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## PolyGram's OMC Unearths Polynesia

BY GRAHAM REID

AUCKLAND, New Zealand—The cross-cultural sound of urban Polynesia has long been tipped by industry



FUEMANA

**huh!**

insiders as ripe to cross over into this country's mainstream.

Yet Polynesian artist Pauly Fuemana has exceeded the expectations of such a  
*(Continued on page 16)*

## Beach Boys Go Country

BY CHET FLIPPO

NASHVILLE—What at first seemed the unlikely of alliances—the Beach Boys meet Nashville—has grown into

SUB POP'S BEACH BOYS SINGLE SIZZLES . . . PAGE 9



THE BEACH BOYS



MORGAN



NELSON

a multifaceted musical project. The pairing has mushroomed into a two-CD  
*(Continued on page 108)*

## WOMEN FINALLY TAKING TURN AT THE REGGAE MICROPHONE

BY ELENA OUMANO

KINGSTON, Jamaica—"The drum is a woman," Duke Ellington once said, prompting a flurry of protests. Ellington



SISTER CAROL



MOWATT

was advising a sensitive touch, not regular beatings, but that musical counsel clearly implies that men do the drumming, a legacy of the traditional African dictum against women pounding the skins. Similarly, in the rhythm-dominated reggae world, women have found it difficult to get to rock the microphone.

Several all-female compilations

recently issued on a variety of labels point up the largely unheralded wealth of female reggae artists: New York-based Blunt Recordings' "Dancehall Queens," Heartbeat's reissue of Sonia

Pottinger Productions' "Reggae Songbirds," and Tuff Gong's "Natty Queens" and "The I-Three Sing Bob Marley" (released in Japan and Jamaica).

"[The situation] has improved, but I wouldn't say in any enormous way," says Judy Mowatt, a member of I-Three and a seminal figure on the Jamaican

*(Continued on page 101)*

## Sam Phillips Spins World Of 'Omnipop' For Virgin

BY CRAIG ROSEN

LOS ANGELES—In a world seemingly overrun with angry white female rockers, Sam Phillips stands alone. In fact, on "Omnipop," the singer/songwriter's fourth Virgin album, due Aug. 20 in the U.S. and Canada, Phillips opted to create her own musical universe.

"I feel frankly pretty out of place with what I'm doing," says Phillips. "I don't feel like I'm in competition with a lot of female artists, because I'm not so angry. I don't aspire to be overly serious or

even what most people think of as artistic. What I'm trying to do with 'Omnipop' is to add a little levity, a little color to the landscape."

The title of the album, which once again teams Phillips with her producer/husband, T Bone Burnett, refers to Phillips' brand of subtle, sophisticated songcraft.

"I got tired of explaining what kind of music I do," she says. "To me, this album is sort of what Walt Disney used to do with Epcot Center or Tomorrowland. He used to build these little models of  
*(Continued on page 109)*



PHILLIPS

## DGC's Mann Eyes Studio

BY JIM BESSMAN

NEW YORK—After experiencing an initial burst of sales activity buoyed by the kind of ecstatic acclaim that



MANN

critics have always lavished on her, oft-beleaguered singer/songwriter  
*(Continued on page 99)*

## Arista's Rojas: Modern Mariachi

BY JOHN LANNERT

At an age when most of her contemporaries are exploring the latest trends in rock, rap, and pop, 16-year-old Nydia



ROJAS

**ARISTA**  
LATIN

Rojas is getting set to carry the torch for a genre much older and more traditional.  
*(Continued on page 98)*



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**Video Person of the Year**  
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# Hopes Fade For Fall Launch Of DVD

## Copy Protection, Other Issues Point To '97 Debut

BY SETH GOLDSTEIN

NEW YORK—Unless Santa is especially generous, DVD won't be home for the holidays.

The snafu over copy protection of DVD programs and the continued indifference or hostility on the part of every Hollywood studio except Warner Bros. appear to have pushed back the format's widely heralded fall launch to the first or second quarter of next year.

"I don't see how it can happen," says an executive with one of the trade associations involved in trying to settle the copy protection issue. "Three months ago, I was hopeful. Now I'm doubtful."

None of the hardware manufacturers or Warner Home Video will admit to a postponement, but at deadline, rumors abounded that Thomson Consumer Electronics was ready to admit that it would mothball DVD marketing plans.

Executive VP Joseph Clayton had suggested that strategy if he lacked the necessary software support (Billboard, June 1).

Warner Home Video president Warren Lieberfarb, DVD's biggest enthusiast in Hollywood and a Thomson ally, issued a five-word statement June 26: "Our plans have not changed." Nevertheless, speculation was rampant that the studio had already decided to postpone delivery of its first 50-title package.

Thomson and Toshiba have been adamant about a 1996 start. Now, with the companies unable to secure a wider catalog of movies and a DVD encryption standard, Thomson spokesman James Harper says, "I don't know what the next step will be."

### MEETING IN JAPAN

Clayton and rival executives overseeing DVD were in Japan the week of June 23 to discuss yet another unresolved issue, establishing a patent pool that would simplify use of the new technology.

Hardware manufacturers thought the question of copy protection would have been resolved before the Tokyo meeting. Most were counting on a June 21 report from the Technical Working Group, representing 59 companies and trade organizations, to resolve conflicts plaguing DVD since March.

At the Consumer Electronics Manufacturers Assn. show in Orlando, Fla., in May, Thomson and Pioneer Electronics

figured they would have just enough time to ramp up DVD manufacturing in time for September delivery if an encryption standard existed as of Sunday (30). The standard also had to be fully compatible with existing preproduction models, keeping engineering changes to a minimum.

### 'MORE DISCUSSIONS'

Instead, the working group presented four options in its report, all of which would affect production schedules and costs to some degree. Two other techniques with little or no impact had been rejected previously by one or the other of two opposing camps, the Motion Picture Assn. of America and CEMA, representing the studios and hardware manufacturers, and the Information Technology Industry Council, representing the computer industry.

To sort out the choices, the Working Group recommended "more detailed and open technical discussions" with an em-

phasis on the "economic viability of the proposed approaches."

Observers applaud the progress but think final resolution is months away. "I really had thought they would have gone further than they have," says an attendee of the Washington, D.C., meeting, where the working group made its suggestions.

In fact, the June 21 report was so inconclusive that participants were asked to keep it under wraps. However, copies went to outsiders almost immediately, and by the following week, IBM's Alan Bell, one of five working group co-chairmen, decided to fax copies to anyone who asked.

The report's wide availability didn't prevent Toshiba from announcing in Japan June 25 that an agreement on "standardized copy protection circuits" had been reached. Warner spokesman David Harrah says the Toshiba statement is inaccurate.

# New Version Of U.K. Copyright Document Shows Little Change

BY JEFF CLARK-MEADS

LONDON—An extra year spent considering the music industry's arguments over new copyright regulations has failed to persuade the U.K. government to amend its original conclusions.

The second draft of a document now called "The Copyright And Related Rights Regulations 1996" began circulating June 26 prior to official publication the first week of July. It is the revised version of "The Copyright And Rights Of Performers Regulations 1995," which was first published in March 1995 and was originally due to have a second draft issued in August 1995 (Billboard, May 11).

The new document is set to be passed into law in August without debate by Parliament. Industry organizations were still coming to terms with its contents at press time, but the initial view is that the regulations have changed little from those in the original draft. In practical terms, this means that artists have a legal right to

broadcast royalty payments for the first time but do not have a joint right with record companies to sanction or preclude licensing of music to broadcasters.

James Fisher, general secretary of the London-based International Managers Forum, says this omission is a disappointment. Its absence is contrary to the lobbying of IMF and other performers' representative groups.

On the record company side, a spokeswoman for labels' collecting body Phonographic Performance Limited says it is too early to give a definitive view on the document, except to say that "it is as expected."

However, PPL is disappointed that its lobbying did not persuade the government to include a provision obliging public establishments such as bars and cafes to pay royalties for playing radios or music television for their customers. They do have to pay royalties if music is played directly from an album.

## THIS WEEK IN BILLBOARD

### ASIAN ACTS GET UNPLUGGED

To bring their music to a wider audience, a Taiwanese singer/songwriter, an Indian pop-trad act, and a Japanese vocal duo went to London last month to do "MTV Unplugged" shows. Far East bureau chief Geoff Burpee has the story. **Page 53**

### A HOLLYWOOD ATTRACTION

Hollywood studios will be getting the lion's share of attention at this month's Video Software Dealers Assn. convention in Los Angeles, so independent vendors have had to modify their exhibition plans. Home video editor Seth Goldstein reports. **Page 59**

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## Westinghouse, Infinity Merger Fuels Consolidation Concerns

■ BY CHUCK TAYLOR

The surprise merger last week of Westinghouse/CBS and Infinity Broadcasting, radio's top two revenue-producing group owners, is likely to serve as the definitive earmark of an unprecedented era of station trading, following passage of the landmark Telecommunications Act of 1996.

The record \$4.9 billion deal, announced June 20, has also fueled concerns that radio's fervent trend toward ownership consolidation might stifle programming diversity in markets dominated by a handful of operators, while driving ad rates up.

The Westinghouse/CBS buyout of

Infinity gives the group 83 radio stations—50 FMs and 33 AMs—in 16 markets, including 69 outlets in the top 10 markets. Revenues of the combined entities approach \$1 billion.

The only radio group with more stations is Clear Channel Communications, whose \$275 million purchase of Heftel Broadcasting two weeks ago upped its station total to 108, representing revenues, now in second place, of \$317 million.

Under terms of the most recent agreement, Westinghouse will exchange common shares valued at \$3.9 billion for outstanding Infinity stock, while assuming \$1 billion in debt. *Infinity* (Continued on page 94)

## Entertainment Vet Joe Csida Dead At 83

■ BY IRV LIGHTMAN

NEW YORK—Joe Csida, whose varied 62-year career in the entertainment business started in 1934 at Billboard, died of heart failure June 18 at Cedars Sinai Hospital in Los Angeles. He was 83.



CSIDA

Following his years at Billboard in New York, where he rose to editor in chief before he left in 1953, Csida began associations with recording companies, his own management company, label and music publishing firms, and radio and TV.

"[In the late '30s], Joe and [Billboard staffer] Morrie Orodener were the first to come up with a jukebox buying guide for recordings," says Bill Littleford, former publisher of Billboard. "Until then, success was measured by sheet-music sales."

Littleford also recalls Csida's role, (Continued on page 109)

## MusiCares Fights Industry Drug Use

■ BY DOUGLAS REECE

LOS ANGELES—After holding successful meetings to launch its substance-abuse intervention program here, MusiCares plans to take the program to New York and Nashville. NARAS president Michael Greene says the two field offices should be established within a year.

MusiCares is the nonprofit arm of NARAS that was created to assist music-industry professionals and artists with health and human-service issues.

At a June 20 meeting at NARAS headquarters in Santa Monica, Calif., a number of MusiCares initiatives were announced, including the formation of industrywide committees and the administering of a grant to the Musicians Assistance Program to assist with drug treatment costs.

At the meeting, MCA president Jay (Continued on page 100)

# 1st Platinum Europe Winners Announced

## More Than Half The Qualifying Acts Are European

■ BY JEFF CLARK-MEADS

LONDON—The first winners of the new industry honor Platinum Europe were announced June 27, and of the 95 qualifying albums, 60 are from European acts.

For the North American acts on the list, there is a strong link between the amount of commitment they have shown the European market and the level of success. The most prominent example is Celine Dion, who demonstrated her commitment with the recording and promotion of the French-language "D'Eux" and is the only artist with three qualifying albums.

Other artists receiving the honor are the U.S.' Bruce Springsteen and

Bon Jovi, Sweden's Ace Of Base and Roxette, Germany's Pur and Marius Müller-Westernhagen, French singer Patricia Kaas, and Dutch singer Andre Rieu.

Platinum Europe was instigated by international labels body IFPI to mark albums that sell 1 million units across the continent (Billboard, June 15).

Steering committee chairman Paul Russell says the award is intended to give those artists breaking the million-unit barrier in Europe the same kudos as those that achieve the feat in the U.S. In so doing, the award should bolster the international standing of European artists, he adds.

The first list of winners covers albums released in Europe by IFPI member companies since the beginning of 1994. The awards will be presented by European Commission President Jacques Santer at a ceremony in Brussels July 11.



DION



**Top Honors.** Edgar Bronfman Jr., president/CEO of the Seagram Co., parent of MCA Inc., is the first recipient of the Steven J. Ross Humanitarian Award from the UJA-Federation of New York's entertainment and music industries division. The gala dinner was held at the Waldorf-Astoria Hotel and attended by more than 1,100 people. In her speech that night, Courtney Sale Ross, widow of Steven Ross, said Bronfman was a "superior model to spark our own will to give of ourselves." Pictured, from left, are Edward Bleier, president, Warner Bros. Pay-TV, Cable & Network Features; Bronfman; Ross; Marian Pompadur and husband Marty Pompadur, president, R.P. Cos.

## Warner Buys Out PWL International Ends 5-Year Association With Pete Waterman

■ BY DOMINIC PRIDE

LONDON—Warner Music International has ended its five-year association with British dance-pop veteran Pete Waterman. The major has bought out the remaining half it did not own of PWL International, the joint venture it formed with Waterman's company, PWL, in 1991. Waterman is no longer involved with the PWL International label, according to Warner Music.

A statement issued by Warner Music June 24 says, "Waterman and his company are now concentrating on their traditional business of star nurturing and

record production." No figures were put on the deal.

Waterman has stepped down as chairman of the company, and it is thought unlikely that a new chairman will be found, as PWL International has become a full subsidiary of Warner Music International. Former Warner Music Ireland executive Peter Price remains in his position as managing director, to which he was appointed last year. Neither Price nor Waterman could be reached for comment by press time.

Insiders say that Warner Music might change the label's name and could (Continued on page 100)

## Inquiries Spark Shutdown Of Tape-Swap Site On AOL

■ BY BILL HOLLAND

Copyright questions were once again raised in cyberspace with America Online's decision to remove a forum on its service that promoted and allowed the trading of live concert tapes of rock bands.

The site, "Tape Trader's Central," was located in AOL's "Rock And Road" area. AOL closed access to the site June 26 following inquiries by the

press and at least one record company about the legality of fans swapping live tapes of such groups as Hootie & the Blowfish, Eric Clapton, and Nirvana.

Online subscribers offered to exchange tapes with one another by mail, and apparently, some subscribers were using the site to download unauthorized copies of major-label albums.

Taping of live concerts is a violation of copyright law, although some bands give permission for public taping.

## EMI Launches Lenzo Imprint With Former Black Music A&R Exec

■ BY J.R. REYNOLDS

Former EMI black music A&R VP Lindsey Williams has formed Lenzo Entertainment, an EMI imprint that will focus on R&B and rap music.

The first release on the label will be by vocalist Nikko. The still-untitled



WILLIAMS



NIKKO

album, which is scheduled for release in early 1997, will feature producers Gerald Levert, Reggie Griffin, Kevin Johnson, Rick White, and L.E.S.

Lenzo plans to release two or three albums during the label's first year of operation, according to Williams. "I want to keep my release schedule at about three a year so that I can give each project the close attention it needs in terms of artist development," he says.

Lenzo will have a three-person staff in addition to Williams: Che Woods, A&R; Walter Dawkins, marketing and publicity; and Beverly Humphrey, executive assistant. EMI will provide support in marketing, promotion, publicity,

Of the list, Russell says, "We were all quite surprised by it in the sense that we didn't think it would contain as many albums as that."

Acknowledging that "to some degree, this is a snapshot," Russell continues, "In my view, the fact that more than 50% of the list is from European acts clearly justifies having the award."

Russell, who is president of Sony Music Europe, says he is also gratified by the scope of the albums, which run from "German techno music right the way through to 'The Very Best Of Andrew Lloyd Webber.'"

Of the non-European acts' success, he adds, "It does seem to me that the artists who have paid attention to the territory of Europe seem to have done reasonably well out of it."

"Bruce Springsteen has paid attention and has two albums, and it is my impression that Bon Jovi has paid attention, and they have two albums."

Acts scheduled to play at the July 11 ceremony include Ace Of Base, Roxette, Pur, Westernhagen, Kaas, Rieu, and Italy's Laura Pausini.

and distribution. Williams reports directly to EMI president/CEO (U.S.) Davitt Sigerson.

"We anticipate increasing the size of our staff as the label grows," says Williams.

Lenzo also has an artist management arm and represents veteran rapper Tragedy, Tommy Boy artist Crime Fam, and saxophonist Mike Phillips.

In addition to his duties as head of New York-based

Lenzo, Williams will continue to work on an independent basis with such EMI acts as AZ, Bahamadia, and the O'Jays.

"The move that we've made with (Continued on page 109)

## The Fugees Hit Big In Europe

■ BY WOLFGANG SPAHR

HAMBURG—The Fugees' songs are killing them in Europe.

