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WOMEN IN JAZZ: MUSIC ON THEIR TERMS

As Gender Bias Fades, New Artists Emerge Female Instrumentalists Embrace Range Of Styles

This story was prepared by Carrie Borzillo in Los Angeles, Bill Holland in Washington, D.C., and Marilyn Gillen and Melinda Newman in New York.

gan resorting to flashy shows to get attention—it's a statement worth repeating.

Today, female jazz musicians aren't

female jazz artists than ever before: drummers Cindy Blackman and Terri Lyne Carrington, pianist Geri Allen-Roney, pianist/singer Diana Krall, and



MARICLE



KRALL



ALLEN-RONEY



EADE



BLACKMAN



BLOOM

To say that women in jazz have come a long way may be an understatement.

However, taking history into consideration—from pianist/saxophonist Billy Tipton dressing as a man to gain acceptance to pianist Dorothy Done-

considered a novelty, nor do they hide their femininity. They're also not relegated to singing for male-dominated bands or playing the so-called "feminine" instruments, such as the flute, the cello, or the gender-neutral piano.

Rather, there is a wider range of

saxophonist Jane Ira Bloom. Many of these women are leading their own groups, some of which, like New York big band Diva and Seattle-based sax group the Billy Tipton Memorial Saxophone Quartet, consist solely of

(Continued on page 94)

Schneider 'Coming About' On Enja

BY CHRIS MORRIS

LOS ANGELES—In 1994, composer/conductor Maria Schneider debuted "El Viento," one of the major pieces on her new Enja album "Coming About," at a Women in Jazz concert at New York's Carnegie Hall. Music by Carla Bley, Toshiko Akiyoshi, and Melba Liston was also performed by the Carnegie Hall Jazz Orchestra that night.

Schneider recalls, "The only thing about it that was maybe a little odd is that with us, as musicians, the thing mostly that connects us is the fact that we're women."

Schneider has rapidly attained a position of celebrity in the jazz world that has much to do with the excellence of her imaginatively orchestrated, impressionistic compositions and

(Continued on page 95)



SCHNEIDER

Carla Bley's Career Has Legs

BY JIM MACNIE

NEW YORK—In the '60s, when jazz was busy touting a burly, frantic sound that reflected the political climate of the day, Carla Bley garnered notoriety for championing sophistication and refinement over helter-skelter emotion.

Even though she was a musical novice in a scene that was virtually devoid of women, Bley received the respect of her peers. This acceptance was due to the brilliant singularity of such pieces as 1968's "A Genuine Tong Funeral" and 1975's "3/4." Both were signposts of a fertile mind whose writing skills were just beginning to be tapped.

She spent the next two decades leading an ever-changing big band that doubled as a vaudeville act. Onstage antics were

(Continued on page 96)



BLEY

Tori Amos' Igloo Houses A Pet

BY PAUL VERNA

NEW YORK—In a business that thrives on long-lasting relationships,



AMOS



PET

few can boast the longevity that Tori Amos and her manager, Arthur Spivak, claim to enjoy. To hear them tell the story, they were married 10,000

(Continued on page 105)

MUSIC TO MY EARS



ANDRAÉ CROUCH



MARVIN WINANS

Gospel Greats Say Church Fires Spark Mission To Carry On

SEE PAGE 5

MONTREUX
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Searing Fires Vs. Sounds Of Faith

In a culture originally founded on individual freedom, spiritual exploration, and personal accountability, the manner of one's art is the banner of one's heart. If there is one place in the American experiment where an almost impossible faith in justice, fairness, and the clout of one's conscience has made the dream of democracy manifest, it is in our nation's houses of worship.

Protecting an ancient belief in humanistic ideals so potent that it has inspired and shamed this country into fulfilling some measure of its promise, our churches have also been a remarkable fount of musical excellence. Tragically, these institutions are under siege by arsonists, with over 80 African-American, multiracial, and white Bethels in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, Oklahoma, South Carolina, Tennessee, Texas, and Virginia damaged or burnt down under suspicious circumstances since 1990.

But if observers believe that the congregations that are often at the core of this country's religious and cultural sense of possibility are being defeated by these malicious blazes, they have misjudged the fathomless resources that made those churches miraculous in the first place.

"Whoever's trying to destroy these churches probably understands that historically, the church is a focal point for many, many black, Hispanic, and white communities," says world-renowned gospel singer Andraé Crouch, a six-time Grammy winner and pastor of the Christ Memorial Church of God in Christ in Pacoima, Calif. "In so many ways, it's the music coming out of these churches that has expressed the dependency people must have on faith in tough situations. The word 'gospel' means good news, but everything in the Bible is *not* good news. What you learn in reading about Jesus is that he had an effect by removing yokes and obstacles. Since his gospel was an example for us to follow, it's only logical that gospel music should have had the same historical effect."

Gospel music was first described as such in Ira David Sankey and P.P. Bliss' "Gospel Hymns," published in 1875. The songbook drew from such sources as African chants, slave rituals, field hollers, street preaching, British hymnody, antiphonal psalm singing, the New England shape-note school that swept the South after 1800, the camp meeting music of American revivalism, and regional folk and idiomatic sources to create a common post-Civil War hymnal for congregations as varied as Protestant, Holiness-Pentecostal, and Evangelical.

"My great-great-grandfather was a slave," says Marvin Winans, leader of the five-time Grammy-winning gospel quartet the Winans. The pastor of Perfecting Church in Detroit, Winans says that most of his post-slavery ancestors were sharecroppers; his great-grandfather migrated from Mississippi to Detroit in 1918.

"I remember as a little boy going to the church that my great-grandparent founded, the Zion Congregational Church of God in Christ, and hearing the call-and-response singing that started in the back pews," he says. "People with no formal training were doing riffs and harmonies in what I saw as a cultural lifestyle that enriched us all."

Calvin P. Dixon, perhaps the first black preacher to be recorded, cut the spirited sermon "As An Eagle Stirreth Up Her Nest" in February 1925 for the Columbia Records Race series, but it was labelmate the Rev. J.M. Gates who saw commercial success a year

later with "Death's Black Train Is Coming" and "I'm Gonna Die With The Staff In My Hand."

Blues guitarist Aaron "T-Bone" Walker (1910-1975) once asserted that "the blues comes a lot from the church, too. The first time I ever heard a boogie-woogie piano was the first time I went to church. That was the Holy Ghost Church in Dallas, Texas." Early country stars, such as the Maddox Brothers & Sister Rose and the Brown's Ferry Four, featured gospel in their acts in the '40s, and by 1948, white gospel act Homeland Harmony Quartet notched a major hit with "Gospel Boogie."

Crouch, whose spirituals were covered by Elvis Presley, notes that florid Afro-American "surge-singing," in which two or more churchgoers spontaneously sang similar intertwining gospel passages, became a shared aspect of black gospel and white country music. "Dolly Parton's singing is directly out of the church," he says, "and down in Nashville, they know that certain inflections, emphasis of chords, and topping off of high notes are identifiable with singers who *lived* gospel and country music, rather than learned it professionally."

Just as Parton's Church of God background informed her sound (her grandfather the Rev. Jake Owens penned the Kitty Wells spiritual "Singing His Praise"), many blues greats, such as Bessie Smith and Ma Rainey, had gospel roots. Conversely, Thomas A. Dorsey, the gospel Gershwin, wrote and played early bawdy blues classics with Tampa Red ("It's Tight Like That") under the pseudonym Georgia Tom.

Jazz titan Charles Parker came out of the sanctified church. R&B pioneers Little Richard, Ray Charles, and Al Green got their chops in chapels; Brook Benton and Dinah Washington emerged from gospel (the latter trained by the great Sallie Martin, composer of "Just A Closer Walk With Thee," back when Washington was called Ruth Jones). Sam Cooke and Johnnie Taylor recorded with gospel groups the Highway QCs and the Soul Stirrers; Lou Rawls started with the Pilgrim Travelers; Cissy Houston and Dionne Warwick were associated with the Drinkard Singers and the Gospelaires; Wilson

Pickett began with Detroit's Fabulous Violinaires; David Ruffin of the Temptations sang with the Dixie Nightingales; the Staple Singers were initially gospel novelty stars; Sly Stone's first recording, at age 5, was the sacred single "On The Battlefield For My Lord"; and Aretha Franklin, daughter of gospel legend the Rev. C.L. Franklin, modeled her modern style with producer Jerry Wexler after a hybrid of Marion Williams, Clara Ward, and Mahalia Jackson, whose sometime organ accompanist was Billy Preston, a sideman for James Cleveland and Aretha long before he cut "My Sweet Lord" with George Harrison.

Without the safe creative haven of a church, many of these careers might never have been launched. Meanwhile, the preacher in the pulpit counsels that those zealots perverse enough to carry a cross and a prejudice are doomed to buckle under the weight of both.

"The very strength of a church is predicated on its ability to bounce back," says Winans, "and that's the strength of a song, too. So whoever's doing these burnings, if they seek to silence our voices, it's going to backfire. Because they're only fueling a musical blaze of inspiration that will outshine any fires they could ever set."

MUSIC TO MY YEARS



by Timothy White

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THIS WEEK IN BILLBOARD

REMEMBERING STEVIE RAY

Eric Clapton, Buddy Guy, Robert Cray, and Bonnie Raitt were among the musicians who paid tribute to the late Stevie Ray Vaughan in a concert that Epic is releasing as an album, home video, and laserdisc. Carrie Borzillo has the story. **Page 12**

A CLASSICAL ARRANGEMENT

Yo-Yo Ma has signed a new five-year exclusive contract with Sony Classical, a deal that reflects the high value the label places on the renowned cellist and his creative approach to repertoire. Heidi Waleon reports in her Keeping Score column. **Page 35**

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Commentary

One Band's Tips For Career Longevity Dedication, Not Trendiness, Goes A Long Way

BY JACK RUSSELL
and MICHAEL LARDIE

Over the last four years, we've been told by members of the music industry that rock is dead and that any hard rock band of the last decade that hasn't achieved mass success on the level of Def Leppard and Metallica might as well pack it in.

We don't believe any artist of any genre need pack it in, no matter what the current tide of musical tastes. Ours is a tale of working professionals whose work has been more celebrated at some times than at others. But we've worked steadily, and there are lessons to be learned in that—lessons we have sometimes learned the hard way.

They are lessons—and a message—that we believe are relevant to other working professionals whose job happens to be making music.

As is usually the case when a label's leadership changes, we became "yesterday's news" at our former label during a time of transition. We were fortunate enough to find a new deal with Zoo Entertainment, record "Sail Away," and tour for nearly two years. Recently, we signed with Imago, and we are preparing our 10th album, "Let It Rock."

As a result, we are in an encouraging position in the music business. We have the opportunity to tour in support of a new record and stay in contact with the fans who have always supported us.

But we didn't just disappear in those times between albums. We toured and were able to do so because we had cemented our goal and belief in Great White being a band with longevity. The same can be said for every other hard rock/heavy metal band that continues to work. Recently, we've noticed that there has been a re-emergence of industry support for our music, with tours by everyone from Metallica and Kiss to Ted Nugent and AC/DC. Of course, we're thankful for all of that.

Since the late '70s, there have been three "demises of metal/rock": the late '70s, when Joe Perry left Aerosmith; the late '80s, with the second English invasion; and 1992, when Nirvana's "Smells Like Teen Spirit" hit big. Pearl Jam, Alice In Chains, and Soundgarden are reminiscent of such early metal acts as Cream and Black Sabbath. Hard rock/heavy metal keeps coming back into fashion.

The truth is, despite the on-again, off-again industry pronouncements, rock has been alive and well on the edges of the radar screen, as evidenced by musicians like us who continued to work during lean times. When we didn't have the support of the industry as a whole, we were still able to find people who fit our program.

Necessary to keeping it together during those leaner times is a firm belief in

yourself, your music, your band, and your goals. Simply put: Don't give up, and don't count solely on outside forces for validation of your worth. Determination, dedication, and perseverance go a long way for anybody. If you believe in something and love what you're doing, you will stick with it. By the same token, if you are looking for a scapegoat for why you didn't succeed in the past, then you are

yourself and released "Shot In The Dark" on our own label. The record did very well in our hometown of Los Angeles, and not long after, we were signed by Capitol Records. We never thought of simply packing it in, because we believed in ourselves and our music.

Longevity for a band, as in life, is built on sobriety. This isn't something we talk about much, but staying away from drugs and alcohol has helped us look at our career with a powerful focus. It wasn't always this way for us, though: Until four years ago, we, as a group, were too messed up to concentrate on our business. Together, we made the decision to straighten out and have supported one another through it all. Keeping clean has kept us together and focused on the business of making music.

Career longevity demands respect for others—people you'll encounter when you are hot and when you are not. Through the years, we've been lucky to have made friends with many radio and press people. Whenever we visited stations, we always knew they were helping us, and we acted accordingly. We approach other media professionals with the same level of respect.

One of our goals now is to headline arenas again. We believe that if you stick around long enough and can persevere through all those ups and downs, you can have other shots at a successful career. It's like sailing in rough weather and trying to bring the boat to the shore: When you finally make it through the torrential tides and the shark-infested waters, you will both deserve and enjoy that success more.



'Don't give up, and don't count solely on outside forces for validation of your worth'

Jack Russell and Michael Lardie are members of Imago recording act Great White, which formed in 1981. Its latest album is "Let It Rock."



in for a rough road ahead.

If a band really believes, for instance, that MTV destroyed its career by not playing its video or because of teasing from Beavis & Butt-head, its members are missing the key to musical longevity: measuring success on one's own terms. Before MTV ever thought of playing Great White, we were playing shows night after night. And if MTV were to die tomorrow, we'd still be playing concerts.

Folks who know the full history of Great White can tell you that we were dropped by our first major record company in 1984. We decided to do it our-

LETTERS

CRESCENT CITY MAIL CALL

Thanks to Timothy White for the Billboard articles [The White Paper, "Latin Jazz & Funky Roll: The Allure Of The Big Easy's Frenchmen Street," Billboard, June 8] and for a great interview. All of us in the neighborhood

are grateful for the wonderful press and the interest you've had in our little part of the world. You have caused new excitement for all of us who live this day to day. Again, thank you.

Shawn Donnelly
Manager
Check Point Charlie
New Orleans

Whoa! It is great to read Billboard's pieces on New Orleans and our music. We all loved the David Gahr photo spread

["Family Portraits: Images Of The New

Orleans Jazz & Heritage Festival '96," Billboard, May 25]. And Timothy White did a good job of explaining the feel and the soul of our town; I enjoyed the Frenchmen Street article, Cafe Brazil being one of my favorite haunts. Also, those guys in Galactic will be thrilled for the press, especially since they will be starting their first set of real dates outside of New Orleans, a little tour of the Northeast, in July.

David Foster
Press and Promotions Office
New Orleans Jazz & Heritage Festival
New Orleans



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PolyGram Signs Jim Steinman Songwriter Working For Stage, Film

■ BY IRV LICHMAN

NEW YORK—Jim Steinman, the songwriter/producer who is embarking on major theatrical/film music projects, has made a long-term co-publishing deal with PolyGram Music Publishing Group.

The deal, says David Simone, president of PolyGram Music Publishing Group, gives the company exclusive worldwide rights to the Steinman catalog. It is Steinman's first long-term arrangement with a global music publisher in a decade. PolyGram's rights extend to many of Steinman's existing songs and to all material created during the term of the agreement.

Simone declines to disclose monetary details or the chronological length of the contract, but he says that the contractual arrangement "isn't a typical publishing deal that merely runs for 10 years, with one-year options along the way. He is, after all, the biggest-selling songwriter of the modern era. Two Meat Loaf albums containing Steinman material have sold a total of 50 million [units]."

Simone's relationship with Steinman and his manager, David Sonenberg, dates back 15 years, when, after the release of Meat Loaf's 1977 multiplatinum debut, "Bat Out Of Hell," he signed the artist to RCA (in the U.S.) and Arista (for the rest of the

(Continued on page 103)

Sandiford-Waller Named Hot 100 Chart Manager, Keeps R&B Duties

NEW YORK—Theda Sandiford-Waller has been named chart manager for Billboard's Hot 100 Singles chart while continuing to oversee Billboard's R&B album and single charts.

She is the first woman appointed to manage the Hot 100.

Sandiford-Waller was also named director of charts for Billboard's sister publication Top 40 Airplay Monitor and will continue to oversee charts in R&B Airplay Monitor.

Sandiford-Waller's rise at Billboard has been rapid; she assumed her post as R&B chart manager Jan. 30 (Billboard, Feb. 10).

"In her short time at Billboard, Theda has proven to be an exceptionally quick study who easily grasped our various chart methodologies," says Geoff Mayfield, Billboard director of charts.

"The Hot 100 is one of Billboard's

franchise charts, and we are fortunate to have a detail-oriented team player on staff to fill this crucial role," he adds. "Her enthusiastic interest in a wide variety of music styles and her radio programming background make her an ideal candidate for this new challenge, but we will also continue to rely on her expertise in the compilation of our R&B charts."

"I am thrilled beyond measure," says Sandiford-Waller. "I hope that I can live up to Billboard's high standards and high expectations."

Prior to joining Billboard, Sandiford-Waller was music director at country WYNY New York, where she worked for 2½ years. A graduate of Tufts University in Boston, Sandiford-Waller has also held positions at heritage R&B station WBSL New York and R&B WILD Boston.

Sandiford-Waller, who begins her new duties July 8, will continue to report to Mayfield and Airplay Monitor editor Sean Ross. She succeeds Jerry McKenna, who is exiting the company in July for a position at RCA Records.



SANDIFORD-WALLER

Manchester Bombing Halts Retail Shops, Broadcasters Recover From Blast

This story was prepared by John Ferguson and Mike McGeever, retail and broadcasting editors, respectively, of Music Monitor.

LONDON—Music retailers in Manchester, England's second-largest city, are counting the cost of the terrorist bomb that decimated the city's center June 15 and is likely to have a long-term, catastrophic effect on their business.

The bomb, widely attributed to the Irish Republican Army, ripped the heart out of the Arndale Centre and is expected to lead to insurance claims of up to \$300 million. The explosion also forced radio stations in Manchester to abandon playlists, formats, and commercials, as they became the first and immediate source of information for the shocked community.

At press time, Manchester's leading music retailers were unable to assess the full cost of the damage. However, it appears that the small HMV store at 21 Market St., probably the closest music outlet to the blast, was the most seri-

ously affected, while the chain's Manchester flagship store further down the road sustained damage to its front.

The front of the Virgin Megastore on Market Street (about 250 yards from the bomb site) was also badly damaged, and five staff members suffered slight injuries in the explosion.

With doubts already surfacing as to whether the Arndale Centre can be rebuilt, the futures of a W H Smith store and a Music Junction record shop are also in question. It is unclear how many other independent retailers in surrounding streets were damaged, because many stores were not open for business early the following week.

HMV and Virgin were unable to say when the stores would be trading again, but it is hoped that both will restore a retail presence in the next two weeks. HMV operations director Wilf Walsh says the situation looks gloomy. "Our smaller HMV . . . was only 50 yards from the blast, and it doesn't look good there," Walsh says. "We are waiting to

(Continued on page 99)

Distributors Expect Huge 4th-Quarter Video Sales

■ BY SETH GOLDSTEIN
and EILEEN FITZPATRICK

NEW YORK—The fourth quarter won't be as crowded with direct-to-sell-through titles this year as it was in 1995. However, led by Disney's "Toy Story," which some distributors think will ship 35 million-40 million units, the volume of front-line cassettes should more than compensate.

Barring the unexpected, such as a shortage of plastic shells to house tapes, sales will set another record.

Wholesalers anticipate big things from Warner's "Twister," which has earned nearly \$200 million at the box office; Paramount's "Mission: Impossible," which has earned close to \$150 million; and 20th Century Fox's "Independence Day," a candidate to be the summer's biggest hit when it opens July 3.

None of the three have been officially placed on the fall home video list. However, no one doubts their arrival in October and November, and Craig Alexander of Media Group Research in

(Continued on page 99)



Tribute To Teamwork. Grammy-winning songwriter/producers Jimmy Jam and Terry Lewis were honored recently at the T.J. Martell Humanitarian Award Gala in New York. Jam and Lewis, who are represented by EMI Music Publishing Worldwide, have generated nearly 50 top 10 R&B hits and more than 20 pop hits. Their tune "On Bended Knee," performed by Boyz II Men, won ASCAP's 1996 song of the year award. Pictured at the dinner in Lincoln Center, from left, are Ron Sweeney, executive VP, black music, at Epic Records; Frances Preston, president/CEO of BMI and president of the T.J. Martell Foundation; Tony Martell, chairman of the T.J. Martell Foundation; Clarence Avant, chairman of Motown Records; Jam and his wife, Lisa Harris; and Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide.

Record Club Ups Hold-Back Period Columbia House Reacts To Club Critics

■ BY ED CHRISTMAN

NEW YORK—In a move to redress some of the criticism aimed at record clubs, Columbia House has announced that it will lengthen the window of time under which albums are made available to club members.

Richard Wolter, chairman/CEO of Columbia House, says that the company will double the hold-back period to six months for new-artist signings and for artists re-signing with labels that license product to the record club.

Albums from artists with existing contracts will continue to be made available through the club under the traditional 90-day window.

"We have been in discussions with major licensors to review terms under which we acquire product, and this has been initiated by us in response to the increasing resistance the labels were encountering in securing club rights under traditional terms," Wolter says. "We recognize that the marketplace is changing, and we want to be sensitive to those changes."

Record clubs have been under attack from retailers, who charge that club offers of "12 CDs for the price of one" devalue music product. In March, at the National Assn. of Recording Merchandisers' annual convention, a group of merchants met to consider pursuing legal action to remedy what they con-

sider to be onerous record club practices. But that effort appears to have reached an impasse, because four of the largest accounts are said to be opposed to taking legal action.

In addition to music merchants, some artist managers have been critical of record clubs because they pay reduced royalty rates and use a significant amount of free goods to market the club.

In acknowledging those complaints, some labels have been seeking to increase the window under which albums are made available through clubs. For example, Atlantic Records does not plan to make the new Stone Temple Pilots and Hootie & the Blowfish albums available to the clubs this year.

"We are putting the changes in place where we feel the most resistance is taking place," Wolter said. "The primary purpose to do this is to ensure that we have a continuing stream of product."

In announcing the change, Wolter reasserted his belief that record clubs are vital to the industry's health. He says that record club advertisement creates awareness that benefits retailers as well as the clubs, and he notes that record clubs are a major supporter of catalog. "We continue to be a unique distribution channel, which has helped the industry grow," he says.

"We are an important income stream for artists and labels," Wolter adds. "And we are good for the consumer."

Market Access Part Of 11th- Hour China Deal

■ BY BILL HOLLAND

WASHINGTON, D.C.—The decision of Chinese government officials to allow foreign record companies access to joint ventures in the huge and untapped Asian nation's market is the most surprising and exciting development to come out of the new China/U.S. anti-piracy accord signed June 17. The 11th-hour pact averted a threatened trade war with the Chinese.

Over the last year, industry officials hoped that China might make

(Continued on page 103)

EU To Address Japan's Lacking C'right Reform

■ BY PETER CHAPMAN

BRUSSELS—European Union trade officials could be set for a showdown with Japanese diplomats at the Monday (24) World Trade Organization meeting in Geneva, Switzerland, over Japan's alleged failure to amend its copyright law to bring it in line with international agreements.

Current interpretation of Japanese law puts pre-1971 material by international artists in the public domain; this material is on sale in Japan free of artist

(Continued on page 103)

Aussie Industry Awaits Effects Of New Charts

■ BY ADAM WHITE

SYDNEY—As Australian record companies and retailers make the switch to electronic point-of-sale music charts in the months ahead, no one expects a tough market to get any easier. It's just that they'll be duking it out for the consumer's favor with the equivalent of light-sabers instead of swords.

"It's time for this industry to enter the 21st century," says Paul Martynovich, managing director of EMI

(Continued on page 104)

Malaysia To Institute Point- Of-Sale Charts

This article was prepared by Alexander Nuvich in Kuala Lumpur, Malaysia, and Adam White in London.

The Malaysian music industry, helped by a cadre of young computer programmers, is constructing Southeast Asia's first electronic point-of-sale music charts.

The charts are due to launch within 60 days.

Many of those involved see the project as a significant advance for the

(Continued on page 105)

Artists & Music

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

Jazz Icon Ella Fitzgerald Dead At 78 'First Lady Of Song' Influenced Generations Of Vocalists

■ BY JIM MACNIE

"Baah doodie zeeet bwahh, booy doodie doodie-o deet deet bwen..." A television broadcast of Ella Fitzgerald in action is a reminder of just how convincing and inventive this jazz singer was. For a large part of her career, she made gibberish sound not only compelling and logical, but very, very pleasurable.

Her singing was deceptive, though: It tricked intricate moves into seeming natural. The crunch of its mechanics, complex to be sure, was almost always hidden by a gorgeous tone and feeling of simple coherence that couldn't help but impress those who fell under its sway.

That sway had historical resonance of immense proportion, so there is no reason to assume it will end with Fitzgerald's passing. The revered vocalist died June 16 at home in Beverly Hills, Calif. The diabetes from which she had suffered for years was the cause. She was 78.

Fitzgerald's reach was oceanic. Jazz combos were her main musical environment, but she performed in innumerable contexts, from settings as large as jazz orchestras and pops symphonies to duo situations with a single guitarist. In addition, she recorded with many of jazz's immortal figures, including Louis Armstrong, Duke Ellington, and Count Basie.

Her influence over vocalists is immeasurable, and a tribute concert at New York's Carnegie Hall scheduled for July 9-10 will feature many of the singers who hold her dear, including Carol Sloane, Diana Krall, Chris Connor, Ernestine Anderson, Shirley Horn, Diane Schuur, Margaret Whiting, Weslia Whitfield, Ruth Brown, Susannah McCorkle, Helen Merrill, Mandy Patinkin, and John Pizzarelli.

The instrumentalists will include trumpeter Harry "Sweets" Edison, guitarist Herb Ellis, pianists Tommy Flanagan and Paul Smith, and vibra-

phonist Lionel Hampton. Every era of Fitzgerald's career will be featured.

Over her career, she amassed 13 Grammy Awards, including one for lifetime achievement in 1967. In 1979, she was heralded with a Kennedy Center Award. Her prestige couldn't have been any greater: Ella is a jazz icon.

It was a status she earned over a six-decade career. Fitzgerald was born



ELLA FITZGERALD

in Newport News, Va., April 25, 1917. Her parents' common-law marriage crumbled soon after, and her mother took her to live in Yonkers, N.Y.

The start of her incredible singing career came via another art form. As a recently orphaned 16-year-old living in Harlem, N.Y., Fitzgerald spent an afternoon at the Apollo Theatre trying to win over the audience with dance moves during a talent contest.

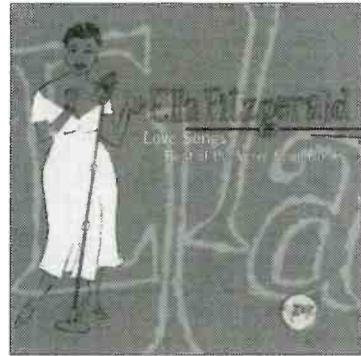
By her own admission, it didn't work, and she turned to a couple of songs, "Object Of My Affection" and "Judy," to placate the crowd.

Presto. An audience was wooed. Saxophonist Benny Carter was there, and he told all the bandleaders he knew about Fitzgerald's nascent and natural skills. Several passed on the young talent, but drummer Chick Webb not only signed her up, he became her legal guardian. Webb steadily touted her talent to the world, and to a large degree, he reconfigured his band to stress Fitzgerald's voice.

From the start, it was Fitzgerald's

work to turn the ordinary into the unique. At the age of 20, she took Webb's group to the pop charts with a vivacious update of an old nursery rhyme. "A-Tisket, A-Tasket" was a massive hit that ultimately became her signature song.

The explicit diction and sunny disposition that became hallmarks of her style were initially heard around this



time. Some jazz artists are cast as tortured souls, implicitly stressing the woe in their lives; Fitzgerald's public persona was that of a gleeful cherub.

You can hear it in the way she worked with Webb. Though fronting a potent jazz band, the drummer had his singer interpret tunes that were easily digested by audiences. So much so, in fact, that the woman who became known as jazz's "first lady of song" was considered by some to be lacking in the emotions department.

Webb died of tuberculosis in '39, and Fitzgerald's position was such that she became the leader of the group. That stint lasted a couple of years; it wasn't long before her solo career began.

By 1945, the naysayers had little critical ground to stand on, no matter how "girlish" the young vocalist sounded. With the recording of "Flying Home," which would become a well-known vehicle for jam sessions thanks to Ella's quixotic improvs, her pipes

(Continued on page 14)

Philips' Secret Garden Set Blossoms In Int'l Markets

■ BY TERRI HORAK

New age fusion album "Songs From A Secret Garden," by the instrumental duo Secret Garden, has covered a lot of ground since it was released last year.

The album—a collection of lush melodies by Norwegian composer/key-boardist Rolf Lovland and Irish violinist Fionnuala Sherry—was released by Mercury Norway in Europe, Scandinavia, and the Netherlands.

Bolstered by a first-place prize for the track "Nocturne" at the 1995 Eurovision Song Contest, the album has sold 130,000 copies to date, according to the label.

Released April 16 in the U.S. by Philips, "Songs From A Secret Garden" is flourishing with American audiences and has been in the top 10 of Billboard's Top New Age Albums chart for the past month. But for Secret Garden, perhaps the sweetest part of the album's success is that it was so unexpected.

"The ultimate story is that this has really not been planned," says Sherry, who has recorded and toured with Van Morrison and Sinead O'Connor, among others. "We started with just a passion for the music and working together, and the rest just followed."

Sherry and Lovland, a popular Norwegian songwriter and producer, began working together after they met at the 1994 Eurovision Song Contest. "The project was allowed to develop quietly with no record company or strategy to rely on, just our strong musical feeling for the project," Lovland says.

With Lovland's links to PolyGram Publishing in Norway, the album was picked up by Mercury there just prior to the 1995 Eurovision win.

In addition to its U.S. release, the album has recently been issued in Australia and Japan on Mercury. Canada, Mexico, and Brazil are next up, on Philips. "It's an amazing thing to have a Norwegian album released in 50 terri-

tories, but that's what I'm hoping for. The music is very universal," says Yngve Ness, who handles local and international marketing for PolyGram Norway.

The impetus to release and promote the album in the U.S. was a fundamental one, according to Philips VP (U.S.) Lisa Hartman. "This is going to sound sappy, but when I first heard the album I was overwhelmingly bowled over by it; there is something magical happening



SECRET GARDEN

in the grooves."

The artists agree that, while the music is composed by Lovland, it is the duo's interaction that gives the album its special feeling. "A very important part of the production is based on the performance between the two of us: It's straight from the heart that we built on," Lovland says.

Philips is building its marketing plan on the music's compelling nature. Ready acceptance by select radio programmers has provided a solid foundation. In-store play, listening posts, and in-store performances have also been key.

The label kicked off the American campaign with a special page in the PolyGram Group Distribution release book, which included a three-song sampler. Field reps are using the sampler and a brochure as basic tools in promotions for their markets.

The campaign's main thrust has been at the local level, where reps have developed tie-ins with florists featuring displays, samplers, and bounce-back cards. Other promotions involved botanical gardens, art museums, spas, and Celtic gift shops.

Two outside marketing firms were brought in to focus on alternative markets such as new age bookstores, restaurants, and hair salons, as well as the traditional retail market.

(Continued on page 14)

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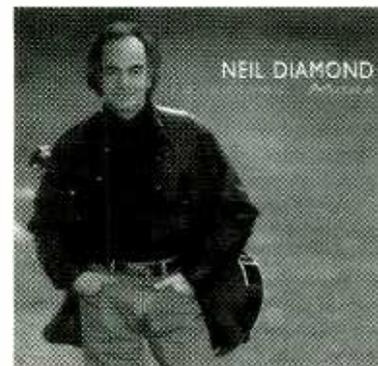


Diamond's 'Tennessee Moon' Shines Down Under Australians Extremely Loyal To Columbia Singer

■ BY ADAM WHITE

SYDNEY—So far, the "Tennessee Moon" has cast its longest shadow in the Southern Hemisphere.

Neil Diamond's Nashville-made



recording of that name has made its strongest worldwide chart showing in Australia, a market that has been intensely loyal to the singer for the past 20 years. The Columbia Records album spent almost three months in the Australian Record Industry Assn. chart's top 10 after its release in February, and was prevented from topping the chart last month only by Alanis Morissette's "Jagged Little Pill."

Sony Music Entertainment Australia reports that "Moon" has sold 150,000 copies, spurred by an aggressive TV marketing drive and a successful concert tour by the singer.

"I don't know why the Australians have such an affinity to my music, and I'm sure not going to question it," says Diamond, who was even persuaded to make a rare in-store appearance at the end of his Down Under tour.

That was the result of a bargain with Denis Handlin, chairman of the Sony Music company there. "The deal was that [the record company] had to get two albums, 'Tennessee Moon' and 'Greatest Hits 1966-1992,' into the top 10," recalls Diamond. "[They] did it, and I had to live up to my end of the bargain! And I was glad to do it. It was great—over 2,000 people showed up, and I talked to hundreds of them."

The site was a branch of Brashes, the market-leading music retailer, at one of Australia's largest shopping malls, in the Sydney suburb of Parramatta. Handlin says Diamond spent 90 minutes there April 24, and the store sold 1,200 copies of "Tennessee Moon" that day.

"Everyone seems to want in-store appearances," says Diamond, noting that before visiting Australia, he performed at the Virgin Megastore in Los Angeles at the request of Columbia Records Group chairman (U.S.) Don Ienner. "It's very much like my early days, where the artist really makes himself accessible, and I like it a lot."

Handlin attributes Diamond's antipodean popularity, in part, to lasting memories of his 1976 concert tour and the success of 1972's "Hot August Night" on MCA Records. "Australia was the biggest market for that album

on a per capita basis," says the Sony executive, who also cites the impact of Diamond's 1992 concert dates. "There's a great loyalty to this guy; he has never forgotten Australia."

Nor have memories faded at MCA. Managing director Paul Krige estimates that cumulative sales of "Hot August Night" in Australia—a nation of 18 million people—have exceeded 1 million units. An equivalent per-capita performance in the U.S. would have yielded sales of more than 13 million copies.

Krige adds that MCA sold 58,000 copies of a two-CD compilation, "The Essential Neil Diamond," during his recent tour, boosted by a TV marketing effort. The set was a repackaging of a previous MCA release, "The Ultimate Collection," which had sold 28,000 units four years ago.

Diamond's own dealings with his former record company appear to be cordial. "We keep MCA updated on all my

(Continued on page 104)

Columbia

Christian Act PFR Bows Out With Sparrow's 'Them'

■ BY DEBORAH EVANS PRICE

NASHVILLE—After carving a successful niche in the Christian rock community with its first three albums, Vireo/Sparrow Communications trio PFR has announced that it is disbanding, making its July 23 release, "Them," the group's final studio effort.

PFR will embark on a 12-city Now You See "THEM"—Now You Don't tour in the fall with Dogs Of Peace and plans to record two new songs for a "best of" compilation, before parting company to pursue other interests. A release date for the compilation has not been set, but Sparrow plans to release it within the next two years.

Originally known as Pray For Rain, the trio won the Gospel Music Assn.'s 1993 Dove Award for rock album of the year with its self-titled debut. After encountering another act with the same name, members Joel Hanson, Patrick Andrew, and Mark Nash shortened their

moniker to PFR and released the subsequent albums "Goldie's Last Day" and "Great Lengths," which solidified their popularity in the Christian marketplace.

After garnering numerous Dove and Grammy nominations and topping consumer publication readers' polls, why would the group quit at the height of its popularity? "Mark, Pat, and I certainly



PFR

like working together," says Hanson. "That's not the reason why this is the last record. We have been doing what we do together for eight years... This is the time for us to move into directions that may be different from each other."

Hanson says that Nash is interested in producing other acts and that Andrew wants to continue to pursue a career as an artist. He adds that Sparrow has been supportive of the group's decision.

"It has been our privilege to serve PFR throughout the last six years," says Bill Hearn, CEO of EMI Christian Music Group, Sparrow's parent company. "As a band, PFR has impacted thousands of young listeners with great music and a positive message. Though we will miss their work as a band, we support their decision to move on to another chapter and have tremendous respect for their individual artistic talents."

Sparrow president Peter York says the band members told him last summer that they were considering calling it quits. "I respect the integrity of the deci-

sion they feel they had to make," says York. "They really feel it's an inspired thing, something they've been prompted by God to do, and I'm for artists who think that way and respond to those kind of promptings."

To give the group a big send-off, Sparrow has teamed with Z Music Television to produce "Now You See 'THEM'—Now You Don't," a 30-minute retrospective on PFR that will air throughout August and September on the Christian music video channel. The show will be serviced to retailers on an in-store loop that will also feature segments on Dogs Of Peace, a Sparrow duo composed of PFR producer Jimmie Lee Sloas and Gordon Kennedy and now signed to Charlie Peacock's re:think label.

In September, PFR will begin its tour, which is scheduled to hit 12 cities, including Denver, Portland, Ore., Detroit, Chicago, Fort Lauderdale, Fla., and the band's hometown, Min-

(Continued on page 25)

George Martin Knighted; Van Morrison Gets O.B.E.

LONDON—Beatles record producer George Martin, singer/songwriter Van Morrison, and promoter Harvey Goldsmith have received honorary awards in the Queen's Birthday Honours list, unveiled here June 14.

George Martin is knighted and so becomes Sir George Martin. The award is given in recognition of Martin's service to the U.K. recording industry.

"I am absolutely astonished, but of course, I am delighted to be awarded a knighthood," Martin says. "I've had the good fortune to work with many marvelous people over the years, and I feel that this honor is theirs to share."

Martin is already a holder of the

C.B.E. (Citizen of the British Empire) award.

Morrison, whose song "Days Like This" was recently adopted as a peace anthem in his native Northern Ireland, receives an O.B.E. (Order of the British Empire), commemorating some 30 years in the business.

Leading U.K. promoter Goldsmith gets a C.B.E. for services to entertainment. In

addition to his commercial ventures, he has been heavily involved in charity projects and the setting up of the U.K.'s National Music Festival, an annual celebration that encompasses a wide range of music and music-related activities.

JON CROUCH



MARTIN



MORRISON

EXECUTIVE TURNTABLE

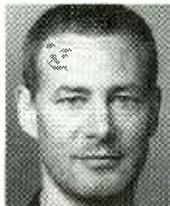
RECORD COMPANIES. Danny Wynn is promoted to senior VP, business affairs, at Sony Music in New York. He was VP, business affairs.

Michael J. Nolan is named VP of finance and administration for Sony Classical in New York. He was assistant controller, financial planning and analysis, for Sony Music Entertainment.

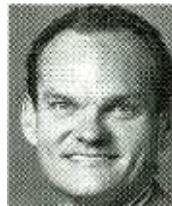
Manolo Gonzalez is promoted to VP of national promotion and Southwest operations for EMI Latin in San Antonio, Texas. He was VP, A&R and administration, Southwest region.

Sheri Huguely is promoted to senior director of product management for LaFace Records. She was national director.

Elektra Entertainment Group in New York appoints Dane Venable senior director of marketing and Jayson Jackson director of marketing and promotes Pete Rosenblum to national director of college/alternative promotion and Donna Champy to controller. They



WYNN



NOLAN



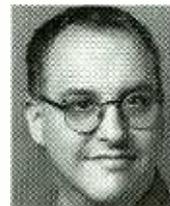
GONZALEZ



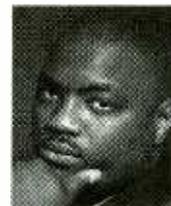
HUGUELY



VENABLE



SUSSMANN



DJ MISTER CEE



BOOTH

were senior director of marketing at EMI Records, marketing manager for Def Jam, manager of college/alternative promotion, and assistant controller, respectively.

Steve Sussmann is promoted to director, advertising/account management, creative services, for Sony Music in New York. He was associate director of creative services for Columbia Records.

DJ Mister Cee is named director of A&R at Mercury Records in New York. He will continue to host "Classic Showcase" on WQHT New York.

Awanda Booth is named director of

A&R at Relativity Records in New York. She was associate director of A&R at Epic Records.

Shanachie Entertainment in New York promotes Juli Kryslur to director of alternative marketing and advertising. She was marketing manager.

RCA Records promotes Taryn Brown and James Boyce to co-national promotion directors, black music, in Dallas and New York, respectively. She was director of promotions, black music, and he was Northeast promotion director, black music.

Atlantic Records promotes Kris

Metzdorf to West Coast director of alternative promotion in Los Angeles, Lynn Oakes to associate director of alternative promotion in New York, and Nikke Slight to director of multimedia in New York. They were West Coast associate director of alternative promotion, local promotion manager, and online editor, respectively.

Perspective Records appoints Naim Ali manager of product development and communications in Los Angeles and Carey Martin Southwest regional promotion manager in Dallas. They were marketing and publicity coordinator for

Rowdy Records and regional promotion manager at Priority Records, respectively.

Jim Elliott is promoted to manager, advertising and merchandising production, for Capitol Records in Hollywood, Calif. He was production supervisor.

PUBLISHING. Geoffrey Hills is promoted to senior editor at peer music classical in New York. He was associate editor.

Jay Brown is appointed creative director at Quincy Jones Music Publishing in Los Angeles. He was a music publishing consultant.

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The Stars Came Out For Stevie Ray

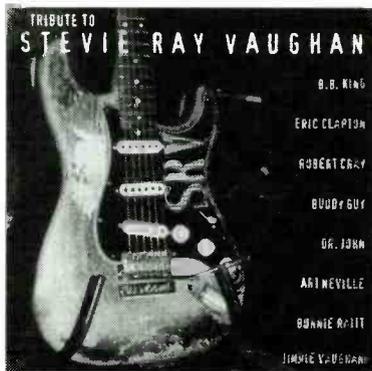
Epic's Tribute To Vaughan Spans Four Formats

BY CARRIE BORZILLO

LOS ANGELES—From the land of tribute albums, where gimmickry often takes precedence over meaning, comes one of the most heartfelt sets of its kind: "A Tribute To Stevie Ray Vaughan."

The star-studded concert recording, due Aug. 6 from Epic on CD, cassette, laserdisc, and VHS home video, includes passionate performances of Vaughan's songs by Eric Clapton, Buddy Guy, Robert Cray, Bonnie Raitt, and B.B. King.

Clapton, Guy, Cray, and Vaughan's brother Jimmie had shared the bill with the blues guitarist at the Alpine Valley amphitheater outside Milwaukee on Aug. 26, 1990; Vaughan died in a helicopter accident that night. The four artists joined some of Vaughan's friends and colleagues—Raitt, King, and Dr. John—for a special concert March 11, 1995,



on the "Austin City Limits" soundstage in Vaughan's hometown. The bulk of that concert makes up "A Tribute To Stevie Ray Vaughan."

The set includes "Pride And Joy" by Raitt, "Texas Flood" by Jimmie Vaughan, "Telephone Song" by King, "Long Way From Home" by Guy, "Ain't Gonna Give Up On Love" by Clapton, "Love Struck Baby" by Cray, and "Cold Shot" by Dr. John. In addition, all seven musicians jam on "Six Strings Down," "Tick Tock," and "SRV Blues."

"This is the best tribute to him that

we could've done. I know Stevie really enjoyed it," says Jimmie Vaughan, who produced the album and organized the concert. "It was very emotional for me. Every time I would go to sing, I didn't know if it would come out. I had that feeling like when you're fixing to cry. I felt it in my eyes. But everything took care of itself, and it just happened.

"To me it seemed like a reunion," he continues. "I've known all these people for years, and everyone was really glad to see each other. These were truly the people—not to say there couldn't have been more, but we didn't have time—these were the ones that I thought of first, and I called everyone up, and boom, they all said yes. There was no

(Continued on next page)



Happy Together. The Turtles take a break after kicking off their 40-city tour at the Los Angeles House of Blues. Shown, from left, are actor Harry Dean Stanton, producer Phil Spector, the Turtles' Mark Volman and Howard Kaylan, and Chip Douglas, who produced such Turtles hits as "Elenore" and "You Showed Me."

TVT Aims To Copy Connells' European Success In U.S.

BY DAVID MENCONI

RALEIGH, N.C.—It's practically an industry cliché to say an American band with a small stateside following is "huge in Europe," but the Connells are that cliché come to life. Their sixth album, "Weird Food & Devastation" (due out Aug. 6 on TVT Records in the U.S.), finds the North Carolina band in the curious position of following up an enormous hit in Europe while still pursuing that elusive mainstream breakthrough back home.

The hit in question is "'74-'75," a ballad from the Connells' 1993 album, "Ring." Although the Connells have had three top 10 hits on Billboard's Modern Rock Tracks chart, "'74-'75" never charted in the U.S. However, the song cracked the top 20 in 14 countries and hit No. 1 in Germany, Norway, Sweden, and Israel. That earned the band a European Golden Award for 1995's song of the year. It also spurred "Ring" to overseas sales of 350,000 copies, according to the Connells' manager, Ed Morgan—nearly triple the album's U.S. sales of 120,000, according to SoundScan.

With "Weird Food & Devastation" (the title came from the band's European touring experiences), the challenge is to raise the Connells' U.S. profile to that of their European status. Instead of trying to reinvent the wheel, the strategy is business as usual—building the band's audience through widespread touring. Progressive Global Agency is booking a tour that will start in September.

"A lot of the success the Connells have had in the U.S. has been quiet," says Morgan. "They're one of those



THE CONNELLS

bands that sells more records than people think. They've never been hype-driven, and we don't plan on veering from our normal course of trying to expose their music to the public through a rigorous touring schedule. It's always been the old-fashioned way for us: performing the songs live."

One marketing wrinkle is that "Weird Food & Devastation" will lead with different singles and videos in different territories. In America, the first single is the Neil Young-ish "Fifth Fret." The first single in Europe, where EMI is releasing the album, is "Maybe," which was mixed by R.E.M. producer Scott Litt and features more of a mainstream rock sound.

"When they hit in Europe, it was almost top-down," says TVT president Steve Gottlieb. "Their introduction came with one of the most played videos on MTV Europe. That resulted in a different profile and set of expectations than in America, where they've grown from the beginnings of alternative music."

That they have. The Connells have carved out a decent-sized cult following since forming in 1984, with five albums that have cumulatively sold more than 400,000 copies in the

(Continued on next page)

Deepak Chopra Meditates On Music; Mercury Records Gets A Little Scratchie

DEEP THOUGHTS: He has hit the top of the best-seller lists for books and audiobooks, so why shouldn't Deepak Chopra set his sights on the music charts? The internationally known new age author and lecturer is the first artist signed to Upaya, a new Tommy Boy imprint. Tommy Boy is a joint venture between label founder Tom Silverman and Warner Music Group.

"The goal is to provide music that combines rhythmic backgrounds and powerful melodic themes with Deepak's magical voice and his very potent messages," says Richard Perl, CEO of Chopra's umbrella company Infinite Possibilities International. "Everything will be originally created, based on themes he's written about."

"The themes will be written in a way so that they create good songs," says Upaya principal Josh Baran. "We'll be working with music in a different kind of way, but Deepak's not a singer. We're not trying to say that he's going to sound like Barbra Streisand."

Undoubtedly not, but don't be surprised if names as big as Streisand's show up on the albums. "There is no question that Deepak has many friends in the music business who have interest in collaborating with him," says Perl, who claims that Chopra has written lyrics anonymously for some of his musician friends and has even been the wordsmith behind a hit or two.

But this time, it will be Chopra's name on the charts. Perl says the overall aim of the project is "to get people to recognize the miracle magic of their existence and transcend the illusion of material existence and dance in the excitement of multiple realities"; if that comes with a high chart position attached, all the better. "We absolutely see this material getting airplay," he says. "Our hopes are that the songs and videos will climb to the top of the charts. I want the melody to be so catchy that people can't get it out of their heads."

Look for Chopra's first release in early 1997.

STARTING FROM SCRATCH: Mercury Records is finalizing a deal to market and distribute Chicago indie Scratchie Records. Scratchie, which is co-owned by James Iha and D'arcy of Smashing Pumpkins, Adam Schlesinger of Ivy, Jamie Stewart, and label president Jeremy Freeman, is home to such acts as Ivy, Chainsaw Kittens, the Frogs, Belltower, and Fulflej, whose Sept. 17 release will be the first album

funneled through the new venture. Mercury would not comment on its financial investment in the deal.

WIDE WORLD OF DISNEY: What do All-4-One, Eternal, and Luis Miguel have in common? They've all cut a version of "Someday," the theme song to the Walt Disney animated feature "The Hunchback Of Notre Dame." All-4-One's version was released to U.S. radio stations June 10 on Hollywood Records. Eternal's version will be released in the U.K. July 29 on First Avenue/EMI.

According to Judi Osaka, assistant manager of international marketing for Walt Disney Records, "Someday" marks the first time that different artists have recorded an English version of a Disney song for two English-speaking territories. Miguel's Spanish version, titled "Sueña,"

will go to radio Friday (28).

In a similar vein, "God Help The Outcasts," recorded by Bette Midler for the U.S. soundtrack, is performed in French by Lara Fabian for the Canadian version.

THIS AND THAT: MCA Music Entertainment Group is selling merchandising company Winterland Productions to MML, a family-owned holding company. According to an MCA representative, MCA is ending its eight-year relationship with Winterland because the latter's extremely successful expansion into the custom screenprinting business is not compatible with MCA's core business of "buying or creating entertainment properties and promoting them."

D'Monster Records, the indie label run by artist manager David Sonenberg and attorney Scott McCracken, has signed its first artist, New York alternative band Luv Junkies. The Aug. 6 release will be distributed by Alliance Entertainment Corp. . . . H.O.R.D.E. headliners Blues Traveler will have a double live album out July 2; a cut from the album is featured in the movie "Kingpin."

ON THE ROAD: The Summerland tour, a four-act bill featuring Everclear, Spacehog, Tracy Bonham, and 7 Year Bitch kicks off Wednesday (26) and runs through Aug. 4. The tour will stop primarily at amphitheaters and arenas . . . No Doubt begins a headlining tour July 25, with Goldfinger as an opening act . . . Rosanne Cash is on a club tour to support her current Capitol album, "10 Song Demo" . . . Kiss has selected several acts to open portions of its summer tour. Among the groups getting the nod for a varying number of dates are Alice In Chains, Sponge, D Generation, and the Nixons.



by Melinda Newman

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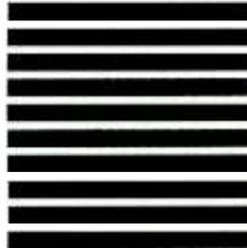
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Freedom Spawns Marshall Crenshaw's 'Miracle' Low-Key Relationship With Razor & Tie Ends Five-Year Break

BY STEVEN MIRKIN

Since the 1991 release of Marshall Crenshaw's last studio album, "Life's Too Short," the musical landscape has changed, with the guitars and angst of grunge giving way to melodies and a pop sensibility. At least, that's what Crenshaw and Razor & Tie are counting on for the Aug. 6 release of Crenshaw's eighth album, "Miracle Of Science."

Citing the success of such bands as the Gin Blossoms—whose hit "Til I Hear It From You" was co-written by Crenshaw—Razor & Tie co-owner Craig Balsam says, "This is the right time for another Marshall Crenshaw record. There's definitely a sensibility out there with much younger audiences about pop music."

Marshall didn't plan a five-year break between studio albums (punctuated only by Razor & Tie's 1994 release of a live album, "My Truck Is My Home"). "I wanted to be patient with myself, for a change," Crenshaw explains. "I felt kind of burnt out and uninspired. It's hard to write a song, and sometimes you don't have the nerve."

The road back for Crenshaw began with his work with the Gin Blossoms and came to fruition when Brad Jones, who plays bass in Crenshaw's band, invited Crenshaw to Nashville to use his new studio. Bringing with him the only song he had finished, Crenshaw took Jones up on his offer. "I had such a good time doing it that I kept going back," Crenshaw says, adding with a laugh, "I guess I made this record to impress Brad." Crenshaw's well-crafted, '60s-influenced songs sit

comfortably next to an eclectic quartet of covers: Ray Price's "Who Stole That Train," Billy Fury's "Wondrous Place," Dobie Gray's "The In Crowd," and former Hüsker Dü drummer Grant Hart's "2541."

After his experiences recording for major labels, Crenshaw found his relationship with Razor & Tie to be agreeably low-key. "At no time was I under anyone's supervision. It was good for me; the freedom helped the album," he says. "This was undoubtedly the most comfortable work situation I've ever been in."



CRENSHAW

Razor & Tie has had a relationship with Crenshaw since his contribution to the label's 1993 Arthur Alexander tribute album. Crenshaw was without a deal, and Balsam and partner Cliff Chenfeld suggested a live album, something that Crenshaw had been considering himself. The resulting set did well enough that when Crenshaw decided to return to the studio, he signed with Razor & Tie for a three-album deal.

Razor & Tie's initial push for "Miracle Of Science" will be at triple-A radio, which will be furnished with the single "Starless Summer Sky" about two weeks before the album's release. Once the album reaches a certain level of acceptance at triple-A, the label will begin working the album to modern rock outlets. "You've got to convince [modern rock stations] to play [Crenshaw]," says Balsam.

When the label makes its move to modern rock, Balsam says, it will commission a video for "Sky," which Balsam feels will be a better fit for VH1 or MOR Music than MTV.

Crenshaw is known to talent bookers through his appearances on such talk shows as "Nightline" and "Late Night With Conan O'Brien," where he has been called on to offer a historical perspective on musical issues or to promote his 1994 book, "Hollywood Rock."

Crenshaw will go on the road in September and October, playing 1,000-seat halls.

At retail, the label will return to stores that did well with Crenshaw's live album. These includes chains, such as Tower, Borders, and Barnes & Noble, as well as mom-and-pop stores. Chains will be serviced by Koch, which has distributed Razor & Tie for the past two years; the label recently hired a new salesperson, who will work exclusively with independent stores. Balsam says the label plans promotions from August through October, including listening booths and price-positioning programs.

The album should also attract some attention for its eye-catching op-art package. Designed by Stefan Sagmeister, who also designed the art for Lou Reed's "Set The Twilight Reeling" album, the intricate cover insert will unfold to reveal photos of Crenshaw with various facial expressions. In addition, there will be a hologram printed directly on the disc.

Although Razor & Tie is best known for its reissues of such artists as Joe Meek and the upcoming Scott

(Continued on page 15)

Lindsay Shakes His 'Body' To Bossa Nova On Bar/None

BY DAVID SPRAGUE

NEW YORK—As the leader of pioneering "no wave" trio DNA, Arto Lindsay was hailed as the sultan of skronk, an image he softened somewhat with the three albums he released as co-helmsman of the Ambitious Lovers. Longtime fans might be surprised—and neophytes intrigued—by the sultry flavor of "The Subtle Body," coming Aug. 6 on Bar/None.

"When Ryuichi Sakamoto initially approached me to do the project, he said he wanted me to put together a bossa nova record," says Lindsay, who recorded the album for Sakamoto's Güt label, which released it in Japan last summer.

"It has a relation to bossa nova in a sense, but even though it is quite traditional, I don't think I'd call it a bossa nova record per se."



LINDSAY

While Lindsay has frequently drawn on the music he was exposed to as a youth living in Brazil (the child of a missionary, he returned to the U.S. for college in the early '70s), he's never been as loving in his interpretations as he is on "The Subtle Body." Over the course of the album, Lindsay croons

(Continued on page 15)

THE STARS CAME OUT FOR STEVIE RAY VAUGHAN

(Continued from preceding page)

fooling around, no egos involved. It all fell into place smoothly."

Guy says the gathering in honor of Vaughan was a special moment for him as well.

"It was the first time we all got together at once," he says. "That's always something special, when you dedicate your life to music and something like this brings us together. To be around B.B. King and Clapton and all those big names in the same room, with that much talent, and to be a part of it—words can't describe it. I know [Vaughan's] smiling somewhere."

The four formats of "A Tribute To Stevie Ray Vaughan" will share the same artwork and will feature stickers advising consumers about the availability of the audio and video releases. The media blitz in August includes advertising in Rolling Stone, blues and guitar magazines, and alternative newspapers such as the L.A. Weekly and Village Voice, as well as ads on VH1 and CMT, among other outlets.

Triple-A radio will be serviced with the album upon its release, and the label is working on a give-away of a Stevie Ray Vaughan Fender signature guitar at a music conference in Boulder, Colo., in August.

"We're also doing some targeted marketing in the Southwest area, in his hometown," says Chris Poppe, senior director of marketing at Epic. "There will be one or two billboards in Austin, one in Houston, and one in Dallas for the month of August. And we're doing a postcard of him that's given away free in those postcard racks in restaurants in about 10 markets."

At retail, a special counter bin with signage for the new video and Vaughan's previous three videos ("Live At The El Macambo," "Live From Austin, Texas," and "Pride And Joy") will be on display. The two live video collections are Epic Home Video's top-selling titles, according to Poppe.

The 80-minute home video of "A Tribute To Stevie Ray Vaughan," which includes part of the tribute concert in Austin, old footage of Vaughan, and interviews with all the players, will run in its entirety on PBS in August. The label is hoping to have the

program air on VH1 also. The video includes artists who were not on the audio project, such as Art Neville and Chris Layton and Tommy Shannon from Vaughan's band Double Trouble.

Video, audio, and liner notes from the release will be featured on Sony's World Wide Web site on the Internet at <http://www.sony.com/music>.

John Artale, purchasing manager for the 150-store National Record Mart, based in Carnegie, Pa., says that even without having listened to the album, he expects it to do well, based on the superstar artists involved.

"These are the right people covering the right songs," says Artale. "It has integrity because [of that] and because we didn't see this right after his death. And it's not like the Zepelin or Carpenters tribute albums. This one is straight-ahead, not cute or gimmicky. That in itself will set it apart, because it is truly a tribute album for a deceased [artist] by his peers."

In fact, Tony Martell, senior VP/GM of Epic/Associated Labels and A&R coordinator for the album, says he could have had the top rock groups in the country take part in the tribute, but "there was no meaning there."

"Jimmie and his mother and Epic didn't want anything to smack of commercialism. This is a heartfelt thing," says Martell. "Everyone played and sung their hearts out and were happy to do it."

It's taken more than a year for the release to see the light of day because, according to Martell, "the paperwork and clearances with publishers and writers was enormously time consuming."

The original concept was for the show to be a network television special, according to Vaughan; it then turned into an intimate tribute concert open to the public and spawned the CD and video.

"A lot of people called up and proposed a lot of things and had crazy ideas. None of it seemed right," says Vaughan. "A lot of stuff was pitched immediately after he died, but it didn't feel right. When we did start talking about it, it just seemed the right time. I hope to get together with them again some day."

TVT AIMS TO COPY CONNELLS' EUROPEAN SUCCESS IN U.S.

(Continued from preceding page)

U.S., according to Morgan. But the big break has eluded them, which has caused tension for the band in the past. In 1992, the Connells filed a lawsuit in an attempt to leave TVT (the suit was settled in 1993, before the band began recording "Ring").

For the new album, one factor in the band's favor is a changed climate at radio. When "Ring" came out in 1993, harder-edged alternative rock was nearing its apex. The rise of more pop-friendly guitar acts, such as the Gin Blossoms, has made the Connells a better fit on rock radio than ever before.

"We've always played new Connells material, and I'm sure this album will be no exception," says Tom Guild, PD for album rock WRDU Raleigh. "You do hear more of their kind of music in some bands at the top of the charts now, like the Gin Blossoms or Dishwalla."

Additionally, Morgan and Gottlieb both cite the growth of triple-A radio as another plus. That gives the Connells another outlet, along with commercial alternative and their traditional stronghold of college radio. Still, radio will take a back seat to roadwork.

"We're not looking to blow this out at top 40," says Gottlieb. "If that happens, great—and I think the

songs are worthy and will have that reaction. But they're a musician's band that plays for their fans. The key is the direct, immediate relationship they have with their fans live. Radio and MTV are extra. A lot of our focus will be fan base and word-of-mouth, working this as an album project. That's the best thing you can bring to radio: a dedicated and passionate fan base."

That fan base will find an unusual record, with some of the Connells' rawest material yet. Co-produced by the band and their long-time live sound engineer Tim Harper, "Weird Food & Devastation" spreads the songwriting among the members of the band more than ever before. The harder-edged songs are likely to receive more attention, but some of the quieter numbers are exceptionally pointed. In particular, Mike Connell's "Friendly Time" refers to critics who have been less than friendly to the Connells in the past.

"This album is very different for us," says lead singer Doug MacMillan. "A lot of our friends have heard it and thought it was a real departure, but it seems to have grown on them. You've got to do something to change it up. Mike especially made a real concerted effort to try to write

differently."

While the Connells as a group have been largely absent from America for the past two years, various members have been visible with side projects. MacMillan played a tour manager/svengali in the independent film "Bandwagon," which was shown at a number of film festivals, including Sundance and Cannes. And lead guitarist George Huntley branched out with a solo album, the folkish "Brain Junk," which TVT issued earlier this year. Both Huntley's and the band's songs are published by TVT's White Rhino Music.

But it was their European success that gave the Connells the impetus to make another attempt at U.S. fame. MacMillan acknowledges that the band might have even broken up if "'74-'75" hadn't hit.

That was a definite shot in the arm," MacMillan says. "It's hard to say, there's a good chance we would have gone ahead and taken another stab even without that. But Europe did make a huge difference in terms of looking down the line and seeing what we wanted to do. Anyway, we've always been known to say, 'Well, we'll see what happens with this one before we decide anything else.' We've been saying that for years, and we're still here."

JAZZ ICON ELLA FITZGERALD DEAD AT 78

(Continued from page 9)

proved to be an utterly marvelous instrument. The musical derring-do that drove her scat improvisations was on its way to becoming legendary.

Fitzgerald's sense of swing was deep. She could ride a groove or weave her wholly original patterns around and through the rhythms at hand. Her intonation was superb, her use of nuance expert, and her ability to quote other famous jazz solos entertaining. Her records on the Decca label established her as a jazz vocalist who could please pop audiences with a bubbly demeanor and an ever-present eloquence.

That repertoire became bolstered with the advent of bop. Charlie Parker and Dizzy Gillespie's manic style impressed Fitzgerald. She studied its rigorous construct and dove into its frenzied essence with the zealous nature of a true convert. Once adept at its required acrobatics, she became an even more thrilling artist.

A mid-'40s Ebony magazine profile found her explaining that "these bop

musicians have stimulated me more than I can say. I have been inspired by them, and I want the world to know it. Bop musicians have more to say than any other musicians playing today."

It was a gutsy public opinion, given the fact that bop was initially deemed a renegade sound. A tour with Gillespie cemented her view that bop's groovy sophistication was the way of the future. Her curt marriage to shipyard worker Benjamin Kornegay annulled, in 1947 she wed bassist Ray Brown.

It was George and Ira Gershwin's "Lady Be Good," revved up by Fitzgerald's extraordinary scat phrasing, that helped form the positive critical consensus regarding her leap from swing to bop.

But Fitzgerald continued to cut novelty tunes for Decca during this era, and collaborations with ribald bandleader Louis Jordan (silly pieces, such as the faux calypso "Stone Cold Dead In The Market," gained attention) and the Ink Spots ("Into Each Life Some Rain Must Fall") did little to stress the artier elements of her sound.

Compared to the adventurous persona of her bop readings during nightclub gigs, these radio-centered collaborations seemed commercial and trite. However, a sublime partnership with pianist Ellis Larkin on Gershwin material prompted a new phase of her career in 1950.

Norman Granz—producer of the popular Jazz at the Philharmonic series, a steady tour of high-vis jazzers placed in a jam-session context—had hooked up with the singer a year earlier, becoming her manager and securing for her a new level of prestige. He got a hot property. According to Will Friedwald's "Jazz Singing" (Scribner's, 1990), Fitzgerald had sold 22 million discs for Decca by 1954. A year later, she was on the cover of Life magazine.

Her rousing riffs, swoops, and vocal cartwheels through such standards as "How High The Moon" defined the exhibi-

tion of the JATP shows.

Granz, picking up on the simple beauty of her Gershwin outing, was also responsible for her documentation of tunes by other Broadway songwriters. In '56, he signed Fitzgerald to his new label, Verve. The immensely popular series of "Song Book" records followed. "Ella Fitzgerald Sings The Cole Porter Song Book" was the series' initial release, and its quality was apparent upon arrival.

Clever lyrics, gorgeous melodies, impeccable interpretations—Fitzgerald was a limber artist blessed with some of the smartest songs American writers had to offer. The songbooks didn't contain much scatting—that was saved for the stage or used in judicious dollops. But the meaty fare of the tunes—written by the likes of the Gershwins, Jerome Kern, Johnny Mercer, Harold Arlen, and Rodgers & Hart—was enough to augment her persuasive delivery.

The latest issue from Verve's "Songbook" library, "Love Songs: Best Of The Verve Song Books," was released June 18.

The intellectual nature of the projects and definitive versions of the tunes, many critics believe, cast Fitzgerald as one of the greatest artists of the time. The commercial appeal of the Porter record cemented both Fitzgerald's mainstream persona and Verve's business stronghold.

By the time she turned to Ellington's extensive repertoire, working with the master and his band, it seemed that her sure-throatedness was infallible. She could bounce, lilt, lament, and wax wistful. On the 1957 romp "Bli-Blip," she acts silly and sounds like a sage. During the same era, she shared lead vocals with Armstrong on "Porgy & Bess." Her humor was as convincing as her melancholy.

Some believe that her way with blues language wasn't as deep as that of her contemporary, Billie Holiday. Perhaps it wasn't; it's an opinion that loomed throughout her career. But Fitzgerald's strengths were many. She had the abil-

ty to imbue an optimism into every song she chose. And the sure pitch that marked each of her recordings bolstered the music's overall certitude.

In the mid-'50s, she began to make appearances in films; the first was "Pete Kelly's Blues." By the end of that decade, her audience was large enough to fill huge venues. At the apex of her career, having recorded with the Ellington orchestra, she and the Duke shared the stage at Carnegie Hall, presenting the material they'd just cut in the studio.

When Granz sold Verve to MGM in 1960, Fitzgerald was under another's purveyance, and she began to flounder. Mid-decade, she moved to Capitol, where the quality of the projects dropped. As the '60s ebbed, she recorded for Reprise, but the resultant music seemed weak.

Her eyesight began to fail in the '70s, and cataract surgery was one of the first indications that she was more fragile than some thought. It was during this time that the Memorex cassette company bolstered

her public persona with its "Is it live, or is it Memorex?" campaign; Fitzgerald's pure tone, allegedly powerful enough to break a wine glass, was touted in the ad as the ultimate music to enjoy.

In several ways it might have been. During the '70s, she followed Granz to his next label, Pablo, and made disc after disc of tunes. Many were recorded live at the Montreux Jazz Festival. Some were daring, such as her voice and guitar outing with Joe Pass, "Take Love Easy." Some were infectious, such as "Ella In London."

In 1987, she suffered congestive heart failure and received bypass surgery. Her final studio date was in 1989 for Pablo, but she continued to perform intermittently until 1991. By '93, her diabetes mandated the amputation of her legs.

The physical ailments and withdrawal from the public could never mar Fitzgerald's position as one of jazz's most celebrated personas. Hers was an identity built on timeless music.

Selected Discography

Much of Fitzgerald's work has been re-released in an assortment of boxed sets and compilations. Following is a selected discography of those releases.

- "Ella In London," Pablo (1974).
- "Ella And Basie," Verve (1984).
- "The Intimate Ella," Verve (1990).
- "The Early Years"—Part 1 & Part 2, Decca/GRP (1992).
- "Ella Swings Lightly," Verve (1992).
- "The Complete Ella Fitzgerald Song Books," Verve (1993).
- "The War Years (1941-1947)," Decca/GRP (1994).
- "Pure Ella," Decca/GRP (1994).
- "The Concert Years," Pablo (1994).
- "Newport Jazz Festival, Live At Carnegie Hall, July 5, 1973," Columbia (1995).

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PHILIPS' SECRET GARDEN SET BLOSSOMS

(Continued from page 9)

Philips launched a 12-city in-store performance tour, which mainly hit Borders Books & Music outlets but also included Sam Goody and Virgin stores.

In addition to posters announcing the band's appearance, setup at Borders in Arlington, Va., included placement in a listening post near the entrance and in-store play in both the book and music sections of the store. Music manager Eric Hardman says the store sold 75 copies in the three weeks prior to the appearance.

Hardman estimates that at least 70% of the 100 or so attendees purchased CDs. "We were a little nervous because the band didn't have name recognition, but they just blew out, and it's still selling really well for us," he says.

Max Lewis, new age buyer at Tower Records in Boston, says "Songs From A Secret Garden" is doing very well as a result of a small display and listening-post placement.

Philips has launched the second stage of its marketing campaign, which includes listening-station space with Tower nationally and with West Coast chain Natural Wonders.

A video has been produced, and the label is planning more focused marketing in target cities. This includes aggressive pursuit of listening-post space, placement in chains, and "blanket coverage"

of new age book and music shops and spiritual centers.

"We really believe in this record and this band, and we're going to go as far as we possibly can to reach people with it," Altman says. Plans are to bring Sherry and Lovland back to the U.S. for a similar promotional tour in the fall.

While Secret Garden fits most logically into the new age category, Philips is finding some classical crossover appeal.

Kansas City, Mo., commercial classical station KXTR has been playing all of the tracks for about two months. "It fits in nicely between a Handel concerto grosso and a Delius tone poem and has been very popular with our listeners," says music director Patrick Neas.

Listener response has also been high at noncommercial smooth jazz station WUKY Lexington, Ky. PD Curt Mathies learned about the record when the title started to come up on retailers' lists during the station's regional call-outs.

"I listened to it and thought there was something there, so I spiked it a few times on the air, and the phones lit up immediately," he says. "This is the kind of record I take real pleasure and pride in programming, because a week or a year later a listener will come up to you and say, 'Thank you for bringing this into my life.'"

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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES MICHAEL STANLEY	Frank Howard Memorial Stadium, Clemson University, Clemson, S.C.	June 16	\$2,133,400 \$53/\$38	44,205 sellout	C&C Concerts Terry Bassett Presents
GARTH BROOKS	America West Arena, Phoenix	June 6-8	\$958,464 \$18	53,248 three sellouts	Estrella Entertainment Group
EAGLES	Greensboro Coliseum, Greensboro, N.C.	June 17	\$919,929 \$77/\$52	15,052 sellout	Terry Bassett Presents
GARTH BROOKS	San Diego Sports Arena, San Diego	June 13-15	\$805,467 \$19.50	41,336 three sellouts	Glenn Smith Presents
DAVE MATTHEWS BAND BEN HARPER	Blockbuster-Sony Music Entertainment Center, Camden, N.J.	June 5	\$556,069 \$27.50/\$21	24,872 sellout	Electric Factory Concerts
ALANIS MORISSETTE IMPERIAL DRAG	Gorge, George, Wash.	June 1	\$553,440 \$30.75/\$26.25	20,000 sellout	MCA Concerts NW
LAGUNA SECA DAYS: RATDOG FEATURING BOB WEIR & ROB WASSERMAN, JOAN OSBORNE, BEN HARPER, WILCO, LEFTOVER SALMON, G. LOVE & SPECIAL SAUCE, OTHERS	Laguna Seca Raceway, Salinas, Calif.	May 25-26	\$521,280 \$55/\$28.50/\$20/\$10	20,703 two sellouts	Bill Graham Presents
GARTH BROOKS	McKale Memorial Center, University of Arizona, Tucson, Ariz.	June 2-3	\$483,480 \$18	26,880 two sellouts	Estrella Entertainment Group
ANA GABRIEL	Universal Amphitheatre, Universal City, Calif.	June 8-9	\$463,540 \$50/\$47.50/\$45	11,281 12,502 two shows	MCA Concerts
MOODY BLUES	Gorge, George, Wash.	May 18	\$434,367 \$49.10/\$33.35	11,282 13,500	MCA Concerts NW

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-321-0878. For research information and pricing, call Marie Ratliff, (615)-321-4295.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

NEW YORK: If the sign of a hot band is the company it keeps, then **Bigmouth** is in fine shape indeed. The Birmingham, England-natives-cum-New Yorkers just finished a monthlong national tour opening for **Spacehog** and **Marry Me Jane**. "Birmingham is a cultural black hole, for all intents and purposes," claims vocalist/guitarist **Christopher Hicken**, who is joined in the band by guitarist/vocalist **Brett Hammond**, bassist **Martin Ewens**, and drummer **Derek Finan**. Encouraged by friends in **UB40**, Bigmouth toured in England and



BIGMOUTH

recorded an EP on its own label before coming to the U.S. to open for **UB40** in 1993. Unfortunately, someone forgot to tell the headliner. "We showed up at Toad's Place in New Haven [Conn.] with a one-way ticket and a van. We hired the gear, which we didn't have any money to pay for. And the tour manager said, 'Who are you?'" recalls Hicken. The misunderstanding was cleared up, and Bigmouth went on to open eight shows

for **UB40**, performing in front of thousands. "Then we came back to New York and were playing before 15 and 20 people," says Hicken. Humbling as the experience may have been, it ultimately was good for the band. Its members used the next three years to develop their songwriting and performing skills. Bigmouth has created a tight sound that incorporates elements of **the Cure**, **Spacehog**, and **Supergrass** but is wrapped up in an infectious pop package. They've played their own gigs as well as opening for acts like **Echobelly**, **D Generation**, and **Tracy Bonham**. The band has released a double-sided 7-inch single on **NG Records** that has received airplay on stations as far away as Houston and has recorded a six-song demo. But for now, Hicken has the road bug. "I've been in New York for three years. To go see [the rest] of America was a culture shock. It was wonderful. Put me on the road for the rest of my life, thank you very much." The band will play New York's **CBGB** June 21. Contact **Ken Freundlich** at 212-751-7555.

MELINDA NEWMAN

MIAMI: Florida may be home for now, but **the Underbellys** really hail from a place where the neon never sets and the high-lovin' hair shines in the spotlight. Formed in early 1995, the Underbellys plug in a dash of Southern redneck, the crash of California surf guitar, and the ghost of Vegas-era **Elvis**. With an unbridled love for surf-billy-on-speed music, the quartet gets there by using turbo throbbing bass and sax by **Evil**, twanging guitar by **Dave**, backbeat by drummer **Randy Blitz**, and vocals by **Billy Velvet**, whose pompadour defies gravity. The band has played a number of gigs around town, including an **ASCAP** showcase and the 25th anniversary party at the **Hard Rock Cafe** here. A showcase at New York's **Squeezebox** garnered a deal with **Don Hill Records**, for which the band has just recorded a six-song EP, "Honey Baked And Spiral Cut." Contact the Underbellys at 305-573-3301 or **Don Hill Entertainment** at 212-219-2850.



THE UNDERBELLYS

ATLANTA: Anthony Michaels, PD at **WXRC** Charlotte, N.C., was so taken with the **Umajets'** song "Mother" after catching a show by the Atlanta band that he dropped the track into his station's rotation. A gorgeous **Beatles**-esque ballad, "Mother" quickly became **WXRC's** most requested tune. "The phones haven't stopped," says Michaels. Among the other stations that have since picked up on the **Umajets** are Atlanta's **WKLS** and **WNNX** and **WCHZ** Augusta, Ga. The group's CD, "Demolition," a sparking, self-recorded, self-released effort chock-full of well-crafted pop gems along the lines of **the Posies** or **Marshall Crenshaw**, has already sold more than 1,200 units. The band grew from late-night jam sessions between onetime roommates **Rob Aldridge** (former singer for **Epic** recording act **Hollyfaith**) and **Tim Smith** (former bassist for **Virgin** group **Jellyfish**). "We would come home from our tours at the same time and write our own songs and



THE UMAJETS

have fun with that. Coincidentally, our bands broke up the same week," Aldridge says. "I've always believed there was some kind of manifest destiny in all this." Indeed, judging from their harmonies, Smith and Aldridge seem born to croon together. "I've never been in a situation—and I think this is true for both of us—where it's so natural," Aldridge says. E-mail the band at umajets@aol.com or contact **Frank Copsidas** at 406-863-4520.

KEN JOHNSON

LINDSAY SHAKES HIS 'BODY' TO BOSSA NOVA ON BAR/NONE

(Continued from page 13)

in English (on the shimmering "4 Skies") and Portuguese (the more visceral "Este Seu Olhar").

"In the past, I've often done things that were intended to be quite beautiful, but I always juxtaposed them against things that were very brutal," says Lindsay, who says his decision to eschew guitar playing on this record was inspired by a desire to concentrate on quiet, acoustic melodies rather than the electric outbursts common to his playing.

"It's an absolutely beautiful record, which is what drew me to it in the first place," says **Tom Prendergast**, president of **Bar/None**. "Besides which, Arto has tremendous character as an artist, and I'm very happy to be able to deal with him."

Prendergast says he views the project as press-driven to a large extent, although the label "will try to get into whatever gaps exist in radio, between world music and more adventurous jazz [outlets]."

"In a way, it's not terribly different in feel from the last **Everything But The Girl** album," Prendergast adds. "It's very spare, very stripped down, and I think it will surprise a lot of people."

Bar/None hopes to arrange a series of **East Coast** dates for Lindsay (who is currently without a state-side booking agent) in conjunction with the U.S. release of "The Subtle Body." There's already a good deal of

anticipation at independent retail outlets, particularly those that stress experimental music. Prendergast says that **Bar/None** will prepare posters for retail display and to promote possible tour dates.

"I've been trying to get the import version for about six months, but that's proven pretty much impossible," says **Bruce Gallanter**, manager of New York's **Downtown Music Gallery**. "I know **Arto** has called this his 'ballad' record, which I think people will be very interested in hearing. He has a few different things going on at any given time, and I think that's what makes him so interesting as an artist."

Lindsay, who is managed by **Steve Cohen** at **Music & Art**, certainly doesn't take much time off. Since completing "The Subtle Body," he has recorded an album of noisier improvisations for the **Knitting Factory Works** label and has produced an album by **Brazilian** avant-chanteuse **Marisa Monte**.

"I've hit on a way of working that I'm very comfortable with," says Lindsay. "While it might be nice to have big budgets and see my records available everywhere, I'm more interested in the social aspect: going places and meeting people rather than just going from **Hilton [Hotel]** to **Hilton**."

Lindsay will be performing dates in **Europe** and **Japan** this summer, although he grants that staging a

tour to back "The Subtle Body"—on which he's joined by such artists as **Brian Eno**, **Marc Ribot**, **Bill Frisell**, **Nana Vasconcelos**, and **Sakamoto**—might be a tall order.

"I'm looking to get a group of people together who not only understand the music, but feel it, too," he says, noting that some of the younger musicians on the album, such as **Amadeo Pace** (of **New York**-based **Blonde Redhead**) and **Cibo Matto's Yuka Honda**, may play on select dates. "I hope people are able to appreciate something this free of angst. There's none of that at all on this album; it's just Saturday-night, let-the-animal-out music."

MARSHALL CRENSHAW

(Continued from page 13)

Walker collection (which features liner notes written by **Crenshaw**), **Balsam** says the label is ready to promote and sell releases by new acts. "It's just a different kind of machinery," he says. The label has expanded its staff, adding publicity, radio, production, and sales employees. "Marshall deserves mainstream attention," **Balsam** says. "We have only five or six artists on the label, so we're not going to push Marshall aside for the next flavor of the month. We're going to work this record for as long as we can."

UPCOMING

Billboard®



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
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ASIA PACIFIC III

Issue Date: Aug. 10

Ad Close: July 16

With the success of the recent MIDEM Asia meeting in Hong Kong still resonating throughout the industry, the heat continues to rise from this marketplace. **Billboard's** third quarterly "magazine within a magazine" reports on the area's most recent events, trends and Asia Pacific acts breaking in both the homeland and abroad. Coverage will also explore the success Western acts are experiencing in Asia Pacific. Join **Billboard** in its commitment to this ever-evolving region.

Contact:

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REGIONAL MEXICAN

Issue Date: Aug. 17

Ad Close: July 23

Billboard's August 17th issue debuts comprehensive coverage of the Regional Mexican Music market. This issue explores the wide varieties of this exciting genre, including Tejano. Latin America Bureau Chief John Lannert provides an encompassing overview of the market's strength as documented by current radio play and sales activity. The spotlight also features profiles on the labels working the music, the rising stars, and a complete year-to-date recap of the Regional Mexican charts.

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ENHANCED CD

Issue Date: Aug. 17

Ad Close: July 23

While the enhanced CD market is in transformation, its full potential still remains to be seen. **Billboard's** August 17th issue examines the general state of the market from both a technical and creative point of view. Our comprehensive review explores the labels specializing in the format and will include a current directory of the major players. Editorial coverage will also contain a retail-based story exploring retailers' reactions to the format.

Contact:

Deborah Robinson,
212-536-5016



HOLIDAY PRODUCT SHOWCASE

Issue Date: Aug. 24

Ad Close: July 30

Billboard's August 24th issue is the ultimate source on how to stock those shelves this holiday season. This jam-packed annual review of fourth quarter products includes information on music, video and multimedia releases, holiday-themed products, accessories, and charts of last season's best selling CDs and videos. Editorial will also feature a product forecast on the children's entertainment market and an overview of the reissues market.

