Nils Johansen** (guitar, violin, mandolin, programming), **Andreas Erikson** (percussion), and **Kirsti Nyutstumo** (bass). An international cast of guest contributors includes **B.J. Cole** (pedal steel) and **Jah Wobble** ("bass and hyperventilation"), who both play on a typically multicultural track called "Kiss Of Spring." **HELLE HOINNESS**

FRANCE: The **Orchestre National De Jazz** (National Jazz Orchestra), which celebrates its 10th anniversary this year, is unique in jazz circles in that every two years the big band appoints a new "chef" (boss), who acts as leader, musical director, and often main composer. The ONJ was created in 1986 under the aegis of former minister of culture **Jack Lang** to represent the country's contemporary jazz scene, and while the idea was initially greeted with skepticism, it has successfully fielded a new generation of musicians and won national and international recognition for its work. Band leaders so far include saxophonist **Francois Jeanneau**, pianist **Antoine Herve**, guitarist **Claude Barthelemy**, pianist **Denis Badault** (twice), and the current incumbent, pianist **Laurent Cugny**. More than 250 French musicians have passed through the band's ranks. To mark the occasion of its 10th anniversary, the ONJ has released two albums on PolyGram Jazz: "In Tempo," featuring blues musician **Lucky Peterson**, was recorded on tour; and "Reminiscing," which re-creates the swing sound of New Orleans. Saxophonist **Lee Konitz** is the band's special guest during the current season, which includes appearances at the Festival des Musiques Metisses in Angouleme and a special performance in Montpellier with that city's Philharmonic Orchestra. **EMMANUEL LEGRAND**

IRELAND: Steve Mason of the **Saw Doctors'** U.K. distributor, Pinnacle, will visit Ireland in June for the official presentation of a silver disc from the British Phonographic Industry for U.K. sales of 60,000 units of the group's third album, "Same Oul' Town" (Shamtown Records). The Doctors, whose latest single from the album is "To Win Just Once," will open for **Bob Dylan**, **Eric Clapton**, and **Alanis Morissette** in London's Hyde Park June 29 and at the Cardiff (Wales) Bay Festival the following day, at which other acts will include **Van Morrison** and **Jools Holland**. It is an indication of the group's unusually diverse appeal that it can also be seen at the T in the Park festival in Glasgow, Scotland, July 14, alongside **Pulp**, **Black Grape**, and **Manic Street Preachers**, and then at the Cambridge (England) Folk Festival July 27, with **Alison Krauss** and **Billy Bragg**. The band's Irish dates this summer include the first open-air show in Belfast in many years, in the Botanic Gardens June 21. "Same Oul' Town" showcases the introspective, less rowdy side of the Saw Doctors, with songs about romance, emigration, the bleakness of small-town life, and the enduring hope of something better. These were mostly written by lead singer **Davy Carton** and guitarist/vocalist **Leo Moran**, who memorably describes the band's rough-hewn music as sounding like "Bono in wellingtons." Two of their songs—"Pied Piper" and "Hay Wrap" from the album "All The Way From Tuam"—are on the soundtrack of the **Albert Finney** movie "Run Of The Country." **KEN STEWART**



U.K.: If the Beatlesque intonation of **Eggman's** new album, "First Fruits," sounds familiar to British pop kids, it's because they already know the singer/songwriter as **Sice**, the bald front man of the **Boo Radleys**. The voice of Sice propelled the breezy single "Wake Up Boo!" to No. 1 last year during Britain's most scorching summer in two decades. Most of the Boos' material is written by guitarist **Martin Carr**, but Sice wrote and demoed the songs on "First Fruits" in a two-month respite between the band's recording and was urged to record them by Creation A&R manager **Mark Bowen**. Sice used the name Eggman to put distance between him and his Boo Radleys work. "First Fruits" (released here May 27) remains true to the British pop tradition of keeping it short and sweet—few of the tracks are longer than three minutes. The album is more introspective than the Boos' normally uptempo offerings, with Sice looking back on his childhood, family matters, Catholicism, and funerals. "First Fruits" also stays true to the understated, quirky Creation sound, with collaborations from labelmates **Ed Ball** on drums and keyboards and **Sean Jackson** from **18-Wheeler**. The rest of the Boos also help out but never together on the same track; however, the band denies that this is the prelude to a parting of the ways. Sice will not tour on his own, and a new Carr-penned Boo Radleys album is due out later this year. "First Fruits" was simultaneously released in most European territories through Sony Music's Licensed Repertoire Division but as yet has no U.S. label deal. **DOMINIC PRIDE**

Komuro Sweeps JASRAC Prizes Japanese Society Honors Songwriter

TOKYO—Not satisfied with winning gold and bronze prizes from Japanese performing/mechanical rights society JASRAC last year, producer Tetsuya Komuro this year became the first songwriter in the 14-year history of the JASRAC Prizes to walk off with all three gongs.

Garnering the most royalties in fiscal 1995 were Komuro compositions "Wow War Tonight" (performed by H Jungle With T, released by Avex D.D., and published by Fujipacific Music and Yoshimoto Music Publishing), "Crazy

Gonna Crazy" (trf, Avex D.D., Media Apurupo), and "Overnight Sensation" (trf, Avex D.D., Prime Direction).

Winner of the foreign work prize, awarded to the overseas composition that garnered the largest amount of royalties in fiscal 1994, was "When You Wish Upon A Star" by Ned Washington and Leigh Harline and published by Bourne Co. The song's Japanese subpublisher is Highnote Publishing, and the translator of the lyrics is Yohji Shimamura.

STEVE McCLURE

SONY JAPAN FORMS 'INDIE' ARM

(Continued from page 55)

of the Tristar staff are all bilingual Japanese who have lived or been educated overseas, lending the label a distinct international feel.

Matsumura says there are three reasons for Tristar's creation. "First, in the last few years, there has been a very strong trend in which Japan creates its own [international-repertoire] hits," he says, citing the recent success in that country of such acts as Shampoo, Diana King, Lisette Melendez, and Scatman John. Tristar will focus on finding those kinds of acts.

The second reason is that a small, indie-style label is able to pick up on new musical trends more quickly but is still able to use Sony's marketing clout to push its product.

"The third thing is that [Sony has] a vast amount of catalog and artists all over the world, and I don't think it's been fully exploited." Matsumura says, "I'd like our label to pick up artists from Sony affiliates around the world."

Although Tristar will concentrate initially on releasing foreign repertoire in the Japanese market, the label does not plan to be bound by any specific agenda.

"We're thinking of eventually

releasing artists outside Japan as well," says Tristar staffer Hana Tabata. "It's basically no rules—we can do Japanese artists, American artists, whatever." Also possible are licensing deal for Japan with overseas labels.

Tristar also plans to release a limited number of titles—about one a month—in order to give each release maximum attention. And instead of Japanese labels' standard blanket-promotion strategy, Tristar will fine-tune its promotional efforts.

"We just want to talk to the people we want to talk to," says Matsumura. "We don't want to be tangled up in the conventional process and policies. Retail is actually the most effective form of 'media' now—getting your record in an in-store listening post is more effective than airplay on some stations." The label is encouraging international artists to send in demo tapes or CDs.

"We're actively seeking new artists, labels, producers, and creative teams," Tabata says, adding that the label is also looking to sign major artists whose contracts have expired.

Tristar has no direct connection with Sony's other Tristar labels in other territories, such as the U.S.



Over The Moon. Neil Diamond receives a platinum award in Australia for sales of 70,000 units for his "Tennessee Moon" album. Shown, from left, are Denis Handlin, chairman/CEO of Sony Music Entertainment Australia; Diamond; and 2UE Sydney DJ John Laws.

Oh Susanna's Tape Fosters Praise Acclaimed 7-Song Cassette Could Bring Record Deal

■ BY LARRY LeBLANC

TORONTO—With only 50 copies of her low-budget, self-produced, and roots music-styled cassette in existence, neophyte singer/songwriter Oh Susanna has already impressed people in the music industry.

Her narrative force, incisive and amazingly detailed lyrics, and simple musical approach mark her as an artist to watch.

"When you hear the tape, it just grabs at your heart," says George Maniatis, VP of A&R and marketing at Nettwerk Productions in Vancouver. "Her music is real. To me, it's Leonard Cohen meets Hank Williams. She's going to strike a chord with a lot of people."

John Sakamoto, executive producer of Toronto-based online music service Jam Showbiz, agrees that Oh Susanna has a future. "I've been listening to her tape nonstop for the past two weeks. [The music] is pure, but it's not boring. It's got a chance outside the roots/folk/country audience."

Another early believer is Chris Douridas, music director of KCRW, the U.S. NPR affiliate in Los Angeles. After receiving a copy of Oh Susanna's cassette last April, he began playing the track "Crooked Down The Road" on his show "Morning Becomes Eclectic."

"Her sister sent me the tape," says Douridas. "I grabbed it on the way out the door one day and played it in the car. When the first song came on, I couldn't believe how good it was. The next tune was also great, and so was the next one."

The unpolished seven-song cassette, which has not been commercially issued, cost \$200 Canadian to record last November, says the 26-year-old singer/songwriter, who is based in Vancouver.

"I didn't duplicate [the tape] until March," says Oh Susanna, who has performed only five solo shows since September 1995. "First, I gave it to friends, and then I put a few copies in [Vancouver record store] Zulu Records."

She says she has given away most of the tapes to friends or to music industry people at Music West, the Vancouver music conference and exhibition. "People I sold them to were relatives. My mother told them, 'You have to give Suzie \$5 for her tape.' It cost \$2.19 each to get them duplicated. The 50 copies are all gone, but I haven't made much of a profit."

On Douridas' recommendation, Music West organizers booked Oh Susanna to perform at a local club during Music West in May. They also put her song "Crooked Down The Road" on the event's compilation album.

"Oh Susanna, an amazing Vancouverite whose love of 1930s country music shows heartily in her self-titled tape, dropped the room's collective jaws during her Railway Club set and got a few business cards of her own," wrote Denise Sheppard about the Music West appearance in the June 1996 issue of Chart, Canada's alternative music magazine.

"From that [appearance]," Oh Susanna says, "I've heard from a lot of [music industry] people, and I'm getting wined and dined a bit [by Canadian labels]," including Nettwerk.

The singer/songwriter calls her given name, Susan Ungerleider, "too weird" for a performer. "A friend of mine suggested I call myself Oh Susanna," she says. "I thought it'd be nice to keep [my] name

somehow. Obviously, it also evokes the folk element that's in the music."

Oh Susanna became interested in singing and songwriting in 1994, when a friend, guitarist Scott Chernoff, invited her to record Hank Williams and Robert Johnson covers with a new band. "At that point, I had been fooling around on guitar for a couple of years, but I always felt like I was a singer," she says. The unreleased 4-track tape, she says, "sounds pretty terrible. They put way too much reverb on it."

Chernoff was impressed enough to ask her to join his group, but it soon broke up. "We didn't even have a name," says Oh Susanna. "The band was totally in the



OH SUSANNA

garage. We wanted to be really rootsy, quite similar to the music I'm doing now."

During this period, Oh Susanna and Chernoff began writing songs together. Despite some encouraging early results, the two didn't continue once the band broke up.

Before meeting Chernoff, "I hadn't written anything serious, only joke songs," she says. "Scott was more experienced, and it was difficult for me to live up to what he wanted. He wanted to write most of the lyrics, and I wanted to write some words as well. Eventually, personalities and a struggle over [musical] style tore us apart."

Two of their collaborations, "Crooked Down The Road" and "Jackson Wilson," are included on her cassette, but "the form they're in now isn't the way they always were," she says.

Oh Susanna recorded her cassette after a friend, dancer Anusha Fernando, coaxed her into performing at a cabaret evening at her dance studio. Also performing was guitarist Dan O'Connell. Impressed by Oh Susanna's performance, he asked if she had recorded her songs. O'Connell then suggested he produce a cassette recording and brought in drummer Shane Wilson and bassist Bill Arab to record it at a local rehearsal hall.

"It was a very simple recording," says Oh Susanna. "We did it overnight, basically. We used an Adat [recorder] and finished it in about two hours. I first recorded with guitar and vocals, and then the instruments were added on the top."

While some of the songs on the cassette were completed quickly, several were finished only after months of reflection. "Roll Me On Home," she notes, was completed in 15 minutes, but "Missoula" and "All Eyes On Baby" were developed over a lengthy period.

"I have no idea how long I worked on each song," she says. "For me, it takes a lot of questioning and philosophizing before a song comes out. There's a lot of journal writing and obsessing about [subjects]."

The hardest thing about writing the songs was letting the music come out, she adds. "Also, not censoring things even if I felt that it was too simple. Sometimes, I'd say to myself, 'This is what you're trying to say.'"

While downplaying the suggestion that her songs are autobiographical, Oh Susanna agrees that the emotions

expressed are mostly based on her own feelings. "I'm good at putting forth a third person's account of a point of view that's very personal but still has something mysterious or hidden about it," she says. "I'm also fascinated with stories and have a knack for putting things together in a story form when I'm talking to people."

Several songs originated while Oh Susanna was at her job in the Vancouver library system. "To work in the basement of the library where there's dust and little worms and God knows what and stick yellow dots on books because we were moving was pretty boring," she says, laughing.

"So I was trying to make it meaningful by creating music. 'All Eyes On Baby' began at the library when I was so bored and thinking what was I going to do with my life. Being the youngest of my generation in my family, there's a feeling of being watched. All my cousins are married and getting on with their lives. I'm also fascinated with how kids are made into what they are. Being a girl, and being made [by society] into a girl, is a lot of what that song is about."

Born in Amherst, Mass., Oh Susanna was brought to Canada at the age of 1 when her father, a professor, got a job at the University of British Columbia in Vancouver.

She recalls being curious about music from an early age. "When I was in elementary school, I was really into the Rolling Stones, who led me to more bluesy and country-feeling music," she says. "When I got into high school, I was more into punk rock stuff like the Sex Pistols and X. I started high school when [alternative-styled UBC radio station] CTR got its FM slot. That was a big deal then."

At the time, the hippest that Vancouver commercial radio would get was playing Neil Young, she notes. "When you're 12 that's fine, but as you get a bit older, you want more spunk in the music."

After finishing high school in 1987, Oh Susanna left Vancouver to attend McGill University in Montreal. After two years in the general arts program there, she left to become a Western civilization major at Montreal's Concordia University for two years.

While attending Concordia, Oh Susanna hosted a one-hour roots music radio program, "Great Works Of Country And Western Civilization," at the university's FM radio station, CRSG.

"I'd have shows about Bob Wills or Bill Monroe and talk about the roots of western swing and bluegrass," says Oh Susanna. "I'd also do shows where I'd focus on an [American] folk hero like John Henry and play different versions of songs about them and read stories about them. [The show] really made me focus on [traditional music]."

The university station had a limited record collection, so Oh Susanna would have to find recordings by scrounging in local used record stores. "I'd also raid my aunt and uncle's record collection," she says. "They were really into Josh White, Big Bill Broonzy, and Pete Seeger and had all these Sing Out magazines in the basement."

About Oh Susanna, Maniatis comments, "She seems to be writing from an older person's perspective." He adds, "She's very young and very bright."

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Nostalgia Helps Boost TV Programs On Video A&E, Comedy Central Fare Make Headway At Chains

■ BY SETH GOLDSTEIN

NEW YORK—Video retailers are shedding their apathy, even antipathy, toward television programming, whether it's old series or made-for-cable movies.

For years, stores considered broadcast and cable fare as "sat there, seen that." No one, however, can deny the power of nostalgia that has helped the sales of vintage TV shows grow to an estimated \$500 million-\$600 million a year, enhancing the

prospects of numerous companies that might otherwise have languished at the bottom of the market heap.

Some consider TV a first step on the ladder. Cabin Fever Entertainment, nourished by broadcast fodder in

its formative years, now says it has graduated to bigger things. But suppliers—such as New Video Group, MPI Home Video, Rhino Home Video, and Turner Home Entertainment—have found profitable niches, often carved from space previously allocated to "B" movies.

In the case of shows from the Arts & Entertainment network, distributed by New Video, the space is often brand new. New York-based New Video is negotiating with a major chain for an A&E encap, a first for the cable channel. "There is a market change," says New Video executive VP/GM Susan Margolin. "With most of our customers, we've passed the point where we have to explain."

Like other vendors, New Video has since landed other TV properties, such as a Wall Street Journal financial series, and is busy scouting more, including one catalog made up of several long-running network sitcoms that once dominated their prime-time slots. A deal should be concluded shortly, likely giving the product extensive mass-merchant exposure, which New Video lacks.

Margolin notes the A&E brand is visible at Trans World Entertainment, Borders, Musicland, Target Stores, and Best

Buy. Blockbuster; she adds, has made a "huge commitment" to both versions of the BBC production of "Pride And Prejudice," which A&E and New Video introduced in February as a sell-through release and then repackaged for rental several months later.

New Video found that having A&E titles opened retail doors when it began soliciting orders. "We find this approach works for us," Margolin says.

Army Schorr, VP of video marketing for Rhino, hopes Comedy Central will do the same for his company. Schorr has just acquired the distribution rights to almost 400 hours of Comedy Central programming, as well as a first look at future shows. The initial releases, drawn from such Comedy Central favorites as "Politically Incorrect," "Dr. Katz, Professional Therapist," and "Comic Justice," will reach stores next month at \$9.95 or \$12.95 suggested list.

Rhino figures it has two opportunities to grab consumer attention: First, because of the Comedy Central name; second, because of the star power featured on the tapes, among them comics Jerry Seinfeld, Roseanne, Steven Wright, and Jeff Foxworthy. "Throughout the year, we'll be developing the brand," says Schorr, who expects to firmly grab retailers' attention. "This will be the year when people are going to have to take notice of what we're doing."

Comedy Central is expected to boost Rhino's profile. Its catalog of special-interest titles does "incredibly well" in many chains, but, Schorr says, "The problem in a lot of cases is that the consumer can't find [our titles] at retail." Based on sales of Rhino's four-tape set of "The Monkees" TV show, he thinks the tide is slowly turning.

Half of the individual tapes have sold through, and the nearly 3,000 "Monkees" box sets, priced at \$400, are gone, according to his sales reports. Schorr adds, "I took a lot of flak" for offering the boxed set.

Retailers can attune themselves to the Comedy Central brand of humor during the Video Software Dealers Assn. convention, July 10-13 in Los Angeles, at

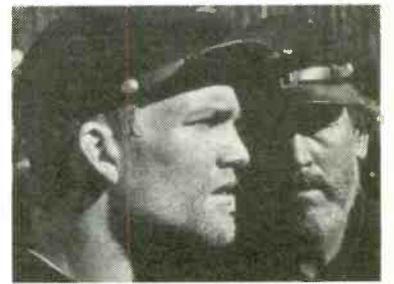
which Rhino will exhibit for first time since 1992. Rhino plans to show off more than the Comedy Central releases included in the agreement. An earlier, separate contract covers "Kids In The Hall," the Canadian troupe featured in "Brain Candy," released earlier this year on Paramount. "We're just putting [the TV show] out now," Schorr says.

TV series might be found more readi-

ly on cassette if more were available. Unfortunately, says MPI chairman Waleed Ali, "many can't be released on video because the [unions] make it impossible." Unwilling to tackle difficult clearances, Ali says, "There are shows we've never bothered to go after," such as "The Smothers Brothers Comedy Hour."

Of course, 15 years ago, when MPI

(Continued on page 66)



Turner Home Entertainment is releasing its made-for-cable "Andersonville" feature at \$49.98 in an effort to boost retailer acceptance.

Heartbeat: The Pulse Of Lebanon, Tenn. Neophyte Boosts Sales At Video/Music Store

■ BY PATRICIA BATES

LEBANON, Tenn.—Two and a half years ago, Denise Byers began a second career as a first-time retailer. She saw Heartbeat Video & Music as "an opportunity we couldn't pass up. We were living in St. Charles, Ill., and I'd been an administrative assistant for a pharmaceutical firm. My husband, David, is an iron worker, and we have two daughters. I'd worked in an office for 12 years, and I always liked



people. I thought I should have a job doing a service."

The store actually belonged to her sister Valerie, who has a master's degree in music composition and theory. But Valerie wanted to go back to Illinois to get her teach-

ing certificate, and the store went to Denise.

Although she had no prior merchandising experience, Byers managed to increase Heartbeat's profits last year by 10%, and that was achieved despite lower sales during the Christmas season than during the same period the previous year. Competition is tougher throughout the U.S. retail industry, especially since Musicland's low-price On Cue chain moved into Lebanon last year.

Heartbeat carries an inventory of 4,500 movies on tape, 1,500 CDs, and 1,500 tapes. "I'd like to get rid of cassettes altogether," says Byers, "because somebody always brings in one they say is defective, when it's actually [a problem with] their tape player. I have to split my budget between cassettes and CDs now, so I'm taking inventory almost twice a week just for that."

Byers also buys used CDs and sells eight-month-old rental videotapes. She believes that "resale is where it's at today, so I'm going to expand my used CD section. There's a 100% mark-up on them. This is the '90s, and everybody's into saving money. It's happening everywhere, from garage sales to consignment shops."

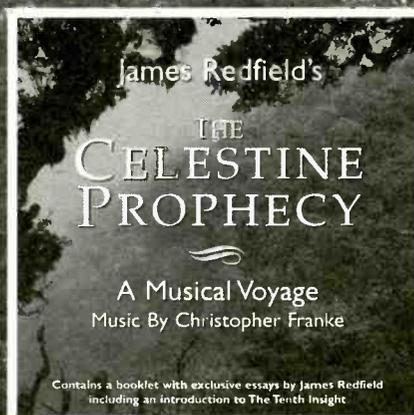
Last year, she added an unusual

(Continued on page 63)



Heartbeat Video & Music is located in a strip mall in Lebanon, Tenn. Standing in front is manager Karen Werckle. (Photo: Patricia Bates)

THE CELESTINE PROPHECY



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PRIORITY RECORDS

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Is CD A Viable Format For Audiobooks? Publishers Gauging Response To New Releases

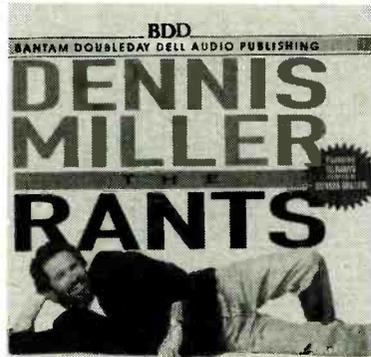
BY TERRI HORAK

NEW YORK—Though it is unlikely that CDs will soon replace cassettes as the format of choice for audiobooks, publishers are increasingly selecting titles for the CD market.

"We noticed it was something picking up in the industry, and we decided to try it with our best-selling fiction," says Christine McNamara, marketing manager at Bantam Doubleday Dell Audio Publishing.

The company's first fiction title issued on CD is John Grisham's "The Runaway Jury," which went on sale May 15. McNamara says that the response has been good and there have been some reorders.

Recently, BDD also released a CD edition of "The Rants" by comedian Dennis Miller. "That



me I would definitely order, because we try to help expand awareness of the product and make them available [to a wide market]," he says.

Bates cites the affordability of portable CD players as a factor in the rising popularity of the format.

But it's such independents as Dove Audio, Naxos, and Rhino Word Beat that lead the way in terms of CD product, and genre plays a large part in that success.

"I think the bottom line is that all cars will eventually have CD players as standard equipment, and we wanted to get a jump on the industry, so everybody knew we had CDs when it finally broke," says Dove Audio's Clive Fox.

But for the most part, the market is greater for titles consumers are more likely to listen to at home, such as beat poetry, classics, comedy, or music-related product.

Since Naxos and Rhino have music divisions, they automatically issue every title on CD. "We're going after the person who's going to buy spoken word as an extension of their musical taste," says David Dorn, Rhino's senior director of media relations.

Naxos AudioBooks, which specializes in midline classics, has released each of its 75 titles on CD. "We're very happy with our CD sales," says national marketing director Chuck Weigel, adding that sales are about 60/40 in favor of the CD. "One of the things that helps us is that there are very few competitors putting out CD product, so we're filling that gap."

Susan Yeager, buyer/merchandiser at Borders Books & Music, says she has seen an increase in CD sales in the last couple of years, "mainly with blockbusters and classics, titles that people want to build a library with."

At Borders, about 25% of the
(Continued on next page)

BIBLIOTECH

was a natural for CD, because it's really a comedy album, and they need to be on CD," says McNamara. In the fall, the company will issue three more titles on CD.

Publishers that have issued titles on CD include Publishing Mills, with Jonathan Winters' "Crank Calls" and Ice-T's "The Ice Opinion," and Harper Audio, which has released the best-selling "Men Are From Mars, Women Are From Venus" on the format, as well as a number of Shakespeare titles on its Caedmon label.

At Ingram Book Co., the largest audiobook wholesaler, spoken audio merchandising manager Paul Bates says that about 500 of the 9,000 titles the company sells are on CD. "Any title on CD that's presented to

BIBLIO BRIEFS

PLAYBOY ENTERPRISES and Grand Haven, Mich.-based Brilliance Corp. have signed an exclusive agreement to produce several lines of audiobooks under the imprint Playboy Audio.

The first two product lines, "The Best Of Playboy Fiction" and "Playboy Comedy Club," will debut in August. "The Best Of Playboy Fiction," a two-tape package, will feature short stories that have appeared in the magazine; it will have a suggested list price of \$16.95. Ernest Hemingway, John Updike, Joyce Carol Oates, John Cheever, and Michael Crichton are among the best-selling authors to have been published in the magazine, though not all will appear in audio form.

"Playboy Comedy Club" features complete live performances by nationally known comedians and has a suggested price of \$8.95 per tape.

Scheduled to debut in September is "Playboy On The Move." The audio travel guide will retail for \$6.95.

REZOUND AUDIO BOOKS, distributor of audiobook rental programs to video stores and alternative outlets, has announced that it will make its products and services available through video distributor M.S. Distributing. The arrangement has the potential to significantly increase Rezound's customer base from its current 4,500 accounts. M.S. software buyer Tom Splinter says, "Now we can turn a normal video store into a home-entertainment store. We're trying to create stores that will succeed in the long run, not just sell them a video, and this is a way to better serve our customers."

AUDIOFILE, the Portland, Maine-based monthly magazine of audiobook reviews, has just published the 1996-1997 edition of its Audiobook Reference Guide. The expanded directory provides information on publishers, distributors, and support services for the industry. New this year is a master index and a list of the magazine's Earphones Awards winners.

newsline...

MCA MUSIC ENTERTAINMENT had negative cash flow of \$13 million on revenue of \$228 million in the quarter ending April 30. In the same period last year, the music unit's cash flow was \$50 million on \$310 million in revenue. Parent company Seagram says the earnings decline was due to "investment in new artists and labels." MCA's music businesses include Geffen Records, MCA Records, MCA Music Publishing, and MCA Concerts. MCA's filmed-entertainment unit reports cash flow of \$109 million on \$894 million in revenue, compared with cash flow of \$43 million on revenue of \$807 million a year ago.



SPEC'S MUSIC reports that sales from stores open at least a year declined 2.1% in the third quarter from a year ago. For the three months ending April 30, Miami-based Spec's posted a net loss of \$812,000 on \$17.9 million in revenue. In the same period last year, the music and video retailer booked a net profit of \$32,000 on \$18.3 million in revenue. For the first nine months of this fiscal year, same-store sales declined 7.1%. The company attributes the results to "lower margins on product sales... lower same-store sales, and the impact on new stores."

MOOVIES, the Greenville, S.C.-based video rental chain, reports net income of \$278,000 on \$19.3 million in revenue for the first quarter, compared with net profit of \$46,533 on revenue of \$1.2 million in the same period last year. The company operated 158 stores at the end of the quarter. Moovies reports that earnings would have been higher if it had not adopted a new, accelerated method of amortizing its rental videocassette inventory.



THE VIDEO SOFTWARE DEALERS ASSN. announces that John Jump has withdrawn his candidacy for the 1996 VSDA board of directors. Regular members who have voted for him may recast their votes for another candidate. Jump is senior VP of sales for Sight and Sound Distributors in St. Louis.

NOODLE KIDOODLE, the chain of retail stores specializing in kids entertainment products, reports a net loss of \$2.7 million on \$9.1 million in sales in the first fiscal quarter, which ended May 4, compared with a loss of \$2 million on \$3.3 million in sales a year ago. The company says, "The costs related to new stores and the infrastructure that we have put in place to support our expansion plan have impacted our results. However, we expect to leverage these costs as we enlarge our store base." The Farmingdale, N.Y.-based retailer operates 21 stores.



RHINO RECORDS, in its first national urban music contest promotion, is teaming with the Sam Goody retail chain and BET in a campaign for its multi-volume series "Smooth Grooves: A Sensual Collection." The winner will receive a free trip for two to one of Sandals Resorts' nine locations in Jamaica.

THE MOTION PICTURE ASSN. reports the largest one-day video piracy raid in South Korea, resulting in the seizure of more than 145,000 unauthorized movie videocassettes and 1,176 videocassette recorders. The MPA estimates that its five-year enforcement program in South Korea has reduced the piracy rate to about 15%. In other news, the MPA says raids conducted in Philadelphia resulted in the seizure of more than 1,000 copies each of the summer blockbuster films "Mission: Impossible" and "Twister."

FOREFRONT COMMUNICATIONS says that its dc Talk release "Jesus Freak: The Single" has become the third-best-selling enhanced CD of all time. SoundScan reports that the disc has sold more than 80,000 units. Using AudioVision CD technology, the single features music, video clips, interview footage, and lyrics. Forefront says it plans to make the enhanced CD available in computer software stores in addition to music stores. The best-selling enhanced CDs are by the Rolling Stones and Sarah McLachlan.



ALL AMERICAN COMMUNICATIONS, owner of the Scotti Bros. record label, has agreed to acquire Orbis Entertainment for the production of talk shows worldwide. Robert Turner, former president of Multimedia Entertainment, will remain chairman of the company, which will be renamed All American Orbis Entertainment.

LIVE ENTERTAINMENT, the independent film production and home video company, has declared a cash dividend on each share of Series B convertible preferred stock. The quarterly payment will be 12.5 cents per share for the period from April 1 to 30 and 26 cents per share for the period from May 1 to June 30.

EXECUTIVE TURNTABLE

RETAIL. Jonathan Swerdlow is named VP of strategy and business development for Sony Development in Burbank, Calif. He was executive VP for Mann Holding Co.

DISTRIBUTION. EMI Music Distribution appoints the following market directors: Susan Doyle in Los Angeles, James Fuzzy Swing in Sacramento, Calif., Karen Aalund in Dallas, Craig Hall in Cleveland, Dave Saunders in Chicago, Jeff Ivan in Atlanta, Ray Gianchetti in Washington, D.C., Jon Burk in Boston, and Joe Pszonek in New York.

HOME VIDEO. Ann Milne is named director of video acquisitions and programming for the Columbia House Co. in New York. She was an advertising and marketing consultant.

Charles Morgan is appointed senior VP of corporate development



MILNE



MORGAN

at Hallmark Entertainment Networks in Denver. He was a consultant to the company.

MCA Home Entertainment Group in Universal City, Calif., promotes Patti Jackson to VP of programming, and MCA/Universal Home Video promotes Hilary Hoffman to director of marketing for rental product, Diane Gloor to product manager of family products, and Ann Marie Briggs to manager of publicity. They were, respectively, director of programming, product manager, assistant product manager, and publicity manager/coordinator.

DNA's Returns Penalty Causes Grumbles From Accounts

STORM WARNING: During the National Assn. of Independent Record Distributors and Manufacturers convention in Baltimore May 22-26, there were already rumblings of displeasure regarding Distribution North America's institution of a penalty for returns.

In late April, Cambridge, Mass.-based DNA informed accounts that, effective May 6, it would assess a 6% penalty for returns of more than 17% of purchases. The company is also offering an additional 1% credit on purchases to customers holding returns of less than 16.67%.

In a letter to customers, DNA sales VP **Pip Smith** characterized the policy as "[a response] to what we have experienced this season in our returns environment."

No indie distributor has been immune to the plague of returns this year, and many have probably considered instituting a penalty as a remedy (and may have contemplated it for some time, in truth), but DNA is the first indie wholesaler in the current retail climate to institute such a policy. It appears to be taking unprecedented flak for being first out of the blocks. Sources indicate that REP and Koch International are mulling over a similar move.

Some accounts are said to be fiercely resisting the penalty, with one formidable chain going as far as to demand an exemption from the policy.

NAIRD NOTEBOOK: The thorny issues facing the beleaguered indie sector—such as the current product glut, label pricing policies, and the wisdom of buying floor space at retail via slotting programs—were among the topics chewed over at NAIRD panels.

Most of the store operators on the retail panel agreed with the prevailing notion that the market is saturated with product.

Noting that 90% of the titles in a release book are first-time releases, **Terry Currier** of Music Millennium in Portland, Ore., said, "It's not unusual for most of that stuff to go back... It's not going to magically jump off the rack."

Alayna Hill of Record Archive in Rochester, N.Y., added, "The days of carrying one of everything are gone... You've got to convince us why we should take that in and let it sit on the shelf." **John Timmons** of Ear X-tacy in Louisville, Ky., concurred: "The days of me bringing in everything recorded are gone. I can't afford it."

The ongoing full-line pricing of catalog, about which many at the convention privately gnashed their teeth, took hits from retailers and distributors.

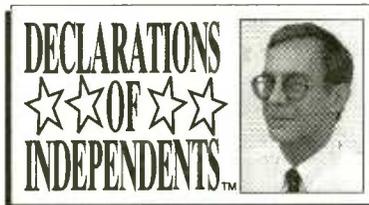
"Why are reissues full-priced?" asked **Don Van Cleave** of Magic Platter CD in Birmingham, Ala. "Why is your back catalog not midlined?"

Van Cleave's query was echoed at the distribution panel by Koch International VP of marketing and sales **Michael Rosenberg**, who identified the lack of midline pricing as one of the most frustrating problems facing distributors.

Several distributors bluntly asked whether it was a good idea to pay retailers' slotting fees for store endcap space.

"Most of the companies we deal with don't have the money for advertising, let alone slotting fees," said **Mark Vidulich**, COO of Bayside Distribution in West Sacramento, Calif., who equated the retailers' sale of space with pimping, to the amusement of the audience.

Rosenberg noted that distributors will actively encourage such buy-ins: "A salesman doesn't want to turn down a 3,000-piece [purchase order]." However, he added, "It's important that you understand the ramifications. If [product] comes back, you haven't accom-



by Chris Morris

plished anything except hurting your company."

Rosenberg and moderator **Susan Piver** of Upaya Records noted that labels have to look beyond simply getting pieces into the store and must consider such factors as promotion, publicity, advertising, and touring.

Pointing out that labels assume all the risk when they pay for retail real estate, Piver noted, to loud laughter, "There's no 'co-' in this '-op.'"

HEARD IN THE HALLS: To eliminate some distribution redundancies, Independent National Distributors Inc. and Passport Music Distribution are dividing up a dozen labels that were formerly shared by the two Alliance companies. No word at present if any of the labels in question have resisted the new assignments, which find 11 imprints going to Passport and one to INDI... **Caroline Records** opened a 47,000-square-foot facility in Memphis last month. COO **Matthew Flott** said that all the distributor's warehousing and fulfillment will be moved there by the end of the year; plans also call for sales VP **Rick Williams** to relocate to New York this summer, with **Jill Swan** heading up the company's West Coast branch in Sun Valley, Calif., where Williams is currently stationed.

Former Ichiban president **Nina Easton's** new Atlanta-based company NMC Records has signed an exclusive distribution pact with M.S. Distributing of Hanover Park, Ill. Easton said

she expects to release four albums this summer.

ON BOARD: Following NAIRD board elections, which wrapped at the convention, the trade group announced that the open seats will be filled by **Virginia Callaway** of High Windy Audio (a board returnee), **John Kunz** of Waterloo Records/Watermelon Records, **Currier** of Music Millennium/Burnside Records, and **Nina Dryer** of Green Linnet Records. **Bernard Brightman** of Stash Records and **Easton**, at the end of their three-year terms, both exited the board. **Clay Pasternack** of M.S. Distributing was re-elected chairman.

NO HOLIDAY: NAIRD attendance was visibly thinned this year by the trade organization's decision to hold its convention over the long Memorial Day weekend. Some companies showed up with slimmed-down staffs, some regular conventioners were flat-out no-shows, and some fled the Baltimore site after putting in brief appearances. Despite this obvious gaffe, NAIRD will hold its 25th-anniversary convention next year on May 21-25, coinciding again with the Memorial Day holiday. At least the '97 site, New Orleans, should prove an inducement for attendees.

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IS CD A VIABLE FORMAT FOR AUDIOBOOKS?

(Continued from preceding page)

units of "The Rants" sold are on CD. "For us, it's more a matter of the market getting used to it," Yeager says.

Suppliers and sellers agree that price is generally not an issue, since the CD version is usually only a few dollars more than the cassette. Reactions are mixed on other technical issues with CDs, such as their shorter running time (the Miller CD contains about half the content of the cassette version) and their inability to start or keep their place in the middle of a track.

While the chains express openness to CDs, some audio-only stores are reluctant to accept the format. "For selfish reasons, I'm hoping the CD thing doesn't take off for quite a bit longer, because I'm not looking forward to carrying dual inventories," says

Edvard Richards, president of Redding's Audiobooks.

At Hellers Audiobooks in New York, which does feature product on CD, operations manager **Jon Olsen** echoes the concerns of others in the industry who have yet

to commit to CDs. "I don't think the audiobook industry will go to CDs," he says. "Cassettes are going to hold out until the next big medium comes out, and [audiobooks] will skip over CDs."

HEARTBEAT

(Continued from page 61)

item for a music store: pagers. As of the end of April, she had sold 200-300.

"We have to carry what the Wal-Marts and Kmart's don't here," says **Byers**. "The chains don't offer anything with a parental advisory sticker on it, so we do," she says. "We have the horror movies and rap CDs, and they don't. But I never thought the pagers would do so well—I was shocked. We get a commission from each one, and the range in price is \$39-\$89."

As a newcomer to Lebanon, **Byers** got involved in local Chamber of Commerce meetings in 1994, when the Wal-Mart next to her in the strip mall on West Main Street moved a few miles away. "Everybody told us that when business

goes like that, it usually comes back," she says. "So we rode the roller coaster, and the ups and downs leveled out." Within the year, a Bud's discount store leased the old Wal-Mart building, and a Heilig-Meyers furniture mart is renting next door.

Byers advertises in the newspapers, but she feels that a \$150 banner visible from the road has done just as much to bring in traffic.

She does a lot of special orders and even makes hand pick-ups twice a week from her Nashville suppliers, Music City Distributors and Major Video Concepts. "I don't want to rely on UPS," she says, "and I don't have enough volume to go direct through the labels." If

(Continued on page 65)

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Merchants & Marketing

NRM Bows Catalog Program; Spec's Credit Switches To GE

IN 1994, WHEN MUSIC specialty merchants warned that the price war would eventually hurt music manufacturers the same way it was harming retailers, most label sales executives ignored the prophecy and increased their support to discounters. But in the first five months of 1996, that practice came home to roost, as music manufacturers took returns faster than they could process them.

Fallout from the price war has hurt the labels in a number of ways, not the least of which has been catalog sales. With it becoming more difficult to generate profits, music merchants have sought to increase inventory turns; this has often resulted in deep inventory being jettisoned from stores.

In the last six months, senior sales and distribution executives have been searching for ways to combat that trend. Some labels are looking for a sales executive to oversee their catalogs. EMI-Capitol Music Group North America created the EMI-Capitol Music Marketing Group, which contains the Catalog Marketing Group.

Some distribution companies, such as BMG Distribution, have shifted from quarterly catalog programs to ongoing discounts on those product lines. As part of the changing fortunes of catalog sales, BMG and Sony Music Distribution have done away with long-term dating programs.

In times of turmoil and change, some may see problems, but others will see opportunities. National Record Mart is an example of the latter. In a letter dated May 22 addressed to independent labels and distributors and specialty lines at the majors, NRM announced its "One Year Commitment Program."

As part of that program, Carnegie, Pa.-based NRM will, with label partners, carry mutually agreed-upon titles for one year and will guarantee replenishment of those titles as they are sold. In return, vendors will supply NRM with plenty of extended dating.

Well, not exactly. NRM has devised a payment schedule whereby the company gets its normal terms for two months, and then payment for orders will be divided into 10 equal monthly installments, with the first payment beginning the third month after product is received.

NRM VP George Balicky says the program is designed to benefit both the chain and labels. "It is designed to increase the quality of our inventory throughout the chain," he says. It benefits the labels by making sure their product gets the best position possible in NRM stores, he adds.

One independent supplier contacted by Retail Track says the NRM program "looks interesting." He notes that his catalog is beginning to show signs of age and that the NRM program "could be used as an acid test to determine the viability of our catalog."

For example, he says, his catalog might be represented in only about 300

of the Musicland Group's 1,200 music stores. If the NRM program is successful, it would dictate that he try to press for access to all of Musicland's stores. If the NRM program doesn't maximize the sales of his titles, then that would dictate that the titles should be only in certain stores, he adds.

NEARLY SIX MONTHS after its revolving credit facility was pulled by NationsBank, Spec's Music finally replaced it with a \$15 million credit line from General Electric Capital Corp. In a sign of the times, GE Capital is an asset-based lender, which means that Spec's inventory or some other company asset is probably security against the loan.

As the music industry's price war became protracted and began taking its toll on a number of merchants, most credit suppliers and other financial

institutions became increasingly skittish about lending to or investing in music retailers. In fact, NationsBank's calling in the Spec's credit line is an

example of that, as is the chain's replacing that lender with an asset-based lender.

In any event, the loan is large enough to allow Spec's to pay off the \$11.5 million due NationsBank and still leave enough money to satisfy the chain's daily cash needs, according to industry financial sources.

In other Spec's news, the Miami-based chain was named the No. 1 public company in the U.S. for women to work at, according to the May/June issue of Business Ethics magazine. The publication rated Spec's ahead of second- through fifth-place Avon, Gannett Co., Hershey Foods, and Dayton Hudson in the treatment of women, according to a Spec's press release.

The press release also states that women make up 60% of the company's board of directors, 44% of the chain's management, and 47% of its employees.

Overall, Spec's ranked No. 61 on the magazine's top 100, which also takes into account such factors as environmental performance, community relations, employee relations, and financial performance.