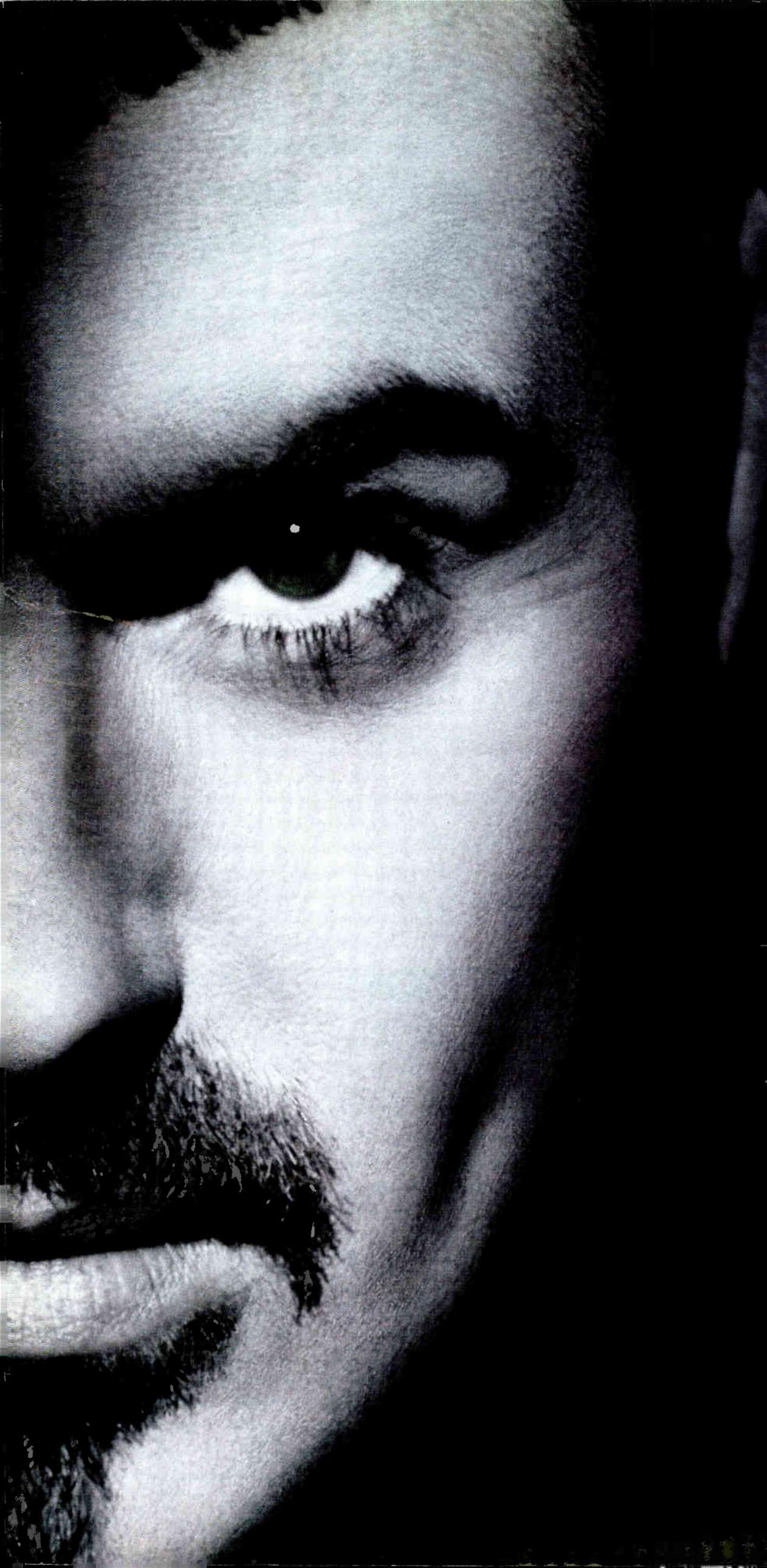
The U.S. group's remake of "Killing Me Softly With His Song" debuted at No. 1 on the German charts—the first time a single has done that in more than 10 years.

"If you take a very good song and put a hip-hop beat to it, you make it very 1996," says Sony Music Europe president Paul Russell.

Other European markets apparently agree. The Fugees' record has been No. 1 in the U.K. for the past three weeks, with certified sales of 600,000 copies, and is a major hit in Italy, Sweden, Norway, and Ireland.

Moreover, an earlier release by the group, "Fu-Gee-La," is now in its sixth week in the German top 10.

(Continued on page 109)



GEORGE MICHAEL

3 X PLATINUM  
TAIWAN

2 X PLATINUM

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IRELAND, UK

PLATINUM

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BELGIUM  
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FRANCE, GREECE, HOLLAND, ICELAND,  
JAPAN (International Chart), NEW ZEALAND,  
NORWAY, PORTUGAL, SPAIN, SWEDEN, UK

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SOUTH AFRICA, SWITZERLAND

TOP 10 USA

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## Billboard Music Group

# Commentary

## Strategic Temping Opens Music Industry Doors

BY JEFFREY J. NELSON

The pathways mentioned to many graduates for getting a job in the record industry are internships or the proverbial "knowing someone." Some graduates are fortunate and have had the opportunity to intern while still in school, but others have spent their time at universities far from the major music centers. For them, the likelihood of "knowing someone" is slim, while the prospect of doing an unpaid internship after college runs up against the harsh reality of high rent obligations in such cities as New York or Los Angeles.

Judging from the number of blind résumés BMG receives each week, it is apparent that there is a high volume of people trying to get into this industry. The level of education and enthusiasm in these cover letters and résumés is impressive. However, the success rate of this "cold call" approach is less than 1%.

So what is a way through the proverbial Catch-22 of "no experience, no job—no job, no experience?" How can one increase one's odds of breaking into an industry that is sometimes perceived as being a brick wall to outsiders when it comes to job openings? One answer is strategic temping, with an emphasis on strategy.

First, determine which temp agencies are connected with the record conglomerates in your area. Call up the major labels or distribution branches and ask the receptionist which temp agency that company uses. This is an easy question for them to answer, because most receptionists are themselves temps.

After determining which are the right agencies, set aside two days and register with six of them. When I registered and interviewed with the temp agency personnel directors, I learned that they weren't interested in the fact that I had a degree in commercial music, and they didn't care what my GPA had been. They were primarily interested in what computer skills I had and whether or not I

was dependable.

Develop a good reputation with these agencies and commit to short-term assignments, as opposed to longer ones. This enables you to see more companies and departments and note which record companies are expanding and which are experiencing cutbacks.

Other tips that should increase the odds of breaking into the business include the following:

- Become proficient in the computer programs Excel, Word, and WordPerfect.
- Have realistic expectations of what



**'There is a way through the proverbial Catch-22 of "no experience, no job/no job, no experience"'**

Jeffrey J. Nelson is in sales at BMG Distribution in Beverly Hills, Calif. He recently gave a seminar, "Temping Your Way Into The Music Industry," at BMG Entertainment's West Coast headquarters as a benefit for the T.J. Martell Foundation/Neil Bogart Fund.

record company temp assignments will involve. Initially, this will likely include monotonous, simple tasks far from the perceived glamour of the industry. Don't let this surprise or offend you.

- Always take the full lunch hour allotted. Many temps skip lunch or eat at their desk, which not only risks midday burnout but means a missed opportunity to network. Going out to lunch with another temp, co-

worker, or intern means getting an extra helping of information about the company and its departments. This information could be just the edge that sets someone apart from other interviewees when a job does open up.

- Own an answering machine with remote retrieval and know how to use it. A temp nearing the end of one two-week assignment may get a call at home offering a temp-to-perm job at a major record company, but, as is often the case, the offer is valid for only an hour or until the end of the workday. If the agency doesn't hear back from one temp immediately, it will go to the next name on the list.
- Maintain a sense of humor. Making a supervisor laugh forges a bond with him or her that is even stronger than that made by completing a task successfully.
- Always write down the names of people to whom you are introduced. Pete Jones, president of BMG Distribution, is famous for his ability to recite the names of every BMG Distribution employee at each convention. He calls it "the name game." I call it leadership by example.
- Always have an updated résumé on hand, but don't hand it out unless it is requested. If someone is truly interested, they will ask.
- Finally, make one day out of each week-end a "personal vacation day." In most cases, temps will never earn a paid vacation day, so they have to create them themselves. In the long run, these days off lead to more productive time on the job and on the job hunt alike.

For all students currently enrolled in or graduating from music business programs, whether it be Belmont, Berklee, or Millikin, I would add only the following good news/bad news: The skills you are learning you will use for a lifetime, and no one can ever devalue that. Still, they don't call it "the cold world" for nothing, and music business graduates will have to work especially hard to find their place in the work world. Toward that end, a little creative thinking in the form of creative temping never hurts.

Currently, my energies are directed toward the future and expanding the boundaries of our business. I feel like it's a damn waste of everyone's time dredging up what amounts to no more than "15-year-old war stories." Nevertheless, I wish Will all the luck with any new ventures.

Steven Miller  
Cacophony Productions  
New York

## LETTERS

### WINDHAM HILL JAZZ DISAGREEMENT

There is a point at which anger turns to amusement, that twilight zone where fiction becomes absurdity. The following are some, but by no means all, of the corrections that should be addressed in reference to the article about Steve Miller [Billboard, June 8].

Steven Miller was never a VP of A&R at Windham Hill. Steven Miller did not start Windham Hill Jazz Records. Steven Miller was not the producer or even a producer of George Winston's "December," and we'd managed to release a catalog of records, including George Winston's "Autumn," before Steven Miller served at Windham Hill—as engineer and, later, as an adviser in quality control.

As for "the architect of the Windham Hill sound," I like to attribute that to the artists; certainly they and I were there long before and after Steven Miller.

Will Ackerman  
Imaginary Road Studios  
Brattleboro, Vt.

Steven Miller replies:

In our rapidly changing industry, it's comforting when certain things remain as they have for a long time. Sometimes, though, this lack of

change is not so welcome. It has been 10 years since I left Windham Hill Records, but Will Ackerman's knack for drama and grandiosity is as eerily familiar to me as it was then.

Ackerman did provide me with a wonderful forum in which to do my work and gave me an enormous range of options. For that, I am forever indebted to him. Unfortunately, he viewed many of my accomplishments as threats to his own ego and in turn created an adversarial work situation that led to my leaving the company. I find it curious that a man who has enjoyed so much success still feels the need to devalue my role in the success of his company.

The bottom line is that I had a great job with the flexibility to pursue many areas of the business. The artists and staff at A&M Records, with whom I interfaced daily, certainly were aware of the range and extent of my contributions. As far as Windham Hill Jazz, Andy Narell and I started that in 1981 under the name of Hip Pocket. Regarding "December," Will is technically correct. That is because he simply chose to omit my name from the cover. In fact, the only way I was able to receive accurate production credits from that point on was by threatening to quit.

Currently, my energies are directed toward the future and expanding the boundaries of our business. I feel like it's a damn waste of everyone's time dredging up what amounts to no more than "15-year-old war stories." Nevertheless, I wish Will all the luck with any new ventures.

Steven Miller  
Cacophony Productions  
New York

### THE NEW SOUND OF NEW ORLEANS

Enjoyed seeing New Orleans artists featured in Billboard [The White Paper, "Latin Jazz & Funky Roll: The Allure Of The Big



Easy's Frenchmen Street," Billboard, June 8]. The group of artists Timothy White highlighted are some of the

hardest-working bands on the local/regional circuit and deserve all the press they can get.

George "Hutch" Hutchinson  
Music Editor  
Tribe Magazine  
New Orleans

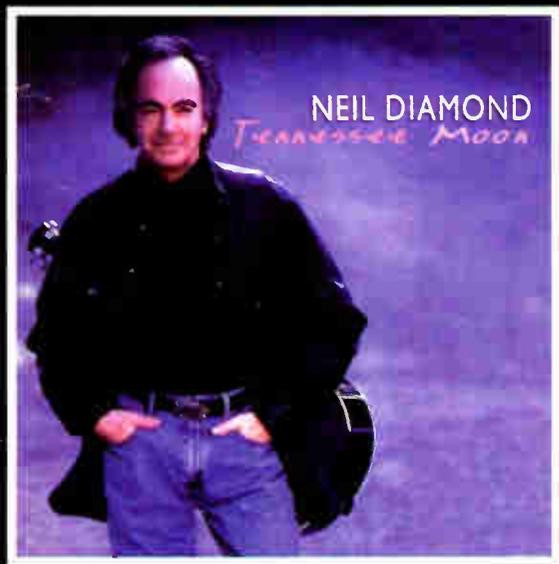
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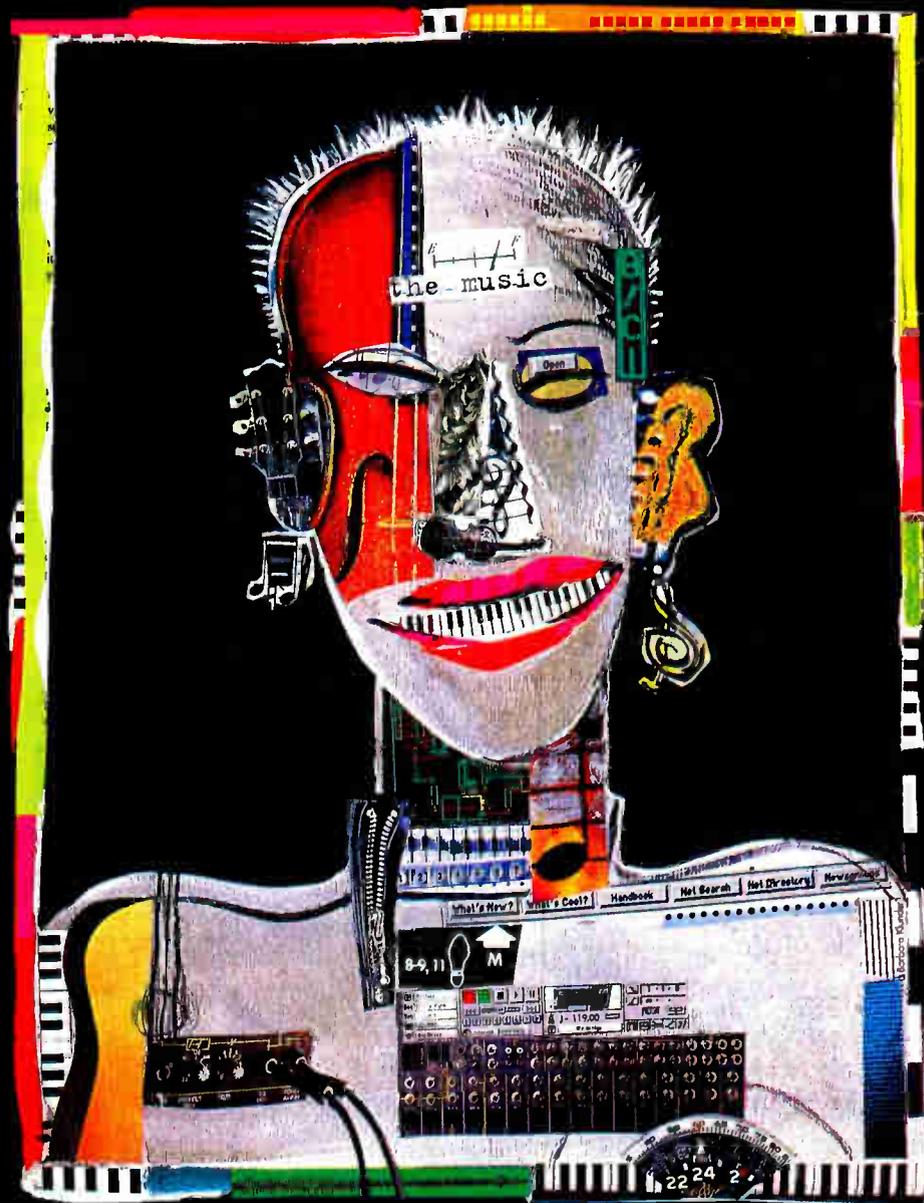


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# Artists & Music

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

## Sub Pop Releases Beach Boys Single Unheard Masters Preface Capitol 'Pet Sounds' Box

■ BY CHRIS MORRIS

LOS ANGELES—One of the fastest-selling singles on Seattle-based indie label Sub Pop right now isn't by a grunge rock group. It's by the Beach Boys.

On June 18, Sub Pop—the original home of such alternative rock heavyweights as Nirvana and Soundgarden—released a three-track 7-inch single that comprises a hitherto unheard stereo mix of "I Just Wasn't Made For These Times," a vocal-only version of "Wouldn't It Be Nice," and the stereo backing track for "Here Today."

The single comes in a picture sleeve that features an outtake from the photo session for "Pet Sounds," the 1966 album on which the songs appeared in their original mono form.

The three tracks are drawn from Capitol Records' highly anticipated 30th-anniversary boxed set devoted to the making of "Pet Sounds" (Billboard, Feb. 3). The four-CD set will include a complete stereo version of the album (which has previously been released in mono only), plus vocal and instrumental sessions for the work and the original mono version of the classic record.

According to Sub Pop co-owner Jonathan Poneman, Capitol senior director of sales (U.S.) Clark Staub, who formerly worked for Sub Pop distributor Alternative Distribution Alliance, approached his friend Dave Rosencrans,



the indie label's head of international, with the idea of a single.

Poneman says, "Clark, knowing that there were some Beach Boys enthusiasts—particularly when it comes to anything and all things 'Pet Sounds'—on Sub Pop, floated the idea past Dave: 'Hey, would you guys be interested in

doing a promotional single that is part of our campaign for the upcoming 30th anniversary of "Pet Sounds" project that we've got coming up?"

"He ran it past me, and I was like, 'Oh, my God!' Apart from releasing a Beach Boys single at all, having previously unheard masters for a single is like a dream come true for me."

Sub Pop has pressed 10,000 copies of the single for the world; 5,000 will be distributed in the U.S. via ADA.

"We made it look like our original Singles Club singles," Poneman says, "with the black bar [at the top], so there's a little bit of humor there if you think back [to our older acts]: Flaming Lips, Mudhoney, and now the Beach Boys."

The label is keeping its work on the single deliberately low-key, according to Poneman. "We've done a little bit of promotion on it, just letting people know it's there," he says. "For example, with the [Sub Pop] Mega Mart ad [in Seattle], we said, 'Beach Boys single.' Stuff like that. We haven't been buying separate ads or anything like that."

"Part of the whole thing is that it's just cool, and its coolness should be evident to those who are Beach Boys aficionados," he adds. "We don't anticipate, at this late date, converting people to Beach Boys fandom, and even if we did, they're signed to another label."

No radio promotion will take place. "I gladly would if it were mandated," Poneman says, "but Sub Pop is known in the" (Continued on page 108)

## 'Weird Al' Yankovic Has His 'Day' On Scotti Bros.

■ BY CRAIG ROSEN

LOS ANGELES—"Weird Al" Yankovic first gained attention in 1979, with "My Bologna," a parody of the Knack's "My Sharona." Seventeen years later, the novelty still hasn't worn off, as the parodist is enjoying the most successful album of his career.

Yankovic's Scotti Bros./All American Music Group album "Bad Hair Day," which is No. 21 in its 15th week on The Billboard 200, has sold more than 777,000 copies, according to SoundScan. For the week ending April 27, the album reached No. 14 on The Billboard 200, a career peak for Yankovic. It's also his first album to be certified platinum by the Recording Industry Assn. of America.

"Bad Hair Day"—which includes "Gump," Yankovic's take on the Presidents Of The United States Of America's "Lump" recast as a tribute to the dimwitted film character, and "Amish Paradise," a send-up of "Gangsta's Paradise," Coolio's remodeling of Stevie Wonder's "Pastime Paradise"—is one of the season's sleeper hits. It recently spent 11 consecutive weeks in the top 20 of The Billboard 200.

Even Yankovic is a bit surprised by the album's sales. "Whenever I do an album, it's my best effort and I have

high hopes for it, but I'm always surprised when an album does better than I expect," he says. "I had no idea it would be the best-selling album of my career."

As All American Music Group pres-



ident Chuck Gullo points out, Yankovic has had greater career longevity than many of the acts he has parodied. "Some of the artists have come and gone, but Al is still here, making fun of people," says Gullo.