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Jodie Francisco
213-525-2304



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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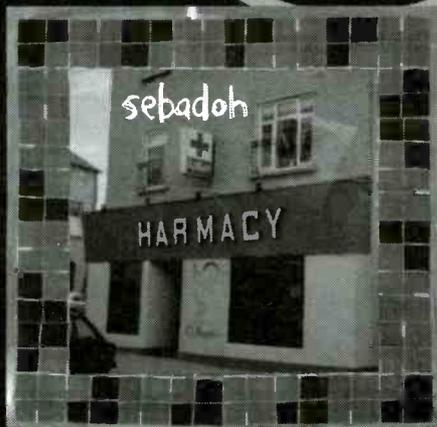
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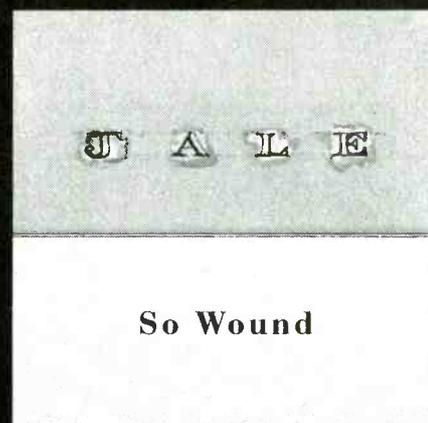
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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			*** NO. 1 ***	
1	5	10	DISHWALLA A&M 540319 (10.98/15.98)	PET YOUR FRIENDS
2	2	2	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
3	3	7	MINDY MCCREADY BNA 66806/RCA (10.98/16.98)	TEN THOUSAND ANGELS
4	7	9	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY
5	4	12	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
6	6	11	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98)	MAXWELL'S URBAN HANG SUITE
7	8	32	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
8	1	7	TINA ARENA EPIC 67533 (10.98 EQ/16.98)	DON'T ASK
9	9	18	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
10	—	1	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
11	12	12	MARK KNOPFLER WARNER BROS. 46026 (10.98/16.98)	GOLDEN HEART
12	11	12	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
13	14	22	ENRIQUE IGLESIAS • FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
14	—	1	HEATHER B. PENDULUM 38383/EMI (10.98/15.98)	TAKIN MINE
15	—	1	MONA LISA ISLAND 524244* (8.98/12.98)	11-20-79
16	10	5	PRONG EPIC 66945* (10.98 EQ/16.98)	RUDE AWAKENING
17	15	9	SOUTHERN CULTURE ON THE SKIDS GEFEN 24821 (9.98/12.98)	DIRT TRACK DATE
18	—	1	MICKEY HART RYKODISC 10338 (11.98/16.98)	MICKEY HART'S MYSTERY BOX
19	13	13	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
20	28	4	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98)	BRINGING DOWN THE HORSE
21	22	4	JUNIOR BROWN MCG CURB 77843/CURB (10.98/15.98)	SEMI-CRAZY
22	20	5	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
23	21	32	3T M.J./550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
24	18	9	PLANET SOUL STRICTLY RHYTHM 325* (9.98/14.98)	ENERGY + HARMONY
25	27	4	JORDAN HILL 143 82849/AG (7.98/11.98)	JORDAN HILL

26	17	2	YOUNG LAY ATLANTIC 82843/AG (10.98/15.98)	BLACK 'N DANGEROUS
27	26	15	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
28	25	12	POE MODERN 92605/AG (10.98/15.98)	HELLO
29	45	10	OLGA TANON WEA LATINA 13667 (8.98/13.98)	NUEVOS SENDEROS
30	32	38	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
31	23	10	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
32	29	2	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
33	19	4	COMMISSIONED BENSON 4184 (10.98/15.98)	IRREPLACEABLE LOVE
34	—	1	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
35	36	43	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
36	35	2	PATTI ROTHBERG EMI 36834 (10.98/15.98)	BETWEEN THE 1 AND THE 9
37	30	2	MISSISSIPPI MASS CHOIR MALACO 6022 (10.98/14.98)	I'LL SEE YOU IN THE RAPTURE
38	50	6	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
39	24	11	BAHAMADIA CHRYSALIS 35484*/EMI (9.98/15.98)	KOLLAGE
40	38	15	LUSH 4AD/REPRISE 46170/WARNER BROS. (10.98/16.98)	LOVELIFE
41	—	1	BOB CARLISLE DIADEM 9691/BENSON (10.98/16.98)	SHADES OF GRACE
42	31	2	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
43	—	24	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
44	33	36	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
45	39	36	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
46	41	2	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
47	—	2	MICHAEL CARD & JOHN MICHAEL TALBOT MYRRH/WORD 67684/EPIC (10.98/15.98)	BROTHER TO BROTHER
48	—	1	THE BLUE NILE WARNER BROS. 45848* (10.98/16.98)	PEACE AT LAST
49	34	3	PUFF JOHNSON WORK 53022/COLUMBIA (10.98 EQ/16.98)	MIRACLE
50	—	5	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY

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.

POPULAR UPRIISINGS

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

SECOND CHANCES: One of the most overlooked bands of 1995, Ednaswap, gets a much deserved second shot via a new record label (Island Independent) and a new release of sorts, the EP "Chicken," due July 2. "Chicken" features rerecord-

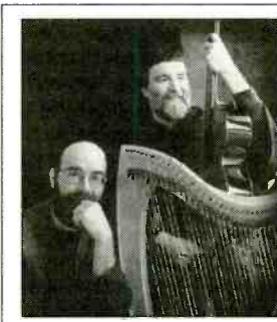
plus two new songs, "Nothing Is Broken" and "Way Down."

The band, led by the mesmerizing vocalist Anne Preven, a female version of Perry Farrell, intertwines trippy, ethereal melodies with a bit of rock accordion thrown in. Dave Jerden, known for his work with Jane's Addiction and Alice In Chains, has been tapped to produce Ednaswap's next full-length set, due early next year on Island.

That album will feature a rerecording of "Clown Show," which became a live favorite and was picked for airplay by some PDs off "Ednaswap," even though it wasn't serviced as a single.

Preven isn't bitter that Ednaswap's debut album failed to garner significant recognition outside of the band's homebase of L.A. The band was signed too early, she says, and hadn't played enough gigs, and the label was delivered an album that it just didn't know how to work.

"Have you seen the movie 'Carrie'? Well, we went to the prom in our nice white dress and got pig's blood dropped over us," says Preven of the disappointment of "Ednaswap." "Really, it's no one's fault. It was a bad match of band and label, and we were signed too early. Our original demos were different than



Teamwork. The pairing of two of Christian music's foremost artists, Michael Card and John Michael Talbot, is proving fruitful. Their "Brother To Brother" debut on Myrrh/Covenant Artists is No. 17 on the West North Central Regional Roundup and No. 18 on the East North Central Regional Roundup this week. They'll be touring Sept. 12-29.

what we gave them. They wanted a pop record, and that's not what we're about. I want people to discover us as a band, whether we have a song on the radio or not."

Preven says the reason the band rerecorded many of its songs for the EP and still-unnamed full-length is that "we've played a lot of shows together now and matured as a band. Our sound is more congealed. We've rearranged many of them; we basically covered our own song on 'Torn.'"

Lori Graves, director of A&R at Island, says the EP is being used primarily as a tour marketing tool and will be sold at gigs.

The tour, which the label expects will start in July and run through the release date of the album, was being planned at press time.

L.A.'S FINEST: Voted one of the six hottest bands on the L.A. music scene by The Los Angeles Times, Red Five is worth checking out.

The coed band delivers an infectious power pop punch on its Interscope debut, "Flash," released June 18, and makes a return appearance on the Vans Warped tour this year, which begins July 3 in San Diego and wraps up Aug. 11 in Dallas.

Rocket From The Crypt,

Pennywise, NOFX, Dick Dale, CIV, the Deftones, Goldfinger, and Fishbone are among the other artists on the bill.

Fans can enter to win a skateboard signed by Red Five at various retail outlets in the Warped tour markets.

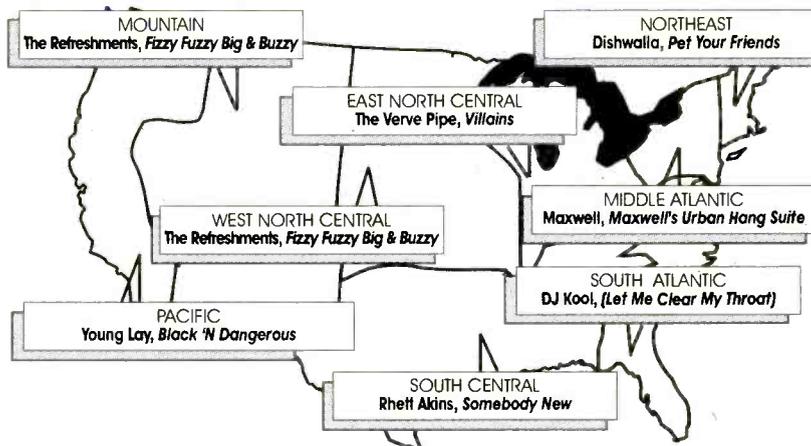
ROADWORK: Spongebath/Zoo's Self, which is actually in the midst of co-headlining a tour with Polydor's Cast, contrary to what was previously reported



Perfection. Tommy Stinson, of the Replacements and Bash & Pop fame, is back with his new band, Perfect, and a summer tour with London's Meics and A&M's Enormous July 9-Aug. 18. Perfect's debut EP, "When Squirrels Play Chicken," is due July 9 on Medium Cool/Restless. The band's true charm, though, is in its energetic live shows.

here, has been chosen as the only band to perform July 20 at the Jose Cuervo California Region Beach Volleyball Championship, presented by Rolling Stone and sponsored in part by KROQ Los Angeles.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- PACIFIC**
1. Young Lay Black 'N Dangerous
 2. Dishwalla Pet Your Friends
 3. Enrique Iglesias Enrique Iglesias
 4. Kenny Wayne Shepherd Ledbetter Heights
 5. Goldfinger Goldfinger
 6. Tina Arena Don't Ask
 7. Mark Knopfler Golden Heart
 8. Mickey Hart Mickey Hart's Mystery Box
 9. The Refreshments Fizzy Fuzzy Big & Buzzy
 10. Olga Tanon Nuevos Senderos

- SOUTH ATLANTIC**
1. DJ Kool (Let Me Clear My Throat)
 2. Dishwalla Pet Your Friends
 3. Rhett Akins Somebody New
 4. Maxwell Maxwell's Urban Hang Suite
 5. Mindy McCready Ten Thousand Angels
 6. Heather B. Takin Mine
 7. Goldfinger Goldfinger
 8. Shakira Pies Descalzos
 9. Olga Tanon Nuevos Senderos
 10. Squirrel Nut Zippers Hot

Political Activism Big At IAAAM White House Visit Among Confab Activities

BY J.R. REYNOLDS

Politics, voter registration, and the need for greater solidarity among R&B executives were the main topics of discussion during the 1996 annual conference hosted by the International Assn. of African American Music.

The conference—which was held June 13-16 at the Washington, D.C., J.W. Marriott Hotel and drew an estimated 600 registrants—focused heavily on political activism from an industry perspective and hosted several activities to that end.

"I think a synergy is possible between the people in political power and the youth of today," said University Records president Haqq Islam. "But they've got to stop trying to blame kids for all the problems we're having in the community."

The highlight of the four-day confab was a special visit to the White House by IAAAM co-founders Dyana Williams and Sheila Eldridge, who met with President Clinton.

"It was an honor for us to meet with the president because it punctuates IAAAM's commitment to ensuring

that African-American music will remain in the mind of America as an economic and cultural force," Williams said.

Eldridge and Williams are spear-



THE ISLEY BROTHERS

heading a campaign to convince Congress to officially proclaim June Black Music Month. "We're trying to get it put into the Congressional Record,

since that hadn't been done when President Carter unofficially recognized the month back in the '80s," said Williams.

During the White House visit, Island recording act the Isley Brothers, who were also in attendance, were honored with IAAAM's Diamond Award for excellence. In turn, the Isleys presented the president with an autographed guitar.

Organizers tapped Rep. Chaka Fattah, D-Pa., who is heading up the Black
(Continued on page 25)



Good To Be Shai. Gasoline Alley/MCA act Shai takes a break in the studio during the remix of "I Don't Wanna Be Alone," the second single from the group's current album, "Blackface." Pictured, from left, are producer Andre Booth, Shai's Carl Martin and Marc Gay, remixer Marley Marl, and Shai's Garfield A. Bright and Darnell Van Rensalier.

Playboy Jazz Festival A Community Effort; WBPS Boston Tries The Rhythm Alternative

JAZZ FEST HITS AGAIN: Despite the somber news of vocalist-supreme Ella Fitzgerald's passing (see story, page 9), the 18th annual Playboy Jazz Festival was able to maintain all the cornucopian character that has turned what was initially a one-time Windy City jazz concert into an annual Southern California musical event.

Held June 15-16 at the outdoor Hollywood Bowl in sunny Los Angeles, the 19-act festival was an eclectic music lovers' delight.

At the top of the show, 16-year festival host Bill Cosby called for and received one minute of silence in honor of the late jazz artist.

About midway through the opening-day performances, Playboy's Hugh Hefner called a backstage press conference regarding Fitzgerald's death. "She was one of the [jazz] giants that I grew up with, which was why she was at our very first festival [in Chicago] back in 1959," he said.

Both days' performances provided solid musical entertainment, although some jazz purists remain disappointed with the sold-out festival's increasing shift from a "jazz festival" to one that also embraces blues, Afro-Cuban sounds, and other music forms.

"They're selling out for the bucks," grumbled one jazz enthusiast. "It's supposed to be a jazz music festival, not an adult music festival."

However, the majority of the ticket-buyers were not disappointed in the least with the nonjazz acts, such as R&B's Gladys Knight, who brought down the house with her nostalgia-packed Vegas-style performance.

Among the other "highlight reel" acts were Dianne Reeves, Gillespiana with the Lalo Schifrin Big Band, Tony Bennett, Everette Harp, J.J. Johnson, Chucho Valdes and Irakere, and Stanley Clarke. Also appearing was the Cos Of Good Music II, an all-star collection of players featuring Stanley Turrentine, Joey DeFrancesco, Lou Donaldson, Kevin Eubanks, Charles Earland, and Bernard "Pretty" Purdue.

In addition to the Playboy Jazz Festival's two-day Hollywood Bowl affair, the organization has consistently produced free musical events in local communities around Los Angeles. Among this year's six community events was a special screening of more than 50 jazz-related documentaries and videos.

Says Playboy Enterprises communications director Bill Farley, "The community events began in 1979 as a promotion for the first Playboy Jazz Festival

held in L.A., because there had never been a successful jazz festival here. We wanted to do something to help promote the show to the community, and what began as a series of marketing events turned into an integral part of preserving the art and culture of jazz, as well as a mechanism for giving back to the community."

Additionally, Playboy picks up the tab for non-commercial radio stations wishing to air the festival. This year, some 200 stations have aired the event or plan to do so.

RHYTHM ALTERNATIVE music has gained another ally at radio. WBPS-AM Boston, a sports/talk station, is airing "The Voice" midnight-6 a.m., Tuesday-Saturday. A recent playlist spotlights the diverse selection of rhythm acts that "The Voice" programs.

Included are Maxwell, Solo, the Fugees, Jean Carne, Quincy Jones, Kenny Lattimore, Men Of Vizion, Jerald Daemyon, SWV, Herbie Hancock, Doc Powell, Puff Johnson,

Angela Bofill, the Isley Brothers, Groove Collective, and Bobby Caldwell.

Although the program's daypart isn't the best, enterprising Boston listeners who have day jobs will no doubt record this progressive programming for later enjoyment.

The time for more eclectic R&B programming is now. The market is there, and dozens of quality acts aren't getting a real chance to show their wares on traditional adult R&B shows.

Are there any other stations or shows out there (other than NPR) that collectively program jazz, R&B, blues, hip-hop, and rhythm alternative? We wanna know.

MUSIC CORNER: Speaking of Bobby Caldwell, the Sin-Drome artist is demonstrating staying power with "Soul Survivor," his latest set. Released in January, the album has sold a respectable 40,000 units, according to SoundScan, and peaked at No. 5 and No. 28 on the Top Contemporary Jazz and Top R&B Albums charts, respectively.

Touring could be the reason for the set's staying power; Caldwell began the first leg of his tour in support of the album in early spring and recently began the second leg, which hits 27 markets.

Rip-It Records act 4U is ripping the mike with "Home," its debut single. The ballad—which was
(Continued on page 25)

Island's Ronny Jordan Sheds Some 'Light' On His Acid Jazz

BY DOUGLAS REECE

LOS ANGELES—Island recording artist Ronny Jordan hopes that his latest album, "Light To Dark," due out Aug. 13, will prove less acidic to the ears of mainstream jazz and R&B listeners than his earlier releases.

Jordan's previous albums—1991's "The Antidote" and 1993's "The Quiet Revolution," which peaked at No. 10 and No. 6, respectively, on Billboard's



JORDAN

Top Contemporary Jazz Albums chart—established the Englishman as a quintessential acid-jazz guitarist.

However, with his newest outing, Jordan is progressing toward a jazz/hip-hop/R&B sound that he describes as "urban jazz."

"The way I see acid jazz, it's more of a fashion statement [looking and dressing a certain way], and I'm not really about that," says Jordan, who first gained notoriety after signing to London-based 4th & B'way Records in 1991.

"The one thing I have in common [with acid jazz] is a love of '70s music," he says. "But I also appreciate the sounds of the '90s, and that's why I describe 'Light To Dark' as having a '70s feel with a '90s approach."

"It's You," the first single, will be serviced to adult R&B and jazz stations at a yet-to-be-determined date. Both the single and the song "I See You" are R&B-flavored vocal tracks that illustrate the rhythmic flourish the artist describes.

Jordan also offers smoothed-out instrumental tracks, such as "Into The Light," which provides lush, cascading strumming that is unlike some of the artist's more intricate, less mainstream earlier work.

Island black music marketing director (U.S.) Ane Roseborough says the label plans to use the album's new sound to expand Jordan's audience from his consumer core, which has purchased a total of 195,000 units of his last two albums, according to SoundScan.

"'Light To Dark' is much more accessible than his previous records, especially for the black jazz audience in America," Roseborough says. "It's going to open him up to a whole new audience, but his core is still going to find a lot of nice things on this record."

Though Jordan is currently under a publishing contract with Island Music, he says, that deal expires in July, after which he will begin considering other offers.

Bob Perry, owner of Blue Note Records in North Miami Beach, Fla., says that he is already receiving requests for "Light To Dark" and expects Jordan's new approach to work well for the artist.

"I think it's a good move for him," says Perry. "We know that certain artists with strong track records are
(Continued on page 25)



by J. R. Reynolds

Billboard TOP R&B ALBUMS

FOR WEEK ENDING JUNE 29, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	2	—	2	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98/17.98) 1 week at No. 1	THE NUTTY PROFESSOR	1
2	4	2	18	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
3	3	1	4	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
4	1	66	3	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
5	5	3	5	THE ISLEY BROTHERS T-NECK 52421*/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
6	6	5	48	BONE THUGS-N-HARMONY ▲ ² RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999	ETERNAL	1
7	7	7	31	R. KELLY ▲ ⁵ JIVE 41579* (10.98/16.98)	R. KELLY	1
8	8	4	19	2PAC ▲ ⁵ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
9	10	13	9	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
*** GREATEST GAINER ***						
10	35	30	32	QUINCY JONES ● QWEST 45875*/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
11	9	6	4	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
12	14	8	8	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
13	12	12	12	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/MIRGIN (10.98/16.98)	THE RESURRECTION	1
14	11	14	7	CELLY CEL SICK WID' IT 41577*/JIVE (10.98/16.98)	KILLA KALI	4
15	13	9	8	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
16	16	15	5	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
17	18	20	48	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
18	15	11	9	SOUNDTRACK FLAVOR UNIT/EASTWEST 61904*/EEG (10.98/15.98)	SUNSET PARK	1
19	20	17	37	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
20	22	21	11	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	20
21	17	10	3	SHYHEIM NOO TRYBE 41583*/MIRGIN (10.98/15.98)	THE LOST GENERATION	10
22	23	18	18	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
23	21	16	12	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
24	19	—	2	ICE-T PRIORITY 53933* (10.98/16.98)	VI: RETURN OF THE REAL	19
25	24	19	31	SOUNDTRACK ▲ ⁸ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
26	29	24	50	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
*** Hot Shot Debut ***						
27	NEW ▶	1	1	GEORGE CLINTON & THE P-FUNK ALLSTARS 550 MUSIC 57144*/EPIC (10.98/16.98)	T.A.P.O.A.F.O.M.	27
*** Pacesetter ***						
28	63	50	38	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859*/EEG (10.98/15.98)	FATHER AND SON	2
29	36	—	2	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98) SO SO DEF BASS ALL-STARS	SO SO DEF BASS ALL-STARS	29
30	27	22	30	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	4
31	33	29	40	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
32	31	—	2	DELINQUENT HABITS PMP/LOUD 66929*/RCA (10.98/15.98)	DELINQUENT HABITS	31
33	34	31	5	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
34	NEW ▶	1	1	DOMINO OUTBURST/DEF JAM 531033*/MERCURY (10.98 EQ/16.98)	PHYSICAL FUNK	34
35	26	—	2	DIGITAL UNDERGROUND RADIKAL 15452*/CRITIQUE (10.98/16.98)	FUTURE RHYTHM	26
36	NEW ▶	1	1	HEATHER B. PENDULUM 38383*/EMI (10.98/15.98) HS	TAKIN MINE	36
37	25	33	4	BOBBY CALDWELL SIN-DROME 8910 (10.98/14.98)	SOUL SURVIVOR	25
38	NEW ▶	1	1	MONA LISA ISLAND 524244* (8.98/12.98) HS	11-20-79	38
39	39	37	22	THE TONY RICH PROJECT ● LAFACE 26022*/ARISTA (10.98/15.98)	WORDS	18
40	28	23	18	SOUNDTRACK ● JAC-MAC 46134*/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5
41	45	32	9	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	15
42	38	—	2	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	38
43	32	27	8	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	6
44	40	36	48	JODECI UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
45	30	25	13	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21

46	41	35	32	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
47	46	34	10	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	3
48	43	28	7	SOUNDTRACK NOO TRYBE 41533*/MIRGIN (10.98/15.98)	ORIGINAL GANGSTAS	8
49	42	—	2	YOUNG LAY ATLANTIC 82843/AG (10.98/15.98) HS	BLACK 'N DANGEROUS	42
50	37	26	4	DR. DRE TRIPLE X 51226 (10.98/16.98)	FIRST ROUND KNOCKOUT	18
51	57	52	67	MYSTIKAL BIG BOY 41581*/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
52	49	45	7	SOUNDTRACK HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98/16.98)	THE GREAT WHITE HYPE	27
53	44	44	3	SOUNDTRACK ISLAND/HOLLYWOOD 524243*/ISLAND (10.98/16.98)	EDDIE	44
54	NEW ▶	1	1	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	54
55	52	40	9	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE	40
56	51	51	46	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
57	47	38	9	SMOOTHE DA HUSTLER PROFILE 1467* (10.98/15.98)	ONCE UPON A TIME IN AMERICA	11
58	67	61	28	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
59	50	46	32	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
60	NEW ▶	1	1	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	60
61	62	56	100	BONE THUGS-N-HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
62	58	47	42	FAITH EVANS ▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
63	48	43	11	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAG	13
64	65	57	84	SADE ▲ ² EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
65	64	48	33	GENIUS/GZA ● GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
66	70	55	33	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
67	54	39	8	NONCHALANT MCA 11265* (9.98/15.98)	UNTIL THE DAY	20
68	56	53	48	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
69	60	42	8	VARIOUS ARTISTS INTERSCOPE 90060* (10.98/16.98)	INSOMNIA - THE ERICK SERMON COMPILATION ALBUM	10
70	53	41	5	MC BREED WRAP 8154/ICHIBAN (10.98/15.98)	TO DA BEAT CH'ALL	34
71	55	49	34	THA DOGG POUND ▲ ² DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
72	59	80	46	TRU NO LIMIT 53983*/PRIORITY (10.98/16.98) HS	TRUE	25
73	71	63	80	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
74	74	76	34	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
75	61	62	3	PUFF JOHNSON WORK 53022/COLUMBIA (10.98 EQ/16.98) HS	MIRACLE	61
76	69	58	14	CHANTAY SAVAGE RCA 66775 (10.98/15.98) HS	I WILL SURVIVE (DOIN' IT MY WAY)	14
77	72	65	83	TLC ▲ ² LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
78	68	54	23	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
79	NEW ▶	1	1	QUINDON VIRGIN 41500 (9.98/15.98)	QUINDON	79
80	75	90	33	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
81	81	81	125	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
82	76	69	6	ESHAM REEL LIFE 1040* (11.98/16.98)	DEAD FLOWERZ	38
83	RE-ENTRY	182	182	KENNY G ▲ ¹⁰ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
84	78	60	9	MARVIN SEASE JIVE 41585 (10.98/15.98)	PLEASE TAKE ME	54
85	89	93	21	MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
86	79	68	11	SOUNDTRACK UNDERWORLD 35818/CAPITOL (10.98/16.98)	DEAD PRESIDENTS VOLUME II	45
87	NEW ▶	1	1	THE WHISPERS THE RIGHT STUFF 52273/CAPITOL (7.98/11.98)	GREATEST SLOW JAMS	87
88	92	75	10	MC REN RUTHLESS 5544*/RELATIVITY (10.98/15.98)	THE VILLAIN IN BLACK	7
89	100	95	35	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
90	73	79	12	VARIOUS ARTISTS CELL BLOCK 50556/PRIORITY (10.98/16.98)	CELL BLOCK COMPIATION	12
91	66	71	10	SOUNDTRACK PRIORITY 50576 (10.98/16.98)	THE SUBSTITUTE	18
92	88	92	33	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
93	93	97	33	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
94	87	85	62	SOUNDTRACK ▲ ² PRIORITY 53959* (10.98/15.98)	FRIDAY	1
95	97	82	16	GEORGE HOWARD GRP 9839 (10.98/16.98) HS	ATTITUDE ADJUSTMENT	38
96	RE-ENTRY	61	61	BARRY WHITE MERCURY 522459 (10.98 EQ/16.98)	ALL TIME GREATEST HITS	70
97	80	72	43	JUNIOR M.A.F.I.A. ● UNDEAS/BIG BEAT 92614*/AG (10.98/15.98)	CONSPIRACY	2
98	RE-ENTRY	89	89	BOYZ II MEN ▲ ¹² MOTOWN 530323 (10.98/16.98)	II	1
99	RE-ENTRY	24	24	JERALD DAEMYON GRP 9829 (10.98/16.98) HS	THINKING ABOUT YOU	35
100	RE-ENTRY	3	3	DOC POWELL DISCOVERY 77037 (15.98 CD)	LAID BACK	89

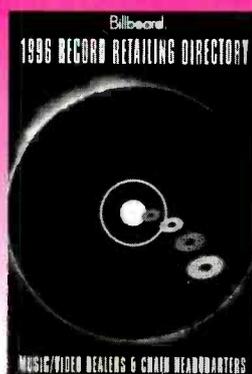
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol.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

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THEDA SANDIFORD-WALLER'S
RHYTHM SECTION

HIGH TIME: Congratulations are in order for **Toni Braxton**, who, as predicted here last week, moves to the top of Hot R&B Singles with "You're Makin' Me High"/"Let It Flow" (LaFace/Arista). Believe it or not, this is her first No. 1 R&B single. Braxton's pop-flavored sophomore album, "Secrets" (LaFace/Arista), will debut on the Top R&B Albums chart next week.

WHAT THE FUNK: Funk-a-teers will be elated to know that **George Clinton & the P-Funk Allstars** win Hot Shot Debut honors on Top R&B Albums for "T.A.P.O.A.F.O.M." (550 Music/Epic). In case you're wondering, the acronym stands for "The Awesome Power Of A Fully Operational Mothership." Clinton has been receiving significant exposure from Nike's "Ken Griffey Jr. for president" spot. He will also appear on a "Yo! MTV Raps" special tentatively slated for July 11.

Sales are flat, and we have adjusted bullet criteria on Top R&B Albums and Hot R&B Singles Sales so that even titles with very modest gains earn bullets. Who said vinyl is dead? Eight albums in the top 10 and more than half the titles on the Top R&B Albums chart are available on vinyl.

OPRAH SWAYS CONSUMERS: The artists whose albums enjoyed the largest percentage gains this week benefited from television exposure on "The Oprah Winfrey Show," as **Quincy Jones** (Qwest/Warner Bros.) wins Greatest Gainer (35-10) and **Gerald Levert & Eddie Levert Sr.** (EastWest/EEG) take the Pacesetter cup (63-28). Jones, along with **Tamia, Brandy, Heavy D., Take 6, Brian McKnight, and Patti Austin**, performed cuts from "Q's Jook Joint" during the June 11 "Oprah," while the Leverts performed songs from "Father And Son" on the show's Father's Day episode June 14. Sales of both albums improved more than 150% over the prior week at core R&B stores.

TUNED IN: The songs demonstrating the greatest improvement in audience impressions this week are "Baby Luv" by **Groove Theory** (Epic) and "Blackberry Molasses" by **Mista** (EastWest/EEG). "Baby Luv's" listeners doubled (72-40 on Hot R&B Airplay); WCDX Richmond, Va., is among the airplay leaders, with 37 detections. WCDX PD **Aaron Maxwell** says the song has a "familiar groove that is well put together."

"Blackberry Molasses" enjoyed a 43% increase in audience (68-48 on Hot R&B Airplay). Although the label is pitching the song as a teen record, **Brian Douglas**, PD of WJMH Greensboro, N.C., says the song has solid young-adult appeal; it's the station's seventh-most requested song in only its second week. Mista is testing best at WJMH with women 16 and older. **Niecy Davis**, PD of WBLX Mobile, Ala., says the track's "acoustic sound stands apart." "Blackberry Molasses" is a big request record for her station also, reacting best with females 25-54 and young males.

IN CELEBRATION of Black Music Month, independent retailers **Walter L. Esaw and Dennis Gardin** of Pearl's Music in Detroit held their fourth annual Bowling Tournament and Awards Reception June 8. The Puffa Reds store in Ypsilanti, Mich., won retailer of the year, while **Joe Barrett** of BMG's Detroit branch was named national distribution representative of the year. **Beverly Taylor** of Cleveland's Joy of Music was posthumously awarded the Humanitarian Award; a scholarship in her name was also announced. The first \$1,000 grant will be awarded to a high school senior next year.

IAAAM CONFERENCE

(Continued from page 20)

Music Month efforts in Congress, as IAAAM conference chairman. Fattah also chaired an IAAAM seminar that was held on Capitol Hill and focused on voter registration within the black community.

About 200 high school students joined conference registrants at the Capitol Hill meeting and were lectured by various members of Congress, political leaders, and record industry artists and executives. Afterward, panelists fielded questions by inquisitive students.

During the conference, there were several calls for the creation of a black music trade organization—similar to the Country Music Assn.—that would address collective issues affecting R&B music and its executives.

"We got to come together and stop letting all this [negative competitive] bullshit come between us and making money," said Bad Boy president Sean "Puffy" Combs.

The notion of creating a black music association has returned to the R&B forefront following the release of a study conducted by Harvard University (Billboard, June 1).

"It's only appropriate that a dialog of this nature come to light," says Harvard Consultation Project director William Griffin, who led the six-person team that prepared "The Harvard Report On Urban Music," which was released recently.

"There's a political side to everything, and collective bargaining on key black music issues can go a long way in making progress," he says.

On the creative side, the conference turned in several impressive performances during its afternoon and evening events. Among them were performances by Columbia vocalist **Kenny Lattimore**, who is currently touring

with **Barry White**, and **London acts England Truce and Kruez**, signed to **Big Life and Diesel**, respectively.

Perspective's **Solo and Lo-Key?** and **Silas** vocalist **Jesse Powell** paid a rousing medley tribute to the **Isley Brothers** during the **Diamond Awards** gala, which was held at the **Warner Theater**.

The awards show was open to the public and honored such recording acts as **Earth, Wind & Fire, Chuck D, the Isley Brothers, Mtume, Dee Dee Bridgewater, Gladys Knight, New Edition, and the International Sweethearts Of Rhythm**.

The evening featured tribute performances by such vocalists as **Miki Howard, Gordon Chambers, and Carol**

Riddick, who musically honored **Bridgewater**.

Subway and Usher performed a satisfying **New Edition** medley that brought the original members of the group and replacement member **Johnny Gill** to the stage.

After the members of **New Edition** received a standing ovation and delivered acceptance speeches for their **Diamond Awards**, **MCA** black music division president **Ken Wilson** issued a special award in honor of the group having sold more than 20 million albums worldwide.

"Home Again," the first album from the **MCA** act since it went on hiatus in 1989, is scheduled for release in September.

JORDAN

(Continued from page 20)

going to sell, and just because this may be a more straight-ahead record, we're not going to change our initial order. People will come in and ask about his new album and buy it regardless."

In support of the album, **Island** has planned a listening-post promotion in retail outlets, such as **Tower Records**, as well as an extensive print ad campaign in jazz and urban publications ranging from **Jazz Times** and **Guitar Player** to **Upscale** magazine.

Jordan, who is self-managed and booked by **Fair Warning and Waste of Talent**, will begin touring during the fall in midsized jazz venues in key cities, such as **New York, Chicago, Atlanta, San Francisco, Los Angeles, and Washington, D.C.**

Prior to his U.S. dates, the guitarist will tour in **Europe, South America, and South Africa**. The album was released on **Island** outside the U.S. April 29.

In an effort to determine which album tracks were the strongest for U.S. use, **Island** serviced programmers with the import set during the second week of May.

Jordan says gaining airplay was a prime consideration when he was producing "Light To Dark."

"What I was trying to avoid with this album was getting too jazzy," he says. "When you do that, certain radio stations will just shut the door on you, and it will limit your audience to nighttime. I had to find a happy medium and balance. 'Light To Dark' is a little more 'funkified.'"

R&B adult **WSOJ** Richmond, Va., PD **Kevin Kofax** is already playing multiple tracks from the record. "The whole CD is a perfect example of what good, contemporary jazz sounds like," he says. "It fits right into our format. You can pretty much drop it in [your CD player] and play it. Any cut is suitable."

CHRISTIAN ACT PFR CALLS IT A DAY WITH SPARROW'S 'THEM'

(Continued from page 10)

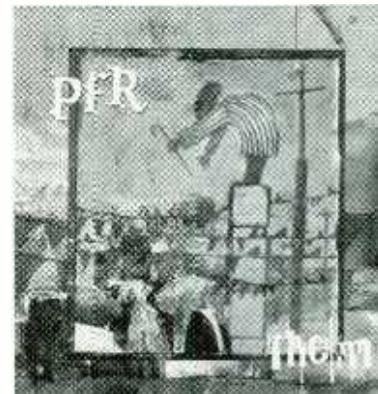
neapolis. The group will also perform at several major Christian music festivals, among them **Cornerstone** and **Jesus Northwest**. Plans call for **PFR** to hold in-store appearances in conjunction with the tour to sign autographs and say farewell to fans.

To promote "Them," **Sparrow** plans to hold contests at radio during which stations will give away limited-edition autographed collectors' posters, CDs, and other merchandise. At retail, there will be contests utilizing a peel-off entry form for 1,000 limited-edition gold autographed CDs. Postcard entry forms, as well as such in-store merchandising materials as farewell posters, will feature the tour itinerary.

"It's really sad, because they are such a great band," says **J.R. Hernandez**, music manager for **Houston's Theophilus Bible store**. "A lot of people really like **PFR**. They have a strong following and have always sold really well for us."

WAYM Nashville helped **Sparrow** launch the group's first album. **PD Mark Rider** says he thought **Sparrow** was joking when he heard the group was disbanding.

Rider says **WAYM** plans to play five songs from the album, even if **Sparrow** only releases three singles, because he believes so strongly in the group. "This is a group that has been



a real staple in our sound," he says. "When they came out, it was at a time when we were desperately in need of music that would make our format sound more competitive, and they were the first thing we played in a long time that we thought was unique."

Rider says listeners are calling to express their disappointment.

PFR recorded "Them" at **Pachyderm Studios** near **Minneapolis**, where **Nirvana** recorded its last set. **Dave Thoener**, known for his work with **John Lennon, Billy Joel, Bon Jovi, and Carly Simon**, mixed the album.

Hanson says the band members didn't write "Them" as a farewell

album, but knowing it was their last made a difference. "It drove us to really be who we are for one last time," **Hanson** says. "This album has a little more energy than the others... more capturing of the live sound than we have ever done."

As is routinely done in the Christian market, **Sparrow** released two singles simultaneously to Christian radio June 17. "Anything" was serviced to AC and top 40 radio, and "Pour Me Out" was sent to rock and top 40 radio stations.

York says that "Them" is the band's best effort. "It's an incredible combination of their writing talents," he says. "There's just some really great musical evolution going on. They've matured as a band."

PFR is managed by **Steven Baker** of **SMB Management** in **Raleigh, N.C.** Its songs are published by **EMI Christian Music Publishing** and producer/publisher **Brown Bannister's RBI Publishing**.

"We are excited about these changes," **Hanson** says of the trio's farewell. "We don't want people to feel sorry for us or wonder if there are ulterior motives. This is just something that we believe in, and we are glad to be ending the group with such a good record and a chance to go out and say goodbye to people who have been so helpful to us."

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	SOMEDAY	ALL-4-ONE (HOLLYWOOD)
2	—	1	EVERYBODY	SKIN DEEP (LOOSE CANNON/ISLAND)
3	—	1	ONE TIME AT MY DOOR	MR. X (JUNGLE)
4	15	3	HOT OUTSIDE	M.C. BRAINZ (WRAP/CHIBAN)
5	11	2	COME AROUND	DOS OF SOUL (DEF JAM/MERCURY)
6	6	3	ACTUAL FACTS	LORD FINESSE (PENALTY/TOMMY BOY)
7	1	9	SOUTHERN GIRL	LIL H.D. (PRIORITY)
8	—	1	GOOD THANG	DIAMOND (WARLOCK)
9	7	6	GET RIGHT	MAC MALL (RELATIVITY)
10	4	5	L.A., L.A.	TRAGEDY FEAT. MOBB DEEP AND CARPONE 'N NORRAGA (25 TO LIFE/DOLBY)
11	9	4	WHO COULD IT BE	LUICANO FEAT. THE JUNGLE BROS. (ISLAND JAMAICA/ISLAND)
12	5	7	SUMMER MADNESS	JERALD DAEMYON (GRP)
13	2	6	WHAT GOES AROUND COMES AROUND	BOB MARLEY (JAD)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	12	5	TO DA BEAT CH'ALL	MC BREED (WRAP/CHIBAN)
15	10	4	FEEL YOUR PAIN	WHITEHEAD BROS. (MOTOWN)
16	18	2	LET'S TALK ABOUT IT	SEIKO (A&M)
17	20	2	DAILY BASIS	RANJAHZ (PROFILE)
18	13	5	SERIOUS GIRL	CHEVELLE FRANKLYN (BLUEMOON/ATLANTIC)
19	14	4	BOUNCE	D.J. MAGIC MIKE (CHEETAH/WARLOCK)
20	21	6	SHINE ME UP	POISON CLAN (WARLOCK)
21	8	8	WHEREVER YOU ARE	MIC GERONIMO (BLUNT/TVT)
22	—	1	INTIMATE THOUGHTS	RENAISSANCE (ALL NET)
23	—	1	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/EEG)
24	17	33	SOME ENCHANTED EVENING	THE TEMPTATIONS (MOTOWN)
25	23	2	I WANT YOU (SHE'S SO HEAVY)	GROOVE COLLECTIVE (GIANT STEP/GRP)

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

Vission & Lorimer Help Bring Props To L.A. Scene

IT'S NOT EVERY DAY that a Los Angeles production team draws the kind of global props that Richard "Humpty" Vission and Pete Lorimer have over the past year. After all, clubheads are simply too snobby to take a jam seriously unless it's spawned from some dark corner of New York or London (with the occasional grudging nod of respect to Germany or Chicago). But with a string of hits that includes "The Feeling" by Sugar and "Energy" by Devone, Vission and Lorimer are kicking a distinctive "left coast" sound that has hardheads and popsters twirling with approval.

"Getting attention was a little hard at first because not all of the big players are here," Vission says. "But we decided that it made more sense to just concentrate on building a strong



VISSION & LORIMER

base here, believing that word of what we were doing would eventually spread. And it did. Now I think that the majors are interested in us because we're not from New York or London. They like the different flavors we bring to records. There are a dozen producers from New York or London who are going to give them the same sound."

Defining the flavors of a typical Vission and Lorimer production is tricky, particularly since they rarely release two similar records in a row. They move from hard trance to bright disco with surprising agility, making pitstops in techno and tribal territories along the way. Such versatility has allowed them comfortably work on material by Crystal Waters, Donna Summer, Ace Of Base, N-Joi, the Shamen, and D:Ream, among others.

If there's a consistent thread in their records, it's a clear reverence for old-fashioned pop hooks and solid musicianship. The latter is due in large part to the U.K.-born Lorimer's background as a classical musician, specializing in piano and trombone. In fact, his training at the French Conservatory in Paris led to a long line of studio and band gigs. A vocational switch to engineering brought Lorimer to Los Angeles to



by Larry Flick

work on Terence Trent D'Arby's 1995 album, "Vibrator." He hooked up with Vission shortly after his arrival, and decided he "never wanted to leave."

Meanwhile, Vission was racking up local credibility as a club DJ (which he'd been doing since was he in the ninth grade) and as a member of innovating techno act the Movement. His cachet heightened when he began hosting "Powertools" on KPWR (Power 106) Los Angeles four years ago. Although they seem an unlikely pair, Vission and Lorimer are actually quite compatible in their approach to music and their work ethic.

"First of all, we're most interested in developing songs and working with artists with a future," Vission says. "And when we're doing a remix, we like to spend a lot of time with the original version of the record. We want to enhance the music and the artist, not wipe them totally from the picture. As we try to develop our own acts in our production company, we have a lot of empathy. We don't want to compromise our acts, so we don't want to participate in compromising anyone else's."

Devone and Sugar are among the acts signed directly to Vission and Lorimer's indie label, Aqua Boogie. Though Devone found an eventual release and Hot 100 success with "Energy" on Mercury Records, the pair have completed a slammin' new single, "Devotion," that is available for major-label signing. Either way, the cut will be out in mid-July on Aqua Boogie, to be followed by a new Sugar single and albums by both acts.

The next few months will be mighty busy ones for the team, as they put the finishing touches to a publishing deal with EMI Music, as well as write and produce new material with RuPaul and Waters and remix future singles by Sir Mix-A-Lot, 2 In A Room, and Brooklyn Funk Essentials. For your more immediate attention is their crafty reconstruction of "Superstar" by alterna-rock outfit Charm Farm, a white-label version of which has been deservedly racking up DJ praise over the past few weeks.

"It's a great time for us," Vission says. "We're very serious about our music, and we're looking to the future. But while doing that, we never lose sight of our immediate goal: to create music that makes people smile."

SHAKE IT: It's finally here. After months of taunting a salivating clubland, the hotly anticipated "If Madonna Calls" by Junior Vasquez is available on Groovalicious Records. Of course, if you're among the thousands who visit the Tunnel in New York to kneel before the altar also

known as Vasquez's DJ booth, you're probably already tired of this tribal anthem. But everyone else will feast on a double-pack of mixes that ranges from rubbery smooth to jagged and hard.

The premise of this record is simple and actually kind of goofy. Vasquez sampled a brief voice-mail message from La M demanding a return call, around which Franklin Fuentes chats up a ferociously queeny storm. With the single's club future assured, we're wondering how long it will take for Groovalicious to get a snug edit onto radio. This could be the novelty pop smash of the summer.

Groovalicious has other potential hits with "Human Nature" by Sweet Drop, "Soul Chu Cha" by Rosabel, and the just-acquired Jimmy Somerville sleeper "Safe In These Arms," which has been turned inside out by Todd Terry. Talk about labels to watch for. We can't wait to see what Groovalicious head Michael McDavid comes up with next.

The massive U.K. hit "Jumpin'" by the Lisa Marie Experience has found a stateside home on ffrreedom/3Beat Records. This is a strategically intriguing time for the release of this single here, given the its direct competition with Todd Terry's imminent "Keep On Jumpin'" featuring vocals by Martha Wash and Jocelyn Brown. Both cuts are direct descendants of the Musique disco chestnut "Keep On Jumpin'," though the Lisa Marie Experience jam is mostly a dub with heavy use of Musique's hook.

If you thought the Cover Girls were a nearly forgotten footnote in freestyle history, think again. Donning hip-hop garb, the female trio returns with "I Am Woman," a cutie that aims directly at urban tastes. The fingerprints of increasingly hot producer Tony Moran are all over this record, with Luis "Phat Kat" Vega, Ellis Pacheco, and Gary Henry taking a crack at adding house and jeep rhythms to the 12-inch package. Look for "I Am Woman" on the act's forthcoming Fever/Warlock album, "Satisfy," due later this summer.

Jeep-soul songstress Charissa Arrington strikes a convincing club diva pose on the Masters At Work remix of "Down With This." Stretched out atop a spare bed of percussion that is way harder than the track's original groove, her otherwise formulaic vamps are transformed into wickedly seductive invitations to party. Even better than the primary mix is the Mind Fluid dub, on which MAW partners Lil' Louie Vega and Kenny "Dope" Gonzales inject a bit of the jazz-funk flavor that fuels their other production project, Nuyorican Soul. A spiffy 12-incher from the fine folks at MCA Records.

MORE, MORE, MORE: Columbia comes serious on the club compilation tip with not one, but two solid collections. "Jungle: The Sound Of The Underground" kicks appealing (if only marginally credible) beats con-



Hanging To The Left. The members of Columbia act Lefffield are all smiles as they arrive at the Odeon in Brighton, England, for a recent headlining gig. The duo is currently in the studio laying tracks for an album that is expected to be available at the end of 1996. Lefffield is joined by Quango Records honcho Jason Bentley, who is promoting the just-issued "Dimensions In Ambience," a compilation that features Lefffield, Robert Leiner, and Union Jack. Pictured, from left, are Paul Daley, Lefffield; Bentley; an unidentified venue doorman; and Neil Barnes, Lefffield.

cocted by acts rooted in the U.S. and the U.K. The jungle movement never really caught full fire here—mostly due to an English/reggae cultural density that the average stateside clubhead either flatly rejected or could not accept. We have always believed that jungle's ultimate route to success here could be via the hip-hop community, in which props are more easily paid to intangible musical flavors. Still, given the contagious nature and steady rhythms of "Let Me Be" by Elisabeth Troy or "Come Together" by MC Olive, there is reason to believe that adventurous spinners may have a chance at reaching their audiences.

The label should have a far easier time selling "Global Basics," which hinges on Euro-NRG fluff and hearty house rhythms. Oldies, such as the brilliant Ballroom mix of "Surrender Yourself" by the Daou, are placed next to newer confections, such as the Playboys' version of "Shout" by Staxx Of Joy and "Reach" by the new Robert Clivilles act Clubworld. Festive.

Still, we always hold hope that clubland at large has the spirit to embrace experimental music—if placed in an alluring context. To that end, we highly recommend dipping into "Special Brew," a Payday/ffrr multi-act album that combines trippy remixes of material by mainstreamers, such as U2 ("Numb") and Bjork ("Army Of Me"), with the left-field musings of Red Snapper ("Hot Flush"), Money Mark ("Cry"), and Method Man ("Release Yo' Delf"). The key word here is unity, as threads of hip-hop, trip-hop, and nearly every other fathomable down-tempo groove you can imagine are tightly woven together. We are optimistic that maybe the familiarity of Bono's voice or the inclusion of Massive Attack's well-known "Protec-

tion" (featured here in hypnotically remixed form) will draw otherwise disinterested listeners and allow for introduction to an incredible world where puff-beats do not exist.

Producer Ric Wake is jump-starting his new A&M-distributed DV8 Records with "Stand Up," a tingly house anthem by Love Tribe. The cut, which sports smokin' remixes by Roger Sanchez and Alcatraz, is already a hit overseas, thanks the left promotional push of AM:PM Records in the U.K. Actually, we would love to see Wake pick more of the numerous gems issued by AM:PM for stateside consumption. Now that A&M is out of the dance music biz, DV8 is the best shot here for such records as "Stand Up."

Billboard. **HOT Dance Breakouts**
FOR WEEK ENDING JUNE 29, 1996
CLUB PLAY

1. KEEP ON JUMPIN' MARTHA WASH & JOCELYN BROWN LOGIC
2. YOU'RE MAKIN' ME HIGH TONI BRAXTON LAFACE
3. STAY OUT ALL NIGHT DOCTOR LOVE CUTTING
4. SPIRITUAL FRANCIS DUNNERY ATLANTIC
5. IT'S TIME TO PARTY MANTRONIX FEATURING ALTHEA MCQUEEN FREEZE

MAXI-SINGLES SALES

1. ARE YOU READY FOR SOME MORE? REEL 2 REAL STRICTLY RHYTHM
2. EVERYBODY SKIN DEEP LOOSE CANNON
3. TONIGHT, TONIGHT THE SMASHING PUMPKINS VIRGIN
4. THEME FROM MISSION: IMPOSSIBLE MAD MOSES NERVOUS
5. OREGANO FLOW DIGITAL UNDERGROUND CRITIQUE

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	3	7	WRONG ATLANTIC 85505 2 weeks at No. 1	EVERYTHING BUT THE GIRL
2	3	4	9	THEME FROM MISSION: IMPOSSIBLE MOTHER 576671/ISLAND	ADAM CLAYTON & LARRY MULLEN
3	4	8	6	YOU KEEP ME HANGIN' ON MCA 55195	REBA MCENTIRE
4	7	11	6	MOVE YOUR BODY MAW 009/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
5	2	1	9	CHILDREN ARISTA 1-3007	ROBERT MILES
6	13	21	5	BEFORE ATLANTIC PROMO	PET SHOP BOYS
7	11	17	5	LOOKING AT YOU COLUMBIA 78249	SUNSCREAM
8	10	14	7	JAZZ IT UP STRICTLY RHYTHM 12442	THE ERICK MORILLO PROJECT
9	12	15	6	ALWAYS BE MY BABY COLUMBIA 78313	MARIAH CAREY
10	14	18	6	ONE BY ONE REPRISE 43643	CHER
11	9	12	7	LOVE LOVE LOVE PULSE 8 IMPORT	SECRET LIFE
12	6	5	11	AMERICA (I LOVE AMERICA) SUGAR DADDY 004	FULL INTENTION
13	5	2	10	REACH EPIC 78286	GLORIA ESTEFAN
14	8	6	10	STOPGO MOONSHINE MUSIC 88430	D'STILL'D
15	19	22	5	GET ON UP MCA 55125	JODECI
16	20	24	6	WAVE SPEECH (THE GUITAR SONG) PAGODA 281001	PETER LAZONBY
17	17	16	8	CHECK THIS OUT MAXI 2036	CEVIN FISHER
18	18	7	11	DIRTY LOVE REPUBLIC 0002	LONNIE GORDON
19	25	31	5	FOR THE LOVE OF YOU 143 85506/ATLANTIC	JORDAN HILL
20	26	33	4	YOU GOT ME FOREVER K4B 021	MAYDIE MYLES
21	29	38	4	LIFT UP YOUR HANDS JELLYBEAN 2510	XODUS FEATURING DAWN TALLMAN
22	15	9	11	CAN'T STOP LOVE JELLYBEAN 2509	SOUL SOLUTION
23	23	25	6	TAKE ME HIGHER STRICTLY RHYTHM 12429	XLR8 FEATURING SUGAR
24	22	19	8	DISKO '96 AQUA BOOGIE 025	DISCO INCORPORATED
25	30	37	4	LIFT ME MOONSHINE MUSIC 88425	EDEN FEATURING CALLAGHAN
26	16	13	12	MOVIN' STRICTLY RHYTHM 027	MONE
27	33	42	3	IN DE GHETTO MERCURY PROMO	BAD YARD CLUB FEATURING CRYSTAL WATERS
28	36	—	2	LET THIS BE A PRAYER CHEEKY 013/CHAMPION	ROLLO GOES SPIRITUAL WITH PAULINE TAYLOR
29	32	44	3	CHAINS EPIC 78317	TINA ARENA
*** POWER PICK ***					
30	39	—	2	LOVE DON'T LIVE HERE ANYMORE MAVERICK PROMO/WARNER BROS.	MADONNA
31	35	46	3	THIS IS YOUR NIGHT TOMMY BOY 735	AMBER
32	28	23	10	THE CAPTAIN OF THE SHIP LOGIC 59038	RATPACK
33	27	28	8	THEY DON'T CARE ABOUT US EPIC 78212	MICHAEL JACKSON
34	21	10	12	ONE MORE TRY CHAMPION 64528/RCA	KRISTINE W
35	42	—	2	CHA CHA LOGIC 59042	ARMAND VAN HELDEN
36	31	36	10	ALWAYS THERE TALKIN LOUD IMPORT/VERVE	INCOGNITO FEATURING JOCELYN BROWN
*** HOT SHOT DEBUT ***					
37	NEW	1	1	PROFESSIONAL WIDOW ATLANTIC 85499	TORI AMOS
38	24	20	12	WHAM BAM VIRGIN UNDERGROUND 38537/VIRGIN	CANDY GIRLS FEAT. SWEET PUSSY PAULINE
39	43	48	3	YOU OUGHTA KNOW SYBERSOUND 816	SYBERSOUND
40	37	45	4	X-FILES THEME NEXT PLATEAU 1443	DADO
41	NEW	1	1	LEVITICUS: FAGGOT MAVERICK 43710/REPRISE	ME'SHELL NDEGEOCELLO
42	40	40	5	HALLO SPACEBOY VIRGIN PROMO	DAVID BOWIE
43	44	—	2	ONE OF US INTERHIT 10160	OUTTA CONTROL
44	38	41	6	HARVEST MUSIC PLANT 034	MIXX VIBES
45	34	27	9	REACH HIGHER CUTTING 370	UNKNOWN SOCIETY
46	49	—	2	YOU CAN GET IT FLOORWAX 1579	CRITICAL
47	NEW	1	1	ONE MORE TIME KING STREET 1043	DIVAS OF COLOR FEAT. EVELYN "CHAMPAGNE" KING
48	47	—	2	LADY MARMALADE BLACK + WHITE 101	MENAGE
49	NEW	1	1	SET THE WORLD ON FIRE STOCKHOLM IMPORT	E-TYPE
50	NEW	1	1	LOVE POWER COLUMBIA PROMO	CLAUDIA CHIN

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	4	3	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND 2 weeks at No. 1	2PAC (FEAT. KC AND JOJO)
*** GREATEST GAINER ***					
2	17	14	3	YOU'RE MAKIN ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 2-4161/ARISTA	TONI BRAXTON
3	45	—	2	THE BIZNESS/STAKES IS HIGH (T) (X) TOMMY BOY 730	DE LA SOUL FEAT. COMMON SENSE
4	2	1	7	GET MONEY (M) (T) (X) UNDEAS/BIG BEAT 95668/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
5	4	15	8	THEME FROM MISSION: IMPOSSIBLE (T) (X) MOTHER 576671/ISLAND	ADAM CLAYTON & LARRY MULLEN
6	3	2	16	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	JAY-Z FEAT. FOXY BROWN
7	5	—	2	IF I RULED THE WORLD (T) COLUMBIA 78327	NAS
8	7	44	3	ONE BY ONE (T) (X) REPRISE 43643	CHER
9	8	8	7	CHILDREN (M) (T) (X) ARISTA 1-3007	ROBERT MILES
10	11	19	9	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/ATLANTIC	QUAD CITY DJ'S
11	6	3	11	YOU'RE THE ONE (T) (X) RCA 64551	SWV
12	9	5	4	ONLY YOU (M) (T) (X) BAD BOY 7-9061/ARISTA	112 FEATURING THE NOTORIOUS B.I.G.
13	12	6	5	GET ON UP (M) (T) (X) MCA 55125	JODECI
14	10	30	15	RELEASE ME (T) (X) UPSTAIRS 0118	ANGELINA
15	15	7	4	THEY DON'T CARE ABOUT US (T) (X) EPIC 78212	MICHAEL JACKSON
16	16	10	7	TOUCH ME TEASE ME (T) SPOILED ROTTEN/DEF JAM 854621/MERCURY	CASE FEAT. FOXY BROWN
17	13	9	4	DOUBLE TROUBLE (T) WEEDED 20189/NERVOUS	MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
18	18	—	2	CLONES/SECTION (T) DGC 22216/GEFFEN	THE ROOTS
19	14	12	6	ONE MORE TRY (T) (X) CHAMPION 64528/RCA	KRISTINE W
*** HOT SHOT DEBUT ***					
20	NEW	1	1	I LIKE (T) DEF JAM 575047/MERCURY	MONTELL JORDAN FEATURING SLICK RICK
21	19	13	5	WRONG (T) (X) ATLANTIC 85505/AG	EVERYTHING BUT THE GIRL
22	27	28	4	CAFE CON LECHE (T) (X) OUT OF CONTROL 13507	EL PRESIDENTE
23	20	11	16	KEEP ON, KEEPIN' ON (T) (X) FLAVOR UNIT/EASTWEST 66044/EEG	MC LYTE FEAT. XSCAPE
24	21	34	3	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	AMBER
25	32	29	4	OPERATION LOCKDOWN/DA WIGGY (T) DUCK DOWN 53232/PRIORITY	HELTAH SKELTAH
26	NEW	1	1	DO YOU MISS ME (T) (X) CLASSIFIED 0227	JOCELYN ENRIQUEZ
27	NEW	1	1	I CONFESS (T) CHRYSALIS 58437/EMI	BAHAMADIA
28	38	—	2	IF MADONNA CALLS (T) GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
29	24	16	16	LET ME CLEAR MY THROAT (T) (X) CLR 5218	DJ KOOL
30	31	17	4	WHY I LOVE YOU SO MUCH/AIN'T NOBODY (M) (T) (X) ROWDY 3-5073/ARISTA	MONICA
31	39	27	4	L.A., L.A. (M) (T) 25 TO LIFE 1012/DOLO	TRAGEDY FEAT. MOBB DEEP AND CAPONE 'N NORÉAGA
32	34	25	17	WOO-HAH! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (M) (T) (X) ELEKTRA 66050/EEG	BUSTA RHYMES
33	23	—	2	I WANT YOU (SHE'S SO HEAVY) (T) (X) GIANT STEP/IMPULSE! 3074/GRP	GROOVE COLLECTIVE
34	35	21	3	FAKIN JAX (T) (X) ELEKTRA 66038/EEG	INI FEATURING PETE ROCK
35	37	18	14	SWEET DREAMS (T) (X) RCA 64504	LA BOUCHE
36	26	20	13	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78313	MARIAH CAREY
37	41	26	7	THA CROSSROADS (T) RUTHLESS 6335/RELATIVITY	BONE THUGS-N-HARMONY
38	25	38	6	PARTY 2 NITE (T) (X) MÖTOWN 860515	LADAE!
39	28	—	6	LOOKING AT YOU (T) (X) COLUMBIA 78249	SUNSCREAM
40	49	42	15	RENEE (M) (T) ISLAND 854585	LOST BOYZ
41	33	40	5	IT'S ALL THE WAY LIVE (NOW) (T) TOMMY BOY 731	COOLIO
42	30	33	4	BOOM BIDDY BYE BYE (T) RUFFHOUSE 78338/COLUMBIA	CYPRESS HILL
43	RE-ENTRY	2	2	FASTLOVE (T) DREAMWORKS 58001/GEFFEN	GEORGE MICHAEL
44	RE-ENTRY	21	21	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	DEBORAH COX
45	RE-ENTRY	6	6	TAKE ME HIGHER (T) (X) UPSTAIRS 0114	ENERGY
46	NEW	1	1	TWISTED (T) ELEKTRA 66031/EEG	KEITH SWEAT
47	40	43	8	YOU KEEP ME HANGIN' ON (T) (X) MCA 55195	REBA MCENTIRE
48	22	36	4	CHA CHA (T) (X) LOGIC 59042	ARMAND VAN HELDEN
49	48	31	15	DOIN IT/SHOT YA (T) DEF JAM 576121/MERCURY	LL COOL J
50	29	23	18	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	R. KELLY FEAT. RONALD ISLEY

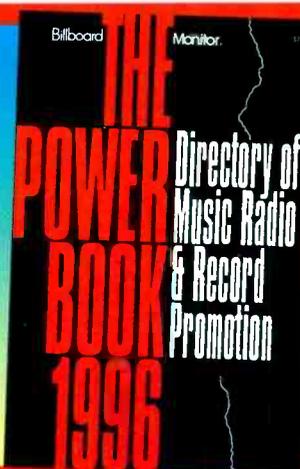
Titles with the greatest sales or club play increases this week. ♦ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability.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

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Charlie Daniels Bears 'Witness' Sparrow Set Is His Second Foray Into Gospel

■ BY DEBORAH EVANS PRICE

NASHVILLE—When Charlie Daniels released "The Door," his first gospel music album, on Sparrow Records in 1994, the country rocker known for such hits as "Long Haired Country Boy" and "The Devil Went Down To Georgia" may have seemed, to some, an unlikely candidate for success in the Christian music arena.

But "The Door" won the Gospel Music Assn.'s 1995 Dove Award for country gospel album of the year and proved to be a sales winner. Now, Daniels is following up with "Steel Witness," which is due Aug. 6.

"We are so very excited to have another record from Charlie," says Sparrow VP of artist development Jenny Lockwald. "The second record coming out obviously means we did very well with the first record, better than had been anticipated in terms of sales.

"And actually in the CBA [Christian

Booksellers Assn.] marketplace we did better than anticipated, which was great because sometimes you don't



DANIELS

know how they are going to react to an artist they recognize as a mainstream artist but aren't familiar with [him] relating to the Christian marketplace. But we had incredible success with CBA, so we are putting even a little bit more focus on that [market] with this second album."

Christian music retailers and Christian radio stations have high expectations for the artists they promote, demanding not only musical excellence but moral integrity as well. Daniels is a devout Christian, and to acquaint those unfamiliar with his religious convictions, Sparrow sent a video to retailers in which Daniels

shared his thoughts and beliefs. Lockwald says the tape won over the retailers, who then threw their support behind the project.

"With this second project, we are coming back and reinforcing the fact that Charlie is a very committed Christian and he really does love the Lord," Lockwald says. "This album clearly states that."

Daniels wrote the songs earlier this year during a visit to Colorado. "I'm real proud of the songs," he says. "I feel like it's what I ought to be doing at the time it ought to be done. I had ideas come into my mind, and I feel good

(Continued on page 30)



25 Years Of Fans. Capitol Nashville president/CEO Scott Hendricks, center, opened the 25th Fan Fair June 10 by presenting engraved commemorative silver plates to Grand Ole Opry Group president Hal Durham, left, and Country Music Assn. executive director Ed Benson.

Giant's Chris Ward Traded His Police Badge For Singing Career

■ BY CHET FLIPPO

NASHVILLE—So how does an ex-bull rider, former Marine sergeant, and SWAT-team member of a Southern California police department get to Nashville? Practice, says Chris Ward, who has been all of the above and more.

The 36-year-old singer/songwriter, who has been a musician since early childhood, releases his debut album, "One Step Beyond," on Giant Aug. 6, with the single "Fall Reaching" going to radio July 22. But it has been a

long, circuitous route for him to get to Music Row.

Ward was born in New York's South Bronx. "My dad worked for IBM," he says, "and in those days, to get up into management level you had to move every year or so. So we lived everywhere."

He picked up a Southern accent from a stint in South Carolina. "I'd been singing and playing drums since I was 6," he says. "I loved Merle Haggard and Waylon Jennings, but I also liked Donny Osmond and Michael Jackson."

When the family ended up in Spokane, Wash., Ward got into bull riding, and that led inadvertently to music.

"There was a champion bronc rider there named Deb Copenhaver," Ward recalls. "I had decided I wanted to race quarter horses. Deb had a big nightclub there with a bar and motel and a facility for training and breeding horses. Deb offered to let me live in his motel and he would pay me \$20 a week—if I would still go to school. My parents gave me freedom to do it, so I moved in and started training."

Copenhaver had taught Ward his favorite song, "Catfish John," and one night when Bonnie Guitar was playing

the nightclub, he encouraged Ward to get up and sing it. Guitar was impressed by Ward, and after she learned he was also a drummer and trained horses, she invited him to live on her ranch and tour with her.

"So I did," Ward says. "I told my dad that was what I wanted to do. He told me I was crazy, but he let me. Bonnie was a slave driver, but she let me play a lot of her shows. I was 15 or 16 then." After high school graduation, Ward says, he faced a dilemma. "There were two things I wanted to be—a police officer and a musician. And I wanted to travel. So I joined the Marines."

He served as a brig guard at Camp Pendleton outside San Diego and organized a band, Christopher John & Wheels, playing military bases.

In the last year of his four-year Marine stint, he got permission to begin training at the police academy in San Diego, and after being discharged, he joined the police department in Simi Valley, Calif.

"I kept my band," he says, "and played local clubs and VFW halls and honky-tonks." Meanwhile, he was a sniper on the SWAT team and wore his police pager on stage. More than once he was summoned to duty from a gig. In the clubs, he would sometimes see people in the audience that he had arrested.

"They were amazed," he says. "They would say, 'Hey, you sing—and you sing pretty good for a cop!'"

He got to Nashville in 1984 when a Simi Valley archaeologist named Joe Simon was sufficiently impressed by Ward's performance to pay for him to go to Nashville to record some sides. Nothing came of that, but Ward was bitten by the Nashville bug.

"We showcased in '88 or '89," he recalls. "Harold Shedd [then president of Mercury Nashville] passed on me, a bunch of people passed on me. But it

(Continued on page 30)

Up Close And Personal At Fan Fair: Garth Brooks, Nelson, Beach Boys

GARTH BROOKS MADE an unscheduled appearance at the 25th annual International Country Music Fan Fair, held June 10-15 at the Tennessee State Fairgrounds here, and signed autographs for 23 hours straight without taking a break. Brooks had to stand because the press of fans prevented him from entering an exhibition hall. Fan Fair officials think Brooks set a new record, breaking his previous feat of 12 hours of nonstop signing in 1992. Since his 1996 World Tour began March 13 in Atlanta, Brooks has sold 1,319,863 tickets for 81 shows, an average of 16,294.6 people per show. During his 1993 tour, he sold 983,138 tickets . . . The Nelson boys, Rick's kids, were spotted at Fan Fair, in town to write with Music Row tunesmiths. Word is

that they plan to reunite their late dad's Stone Canyon Band. Going country hasn't hurt anybody yet . . . Ty England was asked to leave Gruhn Guitars on Broadway after he, approximately 30 members of his fan club, and a four-person radio crew from WYCD Detroit arrived unannounced at the already-crowded store. They left after taping an interview . . . Spotted at Reba McEntire's booth: Terri Clark, presenting McEntire with a gold plaque inscribed "thanks for the inspiration." Clark showed her the McEntire T-shirt and button she bought 13 years ago in her own fan days.

Alan Jackson was the only artist to arrive and leave by helicopter. Everyone else took their buses . . . The Beach Boys were so taken by James House that they asked him to go on tour with them . . . The most pleasant surprise of the week was the Beach Boys' set on Friday, during which they were joined by Lorrie Morgan, Sawyer Brown, T. Graham Brown, Rodney Crowell, Doug Supernaw, Ricky Van Shelton, Kathy Troccoli, Collin Raye, and House and backed by some of Nashville's finest session pickers. Hearing the Beach Boys with a fiddle and steel guitar behind them is a rare treat. There were dancing in the aisles and a lot of smiles in the crowd during the two-hour morning set, which previewed the upcoming River North double CD that the group recorded here. The Boys' set culminated in a surf medley, followed by the entire cast doing a rousing "Barbara Ann" and hurling autographed beach balls into the crowd.

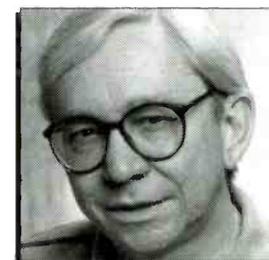
One afternoon, I told Giant Records president James Stroud that I had just seen an artist who had a hit but literally did not know how to perform. He laughed.

"There's more than one," Stroud said. "And the fans know it. I think the fans are saying to the labels and to Nashville and to the artists, 'Hey, we've stuck with you and we've made you a huge success. Now, could you do something for us? Could you give us what we want and what we had a couple or three years ago? Give us the music back?' They know that in the past two, three years, we've taken advantage of what our market could bear and what our fans could bear. Now, the saturation point has finally come. We need to take a long, hard look at it."

Saturation notwithstanding, more than 24,000 attendees showed up for Fan Fair's 5½ days of country music and good weather.



by Chet Flippo



ON THE ROW: Bob Frank ankles his post as Mercury Nashville senior VP/GM to become president of Walter Yetnikoff's Vel Vel Entertainment. Though moving to New York, Frank will keep a house here . . . Called in to produce Travis Tritt's latest (and his first studio album since 1994): the increasingly sought-

after Don Was. The album, called "The Restless Kind," ships Aug. 27, as does Trisha Yearwood's latest, "Everybody Knows." Garth Fundis repeats at the helm.

Alan Jackson is in the studio here, and his next album should come in late October or November.

John Guess is producing Reba McEntire's forthcoming album, after she and Tony Brown agreed that it was time for a change. Guess produced Linda Davis' "Some Things Are Meant To Be" . . . Coming home to Warner Bros. is Rodney Crowell. He first charted on WB in 1978 with the single "Elvira" and was with the label until 1981 . . . Kenny Rogers has signed with Magnatone Records here . . . CISS-FM Toronto expects more than 100,000 people for its fourth annual free New Country Music Festival July 1 at Kew Gardens. Headlining are Michelle Wright, Megan Metcalf, Jim Witter, Jamie Warren, and Don Nelson . . . John Conlee, known for his song "Busted," which chronicles the story of a hungry family, has presented \$100,000 to the Feed the Children program at the Nashville Union Mission. The money was raised by fan donations at his concerts . . . Mary Chapin Carpenter and Lyle Lovett will play U.K. dates Sept. 23-28 in Manchester, England; Glasgow, Scotland; Birmingham, England; London; and Dublin.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★★★ No. 1 ★★★			
1	2	2	71	SHANIA TWAIN ▲ ⁷ MERCURY NASHVILLE 522886 (10.98/15.98) HS	THE WOMAN IN ME	1	
2	1	1	9	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	1	
3	4	3	8	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1	
4	3	4	3	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3	
5	5	5	21	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4	
6	6	6	34	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1	
				★★★ GREATEST GAINER ★★★			
7	11	—	2	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7	
8	8	—	2	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8	
9	7	7	79	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1	
10	9	8	30	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1	
11	14	18	48	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2	
12	10	9	9	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6	
13	12	10	12	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7	
14	15	15	45	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13	
15	13	—	2	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	13	
16	19	16	7	MINDY MCCREADY BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	16	
17	18	12	42	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4	
18	17	13	18	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2	
19	16	11	39	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1	
				★★★ PACESETTER ★★★			
20	31	—	2	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	20	
21	21	17	43	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5	
22	22	19	38	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9	
23	25	25	18	RICOCHE COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	23	
24	23	31	19	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3	
				★★★ HOT SHOT DEBUT ★★★			
25	NEW	—	1	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	25	
26	24	20	30	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3	
27	20	14	4	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12	
28	45	45	127	JEFF FOXWORTHY ▲ ³ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3	
29	30	26	37	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1	
30	27	24	6	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17	
31	34	28	106	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2	
32	28	22	64	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1	
33	29	27	117	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1	
34	26	21	22	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11	
35	33	23	21	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
36	37	34	71	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
37	35	37	196	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
38	39	32	52	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
39	36	30	40	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
40	32	29	35	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
41	40	36	40	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
42	38	35	106	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
43	41	38	4	JUNIOR BROWN MCG CURB 77843/CURB (10.98/15.98) HS	SEMI CRAZY	32
44	43	39	38	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
45	51	50	100	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
46	46	43	142	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
47	44	40	57	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
48	47	44	6	HAL KETCHUM MCG CURB 77797/CURB (10.98/15.98)	THE HITS	43
49	42	33	10	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
50	50	42	10	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
51	48	41	40	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
52	56	52	51	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
53	52	49	32	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
54	54	47	253	BROOKS & DUNN ▲ ⁷ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
55	57	48	90	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
56	55	51	83	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
57	49	—	2	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	49
58	61	54	16	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
59	63	57	90	BROOKS & DUNN ▲ ⁷ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
60	60	63	48	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
61	62	56	33	DWIGHT YOAKAM ● REPRIS 46051/WARNER BROS. (10.98/16.98)	GONE	5
62	53	46	11	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
63	59	53	36	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	26
64	66	58	124	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
65	58	55	34	AARON TIPPIN ● RCA 66740 (9.98/15.98)	TOOL BOX	12
66	67	60	38	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
67	RE-ENTRY	53	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19	
68	65	62	162	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
69	68	65	112	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2
70	64	59	38	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
71	72	—	2	ALABAMA RCA 66843 (4.98/9.98)	SUPER HITS	71
72	RE-ENTRY	10	DOLLY PARTON COLUMBIA 67582/SONY (10.98 EQ/15.98)	I WILL ALWAYS LOVE YOU AND OTHER GREATEST HITS	47	
73	RE-ENTRY	49	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	27	
74	NEW	1	CHET ATKINS COLUMBIA 67497/SONY (10.98 EQ/15.98)	ALMOST ALONE	74	
75	RE-ENTRY	45	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT VOLUME 80	35	

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING JUNE 29, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98)	12 GREATEST HITS	267
2	4	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	66
3	2	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	48
4	3	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	79
5	9	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	92
6	5	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	265
7	8	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	246
8	6	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	265
9	12	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	32
10	7	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	261
11	10	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	263
12	11	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER ▲ ² RCA 66841 (10.98/15.98)	WANTED! THE OUTLAWS	7
13	17	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	25

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	20	WAYLON JENNINGS ▲ ⁴ RCA 8506 (7.98/11.98)	GREATEST HITS	130
15	—	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	82
16	22	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	117
17	18	DWIGHT YOAKAM ▲ ² REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	23
18	24	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	27
19	15	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	113
20	16	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	29
21	25	GARTH BROOKS ▲ ⁵ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	27
22	14	BILLY RAY CYRUS ▲ ⁸ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	57
23	21	TOBY KEITH ▲ A&M NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	14
24	19	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	15
25	—	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	51

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

CHARLIE DANIELS BEARS 'WITNESS'

(Continued from page 28)

about this album. It's what I'm supposed to be doing right now."

Stylistically, the album is filled with the powerful Southern music Daniels has always been known for, but lyrically, songs like "Somebody Was Prayin' For Me," "New Pharisees," and "Jesus" are unabashedly direct in espousing the Christian message.

"I was surprised when I started recording gospel music that people said, 'You really tell it like it is,'" Daniels says. "I thought that's what gospel music was... talking about the word of God. You can't shy away. You have to say what you feel."

Several special guests contributed their talents to the album, including the Christ Church Choir, the Fairfield Four, the Gaither Vocal Band's Guy Penrod, Diadem Music artist Bob Carlisle, and Dale Krantz Rossington, wife of Gary Rossington, Daniels' longtime friend

from Lynyrd Skynyrd. Rossington appears with Daniels on the poignant ballad "Heart Of My Heart."

The first single from the album is "Somebody Was Prayin' For Me," and Daniels says the video was shot at an old church that was built in the 1800s. According to Lockwald, Sparrow plans to release singles to "positive country, Christian country radio, and to Christian rock radio where it's appropriate."

"We had some success with Charlie on the last record on that avenue," she says. "We're also going to promote him to the Southern gospel arena again and are going to have an independent work in the Southern gospel market."

Daniels will perform the single and a few other tunes during a Billy Graham crusade in Charlotte, N.C., in September. Daniels will also perform some of his gospel songs during his regular concert dates. They include Rock the

Smokeys, a huge concert in Newport, Tenn., July 6.

Managed by David Corlew of Corlew-O'Grady Management and booked by the William Morris Agency, Daniels still routinely does nearly 200 dates a year in addition to taping 26 episodes as host of The Nashville Network's "Charlie Daniels' Talent Roundup."

Lockwald says Sparrow plans an extensive marketing campaign for the album. "We are going to put a lot of money into television advertising through tie-ins with mainstream and CBA retailers on a market-by-market basis," she says. "We are right now talking to different retailers on local market levels where Charlie sold most of his records. On a national level we are working on placing some buys on TNN promoting the project."

Lockwald says Sparrow will also be working closely with Family Book-

stores, a Christian retail chain that she says has a very "targeted Christian country music buyer list." Sparrow plans to mail postcards to that list heralding the new release and featuring \$1-off coupons.

Though Sparrow plans to fuel Daniels' success at Christian retail outlets, the label will continue to push at mainstream retail. "Contemporary Christian music is a growing style for us," says Jerry Adams, Handleman's senior VP of music purchasing. "It's been a category we've tried to develop and build. I think Charlie will do extremely well. I think he'll be extremely successful with that."

Does the fact that Daniels is well known in the mainstream market for his country and country/rock music give him an advantage when releasing his gospel albums? "I think so," Adams

says, "especially in the mass merchant environment, because a lot of product is sold on impulse, and just seeing a new Charlie Daniels [gospel album] may expose that genre to his fan base and I think help grow the category. Absolutely it's an advantage."

Daniels' last secular country album, "Same Ol' Me," was released last fall on Capitol. Daniels has since left the label. He says his next album may be a Southern rock album, but there are no definite plans beyond the release of "Steel Witness."

"I'm not strictly a country artist and never have been," Daniels says. "I just take my band into the studio, have some fun, and let the chips fall where they will... Whatever this album does, I feel I should have done it the way I did it. It's like, 'Here it is, world. I hope you like it.'"

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	
39 4 TO 1 IN ATLANTA (Tom Collins, BMI/Brownsouth, BMI) WBM	BMI/Love This Town, ASCAP/David Aaron, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) WBM/HL
46 ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/Joel David, ASCAP/Stroudacaster, BMI) HL/WBM	62 DANCIN' WITH THE WIND (Magnasonic, BMI/Red Quill, BMI/Craig Bickhardt, ASCAP/Almo, ASCAP) WBM
48 ARE WE IN TROUBLE NOW (Almo, ASCAP)	2 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Joekco, BMI/Bill Green, BMI) HL
71 BACK IN MY ARMS AGAIN (PolyGram Int'l, ASCAP/New Songs De Bargo, ASCAP/Mama Guitar, ASCAP/R-Bar-P, ASCAP) HL	16 DON'T GET ME STARTED (Sony/ATV Tree, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sam's Jammin', BMI) HL
43 BIG GUITAR (EMI Blackwood, BMI/Gator Tale, BMI/Half Mine, BMI)	53 EVERYTHING I OWN (Stroudacaster, BMI/Give Rease A Chance, BMI/Baby Mae, BMI) WBM
7 BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM/HL	3 EVERY TIME I GET AROUND YOU (N2 D, ASCAP/Did Desperados, ASCAP)
12 BLUE (Rio, BMI/Fort Knox, BMI) WBM/HL	64 EVERY TIME SHE PASSES BY (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/Bantry Bay, BMI) HL
27 BY MY SIDE (Red Brazos, BMI/R's Timeless, BMI) WBM	63 GIVE ME SOME WHEELS (Loyal Duchess, ASCAP/Famous, ASCAP/August Wind, BMI/Longitude, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM/HL
35 CARRIED AWAY (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM	31 GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l, BMI/Lee Roy Parnell, BMI) HL
68 CAT'S IN THE CRADLE (Story Songs, ASCAP)	51 GUYS DO IT ALL THE TIME (OMP, ASCAP/Teapot, ASCAP/Wildawn, ASCAP/Balmir, ASCAP/Brian's Dream, ASCAP)
55 THE CHANGE (Little Tykes, ASCAP/MCA, ASCAP) HL/CLM	19 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
57 CHECK PLEASE (McClames, BMI/Will Bacon, BMI/Irving, BMI/Check Please, ASCAP/Almo, ASCAP) WBM	21 HIGH LONESOME SOUND (Benefit, BMI) WBM
54 CIRCLE OF FRIENDS (EMI Blackwood, BMI/Montcrest, BMI/Hamstein Stroudacaster, ASCAP) WBM/HL	
75 CIRCUS LEAVING TOWN (Mike Curb, BMI)	
70 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM	
8 DADDY'S MONEY (Little Big Town, BMI/American Made,	

6 HOLDIN' ON TO SOMETHING (Kicking Bird, BMI/Thomas-hawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Tom Shapiro, BMI) WBM/CLM
4 HOME (WB, ASCAP) WBM
26 HONKY TONKIN'S WHAT I DO BEST (Warner-Tamerlane, BMI/Marty Party, BMI) WBM
44 I AM THAT MAN (Warner-Tamerlane, BMI/Constant Pressure, BMI/Acuff-Rose, BMI) WBM
37 I DON'T THINK I WILL (Sydney Erin, BMI)
67 I DO (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
9 IF I WERE YOU (Sony/ATV Tree, BMI) HL
13 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-Rose, BMI) WBM
10 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM
42 IT'S LONELY OUT THERE (Little Big Town, BMI/American Made, BMI/Sony/ATV Tree, BMI/Ben's Future, BMI) WBM/HL
49 JACOB'S LADDER (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM
41 LEARNING AS YOU GO (Sony/ATV Cross Keys, ASCAP) HL
56 LIVING IN A MOMENT (Pat Price, BMI/Sydney Erin, BMI)
40 LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Chevs, BMI/Wonderland, BMI/Will Robinsons, BMI) HL/WBM
33 A LOVE STORY IN THE MAKING (Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
11 MEANT TO BE (Sony/ATV Tree, BMI/Chris Waters, BMI/May-pop, BMI/Wildcountry, BMI/Makin' Chevs, BMI) WBM/HL
73 MISSING YOU (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/Andersons, BMI)
15 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM/HL
69 MY KIND OF CRAZY (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Sony/ATV LLC, BMI/Four Sons, ASCAP/Delbert McClinton, BMI/Nasty Cat, BMI) WBM
18 MY MARIA (Duchess, BMI/Bug, BMI/Prophecy, BMI) HL
5 NO ONE NEEDS TO KNOW (Loon Echo, BMI/Zomba, ASCAP) WBM
23 ON A GOOD NIGHT (Sony/ATV Tree, BMI/Tenlee, BMI/Don Cook, BMI/Sony/ATV Cross Keys, ASCAP) HL
25 ONLY ON DAYS THAT END IN Y (Of Music, ASCAP)
28 PHONES ARE RINGIN' ALL OVER TOWN (EMI April, ASCAP/7-Town, ASCAP/Clay Basket, ASCAP/Augie, ASCAP) HL
45 REDNECK GAMES (Max Laiffs, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL
34 RUNNIN' AWAY WITH MY HEART (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
58 SAY I (Rancho Belita, BMI/Jeff Stevens, BMI/Warner-Tamerlane, BMI) WBM
52 SEE YA (Kicking Bird, BMI/Thomashawk, BMI/Bud Dog, ASCAP) CLM
47 SHE NEVER LETS IT GO TO HER HEART (Great Cumberland, BMI/Tom Shapiro, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM
32 SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM
72 SO MUCH FOR PRETENDING (Seventh Son, ASCAP/Glen Campbell, BMI/New Court, BMI/Hayes Street, ASCAP)
20 STARTING OVER AGAIN (Sweet Summer Night, ASCAP/Rightsongs, BMI/Earbone, BMI) HL
74 TANGLED UP IN TEXAS (Little Shop Of Morgansongs, BMI/Chrysalis, ASCAP/Billy Beau, ASCAP/Warner-Tamerlane, BMI/Joey, BMI) WBM
66 TELL ME AGAIN (Rick Hall, ASCAP/Watertown, ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI) WBM/HL
14 TEN THOUSAND ANGELS (Island Bound, ASCAP/Famous, ASCAP/Pier Five, BMI) HL
65 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 White, BMI/Rio Bravo, BMI) WBM/HL
29 THEN YOU CAN TELL ME GOODBYE (Acuff-Rose, BMI) WBM
30 THERE'S A GIRL IN TEXAS (Sawng Cumpry, ASCAP/Vip Viperman, ASCAP)
22 A THOUSAND TIMES A DAY (MCA, ASCAP/Gary Burr, ASCAP/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL
1 TIME MARCHES ON (Sony/ATV Tree, BMI) HL
17 TREAT HER RIGHT (Integrity's Hosanna!, ASCAP/Lensongs, ASCAP/Blonde Hair, BMI)
60 WHOLE LOTTA GONE (Golf Club, ASCAP/Affiliated, ASCAP/Diverius, ASCAP/Curt-Write, BMI/C.S.A., BMI)
61 WILD AT HEART (LaSongs, ASCAP/Almo, ASCAP/Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI) WBM
50 WORKIN' IT OUT (Big Giant, BMI/Irving, BMI/Hyabama, BMI) WBM
38 WRONG PLACE, WRONG TIME (Millhouse, BMI/EMI Tover Street, BMI/EMI Blackwood, BMI) HL
59 YOU STILL GOT ME (Supernaw, ASCAP)
36 YOU WIN MY LOVE (Zomba, ASCAP) WBM

CHRIS WARD

(Continued from preceding page)

wasn't my time. The material wasn't there. I was a little discouraged and went back to the clubs in L.A."