EVERY LITTLE BIT HELPS: Sam Ginsberg phoned Retail Track to report that Abbey Road's annual Black Music Day raised \$8,000 for the Washington Preparatory High School Jazz Ensemble. According to Ginsburg, at least 1,000 people attended the Los Angeles event, including Tevin Campbell, Montell Jordan, Puff Johnson, and Waymon Tillsdale, who met and hung out with local retailers.

NEW MODEL: Northeast One-Stop will soon have a new home. Lou Del-Signore, owner of the Albany, N.Y.-based wholesaler, reports that he is buying a new building, about one mile from the current facility. The new facility measures 41,000 square feet, compared with the current building, which takes in 23,000 square feet.

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HEARTBEAT: THE PULSE OF LEBANON, TENN.

(Continued from page 63)

Byers doesn't have a requested title, she says it will be in the store by the next day.

In early April, the store's best-selling CDs were the "Waiting To Exhale" soundtrack and sets by the Presidents Of The United States Of America, Oasis, Tracy Chapman,

Alanis Morissette, the Tony Rich Project, Geto Boys, Adam Sandler, Shania Twain, and 2Pac.

The top video rentals were "Babe," "Seven," "Braveheart," "Ace Ventura: When Nature Calls," "Assassins," "Dangerous Minds," "Balto," "Never Talk To Strangers," "Copycat," and

"The Prophecy."

Byers says she was a quick study and used Billboard and Entertainment Weekly to learn about acts, street dates, and releases. She also trained with her manager, Karen Werckle, a six-year veteran of Heartbeat Video & Music. Byers says she is familiar with VH1 and CMT, while Werckle knows MTV.

"If I get stuck on a title by the Gin Blossoms or Pearl Jam, then Karen knows it," says Byers. "On Mondays and Tuesdays, we get our Billboard charts, and we immediately look for the fastest gainers on the Hot 100."

"We see mostly 15- to 30-year-olds in here, and not as many country fans as you'd think we would, being so near to Nashville," says Byers. "They're more into Alanis

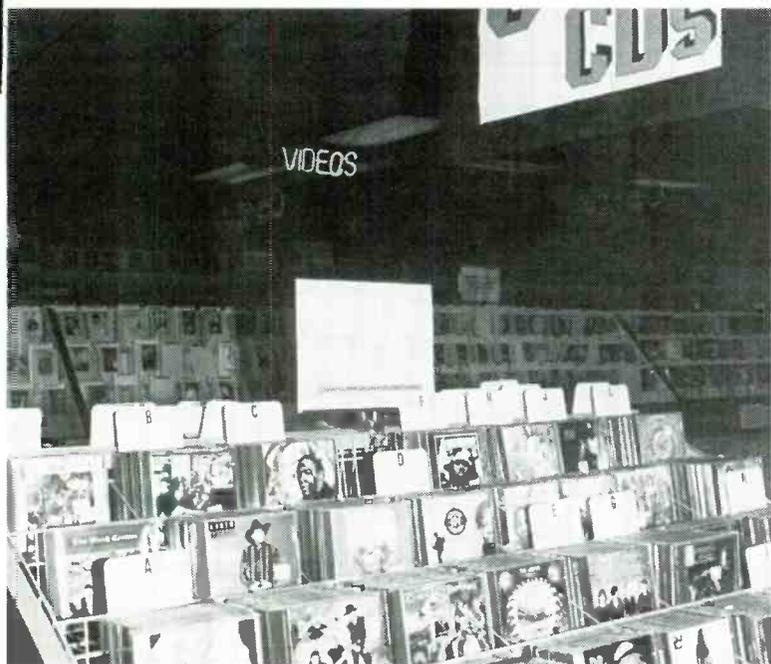
Morissette and Hootie & the Blowfish."

Two years ago, there were potential security problems when people camped out at her door for tickets to Starwood Amphitheatre or Murphy Center in nearby Murfreesboro. The lines were longest for Garth Brooks and the Eagles.

But that was before Ticketmaster's random distribution system. Heartbeat has the only Ticketmaster outlet within a radius of 25 miles, and Byers thinks it will become even more popular with the opening of an indoor arena in Nashville this fall. Also, in mid-April, she started selling tickets for the Sting/Natalie Merchant concert and others planned for the summer season at Starwood Amphitheatre, near Nashville.

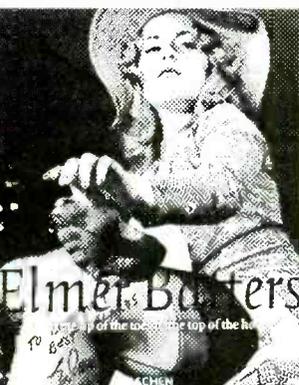


Denise Byers moved from Illinois to take over as owner of Heartbeat Video & Music. (Photo: Patricia Bates)

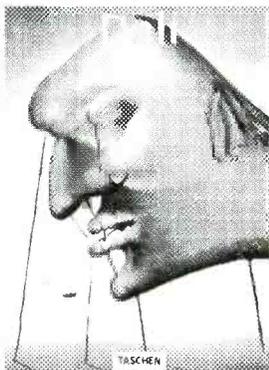


Denise Byers plans to expand the used-CD section of Heartbeat Video & Music because the profit margin is much better than that of other product. (Photo: Patricia Bates)

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Merchants & Marketing

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	★ ★ NO. 1 ★ ★ BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND 45 weeks at No. 1	251
2	3	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	258
3	2	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	182
4	4	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) [RS]	RAGE AGAINST THE MACHINE	12
5	10	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	245
6	7	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	81
7	8	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	265
8	6	NINE INCH NAILS ▲ ² TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	139
9	9	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	262
10	5	TRACY CHAPMAN ▲ ³ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	10
11	13	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	260
12	11	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	237
13	15	JAMES TAYLOR ▲ ⁸ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	257
14	12	THE SMASHING PUMPKINS ▲ ⁴ VIRGIN 88267* (12.98/15.98)	SIAMESE DREAM	28
15	14	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	54
16	21	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	233
17	16	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	50
18	20	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	245
19	25	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	229
20	17	ELTON JOHN ▲ ¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	247
21	24	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	94
22	18	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	209
23	19	CAROLE KING ▲ ¹⁰ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	77
24	22	CREEDEENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	164
25	23	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	254
26	26	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	244
27	28	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	254
28	—	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	13
29	29	AC/DC ▲ ¹² ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	152
30	27	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	7
31	44	PATSY CLINE ▲ PAIR 1236 (12.98 CD)	THE LEGENDARY PATSY CLINE	2
32	30	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	142
33	37	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	11
34	31	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	108
35	35	ENYA ▲ REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	43
36	33	EAGLES ▲ ² ELEKTRA 105/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	258
37	32	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	59
38	36	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	213
39	34	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	114
40	39	LED ZEPPELIN ▲ ¹⁶ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	213
41	38	U2 ▲ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	208
42	46	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	44
43	—	TORI AMOS ▲ ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	1
44	40	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	26
45	47	BRYAN ADAMS ▲ A&M 540157 (10.98/17.98)	SO FAR SO GOOD	8
46	—	THE BEATLES ▲ CAPITOL 97039* (15.98/30.98)	1967-1970	73
47	42	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	14
48	48	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	18
49	45	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	10
50	—	ERIC CLAPTON ▲ ¹⁰ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	6

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. [RS] indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

NOSTALGIA

(Continued from page 61)

was a home video pioneer; no one was paying attention to television shows, and deals might have been easier to strike. "The popularity of old TV shows would have been corny in the early '80s," Ali says. Cable helped change attitudes, he says, and now "everyone has fonder memories of the past than they have about the present."

MPI learned just how fond those recollections can be in 1988, when it released the first episodes of the '70s gothic soap opera "Dark Shadows." As of the end of last year, MPI had moved 1.3 million cassettes. "It's the most successful program of anything we've had," Ali says. Soap producer Dan Curtis can't complain either.

Ali says Curtis has received royalties in excess of \$2 million, according to an agreement that automatically extended MPI's license three months for every \$10,000 sales increment. MPI, which will release the last of 1,240 episodes this year, can keep pushing the cassettes through 2020, although demand already is down.

The company has expanded its repertoire so that TV accounts for about 10% of annual revenues of \$18 million-\$20 million. Relative failures like "Wanted: Dead Or Alive" tend to dampen enthusiasm. Nevertheless, Ali is forging ahead with other vintage acquisitions, such as the '50s cult favorite "The Rifleman." It starts arriving in July at \$19.98 list.

"The chains tend to support programs like that," Ali says, citing Best Buy ("they love TV"), Suncoast Motion Picture, and Blockbuster. Even independent video stores are coming aboard because "they feel the way to compete is to diversify," he notes.

However, Ali has no illusions about deeply penetrating the VSDA membership. "In all likelihood, you'll not get into every video store," he says. "In fact, you'll be lucky to get into 20%. But that also means there are collectors who will buy from catalogs."

Made-for-cable movies have had an even tougher time breaking into retail. Price is one reason. Most dealers equate the \$70-\$80 suggested list to the "B" theatrical titles they've been dumping.

Showtime—which releases its pay-TV features through Paramount, Republic, and Hallmark—finds business "very difficult," says Sallie Fraenkel, VP of marketing and operations for program enterprises and distribution. "There are a lot of theatrical releases. It's tougher to get shelf space." Fraenkel adds that sales were going reasonably well, with Showtime's best titles exceeding 35,000 units, until "this very recent market" developed.

Turner's ploy to overcome the stigma of TV is to lower the price of its next cable release, "Andersonville," from the usual \$79.98 to \$49.98. "We're trying something new" in an effort to boost store purchases, says Turner Home Entertainment senior VP of sales Bob Prudhomme. "We've never done this kind of pricing before. If this works, we wouldn't hesitate to make this our new price."

Prudhomme agrees that it's a big if. He says Turner will reach its goal of 50,000 cassettes but wonders whether retailers will continue their support. "It worries me. We'll have to sweat it out" through a second made-for-cable release, Prudhomme notes. "You can't do it with just one. I'll have gray hairs after the next release."

NOTHIN' LIKE THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

SPACE IS THE PLACE: That phrase was coined by the late jazz pioneer Sun Ra, but it's more than appropriate for describing the operating philosophy of GNP Crescendo, a 40-year-old Los Angeles label that has quietly compiled a substantial catalog of film music for the fantasy buff.

The label's releases include scores to several films from the "Star Trek" franchise (to be furthered by the late-fall release of the Jerry Goldsmith-penned score to "Star Trek: First Contact"), as well as a handful of releases from the various "Star

Trek" TV series. None, however, are as adventurous as the new six-CD (!) boxed set of scores from Irwin Allen's mid-'60s forays into television, titled "The Fantasy Worlds Of Irwin Allen."

"This is a project I've wanted to do for years," says GNP president Neil Norman, who co-produced the set, which contains themes from "Lost In Space," "Voyage To The Bottom Of The Sea," "Land Of The Giants," and "The Time Tunnel."

"Since I'm obsessive about science fiction, I know that market will be very interested in the box, but there should be some interest from people who appreciate the work of composers like John Williams, whose work is

featured prominently," says Norman.

He adds that the label will do much of its business through mail-order sales and sci-fi conventions. Norman plans to perform selections with his own orchestra at some of those conventions. He declined to be more specific about sales expectations for the box other than to say that "it will sell somewhere between 5,000 and 100,000."

"It's obviously a catalog item, something that will sell consistently for years," Norman says of the set, which is being followed by a GNP-distributed video documentary with the same title. "We look at it as the kind of thing that will find its audience. We'll let it be known it's out there, with ads in the right magazines, both sci-fi and scientific, but it's not something that needs a huge push."

While there's no disputing the transient nature of some of the material in "The Fantasy Worlds Of Irwin Allen," there's probably not a single listener who wouldn't revel in the dizzily nostalgic "bonus disc," which is laden with interviews with cast members, sound effects, and answering machine-ready snippets of dialog (a personal favorite is a series of one-liners from the "Lost In Space" robot).

AS LONG AS WE'RE in the realm of fantasy, let's take note of David Newman's exhilarating score to "The Phantom" (the latest in a string of big-budget film translations of comic-book superheros), which was released June 4 on Milan Records and is being distributed by BMG.

"It's more of a challenge in the summer season, when there are a lot of singles-driven blockbuster films," says John Hudson, director of marketing at Milan. "But this album benefits from the fact that the score is truly powerful, and not just short action cues—this is something that people will enjoy sitting down and listening to."

Hudson notes that Milan hopes to capitalize on Paramount's heavy pre-release promotion, which includes the distribution of more than 2 million promo posters (which are being given out at theaters showing "Mission: Impossible"), as well as undertaking a campaign of its own, using many of the same tools.

Milan has had some success with fantasy-based projects in the past, notably with the soundtrack to "Stargate," which has sold about 60,000 copies worldwide, according to Hudson. Hudson says the label will concentrate some of its efforts on ads in consumer publications, such as Film Score Monthly and Movieline, and emphasizes the importance of a carefully constructed retail campaign.

"Visibility is the No. 1 issue for us when it comes to a project like this," he says. "We're doing lightboxes and bin cards to make the most of the window we have at the time the film opens. We're also providing the BMG field reps with as many tools as we can—posters, temporary tattoos, action figures—which they can offer to stores as giveaways or contest items."

A film like "The Phantom" is most assuredly a coin toss, as evidenced by the ignominious failure of "The Shadow," but advance word on the movie has been positive. Newman (whose scores have enlivened flicks as diverse as "The Flintstones" and "Heathers") has delivered a witty, enjoyable listening experience.

TWOFER ME, TWOFER YOU: We're heartened by the trend toward well-matched twofers that have hit stores recently. Rather than pad a short score with cues or extraneous dialog, such labels as TVT have taken to appending previously unavailable scores from such auteurs as Carter Burwell (whose charming, never-before-available "Barton Fink" score can be found tagged onto the end of the just-released "Fargo" soundtrack). It's a tactic we'd like to see used more often.

Please send material for Nothin' Like The Reel Thing to David Sprague, Contributor, Billboard, 1515 Broadway New York, N.Y. 10036; phone: 718-626-3028; fax: 718-626-1609; E-mail: Spizzbo@aol.com.

The Enter*Active File

MERCHANTS & MARKETING

Games, Music Coexist On Enhanced CD

■ BY BRETT ATWOOD

LOS ANGELES—Music-themed multimedia content may not be the future of enhanced CDs. Indie label Damian Music is banking on the appeal of new and catalog video games to zap interest in its enhanced CDs. The Hollywood, Calif.-based label, which plans up to 12 enhanced-CD titles over the next year, will include full-length computer games on many of its forthcoming music releases.

Larry Tagg's "With A Skeleton Crew" will contain the complete version of Time Warner Interactive's "3D Table Sports," which was originally released as a self-contained CD-ROM in 1995. The rap and hip-hop compilation album "Da Black Side Brown" will contain sampler copies of three id Software games: "Doom," "Hexen," and "Heretic." Both titles street July 16 and will sell for \$15.98.

The forthcoming two-disc compilation "Dance Box, Vol. 2," which is due Sept. 17, will contain the complete version of 7th Level's "Arcade America" and a trial version of the sleeper Berkeley Systems hit "You Don't Know Jack." An infomercial that touts the music and games on "Dance Box, Vol. 2" is scheduled to air in October, according to Aldy

Damian, president of Damian Music.

"I believe there will be a paradigm shift over the next two years in the music industry, and that [enhanced CDs] will soon be absolutely natural," says Frank Westall, chairman/CEO of La Pa-



ima, Calif.-based Strategic Alliance Partners, the software licensing and agency group that is licensing the games to Damian for its CD releases.

"Hardcore music fans don't necessarily want to see a rockumentary," he says. "A lot of them want hardcore games. Kids want to be entertained."

Westall believes that the young male demographic for "Doom" is likely to be the same demographic that buys rap or modern rock music.

Damian Music, which is distributed by Navarre, will market its enhanced CDs to both music and multimedia retailers.

Multimedia merchants will have the option of stocking either a jewel case or larger cardboard-box packaging. However, the artwork on the two packages will be dramatically

different. Graphics that emphasize the gaming content will dominate the cardboard-box packaging, which will contain only a minimal visual reference to the music.

Music retailers will sell the discs in their normal jewel cases, with artwork that resembles that of a conventional CD release. A small graphic on the package will alert buyers to the bonus game data.

The \$15.98 price point is a dramatic reduction from the cost of many new CD-ROM titles. Westall says that the game developers are not likely to sign away the rights to their A-list titles until their retail shelf life is over. Although many computer games sell for as much as \$69.98 when they are new, prices often plummet quickly.

"In the software world, the average life cycle of a new title can be as little as 90 days," says Westall. "These products just don't maintain their high price points. A \$59.95 title may be reduced to \$39.95 in a matter of weeks."

Westall says game/music enhanced CDs are the perfect destination for catalog computer games that have already finished their run at retail and that the hybrid multimedia CD format is being welcomed by most computer game developers and publishers, who can gain addi-



tional revenue from these titles.

"Game developers need to find alternative avenues of distribution for their product, and they know that it is almost impossible to get their products in the music retail channel," says Westall. "Unless it is someone like the Virgin Megastore chain, music retailers won't touch them. But if it is wrapped together with music, then it makes perfect sense. There is no increase in retail space needed."

Damian adds, "The competition for shelf space is so fierce that some companies are hungry to get it any way they can. If they can piggyback onto an audio release, then they can at least get on the shelf at a Tower or a Blockbuster Music. And for the music release, we now are reaching a consumer demographic that may never walk into a Computer City or CompUSA store."

CD maxi-singles, in particular, are well-suited for the enhanced-CD format, according to Westall.

"There's tons of unused space on each CD single," he says. "DVD may be a wonderful thing, but this is here now. Why wait? It will be at least 24 months before DVD becomes a strong standard."

Damian Music acts that share their CD releases with computer games, such as Tagg, will receive lower royalty rates to compensate for the added cost of the computer content, according to Damian.

"If it means that there is likely to be a higher amount of overall sales, then the artist is usually willing to take a lower royalty rate," says Damian, who estimates that there is an average reduction of about 20% in artist royalties.

"That is compensated for by the additional distribution the title will receive in the computer retailers," says Damian.

The forthcoming enhanced CDs are not the first titles to integrate computer games onto audio releases. In the early '80s, a few titles, such as the U.K. cassette release of the Stranglers' 1984 album "Aural Sculpture," contained an additional audio data track that could be interpreted by cassette-drive-equipped computers. However, those attempts were viewed as experimental and never caught on with the music industry at large.

Virgin Delivers Retail To Home Computers

VIRGIN MEGASTORE ONLINE: Virgin Retail Group has opened a site on the Internet's World Wide Web at <http://www.virginusa.com>. The site, which contains information on the company's six U.S. Virgin Megastores, will add retail information to its music, movies, multimedia products, and other merchandise in late June.

Users of the site will be able to browse through a limited amount of store merchandise that is available for home delivery through the "Virgin Delivers!" program. However, consumers will have to go offline and dial a toll-free phone number to place orders.

The Web site, which is designed by Dallas-based Netcom Interactive, contains several other elements, including the developing-artist page "Virgin Recommends," profiles of regional stores, and QuickTime videoclips of recent in-store appearances by artists.

In addition, the site features a four-hour RealAudio radio show, hosted by Los Angeles-based DJ Dave Richards. The program, which will be updated bi-monthly, contains an eclectic mix of music that is available for sale by the retailer.

A ROYAL DEBUT: Warner Bros. Records will world premiere the new single from the artist formerly known as Prince, "Dinner With Dolores," on its Web site and on America Online. The song, which is from the forthcoming album "Chaos And Disorder," will be available in its entirety in the RealAudio format at <http://www.wbr.com/chaosanddisorder> on the Web, and a one-minute sample will be available on AOL (keyword: Warner), as well as the Web.

The premiere will be accompanied by a downloadable sample of the song's video, as well as song lyrics, artwork, and biography information. A "Chaos And Disorder" screen saver will also be available at the site.

Warner Bros. recently debuted the entire Porno For Pyros album "Good God's Urge" on the Web. The live event, which was held simultaneously by multiple Web sites, received one of the largest responses ever for a live Internet music event, according to a spokeswoman for the label.

SPIV LINKS WITH CDNOW: Turner Broadcasting System's online magazine Spiv (<http://www.spiv.com>), has added electronic retail links to music featured in the "Gramophone" portion of its music section "Antidote." A "Buy Me" graphic now appears next to select recordings at the site, which is designed to appeal to 15- to 24-year-olds. Users who click on the graphic will link to electronic retailer CDnow (<http://www.cdnw.com>). Spiv is aiming to catch the interest of record buyers who seek independent music releases, which are featured extensively in the magazine's editorial coverage.

PEEPS POOP: BMG Entertainment's Peeps Republic (<http://www.peeps.com>) is teaming with Kenwood USA Co. (<http://www.kenwoodusa.com>) for a promotion designed to lure more visitors to their Web sites. The joint promotion offers winners several prizes, including sound systems, speakers, and CDs.

CD-ROM Users Mix It Up With Mixman Interactive Releases Give Listeners Creative Control

■ BY DOUGLAS REECE

LOS ANGELES—Aspiring punters and music fans have a new record mixing tool at their fingertips, thanks to a program developed by San Francisco-based Mixman Technologies Inc.

The interactive music engine in Mixman software gives the user control over the music and its elements, such as kick drum, bass, synthesizer, and vocals. The CD-ROM title allows users to deconstruct and remix songs with their computer keyboards.

Josh Gabriel, creative director and founder of Mixman, says the company hopes to establish Mixman branded technology as a common addition to enhanced CDs, as well as to develop music CD-ROMs based on the application.

One of Mixman's initial offerings is "Spin Control," a CD-ROM that allows users to remix tracks by underground dance acts Freaky Chakra, the Bassbin Twins, Bass Kittens, and Seraphim Odyssey.

The software company is also releasing "Mixman," a CD-ROM with tracks from Tommy Boy recording acts Coolio and K7, as well as Planet Soul. Both CD-ROM titles have eight tracks and retail for \$39.95.

An enhanced-CD version of "Spin Control," which contains eight dance tracks plus one Mixman track, will be released to retailers

by indie label City of Angels, which is distributed by Navarre. The title will retail for \$14.98.

A fourth-quarter Tommy Boy/Mixman release, "Greatest Beats," is also under way. However, the multimedia format had not been disclosed at press time.

Gabriel says that he hopes to build brand-name awareness of the Mixman technology with consumers.

'The enhanced CD gives us the opportunity to reach an audience that wouldn't necessarily buy a CD-ROM'

"Mixman is a catch phrase for everything that allows you to interact with music on the PC," says Gabriel. "[Consumers] will recognize it as a certain way of interacting with music, as opposed to your standard video, interview, and text [enhancements]."

Eric Almgren, chairman/CEO, says that the company plans to continue pursuing record labels to add Mixman tracks to enhanced-CD and CD-ROM compilation projects.

"By working with both formats, it allows us to attack two price points to deploy and promote our technology," he says. "With the enhanced CD, it gives us the opportunity to reach an audience that wouldn't necessarily buy a CD-ROM," he adds.

"Spin Control" is available exclusively at the company's Internet World Wide Web site (<http://www.mixman.com>), while a seven version is included in issue seven of the CD-ROM magazine Launch.

The "Mixman" CD-ROM, which can also be ordered at the company's Web site, will debut in the San Francisco/Bay Area in mid-summer for a retail-market trial run in such music outlets as Tower, Rasputin, and the San Francisco Virgin Megastore, as well as computer merchant Fry's Electronics. National distribution for the disc is expected in September.

As part of the trial release, Mixman will work with San Francisco-area stations KMEL and KYLD to sponsor a "Mixman" and "Spin Control" CD-ROM song-mixing contest; the winner will receive prizes and will DJ at a local club using the Mixman program. Contestants can download a sample of the Mixman technology from the company's Web site, as well as a number of software sites, such as Software Creations and Happy Puppy, and submit their mixes via E-mail to the Mixman or Vibe magazine Web site.

Home Video

MERCHANTS & MARKETING

TV A Boon For A&E Home Video Cable Channel Provides Brand Awareness

BY SETH GOLDSTEIN

NEW YORK—A&E Home Video is making television pay in a retail market that has been given only passing attention by many vendors over the past decade.

Citing a lineup of titles ranging from the Biography series to "Pride and Prejudice," his most successful release to date, A&E Television Networks new media VP Tom Heymann maintains that the world has changed. "It's different now," he says. "Retailers are buying into this."

Heymann rattles off a list of major chains—including Musicland, Tower Video, Borders Books & Music, and Blockbuster—to prove his point. Their purchasing clout has greatly improved the odds for a new breed of companies, such as New Video Group, A&E's retail distributor, to survive with TV product and little else (see story, page 61).

For Heymann, the springboard to fame, and perhaps fortune, has been the Arts & Entertainment cable channel. Now a set of initials as recognizable as CNN, A&E has provided the brand awareness necessary to overcome retailer skepticism. Heymann notes Blockbuster's "expanded" interest in the A&E line, especially when nontheatrical titles can be tied to a movie.

A case in point was the A&E biography on Teamsters leader Jimmy Hoffa. A&E Home Video played up the tie to FoxVideo's "Hoffa," starring Jack Nicholson and Danny DeVito. "We had to be very creative," says Heymann. He says the campaign worked to Blockbuster's satisfaction; A&E Home Video's reward has been greater access chainwide.



So far, the line hasn't penetrated Wal-Mart, Kmart, and other mass merchants. "We're not doing this helter-skelter," says Heymann, who wants orderly growth. He adds that "financially, we're a small piece" of A&E, which is owned by ABC, NBC, and magazine publisher Hearst.

The piece is gaining in heft with the addition of A&E's History Channel, which is available in 18 million homes about two years after its debut. A&E Home Video's latest catalog lists nearly two dozen History Channel titles, including the two-part "Civil War Journal," "Enola Gay And The Atomic Bombing Of Japan," and "The Best Of The Real West." New releases are

being added at the rate of one per month.

Heymann, a home video veteran who worked at Karl Lorimar in Los Angeles in the mid-'80s, tries to use A&E and History Channel telecasts to his best advantage.

Offering cassettes of those programs via an onscreen 800 number is a low-cost, "very powerful" test of retail potential, he says. Stores often call in the day after broadcast to register their interest. A&E got what Heymann calls a "significant response" to its documentary on tornadoes, delivered it to retail, and then
(Continued on page 72)



On The Set With The Diaper Set. Tantrums were scarce as Sony Wonder's newest video line, Baby It's You, went into production. However, the first three titles, "Multiple Madness," "Dirty Diaper Dancing," and "Giggles & Gurgles," will begin crying for attention at retail in July. Posing with some of the youngest cast members, from left, are Becky Mancuso-Winding, senior VP of creative; Loris Kramer, senior director of creative; and Wendy Moss, senior VP of marketing.

'Natural Born Killers' Video Release Axed In The U.K.

BY PETER DEAN

LONDON—The home video release of "Natural Born Killers," the controversial Oliver Stone thriller, has been suspended indefinitely following the decision by Warner Home Video to wait until the movie's certificate has been reviewed (Billboard, May 25).

Warner says that in light of recent murders in Dunblane, Scotland, and Tasmania, the release, originally scheduled for March 22, would be inappropriate. Meanwhile, in the U.S., Vidmark is preparing to ship a sell-through version of an unexpurgated version of "Killers" that includes footage Warner had deemed too violent for the theatrical and rental edition (see story, page 6).

The U.K. announcement leaves the initiative to the British Board of Film Classification, which gave the movie an 18 rating without any cuts being made. Warner says "Killer" now requires "further review by the BBFC or another competent authority."

However, under the 1994 Criminal Justice and Public Order Act, the board is unable to review classification decisions, putting the video release into a legal Catch-22. Responding to the studio's statement, the BBFC notes that "like any video company, Warner Home Video retains the right to withhold a release: either temporarily, out of respect for the victims of a violent

crime, or permanently, if they see fit to do so. The decision is theirs."

David Alton, the liberal democrat member of parliament who has led the campaign to prevent release, says, "It is a good decision. I am surprised that the BBFC did not take the decision. It does leave a big question mark over their original ruling." Alton has publicly stated that he intends to take the BBFC to court over the 18 rating, arguing that amendments made to the Criminal Justice and Public Order Act have not been adhered to.

The British Video Assn. believes that Warner's decision, however understandable, may set the wrong example.

"I can sympathize with Warner's predicament, because they're looking at the bigger picture, but I still think it is very bad news," says Lavinia Carey, director general of the BVA. "It is bad when some MP with a personal agenda can dictate what should be banned, pressurizing it by sensationalizing it in the press, because he believes it shouldn't be available. It's not the way to conduct video classification."

In an unrelated development, the video version of "Natural Born Killers" was withdrawn in France after a series of public complaints. The theatrical release coincided with a couple's killing spree, and claims arose that the movie was responsible.

Lack Of Copyright Deal Threatens DVD's '96 Bow; ABC Video Braces For Disney

TWENTY-FOUR SECONDS: DVDers must feel like a basketball team trying for a shot before the 24-second clock expires. They're *this* close to a turnover, which in the world of DVD means postponing the fall '96 launch until next year.

The five trade associations that were supposed to settle the fundamental issue of copy protection on June 3 postponed the meeting until June 21, when the technical committee will issue its recommendations. According to the calendar, the date is nine days before the end of the month deemed "critical" by DVD-player manufacturers (Billboard, June 1). Unless an anti-copying system is chosen in June, Thomson Consumer Electronics and Pioneer Electronics, among others, will be hard-pressed to introduce units on schedule this year.

Warner Home Video aside, Hollywood won't budge until there's legislation—if not a law—to hammer copyright violators. A system is fundamental to any congressional action.

"It's a push," says Pioneer's Mike Fidler, whose dream scenario sees disc replication under way in August and player production beginning in September. But like the Bulls looking to Michael Jordan with the clock winding down, the hardware crowd keeps hoping. Fidler will consider September and October as feasible targets for production if protection arrives in July.

And it could. The Information Technologies Industry Council, which blew up an earlier anti-copying agreement, thinks that the June 21 report will be the real thing and that trade association lawyers are "pretty close on legislative language." ITIC's Jan Goebel says a penalty section may be introduced during the House's mid-June markup of a digital information bill thus far unrelated to DVD.

This burst of activity might be the good-faith effort Pioneer and Thomson believe is needed to convince skeptical studios their movies will be protected. Or perhaps not. Meanwhile, the clock keeps ticking.

DISNEY SPEAKS: It's now a question of when ABC Video will be folded into the Disney operation, not if. "At this point, we've been informed of a decision but without a timetable," says Jon Peisinger, president of ABC Video, based in Stamford, Conn. Loss of independent status became inevitable after the studio completed its purchase of Capital Cities/ABC. Peisinger got confirmation that change "will be imposed on us" in a June 3 memo. "It was done to give a heads-up to our people," he adds. "More information will be forthcoming." Peisinger expects clarification over the next few weeks. ABC Video releases cur-

rently are distributed by Paramount Home Video, an arrangement that Peisinger says will expire on schedule in June '97. Meanwhile, the label plans to continue developing and releasing titles. "We've been told to stay the course," he continues. "We've got our people focused on that."

REVOLVING DOOR: Chalk up another change of the guard at Wal-Mart. No one there will confirm the move, but trade sources tell us video buyer Jim Parker had been reassigned as of June 1. His replacement is Bill Kerr, who occupied that chair once before. Kerr is the third buyer in the past year—no big deal for Wal-Mart, which seasons its staffers with frequent shifts of responsibility.

Nonetheless, video has been something of a hot seat since Wal-Mart decided to buy direct from the studios and key independents. Mike Antonetti, the buyer who put the strategy into effect early last year, left the company a few months later. Parker's tenure was even shorter, "and he told me he's pretty happy to be elsewhere," says a Hollywood executive.

One reason could be the problems Wal-Mart and vendors have had getting inventories just right. The mass merchant reportedly returned \$50 million-\$100 million worth of excess titles since mid-January and has been alerting suppliers to trim shipments according to new guidelines (Billboard, May 25).

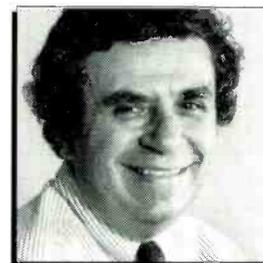
SIVA SINKS: For the record, the Special Interest Video Assn. has disbanded. The not-unexpected decision was announced in a May 16 letter to members from head Paul Caravatt. "We all regret this action," he wrote, "but unfortunately we can no longer continue to operate."

SIVA's supporters were mostly "hundreds of independent producers fighting to emulate Jane Fonda with sharply limited resources," Caravatt noted. "Many are unable to support the dues structure needed to provide the very services they need most."

The group sought a merger with the Video Software Dealers Assn. to solve its financial problems. Instead, the attempted marriage helped kill the organization: Dues collection dropped precipitously while SIVA members waited for VSDA's answer. By the time VSDA said no, SIVA was deeper in debt, sources indicate.

Caravatt exited with a helping hand. His letter offered members a 10% United Parcel discount, copies of "Marketing Your Special Interest Video Handbook," and tapes of the 1995 annual meeting—SIVA's most informative.

PICTURE THIS



by Seth Goldstein

CD-ROMs At VSDA; Scaring Up 'Ghost' Sales

CONVENTION NOTES: Although video stores haven't had much success with CD-ROMs, software supplier Broderbund will be exhibiting at the Video Software Dealers Assn. convention in Los Angeles July 10-13.

According to a spokeswoman for the Novato, Calif.-based company,

this is the first time Broderbund has participated in VSDA. The move is part of a yearlong effort to expand Broderbund's business beyond computer stores.

It also exhibited at events held earlier this year by the National Assn. of Recording Merchandisers and the American Bookseller's Assn.

One of the few software vendors to have some branding power at retail (excepting Disney, of course), Broderbund has made a name for itself with the globe-trotting Carmen Sandiego. A PBS show aimed at making geography fun, the "Where In The World Is Carmen Sandiego?" CD-ROM is a

best seller in the kids' market. In addition, the show has considerable licensed merchandise to keep "Carmen" selling at retail.

At VSDA, Broderbund will focus on kids' titles, including "Carmen Sandiego" and "Learning Library," and plans to feature "In The First Degree," an adult program in which

the player is the prosecutor in a murder case.

In other convention news, VSDA put out its list of Home Entertainment Award nomi-

nees. Unlike in past years, the nominees actually fit the categories for which they've been nominated.

For example, the children's video choices aren't just a repeat of the family titles, and they aren't dominated by Disney product. FoxVideo's "Goosebumps" series and BMG Video's "Peter And The Wolf" have a shot at an award this year. Also given a chance at winning is a box-office loser, "Showgirls," which is nominat-

(Continued on page 71)



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★								
1	1	3	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
2	3	6	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
3	2	6	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
4	4	11	BABE ◇	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
5	5	4	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
6	24	2	MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
7	6	13	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
8	8	7	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
9	10	3	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
10	9	9	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	14.98
11	12	2	DIE HARD WITH A VENGEANCE	FoxVideo 8858	Bruce Willis Samuel L. Jackson	1995	R	19.98
12	11	14	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
13	15	10	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99
14	7	4	TOM AND HUCK	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro	1995	PG	19.99
15	13	9	THE X FILES: FALLEN ANGEL/EVE	FoxVideo 8937	David Duchovny Gillian Anderson	1993	NR	14.98
16	17	4	WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman	1995	PG	19.99
17	18	5	MST 3000: THE AMAZING COLOSSAL MAN	Rhino Home Video 72266-3	Joel Hodgson Glenn Langan	1996	NR	19.95
18	16	12	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
19	14	9	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	14.98
20	28	2	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
21	27	2	FRIDAY	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker	1995	R	19.98
22	20	49	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
23	31	3	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
24	38	2	PHANTOM 2040: THE GHOST WHO WALKS	Family Home Entertainment Live Home Video 27647	Animated	1996	NR	14.98
25	22	11	RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
26	19	14	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
27	23	14	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
28	30	87	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
29	21	8	BALTO	MCA/Universal Home Video Uni Dist. Corp. 82593	Animated	1995	G	19.98
30	RE-ENTRY		THE MAXX: THE ORIGINAL SERIES	MTV Music Television Sony Music Video 49797	Animated	1996	NR	14.98
31	NEW ▶		DIE HARD TRILOGY	FoxVideo 8945	Bruce Willis	1996	R	44.98
32	25	27	APOLLO 13 ◇	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
33	33	10	THE EXCITING ESCAPADES OF MR. BEAN	PolyGram Video 8006367713	Rowan Atkinson	1996	NR	19.95
34	RE-ENTRY		ROB ROY	MGM/UA Home Video Warner Home Video 905228	Liam Neeson Jessica Lange	1995	R	19.98
35	26	11	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	Various Artists	1996	NR	14.98
36	34	11	THE BABY-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11633	Ellen Burstyn Brooke Adams	1995	PG	19.95
37	NEW ▶		FIRST KNIGHT	Columbia TriStar Home Video 71173	Sean Connery Richard Gere	1995	PG-13	19.95
38	37	6	THE ROCKY COLLECTION	MGM/UA Home Video Warner Home Video 605717	Sylvester Stallone Talia Shire	1996	PG	39.92
39	40	3	RED	Miramax Home Entertainment Buena Vista Home Video 4373	Irene Jacob Jean-Louis Trintignant	1994	R	19.99
40	35	20	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	22.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
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- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$145
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$55
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'Away We Go!' Gets New Lease On Life From 'Rent'

RAISED BY 'RENT': The flood of media attention garnered by the Pulitzer Prize-winning stage musical "Rent" has significantly raised the profile of the independent children's music video "Away We Go!" The late **Jonathan Larson**, the composer of "Rent" who died in January of an aortal aneurysm just as his rock opera began rehearsals for its off-Broadway opening, created "Away We Go!" with songwriter **Bob Golden**. The 30-minute, \$19.95 title was produced by their New York-based Newt Partners Home Video.

Linda Morgenstern, president of Morningstar Media in Deerfield Beach, Fla., which is handling all distribution inquiries for the video, says Golden has been fielding offers from a number of major labels since the publicity deluge for "Rent." The cassette, which features

"We Go!" at retail and via J&R Music's direct-response catalog, accessible by an 800 number. Golden has appeared on CNN plugging the show, and videoclips from it are running on the Learning Channel.

"We're exploring possibilities in the library and school areas," says Morgenstern, "and we've been approached by catalogs." A cast member from "Rent," she adds, is scheduled to give a talk to 150 New York school valedictorians who got copies of "Away We Go!" as a gift for "younger siblings, cousins, friends, etc."

There's also talk of a major-label soundtrack album from the video, which would include all eight songs and a couple of bonus tracks. "DreamWorks is doing the 'Rent' soundtrack," says Morgenstern, "and we feel that would be a natural place for the video soundtrack to land."

Golden, an accomplished children's songwriter whose credits include "Sesame Street," "Lamb Chop's Play-Along," and "Gullah Gullah Island," originally hooked up with Larson when both were part of a 1993 BMI musical theater workshop. "There were five of us initially, but three months into that project, the only ones still speaking to each other were Jonathan and I," Golden recalls with a chuckle. "A month later, he came to me with the video idea."

The pair wrote, scored, filmed, produced, and made cameo appearances in the program, "working around Jonathan's 'Rent' schedule," says Golden, who appeared in the first off-Broadway production of "Rent." He stresses, "We talked about building a video series right from the start. Rather than making a one-off, we wanted a reason to go on."

Golden says that he has been talking with Larson's father about the possibility of using melodies from Larson's stockpiled "treasure trove of children's songs" and "resetting" the lyrics to fit future kid vid projects. In that way, Golden says, Larson will continue to be a part of what he helped create.

GET YOUR KIX: Sony Wonder has joined forces with General Mills' Kix cereal for a summer cross-promotion featuring the much-praised PBS preschool series "The Puzzle Place." Consumers can receive a free Sony Wonder audio-cassette sampler of "The Puzzle Place" from Kix by mailing in two UPCs from specially marked boxes of the cereal.

The song-studded cassette comes with a sing-along songbook and a \$2 rebate coupon redeemable with purchase of any two video or audio products from "The Puzzle Place." The sampler offer is



by *Moira McCormick*

tagged on Kix boxes and promoted on national TV spots in June and July.

In addition, the offer is being highlighted with a sticker on Sony Wonder's new "Puzzle Place" releases "Sing Along Songs" and "Accentuate The Positive," which street June 25.

KIDBITS: MVP Home Entertainment-

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ment in Chatsworth, Calif., has released "Doggy Faces" and "Kitty Faces," with live-action footage of pets designed to attract the under-served pre-toddler age group. Each is \$9.98 ... Popular KidVision line "Scholastic's The Magic School Bus," based on the PBS animated show of the same name, is taking to malls and theaters with two different live theatrical presentations; 100 performances are already scheduled for the 1996-97 season. "Scholastic's The Magic School Bus LIVE" is produced by Bus Adventures Live, a joint venture of New York-based talent agency the Brad Simon Organization and Strawberry Productions Inc.

PolyGram Video's wonderful "Wish-

bone" video series, another winner based on a PBS series, has two new titles: "Salty Dog," a canine's-eye version of **Robert Louis Stevenson's** "Treasure Island," and "Terrified Terrier," a re-enactment of **Stephen Crane's** "The Red Badge Of Courage" ... Motivational sports video "Attitude Is Everything," created by soccer coach, athlete, and speaker **Dan Kapsalis**, is the latest from Attitude Productions International Inc. in Fishers, Ind. ... Actress **Tray Nelson** and certified massage therapist **Lori Stewart** team up for "The Pregnancy Massage Video," aimed at de-stressing expectant mothers. It's available from Tapeworm Distributor in Valencia, Calif.



Newt and friends take a trip.

four songs each by Golden and Larson, is the first in a proposed series of children's video travelogs, perhaps the next wave for kid vid.

"Away We Go!" is subtitled "A Rollicking Journey Through New York City," though it's more of a transportation-oriented video with the Big Apple as backdrop. Golden says he and Larson intended to launch a travel series from the beginning and notes that future ventures will focus more specifically on the cities themselves.

Released May 13, shortly after "Rent" premiered on Broadway, "Away We Go!" has been available for sale at the Nederlander Theater's concession area. Meanwhile, Morgenstern says, Bloomingdale's department stores in Manhattan and White Plains, N.Y., have held events for the video, featuring "Away We Go!" puppet host Newt.