A quick look at the 1994 Scotti Bros. four-CD set "Permanent Record: Al In The Box" will remind consumers that Yankovic has outlasted such past targets as the Knack, Toni Basil (whose "Mickey" was turned into the "I Love Lucy" tribute "Ricky"), (Continued on page 103)

## Veteran German Singer Maffay Returns To Rock Roots On BMG

■ BY ELLIE WEINERT

MUNICH—Rock singer Peter Maffay has spent the last 27 years accumulating platinum awards for record sales in Germany, and his most recent album, "Sechsendneunzig," has followed suit.

Audiences here have voted en masse for Maffay's return to a full-on rock sound after his recent commercially successful venture into a fairy-tale rock musical album that was spun off into a theatrical stage show.



MAFFAY

His new BMG Ariola Munich album reached No. 1 in Germany two weeks after its release March 4. It stayed there for another three before succumbing to U.K. chart act Take That.

In spite of its short stay at the top, the set has sold 660,000 copies, according to BMG Ariola product manager Stephan Fingerhuth, giving it platinum status (500,000 copies). Maffay has amassed 20 platinum album awards during his 21-album career, including a double- and a

triple-platinum award. While known as an album rock artist, he has made the occasional foray into the singles market, netting two No. 1 titles.

Much of "Sechsendneunzig" (Ninety-six, chosen to represent the figures yin and yang) was conceived by Maffay while he was on holiday in Canada. "Life in Canada inspires me with the impulses I get, while at the same time, it calms me down and allows me to get back down to Earth, to the simple things," explains Maffay.

This relaxed attitude should not be interpreted as complacency toward his continuing success.

The album's triumph reflects a concerted marketing campaign by Maffay's joint-venture label with BMG Ariola, Red Rooster. The marketing was overseen by director Franz von Auersperg, and it centered around the release of a single from the album and the planning of an extensive tour.

The momentum that took the album to the top began with the release of the single "Siehst Du Die Sonne?" (Do You See The Sun?). The anti-war rock tune was written by Maffay, but it bore remarkable similarities to a composition by French artist Michel Polnareff, so the songwriting royalties are directed to him.

(Continued on page 99)

## Elektra Efforts Dampen Damage Of Church Fires R&B Concert In Atlanta To Raise Funds, Awareness

■ BY MELINDA NEWMAN

NEW YORK—Elektra Entertainment Group is hosting a July 10 R&B and rap concert at Atlanta's Variety Playhouse to raise funds for churches that have been torched throughout the Southeastern U.S.

Confirmed to attend are Elektra artists Mista and A-Kon and LaFace act Goodie Mob, all of whom are from Atlanta. More acts are to be added. Ticket prices have not been set.

The concert is a prelude to a larger event that will take place in the fall.

"Our purpose was not to make this specifically geared to Elektra artists," says Elektra Entertainment Group chairman Sylvia Rhone. "Our immediate goal is to make this kickoff event have an impact on the Atlanta community and the surrounding areas where some of these attacks have taken place.

Goodie Mob is a big part of the fabric of the Atlanta creative community."

Elektra is picking up all costs for the event. All money raised will go to the National Council of Churches, which will distribute the funds to churches in need.

However, Rhone stresses that raising awareness is just as important as raising funds. "This first event will help get the word out about our intentions," she says. "It's premature to speculate on what [monetary] totals we're aiming for. We want to set the tone in Atlanta and go from there. Hopefully, many more artists, record companies, and other members of the community will want to join us in our campaign."

Representatives of the National Council of Churches, the Southern Christian Leadership Conference, and other organizations involved in this issue will attend and/or speak at the

concert.

"The event is in the formative stages. We anticipate participation from the entertainment community, the political community, and the corporate community [to] deliver an event that will have an impact nationwide," says Rhone. "Our ultimate goal might be a televised event, for example, that reaches right into people's homes, which is where the seeds of racial intolerance often begin."

Other labels are working to help rebuild the churches. Atlanta-based

Intersound Records is donating \$10,000 to the Southern Christian Leadership Conference (see In The Spirit, page 34).

More than three dozen churches throughout the Southeast have been burned down in the last 18 months, 25 of them in the first half of 1996. Within the last six years, 57 churches have been set on fire.



GOODIE MOB



MISTA

## Warner Sunset Imprint Marks S'track Commitment

■ BY DOUGLAS REECE

LOS ANGELES—Warner Bros. is making an effort to become more involved in the burgeoning soundtrack business with the launch of the soundtrack imprint Warner Sunset and is naming veteran soundtrack executive Danny Bramson as senior VP of soundtrack development. It is the first time the label has had an executive devoted to developing soundtracks full time.

Gary LeMel, president of music at Warner Bros. films and CEO of Warner Sunset, says developing Warner Sunset and hiring Bramson is indicative of the growing appeal of soundtrack projects to record labels.

"Soundtrack albums have become expected from a good number of films," he says, "and as we become more refined at creating and mar-

keting them, they are increasingly attractive to record companies."

Other labels, such as Epic and MCA, have already created soundtrack divisions in order to exploit profits generated by these projects. Epic Soundtrax's "Forrest Gump" and MCA's "Pulp Fiction" benefited from the films' healthy box-office returns and were among the top 10-grossing soundtrack projects in 1995.

Warner Sunset debuted with the release of the "Twister" soundtrack, which stands at No. 52 on this week's Billboard 200.

In Bramson's new position, he will oversee A&R and production for all soundtrack albums generated by Warner Bros. and Reprise.

Additionally, Bramson has signed a multipicture deal with motion picture studio Warner Bros. Inc. in which he

(Continued on page 16)

## MCA Entertainment Group Spawns Hip-O Label To Focus On Catalog Titles And Compilations

■ BY J.R. REYNOLDS

LOS ANGELES—MCA Music Entertainment Group has launched Hip-O Records, a label focusing on catalog and compilation packages. Hip-O also plans to release select original product, such as a cover album of heavy metal classics recorded by Pat Boone, and a duets set pairing the master recordings of country music legend Patsy Cline with contemporary country stars.

MCA special markets and products executive VP/GM (U.S.) Bruce Resnikoff will head the Los Angeles-based label.

Hip-O, which Resnikoff describes as "a catalog-oriented label but with a retro-cool appeal," will release product spanning a variety of musical genres. Because most catalog and reissue labels focus heavily on '60s and '70s product, Hip-O is centering its initial efforts on the '80s.

The first Hip-O titles, scheduled for

release Tuesday (2), are "The Glory Of Love: Sweet & Soulful Love," "Thinking About You: A Collection Of Modern Love Songs," "The '80s Hits Back," "The '80s Hits Back Again,"



and "Further Impressions: Curtis Mayfield And The Impressions."

Says Resnikoff, "We wanted to have a mix of product that crossed from pop to jazz to R&B, and we went for titles from each area that were popular, as well as those that had critical acclaim."

Each of the releases is digitally remastered, and some tracks are appearing on CD for the first time.

The second wave of Hip-O product, which includes Steve Earle's "Ain't Never Satisfied," "Soulful Grooves, Vol. 1—R&B Instrumentals," "Soulful Grooves, Vol. 2—R&B Instrumentals," "Geffen Vintage '80s, Vol. 2," and "Roger Williams: Classic Movie Themes," will hit stores July 30.

Boone's still-untitled heavy metal project, which will feature full orchestral accompaniment and several established heavy metal artists, is scheduled for release in the fall.

"Having established metal artists on the album will lend a certain measure of credibility to the project," says Resnikoff.

The Cline duets set, which has yet to be titled, will feature vocal collaborations with top country stars and is scheduled to arrive in stores by the end of the year or early 1997.

Hip-O plans to have 12-18 releases in stores by Sept. 30 and to issue 30 packages in its first year.

(Continued on page 105)

## World Music Institute Catalog, Tours Thriving

■ BY BRADLEY BAMBARGER

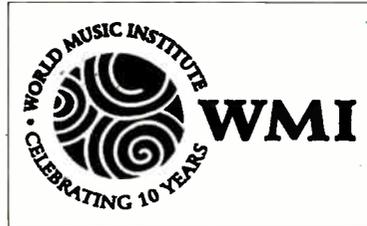
NEW YORK—With its concert promotion, record sales, and radio programs, the World Music Institute here has been an indispensable contributor to the world music boom of the past decade. And the organization continues to expand its sphere of influence, having doubled concert receipts and increased music sales by 25% over the past year.

Even with severe cutbacks in government arts funding, the not-for-profit World Music Institute has thrived by helping bring such stars as Pakistani singer Nusrat Fateh Ali Khan to the fore (Billboard, Feb. 3). WMI sponsored Khan's first U.S. tour in 1993, and that "helped put him on the map, and the organization, too," says WMI founder and director Robert Browning.

WMI recently completed its 10th-anniversary season of concerts, selling more than 30,000 tickets to 65 events that included gamelan and griots, blues

and ballet. The institute also just published a new catalog supplement, bringing its offerings to more than 4,000 CDs, cassettes, videos, and books from nearly 230 international sources.

According to associate director Isabel



Soffer, the best-selling labels in WMI's catalog include Real World/Caroline and such Harmonia Mundi USA-distributed imprints as Ocora, Ethnic, Inedit, and Le Chant Du Monde.

The catalog also prominently features releases from Ellipsis Arts, Shanachie, Rykodisc's Hannibal and Carthage

labels, World Music Library/King, Mango, Music of the World, Rounder, Hemisphere, Traditional Crossroads, Lyrichord, JVC/Smithsonian Folkways, Arhoolie, and various Koch International-distributed labels.

"With the new supplement, our catalog is the most complete, up-to-date offering of world music out there," Soffer says. "And the catalog is for everybody. We sell to a number of schools and libraries, but we sell to a lot of individuals, too."

WMI's relationship with Real World is a special one, as nearly all the New York performances by the label's acts are promoted by the group. According to Dan Cohen, East Coast publicity manager for Caroline, Real World sold about 2,500 albums by such artists as Khan and Sheila Chandra via WMI last year. The label treats the organization as a mom-and-pop retailer, albeit a particularly influential one.

(Continued on page 99)

## Writer/Producers Stock, Aitken At The Helm Of A Hit Factory

■ BY DOMINIC PRIDE

LONDON—The aroma of grinding coffee may have emanated from the offices of Mike Stock's South London production base, but the smell of success definitely lingers in the air.

Stock founded Love This Records not long after he bought a derelict coffee mill on London's south bank in December 1993, and the site now houses one of the unsung hit factories of the '90s.

With a string of top 10 singles, a U.S. No. 2 hit, and the production credits for last year's biggest-selling singles act here, Stock and his writing/producing partner Matt Aitken are continuing in the vein that brought them success in the '80s as two-thirds of the trio Stock, Aitken &

Waterman. But in a different decade, Stock and Aitken are changing with the times, harnessing the power of TV to sell records.

The S/A/W sound, characterized by its unashamed use of synthesizers and uptempo pop tunes, was the hallmark of such acts as Dead Or Alive, Mel & Kim, and Divine. During the '80s, the production house became

famous for producing TV soap stars Kylie Minogue and Jason Donovan, as well as elevating its onetime tea boy Rick Astley to the status of inter-



(Continued on page 105)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Motown Records in New York appoints Steve Corbin executive VP/GM, Edward "Eddie F" Ferrell executive VP of A&R, Kelly Haley senior VP of publicity and media relations, and Virgil Simms senior VP of marketing. They were, respectively, VP of sales for PGD, VP of A&R at LaFace Records, VP of publicity for Uptown Records, and senior VP of marketing for Uptown.

Steve Barnett is appointed senior VP of international for Epic Records Group in New York. He was president of Hard to Handle Management.

Michael Horton is named senior director of black music promotion for Universal Records in New York. He was national director of promotion at Interscope Records.

Todd Landor is appointed GM of Vox Music Group in Englewood Cliffs, N.J. He was VP of MMO Music.

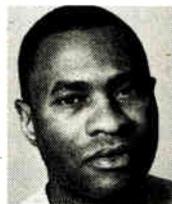
Susie Steiner is named director of



CORBIN



FERRELL



SIMMS



BARNETT



HORTON



LANDOR



STEINER



DUNN

tour marketing for Virgin Records in New York. She was national promotion and artist relations director for the label.

Island Records in New York promotes Tina Dunn to national director of video promotion and names Jeff Kreinik associate director of marketing. They were, respectively, associate director and manager of alternative music marketing at Relativity Records.

Warner Bros. Records in Burbank, Calif., promotes Ken Phillips to West Coast publicity manager. He was pub-

licity assistant.

Richard Sweret is named senior VP of international A&R for BMG Entertainment International in New York. He was VP of A&R for Arista Records.

Joe Pfeifer is named director of production at EMI Records in New York. He was associate director of new-release coordination at Sony Music Distribution.

Craig Mende is named attorney for Arista Records in New York. He was an attorney at Weiss, Dawid, Fross, Zelnick & Lehrman.

Robyn Scheller is promoted to

product manager at Kid Rhino in Los Angeles. She was marketing supervisor.

4AD in Los Angeles promotes Rich Holtzman to label manager/head of promotion and Matthew Hunter to manager of college and retail promotions. They were, respectively, director of radio promotions and college radio assistant.

Marshall Lamm is appointed national publicity manager for Astor Place Recordings in New York. He was national publicity manager at GRP Records.

**PUBLISHING.** Joey Gmerek is promoted to president of Hit & Run Music (U.S.) in New York. He was VP of creative services.

**RELATED FIELDS.** Jeffrey Gaspin is name senior VP of programming and production for VH1 in New York. He was an independent producer.

Steve Tello is appointed president of Speer Communications in Nashville. He was president of one of the company's subsidiaries, Professional Video Services.

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## GOSPEL

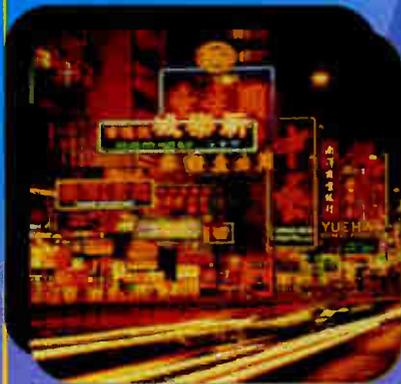
**Issue Date: Aug. 3**

**Ad Close: July 9**

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

**Contact:**

Lee Ann Photoglo  
615-321-4294



## 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:**

Amanda Guest  
613-9824-8260  
Gene Smith  
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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 American 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.

**Contact:**

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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

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## 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.

**Contact:**  
Jodie Francisco  
213-525-2304



## JAPAN

**Issue Date: Aug. 31**

**Ad Close: Aug. 6**

Japan's market in motion will be spotlighted in Billboard's August 31 issue. Our special examines recent trends in Japan including the rising number of million-selling albums, corporate reorganization and the ongoing rise of "major" independent labels. Other features will explore the most prominent radio outlets in Japan, the ten most notable albums by Japanese artists and the making of a "star" in this market.

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## 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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# Robyn Hitchcock Takes A Solo Turn

## 'Moss Elixir' Marks WB Debut Without Egyptians

BY CRAIG ROSEN

LOS ANGELES—After having his back catalog with the Soft Boys and the Egyptians reissued by Ryko and Rhino, respectively, veteran British eccentric Robyn Hitchcock has emerged with his first studio album in four years under a new deal with Warner Bros. Records.



HITCHCOCK

Hitchcock's Warner debut, "Moss Elixir," will be released on CD and cassette Aug. 13. But even before the official release, Warner Bros. will whet the appetites of Hitchcock's loyal following with the July 23 release of the limited-edition, vinyl-only "Mossy Liquor: Outtakes And Prototypes." That album, which will be released in a limited run of 2,500 copies, will feature alternate versions of six of the tracks on "Moss Elixir," as well as six songs not available elsewhere.

"Moss Elixir" also marks Hitchcock's first new album since disbanding his longtime band, the

Egyptians.

Says Hitchcock, "It's really sad for bunches of men over 40 to go around together. Either you do it because you're making millions of dollars or because you are some punk band who has been offered some gigs in Spain. Otherwise, after a certain age, you just don't want to go around with your legs tied together anymore."

So in 1994, Hitchcock began recording "Moss Elixir" as a solo project. "I felt that I wanted to make a record that didn't need a band," he says. "I wanted to put only what was needed on the record. When you have a band, you have to find work for them. If you have a drummer, you can't say, 'I only want drums on three songs out of 12.'"

Free from the constraints of a band and a recording contract, Hitchcock, who was between contracts when he began working on the album, enjoyed a new-found sense of freedom. "I had no deal and no band, and I could do what I wanted as long as I didn't spend too much money."

The low-budget approach suited Hitchcock well. "I never believed that throwing money at recordings has paid off for me," he says. "My success with records has always

been in inverse proportion to the amount of money that is spent on it."

The strategy of inviting a variety of players—including violinist Deni Bonet and saxophonist Ntshuks Bonga—to play on individual songs (published by August 23 Music) worked well.

"I'm an immediate artist," he says. "I don't produce entranced music. I'm not like Bryan Ferry, who I happen to really like. Some people work by building songs up out of layers and layers. We tried a bit of layering with the Egyptians, but my stuff is intimate. It works best when it's just a voice and a couple of guitars."

Other supporting players appearing on the album are onetime Captain Beefheart guitarist Morris Tepper, whose playing Hitchcock

(Continued on next page)



Don't Step On His Shoes. Carl Perkins celebrates his induction into Hollywood, Calif.'s RockWalk in June. Tom Petty introduced Perkins at the ceremony, which was attended by Brian Setzer, producer Pete Anderson, and members of Dash Rip Rock. At the induction, Perkins was presented with the first prototype of a new Gibson Blueshawk guitar, and a donation was made to the Carl Perkins Child Abuse Center. Shown, from left, are Petty, Perkins, chairman of the RockWalk industry advisory committee Ray Scherr, and Setzer.

# Low & Sweet Orchestra Mixes Myriad Ingredients On Interscope

BY CHRIS MORRIS

LOS ANGELES—Interscope Records believes that the Low & Sweet Orchestra—whose debut album, "Goodbye To All That," is due Aug. 13—has concocted a recipe for triple-A success that can translate into other formats.

Interscope head of marketing and sales Steve Berman says, "The goal is to lead with triple-A and then see where it develops from there."

The disparate musical ingredients in the L.A.-based band include two seasoned punk-rock veterans, a former member of Celt-punk unit the Pogues, and a pair of rising young film stars who happen to be gifted string players. These oddly matched players produce a sound that is acoustic-based yet abrasive and lyrically hard-nosed.

Singer/guitarist Mike Martt, a vet of such brazen L.A. punk combos as Tex & the Horseheads and Thelouious



THE LOW & SWEET ORCHESTRA

Monster, says the lineup came together two years ago. At that point, former Thelouious Monster and Circle Jerks member Zander Schloss assembled an electric band called Sweet & Low.