He and his family moved to Lacey, Wash., to be near his parents and worked as a detective there. And he still had the sides he had cut in Nashville.

"One of my sergeants gave the CD to a limo driver he knew who drove for Thomas O'Grady, who was managing John Berry," Ward says. "Six months later, O'Grady called me and said, 'What would it take to get you to Nashville? Then they gave me a writing deal.'"

He showcased for Giant president James Stroud in 1994. "Chris just knocked me out," says Stroud. "But we didn't have a spot for him over here then. But I kept my eye on him."

"I got a little encouragement from that," Ward says, "and I thought, 'I can do this.' I said to my wife, 'Kim, in order to get this done, I have to donate 100% of my time to it. So I put in my notice as a detective, we sold our house, packed up the babies, and moved to Nashville.'"

He began singing demos. "I was burning it, singing as many as 30 a week. James [Stroud] didn't know I was here until he began hearing me on demos. He called and said, 'The time is right. I can offer you a deal.' We shook hands right there."

Stroud produced the album, along with pop and Christian producer Dan Huff. As a former demo singer, he was fortunate in that many of the top writers in town gave him some of their best material, Ward says. And a new Mut-

Lange song came to him through Huff.

Now, says Stroud, he wants to run a sort of grass-roots campaign. "We want to put the artist on the road and let the fans see him, the way we broke acts a few years ago. Instead of just a radio tour, we want to get him to the fans, put him in clubs, have him open shows. Chris is a great singer, and artists like him will be around a long time. Great singers and great songs are the key. But we need to be more music-oriented rather than market-oriented."

Giant sales and product coordinator Kristi Weaver agrees. "We want the music to speak first," she says. "We got an incredible response from four focus groups we held in Birmingham [Ala.] and Houston. We played seven of the 10 album cuts, showed photos and some of the bio, and got real positive feedback, especially on his background. That'll be the key to marketing Chris eventually. We'll do retail ads and consumer ads, but not at street date. We'll do it through the window of the single."

She says Ward will join the Wal-Mart country tour later this summer.

Warner/Giant/Reprise senior VP for promotion Bill Mayne says Ward is on a current radio meet-and-greet tour that is a sort of '90s version of "Coal Miner's Daughter." "You load up the car and head for the antennas," he says.

Ward is managed by Corlew-O'Grady Management and booked by the William Morris Agency. His publishing is by Kicking Bird Music/BMI.



With The Fans. Arista Nashville observed its sixth year of taking part in Fan Fair. Shown backstage, from left, are Lee Roy Parnell, Kix Brooks, Arista Nashville president Tim DuBois, Ronnie Dunn, and BMG distribution president Pete Jones.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	1	2	15	*** No. 1 *** TIME MARCHES ON D. COOK (B. BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	1
2	2	5	17	DOES THAT BLUE MOON EVER SHINE ON YOU N. LARKIN, T. KEITH (T. KEITH)	◆ TOBY KEITH (C) (V) A&M NASHVILLE 576140	2
3	7	10	15	EVERY TIME I GET AROUND YOU T. BROWN (D.L. MURPHY)	DAVID LEE MURPHY (V) MCA 55186	3
4	9	9	11	HOME K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	4
5	11	11	8	NO ONE NEEDS TO KNOW R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	5
6	12	12	18	HOLDIN' ON TO SOMETHING C. HOWARD (T. MCHUGH, T. SHAPIRO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	6
7	5	1	13	BLUE CLEAR SKY T. BROWN, G. STRAIT (M. D. SANDERS, J. JARRARD, B. DIPIERO)	GEORGE STRAIT (V) MCA 55187	1
8	14	15	10	DADDY'S MONEY R. CHANCEY, E. SEAY (B. DIPIERO, S. SESKIN, M. D. SANDERS)	◆ RICOCHET (C) (V) COLUMBIA 78097	8
9	8	8	17	IF I WERE YOU K. STEGALL, C. WATERS (T. CLARK)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	8
10	3	3	17	I THINK ABOUT YOU J. HOBBS, E. SEAY, P. WORLEY (D. SCHLITZ, S. SESKIN)	◆ COLLIN RAYE (V) EPIC 78238	3
11	16	17	15	MEANT TO BE K. STEGALL (C. WATERS, R. BOWLES)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	11
12	13	16	6	BLUE W. RIMES (B. MACK)	◆ LEANN RIMES (C) (D) (V) MCG CURB 76959	12
13	4	4	18	I'M NOT SUPPOSED TO LOVE YOU ANYMORE B. J. WALKER, JR., K. LEHNING (S. EWING, D. KEES)	◆ BRYAN WHITE (C) (V) ASYLUM 64313	4
14	6	7	22	TEN THOUSAND ANGELS D. MALLOY, N. WILSON (S. D. JONES, B. HENDERSON)	◆ MINDY MCCREADY (C) (V) BNA 64470	6
15	18	18	17	MY HEART HAS A HISTORY J. LEO (M. D. SANDERS, P. BRANDT)	◆ PAUL BRANDT (C) (V) REPRISE 17683	15
16	19	21	14	DON'T GET ME STARTED M. WRIGHT (R. AKINS, S. HOGIN, M. D. SANDERS)	◆ RHETT AKINS (V) DECCA 55166	16
17	21	20	15	TREAT HER RIGHT M. A. MILLER, M. MCANALLY (L. LEBLANC, A. ALDRIDGE)	◆ SAWYER BROWN (C) (V) CURB 76987	17
18	10	6	13	MY MARIA D. COOK, K. BROOKS, R. DUNN (D. MOORE, B. W. STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	1
19	17	14	10	HEAVEN HELP MY HEART T. BROWN (D. TYSON, T. ARENA, D. MCTAGGART)	WYNONNA (V) CURB 55194/MCA	14
20	20	19	14	STARTING OVER AGAIN T. BROWN, R. MCENTIRE (D. SUMMER, B. SUDANO)	◆ REBA MCENTIRE (V) MCA 55183	19
21	15	13	12	HIGH LONESOME SOUND T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 55188	12
22	22	22	12	A THOUSAND TIMES A DAY E. GORDY, JR. (G. BURR, G. NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78309	22
23	25	27	8	ON A GOOD NIGHT D. COOK (P. NELSON, D. COOK, L. BOONE)	◆ WADE HAYES (C) (D) (V) COLUMBIA 78312	23
24	24	24	9	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	27	31	6	ONLY ON DAYS THAT END IN "Y" J. STROUD (R. FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	25
26	23	23	11	HONKY TONKIN'S WHAT I DO BEST T. BROWN, J. NIEBANK (M. STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 55197	23
27	26	29	13	BY MY SIDE J. STROUD (CONSTANT CHANGE)	LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512/RCA	26
28	28	28	13	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	30	34	7	THEN YOU CAN TELL ME GOODBYE B. BECKETT (J. D. LOUDERMILK)	◆ NEAL MCCOY (C) (V) ATLANTIC 87053	29
30	31	35	12	THERE'S A GIRL IN TEXAS S. HENDRICKS (T. ADKINS, V. VIPPERMAN)	◆ TRACE ADKINS (C) (V) CAPITOL NASHVILLE 58562	30
31	32	37	7	GIVIN' WATER TO A DROWNING MAN S. HENDRICKS, L. PARNELL (G. NICHOLSON, L. R. PARNELL)	LEE ROY PARNELL (V) CAREER 1-0503	31
32	29	26	19	SOMEONE ELSE'S DREAM S. HENDRICKS, F. HILL (C. WISEMAN, T. BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	3
33	34	36	12	A LOVE STORY IN THE MAKING J. GUESS (A. ANDERSON, C. WISEMAN)	LINDA DAVIS (C) (V) ARISTA 1-2991	33
34	36	39	6	RUNNIN' AWAY WITH MY HEART D. COOK, W. WILSON (M. BRIT, S. HOGIN, M. D. SANDERS)	LONESTAR (V) BNA 64549	34
35	46	53	7	CARRIED AWAY T. BROWN, G. STRAIT (S. BOGARD, J. STEVENS)	GEORGE STRAIT MCA ALBUM CUT	35
36	33	32	19	YOU WIN MY LOVE R. J. LANGE (R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	1
37	40	40	8	I DON'T THINK I WILL D. JOHNSON (D. JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	37
38	38	42	7	WRONG PLACE, WRONG TIME T. BROWN (J. STEWART, S. MILLER)	MARK CHESNUTT (V) DECCA 55198	38
39	39	43	6	4 TO 1 IN ATLANTA T. BROWN (B. KENNER, L. RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	39
40	35	30	18	LONG AS I LIVE S. HENORICKS (R. BOWLES, W. ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
41	41	44	5	LEARNING AS YOU GO S. BUCKINGHAM, D. JOHNSON (L. BOONE, B. LAWSON)	◆ RICK TREVINO (V) COLUMBIA 78329	41
42	43	47	4	IT'S LONELY OUT THERE P. TILLIS (B. DIPIERO, P. TILUS)	PAM TILLIS (V) ARISTA 1-0505	42
43	45	62	3	BIG GUITAR M. BRIGHT (H. PAUL, H. GROSS)	◆ BLACKHAWK (C) (V) ARISTA 1-3017	43
44	53	66	6	I AM THAT MAN D. COOK, K. BROOKS, R. DUNN (T. MCBRIDE, M. POWELL)	◆ BROOKS & DUNN (C) (V) ARISTA 1-30187	44
45	42	45	4	REDNECK GAMES S. ROUSE (J. FOXWORTHY, S. ROUSE, R. SCAIFE)	◆ JEFF FOXWORTHY WITH ALAN JACKSON (C) (D) (V) WARNER BROS. 17648	42
46	37	33	19	ALMOST A MEMORY NOW M. BRIGHT (D. OLIVER, D. ROBBINS, V. STEPHENSON)	◆ BLACKHAWK (C) (V) ARISTA 1-2975	11
47	73	—	2	SHE NEVER LETS IT GO TO HER HEART J. STROUD, B. GALLIMORE (T. SHAPIRO, C. WATERS)	TIM MCGRAW CURB ALBUM CUT	47
48	51	68	3	ARE WE IN TROUBLE NOW K. LEHNING (M. KNOPFLER)	RANDY TRAVIS (V) WARNER BROS. 17619	48
49	47	48	4	JACOB'S LADDER C. CHAMBERLAIN, K. STEGALL (T. MARTIN, C. SWEAT, B. SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	47
50	50	52	8	WORKIN' IT OUT J. STROUD, R. TRAVIS, D. MALLOY (T. JOHNSON, B. JONES)	◆ DARYLE SINGLETARY (C) (V) GIANT 17650/REPRISE	50
51	58	67	4	GUYS DO IT ALL THE TIME D. MALLOY, N. WILSON (B. WHITESIDE, K. TRIBBLE)	MINDY MCCREADY BNA ALBUM CUT	51
52	57	51	6	SEE YA B. BECKETT (T. MCHUGH, C. WARD)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	51
53	55	55	5	EVERYTHING I OWN S. GIBSON (R. WILSON, T. MARTIN)	AARON TIPPIN (V) RCA 64514	53
54	49	49	9	CIRCLE OF FRIENDS E. SEAY, S. BUCKINGHAM (D. BALL, B. SPENCER)	◆ DAVID BALL (C) (D) (V) WARNER BROS. 17639	49
55	48	46	16	THE CHANGE A. REYNOLDS (T. ARATA, W. TESTER)	◆ GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	19
*** Hot Shot Debut ***						
56	NEW	1	1	LIVING IN A MOMENT D. JOHNSON (P. BUNCH, D. JOHNSON)	◆ TY HERNDON (C) (D) (V) EPIC 78334	56
57	54	50	7	CHECK PLEASE G. FUNDIS (P. JEFFERSON, J. MICHAELS)	◆ PAUL JEFFERSON (C) (V) ALMO SOUNDS 89003	50
58	44	38	7	SAY I E. GORDY, JR., ALABAMA (S. BOGARD, J. STEVENS)	ALABAMA (V) RCA 64543	38
59	66	—	3	YOU STILL GOT ME R. LANDIS (D. SUPERNAW, K. KING)	DOUG SUPERNAW GIANT ALBUM CUT/REPRISE	59
60	69	—	2	WHOLE LOTTA GONE J. SLATE, J. DIFFIE (M. OLIVERIUS, B. BURNS)	JOE DIFFIE (V) EPIC 78333	60
61	52	54	7	WILD AT HEART J. LEO, L. WHITE (L. WHITE, A. ANDERSON)	◆ LARI WHITE (V) RCA 64520	52
62	62	64	6	DANCIN' WITH THE WIND B. MAHER, GREAT PLAINS (J. SUNDRUD, C. BICKHARDT)	◆ GREAT PLAINS (C) MAGNATONE 1105	62
63	60	61	5	GIVE ME SOME WHEELS T. BRUCE, S. HENDRICKS (E. BOGGUSS, M. BERG, G. HARRISON)	◆ SUZY BOGGUSS (C) CAPITOL NASHVILLE 58564	60
64	59	57	4	EVERY TIME SHE PASSES BY R. BENNETT (G. DUCAS, M. HEENEY)	◆ GEORGE DUCAS (C) CAPITOL NASHVILLE 58565	57
65	74	72	3	THAT GIRL'S BEEN SPYIN' ON ME T. SHAPIRO (M. T. BARNES, T. SHAPIRO)	BILLY DEAN (C) CAPITOL NASHVILLE 58563	65
66	63	63	6	TELL ME AGAIN B. BECKETT (W. ALDRIDGE, T. MCBRIDE)	◆ TAMMY GRAHAM (V) CAREER 1-2953	63
67	70	71	4	I DO J. LEO (P. BRANDT)	PAUL BRANDT REPRISE ALBUM CUT	67
68	65	58	11	CAT'S IN THE CRADLE R. SKAGGS, B. AHERN (H. CHAPIN, S. CHAPIN)	◆ RICKY SKAGGS ATLANTIC ALBUM CUT	45
69	67	—	2	MY KIND OF CRAZY J. STROUD, J. ANDERSON (J. JARRARD, G. NICHOLSON, D. MCCLINTON)	JOHN ANDERSON (V) BNA 64573	67
70	64	60	18	C-O-U-N-T-R-Y J. SLATE, J. DIFFIE (E. HILL, R. HARBIN, D. DRAKE)	◆ JOE DIFFIE (V) EPIC 78246	23
71	56	41	13	BACK IN MY ARMS AGAIN B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	KENNY CHESNEY (C) (V) BNA 64523	41
72	NEW	1	1	SO MUCH FOR PRETENDING B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64267	72
73	68	—	2	MISSING YOU D. COOK, R. MALO (R. MALO, A. ANDERSON)	◆ THE MAVERICKS (C) (V) MCA 55021	68
74	75	—	2	TANGLED UP IN TEXAS M. WRIGHT (D. MORGAN, B. BURNETTE, L. HENLEY)	◆ FRAZIER RIVER DECCA ALBUM CUT	74
75	72	73	3	CIRCUS LEAVING TOWN J. CRUTCHFIELD (P. CLAYPOOL)	PHILIP CLAYPOOL CURB ALBUM CUT	72

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

Billboard Top Country Singles Sales

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	—	2	*** No. 1 *** BLUE MCG CURB 76959/CURB	LEANN RIMES
2	4	—	2	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
3	2	1	12	MY MARIA ARISTA 1-2993	BROOKS & DUNN
4	3	2	16	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
5	6	5	8	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
6	5	3	15	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
7	8	6	16	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
8	7	4	13	TEN THOUSAND ANGELS BNA 64470/RCA	MINDY MCCREADY
9	9	7	16	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JO DEE MESSINA
10	10	9	18	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
11	15	13	4	DADDY'S MONEY COLUMBIA 78097/SONY	RICOCHET
12	11	11	45	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
13	13	10	10	MY HEART HAS A HISTORY REPRISE 17683/WARNER BROS.	PAUL BRANDT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	12	5	ON A GOOD NIGHT COLUMBIA 78312/SONY	WADE HAYES
15	12	14	10	TREAT HER RIGHT CURB 76987	SAWYER BROWN
16	14	8	23	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
17	NEW	1	1	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
18	17	15	10	MEANT TO BE MERCURY NASHVILLE 852874	SAMMY KERSHAW
19	18	16	6	THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS
20	19	18	4	CIRCLE OF FRIENDS WARNER BROS. 17639	DAVID BALL
21	NEW	1	1	THUMP FACTOR MCG CURB 76989/CURB	SMOKIN' ARMADILLOS
22	20	19	53	ANGELS AMONG US RCA 62643	ALABAMA
23	24	—	2	EVERYTIME SHE PASSES BY CAPITOL NASHVILLE 58565	GEORGE DUCAS
24	23	22	8	HOPE GIANT 17669/WARNER BROS.	VARIOUS ARTISTS
25	21	17	31	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW

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.

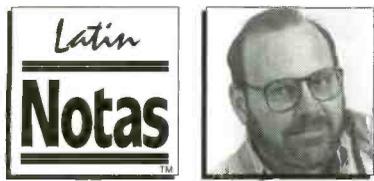
Latin Remixes Have Mainstream Potential

REMIX RISING: The flow of promotional single remixes being released by Latino record labels has evolved from a trickle to a stream lately. Sony, EMI Latin, and PolyGram Latino are the most active in the remix arena.

Of course, most imprints have been putting out mega-mix sets commercially for the past five years. Kubaney, Sony, and in particular Max Music/Sony have been successful with mega-mix packages, which are basically extended medleys of songs by one or more artists.

But in the past year, Hispanic record labels have been servicing single remixes to radio and clubs. Why? Because a stylish reconstruction of a song expands awareness of the tune that, in turn, can spark album sales.

An obvious case in point is Los Del Rio's ubiquitous "Macarena" (Ariola/BMG). Though it is not widely played in dance clubs, the bilingual Bayside Boys mix of "Macarena"



by John Lannert

helped kickstart the record at Anglo radio and, later, Anglo retail.

"Macarena" might be dismissed as a novelty or exception. But there are other examples of the power of a proper remix. Take Rubén Vela's "El Coco Rayado," for instance. A cumbia chestnut popular in Texas, the tune was refashioned around Vela's spry accordion and helped tiny Corpus Christi, Texas, imprint Hacienda Records make its debut June 8 on The Billboard Latin 50 with Vela's album "El Coco Rayado—Power Mix Y Mucho Más." What's more impressive about Vela's record sales is that the title track

has received little radio airplay.

Other artists popular in Spanish-language markets who have enjoyed sales and chart success with reworked versions of Latino singles are Epic/Sony's Gloria Estefan, Columbia's C+C Music Factory, RMM's Tito Puente, and Puente's son Tito Puente Jr., who now records for EMI Latin. Ricky Martin's slammung, tribal/funk Spanish- and English-language remixes of "María" are securing airplay at Anglo dance-leaning top 40 radio stations.

As often stated in this column over the past four years, there is considerable mainstream potential for Latino acts able to produce an appropriate remix for the dance market. The prospects of a remixed Spanish single could be further brightened if the Latino and dance sectors of a U.S. domestic label were to join forces in the marketing and promotion of remix projects.

Such teamwork may be about to take place at Arista-Texas. Sales and marketing manager Paulina Pérez says that the label is mulling over the possibility of releasing a remixed version of "Antonieta" by La Diferenzia, a popular Tejano act that records for Arista-Texas' Latino imprint Arista Latin. "Antonieta" is taken from the group's latest Tejano-leaning album, "Fue Mucho Más Que Amor."

If a remix of "Antonieta" is shipped, says Pérez, she will coordinate the marketing and promotion of that song with Davey Dee, national

(Continued on page 34)

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LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 12 6 PIES BOCA ABAJO (Zomba Golden Sands, ASCAP)
 - 2 AMARTE A TI (The Sound Retreat, BMI)
 - 29 AMOR EN TUS OJOS (Yami, BMI)
 - 14 ASI COMO HOY (EMOA, ASCAP)
 - 19 BASTA YA! (Mas Latin, SESAC)
 - 37 DESVELADO (Betito Music, BMI)
 - 7 DONDE ESTAS CORAZON (Copyright Control)
 - 15 EBRIO DE AMOR (Copyright Control)
 - 5 EL CIRCO (TN Ediciones, BMI)
 - 24 ESPERARE A QUE TE DECIDAS (Gemini Star Corp., ASCAP)
 - 20 ESTA VEZ (Warner Chappell)
 - 16 IRONIA (Unimusic, ASCAP)
 - 13 I WANT TO HOLD YOUR HAND (TU MANO COGERE) (EMI Blackwood, BMI)
 - 4 LA COSA MAS BELLA (EMI Blackwood, BMI)
 - 31 LA MALA VIDA (J Farias, BMI)
 - 27 LA MUJER QUE AMAS (HAVE YOU EVER REALLY LOVED A WOMAN?) (Badams, ASCAP/Zomba, ASCAP/KMA, ASCAP/New Line, BMI/Sony/ATV Songs, BMI/Screen Gems-EMI, BMI)
 - 39 LA ULTIMA CANCION (Copyright Control)
 - 36 ME SUBES, ME BAJAS, ME SUBES (Mas Latin, SESAC)
 - 6 NO QUIERO SABER (EMI Blackwood, BMI/A.Q.III Music, BMI/Peace Rock, BMI)
 - 8 NO TE VAYAS (Canciones Mexicanas, SESAC)
 - 9 NO TE VAYAS (Copyright Control)
 - 38 PARA MORIR IGUALES (Peermusic, BMI)
 - 1 POR AMARTE (Fononmusic, SESAC/Unimusic, ASCAP)
 - 26 PORQUE ES AMOR (Copyright Control)
 - 3 PUEDES LLEGAR (FIPP, BMI/Realsongs, ASCAP)
 - 35 QUE TE PASA CONMIGO (Copyright Control)
 - 40 ROCK NATIVO (Vander, ASCAP)
 - 25 SIN ELLA (Eizaz, BMI)
 - 32 SI QUIERES (BMG Songs, ASCAP)
 - 23 TE APROVECHAS (Copyright Control)
 - 28 TE NECESITO (Vander, ASCAP)
 - 21 TE PERTENEZCO (T'APPARTENGO) (Copyright Control)
 - 17 TE VOY A AMAR (Zomba Golden Sands, ASCAP)
 - 11 TODO MI CORAZON (Jamuna Songs, ASCAP/Insignia, ASCAP/Famous, ASCAP)
 - 10 TRAIACION A LA MEXICANA (Copyright Control)
 - 33 TU BOCA ROJA (D.L.Garza, BMI)
 - 30 UN MILLON DE ROSAS (Mafiola, ASCAP/Larrinaga, ASCAP)
 - 22 VEN A MI (Copyright Control)
 - 34 VOY A INTENTARLO TODO (Pacific)
 - 18 YO TE AMARE (Mafiola, ASCAP)

Hot Latin Tracks™



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
1	1	1	7	ENRIQUE IGLESIAS FONOVISIA	POR AMARTE 5 weeks at No. 1 R.PEREZ-BOTIJA (E.IGLESIAS, R.MORALES)
2	3	2	10	CRISTIAN FONOVISIA	AMARTE A TI D.FREIBERG (D.FREIBERG, W.ARENZON)
3	2	4	12	VOCES UNIDAS EMI LATIN	PUEDES LLEGAR E.ESTEFAN JR., L.DERMER (G.ESTEFAN, D.WARREN)
4	5	6	8	EROS RAMAZZOTTI ARISTA	LA COSA MAS BELLA E.RAMAZZOTTI (E.RAMAZZOTTI, C.GUIDETTI, A.COGLIATI, N.MANO)
5	4	3	10	LOS TIGRES DEL NORTE FONOVISIA	EL CIRCO E.HERNANDEZ (J.ARMENTA)
6	6	7	8	SELENA EMI LATIN	NO QUIERO SABER A.B.QUINTANILLA III (A.B.QUINTANILLA III, PASTUDDILO)
7	11	18	5	SHAKIRA SONY	DONDE ESTAS CORAZON L.FOCHOA, S.MEBARAK (S.MEBARAK, L.FOCHOA)
8	10	11	9	INTOCABLE EMI LATIN	NO TE VAYAS J.L.AYALA (G.ABREGO)
9	9	9	5	VICENTE FERNANDEZ SONY	NO TE VAYAS PRAMIREZ (V.FERNANDEZ)
10	7	13	5	BRONCO FONOVISIA	TRAIACION A LA MEXICANA NOT LISTED (M.DELGADO, D.JUNGARO)
*** AIRPOWER ***					
11	16	34	3	DLG SIR GEORGE/SONY	TODO MI CORAZON S.GEORGE (I.CHESTER)
12	8	8	6	LOS TUCANES DE TIJUANA EMI LATIN	6 PIES BOCA ABAJO J.NIEVES IZUNZA (M.QUINTERO, I.LARA)
*** AIRPOWER ***					
13	17	17	6	MANNY MANUEL RMM	I WANT TO HOLD YOUR HAND (TU MANO COGERE) O.GOMEZ (J.LENNON, P.MCCARTNEY)
14	13	35	3	MARC ANTHONY EMI LATIN	ASI COMO HOY A.FERNANDEZ, M.ANTHONY (O.ALFANNO, M.ANTHONY)
15	14	14	7	EZEQUIEL PENA FONOVISIA	EBRIO DE AMOR M.A.SOLIS (L.CASTILLO)
16	24	30	4	FRANKIE RUIZ POLYGRAM RODVEN	IRONIA V.URRUTIA (J.NUNEZ)
17	18	22	5	BOBBY PULIDO EMI LATIN	TE VOY A AMAR E.ELIZONDO (B.PULIDO)
18	20	20	11	LA MAFIA SONY	YO TE AMARE M.LICHTENBERGER JR. (A.LARRINAGA)
19	12	5	12	OLGA TANON WEA LATINA	BASTA YA! M.A.SOLIS (M.A.SOLIS)
20	33	—	2	GRUPO LIMITE POLYGRAM LATINO	ESTA VEZ J.CARRILLO (M.GALINDO, F.GALINDO)
21	21	33	3	AMBRA ZAFIRO/BMG	TE PERTENEZCO NOT LISTED (ASSOLO, F.MIGLIACCI, E.MIGLIACCI, S.ACCUA)
22	26	32	3	JENNIFER Y LOS JETZ EMI LATIN	VEN A MI A.QUINTANILLA JR., B.MOORE (J.E.CUESTA)
23	15	15	15	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J.CARRILLO (M.ASSIAS)
24	22	16	8	TONY VEGA RMM	ESPERARE A QUE TE DECIDAS H.RAMIREZ (M.LAURET)
25	19	12	12	MICHAEL SALGADO JOEY	SIN ELLA J.S. LOPEZ (J.ALEJANDRO)
26	NEW	—	1	BANDA MAGUEY FONOVISIA	PORQUE ES AMOR E.SOLANO (G.BARRA)
27	39	—	2	PEDRO FERNANDEZ POLYGRAM LATINO	LA MUJER QUE AMAS H.PATRON (B.ADAMS, R.J.LANGE, M.KAMEN)
28	38	—	2	RAUL ORTEGA Y SU BANDA ARRE FONOVISIA	TE NECESITO R.ORTEGA (J.GUADALUPE ESPARZA)
29	NEW	—	1	SORAYA POLYGRAM LATINO	AMOR EN TUS OJOS R.ARGENT, P.VAN HOOKE (SORAYA)
30	25	19	24	LA MAFIA SONY	UN MILLON DE ROSAS M.LICHTENBERGER JR. (A.LARRINAGA, B.LARRINAGA)
31	NEW	—	1	LA TROPA F EMI LATIN	LA MALA VIDA J.FARIAS, J.FARIAS (J.FARIAS)
32	30	27	11	BANDA EL RECODO FONOVISIA	SI QUIERES NOT LISTED (JUAN GABRIEL)
33	35	—	2	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	TU BOCA ROJA NOT LISTED (M.OROZCO-GOMEZ)
34	NEW	—	1	LOS FUGITIVOS POLYGRAM LATINO	VOY A INTENTARLO TODO P.MOTTA (A.CHAVEZ)
35	28	26	4	LIMI-T XXI MEREINGAZO/RMM	QUE TE PASA CONMIGO E.TORRES SERRANT (J.R.RODRIGUEZ)
36	NEW	—	1	OLGA TANON WEA LATINA	ME SUBES, ME BAJAS, ME SUBES M.A.SOLIS (M.A.SOLIS)
37	27	24	22	BOBBY PULIDO EMI LATIN	DESVELADO E.ELIZONDO (G.AVENA)
38	31	28	6	LOS TIRANOS DEL NORTE FONOVISIA	PARA MORIR IGUALES J.MARTINEZ (J.A.JIMENEZ)
39	23	23	9	RITMO ROJO FONOVISIA	LA ULTIMA CANCION NOT LISTED (M.ALEXANDER)
40	NEW	—	1	BANDA ZETA FONOVISIA	ROCK NATIVO ZE.LUIS (ZE.LUIS)

POP

29 STATIONS

- 1 EROS RAMAZZOTTI ARISTA
- 2 ENRIQUE IGLESIAS FONOVISIA
- 3 VOCES UNIDAS EMI LATIN
- 4 CRISTIAN FONOVISIA
- 5 SHAKIRA SONY
- 6 MARC ANTHONY EMI LATIN
- 7 AMBRA ZAFIRO/BMG
- 8 SORAYA POLYGRAM LATINO
- 9 MANNY MANUEL RMM
- 10 SELENA EMI LATIN
- 11 DLG SIR GEORGE/SONY
- 12 OLGA TANON WEA LATINA
- 13 RICKY MARTIN SONY
- 14 MENUDO MUSICA FUTURA/RTP/SONY
- 15 OLGA TANON WEA LATINA

TROPICAL/SALSA

23 STATIONS

- 1 DLG SIR GEORGE/SONY
- 2 FRANKIE RUIZ POLYGRAM RODVEN
- 3 MANNY MANUEL RMM
- 4 TONY VEGA RMM
- 5 EROS RAMAZZOTTI ARISTA
- 6 LIMI-T XXI MEREINGAZO/RMM
- 7 GISELLE RCA/BMG
- 8 DOMINGO QUINONES RMM
- 9 TITO ROJAS M.P. CLARO
- 10 VOCES UNIDAS EMI LATIN
- 11 SHAKIRA SONY
- 12 MILLY Y LOS VECINOS TROPIC SUN/RTP/SONY
- 13 ENRIQUE IGLESIAS FONOVISIA
- 14 MARC ANTHONY EMI LATIN
- 15 ANTHONY CRUZ M.P.

REGIONAL MEXICAN

63 STATIONS

- 1 LOS TIGRES DEL NORTE FONOVISIA
- 2 INTOCABLE EMI LATIN
- 3 ENRIQUE IGLESIAS FONOVISIA
- 4 BRONCO FONOVISIA
- 5 LOS TUCANES DE TIJUANA EMI LATIN
- 6 VICENTE FERNANDEZ SONY
- 7 EZEQUIEL PENA FONOVISIA
- 8 BOBBY PULIDO EMI LATIN
- 9 LA MAFIA SONY
- 10 GRUPO LIMITE POLYGRAM LATINO
- 11 JENNIFER Y LOS JETZ EMI LATIN
- 12 GRUPO LIMITE POLYGRAM LATINO
- 13 MICHAEL SALGADO JOEY
- 14 BANDA MAGUEY FONOVISIA
- 15 RAUL ORTEGA Y SU BANDA ARRE FONOVISIA

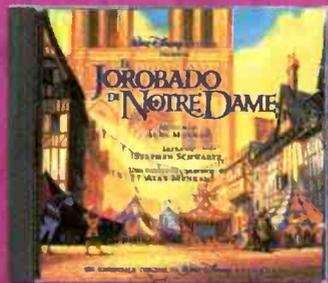
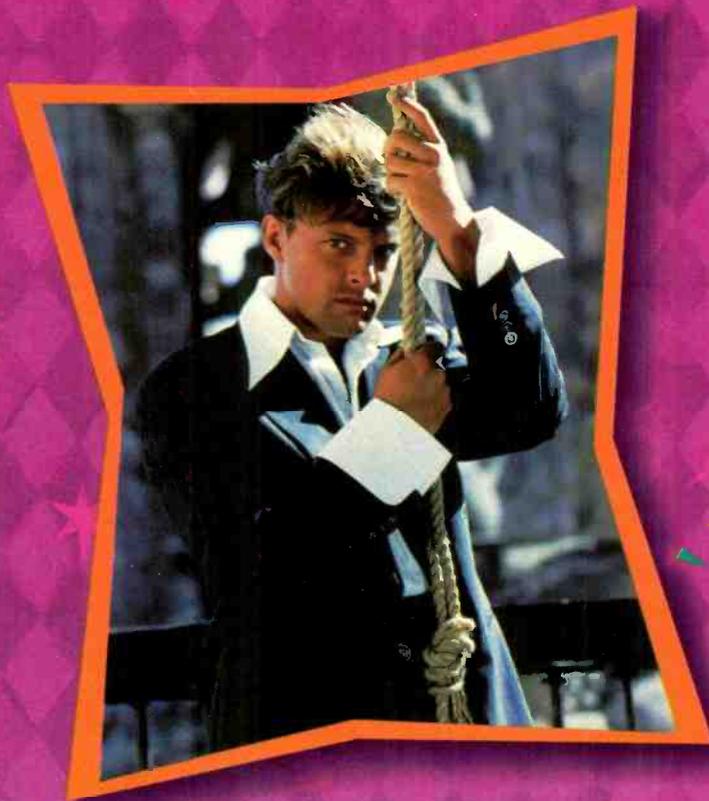
Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 700 detections for the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

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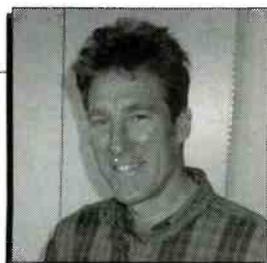
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Worldwide Release
June 27th



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RECORDS
Burbank, CA 91521
Printed in U.S.A.

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by Jim Macnie

GROWL'N'CROON: A shift is on for Kevin Mahogany. After three discs of tried-and-true jazz tunes on the enja label ("Double Rainbow," "Songs And Moments," and "You Got What It Takes"), the respected 38-year-old vocalist leaps to another songbook for his self-titled Warner Bros. debut, which streets Tuesday (25).

The pop and R&B fare were chosen because he believes in getting away from the expected. "To me, it's a musically natural progression," he says. "I had done the standards, which in my opinion was necessary—paying homage to those who came before is important. But on this one I'm doing what those jazz artists did, which is reinterpreting the music of their youth."

Judging from "Kevin Mahogany," that means some Stevie Wonder, some Fats Domino, some Blood, Sweat & Tears, and some Aretha Franklin. "I know these songs from when I was a kid," he says, "and one of the hardest parts of singing them is getting the original versions out of your mind." His interpretive powers are fertile, however. Mike Reid's "I Can't Make You Love Me" is the first single going to radio; though the song was previously cut by Bonnie Raitt, Will Downing, and Nancy Wilson, Mahogany heard a chance to individualize it. "They did it as a smooth ballad," he says, "and I heard it as more of an emotional thing. Just listen to the words. So I tried to put a little grit in the vocal."

On his own composition, "Still Swingin'," Mahogany pushes an aesthetic agenda. The lyrics detail the courage of those jazz artists who try to take risks. "It's kind of me speaking to the purists," he says, "I was telling someone that we can't just keep redoing standards, 'Sophisticated

Lady' and such, and they said, 'Why not?' The song is an answer to that. The music has always absorbed what's around it, taken it in, and made it jazz. Hopefully, that's what I'm doing."

One might think that bridging the breach between Billy Eckstine and Luther Vandross is a tacit goal on "Kevin Mahogany." The label would like to think so. "There's a huge void for male singers in the jazzscape right now," says Warner jazz VP Jeff Levenson. "We think Kevin can fill the void and reach out beyond the usual jazz audience."

On the Verve soundtrack to Robert Altman's film "Kansas City" (currently No. 15 on the Top Jazz Albums chart), the singer lets rip with some fine bellowing à la Jimmy Rushing and Joe Turner. Guess what? Mahogany never even went through a blues phase growing up. "I loved singing that blues stuff in the movie, though; it's a very freeing thing. Just stand back and let it roll."

Some said the "Kansas City" tunes don't even sound like him. Others think a lineage of male jazz vocalists surrounds Mahogany's every move. "I don't mind people comparing me to Joe Williams or Johnny Hartman," he says. "I could be Johnny Hartman the rest of my life, and some people would be happy. The thing is, I want to do more than that. I want someone to say 'God, man, you sound just like that Kevin Mahogany guy.'"

TUNE TOURNEY: Grover Washington Jr. again serves as the national judge for the Cognac Hennessy Jazz Search, which is in its 11th year. Artists in all genres—fusion, trad, Dixieland, mainstream, contemporary—are invited to be in the running. A new perk for the contest's grand prize winner is a slot on the 1997 Playboy Jazz Festival in Los Angeles.

To enter, submit a 20-minute tape by July 20. From the tapes, a panel of judges will then choose four semifinalists, who will perform Sept. 20 at New York's Bottom Line, where Washington and other jazz musicians will judge the event. Bands may contain up to seven members, and the top prize is \$10,000. Contact Cognac Hennessy Jazz Search, 2801 Ocean Park Blvd., Suite JAZZ, Santa Monica, Calif. 90405.

NOTAS

(Continued from page 32)

manager of dance promotion at Arista Records.

Dee's participation in the "Antoineta" project has already been crucial, says Pérez, "because he was the one who thought the song could work in the dance market. He later suggested the DJs who could remix the track."

Dee says the promotion of "Antoineta" is a deliberate, step-by-step process. Initially, the song would be serviced as a promo single to clubs. If club reaction is favorable, then "Antoineta" will be offered to radio mix shows found at dance-leaning and rhythm-crossover stations. Mix-show acceptability would bring edits of the dance mixes that would be serviced to radio.

One criterion to the prosperity of a Latino remix, notes Dee, is that the record's musical template must be in vogue.

"There is a certain formula or style that the DJs are looking for that coincides with what is hot at any given moment," says Dee, adding that house music continues to form the base of a plethora of subgenres. "And the song's tempo cannot be too slow," he adds.

If successful at radio, "Antoineta" will be put out commercially on vinyl for independent, dance-oriented retailers and on CD for domestic chains.

Pérez, who previously worked as national single sales manager at Arista, says that while the remix of "Antoineta" will not be available on

the album, the single should spur album sales.

"When I was at Arista, we released a remix of Snap's 'Rhythm Is A Dancer,' and the album sales exploded," says Pérez. She attributes the spike in album sales to the remix, "which reached a different audience that otherwise would not have been reached with a radio edit from the album."

LOS BUKIS DISSOLVE: Forever rumored to be splitting up, Fonovisa supergrupo Marco Antonio Solís Y Los Bukis have finally done so. Band members Pedro and Joel Solís (Marco's cousins), Roberto Guadarrama, and Carlos Catalán have signed with EMI Mexico as Los Mismos. Marco, meanwhile, is putting together a new group. His first album without Los Bukis is tentatively titled "En Pleno Vuelo." It is due in late July. In addition, he is building a recording studio in Los Angeles, where he plans to oversee projects involving regional Mexican acts.

CAIFANES NO MORE: Members of BMG Ariola Mexico star rock group Caifanes have parted ways under an acrimonious split that found the trio's guitarist, Alejandro Marcovich, unwilling to stay in the band. Since Marcovich owned part of the Caifanes name, his former bandmates, lead singer Saúl Hernández and drummer Alfonso André, opted to form a new group, Jaguares.

Hernández and André recruited guitarist José Manuel Aguilera and bassist Federico Fong for the new outfit, which is recording its debut album under the direction of highly regarded producer Don Was. The record is expected to come out on BMG in August.

STATESDE BRIEFS: Bilingual rap got reacquainted with the top 40 of Billboard's Hot 100 last week, as "Tres Delinquentes" by Chicano rap trio Delinquent Habits moved 43-38 with a bullet. The popping, funk-laced track opens with a sample from the Tijuana Brass' 1962 instrumental chestnut "Lonely Bull." The Southern California group's self-titled debut album was released June 4 on RCA/BMG. The last time a bilingual rap cut made it to the top 40 was in 1991, when "Rico Suave" by Gerardo peaked at No. 7.

Actress Jennifer Lopez ("Mi Familia") has been selected to play Selena in the upcoming biopic of the Tejano/pop superstar. Selena, by the way, must surely be a mainstream pop icon of sorts, what with commemorative-plate manufacturer the Bradford Exchange running print ads announcing the creation of "Selena Forever," a collectors' plate sporting the singer's image and signature.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	2	32	SOUNDTRACK PANGAEA 36071/R.S.	4 weeks at No. 1 LEAVING LAS VEGAS
2	1	15	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER
3	3	15	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
4	4	14	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
5	6	15	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
6	5	55	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
7	7	3	BOB JAMES TRIO WARNER BROS. 45956	STRAIGHT UP
8	14	103	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
9	8	23	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
10	NEW ▶		CHARLIE WATTS POINTBLANK 41695/VIRGIN	LONG AGO & FAR AWAY
11	20	130	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
12	NEW ▶		MARCUS ROBERTS TRIO COLUMBIA 67567	TIME AND CIRCUMSTANCE
13	16	34	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
14	10	5	MILES DAVIS WARNER BROS. 46032	LIVE AROUND THE WORLD
15	13	6	SOUNDTRACK VERVE 529554	KANSAS CITY
16	17	9	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
17	11	2	JAMES CARTER ATLANTIC JAZZ 82908/AG	CONVERSIN' WITH THE ELDERS
18	12	8	DIANE SCHUUR GRP 9841	LOVE WALKED IN
19	15	19	ELLIS & BRANFORD MARSALIS COLUMBIA 67369	LOVED ONES
20	9	3	CHARLIE HUNTER QUARTET BLUE NOTE 37101/CAPITOL	READY...SET...SHANGO!
21	21	2	ANTONIO CARLOS JOBIM AND FRIENDS VERVE 531556	ANTONIO CARLOS JOBIM AND FRIENDS
22	22	64	DAVID SANBORN ELEKTRA 61759/EEG	PEARLS
23	RE-ENTRY		ANTONIO CARLOS JOBIM VERVE 525472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
24	25	112	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
25	19	141	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	27	QUINCY JONES ● QWEST 45875/WARNER BROS.	27 weeks at No. 1 Q'S JOOK JOINT
2	2	185	KENNY G ▲ ¹⁰ ARISTA 18646	BREATHLESS
3	3	14	THE JOHN TESH PROJECT GTSP 532125	DISCOVERY
4	4	32	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
5	6	8	HERB ALPERT ALMO SOUNDS 80005	SECOND WIND
6	7	8	SPYRO GYRA GRP 9842	HEART OF THE NIGHT
7	8	30	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
8	11	36	BONEY JAMES WARNER BROS. 45913	SEDUCTION
9	9	16	RUSS FREEMAN & THE RIPPINGTONS GRP 9835	BRAVE NEW WORLD
10	10	13	PAMELA WILLIAMS HEADS UP 3034	SAXTRESS
11	5	31	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR
12	14	9	DOC POWELL DISCOVERY 77037	LAI D BACK
13	12	16	GEORGE HOWARD GRP 9839	ATTITUDE ADJUSTMENT
14	15	28	JERALD DAEMYON GRP 9829	THINKING ABOUT YOU
15	13	32	WILL DOWNING MERCURY 528755	MOODS
16	17	13	EARL KLUGH WARNER BROS. 45884	SUDDEN BURST OF ENERGY
17	16	11	RICHARD ELLIOT BLUE NOTE 32620/CAPITOL	CITY SPEAK
18	19	43	FOURPLAY WARNER BROS. 45922	ELIXIR
19	20	3	PIECES OF A DREAM BLUE NOTE 35800/CAPITOL	THE BEST OF PIECES OF A DREAM
20	18	4	RAMSEY LEWIS GRP 9843	BETWEEN THE KEYS
21	21	111	THE JOHN TESH PROJECT GTSP 528751	SAX BY THE FIRE
22	22	50	THE JAZZMASTERS JVC 2049	THE JAZZMASTERS II
23	NEW ▶		HARVEY MASON ATLANTIC 82904	RATAMACUE
24	25	68	THE JOHN TESH PROJECT GTSP 528753	SAX ON THE BEACH
25	RE-ENTRY		DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN

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

Sony Classical Gets More From Yo-Yo Ma; Virgin Classics Leaves London For Paris

STAND BY YOUR STARS: Economies may be forcing labels to rethink long-term exclusive contracts, but there are some artists you just don't let get away. Sony Classical has just signed a new five-year exclusive with Yo-Yo Ma, who has been with the label since 1978. Ma is one of the few real "name" artists in the business today. His records sell nicely, sometimes spectacularly ("Hush," his 1992 collaboration with Bobby McFerrin, has sold 331,000 copies, according to SoundScan), and he has won 10 Grammy Awards since 1984.

Ma is also unusually creative in his approach to repertoire, which dovetails nicely with Sony's efforts to rejuvenate the classical recordings market through contemporary music and

Classical
KEEPING SCORE



by Heidi Waleson

imaginative crossover projects. Due in the fall is "Appalachia Waltz," on which Ma collaborates with bluegrass fiddler Mark O'Connor and bass player/composer Edgar Meyer for what Sony describes as "chamber music inspired by the Texas fiddle tradition." All the pieces are original compositions or arrangements by O'Connor and Meyer. Also due in the fall is a recording of new concertos by Richard Danielpour, Christopher Rouse, and Leon Kirchner, all commissioned for Ma and recorded last January with the Philadelphia Orchestra and David Zinman.

For Ma, an important part of the

Sony relationship is the recognition that some of these projects take time. "They're committed to the necessity of having a development period for anything they do," Ma says. "Appalachia Waltz" grew out of a year of musical meetings with O'Connor and Meyer; for an Astor Piazzolla project, Ma spent time in Buenos Aires, meeting the musicians who worked with the late tango composer and going to tango clubs. "It makes a huge difference in understanding the style," Ma says. "It brought me to another level of understanding." Sony provided support for that trip; as well as for visits to Asia with Chinese composer Tan Dun to prepare for another recording project of new music.

Other projects planned under the new agreement are a John Taverner album, to be recorded this summer with the Baltimore Symphony Orchestra and Zinman, on which Ma will perform a new work, "Wake Up... And Die," which was composed for him. Ma is planning concerts in conjunction with the record releases.

The cellist will also do a second round of one of the staples of the cello repertoire, Bach's Unaccompanied Cello Suites, which he recorded memorably in 1983, when Sony was CBS. This time, the suites will be built into a six-part film series (one for each suite), conceived by Ma and now in production, which include collaborations with choreographer Mark Morris, kabuki star Tamasaburo, filmmaker François Guirard, and ice dancers Jayne Torvill and Christopher Dean. It will be shown on PBS and international television in 1997.

PARIS BOUND: Virgin Classics has moved from London to Paris in order to "increase the label's visibility in one of the world's key classical music markets and capitalize on operating synergies within the company overall... [and] to give greater impetus to Virgin's activities in the baroque field, where its distinguished Veritas label will benefit from operating within a buoyant domestic market for early music," according to a statement from Richard Lyttelton, president of EMI Classics. Alain Lanceron, director of EMI Classics and Jazz, France, will become president of Virgin Classics, in addition to his EMI responsibilities. Producer David Murray, an expert in baroque repertoire and producer for Simon Rattle, will add A&R director of Virgin Classics to his tasks.

OLYMPIC VOICES: Two Georgia songbirds will be returning to Atlanta for the Olympics: soprano Jessye Norman will sing in the opening ceremonies July 19, and mezzo Jennifer Larmore will perform at the closing ceremonies Aug. 4. (And which one tosses the javelin in between?) Larmore can also be heard as a lush, velvet-toned Orphée on Teldec's new recording of Gluck's "Orphée Et Eurydice" (in French, for a change). In September, the label will release her "Carmen" on both audio and video, and in March 1997, it will issue "Call Me Mister," which features Larmore singing arias from operatic trouser roles.



YO-YO MA

Billboard FOR WEEK ENDING JUNE 29, 1996

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	28	★★ NO. 1 ★★ THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS. 24 weeks at No. 1	ENYA
2	2	238	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
3	4	118	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
4	5	60	BY HEART WINDHAM HILL 11164 [S]	JIM BRICKMAN
5	6	68	LIVE AT RED ROCKS ● GTSP 528754	JOHN TESH
6	7	8	SACRED ROAD NARADA 64010 [S]	DAVID LANZ
7	3	2	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
8	8	166	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
9	10	316	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	9	7	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
11	16	2	LIVE AT RED ROCKS (COLLECTORS EDITION) GTSP 531865	JOHN TESH
12	11	14	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
13	13	16	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
14	12	17	A THOUSAND PICTURES HIGHER OCTAVE 7084 [S]	CRAIG CHAQUICO
15	14	86	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
16	18	5	PIANISSIMO II SEVENTH WAVE 7004	SUZANNE CIANI
17	17	36	TEMPEST NARADA 63035	JESSE COOK
18	19	36	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
19	22	111	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
20	20	49	AN ENCHANTED EVENING DOMO 71005 [S]	KITARO
21	24	3	KITARO'S WORLD OF MUSIC DOMO 71011	YU-XIAO GUANG
22	25	95	MONTEREY NIGHTS GTSP 528748	JOHN TESH
23	RE-ENTRY		THE MUSIC OF THE GRAND CANYON REAL MUSIC 1422	NICHOLAS GUNN
24	21	22	VOICES ATLANTIC 82853/AG	VANGELIS
25	RE-ENTRY		VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA

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 and present Heatseekers titles © 1996, Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	ARTIST
1	1	5	★★ NO. 1 ★★ WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98) 2 weeks at No. 1	IN GABRIEL'S GARDEN
2	5	94	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98) THE 3 TENORS IN CONCERT 1994	
3	2	79	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
4	6	301	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
5	4	5	BERLIN PHILHARMONIC (KARAJAN) DG 49515 (10.98 EQ/16.98)	ADAGIO II
6	3	119	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
7	9	35	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
8	7	8	ROBERTO ALAGNA/ANGELA GHEORGHIU EMI CLASSICS 56117 (10.98/15.98)	DUETS & ARIAS
9	8	8	JOSE CARRERAS ERATO 12596 (10.98/15.98)	PASSION
10	10	39	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98) [S]	A PORTRAIT
11	11	52	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/16.98)	ADAGIO
12	12	10	ANDRE RIEU PHILIPS 522933 (10.98 EQ/15.98)	FROM HOLLAND WITH LOVE
13	15	10	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE
14	RE-ENTRY		LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/16.98)	PAVAROTTI IN CENTRAL PARK
15	13	48	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAPER MUSIC

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	ARTIST
1	1	7	★★ NO. 1 ★★ JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 62592 (9.98 EQ/15.98) 4 weeks at No. 1	SUMMON THE HEROES
2	3	11	VARIOUS ARTISTS LONDON 52100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA
3	2	8	CINCINNATI POPS (KUNZEL) TELARC 80383 (10.98/15.98)	SYMPHONIC STAR TREK
4	8	30	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
5	5	36	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
6	4	8	ROYAL SCOTTISH NAT. ORCH. (MCNEELY) VARESE SARABANDE 5700 (10.98/16.98)	STAR WARS: SHADOWS OF THE EMPIRE
7	NEW ▶		MARCUS ROBERTS SONY CLASSICAL 68488 (9.98 EQ/15.98)	PORTRAITS IN BLUE
8	6	56	VANESSA-MAE ANGEL 55089 (10.98/15.98) [S]	THE VIOLIN PLAYER
9	7	15	PLACIDO DOMINGO SONY CLASSICAL 46436 (9.98 EQ/15.98)	THE MAN OF LA MANCHA
10	11	54	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2
11	10	21	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
12	9	60	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
13	12	11	VARIOUS ARTISTS DELOS 3195 (10.98/15.98)	BIBBIDI BOBBIDI BACH
14	14	125	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
15	RE-ENTRY		JOHN WILLIAMS/ITZHAK PERLMAN ● MCA 10969 (11.98/17.98)	SCHINDLER'S LIST

TOP OFF-PRICE CLASSICAL

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	ARTIST
1	1	26	★★ NO. 1 ★★ VARIOUS ARTISTS MADACY 8709 (9.98/14.98) 7 weeks at No. 1	PIANO BY CANDLELIGHT
2	2	90	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
3	3	63	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
4	7	22	VARIOUS ARTISTS RCA VICTOR 62665 (6.98/10.98)	THE ONLY CLASSICAL CD YOU NEED
5	4	17	VARIOUS ARTISTS MADACY 8708 (9.98/14.98)	CLASSICS FOR RELAXATION & MEDITATION
6	5	85	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
7	8	11	BOSTON POPS ORCHESTRA (FIEDLER) RCA VICTOR 61501 (6.98/10.98)	STARS AND STRIPES FOREVER
8	11	22	VARIOUS ARTISTS REFERENCE GOLD 6022 (9.98)	BEETHOVEN: GREATEST HITS
9	RE-ENTRY		BOSTON POPS ORCHESTRA (FIEDLER) RCA VICTOR 60835 (5.98/9.98)	FIEDLER-GREATEST HITS
10	6	36	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
11	RE-ENTRY		VARIOUS ARTISTS PHILIPS 446377 (5.98 EQ/10.98)	MOZART FOR YOUR MIND
12	12	11	DICK HYMAN/JAMES LEVINE RCA VICTOR 60842 (5.98/9.98)	SCOTT JOPLIN-GREATEST HITS
13	9	22	VARIOUS ARTISTS RCA VICTOR 60840 (6.98/10.98)	PACHELBEL CANON & OTHER BAROQUE HITS
14	RE-ENTRY		VARIOUS ARTISTS REFERENCE GOLD 6021 (9.98)	MOZART: GREATEST HITS
15	15	58	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS

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.

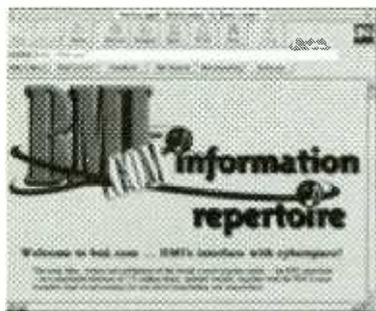
Songwriters & Publishers

ARTISTS & MUSIC

Licensing, Pub Reps' Online Views Web Site Copyright Protection A Vital Concern

BY STEVE TRAIMAN

NEW YORK—"The strategic issue for us is the fact that electronic commerce is significantly changing the marketplace for music," says Randy Castleman,



director of ASCAP new-media technology strategy. "Our legal-affairs people are forging alliances with firms like IBM, which are building the secure containers and encryption techniques to protect our members' works in the future."

With the exponential growth of World Wide Web sites and music delivery on the Internet, this view of the continuing impact of new technology on music publishers, songwriters, and artists is shared by many industry leaders. The biggest immediate concern is the "mark-up" of the National Information Infrastructure Copyright Protection Act of

1995 (H.R. 2441), which is designed to deter online piracy and to promote the authorized use of works online.

"The demand by online services for a complete exemption for licensing fees, or what we call 'the online service liability issue,' is impeding the enactment of what we feel is excellent legislation," says Ed Murphy, president/CEO of the National Music Publishers Assn. and the Harry Fox Agency.

"Now, the potent National Restaurant Assn. lobbyists are trying to link an exclusion for music fees for any location with less than 10 speakers, compared to one speaker in the current law. If the stalemate continues, there could be a chilling reaction by publishers based on their concern for protection of their copyrights on the Internet. More court actions, like our successful suit against CompuServe, would have a big impact on the use of music in cyberspace."

At peermusic, chairman/CEO Ralph Peer takes a global view, saying, "The issue we're facing is control of distribution on the Internet, with servers originating from countries with low-level copyright protection, like North Korea. If the server's view that it is acting as 'a mere conduit' prevails, where does liability fall if the 'conduit' has little responsibility, as renegade transmitters are tough to control?"

BMI also has taken a strong position, with president Frances Preston's testi-

mony on the bill available on the agency's Web site. As John Shaker, senior VP of licensing, points out, "The online services are seeking big exemptions related to music they don't own but are pro-



viding a delivery service for content owners. This makes the copyright owners—our members—responsible for patrolling cyberspace and notifying the online service; by then, the damage is long done."

The number of publishers' Web sites is increasing dramatically, with the recent EMI Music Publishing launch typical of industry enthusiasm (Billboard, May 25). At BMI, in addition to Preston's NII testimony, corporate relations VP Robbin Ahrold reports two agendas: to serve member writers and publishers and to serve licensees.

"We're getting up to 300,000 hits per month and have had more than 4,000 licensing-information responses since January," he says. "About 83% are professional, and 17% are from music fans, an important validation, from our viewpoint."

At ASCAP, John LoFrumento, managing director/COO, says, "We've got annotated versions of all our licensing documents on our site, with a translation of 'legalese' via hypertext links. Our hits are more than 200,000 per month, with inquiries from more than 65 countries, many to our [ASCAP Clearance Express]. It's running about 60% professional to 40% consumer, and we're delighted that such a significant minority are music fans."

"Peermusic may have been the first music publisher to launch a site, this past January," Peer says. "The fact that it's geographically neutral is important to us. A lot of young bands from around the world have contacted us that we wouldn't have otherwise heard of, and we like that direct contact with our music public."

NMPA launched its Web site earlier this year with 175 pages, and Murphy observes, "We've just added our members' song file, with more than 400,000 active hits. Anyone can look up a song by title or composer and make a request for a sync or mechanical license. We saw 2,000 requests the first week of activity and have active 'hot links' to sites of other music publishers, publications, and music-related activities."

A Starstruck Petty Returns To Working With Writers

BY DEBORAH EVANS PRICE

NASHVILLE—Developing more writer/artists and securing cuts in the pop marketplace for her stable of writers are just two of Dianne Petty's goals as she settles into her position as senior VP of Starstruck Writers Group, a division of Reba McEntire's Starstruck Entertainment.

After 16 years at SESAC in Nashville, Petty left in April 1995. She started her own publishing operation, CDP Music Group, which included Purple Cool-Aid Music, and scored five cuts in her first five months of operation before Starstruck COO Cliff Williamson lured her back into the corporate fold. Petty says one of the things that brought her to Starstruck was the opportunity to work with writers again.

"I worked closely with the writers at SESAC, especially in the development of new talent, such as Susan Longacre and K.T. Oslin," she says. "But as I grew

in that company, I moved away from the thing that actually brought me the greatest joy. I moved more and more into administration. I managed a staff of people [who] were working with writers.

"The other thing is that [Starstruck has] a staff of 16 writers on board, a very well balanced group of writers as far as the diversity and kinds of music they write . . . And, coincidentally, I had known [hit writer] Mark Sanders a long time. Mark reminded me that I was the first music person he had ever met . . . It was his first trip here. His mother had loaned him the money to come. He called, and I made an appointment with him when he called me from the airport."

Sanders recalls that he called Petty when he arrived from California because she had been featured in a writer's magazine. "I had five songs," he says. "They weren't very good, but I guess they showed some promise because after she listened to them I said, 'I'm thinking about moving to Nashville.' She said, 'Come on.' That was all I needed."

During Sanders' first visit, Petty helped him make some appointments with publishers, and he managed to get two of his songs published. Six weeks later, Sanders relocated to Nashville, and in the 16 years since he has become one of Music Row's hottest writers. (Continued on page 84)



PETTY



SANDERS

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		
TIME MARCHES ON	Bobby Braddock	Sony/ATV Tree/BMI
HOT R&B SINGLES		
YOU'RE MAKIN' ME HIGH/LET IT FLOW	Bryce Wilson, Babyface	1996 Groove 78/ASCAP
Almo/ASCAP, Ecaf/BMI, Sony/ATV Songs/BMI		
HOT RAP SINGLES		
HOW DO U WANT IT/CALIFORNIA LOVE	Tupac Shakur, J. Jackson, Dr. Dre, Roger Troutman, L. Troutman, N. Durham, W. Cunningham	Joshua's Dream/BMI, Interscope Pearl/BMI, Warner-Tamerlane/BMI, Black/Hispanic/ASCAP, Suge/ASCAP, Emon's/ASCAP
HOT LATIN TRACKS		
POR AMARTE	Enrique Iglesias, Roberto Morales	Fononmusic/SESAC, Unimusic/ASCAP

Label Sought For Weill Tribute; Blighted Hall Of Famers

FOUNDATION OF GENIUS: The Kurt Weill Foundation for Music—which was established in 1981 by the German composer's widow and a performer in her own right, the late Lotte Lenya—is seeking a label partner to record some 16 works associated with Weill in America.

While negotiations with BMG Music went on for some time, the label has apparently dropped out of the running.

The foundation, says president Kim H. Kowalke, who is a professor of musicology at the University of Rochester (N.Y.), wants to link with a single label in order to maintain a consistency of style, especially with regard to a record producer and conductor. Kowalke was named president

on the foundation's board of trustees, Kowalke is an editor of "Speak Low (When You Speak Love): The Letters Of Kurt Weill And Lotte Lenya," published recently by the University of California Press. Among its revelations are Weill's interest, never realized, in writing musicals based on Ferenc Molnar's "Liliom" and George Bernard Shaw's "Pygmalion." Those plays were eventually musicalized by Rodgers and Hammerstein ("Carousel") and Frederick Loewe and Lerner ("My Fair Lady").

Musical theater fans would certainly want to hear full, assembled scores of works for which Weill did write the music, such as "Firebrand Of Florence," 1938's "Knickerbocker Holiday" (the source of "September Song"), "One Touch Of Venus" (there is a truncated cast album on MCA), and "Love Life."



by Irv Lichtman

Meanwhile, the Weill legacy is not without renewed interest onstage and via recordings. This spring in New York, the highly regarded Encores! series had a concertized version of "One Touch Of Venus," a 1943 hit with Weill's music and Ogden Nash's words. Also, the Lyrics & Lyricists series at the 92nd Street Y included a tribute to Weill.

Meanwhile, EMI plans to issue in the fall a CD called "Kurt Weill On Broadway" with baritone Thomas Hampson and tenor Jerry Hadley, among others, singing Weill's U.S. theater material with original orchestrations conducted by John McGlinn. Featured on the CD will be extended excerpts from two highly regarded works that did not fare well in their initial Broadway runs: "Firebrand Of Florence," a 1945 musical with lyrics by Ira Gershwin, and "Love Life," a 1948 production with words by Alan Jay Lerner.

Kowalke also notes the upcoming release of a CD-ROM with 35 minutes of real-time video that has been produced by Ideale Audiences of Paris, which produced the new film version of "Madame Butterfly."

Along with Lys Symonette, a VP

HAPPY frustrations: John Denver and Viacom Inc. chief

Sumner Redstone revealed unrealized ambitions at the 27th-anniversary Songwriters Hall of Fame Awards dinner in New York June 11. Inductee Denver noted how delighted he was to hear Judy Collins sing one of his biggest hits, "Country Roads." He also said that he had never heard her sing any of his songs before, nor has she recorded any.

Redstone, who was named the Songwriters Hall of Fame patron of the arts, confessed to ambitions to become a songwriter, but several tries and publisher rejections led him to other things. The final blow, he says, was to buy Paramount—not for its movie unit or other assets, mind you, but for its Famous Music publishing division. Even this financial ploy hasn't made him a published songwriter.

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

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

Studio Action

ARTISTS & MUSIC

TimeLine Aims For Music And Beyond With New Dubber

BY DAN DALEY

From one perspective, the impending expansion of the digital dubber market looks like a joust on a playing field that few outside the audio post-production industry realized existed.



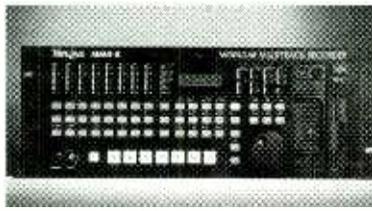
MACDONALD

TimeLine, Sony, Fairlight, Dolby, DAR, and others are poised to re-release production versions of hard-disk and magneto-optical nonlinear systems that will replace the analog magnetic systems that have rendered the transfer of audio data between film production stages something of a technological backwater.

But for TimeLine VP of sales and marketing Michael MacDonald—formerly marketing manager for Yamaha's professional audio and studio products division and a well-regarded production mixer himself—the company's new MMR-8 modular 8-track digital dubber is a pivotal product at a pivotal moment in the company's and the post industry's future. The product represents a path into the music market, which San Diego-based TimeLine

eschewed entering via its Studioframe digital audio workstation, and possibly into the integrated domain of single-platform audio/video.

TimeLine was born in 1985 as a result of founder Gerry Block's parallel careers as an inventor tinkering with synchronization schemes and a studio engineer in the '70s. These interests led to the Lynx synchronizer, which became the industry standard and remains the technological core product of TimeLine and a consistent revenue source for the privately owned company. Block left last year to pursue new



TIMELINE MMR-8

ventures in avionics and was succeeded by Robert McDonald as CEO.

Historically, TimeLine has been characterized by a small, leading-edge product line mainly consisting of synchronization-related products (Lynx, MicroLynx) and the Studioframe dig-

ital audio workstation, the premise for which was acquired from WaveFrame when TimeLine bought that company's assets in 1994 for \$2.1 million but which has since undergone significant changes via software upgrades. Furthermore, the technology acquisition came with a nearly 60% market share in the film-dialog editing market, a share TimeLine has maintained.

At first glance, the MMR-8—the result of a significant portion of the company's \$9 million research and development program—hews to TimeLine's corporate tradition. At the unit's heart is a Lynx-type synchronizer covered by the architectural frame of a Studioframe DAW. For film, the MMR-8 resolves to biphasic; for TV, it links directly to a Lynx serial bus. It offers 24-bit resolution, forward and reverse operation, the ability to combine systems to link as many as 800 tracks via a proprietary Synchronized Transport Bus, user options for either hard disk (\$10,000) or magneto-optical (\$12,000) storage, and compatibility with Studioframe and Digidesign's Open Media Framework file-exchange format.

The MMR-8 is also characteristic of TimeLine's philosophy of focusing on specific market niches and pursuing them vigorously. When other DAW manufacturers were looking to adapt their workstations toward music applications as the market crept up to more than 50 manufacturers, TimeLine's focus for its Studioframe system remained on dialog editing—the very market for which MMR-8 is designed.

That's where tradition ends and new horizons emerge, however. "TimeLine has been traditionally an application-specific company," says MacDonald, who came aboard in early 1995 to steer the marketing development of the company with VP of engineering Tim Cuthbertson. "That's one of the reasons that we've stayed out of trying to sell workstations across the board in an industry that's grown to where there's about 55 manufacturers out there selling systems. The digital audio workstation industry at large is in a non-profitable mode, because you have a high level of engineering support to keep . . . upgrading the product. It's what's separated us from the pack—creating a highly differentiated product and using our previous technology as a building block for new, application-specific products."

But MacDonald adds that he wants to ultimately unlock TimeLine's future from audio-only technology platforms. "There's a market cap in audio, and the amount of applications is limited," he says. "I see the future as a convergence of audio and video tightly bound together as the driving force. People want to be able to work in both domains in a single system."

Accordingly, MacDonald foresees the potential for a video player/recorder that would be a companion system to the MMR-8, which will likely undergo its own evolutionary path of upgrades, just as the Studioframe has. Such a system would also be flexible, just as the MMR-8 is designed to be linkable to hundreds of tracks and thus functional and cost-effective for large, film-studio applications or small, boutique-level applications that MacDon-

ald believes are becoming a major factor in the post industry.

A combined audio/video product would not include video editorial capability and would have the same pared-down editorial features of the MMR-8. But the combination of recordability and synched playback at an affordable price could be the perfect fit for what will become a densely populated landscape of project-type post facilities co-existing with larger ones.

MacDonald says the company has a 12- to 15-month window during which it will be working on such a move and determining whether or not to proceed alone or in alliances with other manufacturers. He stresses that file compatibility will be a major point to consider with both a new audio/video product and the MMR-8, which will

ship during the third quarter of this year.

"Right now, compatibility is still the same issue that the DAW industry has faced for years," he says. "The MMR-8 has OMF compatibility, as well as SD-2 compatibility with Digidesign. What we don't want to do is try to create a new format. The real danger in the whole issue of compatibility right now is that some companies have turned the lack of it into a marketing concept: If you create integrated systems as islands that don't connect to [other manufacturers' systems], and if you sell enough of those systems, you wind up trapping your clients. Only the manufacturers with enough critical mass in the business can try to succeed at that game."

(Continued on next page)

Positive Feedback Heard On Direct-Stream Digital

BY DEBBIE GALANTE BLOCK

In a business that thrives on rapid technological evolution and attention-grabbing product launches, Sony's Direct-Stream Digital process defies all convention.

Announced quietly last March as a digital audio technology that could improve the recording, archiving, and distribution of music, DSD has since made the rounds at the industry's leading recording studios, where producers and engineers have tested it and offered Sony their feedback.

Sony has been careful to solicit and incorporate the comments of audio pros George Massenburg, Bob Ludwig, Phil Ramone, Doug Sax, and others whose ears largely determine the way recorded music sounds. The company has been holding listening sessions that allow engineers to compare DSD-processed audio to a live source and a 20-bit PCM master.

Although Sony New Technologies' David Kawakami admits that DSD "is still a work in progress," several record producers and engineers say it looks as though the company is on the right course in bringing the "warm sound" of analog into the digital age.

Producer Ramone says, "One never really records and hears back exactly what was recorded. There are a lot of people who have converted over to digital because there are good techniques to use [in the medium], but digital is cold. What is great about DSD is that it warms up differently than any other digital sound I've ever heard. It is far more musical, and I welcome it."

Producer/engineer/equipment design-

er Massenburg says that the real promise of DSD is that it "clearly demonstrates that a wider bandwidth adds something to recorded music performance. Engineers have been trying to raise the sample rate from 44.1 kilohertz, because it is low and doesn't sound like analog. We would like to feel there is a future with a higher sampling rate and more resolution. DSD will give us both if the promise is fulfilled."

Massenburg adds, "We haven't reached the limit of human hearing as long as we can still tell the difference between a live performance and a recorded performance. The problem is that we have reached the limit of testing methods."

Essentially, DSD takes the musical waveform and converts it, via a high-speed pulse converter, to digital data without the need for compression or decimation stages. The data are then decoded through a pulse converter and low-pass filter during playback.

DSD allows for sampling rates of at least four times that of conventional CDs. Furthermore, the digital output of the DSD processor can be scaled down to virtually any combination of word length and sampling rate, enabling compatibility with CD, DAT, and even the future DVD audio format.

The frequency response of DSD is flat to 100 kHz, and its dynamic range is more than 120 decibels, says Sony.

Ludwig, chief engineer at Gateway Mastering in Portland, Maine, says DSD sounded better than any of the 16- or 20-bit PCM systems at the demonstration. He agrees with Kawakami's comment (Continued on next page)



Floatin' On An Island. Island Records group the Isley Brothers stopped at Daddy's House Recording Studio in New York to work on a remix of the track "Floatin' On Your Love." Shown at the studio, from left, are Ronald Isley, remixer/producer Sean "Puffy" Combs, and Hiram Hicks, senior VP/GM of Island Records' black music division.

Sony, Philips Add Data To CDs Text Info Includes Song Titles, Lyrics

NEW YORK—Responding to what they say are requests from the music industry, Sony and Philips have agreed to add text functions to the existing compact disc.

The upgrade will allow labels to enter such data as album title, track titles, artist name, and lyrics to CDs, according to a statement from Sony—which built all of those features into its MiniDisc format.

A Sony statement says, "The main objective of the text function is to facilitate searches of a particular CD title or song within a multiple CD changer system or any other CD player."

The function will also have applications that include the automatic transmission over FM broadcasts of such data as catalog number, song title, and artist name.

Although the text information is designed to be compatible with the CD-ROM and enhanced CD formats, Sony Corp. of America manager of corporate communications Yusho Shichijo says, "First we are targeting audio

CD. The music industry is requesting and welcoming this function."

Shichijo adds that future generations of CD players will be equipped to handle the text data, much in the way MD players display written information. Existing CD players will also be able to play the text-equipped discs in standard fashion.

Shichijo notes that the existence of text on a CD will not detract from the disc's total music playing time.

Shichijo says, "This is version 0.9 of a technical specification. We hope to have version 1.0 within a few months. After that, each company can use the text function however they like."

The statement says the text function will enable music companies to highlight portions of a disc, allowing users to easily access specific portions of long recordings. Other potential features include lists of past and future releases, fan-club addresses, telephone numbers, and messages, according to the statement.

PAUL VERNA

POSITIVE FEEDBACK HEARD ON DIRECT-STREAM DIGITAL

(Continued from preceding page)

that DSD is a "work in progress," as several listeners were able to notice differences between the live source and the DSD.

Similarly, producer James Guthrie says DSD sounds warmer than any other digital format but adds that "it is still not there yet. It has a slightly 'EQ-ed' sounding top end that tends to make the system sound a bit hyped and unnatural at the top and also increases the apparent level of distortion. Also, I find a general lack of sustain on musical instruments, although there is a feeling of increased harmonic information [over

other digital formats]. This was particularly noticeable on cymbals but also on low-level harmonic information.

"On a more positive note, there seems to be an improvement in overall detail and harmonic information, an increased feeling of extension for the high end—which is more akin to analog—and a greater ability to hear around the instruments."

Despite their recommendations for improvements in the audio quality of DSD, audio pros unanimously praise the system's flexibility. They note that DSD allows users to assign their "bit bud-

gets" as they wish. For instance, in a five-channel mix, a producer can reserve the main left and right channels for the highest-possible audio resolution, while allocating fewer bits and smaller word widths to less critical tracks, such as sound effects or dialog.

Doug Sax, owner of the Mastering Lab in Los Angeles, says, "Although DSD is in its infancy, I heard definite merits in the system. I was impressed with its flexibility, its ability to easily convert to any standard of sampling and resolution, and I was even more impressed with the fact that it used less

storage space than a conventional system that would offer a high degree of quality."

Industry leaders applaud Sony's all-encompassing vision of an audio process that can be applied at the recording, mastering, manufacturing, and electronic distribution stages.

Producers polled by Billboard also commend Sony for soliciting feedback

from the pro audio community. Guthrie says, "Sony is out there demonstrating the system even in this early stage of development in order to get feedback from those of us who are the potential end users."

So far, aside from an agreement with Sonic Solutions to develop DSD-compatible systems, Sony has not announced specific plans to introduce DSD products.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 22, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	THA CROSSROADS Bone Thugs & Harmony/ D.J. U-Neek (Ruthless)	THA CROSSROADS Bone Thugs & Harmony/ D.J. U-Neek (Ruthless)	TIME MARCHES ON Tracy Lawrence/ P. Cook (Atlantic)	UNTIL IT SLEEPS Metallica/ B. Rock (Elektra)	MOTHER MOTHER Tracy Bonham/ P. Kolderie S. Slade (Island)
RECORDING STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Aaron Connor	STUDIO CAT (Los Angeles) Aaron Connor	SOUNSTAGE (Nashville) Mike Bradley	THE PLANT (San Francisco) Randy Staub	FORT APACHE (Cambridge, MASS.) Paul Kolderie Seam Slade
RECORDING CONSOLE(S)	SSL 4000B	SSL 4000B	Trident Vector 432	SSL 4064G	Neve 8078 Custom
RECORDER(S)	MCI JH 114	MCI JH 114	Sony 3348	Studer A800/ Sony 3348	Studer A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	BASF 468	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Aaron Connor	STUDIO CAT (Los Angeles) Aaron Connor	SOUNDSHOP (Nashville) Mike Bradley	RIGHT TRACK (New York) Randy Staub	SOUTH BEACH (Miami) Tom Lord-Alge
CONSOLE(S)	SSL 4000B	SSL 4000B	Trident Vector 432	SSL 9096J	SSL 4072
RECORDER(S)	Panasonic 3700	Panasonic 3700	Studer A80	Sony 3348	Studer A827/ Mitsubishi X832
MASTER TAPE	Ampex 467	Ampex 467	Ampex 499	HHb DAT	Ampex 499
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	STERLING SOUND George Marino	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	Allied Digital	Allied Digital	WEA	WEA	PDO/HTM

© 1996, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales.

TIMELINE AIMS FOR MUSIC AND BEYOND

(Continued from preceding page)

MacDonald envisions a future in which telecommunications entities will create links that post facilities, recording studios, and clients can use to transfer data at a distance in real time. And with the recent trend of Hollywood studios jointly funding big-budget films in order to spread the financial risks as production costs rise, they will become some of the motivators of this intensely connected future.

"Imagine the filmmaking process of the future," says MacDonald. "Dailies done on location in Africa are transferred in real time via satellite to studios in Hollywood, who review them and send them on to post houses via [metropolitan-area networks]. The town is wired. The world is wired. And it's going to need a lot of cost-effective systems to deal with all this combined audio and video data."

TimeLine will continue pursuing its vision of a connected, cost-sensitive future and dealing with the grittier realities of trying to do with the digital dubber market what it did with the synchronizer market. In the latter area, TimeLine has an estimated 80% market share, thanks to the quality and endurance of its Lynx system.

However, seeing the realities of a

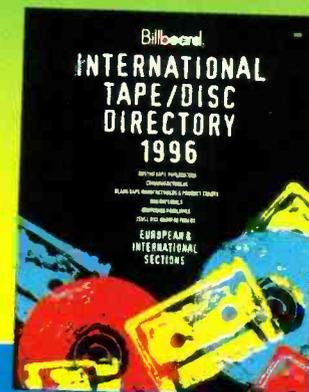
market isn't as easy as it looks in hindsight. MacDonald acknowledges that TimeLine wasn't as acutely aware of the continuing growth potential of the synchronizer market until relatively recently.

"You have to look at familiar landscapes from different perspectives on a regular basis to get a broader picture," he says. "Take the seemingly sudden interest in dubbers—they were not a hot item to post facilities until the [Tascam] DA-88 made people aware of the benefits of a new technology for transferring audio components. The DA-88 is definitely a bridge technology, though; now that the industry is more acutely aware of a need that it had all along, it is looking for more functionality and flexibility—the kind we think we've built into the MMR-8."

MacDonald says the dubber technology race could be a microcosm of what happened during the industry's workstation development phase—only faster. He believes that TimeLine's continued strategy of addressing core niches in that market—dialog, eventually broadening to sound effects and music—will earn it a lead. "But it's certainly going to be an interesting market segment to watch as this plays itself out," he says.

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30TH ANNIVERSARY
MONTREUX
JAZZ FESTIVAL

One On One

With Festival Founder

CLAUDE NOBS

How A Baker's Son Cooked Up A 30-Year Musical Institution

BY THOM DUFFY

Montreux, Switzerland, on the shores of Lake Geneva, has attracted artists and musicians through the centuries. The English romantic poet Lord Byron was inspired by the 13th-century Chateau de Chillon on the lake's shore. Richard Wagner came here in the mid-19th century, when his political activities forced him to flee Germany. Igor Stravinsky lived and composed in Montreux during the first World War.

But it took the son of a local baker to transform Montreux over the past 30 years into a mecca for musicians from around the world. Claude Nobs, 60, founder of the Montreux Jazz Festival, was once an apprentice cook. This year's 30th-anniversary festival, July 5 to 20, will find him again mixing musical ingredients with unparalleled grace and skill.