Both stores are carrying and screening the tape in boutiques designed around the "Rent" theme. Morgenstern says Bloomingdale's PR head masterminded the cross-merchandising program. "She saw the value of showing the other side of Jonathan," says Morgenstern.

The play's four Tony Awards also provides an opportunity to promote "Away

FOR WEEK ENDING JUNE 15, 1996

Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	NEW ▶		GOLDENEYE	MGM/UA Home Video Warner Home Video 105493	Pierce Brosnan	1995	PG-13	44.98
2	1	11	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
3	2	9	SEVEN	New Line Home Video Image Entertainment 3364	Brad Pitt Morgan Freeman	1995	R	49.99
4	3	5	THE ARISTOCATS	Walt Disney Home Video Image Entertainment 7561	Animated	1970	G	29.99
5	5	5	THE BRIDGES OF MADISON COUNTY	Warner Home Video 13772	Clint Eastwood Meryl Streep	1995	PG-13	39.98
6	NEW ▶		STRANGE DAYS	FoxVideo Image Entertainment 0893985	Ralph Fiennes Angela Bassett	1995	R	49.98
7	4	5	WAITING TO EXHALE	FoxVideo Image Entertainment 0894685	Whitney Houston Angela Bassett	1995	R	39.98
8	7	3	DEVIL IN A BLUE DRESS	Columbia TriStar Home Video 51347	Denzel Washington Jennifer Beals	1995	R	34.98
9	9	5	CUTTHROAT ISLAND	Live Home Video Pioneer Entertainment (USA) L.P. 60228	Geena Davis Matthew Modine	1995	PG-13	44.98
10	6	5	TO DIE FOR	Columbia TriStar Home Video 73436	Nicole Kidman Matt Dillon	1995	R	34.95
11	8	5	COPYCAT	Warner Home Video 14168	Holly Hunter Sigourney Weaver	1995	R	39.98
12	12	17	AMADEUS	Pioneer Special Edition Pioneer Entertainment (USA) L.P. 158	Tom Hulce F. Murray Abraham	1984	PG	69.98
13	11	11	THE USUAL SUSPECTS	PolyGram Video Image Entertainment 8006302271	Stephen Baldwin Gabriel Byrne	1995	R	39.95
14	17	3	THE SCARLET LETTER	Hollywood Pictures Home Video Image Entertainment 5959	Demi Moore Gary Oldman	1995	R	49.99
15	NEW ▶		GET SHORTY	MGM/UA Home Video Warner Home Video 105493	John Travolta Gene Hackman	1995	R	34.98
16	NEW ▶		CASINO	MCA/Universal Home Video Uni Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	44.98
17	NEW ▶		THE AMERICAN PRESIDENT	Columbia TriStar Home Video 80176	Michael Douglas Annette Bening	1995	PG-13	34.95
18	10	9	DESPERADO	Columbia TriStar Home Video 11656	Antonio Banderas	1995	R	39.95
19	14	5	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Image Entertainment 7074	Animated	1977	G	29.99
20	18	35	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
21	NEW ▶		NICK OF TIME	Paramount Home Video Pioneer Entertainment (USA) L.P. 33401	Johnny Depp Christopher Walken	1995	R	39.98
22	25	19	DIE HARD WITH A VENGEANCE	FoxVideo Image Entertainment 8858-85	Bruce Willis Samuel L. Jackson	1995	R	49.98
23	13	11	BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 42692	James Cromwell	1995	G	34.98
24	15	3	HOW TO MAKE AN AMERICAN QUILT	MCA/Universal Home Video Uni Dist. Corp. 42732	Winona Ryder Dermot Mulroney	1995	PG-13	39.98
25	21	7	THE X FILES: PILOT/DEEP THROAT	FoxVideo Image Entertainment 893685	David Duchovny Gillian Anderson	1993	NR	29.98

◆ IFA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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SHELF TALK

(Continued from page 69)

ed for best box art, a new category.

TURNING JAPANESE: Trans World Entertainment is going the extra mile for "Ghost In The Shell," a Manga Entertainment Japanimation title.

The title, which arrives in stores June 18, will be supported with an exclusive Trans World sweepstakes that will award a trip for two to Tokyo. Consumers can enter at all Coconuts, Record Town, and Saturday Matinee stores until mid-July.

"This category has exploded for us over the last year," says Trans World video buyer Mark Galeo, "and we're looking forward to 'Ghost In The Shell' as much as we would a major release." Galeo says sales of Japanimation titles have increased tenfold since last year. "There's not a Japanimation supplier out there that we don't buy from," he adds.

The Japanimation titles have their own section at Trans World and frequently are part of in-store merchandising efforts. "We've developed a customer base for this genre," says Galeo, "and those consumers who used to buy these titles via direct mail or the back of a comic book are now coming to us. And usually we're giving them a better price."

"Ghost In The Shell" is getting more attention, he notes, because of a 50-market theatrical release just two weeks before its arrival on video. There are Trans World stores in several of the theatrical markets.

Tower Video will also conduct a sweepstakes for the title, awarding animation cels and other "Ghost" merchandise.

SELL-THROUGH MISSION: It's not impossible to imagine "Mission: Impossible" as a fourth-quarter direct-to-sell-through release, especially since the movie has grossed nearly \$75 million during its first week in theaters.

Word on the street is that Paramount Home Video is already kicking around a November date for the Tom Cruise hit. Most likely, Paramount wants to avoid being swept away by "Twister," which reportedly will have an Oct. 8 release.

WILD WEST: Warner Home Video will offer a \$3 mail-in rebate with the July 23 release of "How The West Was Fun." The direct-to-video feature starring Mary-Kate and Ashley Olsen is priced at \$14.95. It's the seventh video release from the twins.

Consumers receive the rebate with purchase of "How The West Was Fun" and an additional Olsen title. Others are "It Takes Two," "To Grandmother's House We Go," "Double Double Toil And Trouble," "Our First Video," "You're Invited To Mary-Kate And Ashley's Sleepover Party," and "The Adventures Of Mary-Kate & Ashley."

DVD ON THE ROAD: Sony is on the road to promote the merits of DVD in a six-city tour beginning June 7. Sony is conducting retail-store seminars for consumers, who will see a demonstration and learn how DVD can enhance the home theater experience.

Remaining tour stops and retail locations are Audio King, Edina, Minn. (June 20); Ultimate, Thornton, Colo. (June 24); and Magnolia, Seattle (June 28).

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(Continued from page 68)

watched as the movie "Twister" swept sales to unexpected levels.

Heymann added his own twist, dropping the suggested list price to \$14.95 from \$19.95, "one factor that allows you to go wide." But he cautions that A&E won't be "totally guided by" 800-number activity.

A&E's overall success has encouraged self-reliance. Heymann says the emphasis has shifted from acquisitions to in-house production, accounting for 80% of prime-time shows, "a sea change" for the network.

Output falls within prescribed limits. "We're very selective. We wouldn't make or acquire an exercise line," he says, recalling how Stuart Karl launched actress Jane Fonda's career as a fitness guru. "It just wouldn't make sense." Children's titles are also off-limits, as are many of A&E's most popular cable reruns, such as the long-running NBC series "Law & Order."

Within self-imposed limits, Heymann can count on "two very retail-friendly products" in 1996. The first is the BBC-produced "Pride And Prejudice," initially released for the sell-through trade and then repackaged for rental after A&E and New Video heard that video retailers wanted customers to have a choice.

The second is a tribute to Rodgers & Hammerstein in Hollywood, "The Sound Of Movies," featuring excerpts from "The Sound Of Music," "Oklahoma," and "Carousel," among others. Heymann hopes to have "Oklahoma" co-star Shirley Jones at the A&E booth during the Video Software Dealers Assn. convention in Los Angeles July 10-13 to entice autograph-seeking retailers. The undiminished popularity of R&H musicals on tape and laserdisc and onstage ("The King And I" and "State Fair" are on Broadway) will also help.

"Pride And Prejudice" unquestionably has given A&E Home Video a taste of the good life. Even Random House paid attention to the TV adaptation of Jane Austen's masterwork by using the A&E box art to illustrate the dust jacket of its new print edition. (Random House and A&E also joined forces to publish a "Pride And Prejudice" calendar.)

Heymann is looking forward to releasing next year a two-hour cable version of Austen's "Emma" and six hours of Sir Walter Scott's "Ivanhoe." Disney subsidiary Miramax Films has its own plans for "Emma."

But Heymann promises that the A&E audience "is not going to get ripped off." He hasn't decided whether or not sell-through will come first.

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Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
			TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ NO. 1 ★ ★ ★		
1	1	9	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
2	3	5	THE MONEY TRAIN (R)	Columbia TriStar Home Video 11073	Wesley Snipes Woody Harrelson
3	7	3	JUMANJI (PG)	Columbia TriStar Home Video 11743	Robin Williams
4	2	5	WAITING TO EXHALE (R)	FoxVideo 8946	Whitney Houston Angela Bassett
5	8	2	THE AMERICAN PRESIDENT (PG-13)	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening
6	4	12	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
7	5	5	THE BRIDGES OF MADISON COUNTY (PG-13)	Warner Home Video 13772	Clint Eastwood Meryl Streep
8	6	7	TO DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
9	NEW ▶		GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
10	9	3	DEAD PRESIDENTS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5263	Larenz Tate Chris Tucker
11	11	2	POWDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery
12	NEW ▶		CASINO (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
13	10	4	HOW TO MAKE AN AMERICAN QUILT (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82595	Winona Ryder Dermot Mulroney
14	12	6	NOW AND THEN (PG-13)	New Line Home Video Turner Home Entertainment 3371	Christina Ricci Demi Moore
15	13	16	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
16	14	4	WHITE MAN'S BURDEN (R)	HBO Home Video 91289	John Travolta Harry Belafonte
17	16	9	DEVIL IN A BLUE DRESS (R)	Columbia TriStar Home Video 51343	Denzel Washington Jennifer Beals
18	18	8	STRANGE DAYS (R)	FoxVideo 893985	Ralph Fiennes Angela Bassett
19	17	4	TOM AND HUCK (PG)	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro
20	19	14	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
21	22	7	SMOKE (R)	Miramax Home Entertainment Buena Vista Home Video 6315	William Hurt Harvey Keitel
22	15	11	BABE (G)	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell
23	NEW ▶		NICK OF TIME (R)	Paramount Home Video 33041	Johnny Depp Christopher Walken
24	21	7	VAMPIRE IN BROOKLYN (R)	Paramount Home Video 34759	Eddie Murphy Angela Bassett
25	20	11	ASSASSINS (R)	Warner Home Video 13987	Sylvester Stallone Antonio Banderas
26	23	3	IT TAKES TWO (PG)	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley
27	25	5	THE ARISTOCATS (G)	Walt Disney Home Video 0252	Animated
28	24	6	THE SCARLET LETTER (R)	Hollywood Pictures Home Video Buena Vista Home Video 5959	Demi Moore Gary Oldman
29	30	11	ACE VENTURA: WHEN NATURE CALLS (PG-13)	Warner Home Video 23500	Jim Carrey
30	27	8	HOME FOR THE HOLIDAYS (PG-13)	PolyGram Video 8006344711	Holly Hunter Robert Downey, Jr.
31	29	6	CUTTHROAT ISLAND (PG-13)	Live Home Video 60228	Geena Davis Matthew Modine
32	31	4	MR. STITCH (R)	WarnerVision Entertainment 56051-3	Rutger Hauer Wil Wheaton
33	28	3	CARRINGTON (R)	PolyGram Video 8006302313	Emma Thompson Jonathan Pryce
34	32	6	UNSTRUNG HEROES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5776	Andie MacDowell John Turturro
35	39	10	OPERATION DUMBO DROP (PG)	Walt Disney Home Video Buena Vista Home Video 5743	Danny Glover Ray Liotta
36	34	2	A MONTH BY THE LAKE (PG)	Miramax Home Entertainment Buena Vista Home Video 5943	Vanessa Redgrave Edward Fox
37	26	16	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
38	33	11	MURIEL'S WEDDING (R)	Miramax Home Entertainment Buena Vista Home Video 4701	Toni Collette Bill Hunter
39	38	12	THE BROTHERS MCMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
40	36	12	A WALK IN THE CLOUDS (R)	FoxVideo 8900	Keanu Reeves Anthony Quinn

◆ 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.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		Type	Suggested List Price
			TITLE, Label Distributing Label, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★			
1	1	9	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
2	2	16	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
3	8	10	REMOTELY CONTROLLED Word Video 1695	Mark Lowry	LF	21.95
4	3	36	THE WOMAN IN ME ▲ PolyGram Video 8006336605	Shania Twain	LF	19.95
5	4	127	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
6	6	12	UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95
7	5	68	THE COMPLEAT BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
8	7	51	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
9	12	14	R.I.O.T.◆ Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
10	9	117	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
11	10	31	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
12	14	24	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
13	11	28	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
14	13	50	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
15	15	84	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
16	18	80	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
17	19	83	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
18	17	13	REBA: CELEBRATING 20 YEARS MCA Music Video Uni Dist. Corp. 14083	Reba McEntire	LF	19.98
19	22	25	VOODOO LOUNGE ● PolyGram Video 8006374833	Rolling Stones	LF	19.95
20	16	11	LIVE AT MADISON SQUARE GARDEN Warner Alliance Video 38438	The Brooklyn Tabernacle Choir	LF	19.98
21	20	30	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
22	23	128	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
23	24	34	DESIGN OF A DECADE 1986/1996 ● A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
24	21	26	VIDEO ARCHIVE PolyGram Video 8006374813	Def Leppard	LF	19.95
25	25	81	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
26	26	74	X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	LF	19.95
27	29	27	LITTLE EARTHQUAKE WarnerVision Entertainment 50335-3	Tori Amos	LF	16.98
28	34	9	RYMAN GOSPEL REUNION Chapel Music Group 4627	Gaither Vocal Band	LF	29.98
29	28	44	REBA LIVE MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98
30	30	31	LIVE FROM LONDON ● PolyGram Video 8006392193	Bon Jovi	LF	19.95
31	33	30	LIVE INTRUSION AmericanVisuals American Recordings 3-38424	Slayer	LF	24.98
32	RE-ENTRY		ALL DAY SINGIN' DINNER GROUND Starsong Video 4605	Gaither Vocal Band	LF	29.98
33	RE-ENTRY		IN THE ROUND WarnerVision Entertainment 52051	Tracy Lawrence	LF	14.98
34	RE-ENTRY		THE WALL-LIVE IN BERLIN ▲ PolyGram Video 0826493	Roger Waters	LF	19.95
35	39	65	YOU MIGHT BE A REDNECK IF... △ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
36	RE-ENTRY		JUBILEE: LIVE AT WOLF TRAP Columbia Music Video Sony Music Video 50126	Mary Chapin Carpenter	LF	19.98
37	35	184	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
38	32	6	THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19.98
39	27	32	EL CONCIERTO ● Wea Latina 11639	Luis Miguel	LF	19.98
40	RE-ENTRY		NONA WEISBAUM Columbia Music Video Sony Music Video 50137	Alice In Chains	LF	14.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Communications.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ BARDO POND

Amanita

PRODUCERS: Bardo Pond, J. Cox

Matador 180

Suggesting a stupefied Mahavishnu Orchestra, Bardo Pond has created a sublimely musical album of druggy feedback mantras that sounds like little else. Occasional singer/flutist Isobel Sollenberger intones a siren song, luring listeners into an ocean of sound. The band is as smart as Tortoise or any of the post-rock crew, but "Amanita" boasts an uncommonly sensual ambience. Destined to be a decadent, late-night college radio rave, the title of track "Tantric Porno" says it all.

MUSIC FROM THE LIFE

PRODUCERS: Cy Coleman, Mike Berniker

RCA Victor 68001

Here's a most unusual and entertaining preview of a new musical by composer Cy Coleman and lyricist Ira Gasman that takes place during the seedy era of New York's 42nd Street in the late '70s. The score, which skillfully merges urban, Broadway, and Tin Pan Alley sensibilities, is performed by—get this—Lou Rawls, Jennifer Holliday, Liza Minnelli, Billy Preston, Jack Jones, Joe Williams, Bobby Short, Billy Stritch, and, recorded shortly before his death, George Burns, who sounds great on his rinky-dink number "Easy Money." Coleman himself turns in a jazzy keyboard/vocal medley on three songs. Variety is certainly the spice of this release.

VARIOUS ARTISTS

Broadway Bound

PRODUCER: Bruce Kimmell

Varese Sarabande 5676

A new generation of songwriters, drawn from ASCAP workshops, is indeed fortunate to have the services of the label in showcasing 16 of its songs, all from projected shows, in such a thoroughly professional manner. With enough variety to serve as the basis of a revue, the selections show more than just promise—they will likely be included in eventual Broadway productions. The cast of talented young performers includes Matthew Broderick and Sarah Jessica Parker; currently starring in the hit revival of Frank Loesser's "How To Succeed In Business Without Really Trying." Suckers for a charming ballad will enjoy Douglas J. Cohen's "So Far, So Good," ingratiatingly performed by Liz Calloway and Jason Graae.

SPOTLIGHT



LORRIE MORGAN

Greater Need

PRODUCER: James Stroud

BNA 66847

Even if you don't know who she is, one listen to Lorrie Morgan's seasoned voice will tell you that she was born to sing exquisite country melodramas to the accompaniment of soaring fiddle and mournful steel guitar. And Morgan is coming into her own as a maturing and wholly believable country chanteuse: tough but vulnerable, buffeted but strong. You can hear it in the song titles on this project: "Back Among The Living," "She Walked Beside The Wagon," "Don't Stop In My World," "I Can Buy My Own Roses." Fellow sufferers Vince Gill and Travis Tritt lend their sensitivities to the beautiful "Steppin' Stones," and Morgan has found a worthy duet partner in Jon Randall on the current single, "By My Side."

SPOTLIGHT



CHRISTAFARI

Valley Of Decision

PRODUCERS: Christafari, Scott Blackwell

Gotee 7013825883

On the follow-up to its Gotee debut, "Soulfire," Christian music's premier reggae band has crafted a set filled with lyrically focused, melodically intriguing songs that express its faith. Christafari's been building a following in the mainstream and Christian music markets via performances last year on the Reggae Sunsplash tour and with Christian rockers de Talk and Geoff Moore & the Distance. This album promises to appeal to a broad spectrum of fans, as it encompasses traditional reggae rhythms and dancehall raggamuffin stylings. Prime cuts include lyrically powerful title track, "My Eyes," "Best Friend," "Time," and "Can't Stop" (sung in English and Spanish versions). A great set from a group with an abundance of spirit and goodwill. Distributed by Word.

SPOTLIGHT



MONIFAH

Mood . . . Moments

PRODUCERS: various

Uptown/Universal 30004

Debut artist evokes near-spiritual resonance with expert vocal inflections and effortless yet restrained soaring. Album mates relaxed hip-hop tracks, meaty R&B melodies, and catchy lyrics, and its demos should span teens to young adult fans. Set's appeal is further broadened through the muted, trumpet-spiced, slow-down track "Lay With You." The bread-and-butter spiritual "Jesus Is Love," which features the Boys Choir Of Harlem, calms the senses, while "I Miss You (Come Back Home)"—which is also remixed on the album—captures a wispy fancy through a breezy in-line melody that is spiced by artist's distinctive chops and capped by a fleeting rap cadence by AZ.

JAZZ

★ GEORGE SHEARING

Jazz Masters No. 57

PRODUCER: Michael Lang

Verve 314 529 900

Put on the beret and shades, man. One of Verve's newest Jazz Masters CD artists is George Shearing and his seminal, early-'50s, block-chord, cool-jazz sessions for MGM, when unison piano, guitar, and vibes were the coolest. Because his talent was—and is—so abundant, between the trademark "Shearing sound" devices, he always snuck in plenty of liquid-fast piano, à la Wilson, Tatum, and Powell, and became a musical bridge for new jazz listeners. The tunes hold up well, from his now-anthem "Lullaby Of Birdland" to pieces less-known today, such as his hit "Mambo Inn," with its neat bongos spicing, and Mary Lou Williams' snappy "Lonely Moments." Verve has also released Jazz Masters CDs of Woody Herman, Herbie Mann, and Harry James.

★ DANILLO PEREZ

Panamonk

PRODUCER: Tommy LiPuma

Impulse!/GRP 190

This swinging, delightful label debut for Panamanian pianist Danilo Perez consists (mostly) of Thelonious Monk and Perez compositions performed in trio with Avishai Cohen on bass and Terri Lyne Carrington alternating with Jeff Watts on drums. Perez's clattersome, propulsive riffing sets the stage for his idiosyncratic tribute to Monk: the skewed latinisms of a deconstructed "Bright Mississippi," the soulful spin he puts on "Reflections," a surprisingly straightforward version of "Round Midnight," and an uncannily enjoyable double exposure of "Evidence" overlaid with "Four In One." Highlights of the Perez themes include the truncated choruses of the uptempo title cut, the loose-limbed funk of "Hot Bean Strut," and the airy bossa nova choruses of "September In Rio."

PIERRE FAVRE

Window Steps

PRODUCER: Manfred Eicher

ECM 1584

Subtle and entrancing, "Window Steps" features Swiss percussionist Pierre Favre leading a unique quintet that includes Kenny Wheeler on trumpet, David Darling on cello, Steve Swallow on bass, and Roberto Ottaviano on soprano sax. Languid textures and mournful melodies abound, with Wheeler's long-lined laments taking the form. Such tracks as the coolly impressionistic "Snow" would benefit evening playlists especially.

(Continued on next page)

COUNTRY

★ WAYLON JENNINGS

Right For The Time

PRODUCER: Randall Jamail

Justice 2101

He's seen it all, done most of it, and gotten a little mellow, but there's still plen-

ty of bite in this old outlaw. He's writing more than ever, exploring familiar Waylon Jennings themes of independence, freedom, the old West, love, drinking, and friendship. And he's still playing beautiful guitar and singing in that gruff, authoritative voice that Randall Jamail captures in a fine, unobtrusive

production. Jennings allows his sense of whimsy to surface in "Living Legends Pt. II," which ends with this wry observation about the changes he has seen on Music Row: "A rock'n'roller with a banjo, now that I might recall/but a country singer with a briefcase, beats all I ever saw."

VITAL REISSUES®

SONNY ROLLINS

The Bridge

REISSUE PRODUCER: John Snyder

Victor Jazz 68518

Around 1960, leading tenor man Sonny Rollins went into self-imposed exile for reflection and woodshedding, the latter often taking place on a New York suspension bridge. (According to jazz legend, the bridge in question was the Brooklyn, but it

was actually the parallel span of the Williamsburg.) These 1962 sessions mark Rollins' provocative re-emergence, accompanied by guitarist Jim Hall, bassist Bob Cranshaw, and drummer Ben Riley. Sonny's new, progressive perspective is heard in the offbeat, stop-and-go theme of "John S." and especially in the playfully histrionic title track, which lays the foundation for his subsequent

modernist experiments. Standards include a bouncy "Without A Song" and a sweet, wistful "God Bless The Child." Other releases from this first set of Victor Jazz reissues include classic tracks from Duke Ellington, Coleman Hawkins, and Dizzy Gillespie, as well as a delightful 1962 pairing of Paul Desmond and Gerry Mulligan.

Texans
LIVE FROM MOUNTAIN STAGE

HOT

ASLEEP AT THE WHEEL • TEXAS TORNADOS
GUY CLARK • JOE ELY • TOWNES VAN ZANDT
SARA HICKMAN • JIMMIE DALE GILMORE
LOU ANN BARTON • BILLY JOE SHAYER
RAY WYLIE HUBBARD • KELLY WILLIS
TISH HINOJOSA • MARCIA BALL

Blues
LIVE FROM MOUNTAIN STAGE

SMOKIN'

CHARLIE MUSSELWHITE • JOHN HAMMOND
TRACY NELSON • THE LEGENDARY BLUES BAND
JOHNNIE JOHNSON • DUKE ROBILLARD
WILLIAM CLARKE • THE NIGHTHAWKS
CHARLES BROWN • JOHN JACKSON
PAUL GEREMIA • CEPHAS & WIGGINS
SNOOKY PRYOR • CHRIS SMITHER

Louisiana
LIVE FROM MOUNTAIN STAGE

SIZZLIN'

THE NEVILLE BROTHERS • DR. JOHN • BEAUSOLEIL
ALLEN TOUSSAINT • WAYNE TOUPS & ZYDECAJUN
JO-EL SONNIER • THE RADIATORS • AL RAPONE
C.J. CHENIER & THE RED HOT LOUISIANA BAND
QUEEN IDA & THE BON TEMPS ZYDECO BAND
BUCKWHEAT ZYDECO • TERRANCE SIMIEN
STEVE RILEY & THE MAMOU PLAYBOYS

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Reviews & Previews

(Continued from preceding page)

LATIN

EROS RAMAZZOTTI

Donde Hay Música
PRODUCER: Eros Razzotti
Arista 35442

Multitimed, acoustic rock package bathed in the nasal baritone of singer/songwriter from Italy has already yielded one hit single ("La Cosa Más Bella"), while landing its label on The Billboard Latin 50 for the first time. Plethora of intelligent narratives, mostly about the various states of being romantically involved, will greatly inflate out-of-the-box prosperity for one of Latin America's most popular singing idols.

ATABAL

Música Morena
PRODUCERS: Hector Rodriguez, Ivan Gonzalez Aulet
Saravá/F.T.C. 93

Delectable 10-song premiere from talented crew of veteran musicians from Puerto Rico smoothly blends classic tunes, such as "Son De Arsenio" and "Cortijo Lo Dijo," with rootsy arrangements based on familiar rhythms from Puerto Rico (bomba, plena), Cuba (son), and Trinidad (calypso). "Pescadores," the lone entry dedicated to Brazil, is one of the catchiest Spanish-language sambas ever recorded. Contact: 213-257-4012.

WORLD MUSIC

RAFAEL JIMINEZ

iCante Gitano!
PRODUCER: Juan Antonio Suarez
Celestial Harmonies 13112

Young flamenco singer Rafael Jimenez is a respected practitioner of one of the original world musics, which combined Christian, Jewish, and Muslim styles into a wild Iberian hybrid. Backed by little instrumentation—a sole guitar and occasional percussion—Jimenez declaims his vocal lines to accent the drama of "Viejando" and weaves romantic, Arabic-sounding passages in "Al Paso." The familiar, jagged rhythms of flamenco animate "A La Tia Chata," and classic guitar figures delineate the passionate "Ponte A Pensar En Mi Querer." Most surprising, Jimenez's soaring vocal lines are matched with the ecclesiastical drone of the Polyphonic Gregorian Choir on "A Enrique El Mellizo."

NEW AGE

THE CARMELITE NUN

Spirit Of The Zither
PRODUCER: none listed
Milan 35755

We've been through all the singing nuns and monks of the world in the chant mania of the last few years. Milan makes a move into new sacred territory with the Carmelite Nun playing the zither. The Carmelite Nun is actually Sister Claire Bénédicte from the Carmel of Luçon in France. Bénédicte's original compositions are meant to accompany prayer in the monastery with simple, fragile melodies that ring out in folk-like modal patterns. Many new age artists try to attain this state of meditation; Sister Claire lives there.

FOR THE RECORD

In a June 8 review, two tracks from the Elvis Costello album "All This Useless Beauty" were misidentified. The correct names of the songs are "Distorted Angel" and "Shallow Grave."

In a June 1 review, the name of artist Jennifer Peña was misspelled.

A "pick" designation was omitted from a May 18 review of Los Tigres Del Norte's "Unidos Para Siempre" album, and the name of the group was misstated.

SINGLES

EDITED BY LARRY FLICK

POP

ERIC CLAPTON Change The World (3:57)

PRODUCER: Babyface
WRITERS: T. Sims, G. Kennedy, W. Kirkpatrick
PUBLISHERS: Warner-Chappell/Interscope/EMI-Christian/Bases Loaded/PolyGram International, ASCAP, Careers/BMG, BMI

Reprise 8283 (c/o Warner Bros.) (cassette single)
Pairing rock hero Clapton with pop/soul maestro Babyface may seem totally incongruous. However, one listen to this positively electric single and you will be hoping for the two to collaborate on an entire album. Working with a sweet, uplifting lyric and melody, Clapton brings a worldly acoustic-blues flavor to the table, while Babyface injects a splash of modern soul and pop gloss. Featured on the soundtrack to the new John Travolta movie, "Phenomenon," this smacks of multiformat appeal.

OASIS Don't Look Back In Anger (4:48)

PRODUCERS: Owen Morris, Noel Gallagher
WRITER: N. Gallagher
PUBLISHERS: Sony Songs, BMI; Creation Songs/Sony Music U.K., ASCAP

Epic 8024 (c/o Sony) (cassette single)
Even while openly aping the Beatles' style and sound, songwriter/bandleader Noel Gallagher reveals a deft sense of timing and craft that turn his improprieties into masterful pop gems. This is a typically dreamy and catchy follow-up to the band's successful "Wonderwall" and "Champagne Supernova" singles. Beautifully executed vocals by the younger Gallagher, Liam, are backed by a lush string section. Still, "Don't Look Back In Anger" is the lesser of the three tracks, and its release is timed properly. The single may experience an unnaturally long shelf life due to the band's entrenchment on radio.

BLUES TRAVELER But Anyway (3:00)

PRODUCER: Justin Niebank
WRITERS: J. Popper, C. Kinchla
PUBLISHERS: Blues Traveler/Irving, BMI

A&M 00242 (c/o PGD) (cassette single)
"Hook" sure did hang on at radio for a long spell, didn't it? And deservedly so. Folks who joined the Blues Traveler party with the album "Four" will enjoy this vintage blues-pop kicker as though it were a festive new gem (it's from one of the band's previous albums). Die-hards will prefer the freshened-up live recording also included on the single. The former version can be found on the soundtrack to "Kingpin," while the latter previews the band's forthcoming disc, "Live From The Fall." Whichever mix you pick, you will be treated to John Popper's well-worn voice and tasty harmonica blowing.

MESHHELL NDEGECELLO Leviticus: Faggot (3:43)

PRODUCER: David Gamson
WRITER: M. Ndegecello
PUBLISHERS: Revolutionary Jazz Giant/Nomad Norman/Warner-Tamerlane, BMI

Maverick/Reprise 8216 (c/o Warner Bros.) (cassette single)
Talk about launching a new album with a bang. Ndegecello steps out on a commercial limb with the first single from "Peace Beyond Passion," offering a heart-breaking fable on the power of homophobia. Within a live, hook-laden funk groove, she tells the tale with streetwise language that may leave conservatives faint. But it is the bravery of the lyrics that make the message so powerful and affecting. The first radio programmers to play this incredible record will be heroes—and, we hope, the leaders of a widespread movement of support.

OUTTA CONTROL One Of Us (3:56)

PRODUCERS: Barry Harris, Rachid Wehbi
WRITER: E. Bazilian
PUBLISHERS: Human Boy/WB, ASCAP

Interhit 10160 (cassette single)
Here's an important lesson: Not every pop hit should be fodder for a hi-NRG dance cover. Fronted by a singer aping Joan Osborne's voice fairly well, this act launches into a racing electro beat that squashes the lilt of the song's melody and the heart of its lyric. Still, we are betting that there will be a large number of top 40 and crossover radio programmers who will embrace this as a novelty item. The only problem is that this song should never be viewed in such a context. Contact: 213-463-4898.

R & B

HORACE BROWN Things We Do For Love (4:04)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Motown 53431 (c/o PGD) (cassette single)
Brown continues to woo R&B and hip-hop tastemakers with a blend of jeep-soul and classic-funk that makes excellent use of his swarthy vocal style. The hook is irresistible, and it builds to a full-bodied chorus that sticks to the brain and never lets go. The only question is, How long will it take for this gem to find its way onto pop radio stations? It certainly deserves to be heard by the widest possible audience.

COUNTRY

RANDY TRAVIS Are We In Trouble Now (3:40)

PRODUCER: Kyle Lehning
WRITER: M. Knopfler
PUBLISHER: Almo, ASCAP

Warner Bros. 8266 (7-inch single)
The trouble with being a young legend in this business is that expectations are high—especially when the artist in question has not had any new product on radio for a while. The good news is that Travis delivers on this gentle, understated ballad. Penned by Mark Knopfler, the tune is well crafted, and Travis' voice sounds deeper and richer than ever. Seasoned by the passage of time and experience, this incredible vocalist could be coming into his best years with the right songs, and this fine tune is a step in the right direction.

KEITH GATTIS Real Deal (2:51)

PRODUCER: Norro Wilson
WRITERS: K. Gattis, J. Dowell
PUBLISHER: Hornbill, BMI

RCA 64574 (c/o BMG) (7-inch single)
A young Texan with a traditional coun-

try sound that harks back to Buck Owens, Del Reeves, and George Jones—Keith Gattis is the real deal. (He even rides the bull himself in the videoclip accompanying this tune.) Buoyed by a lively fiddle, smokin' guitar playing, and Gattis' energetic vocals, this record has an infectious quality that should make it an instant summertime radio smash. Pay particular attention to Gattis' phrasing. This is what country music should sound like. What a great record!

LONESTAR Runnin' Away With My Heart (3:06)

PRODUCERS: Don Cook, Wally Wilson
WRITERS: M. Brit, S. Hognin, M.D. Sanders
PUBLISHERS: Sony/ATV Songs/Tree/Katy's Rainbow, BMI; Sony/ATV/Starstruck Writers Group/Mark D., ASCAP

BNA 64549 (7-inch single)
Lonestar follows its No. 1 smash "No News" with another solid outing. Richie McDonald's distinctive vocals are proving to be this band's calling card. Those vocals combined with Don Cook and Wally Wilson's skilled production make this tune a winner. Sure to solidify the band's acceptance at country radio.

FRAZIER RIVER Tangled Up In Texas (2:59)

PRODUCER: Mark Wright
WRITERS: D. Morgan, B. Burnette, L. Henley
PUBLISHERS: Little Shop of Morgansongs/Warner-Tamerlane/Joey, BMI, Chrysalis/Billy Beau, ASCAP

Decca 11303 (7-inch single)
Penned by Dennis Morgan, Billy Burnette, and Larry Henley, this is a well-written song with solid hit potential. But after hearing Burnette's own frisky rockabilly version, it is a little hard to get into this cut at first. This version seems to give a driving, somewhat heavier feel to a song that lends itself best to a lighter touch. However, most programmers may not be familiar with Burnette's version and may latch onto this treatment. The lead vocalist's interpretation does tend to grow on the listener, and the hook is incredibly catchy.

GRETCHEN PETERS I Ain't Never Satisfied (3:50)

PRODUCER: Green Daniel
WRITER: S. Earle
PUBLISHER: WB, ASCAP

Imprint 19004 (7-inch single)
The first single from Peters' "The Secret Of Life" album was the beautiful ballad "When You Are Old," and although it's an incredible song, it failed to ignite sparks at country radio. This follow-up single could provide those sparks. It's a solid cover of a Steve Earle tune that Peters delivers with guts and grit. Could this be the one to crack those barriers at country radio?

NEW & NOTEWORTHY

PETER LAZONBY Wave Speech (The Guitar Song) (3:49)

PRODUCER: Peter Lazonby
WRITER: P. Lazonby
PUBLISHER: not listed
REMIXER: Junior Vasquez

Pagoda 001 (CD single)
The runaway success of "Children" by Robert Miles bodes well for this dance instrumental's chances of finding a mainstream pop audience. Like Miles, Lazonby has crafted a complex and instantly infectious melody to soar atop a spine-crawling beat. Also like Miles, this track does not pick anyone's musical pocket for ideas. Instead, Lazonby banks on his ability to create original music that will find an audience. And so far, this jam has attracted the interest of clubgoers all over the world. Pruned down from its original 10:09 timing to a manageable, radio-friendly size, this single is all substance. Added pleasure can

be derived from Junior Vasquez's more aggressive remix. Contact: 212-265-3653.

STORM CHASERS Twisted (3:45)

PRODUCER: Joey Gardner
WRITER: J. Gardner, M. Lorello
PUBLISHERS: Third And Lex, BMI; Muskapeeta, ASCAP

Timber/Tommy Boy 743 (cassette single)
With the popularity of the movie "Twister" showing no signs of cooling off, the future for this novelty record looks good. Fueled by samples from a tornado weather forecast, producer Joey Gardner develops a fast-paced dance beat that is coated with rave-ish keyboard and a memorable "this is not Hollywood, this is the real thing" hook. The glitch of this potential hit is the occasional use of a guy yelping, "It's a twister." It's just too silly to deal with. But that is only one quibble with an otherwise amusing and noteworthy single.

DANCE

NICOLE Long Train Running (Without Love) (3:48)

PRODUCER: Eric "E-Smoove" Miller
WRITER: C. Johnston
PUBLISHER: Warner Tamerlane, ASCAP

Aureus 1600 (12-inch single)
Nicole returns after a year-long absence with an unlikely but utterly inspired rendition of the Doobie Brothers' classic rocker. In her hands, the song becomes a flashy, gospel-spiked anthem, pumped to racing house perfection by Eric "E-Smoove" Miller. There is a remix for every possible format, ranging from peak-hour DJs to crossover radio programmers. This is a smash waiting to happen, and one hopes that Nicole does not once again disappear for so long after this train has run its course. Contact: 508-477-0200.

JOHNNY HANSON Mr. Fantasy (no timing, 5:01)

PRODUCERS: Manny Ward, Fual Gu'dal
WRITER: Franco
PUBLISHER: AK Favorite, ASCAP

Empire State 33 (12-inch single)
In a sea of pouty booty girls, Hanson's smoldering bedroom chatter is actually a refreshing turn of the tables. He certainly has a convincing delivery and is complemented by Rebecca Finnegan's equally seductive diva vamps during the chorus. Producer Manny Ward (with able assistance by Konrad Carelli on the remix) keeps this single club-credible by weaving a deep-house groove that is muscular and ripe for underground picking. Contact: 212-337-1200.

AC

VANESSA WILLIAMS Where Do We Go From Here (4:13)

PRODUCER: David Foster
WRITERS: D. Foster, L. Thompson, E. Knopson, D. Pashley
PUBLISHER: not listed

Mercury 105 (c/o PolyGram) (CD single)
It's always a pleasure to hear Williams work her smooth style in a ballad setting. Time continues to treat her voice well, as evidenced by this theme song from Arnold Schwarzenegger's new movie, "Eraser" (in which Williams is also a co-star). She displays a warm and worldly quality within a wonderfully theatrical arrangement by David Foster. She soars with the verve of a young Shirley Bassey over brassy horn flourishes and a sweet undercurrent of orchestral strings. Until the movie opens and draws the deserved interest of the pop masses, this single will keep Williams loyalists and mature AC listeners smiling.

ALL-4-ONE Someday (4:15)

PRODUCER: Walter Afanasieff
WRITERS: A. Menken, S. Schwartz
PUBLISHERS: Wonderland, BMI; Walt Disney ASCAP

Walt Disney 10882 (CD promo)
This harmonious quartet could revive the interest of radio programmers with this sweet power ballad from the soundtrack to Walt Disney's new animated feature, "The Hunchback Of Notre Dame." The touch of producer Walter Afanasieff is unmistakable, as the act is surrounded by glistening synths and a slow finger-snapping rhythm that may remind some of his work with Mariah Carey. A lovely effort that deserves a fair shake at both AC and top 40 stations.

ROCK TRACKS

BETH HART BAND Run (3:55)

PRODUCER: Hugh Padgham
WRITERS: B. Hart, J. Khoury
PUBLISHERS: I Love This Business/For Goodness Sake Music, BMI

143/Lava 6730 (c/o Atlantic) (CD promo)
In the vein of such singer/songwriters as Tracy Chapman and Ani DiFranco, Hart employs an honest, affecting delivery coupled with an addictive melody and refrain. She has just enough vocal grit to roughen

(Continued on next page)

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 Filippo, 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:

PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Doug Reece (L.A.).

(Continued from preceding page)

the edges of what could have been a forgettable performance. Hart's bandmates all provide solid performances here, with the bass guitar standing out. Run, don't walk, to your CD pile and pull out this overlooked gem from the foursome.

ASH Goldfinger (3:58)

PRODUCERS: Owen Morris, Ash
WRITER: T. Wheeler

PUBLISHER: Songs of PolyGram International, BMI
Reprise 8236 (c/o Warner Bros.) (CD single)

Rest assured, this is not a James Bond cover track. Irish threesome Ash, though leaning toward more punky material on its last album, "Trailer," take a refreshing left turn with pop material that sounds much like the Stone Roses. Vocalist/guitarist Tim Wheeler, bassist Mark Hamilton, and drummer Rick McMurray make a whole lot of different noises with buzzing guitars and a liberal amount of pedal pushing. Hats off to the producers for assembling a heavy, tight sound that doesn't trip over itself.

THE FLAMING LIPS This Here Giraffe (3:47)

PRODUCERS: The Flaming Lips, Dave Fridmann
WRITERS: The Flaming Lips

PUBLISHER: Lovely Sorts of Death, BMI
Warner Bros. 8210 (CD promo)

Dada-pop practitioners the Flaming Lips remain their enigmatic and experimental selves in this outing. Part nursery rhyme, part Beekesque philosophical musings, "This Here Giraffe" never picks up enough steam to obtain the anti-anthem quality of "Tangerine." Wayne Coyne's vocals, eerily reminiscent of the late Shannon Hoon, are particularly flat this time around.

SEPTURIA Ratamahatta (3:06)

PRODUCERS: Ross Robinson, Sepultura
WRITERS: Sepultura, C. Brown

PUBLISHERS: Roadblock, ASCAP, EMI, BMI
Roadrunner 173 (CD single)

Savage, garbled, unintelligible vocals strangely similar to the dialect spoken by "Gilligan's Island" cannibals are the core of this vivid, hard-rocking track. Well-utilized bongo and kettle drums, in addition to Sepultura's skilled fretwork, prod the war call in "Ratamahatta." An interesting combination of nonsense and music sense. Should rev up mosh pits across the country.

LYNDAL'S BURNING Happy Scrapy (3:26)

PRODUCER: Vincent M. Wolanin
WRITER: not listed

PUBLISHER: not listed
TopNotch 001 (CD single)

Headed by Ian Ritter on vocals and twin brother Eric on guitar, Lyndal's Burning offers unassuming mainstream rock fodder here that suffers from mediocre sound and playing. The single, which is recorded in "StudioLiveSound," is supposed to feature enhanced live and studio aspects of the performances. Unfortunately, no technical wizardry could save this gutless track from its own lack of spirit.