Martt recalls, "[Schloss] had Rob Rosa from Menudo singing for him, and he did one show, and it was horrible, so he fired the guy, and he still had a Sweet & Low show coming up at the Alligator Lounge. So we put this together real quick as the Sweet & Low Orchestra, and it just took off

(Continued on next page)

# Discover Gets Credit For Helping NARAS; Madacy Prices Heat Up For Summer Set

DISCOVER THE POSSIBILITIES: NARAS and Discover Card will kick off the second Discover Grammy Festival July 12. Participating artists include Sting, Liza Minnelli, B.B. King, Santana, the Spin Doctors, Michael Bolton, John Tesh, Indigo Girls, and Crosby, Stills & Nash. The three-month series encompasses concerts and community outreach programs that include artists conducting master classes. Discover Card will make a donation to the NARAS Foundation, which funds music education programs. Events will take place in New York, Los Angeles, Minneapolis, Dallas, Philadelphia, Seattle, Chicago, Miami, San Francisco, and Washington, D.C. NARAS started the program in 1993 in eight cities with American Express as the sponsor; Discover Card signed on last year.

Nat Burgess, head of APA's New York operation. "We book Boston, but we were looking to get more into the rock business."

Among the other music acts APA books are John Tesh, Adam Sandler, Wynton Marsalis, Peter Cetera, Art Garfunkel, America, and the Spinners.

The move will result in the closing of ITG's Manhattan, N.Y., office. Burgess would not discuss any financial aspects of the deal, which was negotiated largely by APA partner Harvey Litwin.



by Melinda Newman

THIS AND THAT: "Bordello Of Blood," the soundtrack to the third film under the "Tales From The Crypt" banner, will be released Aug. 6. The Mercury release includes a new title track by

Anthrax, as well as classic tunes from Sweet, Free, Thin Lizzy, and the Scorpions... In a completely unrelated note, American Recordings has signed Nusrat Fateh Ali Khan. The Pakistani singer's label debut will be released in September. There are also tentative plans for Khan to record an album of duets. Khan has received mainstream attention in this country for his duets with Eddie Vedder on the "Dead Man Walking" soundtrack.

HighTone Records will release "Interstate City," a live album from Dave Alvin, July 30. Alvin performs songs from his solo career, as well as some from his days with the Blasters... Just in time for its tour with Foreigner and Peter Frampton, REO Speedwagon will release its first album of new material in six years July 9. The album, produced by Greg Ladanyi, will be out on Castle Records.

ON THE ROAD: A number of acts have been tapped as opening acts for Neil Young, including Jewel, Oasis, and the Gin Blossoms... Young himself will be the special guest at the Aug. 23 H.O.R.D.E. concert at Hersheypark in Hershey, Pa. That is the only festival date Young is scheduled to play... Tripping Daisy has landed the opening slot on the Def Leppard tour, which started June 26.

Pantera and White Zombie will share a double bill throughout the summer. The arena/shed tour opened June 28 in Winston-Salem, N.C... Trance Syndicate act Bedhead, which just released its fourth album for the label, "Beheaded," will be on a club tour through July 19... The Cranberries have canceled their remaining Australian and Southeast Asian tour because of a knee injury sustained by lead singer Dolores O'Riordan. They are still scheduled to kick off their U.S. tour Aug. 1.

SUMMERTIME: Madacy Entertainment Group, best known for flooding the market with its popular budget-line classical titles, has released its first full-priced title. "Sun Splashin'," a 16-track compilation of summer-oriented tunes, came out June 10. The album carries a suggested list price of \$17.98 for CD and \$10.98 for cassette.

According to a Madacy representative, the label decided to make the title full price because of the many cuts on the collection and because it claims that several of the tracks are seldom licensed. "Sun Splashin'" is full priced undoubtedly also to help recoup the tremendous \$3 million advertising campaign for the title. Madacy is running a full slate of ads on Ted Turner-owned stations (including CNN Headline News, WTBS, and TNT) through Aug. 30. The Turner channels were picked because their demographics match the ones Madacy feels will want the compilation and because of their high household penetration.

If the album, which debuts at No. 128 on The Billboard 200 this week, is successful, Madacy will release a similar compilation annually.

LET'S ROCK: International Talent Group head Mike Farrell will join forces with Agency for the Performing Arts as a senior VP Monday (1), bringing to the booking agency a number of acts, including Pink Floyd, Phil Collins, Genesis, Steve Miller, Mike & the Mechanics, and Julian Lennon.

The addition of rock acts expands APA's music roster, which has traditionally leaned jazz and middle of the road. "We've been trying to round out our roster, and this move takes us to a different level in the business," says

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# Lina Santiago Reaches Out To Teens, Adults With Universal Debut

BY LARRY FLICK

NEW YORK—With the top 40/club smash "Feels So Good (Show Me Your Love)" and her recent high school graduation under her belt, Universal Records ingénue Lina Santiago is primed for an active summer of promoting her self-titled debut album.

Due in stores Aug. 27, the set aims to showcase the El Monte, Calif., native's potential to reach a broad audience by combining peppy dance anthems à la "Feels So Good" with slick urban/pop ballads and traditional Latin tunes. "It shows all of the different sides of me," the 17-year-old singer says. "It was important that I get to show as much of what I am capable of doing as a singer as possible on this album. Besides, it would probably get pretty boring to listen to just one type of song after a while."

Though Santiago tackles her music with endearing charm and a voice full of intriguing promise, this project's

greatest asset may be her natural ability to connect with teenagers.

"This is a very simple and youthful album about the things that interest teens," says Universal president Daniel Glass. "Certainly, there are other records out there with a similar context, but most of them are not delivered by an artist who is truly living in the moment they are singing about. The fact that Lina lends tremendous credibility to these songs in the youth market."

But kids are not the only targeted audience for this project. To that end, the album is peppered with several stately Spanish-language tunes that are clearly designed to entice mature listeners. Those songs, which reflect Santiago's breeding as the daughter of a mariachi musician, are among the singer's strongest moments on the album.

The next chapter in Santiago's career begins at the end of July, when Universal begins soliciting airplay for "Just

Because I Love You," a soft rhythm ballad that will be complemented by a videoclip directed by Randee St. Nicholas. In order to position the track for top 40, rhythm/crossover, and AC formats, the single comes with a Spanish translation, as well as remixes that bump up the slow and smooth tempo to a funky jeep/hip-hop pace.



SANTIAGO

"We'll start by revisiting those core markets that first embraced Lina, like Los Angeles, Miami, and New York, and branch out from there," says Universal marketing executive Tom Derr. "The key to our marketing approach to this album will be similar to the way we went after the single—grass-roots all the way. We'll actively focus on increasing her visibility in a variety of lifestyle-oriented outlets, like bookstores, boutiques, and

Latin-leaning stores."

Santiago will spend a large portion of the summer on a nationwide club tour, as well as making promotional appearances at radio and retail.

She found her way into the music business via an introduction to Juan Lopez, aka DJ Juanito, a rising young Los Angeles producer and owner of the independent Groove Nation Records. The obvious chemistry between the two led to his role as the primary producer of Santiago's album.

Santiago came to Universal's attention, which released "Feels So Good" in January. The track, which was the result of a 15-minute studio brainstorming session, exploded on Los Angeles radio before becoming a national hit.

"There is some great music coming out of that [Los Angeles] scene, and I think Groove Nation has its finger on the pulse of it all," Glass says, indicating that Universal will likely be inking a P&D deal with the indie in the coming months. "They have done incredible

things with Lina, and I believe that this is just the tip of the iceberg."

Pondering the whirlwind that her life has become since January, Santiago says she is literally breathless from a schedule that forced her to take a two-month leave of absence from high school during the spring. A tutor kept Santiago up to date with her classes between live performances and recording sessions. "It sure was an exhausting time, but well worth it," she says. "I worked real hard for this opportunity. I wasn't about to let it slip away."

Santiago says the hardest part of that period of time was returning to school and facing classmates who began to treat her differently. "They were convinced that I'd changed or became stuck up," she says. "It was hard. But it died down after a while. Actually, I'm a little sad about graduating. It was like leaving family behind. But I consider myself lucky. I'm going to college next year, and I get to pursue one of my greatest dreams by making music."

## LOW & SWEET ORCHESTRA MIXES MYRIAD INGREDIENTS ON INTERSCOPE

(Continued from preceding page)

from there."

The group was ultimately renamed the Low & Sweet Orchestra after rumblings of displeasure from lawyers for the artificial sweetener.

The partnership of Martt and Schloss was a natural, since both had played in the unpredictable Thelonicus Monster. "I think we replaced each other a couple of times," Martt says with a laugh. "It was so confusing that I don't remember: I was swingin' around like a gimbaled oil lamp back then anyway."

Schloss, who has worked frequently as an actor and soundtrack contributor, met accordionist James Fearnley of the Pogues when he was working on music for director Alex Cox's Sex Pistols docudrama "Sid

And Nancy"; both musicians later acted in Cox's punk spaghetti Western "Straight To Hell."

Schloss and Fearnley collaborated in the nutty punk-lounge unit Too Free Stooges, which was fronted by actor Dick Rude, another veteran of Cox's films. For that group, actor Dermot Mulroney ("Young Guns," "Copycat," "How To Make An American Quilt") and his brother Kieran ("Gettysburg," "Dead Man's Walk") were recruited to play cello and violin, respectively. Both men were classically schooled: Dermot had taken a master class with cellist Mstislav Rostropovich, while Kieran once played under the baton of composer Virgil Thomson.

Bassist Tom Barta and drummer

Will Hughes, who had played together as students at the University of Redlands (Calif.), round out the group.

Martt says of the septet's unique makeup, "It's funny, because I write sort of traditional, Americana-type folk music, almost. A lot of it's just written on my guitar. Then you bring in these other elements: Dermot and Kieran have a classical background, and James has such a strong style. Then Zander is just all over—he knows how to do everything."

The orchestra's original material, written mostly by Martt (administered by Bug Music/Funeral Publishing [BMI]) and Schloss (Sho Me Mo Music [BMI]), was shaped in the studio by Neil Young's longtime produc-

er David Briggs. The album proved to be Briggs' last; he died in March. Gavin MacKillop ended up producing three of the album's 12 tracks and producing overdubs for a fourth.

"David was sick during the recording of the album, and he didn't tell anybody, or he didn't know—one or the other," Martt recalls. "He was a real character. He was the hot rod of producers. He got some great sounds, and he was a real gas to work with. He was a real eccentric, conducting the whole time inside the booth."

Interscope will lead with "Sometimes The Truth Is All You Get," an accordion-driven number with streetwise lyrics, at triple-A on July 9.

Of the label's overall marketing

scheme, Berman says, "We have something that we feel is a great band with great players that has delivered a really unique album. We're going to approach it with the traditional marketing [angles], like push for heavy in-store play, have the band tour."

"But secondary to that, we feel that because it's unique, we want to take a real aggressive position on trying to work this through other outlets as well. We're going to go for what we call lifestyle accounts to be involved with this record."

These accounts could include restaurants, bars, cigar lounges, and other establishments with a cutting-edge clientele, Berman says.

Interscope has produced a seven-minute electronic press kit, featuring performance footage and interviews with the band members and Briggs. It will be utilized in the label's publicity mailings and serviced to record retailers as part of an in-store play campaign.

Plans call for a video for "Sometimes The Truth Is All You Get." Berman notes that Interscope had great success programming the video for Primus' "Wynona's Big Brown Beaver" in movie theaters last year. He adds, "We're trying to lock down showing the [Low & Sweet] video in front of the right movie."

The band, which is managed by Andy Gould of Concrete Management and booked by the William Morris Agency, is pondering opening slots on a summer tour.

Martt believes that Low & Sweet's unique sound has wide appeal and points to a couple of shows in late 1995 as evidence.

"The night before New Year's Eve, we played with the Neville Brothers at the [San Francisco] Fillmore and went over great. The next night, we played with the Meat Puppets and Cracker, and we went over just as good. We were the opening band, but they didn't throw shit, neither crowd... Some young people are gonna like it—not all young people, but most—and then some older people are gonna like it."

## ROBYN HITCHCOCK TAKES A SOLO TURN

(Continued from preceding page)

describes as "tasty. You can almost eat what he plays."

However, Hitchcock didn't abandon the band format entirely. He just borrowed a group. Up-and-coming British act Homer backed Hitchcock on a few tracks.

"I borrow them when I need a rock band," he says. "Every so often they will open for me, or I will go and join them for an encore. We [re-created] Bob Dylan's 1966 Albert Hall show the other week, but everyone shouted 'Judas' at the wrong time."

Like Dylan, Hitchcock is not a big fan of spending a lot of time in the studio. "With sustained periods of recording, you tend to have to go over things a lot of times, and the performances become sterile," he says. "I suppose I'm like Dylan or John Cale. If I don't get it in two takes, that's it."

"Moss Elixir" and "Mossy Liquor" won't be the only Hitchcock albums released in the coming months. Hitchcock's former label, A&M, has a greatest-hits album set for a Sept. 10 release, as part of its Backlot Series of reissues and compilations. Rhino also has a Hitchcock retrospective on tap for early

1997.

Having all of his earlier material in print is pleasing, but it's also somewhat overwhelming for Hitchcock. "When I had two records out in the Soft Boys days, I would frequently listen to them, but now I'm up to about 20 albums or something like that. I don't think I've even got copies of everything, but it proves that I must have existed."

For Hitchcock, the move to Warner Bros. makes perfect sense. "This is a realistic deal," he says. "There are projects that Warner will be spending money on, but we are not costing them a fortune. No one here thinks I'm here to be catapulted into R.E.M.'s shoes or Madonna's."

"There's people like Elvis Costello and Lou Reed and other similar characters, and I think it fits very much to have me on this sort of label."

Warner Bros. product manager Marilyn Gardner concurs. "We've always been an artist-driven label, and Robyn is very much his own artist. He's always done his own thing and walked down his own path."

Gardner hopes that Warner Bros.

will be able to attract new fans for Hitchcock. "His music has influenced a lot of people, but a lot of kids who are listening to music today don't know who he is, so we want to expand his base and open people's eyes."

Initially, Hitchcock may be preaching to the converted. Plans are for Hitchcock to go out on tour with Billy Bragg, another critically acclaimed but commercially underappreciated Brit-rocker, in October.

"It's going to be a double-header," says Hitchcock, who points out that both he and Bragg are managed by Peter Jenner and booked by Steve Martin.

For the tour, Hitchcock is planning to play solo, with accompaniment from an occasional support player, such as Bonet. "Bands are noisy and expensive things," Hitchcock says. "And humans are costly animals to feed and carry around."

Warner is also hoping to land Hitchcock a support spot with a younger act and will continue to tap into the faithful at college radio and independent retail.

Chris Douridas, music director and host of "Morning Becomes

## POLYGRAM'S FUEMANA UNEARTHS POLYNESIA

(Continued from page 1)

breakthrough with his debut single, "How Bizarre," recorded under the name OMC.

"How Bizarre," released on the Huh! imprint through PolyGram, has sold 142,000 copies in Australasia, says the label. Polydor expects to add to that total with the July 1 release of the single in the U.K. Plans also call for Canadian and U.S. releases this summer, although dates were still being determined at press time.

An OMC album, "Angel In Disguise," is being recorded and is due in New Zealand and Australia in August, with international releases thereafter. Last year, Fuemana says, he learned the music business; this year, his focus is on completing his album.

While the sound of urban Polynesia has long been part of the substructure of New Zealand's music (Maori/Polynesian reggae band Herbs was a mainstay of Kiwi culture during the '70s and '80s), there have been only fleeting glimpses of Polynesian artists cracking the charts.

Singles by D-Faction and Sisters Underground have rocketed up the charts but have seldom led to careers with longevity.

Yet there are signs of change. The politicized voices of Moana & the Moahunters and the Upper Hutt Posse (both on the Southside label) have made an impression on New Zealanders. Such solo acts as Sulata (on Deepgrooves) and BMG's Teremoana Rapley (voted top female artist at the New Zealand Music Awards) and Southside of Bombay (a reference to the Bombay Hills south of Auckland) have ensured that Maori and Polynesian music is a constant in the cultural landscape, if not on the country's radio stations.

With a population of 1.2 million, Auckland is the largest Polynesian city in the world, drawing on immigrants from various parts of the Pacific Islands, most of whom come to Auckland to work.

This enormous working-class population has been ousted from the inner city over the past two decades, as property prices escalated beyond their means, and now there are large Polynesian communities in South Auckland's suburbs of Otara. Hardest hit by unemployment in the '80s, Maori and Polynesian communities have also been among the last to benefit from whatever economic recovery New Zealand is currently enjoying.

From these communities, a vital and vigorous musical culture is emerging, and the music is widely acknowledged to be unique and accessible, although it is rarely played on radio outside of community networks.

Yet "How Bizarre" crossed all demographics and went straight to stereos and stations across the nation, and within months, to Australia.

Roger Clamp, PD at More FM, an Auckland station that appeals to a predominantly white, upper-income demographic and added the song to its playlist, says that "How Bizarre" is that rarity of "a song which was a little bit gimmicky and instantly hooky but which had instant sing-along appeal. It went right across all the demographics and socio-economic groups."

The single, with Fuemana's distinctive, detached vocals over an addictive, shuffling street beat, was a late-summer hit here in the early months of the year and reached No. 1 in Australia for five weeks in April and May.

Huh! managing director Simon Grigg believes the song to be the first Australian top 10 by a resident New Zealand artist since Ray Columbus & the Invaders' "She's A Mod" in the mid-'60s.

Retail has felt the pressure and is gearing up for a similar response to OMC's just-out follow-up single.

Roger Marbeck, manager of the three influential Marbeck's Record stores in Auckland, says he has seldom seen such an "avalanche response at the retail level for a debut single."

"It was straight out of the gate immediately, and although we had good vibes for it and expected a strong early response, we were back into reorders much sooner than anticipated," he says.

Marbeck also reports that the second single, "Right On," which was released

May 17 and debuted at No. 11, has "not been quite as quick, but it's building steadily." For the week beginning June 17, "Right On" was No. 12 on the national charts.

The ridiculously catchy "How Bizarre"—which producer/co-writer Alan Jansson acknowledges was written with the sound of Mink DeVille's "Spanish Street Stroll" in mind—won honors for single of the year, most promising male vocalist, and most promising group at the 1995 New Zealand Music Awards, held April 13 at the Autes Centre in Auckland.

The awards came as a surprise to some, says Grigg, as many people still think OMC is an overseas act, largely because Fuemana has kept such a low public profile since the single broke.

That is, in part, deliberate. "It added an air of mystery and let the record travel on its own momentum," says Grigg.