Claude Nobs with Dizzy Gillespie and Quincy Jones, 1994

Nobs also is the managing director of Warner Music Switzerland, which has its Montreux offices in the house that was once his boyhood home. He is a self-confessed "gadget freak" who early on saw the value of video to the music industry. At street level, in what once was his father's bakery, Nobs oversees the central archive and dispatching point for video footage of every Warner Music artist worldwide.

As artists, record executives and festival fans alike have discovered, Nobs is the consummate host to visitors. In his hometown, over a lunch of local delicacies, Nobs recently discussed the past, present and future of the Montreux Jazz Festival.

AMONG THE WORLD'S MANY MUSIC FESTIVALS, WHAT HAS GIVEN THE MONTREUX JAZZ FESTIVAL ITS UNIQUE REPUTATION AMONG ARTISTS?

I would call it freedom of expression, freedom of concept. It's doing something different from the usual two-hour show that they do around the world. A perfect example this year is Phil Collins, who will take the time, the effort and even his own investment to put together a big band, for the world premiere of tunes that he wrote for himself and for Genesis, arranged for a big band.

When Simply Red played here for the second time, Mick [Hucknall] started with an a cappella Billie Holiday song. After the show, Mick told me this is the only place he could do that.

There is something of a tradition that existed here in the old days when Stravinsky stayed here. He must have felt a kind of freedom of thinking—and a sense of time—which is not like the pressure of the big cities. You know we have no curfew [at the festival]. We have endless concerts sometimes.

When did you begin presenting concerts in Montreux?

The first musical events [in 1963] were actually tiny blues concerts that I was putting together with a bunch of friends as the Association For The Youth Of Montreux. We decided to create our own entertainment because Montreux was so boring. Then I started to work for the tourist office and was involved with the Golden Rose television festival from day one.

How did live concerts become part of the television festival?

The creator of the Golden Rose Festival, Raymond Janussi, was also my boss at the tourist office and asked me to do some live entertainment. The first major show was a co-promotion with ITV London; it was "Ready Steady Go," and the billing was totally crazy. It was the Rolling Stones, Petula Clark and [French pop star] Adamo. I nearly had to drag people off the promenade by the casino to see the show. It was 1964, and people [here] had no clue who the Stones were.

The first Montreux Jazz Festival was then staged in 1967, but, from the earliest years, it has never been strictly a jazz event.

I'm using a kind of silly way to explain it, but if you come to Switzerland, you can buy a plastic watch, a wooden watch, a stone watch, a gold watch, a platinum watch. They are all called watches. And, for me, the festival is very much like this. We call it jazz to give it a quality name for music, and you have different styles of music: wooden music, steel music, platinum music. The heart of the watch is the movement, and it's the same thing with music.

Continued on page 42

30TH ANNIVERSARY MONTREUX JAZZ FESTIVAL

CHARLES NOBS

Continued from page 41

A major influence on the evolution of Montreux into an international music festival was Atlantic Records co-founder Nesuhi Ertegun. How did you first meet?

It was around 1966. I took a trip to America, studying big hotels. One day, I just decided to go to 1841 Broadway in New York, which was the address of Atlantic. All my favorite records, from John Coltrane to R&B stuff, had Nesuhi's name on them. I told the receptionist, "Hi, I'm Claude Nobs. I would like to see Mr. Ertegun." She said, "I don't think you can see him without a proper appointment. 'But I'm from Switzerland,'" I said. I must have looked so sad, that Nesuhi's secretary got me up to his office. He greeted me in Swiss German, and it was an instant connection. Then each time I had a dream or a wish, I would go to him. The first dream was in 1968, when I wanted Aretha Franklin at the festival. Nesuhi said, "I will pay for transportation."

After Nesuhi launched WEA International in 1973, he hired you as one of the company's first executives in Europe, as managing director in Switzerland. I understand it was an unusual agreement.

It was a handwritten contract mentioning that I should be involved in new technologies and that I would be involved

have asked for one minute for multimedia use, because we want, at some point, to do a CD-ROM on the history of Montreux. Those rights have been no big deal to obtain, because they would be traded against the free rights for the artist to use the full performance on video for promotional use. If they want to release the performance commercially, then we have a standard deal.

Who owns the physical tapes in the Montreux archive?

Earlier this year, I made a deal with the tourist office. I pur-



Miles Davis, 1985



Nobs jammin' with B.B. King, 1990

with artists. The last line was that I would cook for executives. There was no mention of any money.

Nesuhi introduced you to Miles Davis, correct?

Nesuhi invited me to the Newport Jazz Festival, and I had a backstage pass. It was one of those afternoon shows, and it was very hot. I was just back from a vacation in Tunisia. I had on a nice Tunisian embroidered shirt, and Miles said, [whispering in imitation of Davis], "Hey man, you got a nice shirt!" I said, "Miles, you want it?" I just took it off. He said, "Nobody ever took their shirt off their body to give it to me. Thanks, man!" When I saw him later on, he always said, "Thanks for the shirt."

Almost all the performances at Montreux through the years have been taped and filmed. What percentage of those archives has been released?

Less than 10%.

That's remarkable. Does the festival own the rights to that material?

There is no way you can do a contract for a live performance and have, at the same time, commercial rights of any kind. The rights we have usually requested are for three numbers per artist, worldwide [for television and radio], so we can keep the history of Montreux for television and radio. Lately, we



George Benson with Nobs

chased the entire library of 2,000 hours, including all union fees for the use of video. I don't have the artist rights, but I have the physical tapes, which puts me in a good negotiating position. Even if we clear 10% per year, it's only 200 hours per year. The deal I've done so far is with Rhino, where they now have priority access to [performances by] all the Atlantic artists.

Have some artists refused to be filmed at Montreux?

Marvin Gaye had never agreed to be filmed live. I went in the afternoon to his hotel suite, and he said, "No, I don't want to be televised." I ran back to my house, got a couple of tapes from the early years, and started to play him Aretha Franklin, James Brown. He said, "Wow, where was this made?" I said, "The same place that you're playing tonight—with the same people directing." He said, "OK, let's do it."

You've always been known as a technology buff.

I think it's very simple. The respect I have for the musicians is such that I always wanted to have a high-end hi-fi system to re-create in the best possible way the quality of the recording done in the studio or a live performance. One of the most amazing live mixes I ever saw at Montreux was when Jerry Wexler came and produced the Muscle Shoals rhythm section with some blues people, including B.B. King. At the rehearsal, he sat in the middle of the hall by himself, and he was giving hand signs. You could see his arm waving up and down. And he said, "That's the way I mix a live recording."

The festival this year will again be part of the Macintosh New York Music Festival, combining music and technology.

What we'll do, and we started to do this last year, is to upload every night a minute of each of the live performances and a picture taken that night. This year, we'll be able to do it in real time—and possibly with some video—right onto the Internet. However, if the quality [on the Internet] gets too good, then you have a further problem. One of the things that I worked very hard on with Nesuhi in the early years was preventing piracy. The reason we ask for only three songs for broadcast is that we don't want anybody to be able to bootleg a radio broadcast or a live video recording.

But some artists still have objected to their performances being taped.

Bob Dylan's agent, Barry Dickins, called me [in 1994] and said, "I cannot put this in writing, but it is possible you'll have Dylan in Montreux. But one thing: no TV, no radio. [During his performance, Dylan] suddenly realized this was not your average crowd. He stopped the show and said, 'Let's go acoustic.'" And from that moment on was pure magic. After the show, he came by and said, "You know, I hope you still recorded that. It was my best show in 10 years." I said, "No, I gave you my word."

How did Quincy Jones get involved in co-producing Montreux in 1991.

When he finished "Bad" with Michael Jackson [in 1987], he was exhausted. So he comes here, and I go to pick him up, and we go to the hotel. I had brought two stacks of [video] tapes of an entire festival to see. Quincy is a workaholic. He watched the [video footage of] an entire two-week festival in the two halls during one week in Montreux. As a joke, I said, "I would love you to come and work with me." And he said, "Yeah, sure!"

Etta James, 1977



The festival is now run by the nonprofit Montreux Jazz Festival Foundation rather than the Montreux tourist office. How has that come about?

The buyout of the festival from the tourist office came in two parts. First, I bought the archive. Then the foundation bought the name

Montreux Jazz Festival, the name Montreux Jazz Cafe and all uses of the jazz-festival name on a worldwide basis. The foundation is a nonprofit organization where profit can be reinvested. We are looking now [to raise] about a million dollars, which will pay for the buyout of the name and have a half-million dollars as a reserve.

What is the Montreux Jazz Cafe?

This idea came in 1993 at a lunch with Quincy, when we decided to start a chain called the Montreux Jazz Cafe. We both feel there is a spot [in the theme restaurant marketplace] for it. And we have assets that all the others combined don't have. We have the archive, the wonderful collection of posters, all the live recordings released by record companies throughout the years. We can have live appearances. We're doing a lot of testing right now. It's a big investment, and you need people who have been involved in doing it.

How can you put 30 years of the Montreux Jazz Festival in perspective?

It has been very intense and very moving. The emotion came before the money or the budgets or whatever. I still do the festival a little bit as a cook, with the spices I put on every night. It's very, very emotionally involving." ■

here's to another 30 hot summers of **jazz**



Monday July 8

VERVE Star Night

venue: Stravinski Auditorium

The Guitar Trio: Paco de Lucia,
Al Di Meola, John McLaughlin
Herbie Hancock 4tet
Wayne Shorter 5tet

VERVE Blues Night

venue: Miles Davis Hall

Lucky Peterson
Joe Louis Walker
Larry Garner & Group

Tuesday July 16

VERVE Rockin' Jazz

venue: Stravinski Auditorium

Santana and guests
Van Morrison
Norman Brown

VERVE Jazz Night

venue: Miles Davis Hall

Kenny Barron & Mino Cinelu
Mari Boine
Pharoah Sanders

*Also playing on different dates
are the following:*

Cesar Camargo Mariano
Jeff Lorber Group
Clarence "Gatemouth" Brown
Niels-Henning Ørsted-Pedersen

30TH ANNIVERSARY
**MONTREUX
 JAZZ FESTIVAL**

Fond Festival Memories

AHMET ERTEGUN
 co-chairman/co-CEO, The Atlantic Group (U.S.)

I have so many wonderful memories of the Montreux Jazz Festival. Certainly, one of the highlights for me was the great tribute to my brother Nesuhi. Then, of course, there were the terrific performances over the years by the Atlantic All-Stars. And I was particularly moved by Miles Davis' final Montreux concert. Not only is Claude Nobs the greatest proponent of jazz music in Europe, he possesses one of the world's largest archives of jazz and blues recordings and films. Claude has dedicated his life to the presentation and preservation of this American art form, and his contributions to the world of modern music are inestimable.

RAMON LOPEZ
 chairman/CEO, Warner Music International (U.S.)

All of Claude's friends and colleagues within the Warner Music International family and the music industry in general owe him a debt of gratitude for keeping alive the Montreux Jazz Festival for the past 30 years. His dedication to the Montreux Jazz Festival is one of uncompromising passion for music and artists, many of whom have become his lifelong friends. In addition, Claude is a much valued and highly experienced—and highly colorful—music company executive who, in his role as managing director of Warner Music Switzerland, has established a sophisticated audio-visual studio, has kept us abreast of the many developments in new technology and has been a unique friend to artists from all around the world.

ARIF MARDIN
 producer

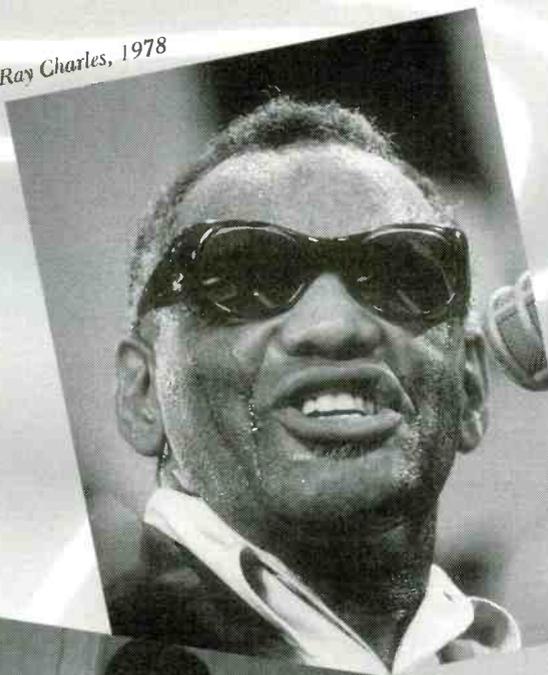
My most memorable experience at the Montreux Jazz Festival? In 1977, I conducted a big band full of stars like Herbie Mann, Michael and Randy Brecker, and members of the Average White Band. The atmosphere was electric. Another memorable experience was in 1993, when I conducted an ensemble that included legendary saxophonist Eddie Harris, Charles Lloyd, Klaus Doldinger and pianists Greg Phillipanes and Joe Sample. Claude Nobs gave birth to and continues to foster the Montreux Jazz Festival by being its focal point and keeper of the flame. He nourishes the spirit and provides the magnetism that attracts the best artists—stars and newcomers alike—from all over the world. Festival aside, this warm and kind person, who has been a family friend for over 30 years, has the ability to fuse his musical vision with all the technical advances made in our field and assures us that the Montreux Jazz Festival will sail smoothly into the 21st century.

TOMMY LIPUMA
 president, GRP Records

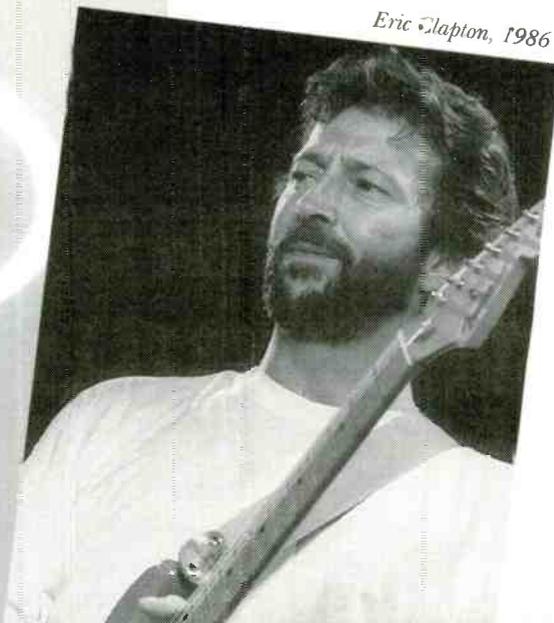
The first time I went to Montreux was prior to going to the festival. In 1977, we were doing the Al Jarreau live album "Look To The Rainbow," and we were recording in different cities around Europe. We had a little break in Montreux before going on to the next spot. Claude Nobs, the great bon vivant that he is, made our three- or four-day stay there absolutely incredible. From that point on, I would go there every year, and later we did an album there with everyone from Randy Crawford to the Yellowjackets. My estimation is that

Continued on page 46

Ray Charles, 1978



Eric Clapton, 1986



from left: George Duke, Claude Nobs, Herbie Hancock, Phyllis Lubashy, 1990



Elvis Costello, 1980



Nobs with Rod Stewart



Milton Nascimento, 1982

PHOTOGRAPH BY DARRYL PITT

30TH ANNIVERSARY
**MONTREUX
 JAZZ FESTIVAL**



Nobs with Bill Graham

FOND MEMORIES

Continued from page 44

Claude is one of the best music people I've run across. I consider him a very good friend whom I could always count on—and the guy's got an incredible record collection that would make anyone who collects 78s, which I do, just drool with envy.

DAVID GLEW

chairman, The Epic Records Group (U.S.)

Among my countless fond memories of the Montreux Jazz Festival, the 1969 performance of Les McCann and Eddie Harris stands out as the kind of spontaneous, incendiary collaboration for which Montreux is renowned. Their show-stopping jam on "Compared To What," recorded that night and released on Atlantic a few months later, became one of the biggest hits of either artists' career and an all-time jazz-funk favorite. Claude Nobs' career is marked by an unwavering dedication to the propagation of black music in all its diversity: jazz, blues, rhythm & blues and much more. He has approached every endeavor with the enthusiasm of a true fan and the savvy of a true professional—and has made Montreux the crown jewel of international music festivals.

PETER IKIN

senior VP international marketing/artist development, Warner Music International

My most memorable experience at the Montreux Jazz Festival was the first one I attended in 1992. Simply Red performed in the old Casino venue. Mick Hucknall was in great form, starting with an a cappella performance and later joined by the band for a really hot show. A four-song CD was released as a limited edition "Montreux Live EP," which, to this day, is one of my most prized possessions. Having known Claude since 1975, when I joined Warner Music International, both through his role as a WMI executive and in his capacity as founder and artistic director of the festivals, I can attest that Claude's passion for the performing artists and his music is refreshingly unique. His passion is evidenced by the caliber and diversity of artists he has booked at Montreux over the last 30 years. I have attended the Montreux Jazz Festival every year since that incredible experience in 1992 and wish Claude congratulations on the 30th anniversary.

EDUARDO BAUTISTA
president, SGAE

There is not just one memorable experience that can be outstanding from the Montreux Jazz Festival. The participation of Camarón de la Isla together with Manolo Sanlúcar, Lole Y Manuel and El Pele during the Flamenco Night four years ago was extraordinary.

Continued on page 50

MUSICAL HIGHLIGHTS Are Captured On CD And Video

BY JIM MACNIE

The 30th anniversary of the Montreux Jazz Festival is an auspicious opportunity to reflect on the discs that have documented the action on that highly regarded Swiss stage. Some labels have more Montreux recordings in their catalogs than others, and most of the albums currently available come from sessions that are sterling in quality.

Whether born of open-ended jams or tightly arranged scores, the music on these discs helps explain the fest's personality. What follows is a selective list of albums that fans can readily find on retail racks.

RHINO REDUX

Arguably the most well-known of all the Montreux albums, Les McCann and Eddie Harris' "Swiss Movement" is due out in late June in a deluxe edition. Rhino, which administers the Atlantic label's seminal jazz catalog, has found an extra track entitled "Kaf-tan" to add to the disc. The first Montreux-associated record to sell more than 1 million units, "Swiss Movement" is a classic, recorded and released by Atlantic in 1969.

"It was Les McCann's birthday," recalls Montreux founder Claude Nobs, "and to a degree it was an anything-goes concert. There really was no rehearsal per se. If you listen to the record carefully, you'll hear a big ovation for no musical reason. It's because Ella Fitzgerald just came into the hall and sat at the front table. You can see it on the video."

The video he speaks of is also part of Rhino's Montreux campaign. The hour-plus, hi-fi VHS tape of the concert, with extra footage from a subsequent Harris show, is also scheduled for June.

In September Rhino will issue a previously unreleased session of Rahsaan Roland Kirk at Montreux entitled "I, Eye, Aye." Producer Joel Dorn says that the disc is "quintessential" Rahsaan. "People will flip when they hear this record," Dorn says proudly. "It's very heavy. I like it better than 'Bright Moments.' He was a very calculating guy, and even though listeners could expect a degree of madness in his performance, he'd plan out the whole set—down to the last period and question mark. He had said he didn't want any more live records of himself, but he's at his best here. It's the date I've been telling people about for years. I think it's going to be a No. 1 jazz record." An accompanying video, "The One Man Twins," features footage taken from Kirk's Montreux appearances in '72 and '75.

Nobs feels these videos are crucial historical documents. "If you tried to check out the history of jazz on video in America, there would be a lot of things missing," he laments. "They don't exist because they weren't taped. At Montreux, I've tried to convince players to be taped so there's a testimony to the music.

That's what Rhino is [providing] with these great sessions."

FESTIVAL FANTASY

Fantasy Records has the largest number of Montreux titles currently available. During the mid 1970s, the Pablo label (now owned by Fantasy) was zealous, recording umpteen shows at the site. Many were jam sessions featuring iconic figures who have passed away. They remain in print as part of Fantasy's far-reaching Original Jazz Classics reissue series.

The summer of 1977 was a watershed for recording at Montreux. Among the gems are the Count Basie Big Band's "Montreux '77," Ray Bryant's solo piano record "Montreux '77," The Eddie Lockjaw Davis 4's "Live At Montreux '77," the Tommy Flanagan Trio's "Montreux '77" and Dizzy Gillespie's "Jam Session '77," featuring trumpeter Jon Faddis, vibist Milt Jackson, pianist Monty Alexander, bassist Ray Brown and drummer Jimmie Smith. Pianist Oscar Peterson and vibist Milt Jackson also have discs out from the festival on Pablo.

Two years earlier, Nobs had presided over another edition of the festival that let the tapes run freely, documenting Ella Fitzgerald's performance with Tommy Flanagan on "At The Montreux Jazz Festival '75." Led by Dizzy Gillespie, Roy Eldridge and Clark Terry, "The

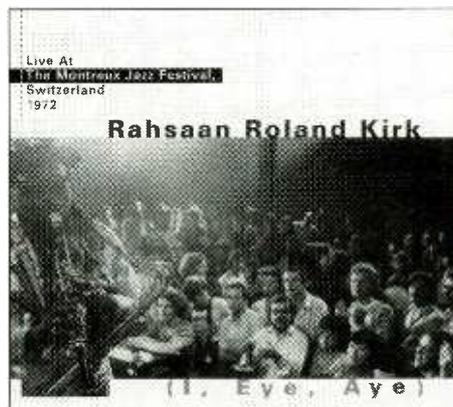
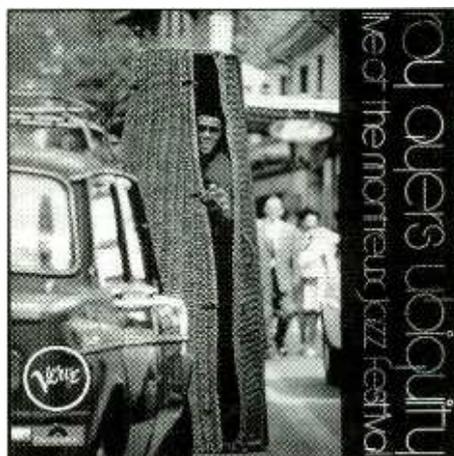
Trumpet Kings At Montreux '75" is another chestnut from the Pablo vault. "Jam Session At Montreux '75," featuring Roy Eldridge, Milt Jackson, Johnny Griffin, Niels Orsted Henning Pederson and Louis Belson trading ideas, defines the spirit of a loose-limbed outing. Guitarist Joe Pass and saxophonist Dexter Gordon also have live Pablo dates

from Montreux made in '75.

If two recent releases tell the story, the breadth of what the Festival calls jazz has been amended over the years. On its 25th anniversary, Montreux welcomed the African Jazz Pioneers, whose dance-oriented township swing had been developing in various South African boroughs since the 1950s. The Pioneers played a combination of folkish pop melodies and irresistible *mbaquanga* beats with a brass and reed section at the fore. Led by tenor saxist Ntengi Piliso, the 1991 live date was released in March 1995 on the Intuition label, under the title "The African Jazz Pioneers Live At The Montreux Jazz Festival."

In another step away from pure swing, a July 13, 1993, concert found keyboardist George Duke in cahoots with L'Orchestre National de Lille. The recently issued Warner Bros. disc "Muir Woods Suite" is the result; it teems with classical moves filtered through a romantic, wholly American sensibility. The core unit of Duke, bassist Stanley

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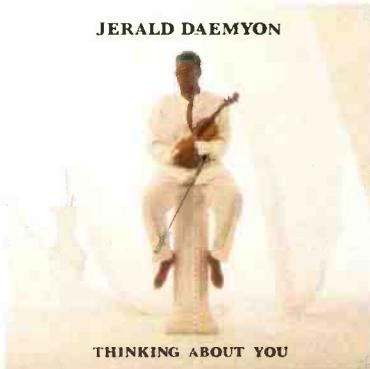


We hate to boast.

"Sure, there's a gaggle of violin whiz kids who can play Brahms and Bartok, but can they boogie? Jerald Daemyon sure can...and has the sizzling record sales to prove it."

Detroit Free Press

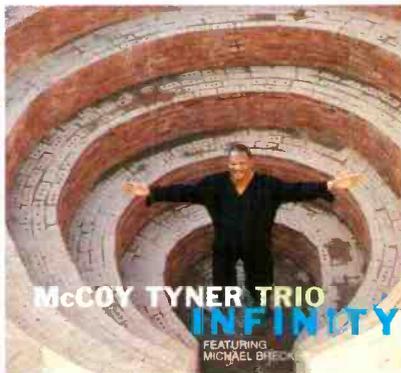
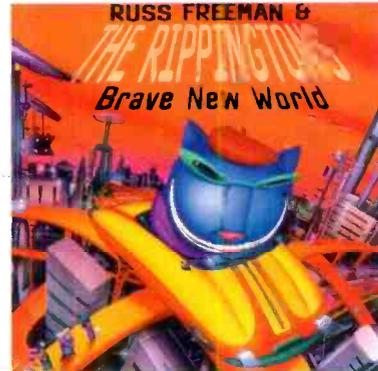
JERALD DAEMYON



THINKING ABOUT YOU

"Catchy, highly evocative Freeman compositions that incorporate a variety of styles, including jazz, pop, R&B and world music."

Jazziz

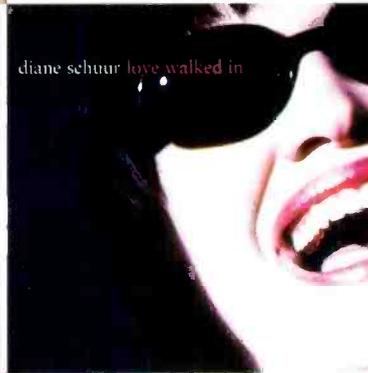


McCoy TYNER TRIO
INFINITY
FEATURING MICHAEL BRECK

Winner of two Grammy Awards, including "Jazz Album of the Year;" "Jazz Artist of the Year" Gavin Award.

"It's no exaggeration to say that Tyner is a living legend."

Down Beat



diane schuur love walked in

A tribute to the songs of Dinah Washington from the winner of two "Best Jazz Vocalist" Grammys.

"Diane Schuur can sing marvelously, creatively, excitingly - and dauntlessly."

Jazz Times

"Along with four fine originals, Perez incisively, lovingly and massively reinterprets Thelonious Monk's gritty, ironic music."

★★★★★ (five stars)

New York Daily News

danioperez

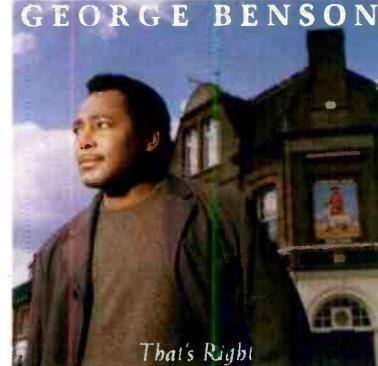
PANAMONK



The Grammy Award winning artist reunites with renowned producer Tommy LiPuma.

"It's a new groove for Benson, laden with funky beats and simple vamps, and that trademark guitar sailing over them."

Down Beat



GEORGE BENSON

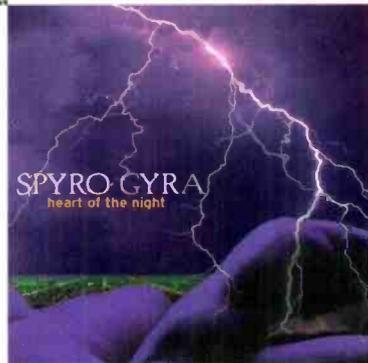
That's Right



GROOVE COLLECTIVE
WE THE PEOPLE

"The perfect album to ride in the rites of spring."

URB



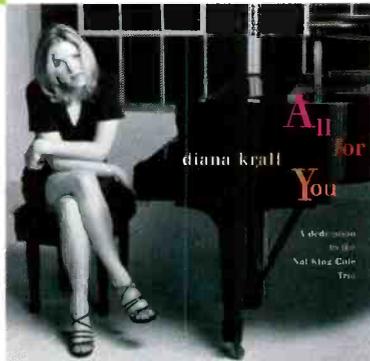
SPYRO GYRA
heart of the night

"A band which has consistently blazed its own trails over the years, constantly winning new fans across geographical and cultural lines."

Jazz Times

"If you've got Krall in your sights, don't take your eyes off her. She's got the makings of first magnitude stardom."

New York Newsday



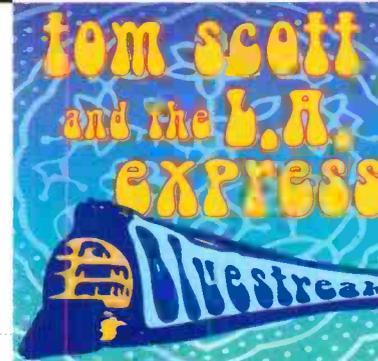
diana krall

All for You

Grammy Award winner; Musical Director to the 1996 Academy Awards.

"A solid jazz/funk saxman inspired by down-home players like the Crusaders, Stanley Turrentine, David 'Fathead' Newman and Grover Washington, Jr."

CD Review



Tom Scott and the B.B. EXPRESS
West Coast



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We let others do it for us.

Nobby's in the lobby and in the house big time!

It has been an honor to participate in this

thirty year old legendary festival and

with it's even younger founder,

Claude Nobs.

Happy 30th Year for the

Montreux Jazz Festival

and Congratulations

and Love to Claude Nobs.

Q.

He doesn't make music;
he makes music

happen.

Claude Nobs

Thirty years ago, a man named Claude Nobs

founded the Montreux Jazz Festival

and changed the world of live music performance forever.

We salute this impassioned visionary, archivist and impresario

and join in celebrating the Festival's 30th Anniversary.

Warner Bros. Records



30TH ANNIVERSARY
**MONTREUX
 JAZZ FESTIVAL**

MUSICAL HIGHLIGHTS

Continued from page 46

Clarke and drummer Chester Thompson improvises in a pastoral tone.

MILES & QUINCY

Of course, the most successful Montreux-associated date on Warners is "Miles & Quincy: Live At Montreux." The trumpet master and the conductor/entrepreneur joined forces to vivify the gorgeous arrangements of the late Gil Evans. Davis and Evans had made jazz history with their collaborations in the '50s, and this return to the material by an artist who otherwise refused to perform pieces from his past was a live-recording milestone.

Verve has a new Montreux reissue set for this month. The music on Roy Ayers and Ubiquity's "Live At The Montreux Jazz Festival" is from the 1972 fest. "Copies of the Japanese vinyl issue are allegedly traded by acid-jazz fans for up to \$500," says Michael Lang, director of catalog development. The CD will contain four previously unreleased tracks.



Pablo recorded Oscar Peterson.

One of the classic sessions recorded in Switzerland is also part of the Verve catalog: The Bill Evans Trio's "At Montreux" finds the eloquent introspectionist at his most graceful and potent.

Blue Note can be proud of its Montreux discs by vital pianists as well. Gonzalo Rubalcaba's "Discovery: Live In Montreux" is from a 1990 trio gig with bassist Charlie Haden and drummer Paul Motian. The Cuban virtuoso proves he can inventively negotiate Monk ("Well, You Needn't") as well as display himself as a composer of lovely ballads ("Joao"). Don Pullen's Afro-Brazilian Connection "Live...Again" from 1993 documents another Blue Note artist at a sophisticated peak. Though Pullen made many studio beauties, this 1993 show details how playful his final days were. Also in the Blue Note catalog are Marlena Shaw's "Live At Montreux" and Bobby Hutcherson's "Live In Montreux," both recorded at the same festival in 1973. ■

FOND MEMORIES

Continued from page 46

Quincy Jones became the great godfather of flamenco music, which he really loves and admires. Also very important were the next editions of the festival, where Spanish and Latin-American groups such as Presuntos Implicados, Miguel Bosé, Fito Páez and María y Los Rodríguez joined a great Fiesta Latina. I think that, best of all, has been the attitude of Claude Nobs toward the ethnic repertoires and especially toward the Latin one, organizing concerts within this important festival that [advanced] the knowledge of the public [with] music cross-breedings. Claude Nobs always loved music, and he has always approached music not only with his mind but with his heart.

JAC HOLZMAN
chief technologist, Warner Music Group (U.S.)

Claude Nobs' contribution to jazz and its players is the stuff of legend. But Claude the friend is an equally awesome accomplishment. I've seen Claude, an uncompromisingly fine cook, whip up an inspired mid-night ratatouille for a mere 20 guests, arrange for another friend to materialize at the right moment with a kilo of the most select Iranian caviar, and create an atmosphere of such warmth and comfort that, by evening's end, we have become friends with each other as well as with Claude. If the capacity for friendship is the measure of one's "wealth," then Claude shades the fattest of fat cats.

JERRY WEXLER
producer

In July 1973, Claude invited me to produce a New Orleans night in Montreux. He gave me a free hand, and I was thus empowered to assemble a dream team: Professor Longhair, Allen Toussaint, the Meters, Doctor John. The result was magical, a Second-Line Carnival, Gris Gris and Gumbo YaYa in the Swiss Alps. I won't forget it. Claude Nobs, in collaboration with Nesuhi Ertegun, was Warner's secret weapon in establishing a beachhead in Europe, the beginning of Warner's ascension from a non-factor to a dominant music presence not just in Europe but globally. I say "secret" because Claude Nobs is one of the most modest, unassertive—really shy—movers and shakers in our self-congratulatory, bow-taking business. He gets his business done with style and unflappable efficiency. Claude, *je t'embrace*. ■

One language the
 whole world
 understands,
 but only a few
 can master:

JAZZ

Congratulations on **30** years of
 spreading the word to the world:

CLAUDE NOBS
 QUINCY JONES
 MONTREUX JAZZ FESTIVAL

From
WARNER MUSIC GROUP
 and our family of artists



WARNER MUSIC GROUP
 ©1996 WARNER MUSIC GROUP. A TIME WARNER COMPANY

30
HOT YEARS
&
One
COOL GUY.

Well done Claude

TONY SMITH AND ALL @
hit&run[®]music

SUISA

Your partner in matters concerning music and authors' rights in Switzerland



SUISA - Swiss authors' copyright society
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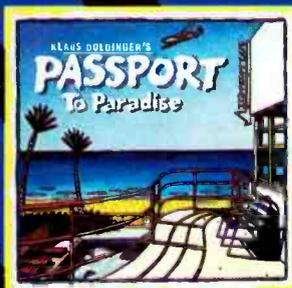
30th
MONTREUX
JAZZ FESTIVAL

CONGRATULATIONS

to Claude Nobs and Klaus Doldinger and a big thank-you for great music and fantastic entertainment

25th anniversary of
PASSPORT

This year Klaus Doldinger's PASSPORT, the most successful and consistent German jazz formation, celebrate its 25th anniversary at the same time that the legendary Montreux Jazz Festival celebrates its 30th. Of course, Klaus Doldinger and PASSPORT will also be joining Claude Nobs at the festivities in Montreux this summer. Following the "Anthology", which enables a definitive look at the band's development throughout its career, PASSPORT now



releases the new album "Passport To Paradise". Klaus Doldinger's remarkable New York album, "Street Of Dreams" (with Roy Ayers, Charnett Moffett, Tommy Flanagan and Victor Lewis), is available in the U.S. on the Mesa/Bluemoon label.



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30TH ANNIVERSARY
MONTREUX
JAZZ FESTIVAL

The Montreux '96 LINEUP

Information was accurate at press time but is subject to change.

The latest information on artists performing at this year's 30th-Anniversary Montreux Jazz Festival is available on the festival's site on the World Wide Web:
<http://www.grolier.fr/festival/montreux>

FRIDAY, JULY 5

Miles Davis Hall
DAVID SANBORN & FRIENDS
David Sanborn Group, Hans Dulfer,
The Stonefunkers

Auditorium Stravinski
Stephan Eicher

SATURDAY, JULY 6

Miles Davis Hall
MARCUS MILLER &
THE FUNK NIGHT
Marcus Miller, Jazz Orange

Auditorium Stravinski
BRASIL - BRASIL
Maria Bethânia,
Tribute to Elis Regina with Cesar Camargo Quartet,
Milton Nascimento
BOAT PARADE AFTERNOON
Armandinho, Dodo & Osmar

SUNDAY, JULY 7

Miles Davis Hall
A REGGAE NIGHT
Toots & The Maytals, Maxi Priest,
Les Dépanneurs

Auditorium Stravinski
FEST'IN BAHIA
Cheiro de Amor, Banda Relógio,
Armandinho, Dodo & Osmar,
Simone Moreno & Pepeu Gomes
BAHIA BOAT AFTERNOON
Bolacha Maria, Tonho Matéria

MONDAY, JULY 8

Miles Davis Hall
VERVE BLUES NIGHT
Lucky Peterson, Joe Louis Walker,
Larry Garner & Group

Auditorium Stravinski
VERVE STAR NIGHT
Guitar Trio: De Lucia—Di Meola—McLaughlin,
Herbie Hancock Quartet, Wayne Shorter Quintet

TUESDAY, JULY 9

Miles Davis Hall
Elvis Costello & The Attractions,
Brotsky Quartet, Jazz Passengers

Auditorium Stravinski
SURPRISE NIGHT

WEDNESDAY, JULY 10

Miles Davis Hall
GREAT JAZZ MEETING
Michel Petrucciani & Charles Lloyd,
Jenny Clark—Daniel Humair—Richard Calliano,
Alcatraz

Auditorium Stravinski
Simply Red, Deep Purple, ZZ Top

Continued on page 54

To Claude Montreux

... many congratulations
on 30 years of great

🎷 JAZZ !! 🎷

... here's to many more!

... Oui?

lots of love

 Phil Collins

30TH ANNIVERSARY
**MONTROUX
 JAZZ FESTIVAL**

'96 LINEUP
 Continued from page 52

THURSDAY, JULY 11

Miles Davis Hall
BLUE NOTE NIGHT
 Cassandra Wilson, Yoko Onishi,
 Blue Note All Stars

Auditorium Stravinski
BLUES & ROCK 'N' ROLL NIGHT
 Little Richard, Zucchero, Vargas Blues Band

FRIDAY, JULY 12

Miles Davis Hall
ALL THAT JAZZ
 Phil Woods & Sax Machine,
 Thierry Lang & Guests (Plainisphere),
 Kurt Elling

Auditorium Stravinski
FROM SWING TO FUNK
 Dee Dee Bridgewater, Passport's 25th Anniversary,
 Al Jarreau, Herb Alpert

SATURDAY, JULY 13

Miles Davis Hall
LET'S DANCE NIGHT
 Shaggy, The Rippingtons

Auditorium Stravinski
THE SUPER BLUES NIGHT
 Otis Rush, Bo Diddley,

SUNDAY, JULY 14

Keb'Mo' & surprise guests,
 Robben Ford & The Blue Line,
 Clarence "Gatemouth" Brown

Miles Davis Hall
**MIDEM LATINO: SPANISH &
 CARIBBEAN SOUNDS**
 Ray Barretto

Auditorium Stravinski
THE GREAT SOUL NIGHT
 The Temptations, Isaac Hayes, Oleta Adams,
 Dee Dee Warwick, Jackie Moore,
 The Sweet Inspirations
MEMPHIS BOAT AFTERNOON

MONDAY, JULY 15

Miles Davis Hall
JUMPING NIGHT
 Incognito, Daúde, Raw Stylus

Auditorium Stravinski
GRP NIGHT
 George Benson,
 McCoy Tyner Trio featuring Michael Brecker,
 Horace Silver Septet



Keb' Mo'

Incognito

Herb Alpert

TUESDAY, JULY 16

Miles Davis Hall
VERVE JAZZ NIGHT
 Kenny Barron & Mino Cinelu

Auditorium Stravinski
ROCKIN' JAZZ
 Santana Band, Van Morrison, Chris Botti

WEDNESDAY, JULY 17

Miles Davis Hall
ACID JAZZ NIGHT



The Pogues

US3, Groove Collective, Gabrielle

Auditorium Stravinski
 The Phil Collins Big Band

THURSDAY, JULY 18

Miles Davis Hall
AFRICAN NIGHT
 Lokua Kanza, Touré Kunda,
 Habib Koité & Bamada

Auditorium Stravinski
**Y'A D'LA JOIE - avec la participation
 du Fonds d'Action de la SACEM**
 Tribute to Charles Trénet
 Musical Director: George Duke

FRIDAY, JULY 19

Miles Davis Hall
IRISH NIGHT
 The Pogues, Big Bag Of Sticks, Altan

Auditorium Stravinski
QUINCY JONES: 50 YEARS IN MUSIC

SATURDAY, JULY 20

Miles Davis Hall
THE B NIGHT
 Lenny White

Auditorium Stravinski
AN EVENING WITH OSCAR PETERSON
 Oscar Peterson, Niels-Henning, Orsted Petersen,
 Martin Drew, Lorne Lofsky, Piano Seven

DEAR CLAUDE,

THANKS FOR THE MUSIC !



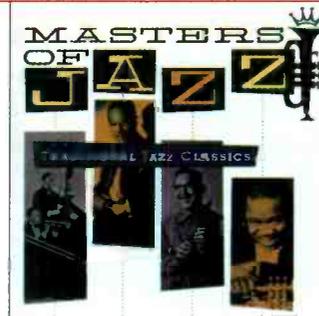
CONGRATULATIONS FROM ALL YOUR FRIENDS AT

musikvertrieb ag zurich

Think Jazz

Masters Of Jazz, Vols. 1-4

Each disc comprehensively explores an individual style of jazz through the most important artists and their most influential recordings. *Traditional Jazz Classics*, *Bebop's Greatest Hits*, *Big Bands Of The '30s & '40s*, and *Big Bands Of The '50s & '60s* are covered in the first four volumes, available July 16.

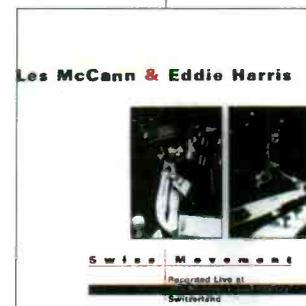
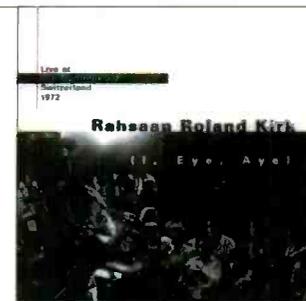


Souvenirs de Montreux

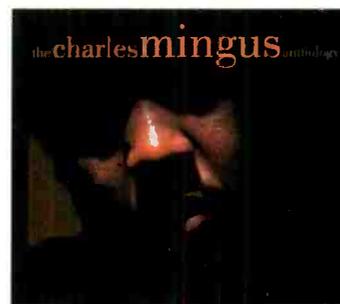
By special arrangement with the Montreux Jazz Festival, Rhino proudly announces the first two releases from a series of classic recordings made at the festival.

The deluxe reissue of Les McCann & Eddie Harris' landmark *Swiss Movement* is completely remastered and features a previously unreleased performance of "Kaftan."

Rahsaan Roland Kirk's *(I, Eye, Aye) Live At The Montreux Jazz Festival, Switzerland 1972* captures Kirk's set at Montreux — none of which has ever been available before. Both releases feature new liner notes and rare photos from Giuseppe Pino.



Think MONTREUX



The Rhino/Atlantic Jazz Gallery

Rhino is now the home to seminal recordings made by John Coltrane, Charles Mingus, Ornette Coleman, Rahsaan Roland Kirk, Les McCann, Eddie Harris, Yusef Lateef, the Modern Jazz Quartet, and others for Atlantic records in the '60s and '70s. In addition to their classic albums, Rhino has also crafted deluxe anthologies of these and other artists, including the Grammy®-nominated John Coltrane box set *The Heavyweight Champion — The Complete Atlantic Recordings*.

Think RHINO



Things to do in Montreux...

1
Saturday, July 13
Miles Davis Hall

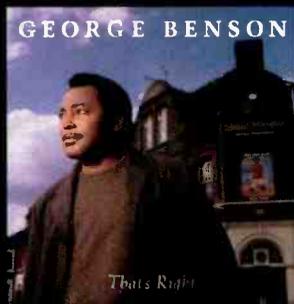
Russ Freeman & The Rippingtons



Other things to do in Montreux: Congratulate Claude Nobs. Tell him the Festival Celebrate Quincy Jones' 50 years in music by seeing some of the movies he's scored. Hollywood Theatre (Sfr. 5.-)/paintings, (Congress Centre main hall), ask to participate in the Yamaha Disklavier Competition (Congress Centre



Horace Silver
**The Hardbop
Grandpop**
IMPD-192 (CD)



GEORGE BENSON
George Benson
That's Right
GRD-9823 (CD)
GRC-9823 (CASS)



RUSS FREEMAN &
THE RIPPINGTONS
Brave New World
GRD-9835 (CD)
GRC-9835 (CASS)

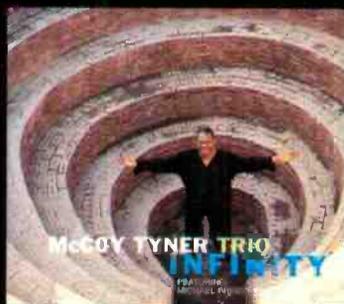
Monday, July 15
 Auditorium Stravinski
 George Benson
 McCoy Tyner Trio featuring
 Michael Brecker
 Horace Silver



Wednesday, July 17
 Miles Davis Hall

Groove Collective

doesn't look a day over 30 years old./Tour Chateau de Chillon (look for Byron's name scratched on the third pillar in the dungeons)/Rent in-line skates or a bike to get around the lakeside promenades/On your way to view the exhibition of Miles Davis (entrance)/Eat, drink, and samba the afternoon away on the Bahia Boat's Brazilian cruise (July 7, 2:30-6:30 pm, Sfr. 35,-).



McCoy Tyner Trio
Infinity
 IMPD-171 (CD)



Groove Collective
We The People
 GSRD-187 (CD)
 GSRC-195 (CASS)
 GSRD-2-194 (LP)



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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Aussie Prices Conflict Is Renewed

Record Industry Still Under Pressure From Alan Fels

BY GLENN A. BAKER
and CHRISTIE ELIEZER

SYDNEY—"World War II lasted only six bloody years; we're going into our seventh!" thunders David Snell, chairman of the Australian Record Industry Assn. "What's going on here?"

The Australian record industry is back on war footing, as its perceived nemesis, Professor Alan Fels, wages yet another media-driven campaign to relax parallel import regulations in a bid to bring down local CD prices. If the six major record companies lose their exclusive right to import recorded music, Fels argues, the resulting competition would lower frontline prices by as much as 10%.

Six years ago, as chairman of the Prices Surveillance Authority, Fels strongly lobbied the Australian government on the issue. But lengthy counter-lobbying by ARIA saw the government announce in April 1995 a rejection of the PSA's findings. The "big six" were allowed to retain copyrights in return

for an investment of more than \$200 million to develop domestic acts.

A change of government in March brought the issue back to the front burner. The new minister for arts and communication, Sen. Richard Alston, had been highly critical of the old administration's 1995 decision, calling it "a massive slap in the face for consumers."

During the election campaign, Alston's arts policy stated concern about "the high price of CDs by world standards and [the previous Labor government's] failure to introduce greater competitive pressures." Fels, now chairing the Australian Competition and Consumer Commission, immediately began lobbying the new regime for copyright reform, holding discussions with Alston, treasurer Peter Costello, and Deputy Prime Minister Tim Fischer.

In recent TV interviews, Fels has strongly attacked the majors and the rejection of the PSA recommendations. "The previous government was too

attached to its mates in the record industry and neglected the public interest," he said in one program. "My impression is that the new government comes into this without any baggage." In another interview, he accused the majors of "using the [exclusive importation] system to milk the Australian consumer." He further charged that record companies have "spent billions trying to destroy our report."

ARIA executive director Emmanuel Candi rejects the latter claim as misleading. "We've not spent even 1 million over six years," he says.

Candi—who has held urgent meetings with Alston, the attorney general, and other senior ministers—is convinced that the new government will "go through the proper process of review and not be panicked into hasty action."

Candi has also declared to government circles ARIA's willingness to conduct a public campaign against the 22% "luxury item" sales-tax levy on recorded music. With it, the government earns \$120 million (\$95 million U.S.) in annual revenues. Most sectors of the Australian music industry believe that dropping the tax is the key to lower prices. Daniel Agostinelli, GM of the fast-developing Sanity Delta Music retail chain, estimates that such a move would increase sales volume by 5%-10%.

"The 1995-96 year has seen a 15% growth for the retail sector, as record companies become more aggressive in bringing down prices," he says.

The Australian media began to reopen the issue three months ago, following a move by Warner Music to raise its wholesale price by 74 cents, leading many retailers to introduce a price of \$31 Australian (\$24.50) for frontline albums. Brian Harris, chairman of Warner Music Australasia, says that between 1993 and 1996, the company's top-range prices have gone up by only 5.4%, while the Consumer Price Index and wages have generally increased by 4% a year. Prices went down 3%-5.2% in Warner's 10 budget and medium-price lines, Harris adds.

Nevertheless, accusations of greed were made from various sectors. The Financial Review dubbed breaking the \$30 barrier "the day the music died." It also demanded that the government

(Continued on next page)

Shock Surprises Industry By Reducing CD Prices

MELBOURNE—On June 10, leading Australian independent Shock Records made a provocative move in the CD pricing debate (see story, above) by announcing a reduction in the recommended retail price of its albums to \$25 Australian (\$19.75). It challenged others to follow suit.

Shock managing director David Williams says the cut is possible because the company does not have the majors' "upper six-figure wages and inflated expense accounts... or hold sales or marketing conferences at trendy holiday resorts." He also hit out at "a few greedy retailers [that] are jacking up prices beyond what the record companies suggest."

However, Williams does not advocate the lifting of import restrictions, as it would adversely affect small labels and owner-operated stores. "We don't want a situation like that in the States, where price wars have put so many smaller stores out of business at a rapid rate," he comments. "Allowing a deluge of imports is not something you can just try for a year. Once the smallish labels and stores close down, you can't get them to start again."

Barry Bull, chairman of the Australian Music Retailers Assn., also emphasizes that imports, if allowed, would have a negative impact. "The family businesses will go under," he says. "[The larger retailers] would

annihilate them on chart [album] prices."

"And the royalties and rewards to Australian musicians will be diminished," adds Bull, whose own business, Toombul Music in Queensland, is a one-store independent. He says that such artists are paid lower royalties on product manufactured abroad.

Most AMRA members are thought to concur that parallel imports will, if permitted, damage the Australian market, although John Mlynski, VP of Blockbuster Music and Video, is widely said to favor deregulation.

A few days after Shock Records' price cut, PolyGram announced the reissue of 10 top-selling frontline albums with a 30% price reduction but added that it had done something similar with 10 other titles in April. "Prices are the most visible marketing tool," says PolyGram Australia president Tim Read, "and we've had price competition for ages."

Warner Music Australasia chairman Brian Harris, whose company price increases earlier this year sparked controversy, points out that through July, more than 40 new Warner titles will hit the market at the medium price range; that is, just less than \$20 Australian (\$15.80 U.S.).

GLENN A. BAKER
and CHRISTIE ELIEZER

Mercury Betting The House On Alisha's Attic

BY KWAKU

LONDON—It's cruelly ironic that the members of British singing/songwriting duo Alisha's Attic have made every attempt to assert their own identity, only to find themselves constantly compared to Alanis Morissette.

Lauded for their freshness, clever lyrics, and fine vocals and harmonies, the members of Alisha's Attic are a patently English-sounding pair.

But the two sisters—Karen and Shellie Poole, from Dagenham in Essex, immediately east of London—take the comparison as a compliment.

"She's fabulous, but our stuff is quite different from hers, because we sing in harmony," says Karen. "But some of our phrasing and the way she's very angry when she sings, I guess you could compare to us. But that's fine."

The sisters were on a short promotional tour across the U.K. June 10-20. Advance copies of the debut single, "I Am, I Feel," were released on Mercury July 15. Karen says the engaging pop song is about "a woman rebelling against a man" in a relationship gone bad; the witty, assertive lyrics show a confident act driven by intelligent songwriting capped with exciting vocals, which has won Alisha's Attic numerous early champions.

These supporters, according to manager Paul White, include members of the consumer music press, such as Select, i-D, Melody Maker, Smash Hits, and The Face.

Alisha's Attic is booked for Channel Four's "White Room" television show July 19. "I think the record will be single of the week in Our Price and HMV too," adds White.

Buyers are interested but are waiting to see if there is substance to the label's claims.

Andy Powell, singles buyer at HMV U.K., says, "I quite like it, but it's too early to say if it's going to be a single of the week, because the release date is far off. But it is growing on me. I'm going to see them play at their London gig, then I'll think about it."

Matthew Kreuzer, head of singles at Virgin Our Price, is also considering such a move. "It's very early to say," he says. "With singles, many things can change, so we'll have to wait to see the results of TV and radio plugging before deciding if it's going to be chosen as a record of the week. But we're looking to do some

form of promotion with it."

Chris Whatmough, producer of Simon Mayo's late-morning program on BBC Radio 1, is already on the case of the act. "It's early days, and it hasn't gone to the playlist yet, but it's an exciting song to watch out for," Whatmough says.

The favorable and immediate response is not confined to the media. Immediately upon hearing the act's demo tape, Mercury U.K. managing director Howard Berman contacted White to broker a deal.



ALISHA'S ATTIC

"We'd never done any business before, and even without meeting the girls or myself, he just offered me the deal that I wanted there and then on the phone," says White. "He just said, 'I've got an enormous gut feeling about this, and I'm going to go for it.' To his credit, he did, and Mercury have been absolutely exemplary

in their commitment and their creative understanding and how they're directing the girls."

Alisha's Attic—the name stems from the recording studio in the sisters' attic and a character in "Alisha Rules The World," the title of their debut album—was signed last December by Berman, a creative record company executive who maintains a hands-on relationship with his signees. One such artist, Dina Carroll, transferred to Mercury to keep their successful relationship going.

"The songs are just so accessible yet so sophisticated, and I feel the music will literally speak for itself," enthuses Berman. "Couple that with what I think are outstanding vocal talents—I think they're among the best British female singers I've ever heard—and I don't think we need to have a clever marketing plan at all."

Berman has already received an enthusiastic response from his international colleagues, but the plan is to "just focus on one or two areas at a time," says Berman. "Our American company is particularly enthusiastic for the project. So maybe we'll look to doing America after the U.K., and then, perhaps, some other territories."

"Alisha Rules The World" was produced by Dave Stewart and will be released Oct. 14, preceded by the title track as the second single. "It's about this person called Alisha, who's dressed up in a fairy outfit. She's very sweet and pretty on the outside, but she's actually quite a devil inside, and you never know if she's going to beat you up or not," explains Karen.

FOR THE RECORD

An alliance between Australia's Paul Dainty and Kerry Packer was signed last September (Billboard, June 15) and has promoted tours by Take That, the Highwaymen, Santana, Neil Diamond, and k.d. lang. The photo showed Dainty with Jamie Packer of Consolidated Press Holdings.

Heath Stays As MPA U.K. Prez

■ BY NIGEL HUNTER

LONDON—Andy Heath is marking what was to have been the end of his three-year term as president of the U.K. Music Publishers Assn. in July by being the driving force behind the formation of the Music Rights Promotion Organization.

An unfortunate recurrence of ill health affecting MPA secretary Peter Dadswell has resulted in Heath retaining the presidency for another year.



HEATH

The new unit is being set up to champion the cause of rights owners and creators at a time of rapid technological change and innovation. Uniquely, it is being funded by the Per-

forming Right Society and the Mechanical Copyright Protection Society, both of which will have seats on its board.

"The inaugural MRPO board meeting is imminent," Heath says, "and the main item on the agenda will be the hiring of a director to run the organization with a small secretariat."

Heath initiated the idea eight months ago and is pleased that it has come to fruition after such a short gestation period and with the full agreement of the Alliance of Composers Organizations. Originally, the MRPO was to be housed on the MPA premises off the Strand, but the PRS and MCPS have decided to seek a separate location.

Heath would not reveal the names of anyone being considered for the post of director beyond describing the most likely candidate as "a young, energetic person, possibly a lawyer with specialist copyright and music-industry expertise, who will galvanize things." The debut of the MRPO is being seen as another sign of dissatisfaction with the current copyright situation and the roles and attitudes of some of the rights societies.

"It's controlled by composers and publishers," explains Heath, "and it will cam-

paign in their behalf with the government in London, the European Union in Brussels, and beyond. We want to win friends and influence people on a broad scale, and that includes the World Intellectual Property Organization.

"The MRPO must develop a policy that will define the rights owners' role and place in a digital world," he continues. "It must decide and establish the most effective paths to take to prevent future piracy, delineate, and achieve protection in the new electronic world and pursue our international interests. It will provide assistance in obtaining proper copyright regulation and control in the emerging economies. It's essential that these parts of the world establish their own infrastructure, and it can't be done on any colonial basis.

"The MRPO will speak with one unified voice for rights owners," Heath adds. "The unit will do research, promotion, and lobbying for music rights owners and creators. It will be unique in the world, funded but not controlled by two rights societies. Everybody knew this particular job wasn't being done effectively, and the MRPO came into being with ready cooperation by the MCPS and PRS boards and close liaison with composers' organizations via the ACO."

Heath has enjoyed his tenure as the president of the MPA and is generally satisfied with achievements over the past three years. He cites the publication of a report on British invisible earnings overseas that documented for the first time "in hard numbers" the success and importance of the U.K. music business internationally.

"My biggest disappointment was the inability to get the MCPS and PRS to work more closely together. I'd like to think this is a case of joy postponed. Running two copyright organizations in the U.K. is daft, but territory is obviously an issue as to who does what and who gets what. The conflict between the interests of a membership society, like the PRS, controlled by its members and the MCPS, which is publisher controlled, will ultimately have to be resolved."

Heath reports the MPA to be "very

healthy" but adds that a satisfactory degree of international links and cooperation are still lacking.

"The cultural background of our equivalent European associations is different because they seem to regard their rights societies as their masters instead of their servants. The Anglo-American publishers, whom I think do a brilliant job for their writers, are anxious to promote an atmosphere of efficiency and transparency in their operations, but get a generally disappointing response internationally."

Heath, who is also managing director of Momentum Music, the publishing arm of Beggars Banquet, wants more of his peers to participate in music-industry matters.

"It's really important that we preserve and strengthen lines of communication between publishers, composer organizations, record companies, and all the other relevant industry bodies, like the International Managers Forum. We must maintain the current perception that increasing the size of the cake is more important than how we slice it up."

PPL Discusses Media Income, Collection

LONDON—An increase in income from broadcast media and the adoption of new rules and regulations governing revenue collection were the main points to emerge from the annual general meeting of U.K. collecting society Phonographic Performance Limited June 6.

CEO Charles Andrews revealed that the increase in income from broadcast media in the U.K. was a "healthy" 8.1% last year, citing commercial radio's continuing success in attracting advertising revenue as a major reason for the boost. However, he warns that "whilst broadcasting as a whole represents just over 50% of our income, we are very much at the mercy of the ebbs and flows that take place within the broadcasting industry itself." PPL's total revenues in 1995 were 39.8 million pounds (\$61.3 million).

Andrews went on to identify narrowcasting as the most significant new means of music usage to emerge in recent years. He says that licensing to narrowcast services is progressing but that "not all narrowcasters are willing to negotiate a license with us, and some are challenging our license terms through the Copyright Tribunal, claiming that they should be treated as small, traditional, independent, local radio-type stations."

The rules and regulations adopted include amendments covering three distinct issues. PPL members will now be required to provide the organization with full repertoire details; all members are to implement International Standard Recording Codes; and a new appeals procedure on revenue distribution has been introduced.

Roger Ames, president of PolyGram Music Group; Jeff Golemba, deputy managing director of MCA Records U.K.; and John Preston, chairman of BMG Records U.K. were all re-elected onto the board of PPL. Joining them is Ian Hanson, director of legal and business affairs and new media at EMI Records Group U.K. and Ireland. Acting chairman Clive Rich was voted in as the company's new chairman.

TERRY HEATH

Berlin's Techno Underground To Scale Tresor Media Tower

■ BY TANJA BERGER

BERLIN—The Tresor club, set in the spectacular surroundings of a disused department store vault in eastern Berlin, has become a byword for everything funky about the Berlin underground in the '90s.

Now the owners of the famous techno mecca are planning to reach for the stars with a media complex that could house many of the city's music companies.

Ambitions loom large in the heart of Berlin, where Tresor lies. Daimler Benz and Sony are already raising huge buildings at Potsdamerplatz. Once little more than the crumbling edges of the East, the area is now in the middle of the unified city. Space for prestige offices is at a premium, and Tresor's Leipzigerplatz site could fetch a fortune if sold to a multinational.

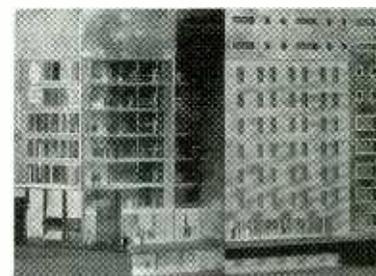
But these corporations are not having it all their way when it comes to shaping Germany's very own Manhattan. Tresor's owner, the Tresor Group, is planning to build a "tower of music" at Leipzigerplatz.

Tresor is one of the many clubs that have sprouted up in the wastelands of eastern Berlin (Billboard, Nov. 6, 1993). In March 1991, dance enthusiasts organized illegal techno and house raves at the former safe-deposit rooms of the Wertheim department store near Potsdamerplatz. These happenings soon became the attraction of the city's dance music scene.

After authorities gave their seal of approval, Tresor (which means "vault")

officially opened as a nightclub. A few months after its inauguration, the international music press declared the Tresor to be the hippest dance location of the '90s.

Detroit techno mainstays—such as Jeff Mills, Juan Atkins, Blake Baxter, and Derrick May—arrived regularly to spin records at parties, and a trans-Atlantic



Rendering of the Tresor Tower.

techno link came to fruition. Contacts increased and resulted in the foundation of a club label. Tresor Records started life in 1991 with the release of the track "Sonic Destroyer" by renowned turntable anarchists Underground Resistance. Today, the label's roster is still very much geared toward Detroit techno.

Dimitri Hegemann, head of the Tresor club and label, is proud of his Berlin-Detroit alliance, as he calls it. But Europe now plays a larger role in Tresor's talent-scouting than ever before, with the signing of such artists as Brighton, England's

(Continued on page 62)

newsline...

SONY MUSIC ENTERTAINMENT Germany recorded sales of 433 million German marks (\$285 million) in the year to March 31, an increase of 4.3% over the same period of the previous year. No profit figures were issued. International artist sales were strong for Michael Jackson, Mariah Carey, Oasis, Celine Dion, and Bruce Springsteen; national acts, such as Die Fantastischen Vier, Badesalz, Culture Beat, and Selig, also contributed to the company's second-best year. Artist marketing counted for almost 42% of sales, while strategic marketing represented 48%, including such compilations as "Dance Now," "Kuschel Rock," and "Superhitparade."

BMG IRELAND has moved to new premises. The new address is Grafton Buildings, 34 Grafton St., Dublin 2. Telephone +353-1-677-9006; fax +353-1-677-9204. The company says the move was necessitated by business growth during the last few years.

THE LONDON-BASED International Managers Forum has introduced a help line for its members and others in the industry who may need advice on running a management company. The scheme is part of an initiative between the IMF and the government's department for education and employment. Telephone +44-171-351-7763.

THE INTERNATIONAL Music Trade fair and conference is due to take place in Bucharest, Romania, Sept. 24-28. Bucharest-based organizer the Phoenix Cultural Foundation says that the event, to be held in the Sla Palatului hall, will include presentations, artist performances, and sales stands. The Phoenix Cultural Foundation can be contacted at +401-614-7704.

PUBLISHING COMPANY Zomba Music U.K. has reached a publishing deal with U.K. national TV station Channel 4. Zomba—the published material of which includes hits by Bryan Adams, Michael Jackson, and Bruce Springsteen—will offer independent Channel 4 program producers privileged access to their catalogs and give advice on publishing related matters.

VIRGIN RECORDS issued in the U.K. the solo album by Spain's Nacho Cano, titled "Un Mundo Separado Por El Mismo Dios" (A World Split By The Same God). It was released in Spain in 1994 and went on sale in the U.K. June 10.

AUSSIE PRICES CONFLICT RENEWED

(Continued from preceding page)

stop the majors' monopoly and encouraged readers to buy releases from the U.S. via the Internet for less than \$20 Australian.

Such retailers as John Mlynski, VP of Blockbuster Music and Video, and Roxanne Clegg, national product manager for the market-leading Brashers chain, warned of a consumer backlash.

"Warner has been consistently aggressive on price," adds the chairman of one of the company's leading competitors.

Andrew McGhee, a director of major indie label Shock Records, accused Warner of "creaming the market"; Shock made its own price cuts June 10 (see story, page 58).

The mood among the majors in response to Fels' lobbying is more of anger than despair.

PolyGram Australia president Tim Read says, "It is frustrating that after such a long time, we can't get the issues about the importance of copyright law across in a market that is so creative in other areas."

ARIA's Candi describes the fallout

for the music industry as "catastrophic." He continues, "We're trying to go forward, but this keeps dragging us back. It is ridiculous, in commercial terms, that an industry can be put through such a destabilizing process for more than six years.

"The really important issues about where the industry is to go in the next decade and the next century—transmission rights, superhighway infrastructure, piracy, our regional role—all come to a crashing halt once again, as we have to defend ourselves against 'apples and oranges' retail price comparisons, which ignore the existence of the U.K. or continental Europe."

Alston has called for submissions from the industry and the community on lowering record prices and proposed a summit with the industry at the end of the consultation process. He has ruled out cutting sales tax and has refused to commit himself to abolishing parallel import restrictions.

The exchange rate used in this story is \$1 Australian equals 79 cents U.S.

HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 06/24/96	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	LA-LA-LA LOVE SONG TOSHINOBU KUBOTA WITH NAOMI CAMPBELL SONY	
2	1	YOU'RE MY SUNSHINE NAMIE AMURO A&M	
3	3	AINO KOTODAMA SPIRITUAL MESSAGE SOUTHERN ALL STARS VICTOR	
4	5	ANATANI AITAKUTE SEIKO MATSUDA MERCURY MUSIC	
5	4	REAL THING SHAKES B'Z ROOMS	
6	NEW	ASIA NO JYUNSI PUFFY EPIC SONY	
7	NEW	HEY! LADIES & GENTLEMEN TRF A&M	
8	NEW	IN THE FUTURE HITOMI A&M	
9	6	BREAK OUT! NANASE AIKAWA CUTTING EDGE	
10	8	ALICE MY LITTLE LOVER TOY'S FACTORY	
1	4	TUBE ONLY GOOD SUMMER SONY	
2	1	TOMOMI KAHARA LOVE BRACE PIONEER LDC	
3	2	SOUNDTRACK LONG VACATION TOSHIBA-EMI	
4	3	SEIKO MATSUDA VANITY FAIR MERCURY MUSIC	
5	6	BRYAN ADAMS 18 TIL I DIE POLYDOR	
6	7	GLOBE GLOBE A&M	
7	NEW	CORNELIUS 96/69 (CHIKYUU AYAUSHI!) POLYSTAR	
8	NEW	TUBE TUBEST II SONY	
9	9	DREAMS COME TRUE LOVE UNLIMITED EPIC SONY	
10	NEW	TAKASHI UTSUNOMIYA EASY ATTRACTION EPIC SONY	

EUROCHART HOT 100		06/12/96		MUSIC & MEDIA
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	
1	3	MACARENA LOS DEL RIO SERDISCO		
2	1	CHILDREN ROBERT MILES DBX		
3	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC		
4	5	LEMON TREE FOOL'S GARDEN INTERCORD		
5	4	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY		
6	6	FABLE ROBERT MILES DBX		
7	9	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA		
8	7	THE X FILES THEME MARK SNOW WARNER BROS.		
9	11	KILLING ME SOFTLY FUGEES COLUMBIA		
10	8	FASTLOVE GEORGE MICHAEL VIRGIN		
11	10	X FILES DJ DADO SUBWAY		
12	12	RETURN OF THE MACK MARK MORRISON WEA		
13	18	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM		
14	NEW	HEAVEN U96 MOTOR MUSIC		
15	16	THREE LIONS BADDIEL & SKINNER & LIGHTNING SEEDS EPIC		
16	13	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND		
17	15	BECAUSE YOU LOVED ME CELINE DION EPIC/COLUMBIA		
18	17	SOIREE DISCO BORIS VERSAILLES		
19	NEW	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA		
20	NEW	FIRESTARTER THE PRODIGY XL RECORDINGS		
1	1	GEORGE MICHAEL OLDER VIRGIN		
2	13	METALLICA LOAD VERTIGO/MERCURY		
3	2	EROS RAMAZZOTTI DOVE C'E MUSICA DDD		
4	3	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE		
5	6	FUGEES THE SCORE COLUMBIA		
6	5	CELINE DION FALLING INTO YOU EPIC/COLUMBIA		
7	NEW	BRYAN ADAMS 18 TIL I DIE A&M		
8	4	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND		
9	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE		
10	10	TINA TURNER WILDEST DREAMS PARLOPHONE		
11	11	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION		
12	8	SOUNDGARDEN DOWN ON THE UPSIDE A&M		
13	12	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY		
14	9	TAKE THAT GREATEST HITS RCA		
15	15	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC		
16	NEW	MICHEL POLNAREFF LIVE AT THE ROXY S.M.A.L.L.		
17	NEW	FOOL'S GARDEN DISH OF THE DAY INTERCORD		
18	19	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC		
19	17	ARZTE LE FRISUR METRONOME		
20	14	CURE WILD MOOD SWINGS FICTION/POLYDOR		

GERMANY		06/18/96		(Media Control)
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	
1	1	MACARENA LOS DEL RIO RCA		
2	2	COCO JAMBOO MR. PRESIDENT WEA		
3	7	FABLE ROBERT MILES MOTOR MUSIC		
4	4	HEAVEN U96 MOTOR MUSIC		
5	3	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC		
6	6	FU-GEE-LA FUGEES COLUMBIA		
7	5	RETURN OF THE MACK MARK MORRISON WEA		
8	10	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE		
9	18	INSOMNIA FAITHLESS INTERCORD		
10	9	REBEL YELL SCOOTER EDEL		
11	16	SPRING RMB MOTOR MUSIC		
12	11	JEIN FETTES BROT INTERCORD		
13	8	CHILDREN ROBERT MILES MOTOR MUSIC		
14	15	SEX EYES WHIGFIELD ZYX		
15	13	HAND IN HAND DUNE VIRGIN		
16	12	THE X FILES THEME MARK SNOW WEA		
17	14	FIRESTARTER PRODIGY INTERCORD		
18	17	UNTIL IT SLEEPS METALLICA MERCURY		
19	NEW	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING MCA		
20	NEW	SOLDIER SOLDIER CAPTAIN JACK EMI		
1	1	METALLICA LOAD MERCURY		
2	2	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA		
3	7	FUGEES THE SCORE COLUMBIA		
4	4	BRYAN ADAMS 18 TIL I DIE POLYGRAM		
5	6	ARZTE LE FRISUR METRONOME		
6	8	ALANIS MORISSETTE JAGGED LITTLE PILL WEA		
7	3	BACKSTREET BOYS BACKSTREET BOYS JIVE/ZOMBA		
8	5	GEORGE MICHAEL OLDER VIRGIN		
9	NEW	ROBERT MILES DREAMLAND MOTOR MUSIC		
10	10	CELINE DION FALLING INTO YOU SONY		
11	9	CAUGHT IN THE ACT FOREVER FRIENDS ZYX		
12	13	TINA TURNER WILDEST DREAMS EMI		
13	11	SCORPIONS PURE INSTINCT EASTWEST		
14	12	CRANBERRIES TO THE FAITHFUL DEPARTED MERCURY		
15	18	OTTO LIVE POLYGRAM		
16	14	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST		
17	16	MR. PRESIDENT WE SEE THE SAME SUN WEA		
18	17	TAKE THAT GREATEST HITS RCA		
19	15	FLIPPERS LIEBE IST... MEIN ERSTER GEDANK ARIOLA		
20	19	PUR ABENTEUERLAND INTERCORD		

FRANCE		06/15/96		(SNEP/IFOP/Tite-Live)
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	
1	5	MACARENA LOS DEL RIO ARIOLA		
2	1	THE X FILES THEME MARK SNOW WARNER BROS.		
3	6	TIC, TIC TAC CARRAPICHO RCA		
4	2	CHILDREN ROBERT MILES SONY		
5	4	LEMON TREE FOOL'S GARDEN EMI		
6	3	MISS CAMPING BORIS VERSAILLES		
7	NEW	L'HYMNE A L'AMOUR JOHNNY HALLYDAY MERCURY		
8	8	CELEBRATE (THE LOVE) ZHI-VAGO PANIC		
9	17	MACARENA LOS DEL MAR B&M MUSIC		
10	11	BABY COME BACK WORLDS APART EMI		
11	9	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC		
12	10	SOIREE DISCO BORIS VERSAILLES		
13	13	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE		
14	14	FASTLOVE GEORGE MICHAEL VIRGIN		
15	7	TU ES LE FEU QUI M'ATTISE OPHELIE WINTER EASTWEST		
16	12	1,2,3,4 (SUMPIN' NEW) COOLIO TOMMY BOY		
17	15	ANYTHING 3T MII/EPIC		
18	NEW	EVERYBODY WORLDS APART EMI		
19	NEW	FRESH BEAT SYSTEM AMI		
20	16	CALIFORNIA MYLENE FARMER POLYDOR		
1	2	MICHEL POLNAREFF LIVE AT THE ROXY SONY		
2	1	METALLICA LOAD MERCURY		
3	6	CELINE DION FALLING INTO YOU COLUMBIA		
4	9	CELINE DION D'EUX COLUMBIA		
5	5	MYLENE FARMER ANAMORPHOSEE POLYDOR		
6	4	FUGEES THE SCORE SONY		
7	3	GEORGE MICHAEL OLDER VIRGIN		
8	NEW	CARRAPICHO FIESTA DE BOI BUMBA RCA		
9	7	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND		
10	14	KHADJA NIN SAMBOLERA VOGUE		
11	8	OPHELIE WINTER NO SOUCY! EASTWEST		
12	NEW	ROBERT MILES DREAMLAND SONY		
13	16	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC		
14	10	EROS RAMAZZOTTI DOVE C'E MUSICA BMG		
15	11	SOUNDTRACK THE X FILES WARNER BROS.		
16	13	DANY BRILLANT HAVANA WEA		
17	18	MARIAH CAREY DAYDREAM COLUMBIA		
18	17	PASCAL OBISPO UN JOUR COMME AUJOURD'HUI EPIC		
19	12	NOA CALLING GEFEN		
20	19	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY		

CANADA		6/24/96		(The Record)
THIS WEEK	LAST WEEK	ALBUMS		
1	NEW	METALLICA LOAD ELEKTRA		
2	1	FUGEES THE SCORE COLUMBIA		
3	2	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA		
4	NEW	BRYAN ADAMS 18 TIL I DIE A&M		
5	5	TRACY CHAPMAN NEW BEGINNING ELEKTRA		
6	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK		
7	3	SOUNDGARDEN DOWN ON THE UPSIDE A&M		
8	7	CELINE DION FALLING INTO YOU COLUMBIA		
9	6	GEORGE MICHAEL OLDER DREAMWORKS		
10	8	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND		
11	9	VARIOUS ARTISTS MISSION IMPOSSIBLE O.S.T. ISLAND		
12	11	BUSH SIXTEEN STONE INTERSCOPE		
13	10	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC		
14	13	VARIOUS ARTISTS NOW! EMI		
15	12	VARIOUS ARTISTS HIT ZONE POLYTEL		
16	16	SHANIA TWAIN THE WOMAN IN ME MERCURY		
17	14	STONE TEMPLE PILOTS TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP ATLANTIC		
18	15	DEF LEPPARD SLANG MERCURY		
19	17	HOOTIE & THE BLOWFISH FAIRWEATHER JOHNSON ATLANTIC		
20	18	"WEIRD AL" YANKOVIC BAD HAIR DAY ATIC		

THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	KILLING ME SOFTLY FUGEES COLUMBIA	
2	3	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM	
3	NEW	ALWAYS BE MY BABY MARIAH CAREY COLUMBIA	
4	2	THREE LIONS BADDIEL & SKINNER & LIGHTNING SEEDS EPIC	
5	8	BECAUSE YOU LOVED ME CELINE DION EPIC	
6	5	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA	
7	NEW	MAKE IT WITH YOU LET LOOSE MERCURY	
8	6	BLURRED PIANOMAN THREE BEAT/FFREEDOM	
9	4	THE DAY WE CAUGHT THE TRAIN OCEAN COLOUR SCENE MCA	
10	9	NOBODY KNOWS TONY RICH PROJECT LAFACE/ARISTA	
11	NEW	WE'RE IN THIS TOGETHER SIMPLY RED EASTWEST	
12	NEW	INSTINCT CROWDED HOUSE CAPITOL/PARLOPHONE	
13	7	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYDOR	
14	NEW	THANK GOD IT'S FRIDAY R. KELLY JIVE	
15	NEW	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN	
16	NEW	SHE SAID LONGGIGGS MOTHER/POLYDOR	
17	12	THERE'S NOTHING I WON'T DO JX HOOLY CHOOONS/FFREEDOM	
18	14	FEMALE OF THE SPECIES SPACE GUT	
19	16	PURPLE HEATHER ROD STEWART WITH THE SCOTTISH EURO '96 SOUND WARNER BROS.	
20	10	NAKED LOUISE 1ST AVENUE/EMI	
21	13	OOH AAH... JUST A LITTLE BIT GINA G ETER-NAU/WEA	
22	11	FABLE ROBERT MILES DECONSTRUCTION	
23	NEW	FORGET ABOUT THE WORLD GABRIELLE GO BEAT	
24	15	FASTLOVE GEORGE MICHAEL VIRGIN	
25	NEW	I BELIEVE BOOTH AND THE BAD ANGEL FONTANA/MERCURY	
26	NEW	TOWN WITHOUT PITY EDDI READER BLANCO Y NEGRO/WEA	
27	19	OCEAN DRIVE LIGHTHOUSE FAMILY WILD CARD/POLYDOR	
28	NEW	A BETTER MAN BRIAN KENNEDY RCA	
29	20	RETURN OF THE MACK MARK MORRISON WEA	
30	NEW	I CAN DRIVE SHAKESPEARS SISTER LONDON LONDON TONIGHT/EAT MY GOAL COLLAPSED LUNG DECEPTIVE/LONDON	
31	NEW	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS JIVE	
32	22	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU BRYAN ADAMS A&M	
33	23	CECILIA SUGGS FEATURING LOUCHIE LOU AND MICHE O'NEIL WEA	
34	28	ON SILENT WINGS TINA TURNER PARLOPHONE	
35	25	DDE TO JOY (FROM BEETHOVEN'S SYMPHONY NO. 9) BBC CONCERT ORCHESTRA VIRGIN	
36	NEW	ON YA WAY HELICOPTER SYSTEMATIC/LONDON	
37	NEW	IN A ROOM DODGY A&M	
38	24	TWISTED KEITH SWEAT ELEKTRA/WEA	
39	NEW	CAN'T HELP IT HAPPY CLAPPERS COLISEUM/PWL INTERNATIONAL	
40	18		

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	BRYAN ADAMS 18 TIL I DIE A&M
2	3	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
3	2	GEORGE MICHAEL OLDER VIRGIN
4	4	FUGEES THE SCORE COLUMBIA
5	5	CELINE DION FALLING INTO YOU EPIC
6	6	DEAN COLOUR SCENE MOSELEY SHOALS MCA
7	NEW	ROBERT MILES DREAMLAND DECONSTRUCTION
8	1	METALLICA LOAD VERTIGO/MERCURY
9	7	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR
10	8	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
11	16	TINA TURNER WILDEST DREAMS PARLOPHONE
12	13	MIKE & THE MECHANICS HITS VIRGIN
13	NEW	BLUE NILE PEACE AT LAST WARNER BROS.
14	10	ASH 1977 INFECTIOUS
15	18	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION
16	14	TAKE THAT GREATEST HITS RCA
17	12	GLORIA ESTEFAN DESTINY EPIC
18	15	EVERYTHING BUT THE GIRL WALKING WOUNDED VIRGIN
19	9	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC
20	27	PAUL WELLER STANLEY ROAD GO! DISCS
21	11	BON JOVI THESE DAYS MERCURY
22	19	DIRE STRAITS BROTHERS IN ARMS VERTIGO/MERCURY
23	22	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY
24	17	GABRIELLE GABRIELLE GO BEAT
25	30	STING MERCURY FALLING A&M
26	20	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
27	25	OASIS DEFINITELY MAYBE CREATION
28	21	GARBAGE GARBAGE MUSHROOM
29	26	CAST ALL CHANGE POLYDOR
30	24	SLEEPER THE IT GIRL INDOLENT/RCA
31	29	PULP DIFFERENT CLASS ISLAND
32	32	NEIL DIAMOND TENNESSEE MOON COLUMBIA
33	NEW	MARIAH CAREY DAYDREAM COLUMBIA
34	28	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
35	NEW	RADIOHEAD THE BENDS PARLOPHONE
36	NEW	SIMPLY RED LIFE EASTWEST
37	31	TONY RICH PROJECT WORDS LAFACE/ARISTA
38	23	CARL COX AT THE END OF THE CLICHE ULTIMATUM
39	NEW	CELINE DION THE COLOUR OF MY LOVE EPIC
40	NEW	M PEOPLE ELEGANT SLUMMING DECONSTRUCTION