RAP

LORD FINESSE Gameplan (timing not listed)

PRODUCERS: not listed
WRITERS: not listed

PUBLISHERS: not listed
Tommy Boy 0171 (CD single)

Clever lyrics should please radio and peeve MCs. Lord Finesse raps clear and slow, never letting listeners off his slightest hook. In the tradition of Positive K's "I'm Not Trying To Hear That," he talks up a prospective date. Dialog rhymes are humorous and entertaining. Throw in spacey effects and what do you have? Finesse. You can believe that.

TY LUV Ghetto Thang (4:21)

PRODUCER: Pretty Tony Butler
WRITER: Pretty Tony Butler

PUBLISHER: EKG, BMI
EKG 195 (CD single)

Ty Luv booty-calls out to his homegirls with an almost lethargic slow-jam tribute that falls asleep before the listener is satisfied. Nothing new under the sun, with tired descriptive phrases about the first of the month, cruising, and such.



MUSIC

CAJUN COUNTRY

Shanachie Home Video
60 minutes, \$19.95

The Shanachie video camp has been quiet in recent months, but it comes back strong with another fine documentary about an indigenous music culture. This hourlong meander through the Cajun country of Southwestern Louisiana is as soulful and rich as the sounds that resonate through the region. Stopping by the dance halls that remain so germane to the Cajun lifestyle to visit with legendary musicians, such as Queen Ida, Boozoo Chavis, and Wayne Toups, the program weaves a vibrant tapestry of a people who have metamorphosed for the better part of 200 years but have never strayed from their musical roots. Contact: 800-497-1043.

CHILDREN'S

THE CHILDREN OF NOISY VILLAGE

First Run Features
87 minutes, \$24.95

Remember Pippi Longstocking, that adventure-seeking, braided bundle of energy? Pippi creator Astrid Lindgren is the hand and "My Life As A Dog" director Lasse Hallstrom is the eye behind this new live-action feature film. Set in a picturesque Swedish town, the story follows the imaginations of six young friends who dream up a world of fantasies from the confines of their simple, inspiring surroundings. Devoid of hi-tech production values and roller-coaster-speed action, "Noisy Village" actually is a quiet pleasure to which children will cling like an old stuffed animal if they give it enough of a chance.

INSTRUCTIONAL

PRO TENNIS VIDEO CLINIC

Acorn Media
55 minutes each, \$39.95 each, \$99.99 for boxed set

Tennis season is well under way, and Acorn's latest offering provides some serious incentive for those who want to do more than watch the tournaments on TV. The series boasts the expertise of three of the world's

top tennis coaches who have worked with Pete Sampras, Andre Agassi, Jim Courier, and Monica Seles. Each of the three tapes provides a window on a different element of the game: mental preparation, strategy, and physical training. Although the program's coverage is broad, the price point of "Video Clinic" relegates it to being a strong option for serious sportsmen only. Contact: 800-999-0212.

COMEDY

WORLD'S FUNNIEST COMMERCIALS

ABC Video
38 minutes, \$12.95

Fresh from airing on ABC, this Leslie Nielsen-hosted program cuts out the cumbersome feature elements so viewers can focus on the real humor at hand—the commercials. From french fries to French jeans, there seems to be something for everyone. Rife with stupidity, sexual innuendo, and laughs at the expense of the impaired, this is a title tailor-made for the "America's Funniest Home Video" crowd. In keeping with its lowest-common-denominator theme, the commercials and Nielsen's banter are peppered with cuts to a live audience whose members look like they've been exposed to laughing gas.

IN PRINT

TV'S BIGGEST HITS: THE STORY OF TELEVISION THEMES FROM "DRAGNET" TO "FRIENDS"

By Jon Burlingame
Schirmer Books
325 pages, \$25

In this thoughtful and well-researched book, Jon Burlingame argues that television theme songs should not be dismissed as fluffy, throwaway entertainment. To prove his point, he goes deeply into the history of television theme music, explaining that many respected film composers wrote music for television. He also gives background history on many well-known TV themes, as well as analyzing them from a musical standpoint (instrumentation, chord progression, etc.). The book's chapters are organized by TV genre: the birth of television, westerns, sci-fi, sitcoms, cartoons, etc.

Burlingame deserves high points for all the work involved (he spent several years tracking down the history of the medium and interviewing producers and composers). But there's a Catch-22 here. Since Burlingame believes TV themes are a subject deserving of respect, he has written his book in the serious tone of a scholarly work. Most people who pick up a book on TV themes (baby boomers, TV junkies, etc.) will be expecting a lighthearted, nostalgic look at some old favorites, and if that's the case, they are likely to find this book dry and disappointing. Conversely, the kind of people who do enjoy in-depth analysis of chord progressions and the like are probably not the kind of people who go around singing TV theme songs.

Another problem is that the book really requires a companion CD to fully understand what Burlingame is referring to. For example, he talks about "Star Trek's" famous theme music and the eight-note signature opening, both of which are instantly familiar to anyone who has seen the show. But then he goes on at length about certain instrumental themes used for atmosphere in

specific "Star Trek" episodes, with descriptions of the instruments used and quotes from the composers about how they were written. That's all very interesting—except that if you don't happen to have those particular "Star Trek" episodes at your fingertips, you have no idea what music he's citing.

There are some fun nuggets here, such as the story behind the "I Love Lucy" theme, which was dashed off carelessly in one afternoon for a pilot that no one knew would sell. With "Gilligan's Island," the theme song was a vital element in getting the show sold. The decision-making TV executive "contended that it was impossible to do the show because of the background that would have to be explained to the audience each week as to why these people were on this island. He said it would be deadly exposition."

"Gilligan" creator Sherwood Schwartz, who was not a songwriter, needed a way to surmount this problem, so the night before his presentation to the CBS executives, he stayed up late creating a theme song that would explain the show's premise. He then had to sing it to the roomful of executives. On the strength of the song,

the show was sold.

It's also interesting to hear producers and composers talk about the emotional effects they strive for in theme music. For example, "Hill Street Blues" creator Steve Bochco asked composer Mike Post to create "a piece of music that completely contradicts the film... sweet and sad and lyrical and melodic. The script was hard and bleak and urban and gritty, and I didn't want to do the obvious musical interpretation of that."

These entertaining anecdotes are the best part of the book and worth hunting for. Less interesting are the biographies of composers: "Born in Sicily in 1915, [Pete] Rugolo moved to the United States in 1921 and studied with composer Darius Milhaud before becoming famous in the jazz world as a composer and arranger for Stan Kenton's postwar band. He spent most of the '50s working as an arranger and orchestrator at MGM, breaking into television in 1958."

Also problematic for the casual reader (but not for music students) is the in-depth musical analysis: "I decided on a basic polyrhythmic approach... I wrote four different counter-melodies related to it: an eerie 12-tone melody, two blues themes, and a light-hearted baroque melody. These counter-melodies, played either alone or simultaneously with the original theme, are the backbone of the television score."

These words from jazz musician Dave Brubeck (regarding the theme to the 1964 show "Mr. Broadway") certainly back up Burlingame's contention that TV themes are complex and well thought out, but to a nonmusician they're a bit difficult to navigate—particularly without having a recording of the theme to listen to while reading. One could almost wish for two versions of this book: an unabridged version, for those who want the full treatment, and an abridged version containing only the fun, entertaining tidbits.

TRUDI MILLER ROSENBLUM



WEB.MAX

BERKELEY SYSTEMS
Windows 95 CD-ROM

Navigating the Internet can be a frustrating process for many "newbie" users. Berkeley's "Web.Max" aims to make that task easier with this all-purpose utility program, which includes multiple programs accessible through one user-friendly interface. The program is accessed through man's best friend, a cartoon dog that acts as a guide to the utilities contained on the disc. A "Web.Max Phone" program enables users to communicate in real-time audio conversation over the Internet—just as they would with a telephone. "Net Retriever" acts as a master search engine for the Internet. Users seeking information enter a key search word, and the computer scans through about 10 World Wide Web engines, including Yahoo!, for related Internet sites. Also included are a download utility, a screen saver, and a security program. However, the most innovative program contained here is "Web.Max TV," which converts information from about 20 popular Web sites into a TV-like display. Each simulated channel offers headlines from the various Web news and information sites. Users have the option of getting the full text of a story with a simple mouse click. Experienced Web surfers will probably prefer to skip this utility, which significantly simplifies the Internet for those who want to get their newsbytes without wasting any time. Among the "channels" currently available on "Web.Max TV" are CNN, c|net, USA Today, and Yahoo!



UNABOMBER: ON THE TRAIL OF AMERICA'S MOST-WANTED SERIAL KILLER

By John Douglas and Mark Olshaker

Read by John Douglas
Simon & Schuster Audio

1.5 hours (abridged), \$9.95.

Although this audio was rushed out to capitalize on the publicity of the arrest of the alleged Unabomber, do not mistake it for a sensationalistic, superficial quickie. Douglas, the former FBI unit chief who formulated the original personality profile of the Unabomber, talks about the case in terms of an intriguing puzzle to be solved. The process of trying to build a picture of the killer's personality and using it to catch him is fascinating: "We start profiling by looking at a crime and crime scene and asking ourselves a lot of questions... Is the victim known to the offender? What is the offender's risk level of being identified in or around the scene? For example, if he places the bomb in the middle of a full football stadium, his risk level is obviously very high. If he mails it to a private home, his risk level is considerably lower. Were the targets chosen discriminately or indiscriminately?... Criminals are creatures of habit, just like law-abiding people. We feel comfortable in areas where we work and live, and so does the bomber. So the first set of cases will be in one of those areas where the bomber lives or works, and he'll stay there as long as he believes his identity won't be revealed or his personal safety compromised." The listener is drawn into Douglas' world, piecing together the bits of the puzzle that culminate in the dramatic arrest of the suspect. The fact that the stakes are life and death adds urgency and makes this audio as gripping as any fictional thriller.

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COLOMBIA'S SHAKIRA: 'I'M HERE' VIDEO SPURS SONY SINGER/SONGWRITER

(Continued from page 1)

smash in Ecuador, Venezuela, the U.S., and Mexico where the thumping acoustic rock song twice scaled the Nielsen radio chart in the key Mexico City market.

And according to Frank Welzer, president of Sony Music International Latin America, "Pies Descalzos" has sold more than 600,000 units in Latin America. Most of the album sales, says Welzer, have come from Colombia, Mexico, and the U.S. The record has hovered around the top 10 of The Billboard Latin 50 since its release and has reached No. 46 on Billboard's Heatseekers chart. "What's more," says Welzer, "we're sure the record will go beyond 1 million units in the region."

With "Pies Descalzos" yet to be released in such important Latin American markets as Argentina and Brazil, Welzer's confidence seems warranted.

The 19-year-old native of Barranquilla, Colombia, is becoming a video star, as well, with "Estoy Aqui" climbing to No. 2 on MTV Latino's top 20 countdown the week of May 31. Shakira has just completed three videos for upcoming singles.

Welzer recalls that Sony executives "all went berserk" upon seeing the "Estoy Aqui" video because of "the song, her voice, and her appearance. It's a striking video, and it jumps out at you."

Unlike most videos from female Latino artists, which proffer treacly encounters of male/female intimacy, "Estoy Aqui" is a rapid-moving collage of images of the darkly beauteous Shakira that portray her as a sensitive troubadour who ponders life after losing a cherished romantic companion.

The clip was directed by Simon Brandt of Miami-based RK Freelance Productions.

Her rangy and robust mezzo spiked with yodel-like shadings suggests the vocal influence of her Arab ancestors, but Shakira insists that any resemblance to Middle Eastern singers is coincidental.

Welzer points out that while Shakira possesses considerable physical grace, "she is intelligent beyond her years."

Still, Angel Carrasco, GM of Sony Music Mexico, notes that Shakira writes songs that are clearly directed to a youthful audience. "She reaches a younger crowd, and that means record sales," says Carrasco.

Obviously pleased by the positive reaction to "Pies Descalzos," Shakira says that her third record truly represents her creative personality. "Before, it was rose-colored ballads with little birds and flowers," she says. "After two records, I took a break and hoped that people would forget that image of a sweet balladeer."

Shakira returned with heartfelt confessions of problematic romance and thorny social issues propelled by a percussive acoustic pop/rock sound that is occasionally tinged with reggae, hip-hop, and jazz.

Shakira called her latest album "Pies Descalzos" because, she says, "I am speaking of a bare and vulnerable honesty. On this album, I felt comfortable, like I was returning to my inner self."

Shakira's musical career began nine years ago, when she won the first of three consecutive awards in an annual television talent show. She established herself as a pop balladist in 1991 with the release of "Magia"



(Magic). One year later, Shakira was selected to represent Colombia at the song competition Festival OTI but was turned away because she was not yet 16 years old. In 1993, she put out another ballad album, "Peligro" (Danger). Both records helped establish Shakira in Colombia, but neither was deemed a regional project by Sony.

By contrast, "Pies Descalzos" became an "immediate regional priority," says Welzer. Carrasco says the album broke in Mexico solely on the powerful radio acceptance of "Estoy Aqui." Shakira made only one promotional trip to Mexico, which traditionally requires vigorous promotion by non-Mexican acts before radio airplay and sales activity begin to heat up.

Carrasco anticipates even greater sales in August, when Shakira is slated to return "to kick in heavy media promotion," he says. "In October, we'll bring her back down to do concerts in Mexico City."

In the U.S., "Pies Descalzos" quickly ascended The Billboard Latin 50, even though the single proved to be a harder sell at radio stateside than in Mexico.

"We spent two months working

"Estoy Aqui" at the club level before it took off at radio," says Sony Discos (U.S.) VP/GM George Zamora. The song peaked at No. 2 on Hot Latin Tracks in May. A remix of "Estoy Aqui" extended the radio life of the single by another month, says Zamora.

And at some radio stations, "Estoy Aqui" has just become a hot hit. In May, Jesus Salas, PD of tropical WXDJ-FM Miami, says he entered "Estoy Aqui" in the station's nightly "New Music Battle" program, and it won for a week, he says.

The tune was subsequently added to the playlist. "The song is different, and our listeners can relate to the lyrics," remarks Salas.

In the meantime, the album's current single, "Dónde Estás Corazón?" (Where Are You, Love?), rose this week from No. 25 to No. 18 with a bullet. Zamora says a remix will be made for the album's third single, "Un Poco De Amor" (A Little Love).

Zamora points out that Shakira supported "Pies Descalzos" with an extensive promotional campaign featuring appearances on Spanish-language radio and television stations. In April, Shakira presented a warmly received set at Billboard's seventh annual International Latin Music Conference.

Interestingly, in a market where three or four hit singles are generally needed to break an artist at retail, "Pies Descalzos" has become a top-selling album with only one hit.

"We're happy that the retail reaction to the album was so quick, because the limited number of pop stations and media outlets in the U.S. has made it tough to break a pop act here," says Zamora.

Debra Villalobos, Latin buyer for Camelot Music, says "Pies Descalzos"

has sold well throughout the chain, adding, "It doesn't sound like every other pop album that comes out. It's not that ballad pop stuff we're used to. Her sound is new to the Latin market—it's fresh and offers something for the younger generation. We need more Shakiras."

Zamora expects an upcoming U.S. trek by Shakira to expand sales of



"Pies Descalzos." The agent and promoter of the tour has yet to be confirmed. Shakira is managed by Patricia Tellez, who is based in Bogotá, Colombia.

Shakira is in the midst of finalizing a contract with Sony Music Colombia for worldwide publishing.

Sony is not confining Shakira's potential to Spanish-speaking Latin America. In the next few weeks, she is slated to cut four Portuguese-language tracks for a Portuguese/Spanish version of "Pies Descalzos" that is set to drop in July.

Sony Brazil president/managing director Roberto Augusto says the Brazilian success of Sony Latino artists Ricky Martin and Donato & Estéfano "has created an opening for Shakira, whom we believe will break here as well. She really has a way of communication with teenagers."

Predictably, Shakira's first Brazilian single and video is "Estoy Aqui," the Portuguese counterpart to "Estoy Aqui."

Latin Industry Preps For CD Expo 96

■ BY JOHN LANNERT

The Brazilian record industry is gearing up for CD Expo 96, a five-day event scheduled to take place July 17-21 at Riocentro in Rio de Janeiro, Brazil.

Arthur Repsold, executive director of Feiras De Amostras Da Guanabara (FAG) Eventos Internacionais, which is co-producing the event with Brazilian entertainment company Innova, says that more than 180 companies from Brazil, Argentina, and Chile have already confirmed their participation in CD Expo 96.

"We will have not only record companies, but firms involved in distribution, retail, audio software and hardware, video, and DVD," says Repsold, whose company has been staging book fairs for 30 years. CD Expo 96 is the first entertainment/music event produced by FAG.

CD Expo 96 will be held in a 40,000-square-foot area in Riocentro. Repsold says fees for an exposition stand start at \$3,500. Registration costs vary from \$100 to \$200. He adds that the last four days of the expo will be open to the public, with an \$8 charge for admission.

Consumers will be able to purchase product from exhibitors, and recording stars from various labels will be on hand to sign autographs.

In addition, says Jodele Larcher, co-owner of Innova with Paulo Macedo,

the expo will feature industry seminars July 17-19, as well as 80 showcases performed by a variety of musical acts singing in Portuguese and Spanish.

"Latin music is growing in Brazil, and dance is strong right now," says Larcher. "But the real idea of this expo is to attract all companies that are involved with the various uses of the CD, whose technological applications keep expanding and changing."

Larcher reckons that CD Expo 96 will evolve into a springboard for "something like the Mercosur of the entertainment industry," a reference to the economic organization that includes Brazil and Argentina. "Perhaps the entertainment industries in this part of the world can begin an interchange of ideas and commerce."

Also lending crucial assistance to CD Expo 96 is Associaçao Brasileira dos Produtores de Discos (ABPD), Brazil's recording-industry trade organization.

ABPD president Manuel Camero has persuaded nearly all of Brazil's recording companies to take part in CD Expo 96. In addition, Camero is helping to assemble seminars.

Camero says he decided to get involved with the project because he "thought the recording industry needed to connect with its customers and the consumer," he says. In addition, Camero expects the expo to provide an opportunity for record labels to sell off returned product to consumers.

Larcher says Macedo first suggested doing the expo two years ago. Last year, the pair approached Repsold. ABPD's Camero and member labels were subsequently contacted by Innova and FAG to organize the direction and logistics of the expo. Says Repsold, "We spent months attempting to reach a consensus with the major labels regarding date, location, and a marketing plan to promote the event both in Brazil and outside of Brazil."

The expo organizers and major labels have not been alone in their vigorous effort to make CD Expo 96 a success. Brazilian retailer Planet Music, the lone domestic retailer to open a megastore in Brazil, is planning to install a 713-square-foot store at the expo, complete with listening stations and a video wall.

Anticipating the arrival in Brazil of such international retailers as Virgin and Tower, Planet Music director Carlos Roberto Branco is hopeful that the expo store will attract new franchisees. Branco further states that he expects the expo store to sell 5,000 CDs.

Larcher's eventual objective is to stage two expos next year, one in Rio de Janeiro and one in São Paulo. "The record labels are located in Rio," says Larcher, "but the big market is here in São Paulo, and São Paulo has a tradition of doing fairs."

"Still," adds Larcher, "we are going to assess the result of this expo, and then we will have a better idea of what to do next year."



Express Yourself. Bertelsmann USA recently held the awards ceremony for its annual World of Expression scholarship program. The company gives up to \$100,000 in scholarship money each year to New York high school seniors in recognition of outstanding original compositions in music and literature. Winners performed their compositions during the ceremony. A Tribe Called Quest's Q-Tip presented the music honors, and author and VH1 editorial director Bill Flanagan was a guest speaker and presenter. Pictured celebrating the occasion, from left, are Malika Roberson, third place, music; David Sachs, second place, music; Aaron Einbond, first place, music; Peter Olson, chairman of Bertelsmann Book Group North America; Strauss Zelnick, president/CEO of BMG Entertainment North America; Q-Tip; Beth Lebowohl, first place, literature; Amelia Klein, second place, literature; and Kate Ann Mogulescu, third place, literature.

VIBRANT INDIE ACTS ENLIVEN JAPANESE MUSIC

(Continued from page 21)

which recently signed to the label.

Women are highly visible in the Japanese indie world, as either band members or, like Shisaka Kimura, label heads—in her case, Seven Gods' Benten imprint.

"Female bands are more free," says the elfin Kimura as she flits about Benten's cramped offices. "They're less uptight about musical categories. For example, they'll do an unplugged gig even if they're not really up to it, while a male hardcore band won't, because they're much more nervous about how they'll come across."

Female groups, such as the Flamenco A Gogo, Lolita No. 18, and the Noodles, dominate the Benten roster. Benten is also the Japanese licensee for New York female trash-rockers the Lunachicks.

Kimura, who obviously loves the music she's promoting, is a true indie purist.

"There are so many great indie bands—at least they're great until they get involved with a major label," she says. The way Kimura sees it, the Nelories and Shonen Knife lost their charm when they improved their musical skills and signed with majors.

DELICATE BALANCE

Benten's acts maintain the delicate balance between amateur charm and professional slickness, although, like indie bands in other parts of the world, Japanese indie acts sometimes seem infatuated with the idea of dissonance and deliberate nonmusicality.

In refreshing contrast to the way most Japanese pop acts avoid the slightest hint of controversy, indie acts here stress the classic rock'n'roll themes of rebellion and outrage.

Not many Japanese bands would take the risk of alienating this country's biggest record company by appearing onstage wearing T-shirts emblazoned with the words "fuck Sony," which is exactly what the Flamenco A Gogo did at a gig in 1993.

The Flamenco A Gogo's music is full of references to sex and drugs, which put the act beyond the pale as far as Japanese majors are concerned. And for a band that's three-quarters female to deal with these topics makes the Flamenco A Gogo all the more unusual, since most female Japanese pop artists have all their rough edges air-brushed away.

Songs on the Flamenco A Gogo's 1994 album "Fully Fed Freaks" include "Make Me Stinked," "Stoned Girls," and the immortal "Cool Baby Slut."

In its first U.S. licensing deal, Benten signed with Los Angeles-based Holy Cow Records, which released "Fully Fed Freaks" in April. The album was No. 3 at Stanford University's KZSU San Francisco last week.

Benten has previously signed licensing

deals for European territories with labels, such as Alternative Tentacles in the U.K.

Another all-female band, the 5,6,7,8's (whose track "Teenage Cleopatra" is included on "Japanese Homegrown") is due to release a 7-inch single soon, "Bomb The Twist," in the U.S. on indie label Sympathy for the Record Industry and in Germany on Pin-up.

While some labels concentrate on specific types of music, others, such as Tokyo-based File Records, are wildly eclectic. File's acts include Mod revivalists the Hai; the acid house of Major Force, and rap acts, such as pop-rappers East End X Yuri, whose 1994 album "Denimed Soul" sold 300,000 copies on File before the band's contract was bought out by Epic/Sony.

File's roster also includes key underground producer Toshio Nakanishi and unecategorizable acts, such as the two-man unit Natural Calamity, whose infectious, laid-back music recalls Pink Floyd's "Obscured By Clouds" and Primal Scream's "Screamadelica."

Natural Calamity has since moved to bellissima, which belongs to Toy's Factory; that label has recently had enormous success, with such million-selling acts as Mr. Children and My Little Lover.

Toy's Factory, like dance specialist Avex Trax, is an indie in the sense that it's not part of a larger corporate entity, but the product being released by the two companies is decidedly more commercial than the deliberately different music favored by such indies as Howling Bull, Benten, and God Mountain—which probably explains why Toy's Factory and Avex have an enviable cash flow, while the others are operating out of small apartments.

No matter, say the indies. As long as dedicated indie fans are willing to start labels on a shoestring budget and some musicians choose to obey their own muse no matter what the prevailing commercial climate, Japan looks set to continue as the source of some of the most stimulating music being created anywhere.

FOR THE RECORD

The owner of the Checkpoint Charlie club in New Orleans (The White Paper; Billboard, June 8) is Igor Margan. The passage in the story's text stating, "the New Orleans Jazz & Heritage Fest is strictly a daytime endeavor at the distant fairgrounds" referred to the regular schedule of events when they take place at that fairgrounds site.

Update

LIFELINES

BIRTHS

Boy, Dylan Robert, to Paul and Kerry McKibbins, April 5 in Plainview, N.Y. Father is a music publishing consultant for theatrical composers at Rilting Music Inc.

Boy, Samuel Ambrose, to Petrina and Tony Florentino, May 10 in Manhasset, N.Y. Father is PD at WKJY Long Island, N.Y.

Girl, Yasmeen Mikelle, to Lesvia Castro, May 21 in Hackensack, N.J. Mother is A&R coordinator for Arista Records. At the mother's request, the father's name has been withheld.

Girl, Alannah Moorea, to Shoshanna and David Forman, May 24 in Santa Monica, Calif. Mother is director of public relations at KKKO Bakersfield, Calif. Father is a partner in Montei-Forman Filmworks and owner of David Forman Projects/Zelig Music.

MARRIAGES

Becky Hobbs to Duane Sciacqua May 29 in Ochos Rios, Jamaica. She is a coun-

try music songwriter/artist for Beckaroo/Oklahoma Music Enterprises. He is a rock and country musician/songwriter.

DEATHS

Jacob Druckman, 67, of lung cancer; May 24 in New Haven, Conn. A composer skilled on the piano, violin, and trumpet, he taught at the Juilliard School in 1956 and '72 and won the Pulitzer Prize in music for "Windows," an orchestral work. He was chairman of Yale University's composition department (1976 until his death). He served as an ASCAP board member (1976-77; 1982-87). His notable works include "Aureole," commissioned by Leonard Bernstein; the "Animus" series; "Valentine"; and "Antiphonies." He is survived by his wife, Muriel Topaz Druckman; son Daniel; daughter Karen Jenneret; and three granddaughters.

Farron Brunner, 35, of heart disease May 31 in North Hollywood, Calif. She was stage manager for Mates Rehearsal Studios since 1983 and worked with Gun N' Roses, Def Leppard, and REO Speedwagon. She is survived by her parents, Bob

and Cara Brunner; and brother, Casper.

Joe Drumright, 67, of an aneurysm. March 29 in Nashville. He was a banjo player in Bill Monroe's Blue Grass Boys on several occasions and was a founder and lifetime member of the bluegrass band Connie & Babe & the Backwoods Boys. He taught himself three-finger banjo picking and worked with the Bluegrass Boys in the '50s and '60s. He played on a number of Momroe's Decca recordings and appeared on records by Hylo Brown, Mac Wiseman, Hazel Dickens, and the Bailey Brothers. His most recent recording was the Rounder album "Down The Road To Home" by Connie & Babe & the Backwoods Boys. He is survived by his wife, Joanne, and three sons, Jody, Charles, and Clay.

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.

JUNE

June 6-9, BRE Conference '96, Adam's Mark Hotel, Charlotte, N.C. 310-440-2888.

June 10, Temping Your Way Into The Music Industry, BMG Entertainment's West Coast headquarters, Beverly Hills, Calif. Benefits T.J. Martell Foundation/Neil Bogart Memorial Fund for Cancer, Leukemia and AIDS Research. 310-358-4068.

June 12, Financing The Music Business—The Middle Market, sponsored by the Sukin Law Group, Peninsula Hotel, New York. 212-841-9364.

June 13, T.J. Martell Foundation For Leukemia, Cancer And AIDS Research Humanitarian Award Gala, honoring Jimmy Jam and Terry Lewis, Avery Fisher Hall, New York. 212-245-1818.

June 13, Children's Choice Awards Dinner, presented by Body Sculpt of New York, Supper Club, New York. 718-346-0996.

June 14, Audio Publishers Assn. Conference, Hyatt Regency Hotel, Chicago. 310-372-0546.

June 17, Mix L.A. Open, Mix magazine and Mix Foundation for Excellence in Audio, Knollwood Country Club, Grenada Hills, Calif. 510-939-6149.

June 18, 1996 Entertainment Industry Conference, Century Plaza, Century City, Calif. 415-802-2571.

June 20 Copyright Myths, Folklore & Mysteries, presented by Women in Music, BMI, New York. 212-459-4580.

June 27-29, 14th Annual Rock 'N Charity Celebration, presented by the T.J. Martell Foundation and Neil Bogart Memorial Fund, Los Angeles. 310-247-2980.

June 27-29, American Women In Radio And Television 45th Annual Convention, Ritz-Carlton, Naples, Fla. 818-783-7886.

June 28-29, Fourth Annual Kids' Entertainment Seminar, Marriott Marquis, New York. 212-462-9344.

JULY

July 10-13, Video Software Dealers Assn. Annual Convention, L.A. Convention Center, Los Angeles. 800-955-8732.

July 16-18, PLUG.IN.96: New Music Meets New Technology Symposium, Cooper Union, New York. 212-780-6060.

July 17-19, Billboard's Third Annual Dance Music Summit, Chicago Marriott Downtown, Chicago. 212-536-5002.

July 18, Ingredients For Success: Representation, presented by Women in Music, BMI, New York. 212-459-4580.

GOOD WORKS

FOR CHILDREN AND CHARITY: Kid Rhino, a unit of Rhino Entertainment, has teamed with the Pediatric AIDS Foundation for the Aug. 27 release "For Our Children, Too," a various-artist compilation of newly recorded lullabies for children. Artists include Celine Dion, Cher, Seal, Toni Braxton, Carly Simon, Amy Grant, Natalie Cole, Luther Vandross, Whoopie Goldberg, Harry Belafonte, and David Foster. All net proceeds from the album will go directly to the foundation, which dedicates itself to funding and conducting basic pediatric AIDS research. The first "For Our Children" album, released in 1991, sold more than 1 million units, according to the label, and featured such artists as Bob Dylan, Sting, Paul McCartney, Bruce Springsteen, Elton John, Bette Midler, Barbra Streisand, and James Taylor. Contact: David Dorn at 310-474-4778.

FOR THE KIDS: The last work said to be written by late composer Morton Gould, who served as president of ASCAP will be performed at the sixth annual benefit concert of the Children's Aid Society Chorus on Monday (10) at the Society for Ethical Culture in New York. The piece, "There Are (No) Children Here," was written with lyricist Phil Galdston. ASCAP will host a benefactors' reception at the performing right group's headquarters in New York the same evening. The Children's Aid Society, established in 1853, is one of the largest social-service agencies in the city. Gould died in February at 82. Contact: Peter LoFrumonto or Josie Diels at 212-621-6027 or the Children's Aid Society Chorus at 212-533-1675.

NEW FUND-RAISERS: Jazz Cares! is presenting the Jazz Beats Breast Cancer concert at New York's Avery Fisher Hall Oct. 8 to benefit the National Alliance of Breast Cancer Organizations and Harlem Hospital. The concert will feature the Duke Ellington Orchestra, conducted by Barrie Lee Hall Jr., and

will feature special guests Diane Reeves, Paquito D'Rivera, Jon Faddis, the Geri Allen Trio, Roy Hargrove, Jane Ira Bloom, and Dave Burrell. Other performers are still to be announced. Jazz Cares! is a nonprofit organization that raises funds to combat breast cancer. The Avery Fisher Hall concert represents the organization's inaugural effort. Contact: Tom Corrigan and Jim Luce at 212-864-1219 or fax at 212-864-1415

SCHOLARSHIPS: Michael Greene, president/CEO of NARAS, will be among a panel of nine judges at the fifth annual presentation of the Discover Card Tribute Awards, which honors high school juniors for their accomplishments in and out of the classroom. This year's awards will be presented June 25 in Washington, D.C. Almost \$4.5 million has been made available in scholarships since Discover Card and the American Assn. of School Administrators initiated the Tribute Awards in 1992. Each year, nearly 500 scholarships are offered; it is said to be the largest corporate high school scholarship program in the country. Contact: Karen Klickmann at 312-558-1770 or Cathy Edwards at 847-405-2008.

SETS FOR PATIENT CARE: Jazz artists John "Bucky" Pizzarelli, Junior Mance, Jay Leonhart, John Bunch, Joe Temperley, Russell Malone, Calvin Hill, and Jackie Williams will perform three sets at a benefit concert, "Jazz In June," June 17 at NYU Medical Center's Farkas Auditorium in New York. Sponsored by the Auxiliary of Tisch Hospital, the event will help underwrite the cost of NYU Medical Center's social-work support program, which provides emotional and social support services to cancer patients. Cocktails with the artists will begin at 6 p.m., with music from 6:30-8:30 p.m. Tickets are \$75 (\$50 is tax deductible). Reservations can be made by calling 212-263-5040 or 212-831-8717. Contact: Robin Verges at 212-843-8075.

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Contact Information

Maureen Ryan, Special Events Manager
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Cancellation Policy: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the conference, if notification is received on or before July 30th. Cancellations received between July 30th and August 15th will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after August 15th 1996.

Programming

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Bad Weather A Blessing For N/T Format No. 1 In Winter Arbs; AC Rebounds

This article was prepared by Sean Ross, editor of the *Airplay Monitor* radio publications.

It was no O.J. trial, but the harsh weather managed to keep news/talk radio at No. 1 during the winter of '96, and it may have hurt some music formats, according to Billboard/Airplay Monitor's exclusive national Arbitron ratings analysis.

The study, which combines national radio listening by format for Arbitron's 94 continuously measured markets, shows news/talk radio still in first place but down 16.9-16.5 12-plus, with corresponding drops in most demos and dayparts. That's still ahead of the 15.5 share the format had in the summer, before the full frenzy of the Simpson verdict kicked in, and better than the 16.2 share N/T had in the not-so-harsh winter of '95.

Meanwhile, several music formats ran into figurative bad weather. Country had its lowest national share since the Gulf War, down 12.1-11.0, but remained in third place behind AC and N/T. Top 40 had its worst numbers in the seven years that we have been compiling national ratings info, falling to sixth place, 8.8-7.2, and losing more than 50% of its market share in that period.

AC HOPS TO HIP STATUS

There was, on the other hand, good news for the increasingly hip AC format, which rebounded from seven consecutive down books, going 14.1-15.0 and tying the shares that the format posted in winter '95. This was also the case for R&B radio, which posted its third consecutive up book, 9.8-10.7, shattering its own records in most dayparts and demos, most notably mornings, and tying its best-ever book.

Modern rock radio, where growth had slowed to a crawl over the last six months, is again moving at a nice clip, up 3.9-4.4, but album rock stayed flat at 7.7, suggesting that most of modern's growth took place this time at top 40's expense. Classic rock, which is seeing an influx of outlets that were former '70s stations, rose slightly, 3.4-3.6, but stayed within its normal mid-threes window.

Spanish-language radio did not repeat its controversial success of the fall book. It was off 5.9-5.6 during the winter, but that is well ahead of the 5.2 share it posted during the first three books of '95. Jazz/AC continued its steady growth, up 3.0-3.2 (vs. 1.7 a year ago). Adult standards, which rarely moves much in either direction, may have also gotten some help from the bad weather; it was up 3.2-3.7.

COME BACK O.J.; ALL IS FORGIVEN

A lot of N/T programmers worried about what would happen after the Simpson trial ended last October. The verdict gave the format its best showing ever in the fall, sending shares soaring 15.5-16.9. N/T, which usually gets a boost in the winter, wasn't able to maintain those numbers this time, but it was still the No.

1 format, and, despite the drop, it remained ahead of its shares for the summer and last winter. The better news for N/T is that with winter gone, baseball is not far behind. And when baseball ends, the format can look forward to its traditional rise from a fall election.

During the fall, it was starting to look as though hot AC's increasingly modern-flavored approach wasn't such a good idea. Battered by a continuing exodus of stations, AC was on its seventh consecutive down book, including teens and the 18-34-demo, where the "much more Hootie" approach should have borne fruit.

RESPONDING TO MODERN MEDICINE

Notably, AC was a little ahead of where it was this time a year ago in men and 25-54 adults. It was one share ahead of its winter '95 share for 18-34. It was a few tenths off its share a year ago in women and 35-64. This would tend to suggest that the new, more modern AC format is responding as one would expect, making the format slightly younger and more male, and suggesting that AC, not modern or album rock, is where many upper demos are going for their earful of Blues Traveler and Hootie & the Blowfish. One would also suspect that the rebound in upper demos stems from the ongoing "back-to-wimpy" movement among many soft ACs, now that they have become the only place to hear many traditional AC core artists.

AC appears to have been one of several formats that took a bite out of top 40 this time, especially at the lower end. Is that because top 40 stations are going away, leaving teens forced to cobble their music together from other formats, as they did before the top 40 revival of the early '80s? There were 12 fewer top 40 stations rated in the continuous measurement markets this book. But there were also 12 fewer ACs.

BAD NEWS FOR COUNTRY

The good news for country is that there are a lot of other formats that would like to control only 11% of national listening. And country did manage to remain the third-place format this time, despite its 12.1-11.0 drop. And it is eroding more slowly than it grew. But losing more than a share is the worst drop country has had in the seven years of national format measurement.

To put that in perspective, during country's phenomenal growth spurt of 1990-92, it was up by a full share point only once. Country, which rebounded slightly in the fall, is now down to its lowest share since the Gulf War winter of '91. It also means that R&B radio, with its 10.7 share, is knocking on country's door for the No. 3 slot, despite having about 60% fewer radio stations than country.

Station count did appear to figure into country's problems this winter. Country had 319 stations two books ago,

316 stations in the fall, and 293 outlets in the winter. While that number doesn't necessarily mean that 23 country stations in the year-round-measurement markets switched formats—some marginal players might have simply failed to show in their markets, for example—country has witnessed the defection of many of its third-in-a-market outlets and, in some cases, its second. And with the Telecom Act ownership changes starting to really kick in, there will likely be more of that.

As for what happened to country, a Country Airplay Monitor poll of that format's PDs in early May, after the not-very-encouraging individual results started coming back, found the bad weather and Arbitron methodology cited for the decline more often than problems with the product itself. Others felt that the increased sample size Arbitron has touted hurts formats with smaller cumes and loyal cores, such as theirs, and puts the emphasis on secondary listeners who jump from format to format.

R&B JAMS!

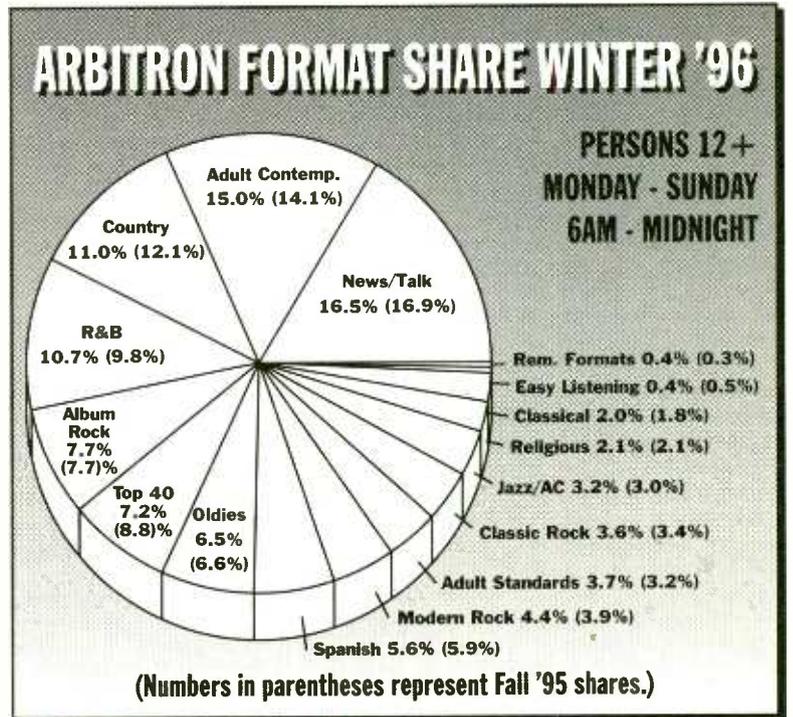
R&B radio—which is measured as a whole, with mainstream, adult, and R&B oldies stations combined into one figure—tied its best-ever book of spring '92. That book was a seeming one-time kiss, as the format shot from 8.8-10.7 12-plus, then fell to 9.2 in the summer. This time, by contrast, R&B has been growing steadily for three books; over the last year, it has gone 9.2-9.1-9.5-9.8-10.7.

Beyond the continued growth of the R&B adult format, which seems to have reclaimed some upper-demo adults who would otherwise be giving up R&B radio, the format seems to owe a lot of its success to top 40, which, over the last year, has been more than willing to cede a lot of big-selling records to R&B. Besides the first Fugees single, "Fugee-La" (and before many top 40s came to the party with the act's "Killing Me Softly"), R&B radio had gold- and platinum-selling releases from Joe, Busta Rhymes, D'Angelo, R. Kelly, and Chantay Savage that were not embraced fully even by top 40/rhythm-crossover radio, much less by mainstream top 40.

In addition, top 40/crossover stations in many markets downplayed some harder-core R&B titles this winter in favor of solidifying their Hispanic base. While that may have stunted some of Spanish-language radio's 18-34 growth, it also seems to have had the effect of alienating R&B fans.

Given N/T's traditional (but not always publicized) strength with black listeners, R&B radio may have reclaimed a few of those listeners, now that the Simpson verdict is in. But R&B's growth over the last nine months seems to have been taking place regardless of what happens at N/T radio.

Modern rock, which had been growing modestly over the past nine months, was up nicely again this winter, 3.9-4.4. And with album rock flat at 8.4, which has



been its average share for the last year or so, the implication is that the war between album and modern has pretty much shaken out. Modern now cannibalizes top 40 for listeners, despite the fact that album rock's station count was down 173-163 and modern's count was off 96-91.

Classic rock, despite the rumors of its demise, was actually up by six stations. As some longtime classic rock stations tire of playing "Long Time," other '70s oldies stations are filling the gap by switching from '70s pop to either classic rock or classic hits. (And that doesn't include most of the Arrow stations, which Billboard/Airplay Monitor has always counted as classic rock.) Classic rock, which usually operates in the mid-three share range, inched up 3.4-3.6 after falling 3.7-3.5-3.4 over the last two books. It also posed its best 35-64 numbers since spring '93, up 3.5-3.8.