The low profile is also a reflection of Fuemana's reluctance to be drawn into whatever star system this small country has.

Fuemana is disarmingly candid about an early life of gangs, drugs, and running off to Australia at age 17 and the anger he poured into the first incarnation of OMC (then known as the Otara Millionaires Club, an ironic reference to the working-class South Auckland suburb). OMC, once a group effort, is now his own project.

He is equally frank about how he

has turned his life around. "I looked through my books of two years ago, and it was all anger and how everyone was to blame for our setbacks and why our family was so poor and living in Otara," he says. "But you can't go on blaming, and I thought I could change... so I left the family. They were hurt, but I had to go. So I moved into the city and had no money, but Alan [Jansson], whom I'd met on the Proud tour, said I had qualities—and no one had said that to me before."

The Proud tour comprised 40 musicians from South Auckland who went on the road promoting the multi-artist "Proud" album, released two years ago.

These days, Fuemana has a good lawyer and accountant, takes advice from people who are "going somewhere and doing something," speaks of an orderly lifestyle, and is focused on the album he is recording with Jansson.

He no longer drinks and, at 27, admits that most of his life has been pretty

shapeless. He talks of speaking only Nuiean as a child, of an itinerant family lifestyle, and of ending up in Otara with his parents at age 11.

"That's where the music came from—Dad playing at the pub, where he'd get up and sing any song with a one-string guitar. People would go crazy—but he'd also be the last to leave."

It was his older brother Phil—who, with sister Christine, forms the separate band Fuemana (on Deepgrooves)—who got the music thing organized, he acknowledges. But for Fuemana, it was a long journey.

Says Fuemana, "The music I'm making now is more fun-orientated. I've got my problems, but I'm dealing with them—and there were good times. It was Alan who said I had great stories, but I'd never trusted anyone enough to tell of the good times. And that's the thing about 'How Bizarre': The feedback isn't negative."

## WARNER SUNSET IMPRINT

(Continued from page 10)

will serve as music supervisor for certain Warner Bros. film studio releases. These soundtracks will be released on Warner Sunset through Warner/Reprise.

"Batman And Robin," scheduled for release on Warner Sunset in the summer of 1997, will be Bramson's first project in this capacity.

On Tuesday (2), Reprise will release the soundtrack to Touchstone Pictures' "Phenomenon," which features new recordings by Eric Clapton, Bryan Ferry, and Peter Gabriel. Bramson brought the project to the Warner fold.

Upcoming Warner Bros. releases for which Bramson secured soundtrack rights include the film adaptation of the Howard Stern biopic "Private Parts." The album, which Bramson says will be a compilation of period songs and "at least two or three new songs," is expected to be released during the first quarter of 1997.

Warner Bros. is also negotiating a deal for the Tom Cruise/Paula Wagner-produced "Pre," Bramson says.

No other structural shifts will result from Bramson's hiring.

"At this point, I couldn't be happier than to plug into [Warner's] system and begin getting involved with everything from marketing to manufacturing to product management," he says.

LeMel calls Bramson's double duty "a unique deal, but one that is beneficial for everybody at both Warner/Reprise and Warner Bros. studios."

Bramson, who left his positions as senior VP of MCA Concerts and president of Backstreet Records in 1984 to work independently on such soundtracks as "Singles" and "With Honors" (which have sold 1.5 million and 152,000 units, respectively, according to SoundScan), stresses that coming back into the label fold was a matter of timing.

"I cannot say enough how it had to be the right environment for me to come back inside [a label]," he says. "The team [Warner Bros. Records Inc. chairman/CEO] Russ Thyret has in place in Warner's film and music operations creates an ideal environment, and I couldn't be more enthusiastic or proud about becoming part of it."

Though he is working independently with longtime associate Cameron Crowe on the soundtrack for the forthcoming Tom Cruise vehicle "Jerry Maguire," Bramson will work exclusively for Warner Bros. upon its completion.

Meanwhile, the Def Jam soundtrack "The Nutty Professor," for which Bramson served as music supervisor, has sold 152,000 units, according to SoundScan, and is No. 8 on The Billboard 200 this week.

Bramson will also seek out projects from other studios for soundtrack releases.

## amusement

business **BOXSCORE**  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROD STEWART	Madison Square Garden New York	May 22-23	\$1,822,635 \$75/\$50/\$40/\$30	31,672 35,085, two shows	Delsener/Slater Enterprises
EAGLES	Virginia Beach Amphitheatre Virginia Beach, Va.	June 19	\$1,036,574 Gross Record \$81/\$46	17,549 sellout	Cellar Door
GARTH BROOKS	Arrowhead Pond Anaheim, Calif.	June 22-24	\$987,228 \$18	55,671 three sellouts	Varnell Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND	Coca-Cola Lakewood Amphitheatre Atlanta	June 17-18	\$985,668 \$41.50/\$19.50	38,008 two sellouts	MCA Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND	Buckeye Lake Music Center Hebron, Ohio	June 15	\$950,013 \$44/\$26.50	31,948 50,000	Magic Concert Promotions PACE Concerts
GARTH BROOKS	Great Western Forum Inglewood, Calif.	June 19-21	\$934,074 \$18	52,686 three sellouts	Varnell Enterprises
EAGLES	Bryce Jordan Center, Penn State University University Park, Pa.	June 20	\$891,624 Gross Record \$78/\$53/\$28	13,058 sellout	Electric Factory Concerts Terry Bassett Presents
JOHN TESH	Fox Theatre Detroit	June 14-16	\$520,494 \$51/\$33.50/ \$19.75/\$6	23,300 five sellouts	Brass Ring Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND	Blossom Music Center Cuyahoga Falls, Ohio	June 14	\$508,925 \$48.25/\$21.75	18,445 sellout	MCA Concerts
BOB SEGER BONEPONY	Thompson-Boling Arena, University of Tennessee, Knoxville, Tenn.	June 15	\$487,980 \$30/\$25	16,628 sellout	C&C Concerts Show Productions Inc.

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## Questions for The Beat?

Ask Melinda Newman

She's on the Web this month at  
[www.billboard-online.com](http://www.billboard-online.com)

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	8	<b>MINDY MCCREADY</b> BNA 66806/RCA (10.98/16.98)	TEN THOUSAND ANGELS
2	6	12	<b>MAXWELL</b> COLUMBIA 66434 (7.98 EQ/11.98)	MAXWELL'S URBAN HANG SUITE
3	9	19	<b>RICOCHET</b> COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
4	4	10	<b>THE REFRESHMENTS</b> MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY
5	1	11	<b>DISHWALLA</b> A&M 540319 (10.98/15.98)	PET YOUR FRIENDS
6	2	3	<b>RHETT AKINS</b> DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
7	5	13	<b>GOLDFINGER</b> MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
8	—	1	<b>HORACE BROWN</b> MOTOWN 530625* (10.98/16.98)	HORACE BROWN
9	10	2	<b>PAUL BRANDT</b> REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
10	13	23	<b>ENRIQUE IGLESIAS</b> ● FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
11	—	1	<b>NORMAN BROWN</b> MOJAZZ 530545/MOTOWN (10.98/16.98)	BETTER DAYS AHEAD
12	7	33	<b>KENNY WAYNE SHEPHERD</b> GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
13	8	8	<b>TINA ARENA</b> EPIC 67533 (10.98 EQ/16.98)	DON'T ASK
14	—	1	<b>MEN OF VIZION</b> 550 MUSIC 66947/EPIC (10.98/15.98)	PERSONAL
15	—	1	<b>KEB' MO'</b> OKEH 67316/EPIC (10.98/16.98)	JUST LIKE YOU
16	12	13	<b>THE VERVE PIPE</b> RCA 66809 (10.98/15.98)	VILLAINS
17	—	1	<b>JACKOPIERCE</b> A&M 540463 (10.98/14.98)	FINEST HOUR
18	11	13	<b>MARK KNOPFLER</b> WARNER BROS. 46026 (10.98/16.98)	GOLDEN HEART
19	17	10	<b>SOUTHERN CULTURE ON THE SKIDS</b> GEFEN 24821 (9.98/12.98)	DIRT TRACK DATE
20	20	5	<b>THE WALLFLOWERS</b> INTERSCOPE 90055 (10.98/16.98)	BRINGING DOWN THE HORSE
21	22	6	<b>KENNY LATTIMORE</b> COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
22	21	5	<b>JUNIOR BROWN</b> MCG CURB 77843/CURB (10.98/15.98)	SEMI-CRAZY
23	24	10	<b>PLANET SOUL</b> STRICTLY RHYTHM 325* (9.98/14.98)	ENERGY + HARMONY
24	18	2	<b>MICKEY HART</b> RYKODISC 1033B (11.98/16.98)	MICKEY HART'S MYSTERY BOX
25	16	6	<b>PRONG</b> EPIC 66945* (10.98 EQ/16.98)	RUDE AWAKENING

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1996, Billboard/BPI Communications.

26	28	13	<b>POE MODERN</b> 92605/AG (10.98/15.98)	HELLO
27	23	33	<b>3T</b> MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
28	34	2	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
29	14	2	<b>HEATHER B.</b> PENDULUM 3B383*/EMI (10.98/15.98)	TAKIN MINE
30	—	1	<b>NADA SURF</b> ELEKTRA 61913/EEG (10.98/15.98)	HIGH/LOW
31	25	5	<b>JORDAN HILL</b> 143 82849/AG (7.98/11.98)	JORDAN HILL
32	15	2	<b>MONA LISA</b> ISLAND 524244* (8.98/12.98)	11-20-79
33	32	3	<b>DONELL JONES</b> LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
34	19	14	<b>DJ KOOL</b> CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
35	30	39	<b>JIM BRICKMAN</b> WINDHAM HILL 11164 (9.98/15.98)	BY HEART
36	27	16	<b>CASSANDRA WILSON</b> BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
37	36	3	<b>PATTI ROTHBERG</b> EMI 36834 (10.98/15.98)	BETWEEN THE 1 AND THE 9
38	—	1	<b>SUPERDRAG</b> ELEKTRA 61900/EEG (10.98/15.98)	REGRETFULLY YOURS
39	31	11	<b>JO DEE MESSINA</b> CURB 77820 (10.98/15.98)	JO DEE MESSINA
40	33	5	<b>COMMISSIONED</b> BENSON 4184 (10.98/15.98)	IRREPLACEABLE LOVE
41	46	3	<b>AMANDA MARSHALL</b> EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
42	35	44	<b>POINT OF GRACE</b> WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
43	37	3	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6022 (10.98/14.98)	I'LL SEE YOU IN THE RAPTURE
44	50	6	<b>THIRD DAY</b> REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
45	—	6	<b>LOS TIGRES DEL NORTE</b> FONOVISA 6049 (7.98/11.98)	UNIDOS PARA SIEMPRE
46	45	37	<b>MYSTIKAL</b> BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
47	44	37	<b>DEBORAH COX</b> ARISTA 18781 (10.98/15.98)	DEBORAH COX
48	—	1	<b>FINN BROTHERS</b> DISCOVERY 77043 (10.98/15.98)	FINN BROTHERS
49	29	11	<b>OLGA TANON</b> WEA LATINA 13667 (8.98/13.98)	NUEVOS SENDEROS
50	—	26	<b>LEE ROY PARNELL</b> CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUCKY SOMETIMES

## POPULAR UPRIISINGS

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

**RIDE 'EM COWBOY:** Derrick X of Brand Nubian fame returns under the name Sadat X with an interesting hip-hop album, "Wild Cowboys," due July 16 on Loud/RCA.

The theme running through the album, which features an



**Heating Up.** Recharound made many A&R heads turn last summer when "Big Chair" from its Carport EP began lighting up the phones at WMMS Cleveland and WJRR Orlando, Fla. Modern and mainstream rock radio is all over the remix of the song from the band's full-length debut, "Who's Tommy Cooper?," due on Carport/Trauma/Interscope on Tuesday (2). The Silverlake, Calif.-based band will open for the Sex Pistols in Denver July 31.

appearance by fellow Brand Nubian mate Grand Puba and production help from Pete Rock, is an old-time western concept that draws a parallel between the lawlessness of the era and X's South Bronx, N.Y., neighborhood.

The label serviced two singles simultaneously to rap and R&B

radio: "Hang 'Em High" and "Stages And Lights," with the video for the latter serving as the sequel to the clip for "Hang 'Em High."

This week, "Hang 'Em High" is No. 14 on Hot Rap Singles and No. 75 on Hot R&B Singles.

"Sadat is a unique artist, and we feel that we can stretch the normal hip-hop market boundaries and touch on other markets," says Brett Wright, VP of marketing at Loud. "Having the kind of videos we have opens an opportunity at MTV for us, as well as the Box and BET."

The Western-styled video for "Hang 'Em High" is getting aired on MTV's "Yo! MTV Raps," the Box, and BET. The video for "Stages And Lights" hasn't been fully serviced yet, but it is being shown on the New York-based regional music video show "Video Music Box." The two clips will be offered on the Box for a two-for-one price the first two weeks of July.

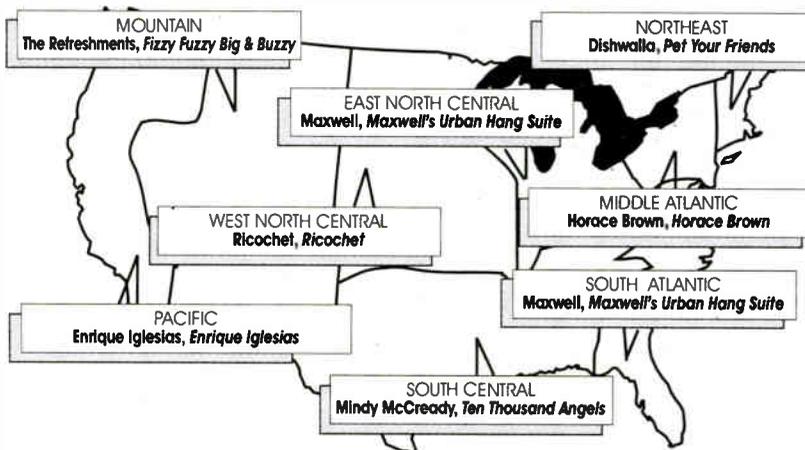
"Stages And Lights" keeps the grass-roots level and covers the eclectic core audience, while 'Hang 'Em High' is a little more commercial friendly for radio," adds Wright. "I feel this is one of the most creative hip-hop projects to come out in the last few years."

X, who has also worked on albums, songs, or remixes by A Tribe Called Quest, Busta



**Graceful Offering.** Grace Griffith's debut, "Every Hue And Shade," which won a 1994 Washington (D.C.) Area Music Assn. Award in the Celtic and folk category, has been rereleased as "Grace" on Blix Street with one new track. Those who purchased the original version can receive a free copy of "Grace" by sending in the CD booklet or J-card. The offer will be advertised in the August/September issue of Dirty Linen and the fall issue of Sing Out.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. The Refreshments Fizzy Fuzzy Big & Buzzy	1. Dishwalla Pet Your Friends
2. Mindy McCready Ten Thousand Angels	2. Goldfinger Goldfinger
3. Paul Brandt Calm Before The Storm	3. The Refreshments Fizzy Fuzzy Big & Buzzy
4. Rhett Akins Somebody New	4. Horace Brown Horace Brown
5. Ricochet Ricochet	5. Mickey Hart Mickey Hart's Mystery Box
6. Keb' Mo' Just Like You	6. Nada Surf High/Low
7. Goldfinger Goldfinger	7. Mark Knopfler Golden Heart
8. Mark Knopfler Golden Heart	8. POE Hello
9. Kenny Wayne Shepherd Ledbetter Heights	9. Tina Arena Don't Ask
10. Dishwalla Pet Your Friends	10. The Cardigans Life

Rhymes, the Notorious B.I.G., and Groove Theory, will be appearing at several summer radio station events with labelmates Cella Dwellas and Xzibit, whose set, "Speed Of Life," is due Aug. 27. Cella Dwellas' "Realms And Reality" was released in May.

**CHICAGO'S SOUL:** What do Eddie Vedder, John Popper, Richard Butler, Dennis Rodman, and A&R execs at GRP, Island, Elektra, and MCA have in common? They've all checked out the commotion on Chicago's new acid-jazz kings Liquid Soul.

The band plays nearly every Sunday night at Chicago's 700-capacity Double Door, which is where Rodman caught an appearance and asked the band to play his birthday party. At that party, Vedder and Popper joined the act onstage. Its first New York appearance at S.O.B.'s June 20 piqued the interest of several A&R execs.

The band's self-titled debut is out on its Soul What Records, which is distributed by Symbiotic/M.S. Distributing in the U.S. and by ZYX in Europe (see story, page 24).

Plans for a return performance in New York and the band's first gig in Los Angeles are under way.

**MUST SEES:** Alterna-country band BR5-49 opens for the Black Crowes, Son Volt, Seven Mary

Three, and 3 lb. Thrill Saturday (6) at Blockbuster Pavilion in San Bernardino, Calif. The band's Arista Nashville debut EP, "Live From Roberts," is a must hear for those who like their country a little on the rockin' side... Kristen Barry will open for Three Fish (aka Jeff Ament, Robbi Robb, and Richard Stuverud) July 13-28. Her Virgin debut, "The Beginning, The Middle, The End," is due Aug. 6... Kost\*rs, which include Jill Cuniff and Vivian



**Cup O'Joe.** Orange County, Calif.'s X Members, which include ex-Cadillac Tramp front man Gabby Garbano and Bones Brigade founder Ray Bones, nabbed five dates with No Doubt Aug. 7-12 following its West Coast jaunt Tuesday (2)-July 8. The band's Priority debut, "Down With The Average Joe," is due July 9. The album is being worked heavily to skate shops and events.

Trimble, better known as members of Luscious Jackson, hit the road June 28-July 20 in support of "Klassics With A K," released on Grand Royal in February.

## 'So Many' Braxtons On Atlantic Label Downplays Link To Famous Sister

BY J.R. REYNOLDS

LOS ANGELES—Atlantic Records hopes to revive the creative style and musical elegance that popularized the Supremes when it launches "So Many Ways" by the Braxtons in the U.S. on Aug. 13.

Towanda, Trina, and Tamar Brax-



THE BRAXTONS

ton's practiced vocal technique on "So Many Ways" emphasizes well-blended choruses that have been developed through more than seven years of professional singing.

"So Many Ways" was produced by creative luminaries Jermaine Dupri and Darryl Simmons, along with Allen "Allstar" Gordon, Louie Vega, Christopher "Tricky" Stewart, and Sean "Sep" Hall. It features 11 original tracks and is nostalgically spiced with two respectful covers: the Diana Ross dance classic "The Boss" and the dreamy Klymaxx ballad "I'd Still Say Yes."