ITALY		06/17/96		(Musica e Dischi/FIMI)
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	
1	1	FABLE ROBERT MILES DBX		
2	5	DON'T STOP MOVIN' LIVIN' JOY MCA		
3	4	PROFONDO ROSSO FLEXTER DISCOMAGIC		
4	3	SUMMER IS CRAZY ALEXIA DWA		
5	2	WRDNG EVERYTHING BUT THE GIRL ATLANTIC		
6	8	FASTLOVE GEORGE MICHAEL VIRGIN		
7	NEW	WHY ME TI-PI-CAL LUP		
8	6	SEE THE DIFFERENCE MOLELLA & ASHER SENATOR TIME		
9	NEW	MAKE THE WORLD GO AROUND SANDY B ENERGY PRODUCTION/VISION		
10	NEW	KEEP PUSHING BORIS DLUGOSH TIME/SUNTUNE		
1	1	EROS RAMAZZOTTI DOVE C'E MUSICA DDD		
2	3	GEORGE MICHAEL OLDER VIRGIN		
3	2	METALLICA LOAD VERTIGO/MERCURY		
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER BROS.		
5	5	ARTICOLO 31 COSI' COM'E RICORDI		
6	7	BRYAN ADAMS 18 TIL I DIE POLYGRAM		
7	NEW	FOOL'S GARDEN DISH OF THE DAY EMI		
8	NEW	ADRIA CELENTANO ARRIVANO GLI UOMINI CLAN CELENTANO		
9	8	C SIMONETTI X-TERROR FILES UNIVERSO FILM		
10	6	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND		

AUSTRALIA		06/23/96		(Australian Record Industry Assn.)
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	
1	NEW	KILLING ME SOFTLY FUGEES COLUMBIA		
2	4	BECAUSE YOU LOVED ME CELINE DION EPIC		
3	2	NOBODY KNOWS TONY RICH PROJECT BMG		
4	9	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR		
5	1	FASTLOVE GEORGE MICHAEL VIRGIN		
6	3	X FILES TRIPLE X SHOCK		
7	5	OOH AAH... JUST A LITTLE BIT GINA G WEA		

HITS OF THE WORLD

CONTINUED

NETHERLANDS (Stichting Mega Top 50) 06/12/96

THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO BMG
2	6	CHILDREN OF THE NIGHT NAKATOMI ZOMBA
3	7	DRILL INSTRUCTOR CAPTAIN JACK EMI
4	4	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
5	9	UNTIL IT SLEEPS METALLICA MERCURY
6	7	RETURN OF THE MACK MARK MORRISON WARNER
7	NEW	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA
8	10	VRIJ ZIJN MARCO BORSATO POLYDOR
9	3	DE EERSTE KEER MAXINE & FRANKLIN BROWN CNR
10	NEW	HAND IN HAND DUNE VIRGIN
ALBUMS		
1	7	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
2	1	MARCO BORSATO ALS GEEN ANDER POLYDOR
3	2	CELINE DION FALLING INTO YOU COLUMBIA
4	3	GEORGE MICHAEL OLDER VIRGIN
5	6	ANDREA BOCELLI BOCELLI POLYDOR
6	4	PAUL DE LEEUW ENCORE EPIC
7	NEW	FUGEES THE SCORE COLUMBIA
8	NEW	METALLICA LOAD MERCURY
9	8	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
10	5	EROS RAMAZZOTTI DOVE C'E MUSICA BMG

NEW ZEALAND (RIANZ) 06/13/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES SONY
2	NEW	THA CROSSROADS BONE THUGS-N-HARMONY SONY
3	2	SLOW JAMS QUINCY JONES/BABYFACE/TAMIA WARNER
4	5	CHILDREN ROBERT MILES BMG
5	3	1,2,3,4 (SUMPIN' NEW) COOLIO FESTIVAL
6	6	YOU'RE THE ONE SWV BMG
7	8	SPACEMAN BABYLON ZOO EMI
8	4	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND
9	NEW	WOO-HAH!! GOT YOU ALL IN CHECK BUSTA RHYMES WARNER
10	NEW	RETURN OF THE MACK MARK MORRISON WARNER
ALBUMS		
1	NEW	METALLICA LOAD MERCURY
2	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	NEW	GARAGELAND LAST EXIT TO GARAGELAND FESTIVAL
4	6	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
5	4	FUGEES THE SCORE SONY
6	2	SOUNDGARDEN DOWN ON THE UPSIDE A&M
7	7	BUSH SIXTEEN STONE MCA
8	3	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
9	8	TRACY CHAPMAN NEW BEGINNING WARNER
10	5	GEORGE MICHAEL OLDER VIRGIN

BELGIUM (Promuvi) 06/21/96

THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO RCA
2	2	CON TE PARTIRO ANDREA BOCELLI POLYDOR
3	3	LEMON TREE FOOL'S GARDEN EMI
4	4	LIFT U UP 2 FABIOLA EMI
5	5	X FILES DJ DADO ZYX
6	8	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
7	NEW	FABLE ROBERT MILES BMG-ARIOLA/NEWS
8	NEW	DRILL INSTRUCTOR CAPTAIN JACK EMI
9	7	ONE OF US JOAN OSBORNE MERCURY
10	10	PIU' BELLA COSA EROS RAMAZZOTTI DDD
ALBUMS		
1	1	ANDREA BOCELLI BOCELLI POLYDOR
2	NEW	METALLICA LOAD MERCURY
3	2	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
4	3	GEORGE MICHAEL OLDER VIRGIN
6	4	CELINE DION FALLING INTO YOU COLUMBIA
8	5	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
5	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
7	7	TINA TURNER WILDEST DREAMS PARLOPHONE
9	9	HELMUT LOTTI GOES CLASSIC RCA
10	NEW	BRYAN ADAMS 18 TIL I DIE A&M

SWITZERLAND (Media Control Switzerland) 06/12/96

THIS WEEK	LAST WEEK	SINGLES
1	2	COCO JAMBOO MR. PRESIDENT WARNER
2	1	MACARENA LOS DEL RIO BMG
3	4	THEY DON'T CARE ABOUT US MICHAEL JACKSON SONY
4	7	FABLE ROBERT MILES POLYGRAM
5	3	CHILDREN ROBERT MILES POLYGRAM
6	6	X FILES DJ DADO ZYX
7	NEW	JEIN FETTES BROT WARNER
8	NEW	INSOMNIA FAITHLESS WARNER
9	NEW	CELEBRATE (THE LOVE) ZHI-VAGO ZYX
10	8	PIU' BELLA COSA EROS RAMAZZOTTI BMG
ALBUMS		
1	NEW	METALLICA LOAD POLYGRAM
2	1	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
3	6	BRYAN ADAMS 18 TIL I DIE POLYGRAM
4	3	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
5	2	GEORGE MICHAEL OLDER EMI
6	4	ZURI WEST HOOVER JAM SOUND SERVICE
7	5	CELINE DION FALLING INTO YOU SONY
8	7	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
9	9	TIC TAC TOE TIC TAC TOE BMG
10	8	ARZTE LE FRISUR POLYGRAM

SWEDEN (GLF) 06/14/96

THIS WEEK	LAST WEEK	SINGLES
1	2	LEMON TREE FOOL'S GARDEN INTERCORD
2	4	MACARENA LOS DEL RIO RCA
3	NEW	KILLING ME SOFTLY FUGEES COLUMBIA
4	1	UNTIL IT SLEEPS METALLICA MERCURY
5	3	CHILDREN ROBERT MILES DECONSTRUCTION
6	7	HEAVEN U96 MOTOR MUSIC
7	8	THE X FILES THEME MARK SNOW WARNER
8	5	RETURN OF THE MACK MARK MORRISON WARNER
9	6	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
10	9	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING INTERSCOPE
ALBUMS		
1	NEW	METALLICA LOAD MERCURY
2	1	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
3	3	FUGEES THE SCORE COLUMBIA
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
5	NEW	BRYAN ADAMS 18 TIL I DIE A&M
6	2	GEORGE MICHAEL OLDER VIRGIN
7	NEW	EAGLES THE VERY BEST OF THE EAGLES ELEKTRA
8	8	GOTEBORGMUSIKEN - JERKER JOHANSSON SVENSKA SOMMARFAVORITER NAXOS
9	5	WILMER X RADIO WILMER X: HITS (1988-96) HI FIDELITY
10	6	CELINE DION FALLING INTO YOU COLUMBIA

FINLAND (Seura/IFPI Finland) 06/09/96

THIS WEEK	LAST WEEK	SINGLES
1	1	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY
2	2	MACARENA LOS DEL RIO BMG
3	NEW	FABLE ROBERT MILES DECONSTRUCTION
4	NEW	FRITZ LOVE MY TITS E-ROTIK INTERCORD
5	3	C'MON NOW LEILA K MEGARELART
6	4	CHILDREN ROBERT MILES DECONSTRUCTION
7	9	FIRESTARTER PRODIGY XL RECORDINGS
8	7	HEAVEN U96 MOTOR MUSIC
9	NEW	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYGRAM
10	5	X FILES DJ DADO FLEXEMI
ALBUMS		
1	NEW	METALLICA LOAD VERTIGO/MERCURY
2	1	J. KARJALAINEN ELECTRIC SAUNA POKO
3	NEW	BRYAN ADAMS 18 TIL I DIE A&M
4	5	APULANTA EHAJA LEVY-YHTIO
5	2	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
6	NEW	YO SATELLIITTE POKO
7	10	XL5 PEDON MERKKI ZOO MUSIC/BMG
8	3	GEORGE MICHAEL OLDER VIRGIN
9	7	APOCALYPTICA APOCALYPTICA PLAYS METALLICA BY FOUR CELLOS ZEN GARDEN
10	6	NYLON BEAT NYLON BEAT MTV MUSIKKI

PORTUGAL (Portugal/AFP) 06/18/96

THIS WEEK	LAST WEEK	ALBUMS
1	2	GNR TUDO O QUE VOCE QUERIA EMI
2	3	GEORGE MICHAEL OLDER VIRGIN
3	1	METALLICA LOAD VERTIGO/MERCURY
4	4	BRYAN ADAMS 18 TIL I DIE A&M
5	5	BEAUTIFUL WORLD FOREVER WEA
6	7	VANGELIS PORTRAITS POLYDOR
7	6	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI/GLOBO
8	8	JULIO IGLESIAS 24 GREATEST HITS COLUMBIA
9	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
10	NEW	GLORIA ESTEFAN DESTINY EPIC

HONG KONG (IFPI Hong Kong Group) 06/09/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	SAMMI CHENG CAN'T GIVE UP WARNER
2	2	CASS PHANG ALL BECAUSE OF YOU—GREATEST HITS EMI
3	3	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
4	4	JACKY CHEUNG LOVE & SYMPHONY POLYGRAM
5	5	BEYOND BEYOND LIVE & BASIC ROCK
6	8	AARON KWOK PIGEON WARNER
7	6	VARIOUS ARTISTS EMPHASIZE EMI
8	9	ANDY LAU LOVE—SICKNESS BECOMES DISASTER BMG/MUSIC IMPACT
9	NEW	VARIOUS ARTISTS TREMENDOUS COMMOTION GO EAST/MUSICIAN
10	NEW	KIT CHAN SADDNESS GO EAST

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GERMANY/BALKAN REGION: On the initiative of German journalist Frank Hofmann, four bands from Berlin's independent scene—**Time Tough**, **Bert Hahce**, **Ragatack**, and **C.W. Moss**—staged a concert in their hometown in March to help finance a package tour of the former Yugoslavia. One month later, the same bands duly arrived for dates organized by the Anti-War Campaign in Pula, Croatia, and in the Bosnian cities of Mostar, Sarajevo, and Tuzla. In a spirit of reconciliation, the bands gave two shows in Mostar, one in each part of the divided city. In Sarajevo, they performed at the Faculty of Medicine, where they were joined by two bands from east Mostar: **Protest** and **Moron Brothers**. However, the biggest concert was at the sports center in Tuzla, where admission was free and a crowd of 2,500 showed up. According to Hofmann, this was the first rock concert many had attended since the start of the civil war in 1992, and it symbolized hope for a new beginning. **PETAR JANJATOVIC**



U.K.: With the virtual disappearance of big, outdoor reggae concerts in recent times, due to objections by police and local councils, it was refreshing to find that the Essential Music Festival '96, held May 27, was a truly peaceful affair. The only disturbance was the constant assault of reggae and dub music, which heaved for 10 hours from the five giant tents on Stanmer Park near the southern coastal town of Brighton. Dub master **Jah Shaka** had a tent to himself, from which he rocked willing heads all day. Other sound systems that kept the crowds happy were **Iration Steppers**, **Mad Professor**, and **Banco De Gaia/Monkey Pilot**. Live acts included **Bim Sherman**, **Asian Dub Foundation**, **the Revolutionary Dub Warriors**, **Lions Den**, and **Transglobal Underground**, the latter putting on an exceptionally engaging performance. One of the biggest crowd-pleasers was **Zion Train**. "There are few festivals left in this country. We must fight to get them back," declared the band, whose current **Grow Together** tour of the U.K. and Europe stretches into July. Several reggae superstars performed, with mixed results. Old-style crooner **Gregory Isaacs** seemed to have lost his dulcet tones, while **Burning Spear**, although still a majestic presence, did not include any of his classic numbers from the '70s. However, **Michael Rose** triumphed by tapping into a rich vein of favorites from his former group **Black Uhuru's** catalog, and **Lee "Scratch" Perry**, ably supported by **the Robotics**, dipped into the song-book of his late protégé **Bob Marley** to produce a suitably sparkling set. **KWAKU**

BELGIUM: For those bewildered by today's fusion of jungle, jazz, atmospheric techno, and down-beat vibes, "Freezone 3—Horizontal Dancing" provides an excellent introduction. Released May 20 by SSR, a label of Belgium's Crammed Discs, the third in the Freezone series takes a litmus test of trends in the musical hinterland or, as the label says, gives you "the state of the chill." Whereas the first volume stuck to **Eno**-esque doodlings and slow trance and the second homed in on trip-hop vibes, the third takes a plunge into the lush world of slowed-up drum and bass. Performances by the U.K.'s **Fila Brazillia**, Austria's **Kruder & Dorfmeister**, and the U.S.' **Josh Wink** and **Claude Young** enliven a selection of diverse tracks from the most eclectic European labels. The series was originally conceived by **DJ Morpheus** and features artists spotlighted on his radio show "Lysergic Factory," and the compilation looks set to make an annual appearance each summer. The first two have sold 25,000 and 40,000 copies, respectively, according to Crammed Discs. "Horizontal Dancing" is distributed through Sony Music in Belgium and France and through indie distributors EFA in Germany, RTM in the U.K., and Bertus in the Netherlands. **DOMINIC PRIDE**

BULGARIA/NEPAL: Among the 22 acts that participated in the historic Mount Everest Concert '96 in Nepal were Bulgarian performers **Donny** (featured vocalist in the country's best pop duo, **Donny & Momchil**); his old friend cult singer **Kalki** (real name **Konstantin**); jazz musician **Teodossy Spasov**, who plays kaval (shepherd's pipe); rock group **Om**; and 72-year-old actress **Slavka Slavova**. The concept for the show, which was instigated by Donny, was to perform the highest concert in the world, on the Gorakhsap plateau near Kalapatari, at an elevation of 18,000 feet above sea level. After the successful completion of the event, the artists gave a concert at the royal palace in Kathmandu. The project is to be the subject of three documentary films—"The Mount Everest Concert," "Actors On The Roof Of The World," and "Daredevils In The Himalayas"—and at least two albums by Donny and Kalki separately. **CHAVDAR CHENDOV**



IRELAND: "The Virgin Prophet" (Kissing Spell Records) is a 15-track collection of formative recordings by folk-rock band **Mellow Candle**. It includes alternative versions of material from its 1972 debut album, "Swaddling Songs" (Deram), an original copy of which, in mint condition, is said to be worth up to 500 pounds (\$780). Written in a distinctively allegorical style, "Swaddling Songs" has been discovered by a new generation and reissued by See for Miles Records. On its original release, **Derek Johnson** of the New Musical Express described the songs as "really poems set to music [with] an engaging old-world charm." Mellow Candle's first single was "Feeling High," released on the SNB label in 1968. Fronted by **Clodagh Simonds** and **Alison Leigh** (later **Williams**), it became one of Dublin's most popular club bands and was signed to Deram by **Junior Campbell** (formerly of **Marmalade**). But after disappointing sales of "Swaddling Songs," the group changed its name to **Grace Before Space** and eventually disbanded in 1973. On a recent visit to Ireland, Williams was promoting a reissue of "Whistling Jigs To The Moon" (Kissing Spell), which she recorded in South Africa in 1978 with Mellow Candle's **David Williams** under the name **Flibbertigibbet**. **KEN STEWART**

Tura Expands Scope To 'Europa'

Belgian Topkapi Artist Explores Continent

BY MARC MAES

BRUSSELS—Leading Flemish artist Will Tura celebrates his 40th year in the business with the release of his latest work, "Europa," an album that embraces cross-cultural influences and reaffirms his reputation for extending the traditional boundaries of Flemish music.

Tura, now 56 and with some 60 albums in his repertoire, released the album here in April on the Topkapi label through PolyGram, and it sold 20,000 units in less than one month. It features reworkings of his greatest hits, such as "De Noorderwind" and "Mijn Winterroosje," into 14 European languages. The project has seen him team up with writers from across the continent, including Rocco Granata, Xavier Puertas, and Freddy Breck.

Tura, born Arthur Blanckaert, signed his first record deal in 1957 with Jacques Kluger for the Palette label. In 1962, Kluger's son Jean took over the production and publishing of Tura's songs. This led to a string of Flemish hits that spanned that decade, including "Eenzaam Zonder Jou" (Lonely Without You) in 1962, of which some 100 cover versions have been recorded, and the Flemish anthem "Vlaanderen Mijn Land" (Flanders, My Country) in 1969.

In 1973, Tura released his first album on Topkapi, which was founded by Jean Kluger. "I believe Tura's success lies in his personality," says Kluger. "He is comparable to Johnny Hallyday in France or Udo Jurgens in Germany: a local artist with a broad and loyal following. I personally think his forte lies in performing live. This has made the difference in his career."

Francois Vaes, marketing manager for national talent with PolyGram Belgium, agrees. Vaes, who has worked with Tura since he joined Polydor in 1970, has no doubts about Tura's abilities. "He takes his job seriously and concentrates on what's important: the music."

Tura's prowess as a live artist is illustrated by the success of his Tura in Symphony series of concerts. "The idea came when Will performed at King Baudouin's anniversary in 1991 with a classical orchestra," explains Kluger. "Following a trial run in the 8,000-capacity Forest National venue in 1992, we sold out three nights in 1994. So far, 60% of the tickets for this year's event, to be held in Novem-



From left, Jean Kluger and Will Tura.

ber, have already been snapped up."

The double live CD "Tura In Symphony" sold more than 40,000 units here, according to PolyGram, and his most recent hit compilation, "Grootse Hits," sold more than 60,000 units. "Virtually every album Will has made has gone gold [more than 50,000 units until 20 years ago; 15,000 units today]," says Vaes.

Tura emphasizes the importance of teamwork in his success. "Personally, I think that it takes a good understanding between the artist or composer and producer or publisher, as is the case between Jean Kluger and myself. What a singer needs is a professional music publisher and a producer who feels the music. Although I have written some 85% of my material, it was Kluger who decided how to release it—as a single or album track."

The ability to cross over is evident in his live performances, which have ranged from a recital in a casino to hard rock events, such as the 1985 Marktrock festival, which had an audience of more than 15,000. "The reason for this success is his vast repertoire," says Kluger. "This allows him to reach different audiences each time he performs."

Tura has retained his own style of music through the years. "What I wanted was a style of my own. This is the bottom line and the reason why singers like Gilbert Beaud, Tom Jones, or Presley are remembered by the audience. Everybody knows them; they don't copy existing singers," says Tura. "This is the key to success for a performer."

No international release dates for "Europa" have been planned, and Tura has never really broken through outside of Belgium. "This was the choice that had to be made," explains Vaes. "Either we crossed the borders, leaving the local audience here, or we developed the Flemish fan base. He made the right choice to build his career here."

TRESOR TOWER

(Continued from page 59)

Cristian Vogel and Strasbourg, France's Vignipate as obvious examples. "You can't keep a label busy by [concentrating] on tunnel vision. We needed to widen our horizon without neglecting our roots in the process," says Hegemann.

Hegemann wants to expand his horizons further and plans to erect the Tresor Tower on the club's premises within the next few years.

Investors have lined up in recent times to build office blocks at Tresor's lucrative inner-city location.

In order to keep these big spenders at bay, Hegemann came up with the idea of transforming the club into a multistory techno media center.

This gained quick support from Leipzigerplatz project manager Dr. Peter Kottmair and Italian star architect Aldo Rossi, who swiftly developed the bold plan

for the building.

The final draft for the Tresor Tower encompasses the construction of club-wear shops, cafes, and plenty of spaces for techno-related business, such as graphic art, video production, labels, and print media. Such firms as Studio K7!, MFS Records, Bertelsmann UFA Publishers, Technomedia GmbH (publishers of Frontpage magazine), and Die Gestalten (publisher of techno-related publications, including Localizer) are keen on making new homes at the Tresor Tower. Hostels and apartments are also part of the design. "Berlin is getting bigger and bigger," Hegemann enthuses. "We have to keep up with the pace. Sometimes I feel like I'm taking a snack bar to the stock market!"

How Viable Is Canada's Record Alley?

Influence Of Yonge Street Strip May Be Waning

BY LARRY LeBLANC

TORONTO—With flagship music retail stores operated by Tower Records, Sam the Record Man, HMV Canada, and Sunrise Records, it's little wonder that the downtown Yonge Street/Dundas Street section here is regarded as Canada's Record Alley. But as record companies and retail chains improve their services in other Canadian regions, some industry observers say that the area's influence is waning.

Located on a gaudy section of Yonge Street (pronounced "young") are the three-floor, 45,000-square-foot Sam the Record Man (at 347 Yonge St.); the 37,000-square-foot HMV (at 333 Yonge St.); the two-floor, 6,000-square-foot Sunrise Records (at 336 Yonge St.); and the four-floor, 25,470-square-foot Tower Records (at 2 Queen St. W., on the corner of Queen and Yonge), the chain's first store in Canada.

Canadian music-industry figures estimate music, video, and multimedia software sales in the fiercely competitive Yonge/Dundas corridor to be \$50 million Canadian annually. The annual sales split, they say, is HMV at \$25 million, Sam's at \$21 million, and Sunrise at \$4 million; Tower, which opened in December 1995, is expected to ring in \$6 million in sales this year. Representatives from the stores declined to comment on their earnings.

"With a billion dollar [video and music] trade in this country, more than 5% of it is done out of four stores within 100 feet of each other," says Randy Lennox, senior VP/GM of MCA Music Entertainment (Canada). "That's pretty incredible."

For its initial stab at the Canadian music market, the Virgin Retail Group will open a five-story, 25,000-square-foot store in Vancouver in November. But Brian Regan, Virgin's director of corporate communications and special projects in Los Angeles, notes that a future site in Toronto is "under active consideration" and doesn't rule out a store in the Yonge Street-Dundas Street area.

Former HMV Canada president Paul Alofs, who became president of BMG Music Canada last summer, calls Yonge Street "one of the most competitive and most interesting strips of music retailing in the world."

The Yonge Street sector is highly regarded by labels based here as an early barometer of Canadian consumers' pop musical tastes. Yonge Street attracts tourists, office workers, and hardcore music fans. The stores sell catalog, urban, dance, import, independent, jazz, and world music products that might not sell in other Canadian cities.

"Yonge Street is Canada's true barometer to developing artists," says Lennox. "Our groundswell comes from that area. In certain genres, like jazz and soundtrack, those four stores can represent as much as 30% or 40% of our national sales."

Al Mair, president of the Toronto-based Attic Music Group, says the label sells approximately 50% of its urban product out of Yonge Street. "You have tastemakers there to whom having the new product is really

important," says Mair. "HMV Yonge Street faxes us its weekly top sellers, and it's always weeks ahead of the national picture."

Besides the sheer volume of music product moved on this downtown turf, Yonge Street is highly prized by Canadian-based labels for launching national promotions. "When launching superstar records by a Pearl Jam or Aerosmith, you can create the lineups there that are newsworthy items," says Rick Camilleri, president of Sony Music Entertainment (Canada).

"[Promotions] on Yonge Street clearly impact in the rest of the country, because the media are based in Toronto," says Peter Luckhurst, president of the Toronto-based, 87-store HMV Canada, which opened its Yonge Street outlet in 1991.

SUBURBAN MALL GROWTH

However, several industry figures maintain that the importance of the Yonge Street stores has diminished in recent years, as record companies and retailers service other regions of Canada more efficiently. They also point out the substantial growth of chain-owned suburban mall stores near Toronto that offer a wider selection of releases than mom- and-pop stores.



SNIDERMAN

"Yonge Street is an important part of our industry, but I don't think it has the importance that many record companies attach to it," says Stan Kulin, president of Warner Music Canada. "Today, there's a broader selection in the HMV store in Scarbrough Town Center than there used to be in the [Toronto] suburbs. A lot of people can't be bothered going to Yonge Street anymore."

Even Yonge Street's music patriarch—76-year-old Sam Sniderman, president of Toronto-based Roblan Distributors, which operates the 90-store Sam the Record Man national chain—admits to the waning influence of downtown Toronto.

Sam and his brother Sidney came to Yonge Street in 1959 to compete with A&A Records (at 351 Yonge St.). In moving Sniderman's Music Hall from its College Street headquarters (where it had been established by Sidney in 1920), the two took space in the basement of Yolles Furniture Store, 291-295 Yonge St.

Two years later, the brothers moved the store to its present location. Sam the Record Man and A&A Records competed for 30 years, until A&A, which had grown into a 269-store chain known as A&A Records and Tapes, went bankrupt in 1991 following a succession of owners and overly aggressive franchising.

"[Yonge Street] does a tremendous amount of business today because the big stores are located there," Sniderman says. "If the big stores were located elsewhere, [they would] do the same business, perhaps more. People come to the stores because of the stores themselves, not because of Yonge Street. At one time, people would come to the stores because they came to Yonge

Street.

Sniderman adds, "If I was starting out today, I wouldn't look at Yonge Street. I'd look at Bloor Street or at Queen Street around Spadina Avenue."

Tower Records & Video president Russ Solomon disagrees. "[The competition] is pretty wild, almost ridiculous, but why shouldn't we jump into the middle of it?" he asks. "Yonge Street is the best place to start in Canada. We got a good deal on the real estate, and the store is well-located. We're not doing bad. It isn't like New York or [London's] Piccadilly, but our store is doing pretty well."

Sniderman says that his Yonge Street business has fallen off in recent years but declines to discuss specifics. "It's hard to give you an estimate because we've expanded the store two or three times, and we didn't have the video and other home-entertainment product until recently. We had to do those things to stay competitive. If we hadn't done that, God knows where we'd be."

Industry sources say Yonge Street's influence actually started to decline in 1979, with the arrival of the Eaton Centre mall, located a couple of hundred yards west of the main drag on the site of the original Eaton store, which opened in 1869. When Tower made its plunge into Canada last year, it was on the southern fringe of the Eaton Centre.

"The main drag is now through the Eaton Centre, whereas once, it used to be on the street," says Sniderman. "There used to be all kinds of shoe stores and clothing stores, and you don't find them now."

Sunrise Records president Malcolm Perlman agrees. "Eaton Centre really sucks up the street traffic, especially when the office people go home at night."

Perlman says that when he purchased the year-old Handleman store opposite the Eaton Centre in 1978, it was important for his newly formed company to have a presence on Yonge Street. Now, with 30 stores in the Sunrise Records chain, he's unsure of the benefits of the location. Sunrise's shift to 336 Yonge St., directly across from Sam the Record Man, was brought about after Sunrise's original landlord sought to raise the rent of the 3,000-square-foot store from \$25 to \$75 per square foot.

"We figured that if we wanted to be on Yonge Street, and if we were going to be confronted by sky-rocketing rents, we'd be better buying our own building," says Perlman. "However, it's not as important to be based on Yonge Street anymore. When we opened, we needed a presence, and suppliers, of course, viewed it with some importance, because a lot of volume gets put through the tills down there."

Describing his Yonge Street outlet as "a break-even situation," Perlman lists the drawbacks of being located in downtown Toronto. "The killer is the high operating costs. Business taxes and realty taxes are extraordinarily high. In order to do the volume, you have to have a high payroll to attend to customers. [Shoplifting] is so high."

But Virgin's Regan sees diversity as the key to success on Yonge Street. "None of [the Yonge Street stores] have the breadth in each product category that we do," Regan says. "We are also more diversified in our product range."

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

After 40 Years, She's Still In Vogue Mary Goffney Spreads The Gospel At Chicago Store

■ BY ED HOGAN

CHICAGO—To some retailers, being next door to a funeral parlor wouldn't be considered a choice location. But in the case of 40-year-old Vogue Records and Variety, it's a definite advantage.

The funeral parlor, Gatling's Chapel, gained worldwide media exposure a few years ago for its drive-through visitation. A closed-circuit TV system allows patrons to view the body without leaving their cars.

Meanwhile, the store, located in Chicago's Fernwood section on the South Side, honors the grand tradition of the neighborhood record shop, where community interaction is of prime importance. A bulletin board just beyond the entrance is heavily posted with notices of various neighborhood events.

Even though the outlet is adjacent to a funeral parlor, its atmosphere is far from dour and morbid. In fact, you would be hard pressed to find a business that's more life-affirming and celebratory.

The interior is well-lighted, with brightly colored posters on the wall. Not afraid to let the world know she's a Christian, Mary Goffney has a simple sign with the name "Jesus" on the front counter.

Originally opened in 1956 by Goffney and her late husband, Paul W. Goffney Jr., the shop was a combination record shop, television/radio repair store, and postal station.

Location has always played a key role in the store's success. "We were located across the street from the Ida B. Wells Homes," Goffney remembers. "Our purpose was to serve the consumer needs of the community."

Back then, the stock was overwhelmingly 78s. "We stocked all



kinds of blues, gospel, and jazz," she says.

A move some years later put the store near a haven of activity—and impulse sales. "We moved to 43rd Street, right under the elevated



Mary Goffney is the proprietor of Vogue Records and Variety, a record shop she opened 40 years ago with her late husband Paul on the South Side of Chicago. (Photo: Ed Hogan)

railway] tracks. Not only was it a good spot because of consumer traffic [but] there were a lot of businesses around us. That's always good, because an area like that attracts people with money. A lot of our sales came from people who bought from us on their way to and from work."

In the early '80s, the store moved to its current location at 101st and Halsted streets. It's part of a con-

crete circle that includes the funeral parlor and Ginger's Florist shop. Customers from Goffney's past locations still make the crosstown trip to buy from her.

The stock has changed over the years. "I saw blues records at their sales peak, back in the late '50s and early '60s," she recalls. "Then gospel began to sell big. Today I sell more urban than anything else. But gospel is starting to sell in large numbers again. I don't sell much rap, though—I think because of my location."

She attributes gospel's vitality to its strong presence in Chicago, including on radio and cable TV. Concerts and gospel musicals also add to sales.

The most popular format at the outlet is the cassette, with the CD a strong second. Because of her long sales attachment with vinyl, one might expect Goffney to be a staunch vinyl lover, yet she says, "I have older vinyl product. It still sells. But once I sell off my inventory, that's it!"

One usual sales device is the soda/snack machines that are just past the entrance of the shop. They register sales from the employees of the funeral parlor and the adjacent floral shop, as well as from the patrons of other businesses located in the building. "[The machines] work as natural icebreakers," Goffney says.

Being so close to a funeral parlor, the record shop stocks sympathy cards. Other accessories include a small sampling of musical instruments, CD/tape cleaners, and blank cassettes. And Goffney still carries out some postal duties, such as selling stamps and notarizing documents.

"My aunt [Goffney] pretty much raised me," says funeral parlor owner Lafayette Gatling. "She gave me my first job at 16, working in the record store." Gatling also credits his aunt with giving him the start-up money for his funeral parlor. The enterprise has grown to the point that construction has begun on another funeral home as well as a multimedia center, a golf course, housing, and a theater.

Gatling also started his own gospel label, Thisit Records, and recording studio, CPR Studios. "When we started construction of this location, we saw how well it was going and said, 'This is it!'"

His main motivation for starting the label was his perception that there were too few outlets for gospel talent. "I've seen great gospel talent sing their whole lives without ever once being able to get a record deal," says Gatling, who is a member of the Christland Singers,

(Continued on page 67)

Mall Developers Consider Entertainment Anchors

■ BY DON JEFFREY

NEW YORK—Shopping-mall developers are increasingly looking at entertainment centers and retailers as possible anchors.

They say that movie theaters, especially the multiplexes that feature up to 30 screens and occupy as much as 80,000 square feet, can be the magnets for a variety of other entertainment retailers and theme restaurants, which increase the frequency of consumer visits and drive overall sales.

And they agree that music retailers that work to make the shopping experience more dramatic and entertaining, such as Virgin, have a better chance of success in the entertainment/shopping centers of the future than do traditional retailers. However, they point out that even small, regional chains can borrow marketing ideas from the Virgins and the Towers and increase their entertainment potential.

The future of entertainment in shopping centers, from the owners' perspective, was discussed at a panel during an entertainment conference in New York sponsored by the mall industry trade organization, the International Council of Shopping Centers. Participating were John Bucksbaum, executive VP of General Growth Properties, owner of 68 regional malls; Deborah Simon, senior VP of Simon Property Group, a real-estate development and management firm that manages and co-owns the largest mall in the U.S., the Mall of America outside Minneapolis; and Lee Wagman, president/CEO of the Hahn Co., which owns or manages 40 regional shopping centers.

"Megaplexes are viable anchors," said Simon. "The film base will drive restaurants, bookstores, and music stores."

Wagman added, "Megaplexes are a new animal. They draw from a broader area. But your expectations are higher when you have a 30-plex. You expect more frequent visits and cross-shopping."

He said that his research has shown that the big theaters "draw enormous numbers of people, but we're not seeing the crossover in hard retail. We're seeing great results cinema-related—in food, gifts, books, and music."

Wagman said that an entertainment concept could serve as a "good alternative anchor" to the traditional department store at a shopping center.

He pointed out that after a department store closed at Horton Plaza in San Diego, it was replaced by a Warner Bros. Studio store, a Planet Hollywood restaurant, a three-level Sam

Goody music store with a cafe, and a multiplex theater.

But the developers were not entirely enthusiastic about stand-alone entertainment shopping centers.

"We've never done a stand-alone," said Bucksbaum. "There is a place for them. Los Angeles is full of examples where they work: Universal City Walk, the Irvine Spectrum . . . But our experience is melding conventional retail with new concepts."

The panelists agreed that the investment costs are huge for entertainment concepts, especially hi-tech ones, such as IMAX theaters.

They said they expected returns on their entertainment investments of as much as 20%, a high rate that reflects the great amount of risk in such ventures.

But they also said that in determining overall returns on investment, they have to take into account the new concepts' ability to drive up sales per square foot at the

more traditional retailers in the malls.

The developers said that entertainment concepts could account for as much as 25%-33% of a mall's total revenue, if one takes into account not only theaters but large music stores, theme restaurants, and such book superstores as Barnes & Noble and Borders Books & Music.

"Deals with entertainment anchors are very rich deals—major capital dollars," said Wagman. "You can get fairly good rents. But typically, it's two to four years free rent."

Bucksbaum predicted that in the future, Disney will replace department stores in malls with huge megastores featuring its products and presentations. Sony, too, could open a chain of stores in malls featuring its entertainment and consumer-electronics products.

The proposed Sony entertainment/retail complex called Yerba Buena—a combination of retailers, restaurants, entertainment venues, and hi-tech attractions in a 300,000-square-foot space in San Francisco—will be closely watched by the mall developers. Simon said one important element in its success will be its mix of restaurants.

In addition to the huge investment required, a problem with an entertainment anchor for a mall is the cyclical nature of the business. Music retailers know that when hits are scarce, traffic is sluggish. The same is true of the movie business. As Simon said, "If the cinema business has a bad year, it's a bad year all around."

Other concerns with entertainment centers are security and parking. Entertainment often attracts a young

(Continued on page 67)



Vogue Records and Variety, located next to a funeral home, sells sympathy cards in addition to cassettes and CDs. (Photo: Ed Hogan)

Wal-Mart Halts 'A Boy Named Goo' Reorders

Warner Bros. Claims Retailer Found Cover Art Objectionable

BY DOUGLAS REECE

LOS ANGELES—Wal-Mart is denying claims by Warner Bros. that the retail giant has pulled the Goo Goo Dolls album "A Boy Named Goo" in response to customer complaints that the album's cover art is objectionable.

According to a statement issued by Warner Bros. June 5, Wal-Mart announced that it will "discontinue sales of 'A Boy Named Goo.'"

Wal-Mart spokeswoman Shauwna Parker acknowledges that there have been a limited number of consumer complaints but says that weak sales are what motivated the retailer to halt reorders of the album.

The cover of the album features a photograph of a young boy whose face is smeared with blackberry juice. The photo, taken of Carl Gellert by his father, Vance, was one of the shots included in the elder Gellert's 1987 book "Carlvision."

According to the label's statement, offended customers mistook the blackberry juice for blood and felt that the photo suggested child abuse.

The Goo Goo activity comes just as Capitol Records is releasing an alternate cover for the Butthole Surfers album "Electricrarryland," in response to select retailer complaints about the original cover, which features a cartoon drawing of a pencil stuck into a bloody ear (The Beat, Billboard, June 22).

Warner Bros. says that Wal-Mart has sold more than 51,000 copies of the Goo Goo Dolls album. The album, which has been on The Billboard 200 for 43 weeks, has sold more than 1 million copies, according to SoundScan.

Goo Goo Dolls vocalist Johnny Rzeznik says, "I resent the idea of someone seeing this as a dirty picture and Wal-Mart making a moral judgement about the art on my album cover after they sold over 50,000 copies of the record."

"If they don't want to be viewed as being hypocritical," he adds, "they should donate those profits to a child-abuse organization or the kids they had working in Honduran sweat shops, which is a real obscenity."



GOO GOO DOLLS

Parker maintains that Wal-Mart is simply responding to a lack of sales. "We had this [album] in our stores for 14 months, and sales are not where they should be," says Parker. "Last week, we sold only around 350 copies, and we have 2,247 stores. Those aren't very good figures."

Parker says miscommunication between a Wal-Mart associate and Warner Bros. resulted in the label believing that Wal-Mart had halted sales of the album, when in fact, the retailer had simply decided not to reorder it.

"There was a misunderstanding, and [Warner Bros.] thought we told them we were pulling this item. We are not pulling this item," Parker says. "It is still available in stores, unless they have run out."

Parker says that the chain may order more copies of the album if sales increase.

"Unfortunately, this has created a lot of chaos, but I have spoken with the buyer, and if there is an upsurge in sales, we will certainly look at reordering the album," she says.

Wal-Mart's decision comes on the heels of an upswing in sales of the album. Sales of "A Boy Named Goo" have more than doubled in the last few weeks, from 6,700 units for the week ending May 19 to 15,000 units for the week ending May 26, according to SoundScan. In the next two weeks, the

album sold 14,000 and 12,000 units, respectively.

Part of this upsurge may be attributed to the band's contribution to the popular "Twister" soundtrack and a recent appearance on the television show "Beverly Hills 90210" (Billboard, June 8).

"A Boy Named Goo" jumped from No. 149 to No. 65 on The Billboard 200 for the week ending June 8, giving it the Pacesetter distinction for biggest percentage sales growth. The album was No. 96 for the week ending June 22.

A Warner Bros. spokesman says, "From our point of view, the album is selling very well; the SoundScan information speaks for itself. Certainly any retailer has the right to stock or not stock whatever they choose."

Rentrak's '96 Losses Partly Due To BlowOut

NEW YORK—Rentrak Corp., the revenue-sharing video rental company, reports big losses in the fourth quarter and fiscal year, mostly resulting from operations that it is planning to sell, including a video store chain.

For the fiscal year ending March 31, the Portland, Ore.-based company reports a net loss of \$32.2 million on revenue of \$113.2 million, compared with a net profit of \$5.1 million on revenue of \$84.5 million the previous year. In the fourth quarter, the company posted a loss of \$28.3 million on \$31.3 million in revenue.

But Rentrak points out that its loss from continuing operations was only \$1.5 million for the year.

Still, the stock market reacted negatively to the news, driving Rentrak's shares down 14% after the results were announced. At press time, they had fallen further to \$4.4375.

Rentrak took charges totaling \$37.5 million in the last fiscal year for the divestiture of two retail concepts, the sports chain Pro Image and the video retailer BlowOut Entertainment.

The company's board of directors approved the spinoff of BlowOut into a public company, in which current Rentrak stockholders would receive shares representing 73.1% of BlowOut and Rentrak would retain a 19.9% stake. Certain minority shareholders will

(Continued on page 67)

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	BOB MARLEY AND THE WAILERS ▲ ELEKTRA 646210/ISLAND (10.98/17.98)	★ ★ No. 1 ★ ★ LEGEND 47 weeks at No. 1	253
2	2	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	260
3	3	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	184
4	4	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	247
5	5	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98)	RAGE AGAINST THE MACHINE	14
6	18	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	247
7	7	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	231
8	8	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	83
9	10	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	267
10	11	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	264
11	6	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	235
12	9	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	12
13	16	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	239
14	14	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	56
15	12	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	30
16	17	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	262
17	15	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	259
18	19	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	249
19	21	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	52
20	13	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	141
21	20	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	256
22	22	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	211
23	26	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	166
24	23	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	256
25	24	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	96
26	25	CAROLE KING ▲ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	79
27	27	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	246
28	30	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
29	31	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	260
30	—	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	1
31	38	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	144
32	42	ENYA ▲ REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	45
33	41	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	110
34	35	SOUNDTRACK ▲ MOTOWN 636062* (7.98/11.98)	THE BIG CHILL	8
35	28	SOUNDTRACK ● FULL MOON/ 60691/EEG (15.98 CD)	HEAVY METAL	2
36	46	SANTANA ▲ COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	46
37	33	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	116
38	45	SHANIA TWAIN ▲ MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	8
39	—	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	19
40	—	THE BEATLES ▲ CAPITOL 97039* (15.98/30.98)	1967-1970	74
41	37	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	61
42	29	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	154
43	48	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	215
44	44	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	28
45	36	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	13
46	—	ERIC CLAPTON ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	7
47	47	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	31
48	—	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	54
49	43	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	215
50	—	ORIGINAL BROADWAY CAST ▲ GEPFEN 24151 (17.98/27.98)	LES MISERABLES	43

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. ■ indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

EXECUTIVE TURNTABLE

DISTRIBUTION. Alliance Entertainment in Coral Springs, Fla., names Patricia Hart McMillan director of corporate communications and Susan Homans director of financial planning and business analysis and promotes David Toole to COO and Peter Blei to CFO of the One Stop Group in Miami. They were, respectively, an editor with Times-Mirror Magazines, senior VP of financial reporting for Intercontinental Bank, CFO, and VP of financial planning and business analysis.

HOME VIDEO. Britt Allcroft Inc. in New York appoints Cindy Bernstein and Jeanne Perry directors. In addition, Bernstein, who retains her duties as head of public affairs, is named head of marketing. Perry retains her post as GM, New York.

John M. Tyson is named senior VP of development for Blockbuster Video in Fort Lauderdale, Fla. He was an attorney.



BERNSTEIN

PERRY

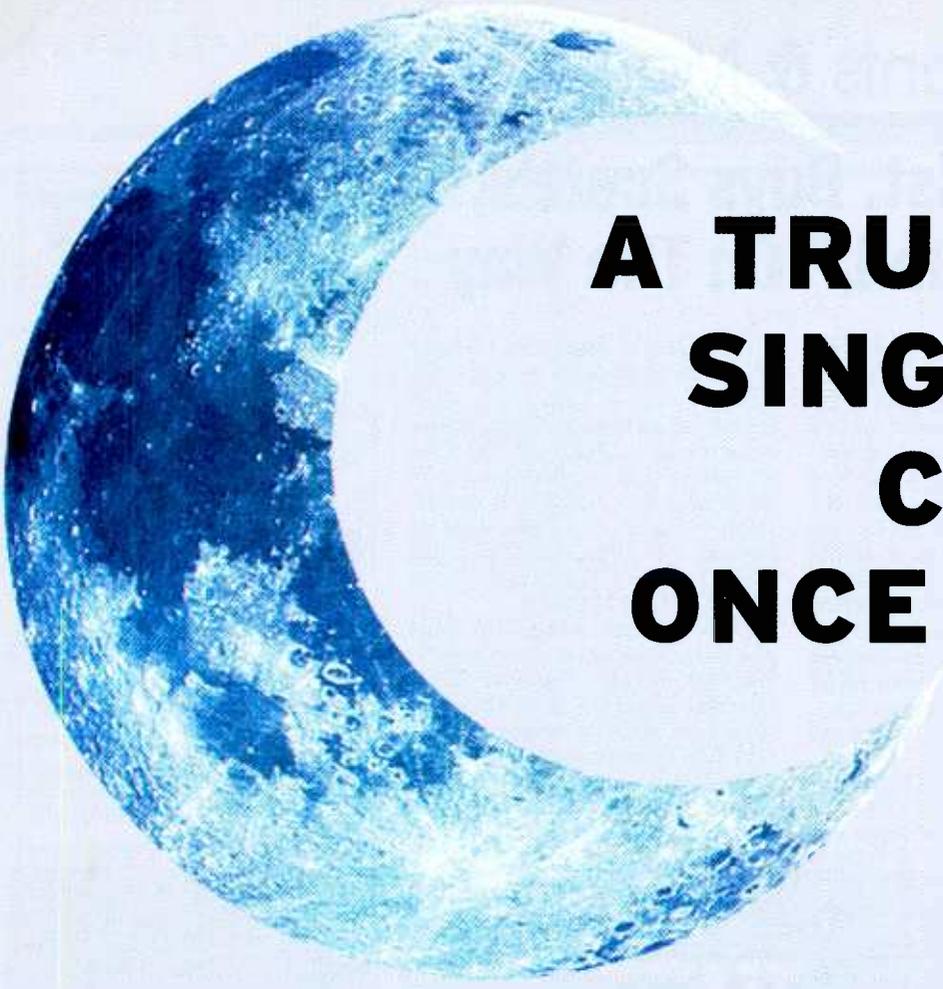
Twentieth Century Fox Home Entertainment in Los Angeles promotes Deborah Mitchell to executive director of marketing. She was marketing director.

ENTER*ACTIVE. Steven Wagner is named VP of program development for HomeAire in New York. He was editor-in-chief of Hachette Filipacchi New Media.

Maria Norman is appointed president of Enteraktion in Pacific Palisades, Calif. She was VP of Arnold Kopelson Productions.

FOR THE RECORD

An article on a Lil' Joe Records/RED Distribution deal (Billboard, June 22) should have stated that RED has reduced the number of labels it distributes, from 51 in 1993 to 24 in 1996, "in order to focus on maximum quality service and growth for its distributed labels," according to the company. Of those 24 labels, 16 are rock and eight are R&B. Also, Relativity Records has not signed H-Town but owns two of the act's catalog titles.



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Jonatha
Brooke



Richard
Page

COMING SOON:

from **Richard Page**,
the new album *Shelter Me*,
builds on his extensive career as a
songwriter, performer and recording artist.

Home Video

MERCHANTS & MARKETING

Vendors Piggyback On Big Titles

Disney's 'Hunchback' Preceded By Other Versions

BY MOIRA McCORMICK

CHICAGO—Long before "The Hunchback Of Notre Dame," Walt Disney Pictures' new animated feature, swings into sell-through, several vendors with releases based on the same Victor Hugo novel will have siphoned some of the studio's high-octane momentum for their own ends.

Piggybacking is the name of the game as it's being played by Sony Wonder, GoodTimes Home Video, United American Video, and Anchor Bay Entertainment. Each released its own animated "Hunchback" in April to capitalize on the name recognition and anticipation created when Disney launched its publicity juggernaut.

Disney itself won't be courting video sales for some time. In all likelihood, its "Hunchback" will not be available on cassette until spring 1997, although the studio is doing a little piggybacking of its own. This month, Buena Vista Home Video began distributing a companion title, "Topsy Turvy: The Hunchback Of Notre Dame Sing Along," at \$12.99 suggested list.

The theatrical "Hunchback" is the latest Disney movie to spur cassette knockoffs. A number of vendors put out their own versions of "Pocahontas" and "Snow White And The Seven Dwarfs." Sony Wonder's "Treasure Island" capitalized on the recent feature film "Muppet Treasure Island," although Sony says its film was in development before the studio was aware of the Muppet movie.

Alternate vendors may share title names and stories, but they differ in marketing and promotion. Sony Wonder is buying television and print ads and even has its own tie-in merchandise line; GoodTimes relies entirely on Disney-generated excitement; UAV offers on-pack giveaways to enhance a different take on the story; and Anchor Bay uses point-of-purchase displays and a major children's promotion to push its version.

Sony Wonder's "The Hunchback Of

Notre Dame," at \$14.95, is the 10th title in its animated, clamshell-packaged line Enchanted Tales, which debuted in June 1994 with "The Jungle King." At the time, Disney's "The Lion King" was mauling the box office.

"We saw an opportunity for low-priced product with good quality animation," says senior VP of marketing Wendy Moss, "and we've spent money on television and print advertising. Plus, we've found sponsors we could tie in with."

Sony Wonder's "Hunchback" is benefiting from a promotional tie-in with Hilton Hotels' Vacation Stations. Inside each box is a \$50 Hilton discount coupon, along with a sweepstakes entry form. The first prize is an expenses-paid trip to Los Angeles for the premiere of "Matilda," Columbia TriStar's family movie. Hilton Vacation Stations activity books for children feature a page designed around the video.

Moss says licensing deals include a book published by HarperCollins, footwear by Footec, watches, and toys. The efforts appear to pay off. Disney-related Enchanted Tales titles are the strongest sellers, with "The Jungle King" in "the six figures," Moss says.

But Sony Wonder isn't deliberately riding on Disney's coattails. "We need to start working on these titles one to two years before they're released," says Moss. "We don't always know what other studios are doing."

Jeff Baker, senior VP of GoodTimes Home Video, doesn't shy away from the connection. In fact, he welcomes Disney's help in promoting GoodTimes' \$12.95 "Hunchback," the latest addition to the GoodTimes Classics Animated Library.

"Our marketing's being done by Disney," Baker deadpans before adding, "Clearly, consumer awareness of 'Hunchback' is going to be pumped up by Disney, and they're going to get the lion's share of the business. Between the

theatrical run, merchandise, and their own video release, they'll generate hundreds of millions of dollars worldwide. All the other companies together will sell a few million, at best."

Why do consumers buy knockoffs of titles like "Hunchback" when it's the Disney version they're waiting for? "Parents whose kids haven't seen the movie may pick it up one day while shopping because of the heightened awareness," Baker speculates.

Sandra Weisenauer, Anchor Bay marketing VP, says it is "strictly a matter of luck" as to whose version they see first.

(Continued on next page)



Banner Headline. Turner Home Entertainment announced its newest label, Turner Classic Movies, in New York last month. Also present was cross-promotional partner Maxell Corp. Holding their banner high, from left, are Tom Karsch, senior VP of Turner Classic Movies; Stuart Snyder, executive VP/GM of THE; Robert Osborne, Turner Classic Movies' on-air host; Richard Pinson, marketing VP of THE; and Peter Brinkman, national marketing manager of Maxell.

VSDA Status Report Masks Conflict; Kid Vid Releases A Never-Ending Story

THE RIGHT STUFF? The Video Software Dealers Assn.'s first industry status report is "very nearly complete," says VSDA spokesman Robert Finlayson. The study is to be presented at VSDA's convention in Los Angeles July 10-13. According to Finlayson, the "industry information initiative" is a compendium of data from various sources. VSDA provides the overview.

Data from the VidTrac service, which has been tracking video rentals since January, will be included. However, trade observers indicate that VidTrac won't get the prominence that had been expected earlier, diluting the impact of the so-called "White Paper." The association is "admitting it's too new" to set the standard for rental activity, says one analyst.

VidTrac needs a full year under its belt to have the proper statistical heft. Lacking that, the White Paper reportedly will place heavy emphasis on the numbers generated by Paul Kagan Associates of Carmel, Calif. While Finlayson touts VidTrac as "the definitive source for the rental side of the business," he agrees that the data isn't projectable.

Kagan, however, cited VidTrac as one of the two reasons for its decision to recast the growth of home video (downplaying rental, boosting sell-through) from 1985 to the present (Picture This, Billboard, May 11). The two revenue streams were nearly equal last year, Kagan reported in the April 16 issue of its Video Investor newsletter, a statistical balance that's in close agreement with the VSDA's published numbers.

Since both sets of data aren't close to how most other analysts see the industry—and those analysts will be included in the White Paper—VSDA must patch together a garment without letting the seams show. If nothing else, it gets high marks for tailoring. "They've done a good job of hiding the conflict," says a trade executive who has seen a draft of the study. In the published version, he predicts, VSDA will limit itself to general comments about the health of home video aimed at the investment community "looking for some reassuring words" before approving, for example, a retail expansion loan. He adds, "That's the right thing to do."

VSDA has been careful to check its conclusions with the studios in an effort to avert conflict, this executive continues. Finlayson says the association "has gotten input where appropriate. I haven't heard any strenuous objections. We think we're right on the nose."

The procedure has been time-consuming and may have prompted VSDA president Jeffrey Eves to postpone discussion of the White Paper during Turner Home Enter-

tainment's retail road show. Eves joined the 13-city Turner Talkback Tour '96 in Nashville to present some of the conclusions; instead, he restricted his remarks to the business environment.

A bigger question is whether anyone cares that VSDA and Kagan disagree with others over the size of rental and sell-through. Obviously, rival analysts do, but "it really is meaningless," one Wall Street analyst responds. "No one has even come up with a valid count of video stores. Anyway, this is a chain business, and the chains are growing

so fast that comp-store numbers don't matter. Why should we be concerned about how the mom-and-pops are doing?"

One chain executive suggests that a smaller rental market would boost Blockbuster's share to a level that might ring alarms at the Justice Department. Blockbuster spokesman Mike Caruso shrugs off the concern: "It depends on what data you're paying attention to. I don't think it's an issue. We just tend to our knitting."

BABY BOOM: It never rains in kid vid, but it pours. Anticipating high birth rates and at least two VCRs in every home with children, HBO Home Video, Simitar, and Cabin Fever Entertainment are three of the newest entrants in the fourth-quarter sweepstakes and beyond.

HBO has picked up programming from pay-TV parent Home Box Office, starting with four episodes of the animated series "The Neverending Story" joined to make a 90-minute feature. President Henry McGee says Warner Home Video sold 2 million copies of the live-action "The Neverending Story" and its sequel.

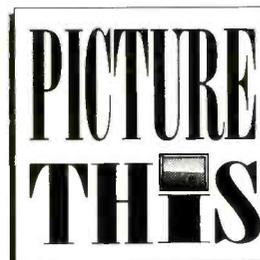
Gillette is tied in with a \$13 rebate, which should attract the all-important grocery accounts, according to marketing VP Cynthia Rhea. The offer effectively lowers the price of the \$14.95 HBO tape to \$1.95.

Simitar, meanwhile, is pitching retailers a Good Housekeeping Kids line, licensed from the Hearst magazine. It begins with "Christopher Crocodile." Good Housekeeping will also acquire family features as part of the deal; the first is "The Last Game." Majority owner and Simitar CEO Mickey Elfenbein, formerly with K-tel, expects to release a combined total of 15 titles by early 1997.

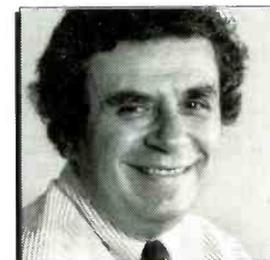
MOVES: Los Angeles-based Bender, Goldman & Helper, home video's biggest PR firm, has promoted Shawna Lynch to senior VP and Jenny Roelle-Rosas to VP. Paramount Home Video has hired Michael Arkin, formerly of Premiere magazine, as senior VP of marketing, replacing Alan Perper, who left last year.



GoodTimes counts on Disney's momentum.



by Seth Goldstein



Sony Wonder is providing TV support.

United American Video, and Anchor Bay Entertainment. Each released its own animated "Hunchback" in April to capitalize on the name recognition and anticipation created when Disney launched its publicity juggernaut.

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Sony Wonder's "The Hunchback Of

Turner Video Promotion Turns Burger King Into Scooby-Snacks

BY EILEEN FITZPATRICK

LOS ANGELES—Although fast-food chains have nixed the idea of selling videotapes in their restaurants, they haven't stopped using family-friendly characters from video series to grab business away from competitors.

The latest example: Burger King will feature Turner Home Entertainment's classic "Scooby-Doo" in a three-week Kid's Meal promotion beginning Aug. 15. A four-tape collection from the series debuts in

stores Aug. 6, priced at \$12.98 each. The tapes include two episodes and a cartoon featuring other Hanna-Barbera characters. A feature-length cassette will be available for \$14.98.

During the promotion, a flier with a coupon for \$5 off any two "Scooby-Doo" videos and one of five action figures will be included in all Kid's Meals. The rebate offer expires Dec. 31.

"Scooby-Doo" signs alerting consumers to the rebate will be placed

(Continued on page 78)

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®	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
				★ ★ NO. 1 ★ ★			
1	2	2		BAD HAIR DAY Scotti Bros. Video BMG Video 5053	Weird Al Yankovic	SF	9.98
2	3	11		THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
3	1	11		RYMAN GOSPEL REUNION Chapel Music Group 4627	Gaither & Friends	LF	29.98
4	4	18		LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
5	6	38		THE WOMAN IN ME ▲ PolyGram Video 8006336605	Shania Twain	LF	9.95
6	7	12		REMOTELY CONTROLLED Word Video 1695	Mark Lowry	LF	21.95
7	9	70		THE COMPLETE BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
8	5	129		OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
9	8	53		PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
10	10	14		UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95
11	11	119		LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
12	13	33		LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
13	12	30		GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
14	17	82		HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
15	15	52		VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
16	27	67		YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
17	NEW ▶			LES MISERABLES: THE 10TH ANNIV. CONCERT VCI Image Entertainment 3465	Royal Philharmonic Orchestra	LF	49.99
18	19	16		R.I.O.T. ◆ Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
19	20	15		REBA: CELEBRATING 20 YEARS MCA Music Video Uni Dist. Corp. 14083	Reba McEntire	LF	19.98
20	16	86		THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
21	18	130		LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
22	23	85		BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
23	22	13		LIVE AT MADISON SQUARE GARDEN Warner Alliance Video 38438	The Brooklyn Tabernacle Choir	LF	19.98
24	32	86		THE 3 TENORS IN CONCERT 1994 ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
25	14	26		GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
26	21	32		CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
27	24	27		VOODOO LOUNGE ● PolyGram Video 8006374833	Rolling Stones	LF	19.95
28	RE-ENTRY			HOLY GROUND Chapel Music Group 46155	Gaither Vocal Band	LF	29.98
29	30	46		REBA LIVE MCA Music Video Uni Dist. Corp. 12743	Reba McEntire	LF	19.98
30	33	34		EL CONCIERTO ● Wea Latina 11639	Luis Miguel	LF	19.98
31	26	83		LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
32	25	36		DESIGN OF A DECADE 1986/1996 ● A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
33	29	76		X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	LF	19.95
34	34	186		THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
35	28	28		VIDEO ARCHIVE PolyGram Video 8006374813	Def Leppard	LF	19.95
36	31	58		THE CREAM OF ERIC CLAPTON ▲ PolyGram Video 440081189	Eric Clapton	LF	14.95
37	RE-ENTRY			THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19.98
38	39	21		JUBILEE: LIVE AT WOLF TRAP Columbia Music Video Sony Music Video 50126	Mary Chapin Carpenter	LF	19.98
39	NEW ▶			PRECIOUS MEMORIES Starsong Video 27004	Gaither & Friends	LF	29.98
40	RE-ENTRY			THE FIRST U.S. VISIT Apple Corps Ltd. MPI Home Video 6218	The Beatles	LF	24.98

○ 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.

VENDORS PIGGYBACK

(Continued from preceding page)

Anchor Bay's "Hunchback," at \$9.99 suggested list, is the second in a series of animated videos commissioned from an Australian animation company. The first, "Pocahontas," was released this winter; the others are "Hansel And Gretel," "Cinderella," "Beauty And The Beast," and "Hercules," which is on Disney's 1997 schedule.

Anchor Bay has developed four point-of-purchase displays for its clamshell-packaged release. The title is also the focal point of "a very large, clamshell children's promotion" that begins shipping this month, according to Weisenauer. The four-sided, walk-around pallet display accommodates more than 200 pieces.

"Prices go up to \$9.99," says Weisenauer, "but most retailers run the pro-



Disney's "Topsy Turvy: The Hunchback Of Notre Dame Sing Along" features songs from "Hunchback," which is new to theaters, and its fall video releases, including "Toy Story."

motion between \$4.99 and \$6.99." Weisenauer expects one side of the display to be devoted to "Hunchback." "The movie may be out, but not the video yet," she adds. "And there's always the price difference: Disney's won't be priced as low as ours, no matter how many rebates they offer."

Hitching a ride on a Disney blockbuster is "definitely opportunistic," Weisenauer says, "but since these titles are classics, they'll stay around awhile."

United American Video president Jerry Pettus Jr. says his company's "Secret Of The Hunchback," released April 28 at \$12.99, features on-pack giveaways, a small poster, and decals. Equally important, he says, is that "it's a full-margin item, so retailing will give it a chance. And customers pay attention to running time and prices. If it's in the right location for foot traffic, people will pick it up."

Pettus claims UAV's approach to the classics draws attention. Entries in the 48-title Family Gold Series use the movie as a starting point but take "creative liberties" with plot, he says. UAV thus did "Young Pocahontas," which Pettus figures sold 600,000 pieces in nine months. "It ran at \$7.99 in a lot of places." He expects "Secret" to sell 800,000 units for \$9.99 "at most retail."

UAV's "different take on the story line," according to Pettus, turns the story's archdeacon into "the good guy, rather than the villain." Like Disney, but not Victor Hugo, Quasimodo lives at the end, "and the secret's in his hunch." This production has four original songs by composer John Campbell.

"We wanted to do unique stories with [differently worded] titles," says Pettus, "rather than the same traditional ones. We think it gives us an edge—kids are going through videos faster these days, and parents are always looking for something new."

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	6	3		CASINO (R)	MCA/Universal Home Video Uni Dist. Corp. 82502	Robert De Niro Joe Pesci
2	12	2		GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
3	4	3		GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
4	1	4		THE AMERICAN PRESIDENT (PG-13)	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening
5	2	11		SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
6	3	5		JUMANJI (PG)	Columbia TriStar Home Video 11743	Robin Williams
7	25	2		LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
8	7	7		THE MONEY TRAIN (R)	Columbia TriStar Home Video 11073	Wesley Snipes Woody Harrelson
9	11	4		POWDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery
10	5	14		BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
11	8	9		TO DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
12	10	7		THE BRIDGES OF MADISON COUNTY (PG-13)	Warner Home Video 13772	Clint Eastwood Meryl Streep
13	NEW ▶			GRUMPY OLD MEN (PG-13)	Warner Home Video 14191	Jack Lemmon Walter Matthau
14	13	5		DEAD PRESIDENTS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5263	Larenz Tate Chris Tucker
15	9	7		WAITING TO EXHALE (R)	FoxVideo 8946	Whitney Houston Angela Bassett
16	14	6		HOW TO MAKE AN AMERICAN QUILT (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82595	Winona Ryder Dermot Mulroney
17	16	3		NICK OF TIME (R)	Paramount Home Video 33041	Johnny Depp Christopher Walken
18	17	8		NOW AND THEN (PG-13)	New Line Home Video Turner Home Entertainment 3371	Christina Ricci Demi Moore
19	15	18		THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
20	19	6		WHITE MAN'S BURDEN (R)	HBO Home Video 91289	John Travolta Harry Belafonte
21	NEW ▶			DUNSTON CHECKS IN (PG)	FoxVideo 8962	Eric Lloyd Jason Alexander
22	18	10		STRANGE DAYS (R)	FoxVideo 893985	Ralph Fiennes Angela Bassett
23	20	16		COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
24	22	11		DEVIL IN A BLUE DRESS (R)	Columbia TriStar Home Video 51343	Denzel Washington Jennifer Beals
25	24	6		TOM AND HUCK (PG)	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro
26	28	9		SMOKE (R)	Miramax Home Entertainment Buena Vista Home Video 6315	William Hurt Harvey Keitel
27	30	7		THE ARISTOCATS (G)	Walt Disney Home Video 0252	Animated
28	21	13		ASSASSINS (R)	Warner Home Video 13987	Sylvester Stallone Antonio Banderas
29	26	10		HOME FOR THE HOLIDAYS (PG-13)	PolyGram Video 8006344711	Holly Hunter Robert Downey, Jr.
30	40	2		WILD BILL (R)	MGM/UA Home Video 905103	Jeff Bridges Ellen Barkin
31	23	13		BABE ○ (G)	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell
32	32	14		THE BROTHERS MCMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
33	27	5		IT TAKES TWO (PG)	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley
34	NEW ▶			DOOM GENERATION (NR)	Vidmark Entertainment 6293	Jonathon Schaech
35	31	8		UNSTRUNG HEROES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5776	Andie MacDowell John Turturro
36	NEW ▶			HEAVY METAL (R)	Columbia TriStar Home Video 74653	Animated
37	33	13		ACE VENTURA: WHEN NATURE CALLS (PG-13)	Warner Home Video 23500	Jim Carrey
38	29	8		THE SCARLET LETTER (R)	Hollywood Pictures Home Video Buena Vista Home Video 5959	Geri Oldman Gary Oldman
39	39	4		A MONTH BY THE LAKE (PG)	Miramax Home Entertainment Buena Vista Home Video 5943	Vanessa Redgrave Edward Fox
40	35	9		VAMPIRE IN BROOKLYN (R)	Paramount Home Video 34759	Eddie Murphy Angela Bassett

◆ 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.

Bond Contest Best Buy's Secret Agent For Sales

BOND TIME: It's not a misprint, and Best Buy isn't planning to sell rental-priced titles.

That was Best Buy video merchandise manager **Joe Pagano's** response to a national ad that ran June 13 offering a free autographed "GoldenEye" script when consumers purchased the title for \$79.99 suggested list.

The video promotion is actually an offshoot of an AT&T contest that will award the BMW Roadster that 007 drives in "GoldenEye." MGM/UA Home Video, which has just released

the title as a rental, is a co-sponsor of the contest.

"The 'GoldenEye' pricing in no way points to us selling rental titles," says Pagano. "Chain-wide, we ordered less than 1,000 units of the title." Pagano explains that the timing of the AT&T contest prompted Best Buy to test selling the movie. "Bond is a great franchise for us, and this is a way to cultivate the collector."

Best Buy is also offering a \$3 rebate with the purchase of two additional Bond catalog titles at any of its 251 stores. Sixteen Bond videos, priced at \$9.99 each, are eligible. Pagano says Best Buy has sold about 100 units of the rental-priced "GoldenEye."

JUST PEACHY: Buena Vista Home Video, continuing to pack the upcoming fourth quarter with sell-through hits, will release "James And The Giant Peach" Oct. 15.

Priced at \$22.99, "James" will feature a consumer offer for a kid-sized, peach-shaped tent, available to buyers of the cassette for \$9.99. Tents ordered before Nov. 15 will be shipped in time for Christmas.

In addition, "James" will include an insert for 20% off nine food items from Harry and David, the Oregon-based catalog house. Harry and

David will highlight its Oregon peach cheesecake in conjunction with the release of "James."

Based on the **Roald Dahl** classic children's book, "James" grossed approximately \$30 million at the box office. It's the latest Buena Vista addition to a fourth-quarter list that includes "Toy Story," "Oliver & Company," and "Muppet Treasure Island."

BUYER UP: Ticketmaster and MasterCard will be giving away a free copy of Orion Home Video's "Bull Durham" with the purchase of

major-league baseball tickets. The only caveat: Consumers must pay with a MasterCard in order to receive the premium. Orion sold 30,000 copies to Ticketmaster for the promotion. In May, Ticketmaster gave away 15,000 units of "Major League" in a similar promotion with MasterCard.

SCHOOL DAYS: The video debut of the syndicated television show "Sweet Valley High" will be supported by a radio sweepstakes airing on the ABC Radio Network. Two videos from the show will be available from Saban Home Entertainment Aug. 20.

In a pre-street-date campaign, the titles and sweepstakes will be featured on "Rick Dees' Weekly Top 40" show for six weeks beginning July 22. "Sweet Valley High" stars twins **Brittany and Cynthia Daniel**, who will appear July 11 at the Video Software Dealers Assn. convention in Los Angeles, which will run July 10-13.

Consumers can enter the contest via Hollywood Online at www.hollywood.com, by mail, or by calling toll-free 888-SWEET96. Entries will be accepted from Aug. 5 to Sept. 1.

One winner will be chosen and awarded a trip for four to Hollywood. (Continued on page 78)



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Top Video Sales

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1	30	2	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
2	1	5	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
3	4	4	MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
4	2	8	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
5	13	2	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
6	3	8	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
7	5	13	BABE ♦	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
8	7	2	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
9	8	6	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
10	6	15	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
11	17	2	DUNSTON CHECKS IN	FoxVideo 8962	Eric Lloyd Jason Alexander	1995	PG	19.98
12	12	16	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
13	10	9	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
14	NEW ▶		CRIMSON TIDE	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman	1995	R	19.99
15	11	5	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
16	9	4	DIE HARD WITH A VENGEANCE	FoxVideo 8858	Bruce Willis Samuel L. Jackson	1995	R	19.98
17	16	12	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99
18	19	5	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
19	14	11	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	14.98
20	26	4	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
21	20	14	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
22	24	7	MST 3000: THE AMAZING COLOSSAL MAN	Rhino Home Video 72266-3	Joel Hodgson Glenn Langan	1996	NR	19.95
23	31	51	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
24	29	4	PHANTOM 2040: THE GHOST WHO WALKS	Family Home Entertainment Live Home Video 27647	Animated	1996	NR	14.98
25	37	16	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
26	21	6	WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman	1995	PG	19.99
27	15	6	TOM AND HUCK	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro	1995	PG	19.99
28	RE-ENTRY		RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
29	NEW ▶		THE NET	Columbia TriStar Home Video 11613	Sandra Bullock	1995	PG-13	19.95
30	28	2	TOMMY BOY	Paramount Home Video 33131	Chris Farley David Spade	1995	PG-13	14.95
31	23	3	DIE HARD TRILOGY	FoxVideo 8945	Bruce Willis	1996	R	44.98
32	34	16	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
33	NEW ▶		THE LIVING DAYLIGHTS	MGM/UA Home Video Warner Home Video 202529	Timothy Dalton Maryam d' Abo	1987	PG	14.95
34	36	29	APOLLO 13 ♦	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	22.98
35	39	13	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	Various Artists	1996	NR	14.98
36	18	11	THE X FILES: FALLEN ANGEL/EVE	FoxVideo 8937	David Duchovny Gillian Anderson	1993	NR	14.98
37	27	4	FRIDAY	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker	1995	R	19.98
38	22	11	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	14.98
39	25	3	LICENCE TO KILL	MGM/UA Home Video Warner Home Video 204741	Timothy Dalton Carey Lowell	1989	PG-13	14.95
40	35	12	THE EXCITING ESCAPADES OF MR. BEAN	PolyGram Video 8006367713	Rowan Atkinson	1996	NR	19.95

● 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.



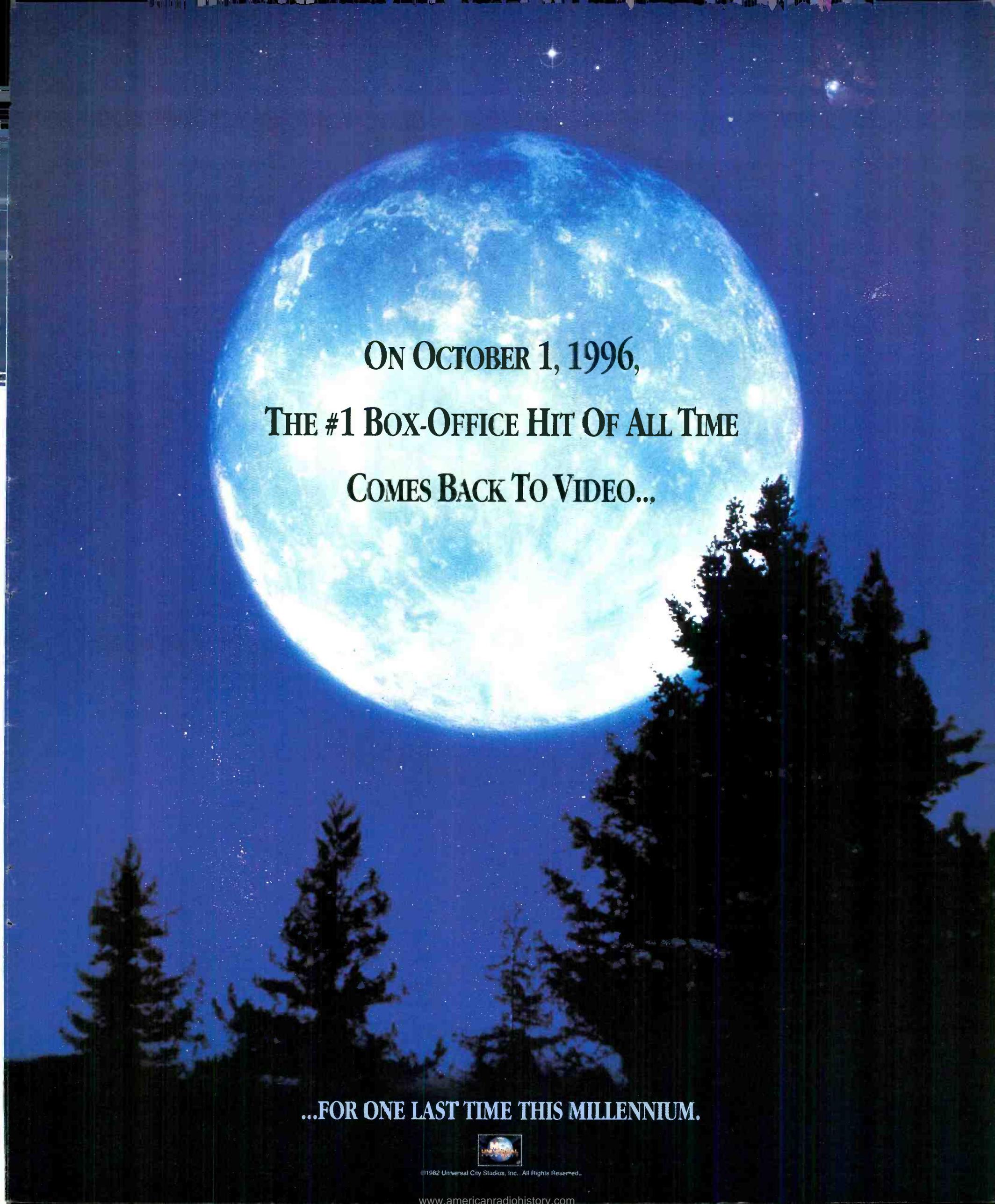
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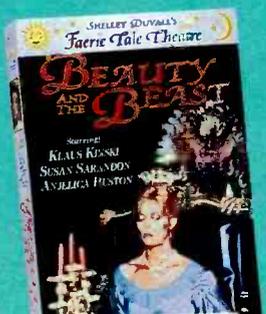
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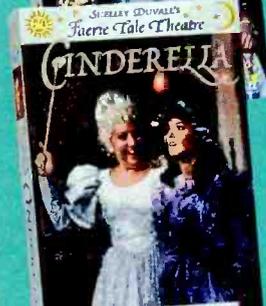
— The New York Times

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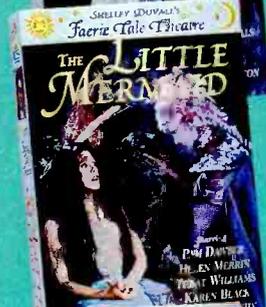
— US Magazine



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SUSAN SARANDON
ANJELICA HUSTON
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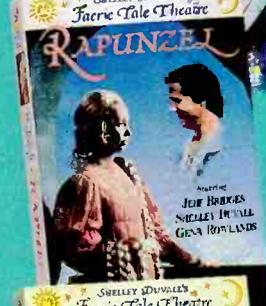
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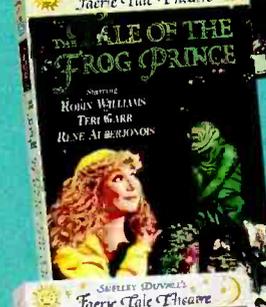
PAM DAWBER
HELEN MIRREN
TREAT WILLIAMS
KAREN BLACK
BRIAN DENNEHY
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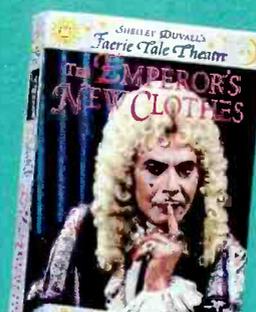


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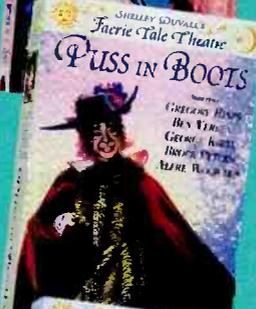
RICKY SCHRODER
JOAN COLLINS
PAUL DOOLEY
CAT. #: CF 169



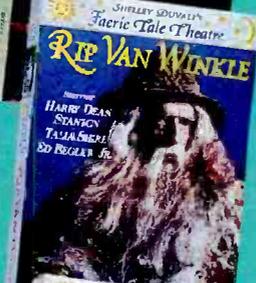
DENNIS CHRISTOPHER
ELLIOTT GOULD
JEAN STAPLETON
CAT. #: CF 170



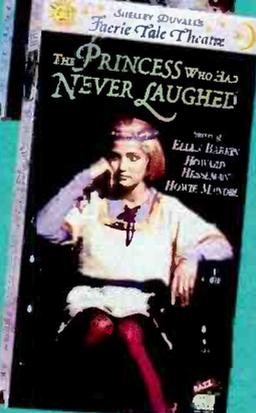
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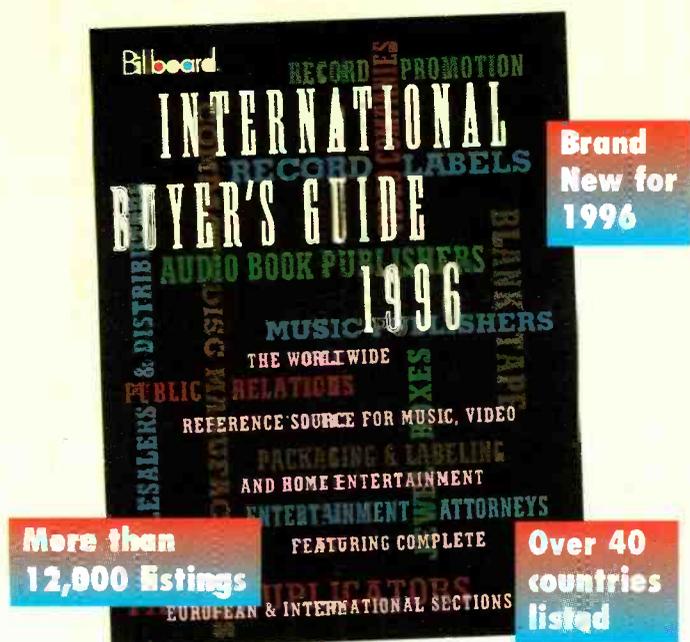


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Home Video

MERCHANTS & MARKETING

The Rebirth Of Baby-Footage Videos: Sony Wonder Adds Pop And Rock Hits



by Moira McCormick

In addition to an extensive print advertising campaign, which will target consumer parenting publications, Sony Wonder is offering the aforementioned in-pack coupon book, which has total savings of

more than \$95. Participants include Gerber, Polaroid, Children's Book-of-the-Month Club, Kinder-Care, and Safety 1st. "We'll also be direct marketing the line through television," notes Moss.

She observes that not only babies and toddlers but older kids who love them will find the series appealing. And Mancuso-Winding adds that even childless couples for whom she has screened the videos find them "irresistible." Says Moss, "You can't watch these and not say 'awww.'"

(Continued on next page)

FOLLOW THE BOUNCING BABY: As one of the first major manufacturers to jump on the baby bandwagon, Sony Wonder will release its new home video line, Baby It's You, July 23 (order cutoff July 3). Three 30-minute, \$9.98 titles featuring infants and toddlers in action will be delivered with the help of a major marketing campaign, including an in-pack coupon geared toward families.

The trendlet of tot-targeted video, which consists of little more than carded shots of babies doing what they do, began with independent producers such as MVP Home Entertainment and its "Babymugs" title. Warner Home Video released its own line, Babies At Play, last year; unlike "Babymugs," which is a series of close-ups set to music, the Warner releases showed tots interacting with the world.

Now comes Sony Wonder, whose series continues the trend of programming for the youngest demographic. And the targeting works: Parents of very young children know that kids under the age of 1 are captivated by watching their peers on TV.

Senior VP of creative **Becky Mancuso-Winding** acknowledges that Sony Wonder is a follower but says, "We're doing it with our own unique slant. We centered the series around known pop and rock hits—music that parents would have an established connection with that would also appeal to the diaper-and-training-pants group."

The installment called "Giggles & Gurgles" contains such songs as "Diamonds Are A Girl's Best Friend," "Please Mr. Postman," "Yellow Submarine," "Last Train To Clarksville," and "We Built This City," with the on-screen tots engaged in activities thematically linked to the song titles. Another program, the cleverly named "Dirty Diaper Dancing," focuses on babies bopping around to such tunes as "Footloose," "Rock Around The Clock," "The Loco-Motion," and "Shake Your Booty."

Mancuso-Winding and senior VP of marketing **Wendy Moss** are particularly excited about the third installment, "Multiple Madness," which stars twins and triplets exclusively. "It's unique—there's no one out there with this type of product," says Moss. The songs all contain the numbers two or three, such as "Just The Two Of Us," "Knock Three Times," and "1-2-3." Mancuso-Winding notes that the triplet daughters of Sony Wonder development and production VP **Jeff Holder** appear in the video, as do her own twin nieces. In fact, virtually all of the onscreen babies are offspring of Sony Wonder staffers and their friends and relations.