SEVEN-YEAR LOW FOR TOP 40

Although there are no figures from top 40's early-'80s doldrums for comparison, the format's numbers are certainly at their lowest point in the seven years of national measurement. Top 40's current 7.2 share is less than half of the 15.9 share it began with in spring '89. At that point, top 40 was the second-most listened-to format nationwide. Now it's No. 6, having just surrendered the No. 5 spot to album rock. Some other sobering stats: The format is down two shares from its 9.2 of a year ago; it lost 1.6 shares this time, which is its largest single-book drop ever.

Top 40 doesn't traditionally do well in cold weather, but it seems to have been affected by more than just the weather this time. Modern continued to grow. AC stole most, perhaps all, of its adult-compatible music. R&B had hit records that mainstream top 40s wouldn't touch. And while many top 40 PDs are regarding modern rock as their main rival for 18-34, R&B radio had a 1.2 share gain in that demo, AC had a 1.5 share gain, and modern was up only six-tenths of a

share, suggesting that those PDs who are making modern the core sound of their station are alienating some listeners and not reclaiming the others.

THE REST OF THE STORY

Top 40/rhythm PDs in Hispanic markets were, in many cases, responding to the phenomenal success of Spanish-language radio this book, which many Anglo broadcasters maintained it never deserved in the first place. While it may be cold comfort for them, it is true that leaning more dance in many markets did seem to hold the line on younger-end Spanish-language listening. Spanish was off 5.9-5.6 this time, with its sharpest drop in 18-34 (7.3-6.8). The format's success with the youngest, most assimilated listeners had been one of its biggest surprises and a big sign of its growth and modernization.

Oldies radio, which was off sharply last time, 7.6-6.6, was relatively stable this time, dropping one-tenth of a share to 6.5 12-plus. Oldies may get a hit again over the next six months, when many of the '70s oldies outlets, which are counted as oldies stations if they play any mainstream pop product, segue into classic rock.

Jazz/AC stations continued steady but modest growth, up 3.0-3.2. It's added two-tenths of a share for each of the last four books. Jazz was again up in stations this quarter (56-61), which continues to suggest that the format's growth is coming from new outlets and not from new listeners at existing outlets.

Adult standards, a format that usually moves back and forth by one-tenth of a point, was up 3.2-3.7 this time, with a 2.5-2.9 boost 35-64. Since even the 35-64 number under-performs standards' 12-plus number, the implication is that 65-plus listeners, who might not have been up for winter sports during this blizzard, spent more time with the radio. Classical, which also does well during the winter, rebounded 1.8-2.0 to match its numbers from winter '95.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★No. 1★★★	
1	1	1	16	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 12 weeks at No. 1
2	2	2	20	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
3	3	3	13	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
4	5	4	14	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS
5	6	7	10	REACH EPIC 78285	◆ GLORIA ESTEFAN
6	4	5	28	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
7	10	15	7	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
8	8	8	22	INSENSITIVE A&M 581274	◆ JANN ARDEN
9	7	6	12	DON'T WANNA LOSE YOU MERCURY 852857	◆ LIONEL RICHIE
10	9	14	6	FASTLOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
11	12	10	35	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
12	14	13	45	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
13	13	12	21	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
14	11	9	31	ONE SWEET DAY COLUMBIA 78074	◆ MARIAH CAREY & BOYZ II MEN
15	15	11	29	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
16	18	21	6	LET IT FLOW ARISTA 2-4160	TONI BRAXTON
17	16	16	51	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
18	17	17	56	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
19	19	18	7	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
20	20	20	48	ONLY WANNA BE WITH YOU ATLANTIC 87132	◆ HOOTIE & THE BLOWFISH
21	25	—	2	YOU STILL TOUCH ME A&M 581582	◆ STING
22	24	30	3	YOUR LOVE AMAZES ME CURB 76991	MICHAEL ENGLISH
23	22	27	4	SUDDENLY ISLAND ALBUM CUT	◆ SORAYA
24	23	25	6	I'M GETTING USED TO YOU EMI LATIN 58554/EMI	SELENA
25	NEW ▶	1	1	★★★HOT SHOT DEBUT★★★	
				ONE BY ONE REPRISE 17695	CHER

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★No. 1★★★	
1	1	1	16	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 11 weeks at No. 1
2	2	2	11	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
3	3	3	14	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
4	5	6	15	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
5	6	5	9	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
6	8	9	15	IRONIC MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
7	4	4	26	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
8	7	7	20	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
9	9	8	18	CLOSER TO FREE SLASH 17674/REPRISE	◆ BODEANS
10	10	10	29	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
11	11	11	22	INSENSITIVE A&M 581274	◆ JANN ARDEN
12	13	13	36	NAME METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
13	12	12	28	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
14	15	18	7	FASTLOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
15	14	14	44	ROLL TO ME A&M 581114	◆ DEL AMITRI
16	16	17	54	RUN AROUND A&M 580982	◆ BLUES TRAVELER
17	19	15	24	I WANT TO COME OVER ISLAND 854528	◆ MELISSA ETHERIDGE
18	17	16	33	TIME ATLANTIC 87095	◆ HOOTIE & THE BLOWFISH
19	18	20	19	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
20	20	19	35	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE	◆ DEEP BLUE SOMETHING
21	22	21	13	EVERYTHING FALLS APART COLUMBIA ALBUM CUT	◆ DOG'S EYE VIEW
22	21	22	6	YOU STILL TOUCH ME A&M 581582	◆ STING
23	23	28	5	THEME FROM MISSION: IMPOSSIBLE MOTHER 576671/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
24	24	23	10	BIG ME ROSWELL ALBUM CUT/CAPITOL	◆ FOO FIGHTERS
25	27	32	3	JEALOUSY ELEKTRA 64301/EEG	NATALIE MERCHANT

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 39 adult contemporary stations and 45 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.

FORMAT SHARE BY DEMOGRAPHIC GROUP WINTER '96 ARBITRONS

Persons 12-17 Monday-Sunday 6AM-Midnight

Persons 18-34 Monday-Sunday 6AM-Midnight

Persons 25-54 Monday-Sunday 6AM-Midnight

Persons 35-64 Monday-Sunday 6AM-Midnight

Women 18+ Monday-Sunday 6AM-Midnight

Men 18+ Monday-Sunday 6AM-Midnight

Source: Ratings, the Arbitron Co.; formats, Billboard magazine
Copyright 1996, The Arbitron Co., Billboard magazine.
(Numbers in parentheses represent Fall '95 shares.)

Who Will Save Your Soul," Jewel's coffee-house meditation on the meanness of the media age, stands as the singer/songwriter's breakthrough hit following a year of non-stop touring behind her Atlantic debut album, "Pieces Of You."

A monthly schedule of 40 cities in 30 days is more than rough, but unlike most 22-year-olds, Jewel is a road-tested performer. Her peripatetic existence began with her parents' touring folk duo, and she initialized her young adulthood by living in a van, avoiding a day job, and writing poetry.

The genesis for "Who Will Save Your Soul," which is No. 15 with a bullet on Modern Rock Tracks this week, stemmed from Jewel's emotional response to the lonely concrete and electronic overload of the big

city on her arrival in Los Angeles after a street-singing trip to Mexico.

"We're constantly bombarded with news of how mean we are to each other," Jewel says. "And soon that's all we know. We become strangers to ourselves."



A lot of people are brought up thinking they need to be forgiven just for being born. But really, we're our own angels, and we can answer prayers for each other."

An arid 9-to-5 existence has always been an appalling prospect for Jewel. "We're capable of so much more than just survival," she says. "You have to live your life according to your passion. Living just to get by is a waste of human flesh. I was living in a car and stealing food and toilet paper, but I was going to do something I loved or die."

"Fans will come and go, and success will come and go. I don't want to live in my car again—I still worry about that. But I'll always have a purposeful drive, a passion. I live through my pen. It's how I experience the world. I don't even know people well until I write about them. Writing has really helped me become my own therapist. Most people are afraid to try to write, though. They're scared they won't be any good."

Billboard® FOR WEEK ENDING JUNE 15, 1996

Mainstream Rock Tracks™

L. WK.	WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	7	3	UNTIL IT SLEEPS	METALLICA
				LOAD	ELEKTRA/VEEG
2	2	1	7	HUMANS BEING	VAN HALEN
				"TWISTER" SOUNDTRACK	WARNER SUNSET/WARNER BROS.
3	3	2	13	COUNTING BLUE CARS	DISHWALLA
				PET YOUR FRIENDS	A&M
4	4	3	13	WHERE THE RIVER FLOWS	COLLECTIVE SOUL
				COLLECTIVE SOUL	ATLANTIC
5	5	5	7	PRETTY NOOSE	SOUNDGARDEN
				DOWN ON THE UPSIDE	A&M
6	6	6	6	WORK IT OUT	DEF LEPPARD
				SLANG	MERCURY
7	7	4	17	MACHINEHEAD	BUSH
				SIXTEEN STONE	TRAUMA/INTERSCOPE
8	11	16	6	TRIPPIN' ON A HOLE IN A PAPER HEART	STONE TEMPLE PILOTS
				TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	ATLANTIC
9	9	9	10	TOO MUCH	DAVE MATTHEWS BAND
				CRASH	RCA
10	8	11	10	CHAMPAGNE SUPERNOVA	OASIS
				(WHAT'S THE STORY) MORNING GLORY?	EPIC
11	12	15	6	AGAIN	ALICE IN CHAINS
				ALICE IN CHAINS	COLUMBIA
12	10	8	26	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR
				SPARKLE AND FADE	TIM KERR/CAPITOL
13	14	10	9	OLD MAN & ME (WHEN I GET TO HEAVEN)	HOOTIE & THE BLOWFISH
				FAIRWEATHER JOHNSON	ATLANTIC
14	13	12	27	IN THE MEANTIME	SPACEHOG
				RESIDENT ALIEN	HIFI/SIRE/VEEG
15	15	14	16	WATER'S EDGE	SEVEN MARY THREE
				AMERICAN STANDARD	MAMMOTH/ATLANTIC
16	19	22	6	BANDITOS	THE REFRESHMENTS
				FIZZY FUZZY BIG & BUZZY	MERCURY
17	17	17	8	PHOTOGRAPH	THE VERVE PIPE
				VILLAINS	RCA
18	18	19	8	MOTHER MOTHER	TRACY BONHAM
				THE BURDENS OF BEING UPRIGHT	ISLAND
19	22	26	4	LEAVE ME ALONE	JERRY CANTRELL
				"THE CABLE GUY" SOUNDTRACK	WORK
20	21	30	4	WILD CHILD	SCORPIONS
				PURE INSTINCT	ATLANTIC
21	27	31	6	FLOOD	JARS OF CLAY
				JARS OF CLAY	ESSENTIAL/SILVERTONE/JIVE
22	30	40	3	LONG WAY DOWN	GOO GOO DOLLS
				A BOY NAMED GOO	METAL BLADE/WARNER BROS.
23	16	13	13	BIG BANG BABY	STONE TEMPLE PILOTS
				TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	ATLANTIC
24	20	18	22	SISTER	THE NIXONS
				FOMA	MCA
25	23	20	8	ANGELINE IS COMING HOME	THE BADLEES
				RIVER SONGS	POLYDOR/A&M
26	24	28	5	I JUST WANT YOU	OZZY OSBOURNE
				OZZMOSIS	EPIC
27	33	37	5	VANISHING CREAM	THE HUNGER
				DEVIL THUMBS A RIDE	UNIVERSAL
28	32	35	5	HELLO FROM VENUS	THE SCREAMIN' CHEETAH WHEELIES
				MAGNOLIA	ATLANTIC
29	35	39	3	DAY JOB	GIN BLOSSOMS
				CONGRATULATIONS I'M SORRY	A&M
30	34	36	4	HEARTSPARK DOLLARSIGN	EVERCLEAR
				SPARKLE AND FADE	TIM KERR/CAPITOL
31	38	—	2	SKIN & BONES	THE HAZIES
				VINNIE SMOKIN' IN THE BIG ROOM	EMI
32	26	25	25	BRAIN STEW/JADED	GREEN DAY
				INSOMNIAC	REPRISE
33	25	29	7	SALVATION	THE CRANBERRIES
				TO THE FAITHFUL DEPARTED	ISLAND
34	31	24	26	HEAVEN BESIDE YOU	ALICE IN CHAINS
				ALICE IN CHAINS	COLUMBIA
35	29	23	14	ZERO	THE SMASHING PUMPKINS
				MELLON COLLIE AND THE INFINITE SADNESS	VIRGIN
36	28	21	19	WHAT DO I HAVE TO DO?	STABBING WESTWARD
				WITHER BLISTER BURN + PEEL	COLUMBIA
37	NEW	1		BURDEN IN MY HAND	SOUNDGARDEN
				DOWN ON THE UPSIDE	A&M
38	36	—	3	BULLS ON PARADE	RAGE AGAINST THE MACHINE
				EVIL EMPIRE	EPIC
39	NEW	1		TONIGHT, TONIGHT	THE SMASHING PUMPKINS
				MELLON COLLIE AND THE INFINITE SADNESS	VIRGIN
40	RE-ENTRY	26		I GOT ID	PEARL JAM
					EPIC

Billboard® FOR WEEK ENDING JUNE 15, 1996

Modern Rock Tracks™

L. WK.	WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	1	2	11	MOTHER MOTHER	TRACY BONHAM
				THE BURDENS OF BEING UPRIGHT	ISLAND
2	2	1	10	SALVATION	THE CRANBERRIES
				TO THE FAITHFUL DEPARTED	ISLAND
3	4	4	11	COUNTING BLUE CARS	DISHWALLA
				PET YOUR FRIENDS	A&M
4	3	3	6	PRETTY NOOSE	SOUNDGARDEN
				DOWN ON THE UPSIDE	A&M
5	8	9	10	HERE IN YOUR BEDROOM	GOLDFINGER
				GOLDFINGER	MOJO/UNIVERSAL
6	5	5	17	MACHINEHEAD	BUSH
				SIXTEEN STONE	TRAUMA/INTERSCOPE
7	6	7	12	PHOTOGRAPH	THE VERVE PIPE
				VILLAINS	RCA
8	7	6	10	TOO MUCH	DAVE MATTHEWS BAND
				CRASH	RCA
9	9	10	5	YOU LEARN	ALANIS MORISSETTE
				JAGGED LITTLE PILL	MAVERICK/REPRISE
10	12	19	5	TRIPPIN' ON A HOLE IN A PAPER HEART	STONE TEMPLE PILOTS
				TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	ATLANTIC
11	10	14	5	PEPPER	BUTTHOLE SURFERS
				ELECTRIC LARRYLAND	CAPITOL
12	14	17	8	SPIDERWEBS	NO DOUBT
				TRAGIC KINGDOM	TRAUMA/INTERSCOPE
13	11	15	4	TAHITIAN MOON	PORNO FOR PYROS
				GOOD GOD'S URGE	WARNER BROS.
14	16	18	8	BANDITOS	THE REFRESHMENTS
				FIZZY FUZZY BIG & BUZZY	MERCURY
15	17	20	7	WHO WILL SAVE YOUR SOUL	JEWEL
				PIECES OF YOU	ATLANTIC
16	15	11	9	BULLS ON PARADE	RAGE AGAINST THE MACHINE
				EVIL EMPIRE	EPIC
17	13	16	7	HEARTSPARK DOLLARSIGN	EVERCLEAR
				SPARKLE AND FADE	TIM KERR/CAPITOL
18	23	31	3	MINT CAR	THE CURE
				WILD MOOD SWINGS	FICTION/ELEKTRA/VEEG
19	18	13	14	SISTER	THE NIXONS
				FOMA	MCA
20	19	8	17	CHAMPAGNE SUPERNOVA	OASIS
				(WHAT'S THE STORY) MORNING GLORY?	EPIC
21	21	23	5	DAY JOB	GIN BLOSSOMS
				CONGRATULATIONS I'M SORRY	A&M
22	25	30	3	TONIGHT, TONIGHT	THE SMASHING PUMPKINS
				MELLON COLLIE AND THE INFINITE SADNESS	VIRGIN
23	22	21	8	LOVE UNTOLD	PAUL WESTERBERG
				EVENTUALLY	REPRISE
24	20	12	13	BIG BANG BABY	STONE TEMPLE PILOTS
				TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	ATLANTIC
25	34	—	2	STUPID GIRL	GARBAGE
				GARBAGE	ALMO SOUNDS/GEFFEN
26	39	—	2	STANDING OUTSIDE A BROKEN...	PRIMITIVE RADIO GODS
				ROCKET	COLUMBIA
27	NEW	1		WHERE IT'S AT	BECK
				ODELAY	DGC/GEFFEN
28	24	27	16	GUILTY	GRAVITY KILLS
				GRAVITY KILLS	TVT
29	29	—	2	UNTIL IT SLEEPS	METALLICA
				LOAD	ELEKTRA/VEEG
30	27	24	18	ZERO	THE SMASHING PUMPKINS
				MELLON COLLIE AND THE INFINITE SADNESS	VIRGIN
31	30	33	4	BOY OR A GIRL	IMPERIAL DRAG
				IMPERIAL DRAG	WORK
32	31	28	21	BIG ME	FOO FIGHTERS
				FOO FIGHTERS	ROSWELL/CAPITOL
33	28	26	7	SWEET DREAMS (ARE MADE OF THIS)	MARILYN MANSON
				SMELLS LIKE CHILDREN	NOTHING/INTERSCOPE
34	32	34	16	FLOOD	JARS OF CLAY
				JARS OF CLAY	ESSENTIAL/SILVERTONE/JIVE
35	36	38	4	INSIDE	PATTI ROTHBERG
				BETWEEN THE 1 & THE 9	EMI
36	NEW	1		AGAIN	ALICE IN CHAINS
				ALICE IN CHAINS	COLUMBIA
37	40	—	2	FEARLESS	SOLUTION A.D.
				HAPPILY EVER AFTER	TAG/ATLANTIC
38	NEW	1		WALKING CONTRADICTION	GREEN DAY
				INSOMNIAC	REPRISE
39	38	37	3	WATER'S EDGE	SEVEN MARY THREE
				AMERICAN STANDARD	MAMMOTH/ATLANTIC
40	26	25	9	LADYKILLERS	LUSH
				LOVELIFE	4AD/REPRISE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 75 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 26, 1996

- Fastlove / George Michael
- How Crazy Are You / Meja
- You're The One / SWV
- Walking Wounded / Everything But The Girl
- How Deep Is Your Love / Take That
- Because You Loved Me / Celine Dion
- Old Man And Me / Hootie And The Blowfish
- Salvation / The Cranberries
- Reach / Gloria Estefan
- Beach Baby / Baha Men
- La - La - La - Love Song / Toshinobu Kubota With Naomi Campbell
- Message In A Bottle / Maxi Priest
- Sing A Song / Take 6
- Always Be My Baby / Mariah Carey
- Killing Me Softly / Fugees
- 1,2,3,4 (Sumpin' New) / Coolio
- Work It Out / Def Leppard
- When The World Is Running Down / Wendy Moten
- Girl Talk-Never Fall In Love Again- / Cosa Nostra
- When Love Comes Calling / George Benson
- Ironic / Alanis Morissette
- Everybody / Kiss Of Life
- 7 Gatsu 7 Nichi, Hare / Dreams Come True
- The State I'm In / Trine Rain
- The Only Thing That Looks Good On Me Is You / Bryan Adams
- Nothing To Declare / Cloudberry Jam
- Sexuality / K.D. Lang
- Bulls On Parade / Rage Against The Machine
- She Used To Be Mine / Spin Doctors
- The Riverboat Song / Ocean Colour Scene
- J'attendrai / Nadege
- Lucky Love / Ace Of Base
- Always There (David Morales Mix) / Incognito
- Alice / My Little Lover
- Dig ! / Dufer
- Crazy / Sandy Reed
- You Got To Have Freedom / Boogaloo
- Girl 6 / The New Power Generation
- Star Tours / Great 3
- Ask Somebody Who Ain't (If You Think The System's Working) / Speech
- Agua Dulce, Agua Sala (Readymade Radio Edition) / Julio Iglesias
- Dareyori Sukinononi / Touko Furuuchi
- K - Jee / Satoshi Tomiie
- I'll Do It / Nahki And Diana King
- Spaceman / Babylon Zoo
- Go Go Power Rangers / Power Rangers Orchestra
- Through The Fire / GTS Featuring Melodie Sexton
- Nobody Knows / The Tony Rich Project
- Tommygun / Candy Dulfer
- Inside / Patti Rothberg

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE
Station information available at:
<http://www.infojapan.com/JWAVE/>

Heftel Buy Puts Clear Channel Atop Radio Group Heap; Fans Rally To Replace WYNY

A CLEAR LEAD: Clear Channel Communications has purchased the 17-station Heftel Broadcasting, giving the group a record total of 108 radio stations in 31 markets, including first-time outlets in New York (WADO/WPAT), Los Angeles (KTNQ/KLVE), and Chicago (WLXX).

Keep in mind that six months ago, Westinghouse/CBS had the most stations under one umbrella, with a (now) mere 39 stations. The radio group with the second-highest number of stations at the moment is SFX Broadcasting, with a distant 66 outlets.

Clear Channel's \$275 million Heftel buyout makes it the No. 3 group based on 1995 station revenues, with \$317 million. Infinity is second, with \$476 million, and CBS is on top, with \$498 million, according to BIA Publications.

Meanwhile, the loss of New York's single country outlet, the late WYNY, continues to smolder—like a blowtorch—among the Evergreen outlet's unyielding legion of fans.

Seldom has a week gone by since the station's February switch to dance WKTU that I haven't gotten a cryptic note or phone call demanding to know when country will be cool again in the nation's No. 1 radio market.

Take the South Plainfield, N.J., reader who wrote, "I need to hear country music in my car and hear it clear: I love country music, and so do a million other people." Or the Ridgewood, N.Y., WYNY devotee who pointed out that WKTU is "'70s and '80s old rehash. WYNY had plenty of uptempo songs, both current and older. Maybe someone else will be smart enough to bring country back here."

And this week, I received a fax from

the New Jersey Country Music Assn. urging the masses to endorse efforts to bring country back to New York. "Since the format change of WYNY, we are unable to support country music through concerts, album sales, and the like. The loss of revenues to the music industry must be enormous," it says.



by Chuck Taylor

Despite the grass-roots support, no one has made a move to bite into the format bait yet, and with WKTU's runaway success, it's doubtful that Evergreen execs are feeling much remorse. Add to the grimace list the fact that the country music format as a whole is declining. According to Billboard's national Arbitron ratings study (see story, page 81), country's hold on the total radio audience dipped from 12.1% last fall to 11% in the winter.

This represents country's lowest presence in the seven years since we began measuring formats nationally, though it maintains its rank as the third-most-listened-to format, behind N/T (16.9%-16.5%) and AC (14.1%-15.0%).

Perhaps it would please WYNY proponents to know that many of its staffers have landed new gigs over the last few weeks.

Former PD **Chris Kampmeier** is VP of programming for Paxson Radio's Orlando, Fla., properties, where he'll oversee three FMs and two AMs. Former morning co-host **Katherine Brown** joins Paxson's **WDIZ** Orlando as PD/morning host. Paxson is in the midst of a format search for **WDIZ**, which is now album rock. Country is being considered. Brown's former morning co-host **David Temple** is an on-air host at QVC's new home-shopping network, Q2.

Former midday host **Lisa Taylor**, who's had the same shift on an interim basis at top 40 **WHTZ** (Z100) New York, is reportedly close to signing there full time. Former DJ **Dan Daniel** is hosting weekends at crosstown oldies **WCBS-FM**.

Back at **WKTU**, meanwhile, Accu-Ratings has predicted that with 90% of its interviewing complete, the station will be No. 1 in the spring not only in New York, but—after being on the air for less than four months—it will be the most-listened-to station in the nation, with a core audience of 1 million. The only other station in the U.S. to have achieved as many listeners, ironically, is **WQHT** (Hot 97), New York's current No. 1 station.

FORMATS: ALL SPORTS ALMOST ALWAYS

There's more than wind howling in Chicago, as Evergreen loads up a simulcast of **WLUP** on its ailing sports **WMVP-AM**. The station will continue to program play-by-play coverage of the White Sox, the Blackhawks, and soon, the Bulls. On a related note, longtime market vet **Steve Dahl**, most recently with **WMVP**, is joining crosstown classic rock **WCKG** for afternoons, effective July 8.

KRQR San Francisco unveils a modern AC format as **Alice 97.3**, shutting the window on its heritage rock format. New calls are coming. On the other hand, **WYXR** Philadelphia adds more hip pop à la the **GIN Blossoms** to the playlist, though it maintains an adult 25-44 focus.

FOLKS: DON DA BOMB

R&B oldies **KMEN** (Killer Oldies 1290) San Bernardino, Calif., adds **Don Imus'** syndicated show to mornings, marking the first time he's been added to an R&B outlet. **KMEN**, which will remain R&B oldies in other dayparts, is located in Imus' hometown.

KSAN/KNEW San Francisco opens the door for **Tim Roberts** as new PD; he was PD at **KDRK** Spokane, Wash.

WMMR Philadelphia PD **Joe Bonadonna** is part of the team steering sister **WNEW** New York until the newly refocused classic rock-leaning station hires a full-time PD to replace **Ted Edwards**, who exited. Crosstown **WPLY** PD **John Knapp** is out as the station leans mainstream top 40.

KHKS Dallas assistant PD/music director/midday jock **Mr. Ed Lambert** is named interim PD until a final PD decision is reached. And **KDGE** Dallas MD **Jay Michaels** heads to Houston as MD of **KRBE**.

In the wake of Entercom's purchase of album **KISW** Seattle, GM **Dave Samp** and PD **Steve Young** exit. Crosstown **KMTT** GM **Michael Donovan** adds **KISW** duties.

WCMF Rochester, N.Y., names **WZLX** Boston APD **Harry Jacobs** PD, replacing **Stan Main**, now operations manager at **ARS** Austin, Texas, triopoly.

Bevilacqua Keeps WDZR In Its Hard Rock Niche

WDZR (Z-ROCK) DETROIT PD **Joe Bevilacqua** programs a hard-rockin' mainstream outlet in a city in which five other stations lay claim to some portion of the rock spectrum.

On the left are modern **CIMX** (89X), **WHYT** (the Planet), and triple-A **CIDR** (the River). On the right are classic rock **WCSX** and album **WRIF**. And it was a seven-way battle until **WLLZ** went jazz.

As for **WDZR**, **Bevilacqua** says that while it started as an affiliate of ABC's Z-Rock four years ago, "when the network made the move to a modern rock approach a couple of years ago, we felt that the niche we had carved for ourselves—a male-oriented, harder-edged radio station—would serve us better than being the third modern rocker in Detroit."

In the topsy-turvy Telecom Act world, is the station's new operator, **Syndicated Communications**,

committed to the station's rock format? "I would like to say yes, but I really don't know," says **Bevilacqua**. "I haven't had any contact with them. The station has made money since [GM] **Bob Schutt** and I have been here. We've been in the black for three years." **Bevilacqua** adds that **WDZR** has convinced advertisers that its audience is worth spending money on. Advertisers, he says, are "asking" for such features as the station's recent "Metallithation."

"I think there's a perception that the black-T-shirt-wearing long hairs are still listening to this station," **Bevilacqua** says. "Over the past couple of years, I think we've changed that." **WDZR**'s commitment to playing new artists helped bring about that change. Now, **Bevilacqua** says, the station has "an active audience who buy records."

Bevilacqua adds that Detroit had been "one of the last markets to break new music" and that Z-Rock's contribution has been forcing "the tighter-formatted stations to open up a little sooner than they probably would've before. The station was the first to break bands like **White Zombie**, **Type O Negative**, **Sponge**, **Tool**, and now **Korn** and **Rage Against The Machine**."

He describes the station as "a hybrid between an AOR and a modern. I wouldn't call **Korn** a mainstream act." The PD says the Refreshments, which **WDZR** plays, are "a mainstream band and has done well for us. I don't like the whiny, wimpy sound of alternative bands. That's not the station's image." **Smashing Pumpkins** could fall into that category, but they're a core band for **WDZR**, which passed on "1979" but "went right to 'Zero,'

a more forceful record that worked well. I felt '1979' was too introspective for the station."

Newer, harder-edged music performs the best for **WDZR**, **Bevilacqua** says. "I'd like to think we're the AC/DC station, but 'RIF' has 25 years of playing AC/DC behind them." **WDZR**'s library falls on the hard side of mainstream, with titles from **Van Halen**, **Aerosmith**, and "the bands that have been around for 10 years that keep us going."

On the air, **Bevilacqua** "encourages the personalities to run their own show and be themselves. If that means doing bits between songs, their opinions on what's going on, I encourage it. It makes the station different. We're all sharing **Bush** and **Soundgarden**.

There's got to be a reason to come to this radio station."

Here's a sample 6 p.m. hour on **WDZR**: **Pearl Jam**, "Even Flow"; **Gravity Kills**,

"Guilty"; AC/DC, "Shoot To Thrill"; **Nirvana**, "The Man Who Sold The World"; **Filter**, "Hey Man, Nice Shot"; **Stone Temple Pilots**, "Interstate Love Song"; **Aerosmith**, "Livin' On The Edge"; **Deftones**, "Bored"; **Rage Against The Machine**, "Bulls On Parade"; **Bush**, "Everything Zen"; **Red Hot Chili Peppers**, "My Friends"; **Pink Floyd**, "Comfortably Numb"; and **Jerry Cantrell**, "Leave Me Alone."

Bevilacqua says that **WDZR** won't play new music for its own sake. "We just feel that good hard music sells, and it brings in ratings." For **WDZR**, that hasn't translated into huge numbers (its winter '96 12-plus Arbitron share went 1.3-1.4), but, he adds, "the station is run so lean, we don't have the promotional dollars that the bigger companies have."

"We're in the same boat as five other radio stations, all hanging around a 2 share 12-plus," **Bevilacqua** says. Z-Rock has "decent 18-34 numbers, with our best numbers [among] 18-34 males. With **WLLZ** out of the format, there's actually enough money in the format for everybody, if you place it correctly." Enter into the equation educating the sales staff and advertisers about the station, including such specifics as "why new bands like **White Zombie** bring in advertisers."

WDZR's birthday concert featuring **Steve Vai** was aired on the Internet. While most of the 10,000 hits the show received online were not from Detroit, the PD says, "the press we got for doing the first Internet broadcast from Detroit served us well. It was a great imaging tool for us that didn't cost a lot."

JOHN LOSCALZO



newsline...

JOHN FULLAM is named VP/GM of **WKTU** New York. He leaves the same post at **WKQI** (Q95.5) Detroit.

KAREN CARROLL is tapped as senior VP/GM of **EZ Communications'** five St. Louis stations: **KYKY/KSD-AM-FM/KEZK/KFNS**. She previously managed the former three.

SUZANNE McDONALD is upped as manager of **ARS'** five Hartford, Conn., outlets: **WZMX/WRCH/WNEZ/WTIC-AM-FM**. She was GM of the former three.

JERRY RYAN, GM of **KESZ/KTWC** Phoenix, is named to the National Assn. of Broadcasters' radio board. He will represent Arizona, Nevada, New Mexico, and Utah.

JOEL REISH has joined **Cox Broadcasting's** Denver-based research firm, the Eagle Group, as VP of research. He was **Entercom's** VP of research and programming.

CHARLOTTE LOWDER assumes the CEO title for **Colonial Broadcasting**, previously held by the exited **David Coppock**. She was director/VP.

BOB BELLIN, GM of **WROQ** Greenville/Spartanburg, S.C., heads to Cleveland for the GM seat of pending **Nationwide** property **WMMS**.

BILL HESS, former PD of **WHYN-FM** Springfield, Mass., is regional VP of programming and operations for **Commodore Media**, based at **WKHL** Stamford, Conn.

STATION SALES: **WVGO/WLEE** Richmond, Va., from **Benchmark** to **ABS** for \$14.5 million; **WBGR** Baltimore from **Mortenson Broadcasting** to **American Radio Systems** for \$2.8 million; **WGEN-FM-AM** Davenport, Iowa, from **Coleman Broadcasting** to **Connoisseur** for \$850,000; and **KZRR/KZSS/KLSK** Albuquerque, N.M., from **Twin Peaks Radio** to **Trumper**, price undisclosed.

Music Video

PROGRAMMING

Ndegéocello Video Lights A Fire 'Leviticus' Stirs Programmers' Discomfort

BY BRETT ATWOOD

LOS ANGELES—Meshell Ndegéocello's latest video, "Leviticus: Faggot," is stirring up debate among video programmers, who are uncertain whether they should air the gay-themed clip.

The song and its confrontational video contain the derogatory slang term "faggot," and some programmers are put off by the clip's bloody ending.

The video depicts a young man who is thrown out of his house after his father discovers that he is gay. The clip depicts his life on the street and, ultimately, his suicide. As the video ends, Ndegéocello is shown emerging from the dead man's body.

"It is not the word that is dangerous, it is how you say it," says Ndegéocello. "It has too often been used to strip a human of his or her identity. I've been called many names in my life, and I've felt my identity stripped away because someone used that name. I just wish radio and video programmers could understand the context that it is used in."

Music programmers faced a similar dilemma a few years back when the word "nigger" began to surface on many rap and hip-hop tracks. BET is among the programmers that still frequently edit out any mention of the word.

BET is also reportedly passing on the Ndegéocello clip. Although no one from the channel was available to confirm it, BET is reportedly concerned about the song's use of the word "faggot."

"That really hurts," says Ndegéocello. "It's ironic that BET won't play it. They show scantily clad women—especially black women. It makes me wonder why they think certain things are more acceptable than others. . . . I wonder if they are just looking at the title and not the whole song."

At press time, MTV and its sister channel VH1 were still deciding whether they would play the controversial clip. In late May, the Box began airing an unedited version of the video.

The clip's director, Kevin Bray, says MTV has asked that a scene in the clip, which contains the image of the razor blade used in the bloody suicide, be removed.

"It's very disconcerting to me that programmers might not show the sui-



MESHHELL NDEGÉOCELLO

cide because it may be too graphic," says Bray. "There are plenty of videos with graphic violence in them that get lots of airplay. Is there a sliding scale of what sort of violence is acceptable?"

Ndegéocello, who recently toured Europe to promote the album "Peace Beyond Passion," says that she was upset when a Paris-based programmer asked her to change the word "faggot" to "homosexual" on a text translation of the clip.

"They completely missed the point," says Ndegéocello. "I want people to see [the video] in its original form. If programmers want to change the video to soften the message, then I personally would rather that they just not play it."

For Ndegéocello's label, Maverick, the challenge has been to educate video and radio programmers that the derogatory word does not have a negative connotation in the context in which it is used in the song.

"There have been some situations where people are not willing to take the controversy head-on," says Jon Klein, head of marketing for Maverick. "It's a pro-gay song and video, and some people just are not going to play that. . . . This explores a subject that has been taboo and brings it to light."

Steve Stevenson, VP of video promotion, black music, for Warner Bros. Records, adds, "I just hope that programmers and viewers will have an open mind when they see it. We have to tell them, 'Don't be blinded by the word "faggot." Hear the message that the artist is trying to convey.'"

Ndegéocello chose Bray of DNA Films, who has shot clips for Monica, Celine Dion, and numerous hip-hop-flavored tracks, to direct the video.

"Even though he's heterosexual, he understood the story and verbalized it better than I could," says Ndegéocello. "He felt that the song needed to be inter-

preted in a way that did not take away from the strength of the words."

Bray says that he "wanted to make a Snoop [Doggy Dogg]-like video—but with homosexuality."

"The song and video are in your face, which I liked," he says. "Some people may have a problem with the ending, since the gay character kills himself. But this really happens, and Meshell wanted to show that."

Ndegéocello says that she hopes the song will inspire more dialog about tolerance and, in particular, the improper casual use of such words as "faggot."

"Few people know the history of the origin of the word 'faggot,'" says Ndegéocello. "'Faggot' is a word for the wooden sticks that are used to build a fire. I'm told that the [slang] originates in London, where they once punished known homosexuals by throwing them into the fire. They would use gay people as firewood because they were viewed as less than human."

Maverick's Klein says that the label has never had any reservations about releasing the song or the video.

"It's a song about tolerance," says Klein. "The video depicts a situation in families that has not been addressed in many videos. We're proud of the video and of the song and are willing to take a chance with it."

PRODUCTION NOTES

LOS ANGELES

F.M. Rocks director **Paul Hunter** is the eye behind the new **Mona Lisa** video, "She Said." **Allen Ferguson** directed photography.

NASHVILLE

Junior Brown's "Venom Wearin' Denim" was directed by **Michael McNamara** and produced by **Ivy Dane**. The video was shot at the DR&A Studios in Nashville for Pecos Films.

Steve Azar's "I Never Stopped Lovin' You" was directed by **Chris Rogers**. **Hunter Hodge** produced; **Armanda Costanza** directed photography.

Picture Vision director **Jon Small** shot **Rick Trevino's** "Learning As You Go." **Larry Boothby** directed photography, while **Tom Forrest** produced.

OTHER CITIES

Pecos Films has recently completed production of several clips. The video for "Every Time She Passes By" by Capitol Nashville artist **George Ducas**, shot in Santa Clarita, Calif., was directed by **D.J. Webster** and produced by **Stuart Black**. Mercury artist **Sammy Kershaw's** "Vidalia" was shot in Baton Rouge, La. **Bryan Bateman** produced, and **Michael Merriman** directed. Merriman is also the eye behind **Lisa Brokop's** "She Can't Save Him" video. Bateman produced the Stanley, N.M., shoot. Curb teen artist **LeAnn Rimes** worked with director **Chris Rogers** on the video to her single, "Blue." The clip was shot in Austin, Texas, and was produced by **Hunter Hodge**.

World Music Awards— But From What World?

TWILIGHT ZONE? Watching the 1996 World Music Awards episode of "The Twilight Zone." Royal figures **Prince Albert** and **Princess Stephanie** of Monaco schmoozed with an odd assortment of music, fashion, and film celebrities in one of the most unusual awards broadcasts of the year. The show, which rewards the top-selling artists in several countries, was filled with quirky performances and personalities.

What other music show would dare to bring together **Jean Claude Van Damme** and **Natalie Cole** as co-hosts? Indeed, the program contained an almost random assortment of celebrities, including blonde bombshells **Bo Derek** and **Ursula Andress**, who could be seen in the audience gazing blankly at such performers as **Hootie & the Blowfish**.

The oddest part of the event was **Michael Jackson's** soft-lens-shot performance of "Earth Song." Jackson's televised appearance was (surprise) far from subtle. While many in the audience folded their arms with disinterest, a frenzied clan of fans roared their appreciation for the singer. "We love you, Michael!" could be heard from a few of the fans, who were shown in lingering close-ups as they professed their everlasting devotion to the King of Pop.

Jackson was joined onstage by a number of children for a hand-holding finale. As he accepted one of the five awards he received that evening, Jackson appealed for viewers to save the Earth and to help end world hunger. Oh, yeah. He also offered some advice: "Do me a favor. Don't read the tabloids," he said.

The evening also contained several lip-synced performances by such strong live performers as **DJ Bobo**, **Ace Of Base**, and **the Real McCoy**.

Diana Ross, who was rewarded for her lifelong contribution to the music industry, did at least sing live. The singer appeared in a platinum-blond wig and sang a medley of her hits under a not-so-discreet neon sign that read "Diana The Legend." Many U.S. viewers were likely baffled as such classic tracks as **the Supremes'** "Stop! In The Name Of Love" segued slyly into more obscure fare,

such as Ross' "Chain Reaction." That song failed to ignite U.S. charts but was a smash internationally.

At one odd point during her performance, Ross entered the audience and sat in the lap of Jackson, who was sitting next to a stone-faced and silent **Princess Stephanie**. She apparently was not in the mood to boogie.

It was a wacky show, to say the least. But that makes great television. Bravo! The Eye can't wait until next year's event.

MTV MOVIE AWARDS: Another fun awards show, "The 1996 MTV Movie Awards,"

is scheduled to air Thursday (13) on the music network. **Ben Stiller** and **Janeane Garofalo** will host the event, which will tape Saturday (8) at Disney Studios in Burbank, Calif. Performing at the show will be **Whitney Houston**, **Garbage**, **the Fugees**, and **Adam Sandler**.

The goofy program will award actors and actresses in an odd assortment of categories, including best kiss and best villain. Singer/actor **Andy Lau** will be presented at the event with a special award for the most talented artist

in Asia.

DANCIN' ON: San Antonio, Texas-based programmer "Dance Music Network" is about to get a new host. **Carol Ortiz**, who joins the cable-access program in late June, will introduce three to four clips during each episode of the 30-minute weekly show.

Walter Jones, who produces "Dance Music Network," says that more changes are on the way for the program. Jones is looking to expand his programming to include more modern rock clips, since he feels that there are not enough quality new dance clips to fill his playlist.

"It's a big problem," says Jones. "A lot of dance artists don't even put out videos, so we end up having to fill our playlist with modern rock clips. There are a lot of rock acts, such as **the Verve Pipe**, that I think our viewers will like."

A limited number of modern rock videos have already begun to seep into the show, which airs Saturday nights at 10 p.m. on San Antonio's Paragon Cable.

THE EYE



by Brett Atwood



Brooks Brothers. Noo Trybe Records president **Eric L. Brooks**, who is also senior VP of black music for Virgin, chills on the set of **Ideal's** video shoot for "Inner City Blues." Pictured, from left, are **Ideal** members **Maverick Cotton** and **Wayne Perry**, director **Guy Guillet**, actor **Fred Williamson**, **Brooks**, actor **Jim Brown**, and **Ideal** members **Cederick Cotton**, **Charles Vienn**, and **Jay Green**.