Atlantic A&R VP Bryant Reid served as the album's executive producer and says, "I had a vision for

them then that was about young sophistication with sex appeal."

Despite the public's craving for the hip-hop sound and style, Reid says consumers still want class. "I'm a big fan of hip-hop myself, but if you look at rappers such as MC Lyte and Salt-N-Pepa, style has come back," he says.

The Braxtons are the younger sisters of LaFace's Toni Braxton, and in some ways being related to the successful soloist has been an advantage for the trio.

"We had the chance to perform with her on tour and make television appearances, so we know what to expect and what not to expect," says Towanda.

Despite the temptation to fashion a marketing campaign that exploits the group's platinum-selling sister, Atlantic has opted to minimize the relationship.

"Certainly Toni's enormous success has made the Braxton name immediately recognizable, but we don't plan to tap into that," says Atlantic senior VP/GM Ron Shapiro. "The most obvious reason why is that they have made an album that will stand on its own merits."

Reid says that because the trio's set has a much younger sound than their sister's music, it doesn't compete and leaves them with room to grow creatively.

"Finding the right songs was the most challenging aspect of this project," he says. "We wanted to find songs where they could all shine; songs that make them sound good as a group and individually."

Reid began working with the Braxtons when he and the group were at LaFace. When Atlantic hired him,

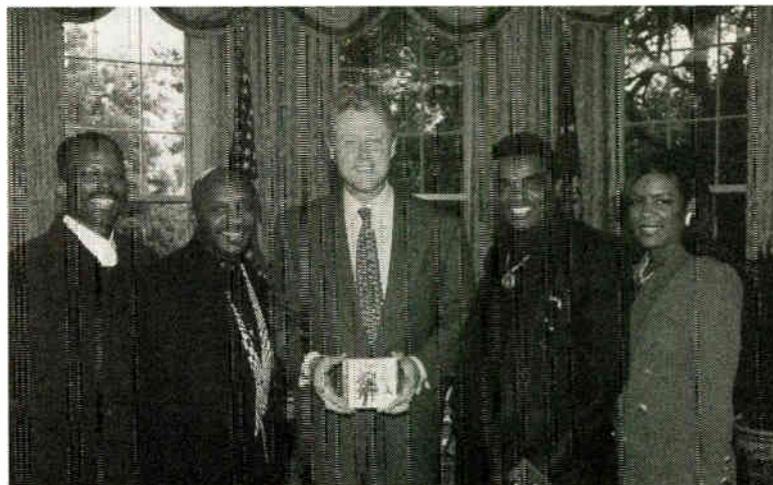
Reid convinced LaFace executives to allow the group to move with him, since LaFace's focus at the time was on Toni.

Prior to being signed with LaFace, the Braxtons—which then included sisters Toni and Traci—were signed to Arista, which released "Good Life" in 1990. The song peaked at No. 79 on the Hot R&B Singles chart. No album was released by the group on Arista or LaFace.

The self-titled first single from "So Many Ways" showcases the act's classic R&B vocal skills while retaining an overall contemporary sound that should appeal to a broad consumer cross-section.

"From the moment this project was delivered, all of the departments at Atlantic became committed to breaking the Braxtons," says Shapiro.

(Continued on next page)



**IAAAM Making It Happen.** Island recording act the Isley Brothers receive a warm welcome at the White House by President Bill Clinton. The prolific group was invited to the Oval Office as a result of efforts by International Assn. of African-American Music co-founders Dyana Williams and Sheila Eldridge to gain a congressional proclamation that officially designates June as Black Music Month. The visit was made June 14 during IAAAM's annual conference, which was held at the J.W. Marriott in Washington, D.C. Pictured, from left, are Island black music senior VP Hiram Hicks, Ernie Isley, Clinton, Ronald Isley, and Angela Winbush, who produced "Mission To Please," the Isley Brothers' current album.

## Blues Sets Are Musical History In A Box; NPR, Reeves Let The Good Times Roll

**BLUES NEWS:** On Sept. 10, Mercury will release "The Mercury Blues N' Rhythm Story 1945-1955," an eight-CD boxed set that features regional work by such artists as Dinah Washington, Sippie Wallace, T-Bone Walker, Big Bill Broonzy, Memphis Slim, Robert Lockwood, Jimmy Witherspoon, Roy "Professor Longhair" Byrd, Lightnin' Hopkins, and Johnny Otis.

Discs one and two cover music from the Midwest, discs three and four feature music from the Southwest, discs five and six explore the West Coast, and discs seven and eight cover blues originating out of the East.

The package contains a total of 221 tracks, the majority of which were never released on vinyl, let alone CD.

On July 30, MCA will launch "Blues Classics," a three-CD, 72-track boxed set of blues culled from the archives of Brunswick, Vocalation, Decca, Aristocrat, Chess, Duke, Peacock, ABC, and BluesWay.

According to the label, "Blues Classics" traces the recorded history and evolution of blues from its initial conception to the early '60s.

The package spans music as far back as 1927's "Billy Lyons And Stack O'Lee" by Furry Lewis all the way to the 1969 classic "The Thrill Is Gone," by the immortal B.B. King. Other acts include Tampa Red & Georgia Tom, Jim Jackson, Kokomo Arnold, Lonnie Johnson, Big Joe Turner, Louis Jordan, Muddy Waters, Albert Collins, and Howlin' Wolf.

Columbia Legacy has released "The Real Kansas City," a 25-track collection of music from the '20s, '30s, and '40s. The set serves up sumptuous music from such artists as Billie Holiday, Count Basie, Don Albert & His Orchestra, Bennie Moten's Kansas City Orchestra, Mary Lou Williams, and Walter Page's Blue Devils.

Shanachie has released "Before The Blues," an interesting exploration of music that influenced the blues and other modern music forms.

A three-volume collection, "Before The Blues" follows the evolution of the blues, beginning with its more rudimentary music forms, many of which stem from folk spirituals and slave plantation work songs, field calls, and protest chants.

Among the artists featured are Charlie Patton, Eek Robertson, Blind Lemon Jefferson, Mississippi John

Hurt, Memphis Jug Band, Cow Cow Davenport, Robert Wilkins, B.F. Shelton, and Blind Willie Johnson.

For those interested in black music history, this is an excellent package to peruse; it contains extensive liner notes and to-die-for vintage photos that will put your mind in a way-back frame.

Talk about old school—this set is it.

**MAKIN' MOVES:** Diana Ross has entered a deal with Boston-based MarkeTVision Direct to promote proprietary items that the Motown diva owns or has the rights to. The first two items are her audiobook "Secrets Of A Sparrow" and her oversized tour book, filled with color photos of the artist.

Rapper Knowledge, aka Doodlebug from hip-hop act Digable Planets, has entered a joint venture with Nigerian rapper Ugo to form U.K. Entertainment & Recordings Ltd., an independent recording outfit that will release diverse titles that span rap, R&B, and rock.

Product is distributed in the U.S. by INDI and internationally through Jet Star Phonographics.

The first release from the company was the maxi-single "Blowin' Spots/ Straight From The Heart," which features Knowledge and Ugo.

Look for Knowledge's debut solo album, as well as "The Earthquakin' Africa," Ugo's international debut, in August.

Miami-based bass label Pandisc has joined forces with seven-year rap producer Calvin Mills II to form Convertible Records. The P&D deal gives Pandisc an outlet for releases from a broad musical range. Look for Convertible to release four or five albums by the end of 1996. In production are releases from rap acts Big Boy, the Puppies, and Gangster Pimp A.C.; R&B act Q-T Love; and Miami club act 6-0 Boyz.

**MUSIC TALK:** On Thursday (4), National Public Radio will begin airing "Let The Good Times Roll—The Real Story Of Rhythm & Blues." The 26-part, hourlong, weekly program will be hosted by veteran R&B artist Martha Reeves and will explore the origins and evolution of R&B. "Let The Good Times Roll—The Real Story Of Rhythm & Blues" will provide first-person accounts of the genesis and progression of R&B from 50 soul artists... London-based OmniMedia has

(Continued on page 20)



**Hip Hop City.** Saxophonist David McMurray, rapper CL Smooth, guitarist Dave Fusinski, acoustic bassist Duwayne Burno, drummer Billy Kilson, and Brand Nubians rapper Lord Jamar joined forces in April to form the recording collective Hip Hop City. "Hip Strut," the group's debut album, due in September on Hip Hop Records, fuses original jazz and hip-hop, with no sampling. Pictured are McMurray, left, and Smooth.



THEDA SANDIFORD-WALLER'S  
**RHYTHM SECTION**

**FIRST ONE:** 2Pac's "How Do U Want It"/"California Love" inches ahead of Toni Braxton's single to claim the artist's first No. 1 on Hot R&B Singles. His "All Eyez On Me" hasn't dropped from the top 10 of Top R&B Albums since it vaulted into the upper regions of that chart after street-date violations caused it to debut a week early at No. 66. With 82% of 2Pac's chart points coming from sales, don't expect the single to hold at No. 1 for long, especially since R. Kelly's Jive single "I Can't Sleep Baby (If I)" is eligible to chart next week.

**NOTHING TO HIDE:** Toni Braxton's fans flocked to the stores like birds in the Alfred Hitchcock movie to buy "Secrets" (LaFace/Arista), which comes nearly three years after the release of her self-titled debut. It swoops in at No. 1 on Top R&B Albums, selling double the units moved by the No. 2 title, "The Nutty Professor" soundtrack (Def Jam/Mercury). "Secrets" enters The Billboard 200 at No. 2... At No. 3 on Hot R&B Singles, Monica's "Why I Love You So Much"/"Ain't Nobody" receives a bullet, even though it fails to bullet on the sales chart and the A-side loses its airplay bullet. The two-sider bullets due to increased airplay of "Ain't Nobody" (Rowdy/Arista). That song sits just below No. 75 on the Hot R&B Airplay list and will likely hit that chart next week.

**DOLDRUMS:** Lackluster sales continue at retail. There are only three albums posting increases greater than 20%. Heltah Skeltah's "Nocturnal" (Duck Down/Priority) wins Top R&B Albums' Greatest Gainer (60-5) with a sales total 12 times larger than that of its previous week at core R&B stores, when the album debuted early because some retailers broke street date. Other Top R&B Albums highlights include "So So Def Bass All-Stars" (So So Def/Columbia) and Johnny Taylor's "Good Love!" (Malaco). A 30% increase helps the "So So Def" compilation move 29-21 on that chart; the album has grown consistently at retail since its release three weeks ago, primarily due to instant airplay of "My Boo" by the Ghost Town DJ's (42-39 on Hot R&B Airplay). Taylor's album grows 20% and moves 54-47. According to Malaco, regional airplay in the South on the title track is introducing Taylor's classic sound to younger record-buying demos.

"Blackberry Molasses" by Mista (Elektra/EEG) serves as a textbook example of how radio airplay affects sales. Last week's 43% increase in audience incites this week's 78% improvement at retail, good enough for a 47-25 jump on Hot R&B Singles Sales and a 41-26 hike on Hot R&B Singles. The song wins this week's Greatest Gainer/Airplay and Greatest Gainer/Sales honors.

**INHALE:** Just when you thought you could exhale, Aretha Franklin's "It Hurts Like Hell" (Arista), the fifth single from "Waiting To Exhale," enters Hot R&B Airplay at No. 75, with 51 monitored stations.

**1 2 INCHES OF WAX:** Four singles charting on Hot R&B Singles are available only in 12-inch configurations: No. 24, "If I Ruled The World" by Nas (Columbia); No. 41, "My Boo" by Ghost Town DJ's (So So Def/Columbia); No. 53, "The Things That You Do" by Gina Thompson (Mercury); and No. 88, "... Til The Cops Come Knockin'" by Maxwell (Columbia). All would likely chart higher if they were available in other configurations.

**R&B**

**BRAXTONS**

(Continued from preceding page)

"They will all be involved in the marketing of their album, from beginning to end."

"So Many Ways" was serviced to R&B, adult R&B, mix shows, and crossover stations on June 12. The label plans to ship the single to top 40 radio in July.

In an effort to gain press, retail, and radio attention, Atlantic has been conducting album-listening receptions since April at industry conferences hosted by such trade papers as Black Radio Exclusive and Impact. The label also plans to send the trio into the top 10-15 markets, in which they will perform showcases for retail and WEA branches.

*'I had a vision of young sophistication with sex appeal'*

Executives will forgo a uniform national radio promotion campaign to foster creativity and freedom among stations. "We're going to allow stations to take the lead, then offer whatever support they might need in terms of [promotional] giveaways and other marketing tools," says Atlantic promotion VP Paris Eley.

The label is taking a similarly flexible position regarding retail marketing.

The single's video was serviced to BET, VH1, the Box, MTV, and local clip shows on June 25.

At press time, international marketing plans had not been finalized, although Atlantic affiliates in Japan, the U.K., and France were expected to release the album on or near Aug. 13.

Although touring is a key component to marketing the Braxtons, who currently have no manager or booking agent, a tour has yet to be planned.

**Billboard**

FOR WEEK ENDING JULY 6, 1996

**Hot Rap Singles**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>					
*** No. 1 ***					
1	1	1	4	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO) 3 weeks at No. 1
2	2	2	9	THA CROSSROADS (C) (D) (T) RUTHLESS 6335/RELATIVITY	BONE THUGS-N-HARMONY
*** GREATEST GAINER ***					
3	3	3	8	HAY (C) (D) (T) PALLAS 56008/UNIVERSAL	CRUCIAL CONFLICT
4	4	5	17	C'MON N' RIDE IT (THE TRAIN) (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	QUAD CITY DJ'S
5	7	6	17	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A FELLA 5323/PRIORITY	JAY-Z FEAT. FOXXY BROWN
6	5	4	22	GET MONEY (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
7	6	7	18	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	MC LYTE FEAT. XSCAPE
8	8	8	12	SCARRED (FROM "EDDIE") (C) (T) LUTHER CAMPBELL 164000	LUKE
9	9	10	6	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") (C) (D) (T) TOMMY BOY 7731/ISLAND	COOLIO
10	10	13	11	TRES DELINQUENTES (C) (D) (T) PMP/LOUD 64526/RCA	DELINQUENT HABITS
11	14	—	2	I CONFESS (C) (D) (T) CHRYSALIS 59437/EMI	BAHAMADIA
12	11	9	15	RENEE (FROM "DON'T BE A MENACE...") (C) (D) (M) (T) ISLAND 60434	LOST BOYZ
13	13	12	18	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (C) (M) (T) (X) ELLA 64335/EEG	BUSTA RHYMES
14	17	18	5	HANG EM' HIGH (C) (D) (T) (X) MCA 55075	SADAT X
15	15	19	6	OPERATION LOCKDOWN/DA WIGGY (C) (T) DUK DOWN 5323/PRIORITY	HELTAH SKELTAH
16	12	11	20	5 O'CLOCK (C) (M) (T) (X) MCA 55075	NONCHALANT
17	16	14	15	MR. ICE CREAM MAN (C) (T) (X) NO LIMIT 53218/PRIORITY	MASTER P
18	24	24	4	SO FLY (C) (D) (T) OUTBURST/DEF JAM 576508/ISLAND	DOMINO
19	20	21	4	BOOM BIDDY BYE BYE (C) (T) RUFFHOUSE 78339/COLUMBIA	CYPRESS HILL
20	RE-ENTRY	13	4	REAL LIVE SH*T (C) (T) (X) PIRATE/BIG BEAT 98113/AG	REAL LIVE FEAT. K-DEF & LARRY-O
21	23	31	6	DON'T YOU WORRY (C) (M) (T) MCA 55094	RUFFA FEATURING TASHA
22	26	25	14	LET ME CLEAR MY THROAT (T) (X) CLR 5218*	DJ KOOL
23	25	23	10	DOUBLE TROUBLE (C) (D) (T) WEDED 20189/NERVOUS	MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
24	21	15	3	IF I RULED THE WORLD (T) COLUMBIA 78327*	NAS
25	28	26	9	OREGANO FLOW (C) (T) (X) CHITRIZ 13571	DIGITAL UNDERGROUND
26	19	—	2	THE BUSINESS/STAKES IS HIGH (T) (X) TOMMY BOY 730*	DE LA SOUL FEAT. COMMON SENSE
27	18	17	10	THE WORLD IS A GHETTO (FROM "ORIGINAL GANGSTAS") (C) (T) (X) RAP-A-LOT/NOO TRYBE 385414/VIRGIN	GETO BOYS FEAT. FLAJ
28	22	16	11	LIVE AND DIE FOR HIP HOP (C) (T) (X) RUFFHOUSE 78270/COLUMBIA	KRIS KROSS
29	29	29	5	WHERE I'M FROM (C) (D) (M) (T) MCA 55096	PASSION
30	27	22	16	SHADOWBOXIN' (C) (T) GEFEN 19396	GENIUS/GZA FEAT. METHOD MAN
31	31	28	11	IF HEADZ ONLY KNEW... (C) (D) (X) PENDULUM 58549/EMI	HEATHER B.
32	NEW	1	1	LOUNGIN (C) (D) (T) DEF JAM 575062/MERCURY	LL COOL J
33	36	30	6	THE MAD SCIENTIST (C) (T) (X) WILD PITCH 19397/GEFFEN	THE LARGE PROFESSOR
34	40	37	18	SOUL FOOD (C) (D) (T) (V) (X) LAFACE 2-4145/ARISTA	GOODIE MOB
35	32	35	10	THIS IZ REAL (C) (T) NOO TRYBE 38536/VIRGIN	SHYHEIM
36	33	33	25	NASTY DANCER/WHITE HORSE (C) (T) WRAP 349/CHIBAN	KILO
37	38	47	3	ACTUAL FACTS/GAME PLAN (C) (T) (X) PENALTY 7172/TOMMY BOY	LORD FINESSE
38	35	27	4	FAKIN JAX (C) (T) (X) ELEKTRA 64293/EEG	INI FEATURING PETE ROCK
39	39	39	7	I MUST STAND (C) (D) (T) (X) SYNDICATE 53210/PRIORITY	ICE-T
40	30	20	18	DOIN IT (C) (D) (T) (V) DEF JAM 576120/MERCURY	LL COOL J
41	43	32	18	1, 2, 3, 4 (SUMPIN' NEW) (C) (D) (T) TOMMY BOY 7721	COOLIO
42	37	44	11	PERFECT MATCH (C) (T) (X) LOUD 64532/RCA	CELLA DWELLAS
43	50	34	12	PO PIMP (C) (D) (T) CREATORS WAY 9604	DO OR DIE
44	47	42	10	SOUTHERN GIRL (C) (T) PRIORITY 53207	LIL H.D.
45	45	48	7	GET RIGHT (C) (D) (T) RELATIVITY 1551	MAC MALL
46	41	43	5	PAIN I FEEL (C) (T) FADER 127056/MERCURY	BLAHZAY BLAHZAY
47	34	—	2	ONE TIME AT MY DOOR (C) (D) (T) JUNGLE 5001	MR. X
48	46	45	5	L.A., L.A. (M) (T) 25 TO LIFE 1012*/DOLO	TRAGEDY FEAT. MOBB DEEP AND CAPONE 'N NOREAGA
49	42	36	14	HOOP IN YO FACE (FROM "SUNSET PARK") (C) (T) FLAVOR UNIT/EASTWEST 64312/EEG	69 BOYZ FEAT. QUAD CITY DJ'S
50	44	40	14	HUSTLER'S THEME (C) (T) PROFILE 5449	SMOOTHE DA HUSTLER