Moss says Sony Wonder is taking advantage of special niche marketing opportunities with "Multiple Madness." For example, the video has its premiere at the June 21-Sunday (23) convention for the Triplet Connection of America, held in Monterey, Calif.

Billboard®

FOR WEEK ENDING JUNE 29, 1996

Top Kid Video™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Label, Distributing Label, Catalog Number		
			*** No. 1 ***			
1	1	8	THE ARISTOCATS	Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
2	3	12	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video/Buena Vista Home Video 7074	1977	26.99
3	4	14	POCAHONTAS	Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
4	2	10	BALTO	MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
5	5	16	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER	Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
6	6	44	SCHOOLHOUSE ROCK: GRAMMAR ROCK	ABC Video/Paramount Home Video 47021	1995	12.95
7	8	16	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION	Dualstar Video/WarnerVision Entertainment 53321-3	1996	12.95
8	14	2	PHANTOM 2040: THE GHOST WHO WALKS	Family Home Entertainment/Live Home Video 27647	1996	14.98
9	7	12	GOOSEBUMPS: THE HAUNTED MASK	FoxVideo 9540	1996	14.98
10	9	24	THE LAND BEFORE TIME III ◊	MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
11	10	200	CINDERELLA	Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
12	11	68	THE LION KING	Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
13	13	180	THE LAND BEFORE TIME	MCA/Universal Home Video/Uni Dist. Corp. 80864	1988	19.98
14	15	6	KIDS FOR CHARACTER	Lyric Studios 602100	1996	14.99
15	20	32	SCHOOLHOUSE ROCK: SCIENCE ROCK	ABC Video/Paramount Home Video 47024	1995	12.95
16	24	8	BARNEY'S TALENT SHOW	Barney Home Video/The Lyons Group 2010	1996	14.95
17	12	8	WALLACE AND GROMIT: THE WRONG TROUSERS	BBC Video/FoxVideo 8250	1995	9.98
18	17	20	WALLACE AND GROMIT: A GRAND DAY OUT	BBC Video/FoxVideo 8287	1995	9.98
19	19	2	BARNEY'S FUN AND GAMES	Barney Home Video/The Lyons Group 02011	1996	14.95
20	18	6	BEAVIS & BUTT-HEAD: FEEL OUR PAIN	MTV Music Television/Sony Music Video 49814	1996	14.98
21	RE-ENTRY		MARY-KATE & ASHLEY'S SLEEPOVER PARTY	Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
22	22	6	HIGHLANDER: THE ADVENTURE BEGINS	Family Home Entertainment/Live Home Video 27623	1996	14.98
23	21	453	DUMBO ♦	Walt Disney Home Video/Buena Vista Home Video 24	1941	24.99
24	RE-ENTRY		SCHOOLHOUSE ROCK: MULTIPLICATION ROCK	ABC Video/Paramount Home Video 47023	1995	12.95
25	23	10	PETER AND THE WOLF	BMG Video 28080-3	1995	14.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

CHILD'S PLAY

(Continued from preceding page)

MAKE A WISHBONE: The wonderful Wishbone series, first seen as a PBS program and released by PolyGram Video, will team with fast-food chain Wendy's International for a back-to-school promotion, set to run Sept. 9-Oct. 20. It involves the entire series and six premium items.

Lyrick Studios, which produces the series, is chipping in two new entries, "Bone Of Arc" and "Frankenbone," based on Mark Twain's retelling of the legend of Joan of Arc and Mary Shelley's "Frankenstein." The two-episode release is due Aug. 20.

PolyGram, meanwhile, is busy introducing two titles in its series the Busy World Of Richard Scarry: "Summer Picnic" and "The Best Babysitter Ever," each \$9.95. Due July 30 are a pair of releases in the Bananas In Pajamas series, based on the live-action, Australian-made preschool TV show. They are "Pink Spots" and "Show Business," each \$12.95. The cassettes include a free coloring tablet.

KIDBITS: Aforementioned Lyrick Studios of Allen, Texas, also produces preschool superstar Barney, whose creator and executive producer Sheryl Leach is being honored by B'nai B'rith Tuesday (25) at the New York Hilton. A new Barney title, "Barney's 1-2-3-4 Seasons" features new cast members and plenty of tunes... New from GoodTimes Home Video is "Beethoven, The Animated Series," based on the frisky Saint Bernard from Ivan Reitman's "Beethoven" movies. Three cassettes featuring three installments apiece retail for \$9.99 each. They are "Cat Fight," "Mr. Huggs Wild Ride," and "The Pound," and they include live-action theatrical trailers from "Beethoven's 2nd."

Unapix Consumer Products will offer nine Smithsonian World titles at the Video Software Dealers Assn. in Los Angeles July 10-13, completing the company's 12-part Smithsonian World library. The new releases will street Sept. 17 (pre-order Aug. 20) for \$19.98 each and include such titles as "The Quantum Universe," "Web Of Life," and "Gender—The Enduring Paradox"... Sony Classical has added another splendid entry in its series the Composers' Specials. "Strauss: The King Of 3/4 Time" and its companion audio release streeted May 28; the program premiered on HBO June 3. The remaining programs in the series, "Rossini's Ghost" and "Handel's Last Chance," will be released in September and December, respectively.

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MULTIPLICATION ROCK: Cat #47023, UPC: 7-60894-7023-3-5, ISBN: 1-56949-214-X
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SHELF TALK

(Continued from page 72)

Calif., to visit the "Sweet Valley High" set. Prizes also include a makeover, a screen test, and a walk-on role in an upcoming episode.

Priced at \$59.95 each, the cassettes launch sell-through specialist Saban into the rental market with a two-for-one discount with multiple-unit orders. Saban director of marketing Sharon Gittles says "Sweet Valley High" lacks a sell-through demographic. "The target audience is teen girls," says Gittles, "and teens rent, they don't buy."

FREE STORYTIME: Lightyear Entertainment has nabbed Toshiba Electronics for a summer giveaway offer. From July through September, consumers who purchase Toshiba's TV/VCR combo player and mail in the

appropriate coupon can receive free titles from Lightyear's Stories To Remember line.

A total of eight releases will be offered, with four aimed at toddlers and four for kids aged 4 to 12. The latter titles are available in Spanish versions. Titles for younger viewers include "Morningtime!" and "Bedtime," read by Judy Collins; "Rhymin' Time!," read by Phylicia Rashad; and "Storytime!," read by Arlo Guthrie.

Included in the package for older children are "Pegasus," read by Mia Farrow; "The Snow Queen," read by Sigourney Weaver; "Noah's Ark," read by James Earl Jones; and "Merlin & The Dragons," read by Kevin Kline.

TURNER VIDEO PROMOTION TURNS BURGER KING INTO SCOOPY-SNACKS

(Continued from page 70)

in more than 7,500 Burger King restaurants. "We estimate that more than 30 million Kid's Meals will be sold during the promotional period," says Turner marketing manager Tracey Beeker, "and that's a staggering amount of consumer impressions."

In addition, Burger King will mention the "Scooby-Doo" rebate offer in its Kid's Club newsletter and Kid's Magazine, distributed to more than 10 million households with children. And Burger King is backing the entire promotion with television advertising, although video availability will not be tagged on the spots.

Beeker says Burger King approached sister company Hanna-Barbera with the plan. Turner had originally scheduled "Scooby-Doo" for a later release but

moved the date up to match Burger King's schedule.

"To be able to tie in these videos with a large corporate sponsor reiterates their value as a premium brand," Beeker notes.

The "Scooby-Doo" series is part of Turner's Cartoon Network Video label, which was launched in March with "Johnny Quest." Beeker describes Cartoon Network Video as a "baby brand" that could mature in the minds of other tie-in partners, thanks to Burger King.

Following Burger King's summer activities, Cartoon Network Video titles will be featured in a Halloween promotion with Lifetouch Portrait Studios and Maxell Corp. of America. Four titles are featured: "Scooby-Doo: A Halloween Hassle At Dracula's Castle," "Scooby-

Doo: The Headless Horseman Of Halloween," "Flintstones: A Haunted House Is Not A Home" (all \$12.98), and Ray Bradbury's "The Halloween Tree" (\$14.98).

Maxell is offering a \$5 rebate when consumers purchase any Cartoon Network Video title and selected products. Beginning Sept. 10, Lifetouch will give away an 8-by-10-inch portrait with the purchase of one \$9.98 title from a selection including the featured Cartoon Network videos; three Dr. Seuss adaptations; three Casper titles; "The Return Of The Borrowers," which streets Sept. 10 at \$14.98; and a repackaged "The Borrowers," also at \$14.98.

Package stickers will notify consumers of the Maxell and Lifetouch offers, according to Beeker.

Billboard®

FOR WEEK ENDING JUNE 29, 1996

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★								
1	1	3	GOLDENEYE	MGM/UA Home Video Warner Home Video 105493	Pierce Brosnan	1995	PG-13	44.98
2	16	3	CASINO	MCA/Universal Home Video Uni Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	44.98
3	15	3	GET SHORTY	MGM/UA Home Video Warner Home Video 105493	John Travolta Gene Hackman	1995	R	34.98
4	NEW ▶		LEAVING LAS VEGAS	MGM/UA Home Video Warner Home Video 105524	Nicolas Cage Elisabeth Shue	1995	R	34.98
5	2	13	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
6	3	11	SEVEN	New Line Home Video Image Entertainment 3364	Brad Pitt Morgan Freeman	1995	R	49.99
7	17	3	THE AMERICAN PRESIDENT	Columbia TriStar Home Video 80176	Michael Douglas Annette Bening	1995	PG-13	34.95
8	6	3	STRANGE DAYS	FoxVideo Image Entertainment 0893985	Ralph Fiennes Angela Bassett	1995	R	49.98
9	4	7	THE ARISTOCATS	Walt Disney Home Video Image Entertainment 7561	Animated	1970	G	29.99
10	NEW ▶		THE MONEY TRAIN	Columbia TriStar Home Video 11076	Wesley Snipes Woody Harrelson	1995	R	34.95
11	NEW ▶		GRUMPIER OLD MEN	Warner Home Video 14191	Jack Lemmon Walter Matthau	1995	PG-13	34.98
12	5	7	THE BRIDGES OF MADISON COUNTY	Warner Home Video 13772	Clint Eastwood Meryl Streep	1995	PG-13	39.98
13	7	7	WAITING TO EXHALE	FoxVideo Image Entertainment 0894685	Whitney Houston Angela Bassett	1995	R	39.98
14	12	19	AMADEUS	Pioneer Special Edition Pioneer Entertainment (USA) L.P. 158	Tom Hulce F. Murray Abraham	1984	PG	69.98
15	21	3	NICK OF TIME	Paramount Home Video Pioneer Entertainment (USA) L.P. 33401	Johnny Depp Christopher Walken	1995	R	39.98
16	13	13	THE USUAL SUSPECTS	PolyGram Video Image Entertainment 8006302271	Stephen Baldwin Gabriel Byrne	1995	R	39.95
17	9	7	CUTTHROAT ISLAND	Live Home Video Pioneer Entertainment (USA) L.P. 60228	Geena Davis Matthew Modine	1995	PG-13	44.98
18	NEW ▶		LES MISERABLES	Warner Home Video 14141	Jean-Paul Belmondo	1995	R	39.98
19	8	5	DEVIL IN A BLUE DRESS	Columbia TriStar Home Video 51347	Denzel Washington Jennifer Beals	1995	R	34.98
20	10	7	TO DIE FOR	Columbia TriStar Home Video 73436	Nicole Kidman Matt Dillon	1995	R	34.95
21	22	21	DIE HARD WITH A VENGEANCE	FoxVideo Image Entertainment 8858-85	Bruce Willis Samuel L. Jackson	1995	R	49.98
22	NEW ▶		JUMANJI	Columbia TriStar Home Video 11746	Robin Williams	1995	PG	39.95
23	NEW ▶		1941	MCA/Universal Home Video Uni Dist. Corp. 42343	Dan Aykroyd John Belushi	1979	PG	129.98
24	18	11	DESPERADO	Columbia TriStar Home Video 11656	Antonio Banderas	1995	R	39.95
25	NEW ▶		WILD BILL	MGM/UA Home Video Warner Home Video 105103	Jeff Bridges Ellen Barkin	1995	R	34.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Billboard®

BIG EIGHT

ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$95
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$145
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$55
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$55
- 6. NEW! The Power Book March 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75.
- 2 BOOK BUY:** The Power Book March Edition AND The Power Book September 1996 Edition—\$119 (order Sept. edition now & save more than 20%—mails in Sept. '96)
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$60
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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

▶ TOTO

Tambu
 PRODUCER: Elliot Scheiner, Toto
Legacy 64957
 In its first full-length project since the death of drummer Jeff Porcaro, the enduring Toto serves up an organic sound that sidesteps the grandiose, silky strings of past hits like "I Won't Hold You Back" but keeps the band's hook-heavy, jazz-tempered pop intact. First single "I Will Remember," featuring the familiar vocals of full-time lead Steve Lukather, is a spectacular ballad ripe for AC. For better or worse, much of the material here is reminiscent of "Toto IV." Accordingly, "Tambu" may not win over a new generation of fans, but songs "If You Belong To Me," "The Road Goes On," and "Just Can't Get To You" are effective reminders of a time when making music for the masses was an honorable ambition.

ALLEN TOUSSAINT

Connected
 PRODUCERS: Allen Toussaint & Clarence "Reginald" Toussaint
Nyno 9601
 Crescent City native son Allen Toussaint delivers a tasty collection of new tunes that feature his ample piano playing, singing, and songwriting talents. From the celebratory, Stevie Wonder-inspired "We're All Connected" to the African-tinged "Ahya" and "Aign Nyee," from the suggestive "Do The Do" to the mod-blues caper "Computer Lady" and infectious instrumental "Funky Bars," the album sparkles with joy and showcases a legendary artist whose musicality remains vital. Contact: 212-245-5010

EVA HAZE

State Of Freak
 PRODUCER: John C. Wood
Drill 30815
 New York-area trio led by fiery singer/songwriter/guitarist Eva Hars comes across with a combination of punk fury, melodic intensity, and lo-fi grunginess. Hars' fine playing and in-your-face vocal style is supplanted by the skintight rhythm section of bassist Rich Liegey and drummer Rob Pfeiffer. They excel on such tunes as "State Of Freak," "Femme Fatale," "Limbo," and the acoustic, psychedelic "Too Numb To Feel." Contact: DrillRec@aol.com.

ORIGINAL BROADWAY CAST

Swinging On A Star
 PRODUCER: Thomas Z. Shepard
After 9/Touchwood 1004
 Though its Broadway run was brief, it's a joy to have "Swinging On A Star" available as a cast album, for it surveys the remarkably fertile songwriting career of (mostly) lyricist Johnny Burke. In a particularly fortuitous teaming with Jimmy Van Heusen in the '40s, Burke and his catalog took off with such film musical gems as the title song, "Imagination," "Moonlight Becomes You," "It Could Happen To You," "But Beautiful," and "Road To Morocco." Burke came to the collaboration with

SPOTLIGHT



PATTI SMITH
Gone Again
 PRODUCERS: Malcolm Burn and Lenny Kaye
Arista 18747
 Godmother of punk Patti Smith reappears in the musical arena with an album that bares the many wounds she has endured in the last few years, what with the losses of her husband, her brother, and other loved ones. Despite the dirgelike quality of much of its material, the album is streaked with life-loving optimism and musical brilliance. Highlights include the foot-stomping title track; the minimalist "About A Boy," an ode to Kurt Cobain; unfettered rocker "Summer Cannibals"; the folkish "Dead To The World" and "Ravens"; a searing cover of Bob Dylan's "Wicked Messenger"; and "Farewell Reel," a touching elegy to Smith's late husband, rock icon Fred "Sonic" Smith. Like Lou Reed's "Magic And Loss," "Gone Again" is a deeply personal and cleansing work. And like the best artwork in any medium, it speaks eloquently of life's struggles and joys.

such previous hits as "Pennies From Heaven" and "What's New." The presentation of more than two dozen songs by the young cast gives them their due. Contact: 212-977-7800.

SPOTLIGHT



BECK!
Odelay
 PRODUCERS: Beck Hansen and the Dust Brothers
DGC 24823
 The enigmatic Beck didn't need to add an exclamation point to his name to get anyone's attention. Still riding the success of his left-field breakthrough hit, "Loser," the multifaceted singer/songwriter has assembled a pop-art pastiche that makes use of virtually every musical building block in existence. Exemplary of the album's scope, the song "Hotwax" combines industrial buzzsaw sounds, a hip-hop beat, mariachi accordions, vinyl scratching, and Beck's broken Spanish. In other tunes, like on lead single "Where It's At" and similarly styled "High 5 (Rock The Catskills)," he takes a more straightforward tack, floating stream-of-consciousness raps over sampled beats. Elsewhere, Beck explores grungy rock ("Minus"), romantic melodicism ("Lord Only Knows"), and funk ("Sissyneck")—all to great effect. A work that reveals an obsession with offbeat sounds and a singular talent for weaving them into a musically compelling whole.

NEW 1996 RECORDING

I Do! I Do!
 PRODUCER: Bruce Kimmel
Varese Sarabande 5730
 How intimate can a Broadway musical

SPOTLIGHT



RYUICHI SAKAMOTO
1996
 PRODUCER: Ryuichi Sakamoto
Milan 35759
 Paring down to essentials often reveals the essence within, and that is especially true here as composer/key-boardist Ryuichi Sakamoto recasts themes from his film scores and solo albums as finely wrought chamber music. The result is Sakamoto's greatest work, an intimate affair in which the translucent trio arrangements allow his superior writing gifts to shine gloriously. Indelible melodies and impressionistic Francophone harmonies abound, particularly on the moving, Oscar-winning theme to "The Last Emperor" and on "Merry Christmas, Mr. Lawrence," "The Sheltering Sky," and "High Heels." The demonstrative writing for strings and piano on the tragically romantic "Wuthering Heights" and such post-minimalist pieces as "Rain" and "Bibo No Aozora" show off Sakamoto's expressive range. Here's to Sakamoto recording an entire album of new material in this sublime fashion.

be? Well, the entire cast of the recent off-Broadway revival of the 1966 musical by Tom Jones and Harvey Schmidt consists of the married couple; in this case, David Garrison and Karen Ziemba. The big winner from the show was "My Cup Runneth Over," while the other songs, relating trials and gentle tribulations of a marriage that has lasted 50 years, are appealing, although inevitable in their themes. The competition is the Mary Martin-Robert Preston-starring original cast album on RCA Victor. Show music buffs, however, will be rewarded with this take on the show.

RAP

▶ HEATHER B

Takin Mine
 PRODUCER: Kenny Parker
EMI 38383
 On her debut, self-described "bullet-proof lyricist" who was introduced to the public on the first season of MTV's "Real World" displays street-wise rhyme skills over booming, B-boy beats with minimalist melodies. Unlike now-school rap mummies, such as Junior M.A.F.I.A.'s Little Kim or Foxy Brown, Heather B eschews materialism and stresses the basics. As she says, "It's more to it than a Lex and a duplex/ Don't sell sex although sex sells/I got more respect."

VITAL REISSUES®

VARIOUS ARTISTS

The Art Of Conducting
 PRODUCERS: John Patrick & Stephen Wright
EMI Classics 65915
 This head-spinning, seven-CD boxed set surveys the work of 16 of this century's most eminent conductors: Nikisch, Weingartner, Richard Strauss, Toscanini, Furtwängler, Busch, Bruno Walter, Reiner, Koussevitzky, Beecham, Barbirolli, Szell, Otto Klemperer, Karajan, Leopold Stokowski, and Leonard Bernstein. The performances on the first six discs range from Arthur Nikisch, the model for modern maestros, leading the London Symphony Orchestra in Weber's "Oberon" overture to perhaps the last giant, Bernstein, helming the Orchestre National De France in Berlioz's "Harold En Italie" in 1976. The bonus seventh disc contains comparison recordings of the first movement of Beethoven's Symphony No. 5 as led by Nikisch, Furtwängler, Klem-

perer, and Karajan, as well as rehearsal sequences from Beecham, Furtwängler, and Barbirolli. Musical highlights include Mahler's Adagietto from his Symphony No. 5 as conducted by Walter, Beethoven's Symphony No. 7 led by Klemperer, and Stokowski's reading of his own transcription of Bach's Toccata and Fugue in D Minor. The documentation is expert but a trifle thin, and the sound quality from the vintage acoustic recordings and 78s on the early material is inherently wobbly. Quibbles aside, the package is admirably complete and sonically inviting. The set was inspired by a fascinating two-hour BBC/IMG Artists program from 1994 titled "The Art Of Conducting," which is available on video and laserdisc from Teldec Classics (4509-95038). Taken together, the boxed set and video provide novices and aficionados with an educational, entertaining glimpse into an elusive and possibly evaporating art.

▶ SHYHEIM

The Lost Generation
 PRODUCERS: Various
Noo Trybe/Virgin 41583
 Follow-up to youngblood rapper's critically hailed debut album, "AKA The Rugged Child," contains experiential rhymes that display adult wisdom as well as joy, pain, and the drama in the middle. The musical beds he lies on are varied and, like a cross-country party train, the album should attract fans on both the East and West Coasts as it boom-booms by.

COUNTRY

▶ MARTY STUART

Honky Tonkin's What I Do Best
 PRODUCERS: Tony Brown & Justin Niebank
MCA 11429
 Sometimes you wonder if it's a blessing or a curse for Marty Stuart that he's a master of country music styles from bluegrass to boogie. Perhaps the title cut here solves the puzzle for him, for it is a blistering bit of git-along on which honky tonk master Travis Tritt adds his considerable talents. Otherwise, the album ably skitters across many styles: talking country blues, tender ballads, open tuning, twangy guitar, echo chamber vocals, and more or less straight country. There's even an interview with bluegrass great Jimmy Martin, who introduces his country music coon dogs (he names them after the country stars they sound like).

JAZZ

★ ALPHONSE MOUZON

The Night Is Still Young
 PRODUCER: Alphonse Mouzon
Tenacious 9211
 Drummer Alphonse Mouzon has long been recognized for his hard-hitting '70s collaborations with McCoy Tyner and such fusion trailblazers as Weather Report and Larry Coryell. Mouzon's new album follows similarly divergent tracks: Some tracks adhere to the traditional jazz quartet form, while others are in an electronic, multitracked, contemporary mode. Accompanied by such top players as Ernie Watts, Gerald Albright, Ralph Moore, Eric Marienthal, and Sal Marquez, this set, arranged and composed by Mouzon, is highlighted by the gracefully poignant, midtempo "A Promise Kept"; the beatific, bouncy "A Waltz For Emma"; the sharp, funky title track; the Latinesque "Undulation"; the world music-inflected "Africa"; and the modal-styled "Protocol," which is propelled by Mouzon's seething rolls.

★ EITHER/ORCHESTRA

Across The Omniverse
 PRODUCER: Russ Gershon
Accurate 3272
 A 10-year treasury of this Boston-based alternative big band, "Across The Omniverse" tells its tale in the form of unreleased tracks from the sessions that produced the Either/Orchestra's five great previous albums. But rather than compiling castoffs, this two-CD set consists of the group's typically thrilling charts and hip juxtapositions of classic jazz, cool pop, and forward-looking original tunes. Distributed by Rounder/DNA.

(Continued on page 81)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES EDITED BY LARRY FLICK

POP

► **HOOTIE AND THE BLOWFISH** *Tucker's Town* (3:46)

PRODUCER: Don Gehman

WRITERS: M. Bryan, D. Felber, D. Rucker, J. Sonefeld

PUBLISHERS: Monica's Reluctance to Lob/EMI-April, ASCAP

Atlantic 6785 (cassette single)

Atlantic is wisely wasting no time in getting out the second single from Hootie's fine "Fairweather Johnson" collection. The pace of this pop-soaked rocker is decidedly lazy, allowing Darius Rucker the freedom to fully flex his barrel-chested wail. He cuts loose with palpable soul amid the band's signature harmonies and ringing guitars. Reliably, the hook is a killer and instantly memorable. This will effortlessly carry the band into the fall and throughout its lengthy concert tour.

★ **DAVE MATTHEWS BAND** *So Much To Say* (3:05)

PRODUCER: Steve Lillywhite

WRITERS: D. Matthews, B. Tinsley, P.M. Griesar

PUBLISHER: Colden Grey, ASCAP

RCA 64558 (c/o BMG) (cassette single)

Matthews and company deserve the ear of popsters with this down'n'funky toe-tapper, which contrasts simple acoustic strumming with flashy horn flourishes and a backbeat that won't quit. Matthews wraps his voice around the sing-along chorus with bluesy abandon, making the most of every syllable and every bass lick behind him. Smarter than your average top 40 hit, but just as infectious.

★ **ELECTRONIC** *Forbidden City* (4:01)

PRODUCER: Electronic

WRITERS: Marr, Sumner, Bartos

PUBLISHERS: PolyGram/Positive Songs/Warner-Chappell, ASCAP

Warner Bros. 8264 (CD promo)

It seems like forever since this act served its loyal following with its distinctive blend of synth-pop and alterna-rock. On this preview into the forthcoming album "Raise The Pressure," Bernard Sumner's instantly recognizable voice floats over a perfectly realized arrangement of retro-pop beats, silky strings, and the kind of guitar work that only Johnny Marr can deliver. In fact, Sumner's performance has an ease that has rarely been displayed before. This all adds up to Electronic's most viable top 40 contender to date.

★ **PRISCILLA FEATURING PRIDE** *Feels So Fine . . . Summertime* (4:05)

PRODUCERS: Nicky Kalliongis, John Poppo, Alec Shantzis

WRITERS: N. Kalliongis, A. Shantzis, R. Wilk, Laurel, Pride, Bemshi

PUBLISHERS: HTG/Alec Shantzis/I Am a Person & So R U/Queen of Coins/Pride, ASCAP; Bemshi, BMI

REMIXER: John Poppo

Republic 0007 (CD single)

You will almost feel warm beams of sunlight coming from the speakers while listening to this breezy pop/funk shuffler. The music has a charming sway and a wriggling groove, while the duet vocals swap engaging reggae toasting and sleek soul singing. An armful of remixes dresses the song with harder beats, though no version is as strong as the pop-sweetened original. Essential to crossover formats.

★ **GLADEZZ** *When You Need Somebody (Everybody Needs Somebody)* (4:05)

PRODUCERS: Allen George, Fred McFarlane, Darryl James

WRITERS: A. George, F. McFarlane, D. James

PUBLISHERS: EMI Songs/A-Tran, BMI; Li'l Chocolate, ASCAP

REMIXERS: Junior Vasquez, Stonebridge

Pagoda 1009 (CD single)

Dancefloor regulars are already well aware of this spring pop/disco anthem,

thanks to a successful run as a U.K. import. In the song's domestic form, the red-hot Junior Vasquez reconstructs it with a sharp pop ear. At all times, the focus is on Gladezz's powerhouse performance, which sounds destined for blasting boomboxes and car radios. Not to be missed. Contact: 212-265-3653.

JOHNNY BRAVO *Used To Be Cool* (3:04)

PRODUCER: Ric Ocasek

WRITER: A. Lancourt, B. Lancourt

PUBLISHER: not listed

Arista 2999 (c/o BMG) (Cassette single)

All the world loves good jangly pop/rock, right? Of course! File this driving ditty right next to current hits by the Gin Blossoms and Hootie & the Blowfish. Its concise hook and straight-ahead guitars are a perfect match for the song's faux-angst lyrics, which ride the fun hook "used to be cool 'til I met you." This kinda brings ya back to cutting high school classes and sneaking beer with your buddies.

"WEIRD AL" **YANKOVIC** *Spy Hard* (2:49)

PRODUCER: Al Yankovic

WRITER: A. Yankovic

PUBLISHERS: HolPic/Ear Booker, BMI

Scotti Bros. 78079 (c/o BMG) (CD single)

When Yankovic is hot, he's hot. And when he's not . . . boy, he's really not. Unfortunately, this theme from the Leslie Nielsen-powered 007 movie send-up falls into the latter category. Creating a faithful parody of the big horns and melodramatic orchestration found in Bond film themes, Yankovic stretches musically in this track, but is unable to reach any comedic heights. Instead, he offers a far more subdued performance—which is excusable, given the pace and meter of the song. Yankovic's zany wit and levity clash with the song's instrumentation.

DJ POLO FEATURING RON JEREMY *Freak Of The Week* (4:15)

PRODUCER: DJ Laz

WRITERS: J. Stamm, R. Melnik, M. Prince, R. Jeremy, DJ Polo

PUBLISHER: not listed

Salmon 372 (CD single)

Why didn't someone think of pairing adult-film legend Jeremy with a booty-bass rapper before now? It makes so much sense, since the audience for this record will include Jeremy's core viewership. You will have to listen to the record to find out what a "freak" is. This is actually an inoffensive record, with few lyrics beyond the title line, which is repeated constantly over a jiggy pop/dance beat. Contact: 212-980-4042.

R & B

★ **MAXWELL** *Ascension Don't Ever Wonder* (3:45)

PRODUCER: Musze

WRITERS: Musze, Shur

PUBLISHER: Sony-ATV Tunes/Muszewell, ASCAP; Itaal Shur, BMI

Columbia 8129 (c/o Sony) (cassette single)

The second single from Maxwell's excellent "Urban Hang Suite" continues to revisit the classic soul ground first mined by legends like Marvin Gaye and Smokey Robinson. Cruising at a chilled midtempo pace, Maxwell flexes his voice to falsetto heights while also displaying a rich lower register that's so sexy. Wrap in a rubbery bassline and jiggy funk guitars and you have a tasty single that R&B radio programmers should want to dine on again and again.

♀ **Dinner With Delores** (2:46)

PRODUCER: not listed

WRITER: ♀

PUBLISHER: WB, ASCAP

Warner Bros. 8287 (CD single)

The artist formerly known as Prince throws a wide-arching curveball to fans in this track. At first listen, he mystifies with electric guitars that appear to

be more country than funky and more AC than R&B. Upon closer examination, however, listeners will be impressed with the song's mellow, sobbing grooves and captivating lyrics. This may not stick like glue with fickle listeners, but there are several lush elements here that simply add another dimension to the already amazing body of work by the Purple One. Gorgeous production.

COUNTRY

► **FAITH HILL** *You Can't Lose Me* (3:52)

PRODUCER: Scott Hendricks, Faith Hill

WRITERS: T. Bruce, T. McHugh

PUBLISHERS: Big Tractor/WB, ASCAP; Kicking Bird/Tomahawk, BMI

Warner Bros. 8234 (7-inch single)

Hill explores different shades and textures of her voice on this positive, uptempo tune. Alternately vulnerable on the verses and gusty on the chorus, Hill really sells this song about maternal love and devotion, which brings home the message that real love weathers all of life's different seasons. The upbeat lyric and solid production should make this a summertime radio smash.

► **JOHN ANDERSON** *My Kind Of Crazy* (2:42)

PRODUCERS: James Stroud, John Anderson

WRITERS: J. Jarrard, G. Nicholson, D. McClinton

PUBLISHERS: Alabama Band/Wildcountry/Miss Blyss/Four Sons/Sony ATV Tunes/Sony Cross Keys, ASCAP; Delbert McClinton/Nasty Cat, BMI

BNA 64573 (7-inch single)

Anderson has so much vocal personality that he can make the release of a single a special event. And he sounds like he is having such a good time on this record that it just seems to leap right out of the speakers. The lyric describes a girl who always uses a "bucketful when a half a cup would do" and emerges from the bushes dressed for swimming wearing nothing but "cowgirl boots." Just a cute, fun song filled with that John Anderson charm.

► **LARRY STEWART** *Why Can't You* (3:46)

PRODUCER: not listed

WRITERS: L. Stewart, R.C. Bannon

PUBLISHERS: EMI-Blackwood/B Rit B Rock/Nic Kim R, BMI

Columbia 78307 (c/o Sony) (7-inch single)

Stewart makes his bow on Columbia with a record just a tad reminiscent of his Restless Heart days. This is a powerful ballad—as were some of that band's biggest hits—but the focus of this recording is on the strength of Stewart's evocative voice. As a result, the production is more understated, a touch country, and very appropriate to the lyric. It is a song about an unfaithful man seeking forgiveness by asking, "If the Lord can forgive me, then why can't you?" It is a different take on the repentant husband theme, and it works well.

★ **THE HUTCHENS** *Wait A Minute* (3:07)

PRODUCER: James Stroud

WRITER: H. Pedersen

PUBLISHERS: Budrun/Dear Friends, ASCAP

Atlantic 6800 (7-inch single)

There is something positively ingratiating about this smooth, melodic single that gets better and better with repeated listening. Herb Pedersen's well-crafted lyric gets a winning treatment via a plaintive lead vocal accompanied by a mournful fiddle. Tight harmonies further add to the impact. The result is a strong record that, if given a chance, could add a wonderfully different flavor to country radio.

JUNIOR BROWN *Venom Wearin' Denim* (2:38)

PRODUCER: Junior Brown

WRITER: J. Brown

PUBLISHERS: Mike Curb/Jamieson Brown, BMI

MCG Curb 1263 (7-inch single)

OK, so he is not mainstream country yet. But Brown should be declared a national treasure. He is stone cold country with a capital "C" and has a

voice that harks back to Ernest Tubb in its timbre and emotive quality. Such uniqueness commands attention. Plus, Brown writes some of the most unusual lyrics to be found anywhere—"She's just venom wearin' denim/She's a viper dressed in blue/Tight fittin' jeans are all she needs to put the bite on you/She's pretty, but she's poison like a copper-headed queen/She's just venom wearin' denim/She's a nightmare not a dream." Innovative and entertaining. Give this highway patrolman a gold star for this effort.

THE GUTHRIE BROTHERS *In The Eyes Of My Dad* (3:41)

PRODUCER: Harvey Jay Goldberg

WRITERS: J. Guthrie, J. Guthrie

PUBLISHER: Brentwood Hills, ASCAP

Next Horizon 60004 (7-inch single)

This was originally written as a gift for their father's 70th birthday, but label execs urged Jeb and Jock Guthrie to include this tune on their self-titled June album release and should be commended for doing so. A tribute to their father, an old-fashioned doctor in rural Wisconsin, the song may be a little too folk-sounding to garner a great deal of major-market country radio airplay, but many stations may find the well-written, heartfelt lyric and wonderful harmonies a welcome addition to their airwaves. Should help draw attention to a finely crafted album. Contact: 615-320-5153.

DANCE

► **JUNIOR VASQUEZ** *If Madonna Calls* (8:50)

PRODUCER: Junior Vasquez

WRITER: J. Vasquez

PUBLISHERS: House of Ellis/MCA/Jessica Michael/Michael McDavid/Jorio, ASCAP

REMIXER: Junior Vasquez

Groovalicious 011 (c/o Strictly Rhythm) (12-inch single)

This is easily among the most anticipated dance music releases in recent months. Vasquez samples a personal answering message from the pop diva (during which she repeatedly says, "Are you there?" and "Call me in Miami"), while vocalist Franklin Fuentes playfully vamps responses like "Tell her I'm not here!" It's a slender concept but irresistible as heck, and Vasquez serves a groove that slams with butt-shaking vigor. This jam comes in a double-pack of remixes that range from smooth to ragged. The label's next step is to issue a tight edit that will win the hearts of pop radio programmers. Contact: 212-254-2400.

► **PET SHOP BOYS** *Before* (8:46)

PRODUCERS: Pet Shop Boys, Danny Tenaglia

WRITERS: N. Tennant, C. Lowe

PUBLISHERS: Cage/EMI, ASCAP

REMIXERS: Love To Infinity, Danny Tenaglia, Jon Ciafone

Atlantic 2312 (12-inch single)

U.K. import buyers may have already discovered this vigorous and appealing house shuffler from the venerable PSB—which marks the dance/pop act's new alliance stateside with Atlantic Records. Regardless, the inclusion of previously unavailable remixes by co-producer Danny Tenaglia makes the domestic pressing a must-have. For those just discovering the song, which rides the act's familiar flair for clever lyrics and smooth melodies, the revelry of Love To Infinity's version should prove to be positively irresistible.

AC

LOUVETTE *Ask Me* (4:38)

PRODUCER: Ian Prince

WRITERS: I. Prince, Louvette

PUBLISHERS: Lace and Metal/Great Big, ASCAP

Butterfly 1001 (CD single)

Louvette is a charming newcomer with a soft and sweet voice that will appeal to listeners who are also enjoying artists like Jordan Hill and Tina Arena. With

Ian Prince at the production helm, she glides effortlessly over a slick pop ballad arrangement that showcases the warm lower register of her voice. The two wisely resist the temptation to build the track into an exercise in melodrama. This is definitely a case where less is more. A fine introduction to the album "Pure Emotion."

ROCK TRACKS

THREE FISH *Laced* (3:18)

PRODUCER: John Goodmanson

WRITERS: R. Robb, J. Arment

PUBLISHER: not listed

Epic 7992 (c/o Sony) (CD single)

"Laced" has the dreamy, mythical feel found in some of Peter Gabriel's work. Contributing to this ethereal sound, Richard Stuverud's drumming has a subtle, yet crisp, tribal sensibility, and the bass and acoustic guitar work by Pearl Jam's Jeff Ament is fluid. However, in spite of a good shot of melodrama, Three Fish miss the mark on intensity. Robi Robb's vocals aspire to Springsteen roughness but, with more pitch control, compound the trouble.

SEMISONIC *If I Run* (3:22)

PRODUCER: Paul Fox

WRITER: D. Wilson

PUBLISHER: not listed

MCA 3743 (c/o Uni) (CD single)

In its latest effort, "70s harmonies and a '60s love aesthetic seep out of Semisonic like honey from the hive. A swarm of guitar changes show why the three-piece rock act, in this age of industrial effects and production trickery, will always be a relevant creature.

RAP

► **ABOVE THE LAW** *100 Spokes* (no timing listed)

PRODUCERS: Above the Law, KMG, DJ Koss

WRITERS: G. Hutchison, K. Gullely, K. Cross

PUBLISHERS: T-Boy, ASCAP; Phront Street

Muzick/Pimp Clinic Muzick, BMI

Tommy Boy 1154 (CD single)

An engaging rap single that has more energy than some albums. Above The Law's strength comes from constantly evolving beats and raps that mix melodies and mad shouts. To truly enjoy the subtleties of "100 Spokes," find a good system, close your eyes, and let Above The Law take you on an exotic lyric and noise journey. Punters will enjoy remixes by Cold187mm and Crazy C.

KWEST THA MADD LAD *What's The Reaction* (3:57)

PRODUCER: Dan Charnas

WRITERS: Kwest, D. Charnas

PUBLISHERS: Betty/American Def Tune/Secret Six, ASCAP

American 8261 (CD single)

Kwest is gaining some steam with his latest offering. This single is a locomotive, engineered by a man in full control of swift rhymes and backed by dizzying beat mixes that throw in everything and the kitchen sink. Equally diverse is Kwest's rhyme scheme, which bounces without jitters. Our only concern is that listeners may not latch onto the intricacies of this rap, which, at near four minutes, takes a concerted effort to follow.

RAS KASS *Anything Goes* (no timing listed)

PRODUCER: Rass Kass

WRITER: J. Austin

PUBLISHERS: AHMP 926/Patchwerk 360 Muzak, ASCAP

Priority 50913 (CD single)

Good lyrics do not a dope rhyme make. With a minimal attempt at providing a beat, "Anything Goes" relies on a threadbare bass line and something that sounds like two blocks of wood being slapped together. However, if this were performed as a spoken-word piece, Rass Kass would show his aptitude for weighty poetic wordplay.

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 page 79)

LATIN

★ FRANKIE RUIZ

Tranquilo

PRODUCER: Vinny Urrutia
PolyGram Rodven 527648

One of only a handful of salseros from the late-'80s "salsa romántica" era who is still thriving, this expressive tenor suavely glides through an inviting assortment of melody-enriched ditties of deep *amor*. Chart-climbing lead single "Ironía" sets the table for more appealing radio prospects, such as "Cada Uno Por Su Lado," "Seguir Intentándolo," and "Déjame Quererte."

JIMMY EDWARD

Los Cristianos

PRODUCER: Manny R. Guerra
Amen 1084

Long-time producer Manny Guerra, who recently dissolved his Tejano imprint Manny Music, now switches his sights toward the nascent Latino contemporary Christian market by introducing a Tejano/pop set featuring stirring, deistic narratives sung with heartfelt—if not religious—conviction by Tejano veteran Jimmy Edward. Up tempo tracks pique interest, but lush, musical backdrops on ballads seem better suited for secular material. Contact: 210-924-2224.

ANTONELLA ARANCIO

PRODUCERS: Franco Migliacci and Olimpio Petrossi
Sony 81793

Label hopes to duplicate the Latino success of Warner Italian star Laura Pausini with a likable collection of dramatic love songs from this 21-year-old native of Catania, Italy. Alluring singer's wide range and belting style mesh convincingly with misty-eyed runes "Es Él," "Sin Ti, Nunca Más," and "Aunque Sea Un Juego."

WORLD MUSIC

★ SOLAS

PRODUCER: Johnny Cunningham
Shanachie 78002

Solas is the Celtic word for "light," but this brilliant all-star ensemble amounts to much more than light entertainment. Composed of Celtic music hot shots Seamus Eagan, Winifred Horan, John Williams, John Doyle, and Karan Casey, the group's instrumental sound is fresh and vibrant on such naive, lovely tracks as "Crested Hens" and "Lament For Frankie," as well as on such dizzying reel medleys as "The Flowing Bowl"/"Maire Breathnachs #1"/"The Doon"/"The Mason's Men." Of vocal numbers, marked by Casey's pure, penetrating tone, standouts include the giddily infectious, soaring "Nil Na La"; the stirring, lyrical "The Newry Highwayman"; and "Johnny's Gone For A Soldier," which puts a nearly jazzy lilt to the time-honored folk tune.

CONTEMPORARY CHRISTIAN

CHRIS WILLIS

PRODUCER: Cliff Downs
Star Song 82

Power and passion are attractive vocal qualities that are found in abundance on this impressive debut. Chris Willis honed his chops doing demos in Nashville before landing his deal with Star Song. He has been on the road with Clay Crosse and Anointed preparing audiences for the release of this stellar debut. The richness and texture in his voice invite comparisons to veteran crooner Larnelle Harris, but Willis' distinctive style is sure to earn him his own niche. He displays his songwriting talents on eight of the album's 10 cuts. Among the highlights are the lovely ballad "Out Of My Hands," the rollicking "Nobody But Jesus," and "Mighty Love," written by talented tunesmiths Ty Lacy and Kevin Stokes.



MUSIC

MUSIC SCENE: THE BEST OF 1969-1970

MPI Home Video

approximately 60 minutes each, \$19.98 each
MPI continues to live in the past with its latest release of a retro-minded music program. "Music Scene," the variety show that aired on ABC-TV in 1969 and 1970, showcased current-day talent in exclusive live performances. This four-tape boxed set (other volumes are expected to follow) carries the distinct flavor of good old-fashioned rock 'n' roll and soul, with representation by such players as Jerry Lee Lewis, Isaac Hayes, B.B. King, Sly & the Family Stone, Smokey Robinson, Janis Joplin, the Rascals, and the Rolling Stones, who are featured in a different appearance on each volume.

CHILDREN'S

BARNEY'S 1-2-3-4 SEASONS

The Lyons Group

45 minutes, \$12.95

A vivid imagination is the ticket to ride in the newest direct-to-video "Barney" release. When little BJ becomes frustrated because the weather is not cooperating with his desire to play outdoors, Barney helps him discover the joys of the four seasons—all in just 45 minutes. Original songs "The Raindrop Song," "Winter's Wonderful," and "What A Baseball Day" add spunk and sing-along potential to the proceedings, which not only entertain but provide children with new game ideas to boot. A sunny experience.

CATHY & MARCY'S SONG SHOP

Community Music Inc.

30 minutes each, \$14.95 each

"Is Not, Is Too" and "Yodel-Ay-Hee-Hoo!," the first releases in a new concert series from delightful children's performers Cathy Fink and Marcy Marxer, are fun and user-friendly. Both titles feature the dynamic duo meandering their way through a blend of well-known children's songs and previously unrecorded material. The program shows lots of interaction between the artists and their live audience, but it would be even better if some of that attention were directed at the video viewer. The cross-promotional machine for Cathy & Marcy is primed this month: Rounder Records just released the duo's original lullaby album, "Blanket Full Of Dreams."

SPORTS

MICHAEL JORDAN: ABOVE & BEYOND

CBS/Fox Video/NBA Video

50 minutes, \$14.98

NBA Video and CBS/Fox flex their newly solidified marketing muscle with this lofty salute to one of the greatest comebacks in sports history. A natural complement to the best-selling "Come Fly With Me," the video spans the '93 season prior to his retirement from the Chicago Bulls, the murder of his father, his brief stint on the baseball field, and his triumphant return to his hoop dreams with the Bulls. The tape—narrated by "ER's" Eriq La Salle—is heavy on in-your-face footage, candid interviews with the man of the hour, and commentary on Jordan by fellow ball royalty Charles Barkley, Magic Johnson, and others. The release's tim-

ing couldn't be more perfect, considering the Bulls' recent victory over the Seattle SuperSonics for the NBA crown. Also new to the video team is "Grant Hill: NBA Sensation."

GAME SMART: HOW TO WATCH BASKETBALL

3 Point Productions

48 minutes, \$19.95

Although it might be tough to find an avid hoops fan who'll admit he/she could use some pointers in watching the game, picking up this video for those who end up with them courtside or in front of the TV is not. University of Arizona coach Lute Olson—flanked by basketball alumni from his school, Duke, Wichita State University, University of Kansas, and the University of North Carolina—lets viewers in on a practice primed to make them more knowledgeable. The end game here is that they'll be able to predict plays, judge whether a ref or coach has made a good decision, identify differences between college and NBA ball, and more. Contact: 520-577-6599.

NATURE

HIGHER ENERGY

Higher Octave Music

30 minutes, \$19.95

Adult alternative record label Higher Octave Music dips its ethereal toe into longform music video waters with a pastiche of rhythm-of-life images complemented by the sounds of some of its best-known artists. Six of the label's acts—including Ottmar Liebert, Craig Chaquico, and Jonathan Cain—are showcased with feel-good footage that primarily features landscapes, but includes such joys as an outdoor wedding, children at play, and a hearty dose of time-lapse photography. Computer-animation buffs need not bother picking up this tape; this one's a "natural" through and through. Contact: 310-589-1515.

NATIONAL PARKS: AMERICA'S NATURAL HERITAGE

Miramir/BMG Video

40 minutes, \$9.98

Miramir, which has made a name for itself in the computer animation arena, has something to say about the natural world as well. A sweeping virtual tour of some of the U.S.' most majestic national parks awaits viewers in this latest addition to the video wallpaper category. Among the stops are the Grand Canyon, Yellowstone, Mount Rainier, Bryce Canyon, Carlsbad Caverns, and White Sands. Film footage is phenomenal, and the soothing instrumental soundtrack features veterans Tangerine Dream, David Lanz, Paul Speer, and others.

DOCUMENTARY

OUR CENTURY: 1958-1980

Central Park Media

110 minutes, \$19.95

This tape, one in a five-volume educational series that examines the most pivotal events of the 20th century, is subtitled "New Wave/Peace And Love," and to some degree, its contents prove true to the moniker. Social, political, and technological milestones come at viewers at lightning speed, in chronological order. Highlights include warm-and-fuzzy events, such as man's first walk on the moon and the emergence of the Beatles, but there's also the Vietnam War, the Kennedy assassination, and other tumultuous situations. A collector's set encompassing all five videos is available for \$89.95. Contact: 800-833-7456.

INSTRUCTIONAL

BOB McALLISTER'S AMAZING MAGIC

Lightyear Entertainment/Warner Home Video

60 minutes, \$12.95

Veteran TV personality McAllister has plentiful tricks of the trade to share with VCR viewers, if they can manage to get past his teflon-smooth demeanor. Promoted as a program for children and adults, the tape is best suited to parents who would tune in, practice, and then show their new-found magic knowledge to their kids. Most youngsters likely will tire of the ultra-simple set and McAllister's smug delivery. Contentwise, more than two-dozen tricks—from the simple "disappearing finger" act to more complex fare—are explained in great detail. Contact: 212-563-4610.

IS THIS YOUR FIRST?

First Video

22 minutes, \$29

Videotaped lecture by new dad/author Mark Scharenbroich is more stand-up comedy routine than a factual education about first-time pregnancy and childbirth. Couples expecting their first child will indeed learn about cravings, contractions, and nursery conditions, but they'll also hear about how Scharenbroich accidentally asked an overweight woman when she was due and other anecdotes. Viewers looking for direct advice should consult Dr. Spock; those seeking something to take the edge off the inevitable prenatal tension might want to check this one out.



CRAZY FOR RAGTIME

Calliope

Hybrid Windows/Mac CD-ROM

Multimedia author and Calliope cofounder Robert Winter offers an exhaustive interactive program that should please ragtime enthusiasts and neophytes as well. Included on the disc is a wide array of footage and textual information about the musical genre spawned at the turn of the century, including more than 250 archival articles. Also included is a well-mapped and historically rich discussion of ragtime music in "The Ragtime Craze," in which users can follow the genre from its incarnation in minstrel "cakewalk" dances, which satirized stodgy, white ballroom society, to its assimilation into jazz after World War I. A "Make Your Own Rag" program is easy to manipulate and offers a deep catalog of styles and settings to play with. Included in the \$49.95 package is a diskette on which users can record and submit their creations.

JOE McBRIDE

KEYS TO YOUR HEART

Heads Up International Ltd.

Enhanced CD

This contemporary jazz enhanced CD's multimedia content aims to inform with a number of interview clips that make up 30 minutes of video footage. Jazz musician Joe McBride discusses his music and other topics in 16 videoclip segments. This disc also contains a catalog of other releases on the Heads Up label and a direct link to the Internet, in which users can link directly to the label's World Wide Web site with the click of a mouse button. In addition, Internet access software from service provider Netcom is included on the disc, which retails for the same price as a standard CD.

ESCHER INTERACTIVE: EXPLORING THE ART OF THE INFINITE

Abrams/Byron Press Multimedia
Windows CD-ROM

The abstract, fantasy-driven imagery created by M.C. Escher has always been a curiosity in the art world. His creative brilliance lies in his ability to convert mathematics into graphical art, even if it is unintentionally so. Many weird and wondrous designs from his body of work become even more curious in the digital world, where animation and mobility add another dimension to his art—literally. Escher seems to derive artistic pleasure from the deception of the viewer's spatial perception. Such brain-bending visuals are simultaneously confusing and intriguing. This interactive CD-ROM contains about 600 original Escher works, as well as some difficult, three-dimensional puzzles based on his artistic sensibilities. In addition, users can design their own Escher-like paintings using the disc's pattern-drawing program. An interactive historical documentary on Escher's life is also included. While this deal definitely appeals to a very niche audience, computer users who long for a bit of eye-teasing fun will want to explore the infinite environments contained on this CD-ROM.



ANYTHING CONSIDERED

By Peter Mayle

Read by Tim Curry

Audio Renaissance

3 hours (abridged), \$16.95

Peter Mayle, the author of the best-selling "A Year In Provence," returns with a witty, lighthearted caper that's perfect for summer listening. Bennett (he uses only his surname) is an educated Englishman who loves the rich life but has an aversion to work. Living in France and nearly out of money, he takes out an ad: "Anything considered except marriage." He soon becomes the stooge in a complex scheme arranged by the wealthy but ruthless Julian Poe to corner the multimillion-dollar truffle market. All the elements of a fast-paced thriller are here: a briefcase of secret documents that's stolen, recovered, and stolen again; a daring escape from a yacht; a hideout in a monastery; car chases; murder; plenty of double crosses; and a romance between Bennett and Anna Hersh, a New York woman who's an expert at hand-to-hand combat. Tim Curry, a veteran audio reader as well as an actor, turns in a dry, ironic performance that suits the mood of the piece perfectly. Curry is excellent as the bemused Bennett and even better as the insinuating, snakelike Poe. He falters only during Anna's dialogue—a New York accent is beyond his capabilities. Otherwise, this is enjoyable, if insubstantial, entertainment.

STEPPING STONES

By Seamus Heaney

Read by the author

Penguin Audiobooks

72 minutes (unabridged), \$16.95

Drawn from Irish poet Seamus Heaney's nine collections, this compilation of poetry was awarded the 1995 Nobel Prize for Literature. It's a thoughtful, intensely personal collection that serves as a fine introduction to Heaney's work. The poet reads in a quiet, intimate tone that brings the power of his words to the forefront. This is an evocative, lovely audio.

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(Continued on next page)

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Update

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 24, **20th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. 212-957-9230.

June 25, **Online Music Marketing**, sponsored by Los Angeles Music Network, S.I.R. Theater, Hollywood, Calif. 818-769-6095.

June 26, **A Celebration Of Song Salute Concert**, honoring Diane Warren, presented by the National Academy of Songwriters, the Palace, Hol-

lywood, Calif. 213-463-7178.

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 13, **Women In Music Business Assn. Lun-**

cheon and Seminar, Loew's Hotel, Santa Monica, Calif. 619-416-0935.

July 13-17, **NAB Executive Management Development Seminar For Radio Broadcasters**, University of Notre Dame, Notre Dame, Ind. 202-775-3510.

July 16, **The Song: From Demo To Production**, presented by NARAS Los Angeles chapter, A&M Soundstage, Hollywood, Calif. 310-392-3777.

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.

LIFELINES

BIRTHS

Boy, Evan Fisher, to Chip and Trisha Davis, May 29 in Omaha, Neb. Father is president and founder of American Gramophone Records and creator of the multiplatinum group Mannheim Steamroller.

Girl, Sophie Hope, to Clayton and Christie Adams, June 4 in Leesburg, Va. Father is the guitarist/vocalist for Midnight Fantasy Records act Genhis Angus.

Girl, Syma Rose, to Syd and Gina Birenbaum, June 6 in Los Angeles. Father is president/CEO of Discovery Records.

Boy, Wallace Vernell Jr., to Geri Allen-Roney and Wallace Roney, June 14 in New York. Mother is a pianist who records for Blue Note Records. Father is a trumpeter on Warner Bros. Records.

DEATHS

Michael Karr, 41, of a car wreck May 20 in Nashville. Karr was secretary/treasurer of the National Assn. of Musicians, the Local 257 of the American Federation of Musicians. He had been a violist in the Nashville Symphony Orchestra for 19 years, resigning in 1995 to work for the local. He was also a member at large and treasurer for the Regional Orchestra Players' Assn. He is survived by his father, Jack.

Dorothea Donahue, 90, of complications following a broken hip May 26 in Springfield, Mass. A dancer and choreographer known as "Little Phelan" in the '20s, Donahue was best known for her three years as a featured dancer

and choreographer in the road company of Oscar Hammerstein's "Rose Marie." She is survived by her husband, Bob, and three sons.

Arnie Rosen, 60, of lung cancer May 31 in New York. He was a sound designer/audio engineer with Howard Schwartz Recording. Rosen began his career as a radio programmer in Boston before moving to New York. His audio engineering career also included posts at Gotham Recording, Superdupe, and his own recording studio, Audio One. He is survived by his

wife, Molly Hudson Rosen, and sons Steve and Eric. Contributions in his name may be made to the Memorial Sloan-Kettering Cancer Center or the New York Philharmonic.

MARRIAGES

F. David Mogull to Catherine H. McCord, June 1 in Louisville, Ky. Groom is an officer of music publishing firm Eleven East Corp. and CEO of Model Search America. Bride is a fashion model with the Elite agency. The groom's father, Ivan Mogull, operates Eleven East.

STARSTRUCK PETTY

(Continued from page 36)

Sanders has six songs on Billboard's Hot Country Singles & Tracks chart: George Strait's "Blue Clear Sky," Jo Dee Messina's "Heads Carolina, Tails California," Paul Brandt's "My Heart Has A History," Rhett Akins' "Don't Get Me Started," Ricochet's "Daddy's Money," and Lonestar's "Runnin' Away With My Heart."

He has cuts on albums by Faith Hill, Kenny Chesney, Linda Davis, Rick Trevino, Trace Adkins, and Sammy Kershaw as well as tracks on upcoming albums by Lonestar, Ty England, and McEntire.

The Starstruck Writers Group also includes Rick Bowles, Jerry Boonstra, Deanna Bryant, Austin Cunningham, Taylor Dunn, Liz Hengber, Rob Honey, Michelle McCord, Reba McEntire, Nick Pellegrino, Sunny Russ, Jason Sellers, Doak Snead, Wynn Varble, Mark Winchester, and Jill Wood.

Petty assumed her position at Starstruck on Jan. 2, bringing with her Pellegrino, who was already signed to CDP. In March, she added McCord to the Starstruck roster.

Petty oversees a staff of five: Molly Reynolds and Kos Weaver are the company's songpluggers, Dennis Caveny handles administration, Autumn House is the assistant, and Chris Rau is the technical person. "They are all young. They have backgrounds in music, and it's really nice," Petty says. "It's a small, tight little ship with a whole lot of enthusiasm."

Another of Petty's goals at Starstruck is to secure cuts for her acts in the pop marketplace and on film soundtracks and TV programs. "I'm hoping that my experience will allow me to integrate us into the TV industry," she says. Petty's first

industry job was at the ABC Dunhill label, at which she worked in a variety of capacities, including promotion. She developed ABC's publishing companies in Nashville, American Broadcasting Corp. and ABC Dunhill. She became the first female VP of a publishing company in the U.S. During her 10-year tenure there, Petty became known for getting country acts to cover pop songs, such as the Oak Ridge Boys hit "Dream On," which had been a Righteous Brothers cut.

Petty says she can see Sanders "It Matters To Me," which was a country hit for Hill, translating well to the pop market. She also says Hengber and Russ write a lot of tunes that she thinks will fare well in the pop and urban markets.

Also on Petty's agenda this summer is the company's move to Music Row. The entire Starstruck Entertainment organization will move to 17th Avenue at the end of June. "The publishing division will occupy primarily the whole first floor, with the administrative and creative departments being housed on the right and the writer's rooms on the left side," she says. "I love that because it speaks that publishing is the important foundation of the growth for the future."

One of the cuts she secured while operating CDP was "Alligator Purse," which may be a single from Chely Wright's new A&M album, "Right In The Middle Of It." She says that with every cut she got, she wanted to celebrate with someone, but as she was running her own company, there wasn't a team around to share the victories. "I got five cuts in five months and felt proud of myself, but it's so empty without somebody to share it with. That's what I missed."

GOOD WORKS

TOURNEY FOR RESEARCH: The sixth annual T.J. Martell Team Challenge Cup will tee off Aug. 12 at the Glen Oaks Club, Old Westbury, N.Y. The event benefits the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. Contact: **Peter Kauff** at 212-888-0617.

ELLA

It's a pity to say goodnight.



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All Abuzz At ZZZ-100. Tracey and Missy Belland, the sisters who form Voice Of The Beehive, stop by New York's Stardust Diner for a remote broadcast with the WHZT (Z100) morning crew. The two performed songs from "Sex & Misery," their new Discovery Records album. Pictured around the table, sitting from left, are Discovery's Jack Ashton and Z100 morning talent Elliot, Elvis Duran, and Allison Rhodes. Standing are Discovery's Tami Morrissey and Rene Magallon, Z100 program coordinator Sharon Datur, Z100 music director Paul Bryant, Beehive backing guitarist Gar Robertson, and Tracey and Missy.

Radio's Home Away From Home Theme Parks Offer Enticing Facilities

The following story is the second of a two-part series on radio station tie-ins with theme parks. This week, Patricia Bates explores permanent remote sites at parks.

While the nation's theme parks spend millions of dollars on rides, shows, and Hollywood tie-ins to entrance and amuse the masses, an increasing number are spending tidy sums on elaborate radio remote facilities.

Offering state-of-the-art equipment and accessibility galore, the studios allow stations to bring the venue to listeners literally anywhere in the world—while pro-

viding the park with the inestimable promotional value of spreading a "fun for all" vibe over the airwaves.

Radio remotes have been an integral slice of station programming throughout the medium's life, dating as far back as the mid-'20s, when WSM Nashville made broadcasts of the Grand Ole Opry legendary. But unlike the more contemporary tradition of a Saturday afternoon filled with breaks from the local car dealership or the new supermarket in town, remotes of this breed offer high-quality ISDN lines, elaborate and lavish on-air studios, and trip giveaways that keep the hometown audience attentive.

A SECOND HOME

For KIIS Los Angeles air personality Rick Dees, Walt Disney World Radio Studios has been "his second home since 1989, when we began going to Orlando [Fla.] on location," says KIIS VP of marketing Karen Tobin. "We've done the morning show around Thanksgiving there for the last five years." "Rick Dees Weekly Top 40," which is syndicated by ABC Radio Networks—now owned by Disney—makes the tie-in a natural corporate link.

WQHT (Hot 97) New York used a Universal Studios remote to give away 75 vacations to Al Barry's Boogie Down Bash & Barbecue April 27-28, which featured Red Alert, Funkmaster Flex, Ed Lover, K7, Doctor Dre, the Furious Five, Monie Love, and missjones. The hip-hop station broadcast those two days from the Universal Studios Radio Broadcast Cen-

ter and held a private after-hours concert. The station invited 220 guests to the party.

"All our DJs returned saying that's how we needed to build our studios in New York. They were user-friendly and comfortable, and they had a green room and a lounge, which always had food in it," says Rocco Macri, Hot 97's director of marketing and advertising.

The Boogie Down Bash was primarily a tradeout for the station, but "it did take a lot of resources to get us to Orlando," Macri says. He adds that the station takes on such a mega-promotion every two to three years. "They have to be major for us, which means we give away 100 trips to listeners, and they have a chance to win over eight weeks," he says.

One likely reason for the growing appeal of radio remote studios at theme parks is their ownership by communications and entertainment industry giants, such as Time Warner, MCA Corp., Viacom, Paramount, and, of course, Walt Disney, which have both their reputations and bottom lines riding on the success of the parks.

Time Warner/Six Flags Theme Parks operates 12 parks, 11 of which had 24.3 million visitors in 1995 (the 12th, Six Flags Fiesta Texas in San Antonio, Texas, was purchased in February). Disney, meanwhile, drew 49.1 million visitors to its six U.S. sites last year; the top one, Disneyland in Anaheim, Calif., attracted 14.1 million. Overall, the company saw a 38% increase over attendance in 1994.

(Continued on next page)

Rap Lyrics Bleeping Up The Airwaves Radio Edits Reflect Programming Policies

This story was prepared by Janine McAdams, managing editor of R&B Airplay Monitor.

Lyrical content in R&B and rap records—and its place on the airwaves—has again prompted strong language from crusader C. Delores Tucker, who has moved in for a second attack on record companies that distribute rap product.

Radio has long been demanding clean versions of singles from record companies. But with the songs' overall subject matter becoming increasingly profane, omitting the more objectionable words isn't always the answer, especially when listeners end up buying the original version anyway, notes KKDA-FM Dallas VP of programming Ken Dowe.

Among current tracks that push the envelope lyrically are Junior M.F.A.'s "Get Money," in which Little Kim claims she's deeper than a tall woman's bleep and the Notorious B.I.G. refers to hitting a woman; 2Pac and Snoop Doggy Dogg's gangsta-partying "2 Of Amerikaz Most Wanted"; LL Cool J's sexually explicit "Doin' It"; and 2Pac's controversial track "Hit 'Em Up," which KPWR Los Angeles PD Bruce St. James calls "the be-all, end-all, curse-word, dirty-lyric, violent song of all time."

"Ain't No Nigga" by Jay-Z featuring Foxy Brown, up 39-34 on R&B Airplay Monitor's mainstream chart this week, is yet another record that many R&B PDs consider too big to ignore, while others regard it as too hot to handle.

For now, "Ain't No Nigga" has radio production rooms working overtime. None of the stations contacted for this story advocate the use of the n-word over the air, but their solutions are varied: Some edit the word out; others substitute "brother" or "player."

At hip-hop WQHT (Hot 97) New York, PD Steve Smith says, "We don't use the n-word on this station. It's really tough, because that is one of the most requested records out there."

"There are some lyrics that offend me, especially the n-word and the b-word," says Maurice DeVoe, assistant PD of KKBT (the Beat) Los Angeles. Even so, the station plays the Jay-Z song during its mix show. "To a majority of our listening audience, that word is accepted, so we have to make sure that we're playing what they want to hear."

Tom Colacocci, PD of WERQ (92Q) Baltimore, calls the song "Ain't No Player" and uses an edit that omits the n-word and the "questionable line dealing with pubic hairs."

But even with editing, the intent of many of the records isn't going to be mistaken. "If you put a song on the air with 'mother-beep' in it, anybody with half a brain knows what was originally said," says Colacocci.

"The problem with the Jay-Z [track] is that when you have to edit the hook of the song, you change the content of the song," adds St. James. "There's no way to resing it." DeVoe agrees: "The only record we've really rejected is 'Hit 'Em Up' by 2Pac. He's able to express himself, and it's his right to do so, but as a radio station, it gets difficult. When you edit a song like that, it takes away from the record itself."

Policies on what gets played vary from station to station and depend on not only content but relevance to the local audience. "It has to do with community values," offers St. James. "We can get away with some lyrics that [a station in Kansas couldn't]. That's the reality of cities like New York or L.A. I don't think I would try to get away with playing 'Amerikaz Most Wanted' in Des Moines [Iowa]. But for out here, 2Pac is mainstream."

However, in Greensboro, N.C., "2 Of Amerikaz Most Wanted" doesn't fly. "I just don't like the record," says WQMG (Power 97) PD Jackson Brown. "We've gotten a couple of requests for it, but it has a West Coast flavor."

Both 92Q and the Beat take a group approach to listening, because what does-

n't offend one could offend another. But the popularity of the record can determine what stays and what goes.

"[Midday jock] Diana Steele had a problem with playing 'Get Money' because of a part about [the Notorious B.I.G.] hitting the girl in the song," says DeVoe. "The record became so huge that it was like, 'Diana, you've made your point, but we still have to play it.' It's good for jocks to voice their opinion, but at the same time, it's important to remember that we are in the entertainment business."

"My jocks would come to me when they are uncomfortable [about a record]," says Smith. "If we miss something, everybody here feels the same way: We don't want to offend people."

In October 1995, after the Million Man March, 92Q p.m. driver Marcel Thornton was moved to take an on-air stand against some of the records on the station's playlist and says he was fired for it. Still without a job in radio, Thornton says he wishes he had handled his situation differently but does not regret speaking out against records that negatively affect young people.

Colacocci, who succeeded then PD Russ Allen at the station, says Thornton was given "an opportunity to follow the station's format, but he declined, and they parted ways."

While many programmers sympathize with Thornton, most maintain that business is the bottom line. Nate Quick, music director of WPEG (Power 98) Charlotte, N.C., says, "If you can't stand the heat, get out of the kitchen. You can't play football and say, 'I'm not going to tackle anybody because it's violent.' If you feel that strongly, you shouldn't be in radio."

Another challenging aspect of the programming controversy is the fact that rappers are constantly coining street terms, so it becomes difficult for PDs to determine what is actually being said.

"These artists try to slip some words
(Continued on next page)



KIIS & Unite Brings It Together. KIIS Los Angeles brought together a dozen artists for its fourth annual KIIS & Unite concert June 8 to raise money for Cities in Schools. Above, morning man Rick Dees hangs out backstage with Sophie B. Hawkins. Below, members of Color Me Badd flank Cher. At day's end, the station presented a check to the organization for \$105,070.



Adult Contemporary

T. WK.	L. WK.	WKS. ON CH.	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***				
1	1	18	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 14 weeks at No. 1
2	2	3	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
3	3	2	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
4	4	7	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
5	6	8	INSENSITIVE A&M 581274	◆ JANN ARDEN
6	5	5	REACH EPIC 78285	◆ GLORIA ESTEFAN
7	8	6	DON'T CRY ZTT 1770/WARNER BROS.	◆ SEAL
8	9	10	FAST LOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
9	19	—	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
10	7	4	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS
11	10	9	DON'T WANNA LOSE YOU MERCURY 852857	◆ LIONEL RICHIE
12	11	12	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
13	12	16	LET IT FLOW ARISTA 2-4160	TONI BRAXTON
14	14	11	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
15	13	15	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
16	15	13	SO FAR AWAY 1-294-ATLANTIC	◆ ROD STEWART
*** AIRPOWER ***				
17	21	25	ONE BY ONE REPRISE 17695	CHER
18	17	18	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
19	20	19	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
20	18	17	KISS FROM A ROSE ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
*** AIRPOWER ***				
21	22	22	YOUR LOVE AMAZES ME CURB 78391	MICHAEL ENGLISH
22	24	21	YOU STILL TOUCH ME A&M 581582	◆ STING
23	23	23	SUDDENLY ISLAND 576991	◆ SORAYA
24	27	29	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
25	26	—	TO BE LOVED BY YOU CURB 55084/MCA	WYNNONNA

Adult Top 40

T. WK.	L. WK.	WKS. ON CH.	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***				
1	2	2	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN 1 week at No. 1
2	1	1	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION
3	4	4	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
4	5	5	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
5	3	3	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
6	7	7	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
7	6	6	IRONIC MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
8	8	8	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
9	16	—	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
10	10	11	INSENSITIVE A&M 581274	◆ JANN ARDEN
11	9	9	CLOSER TO FREE SLASH 17674/REPRISE	◆ BODEANS
12	12	12	NAME METAL BLADE 17756/WARNER BROS.	◆ GOO GOO DOLLS
13	11	10	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
14	13	16	RUN AROUND A&M 580982	◆ BLUES TRAVELER
15	15	15	ROLL TO ME 447-39114	◆ DEL AMITRI
*** AIRPOWER ***				
16	23	27	YOU LEARN MAVERICK ALBUM/CLUT/REPRISE	◆ ALANIS MORISSETTE
17	14	14	FAST LOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
18	17	13	DON'T CRY ZTT 1770/WARNER BROS.	◆ SEAL
*** AIRPOWER ***				
19	22	21	EVERYTHING FALLS APART COLUMBIA ALBUM/CLUT	◆ DOG'S EYE VIEW
20	21	22	YOU STILL TOUCH ME A&M 581582	◆ STING
21	20	17	I WANT TO COME OVER ISLAND 854528	◆ MELISSA ETHERIDGE
22	24	25	JEALOUSY ELEKTRA 64301/EEG	NATALIE MERCHANT
23	18	19	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
24	25	23	THEME FROM MISSION: IMPOSSIBLE MOTHER 576671/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
25	30	32	WHO WILL SAVE YOUR SOUL ATLANTIC 87131	◆ JEWEL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 41 adult contemporary stations and 47 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

RADIO'S HOME AWAY FROM HOME

(Continued from preceding page)

Since Disney-MGM Studios Theme Park began operation of its radio studios six years ago, the company says, at least 750 U.S. and 68 international stations have broadcast 16,283 hours in 4,000 remotes. Indeed, amusement is big business.

Over Memorial Day weekend, Sea World of Florida became the third theme park in Orlando to launch a full studio, Key 105, for its new 22-acre Key West at Sea World.

Just this month, Universal Studios in Hollywood, Calif., installed two permanent control booths—Universal Studios on the Air—for remotes at its new \$100 million Jurassic Park expansion. The studios reportedly cost at least six figures each.

"Universal Studios on the Air is going to make all our lives much easier," says LeeAnne Stables, VP of advertising and promotion for Universal Studios Hollywood. "Remotes are usually so labor-intensive—from setting up the catering to phone lines to awnings. We won't have to do that anymore."

Most of the parks offer all-expenses-paid trips for station personnel to broadcast from the radio remote facilities. According to Stables, the name of the game is almost always a trade-out. "We make few direct ad buys, even in the top 20 markets—just promotions with local commercial sponsors," she says.

The on-site studios of the radio facilities at the Disney-MGM Studios Theme Park feature a '40s art deco design, overlooking visitors waiting to enter the Indiana Jones Epic Stunt Spectacular. Booths are equipped with Technics turntables, Studer CD players, and Micromax cart recorders/players.

Disney has also added two speciality radio studios in Orlando, one for amateur DJ workshops at its Institute Resort (affectionately dubbed WALT); the other for professional sports announcers inside the ESPN Club at the BoardWalk.

SOUND EFFECTS, MOVIE MELODIES

Universal Studios in Florida and California make the job a little easier for traveling station crews by providing an extensive library of sound effects, as well as movie melodies, international satellite capabilities, and the ability to communicate with guests and characters at the attraction. Both also offer archived interviews with actors, stuntmen, and legendary movie stars, such as W.C. Fields and Laurel & Hardy.

"You never know what you'll get when you come here. We don't want them to do the same show they do back home, if they don't want to," says Steve Williamson, director of promotions for Universal Studios Florida. "We also have the world's largest Hard Rock Cafe next to us, so often, we'll bring in the curator to talk about the memorabilia."

In California, the two art deco control booths are at the main gate, so every visitor must walk past them. "This was part of our multimillion [dollar] construction project for our entrance," says Stables. "We knew radio was going so well at Universal Studios Florida that we budgeted for it."

Universal Studios on the Air was introduced to 5,000 radio promotion and marketing directors June 19 at the annual Promax convention in Los Angeles. They also saw the street-legal Jurassic Park Monster Truck, which has been on a 12-city tour of the U.S. The \$500,000 van has all the creature comforts for DJs, including a cappuccino machine, and such novelties as strobes, fog machines, and pyrotechnics.

Universal Studios Florida's Landshark

also regularly travels on location. The \$500,000 vehicle, based on the park's Jaws attraction, has a 2,500-watt, 16-speaker audio system with a 27-inch JVC TV monitor, laserdisc player, super-VHS VCR, and Dolby Surround sound. The menacing-looking, state-of-the-art vehicle stands 13 feet tall, 30 feet long, and 10 feet wide.

Mark and Brian inaugurated Universal Studios on the Air June 20 by doing their KLOS Los Angeles morning show at the facility. The \$100 million Jurassic Park exhibit was premiered to the public the following day.

The Florida park is now attracting three stations a week, Williamson adds, "and some of them have been back three to four times." He says that Universal always offers stations complete prize packages to award to listeners. As a result, "now, we have more PDs calling on us than we are on them. Internationally, we're seeing a lot more DJs from Europe and South America."

Stables says she hopes to book at least two PDs or DJs every week of the year. "Summer will be our high season. We've gone after the real powerhouse stations—the top 20 markets, such as New York, Chicago, Philadelphia, Boston."

For the near future, Universal Studios has renovated a control booth for the upcoming multimillion-dollar Terminator 2 3D live-action/film attraction at Universal Studios Florida.

And scheduled for 1998, Universal will complete a 12-acre entertainment complex, the E Zone, in Orlando, while the Islands of Adventure will debut in 1999 in Orlando with at least two nightclubs, one featuring Latin music and the other reggae.

At Sea World of Florida in Orlando, Key 105 broadcasts from a booth near the Dolphin Cove attraction. The 12- by 15-foot studio can accommodate two to three people and offers an ISDN interface and a satellite dish. Like Universal Studios

and the Disney parks, Sea World has its own engineers and technicians on duty.

"We've brought in funky pink flamingos to make it fun. We've got animal sounds, like killer whales or sea lions, and we can do interviews with trainers. So it's really left up to the imagination of the DJ as to what they want to do here," says Shannon Sherman, director of promotions at Sea World of Florida.

With more than 1,000 tropical CDs to select from, on-air personalities can insert calypso, reggae, island, or world beat music between programming.

"We found through Anheuser-Busch Theme Parks' ad agency, DDB Needham, that radio has become so visual now," says Ed Litrenta, VP of marketing at Sea World of Florida. "We can paint a picture with Key 105 that we couldn't do on TV in 30-second commercials."

In general, "we don't advertise on radio," he adds. "We do an exchange where their local sponsors can make media ad buys around our promotions. We can also customize vacations they give to winners."

For instance, one kids' radio station did a sleepover party for 10 at the Terrors of the Deep exhibit. There are options, too, surrounding the annual New Year's Eve concerts around the Citrus Bowl and with Sea World of Florida's sister park, Busch Gardens in Tampa, Fla.

In any case, radio-station remotes offer a chance for programmers to break the grind and offer listeners the excitement of free trips and programming that escapes the routine.

"As long as you take your listeners with you out of state, it becomes their party," says KIIS' Tobin. "You really have to know what they want as prize packages, whether for birthdays, holidays, or celebrations."

"We're selective with these remotes because it takes us away from our market for about three to five days," she adds. "Yet the quality is phenomenal, so it sounds on the radio like we're still in Los Angeles."

RAP LYRICS BLEEPING UP THE AIRWAVES

(Continued from preceding page)

in on you, and they have their own language," says WQMG's Brown. "You have to listen to the record 10 or 15 times to hear that they said another bad word."

Because of this, stations have become adept at doing their own edits if the one provided by the label isn't discriminating enough. WGCI-FM Chicago, for instance, has an edit of SWV's "You're The One" that deletes the last word of the sentence about doing "anything to get in your pants."

"We'll do our own edit—no curse words or derogatory statements or [anything that] implies drug use or illegal activity," says WPGC-FM Washington, D.C., PD Jay Stevens, describing a station policy that affects a large percentage of current rap records. "It's a fine line, and we probably aren't conservative enough sometimes. But if it's a hit song, and we don't play it, somebody else will."

Concern about lyric content ebbs and flows every year with the release of new and seemingly more outrageous records. Many in the industry, including some of the PDs contacted for this story, endorse an artist's right to freedom of expression. Meanwhile, the debate over whose responsibility it is to crack down on what is heard on records goes unresolved, as labels and stations continue to make profits.

"I guess it ultimately lies with the

artist," says Stevens. "[Radio is] like a movie theater; we just play the music that's available to us."

Hector Hannibal, PD of R&B adult WHUR Washington, D.C., says, "You can try to limit free speech if you want to, but the bottom line is that if it's a commercial entity that's going to create profit, they're going to do it. The morality of people is not in question—this is business. A lot of people making the decisions would not let their own children listen or be exposed to it."

"I am concerned about the music, but I am concerned about society in general," adds James Alexander, national PD of Davis Broadcasting, who says that each segment of the business—from artists, producers, and labels to stations and retailers to the consumers themselves—has to be more conscientious.

"If [a record] has certain lyrical content, then it shouldn't be played on radio," he says. "That doesn't mean it's not going to be made, distributed, or bought. For this matter to correct itself, it's going to take a lot of people accepting their role of responsibility. It's spiritual warfare."

Assistance in preparing this story was provided by Airplay Monitor reporter Marc Schiffman.

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Although always oriented toward dark, introspective albums, the Cure made a considerable impression on the postpunk consciousness with a series of classic singles—"Boys Don't Cry," "Close To Me," and "Just Like Heaven" among them—that served as spirited antidotes to the band's dour image.

In the Cure's more recent days, the singles have become even more jaunty, as demonstrated by the band's last hit, the pure pop "Friday I'm In Love" from 1992. Along similar lines is "Mint Car," the second single from "Wild Mood Swings" (Fiction/Elektra), the band's 16th album and first studio effort in four years.

No. 20 on Modern Rock Tracks this week, "Mint Car" is "just a summery pop song," says Cure

auteur Robert Smith. "It's about excitement, anticipation—like Pooh Bear before he eats honey."

The sweetness of the single serves as bait for the album, Smith says. "A lot of people have been brought into the Cure world through the singles,



and that's great, even though a song like 'Mint Car' isn't terribly reflective of the rest of the record. We'd like to bring out one of the more downbeat,

soulful songs as singles. I'm always wary of that, though. With a song like 'Mint Car,' it's obvious that we're not taking ourselves seriously, so we can get away with murder. But with anything of emotional weight, there's a chance that with the video it can come across a bit precious and po-faced.

"So it makes me laugh that we do singles like 'Mint Car,' with a colorful, brash video, and some people still have the impression that we're this gloomy, doomy band," Smith adds. "So many groups fool themselves into believing they're artists. We strive for beautiful things, and occasionally—infrequently, really—we get there. But over the years, I've come to realize that a lot of what we do is purely entertainment. And the singles, especially, are the Cure being entertaining."