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 MC Lyte Feat. Xscape, Keep On, Keepin' On
- 2 Bone Thugs-N-Harmony, Tha Crossroads
- 3 Monifah, You
- 4 Fugees, Killing Me Softly
- 5 Crucial Conflict, Hay
- 6 Total, Kissin' You
- 7 R. Kelly, I Can't Sleep Baby (If I)
- 8 Ladae, Party 2 Nite
- 9 Jodeci, Get On Up
- 10 Geto Boys, The World Is A Ghetto
- 11 112 Feat. The Notorious B.I.G., Only You
- 12 Monica, Why I Love You So Much
- 13 LL Cool J, Doin' It
- 14 Case, Touch Me, Tease Me
- 15 Faith Evans, Ain't Nobody
- 16 Busta Rhymes, Woo-Hah! Got You All In Check
- 17 Toni Braxton, You're Makin' Me High
- 18 Michael Jackson, They Don't Care About Us
- 19 2Pac, 2 Of Amerikaz Most Wanted
- 20 Montell Jordan/Slick Rick, I Like
- 21 Kris Kross, Live And Die For Hip Hop
- 22 Coolio, It's All The Way Live
- 23 Mariah Carey, Always Be My Baby
- 24 SWV, You're The One
- 25 Mista, Blackberry Molasses
- 26 De La Soul, Stakes Is High
- 27 Lionel Richie, Don't Wanna Lose You
- 28 Horace Brown, One For The Money
- 29 Mobb Deep, Back At You
- 30 Jayz, Ain't No Nigga

† Indicates Hot Shots

*** NEW ONS ***

The Tony Rich Project, Like A Woman
Colour Club, It's All Good
Fishbone, Alcoholic
Something For The People, With You
Randy Crawford, Cajun Moon
D'Sauce, So Freaky
Gloria Estefan, Reach



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Toby Keith, Does That Blue Moon Ever Shine...
- 2 Patty Loveless, A Thousand Times A Day
- 3 Shania Twain, No One Needs To Know †
- 4 Marty Stuart & Travis Tritt, Honky Tonkin...
- 5 Brooks & Dunn, My Maria
- 6 Paul Brandt, My Heart Has A History
- 7 Collin Raye, I Think About You
- 8 Tracy Lawrence, Time Marches On
- 9 Larry Stewart, Why Can't You
- 10 Reba McEntire, Starting Over Again
- 11 Blackhawk, Big Guitar

- 12 Sawyer Brown, Treat Her Right
- 13 Mindy McCready, 10, 000 Angels
- 14 Hal Ketchum, Hang In There Superman
- 15 Sammy Kershaw, Meant To Be
- 16 Ricochet, Daddy's Money
- 17 Mandy Barnett, Maybe †
- 18 Suzy Bogguss, Give Me Some Wheels †
- 19 Wade Hayes, On A Good Night †
- 20 The Mavericks, Missing You †
- 21 Charlie Major, (I Do It) For The Money... †
- 22 Bryan White, I'm Not Supposed To Love You
- 23 Neal McCoy, Then You Can Tell Me Goodbye †
- 24 George Duvas, Every Time She Passes By †
- 25 Joe Ely, All Just To Get To You †
- 26 Jeff Foxworthy, Redneck Games
- 27 Frazier River, Tangled Up In Texas †
- 28 Rick Trevino, Learning As You Go †
- 29 Doug Supernaw, She Never Looks Back
- 30 Ricky Skaggs, Cat's In The Hat †
- 31 Karla Bonoff & The Nitty Gritty Dirt Band, You...
- 32 Dwight Yoakam, Sorry You Asked †
- 33 Tim McGraw, All I Want Is A Life
- 34 Daryle Singletary, Workin' It Out
- 35 Paul Jefferson, Check Please
- 36 Bobbie Cyner, I Didn't Know My Own Strength
- 37 Patricia Conroy, What Else Can I Do
- 38 Terri Clark, If I Were You
- 39 James Bonamy, I Don't Think I Will
- 40 Sky Kings, Picture Perfect
- 41 Trace Adkins, There's A Girl In Texas
- 42 Rick McCready, Thinkin' Strait
- 43 Shelby Lynne, Another Chance At Love
- 44 Emilio, I Think We're On To Something
- 45 David Ball, Circle Of Friends
- 46 Tammy Graham, Tell Me Again
- 47 Keith Stegall, Fifty-Fifty
- 48 Davis Daniel, I'm Not Listening Anymore
- 49 Mark Collie, Lipstick Don't Lie
- 50 Great Plains, Dancin' With The Wind

*** NEW ONS ***

Chely Wright, The Love He Left Behind
Dwight Yoakam, Heart Of Stone
LeAnn Rimes, Blue
Steven Craig Harding, Tonight My Heart Rides Again
Ty Herndon, Living In A Moment



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Fugees, Killing Me Softly
- 2 Bone Thugs-N-Harmony, Tha Crossroads
- 3 Alanis Morissette, You Learn
- 4 Green Day, Walking Contradiction **
- 5 Metallica, Until It Sleeps **
- 6 Smashing Pumpkins, Tonight, Tonight
- 7 Coolio, It's All The Way Live
- 8 Dave Matthews Band, Too Much
- 9 Rage Against The Machine, Bulls On Parade
- 10 LL Cool J, Doin' It
- 11 Toni Braxton, You're Makin' Me High
- 12 Soundgarden, Pretty Noose
- 13 Oasis, Champagne Supernova
- 14 Tracy Bonham, Mother Mother
- 15 Garbage, Stupid Girl
- 16 George Michael, Fastlove

- 17 Hootie & The Blowfish, Old Man & Me
- 18 No Doubt, Spiderwebs
- 19 Stone Temple Pilots, Big Bang Baby
- 20 Bush, Machinehead
- 21 SWV, You're The One
- 22 Jewel, Who Will Save Your Soul
- 23 Tracy Chapman, Give Me One Reason
- 24 Delinquent Habits, Tres Delinquentes
- 25 2Pac, 2 Of Amerikaz Most Wanted
- 26 The Cranberries, Salvation
- 27 Gravity Kills, Guilty
- 28 Alice In Chains, Sparg
- 29 Everclear, Heartspark Dollarsign
- 30 R. Kelly, I Can't Sleep Baby (If I)
- 31 Bryan Adams, The Only Thing That Looks Good...
- 32 Goo Goo Dolls, Long Way Down
- 33 Verve Pipe, Photograph
- 34 Goldfinger, Here In Your Bedroom
- 35 Jerry Cantrell, Leave Me Alone
- 36 MC Lyte Feat. Xscape, Keep On, Keepin' On
- 37 Dishwalla, Counting Blue Cars
- 38 The Nixons, Sister
- 39 Van Halen, Humans Being
- 40 R. Kelly, Down Low (Nobody Has To Know)
- 41 Adam Clayton & Larry Mullen, Mission: Impossible
- 42 Paul Westerberg, Love Untold
- 43 Monica, Why I Love You So Much
- 44 Immatue, Please Don't Go
- 45 Total, Kissin' You
- 46 Jodeci, Get On Up
- 47 Marilyn Manson, Sweet Dreams
- 48 Busta Rhymes, Woo-Hah! Got You All In Check
- 49 Quad City DJ's, C'mon 'n Ride It (The Train)
- 50 Case, Touch Me, Tease Me

** Indicates MTV Exclusive

*** NEW ONS ***

Stone Temple Pilots, Trippin On A Hole In...
The Cranberries, Free To Decide
Nada Surf, Popular
Blind Melon, Three Is The Magic Number
Busta Rhymes, It's A Party
Eric Clapton, Change The World
Beck, Where's It At
Stabbing Westward, Shame



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Blackhawk, Big Guitar
- 2 Tracy Lawrence, Time Marches On
- 3 Sammy Kershaw, Meant To Be
- 4 Patty Loveless, A Thousand Times A Day
- 5 Neal McCoy, Then You Can Tell Me Goodbye
- 6 Reba McEntire, Starting Over Again
- 7 Doug Supernaw, She Never Looks Back
- 8 Paul Brandt, My Heart Has A History
- 9 Shania Twain, No One Needs To Know
- 10 Marty Stuart & Travis Tritt, Honky Tonkin...
- 11 Mindy McCready, 10, 000 Angels
- 12 Jo Dee Messina, Heads Carolina, Tails...
- 13 The Mavericks, Missing You
- 14 Emilio, I Think We're On To Something
- 15 Terri Clark, If I Were You
- 16 Toby Keith, Does That Blue Moon Ever Shine...

- 17 Bryan White, I'm Not Supposed To Love You
- 18 Collin Raye, I Think About You
- 19 Mandy Barnett, Maybe
- 20 Bobbie Cyner, I Didn't Know My Own Strength
- 21 Ricochet, Daddy's Money
- 22 Brooks & Dunn, My Maria
- 23 Daryle Singletary, Workin' It Out
- 24 Wade Hayes, On A Good Night
- 25 Rick Trevino, Learning As You Go
- 26 Ricky Skaggs, Cat's In The Hat
- 27 Sawyer Brown, Treat Her Right
- 28 Frazier River, Tangled Up In Texas
- 29 John Anderson, Long Hard Lesson Learned
- 30 Shelby Lynne, Another Chance At Love

*** NEW ONS ***

Ty Herndon, Living In A Moment
LeAnn Rimes, Blue
Chely Wright, The Love He Left Behind
Dwight Yoakam, Heart Of Stone



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Celine Dion, Because You Loved Me
- 2 Tracy Chapman, Give Me One Reason
- 3 Hootie & The Blowfish, Old Man & Me
- 4 Alanis Morissette, Ironic
- 5 Bryan Adams, The Only Thing That Looks Good...
- 6 George Michael, Fastlove
- 7 Mariah Carey, Always Be My Baby
- 8 Adam Clayton & Larry Mullen, Mission: Impossible
- 9 Collective Soul, The World I Know
- 10 Jewel, Who Will Save Your Soul
- 11 Gin Blossoms, Follow You Down
- 12 Sting, You Still Touch Me
- 13 Natalie Merchant, Jealousy
- 14 Gloria Estefan, Reach
- 15 Alanis Morissette, You Learn
- 16 Dog's Eye View, Everything Falls Apart
- 17 Jann Arden, Insensitive
- 18 Joan Osborne, One Of Us
- 19 Blues Traveler, Run Around
- 20 Pete Townshend, Let My Love Open The Door
- 21 Fugees, Killing Me Softly
- 22 Whitney Houston, Exhale (Shoop Shoop)
- 23 Foo Fighters, Big Me
- 24 Wallflowers, 6th Avenue Heartache
- 25 George Michael, Freedom '90
- 26 TLC, Waterfalls
- 27 Don Henley, The End Of The Innocence
- 28 Hootie & The Blowfish, Let Her Cry
- 29 Madonna, Express Yourself
- 30 Mariah Carey, Fantasy

*** NEW ONS ***

Alanis Morissette, You Learn
Badless, Angeline Is Coming Home
R. Kelly, I Can't Sleep Baby (If I)
Men Of Vizion, House Keeper

PLATINUM EUROPE MARKS ALBUM SALES

(Continued from page 1)

at a ceremony in Brussels attended by the president of the European Commission, Jacques Santer. Russell says that Santer's presence is an indication that the award is giving a focus to the record industry's political and social significance.

Platinum Europe will be awarded for sales across a Europe that has been broadly defined. Russell says the relevant area for the award reflects the constituencies of the major labels' European presidents. It includes not just the European Union but the former communist states of eastern Europe, along with Turkey and the non-EU Scandinavian countries.

A statement from IFPI says Platinum Europe is "a historic landmark," recognizing the fact that Europe thus defined is "now the biggest music market in the world, accounting for one-third of global sales, and is worth \$13.4 billion; more significantly, it has doubled in size over the last decade."

Russell, president of Sony Music Entertainment Europe and chairman of the IFPI's Platinum Europe steering committee, says, "We're giving a context to international artists that shows that Europe is [a place] they should take seriously. It puts Europe in the same context as the U.S., from an artist's point of view."

Manfred Zumkeller, president of Warner Music Europe, adds, "It is a recognition of European repertoire alongside international repertoire in the important and growing European market."

"This award also confirms that the European market is developed enough to enable one artist to achieve 1 million sales in their own country with records in their own language, while another artist can sell 1 million records in their own language across the whole region or even sell 1 million records throughout the region by singing in a second language."

Says Russell, "Many predicted that local-language and ethnic music would be swamped by the mass media. It now flourishes to a point when it can be readily accepted outside the country of origin. For example, French-sung records sell across Europe and the world, and the U.K. market now has a much bigger percentage of [continental] European artists than it did even at the beginning of this decade."

The first awards will be made at a dinner in Brussels July 11. To qualify, albums must have sold more than 1 million copies after being released in Europe by an IFPI member company as of Jan. 1, 1994. So far, 80 albums have qualified, representing artists from across continental Europe, as well as the U.K. and the U.S.

The fact that European Commission president Santer will present the awards is a source of satisfaction to Russell. "It shows that we have got the politicians' attention," Russell says. "They know who we are. We're finally getting the respect we deserve. Now we've got to capitalize on it. We want to try to make the point politically that we are a very important industry." He believes, though, that even at this stage, few other industries could have persuaded the European Commission president to agree to give an entire evening of his time.

Russell says it has not been difficult to persuade artists of the significance of the new award, and he says the Sony acts on the list of winners have responded positively.

That list has not yet been published, but Russell says, "When you look down it, it is extremely impressive."

"We want people to be aware that a million-selling, platinum album in Europe is equivalent to a platinum album in the U.S. It gives European artists a platform—and it raises awareness of the industry itself."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 15, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Bone Thugs-N-Harmony, Tha Crossroads

BOX TOPS

- 1 Monica, Why I Love You So Much
- 2 Total, Kissin' You
- 3 J'son, I'll Never Stop Loving You
- 4 112, Only You
- 5 Mobb Deep, Back At You
- 6 Faith Evans, Ain't Nobody
- 7 Quad City DJ's, C'mon 'n Ride It (The Train)
- 8 Crucial Conflict, Hay (Strollin' On)
- 9 R. Kelly, I Can't Sleep Baby (If I)
- 10 Jaz Z Featuring Foxy Brown, Ain't No...
- 11 2Pac, How Do U Want It
- 12 Fugees, Killing Me Softly
- 13 Quindon, It's You That's On My...
- 14 2Pac, 2 Of Amerikaz Most Wanted
- 15 Bahamadia, I Confess
- 16 Delinquent Habits, Tres Delinquentes
- 17 Rappin' 4-Tay, Off Parole
- 18 Toni Braxton, You're Makin' Me High

NEW

- 1 A+, All I See
- 2 Barrio Boyzz, I Wish
- 3 Bob Marley, What Goes Around...
- 4 Butthole Surfers, Pepper
- 5 Cracker, Nothing To Believe In
- 6 Fugees, Cowboys
- 7 Gin Blossoms, Day Job
- 8 Goo Goo Dolls, Long Way Down
- 9 Jerry Cantrell, Leave Me Alone
- 10 Natalie Merchant, Jealousy
- 11 Pete Rock, The Yearn
- 12 Presidents Of The United States, Dune Buggy
- 13 Primitive Radio Gods, Standing Outside A Broken Phone...
- 14 Red Hot Chili Peppers, Coffee Shop
- 15 SaDeuce, Body Knockin'
- 16 7 Year Bitch, 24, 900 MPH
- 17 Something' For The People, With You
- 18 Teddy, Are You In The Mood
- 19 The Tony Rich Project, Like A Woman



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

The Badlées, Angeliq Is Coming Home
Clayton/Mullen, Mission Impossible
Dishwalla, Counting Blue Cars
Steve Earle, Feel Alright
Dick Dale, The Wedge Paradiso
Shaggy, In The Summertime
Todd Snider, I Believe In You
Sting, You Still Touch Me
Suzanne Vega, Caramel
Dar Williams, As Cool As I Am
Tori Amos, Talula
Blues Traveler, The Mountains Win Again
Gypsy Kings, La Rumba De Nicolas
Kiss, Rock And Roll All Nite
Joan Osborne, Right Hand Man
Philosopher Kings, Chams
Refreshments, Banditos
The Tony Rich Project, Nobody Knows
Kenny W. Shepherd, Born With...



Six hours weekly
1 Centre Street, Room 2704
New York, NY 10007

- 1 Fugees, Killing Me Softly
- 2 Busta Rhymes, Woo-Hah! (Remix)
- 3 Ladae, Party 2 Nite
- 4 SWV, You're The One
- 5 Ini, Fakin' Jax
- 6 Horace Brown, One For The Money
- 7 Case, Touch Me, Tease Me
- 8 Kenny Lattimore, Never Too Busy
- 9 Maxwell, Til The Cops Come Knockin'
- 10 Lord Finesse, Actual Facts
- 11 Xscape, Can't Hang
- 12 Bone Thugs-N-Harmony, Tha Crossroads
- 13 LL Cool J, Doin' It
- 14 R. Kelly, I Can't Sleep Baby
- 15 Toni Braxton, You're Makin' Me High
- 16 Puff Johnson, Forever More

Jodeci, Get On Up
Monifah, You
Total, Kissin' You
Kino Watson, Bring It On



Continuous programming
London Crescent
Hawley Crescent
London NW18TT

- 1 Michael Jackson, They Don't Care About Us
- 2 The Prodigy, Firestarter
- 3 Los Del Rio, Macarena
- 4 2Pac, California Love
- 5 Robert Miles, Children
- 6 Mark Snow, The X-Files
- 7 Joan Osborne, One Of Us
- 8 Mark Morrison, Return Of The Mack
- 9 Fugees, Fugee-La
- 10 The Cranberries, Salvation
- 11 Fools Garden, Lemon Tree
- 12 Eros Ramazzotti, Piu' Bella Cosa
- 13 Coolio, 1, 2, 3, 4 (Sumpin' New)
- 14 3T, Anything
- 15 J'son, I'll Never Stop Loving You
- 16 George Michael, Fastlove
- 17 Pet Shop Boys, Before
- 18 Alanis Morissette, Ironic
- 19 Scorpions, You And I
- 20 U96, Heaven



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- 1 Grover Levy, There Is A Life
- 2 Jimmy A, Sweet Angel
- 3 Chris Lizotte, Love Of The Father's Arms
- 4 Whitney Houston & CeCe Winans, Court On Me
- 5 Big Tent Revival, Somethin' Bout Jesus
- 6 Wes King, Life Is Precious
- 7 Al Green, Your Heart's In Good Hands
- 8 Rebecca St. James, God
- 9 Newsboys, Take Me To Your Leader
- 10 Audio Adrenaline, Never Gonna Be...

Carman, Step Of Faith
Clay Crosse, The Rock
CeCe Winans, Every Time
Bob Carlisle, Butterfly Kisses
Witness, A Song In The Night



One hour weekly
216 W Ohio
Chicago, IL 60610

- 1 Presidents Of The United States, Dune Buggy
- 2 Smashing Pumpkins, Tonight, Tonight
- 3 Howlin' Maggie, Alcohol
- 4 Stabbing Westward, Shame
- 5 Self, So Low
- 6 Triple Fast Action, Revved Up
- 7 Guided By Voices, Iron Man Rally Song
- 8 The Raincoats, Don't Be Mean
- 9 Butthole Surfers, Pepper
- 10 Baranaked Ladies, The Old Apartment
- 11 Cracker, Nothing To Believe In
- 12 Primitive Radio Gods, Standing Outside
- 13 Porno For Pyros, Tahitian Moon
- 14 Grant Lee Buffalo, Hometown
- 15 Super Deluxe, She Came On
- 16 Bob Mould, Egostride
- 17 Voodoo Glow Skulls, Charlie Brown



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- 1 Whipping Boy, Twinkle
- 2 Soundgarden, Pretty Noose
- 3 Imperial Drag, Boy Or A Girl
- 4 Letters To Cleo, Dangerous Type
- 5 Fred Schneider, Bulldozer
- 6 God Lives Underwater, Don't Know How To Be
- 7 Porno For Pyros, Tahitian Moon
- 8 Hunger, Vanishing Cream
- 9 Tori Amos, Caught A Lite Sneeze
- 10 Tori Amos, Talula
- 11 Buddha Count Down
- 12 Stan Ridgway, Big Dumb Town
- 13 Sammy, Neptune Avenue
- 14 Toadies, Away
- 15 Blur, The Universal

MCA RECORDS REVAMPS BLACK MUSIC STAFF

(Continued from page 5)

area in which the executive made a name for himself early in his career.

Sluggish album sales may be the reason for the black music division's restaffing. According to Billboard's 1996 year-to-date R&B charts, which list the 50 top albums and singles during the last six months, only one MCA black music album was listed: Immature's "We Got It," at No. 31.

Only two MCA black music singles were ranked: Immature's "We Got It" and Nonchalant's "5 O'Clock," at No. 23 and No. 30, respectively.

According to the 1995 year-end top R&B albums chart, only two MCA-released sets made the list: "Just For You" by Gladys Knight, at No. 48, and "Playtyme Is Over" by Immature, at No. 73.

Of the top 100 year-end R&B singles for 1995, Immature's "Constantly" and Gladys Knight's "Next Time," at No. 65 and No. 94, respectively, were the only songs released on MCA proper.

Despite the lean report, some industry observers speculate that the impetus for the changes may have been more than simply a lack of hit records. Harleston's relatively short tenure, combined with the fact that the black music division's A&R staff remains in place, with Shocklee as the gatekeeper, suggests that there may have been other factors involved, such as a lack of synergy between Harleston and upper-level management at the label.

Others maintain that the move was part of the "housecleaning" that the MCA Music Entertainment Group has undergone since the installation of CEO/chairman Doug Morris late last year.

Harleston was hired by former MCA president Richard Palmese, replacing black music division president Ernie Singleton, who resigned in March 1995.

WARNER MUSIC EXECES

(Continued from page 6)

indicated that the following executives have been tapped for relocation: CFO Gerry Gold, general counsel Fred Wisotow, and corporate communications chief Jim Noonan.

Among other New York-based executives is Jordan Rost, senior VP of marketing at Warner Music Group. He was unavailable at press time to discuss his future plans. It is understood that Linda Moran, senior VP of group and external relations and well known within the music industry, will continue to work out of New York.

According to Noonan, who expects to relocate in the fall, the corporate section will keep several staffers in New York. All relocated corporate executives are expected to be in Los Angeles in nine or 10 months, he adds.

Noonan is careful to explain that these executive moves are not related to the current status of Warner Music Group labels, such as Atlantic and Elektra Entertainment Group, which are headquartered in New York and will remain there.

IRV LICHTMAN

FILM SONG, VIDEOCLIP BOOST EPIC'S MARSHALL

(Continued from page 1)

Don Was-produced song "This Could Take All Night," which will be featured prominently in the movie, as well as in its trailer. The Warner Bros. film opens Aug. 9.

The song will also be included on the film's soundtrack album, due July 23 from Epic Soundtrax.

Although the song is not included on Marshall's album, Epic may add the track to future pressings, according to the singer.

Epic plans to release a commercial single of the track July 2 and will take the song to triple-A, AC, and top 40 radio on the same day in the U.S. The single will also be released in Canada and the U.K., although exact dates are pending.

A music video is scheduled to be shot June 17; a director had yet to be determined at press time.

Marshall's first U.S. single, "Birmingham," was serviced to triple-A radio April 2 and will likely be sent to top 40 in July, according to Laura Curtin, Epic VP of rock radio promotion (U.S.).

Another track from the album, "Let It Rain," is expected to be released as a single in the U.S. sometime in late summer.

Marshall's self-titled album has sold 8,000 units in the U.S., according to SoundScan.

In Canada, the album was released Oct. 17 on the Columbia label (Billboard, Nov. 4, 1995) and has been certified platinum for sales of more than 100,000 copies. The debut release has spawned three hit singles, including "Fall From Grace," which is No. 19 on the Canadian top 40 chart in Billboard's Hits of the World.

Although there is no video for the song, Sony Canada may release a live performance clip in the coming weeks.

The next Canadian single is likely to be "Beautiful Goodbye," according to Sony Canada president Rick Camilleri.

As a result of the success of the album and its singles, Marshall was nominated as best new solo artist at the 1996 Juno Awards in Canada.

In the U.K., Epic will release the single "Beautiful Goodbye" June 17, while the album will be released July 8.

The U.K. marketing strategy will be based heavily on radio airplay and promotion, reflecting the radio success of "Let It Rain" in continental Europe.

The album had a January release on Epic in Germany, the Netherlands, and Scandinavia, where "Let It Rain" has been released as a single.

The most successful of these countries for Marshall has been Norway, where the album went to No. 1 and the single went to No. 3 in May. The single is receiving particularly strong radio airplay in Germany and Sweden.

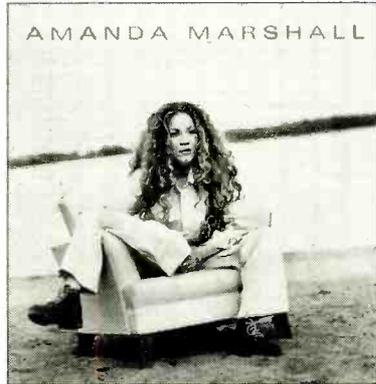
Marshall says that keeping track of all the international developments in her career "gets a bit chaotic at times. But it seems like it is even more crazy for the people around me. I just feel a bit disconnected to it. It's a huge privilege to get to tour around. I'm having a great time."

Heidi Brown Lewis, product manager of Epic Records (U.S.), says that the label is using the strength of Marshall's live performances to develop a grass-roots fan base and, potentially, a long-term career for

the artist.

Marshall began to tour the U.S. earlier this year, when she opened for Tears For Fears during its monthlong tour in April.

"When she performs live, there is an intensity and emotion that she brings to the stage that sets her



apart as an artist," says Camilleri. "She's a mesmerizing artist. We've always believed that she will become an international superstar, and we've presented her that way from day one."

While she was on the road with Tears For Fears, Marshall would often perform small showcase events during the day to music-industry insiders, including retail buyers, as she passed through each of the 22 cities on the tour. Executive staffers of Best Buy, Borders Books & Music, and Harmony House were invited to the private performances.

"She built up new fans every stop of the way," says Lewis.

Significantly, those fans included radio and music video executives.

"We started getting requests to play her right after she opened for Tears For Fears here," says Dean Carlson, music director of KMTT Seattle. "For an artist that was completely unknown, that sort of response is unusual... It was a big factor in why we decided to give her a chance."

VIDEO IS VITAL

Executives from music video programmer VH1 were also excited after seeing her opening-act performance at the Beacon Theatre in New York.

"She impressed us as a really strong, young artist with a great voice," says Wayne Isaak, senior VP of music and talent at VH1.

However, it was the strength of the video for "Birmingham" that convinced VH1 to give the artist airplay. VH1 has aired the clip about three times per week on "Crossroads" since mid-April.

In the clip, which is directed by Jeth Weinrich, a woman escapes an abusive relationship with her husband and flees to start a new life. Performance footage of Marshall is interwoven into the narrative.

"It's a well-done video," says Isaak. "The woman completely breaks free from her situation. It's just an empowering clip."

Marshall says that the video is a straightforward interpretation of the song's lyrics.

"I didn't want the song and the video to center around some abusive, alcoholic guy who lives in a trailer park," says Marshall. "It is more about the woman, who chooses to be the protagonist in her own story. I wanted the video to make her story as plain and straightforward

as possible. The lyrics really spell out what the song is about, and that is what you see in the video."

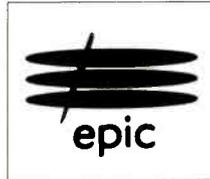
In addition to the clip for "Birmingham," videos have been completed for "Beautiful Goodbye" and "Let It Rain."

Sony's Atlanta branch is preparing to service a video reel of the three clips to select retailers in the Southeast for in-store play. The promotional reel may eventually be distributed nationally, according to Lewis.

The singer also taped a performance for the upcoming PBS music series "On Tour," which will debut nationally in late June (Billboard, May 4).

In addition, Marshall will play a live set for Canadian video programmer MuchMusic's "Intimate And Interactive" performance series June 19.

At U.S. retail, Epic is selling the



debut album at a "developing-artist price" of \$11.98 for CD and \$7.98 for cassette, according to Curtin.

"The lower price has made a difference," says Vince Szydlowski, senior music buyer of the Los Angeles Virgin Megastore, where the album is among the top 30 sellers.



A scene from the video for "Birmingham."

"Consumers are more apt to take a chance on relatively unknown artists at \$11.98."

The album is featured in listening-post programs at the Los Angeles Virgin Megastore, as well as at electronics and music retailer Cir-

VISION INTACT ON 'KILLERS' DIRECTOR'S CUT

(Continued from page 6)

A second tape contains seven scenes Stone decided to cut from the movie, each introduced by the director; a 20-minute making-of featurette taken from a British Sky Broadcasting program; and the Nine Inch Nails music video "Burn."

The laserdisc includes the same elements as the VHS version plus interviews with Stone and supporting actors Tommy Lee Jones and Tom Sizemore. The six-sided CAV version will be priced at \$109.98.

"Contractually, I was obligated to release an R-rated version," says Stone. "But I wasn't happy with the cut, because the message is important, and it ended up abrupt in many places. I fought for its integrity, but it's hard when you're nicking off frames."

Stone says he made the film as a comment on the media's distortion of sensationalized news events and how the public becomes fascinated with those events.

However, he says, the film's message got lost when former senator Bob Dole attacked "Natural Born Killers" for its excessive use of violence.

"The violence in the film is cartoonish. Me and my kids laugh at that type of violence," says Stone. "But some people take it literally."

Two scenes Stone restored for the director's cut feature Sizemore's character getting stabbed in the neck with a pencil and rioting prisoners parading around with the head of the warden, played by Jones, on a pole.

Vidmark plans to make Jones pencil-toppers that will be used as giveaways at the upcoming Video Software Dealers Assn. convention.

Stone says he "pleaded" with Warner Bros. to give the video rights back to Ixtlan/New Regency in order to release a director's cut.

Warner Home Video released the R-rated video version in February 1995. The title sold 331,000 units as a rental, according to distribution sources.

"We went to Disney first about a

distribution deal, and they turned it down, mainly because they wanted to avoid the problems Warner had," says Stone. "Vidmark was very aggressive, and they wanted it very badly."

Vidmark senior VP of sell-through Don Gold says the company plans to use "Natural Born Killers" as a calling card to draw in similar projects.

To date, Vidmark's most successful sell-through releases have been specialty titles, including the Ultimate Fighting Championship series and "Alien Autopsy."

"We think other directors will see what we're doing for 'Natural Born Killers' and bring their projects to us," says Gold. "They may look at us and say, 'If they can handle 'Natural Born Killers,' what can they do for my film?'"

The video supplier has been working on releasing the director's cut since December 1995. Initially, the title was announced as a rental, but Gold says retailers' calls prompted the sell-through pricing.

Vidmark plans its most extensive marketing campaign for the title, including an exclusive consumer contest at Musicland.

Throughout June and July, 1,500 Musicland stores will conduct a preorder contest in which 100 consumers will be awarded a trip to Los Angeles to attend a kick-off party. The event will be held at Universal City Walk, where Musicland has a Sam Goody/Suncoast store.

Contest winners will meet with Stone and Nine Inch Nails' Trent Reznor, who produced the film score.

Vidmark is also working with Interscope Records, which will repromote the soundtrack when the video is released. The title has sold 686,000 units, according to SoundScan.

"Interscope is going to blitz alternative-market retailers with posters and banners announcing the release of the tape, laser, and CD," says Gold.

cuit City.

Epic is also working with independent retailers and regional video programmers to further expose the album in specific markets. For example, the album is featured in a cross-promotional campaign with Denver-based regional music video programmer "Music Link" and a local retailer.

In mid-July and throughout August, Marshall will return to the U.S. to play clubs in many of the same cities where she opened for Tears For Fears, according to David Massey, senior VP of Epic (U.S.).

In the U.S., Marshall is represented by the William Morris Agency for booking. The U.S. publishing rights to the music on the debut album have not yet been determined, according to the singer.

Assistance in preparing this article was provided by Jon Crouch in London and Larry LeBlanc in Toronto.

The record label is also working on an exclusive premium offer with Best Buy stores, according to Gold.

He predicts that the title "could do as well as [the director's cut of] 'Pulp Fiction.'"

That video shipped about 1 million units, but retailers say "Natural Born Killers" will have limited appeal to film buffs.

"Collectors are looking for it," says Virgin Megastore buyer Marty Sikich, "because when Warner killed the movie, no one thought they'd see the director's cut."

He adds that the six-store chain plans to stock the title heavily. "There are enough collectors out there who will want to own both versions," Sikich says.

Best Buy video buyer Joe Pagano agrees that there is a demand for director's cut reissues.

But sales will be hampered as a result of limited retail distribution.

A Target spokesman says the chain will not carry the director's cut. Gold says Kmart and Wal-Mart have not decided if they will carry the title.

In addition, Blockbuster Video stores will not stock the title. The chain is considering carrying the title in its 510 music stores, but a spokesman says the stores "probably will not" carry it.

However, other dealers are looking forward to the release of the director's cut.

"We've seen some surprising results with director's cuts," says Pagano. "Titles like 'Basic Instinct' and 'The Highlander' have proven that there is a demand for them."

Pagano says the R-rated version of "Natural Born Killers" sold 9,000 units at the chain.

Pioneer plans on pressing an initial 10,000 units, according to Charles Kiseyak, who is producing the laserdisc program.

In comparison, the company manufactured 10,000 units for the special edition of "Amadeus" and 20,000 units of the "Basic Instinct" director's cut, Kiseyak says.

ROYAL CROWN REVUE UPDATES BIG-BAND SOUND

(Continued from page 13)

Van Morrison, and Little Feat), Templeman says "Mugzy's Move" is near the top of the list. "This one is right up there for me as something exciting and new and something that I'm proud of," he says.

Royal Crown Revue developed its core of fans through years of touring and local swing dancing scenes that have been percolating over the past few years. Most recently, a two-year weekly run at Los Angeles club the Derby cemented the edgy mini big band's high-profile status and caught the attention of industry professionals, including those at Warner Bros. (Billboard, April 1, 1995).

In addition to L.A., the label will focus on expanding Royal Crown Revue's prior success in San Francisco, San Diego, Phoenix and Tucson, Ariz., and Austin, Texas, according to Scott. Cities in which the band is not yet known, such as Chicago, New York, and Boston, are also potential target markets.

But given the band's exuberance, which by all accounts is best experienced live, the label is focusing on touring Royal Crown Revue to generate word-of-mouth and build a broader audience, according to Scott.

Royal Crown Revue has recently signed with Agency for the Performing Arts for bookings. Senior VP/head of the West Coast office Jim Gosnell says the agency had been pursuing the group for nearly a year, at the urging of agent Brett Steinberg, and is "thrilled" to represent it.

"They're so different and so good at what they do that we're doing a mixed bag of things to get exposure, and the band is unique enough to carry it off," Gosnell says.

The initial focus will be on 300- to 500-seat clubs, but Gosnell says there are no limitations as to type of venue. In New York, for example, the group will open two nights for Jerry Lee Lewis at gritty blues/roots music club Tramps and will play the eco-friendly rock club Wetlands the following evening. At least one date opening for modern rock act Porno For Pyros has been scheduled, and R&B dates are also being sought, Gosnell says.

The band's overall feel may be rooted in the past, with its aura and visual image of hep cats in zoot suits, but its nerve center is very much in the present.

"We do everything from '30s to '60s styles, and we throw it in a blender



and mix it up. We don't stay in one era or genre, but we're not trying to be a copy band; we want to do something new," says Bill Ungerman, baritone sax player, writer, and arranger for the group.

The individual influences of the act's seven musicians—who loosely span the jazz, punk, and soul realms—are crucial to the band's appeal and its drawing power with a diverse audience.

"Punk rockers show up at our shows because they like our energy, but they show up with their parents maybe for that one night," explains James Achor, guitar player and one of the band's founders.

In his view, the band plays "youthful music," and he says that fans can find much to relate to in the older style. "We try to take it to a young crowd, because people used to go and dance and basically raise hell to this kind of music."

Trumpet player Scott Steen notes that much more goes into the music than a penchant for nostalgia. "We play with the energy of a rock band, sometimes more energy than a rock band, and a lot of our influences mesh together to make the band what it is," he says.

Though the band plays mostly original material, "Mugzy's Move" contains interesting interpretations of cover tunes, including a slick take on the Bobby Darin hit "Beyond The Sea" and a rumba-ized arrangement of Willie Dixon's "Honey Child."

Given the group's unusual sound and outlook, Warner Bros. is targeting alternative, college, and jazz radio stations, but Scott acknowledges, "As far as radio is concerned, this is a new-sounding record, and it's going to be a long, forward-looking process."

In keeping with the label's market-

by-market developmental approach, swing dance contests are among the special promotions being developed for select cities.

The label is planning "heavy servicing" of "Mugzy's Move" to a variety of outlets, from clothing stores to dance studios. A postcard featuring the album art will be mailed to a variety of lists.

At music retail, in-store posters and play copies will be made available. Store visits by the band are a possibility, as are concerts for one-stops.

The label will try to book appearances on all the appropriate national programs and will capitalize on the band's broad appeal by seeking bookings on local programs as well. The band is already scheduled to perform on a PBS tribute program to legendary big-band leader Les Brown.

Royal Crown Revue has received a couple of jumps on national exposure with its frenetic and evocative song "Hey Pachuco!," which was featured in "The Mask" and is on the film's soundtrack. The song receives additional exposure to large television and arena audiences via top professional figure skater Kurt Browning, who performs a memorable program to the number.

At the Derby, where the band created a thriving scene, club owner Tammi Gower says, "They were the leaders, and it's amazing how many swing bands there are now. In the '30s and '40s, people were nice to each other, and going out was an occasion. They went to clubs to dance and converse, and the band exemplifies that style—especially [lead singer] Eddie Nichols—because it's more than an act to them, it's really how they live their lives."

For the charismatic Nichols, the Royal Crown Revue phenomenon is pretty simple. "We try to bring back entertainment like they used to do," he says. "Make the audience laugh and forget for an hour or two. There are enough people doing political views, so we want to tell them a story of our world."

RAYMOND MYLES' HOMETOWN 'HEAVEN'

(Continued from page 14)

"Raymond is performing at the Essence Music Festival in New Orleans this month, where he played last year," says Sacks. "He's also a regular performer at the annual New Orleans Jazz & Heritage Festival and is the only artist at the festival who performs both on a pop stage and in the gospel tent."

Sacks was initially commissioned by Capitol Records president/CEO Gary Gersh to record three demo tracks from Myles—"Wake Up Everybody," "Put A Little Love In Your Heart," and "Someday We'll All Be Free"—after Sacks saw Myles perform several times at the New Orleans Jazz & Heritage Festival.

"Gary believed in me and the project's concept, but by the time we got back with him, Capitol had moved in a different direction," says Sacks, referring to Capitol's shift away from R&B.

Undaunted, Sacks recorded the entire project and released "A Taste Of Heaven" independently. "After the black music department was dissolved, I was left with these masters, so I went forward," he says.

Myles, whose mother is gospel artist Christine Myles, decided to embark on a professional music career after performing solo at gospel great

Breakdown Of All Album Sales In 1995

	Albums Selling 250,000 Units Or More	Albums Selling 25,000-249,999 Units	Albums Selling 5,000-24,999 Units	Albums Selling 1 To 4,999 Units
No. Of Album Titles	336	2,992	9,456	133,959
% Of Total Titles	0.2%	2%	6.5%	91.3%
Unit Sales	246 million	201 million	102 million	67 million
% Of Total Unit Sales	39.9%	32.6%	16.5%	11%
No. Of Major Label Album Titles	298	2,420	6,046	44,774
No. Of Indie Label Album Titles	38	572	3,410	89,185
Majors' % Of All Titles	0.2%	1.6%	4.1%	30.5%
Indies' % Of All Titles	0.03%	0.4%	2.3%	60.8%
Majors' Unit Sales	219 million	168 million	66 million	36 million
Indies' Unit Sales	27 million	33 million	36 million	31 million
Majors' % Of Total Unit Sales	35.6%	27.3%	10.7%	5.8%
Indies' % Of Total Unit Sales	4.4%	5.4%	5.8%	5%

Source: SoundScan

1995 FIGURES SHOW INDUSTRY IMBALANCE

(Continued from page 6)

or 16.5% of total album sales.

The Hartsdale, N.Y.-based data-gathering service found that the vast majority of albums tracked—133,959 titles, or 91.3% of all titles—sold fewer than 5,000 copies each. Those releases garnered sales of 67 million units, or 11% of all album sales in 1995.

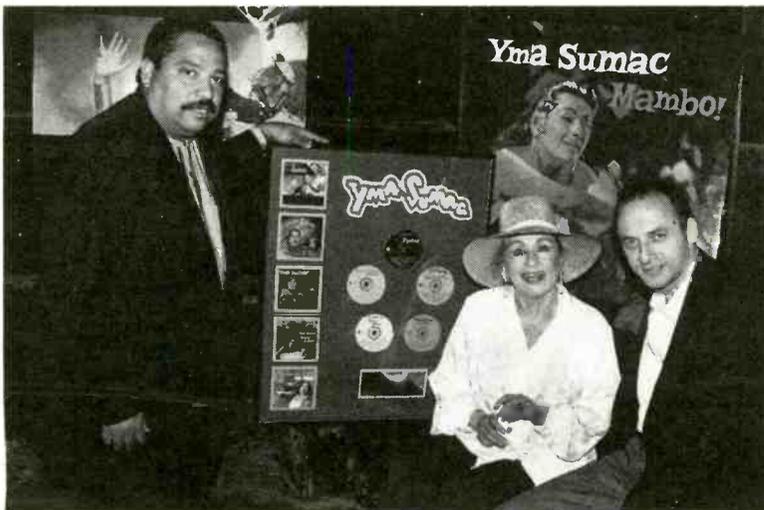
Of the titles that each moved 25,000 units or more, 2,718 were from major labels, and combined they sold 387 million units or nearly 63% of all album sales, while 610 were from independent labels, and they garnered almost 10% of all album sales.

In looking at the 9,456 albums in the category of titles that each sold 5,000-24,999 units, SoundScan found that 6,046 were issued or distributed by major labels and 3,410 were from the inde-

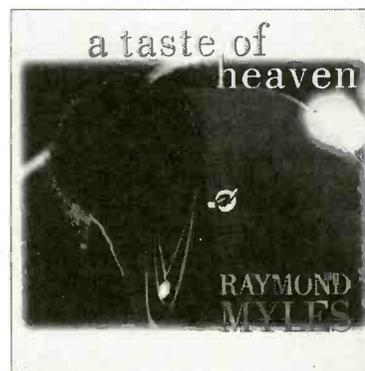
pendent sector. The major-label albums in that category moved a combined total of 66 million units, while the independent albums generated combined sales of 36 million units.

Of the albums that sold fewer than 5,000 units, the independent sector had 89,185 titles, which sold a combined total of 31 million units, or an average of 348 copies per title. The majors had 44,774 titles, which combined sold 36 million units, or an average of 804 copies.

Of the total universe of albums that moved more than one unit, 53,538 titles were distributed by major labels, while 93,205 titles were distributed by independents. The major distributors account for 79.4% of all sales, while the independent sector garnered the remainder.