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

**BUBBLING UNDER** HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	11	5	WHO COULD IT BE LUGARD FEAT. THE JUNGLE BROS. (ISLAND JAMAICAN/ISLAND)	14	22	2	INTIMATE THOUGHTS RENAISSANCE (ALL NET)
2	—	1	WHERE DO WE GO FROM HERE VANESSA WILLIAMS (MERCURY)	15	—	1	IT AIN'T RIGHT OTR CLIQUE (ALL NET)
3	—	1	REAL MAN GEORGE NOOKS & LUPA (CORRECT)	16	19	5	BOUNCE D.J. MAGIC MIKE (CHEETAH/WARLOCK)
4	8	2	GOOD THANG DIAMOND (WARLOCK)	17	16	3	LET'S TALK ABOUT IT SEIKO (A&M)
5	6	4	ACTUAL FACTS LORD FINESSE (PENALTY/TOMMY BOY)	18	24	34	SOME ENCHANTED EVENING THE TEMPTATIONS (MOTOWN)
6	2	2	EVERYBODY SKIN DEEP (LOOSE CANNON/ISLAND)	19	13	7	WHAT GOES AROUND COMES AROUND BOB MARLEY (JAD)
7	4	4	HOT OUTSIDE M.C. BRAINZ (WRAP/CHIBAN)	20	—	5	MONEY DON'T MAKE YOUR WORLD STOP PUJGEE (PERSPECTIVE)
8	7	10	SOUTHERN GIRL LIL H.D. (PRIORITY)	21	18	6	SERIOUS GIRL CHEVELLE FRANKLYN (BLUEMOON/ATLANTIC)
9	14	6	TO DA BEAT CH'ALL MC BREED (WRAP/CHIBAN)	22	20	7	SHINE ME UP POISON CLAN (WARLOCK)
10	9	7	GET RIGHT MAC MALL (RELATIVITY)	23	21	9	WHEREVER YOU ARE MIC GERONIMO (BLUNT/TVT)
11	3	2	ONE TIME AT MY DOOR MR. X (JUNGLE)	24	15	5	FEEL YOUR PAIN WHITEHEAD BROS. (MOTOWN)
12	10	6	L.A., L.A. TRAGEDY FEAT. MOBB DEEP AND CAPONE 'N NOREAGA (25 TO LIFE/DOLO)	25	17	3	DAILY BASIS RANJAHZ (PROFILE)
13	12	8	SUMMER MADNESS JERALD DAENYON (GRP)				

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

Chart Beat's home on the Internet  
New trivia question posted weekly  
<http://www.billboard-online.com>

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING JULY 6, 1996

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1/HOT SHOT DEBUT ***</b>						
1	NEW	1	1	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98) 1 week at No. 1	SECRETS	1
2	1	2	3	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98/17.98)	THE NUTTY PROFESSOR	1
3	2	4	19	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
4	3	3	5	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
<b>*** GREATEST GAINER ***</b>						
5	60	—	2	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	5
6	5	5	6	THE ISLEY BROTHERS T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
7	4	1	4	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
8	6	6	49	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	E. 1999 ETERNAL	1
9	7	7	32	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
10	8	8	20	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
11	9	10	10	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
12	12	14	9	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
13	14	11	8	CELLY CEL SICK WID' IT 41577*/JIVE (10.98/16.98)	KILLA KALI	4
14	11	9	5	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
15	15	13	9	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
16	20	22	12	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	16
17	13	12	13	GETO BOYS ● RAP A LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
18	NEW	1	1	HORACE BROWN MOTOWN 530625* (10.98/16.98) HS	HORACE BROWN	18
19	10	35	33	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
20	19	20	38	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
<b>*** PACESETTER ***</b>						
21	29	36	3	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98) SO SO DEF BASS ALL-STARS	SO SO DEF BASS ALL-STARS	21
22	17	18	49	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
23	16	16	6	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
24	18	15	10	SOUNDTRACK ▲ FLAVOR UNIT/EASTWEST 61904*/EEG (10.98/15.98)	SUNSET PARK	1
25	22	23	19	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
26	26	29	51	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
27	23	21	13	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
28	25	24	32	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
29	NEW	1	1	MEN OF VIZION MJJ/550 MUSIC 66947/EPIC (10.98/15.98) HS	PERSONAL	29
30	21	17	4	SHYHEIM NOO TRYBE 41583*/VIRGIN (10.98/15.98)	THE LOST GENERATION	10
31	NEW	1	1	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98) HS	BETTER DAYS AHEAD	31
32	27	—	2	GEORGE CLINTON & THE P-FUNK ALLSTARS 550 MUSIC 67144*/EPIC (10.98/16.98)	T.A.P.O.A.F.O.M.	27
33	30	27	31	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	4
34	37	25	5	BOBBY CALDWELL SIN-DROME 8910 (10.98/14.98)	SOUL SURVIVOR	25
35	33	34	6	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
36	39	39	23	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	18
37	31	33	41	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
38	42	38	3	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	38
39	43	32	9	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	6
40	24	19	3	ICE-T PRIORITY 53933* (10.98/16.98)	VI: RETURN OF THE REAL	19
41	36	—	2	HEATHER B. PENDULUM 38383*/EMI (10.98/15.98) HS	TAKIN MINE	36
42	32	31	3	DELINQUENT HABITS PMP/LOUD 66929*/RCA (10.98/15.98)	DELINQUENT HABITS	31
43	35	26	3	DIGITAL UNDERGROUND RADIKAL 15452*/CRITIQUE (10.98/16.98)	FUTURE RHYTHM	26
44	44	40	49	JODECI ▲ MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
45	41	45	10	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	15
46	38	—	2	MONA LISA ISLAND 524244* (8.98/12.98) HS	11-20-79	38
47	54	—	2	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	4

48	34	—	2	DOMINO OUTBURST/DEF JAM 531033*/MERCURY (10.98 EQ/16.98)	PHYSICAL FUNK	34
49	45	30	14	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
50	28	63	39	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
51	40	28	19	SOUNDTRACK ● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5
52	46	41	33	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
53	48	43	8	SOUNDTRACK NOO TRYBE 41533/VIRGIN (10.98/15.98)	ORIGINAL GANGSTAS	8
54	NEW	1	1	JAY-Z FREEZE/ROC A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	54
55	56	51	47	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
56	47	46	11	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	3
57	57	47	10	SMOOTHE DA HUSTLER PROFILE 1467* (10.98/15.98)	ONCE UPON A TIME IN AMERICA	11
58	61	62	101	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
59	51	57	68	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
60	55	52	10	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE	40
61	53	44	4	SOUNDTRACK ISLAND/HOLLYWOOD 524243*/ISLAND (10.98/16.98)	EDDIE	44
62	64	65	85	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
63	50	37	5	DR. DRE TRIPLE X 51226 (10.98/16.98)	FIRST ROUND KNOCKOUT	18
64	74	74	35	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
65	52	49	8	SOUNDTRACK HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98/16.98)	THE GREAT WHITE HYPE	27
66	49	42	3	YOUNG LAY ATLANTIC 82843/AG (10.98/15.98) HS	BLACK 'N DANGEROUS	42
67	59	50	33	GOODIE MOB ● LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
68	62	58	43	FAITH EVANS ▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
69	66	70	34	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
70	58	67	29	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
71	65	64	34	GENIUS/GZA ● GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
72	73	71	81	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
73	86	79	12	SOUNDTRACK UNDERWORLD 35818/CAPITOL (10.98/16.98)	DEAD PRESIDENTS VOLUME II	45
74	77	72	84	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	2
75	75	61	4	PUFF JOHNSON WORK 53022/COLUMBIA (10.98 EQ/16.98) HS	MIRACLE	61
76	63	48	12	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAGES	13
77	72	59	47	TRU NO LIMIT 53983*/PRIORITY (10.98/16.98) HS	TRUE	25
78	92	88	34	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
79	71	55	35	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
80	84	78	10	MARVIN SEASE JIVE 41585 (10.98/15.98)	PLEASE TAKE ME	54
81	69	60	9	VARIOUS ARTISTS INTERSCOPE 90060* (10.98/16.98)	INSOMNIA - THE ERICK SERMON COMPILATION ALBUM	10
82	68	56	49	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
83	80	75	34	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
84	67	54	9	NONCHALANT MCA 11265* (9.98/15.98)	UNTIL THE DAY	20
85	81	81	126	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
86	70	53	6	MC BREED WRAP 8154/CHIBAN (10.98/15.98)	TO DA BEAT CH'ALL	34
87	87	—	2	THE WHISPERS THE RIGHT STUFF 52273/CAPITOL (7.98/11.98)	GREATEST SLOW JAMS	87
88	RE-ENTRY	4	4	ANN NESBY PERSPECTIVE 549022 (10.98/14.98)	I'M HERE FOR YOU	64
89	NEW	1	1	KINFOLK WILD WEST/AMERICAN 43061/WARNER BROS. (9.98/15.98)	EACH & EVERY DAY	89
90	89	100	36	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
91	76	69	15	CHANTAY SAVAGE RCA 66775 (10.98/15.98) HS	I WILL SURVIVE (DOIN' IT MY WAY)	14
92	85	89	22	MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57
93	96	—	62	BARRY WHITE MERCURY 522459 (10.98 EQ/16.98)	ALL TIME GREATEST HITS	70
94	RE-ENTRY	3	3	KING GEORGE ME & MINE 2001 (9.98/14.98)	LIFE OF KINGPIN	82
95	RE-ENTRY	44	44	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
96	91	66	11	SOUNDTRACK PRIORITY 50576 (10.98/16.98)	THE SUBSTITUTE	18
97	RE-ENTRY	81	81	MARY J. BLIGE ▲ MCA 11156* (10.98/15.98)	MY LIFE	1
98	79	—	2	QUINDON VIRGIN 41500 (9.98/15.98)	QUINDON	79
99	78	68	24	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98)	YOUNG, RICH AND DANGEROUS	2
100	93	93	34	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3

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.

## RHYTHM AND BLUES

(Continued from page 18)

come out with "Sade Interactive," a CD-ROM that's described by the company as "an electronic hybrid of Sade's greatest hits, her best videos, the band's biographical information, and much more."

**MUSIC MEETS:** The third annual National Club Owners, Promoters & Entertainment Conference will take place Aug. 26-28 at the downtown Radisson Hotel in Atlanta. Attendees will confront the ongoing problem of booking rap acts amid high security and insurance costs. For more information, con-

tact the COPE offices in Atlanta... The second annual Vibe Music Seminar will be held Aug. 28-31 at the Waldorf Astoria Hotel in New York.

Touted by its organizers as the largest African-American cultural event, the Indiana Black Expo will present its 26th annual Summer Celebration July 9-14 in Indianapolis. The theme of this year's meeting is "Black Enterprise... Gateway To The Future." The event's musical heritage festivals are scheduled to feature Gerald Levert & Eddie Levert Sr., Gladys Knight, Jonathan Butler,

Immature, and the Geto Boys.

**R&B MAGIC?** EMI alternative-leaning vocalist Joi recorded a cover of the Chaka Khan tune "Magic In Your Eyes" that will appear on the soundtrack to the Lawrence Fishburne film "Fled." Look for the Rowdy album to drop July 16. Since the track is R&B-based and scheduled as a single, it could spell the dawn of a significant relationship between Joi and R&B stations. The MGM film opens nationally July 19.



Hoops 4U. Rip-It Records act 4U performs the national anthem at the Orlando (Fla.) Arena before an Orlando Magic basketball game. "Home," the current single by 4U, is from "Just For You," the act's debut set, which is due Aug. 20. Pictured, from left, are 4U's Robert, Sylvia, Eugene, and Tony Owens.

# N.W.A

## GREATEST HITS



**ICE CUBE**



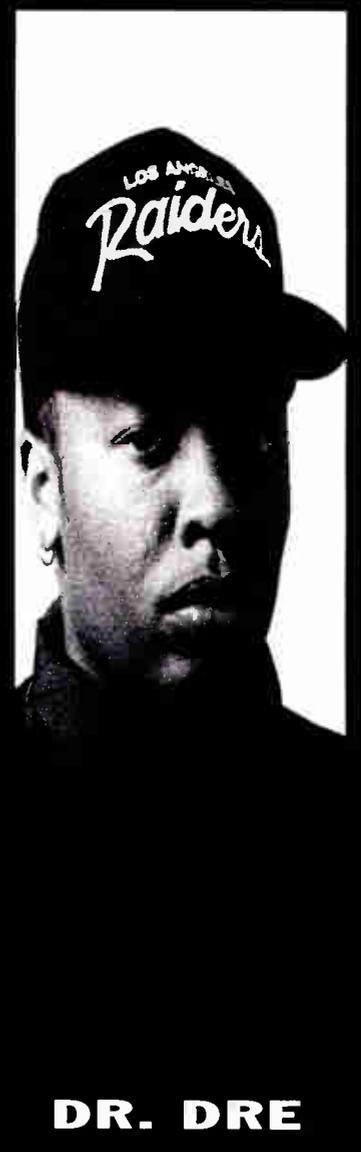
**MC REN**



**EAZY E**



**YELLA**



**DR. DRE**

**Includes Previously Unreleased Material**





## 'Dreamtime' Is Just Zee Thing For British Singer

**DREAMTIME:** We knew from the first time we saw Zee tearing through the blues/pop standard "I Who Have Nothing" with Boy George's band last year that she was a star waiting to be discovered. The hair on the back of our neck stood on end as she stood center stage (her imposing frame covered in a royal blue ball gown and topped by a kitschy bouffant hairdo) and poured her heart, soul, and guts into the song. How gratifying it was to hear the cheers of a crowd that could be heard sneering as she first stepped before the mike. The lovely British lass makes good on the promise of that evening with "Dreamtime," her debut single for More Protein/Perfecto/EastWest U.K.

Although the snug confines of producer Mike Koglin's trance/NRG groove restricts some of Zee's raw power, she delivers an enigmatic, wonderfully shaded performance. The smoky low end of her vocal range will, no doubt, trigger comparisons to Alison Moyet, though Zee's approach to lyrical phrasing is far more direct and seductive. She smolders during the chorus, which races with a frenetic keyboard pattern that is clearly inspired by "Chase" by Giorgio Moroder.

"Dreamtime" benefits from state-of-the-floors remixes by John Graham, who is better known by DJs as Quiver, and Pete "Shaker" Bones. Early word-of-mouth about the single's limited white-label pressing makes it a solid bet for mega-success abroad. We are optimistic that its late-summer release on Kinetic/Perfecto here will meet with similar props. Can't wait to hear the album that is planned for release later this year. Our fingers are crossed that "I Who Have Nothing" will turn up on it.

**BOOGIE WONDERLAND:** If you have yet to experience the quirky groove stylings of Ashley Beedle, arguably clubland's original mad Englishman, then you must sprint to your local shop for a copy of "Lessons," a four-track EP he recorded with Phil Asher under the name the Rising Sunz. Available on New York's Henry Street Records, this EP is truly unlike anything circulating right now, with its



by Larry Flick

deft use of jazz, deep-house, retro-funk, salsa, and ambient pop elements. Despite their unique nature, cuts such as "Sunrise" are quite accessible to mainstream club formats. The instrumentation is live and provides the feel of a gig while giving DJs the tight breaks they need for turntable mixing. After offering countless gems to the U.K. underground over the last several years, Beedle has finally made his state-side debut. It's a fine one that we hope will lead to a much-deserved following here.

Big Beat Records aims to strengthen its dance music presence by picking up Full Intention's glorious "America (I Love America)" for U.S. release. The track was a recent worldwide smash on the U.K.'s Stress Records and will get the double-pack treatment with new mixes by the UBQ Project, Joey "the Don" Donatello, Jason Nevins, Digital Dungeon, Johnny "D" DeMairo, Nicky P., and Rudy "Rude Dog." All of that tweaking should keep the record fresh with DJs who have been playing it on import, though we think the phat original version will carry the record at crossover radio. Keep an eye on this one. With the right amount of promotional energy, the track could be a major pop smash.

The Warner Bros. dance department is cooking lovely these days. It is serving no less than three cute new jams to keep punters grinning. First, Bobby D'Ambrosio has transformed Tevin Campbell's downtempo "Back To The World" into a sleek house anthem that better showcases the song's sing-along hook. The edit is so hot that it could inject fresh air into the single's life at radio.

Frankie Knuckles accomplishes a similar feat with Quincy Jones' rendition of the disco classic "Stomp." Laced with jock-grabbin' raps and the fero-

cious, unmistakable wail of guest singer Chaka Khan, this track was begging for a groove appropriate to club floors and top 40 airwaves. This is one of Knuckles' more edgy remixes in recent months, given its forceful backbeat and muscular bassline. Be prepared to gag with utter glee over the epic 10-minute Frankdefied mix.

Also on the Warner agenda is "Keep On Rising" by David McMurray, which has a slinky jazz-house flavor courtesy of the always-appealing Teri Bristol. Fueled by a fluid sax line, this is strictly for the sophisticated listener or the listener who needs a little more than your color-by-numbers handbag anthem.

**ALL ABOUT ALEXIA:** When dance ingénue Alexia giggles and says, "I want to be known like McDonald's—loved by everyone and over a million records sold," there is no mistaking the force of determination beneath her laughter. Her approach to bringing her fun first single, "No Matter What I Do (It's All About You)," proves that she will not stop until she surpasses the fast-food empire in recognition.