Billboard® FOR WEEK ENDING JUNE 29, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	5	UNTIL IT SLEEPS LOAD	METALLICA ELEKTRA/EEG
2	2	3	15	COUNTING BLUE CARS PET YOUR FRIENDS	DISHWALLA A&M
3	3	2	9	HUMANS BEING "TWISTER" SOUNDTRACK	VAN HALEN WARNER SUNSET/WARNER BROS.
4	5	8	8	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
5	4	5	9	PRETTY NOOSE DOWN ON THE UPSIDE	SOUNDGARDEN A&M
6	6	4	15	WHERE THE RIVER FLOWS COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
7	7	6	8	WORK IT OUT SLANG	DEF LEPPARD MERCURY
8	8	7	19	MACHINEHEAD SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
9	10	11	8	AGAIN ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
10	9	9	12	TOO MUCH CRASH	DAVE MATTHEWS BAND RCA
★★★ AIRPOWER ★★★					
11	14	16	8	BANDITOS FIZZY FUZZY BIG & BUZZY	THE REFRESHMENTS MERCURY
12	11	12	28	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	EVERCLEAR TIM KERR/CAPITOL
13	16	22	5	LONG WAY DOWN A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
14	13	14	29	IN THE MEANTIME RESIDENT ALIEN	SPACEHOG HIFI/SIRE/EEG
15	24	39	3	TONIGHT, TONIGHT MELON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
16	20	21	8	FLOOD JARS OF CLAY	JARS OF CLAY ESSENTIAL/SILVERTONE/LIVE
17	12	10	12	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
18	15	15	18	WATER'S EDGE AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
19	18	19	6	LEAVE ME ALONE "THE CABLE GUY" SOUNDTRACK	JERRY CANTRELL WORK
20	28	37	3	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
21	22	27	7	VANISHING CREAM DEVIL THUMBS A RIDE	THE HUNGER UNIVERSAL
22	17	17	10	PHOTOGRAPH VILLAINS	THE VERVE PIPE RCA
23	19	20	6	WILD CHILD PURE INSTINCT	SCORPIONS ATLANTIC
24	21	18	10	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	TRACY BONHAM ISLAND
25	27	28	7	HELLO FROM VENUS MAGNOLIA	THE SCREAMIN' CHEETAH WHEELIES ATLANTIC
26	36	—	2	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
27	NEW ▶	1		WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	SPONGE COLUMBIA
28	33	31	4	SKIN & BONES VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
29	29	30	6	HEARTSPARK DOLLARSIGN SPARKLE AND FADE	EVERCLEAR TIM KERR/CAPITOL
30	25	24	24	SISTER FOMA	THE NIXONS MCA
31	30	29	5	DAY JOB CONGRATULATIONS I'M SORRY	GIN BLOSSOMS A&M
32	31	26	7	I JUST WANT YOU OZMOSIS	OZZY OSBOURNE EPIC
33	NEW ▶	1		PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
34	NEW ▶	1		ABERDEEN LEDBETTER HEIGHTS	KENNY WAYNE SHEPHERD GIANT
35	39	—	2	WALKING CONTRADICTION INSOMNIAC	GREEN DAY REPRISE
36	26	23	15	BIG BANG BABY TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
37	23	13	11	OLD MAN & ME (WHEN I GET TO HEAVEN) FAIRWEATHER JOHNSON	HOOTIE & THE BLOWFISH ATLANTIC
38	38	38	5	BULLS ON PARADE EVIL EMPIRE	RAGE AGAINST THE MACHINE EPIC
39	RE-ENTRY	2		GUILTY GRAVITY KILLS	GRAVITY KILLS TVT
40	35	36	21	WHAT DO I HAVE TO DO? WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA

Billboard® FOR WEEK ENDING JUNE 29, 1996

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	3	3	13	COUNTING BLUE CARS PET YOUR FRIENDS	DISHWALLA A&M
2	1	1	13	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	TRACY BONHAM ISLAND
3	2	4	8	PRETTY NOOSE DOWN ON THE UPSIDE	SOUNDGARDEN A&M
4	4	11	7	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
5	6	10	7	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
6	8	12	10	SPIDERWEBS TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
7	11	9	7	YOU LEARN JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
8	13	13	6	TAHITIAN MOON GOOD GOD'S URGE	PORNO FOR PYROS WARNER BROS.
9	15	22	5	TONIGHT, TONIGHT MELON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
10	7	7	14	PHOTOGRAPH VILLAINS	THE VERVE PIPE RCA
11	9	5	12	HERE IN YOUR BEDROOM GOLDFINGER	GOLDFINGER MOJO/UNIVERSAL
12	21	26	4	STANDING OUTSIDE A BROKEN ... ROCKET	PRIMITIVE RADIO GODS COLUMBIA
13	22	27	3	WHERE IT'S AT ODELAY	BECK DGC/GEFFEN
14	14	14	10	BANDITOS FIZZY FUZZY BIG & BUZZY	THE REFRESHMENTS MERCURY
15	18	25	4	STUPID GIRL GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
16	12	6	19	MACHINEHEAD SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
17	10	8	12	TOO MUCH CRASH	DAVE MATTHEWS BAND RCA
18	16	15	9	WHO WILL SAVE YOUR SOUL PIECES OF YOU	JEWEL ATLANTIC
19	5	2	12	SALVATION TO THE FAITHFUL DEPARTED	THE CRANBERRIES ISLAND
20	20	18	5	MINT CAR WILD MOOD SWINGS	THE CURE FICTION/ELEKTRA/EEG
21	17	16	11	BULLS ON PARADE EVIL EMPIRE	RAGE AGAINST THE MACHINE EPIC
★★★ AIRPOWER ★★★					
22	29	—	2	DON'T LOOK BACK IN ANGER (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
23	19	17	9	HEARTSPARK DOLLARSIGN SPARKLE AND FADE	EVERCLEAR TIM KERR/CAPITOL
24	38	—	2	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	SPONGE COLUMBIA
25	25	28	18	GUILTY GRAVITY KILLS	GRAVITY KILLS TVT
26	31	38	3	WALKING CONTRADICTION INSOMNIAC	GREEN DAY REPRISE
27	23	19	16	SISTER FOMA	THE NIXONS MCA
28	27	29	4	UNTIL IT SLEEPS LOAD	METALLICA ELEKTRA/EEG
29	NEW ▶	1		ALL I KNOW DUST	SCREAMING TREES EPIC
30	28	20	19	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
31	24	21	7	DAY JOB CONGRATULATIONS I'M SORRY	GIN BLOSSOMS A&M
32	30	24	15	BIG BANG BABY TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
33	34	37	4	FEARLESS HAPPILY EVER AFTER	SOLUTION A.D. TAG/ATLANTIC
34	36	35	6	INSIDE BETWEEN THE 1 & THE 9	PATTI ROTHBERG EMI
35	40	—	2	OPEN THE DOOR RUBBING DOESN'T HELP	MAGNAPOP PRIORITY
36	26	23	10	LOVE UNTOLD EVENTUALLY	PAUL WESTERBERG REPRISE
37	NEW ▶	1		BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
38	NEW ▶	1		NOTHING TO BELIEVE IN THE GOLDEN AGE	CRACKER VIRGIN
39	NEW ▶	1		LONG WAY DOWN A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
40	33	32	23	BIG ME FOO FIGHTERS	FOO FIGHTERS ROSWELL/CAPITOL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 78 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 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 June 9, 1996

- 1 Fastlove / George Michael
- 2 You're The One / SWV
- 3 How Crazy Are You / Meja
- 4 Walking Wounded / Everything But The Girl
- 5 For The Love Of You / Jordan Hill
- 6 Because You Loved Me / Celine Dion
- 7 J'attendrai / Nadege
- 8 Reach / Gloria Estefan
- 9 Beach Baby / Baha Men
- 10 When Love Comes Calling / George Benson
- 11 Sing A Song / Take 6
- 12 Killing Me Softly / Fugees
- 13 Message In A Bottle / Maxi Priest
- 14 Always Be My Baby / Mariah Carey
- 15 The Riverboat Song / Ocean Colour Scene
- 16 The Only Thing That Looks Good On Me Is You / Bryan Adams
- 17 How Deep Is Your Love / Take That
- 18 La - La - La - Love Song / Toshinobu Kubota With Naomi Campbell
- 19 Give Me A Little More Time / Gabrielle
- 20 When The World Is Running Down / Wendy Moten
- 21 Salvation / The Cranberries
- 22 Old Man And Me / Hootie And The Blowfish
- 23 The Earth, The Sun, The Rain / Color Me Badd
- 24 Girl Talk - Never Fall In Love Again - / Cosa Nostra
- 25 Theme From Mission: Impossible / Adam Clayton And Larry Mullen
- 26 I Will Survive / Chantay Savage
- 27 She Used To Be Mine / Spin Doctors
- 28 Agua Dulce, Agua Salada (Readymade Radio Edition) / Julio Iglesias
- 29 Got To Be Real '95 / Cherly Lynn
- 30 Db-La-Di, Db-La-Da / Youssou N'Dour
- 31 Forever More / Puff Johnson
- 32 Sexuality / K.D. Lang
- 33 Dareyori Sukinami / Touko Furuuchi
- 34 (It Could Happen) Any Day Now / Swoop
- 35 The State I'm In / Trine Rain
- 36 I Wanna Be With You / Fun Factory
- 37 Work It Out / Def Leppard
- 38 She Knows / Melanie Garside
- 39 You Bowed Down / Elvis Costello And The Attractions
- 40 1919 / Ryuichi Sakamoto
- 41 Tommygun / Candy Dulfer
- 42 North Shore Serenade / Na Leo
- 43 Words Of Love / Original Love
- 44 Deeper And Deeper / Anna McMurphy
- 45 Everybody / Kiss Of Life
- 46 You Got To Have Freedom / Boogaloo
- 47 Tour / Carlinhos Brown
- 48 1,2,3,4 (Sumpin' New) / Coolio
- 49 7 Gatsu 7 Nichi, Hare / Dreams Come True
- 50 Calling Home / Noa

81.3FM J-WAVE

Station information available at:
http://www.infojapan.com/JWAVE/

Format Primer: Modern Rock Becomes Top 40; R&B Splits; Modern AC Born

TIME AND TIDE: As we soar past the midpoint of 1996, it's clear that the industry trend that will cut the deepest tread this year is the relaxation of group ownership rules under the Telecommunications Act of 1996.

If you read this column even on a casual basis (casual? shame!), you know that radio conglomerates are gaining potency by the week as stations are bought, sold, and swapped like a highbrow game of "Go Fish."

This week's prime example is the switcheroo of Evergreen and Greater Media properties in Boston and Washington, D.C. Greater Media, which already owns country WBCS Boston, picks up Evergreen's country WKLB and will presumably pull the plug on one country format. Evergreen picks up AC WEBR (Bright 99.5) Washington, D.C. (rumored to be turning back to former WGAY soft AC) and forks over an additional \$22.5 million for N/T WWRC.

On the other side of the spectrum, it takes years for trends in programming to evolve—though the current movement toward owners buying multiple stations in a market and flipping formats to complement one another is certainly hastening this evolution.

Already in the '90s, we've seen the profound rise of country "hat acts" and the near banishment of any artist that charted a decade ago. Women, meanwhile, have at last found a prominent place on traditionally male-dominated playlists. Witness **Patty Loveless** winning the Country Music Assn.'s album of the year for "When Angels Fly."

R&B now stands divided, as the popularity of hip-hop and rap alienated older urban radio listeners, bringing the R&B adult format to prominence. Mainstream R&B, along with adult-leaning stations, pounced—like country—on the popularity of **Boyz II Men**, prompting a landslide of practically indistinguishable acts, such as **Jodeci**, **Silk**, **Shai**, **Total**, and **Immature**. The majority of these artists also crossed over to top 40, as did uptempo urban acts on top 40/rhythm stations, further blurring hope for a distinctive definition of R&B in the '90s.

Among rock formats, we've witnessed the progression of classic rock to '70s oldies. Then there's the reshaping of album rock radio—now tagged mainstream rock—as metal hair bands along the lines of **Poison** and **Guns N' Roses**

met their demise by the early '90s, and programmers cautiously filtered in traditionally modern rock acts. Today, modern and mainstream playlists share a majority of artists; the individuality of stations comes from how those acts are



by Chuck Taylor

weighted.

Modern rock, meanwhile, has blossomed from a niche format to the top 40 of the '90s. With the success of **Nirvana** and its protégés, the genre progressed from its **Depeche Mode**, **Erasure**, and **New Order** roots into a fresh voice for the young, white audience weary of rap.

Like any genre that gains mainstream notoriety, today's mod rock is facing the country and R&B formats' dilemma of clone acts, à la **Gin Blossoms**, **Toad the Wet Sprocket**, and **Deep Blue Something**. Most recently, the **Alanis Morissette** phenomenon is spawning a groundswell of protégés, such as **Tracy Bonham** and **Patty Rothberg**.

But if one were to place bets on the year's foremost format evolution, modern rock's fragmentation from alternative to mainstream and now to music for the masses would be my pick. As the format has moved in from the edge, songs are finding a comfortable fit not only on rock stations, but at top 40, hot AC, and AC as those formats shift from former signature artists, such as **Michael Bolton**, **Amy Grant**, and **Phil Collins**, to **Natalie Merchant**, **Morissette**, and **Jewel**.

This new niche, which you've been reading about in this column over the past couple of months, is modern AC. Already cooking in many major markets, traditional hot AC stations, such as **WRQX** (Mix 107.3) Washington, D.C., are leaning toward this "modern rock lite." Mix 107.3, one of those stations that

played **Martin Page's** "In The House Of Stone And Light" for a year, now has **dog's eye view**, **Gin Blossoms**, **Tracy Chapman**, and the **BoDeans** at the top of its playlist—**Soundgarden** it's not, but neither is it **Exposé**.

The format gets another push forward this week with two new modern AC outlets. Heritage album rocker **WDIZ** Orlando, Fla., becomes **She-FM 100.3** and may pick up the **WSHE** call letters from its Miami sister station. And look for modern **KRRK** Omaha, Neb., to flip to modern AC as the **Point**, targeting females 20-44.

So what's next? As today's hottest format, modern rock faces further fragmentation. A good guess for a niche likely to draw attention is modern oldies (paradoxical, huh?), in which the roots of alternative rock—the **Smiths**, **Siouxsie & the Banshees**, and **Yazz**—find an on-air home all over again. FM talk, aimed at an under-30 audience, is also a format to keep an ear on.

And while we're at it, I would relish a nationwide surge away from further format slicing. It's an age-old debate, but I believe programmers sell their audience short by thinking **Coolio**, **Celine Dion**, **Dishwalla**, and **Kristine W.** can't exist in harmony. As in all things, only time—and heaps of audience research—will tell.

FORMATS: EZ FOR YOU TO SAY

On the heels of **WEZB** (B97) New Orleans returning to top 40, crosstown **KLRZ** (Z100) flips to classic rock.

Longtime country **WGEE-AM** Green Bay, Wis., completes its transition to N/T. No changes on the FM.

FOLKS: LOGAN'S RUN

Interim PD **Matt Bruno** cops the permanent PD job at **KYCW** Seattle, replacing **Eric Logan**, now at **KYCY** San Francisco. Ironically, Bruno is the son of recently ousted **KYCW** GM **Gary Taylor**.

Michael Halloran is named PD at triple-A **KUPR** (95.7 FM) San Diego, from the same post at crosstown modern rock **XTRA** (91X).

KEEY (K102) Minneapolis loses station manager **Dan Seeman**, music director **Mark Bauer**, and midday host **Pete Stevens**. Seeman, who also managed sister station **KFAN-AM**, joins crosstown **KMJZ** as GM, replacing **Ron Stone**. Bauer and Stevens exit to program local Internet radio station **Net Radio**.

Former **WHKW** Louisville, Ky., PD **Don Christi** is named PD at **KKAT** Salt Lake City. Former **KKAT** PD **Jim Mickelson** stays on as assistant PD/MD. Meanwhile, **KKAT** owner **Regent** has acquired two more Salt Lake City FMs, top 40 **KUTQ/KZHT**.

Quick takes: **Tom O'Brien** is upped from general sales manager to station manager at **WWJ/WYST** Detroit. **Carl Anderson** is named PD of jazz/AC **WNRQ** Pittsburgh. **Dave Nicholson** is upped from operations manager to the newly created GM slot at **Real Country Network**. Former **WKOC/WLTY** Norfolk, Va., GM **Tex Meyer** is the new GM at soft AC **WSSH** Pittsburgh. **Ellis Martin**, PD at **WHB/KMZU** Kansas City, Mo., exits at the end of June. **KMLE** Phoenix MD/midday host **Gwen Foster** has resigned. No replacement has been named.

WRCX's Brutus Keeps The Afternoons Moving

THE RÉSUMÉ of Lou Brutus, afternoon driver at mainstream **WRCX** (Rock 103.5) Chicago, includes stints as p.m. driver at album rock **WHJY** Providence, R.I., and overnighther at **WMMR** Philadelphia, where he started his career as **John DeBella's** morning producer.

"The thing I learned from him is how to keep a show tight, fast, and moving," he says. "The pacing of that show was always very good."

Brutus compares the atmosphere at **Rock 103.5** to that of "MMR in '84-'86. You could feel it in the hallways; everybody has a mission. There's a fire in everyone's belly. MMR had that in the mid-'80s, and **RCX** has it now. It's rare enough that someone gets to work with that once in their lifetime."

Brutus adds that part of the attraction of working for **WRCX** is that Chicago "has had the most solid personality radio in the country. To get into this lion's den and stand toe to toe [with the best and] know that you're going up against very good stations is great, and it's a tremendous challenge."

Rock radio may not be the best place for personalities to hatch, although that's changed in recent years with stations like **WRCX**. Did Brutus find it hard to develop his on-air persona on his way up? "I've been very fortunate that I've worked at places that let me vent my creative spleen," he says.

The same holds true for **WRCX**, where PD **Dave Richards** lets Brutus' "creative juices flow. That's the most you can ask for in this business—to get your shot at what you want to do and be able to say what you think."

That attitude begins with the station's morning show, "Mancow's Morning Madhouse." And, says Brutus, "it's not just Mancow. [Production director/6-10 p.m. jock] **Ned Spindle** is a creative genius—he's out of his mind, but he's a creative genius. And to have **Dave** as the ringmaster is a credit to him. He's the camp counselor where all the kids are **Baby Huey** on steroids. He keeps everybody in check and everybody moving forward."

Brutus recently was the subject of a station promotion, a comic book called "The Adventures Of Brutusman." He wrote the story, and it was drawn by his longtime friend **Alan McBain**. There may be more coming, Brutus says.

Some jocks would let that kind of attention go to their heads, but Brutus says, "My wife keeps that in check. I owe a lot to her for keeping everything grounded."

Brutus' show prep starts at about 7 a.m., when he reads newspapers and cruises the Internet. He boils that information down to "one-liners,"

which he describes as building blocks for that day's show. They are combined with whatever station promotions are on tap for the day and whatever he's "riffing on" for what will "jump out of the speakers" that day.

"I don't do a lot of recorded bits, because there's not a lot of time for that in the afternoon. A lot of people call what I do a morning show in the afternoon, and that's not entirely correct, because the pacing is so different in the afternoon. People are waking up in the morning, and they'll give you more time to let things unroll. In the afternoon, they've been at work all day, they're pissed off, they're fed up, and they're not going to give you five minutes to get a bit out. It's gotta be fast."

Brutus' most memorable moments on the air include interviews with personal favorites **Frank Zappa**, the **Grateful Dead**, film director **Terry Gilliam**, and **Hunter S.**

Thompson.

When he asked **Gilliam** to "take me step by step through the making of '12 Monkeys,'" he was met with a "1½-minute free-flowing answer from him. It was great to watch this incredible mind unwind right before my eyes."

He met **Thompson** at a speaking engagement in Boston. "He had something in his hand, a box or a rod that made a clicking sound." **Thompson** walked up to Brutus and held the box up to the jock's chest. "He keeps clicking this thing on my chest, then he stops, puts it in his pocket, and he starts hugging me. He puts his arm around me and pulls out a bottle of **Chivas** and makes me drink it. He started saying, 'Brutus... brave... warrior.'"

Thompson's publicist told Brutus that the gonzo journalist was "very impressed" with him. Asked why, the publicist replied, "For God's sake, he held a 10,000-volt cattle prod an inch away from your chest, and you didn't flinch."

How does being a fan of **Gilliam**, **Thompson**, and the others influence his on-air work? "The important thing is not to copy the things you like. I like **Monty Python** a lot, but I don't want to copy what they do." Instead, Brutus takes inspiration from the things he likes to "approach a subject in a way that will shed new light on it."

Brutus' next challenge will be as host of **SW Networks'** new weekly mainstream offering, "Hard Drive." "It's going to be like the energy level of my show at **RCX**. It's going to move at a rapid pace, and there will certainly be commentary from myself and interview pieces mixed together."

JOHN LOSCALZO

newsline...

BENNETT ZIER becomes GM of new Evergreen properties **WEBR/WWRC** Washington, D.C., from **WKLB** Boston. Longtime GM **Bob Longwell** exits.

JIM MELTZER is named GM of classical **WFLN** Philadelphia. He comes from the VP/GM post at top 40 **WKSE** Buffalo, N.Y.

MARITZA PICHON is upped to CFO at **Cox Radio**. He was assistant controller at **Cox Enterprises**.

STATION SALES AND SWAPS: **KOOL-AM** Phoenix from **Colfax** to **Salem** for \$6.5 million; **WMXL/WWYC/WLAP** Lexington, Ky., from **Trumper** to **Jacor**; **Fuller-Jeffrey** swaps **KJYY/KKSO** Des Moines, Iowa, for **Barnstables' WCSO/WLPZ** Portland, Maine. **Barnstables** also pays an undisclosed amount of cash.

Music Video

PROGRAMMING

Joan Osborne Takes Up Former Craft Singer Returns To Directing For 'St. Teresa' Clip

BY BRETT ATWOOD

LOS ANGELES—Singer Joan Osborne is returning to her college-day roots as an aspiring film director. The singer, who was enrolled in New York University's film school from 1983 to 1986, directed her latest music video, "St. Teresa."

In the video, Osborne plays a hotel maid who encounters strange occurrences while on the job. Goldfish inhabit the hotel room toilet and bathtub. The carpet grows like grass. Food turns to life. Sheep roam the hallways. A woman levitates. Clearly, this isn't the Hilton.

Osborne says that she did not want to create a video that was a literal translation of the song.

"I've always been annoyed when videos do that," says Osborne. "The video is loosely based on the story of the saints. I had a vision where a daily, ordinary routine was interrupted by some bizarre happenings. There is a story for every saint, and the video is loosely based on that idea."

The video was co-executive produced by Rachel Dodd and Marc Smerling of New York-based Notorious Pictures.

It is not the first video for the song, which was originally released as a single before the singer scored her breakthrough hit, "One Of Us."

The straightforward, low-budget video for the song has been pulled from circulation by Mercury, which is servicing the new clip to all national and regional video programmers.

"The first version of the video did exactly what it was supposed to do," says Jeff Newman, director of video promotion for Mercury Records. "But, Joan is at a different place in her career now. She looks different, she moves differently, and she is more comfortable in front of the camera."

Osborne says that for the new video, she wanted to develop her own clip from concept to completion.

"We were really lucky," says Dodd. "Joan knew exactly what she wanted, and she was very quick on her feet under some very difficult circumstances."

Time was a major challenge in successfully completing the clip's production, according to Dodd. Osborne had to complete her directing duties before she



A scene from Joan Osborne's "St. Teresa" clip.

was due on the set of "Late Show With David Letterman" for an appearance.

"She was also on tour at the same time," says Dodd. "On one of the production days, she had to be at 'Letterman' at 2:30 p.m., but she stayed with the production until 2:29 p.m. She was very dedicated to this production."

"Letterman" viewers may recognize the maid's outfit that Osborne wore when she appeared on the show. In the rush to get to the "Letterman" taping, Osborne did not change from the costume she wears in the video.

While Osborne has achieved a successful career in music, her original goal was to become a filmmaker. Osborne says that her singing career happened by accident.

"I just did it on a dare when I was at a club with some friends, and that one

night bloomed into me becoming a part of the New York music scene. I had planned to be a filmmaker, not a singer," she says.

Osborne says that she completed several short films during her school years. However, they were all destroyed after a fire swept through a friend's apartment in New York's East Village, where the only copies of her work were stored.

"It wasn't any great loss to cinema," says Osborne, who describes her early work as filled with "poetic images that touch upon universal themes in everyday life."

Although Osborne says that she likes the challenge of directing her own clips, she is not necessarily ready to shoot all her future clips. "I'd like to work with a few other directors—maybe Spike Jonze," says Osborne.

However, there are quite a few film and video project possibilities in the works, according to Osborne. A full-length documentary and enhanced CDs are among the projects that she would like to tackle in the future.

"For enhanced CDs, I wouldn't want to make an album with a slicked-up press kit," says Osborne. "It would have to add something to the music. I take a super-8 camera with me on the road and capture a lot of things that happen around me. Maybe that is something that I will use on a future release."

PRODUCTION NOTES

LOS ANGELES

Sadat X's "Hang 'Em High" was directed by Joseph Kahn, and Greg Tarpe produced for Bedford Falls. Kahn is also the eye behind Montell Jordan Featuring Slick Rick's "I Like" and Total's "Kissing You." Tarpe produced.

Wayne Isham directed Lionel Richie's "Don't Want To Lose You." Joey Plewa produced, while Martin Coppin directed photography.

I Mother Earth's "One More Astronaut" was directed by Tyran George. Scott Shapiro produced the Chatsworth, Calif., shoot.

Jon Mintz is the eye behind Liz Phair's "Rocket Boy" video. The Palomar Pictures production was produced by Nick Caprio.

Director Marty Thomas shot the videos for "Burnin' Hot" by Tha Mexakinz' Featuring Chino XL And Supherb and "Crazy People" by Hotel Real. Maz directed photography, and Mike Divic produced for Fallout Films.

NEW YORK

Mono Puff's "The Devil Went Down To Newport" was directed by Norwood Cheek; Shirley Moyers produced.

Daniela Federici is the eye behind Born In August's "April" clip. Steve Willis produced, while Crescenzo directed photography. Federici also directed Jordan Hill's "For The Love Of You." Willis produced, while Troy Smith directed photography.

OTHER CITIES

Toenut's "Seizure" was directed by Norwood Cheek; Moyers produced the Atlanta shoot.

Grady Cooper is the eye behind Jolene's "Birdland" video; Moyers and AJ Schnack co-produced the Fort Macon, N.C., shoot for Bonfire Films of America.

The Graveyard's "Do Or Die" clip was directed by Jamal Henry. April Lundy and T.H. Davis co-produced the Miami and Atlanta shoot for Film Noire.

MTV L.A. Offices: Movin' On Out; C&D For Pennywise Vid

MTV TO MOVE: MTV Networks will move from its Universal City, Calif., Western regional offices to a new five-story building in Santa Monica, Calif., in March 1997. The move will include operations for the MTV, VH1, Nickelodeon/Nick at Nite, and Nick at Nite's TV Land channels.

MTV has outgrown its current offices, which house about 250 staffers. About 25 employees were working in the Western offices when they opened in 1985.

MTV is expected to custom-design the new offices and the exterior of the building to fit its image.

PENNYWISE PROBLEM: Epitaph Records has received a cease-and-desist letter from KABC-TV Los Angeles over its use of footage of a punk rock riot in Pennywise's longform music video "Pennywise: Home Movies." In addition to Epitaph, the letter names Zethro Entertainment, Royal Films, and director Darren Doane. The letter requests that "by June 10 [you will] have deleted the KABC material or taken measures designed to ensure that no further copies of 'Pennywise' will be sold."

The footage was shot by independent filmmaker Richard White, co-founder of L.A. Access Video Productions.

RAGE ON: Boston-based programmer "Rage" has expanded its modern rock clip programming to a full hour, according to producer Paul Carchidi. The show now airs Friday nights at 12:30 a.m. The additional half-hour of programming content can be purchased by labels to air electronic press kits or music videos of their artists.

In addition, Carchidi says, "Rage" is beefing up its presence on the Internet's World Wide Web at <http://www.ragetv.com>. The program has complete downloadable clips available at the site, as well as frequent contests for its viewers. "Rage" has also started occasional artist chats on the Internet using Instant Relay Chat channels. Among the artists that have participated are Filter, Fred Schneider, and Stan Ridgway.

PRODUCTION NEWS: Sunshine Filmworks has closed its music video operations. The New York-based company will divert much of its music video production resources to the performance series "On Tour," which debuts on many PBS-TV stations in late July... New York-based Sauce Entertainment recently opened shop for music video and commercial production. The company represents Gregg Araki and Terry Moloney for commercial work, while Jonathan Schell is aboard for

music videos. The company also represents many directors who work on both commercials and music videos, including John Bruce, Adam Davidson, Dimitri Falk, Matthew Harrison, Brock Houghton, Jeff Janger, Lane Janger, Jonah Meyers, Bianca Bob Miller, Scott Nordlund, Matty Rich, Adam Shankman, Barry Shils, and Rich Williams.

Another new production company, known simply as Dork, is the music video division of San Francisco-based Commotion Pictures. Devo co-founder Gerald Casale is among the directors who have joined the company. Also aboard are short-film director Matty Sidle and rock photographer Kim Stringfellow... Flashframe Films has reopened its music video production offices in New York.

The company, which will also handle film, TV, interactive, and commercial productions, is headed by Len Eband. The company was put on hiatus for two years after Eband left to become VP of video production for Arista Records. Initial directors at Flashframe include Nick Morris and Jack Cole.

The music video husband-and-wife team of Leslie Libman and Larry Williams has completed work on its first theatrical film. The HBO NYC production

"Path To Paradise" is based on the investigation of the World Trade Center bombing and will air on HBO in early 1997.

QUICK CUTS: Speer Communications Ltd., parent company of video programmer MOR Music, has a new president. Steve Tello, former president of Speer's Professional Video Services International Media Center, is upped to the newly created position. Tello will assume responsibility for the day-to-day functions and overall strategic developments for all of Speer's divisions, including MOR. Richard Speer, who was president/CEO, will remain as CEO for the company.

California Music Channel is preparing a special edition of its video programming to be played Friday (28) on the Jumbotron video screen at Candlestick Park as part of a San Francisco Giants night promotion. Thirty minutes of clip programming will play before the Giants' game against the San Diego Padres... Lord Finesse's "Actual Facts" clip contains cameos by rappers Fat Joe, Big L, A.G., Akinyele, KRS-ONE, and Brand Nubian's Alamo.

The Eye is open on the Internet. Please note that there is a new E-mail address. Send all news items, production notes, and comments to BAAtwood@billboardgroup.com.

THE EYE



by Brett Atwood



Stoppin' Traffic. Director Chris Rogers, left, shoots footage for River North artist Steve Azar's new video, "I Never Stopped Lovin' You." The clip is a Pecos Films production.

NOW IN PAPERBACK

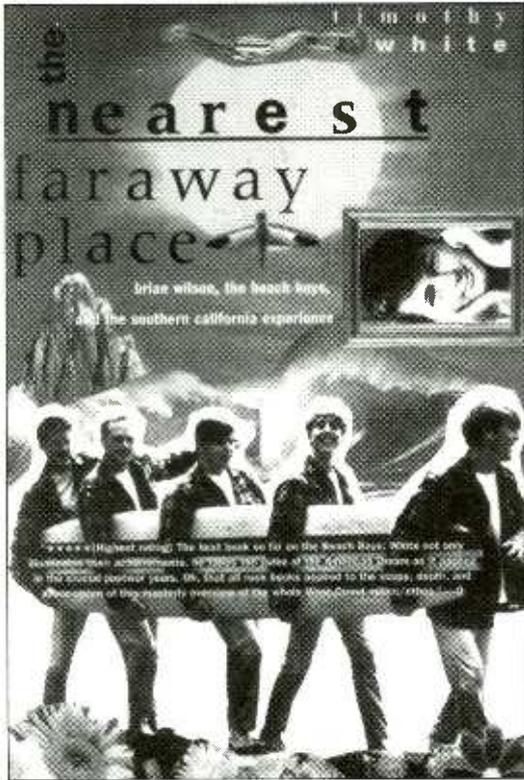
★★★★★(Highest rating)

The best book so far on the Beach Boys*

The Nearest Faraway Place

Brian Wilson, The Beach Boys, and The Southern California Experience

By TIMOTHY WHITE



Praise for The Nearest Faraway Place:

"White not only illuminates their achievements, he takes the pulse of the American Dream as it applied in the crucial postwar years. Oh, that all rock books aspired to the scope, depth, and sheer vision of this masterly overview of the whole West Coast milieu/ethos." —Q Magazine*

"White places the Beach Boys' appeal in context through intriguing social histories of California immigration and economics, surfing, smog, and even the evolution of the garage (where early rock and rollers did their first work). Brian, the Beach Boy who brought us all that fun, fun, fun, spent a lot of time in misery, but he was talented enough to transform our music—and lucky enough to have this fine biographer." —D.A. Ball, Entertainment Weekly

"Writing with the same eloquence and engagement he displayed in his classic Catch a Fire: The Life of Bob Marley... White describes the clan's origins in drab Hutchinson, Kansas, with a Steinbeckian feel for Dust Bowl lives. His Wilsons are the Joads of this saga, the perfect vehicle for White's persuasive vision of an American microcosm. It's his little truth coup." —Matt Damsker, Rolling Stone

"A totally cool look at the seminal California surfing band and the culture that produced it." —Digby Diehl, Playboy

"Probably the definitive work on the band, not only because of the exhaustive research but because White is so scrupulously even-handed." —The Times (London)

"Always-fascinating details about the cultural and emotional soil from which great things grow—in this case, the Beach Boys... White is one of the most poetic and skilled communicators in the business." —Sal Cataldi, The Music Paper

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FOR WEEK ENDING JUNE 16, 1996

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS "NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily 1899 9th Street NE, Washington, D.C. 20018

- 1 Bone Thugs-N-Harmony, Tha Crossroads
2 Crucial Conflict, Hay
3 Fugees, Killing Me Softly
4 J'son, I'll Never Stop Loving You
5 R. Kelly, I Can't Sleep Baby (If I)
6 De La Soul, Stakes Is High
7 Ladae, Party 2 Nite
8 Monica, Why I Love You So Much
9 Toni Braxton, You're Makin' Me High
10 Total, Kissin' You
11 Monifah, You
12 2Pac, 2 Of Amerikaz Most Wanted
13 Fugees, Cowboys
14 Xscape, Can't Hang
15 Immature, Please Don't Go
16 Case, Touch Me, Tease Me
17 A+, All I See
18 Faith Evans, Ain't Nobody
19 Maxwell, ...Til The Cops Come Knockin'
20 SWV, You're The One
21 Quindon, It's You That's On My Mind
22 Mista, Blackberry Molasses
23 Busta Rhymes, Woo-Hah!! Got You All In Check
24 112 Feat. The Notorious B.I.G., Only You
25 Jodeci, Get On Up
26 Coolio, It's All The Way Live
27 Men Of Vizion, House Keeper
28 Ideal, Inner City Blues
29 Montell Jordan Feat. Slick Rick, I Like
30 Geto Boys, The World Is A Ghetto

† Indicates Hot Shots

★ ★ NEW ON'S ★ ★

- Tevin Campbell, Back To The World
Mariah Carey, Forever
Keith Sweat, Twisted
Filthy Rich, Honee Bunn
Brian Green, You Send Me
Busta Rhymes, It's A Party
Az Yet, Last Night



Continuous programming 2806 Opryland Dr., Nashville, TN 37214

- 1 Collin Raye, I Think About You
2 Wade Hayes, On A Good Night
3 Neal McCoy, Then You Can Tell Me Goodbye
4 Sawyer Brown, Treat Her Right
5 Sammy Kershaw, Meant To Be
6 Ty Herndon, Living In A Moment
7 Paul Brandt, My Heart Has A History
8 Ricochet, Daddy's Money

- 9 Shania Twain, No One Needs To Know
10 Patty Loveless, A Thousand Times A Day
11 Marty Stuart & Travis Tritt, Honky Tonkin'...
12 Tracy Lawrence, Time Marches On
13 Reba McEntire, Starting Over Again
14 Leann Rimes, Blue
15 Junior Brown, Venom Wearin' Denim
16 Larry Stewart, Why Can't You †
17 Charlie Major, (I Do It) For The Money †
18 Chely Wright, The Love He Left Behind †
19 Blackhawk, Big Guitar †
20 Mandy Barnett, Maybe †
21 The Mavericks, Missing You †
22 Joe Ely, All Just To Get To You †
23 Jeff Foxworthy, Redneck Games †
24 Dwight Yoakam, Heart Of Stone †
25 Hal Ketchum, Hang In There Superman †
26 Mindy McCready, 10, 000 Angels
27 Toby Keith, Does That Blue Moon Ever Shine...
28 George Ducas, Every Time She Passes By †
29 Frazier River, Tangled Up In Texas †
30 Terri Clark, If I Were You
31 John Anderson, Long Hard Lesson Learned
32 Davis Daniel, I'm Not Listening Anymore
33 Rick Trevino, Learning As You Go
34 Marcus Hummon, Honky Tonk Mona Lisa
35 Ricky Skaggs, Cat's In The Cradle
36 Brooks & Dunn, My Maria
37 Suzy Bogguss, Give Me Some Wheels
38 Bobbie Cryer, I Didn't Know My Own Strength
39 Patricia Conroy, What Else Can I Do
40 Daryle Singletary, Workin' It Out
41 Bryan White, I'm Not Supposed To Love You
42 Trace Adkins, There's A Girl In Texas
43 Tammy Graham, Tell Me Again
44 Shelby Lynne, Another Chance At Love
45 David Ball, Circle Of Friends
46 Paul Jefferson, Check Please
47 Emilio, I Think We're On To Something
48 Paul Overstreet, Even When It Don't Feel
49 Steven Craig Harding, Tonight My Heart...
50 Kevin Welch, Life Down Here On Earth

★ ★ NEW ON'S ★ ★

- Joe Nichols, 6 Of 1
David Kersh, Goodnight Sweetheart
Michelle Wright, Nobody's Girl
Keith Stegall, Roll The Dice



Continuous programming 1515 Broadway, NY, NY 10036

- 1 Fugees, Killing Me Softly
2 Bone Thugs-N-Harmony, Tha Crossroads
3 The Smashing Pumpkins, Tonight, Tonight
4 Coolio, It's All The Way Live (Now)
5 Green Day, Walking Contradiction **
6 Rage Against The Machine, Bulls On Parade
7 Alanis Morissette, You Learn
8 Metallica, Until It Sleeps
9 Soundgarden, Pretty Noose
10 Garbage, Stupid Girl
11 Toni Braxton, You're Makin' Me High
12 The Cranberries, Free To Decide
13 Stone Temple Pilots, Trippin' On A Hole... **

- 14 Nada Surf, Popular
15 Superdrag, Sucked Out
16 No Doubt, Spiderwebs
17 R. Kelly, I Can't Sleep Baby (If I)
18 Alice In Chains, Again
19 Tracy Bonham, Mother Mother
20 2Pac, 2 Of Amerikaz Most Wanted
21 Gravity Kills, Guilty
22 Ozzy Osbourne, I Just Want You
23 SWV, You're The One
24 311, Down
25 Dave Matthews Band, Too Much
26 Red Hot Chili Peppers, Coffee Shop
27 Goo Goo Dolls, Long Way Down
28 Primitive Radio Gods, Standing Outside A...
29 George Michael, Fastlove
30 Jewel, Who Will Save Your Soul
31 Dishwalla, Counting Blue Cars
32 Everclear, Heartspark Dollarsign
33 Tracy Chapman, Give Me One Reason
34 Delinquent Habits, Tres Delinquentes
35 Immature, Please Don't Go
36 Butthole Surfers, Pepper
37 Refreshments, Banditos
38 Blind Melon, 3 Is A Magic Number
39 Montell Jordan Feat. Slick Rick, I Like
40 Adam Clayton & Lam Mulen, Mission: Impossible
41 Patti Rothberg, Inside
42 Bryan Adams, The Only Thing That Looks Good...
43 MC Lyte, Keep On, Keepin' On
44 Quad City DJ's, C'mon N' Ride It (The Train)
45 Total, Kissin' You
46 Case, Touch Me, Tease Me
47 LL Cool J, Do In It
48 Beck, Where It's At
49 Paul Westerberg, Love Untold
50 Dr. Dre, Keep Their Heads Ringin'

** Indicates MTV Exclusive

★ ★ NEW ON'S ★ ★

- Oasis, Don't Look Back In Anger
Maxi Priest f/Shaggy, That Girl
De La Soul, Stakes Is High
The Cure, Mint Car
Kenny Wayne Shepherd, Aberdeen
Slyger, I Hate You
Sponge, Wax Ecstatic
The Wallflowers, 6th Avenue Heartache



30 hours weekly 2806 Opryland Dr., Nashville, TN 37214

- 1 Ty Herndon, Living In A Moment
2 Collin Raye, I Think About You
3 Sawyer Brown, Treat Her Right
4 Tracy Lawrence, Time Marches On
5 Patty Loveless, A Thousand Times A Day
6 Wade Hayes, On A Good Night
7 Reba McEntire, Starting Over Again
8 Bryan White, I'm Not Supposed To Love You
9 Shania Twain, No One Needs To Know
10 Trace Adkins, There's A Girl In Texas
11 Ricochet, Daddy's Money

- 12 Brooks & Dunn, My Maria
13 Emilio, I Think We're On To Something
14 Paul Brandt, My Heart Has A History
15 Toby Keith, Does That Blue Moon Ever Shine...
16 Joe Diffie, C-O-U-N-T-R-Y
17 Shelby Lynne, Another Chance At Love
18 Suzy Bogguss, Give Me Some Wheels
19 Blackhawk, Big Guitar
20 Hal Ketchum, Hang In There Superman
21 Dwight Yoakam, Heart of Stone
22 George Strait, Check Ya † Or No
23 Ricky Skaggs, Cat's In The Cradle
24 Sammy Kershaw, Meant To Be
25 The Mavericks, Missing You
26 Leann Rimes, Blue
27 Rick Trevino, Learning As You Go
28 Chely Wright, The Love He Left Behind
29 Jeff Foxworthy, Redneck Games
30 Great Plains, Dancin' W th The Wind

★ ★ NEW ON'S ★ ★

- The Bellamy Brothers, Shine Them Buckles
Kevin Welch, Life Down Here On Earth
Michelle Wright, Nobody's Girl



Continuous programming 1515 Broadway, NY, NY 10036

- 1 Celine Dion, Because You Loved Me
2 Alanis Morissette, You Learn
3 Hootie & The Blowfish, Old Man & Me
4 Adam Clayton & Lam Mulen, Mission: Impossible
5 Tracy Chapman, Give Me One Reason
6 George Michael, Fastlove
7 Jewel, Who Will Save Your Soul
8 Gin Blossoms, Follow You Down
9 Mariah Carey, Always Be My Baby
10 Bryan Adams, The Only Thing That Looks Good...
11 Collective Soul, The World I Know
12 Gloria Estefan, Reach
13 Sting, You Still Touch Me
14 Natalie Merchant, Jealousy
15 Eric Clapton, Change The World
16 Wallflowers, 6th Avenue Heartache
17 Dog's Eye View, Everything Falls Apart
18 Hootie & The Blowfish, Let Her Cry
19 Dave Matthews Band, Too Much
20 Jann Arden, Insensitive
21 Alanis Morissette, Ironic
22 Fugees, Killing Me Softly
23 Pete Townshend, Let My Love Open The Door
24 Blues Traveler, Run Around
25 Joan Osborne, One Of Us
26 Seal, Kiss From A Rose
27 Foo Fighters, Big Me
28 Natalie Merchant, Carnival
29 Jars Of Clay, Flood
30 Seal, Don't Cry

★ ★ NEW ON'S ★ ★

- Kenny Lattimore, Never Too Busy
Kenny Wayne Shepherd, Aberdeen

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 29, 1996.



Continuous programming 1221 Collins Ave Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Bone Thugs-N-Harmony, Tha Crossroads

BOX TOPS

- Monica, Why I Love You So Much
J'son, I'll Never Stop Loving You
Domino, So Fly
Total, Kissin' You
112 Featuring The Notorious B.I.G., Only You
Quad City DJ's, C'mon N' Ride It (The Train)
Crucial Conflict, Hay (Strollin' On)
Quindon, It's You That's On My...
Montell Jordan, I Like
Fugees, Killing Me Softly
R. Kelly, I Can't Sleep Baby (If I)
Somethin' For The People, With You
2Pac, 2 Of Amerikaz Most Wanted
Danny Boy, Slip & Slide
Mista, Blackberry Molasses
The Tony Rich Project, Like A Woman
R. Kelly, Down Low (Live To...Mix)
Fugees, Cowboys
Ladae, Party 2 Nite (Remix)
311, Down
Pete Rock, The Yearn
Case, Touch Me, Tease Me
Immature, Please Don't Go
Me'shell Ndege'ocello, Leviticus
A+, All I See
Keith Sweat, Twisted
Toni Braxton, You're Makin' Me High
Queen Latifah, Elements I'm Among
SaDeuce, Body Knockin'
Ice-T, I Must Stand
2Pac, How Do U Want It

NEW

- Beck, Where It's At
Cranberries, Free To Decide
Mariah Carey, Forever
Nas, If I Ruled The World
Joan Osborne, St. Teresa
Tevin Campbell, Back To The World



Continuous programming 3201 Dickerson Pike Nashville, TN 37207

- The Hoax, Twenty Ton Weight
Marilyn Scott, Take Me With You
The Smashing Pumpkins, Tonight, Tonight
Tori Amos, Talula
The Badlees, Angelique Is Coming Home
Dick Dale, The Wedge Paradiso
Def Leppard, Work It Out
Dishwalla, Counting Blue Cars
Steve Earle, Feel Alright
Gipsy Kings, La Rhumba De Nicolas
Buddy Guy, Talk To Me Baby
Type To Cleo, Dangerous Type
Madonna, Love Don't Live Here Anymore
Alanis Morissette, You Learn
The Nixons, Sister
Philosopher Kings, Charms
Todd Snider, I Believe In You
Pete Townshend, Let My Love Open The Door
Wallflowers, 6th Avenue Heartache
Dar Williams, As Cool As I Am

Six hours weekly 1 Centre Street, Room 2704 New York, NY 10007

- Fugees, Killing Me Softly
Busta Rhymes, Woo-Hah!! (Remix)
Ladae, Party 2 Nite (Remix)
SWV, You're The One
Ini, Fakin' Jax
Horace Brown, One For The Money
Case, Touch Me, Tease Me
Kenny Lattimore, Never Too Busy
Maxwell, Til The Cops Come Knockin'
Lord Finesse, Actual Facts
Xscape, Can't Hang
Bone Thugs-N-Harmony, Tha Crossroads
LL Cool J, Do In It
R. Kelly, I Can't Sleep Baby
Toni Braxton, You're Makin' Me High
Puff Johnson, Forever More



Jodeci, Get On Up

Monifah, You

Total, Kissin' You

Kino Watson, Bring It On



Continuous programming Hawley Crescent London NW18TT

- Los Del Rio, Macarena
The Prodigy, Firestarter
Michael Jackson, They Don't Care About Us
2Pac, California Love
Mark Snow, The X-Files
Robert Miles, Children
Mark Morrison, Return Of The Mack
Fugees, Fugee-La
Joan Osborne, One Of Us
Eros Ramazzotti, Piu' Bella Cosa
The Cranberries, Salvation
George Michael, Fastlove
Coolio, 1, 2, 3, 4 (Sumpin' New)
Alanis Morissette, Ironic
Fools Garden, Lemon Tree
3T, Anything
Pet Shop Boys, Before
Bryan Adams, The Only Thing That Looks Good...
U96, Heaven
Backstreet Boys, Get Down



Continuous programming 2806 Opryland Dr, Nashville, TN 37214

- Grover Levy, There Is A Life
Whitney Houston & CeCe Winans, Count On Me
Big Tent Revival, Somethin' Bout Jesus
Wes King, Life Is Precious
Al Green, Your Heart's In Good Hands
Rebecca St. James, God
Newsboys, Take Me To Your Leader
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

4Him, The Message (new)

Kirk Franklin & Family, Melodies From Heaven (new)

One hour weekly 216 W Ohio Chicago, IL 60610

- Primitive Radio Gods, Standing Outside A Broken Phone...
Howlin' Maggie, Alcohol
Papas Fritas, After All
The Cardigans, Sick And Tired
Butthole Surfers, Pepper
Loveinreverse, I'm A Contradiction
Duncan Sheik, Barely Breathing
7 Year Bitch, 24, 900 MPH
Beck, Where It's At
Murphy's Law, What Will The Neighbors...
Smashing Pumpkins, Tonight, Tonight
Presidents Of The United States, Dune Buggy
My Head, Humbucker
Nada Surf, Popular



1/2-hour weekly 46 Gifford St Brockton, MA 02401

- Butthole Surfers, Pepper
Stan Ridgway, Knife & Fork
Stabbing Westward, Shame
Foo Fighters, Big Me
Presidents Of The United States, Dune Buggy
No Doubt, Just A Girl
Red Hot Chili Peppers, Coffee Shop
Deftones, Bored
1, 000 Mona Lisas, How Would You Know
Verve Pipe, Photograph
Hum, Pod
Mysteries Of Life, Going Through The Motions
Dave Matthews, Too Much
Everclear, Heartspark Dollarsign
Primitive Radio Gods, Standing Outside A Broken Phone...

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Maureen Ryan, Special Events Manager
(212) 536-5002 PH - (212) 536-5055 FAX

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PANTE
AED

AS GENDER BIAS FADES, NEW ARTISTS EMERGE

(Continued from page 1)

women.

"There's definitely a wider range of female jazz artists today," says Charlie McNeil, senior buyer of jazz, blues, classical, and new age music at the 150-store National Record Mart, based in Carnegie, Pa.

"There was never any resistance on the vocal end," McNeil adds. "On the instrumental tip, though, it's rare to see female players. But that attitude has progressed as society's attitude as a whole has progressed. Women have always had an uphill climb in jazz. Mary Lou Williams was a novelty, for God's sake, and she's genius."

Allen-Roney, who recently became the first woman to win the prestigious international JAZZPAR Prize, is among the music's leading lights today who give a nod to the women who were the firestarters.

"I was honored that I was the first woman to get it," Allen-Roney says. "Certainly, I'm honored just to receive the award, period. But look back at women like Lillian Hardin Armstrong, who I'm very interested in, who put her career on hold so that she could push her husband, Louis Armstrong. She realized that she would not be able to benefit at that time because of a mix of racism and sexism. You look at people like that, and you say it's certainly a great honor for me to be the first woman to receive it, but I accept it with a great deal of pride and humility, because I know women like her and Mary Lou Williams paved the way for me to stand on their shoulders."

For the most part, it took America nearly two decades to acknowledge female instrumentalists in jazz. One such exception was courageous trailblazer Hardin Armstrong, who played piano on the legendary 1925-27 series of Hot Five and Hot Seven recordings by her husband.

It wasn't until well into the '60s that there were more than a few female jazz artists who were well-known to the public.

The public and record-company executives, aware of jazz music's not-too-distant male-dominated beginnings in sporting houses, speakeasies, and gambling riverboats, could not stretch their tolerance levels to accept more than just a few women in the field of jazz.

Understanding these harsh realities, Tipton spent 50 years dressed as a man in order to avoid the obstacles encountered by a woman playing jazz.

"I don't think it was a natural option for women to play instruments like the trumpet or trombone," says veteran jazz producer Michael Cuscuna, who co-runs Stamford, Conn.-based Mosaic Records, a label dedicated to reissuing classic jazz recordings from Miles Davis to Thelonious Monk. "With girls at school or at home in private instruction, it was always piano or cello or flute. Parents felt this wasn't the sort of thing their child should do. I'm sure a lot of it is our societal early conditioning as to what people's options are."

While the public occasionally gave a nod to a female pianist, audiences generally found it peculiar, if not downright unnatural, that a woman could not only tickle the ivories but stride, stomp, and swing. Marge Creath Singleton, a contemporary of Hardin Armstrong's, claims she was the only woman to play on steamboats in St. Louis in the '20s.

Female trumpeters, such as Dolly Jones and her daughter Dyter Jones, were rarities. "She had all the swing and feeling of the male counterparts around her," says 91-year-old trumpeter Doc Cheatham of the younger Jones. "She played just like Louis Armstrong... They

didn't accept women players back then."

For a time in the mid-'30s, glamorous blond bandleader Ina Ray Hutton led a successful white all-woman band called the Melodears, which appeared in the movie "The Big Broadcast Of 1937." However, the band disbanded two years later because of management problems. Hutton resurfaced in the '50s with another female band that was often seen on local TV in Los Angeles.

"They were thought of as novelty acts," Cuscuna says. "I would say that even today, an all-woman band faces being perceived as a novelty."

If female instrumentalists faced a nearly insurmountable climb to recognition outside the musician's grapevine, the same glass ceiling didn't hold true for singers. Hundreds of blues and jazz singers, from Ma Rainey and Bessie Smith to Ivie Anderson and Billie Holiday, became easily accepted on record and onstage by the '30s and '40s.

There was a number of brilliant and talented female players in jazz throughout the '20s and '30s, though it appears that the overall number of female players was comparatively small. Nevertheless, it took a woman of nearly superhu-



man talent to make even a small impression on the public to rank with the superstars of the time, such as tenor sax legend Coleman Hawkins or pianist extraordinaire Teddy Wilson.

Such a person was Williams, whose composing, arranging, band-leading, and pianistic skills burned like a meteor in the jazz heavens from the late '20s, at the beginning of swing music, until her death in 1981, when she had moved to an informed, post-hard bop, almost avant garde approach.

Williams was first known as the primary writer/arranger and pianist for Kansas City, Mo.'s Andy Kirk and his Clouds Of Joy, a group that rivaled the best of the K.C. bands, including that of Count Basie. Williams went on to arrange for Benny Goodman, the Dorseys, and others.

After World War II, Williams embraced the innovations of bebop, cool jazz, hard bop, and free jazz experiments to become one of the premier talents in jazz. She left a recorded legacy of big band and combo recordings that spans (in pop music terms) from the era of Rudy Vallee and Armstrong to Parliament/Funkadelic and the Clash, and much of her work in all eras is still in print.

Pianist Dorothy Donegan also rose to fame with an approach that allowed success—a sparks-flying novelty act. From the beginning, her powerful, crazy-quilt style wove ingenious, polished, but stomping boogie-woogie vehicles with classical snippets and pop tunes.

The times were changing in the '40s. As alumni of the Sweethearts Of Rhythm and other female bands made inroads across the country playing in local, regional, and national groups, the scene was set for the emergence of the first wave of female modern jazz instrumentalists.

Not only did hugely talented



THE BILLY TIPTON MEMORIAL SAXOPHONE QUARTET

singer/pianists come on the scene in the late '40s and early '50s in an overpowering and incontrovertible way (Sarah Vaughan's and Carmen McRae's first jobs were in this dual role), but bop-oriented pianists, such as the still-active Barbara Carroll and Marian McPartland, made a splash on the scene and landed recording contracts.

In addition, a number of female horn players and rhythm-section instrumentalists found holes in the glass ceiling of the male-dominated jazz scene.

McPartland is a brilliant, ever-evolving pianist, and due to her successful syndicated public radio show, "Piano Jazz," heard coast to coast, she is probably the most well-known of the first-wave, non-singing jazz instrumentalists.

The '40s and '50s were good to lady jazz singers. Several of them—the late Ella Fitzgerald (see story, page 9), Vaughan, McRae, and the still active Anita O'Day—defined the art of jazz singing for decades to come. A number of "cool jazz" singers, led by Chris Connor, June Christy, Helen Merrill, and Julie London, also achieved stardom without succumbing to the pop pablum of the Eisenhower decade. Shirley Horn also released her first album as the '60s began.

But there were nonpianist instrumentalists making a name for themselves in the '50s and early '60s, too. One of the most renowned is trombonist Melba Liston, who is best known for her less-prominent role as an arranger for bands led by Dizzy Gillespie, Quincy Jones, and others.

During the early '60s, saxophonist Vi Redd and organist Shirley Scott brought their brand of cookin' to the arena. Scott is best known for her sophisticated soul trio albums, as well as her collaborations with tenor giants Stanley Turrentine and Eddie "Lockjaw" Davis.

By the '70s, the country (and the music business) seemed better able to comprehend that not only were female jazz players just as "normal" and exciting as their male counterparts, but there were more of them, and they were too talented to be held back.

Young audiences, too, had no compunction about checking out the powerful and distinctive work of such emerging artists as pianist Joanne Brackeen, pianist/bandleader Carla Bley, saxophonist/leader Bloom, or trumpeter Barbara Donald in clubs, concerts, festivals, and record bins, without the prejudice and cultural baggage of even a decade before.

That isn't to say that women believe the road to acceptance is smooth, but the '70s will probably go down in the books as the springing-off point—the beginning of the beginning—for accomplished female performers fully entering the world of jazz.

Among the most prominent female jazz

artists making an impact on the genre are veteran pianist Allen-Roney and such relative newcomers as pianist/singer Krall and drummer Blackman.

GERI ALLEN-RONEY

For Allen-Roney, it looked like nothing could top 1994. That was the year her breakthrough album, "Twenty One," a trio record with jazz rhythm kings bassist Ron Carter and drummer Tony Williams, was released on Blue Note. It was also the year she became the first acoustic pianist in more than three decades to perform in pioneering saxophonist Ornette Coleman's band.

But the high points just keep coming. In 1995, she won a Soul Train Lady of Soul Award for best jazz album for "Twenty One" and married trumpeter Wallace Roney, whom she cites as one of her major influences and sources of inspiration.

This fall, her newest recording will be released. The still-untitled album, produced by Teo Macero and Herb Jordan, features her performing with Coleman, Roney, and percussionist Cyro Baptista. (She'll also be represented this fall by the Harmolodic/Verve release of a live recording from the 1994 Coleman dates.)

"I wanted to do a duet record," says Allen-Roney of her new project. "Much of this record features Wallace and I or Ornette and I or Cyro and I. There are other pieces where three of us play, but there are none where it's four of us. I wanted a record that had a lot of space and ambience to it and mood to it."

Having such luminaries as Carter, Williams, and Coleman in the studio on her projects is still a bit daunting for Allen-Roney, who says she never tried to give them any direction. "I gave them the music and talked about forms, but they did so much more with the music than I could or could ever conceive of. It was just my honor to be there, and I had the good sense to be quiet."

Just as she acknowledges the women who blazed a trail before her, Allen-Roney has paved the way for performers who came after her. With adventurous verve, she has explored a number of different musical styles, integrating the Motown sound of her Detroit youth and Philly soul into her jazz renderings and stretching her boundaries to embrace both the avant-garde and traditional jazz idioms.

Allen-Roney continues to expand in other directions that intrigue her. She has just signed a publishing deal with Windswept Pacific in hopes of landing more soundtrack work (she had a song in the movie "Drugstore Cowboy" and has one in Robert Altman's upcoming jazz film, "Kansas City"). In addition, she is working on two musical theater pieces.

Her decision to travel down so many paths has confused pundits, but she has learned how to walk the tightrope. "In the industry, there's a desire to say, 'I want you here, so it's easier to market what you do,'" she says. "I understand that there's some kind of balance artists have to construct for both worlds to get what they need, but I have always felt that music was my voice, and I always fought really hard to speak from that voice. I've been very fortunate to work with executives who were open, and I just pray that it continues. I'm just hanging on to whatever I have. What makes your career make sense is getting to do what you believe in. After that, what's the point?"

Historically, drums have had the connotation of being a masculine instrument, mastered by the sex with more physical

strength. However, female jazz drummers, such as Blackman and Terri Lyne Carrington, who was the house drummer on "The Arsenio Hall Show," have disproved that outdated theory and prospered in the jazz field.

BLACKMAN'S BEAT

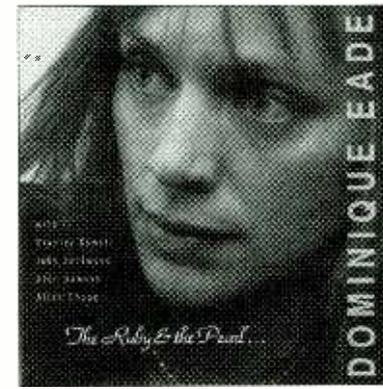
Drummer/composer/leader Blackman has recorded four albums for Muse Records: 1987's "Arcane," 1991's "Code Red," 1994's "Telepathy," and her current set, "The Oracle." The new album features saxophonist Gary Bartz, pianist Kenny Barron, and bassist Ron Carter.

Blackman's talents range from the laid-back, trap drumming style to a more aggressive approach, which she honed playing rock'n'roll with Lenny Kravitz.

She has performed with such jazz artists as Art Blakey, Roney, Tony Williams, Jackie McLean, Joe Henderson, and Jacky Terrasson.

Blackman, who found her way into the New York jazz circuit by playing drums on a Times Square street corner with reedman George Braithwaite, is on a U.S. tour with Kravitz and hopes to record another jazz album later this year.

While female jazz drummers are still



rare, Blackman says it's been a while since someone told her that she "plays good for a girl."

"It's still a bit of a novelty," says Blackman. "It's OK if you play piano or flute, or violin is perfect, but drums, oh, that's a masculine instrument. To me, it's also an emotional and spiritual instrument that you play from the heart and soul. I never thought it was a male instrument."

"When I was about 9 years old, I was looking through my dad's record collection, saw the Modern Jazz Quartet, and noticed Connie Kay. I thought Connie was a girl. I've just always loved that instrument. I love the way drums feel, I love the way they look, I love the smell of wood when you change a drum head."

Blackman hopes her high profile on Kravitz's albums and tour will entice his young rock fans to seek out her jazz albums and jazz music as a whole.

"There is still a certain undergroundness in jazz even today that doesn't allow it to be passed on to the masses the way it deserves," says Blackman. "One reason is that it's a music that requires people to really think about what's going on... If record companies would get behind jazz artists the way they do with rock or pop, there would be no limits."

Barney Fields, VP of sales at Muse Records, says Blackman's visibility with Kravitz has helped boost sales of her records.

"The rock'n'roll thing got her into the mainstream more and helped her stand out," says Fields. "It helped pique interest for her overseas. But she's also been hustling pretty strong and has toured a lot, and she aligned herself with a lot of great people that she was able to learn from."

Canadian singer/pianist Krall's third album and Impulse! debut, "All For You: A Dedication To The Nat King" (Continued on next page)

AS GENDER BIAS FADES, NEW ARTISTS EMERGE

(Continued from preceding page)

Cole Trio," is No. 4 this week on Billboard's Top Jazz Albums chart. Her previous set, GRP's "Only Trust Your Heart," peaked at No. 8 on Top Jazz Albums in June 1995.

Krall is making her way into the mainstream with her sassy yet sophisticated vocal and piano interpretations and her hip presentation. In a recent *Impulse!* ad spoofing the "Got milk?" ads, Krall donned a "frim fram sauce mustache" (in reference to the Cole tune "The Frim Fram Sauce," which is covered on the album). The text read, "Got Frim Fram Sauce? Get Krall."

KRALL'S 'DEDICATION'

Krall says that it is because she was surrounded by strong women in her life—her mother, her piano teacher, and her manager, Mary Ann Topper of the Jazz Tree

—that she has gotten as far as she has. "It's kind of surprising for me," says Krall of her popularity. "I know I have a producer in Tommy LiPuma who gives me freedom to explore my potential and pushed me, as did my family and management. Everything I do has to come from within, and that's been allowed. Tommy brings out the best in me, and having strong women and men that respect women as my peers has helped.

"Someone once said that I play like a guy," continues Krall. "I know artists like Mary Lou Williams had obstacles, but I've been pretty fortunate. I always say that the biggest challenge, or difference, is that women take more time getting ready before the gig... I've had stories on me that said, 'How does a blond, white girl from Canada do jazz?' But as long as they talk about the music, it doesn't really bother me."

Duke DuBois, senior director of jazz at GRP Records, doesn't take kindly to articles on Krall that focus on her looks, such as the June 10 *Time* magazine piece that led with comparisons to Sharon Stone and focused on Krall's stunning performance only later.

"They may take that first look because she's a good-looking young lady, but when she sits down and plays, good looks can't get you through," says DuBois. "When Diana comes on, it's the talent that she delivers first of all. Her renditions of those [Cole songs] and her throatiness and sensuality all add up to success. She plays and sings well and interprets music emotionally."

Krall will play the Algonquin Hotel in New York in July, and then she will embark on a U.S. tour in late summer or fall, according to DuBois.

BLOOM-ING UNCONVENTIONALLY

The key to soprano saxophonist Bloom's work has been her refusal to fit into any one musical niche or style.

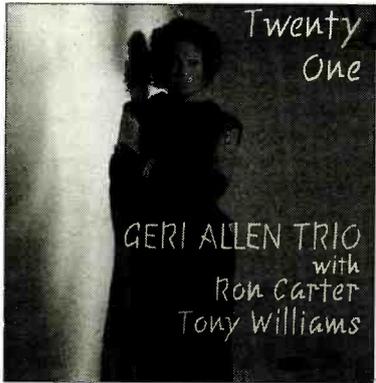
In a career that has spanned 20 years, she has written for orchestras, composed a score for the Pilobolus Dance Company, played in traditional jazz combos, penned music for television projects, and melded classical, jazz, and other musics to create her own vision.

For her, each experience has built on the next and allowed her to embark on an array of musical journeys.

"As a player, you usually feel freer in small instrumental combinations, but there are other formats that enable you to do things with your musical abilities," she says. "When you write for an orchestra, you're exploring a coloristic dimension of your musical thinking that doesn't usually get explored in smaller musical settings. It's really the difference between a charcoal line drawing and a

full-fledged oil painting."

Bloom's path has led her through stints



on major labels, such as Columbia; top jazz imprints, such as Enja; and to Arabesque Jazz, which released her latest album,

SCHNEIDER 'COMING ABOUT' ON ENJA

(Continued from page 1)

little to do with her sex.

Schneider's 1994 Enja bow, "Evanescence," garnered accolades from leading jazz publications and reaped two Grammy Award nominations, for best large jazz ensemble performance and best instrumental composition. She is a much-in-demand guest artist and commissioned composer who has performed with large ensembles in Sweden, Finland, Denmark, and Germany. And her weekly Monday-night gigs leading the 17-piece Maria Schneider Jazz Orchestra at the small club Visiones in New York's Greenwich Village have been standing-room-only affairs for three years.

Schneider's position as a fast-rising jazz luminary has spurred Port Washington, N.Y.-based Koch International, which distributes and markets Enja Records in the U.S., to make a major commitment to "Coming About," according to Koch director of jazz (U.S.) Donald Elfman.

"This is a case where we throw everything out there that we possibly can," Elfman says. "It's a priority in ways that a lot of stuff can't be. We all felt, based on the success of the first record and the fact that there's a real story to tell here, that it [requires] attention."

Schneider's fame is the product of a life spent in the study of music. The 35-year-old composer began her studies at the age of 5 in the small town of Windom, Minn., under the tutelage of Evelyn Butler, a gifted pianist well-grounded in both classical and Harlem stride styles. "It was kind of an odd thing to have such an incredible talent in Windom," Schneider says. "She was amazing."

Showing an affinity for the work of such big-band writers as George Russell, Duke Ellington, Gil Evans, Bob Brookmeyer, and Thad Jones, Schneider pursued her studies through high school and college. After receiving a master's degree from the Eastman School of Music, she moved to New York in 1985, where she studied composition with pianist/trombonist/arranger Brookmeyer.

"Bob, through helping me with formal development in my music and just being such a strong figure who I had so much respect for, just really kind of pushed me to a new level," Schneider says. "He was not very accepting of just writing the expected. He really pushed me to a higher level of writing."

While working as a music copyist in New York at around the same time, Schneider had a chance meeting with a composer who happened to be a close friend of her longtime idol Evans, whose rich orchestrations for Miles Davis and for his own big bands would have a marked influence on Schneider's work.

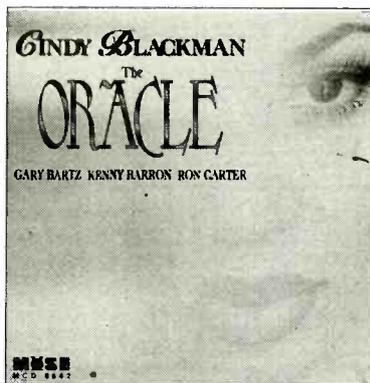
"The Nearness," in February.

The tender, melodic project combines self-penned compositions with her takes on such standards as "Summertime," "Round Midnight," and "The Nearness Of You." Unlike her last Arabesque Jazz album, "Art & Aviation," which embraced electronic technology, "The Nearness" primarily features acoustic instruments.

"I just always want to document what I'm thinking about at the time," she says. "You try to follow whatever direction you want to do with each album."

Perhaps one of her most defining moments came when she was the first musician commissioned by the NASA Art Program in 1989. "Shaking hands with astronauts like John Young; that's as

exciting as meeting Sonny Rollins for me," says Bloom. "That whole experience and



my continued relationship with NASA has continued to resonate in my work."

Bloom's refusal to conform has not

been easy, but she has no regrets. "You just have to do what you think is right. It's not easy to have the courage of your convictions; you have to pay the economic consequences of your statements." But she feels she is following in the footsteps of other innovators who have left their marks. "The artists I admire really created their own rules for success. They've followed their own vision with their own commitment. And their strength is communicated in their work."

Vocalist Dominique Eade, who has been critically acclaimed for her two Accurate releases, "My Resistance His Low" and "The Ruby And The Pearl," is hoping to set an example for young female jazz artists through her recordings and her role on the faculty at the New England Conservatory, where she has been teaching voice, composition, and

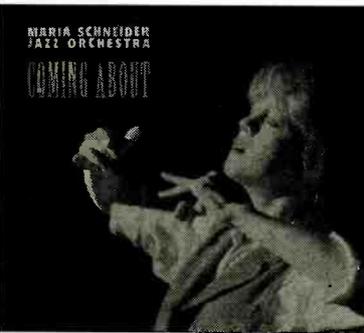
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Evans ended up hiring her, first as a copyist and transcriber and later as an orchestrator and assistant.

"Pretty amazing, right?" she says with a self-deprecating laugh. "I about died... Continually, I was in shock that this man trusted me, because I felt like such a moron, really."

"That still is a source of strength for me: Sometimes, when I feel like I know just nothing, I think, 'Well, Maria, 10 years ago, Gil thought you knew enough to help him out with writing projects.'"

Schneider's work with Evans included the orchestration of music cues for



director Martin Scorsese's 1986 film "The Color Of Money" and work on the scores for the Evans Orchestra's appearance with Sting at the Umbria Jazz Festival in Italy in 1987.

Evans died in 1988. Of his impact on her work, Schneider says, "His music was partly what made me become a composer for this idiom, because in his music I realized that I could do all the classical-orchestration kinds of things in a context for an improviser and really create a backdrop for an improviser that enhances what they do."

She adds, "In my music, what I'm trying to do is create very special little places for people to improvise. A piece might have two contrasting sections, so that each player really feels like they're being set up and that this solo is something really special that contributes to this piece."

Schneider, who continued to work as a copyist and transcriber, began her career as a leader in earnest in 1988, when she started an orchestra with her husband, John Fedchock. The band's first gig was at Visiones, a club with a capacity of only 200.

Because Schneider's and Fedchock's writing styles were, in her words, "a hair schizophrenic" in one band, they each established their own ensembles. In 1992, Schneider recorded "Evanescence," using \$30,000 of her own money to finance the sessions.

Schneider's album was not immediately embraced. She says, "The response

[my lawyer] got from every record company was that I wasn't marketable—it was a big band, and [I was] some chick nobody's ever heard of."

However, Schneider heard that Matthias Winkelmann, who runs Munich-based jazz label Enja, was hanging out one night at Visiones, where Schneider's Jazz Orchestra began Monday-night concerts in April 1993. She ran to the club with a tape of the album.

She says, "When I met Matthias and talked with him, I knew he was gonna pick it up, because I could tell he was the sort of person who was more interested in music than in marketing, in marketability. He listened to it that night, and the next day he came to my place and said, 'You know, I really don't have the budget to do this right now, but I'm gonna do it anyway.'"

"Evanescence" helped Schneider win recognition in the 1994 and 1995 down beat critics' poll and 1994 readers' poll, as well as the 1995 Jazz Times readers' poll.

Koch hopes to capitalize on Schneider's burgeoning renown by aggressively marketing, promoting, and publicizing "Coming About." The album contains three new Schneider works (published by MSF Music [ASCAP]/Edition MAWI [GEMA]), including the ambitious three-part suite "Scenes From Childhood" and her arrangements of Alex North's "Love Theme From 'Spartacus'" and John Coltrane's "Giant Steps."

Promotion started well before the album's June 18 release, Elfman says: "Several months before the release, we sent out a special two-song advance to every store on our mailing list, to about 4,000 or 5,000 stores, which is a little unusual. Matthias Winkelmann from Enja in Germany made them, and we got them from him and distributed them. They went out at the end of April.

"It's absolutely a priority release for every one of our sales people," adds Elfman. "For all the accounts that will be buying it, initially they get special deals on it. Unlike a good number of our projects, it will be promoted at radio... We are hiring Groov Marketing, [headed by] Neil Gorov in Los Angeles, to promote it at radio.

"The idea of hiring a publicity firm [Shore Fire Media in Brooklyn, N.Y.] for X number of months is different for us, because we generally don't do it," he continues. "[But] this is one we all got together and talked about. If there's going to be one project on any of our labels this year that merits this kind of attention, it's this one."

The week of June 17, NPR's "All Things Considered" was scheduled to

run an interview with Schneider by host Noah Adams, author of the current best seller "Piano Lessons: Music, Love, And True Adventures."

Adams says, "I certainly wasn't attracted by the fact that she's a woman. I think I would have been attracted by any original big-band leader."

He adds that Schneider's refreshing point of view about the reason one makes music drew him to her work. "She says there's a lot of people doing stuff for money and that you should be able to do what your heart tells you is right."

On Sunday (23), Schneider will appear at Florence Gould Hall in New York for a JVC Jazz Festival performance. The concert, titled "Double Exposure," will feature Schneider's orchestra playing her compositions and the 21-piece Gil Evans Orchestra, conducted by Schneider, re-creating the orchestrations for Davis' "Sketches Of Spain" and other Evans works.

Taking a page from the Evans Orchestra, which performed for years on Monday nights at Sweet Basil in New York, the Maria Schneider Jazz Orchestra continues on Mondays at Visiones.

"The band is nothing but an expense for me," she admits. "We just went to Portugal, so OK, I made a few hundred bucks. I always pay the band more than I make. I always take the budget and give it to them. I figure it's an investment for me, and maybe someday there'll be a payoff for the band."

She says she makes her living through commission work and conducting, mainly overseas. "Through doing the band, other groups in Europe hire me to work with them, and they pay me pretty well... I bring over my music, and I rehearse a few days, and then we'll do a little tour and some concerts and maybe a broadcast. In Copenhagen, they did a documentary television show. They treat me very well over there, and I get a lot of support for my music there."

In Europe, where "Coming About" was issued in May by Enja, Schneider, who manages and books herself, will continue to be a high-profile artist, and she hopes to take her orchestra with her in the future.

"I'm going to Europe several times this fall, working with other groups," Schneider says. "I've got commissions to write for those groups. With my band, there's an invitation to go to France, and some other things may be happening in Portugal. I think the band is going to start touring more. We went to China last year, to Macao. I think there's going to be more for the band. It's been a long time getting the thing going. Now it seems to be running on its own."

CARLA BLEY'S CAREER HAS LEGS

(Continued from page 1)

part of the routine, utterly endorsed by Bley, a leader who understands the uses of musical frivolity. Though serious, her tunes house more than a few moments of puckish humor, sometimes taking the sting out of a wicked formality.

Ultimately, the eloquence of her writing helped establish a musical personality whose compositional know-how teetered with well-integrated stylistic allusions. Though deemed left-of-center, she's still quite respected. Her arrangements of "The Ending Of The First Side" and "The Interlude (Drinking Music)," both written for Charlie Haden's Liberation Orchestra almost 30 years ago, were included on the recently issued boxed set "Big Band Renaissance: The Evolution Of The Jazz Orchestra" (Smithsonian).

Bley will spend July touring in Europe with her large ensemble. At the Perugia Jazz Festival in Spain, which starts July 19, she'll record her 20th record for her own label, Watt (distributed by ECM). It's an album with a theme, according to the composer.

"You could say it's 'the Carla Bley Big Band goes to church,'" says the 58-year-old pianist. "Everything on it will have a sound connected to some kind of church. Not a temple or mosque—this is a Christianity type of thing."

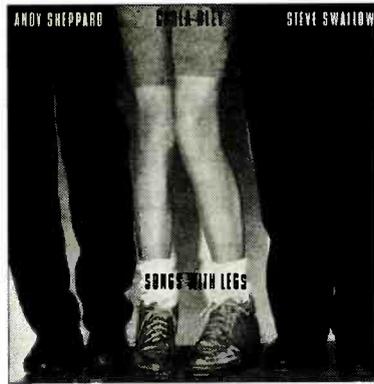
Bley grew up under the sway of fundamentalist parents in California; she has long had an irreverent way with fervent religious music. As a youth, she orchestrated "Onward Christian Soldiers" as a waltz and a tango.

But she's also been inspired by the normal oddities of her life. "Chicken," from last summer's "Songs With Legs" on Watt/ECM, found its way to the page due to the dissonant cackle of some nearby fowl. Her new music should generate some chortles from the pews.

"The few tunes that aren't written with church in mind are getting their titles changed so that they sound religious," she says. "A piece once called

'Coconuts' is now called 'Beads' because that's a vaguely Catholic reference."

That's the kind of wry sensibility that has peppered Bley's music for nearly her whole career. She's been steadily praised for integrating whimsy into her scores. On "European Tour 1977," there was a daffy nature to the sophisticated orchestration. Ditto for "Musique Mecanique,"



which came out just after in 1979.

"I'm glad that people heard it that way," she admits. "I hope they still do."

But Bley is also quick to remind that the humor that has earned her a rep isn't exactly that of Spike Jones. "Some of my stuff is funny," she notes, "like if I suddenly quote 'The Hallelujah Chorus' in this new piece, that's funny to me. But it's not funny like banana-peel funny. I don't expect that the entire audience will laugh."

AN ENSEMBLE AESTHETIC

It was early on that Bley realized a large ensemble was where her artistic voice lay.

"I think I liked the idea because it sounded more grandiose," she says. "If I told people, 'I'm a piano player,' they'd have said, 'Oh, which bar do you play at?' But if I said, 'I have an orchestra,' they would have been much more impressed. This girl from Oakland [Calif.] definitely benefitted by having a fancy title. A little building up never hurts."

Bley lives in the Catskills in upstate

New York and has a determined regimen when it comes to composing. When not on the road, she's in her office seven days a week, working on pieces for her large ensemble. Her goal is to complete a new book each time the big band goes on tour. She is booked in the U.S. by the Ted Kurland Agency and elsewhere by Saudades-Tourneen in Austria.

But writing for her is a methodical process, and she's admittedly slow about finishing a piece. "Yeah, given the way I work, that would be impossible. It's my physiognomy to always want to leap up and do something else when I'm in the office."

"This comes from stopping smoking eight years ago. Before that, I could work all day, all night, no problem. So now I have to give myself perks, and I have my rituals. I have my mint tea in front of me now."

She's just completed a new score, "Major," for the Perugia fest. She titled it that "because it's the only thing I've ever written in a major key," she says. "It sounds . . . happy and all that—so unlike me."

It's tough to say what brings about those minor keys—bands not interpreting her tunes correctly or the hard reality of having to write for outside projects. Commissions are regularly offered to the composer.

One year, for cash-flow reasons, Bley decided to take every commission that she was offered, even those from classical sources. The first classical piece she ever wrote was at the behest of the Lincoln Center Chamber Music Society.

Bley has tried her hand at penning a string quartet, but the piece fell apart before it was completed. Fragments of it, a "failure" she admits, turned into "Birds Of Paradise," an extended large ensemble work found on 1993's "Big Band Theory."

"I don't like commissions," she says bluntly. "They make you write things you don't feel like writing. But I accept them anyway."

Bley just accepted one for the London Brass that she'll begin work on in September. One older piece found her writ-

ing for violin, viola, cello, flute, clarinet, piano, percussion, and bass. "That's what we call fancy chamber music," she quips.

Bley prefers recasting the music of others to writing a piece that conforms to a particular commission's guidelines.

She's done splendidly with Kurt Weill's "Lost In The Stars" and has also crafted convincing updates of Monk, Mingus, and Nino Rota material.

For the church record, she's recording a hymn by Carl Ruggles. "It is one of the last things he wrote, when he was around 80, and it gets to my heart," she says. "It's got some really great, really weird notes in it."

STRANGE AND STANDARD

Bley's attraction to eccentricity has guided her past work. But over the years, she's gotten more orthodox in her approach to writing. What she calls the "strange" instrumentation that appeared on earlier outings has been traded for the grouping found in a "standard" big band.

"The word 'standard' isn't a very good description," she says. "Let's say classical big band: four or five trumpets, four trombones, six reeds—you know? Not like the weird mixture of the old days."

Glancing behind with 20/20 hindsight, Bley wonders how she earned her reputation at all. She's at odds with the common wisdom that says her earlier work is her most engaging.

"Give me a break! I was just in the car yesterday, listening to the 'Live' album [from 1982], and I thought, 'I can't write at all' No. 1, the orchestrations are really sort of naive. Two, the mix is atrocious. Three, I'm playing the piano with one hand."

"And this is what people thought of as my best work? My best work isn't happening yet. I'm getting better every second."

"Songs With Legs" demonstrated that she has definitely grown as a pianist, and though she admits to never sitting at a keyboard once the touring ends, she's at least using two hands these days. "Being a better pianist definitely enhances my writing," she says.

"The terrible thing about not having much technique is that an idea will come to you [during a solo] and you can't play it. Composing is the opposite, a remedy," she adds. "Composing freezes the music so every note can be perfect."

"Of course, you could give the composition to a bunch of musicians, and they could totally wreck it," she adds. "But that doesn't often happen. It's usually the opposite; they make it better. And if they don't, you fire them all."

Bley's no sweatshop boss, but through the years her community of players has steadily morphed as much as her music has. She worked with a Sicilian orchestra only once because there was too much screaming during rehearsals. "Tears, too," she recalls.

Bley doesn't get out much to hear jazz (she hasn't heard the Lincoln Center Jazz Band, the Carnegie Hall Jazz Band, or Maria Schneider's Orchestra). In fact, she only recently purchased a stereo tuner to hear what's played on the radio. "I hope I don't burn all my pencils when I hear the competition," she says with a chuckle.

But she pooh-poohs the notion that her work has been influential. "I have no idea, really. Gee . . . I always thought that I was the weird one, with tunes that nobody could play."

It's likely those prior idiosyncrasies are what provide her newer, more conventional pieces with their singularity. Bley is plain-spoken about her yen for her writing to be as articulate as possible.

"I know I'm known as a quirky person," she says. "But with the current big band stuff, I'm trying to be a little straighter. Well, not really . . . I just want the music to be well written, so that it's able to be played by someone in China 10 years from now."

"My old scores were loose. I'm more responsible now. I want to be able to compare my work to the whole line of jazz composers."

The woman inspired by churches and chickens has little risk of being relegated to the margins of history. She keeps her antennae up for any kind of stimulation that comes along, and as long as journalists don't grill her about the pros and cons of leading a band full of men ("Don't you dare ask that!" she exclaimed at one point), her whimsy should provide for some meaty material.