The Right Sumac. Renowned Peruvian singer Yma Sumac, center, was the guest of honor at a recent party thrown by the Right Stuff label, part of EMI-Capitol Music's special markets division, to celebrate its reissue of five of her albums. She will tour nationally in support of the releases. Pictured with Sumac are Tom Cartwright, the Right Stuff senior director of product development, left, and Jeremy Hammond of Capitol's marketing department.



I never got to sing in front of that many people before. It was a turning point."

Myles' appeal gained momentum as he began performing on a regular enough basis to open for many national acts appearing in the Crescent City. He has also performed on national tours, opening for Harry Connick Jr. in New York's Madison Square Garden in 1992.

The artist, who has yet to sign with a booking agency, has performed at several international music festivals and is scheduled to perform for the Pope at the Vatican toward the end of 1996.

Myles is also a regular performer at the Praline Connection in downtown New Orleans.

The label, which does not have its own offices, is represented by New York-based attorney Barry Platnick.

Mahalia Jackson's 1972 funeral at the Rivergate Theater in New Orleans.

"I was in junior high school at the time, and my decision stemmed from the size of the crowd that was gathered," he says. "By that time, I had been performing for quite a while, but

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HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

TAKE IT FROM THE TOP: Bone Thugs-N-Harmony holds down the top spot for the fifth week in a row with "Tha Crossroads" (Ruthless/Relativity). Its lead over the competition continues to widen, thanks to an 11% increase in airplay and another solid week at retail, where the single sold 237,000 units, a 2,000-plus increase over the previous week. With plenty of room still available for growth at radio, it appears that "Crossroads" has the potential to hold the No. 1 spot for several more weeks.

EYE ON THE PRIZE: The No. 1 spot could face future challenges from several singles. The most obvious challenger is the biggest overall point gainer on this week's chart, **Toni Braxton's** two-sided single "You're Makin' Me High"/"Let It Flow" (LaFace/Arista). It moves 7-4 on the strength of a tremendous sales week that moved more than 85,000 units, a 43% increase. Both sides of the single saw radio audiences grow by more than 20%, with "High" leading the way, as shown by its 35-29 jump on Hot 100 Airplay. It is top 10 at 12 stations, including KBXX (the Box) Houston, where it is No. 4.

The less obvious challenge for No. 1 could come from the two-sided single debuting at No. 64, **2Pac's** "California Love"/"How Do U Want It" (Death Row/Interscope). It enters the chart a week early due to significant leaks at retail. Expect to see a huge move on the Hot 100 and Hot R&B Singles charts next week, when a full seven days of sales will be factored in. On the airplay side, "California Love" peaked at No. 19 in March, while "How Do U Want It" continues to make inroads, posting a 38% increase in audience impressions.

TOP 10 BOUND: Quickly moving up the chart (56-34) is this week's second-biggest overall point gainer and the Greatest Gainer/Sales winner, **Coolio's** "It's All The Way Live (Now)" (Tommy Boy/Island). It moves 39-17 on Hot 100 Singles Sales; 83% more units were sold this week than the previous one. At radio, "Live" is breaking out of Providence, R.I., where it is No. 9 at WWKX (Kix 106). The third-biggest point gainer, moving 20-15, is **Case Featuring Foxy Brown** with "Touch Me, Tease Me" (Spoiled Rotten/Def Jam/Island). It moves to No. 7 in sales while holding down the No. 1 spots at WQHT (Hot 97) New York and WPGC Washington, D.C. Rounding out the greatest overall point gainers is **Los Del Rio's** "Macarena (Bayside Boys Mix)" (RCA), No. 16. In its 26th week on the Hot 100, "Macarena" posts a 20% increase in sales and a 33% increase in airplay. It is top five at eight monitored stations, including WAPE Jacksonville, Fla., where it is No. 1.

BACK AGAIN: In an unusual occurrence, two singles return to this week's Hot 100. **Master P's** "Mr. Ice Cream Man" (No Limit/Priority) re-enters at No. 94, with 100% of its chart points coming from sales. At No. 95, returning due to a resurgence in airplay, is **Livin' Joy's** "Dreamer" (MCA), which is No. 3 at WKTU New York. It has already spent 18 weeks on the chart and will be eligible for recurrent status if it remains below the top 50 in its 21st week.

After a five-year absence, **Cher** graces the chart at No. 81 with "One By One" (Reprise). Her last chart single was "Save Up All Your Tears" (Geffen), which reached No. 37 in October 1991. "One By One" is breaking out of top 40/adult and rhythm-crossover radio, where the **Junior Vasquez** dance mix is receiving play.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	17	MACARENA	LOS DEL RIO (A&M)
2	3	2	CAFE CON LECHE	EL PRESIDENTE (OUT OF CONTROL)
3	2	4	GUMP	"WEIRD AL" YANKOVIC (ROCKYNOLLS/SCOTTI BROS./ALL AMERICAN)
4	5	5	IN THE HOOD	DONNELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
5	4	8	I'LL BE ALLRIGHT	MTS (SUMMIT)
6	10	3	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)
7	7	12	I'M NOT SUPPOSED TO LOVE YOU ANYMORE	BRYAN WHITE (ASYLUM)
8	20	10	LET ME CLEAR MY THROAT	DJ KOOL (CLR)
9	8	2	DA WIGGY	HEALTH SKELTAH (DUCK DOWN/PRIORITY)
10	18	2	WHERE I'M FROM	PASSION (MCA)
11	9	16	OOH BOYS/SLEEPING WITH AN ANGEL	REAL MCOODY (ARISTA)
12	13	7	DOES THAT BLUE MOON EVER SHINE ON YOU	TOBY KEITH (A&M NASHVILLE)
13	—	1	TEASE ME	3T (MJJ/550 MUSIC)

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

CAPITOL TO ACQUIRE 49% SHARE IN INDIE MATADOR RECORDS

(Continued from page 5)

al months, since Matador and Atlantic Records severed their two-year venture (Billboard, Feb. 10).

"The proposed deal goes far beyond the Atlantic deal in their commitment to Matador," says Cosloy, noting that the Atlantic deal never included an ownership stake in the company. "This is a partner that we feel much more comfortable with. We think it's a creative deal that our bands will benefit from."

According to Lombardi, Capitol will help Matador continue to grow. "We get a partner to work with on the side of promotion," says Lombardi. "Capitol has shown us through their experiences with acts like Radiohead and Mazzy Star that they are committed to working acts over the long haul."

Additionally, Capitol's investment will give Matador the financial power to compete with labels that have deeper pockets. "There may be artists we want to re-sign that may cost more money than we could have offered previously. We want to be able to capitalize on our resources," Lombardi says.

In terms of operations, the five-year deal is structured similarly to Matador's venture with Atlantic. A

limited number of Matador's releases, about five per year, will be marketed and promoted by Capitol Records and distributed by EMI Music Distribution.

Among the artists whose releases Matador funneled through Atlantic were Phair, Serveert, the Fall, Yo La Tengo, and Moonshake. According to sources, Atlantic lost money on its deal with Matador. The Fall and Moonshake are no longer on Matador.

Which releases go through Capitol will be decided by a "number of criteria, including sales history, what does the record sound like, and what are the band's goals," says Cosloy.

The remainder of acts on Matador's 25-artist roster will "continue to come out through what I like to call our indie and 'pseudo-indie' distributors, which include ADA, Caroline, Revolver, Cargo, Dutch East India Trading Company, and lots of others," says Cosloy.

Additionally, Matador has its own distribution company that serves as the pipeline for a number of indie labels, such as Teen Beat, Siltbreeze, Crypt, and PCP, as well as some of its own signings.

"Capitol will obviously participate in the profits of those records, if

there are any," says Cosloy. "EMD will not be distributing them, but they may be involved in the manufacturing and warehousing of the records that don't go through Capitol."

Looking back, Cosloy sees the Atlantic venture as a learning experience.

"If there was any mistake we made in the life of the Atlantic deal, we weren't open enough to their suggestions about the records that went through their system," says Cosloy. "When you put them through the WEA system with an overhead that high, we probably put records out through Atlantic that would have been better served by indie release."

Although Capitol is based in Los Angeles, Matador's 25 employees will remain headquartered in New York. Cosloy says, "It's not inconceivable that in some point in time—and I don't mean next week—we might want to consider having a person in Los Angeles, but I don't see us moving. I don't think most of us dress well enough to get into the Capitol Tower."

Capitol Records president/CEO Gary Gersh could not be reached for comment by press time.

SHAQ, TRAUMA'S T.W.IS.M. LABEL

(Continued from page 6)

T.W.Is.M. marks the label's debut in the urban market.

Rob Kahane, president of Trauma, says the label's experience working with partner Interscope Records, which is home to the Death Row and Black Street labels, has helped prepare it for a move into urban music.

"If we're given the right R&B/pop record, we're confident we can have a lot of success there. Hit records are hit records, and we're very good at marketing albums, be they R&B, pop, or alternative," Kahane says. "We're into building hits."

Kahane notes that promotion plans for the label and S.H.E. are already under way. "Obviously, we're going to launch the label in a big way," he says. "This is a marketing

person's dream, and we thrive on creating synergy between different areas of exploitation."

As part of the launch, the label will host a party at Planet Hollywood in Chicago featuring performances by S.H.E. and O'Neal, as well as appearances by Olympic Dream Team basketball players. Kahane and O'Neal see possible promotional collaborations between

the label and O'Neal's sponsors, which include Taco Bell, Reebok, and Pepsi.

"I can see there's a lot of opportunity for cross-promotions and cross-marketing," says O'Neal. "I guess I'm fortunate that way."

In addition to music endeavors, a new clothing line and production company will fall under the T.W.Is.M. umbrella.



Nonesuch Night. Guitarists Sérgio and Odair Assad were feted by friends and Nonesuch executives in New York following one of their performances as part of Sonidos De Las Brasil, a weeklong concert series featuring Brazilian composers and performers presented by the American Composers Orchestra. Violinist Nadja Salerno Sonnenberg and pianist Fred Hersch were just a few of the folks who stopped by to join the celebration. The Assads will release their fourth Nonesuch album, "Saga Dos Migrantes," this month. Pictured, from left, are Glenn Roskein, Nonesuch director of sales; Peter Clancy, Nonesuch senior VP, marketing and creative services; Sonnenberg; Hersch; Robert Hurwitz, Nonesuch president; Odair Assad; Jesse Rosen, American Composers Orchestra executive director and managing director; and Sérgio Assad.

PRS, SKY FEE DISPUTE

(Continued from page 6)

next year. Sky opposes this and will not sign an agreement on this basis.

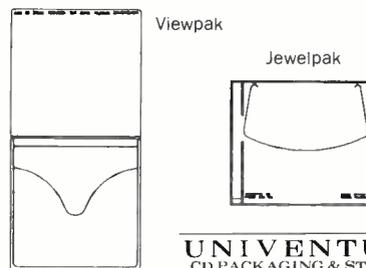
Sky, whose previous agreement expired earlier in the year, has been broadcasting on interim licenses from PRS. A representative says PRS declined to issue any further interim licenses, thereby obliging the broadcaster to take the matter to the tribunal for a resolution. The referral obliges PRS to continue issuing interim licenses until the tribunal makes a ruling.

PRS director of broadcasting Nicholas Lowe says, "After years of negotiation, I am very pleased that the issues between PRS and [Sky] can be finally aired before the tribunal. PRS believes that the only sensible way of licensing a satellite broadcaster, such as [Sky], is by way of a percentage of its revenue."

Sky's previous deal was not based on a percentage of its revenue and, according to PRS, meant that the channel was paying significantly less than 1% of revenues. No comment was forthcoming from the channel.

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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
JUNE 15, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				★★★No. 1★★★		
1	1	1	16	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98)	4 weeks at No. 1 THE SCORE	1
2	4	2	51	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
3	5	3	12	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
4	6	7	29	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
5	2	—	2	SOUNDGARDEN A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
6	3	—	2	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
7	8	5	5	DAVE MATTHEWS BAND RCA 66904 (10.98/16.98)	CRASH	2
8	7	4	6	HOOTIE & THE BLOWFISH ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
				★★★GREATEST GAINER★★★		
9	15	24	45	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
10	10	8	5	THE CRANBERRIES ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
11	9	6	3	GEORGE MICHAEL DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
12	11	10	7	RAGE AGAINST THE MACHINE EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
13	12	9	7	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	5
14	14	13	35	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
15	13	15	35	OASIS ▲ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
16	19	40	3	SOUNDTRACK MOTHER 531682*/ISLAND (10.98/16.98)	MISSION: IMPOSSIBLE	16
17	16	18	73	BUSH ▲ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
18	18	16	66	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
19	17	19	12	"WEIRD AL" YANKOVIC ● ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
				★★★HOT SHOT DEBUT★★★		
20	NEW ►		1	PORNO FOR PYROS WARNER BROS. 46126 (10.98/16.98)	GOOD GODS URGE	20
21	26	30	22	NO DOUBT TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	21
22	22	21	30	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
23	20	12	6	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
24	28	27	16	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
25	23	22	10	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
26	NEW ►		1	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	26
27	25	17	29	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
28	34	35	16	JEWEL ● ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	28
29	24	20	6	SOUNDTRACK ELEKTRA 61904*/EEG (10.98/15.98)	SUNSET PARK	4
30	29	28	4	SOUNDTRACK WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28
31	21	11	4	PANTERA EASTWEST 61908*/EEG (10.98/16.98)	THE GREAT SOUTHERN TRENDKILL	4
32	30	25	6	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
33	35	34	29	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
34	NEW ►		1	SLAYER AMERICAN 43072/WARNER BROS. (10.98/16.98)	UNDISPUTED ATTITUDE	34
35	33	31	3	THE ISLEY BROTHERS ISLAND 524214 (10.98/16.98)	MISSION TO PLEASE	31
36	36	26	19	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
37	31	33	18	MARILYN MANSON NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
38	32	39	20	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
39	39	43	32	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
40	NEW ►		1	SOUNDTRACK WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	40
41	27	14	3	DEF LEPPARD BLUDGEON RIFFOLA 532486/MERCURY (10.98 EQ/16.98)	SLANG	14
42	40	32	99	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
43	41	36	50	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
44	37	—	2	EVERYTHING BUT THE GIRL ATLANTIC 82912/AG (10.98/16.98)	WALKING WOUNDED	37
45	44	29	32	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
46	48	54	24	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
47	46	46	28	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	20
48	42	—	2	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	42
49	43	37	11	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
50	50	38	5	KIRK FRANKLIN AND THE FAMILY GOSPEO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
51	38	23	4	THE CURE FICTION/ELEKTRA 61744*/EEG (10.98/16.98)	WILD MOOD SWINGS	12
52	49	41	10	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6
53	45	45	9	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	RESURRECTION	6
54	54	55	8	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	47	47	12	STING ● A&M 540483 (10.98/17.98)	MERCURY FALLING	5
56	53	50	42	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
57	51	52	5	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA CALI	26
58	55	48	41	JOAN OSBORNE ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
59	68	73	34	GARBAGE ● ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	47
60	58	49	3	BUTTHOLE SURFERS CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	49
61	63	70	16	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
62	57	57	23	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
63	NEW ►		1	SHYHEIM NOO TRYBE 41583*/VIRGIN (10.98/15.98)	THE LOST GENERATION	63
64	60	67	7	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
65	62	59	33	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
66	56	42	11	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1
67	61	69	18	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
68	66	56	20	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
69	72	62	77	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
70	67	51	3	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	51
71	64	44	28	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
72	69	58	100	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
73	65	149	41	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
74	70	68	64	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
75	73	64	81	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
76	82	90	251	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
77	71	61	79	BLUES TRAVELER ▲ A&M 540265 (10.98/17.98)	FOUR	8
78	74	65	26	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
79	85	79	46	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
80	80	80	26	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
81	52	—	2	DR. DRE TRIPLE X 51226 (10.98/16.98)	FIRST ROUND KNOCKOUT	52
82	91	85	30	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
83	75	83	6	VARIOUS ARTISTS MAMMOTH/ATLANTIC 92672/AG (10.98/15.98)	MTV BUZZ BIN	75
84	83	74	7	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51
85	77	88	12	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	77
86	93	94	16	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
87	59	84	6	THE SMASHING PUMPKINS VIRGIN 38545 (3.98/6.98)	ZERO (EP)	46
88	84	75	48	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
89	88	82	84	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
90	78	60	7	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	28
91	86	71	10	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
92	81	96	87	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
93	89	86	45	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
94	76	81	14	COWBOY JUNKIES GEFFEN 24952 (10.98/16.98)	LAY IT DOWN	55
95	98	78	9	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
				★★★HEATSEEKER IMPACT★★★		
96	103	114	12	GRAVITY KILLS TWT 5910 (10.98/16.98) HS	GRAVITY KILLS	96
97	96	93	12	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	93
98	92	87	38	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
99	94	66	37	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	4
100	90	77	16	SOUNDTRACK ● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	22
101	111	101	19	TORI AMOS ● ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
102	101	91	82	EAGLES ▲ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
103	107	76	40	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
104	102	72	16	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
105	95	95	14	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98) HS	HAPPY NOWHERE	77
106	109	109	86	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
107	106	92	16	GIN BLOSSOMS ● A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10
108	104	—	2	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	104
109	100	98	5	SOUNDTRACK COLUMBIA 67626 (10.98 EQ/16.98)	THE CRAFT	98

Albms 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
110	114	89	35	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	79
111	138	171	14	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	107
112	87	—	2	ANI DIFRANCO RIGHTEOUS BABE 008 (10.98/17.98)	DILATE	87
113	108	104	24	EVERYTHING BUT THE GIRL ● ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46
114	116	132	41	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
115	118	110	32	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
116	97	63	5	SOUNDTRACK NOO TRYBE 41533/MIRGIN (10.98/15.98)	ORIGINAL GANGSTAS	41
117	112	111	28	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
118	110	129	6	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER	110
119	115	121	60	WHITE ZOMBIE ▲ ² GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
120	79	53	3	ELVIS COSTELLO & THE ATTRACTIONS WARNER BROS. 46198* (10.98/16.98)	ALL THIS USELESS BEAUTY	53
121	113	106	30	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
122	125	116	5	MINDY MCCREADY BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	110
123	123	103	41	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
124	119	131	5	DISHWALLA A&M 540319 (10.98/15.98) HS	PET YOUR FRIENDS	119
125	132	—	2	SOUNDTRACK WORK 67654/COLUMBIA (10.98 EQ/16.98)	THE CABLE GUY	125
126	121	105	45	SOUNDTRACK ▲ ³ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
127	NEW	—	1	SOUNDTRACK ISLAND 524243* (10.98/16.98)	EDDIE	127
128	117	108	30	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
129	167	175	46	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
130	134	133	43	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
131	135	159	4	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	131
132	120	100	6	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	35
133	176	—	13	★★★ PACESETTER ★★★ 311 CAPRICORN 942041/MERCURY (10.98 EQ/16.98)		56
134	128	163	7	THE VERVE PIPE RCA 65809 (10.98/15.98) HS	VILLAINS	128
135	131	126	31	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
136	130	124	110	LIVE ▲ ⁵ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
137	137	144	34	GREEN DAY ▲ ² REPRIS 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
138	124	97	36	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
139	139	139	60	SOUNDTRACK ▲ ² PRIORITY 53959* (10.98/15.98)	FRIDAY	1
140	147	172	82	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
141	126	112	29	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET	6
142	122	113	3	COLOR ME BADD GIANT 24622/WARNER BROS. (10.98/16.98)	NOW & FOREVER	113
143	143	120	119	CELINE DION ▲ ³ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
144	145	102	28	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
145	133	118	8	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	16
146	155	147	38	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	52
147	153	161	81	ABBA ▲ ² POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
148	140	117	16	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	69
149	129	127	21	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	108
150	162	—	2	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY	150
151	141	122	15	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	81
152	148	143	28	VARIOUS ARTISTS ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
153	160	155	26	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	76
154	186	194	41	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2

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	142	165	31	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
156	99	—	2	SCORPIONS ATLANTIC 82913/AG (10.98/15.98)	PURE INSTINCT	99
157	168	157	273	ENIGMA ▲ ³ CHARISMA 86224/MIRGIN (9.98/13.98)	MCMXC A.D.	6
158	127	125	8	VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98)	SCHOOLHOUSE ROCK! ROCKS	70
159	156	128	185	KENNY G ▲ ¹⁰ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
160	149	141	48	FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
161	166	153	92	BOYZ II MEN ▲ ¹¹ MOTOWN 530323 (10.98/16.98)	II	1
162	157	148	31	THA DOGG POUND ▲ ¹ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
163	163	164	224	ENYA ▲ ³ REPRIS 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
164	146	156	10	MARK KNOPFLER WARNER BROS. 46026 (10.98/15.98) HS	GOLDEN HEART	105
165	152	119	62	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
166	164	170	133	TOM PETTY & THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
167	169	176	237	NIRVANA ▲ ¹⁰ DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
168	178	162	5	TINA ARENA EPIC 67533 (10.98 EQ/16.98) HS	DON'T ASK	145
169	170	173	233	PEARL JAM ▲ ⁹ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
170	161	197	4	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	161
171	190	—	127	MARIAH CAREY ▲ ⁹ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
172	177	158	21	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	15
173	NEW	—	1	VARIOUS ARTISTS TOMMY BOY 1173 (11.98/16.98)	X-GAMES VOL. 1 - MUSIC FROM THE EDGE	173
174	174	169	328	ORIGINAL LONDON CAST ▲ ⁴ POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
175	171	177	76	SADE ▲ ² EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	9
176	184	152	17	PATTY LOVELESS EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	90
177	173	166	87	THE CRANBERRIES ▲ ⁵ ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
178	182	198	15	NEWSBOYS STARSONG 20075/MIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER	35
179	179	184	45	TOADIES ● INTERSCOPE 92402 (10.98/15.98) HS	RUBBERNECK	56
180	154	138	5	SOUNDTRACK HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98 EQ/16.98)	THE GREAT WHITE HYPE	93
181	150	145	21	SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98) HS	RESIDENT ALIEN	49
182	159	115	4	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
183	188	183	192	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
184	172	130	37	MICHAEL BOLTON ▲ ² COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
185	RE-ENTRY	—	32	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49
186	180	—	114	NINE INCH NAILS ▲ ² NOTHING/TVT 92346*/INTERSCOPE (10.98/16.98)	THE DOWNWARD SPIRAL	2
187	175	160	88	BRANDY ▲ ³ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
188	NEW	—	1	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98) HS	RICOCHET	188
189	144	107	3	PRONG EPIC 66945* (10.98 EQ/16.98) HS	RUDE AWAKENING	107
190	194	142	6	NONCHALANT MCA 11265* (9.98/15.98)	UNTIL THE DAY	94
191	193	135	35	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
192	189	185	18	EAZY-E ● RUTHLESS 5504*/RELATIVITY (10.98/16.98)	STR8 OFF THA STREETZ OF MUTHAPHU** IN COMPTON	3
193	196	—	27	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/15.98)	GREATEST HITS	127
194	RE-ENTRY	—	114	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
195	198	150	4	ENRIQUE IGLESIAS FONOVISA 0506 (10.98/13.98) HS	ENRIQUE IGLESIAS	150
196	RE-ENTRY	—	81	NIRVANA ▲ ³ DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
197	165	136	10	VARIOUS ARTISTS WARNER BROS. 46079 (11.98/17.98)	SONGS IN THE KEY OF X (THE X-FILES)	47
198	195	140	98	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
199	199	137	33	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
200	192	174	9	TWILA PARIS SPARROW 51518 (9.98/15.98)	WHERE I STAND	87

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 24	Color Me Badd 142	Foo Fighters 160	Toby Keith 84	Metallica 76	The Presidents Of The United States Of America 56	SOUNDTRACK Braveheart 80	SWV 32
311 133	Coolio 22	Jeff Foxworthy 129	R. Kelly 33	George Michael 11	Of Prong 189	The Cable Guy 125	Tha Dogg Pound 162
Abba 147	Elvis Costello & The Attractions 120	Kirk Franklin And The Family 50	Sammy Kershaw 182	Monica 79	Queen 183	Clueless 185	TLC 75
Alice In Chains 82	Cowboy Junkies 94	Fugees 1	Mark Knopfler 164	Monti 48	Rage Against The Machine 12	The Craft 109	Toadies 179
Tori Amos 101	The Cranberries 10, 177	Kenny G 159	Korn 130	John Michael Montgomery 165	Collin Raye 123	Dangerous Minds 126	Too Short 6
Jann Arden 97	The Cure 51	Garbage 59	Kris Kross 172	Alanis Morissette 2	Red Hot Chili Peppers 98	Eddie 127	Total 86
Tina Arena 168	Cypress Hill 155	Geto Boys 53	La Bouche 38	David Lee Murphy 108	The Refreshments 150	Friday 139	Shania Twain 18
The Beatles 66	D'Angelo 88	Vince Gill 26, 144, 198	Tracy Lawrence 36	Nine Inch Nails 186	The Right Stuff 30800/Capitol (10.98/15.98)	The Great White Hype 180	VARIOUS ARTISTS
Blues Traveler 77	DC Talk 117	Gin Blossoms 107	Live 136	Nirvana 167, 196	The Tony Rich Project 68	The Hunchback Of Notre Dame 40	Club Mix '96 Volume 1 67
Michael Bolton 184	Def Leppard 41, 135	Golddigger 118	LL Cool J 47	The Dixons 85	Lionel Richie 90	Mission: Impossible 16	Dance Mix U.S.A. Vol. 4 49
Bone Thugs-N-Harmony 9, 140	Ani DiFranco 112	Goo Goo Dolls 73	Lonestar 148	No Doubt 21	Ricochet 188	Mortal Kombat 114	Jock Jams Vol. 1 93
Tracy Bonham 54	Celine Dion 3, 143	Gravity Kills 96	Patty Loveless 176	Nonchalant 190	Sade 175	Now And Then 111	MTV Buzz Bin 83
Boyz II Men 161	Dishwalla 124	AI Green 193	Luke 70	Oasis 15	Adam Sandler 61	Original Gangstas 116	MTV Party To Go Volume 8 152
Brandy 187	DJ Kool 170	Green Day 137	Mac Mall 132	ORIGINAL LONDON CAST	Scorpions 156	Pulp Fiction 106	Schoolhouse Rock! Rocks 158
Brooks & Dunn 13	Dog's Eye View 105	Andy Griffith 95	Master P 64	Phantom Of The Opera Highlights 174	Seal 72	Sunset Park 29	Songs In The Key Of X (The X-Files) 197
Garth Brooks 69, 71	Dr. Dre 81	Faith Hill 103	Marilyn Manson 37	Joey Osborne 58	Bob Seger & The Silver Bullet Band 89	A Thin Line Between Love & Hate 100	X-Games Vol. 1 - Music From The Edge 173
Bush 17	Eagles 102	Hootie & The Blowfish 8, 42	Master P 64	Oszy Osborne 115	Seven Mary Three 65	Twister 30	The Verve Pipe 134
Busta Rhymes 52	Eazy-E 192	Immature 153	Dave Matthews Band 7, 92	Pantera 31	Kenny Wayne Shepherd 149	Waiting To Exhale 27	Clay Walker 199
Buttinoe Surlers 60	Enigma 157	The Isley Brothers 35	The Mavericks 138	Twila Paris 200	Slyheim 63	Spacehog 181	Bryan White 91
Mariah Carey 14, 171	Enrique Iglesias 195	Alan Jackson 45	Maxwell 131	Pearl Jam 169	Slayer 34	Stabbing Westward 151	White Zombie 119
Celly Cel 57	Enya 78, 163	Jars Of Clay 46	Mindy McCready 122	Tom Petty & The Heartbreakers 166	The Smashing Pumpkins 39, 87	Sting 55	Wynonna 104
Tracy Chapman 4	Melissa Etheridge 141	Jewel 28	MC Eht Featuring CMW 145	Porno For Pyros 20	Solo 146	Stone Temple Pilots 25	"Weird Al" Yankovic 19
Terri Clark 110	Everclear 62	Jodeci 154	Reba McEntire 191		Soundgarden 5	George Strait 23	
Collective Soul 74	Everything But The Girl 44, 113	Quincy Jones 121	Nataie Merchant 43				

GARTH BROOKS HITS 60 MIL. IN MAY RIAA CERTS

(Continued from page 14)

cations follows.

MULTIPLATINUM ALBUMS

Prince & the Revolution, soundtrack, "Purple Rain," Warner Bros., 13 million.

Eric Clapton, "Unplugged," Reprise, 10 million.

Alanis Morissette, "Jagged Little Pill," Maverick/Reprise/Warner Bros., 9 million.

Metallica, "Metallica," Elektra, 9 million.

Green Day, "Dookie," Reprise, 9 million.

James Taylor, "James Taylor's Greatest Hits," Warner Bros., 8 million.

ZZ Top, "Eliminator," Warner Bros., 8 million.

Shania Twain, "The Woman In Me," Mercury Nashville, 7 million.

Various artists, soundtrack, "Waiting To Exhale," Arista, 6 million.

John Cougar, "American Fool," PolyGram, 5 million.

Bryan Adams, "So Far So Good," A&M, 5 million.

Fleetwood Mac, "Greatest Hits," Warner Bros., 4 million.

Seal, "Seal," Sire, 4 million.

Garth Brooks, "Fresh Horses," Capitol Nashville, 4 million.

Gin Blossoms, "New Miserable Experience," A&M, 4 million.

Bryan Adams, "Waking Up The Neighbours," A&M, 4 million.

Red Hot Chili Peppers, "Blood Sugar Sex Magik," Warner Bros., 4 million.

TLC, "Oooooohhh... On The TLC Tip," LaFace/Arista, 4 million.

The Fugees, "The Score," Ruffhouse/Columbia, 3 million.

Chicago, "Greatest Hits 1982-1989," Reprise, 3 million.

Gloria Estefan & the Miami Sound Machine, "Primitive Love," Epic, 3 million.

Gloria Estefan, "Greatest Hits," Epic, 3 million.

Van Morrison, "Moondance," Warner Bros., 3 million.

Depeche Mode, "Violator," Sire, 3 million.

Enigma, "The Cross Of Changes," Virgin, 2 million.

Celine Dion, "Falling Into You," 550 Music/Epic, 2 million.

Chris Isaak, "Heart Shaped World," Reprise, 2 million.

Simon & Garfunkel, "The Concert In Central Park," Warner Bros., 2 million.

k.d. lang, "Ingénue," Sire, 2 million.

PLATINUM ALBUMS

Everclear, "Sparkle And Fade," Capitol, its first.

Travis Tritt, "Greatest Hits—From The Beginning," Warner Bros., his fifth.

Tracy Chapman, "New Beginning," Elektra, her third.

Celine Dion, "Falling Into You," 550 Music/Epic, her third.

Stone Temple Pilots, "Tiny Music... Songs From The Vatican Gift Shop," Atlantic, their third.

Seven Mary Three, "American Standard," Mammoth/Atlantic, its first.

The Gap Band, "Gap Gold (Best Of The Gap Band)," PolyGram, its third.

Barry White, "Barry White's Greatest Hits," PolyGram, his fourth.

Zapp & Roger, "All The Greatest Hits," Reprise, their first.

Def Leppard, "Vault—Greatest Hits 1980-1995," Mercury, its seventh.

GOLD ALBUMS

Various artists, "Academy Of Country Music—101, Greatest Country Hits," K-tel.

Various artists, "Wow 1996," Sparrow.

Garbage, "Garbage," Almo Sounds, its first.

Three Dog Night, "Best Of Three Dog Night," MCA, its 13th.

Steve Earle, "Copperhead Road," Uni/MCA, his first.

Adam Sandler, "What The Hell Happened To Me?," Warner Bros., his second.

Various artists, soundtrack, "A Thin Line Between Love & Hate," Warner Bros.

Celine Dion, "Falling Into You," 550 Music/Epic, her fourth.

Gloria Estefan, "Abriendo Puertas," Epic, her fifth.

Charlie Daniels Band, "Super Hits," Epic, its ninth.

Stone Temple Pilots, "Tiny Music... Songs From The Vatican Gift Shop," Atlantic, their third.

Jewel, "Pieces Of You," Atlantic, her first.

Gipsy Kings, "Best Of The Gipsy Kings," Nonesuck/Atlantic, their third.

Various artists, "80's Greatest Rock Hits, Volume 5, From The Heart," Priority.

Carman, "The Riot," Sparrow, his seventh.

Parliament, "Greatest Hits," Mercury, its seventh.

"Weird Al" Yankovic, "Bad Hair Day," Scotti Bros., his sixth.

Busta Rhymes, "The Coming," Elektra, his first.

Blues Traveler, "Save His Soul," A&M, its third.

Blues Traveler, "Travelers & Thieves," A&M, its fourth.

Sting, "Mercury Falling," A&M, his sixth.

Eazy-E, "Str8 Off Tha Streetz Of Muthaphu**in Compton," Ruthless/Relativity, his second.

PLATINUM SINGLES

Busta Rhymes, "Woo-Hah!! Got You All In Check," Elektra, his first.

Mariah Carey, "Always Be My Baby," Columbia, her fifth.

Brandy, "Sittin' Up In My Room," Arista, her second.

Mary J. Blige, "Not Gon' Cry," Arista, her first.

GOLD SINGLES

Whitney Houston & CeCe Winans, "Count On Me," Arista, their first.

Alanis Morissette, "Ironic," Maverick/Reprise/Warner Bros., her first.

Nonchalant, "5 O'Clock," MCA, its first.

Busta Rhymes, "Woo-Hah!! Got You All In Check," Elektra, his first.

Mariah Carey, "Always Be My Baby," Columbia, her 10th.

Chantay Savage, "I Will Survive," RCA, her first.

Los Del Rio, "Macarena," RCA, its first.

MC Lyte, "Keep On, Keepin' On," Elektra, her second.

Assistance in preparing this story was provided by Douglas Reece.

DON GROLNICK, NOTED JAZZ AND POP PIANIST/PRODUCER, DIES

(Continued from page 14)

was producing Michael Brecker or James Taylor or working with Linda Ronstadt, Steely Dan, or on his own projects... Everything he has ever done has been absolutely of the highest quality."

Roberta Flack, for whom Grolnick played several live dates, says his music "spoke to the heartbeat and pulse of the people who heard it. He was a great accompanist, and he could really be with people musically."

However, Grolnick's musical roots were firmly planted in jazz. He once told a journalist about one of his most memorable moments as a youth in Levittown, N.Y., in the late '50s: "My father took me to see Count Basie when I was 8, and I just went crazy. I didn't know why or even what it was, but it was just swinging so hard."

It was at Tufts University that Grolnick met saxophonist Brecker, who requested that he join the band Dreams. Grolnick was featured on the group's 1971 Columbia album "Imagine My Surprise."

After the exposure in Dreams, Grolnick became much in demand as a session player, working with such artists as Bette Midler, Steely Dan, James Brown, Phoebe Snow, Flack, Bonnie Raitt, Carly Simon, Luther Vandross, and Ronstadt.

When he wasn't busy with pop sessions, Grolnick continued to explore opportunities in the jazz world, recording and performing with the Brecker Brothers.

Grolnick also recorded albums under his own name. "Hearts And Numbers," released in 1983 and now available through Windham Hill Jazz, featured Brecker. Grolnick returned the favor by producing and contributing songs to Brecker's first three solo albums.

By the end of the '80s, Grolnick opted to put his pop session work on hold in order to explore his own musical vision. The result was "Weaver Of Dreams," released by Blue Note in 1990.

Pierson, then director of marketing and A&R at Blue Note, still remembers hearing a tape of the completed album for the first time.

"I didn't even think, 'Is this going to sell?' I just thought that this has to come out," says Pierson. "I thought, 'It's beyond business. This is important.'"

Enthused by Grolnick's material and performance—and such crack players as the Brecker Brothers, Barry Rogers, Bob Mintzer, Peter Erskine, and Dave Holland—Pierson brought the album to the attention of Blue Note's Bruce Lundvall, who made a deal to license the album.

"Don went in and made that record on his own," Pierson says. "It wasn't about getting a record deal, it was about documenting what he heard in his head."

"Weaver Of Dreams" was acclaimed by critics, garnering a five-star review in down beat magazine

and a positive notice in The Los Angeles Times. "Nighttown," released in 1992 by Blue Note, also received favorable reviews.

In recent years, Grolnick began delving into Latin jazz, performing at New York's Blue Note nightclub with an all-star combo featuring Brecker, Dave Valentin, Mike Mainieri, Andy Gonzalez, Steve Berrios, Milton Cardona, and Don Alias.

"Medianoche," a recording made by the group, was released in late 1995 by Pony Canyon in Japan. Warner Bros., which licensed the album for release in the U.S., will issue the album posthumously on Aug. 13.

Darryl Pitt, a longtime friend and self-described "ad hoc manager," says Grolnick was "the most principled and ethical person I knew, in addition to being a magnificent musician."

Pitt recalled negotiations over a particularly important gig in which the other party kept raising the fee in hopes of getting Grolnick to sign on. But Grolnick wasn't interested.

"For Don, it wasn't about the money," Pitt says. "It was about doing what was right. What he stood for will help us all and whoever came in contact with him."

Grolnick is survived by his wife, Jeanne O'Connor, and his parents, Lester and Muriel Grolnick. A memorial service was held on June 6 in New York. In lieu of flowers, donations may be sent to Amnesty International and Cancer Care in New York.

MICHAEL W. SMITH BOWS ROCKETTOWN CHRISTIAN LABEL

(Continued from page 6)

come complacent a little bit in your work. That scared me a little bit. I want to stay hungry."

Smith joins a growing list of Christian artists who have launched labels. De Talk's Toby McKeehan started Gotee Records with partners Todd Collins and Joey Elwood in 1994. The Gospel Music Assn.'s current Dove Award winner for producer of the year, Charlie Peacock, launched his own record company, re:think. And Dez Dickerson, formerly with Prince & the Revolution, owns and operates Christian label Absolute Records.

Smith and Donahue see this as an opportune time to start a label and believe that independent record companies could be the next big wave in Christian music.

"The Christian music industry has really exploded in the last two years," Donahue says. "There are huge plus sides to that—Newsboys, de Talk, and Smitty on pop radio—but there are some downsides to that also. We want to create an alternative to the 'enormity' that some of the companies are becoming. We want to pay attention to one or two artists a year, and we want to feel like they are part of our family. We are literally running it out of a home in downtown Franklin. We might be sentimental saps, but we just like the warm fuzziness of that. We want the artists to feel like they have a creative voice in everything that goes on in their careers, from the song selection to album cover to marketing campaign."

Smith and Donahue say one of their goals is to explore different ways of conducting business, and they admit that some of their strategies will be unconventional. Smith says he has always wondered why most albums have 10 cuts. He says there is a possibility they will release some EP-length albums with just six cuts and discount the product accordingly.

Smith owns a Christian venue outside Nashville that caters to young concertgoers and is also named Rockettown. Donahue says the label may utilize the venue for promotions and tie in events to the record-company activities.

On the product side, Donahue says the label could have a sampler album out by fall 1996, with its first artist release out in early 1997.

The label executives have been in ne-

gotiation with some artists, he adds, but no deals had been finalized by press time.

Donahue says looking for a distribution partner is a key priority in the label's early days. "We want to remain an independent label, but the buzzwords for Rockettown are 'small' and 'simple,'" he says of the label's partnering goals. "We are looking to partner our marketing with a distribution company."

SONY, CREATION RENEW ALLIANCE

(Continued from page 6)

and the majority holding remains with founders Alan McGee and Dick Green. Sony, which paid a reported 2.5 million pounds (\$3.75 million) for its stake in Creation, also has the rights to the label's releases outside the U.K. Here, Creation product is distributed by 3MV/Vital.

Russell says, "I know people will say I'm supposed to say this, but I think this is the perfect deal. We've got what we want, and they've got what they want."

"We get what we want because we want to continue our relationship with Creation. We want Alan and Dick to operate—and feel free to operate—the way they have in the past. They get what they want because they remain independent."

Of suggestions that Sony had wanted or would want to buy Creation, Russell adds, "At this point, there's nothing to be gained by owning 100%—commercially or in any other way. In fact, I'd see buying all of Creation as a negative."

"We want what we bought into in the first place, which is an independent Creation run in a manner separate from the way Sony runs its normal, mainstream label business."

Asked about Sony's intentions when the five-year deal expires, Russell says, "We'd like to do a new 10-year deal."

Creation spokesman Andy Saunders says, "Alan McGee and Dick Green will retain their 51% shareholding in Creation Records for the next five years, and they will continue to run Creation as a stand-alone company."

He adds that the 1992 deal included an option for Sony to buy the 51% at a later point and states, "That option still stands, but Sony has not taken it up."

A prepared joint statement from Sony and Creation issued June 4 says, "Sony Music Entertainment will continue to benefit from the international license and the A&R source of Creation as the largest label in its licensed repertoire division."

It adds that the new deal was signed May 31 after "a short, amicable, and constructive meeting."

JEFF CLARK-MEADS

Assistance in preparing this story was provided by Music Monitor senior correspondent Terry Heath.

ROYALTY CASE DUE IN CHINESE COURT

(Continued from page 1)

ety of China says it has been told that the country's first case on the issue will be heard by the Shanghai People's Court Number Two in the coming months.

The case was accepted by the court at the end of May, says MCSC director general Chang Cheng, who also serves as deputy director of copyright at the Department of National Copyright Administration of China. "Our legal counsel tells us that notice of the court's agreement to hear the case will be arriving shortly," he says.

The ruling is the second significant development concerning performance royalties in China in as many weeks. The MCSC signed a landmark agreement May 24 with a Beijing nightclub to pay performance royalties—the first, and so far only, agreement of its kind in China. The venue is the Buffalo Saloon, a hotel nightclub slated to open in the mainland capital Oct. 2 and host top-tier country music bands from America, including Kenny Rogers and Travis Tritt.

The test case, undertaken by the MCSC with the active encouragement and participation of the Composers and Authors Society of Hong Kong (CASH), is being leveled against a group of promoters responsible for staging a Christmas 1994 concert in Shanghai.

The concert was promoted through a joint venture involving mainland, Taiwanese, and foreign investors. Six works written and registered in Hong Kong by

CASH members are under scrutiny.

MCSC must now make evidence of copyright on behalf of CASH, in a process spelled out in a reciprocal agreement between the two societies reached when the MCSC was formed near the end of 1992. "So far, we have not been successful in collecting any performance royalties; however, we are hopeful," says CASH GM Leslie Ching. "Live concert promoters are a very useful repertoire user of that nature."

Ching says that MCSC operatives videotaped the entire 30-plus-song concert and have spent the past year using the tape to lobby members of the People's Legislature, including judges, of the validity of the case. "It is very important that we manage to interpret the law into a real-life situation," says Ching. "It is a delicate process."

Of the songs in question, only six are from Hong Kong composers. Others are from songwriters in Japan, Taiwan, the U.K., and Singapore. However, there will be no action regarding other repertoires, as, for instance, the Japan Assn. of Songwriters and Composers would have to initiate a lengthy process appointing MCSC to litigate on its behalf, which the societies have agreed would complicate the matter against their better interests. "We agreed we should make use of all the CASH works, songs, and rights," says Ching. "This is very important for royalty collection and is the

first case concerning a collecting society."

Ching says he hopes that the court will be "very careful to study the entire story. The first difficulty we are facing is whether we can assume the position of plaintiff. Under Chinese law, by virtue of the MCSC's reciprocal-representation contract with CASH, the MCSC becomes the actual copyright owner of the songs in question."

"This is something which takes time for the court to consider," says the MCSC's Chang. "Also, it takes quite a lot of time to weigh the distribution contracts, composers' rights, and ownership. In China, only the Chinese version of any legal instrument will be accepted by the court, so all documents must be carefully translated. As we are just beginning to set up our database, we need to ask for title-verification documents and so on. But the Shanghai people are giving us full support."

If the time comes, Ching himself will have to participate. "It will be up to the courts to decide if I have to give evidence. It will remain to be tested who has the final jurisdiction. So far, the MCSC has been quite aggressive to work out the whole case. We are very hopeful."

In August of last year, the MCSC sent a letter to a number of venues located in four- and five-star hotels

around China to inform them that they should begin to pay performance royalties. No responses were forthcoming.

A joint venture created by the California-based Sino-American Cultural Consortium and Beijing's Hua Du Hotel, the Buffalo Saloon will be the first venue in China to pay performance royalties under the agreement.

"Country music is very good business here," says Shen Jian, GM of the Sino-American Cultural Consortium. "When China opened its doors, the first foreign music to enter was country." Shen says the idea to honor performance royalties at the club grew out of a visit to Nashville last October.

"I met some friends in the country music field, and they asked me if there was any royalty-protection system in China," Shen says. "So a month ago, I asked my friend in the National Copyright Bureau, and I discovered there was a system in place."

Chang says, "There was a call to our offices saying that the Sino-American Cultural Consortium people would like to pay a visit. Mr. Shen and I had dinner together, and I gave him a rough background of the MCSC's relationship with [international copyright trade group] CISAC, and our reciprocal representation for other songwriters' organizations.

"He was aware of the current situa-

tion between the two countries, of the tension between the two countries, and he wanted to know if the bar should pay royalties. So we came to an agreement."

Shen adds, "We became very excited to know we would have the first performance royalties contract in China. As the general manager, I have to pay attention to the opinions and feelings of my friends in Nashville. The American Embassy supported us in this, and the business attache attended the signing ceremony and gave a speech on behalf of the American Embassy."

Chang says, "The Asia-Pacific region will be the focus for publishing interests well into the next century. A blanket contract with Buffalo Saloon is a very good beginning and an important way to establish the relationship with the country music copyright of the U.S., but also, in the future, on introducing Chinese music to American listeners."

Shen has invited Kenny Rogers to attend the club opening and hopes to stage two Rogers concerts in Beijing at that time. Dolly Parton will be in Nashville on that date, and Shen says he hopes to have Parton contact the club to possibly sing a duet with Rogers via satellite.

The firm is also planning to publish a series of country artist biographies in Chinese through the China Friendship Publishing Corp. The first will be on Parton.

As China's Sanction Deadline Nears, Piracy Talks Continue

BY BILL HOLLAND

WASHINGTON, D.C.—Jay Berman, chairman/CEO of the Recording Industry Assn. of America, at the behest of the Clinton administration, has flown once again to Hong Kong to be on hand if there is any progress made in last-minute trade negotiations with the Chinese in Beijing. The talks are aimed at heading off trade sanctions, which the U.S. has said it will impose June 17 if China does not take action to stem the large-scale piracy of intellectual property, including CDs and CD-ROMs.

Officials of the U.S. Trade Representative asked Berman to fly to Hong Kong as part of the now-familiar scenario of having representatives of U.S. copyright industries available for consultation meetings with the Chinese. According to a USTR statement, a consultation team led by Lee Sands, assistant USTR for Japan and China, was sent to China "in response to an invitation from the People's Republic of China."

"I really don't know at this point what the circumstances are," Berman told Billboard before his flight to Hong Kong June 7. "They haven't told me whether there's progress or hope for progress or not. Obviously, I'm hopeful."

The U.S. demands to avoid the trade war were once again made clear in the USTR announcement by acting U.S. Trade Representative Charlene Barshefsky: "Last year, we reached a good agreement with the Chinese. The question today is China's willingness to live up to its commitment under that agreement. We expect China to take action

against the pirate CD factories; intensify efforts to stamp out the rampant piracy in Guangdong Province; improve enforcement at the border against illegal exports of CDs, CD-ROMs, and other products; and open its markets to U.S.-based intellectual property companies and products. China must now act decisively on these issues."

"The deadline date of June 17 is pretty clear," Berman said. "Whether the Chinese want to do something or not I just don't know at this point."

Meanwhile, representatives of U.S. industries affected by the upcoming sanctions list, and those pressing for the sanctions, met in Washington June 6-7 before a special congressional committee to discuss the retaliation decision.

After listening to testimony from businesses that will be hit hardest by the sanctions, such as silk importers and those in the apparel industry, the panel is expected to recommend cutting the overall sanction list amount from \$3 million to about \$2 million, according to insiders here.

However, copyright industries continued to press for the sanctions. Eric Smith, president of the International Intellectual Property Alliance, which includes RIAA, the National Music Publishers Assn., the Motion Picture Assn. of America, and others, said in written testimony that the sanctions, while a last resort, must be employed because China has not made good on its promises.

"That the authorities are not policing these [CD pirate] plants—as the agreement clearly provides for in great detail—is now clear beyond doubt," Smith said in the IIPA statement.

FRENTE GETS BACK IN 'SHAPE'

(Continued from page 13)

"Shape" follows a period of adjustment for Frente after relentless touring in support of its first full-length release, the critically and commercially successful "Marvin: The Album." The group replaced its founding bass player, Tim O'Connor, with Bill McDonald, and singer/songwriter Angie Hart and guitarist Simon Austin have redefined their earlier romantic relationship as friends, according to Hart.

"It feels great," says Hart of the group's resurgence. "It's given us this whole new chapter that we would have never known about. It's been amazing. I didn't think we all had it in us."

"Shape" was recorded at El Cortijo studios in San Pedro de Alcantara, a town in the blistering Andalusia region of southern Spain. The album was produced by Dave Allen (the Cure, Sisters Of Mercy, Human League) and Cameron McVey (Neneh Cherry, Massive Attack).

The first single from "Shape" is the slow, moody alternative rock track "Sit On My Hands," a stylistic departure from the band's breakthrough hits: an acoustic cover of New Order's "Bizarre Love Triangle" and an original titled "Labour Of Love." "Sit On My Hands" will be worked at modern rock and college radio. A black-and-white video for the track has just been shot and features Hart affecting the pose of a '50s film diva.

Jim McGuin, PD/operations manager at modern rock station WDRE Philadelphia, is eager to hear new work from Frente. McGuin says he programmed "Bizarre Love Triangle" and "Labour Of Love" when he was at a modern rock outlet in St. Louis.

"The band came into the studio, and they were great," recalls McGuin. "I'm looking forward to hearing what the new one's like. Since modern rock playlists are getting broader, hopefully records like Frente's will do well in the format."

Highlights of "Shape" include the autobiographical "Goodbye Good Guy," the ethereal "What's Wrong

With The Air," and the uptempo, tongue-in-cheek "Horrible," which will be the first single in the U.K.

Faires says, "This album is a little more mature lyrically and musically. There are tracks that could work for a VH1, triple-A audience." But before branching out to those formats, Mammoth will concentrate its marketing and promotion efforts on Frente's core alternative rock following, according to Faires.

"We're not sure how big that core is, but we want to make sure we hit them first and hit them aggressively," says Faires.

Prior to the album's release, Frente will perform in Australia for the first time in 2½ years, according to group manager Simon Baeyertz, who is also the founder of White Records. Then Frente will head to Hong Kong for press appearances and to the U.K. for shows and radio interviews the first week of July. Following the U.K. stint, the band will travel to the U.S. to perform and do publicity dates in time for the July 16 street date of "Shape."

The group's U.S. swing will include Boston, Philadelphia, Chicago, Seattle, Los Angeles, and San Francisco. In Canada, the group will headline some dates and will open for Alanis Morissette for eight shows.

At the end of August, the group will head to Europe for more dates, then briefly back to Australia, Asia, and, finally, the U.S. for fall appearances.

Faires says Frente will start by playing small clubs in order to re-establish its base.

At retail, Mammoth will aggressively pursue mom-and-pop outlets, as well as such chains as Warehouse and Best Buy, where Frente's previous product sold well, according to Faires.

Sean Rutowski, alternative music buyer at the 150-store, Pittsburgh-based National Record Mart, says, "I've heard the new record, and I like it. We did real well with 'Marvin: The Album,' and it continues to do well for

us as a catalog piece. If Atlantic sets everything up correctly, [the new album] should do really well for us."

The group is trying to line up in-store performances and appearances in various markets.

"It's no wonder the band was burned out. They work their butts off, and they really get off on connecting with their fans," says Faires.

Frente—which used to write its name with an exclamation point at the end—emerged in Australia in 1991 from Melbourne's counterculture area of Fitzroy. Its first issue was a self-released EP titled "Whirled," which reached No. 1 on Australia's alternative charts.

In 1992, Frente was signed to White Records, whose roster includes native artists Hunters & Collectors, Paul Kelly, and the Mavis, plus Australian rights to such acts as the Church, Garbage, Sugar, and Ween and the Flying Nun and Infectious labels from New Zealand and the U.K., respectively.

Frente later released the "Clunk" EP, which yielded the hit Australian gold single "Ordinary Angels." Its follow-up, "Kelly Street," was certified platinum in Australia for sales of 100,000 units.

Both singles were featured on "Marvin: The Album," which was certified platinum in Australia; went gold in Canada, the Philippines, Thailand, and Indonesia; and was in the top 10 in Taiwan. The record also performed well in Brazil, Colombia, Mexico, Spain, Israel, Japan, Africa, India, Saudi Arabia, Korea, Hong Kong, Malaysia, and Singapore, according to Baeyertz.

In the U.S., Frente's first release was the 1993 "Labour Of Love" EP, which included both the title-track hit and the "Bizarre Love Triangle" cover. Frente followed in 1994 with "Marvin: The Album," which peaked at No. 75 on The Billboard 200 and has sold more than 327,000 units, according to SoundScan.

ACCURATE TARGETS BROADER AUDIENCE FOR EITHER/ORCHESTRA

(Continued from page 1)

pieces, progressive original compositions, and sage makeovers of classic rock tunes.

On June 4, Either/Orchestra leader Russ Gershon's boutique label, Accurate, released a two-disc retrospective featuring a decade's worth of unreleased live and studio recordings. Titled "Across The Omniverse," the 21-track set serves as the ideal primer for E/O's unique union of barrelhouse wit and poetic gravity.

"I've been surprised that people seem to like this material as much, if not more, than the original five records," says Gershon, who plays tenor and soprano saxophones. "I guess 'Across The Omniverse' is our most accessible album, in a way. It shows off the crowd-pleasing aspect of the band."

Past E/O albums reflect the musical growth of the ensemble, as well as the



shifting strengths and interests of an evolving lineup. "Dial 'E' For Either/Orchestra" (1987) and the live "Radium" (1988) are robust statements of purpose, mixing standards and originals to demonstrate the manifold possibilities of the big-band genre.

"The Half-Life Of Desire" from 1990 shows the band's progressive power, with increasingly animated writing and such inspired interpretations as a medley of Miles Davis' "Circle In The Round" with Duke Ellington's "I Got It Bad," a white-hot orchestration of King Crimson's prog-rock paragon "Red," and a bent *noir* take on the Bing Crosby hit "Temptation" with Morphine vocalist Mark Sandman.

"The Calculus Of Pleasure" from 1992 displays E/O's potential for small-combo delicacy (as a 10-piece, it's more of a "middle" band than a big

band) and veers from '50s classics to Julius Hemphill's timeless "The Hard Blues." Gershon's composition "Benjie Moten's Weird Nightmare" earned a Grammy nomination for best arrangement on an instrumental.

E/O's most refined and critically lauded recording, "The Brunt" (1994), reflects the band's escalating eclecticism; the album includes both heady new material and a lush, radio-friendly version of Bob Dylan's "Lay Lady Lay."

"Across The Omniverse" spotlights E/O's multiple personalities equally well. The album touches on Ellington charts both familiar and obscure, pop covers from Burt Bacharach's "Look Of Love" to the Beatles' "I Want You (She's So Heavy)," and such stylish in-house originals as Gershon's "Ballad For Sun Ra" and former bassist Bob Nieske's "There's A Bus That's Leaving Soon For Alban Berg's House."

The archival rumination for "Across The Omniverse" helped drive home E/O's special vigor and value, Gershon says. "Looking back made me feel like this band is an institution, like the big bands in the old days. The group has been a graduate school for musicians, with some going on to do their own things, and some staying and doing their own projects, too."

Based in Cambridge, Mass., E/O has been a hotbed for budding composers and such players as former trombonist Josh Roseman (now with Groove Collective and Brooklyn Funk Essentials) and current saxophonist Charlie Kohlhas, who records with his quintet for Accurate. Keyboardist John Medeski, now one-third of the hot Gramvision groove-jazz combo Medeski, Martin & Wood, played in E/O for a couple of albums and appears on "Across The Omniverse."

Medeski says the key influence of his years in E/O was the ensemble's can-do vibe. "We did some low-down rock'n'roll-style tours in a van, playing all over the Midwest," he says. "A lot of jazz guys think you have to go to Europe to play, but they aren't prepared to really work it that hard."

"What Russ has done with Accurate is inspiring, too," Medeski adds. "That do-it-yourself thing has a lot in common with bands like Fugazi. It's very

indie-rock."

Gershon founded Accurate in 1986 as a means of releasing E/O's first album, with the label going on to issue more than 40 recordings by some of New England's most vital jazz artists. Standout Accurate releases include Medeski, Martin & Wood's first album, "Notes From The Underground"; vocalist Dominique Eade's "My Resistance Is Low"; Pandelis Karayorgis and Eric Pakula's "Lines"; the Allan Chase Quartet's "Dark Clouds With Silver Linings"; and the Jimmy Weinstein Quartet's "Nostalgia." Accurate is distributed by Rounder/DNA in the U.S., by Denon in Canada, and through some of Rounder's channels in Europe. Gershon is scouting for additional distribution in some European and Asian territories. Accurate posts its catalog and artist touring schedule on the Internet's World Wide Web at <http://www.tiac.net/users/accurate/>.

Michael G. Nastos, a staunch Accurate supporter and a program host for NPR affiliate WEMU Ypsilanti, Mich., has been playing E/O on the station since the band's first LP. "It didn't take much to figure out that this was a great bunch of musicians who want to play progressive music without compromises," he says, adding that his audience has already been calling in for the new album.

According to Phil McNally, jazz buyer at Tower Records in Bellevue, Wash., E/O's devoted following will pick up "Across The Omniverse" right away, although the two-CD set's cost (\$22.98 list) may put off the uninitiated. "Store play for the album could do the trick, though," he says. "Just hearing the music should persuade people."

In marketing "Across The Omniverse," Gershon is establishing retail price and positioning programs for the first time. The best home so far for Accurate releases has been Tower Records, he says, with the chain's local ordering a key. To capitalize on E/O's Midwestern touring presence, Gershon seeks a retail partner there. Also, he says he plans to work closely with Borders Books & Music and Barnes & Noble nationally, because "people who buy CDs in a bookstore are really our audience."

In May, E/O played at New York's Knitting Factory, and on June 27, the band will play the plaza at the Brooklyn Academy of Music as part of the Knitting Factory's What Is Jazz? festival. But extended concertizing for the ensemble is out for the time being, as Gershon and his wife are expecting their first child soon.

In addition to becoming a parent, leading the band, composing and arranging, playing sax, and running Accurate, Gershon manages E/O and books its gigs.

"As my friend Mark Sandman says, 'The man who wears many hats has many headaches,'" Gershon says, although he adds that he has several elaborate albums in the conceptual stage. He plans to cut a vocal record, with such singers as Sandman, Eade, Judy Kuhn, and Eula Lawrence, that he would like to be a major-label project.

Future E/O albums for Accurate may include a collaboration with Danish saxophonist/composer John Tchicai, as well as an "out" treatment of the soundtrack to "Casino Royale" that would be the band's "comment on the lounge scene," Gershon says. An album and video of the group's 10th-anniversary concert at the Somerville

(Mass.) Theater, featuring some 25 group alumni, also may be released soon on Accurate.

Not fitting into the traditional strictures of large-format jazz may be a marketing bane, but the flexibility is a creative boon, Gershon says. "If we were strictly avant-garde, like a Muhal Richard Abrams big band, or repertoire, like the Lincoln Center Jazz Or-

chestra, or just a function band, like the nostalgia groups, it would be easier to describe what we do.

"But great big band music, like Ellington, is all of that: great original music, dance music, and commentary on the pop music of the time," Gershon adds. "Either/Orchestra has so many ingredients that we can cover big band and beyond."



by Geoff Mayfield

FUGEEES SCORE AGAIN: With a minuscule sales decline, less than 1%, the Fugees (179,000 units) capture a fourth-straight week at No. 1 and manage to widen the gap between "The Score" and the No. 2 title. Last week, the hip-hoppers fended off Soundgarden's hard-rushing debut by a margin of less than 3%. This week, with a gain of more than 6,000 units, Alanis Morissette (144,000 units) jumps into the runner-up position, but she trails the Fugees by a 24.4% margin.

Between the Fugees, Morissette, Bone Thugs-N-Harmony, Rage Against The Machine, Tha Dogg Pound, and two Hootie & the Blowfish titles, the top of The Billboard 200 has been commanded by debut or sophomore albums in 26 of the last 56 weeks.

MEET THE NEW BOSS: In August 1991, Metallica had first-week sales of 598,000 units. Aside from locking in a no-doubt debut at No. 1, the feat made the hard-rocking quartet the first act in the then-brief SoundScan era to exceed 500,000 units sold. That self-titled set hasn't fallen off The Billboard 200 chart since its loud entrance. (It moves 82-76 this week, with an 11% gain.)

For an encore, the band brought out a live audio/video box in late 1993, which opened with 52,000 units, earning a No. 26 position on The Billboard 200 and the first of eight weeks at No. 1 on Top Music Video—awesome when you consider that it carried lofty list prices of \$79.98 and \$89.98.

Against this background, it is safe to predict that Metallica's new one, which came out June 4, will easily grab the top of next week's chart. In fact, early sales figures from three high-volume chains suggest that the band has a chance to eclipse Pearl Jam's record for first-week sales, set in '93, when "Vs." exploded with more than 950,000 units.

Early retail action suggests that Jimmy Buffet has a shot at being next week's second-highest debut, which would place him ahead of fellow vets Gloria Estefan and Bryan Adams. The thick slate of releases should also feature a high debut from Def Jam's "The Nutty Professor" soundtrack and newcomers Lost Boyz; prospects for the latter are tipped off by the fact that there have been enough street-date violations to place Lost Boyz at No. 66 on this week's Top R&B Albums chart.

LOWDOWN, DOWN LOW: It was unusual to see titles show up on last week's Billboard 200 with sales of fewer than 5,000 units; to have it happen two weeks in a row is downright rare. The bottom two titles on the current chart fall short of that mark, while last week's bottom six sold less than 5,000 units. Since the start of 1995, the only other issues in which albums made the chart with sales in the 4,000-5,000 range were those from Feb. 17 and July 29, 1995.

The top of the chart is soft, too, as the top three albums are the only ones to exceed 100,000 units, compared to six on last week's list.

REEL TIME: "The Hunchback Of Notre Dame" debuts at No. 40 with 25,000 units. Compared to recent soundtracks—No. 16 "Mission: Impossible" entered at No. 40 two weeks ago, and No. 30 "Twister" came in at No. 37 three weeks ago—that's not a bad bow, but it does fall shy of the Walt Disney standards that saw "Pocahontas" debut last year at No. 4 and 1994's "The Lion King" roar in at No. 13. No cause for panic yet, though, because in each of those cases, the public had a chance to get familiar with the lead single prior to the Disney album's release. "Hunchback" hits screens June 21.

RIM SHOTS: Debuts by rockers Porno For Pyros (No. 20, 45,000 units) and Slayer (No. 34, 30,000 units) and country crooner Vince Gill (No. 26, 36,000 units) fall shy of each act's previous outings. The last ones by Gill and Slayer each had first-week sales of 90,000 units or more, while Porno's 1993 debut entered at No. 3 with more than 87,000 units. . . . Hot singles spark No. 4 Tracy Chapman, who reaches the top five on The Billboard 200 for the first time since her chart-topping 1988 debut, and Bone Thugs-N-Harmony, which returns to the top 10 with the chart's largest unit gain (15-9). The latter feat is especially impressive, because the act's No. 1 single, "Tha Crossroads," has moved more than 200,000 units per week since its release.

SPIN CONTROL: Spin Doctors' third full-length album came out four weeks ago, but despite slots on "Late Show With David Letterman" and "Live With Regis & Kathie Lee," it has not yet charted. Rather than front-loading marketing dollars, as happened with the 1994 album, which peaked at a disappointing No. 28, Epic is nurturing this one slowly, as it did 1992's "Pocket Full Of Kryptonite," which peaked at No. 3 during its 115-week chart run.



Local H Cued Up. Island recording act Local H stepped out with label executives following its recent show at Tramps in New York and, in a billiards match with those executives, won use of a private jet for the band's tour. Local H's second album, "As Good As Dead," hit stores in April. Pictured, from left, are band members Scott Lucas and Joe Daniels, Island Records chairman Chris Blackwell, and Island executive VP Hooman Majd.

ISLAND LABEL SPOTLIGHTS JAMAICA'S 'OTHER' MUSIC

(Continued from page 13)

"A lot of people in the more traditional jazz fraternity have known such names as Ernest Ranglin and Monty Alexander but have not immediately connected them with the island of Jamaica," says Jon Baker, president of Island Jamaica, Island Jamaica Jazz, and Gee Street Records. "There are a lot of Jamaican jazz musicians out there from the culture of drum and bass, but they've never really had the opportunity or stage to develop that side of their jazz influences, to meld the two traditions together. That is the predominant creative mission of Island Jamaica Jazz."

Says Ranglin, "Monty and myself have been trying to modernize reggae stylings with a jazz flavor since 1970. We did [the album] 'Ras' for MPS Records in Germany in 1970, but it didn't have the impact we wanted."

Alexander elaborates, "One of the big reasons jazz became a pop music form was because it made people feel good," he says. "It had nothing to do with intellectualism. It had to do with a simple component called 'feel good,' as well as reaching for virtuosity in your instrument. But the main thing was swing, which means the music pulsates rhythmically."

Ranglin's relationship with Island Records dates back to the '60s, when he was the label's A&R man. He was also featured on the label's first LP release, a 1959 vinyl set with Ranglin on one side and piano player Lance Heywood on the other.

The relationship came full circle when Island U.K.'s A&R director, Trevor Wyatt (who is also executive producer of "Below The Bassline" and "Yard Movement"), met with Ranglin at the 1995 Montreux Jazz Festival, and they decided to record these albums.

A seminal figure for musicians the world over, the 64-year-old Ranglin figures prominently in the histories of

both jazz and Jamaican music. "Ernie is a serious virtuoso and one of my musical sages," says the 52-year-old Alexander, who produced and played keyboards for "Bassline." "I used to sneak out of school and watch Ernie play."

Except for American bassist Ira Coleman's "Bourbon Street Skank," most of the 11 tracks on "Bassline" are classics that have been borrowed countless times through the decades from the vaults of pioneer Jamaican music studio/labels Studio One, Duke Reid, Gayfeet, Federal Recording, and Treasure Isle.

At the same time that Ranglin worked and recorded for Island, he served as music director, as well as producer, writer, arranger, and musician, for all the above labels, and he had a hand in the original versions of the tracks on "Bassline." "They were done so long ago, I don't remember if I played on them or was the one to do them or for which label," he says, laughing. "It's hard!"

Ranglin does lay claim to "Surfin'" ("one of my compositions at Studio One"), "Nana's Chalk Pipe" (inspired, he says, by "these old ladies you see in Jamaica, sitting on the veranda with a little pipe made from chalk"), and the deep throbbing title track ("arranged by me").

Except for Ranglin's rapturously nimble guitar work and Alexander's rhythmic and fluid keyboards, such powerfully anthemic reggae pieces as "King Tubby Meets The Rockers," "Satta Massagana," Toots Hibbert's "54-46 (Was My Number)," the Skatalites' "Ball Of Fire," Burning Spear's "Black Disciples," and singer Johnny Osbourne's "None Shall Escape The Judgement" are revamped here by American jazz musicians.

"One of the amazing things is that Coleman, drummer Idris Muhammed, and [secondary] keyboard player Gary

Mayone have never played this type of music before," Ranglin says with a tone of awe completely absent from his accounts of his own career.

In contrast to "Bassline," on which Ranglin's guitar provides the Jamaican-infused rhythm foundation, the eight original tracks on "Yard Movement" were recorded with Jamaican musicians in Jamaica, "so when I played my jazz solo, I would always have that underpinning of Jamaican rhythm on it," Alexander explains.

A self-described "musical sponge," Alexander's influences include indigenous Jamaican forms, such as blue beat, rock steady, and ska, as well as early '50s hard R&B, jazz, and Nat King Cole.

RETURN TO BEGINNINGS

"This record is an incredible opportunity to return to my beginnings and bring it up to now," Alexander says.

That journey in music informs and shapes the entire album. The opening track, "Exodus," juxtaposes the identically titled Hollywood epic and Bob Marley's reggae composition. "I have a strong belief in a sort of innocent way that Bob Marley heard the theme from 'Exodus,' which was one of the first things I learned to play on piano, and which has to do with a very spiritual statement from a chapter in the Bible," says Alexander. "It also goes back to something Rastamen relate to, the Biblical story of the Hebrews coming out of Egypt."

Marley's "movement of Jah people" was the inspiration for his album's name, he adds: "yard" for Jamaica, and "movement" for the reference and for making people move.

Among other album tracks, "Regulator," propelled by a jaunty ska rhythm, takes off from jazz hornman Nat Adderly's "Work Song," and "Crying" features Len "Boogsie" Sharpe, the great steel pan player from

Trinidad.

The vamp that motors "Sneaky Steppers" pays homage to reggae's "stepper" drumbeat. "Moonlight City" takes inspiration from "a part of Kingston where all kinds of tension exist," while "Strawberry Hill" celebrates the bucolic peace of a secluded mountain top just outside the capital city.

EARLY EXCITEMENT

Initial reaction from both reggae and jazz arenas is enthusiastic, even from those who have not yet heard the albums. "There's so much to say about these two artists," says reggae DJ Jeff Sarge, who hosts WFMU New York's "The Reggae Schoolroom" Sundays from 9 p.m. to midnight. "Years ago, when Ernest Ranglin was playing with Jimmy Cliff at My Father's Place [in Long Island, N.Y.], I saw him take a solo with the back of his hand. It was the most amazing thing I ever witnessed. He's truly a genius. Both his and Monty Alexander's albums are long overdue musical treasures."

"It's good to see two seasoned veterans finally getting their due and debuting a label dedicated to their roots in jazz," says Jeff Keat, jazz supervisor for the 72d Street HMV Records store in New York. Virgin's marketing plan launched May 6, with 250 advance CDs delivered to PolyGram Distribution Group sales staff, along with an Island Jamaica Jazz label overview.

The following week, 200 press packages went out to long-lead press. On May 14, Ernest Ranglin was the only artist to participate in New York's Central Park Summerstage press conference. The label launches officially at Summerstage's June 15 opening, with Ranglin and Alexander sharing the bill with a special guest headliner, Verve Records recording artist Pharoah Sanders.

"We're working very closely with Verve to gain from their long experience," says Island's Wyatt. After playing European jazz festivals in July and August, Ranglin and Alexander will begin a four-week U.S. run, starting around the third week of August in the Northeast (Boston, New York, Philadelphia, Washington, D.C.) and then going to San Francisco and Los Angeles, according to Island Jamaica/Island Jamaica Jazz label manager Neil Robertson. On June 17, a 12-inch vinyl piece from Ranglin's album goes out to acid-jazz and reggae college radio stations. A CD sampler containing three or four tracks from Ranglin's album and two tracks from Monty's will go out the same date to jazz/AC, R&B adult, and traditional jazz stations, "in order to highlight the records to radio and get them more interested in both releases," says Robertson. A cassette sampler with the same tracks will be distributed nationally at various U.S. jazz and reggae festivals and summer street fairs. The albums themselves went to all the above radio formats June 4.

RETAIL IS READY

On the retail level, a 12- by 36-inch three-part album flat is being created for a point-of-purchase display. It will picture Alexander's album cover on one side, the Island Jamaica Jazz logo in the middle, and Ranglin's album cover on the other side. Listening booths will be positioned at large chain stores and jazz specialty stores, along with lightboxes.

The July compilation CD produced by In Cafe, a direct-promotion company that creates monthly CD samplers

for more than 500 coffeehouses in the U.S., will include "one or two cuts from each album," says Robertson. "We're also doing a pretty aggressive ad campaign, listing a toll-free number for sampling the CDs. We're covering all print media, including the reggae grass-roots arena. We believe our edge is that we can approach everyone from traditional jazz magazines to reggae publications to major music publications." International marketing, handled by Island U.K., began May 20 (the European release date), with shipments of 2,000 units of each CD. Blowups of the CDs are on retail display, "but most of the marketing budget is going into tour support," says Wyatt, "getting people to hear about the albums and the label." Promotion will capitalize on the European festival appearances with heavy radio and press interviews. "Jazz and reggae radio have taken to both albums," says Wyatt. "Ranglin's was record of the week on Jazz FM, a London station, the week previous to the release. We also have people like Charles Peterson [DJ and head of acid-jazz label Talking Loud] and [DJ] Patrick Forge championing them. But people from all sorts of music backgrounds are championing both albums." Virgin's second Ranglin album is scheduled to be recorded in New York the week of June 20. It will be produced by the legendary Sly Dunbar, who also plays drums for the project. Among other scheduled projects is reggae saxophone king Dean Frazier's next album.

The label's goal is to release "another two, maybe three albums by the end of the year," says Baker, "again, with Trevor Wyatt spearheading the A&R of this, because catalog is one of the keys to a successful jazz label. Also, up until the recent arrival of the youth's involvement in this current wave of acid-jazz and jazz dance clubs, jazz was an elitist arena. We're hoping to link the customers of promotions like New York's Giant Step [a weekly acid-jazz event] with more traditional jazz purists. But at the end of the day, it comes down to the fact that we're not just promoting this as a jazz label. We're not excluding anyone, but at the same time, we're not waiting for any particular format to embrace us."

BREAKUP: CROWDED HOUSE'S DREAM IS OVER

(Continued from page 6)

tol with another substantial radio hit and the promise of a major seller, the largely retrospective "Recurring Dream—The Very Best Of Crowded House," due June 24 from Capitol (Billboard, June 8).

"Instinct," in stores here Monday (10), is already on the playlist of Virgin Radio, which featured the song 19 times during the May 23-29 broadcast week, as well as BBC Radio 1 and such major ILR outlets as BRMB Birmingham, Piccadilly Key 103 FM/Manchester, City FM/Liverpool, and Hallam FM/Sheffield.

EMI head of regional promotion Kevin McCabe says the single has also swept the board of stations in Scotland, where the band is traditionally strong. James Curran, head of music at adult contemporary-leaning Scot FM Leith, near Edinburgh, says, "They're the classic adult contemporary act for me. Fantastic melodies, beautifully played, and, importantly for Scotland, it's guitar-led." "Instinct" is one of three new songs on the compilation; another, "Not The Girl You Think You Are," is due as a single later in the summer.

Even as Crowded House fans in the industry mourn the band's imminent demise, most agree that "Recurring Dream" will be an epic sales swan song. Wayne Allen, albums buyer and manager at Ainleys in Leicester, says, "It's a shame we've lost them—they were a band that deserved to be big-

ger than they reached in the U.K. But [this news] has got to make the album stronger. It will be the definitive collection. EMI is getting well behind it with a massive TV campaign. I think it'll be a reasonable-sized single as well, because at the moment, the chart's pretty quiet, and they're very radio-friendly."

EMI's McCabe adds, "The album is one of those that everybody will have to have. They're perfect for radio, always have been."

Crowded House singles may not always be the biggest sales items, but ever since the band's 1992 song "Weather With You" hit the top 10, programmers have been drawn toward it like moths to the flame. But its last studio album, 1993's "Together Alone," was considered by some to be a relatively modest achiever, even though it spent 32 weeks on the U.K. chart. Latecomers to a large British audience, Crowded House's biggest album success was its first record to chart here, 1991's "Woodface," which spent an impressive 85 weeks on the Top 100 and marked a reunion of Neil Finn with his brother Tim, who left the band before the next album.

Curran feels that "Recurring Dream" has the potential to repeat the success of retrospectives by other artists who always get airplay but don't have big hit singles. He likens it to Mike & the Mechanics' "Hits" album, which has gone platinum

(300,000 copies) for Virgin during a spectacular three-month run in the top 10, and to one of last year's biggest sellers, "Carry On Up The Charts—The Best Of The Beautiful South" on Go! Discs.

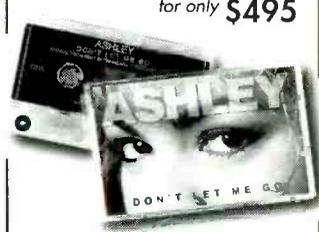
"I think this will probably be a No. 1 album, probably a platinum seller, and it could be this year's Beautiful South album," says Curran. "Once people hear the songs on the radio, they're familiar with them, even if they've not bought them the first time around. It's also good that we're getting greatest-hits records in the middle of the year now, because it always used to be Christmas before. Eurythmics broke the mold with their 'Greatest Hits' album, which was released around February/March [1991]. That proved you could sell best-of albums in the middle of the year."

As if the surprise news and its attendant coverage were not enough, the band's profile was already due to be impressively high this month. Crowded House is the Artist of the Month on the U.K.'s VH-1, and coverage includes a rerun of the band's 1994 performance at the London Fleadh, several broadcasts of "Ten Of The Best" featuring the Finn brothers, and a "VH-1 To 1" special on the group.

Neil Finn also sings with brother and former bandmate Tim on "Mary Of The South Seas" on EMI Premier's current "Common Ground" collection.

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Billboard & Airplay Monitor Tune In With Radio Seminar & Awards

On Sept. 5-7, Billboard and Airplay Monitor will host the third Radio Seminar and Awards at the New York Sheraton, 811 Seventh Avenue at 52nd Street.

The annual event brings together radio programmers and record label executives to discuss the driving issues of radio's ever-evolving landscape.

This three-day confab will incorporate panels on all radio formats, live artist showcases, and an optimum setting for networking opportunities.

The closing-night awards ceremony will celebrate radio personalities who are instrumental in keeping radio a prominent part of people's lives.

Some of the panels already in place include:

- "State of the Format: R&B Adult"

Do instrumentals work in the mix? Is '70s gold a better programming choice than '80s gold for adults? Can "alternative" R&B work for adult programming, and is there a future for it as a separate format?

- "Technology Isn't Just for Techno-Geeks Anymore"

DAB, hard-drive automation, digital downloading of music and

the Internet. How are these high-profile technical issues going to impact radio and its relationship with labels? A general overview of technology's future.

- "A Niche in Time: Modern Rock in Changing Times"

As modern rock continues to spread throughout the nation, in some markets where it's well-established, ratings are wavering as the format squirms

with growing pains. What's the alternative for new rock?

- "The All New Top 40"

Radio and record label executives try to define the latest direction for an enduring and endearing format.

- "Program Your Own New York Country Station"

Since the demise of WYNY, New York has had no country outlet. Attendees will break into teams, with guidelines and a budget, and come up with a winning formula for a New York country station.

For more complete information on registration and panels for the Radio Seminar and Awards, please see page 80 of this issue.

For additional details on this conference or any other Billboard conference, contact Maureen Ryan at 212-536-5002.



54 Years Of Billboard's R&B Singles Charts

The complete history of Billboard's R&B singles charts are compiled into the newly released "Top R&B Singles 1942-1995" by author/chart researcher/record collector Joel Whitburn. This comprehensive book chronicles every title (16,716) and every artist (3,900) to hit six decades of weekly R&B singles charts, from the '40s Harlem Hit Parade to the '90s Hot R&B Singles.

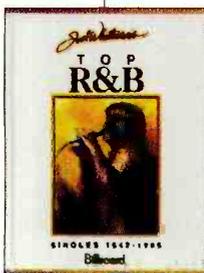
"Top R&B Singles 1942-1995" features complete Billboard chart data (debut date, peak position, total weeks charted, etc.) in an easy-to-read format complemented by thousands of artist and title notes.

Joel Whitburn is also the author

of "The Billboard Book Of Top 40 Hits" and "The Billboard Book Of Top 40 Albums." Also, look for more information in this column on Joel Whitburn's upcoming "Billboard Book Of Top 40 Country Hits" coming out this fall.

For more information on these titles or a Billboard Books catalog, contact Bob Nirkind at 212-536-5107.

"Top R&B Singles 1942-1995" is available in hardcover from Record Research for \$64.95. Please contact Record Research Inc., P.O. Box 200, Menomonee Falls, WI 53052 or call 414-251-5408. <http://www.recordresearch.com>.



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		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996	1995	1996
TOTAL	261,543,000	275,332,000 (UP 5.3%)	CD	143,612,000 163,317,000 (UP 13.7%)
ALBUMS	226,596,000	229,373,000 (UP 1.2%)	CASSETTE	82,626,000 65,416,000 (DN 20.8%)
SINGLES	34,947,000	45,959,000 (UP 31.5%)	OTHER	353,000 640,000 (UP 78.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,167,000	9,776,000	2,391,000
LAST WEEK	LAST WEEK	LAST WEEK
12,014,000	9,698,000	2,316,000
CHANGE	CHANGE	CHANGE
UP 1.3%	UP 0.8%	UP 3.2%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
11,395,000	9,522,000	1,673,000
CHANGE	CHANGE	CHANGE
UP 6.8%	UP 2.7%	UP 27.7%

DISTRIBUTORS' TOTAL MARKET SHARE (4/29/96-6/2/96)						
WEA	INDIES	SONY	BMG	PGD	UNI	EMD
21.5%	21.4%	13.9%	13.4%	12.9%	9.2%	7.8%

UNADJUSTED FIGURES FOR WEEK ENDING 6/2/96

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

The 'Impossible' Has Happened

FOR THE FIRST TIME since Nov. 30, 1985, there are two instrumentals in the top 30 of the Hot 100. Adam Clayton and Larry Mullen's updating of the "Theme From Mission: Impossible" (Mother/Island) bullets 11-10, while Robert Miles' European hit "Children" (Arista) jumps 31-27. The last two instrumental titles to simultaneously inhabit the top 30 were Jan Hammer's "Miami Vice Theme" and David Foster's "Love Theme From 'St. Elmo's Fire.'" Hammer's recording of the popular NBC series theme was the last instrumental to reach No. 1, while Foster's lush movie composition peaked at No. 15. They were both in the top 30 for a seven-week period beginning Oct. 19, 1985.

Clayton and Mullen's hit is the first top 10 instrumental since Kenny G's "Songbird," which peaked at No. 4 in July 1987. That nearly nine-year gap is the longest in the rock era without an instrumental top 10 single. And "Mission" is already tied for fifth place (with "One" from 1992) on the list of U2's greatest hits. "With Or Without You" and "I Still Haven't Found What I'm Looking For" both went to No. 1, "Desire" peaked at No. 3, and "Mysterious Ways" reached No. 9.

'KILLING' FIELDS NO. 1 HIT: Congratulations to the Fugees for debuting at No. 1 on the singles chart with their hip-hop version of "Killing Me Softly With His Song." That No. 1 is not on a chart in this country, of course, as the song is not available as a single here, but in the U.K. This is the first time that "Killing" has been No. 1 in Britain; Roberta Flack's version hit No. 3 in 1973.

TALKIN' LOUDERMILK: Brooks & Dunn's country take on the pop hit "My Maria" may be moving

down Hot Country Singles & Tracks, but another reworking of a Hot 100 hit is moving up. Neal McCoy has covered the Casinos' No. 6 hit from 1967, "Then You Can Tell Me Goodbye," for his latest Atlantic single. The song was written by Durham, N.C.-born John D. Loudermilk, who had a chart hit of his own with "Language Of Love" in 1961. Loudermilk's biggest pop hit was "Indian Reservation," No. 1 for the Raiders in 1971. He has also written hits as diverse as "Tobacco Road" (Nashville Teens), "Sittin' In The Balcony" (Eddie Cochran), "A Rose And A Baby Ruth" (George Hamilton IV), "Norman" (Sue Thompson), and "Thou Shalt Not Steal" (Dick & Deede).

'LAY,' LADY, LAY: When Martin Page set the longevity record on the Adult Contemporary chart on Dec. 16, 1995, with a 55-week run for "In The House Of Stone And Light," he had to know that the record would someday fall. That time has come, notes Richard Richman of Staten Island, N.Y., who acknowledges Sophie B. Hawkins for reaching her 56th chart week with "As I Lay Me Down."

THE BIG THREE: With "Tha Crossroads" by Bone Thugs-N-Harmony holding at No. 1 on the Hot 100 for the fifth week, 1996 may stand as the year with the fewest chart-toppers in the first six months. Only three singles have ascended to No. 1 this year: the others are Celine Dion's "Because You Loved Me" and Mariah Carey's "Always Be My Baby." In the first half of 1995, there were four No. 1 titles, and in the first half of 1994, there were five. In the heady days of 1975, 21 songs climbed to No. 1 in the first half of the year.



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