With Grammy nominations, Guggenheim Awards, and steady pats on the back from jazz magazines, Bley has gotten verification of her value from many realms, yet she still has one wish.

"I just hope I stay alive long enough to convince people I'm good."

Anyone attuned to modern jazz should already know she's bolstered the meaning of the term several times.

AS GENDER BIAS FADES, NEW ARTISTS EMERGE

(Continued from page 95)

improvisation since 1984.

"The female students I teach are in need of role models," says Eade. "One of the things that needs to change is the amount of women on the faculty at colleges. Women are under-represented in jazz education. I'm the only woman on the jazz faculty at the New England Conservatory. When I adjudicated the bands, I'd go into big bands and say, 'Let's do measure 24.' These guys were amazed that a lady was talking eighth notes, but all the female students were speechless."

Topper, who, in addition to managing Krall, handles Joshua Redman and Christian McBride, also sees a strong need for more women in the jazz business.

"The mentoring system in this business is important, and what I'm hoping to do as I'm older is to act as a mentor for other women that want to enter this business," says Topper. "The industry is opening up, and there are more and more capable women in my arena, which is still very small. I hope what I'm doing will be an incentive for other women . . . but we have a long way to go."

Topper says that while the industry and society as a whole are not as surprised to see women rise in the jazz arena, there aren't as many opportunities for female instrumentalists as there should be.

"I work as hard to get Redman or Christian McBride [on tour] as I do for Diana; that's not a sex-oriented issue,"

says Topper. "But in terms of the way instrumentalists are accepted, there have been far fewer opportunities for women to involve themselves with touring groups or to be accepted as legitimate leaders."

NO MAN'S BANDS

Sherrie Maricle, drummer and leader of 15-member big band Diva (No Man's Band), was more concerned about finding followers when she helped assemble her band in 1993 under the guidance of Stanley Kay, a former manager and relief drummer for the Buddy Rich Big Band.

"Some of the chairs for women in music instrumental bands are still very difficult to fill," says Maricle, 32, who has worked professionally as a musician for about half those years. "Bass trombone, in particular, is very difficult, as is trumpet. Women have never really been drawn to those instruments in the kinds of numbers that men have, probably because there are few examples for them to follow."

"All of us in Tipton were forced to the flute, one way or another, growing up," laughs multi-instrumentalist Amy Denio, one of the founders of the Billy Tipton Memorial Saxophone Quartet, which melds jazz, funk, punk, and world music sensibilities into a heady mix of sounds and grooves. "It was the dainty thing to do."

BTMSQ, as the group is better known now, embraced its jazz-world namesake for both what he endured and what he

enjoyed, Denio says.

"Billy Tipton's story is a bittersweet one for us," she says. "On the one side, here was this woman, Dorothy, who felt compelled in the late '30s to take her brother's name to pursue her passion for music. But on the other hand, here is someone who felt passionate enough about what she wanted to do to do whatever it took to get it and was courageous enough to live the life *he* wanted to live."

If the name is gender-bending, the music BTMSQ makes is genre-blending. The band's hard-swinging third album, "Box" (New World), boasts 13 mostly original tunes that ramble between the likes of a spicy take on the Cajun "Belle" and an inspired reading of Miles and Hendrix ("All Manic"). A drummer rounds out the four saxists, adding a languid cadence beneath.

Playing in venues ranging from rock and punk clubs to churches, barns, and even the occasional concert hall, BTMSQ has seen its growing audience move beyond surprise at a female sax band to elation, Denio says.

"What happens is that people from all age groups and tastes come out to our shows, because it is really a curiosity: 'Four saxes and a drum, and all women at that?'" she says. "But 10 minutes into it, they are fixated on the music that is being made and not on who is making it."

Divas, too, draws in part on the all-woman novelty factor, Maricle believes,

but less so as time passes.

"People want to hear good music," she says, "and they won't sit still for anything less. Whether you can keep an audience, once the novelty factor passes in a flash, it all comes down to that—How good is your music?"

Divas, which is typified by innovative new arrangements of familiar themes (including a Tommy Newsom spin on "Ding Dong The Witch Is Dead" on its latest CD, "Something's Coming," on Perfect Sound/Touchwood), has been making the grade, judging by its growing fan base.

The band was recently chosen to perform at the celebration of the 25th anniversary of New York's Kennedy Center, a performance that will get a wide audience when PBS stations begins airing it in August.

The band is going into the studio this summer to begin work on its next album. BTMSQ's next recording, due in September on new Chicago indie Eighth Day, is a collaboration with Estonian punk/folk band Ne Zhdali.

Both bands will spend a good part of this summer on the road, spreading their music and, intentionally or not, the gospel to the next generation of jazz professionals.

"Girls always start by giggling when they see us with our saxes, but you can see the glint in their eyes, too," Denio says. "Hey, I could do that."

A Selected Discography

- Gary Burton, "A Genuine Tong Funeral," RCA (1968).
- Charlie Haden, "Liberation Music Orchestra," Impulse! (1970).
- "Escalator Over The Hill," Watt (1971).
- "Dinner Music," Watt (1977).
- "European Tour 1977," Watt (1978).
- "Social Studies," Watt/ECM (1981).
- "Heavy Heart," Watt/ECM (1984).
- "Night-Glo," Watt/ECM (1985).
- "Duets," Watt/ECM (1988).
- "Fleur Carnivore," Watt/ECM (1989).
- "The Very Big Carla Bley Band," Watt/ECM (1991).
- "Songs With Legs," Watt/ECM (1995).

HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

HOLDING ON: For the seventh consecutive week, **Bone Thugs-N-Harmony** have a lock on the No. 1 spot with "Tha Crossroads" (Ruthless/Relativity). They are now one week away from matching **Kris Kross**' "Jump" with the longest-running No. 1 rap hit on the Hot 100. "Jump" spent eight weeks at No. 1 back in 1992. As a result of the discontinuation of the single at retail, "Crossroads" continues to lose sales points, and there is a strong possibility that it could be knocked out of the No. 1 spot next week.

The most likely title to do the knocking is 2Pac's double-A-sided "California Love"/"How Do U Want It" (Death Row/Interscope). It jumps 6-4 on the strength of a 25% sales increase and a 16% gain in audience reach for "How Do U Want It." This multitrack smash shows the greatest sales increase, as well as the chart's largest overall point gain. It is likely to repeat this feat next week, because both cassette and CD single versions have been commercially released. Previously, it was only available on maxi configurations.

MONEY MAKERS: Behind 2Pac's "California Love"/"How Do U Want It" as the second-biggest sales gainer and the winner of the Greatest Gainer/Sales award is **LeAnn Rimes**' "Blue" (Curb). It jumps 56-33 on the Hot 100 due to a 67% increase in singles sold. As of this week, "Blue" is still not receiving airplay on any monitored Hot 100 stations.

The third-biggest sales gainer is the Bayside Boys mix of **Los Del Rio**'s "Macarena" (RCA). Its 19% sales increase helps propel the single 12-8 in its 28th week on the chart. "Macarena" is the slowest-rising top 10 single in recent history; it took longer than **Everything But The Girl**'s "Missing" (Atlantic), which cracked the top 10 in its 23rd week.

FOR YOUR LISTENING PLEASURE: If you have recently begun to hear more of **Quad City DJ's** "C'mon N' Ride It (The Train)" (Quadrasound/Big Beat/Atlantic), you are not alone. It has the week's largest airplay growth, posting close to a 30% increase in audience reach. It moves to No. 15 on the Hot 100 and is already top five at eight monitored stations, including KLUC Las Vegas and KZZU Spokane, Wash. Both list it at No. 1.

Posting more than a 100% increase in airplay is the winner of the Greatest Gainer/Airplay award, **Donna Lewis**' "I Love You Always Forever" (Atlantic). It jumps 95-65 and debuts at No. 71 on the Hot 100 Airplay chart. "Always Forever" is already No. 1 at KFMB San Diego. The runner-up for the airplay award, moving 44-36, is "Counting Blue Cars" by **Dishwalla** (A&M). It moves to No. 23 in airplay while holding down the No. 1 spot on the Modern Rock Tracks chart and at 11 Hot 100 monitored stations, including KRBE Houston and WMMS Cleveland.

CHART NUANCES: With more than 75% of its Hot 100 points coming from sales, "I Like" by **Montell Jordan Featuring Slick Rick** (Def Jam/Mercury) is this week's Hot Shot Debut, at No. 44. By contrast, **Beck's** "Where It's At" (DGC/Geffen) debuts at No. 75 with close to 99% of its chart points coming from airplay. It moves to No. 53 on the airplay chart and is No. 1 at five monitored stations, including WBRU Providence, R.I. Sales should pick up when additional configurations are released; "Where It's At" is available only on 12-inch vinyl.

MANCHESTER BOMBING HALTS RETAIL

(Continued from page 8)

see how serious the structural damage is."

There were no casualties at HMV; both stores were successfully evacuated before the bomb went off. "In March, we had tests of evacuation procedures for all our stores, and it did work for us in Manchester," Walsh explains. "Although [the smaller store] was evacuated by the police, the bigger store was handled by HMV staff. We will also be reminding all our stores about the procedures."

Walsh says the HMV stores were covered by the "terrorism" premiums, but he adds that even when the stores are reopened, it could take some time before business returns to its previous levels. "It all comes down to how long it takes for people to regain their confidence in shopping in the middle of the city," Walsh says. "Some people will not want to go back. It's completely empty this week, even though some of the shops have reopened."

Virgin Retail staff members were not as lucky: Five people were taken to the hospital for treatment of cuts from broken glass. Virgin spokesman Piers Skinner says one Manchester store employee said that "it had been raining glass" outside; the people were injured after the store was evacuated.

Virgin, too, was covered by insurance, Skinner says, adding that there

was no way to tell how much stock had been damaged in the blast.

"Obviously, it has been a very traumatizing experience for both the staff and the people of Manchester," Skinner continues. "It is going to be in the interests of all the retailers to try and restore the confidence of customers in shopping in the center of Manchester. We will be looking to organize an event around the reopening."

The Our Price store in Piccadilly was not damaged by the bomb.

The Music Junction store and other independent retailers in surrounding streets also felt the impact of the bomb. At Vinyl Exchange on Oldham Street, the windows blew in, but nobody was hurt. Dance specialist Eastern Bloc, also on Oldham Street, escaped largely unscathed, although assistant manager Richard Ithell says the whole shop shook. "We had quite a few people in the shop; it was a pretty scary experience," he says.

As for broadcasters, greater Manchester police spokesman Andrew Wake says, "The first line of communication was radio... That was the role we knew radio would be most useful in."

At hits station Key 103 and AC outlet Piccadilly 1152 AM, staff members were evacuated prior to the blast. Both stations aired an emergency tape,

while plans were made to broadcast from sister outlet Red Rose in Preston, 30 miles away, according to deputy program controller Steve Collins.

Some windows in shops on the ground floor of the broadcasters' building were shattered by the blast, but the stations suffered no structural damage. The two simulcast their broadcasts from mid-afternoon June 15 until the following morning. They fell silent for a "short time" because the emergency tape ran out, and staff were not allowed to return to the building. Piccadilly's studios are situated about 800 yards from the point of the explosion.

Collins describes how the air personalities and production staff decided what to put on the air. "The most important thing was to go on and be sensitive about [the situation]," he says. "People wanted and needed to talk about what happened. But we didn't want to make the radio stations too different. We wanted to be informative. However, there is a danger of playing into the hands of those who want publicity if you go on about it too much."

Collins adds, "The production staff, engineers, and presenters were brilliant in such an extreme situation."

During the 24 hours after the explosion, the stations continuously supplied listeners with news updates, emergency medical and police telephone numbers, and travel advice. The broadcaster also provided bulletins for the Independent Radio News network.

Radio Authority chief executive Tony Stoller, in Manchester for the Euro '96 soccer game June 16, visited Piccadilly and congratulated the stations' staff on their handling of the incident.

At Manchester dance station Kiss 102 FM, staff were not evacuated, on request from the police, as they continued to air warnings about the bomb before it exploded. The police allowed Kiss to continue broadcasting after armed officers were posted outside the station and instructed the staff to open all doors and windows to minimize the bomb's impact, according to station managing director Guy Hornsby.

Then came the blast. "It was horrifying," says Hornsby. "The whole building shook. We have a glass conservatory which actually bowed in, then went out again. Thank God it didn't blow."

Immediately afterward, Kiss began nonstop news coverage and supplied listeners with emergency information about ambulance points, traffic updates, and medical services. "Obviously for us, the most important thing was public service, especially when other stations might be off the air."

Hornsby commends his staff. "Everyone volunteered. Nobody had to be asked to come."

HUGE 4TH-QUARTER VIDEO SALES

(Continued from page 8)

Providence, R.I., adds Columbia Pictures' "The Cable Guy." Combined, the four titles will likely bring another 40 million-50 million tapes into stores.

There are also potentially formidable sellers in the next tier of releases, including a reissued "E.T. The Extra-Terrestrial" from MCA/Universal; "Aladdin And The King Of Thieves," a Disney direct-to-video release backed by a \$70 million campaign more befitting a big-screen movie; "The Wizard Of Oz," which MGM/UA is pulling from distribution this summer to repromote later; and Fox's "The Sound Of Music," which will go on moratorium Jan. 31, 1997.

The studios are scrambling for street dates that give their titles the most visibility and the least competition. Catalog sales help fill in the calendar, and the under-\$15 market should account for 25%-30% of fourth-quarter volume, according to one duplicator. Sell-through is "unbelievable," says Roy Lunel, sales and marketing VP of Titron Media in Los Angeles. Lunel projects a 10%-15% gain, equal to previous years while starting from a higher base.

Titron is at the center of a potential bottleneck that could severely affect cassette sales down the road. The Hong Kong-based company manufactures plastic shells, called V-Os, in six plants on mainland China. In all, China ships 80% of the V-Os bought by U.S. duplicators, including the two biggest, Technicolor Video Services and Rank Video Services America.

Any hitch in deliveries brought on by soured trade relations could as much as double the cost of shells—and force an increase in retail prices at a time when consumers have become accustomed to buying movies for less than \$10. IFA, a trade association concerned with all aspects of tape production, has launched a study to examine the impact and to identify other sources of supply. It should be completed this summer, too late for a solution to any fourth-quarter difficulties, should they occur. "That would be our worst nightmare,"

says Lunel.

This year will be kind to retailers whose mantra is "the more titles the merrier." "It really doesn't matter what they are," says West Coast Entertainment VP of sell-through and operations Rosemary Atkins, "and the strong ones only bring in more traffic." Tower Video VP John Thrasher thinks that "Twister," expected to arrive Oct. 8, and "Independence Day," penciled in for Nov. 18, will do "huge" business.

The only obstacle to "Independence Day" could be its box-office success. If the movie's a megahit, Fox might want to let theater owners have their fill before going to sell-through early next year, says one Hollywood source.

Both features likely will pale before "Toy Story," which is expected to surpass the 30 million-unit record set by Disney's "The Lion King." Disney is releasing the title Oct. 29, backed by five cross-promotions that offer \$25 in rebates. Kodak, General Mills, Oral B Laboratories, Eveready Battery, and the studio itself are participating. "Toy Story" will list for \$26.99.

Disney also dominates in the number of titles being launched direct to sell-through this summer and fall; these include "Oliver And Company," "James And The Giant Peach," and "Muppets Treasure Island," in

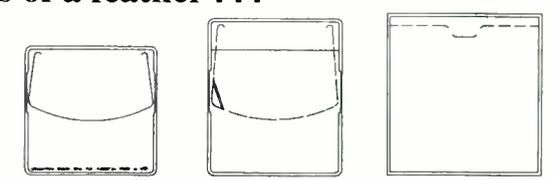
(Continued on page 104)

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	THE BIZNESS	DE LA SOUL FEAT. COMMON SENSE (TOMMY BOY)	14	11	10	I'LL BE ALLRIGHT	MTS (SUMMIT)
2	5	4	CAFE CON LECHE	EL PRESIDENTE (OUT OF CONTROL)	15	3	3	TEASE ME	3T (MJJ/550 MUSIC)
3	1	7	IN THE HOOD	DONELL JONES (LAFACE/ARISTA)	16	18	2	YOUR LOVE AMAZES ME	MICHAEL ENGLISH (CURB)
4	—	1	WHERE DO YOU GO	NO MERCY (ARISTA)	17	—	1	DO YOU MISS ME	JOCELYN ENRIQUEZ (CLASSIFIED)
5	14	4	OPERATION LOCK DOWN	HELTAH SKELTAH (DUCK DOWN/PRIORITY)	18	23	2	BY MY SIDE	LORRIE MORGAN & JON RANDALL (BNA/RCA)
6	10	2	ANGELINE IS COMING HOME	THE BADLEES (POLYDOR/A&M)	19	12	9	DOES THAT BLUE MOON EVER SHINE ON YOU	TOBY KEITH (A&M NASHVILLE)
7	4	6	GUMP	"WEIRD AL" YANKOVIC (ROCKNROLL/SCOTTI BROS./ALL AMERICAN)	20	20	3	TAKE ME HIGHER	ENERGY (UPSTAIRS)
8	2	14	I'M NOT SUPPOSED TO LOVE YOU ANYMORE	BRYAN WHITE (ASYLUM)	21	22	2	SO FLY	DOMINO (OUTBURST/DEF JAM/MERCURY)
9	6	12	LET ME CLEAR MY THROAT	DJ KOOL (CLR)	22	15	18	OOH BOYS/SLEEPING WITH AN ANGEL	REAL MCCOY (ARISTA)
10	16	4	HANG 'EM HIGH	SADAT X (LOUD/RCA)	23	13	6	PARTY 2 NITE	LADAEI (MOTOWN)
11	7	5	NEVER TOO BUSY	KENNY LATTIMORE (COLUMBIA)	24	24	4	I WISH	THE BARRIO BOYZ (SBK/EMI)
12	—	1	I CONFESS	BAHAMADIA (CHRYSALIS/EMI)	25	—	1	INSIDE OUT	CULTURE BEAT (550 MUSIC)
13	—	1	WAITING FOR WEDNESDAY	LISA LOEB & NINE STORIES (Geffen)					

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

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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 29, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	METALLICA ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
★ ★ ★ No. 1 ★ ★ ★						
2	2	1	18	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
3	3	2	53	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
4	5	3	14	CELINE DION ▲ 3 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
5	7	4	31	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
6	4	—	2	JIMMY BUFFETT MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
7	13	9	47	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
8	10	8	8	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
9	12	7	7	DAVE MATTHEWS BAND RCA 66904 (10.98/16.98)	CRASH	2
10	9	6	4	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
11	11	—	2	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98/17.98)	THE NUTTY PROFESSOR	11
12	8	5	4	SOUNDGARDEN A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
13	16	18	68	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
14	6	—	2	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
15	14	12	9	RAGE AGAINST THE MACHINE EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
16	21	21	24	NO DOUBT TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	16
17	22	19	14	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
18	15	13	9	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	5
19	19	14	37	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
20	17	10	7	THE CRANBERRIES ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
21	20	15	37	OASIS ▲ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
22	18	11	5	GEORGE MICHAEL DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
23	27	—	2	GLORIA ESTEFAN EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
24	23	17	75	BUSH ▲ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
25	26	23	8	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
26	25	16	5	SOUNDTRACK MOTHER 531682*/ISLAND (10.98/16.98)	MISSION: IMPOSSIBLE	16
27	30	28	18	JEWEL ● ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	27
28	29	24	18	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
29	28	22	32	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
30	32	25	12	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
31	31	—	2	BRYAN ADAMS A&M 540551 (10.98/16.98)	18 TIL I DIE	31
32	24	26	3	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
33	37	35	5	THE ISLEY BROTHERS T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
34	34	33	31	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
35	53	59	36	GARBAGE ● ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	35
36	41	43	52	NATALIE MERCHANT ▲ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
37	42	39	34	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
38	43	38	22	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
39	35	40	3	SOUNDTRACK WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	35
40	36	32	8	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
41	40	36	21	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
42	39	30	6	SOUNDTRACK WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28
43	33	27	31	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
44	47	42	101	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
45	50	45	34	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
46	55	60	5	BUTTHOLE SURFERS CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	46
47	51	46	26	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
48	52	61	18	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
49	45	37	20	MARILYN MANSON NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
50	38	31	6	PANTERA EASTWEST 61908*/EEG (10.98/16.98)	THE GREAT SOUTHERN TRENDKILL	4
★ ★ ★ GREATEST GAINER ★ ★ ★						
51	153	121	32	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
52	44	29	8	SOUNDTRACK ELEKTRA 61904*/EEG (10.98/15.98)	SUNSET PARK	4
53	46	20	3	PORNO FOR PYROS WARNER BROS. 46126 (10.98/16.98)	GOOD GODS URGE	20
54	77	66	13	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1
55	59	72	102	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
56	57	54	10	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	54
57	54	44	4	EVERYTHING BUT THE GIRL ATLANTIC 82912/AG (10.98/16.98)	WALKING WOUNDED	37
58	63	50	7	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
59	56	47	30	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	20
60	70	55	14	STING ● A&M 540483 (10.98/17.98)	MERCURY FALLING	5
61	90	—	2	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	61
62	78	—	2	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	62
63	76	69	79	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
64	65	49	13	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
65	80	95	11	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
66	58	57	7	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA CALI	26
67	61	76	253	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
★ ★ ★ PACESETTER ★ ★ ★						
68	109	125	4	SOUNDTRACK WORK 67654/COLUMBIA (10.98 EQ/16.98)	THE CABLE GUY	68
69	60	64	9	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
70	79	173	3	VARIOUS ARTISTS TOMMY BOY 1173 (11.98/16.98)	X-GAMES VOL. 1 — MUSIC FROM THE EDGE	70
71	68	56	44	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
72	72	68	22	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
73	71	58	43	JOAN OSBORNE ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
74	48	41	5	DEF LEPPARD BLUDGEON RIFFOLA 532486/MERCURY (10.98 EQ/16.98)	SLANG	14
75	62	48	4	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	42
76	66	62	25	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
77	81	71	30	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
78	64	53	11	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	RESURRECTION	6
79	75	67	20	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
80	87	77	81	BLUES TRAVELER ▲ A&M 540265 (10.98/17.98)	FOUR	8
81	74	—	2	DELINQUENT HABITS PMP/LOUD 66929*/RCA (10.98/15.98)	DELINQUENT HABITS	74
82	69	65	35	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
83	114	129	48	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
84	98	80	28	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
85	67	51	6	THE CURE FICTION/ELEKTRA 61744*/EEG (10.98/16.98)	WILD MOOD SWINGS	12
86	95	78	28	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
87	73	52	12	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6
88	84	79	48	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
89	94	89	86	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
90	82	75	83	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	3
91	86	74	66	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
92	91	93	47	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
93	103	92	89	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
94	107	102	84	EAGLES ▲ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
95	88	82	32	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
96	92	85	14	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	77
97	106	90	9	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	28
98	96	73	43	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
99	49	34	3	SLAYER AMERICAN 43072/WARNER BROS. (10.98/16.98)	UNDISPUTED ATTITUDE	34
100	83	84	9	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51
101	85	70	5	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	51
102	93	96	14	GRAVITY KILLS TVT 5910 (10.98/16.98) HS	GRAVITY KILLS	93
103	100	91	12	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
104	127	133	15	311 CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	56
105	99	88	50	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
106	132	124	7	DISHWALLA A&M 540319 (10.98/15.98) HS	PET YOUR FRIENDS	106
107	105	97	14	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	93
108	122	111	16	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	107
109	89	—	2	ICE-T RHYME SYNDICATE 53933*/PRIORITY (10.98/16.98)	VI: RETURN OF THE REAL	89
110	110	86	18	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23

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



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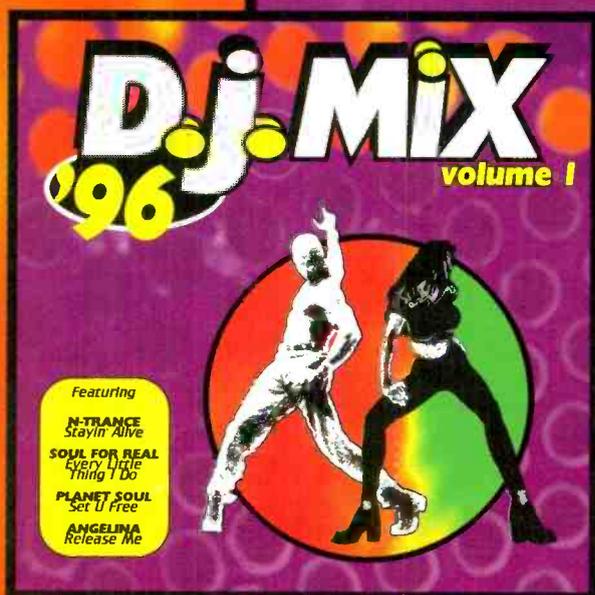
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- 6 Movin' On Up • M PEOPLE
- 7 Froggy Style • NUTTIN' NYCE
- 8 The Lover That You Are • PULSE
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- 10 Look Who's Talking • Dr. ALBAN
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"The Beast Breaks
Out The Beat™"

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
111	104	83	8	VARIOUS ARTISTS	MAMMOTH/ATLANTIC 92672/AG (10.98/15.98)	MTV BUZZ BIN 75
(112)	125	115	34	OZZY OSBOURNE ▲	EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS 4
113	115	110	37	TERRI CLARK ●	MERCURY NASHVILLE 526991 (10.98 EQ/16.98) [HS]	TERRI CLARK 79
(114)	NEW ►		1	LINDA RONSTADT	ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE 114
115	118	98	40	RED HOT CHILI PEPPERS ▲	WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE 4
116	102		2	RHETT AKINS	DECCA 11424/MCA (10.98/15.98) [HS]	SOMEBODY NEW 102
117	111	94	16	COWBOY JUNKIES	GEFFEN 24952 (10.98/16.98)	LAY IT DOWN 55
(118)	RE-ENTRY		29	GERALD LEVERT & EDDIE LEVERT, SR. ●	EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON 20
119	123	122	7	MINDY MCCREADY	BNA 66806 (10.98/16.98) [HS]	TEN THOUSAND ANGELS 110
120	121	103	42	FAITH HILL ▲	WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME 29
(121)	NEW ►		1	GEORGE CLINTON & THE P-FUNK ALLSTARS	550 MUSIC 57144*/EPIC (10.98/16.98)	T.A.P.O.A.F.O.M. 121
(122)	144	150	4	THE REFRESHMENTS	MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY 122
123	120	104	18	WYONNNA ▲	CURB 11090/MCA (10.98/16.98)	REVELATIONS 9
124	112	81	4	DR. DRE	TRIPLE X 51226 (10.98/16.98)	FIRST ROUND KNOCKOUT 52
125	124	106	88	SOUNDTRACK ▲	MCA 11103* (10.98/16.98)	PULP FICTION 21
126	133	117	30	DC TALK ●	FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK 16
127	126	118	8	GOLDFINGER	MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER 110
128	116	99	39	TIM MCGRAW ▲	CURB 77800 (10.98/16.98)	ALL I WANT 4
129	108	87	8	THE SMASHING PUMPKINS	VIRGIN 38545 (3.98/6.98)	ZERO (EP) 46
130	138	131	6	MAXWELL	COLUMBIA 66434 (7.98 EQ/11.98) [HS]	MAXWELL'S URBAN HANG SUITE 130
131	117	105	16	DOG'S EYE VIEW	COLUMBIA 66882 (7.98 EQ/11.98) [HS]	HAPPY NOWHERE 77
(132)	NEW ►		1	WILLIE NELSON	ISLAND 524242 (10.98/16.98)	SPIRIT 132
133	136	123	43	COLLIN RAYE ●	EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU 40
134	131	113	26	EVERYTHING BUT THE GIRL ●	ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART 46
(135)	150	149	23	KENNY WAYNE SHEPHERD	GIANT 24621/WARNER BROS. (10.98/15.98) [HS]	LEDBETTER HEIGHTS 108
136	129	107	18	GIN BLOSSOMS ●	A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY 10
137	97	63	3	SHYHEIM	NOD TRYBE 41583*/VIRGIN (10.98/15.98)	THE LOST GENERATION 63
138	140	130	45	KORN ●	IMMORTAL 66633/EPIC (10.98 EQ/15.98) [HS]	KORN 72
(139)	163	159	187	KENNY G ▲	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
140	119	127	3	SOUNDTRACK	ISLAND/HOLLYWOOD 524243*/ISLAND (10.98/16.98)	EDDIE 119
141	137	119	62	WHITE ZOMBIE ▲	GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION 6
142	101	168	7	TINA ARENA	EPIC 67533 (10.98 EQ/16.98) [HS]	DON'T ASK 101
143	113		2	DIGITAL UNDERGROUND	RADIKAL 15452*/CRITIQUE (10.98/16.98)	FUTURE RHYTHM 113
(144)	157	147	83	ABBA ▲	POLYDOR 517007/ISLAND (10.98/17.98)	GOLD 63
145	135	101	21	TORI AMOS ●	ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE 2
146	134	114	43	SOUNDTRACK ▲	TVT 6110 (9.98/16.98)	MORTAL KOMBAT 10
147	158	153	28	IMMATURE	MCA 11385* (9.98/15.98)	WE GOT IT 76
148	142	136	112	LIVE ▲	RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER 1
149	143	140	84	BONE THUGS-N-HARMONY ▲	RUTHLESS 5526*/RELATIVITY (7.98/12.98) [HS]	CREEPIN ON AH COME UP (EP) 12
150	145	138	38	THE MAVERICKS ●	MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS 58
151	148	137	36	GREEN DAY ▲	REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC 2
(152)	NEW ►		1	DOMINO	OUTBURST/DEF JAM 531033*/MERCURY (10.98 EQ/16.98)	PHYSICAL FUNK 152
153	149	143	121	CELINE DION ▲	550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE 4
154	164	188	3	RICOCHET	COLUMBIA 67223 (10.98 EQ/15.98) [HS]	RICOCHET 154
(155)	175	163	226	ENYA ▲	REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS 17
156	152		18	NEIL DIAMOND ●	COLUMBIA 67382 (10.98 EQ/16.98)	TENNESSEE MOON 14

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
157	139	126	47	SOUNDTRACK ▲	MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS 1
(158)	NEW ►		1	PAUL BRANDT	REPRISE 46180/WARNER BROS. (10.98/15.98) [HS]	CALM BEFORE THE STORM 158
159	151	139	62	SOUNDTRACK ▲	PRIORITY 53959* (10.98/15.98)	FRIDAY 1
160	147	135	33	DEF LEPPARD ▲	MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995 15
161	130	100	18	SOUNDTRACK ●	JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE 22
162	160	151	17	STABBING WESTWARD	COLUMBIA 66152 (9.98/15.98) [HS]	WITHER BLISTER BURN + PEEL 81
163	156	128	32	MADONNA ▲	MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER 6
164	162	144	30	VINCE GILL ▲	MCA 11394 (10.98/16.98)	SOUVENIRS 11
165	165	146	40	SOLO ●	PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO 52
166	141	109	7	SOUNDTRACK	COLUMBIA 67626 (10.98 EQ/16.98)	THE CRAFT 98
167	128	108	4	DAVID LEE MURPHY	MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF 104
168	155	154	43	JODECI ▲	UPTOWN 11258*/MCA (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL 2
169	170	167	239	NIRVANA ▲	DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND 1
(170)	194	174	330	ORIGINAL LONDON CAST ▲	POLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS 46
171	183	183	194	QUEEN ▲	HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS 11
172	177	166	135	TOM PETTY & THE HEARTBREAKERS ▲	MCA 10813 (10.98/17.98)	GREATEST HITS 5
173	184	185	34	SOUNDTRACK	CAPITOL 32617 (10.98/16.98)	CLUELESS 49
174	180	161	94	BOYZ II MEN ▲	MOTOWN 530323 (10.98/16.98)	II 1
175	182	160	50	FOO FIGHTERS ▲	ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS 23
(176)	RE-ENTRY		75	JEFF FOXWORTHY ▲	WARNER BROS. 45314 (9.98/15.98) [HS]	YOU MIGHT BE A REDNECK IF... 38
(177)	RE-ENTRY		77	SADE ▲	EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE 9
178	198	191	37	REBA MCENTIRE ▲	MCA 11264 (10.98/16.98)	STARTING OVER 5
179	154	132	8	MAC MALL	RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE 35
180	168	141	31	MELISSA ETHERIDGE ▲	ISLAND 524154 (10.98/17.98)	YOUR LITTLE SECRET 6
181	181	177	89	THE CRANBERRIES ▲	ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE 6
(182)	RE-ENTRY		9	VARIOUS ARTISTS	LAVA 92681/AG (10.98/16.98)	SCHOOLHOUSE ROCK! ROCKS 70
183	179	157	275	ENIGMA ▲	CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D. 6
184	166	155	33	CYPRESS HILL ▲	RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM) 3
185	195	164	12	MARK KNOPFLER	WARNER BROS. 46026 (10.98/15.98) [HS]	GOLDEN HEART 105
186	193	179	47	TOADIES ●	INTERSCOPE 92402 (10.98/15.98) [HS]	RUBBERNECK 56
187	178	169	235	PEARL JAM ▲	EPIC 47857* (10.98 EQ/16.98) [HS]	TEN 2
188	171	178	17	NEWSBOYS	STARSONG 20075/VIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER 35
189	146	112	4	ANI DIFRANCO	RIGHTEOUS BABE 008 (10.98/17.98)	DILATE 87
190	167	152	30	VARIOUS ARTISTS ●	TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8 47
(191)	RE-ENTRY		94	SOUNDTRACK ▲	EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/28.98)	FORREST GUMP 2
192	186	182	6	SAMMY KERSHAW	MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER 115
(193)	RE-ENTRY		11	SOUNDTRACK	PANGAEA 36071/L.R.S. (10.98/15.98)	LEAVING LAS VEGAS 124
194	159	120	5	ELVIS COSTELLO & THE ATTRACTIONS	WARNER BROS. 46198* (10.98/16.98)	ALL THIS USELESS BEAUTY 53
(195)	RE-ENTRY		99	VINCE GILL ▲	MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU 6
196	185	134	9	THE VERVE PIPE	RCA 66809 (10.98/15.98) [HS]	VILLAINS 128
(197)	RE-ENTRY		5	PAUL WESTERBERG	REPRISE 46176/WARNER BROS. (10.98/16.98)	EVENTUALLY 50
198	187	165	64	JOHN MICHAEL MONTGOMERY ▲	ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY 5
(199)	RE-ENTRY		114	YANNI ▲	PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS 5
200	188	184	39	MICHAEL BOLTON ▲	COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995 5

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 28	Tracy Chapman 5	Enya 86, 155	Alan Jackson 45	Maxwell 130	Pantera 50	The Smashing Pumpkins 37, 129	Stone Temple Pilots 30
311 104	Terrri Clark 113	Gloria Estefan 23	Jars Of Clay 47	Neal McCoy 61	Pearl Jam 187	Solo 165	George Strait 25
Abba 144	George Clinton & The P-Funk Allstars 121	Melissa Etheridge 180	Jewel 27	Bryan Adams 31	Tom Petty & The Heartbreakers 172	Soundgarden 12	SWV 40
Bryan Adams 31	Collective Soul 91	Everclear 76	Jodeci 168	Rhett Akins 116	Porno For Pyros 53	SOUNDTRACK	TLC 90
Alice In Chains 95	Coolio 29	Everything But The Girl 57, 134	Quincy Jones 51	Alice In Chains 95	The Presidents Of The United States Of America 71	Braveheart 84	Too Short 10
Tori Amos 145	Elvis Costello & The Attractions 194	Foo Fighters 175	Toby Keith 100	Jann Arden 107	Queen 171	The Cable Guy 68	Total 110
Tina Arena 142	Cowboy Junkies 117	Jeff Foxworthy 83, 176	R. Kelly 34	The Cranberries 20, 181	Queen Against The Machine 15	Collin Raye 133	Shania Twain 13
The Beatles 54	The Cranberries 20, 181	Kirk Franklin And The Family 58	Sammy Kershaw 192	The Cure 85	Red Hot Chili Peppers 115	The Craft 166	VARIOUS ARTISTS
Blues Traveler 80	The Cure 85	Fugees 2	Mark Knopfler 185	Cypress Hill 184	The Refreshments 122	Dangerous Minds 157	Club Mix '96 Volume 1 79
Michael Bolton 200	D'Angelo 105	Kenny G 139	Korn 138	Def Leppard 74, 160	The Tony Rich Project 72	Eddie 140	Dance Mix U.S.A. Vol. 4 64
Bone Thugs-N-Harmony 7, 149	DC Talk 126	Garbage 35	La Bouche 38	Delinquent Habits 81	Lionel Richie 97	Forrest Gump 191	MTV Buzz Bin 111
Tracy Bonham 56	Def Leppard 74, 160	Geto Boys 78	Tracy Lawrence 41	Boyz II Men 174	Monifah 75	Friday 159	MTV Party To Go Volume 8 190
Paul Brandt 158	Delinquent Habits 81	Gin Blossoms 136	Gerald Levert & Eddie Levert, Sr. 118	Brooks & Dunn 18	John Michael Montgomery 198	Mission: Impossible 26	Schoolhouse Rock! Rocks 182
Garth Brooks 63, 77	Neil Diamond 156	Goldfinger 127	Live 148	Jimmy Buffet 6	David Lee Murphy 167	Mortal Kombat 146	X-Games Vol. 1 - Music From The Edge 70
Busta Rhymes 87	Ani DiFranco 189	Goo Goo Dolls 98	LL Cool J 59	The Bush 24	Willie Nelson 132	Now And Then 108	The Verve Pipe 196
Butthole Surfers 46	Digital Underground 143	Gravity Kills 102	Lost Boyz 14	Mariah Carey 19	Nirvana 169	The Nutty Professor 11	Paul Westerberg 197
Cely Cel 66	Celine Dion 4, 153	Green Day 151	Luke 101	Cely Cel 66	The Dixons 96	Pulp Fiction 125	Bryan White 103
	Dishwalla 106	Ice-T 109	Mac Mall 179		No Doubt 16	Sunset Park 52	White Zombie 141
	Dog's Eye View 131	Madonna 163	Madonna 163		Oasis 21	A Thin Line Between Love & Hate 161	Wynonna 123
	Domino 152	Marilyn Manson 49	Marilyn Manson 49		ORIGINAL LONDON CAST	Twister 42	"Weird Al" Yankovic 17
	Dr. Dre 124	Master P 69	Master P 69		Phantom Of The Opera Highlights 170	Waiting To Exhale 43	Yanni 199
	Eagles 94	Dave Matthews Band 9, 93	Dave Matthews Band 9, 93		Joan Osborne 73	Stabbing Westward 162	
	Enigma 183	The Isley Brothers 33	The Isley Brothers 33		Ozzy Osbourne 112	Sting 60	

MARKET ACCESS PART OF 11TH-HOUR CHINA DEAL

(Continued from page 8)

good on its promises to step up its enforcement of piracy, as it had agreed to in its Intellectual Property Rights Agreement with the U.S., signed in February 1995. But there was little to indicate that the culturally insular nation was ready to allow outsiders access to its markets, and privately, some industry officials said they were surprised at the level of access granted.

In Washington, D.C., Neil Turkevitz, executive VP of international operations for the Recording Industry Assn. of America, says, "We are very encouraged. The market-access provisions are extremely important to us. And I think it's important to the Chi-

nese, too. It's important that we will be able to work together to market Chinese music in China. It gives them a third option—a profitable option—other than having the illegal CD plants stay open or shutting them down."

Among the specific actions agreed to by China in the June 17 pact, according to government officials, are the elimination of quotas for U.S. copyrighted products and a commitment to permit non-Chinese record companies to enter exclusive licensing arrangements with Chinese companies to make entire catalogs available in China, subject to censorship rules.

Speaking from Beijing on the over-

all success of the last-hour negotiations, acting U.S. Trade Representative Charlene Barshefsky says the agreement was based on recent Chinese actions against pirate plants and the decision to open up its markets.

Also in Beijing, Jay Berman, chairman/CEO of the RIAA, says the industry "is delighted and relieved" that Barshefsky and her team "could resolve the critical issues regarding China's implementation of the agreement, and we fully support the USTR's decision to avoid sanctions."

Steve Metalitz, spokesman for the International Intellectual Property Alliance, welcomes the announcement

of prompt implementation of the 1995 agreement and adds that "the administration and the Congress have made it unmistakably clear to the Chinese that protection of U.S. intellectual property and market access for the U.S. copyright-based industries are among the paramount goals of U.S. trade policy."

The Chinese government, faced with a June 17 deadline after which the U.S. would slap \$2 billion in prohibitive tariffs on imported clothing and consumer electronics goods, agreed on that day to U.S. demands that it live up to the 1995 agreement. Despite the previous deal, piracy in China cost U.S. indus-

tries \$2.3 billion last year.

Speaking at the White House, President Clinton welcomed the news and hailed Barshefsky and her staff for the success of the accord.

Clinton said that piracy in China had "cost a lot of money and jobs in the U.S.," adding, "I am pleased that a good agreement has been reached by the Chinese, which will protect our intellectual-property rights and avoid sanctions and allow us to go forward in ways that would be good for the relationship between the United States and China."

The president said that the accord validates the administration's policy of constructive engagement with China. "I think this proves that staying involved and engaged with the Chinese through the difficult times and the good remains the right course of action," he said.

At a White House briefing after the president made his remarks, Commerce Secretary and former USTR Mickey Kantor, along with National Economic Adviser Dr. Laura Tyson, reported on the Chinese actions, which, in addition to the market-access agreement, included the following:

- The closure of 12 licensed and operational CD, CD-ROM, and laserdisc plants that produce 30 million-50 million pirate discs per year (four had been closed earlier) and the shutdown of three unlicensed "underground" plants. Other unlicensed plants will be closed when they are discovered.

- Active investigation of the 15 remaining licensed CD plants conducted by the Chinese central government under the authority of the Ministry of Public Security, rather than by local and regional officials, some of whom allegedly have ownership interests. These plants will be subject to 24-hour monitoring, SID code title verification, and inspection visits by U.S. officials and businesspeople.

- The closure of six major pirate CD distribution centers, including the largest in China.

- A ban on the importation of equipment to manufacture CDs.

- The implementation of a special enforcement period lasting through August and an additional seven-month enforcement period in Guangdong province, where most of the illegal plants operate.

- The shutdown of 5,000 "laserdisc theaters."

- Increased border enforcement with Hong Kong and several countries and the seizure of "tens of thousands of these compact discs, laserdiscs, and others which would go to third markets."

Kantor said he felt that the new accord is "probably going to help" with the trade-status debate in Congress over China as a "most favored nation," although he noted that other problems still exist in agricultural and industrial market access.

He also said Barshefsky had given Chinese officials "a blueprint of guidelines of actions they need to take" in order for the country to enter the World Trade Organization.

Speaking of the piracy issue, Kantor said, "One of the decisions we believe the Chinese are making is their recognition of the need to adhere to international rules of the game and things like intellectual property rights in order to become a member of the international trading community."

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong.

EU TO ADDRESS JAPAN'S LACKING COPYRIGHT REFORM

(Continued from page 8)

royalties.

A European Commission source says the EU is angry at what it sees as Japan's failure to fulfill its promise to the WTO earlier this year to grant 50-year copyright protection to performers and producers of sound recordings, as agreed in the Uruguay round of trade liberalization talks.

The Trade-Related Intellectual Property agreement, completed in the Uruguay round of the General Agreement on Tariffs and Trade, protects recordings released after Jan. 1, 1946, for 50 years. Japan signed the agreement in March 1994.

However, Japan's copyright law, last amended in 1994, gives 50-year protection to new recordings and retroactive protection to recordings released only from 1971 onward. This means that back catalogs from the '60s, including, for example, some of the most famous Beatles and Rolling Stones hits, are not protected.

An EU-Japan trade official in the commission's Directorate of External Economic Relations tells Billboard, "What the Japanese have said about what they are going to do has been too vague. In the earlier talks with the U.S. over the same issue, the Japanese promised to do something 'later this year.'

"But we want to know exactly what their plans are, and we want them to do something as soon as possible," the official adds. "That is why we are holding the talks."

Japan takes the position that the 50-year retroactive protection period is not specified in the TRIPs agreement, which went into effect Jan. 1.

Government sources in Japan say that some European countries, including the Netherlands, Finland, and Denmark, interpret the agreement similarly to Japan, meaning that they do not provide 50-year retroactive protection for sound recordings.

Earlier this year, however, Tokyo said that in the interest of international harmony it was prepared to not take a hard line on the issue.

Japanese Prime Minister Ryutaro Hashimoto, speaking with U.S. President Bill Clinton at a press conference after his Feb. 23 summit in Santa Monica, Calif., said that while the question of whether the protection period should be extended could be discussed from a strictly legal point of view at the WTO, it is important that Japan not be isolated on the issue.

"We should follow the trend in other major countries and respect outstanding artists, such as the Beatles, [Elvis] Presley, and others," he said.

Following Hashimoto's announcement, an official of the Education Ministry's Agency for Cultural Affairs said that the copyright law would be revised

accordingly.

"We'll try to get the relevant legislation passed during the next session of parliament this fall," an agency official told Billboard. The prospect of a general election here this fall, however, could put the necessary changes to the copyright law on the back burner at least until next spring.

Other proposed changes to the law include increased protection of photographic copyrights, increased fines for violators of the law, and more power to courts to assess damages against defendants in copyright-related lawsuits.

The EU official says that Europe's latest effort is separate from the previous U.S.-led attempt to force Japan to update its copyright law, an effort the EU joined formally in February (Billboard, Feb. 24).

"The community and its member states decided to request their own formal consultations with Japan in order to safeguard the rights of European exporters until a new law is produced," she says.

U.S. delegates will ask to be repre-

sented at the Monday (24) talks with WTO, Japanese, and European officials.

Initial talks were likely to last "only a matter of hours" because the commission and U.S. had already spent hours locked in talks over the issue with the Japanese.

The talks could lead to the arrangement of a formal WTO panel to investigate the issue further if Japan does respond positively, the official says.

"A panel is considered to be a very serious matter. If the panel decided that the Japanese legislation had to be adapted, and they didn't follow with a change, the WTO might go for official sanctions," she says.

Stefan Krawczyk, trade lawyer for international labels body IFPI, says the organization welcomes the EU's decision to take a firm stance on the issue, but doubts whether the Monday (24) talks will yield results.

"The EU effort means that the battle is now being fought on two fronts," says Krawczyk. "But the nature of the EU's consultation is identical to the U.S.' so there is unlikely to be anything other

than an exchange of views [on that day].

"The problem is to get the Japanese to put the law change on its parliamentary schedule, and they have already promised the Americans that they are going to do this," he says.

Copyright experts in Japan say the move could be beneficial.

Kaoru Okamoto, director of Japan's Agency for Cultural Affairs, the government's international copyright affairs division, says, "Although [the agency] is not involved in this dispute, I personally think that action made by the European Community is a sound one, because the discussion of the interpretation of Article 18 of the Berne Convention does not seem to be advancing between the U.S. and the Japanese Foreign Ministry."

Okamoto says it is understandable that the EU wants to put pressure on Japan to ensure that it is not left out of any deal Japan makes on the issue of retroactive copyright protection.

Assistance in preparing this story was provided by Steve McClure in Tokyo.

POLYGRAM SIGNS JIM STEINMAN

(Continued from page 8)

world), producing an album, "Modern Girl." Later, as president of Uni Records, he signed Steinman to a solo artist deal. Meat Loaf would later stage a comeback on Uni sister label MCA (Virgin outside the U.S.).

Steinman is best known for his work on "Bat Out Of Hell" (Cleveland International), which had worldwide sales of 35 million units, and its follow-up 16 years later, "Bat Out Of Hell II: Back Into Hell" (MCA), which has sold 15 million units, according to Simone.

He wrote other hits as well, including Bonnie Tyler's "Total Eclipse Of The Heart," and will be represented in July with a single by Celine Dion, "It's All Coming Back To Me Now" (550 Music). The latter song is from Steinman's Uni album "Pandora's Box" and is one that Simone originally wanted Meat Loaf to record for "Bat Out Of Hell 2"; Steinman rejected the idea.

In a first collaboration, Steinman is finishing the lyrics to music by Andrew Lloyd Webber for a Broadway musical, "Whistle Down The Wind," which is expected to open in November under the direction of Harold Prince.

The 14-song work, which Steinman regards as the composer's "most rock'n'roll score since 'Jesus Christ Superstar,'" is based on a 1961 English film that got little exposure in the U.S., although Steinman says he saw it as a teenager in an art-movie house near his home on Long Island, N.Y.

Lloyd Webber and Steinman are



Pictured celebrating the pact, from left, are David Simone, Jim Steinman, and David Sonenberg.

working in a corporate family atmosphere, for the composer's Really Useful Co. has administration ties with PolyGram Music.

Also on tap is Steinman's musical score for a rock opera, "Dance Of The Vampires," which will open in September 1997 at the Vienna Opera House. It is a remake of a 1967 movie from Roman Polanski that was released under two additional titles, "Fearless Vampire Killers" and "Pardon Me, Your Teeth Are In My Neck."

Writing the lyrics is Michael Kunze, who adapts all of Lloyd Webber's shows into German.

Yet another project, crafted by Steinman for both stage and film, is the tentatively titled "Bat Out Of Hell 2100," which will feature music from both previous "Bat" albums plus 10 new songs. The project is expected to be written

with two scripts, one for its theatrical presentation and the other for film; it is expected that the film version will launch first.

Steinman firmly believes that live-action film musicals can be successfully revived. "It's not only what Disney has done with animated projects," he says. "In order to succeed, live film musicals need to make live people more 'animated' in style. They forgot how to heighten things; they made things too naturalistic. Today's audiences have grown up with 15 years of MTV mini-musicals."

For Steinman, the right movie-musical formula might creatively resemble "a combination of 'West Side Story,' 'Blade Runner,' and 'Peter Pan,'" he says.

Steinman says his move into the musical theater is a natural extension of the way he has always written songs. "My songs have always been theatrical," he says. "I can't write one without theatrical or cinematic [qualities] or one that's just 2½ minutes long."

Steinman's first publishing deal, with Chappell Music in the early '70s, was made after an executive there was told of an "epic rock musical, 'The Dream Engine,' I had written while a student at Amherst College," he says. His works for Meat Loaf are published by E.B. Marks Music. He had another deal with Chappell Music in the early '80s. Since then, until the PolyGram arrangement, Steinman has made deals on an individual-song basis.

AUSSIE INDUSTRY AWAITS EFFECTS OF POINT-OF-SALE CHARTS

(Continued from page 8)

Records Australia, about the new chart methodology, known as ARIAnet. "It will help us to plan our business and stock the [retail] shelves more efficiently and allow us to redeploy our resources to drive more people in the stores."

Matthew Campbell, group general manager of market-leading music retailer Brashs, says, "If we can have a more informed record of best sellers, we should. Our company is customer-driven now, not product-driven. ARIAnet fits into that [philosophy] like a hand in glove." Denis Handlin, chairman of Sony Music Entertainment Australia, adds, "This takes the mystery out of the charts. People shouldn't feel threatened by it."

The "ARIA" in ARIAnet stands for the Australian Record Industry Assn.,

4TH QUARTER VIDEO

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addition to "Aladdin."

MCA/Universal thinks the Oct. 1 street date and a major Pillsbury rebate program will cushion the return of "E.T." from the competition. First released Nov. 1, 1988, "E.T." shipped 12.5 million tapes, of which about 50% were returned. The title has been on moratorium since 1992, following a Sears exclusive that generated another 2 million units at \$7.99 list. MCA is thought to be looking to deliver 3 million copies this time around.

The latest research indicates that consumers "want to own another copy," says executive VP Andrew Kairey. "We had a 50% intent-to-purchase rate for the title," well above the 30% observers consider a good response. Eight years ago, VCR penetration was less than 61%, and MCA reached just 25% of those households. Current VCR household penetration is about 80%.

"E.T." has tons of demand, which could be almost as strong as a Disney reissue," says West Coast's Atkins, who adds that many customers have offered to buy the stores' rental copies for as much as \$50. Thrasher, who plans to order 20% fewer copies than MCA's goal for Tower, is a little more cautious. "It could be a home run, or it could get lost in the shuffle," he says. "It's tough to call."

DIAMOND'S 'TENNESSEE MOON' SHINES

(Continued from page 10)

activities," he says, "and let them take it from there. It's still a good working relationship."

During his 1996 itinerary, Diamond played to approximately 300,000 people via 18 shows in Sydney, Brisbane, Melbourne, and Perth, and a couple of concerts in Auckland, New Zealand. The tour, which ran from late March through April, was promoted by Paul Dainty, who also presented Diamond's last visit Down Under.

"In 1992, it had been 16 years since my last tour of Australia," says Diamond. "The first tour, in '76, had been very special, and I didn't know if we could duplicate that feeling. By this last tour, Australia feels more like a second home."

The singer says he finds no differences between fans, whatever their country. "If I close my eyes, audiences are basically the same around the world. They come to have a good time, and we come to make sure that they do."

As for the marketing campaign for "Tennessee Moon," Handlin says he was energized by an early preview of the album. In particular, Sony enlisted the support of leading radio talk-show

whose members are the country's major and independent record companies. Executive director Emmanuel Candi says the organization spends \$400,000 annually on its charts and catalog services. "Now, we're looking to produce the best electronic data-capture system in the world."

The previous charts depended on a manual diary system that used store reports to rank the top-selling albums and singles of 150-200 retail outlets; it was designed by ARIA in 1988.

Under the new methodology, retailers are being asked to provide their EPOS data to ARIA through its software consultant, Music Management Systems. The information will be aggregated and used to produce the weekly charts, which are used extensively by the music industry and the media and sponsored by Coca-Cola.

The methodology has been in trials for the past month, and Candi says approximately 30 stores are supplying data electronically; 40 outlets are due to be added over the next month. At present, the charts are being compiled by combining the manual and electronic data sources. The ARIA board's goal of having ARIAnet at full speed by July 1 will not be met, but executives say privately that they are pleased with the rate of progress so far.

"The challenge for ARIAnet is to have a system that works for everyone," says Paul Krige, managing director of MCA Music Entertainment Australia. "It will have a huge impact when it gets going."

Like other merchants, Dave Curnow, managing director of HMV Australia, supports the new methodology in principle. "The chart needs the credibility as a marketing tool," he says, but he notes that there are a number of key issues yet to be resolved. "The manufacturers' attitude on ARIAnet appears to be 'take it or leave it.' There was a damn big push to get it in by the end of June. It's more likely [to be fully operational] by the end of this year."

If some retailers believe that ARIAnet is being introduced too fast, it may be because of tough market conditions. Several major music chains suffered severe financial distress during the recession that hit Australia in the early '90s. Candi acknowledges as much, saying there was no significant market

host John Laws, with whom the company had an existing business relationship. "Once John embraces something, he really goes for it," states Handlin. Laws did a major on-air interview with Diamond and then regularly aired tracks from the album via his nationally networked show.

Concurrently, sales of "Greatest Hits 1966-1992" continued to grow; Handlin says the set has sold 320,000 copies in Australia.

The nation's affection for Diamond extends to his songwriting. Last year, Sony issued (on its GAB/Columbia imprint) a 22-track various-artist compilation called "Diamonds," featuring interpretations of his early copyrights by Lulu, Deep Purple, Bobby Womack, the Monkees, Jay & the Americans, Glen Campbell, and Vic Dana, among others, plus several cuts by Australian artists. "There were a number of these versions that I had never heard before," admits Diamond.

On June 20 in Boston, the performer began a tour of the U.S., where "Tennessee Moon" has sold 365,000 copies, according to SoundScan.

growth from 1991 to 1994.

Business perked up last year, when trade shipments of albums increased by 10.2% and singles by 6.5%. The retail value of the market was estimated at \$680 million, compared with \$598 million in 1994.

The upturn was attributed to increased sales for the biggest albums, the successful launch of a number of domestic and international acts, and the "purge" of bootleg albums from the market.

Another significant factor contributing to 1995's results was the absence (for the first time in the '90s) of what Candi calls a price "beat-up." By that, he means the long-running, media-fueled conflict over Australian CD album prices that was sparked by a quasi-government agency and its campaign—so far, unsuccessful—for the unrestricted flow of parallel imports into the country. Unfortunately for Candi and others in the music industry, that campaign is being waged anew (see story, page 58).

"In six years, there are only two things I've seen retailers and [record companies] agree on," says Candi. "That's electronic data capture and parallel imports."

ARIA's stand against imports is endorsed by most merchants, affirms Barry Bull, chairman of the Australian Music Retailers Assn. "This country's too small to support any form of parallel importing," he says. As for ARIAnet, Bull adds, "Retailers, in general, endorse the electronic capture of sales information. We want to be supportive."

ISSUES REMAIN

The AMRA head says unresolved issues include the confidentiality of EPOS data, the long-term security of that information, its ownership value, and the return to retailers of useful statistics, such as market-trend analyses. He hopes for their resolution in the months ahead.

Bull indicates that the retailers' group received a copy of ARIA's proposed confidentiality agreements in recent weeks, although he notes that record companies are well into negotiations with individual chains about the EPOS supply. "They've bypassed us and gone straight to the retailers," he says, "because it's easier for them to do so."

In other words, the trade association will not be signing a blanket deal with ARIA to provide the sales data, as the British Assn. of Record Dealers has done with the manufacturers' trade group in the U.K. "We won't block the process nor hinder it," says Bull, "but maybe the arrangements will be policed by AMRA."

Campbell confirms that Brashs has agreed to sign up to ARIAnet, providing data from all its music sales. "There has to be a certain amount of trust with your trading partners," he says about the confidentiality issue. "If retailers are messed about, ARIA deserves all the backlash it'll get." He says he is satisfied that Brashs data will be adequately protected. About 40 of the chain's stores have been reporting to the manually compiled ARIA charts.

As for payment to merchants for the EPOS information, AMRA's Bull observes, "We decided not to go that route." He knows that the U.K. dealers' group, BARD, is paid for sales data and that those fees underwrite its operations. "Our association is not funded the same way; it's more like [U.S. trade group the National Assn. of Recording Merchandisers], with the [record companies] as associate members. We're not asking for payment, because we think ARIAnet is a good thing, and it's too far down the track."

HMV's Curnow suggests that the

absence of fees makes it all the more essential for ARIA to acknowledge "that the information is ours."

Retailers and record companies say they expect the new methodology to reduce the incidence of chart hyping. James Glicker, managing director of BMG Australia, says, "There's been too much energy spent on that, last December in particular." He says he knows sales reports were inaccurate at that time, based on BMG's trading patterns.

"Eight bottles of scotch aren't going

to fix [the new charts]," adds Sony Music's Handlin, alluding to inducements some record companies have reportedly offered to stores in return for favorable sales reports. "Now there'll be real communication with retailers, based on real sales to the consumer."

Candi states, "Retailers ask, 'What do we get out of ARIAnet?' I tell them a better industry with better information; a real forecasting tool that will help them grow their business. And to their credit, they've all accepted that."



by Geoff Mayfield

KING OF THE HILL: Despite a 55.6% evaporation in unit sales—the kind you expect to see after a title debuts with 680,000 pieces—**Metallica** still has a vice grip on The Billboard 200's top slot, leading **the Fugees** by a 78% margin. The former tallies 302,000 units for the week, while a 7.3% slide leaves the runner-up **Fugees** with almost 170,000 units, marking just the seventh time in 18 chart weeks that the hip-hop trio has seen a sales decline.

Metallica's second-week skid is the largest by any of the five albums that debuted at No. 1 in 1996. **The Beatles'** "Anthology 2" saw a 54.5% decline in its sophomore week after bowing with 442,000 units, **Rage Against The Machine** had a 53.3% drop after its 249,000-unit debut, **2Pac** fell by 52.2% following his 565,500-unit splash, and the new **Hootie & the Blowfish** set that opened with 411,500 units eroded by 37% in its second week. However, for those who see the glass as half full, **Metallica's** album claims the distinction of being the only one this year to surpass 300,000 copies in its second week.

LET IT FLOW: Music merchants griped a lot last year, and rightfully so, about an imbalanced product flow that saw very few big releases unveiled throughout the first eight months, followed by a binge during the last four months that managed to surpass the flood one expects to see in the fourth quarter (Between the Bullets, Billboard, Dec. 23, 1995). That topic was addressed at the National Assn. of Recording Merchandisers' March confab in Washington, D.C., but attendees there were encouraged that '96 was turning out to have a more sensible schedule.

Although no titles debut in the top half of this week's Billboard 200, the charts from the first half of 1996 show that the optimism was well founded. So far, 68 albums have debuted in the top 50, with 51 of those opening in the top 10. The same span last year saw but 51 top 50 debuts, with only 13 titles bowing in the top 10.

Buyers noticed improvement in May, with 24 of the month's releases debuting in the top 50, including 10 in the top 10. Last year, May was measly, with just five albums bowing in the top 50, and the biggest of those debuted at No. 18. Last year, the average number of titles entering The Billboard 200 per week in May was just 6.75, the smallest yield the month had seen in 10 years, but this year, May saw 10.5 albums debut each week.

STAYING POWER: So, some of the big ones are launching earlier, but are they sticking? Yes and no. Of the 68 titles that debuted in the top 50 this year, an even 50 are in this week's top 50, with seven of those residing in the top 10.

Aside from No. 1 **Metallica**, No. 6 **Jimmy Buffett** (88,000 units), and No. 10 **Too Short** (71,500 units), who all entered the chart within the last month, that top 10 class includes the **Fugees** (18 chart weeks), No. 4 **Celine Dion** (122,000 units in her 14th chart week), No. 8 **Hootie** (80,000 units, eight chart weeks), and No. 9 **the Dave Matthews Band** (75,000 units, seven chart weeks).

On the dark side, 14 of those 68 albums that debuted in the top 50 are already off the chart. And, despite the improved flow, overall album sales are only 1.3% ahead of last year's pace (see Market Watch, page 106).

OPRAH'S ON: Two of this week's high jumpers, **Quincy Jones** and **Gerald Levert & Eddie Levert Sr.**, who each see their sales more than triple, owe thanks to the queen of daytime TV, **Oprah Winfrey**. Following visits to her show, "Q's Jook Joint" zooms 153-51 on the big chart and 35-10 on Top R&B Albums; the Leverts' "Father And Son" re-enters The Billboard 200 at No. 118 while zipping 63-28 on the R&B chart. Three of **David Letterman's** guests also bullet: **Gloria Estefan** (27-23), **Kenny Wayne Shepherd** (150-135), and **Ozzy Osbourne** (125-112).

DAD'S DAY: It appears that Father's Day and the attendant sales campaigns that skew toward mature tastes cause increases for several specialty genres. Although The Billboard 200 is up by only 3% over the prior week, Top Pop Catalog improves by 8%, Top Country Catalog by 15%, and Top Jazz Albums and Top Contemporary Jazz Albums by more than 30 points each. Some of the jazz juice comes from the aforementioned Jones jump and early consumer reaction to **Ella Fitzgerald's** death, but there was also larger-than-usual growth in the country, classical, new age, world music, and blues categories.

TORI AMOS' IGLOO HOUSES A PET

(Continued from page 1)

years ago in a previous incarnation and lived together in an igloo. It was only fitting, therefore, that when they decided to form a label many lifetimes later, they would call it Igloo Records.

The concept for the label was born a couple of years ago, after Spivak received a tape of a Los Angeles-based rock band called Pet.

"I fell in love with what I heard," he recalls. "I worked with them for six months, and I let them grow in an organic way. Later, when Tori was in L.A. [in February 1995] for the Grammys, I told her I was really excited about this band that I wanted her to hear, and she flipped out over them."

Amos says, "Arthur played me a tape of Pet, and soon after that, I saw them live. I looked at Arthur and said, 'Don't you let some ding-a-ling get their hands on them.' And he looked at me and said, 'Well, what are you up to?' And I said, 'What are you saying?' And he said, 'Well, aren't you getting bored of just being an artist?' And I said, 'Well, yeah.'"

At that moment, Amos and Spivak hatched their plans to start a custom label within the Atlantic Group, Amos' home for the bulk of her recording career, including her three hit solo albums, "Little Earthquakes," "Under the Pink," and "Boys For Pele."

Atlantic Group co-chairman/co-CEO Val Azzoli says he was thrilled to hear of Amos and Spivak's plans.

"A label is what its artists are," says

Azzoli. "We've always had a great relationship with Tori Amos. She's one of the most gifted and talented people I've ever met. Tori has a way of looking at talent and creative things like no one else does. She's going to spot diamonds in the rough better than anyone."

Amos says she and Spivak have free rein to bring acts to Atlantic, where they will have access to the sales, marketing, publicity, and other support functions of the various Atlantic labels, as well as the WEA distribution system. Spivak will continue to manage the band, which is still without a booking agent or publisher.

Pet will be marketed through Atlantic's TAG imprint, whose roster includes Yum-Yum, Solution A.D., the Bottlerockets, the Lemonheads, Fountains Of Wayne, Madder Rose, She, Fuzzy, the Inbreds, Rusty, Johnny Skillsaw, and Ugly Beauty.

TAG VP/GM Darren Higman says, "This is a developmental project. It's not one I envision becoming big right out of the box. There will be a lot of continual setup. Press is going to be a really important part of the puzzle. As far as marketing, it'll be a real grassroots effort. We'll start from the ground up. We plan on putting them out, exposing them to the college market, letting people know there's an association with Tori."

Higman hopes the build-up will entice college and modern rock radio programmers to "demand a single

from Pet, rather than us cramming a single down their throats."

Pet's self-titled debut is due in stores Sept. 3. In the meantime, an album track, "Lil' Boots," will appear on the Hollywood soundtrack to "The Crow: City Of Angels," which also features new recordings by Hole, Bush, PJ Harvey, White Zombie, Filter, Tricky, the Gravediggaz, the Toadies, Seven Mary Three, former 4 Non Blondes singer Linda Perry and Grace Slick, Korn, NY Loose, the Deftones, Above The Law (featuring Frost, and Iggy Pop (who appears in the movie).

The Atlantic soundtrack to "The Crow"—featuring Nine Inch Nails, the Cure, Stone Temple Pilots, and others—was certified platinum in the U.S. and has sold 1.7 million copies, according to SoundScan.

Higman says, "These days, it's very hard to get press and retail to stand up and pay attention. So it's great for us to be able to send them the 'Crow 2' soundtrack and say, 'Here's our new group. Their record comes out in September.'"

Asked whether TAG and Atlantic have put together a marketing plan for territories outside the U.S., Higman says, "We're working on it, but it's still early. They've just gotten the music overseas. But obviously, one of our goals at TAG is utilizing our group globally. As you know, a great percentage of our sales are generated worldwide."

Pet consists of singer/writer Lisa

Papineau, guitarist/vocalist/writer Tyler Bates, and drummer/vocalist Alex LoCascio. They formed after Bates' brother Edward heard Papineau singing a tongue-in-cheek Ozzy Osbourne tribute in an L.A. club. Taken with Papineau's voice and presence, Edward decided to introduce the singer to his brother.

Papineau and Tyler hit it off immediately and began writing songs together. They enlisted LoCascio, Bates' longtime drummer, and used temporary bass players to gig around L.A. and record demos.

When Amos met the band members, she offered them a handshake deal to cut an album for her fledgling label and invited them to record at her house in Ireland, where Amos recorded much of her latest project.

The centerpiece of Pet's album is the explosive "Skin Tight," which will be the first video and most likely the first commercial single. The uptempo track showcases the full range of Papineau's voice, from a guttural growl to an intimate whisper. Other highlights of "Pet" are the stinging "Lil' Boots," the catchy "Fatherland," and the relentless "Rogan."

Amos says she was bowled over by Papineau's and the band's material. Amos compares Papineau's voice to that of the late Bon Scott of AC/DC. "Lisa can sound like that," says Amos. "And yet she has this wonderful control over her voice. She can sound like a reed instrument. To have that kind

of energy and write great songs and have the power of a Bon Scott and yet the lyricalness in the voice of a reed instrument and the power of the band—it's just something I never heard before."

Azzoli adds, "They're really good, hard-working people, and they want it. And they're great live, which is Tori's strength. Given my background as a manager, I'm big on the live thing."

Pet's members say they are moved by Amos' commitment to the band's career. "We loved her when we first met her," says Papineau. "She wants to see her artists treated with the respect she didn't get at the beginning of her career. She doesn't assume that musicians are stupid idiots who should be led by the hand."

Bates adds that he relishes the freedom the band had in making its record. "There was nobody looking over our shoulder. I've talked to other bands who say they had the A&R guy making suggestions at the session."

Bates also appreciates the fervor of the TAG team and the weight that Atlantic can put behind the project. "It's awful nice to have the intensity of a very focused team of people but also be backed by the big label, so it doesn't limit our growth potential," he says.

Similarly, Azzoli says, "We figure we'll [work] this band [at the grassroots level] for a year, a year and a half. When the record reaches a certain level, the Atlantic machine can take over."

To set up the album, Pet will embark on a nationwide club and college-campus tour. Papineau says, "We're going to go on the road and be inside a very smelly van for a long time." LoCascio adds, "I'll play anywhere for anybody. Bring it on! Our take on things is just to get out there and really play."

Meanwhile, back at the Igloo, a little earthquake is rumbling between Amos and Spivak. Referring to their previous life together, Spivak says, "There's some question as to which of us was which sex." To which Amos counters, "He knows full well who was which sex. I was chasing him around the igloo, and he was wearing a little skirt!"

MALAYSIA TO INSTITUTE POINT-OF-SALE CHARTS

(Continued from page 8)

nation's \$80 million music market. The charts are expected to help modernize Malaysia's retail sector, improving sales over the long term and enhancing the industry's standing with the media and the government.

"We want to establish the business as a serious player," says Tony Fernandes, managing director of Warner Music Malaysia. Fernandes heads the charts subcommittee of the Malaysian Assn. of Phonogram and Videogram Producers (MAPV) and is a key player in promoting the project.

Rick Loh, association chairman/managing director of Sony Music in Malaysia, adds, "[The new charts] will encourage consumers to buy albums based on who's really selling, rather than on dubious figures."

Moreover, the initiative may help music industries in other Asian markets to develop EPOS charts of their own. Malaysia is a member of the Assn. of South East Asian Nations, which also includes Singapore, Thailand, Indonesia, the Philippines, Brunei, and Vietnam. "If this works, I think a lot of ASEAN countries will try to emulate our system," says Frankie Cheah, managing director of BMG Music (Malaysia) and a former MAPV chairman.

Calling the project "ambitious," Terence Phung, managing director of Sony Music in neighboring Singapore, notes, "If it takes off, everybody will welcome it."

Martin Davis, senior VP of Sony Music (Asia) in Hong Kong, expects the initiative to change the way charts are prepared in Asia. "The Malaysian association is willing to let other IFPI groups look at what they're doing, and we're encouraging that transparency," Davis says.

The IFPI-affiliated MAPV, which is changing its name to the Recording Industry of Malaysia, will begin publishing the charts officially July 31.

There will be three top 10 album rankings, for Malaysian, Chinese, and international repertoire; there is no singles market in Malaysia.

Government-owned Radio TV Malaysia will air three half-hour chart countdown shows on weekly prime-time television, one for each of the country's national languages: Malay, Chinese, and English. The first Chinese chart will air Aug. 10, according to Fernandes, and two days later, the first English and Malay chart programs will be broadcast. "A chart is only as good as the promotion you give it," Fernandes says.

Beh Suat Pheng, managing director of EMI Malaysia, adds, "The shows will ensure that the charts are launched into the public eye."

Corporate sponsorship has been obtained to offset the start-up cost of 1 million ringgit (\$400,000), and eventual profits will be deployed in the fight against piracy, according to Cheah, who heads the MAPV anti-piracy subcommittee.

The identity of the sponsor will not be disclosed until the charts' official launch. "We've worked hard to stay away from certain types of companies," says Fernandes, alluding to speculation that a cigarette manufacturer will be involved. Other sources suggest the sponsor will be local broadcasting giant MEASAT, owned by Ananda Krishnan, whose business empire is responsible for building Kuala Lumpur's Twin Towers.

Previously, charts in Malaysia were based on manufacturers' trade shipments. Approximately 50 retail accounts are now on board the new system, providing EPOS information for the charts. They include such leading chains as Salem Power Station, Music Valley, and CD Rama. Terence Thum, an executive with Music Valley, says, "We have nothing to lose by installing

the system, although how effective it will be to us businesswise remains to be seen."

In fact, it was the search by Salem Power Station for a computerized stock-control system that focused Fernandes' attention on the potential of EPOS music charts in Malaysia. He was aware of the ways in which such technology has benefited the U.K. record industry from his experience in London from 1986 to 1991, when he worked for Virgin Television and for Warner Music International as a senior financial analyst.

Fernandes met the programmers at In-Edge, the Malaysian firm involved with the Salem system. "I had been looking for a youngish company," he says, "mainly for reasons of price. They were bright, enthusiastic, and willing not to make a lot of money at the start. I told them that they were basically designing a retail system which could interest other industries, too."

Even so, the Warner Music executive admits that the idea of EPOS charts was not welcomed by everyone in the industry. "People are so secretive about sales and numbers," Fernandes says. "Even now, some of them don't see the benefit. But you have to look long-term."

Says Sony Music's Loh, "It was imperative that what we proposed would be of additional value to the retailer. We didn't just sell the idea that it was standard practice in the West, we sold the practicalities. We packaged a system that would improve stock management."

Some senior label executives say the charts will have no direct bearing on overall music sales but support their role as a sales gauge to serve a long-term purpose. Fernandes agrees that it is "hard to quantify the effect of a point-of-sale chart in dollars and cents, but a No. 1 record on this chart will get

people, and the whole market, talking. We've never had that before."

EMI's Beh adds, "The element of impartiality will lend credibility to the charts. There will be a snowball effect from then on."

Retailers are buying the system for around \$5,000, and Fernandes says the record companies' trade group is subsidizing the costs. "I've squeezed everyone to make this work: computer vendors, the software people, everyone."

Merchants will also pay a maintenance fee, Fernandes adds. "They've asked me, 'Why should I buy this to produce a chart?' and I say, 'We'll be able to send you new-release data and other information. Invest now for the future.' The system will allow retailers to cut their dead stock. That alone should pay for it in one year."

The number of stores represented is expected to eventually increase to 250.

The charts initiative is all the more notable because Malaysia is not one of the largest music markets in Asia, nor are its executives considered the region's most aggressive. Yet the project may have the lead—at least when it comes to charts used by the media—over the EPOS system being developed by SoundScan and JVC in Asia's largest market, Japan.

"If economics and market size were the reasons, a country like Singapore would have got [EPOS charts] long ago," says Music Valley's Thum. "It's definitely because of the people involved in [the recording industry association]."

Eric Yeo, managing director of PolyGram Malaysia, comments, "The people here are definitely more open to working together."

BMG's Cheah says, "For things to work in Malaysia, there must be harmony. Our multiracial culture demands it. On this project, there has been fantastic cooperation from everybody."

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Musician Magazine's "A Little On The CD Side"



Now in its 22nd edition, Musician magazine's "A Little On The CD Side" CD-Pro series provides consumers, retailers, and radio programmers with a quarterly sampling of new releases from a wide variety of artists across the musical spectrum. Now in its sixth year, the "CD Side" has become an invaluable tool for in-store play and has earned the respect of major record chains.

Wherehouse of Santa Rosa, Calif., maintains that its "customers constantly ask about the artists on the CD Side Sampler when we play it in our store." Blockbuster of Charleston, S.C., remarks, "We order a lot of product because we heard it on the 'CD Side' sampler."

The current disc, available June

28, contains 15 new tracks by both major- and indie-label bands and artists. "A Little On The CD Side" Vol. 22 includes cuts by the Pogues, Charlie Hunter Quartet, Joy Askeew, Herb Alpert, the Cox Family, Mickey Hart's Mystery Box, the Gales Brothers, Tim Booth and Angelo Badalamenti, Jimmie Dale Gilmore, plus six more.

Record companies interested in reserving a track on the next "A Little On The CD Side" should contact Gary Krasner or Andy Meyers by Aug. 9 at 212-536-5208 or via the Internet at musicianmag@earthlink.net.

Retailers interested in receiving a complimentary copy for in-store play, call Sam Bell at 212-536-5248.



Industry Veteran Karl Gendron Chosen As Entertainment Director At Billboard Live Club In Los Angeles

Billboard Live, the first live entertainment venue associated with Billboard magazine, opening on July 28, has appointed Karl Gendron as entertainment director. He will be responsible for and involved with all aspects of booking and promoting the musical acts showcasing at the venue. Gendron is probably best known for his directing the musical landscape of the Strand in Redondo Beach, Calif., in 1985, where he began his association with live music in 1985. He packed this club with national touring acts of all genres and was responsible for booking over 2,000 acts.

The club will regularly showcase musical acts appearing on the Heatseekers and Bubbling Under charts.

In addition to being fully equipped for radio and television simulcasts, each Billboard Live site will be linked via satellite, allowing for global jam sessions and off-site viewing of performances.

Billboard Live is located at 9039 Sunset Blvd. and will bring 21st-century technology to the historic Sunset Strip in a luxurious, intimate environment for dining, dancing, and live music.

Billboard Live will be the only establishment to publicly display two 9-by-12-foot Sony Jumbotron screens with full-motion audio and video capability.

For more information on Billboard Live's opening and Jumbotron advertising opportunities, please call Keith Pressman at 310-451-7111.



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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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	287,305,000	302,635,000 (UP 5.3%)
ALBUMS	248,294,000	251,625,000 (UP 1.3%)
SINGLES	39,011,000	51,010,000 (UP 30.8%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	157,797,000	179,294,000 (UP 13.6%)
CASSETTE	90,109,000	71,652,000 (DN 20.5%)
OTHER	388,000	679,000 (UP 75%)

OVERALL UNIT SALES THIS WEEK

13,547,000

LAST WEEK

13,757,000

CHANGE

DOWN 1.5%

THIS WEEK 1995

13,339,000

CHANGE

UP 1.5%

ALBUM SALES THIS WEEK

11,044,000

LAST WEEK

10,208,000

CHANGE

DOWN 1.5%

THIS WEEK 1995

11,277,000

CHANGE

DOWN 2.1%

SINGLES SALES THIS WEEK

2,502,000

LAST WEEK

2,548,000

CHANGE

DOWN 1.8%

THIS WEEK 1995

2,062,000

CHANGE

UP 21.3%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1995	CHANGE
CD	7,943,000	8,034,000	DN 1.1%	7,376,000	UP 7.7%
CASSETTE	3,081,000	3,154,000	DN 2.3%	3,886,000	DN 20.7%
OTHER	20,000	20,000	NONE	15,000	UP 33.3%

ROUNDED FIGURES FOR WEEK ENDING 6/16/96

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



'Macarena' Scores Four For Spain

IT'S BEEN MORE than 12 years since an artist from Spain has reached the top 10 of the Hot 100, but the veteran duo Los Del Rio has ended that dry spell with the Bayside Boys mix of "Macarena" (RCA), which bullets 12-8. It's the first top 10 hit from Spain since Julio Iglesias teamed with Willie Nelson on "To All The Girls I've Loved Before," which peaked at No. 5 the week of May 19, 1984.

While this is the first U.S. hit for Los Del Rio, the name is recognized in many parts of the world. Antonio Romero Monge and Rafael Ruiz, both born in the village of Dos Hermanas, near Seville, Spain, have recorded 31 albums. "Macarena" originally appeared on the duo's 26th disc, "A Mi Me Gusta."

The dance hit you can't stop singing is only the fourth single by an artist from Spain to enter the top 10 of the Hot 100. In 1966, Los Bravos went to No. 4 in the U.S. with "Black Is Black." Eight years later, "Eres Tu (Touch The Wind)" by Mocedades went to No. 9. That is Spain's most successful Eurovision entry in the U.S. The Iglesias/Nelson duet is the only other single by a Spanish artist to peak in the top 10. In 1970, Granada-born Miguel Rios peaked at No. 14 with "A Song Of Joy," based on Beethoven's Ninth Symphony.

"Macarena," broken in the U.S. by KUBE Seattle, was a hit in Spain in 1993 but is a current hit in other European countries such as Germany, where it remains No. 1.

FRENCH CONNECTION: The single that debuts at No. 67 on the Hot 100 is the odds-on favorite to win the Oscar for best original song at the 1997 Academy Awards. That's because songs from Walt Disney animated films have taken home the statuette for four of the last five years.

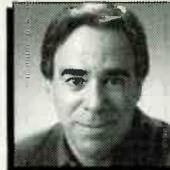
Alan Menken and Stephen Schwartz, who won last year with "Colors Of The Wind" from "Pocahontas," have penned "Someday," sung over the closing credits of "The Hunchback Of Notre Dame" by All-4-One. The Blitzz/Atlantic act appears on Walt Disney/Hollywood this time out.

I loved "Hunchback" and will be seeing it again soon. But if I happened to catch a screening in another country,

I wouldn't hear the All-4-One version of "Someday." In Latin territories, Luis Miguel croons the tune, retitled "Sueña." His single has already gone to radio. And in the U.K., femme trio Eternal, the first British group to sing on a Disney soundtrack, will be singing "Someday." The First Avenue/Eternal single will be released July 29, 10 days after the film opens nationwide in the U.K.

On The Billboard 200, the "Hunchback" soundtrack slips 35-39, but the film opened June 21 and that should send the album soaring into the top 10. The songs make much more sense in the context of the film, and listening to the album is much more enjoyable after viewing this latest Disney triumph.

BABY LOVE: The Hot Shot Debut on The Billboard 200 belongs to Linda Ronstadt, who enters at No. 114 with her Elektra album of pop songs transformed into lullabies. The title track is "Dedicated To The One I Love," which most people recognize from hit singles by the Shirelles (No. 3 in 1961) and the Mamas & the Papas (No. 2 in 1967). Versions of the song by the Temprees and Bernadette Peters also charted, but the original version never got its due. "Dedicated" was first cut by North Carolina's the "5" Royales in 1958. The King single finally found its way to the Hot 100 in 1961, when it peaked at No. 81.



by Fred Bronson

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