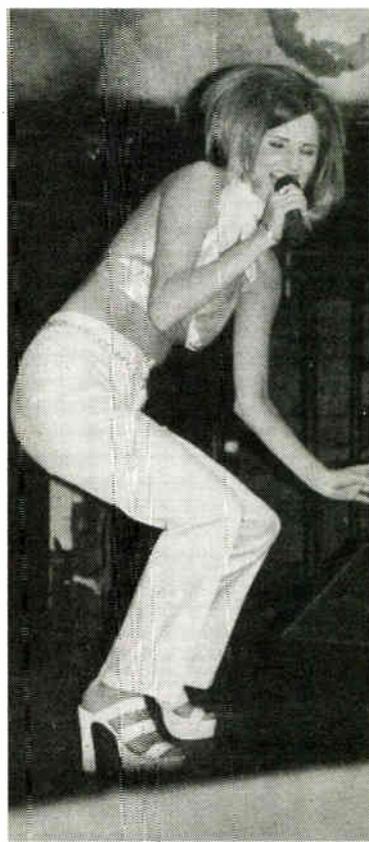
Born in Rhode Island, Alexia made her stage debut as a rapper and dancer at the age of 14. "After all, the first words out of my mouth were the lyrics to 'Louie Louie,'" she says, playfully warbling a portion of the Kingsmen's pop evergreen. "It was a childhood dream come true when I walked into a recording studio for the first time."

When she stepped to the mike for the first time, it was to cut demos with local pals David Prout and Daryl Lopes, who had formed the promising Thick House Productions and were in search of a vocalist and songwriting collaborator. "We had instant chemistry," Alexia says, noting that their initial demo sessions inspired the formation of their own independent XIA Records. The aid of financial investors and a personal loan allowed the team to press a limited quantity of "No Matter What I Do (It's All For You)" and begin a grass-roots push for the infectious ditty at crossover radio.

Their exhaustive efforts quickly transformed the track into a local favorite, spreading out and drawing attention in Boston and several other major markets. "It was actually a little frustrating because we were getting airplay but were not able to get the record in enough stores," she says. Getting picked up on the nationwide Street Information Network's monthly promotional CD caught the attention of Strictly Rhythm Records. With the support of the world-renowned label, Alexia is optimistic about the future. "It's a happy marriage of music and business," she says.

Between promotional appearances and club gigs, Alexia is working with Prout and Jones on material for her first album, which is due before the close of 1996. "It'll be a nice blend of dance, with pop and R&B styles," she says. "There are a wide range of ideas and sounds I want to share via my music. This song is just the beginning."

**ON THE RISE:** If you have a hankering for acid jazz with the sophisti-



**Tyler In Motion.** Singer/producer Tyler Stone worked up a sweat on the stage of San Francisco's famed DNA Lounge for a launch party for Warlord Records June 9. The independent label is the brainchild of internationally acclaimed producer/remixers DJ EFX and Big Ed and will initially aim to expose underground talent from the West Coast to a national audience. Stone performed her Warlord single "I'm So High" at the soiree, which also featured LZ Love, Vikki Lizzi, Miss Pearl, and Michelle Yules. DJ EFX and Carl Cox took turns behind the turntables.

cation of a Duke Ellington oldie and the edge of a Guru jam, seek out Liquid Soul's self-titled disc, released recently on the band's Soul What Records. The 10-piece outfit, fronted by turntable artist Jesse De La Pena and saxman Mars Williams, has been a darling of the Chicago club circuit for more than a year, counting such high-profile folks as basketball superstar Dennis Rodman among its fans (see story, page 17).

Liquid Soul took a big move toward its rightful position as a band of internationally revered proportions when it joined the famed Giant Step posse for a recent gig at New York S.O.B.'s nightclub. Murmurs of a major-label bidding war reached a loud roar by the end of the evening. We're counting down until we get a call announcing the band's splashy new deal.

Until then, seek out this first soon-to-be-rare disc. It's largely instrumental and a textbook study in merging sharp technical chops with loose freestyling. We won't diffuse the entire set's potency by recommending specific cuts. Rather, we advise you to simply let Liquid Soul take you through its 17-cut journey into pure bliss. It will be time well spent.

**DOIN' IT RIGHT:** Mark Picchiotti certainly is working overtime lately. The Chicago producer/DJ is locked away in the studio, adding his personal rhythm perspective to the forthcoming "Let There Be Love" by Shiva and "Se A Vida E" by Pet Shop Boys. He is also putting the finishing touches to the next Future Force 12-inch, "Puttin' A Rush On Me," and will begin producing a cut for former Take That singer Gary Barlow. And if that's not enough, Picchiotti is keeping his mixing fingers nimble by playing a string of turntable gigs in London, including Heaven and the legendary Ministry of Sound. Talk about a rush of activity.

Speaking of Chicago producers, local hero Fast Eddie delivers more of his heavy-handed brand of deep house on "Fast Track, Volume Two," an album of dubs on High Voltage Records. These are not beats for the fainthearted, as Eddie lays aggressive percussion beneath spare, infectious keyboard arrangements. Be sure to jam on the set's first single, the salacious and amusing "Doggie Style," which benefits from remix input by Mike "Hitman" Wilson and the omnipresent Todd Terry.

We have always dug the "NRG For The '90s" portion of the monthly Hot Tracks remix service package. But it has been especially tasty lately, thanks to A&R coordinator Ron Hester's decision to showcase new and occasionally unsigned acts that dabble in old-school hi-NRG sounds. The highlight of this month's disc features a twirly new version of the already festive "Castles On Quicksand" by Canadian newcomer Mitch, who sounds like a dewey-eyed cross between the now-invisible Paul Varney and Jason Donovan. We want to hear more from this charmer. Steven Tucker's remix is as decadently sweet and fluffy as cotton candy. Just one quibble... we'd love to see "NRG For The '90s" pressed on CD, as the company does with its regular "Street Tracks" and "Road-kill" sets.

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PROGRESSIVE TRANCE DANCE DANCEHALL

Billboard. **Dance**  
**HOT Breakouts**  
FOR WEEK ENDING JULY 6, 1996  
**CLUB PLAY**

1. IF MADONNA CALLS JUNIOR VASQUEZ GROOVILICIOUS
2. HEAVEN SARAH WASHINGTON AM:PM IMPORT
3. KEEP PUSHIN' BORIS DLUGOSCH PEPPERMINT JAM IMPORT
4. OLD FASHIONED LOVIN' FIONA DAY DOME IMPORT
5. YOU GOT TO PRAY JOI CARDWELL EIGHT BALL

**MAXI-SINGLES SALES**

1. MARIA RICKY MARTIN COLUMBIA
2. AW YEAH CHUPACABRA STRICTLY RHYTHM
3. ESA MORENA DJ LAZ PANDISC
4. DANCIN' TNT PRESENTS CASA ROYALE TRIBAL AMERICA
5. LOVE YOU THE RIGHT WAY BYRON STINGILY NERVOUS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>***No. 1***</b>					
1	1	1	8	WRONG ATLANTIC 85505 3 weeks at No. 1	EVERYTHING BUT THE GIRL
2	3	4	7	YOU KEEP ME HANGIN' ON MCA 55195	REBA MCENTIRE
3	4	7	7	MOVE YOUR BODY MAW 009/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
4	6	13	6	BEFORE ATLANTIC 85489	PET SHOP BOYS
5	7	11	6	LOOKING AT YOU COLUMBIA 78249	SUNSCREAM
6	2	3	10	THEME FROM MISSION: IMPOSSIBLE MOTHER 576671/ISLAND	ADAM CLAYTON & LARRY MULLEN
7	8	10	8	JAZZ IT UP STRICTLY RHYTHM 12442	THE ERICK MORILLO PROJECT
8	9	12	7	ALWAYS BE MY BABY COLUMBIA 78313	MARIAH CAREY
9	10	14	7	ONE BY ONE REPRISE 43643	CHER
10	5	2	10	CHILDREN ARISTA 1-3007	ROBERT MILES
11	15	19	6	GET ON UP MCA 55125	JODECI
12	13	5	11	REACH EPIC 78286	GLORIA ESTEFAN
13	19	25	6	FOR THE LOVE OF YOU 143 85506/ATLANTIC	JORDAN HILL
14	16	20	7	WAVE SPEECH (THE GUITAR SONG) PAGODA 281001	PETER LAZONBY
15	11	9	8	LOVE LOVE LOVE PULSE-8 IMPORT	SECRET LIFE
16	20	26	5	YOU GOT ME FOREVER K4B 021	MAYDIE MYLES
17	21	29	5	LIFT UP YOUR HANDS JELLYBEAN 2510	XODUS FEATURING DAWN TALLMAN
18	14	8	11	STOPGO MOONSHINE MUSIC 88430	D'STILL'D
19	37	—	2	PROFESSIONAL WIDOW ATLANTIC 85499	TORI AMOS
20	28	36	3	LET THIS BE A PRAYER CHEEKY 013/CHAMPION	ROLLO GOES SPIRITUAL WITH PAULINE TAYLOR
21	17	17	9	CHECK THIS OUT MAXI 2036	CEVIN FISHER
22	29	32	4	CHAINS EPIC 78317	TINA ARENA
23	12	6	12	AMERICA (I LOVE AMERICA) SUGAR DADDY 004	FULL INTENTION
<b>***Power Pick***</b>					
24	31	35	4	THIS IS YOUR NIGHT TOMMY BOY 735	AMBER
25	27	33	4	IN DE GHETTO MERCURY PROMO	BAD YARD CLUB FEATURING CRYSTAL WATERS
26	25	30	5	LIFT ME MOONSHINE MUSIC 88425	EDEN FEATURING CALLAGHAN
27	30	39	3	LOVE DON'T LIVE HERE ANYMORE MAVERICK PROMO/WARNER BROS.	MADONNA
28	18	18	12	DIRTY LOVE REPUBLIC 0002	LONNIE GORDON
29	23	23	7	TAKE ME HIGHER STRICTLY RHYTHM 12429	XLR8 FEATURING SUGAR
30	35	42	3	CHA CHA LOGIC 59042	ARMAND VAN HELDEN
31	24	22	9	DISKO '96 AQUA BOOGIE 025	DISCO INCORPORATED
<b>***Hot Shot Debut***</b>					
32	NEW	—	1	KEEP ON JUMPIN' LOGIC 59047	MARTHA WASH & JOCELYN BROWN
33	41	—	2	LEVITICUS: FAGGOT MAVERICK 43710/REPRISE	ME'SHELL NDEGECELLO
34	39	43	4	YOU OUGHTA KNOW SYBERSOUND 816	SYBERSOUND
35	47	—	2	ONE MORE TIME KING STREET 1043	DIVAS OF COLOR FEAT. EVELYN "CHAMPAGNE" KING
36	43	44	3	ONE OF US INTERHIT 10160	OUTTA CONTROL
37	36	31	11	ALWAYS THERE TALKIN LOUD IMPORT/VERVE	INCOGNITO FEATURING JOCELYN BROWN
38	NEW	—	1	YOU'RE MAKIN ME HIGH LAFACE 2-4161/ARISTA	TONI BRAXTON
39	49	—	2	SET THE WORLD ON FIRE STOCKHOLM IMPORT	E-TYPE
40	22	15	12	CAN'T STOP LOVE JELLYBEAN 2509	SOUL SOLUTION
41	NEW	—	1	CELEBRATE MOONSHINE MUSIC 88429	ELLI MAC
42	48	47	3	LADY MARMALADE BLACK + WHITE 101	MENAGE
43	NEW	—	1	ARE YOU READY FOR SOME MORE? STRICTLY RHYTHM 12443	REEL 2 REAL
44	46	49	3	YOU CAN GET IT FLOORWAX 1579	CRITICAL FEATURING LEE'AR
45	50	—	2	LOVE POWER COLUMBIA PROMO	CLAUDIA CHIN
46	33	27	9	THEY DON'T CARE ABOUT US EPIC 78212	MICHAEL JACKSON
47	40	37	5	X-FILES THEME NEXT PLATEAU 1443	DADO
48	NEW	—	1	LOVE YOU THE RIGHT WAY NERVOUS 20195	BYRON STINGILY
49	NEW	—	1	I'M IN LOVE MUSIC PLANT D36	GEORGIE PORGIE
50	NEW	—	1	WE GOTTA LOVE PULSE-8 IMPORT	KYM SIMS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> 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.					
<b>***No. 1***</b>					
1	1	1	4	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND 3 weeks at No. 1	2PAC (FEAT. KC AND JOJO)
2	2	17	4	YOU'RE MAKIN ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 2-4161/ARISTA	TONI BRAXTON
3	3	45	3	THE BUSINESS/STAKES IS HIGH (T) (X) TOMMY BOY 730	DE LA SOUL FEAT. COMMON SENSE
<b>***Greatest Gainer***</b>					
4	19	14	7	ONE MORE TRY (T) (X) CHAMPION 64528/RCA	KRISTINE W
5	6	3	17	AIN'T NO GIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	JAY-Z FEAT. FOXXY BROWN
6	4	2	8	GET MONEY (M) (T) (X) UNDEAS/BIG BEAT 95668/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
7	7	5	3	IF I RULED THE WORLD (T) COLUMBIA 78327	NAS
8	5	4	9	THEME FROM MISSION: IMPOSSIBLE (T) (X) MOTHER 576671/ISLAND	ADAM CLAYTON & LARRY MULLEN
9	20	—	2	I LIKE (T) DEF JAM 575047/MERCURY	MONTELL JORDAN FEATURING SLICK RICK
10	9	8	8	CHILDREN (M) (T) (X) ARISTA 1-3007	ROBERT MILES
11	28	38	3	IF MADONNA CALLS (T) (X) GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
12	12	9	5	ONLY YOU (M) (T) (X) BAD BOY 7-9061/ARISTA	112 FEATURING THE NOTORIOUS B.I.G.
13	8	7	4	ONE BY ONE (T) (X) REPRISE 43643	CHER
14	11	6	12	YOU'RE THE ONE (T) (X) RCA 64551	SWV
15	24	21	4	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	AMBER
16	10	11	10	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/ATLANTIC	QUAD CITY DJ'S
17	13	12	6	GET ON UP (M) (T) (X) MCA 55125	JODECI
18	14	10	16	RELEASE ME (T) (X) UPSTAIRS 0118	ANGELINA
<b>***Hot Shot Debut***</b>					
19	NEW	—	1	THE THINGS THAT YOU DO (T) MERCURY 578159	GINA THOMPSON
20	16	16	8	TOUCH ME TEASE ME (T) SPOILED ROTTEN DEF JAM 854621/MERCURY	CASE FEAT. FOXXY BROWN
21	RE-ENTRY	—	6	REAL LIVE SH*T (T) (X) PIRATE/BIG BEAT 95663/AG	REAL LIVE FEAT. K-DEF & LARRY-O
22	NEW	—	1	MY BOO (T) SO SO DEF 78358/COLUMBIA	GHOST TOWN DJ'S
23	23	20	17	KEEP ON, KEEPIN' ON (T) (X) FLAVOR UNIT/EASTWEST 66044/EEG	MC LYTE FEAT. XSCAPE
24	15	15	5	THEY DON'T CARE ABOUT US (T) (X) EPIC 78212	MICHAEL JACKSON
25	RE-ENTRY	—	3	KISSIN' YOU (M) (T) (X) BAD BOY 7-9059/ARISTA	TOTAL
26	NEW	—	1	WHERE DO YOU GO (M) (T) (X) ARISTA 1-3226	NO MERCY
27	17	13	5	DOUBLE TROUBLE (T) WEEDED 20189/NERVOUS	MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
28	25	32	5	OPERATION LOCKDOWN/DA WIGGY (T) DUCK DOWN 53232/PRIORITY	HELTAH SKELTAH
29	21	19	6	WRONG (T) (X) ATLANTIC 85505/AG	EVERYTHING BUT THE GIRL
30	18	18	3	CLONES/SECTION (T) DGC 22216/GEFFEN	THE ROOTS
31	27	—	2	I CONFESS (T) CHRYSALIS 58437/EMI	BAHAMADIA
32	39	28	7	LOOKING AT YOU (T) (X) COLUMBIA 78249	SUNSCREAM
33	30	31	5	WHY I LOVE YOU SO MUCH/AIN'T NOBODY (M) (T) (X) ROWDY 3-5073/ARISTA	MONICA
34	36	26	14	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78313	MARIAH CAREY
35	NEW	—	1	LOUNGIN (T) DEF JAM 575063/MERCURY	LL COOL J
36	NEW	—	1	ARE YOU READY FOR SOME MORE? (T) STRICTLY RHYTHM 12443	REEL 2 REAL
37	29	24	17	LET ME CLEAR MY THROAT (T) (X) CLR 5218	DJ KOOL
38	42	30	5	BOOM BIDDY BYE BYE (T) RUFFHOUSE 78338/COLUMBIA	CYPRESS HILL
39	46	—	2	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	KEITH SWEAT
40	RE-ENTRY	—	3	ACTUAL FACTS (T) (X) FERALTY 0172/TOMMY BOY	LORD FINESSE FEAT. GRAND PUBA, THE LARGE PROFESSOR & SADAT X
41	NEW	—	1	MACARENA (T) ARIOLA 39227/BMG	LOS DEL RIO
42	32	34	18	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (M) (T) (X) ELEKTRA 66050/EEG	BUSTA RHYMES
43	RE-ENTRY	—	30	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	BILLIE RAY MARTIN
44	RE-ENTRY	—	37	SET U FREE (T) (X) STRICTLY RHYTHM 12435	PLANET SOUL
45	33	23	3	I WANT YOU (SHE'S SO HEAVY) (T) (X) GIANT STEP/IMPULSE! 3074/GRP	GROOVE COLLECTIVE
46	RE-ENTRY	—	4	HANG 'EM HIGH (T) LOUD 64559/RCA	SADAT X
47	44	—	22	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	DEBORAH COX
48	NEW	—	1	ONE OF US (T) (X) INTERHIT 10160	OUTTA CONTROL
49	31	39	5	L.A., L.A. (M) (T) 25 TO LIFE 1012/DOLO	TRAGEDY FEAT. MOBB DEEP AND CAPONE 'N NOREAGA
50	48	22	5	CHA CHA (T) (X) LOGIC 59042	ARMAND VAN HELDEN

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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**Roses Are Platinum.** Atlantic Records president Rick Blackburn, left, presented Tracy Lawrence with a rose onstage at Fan Fair to commemorate the platinum status of Lawrence's current album, "Time Marches On."

## Randy Travis Comes 'Full Circle'

He's Back On The Road With New Warner Bros. Set

BY DEBORAH EVANS PRICE

NASHVILLE—Of his 32 singles, Randy Travis has placed 25 in the top 10 of the Hot Country Singles & Tracks chart, with 15 reaching No. 1. Given such impressive statistics, it's obvious why Warner Bros. is touting Travis as one of country radio's core artists.

To promote the Aug. 13 release of his new album, "Full Circle," the label is mounting an ad campaign featuring an apple core and the slogan "Country To The Core."

"Randy Travis is the reason country music is as good as it is today," says Warner Bros. VP of marketing Bob Saporiti.

"Randy is probably the guy who started the new tradition, and some of the people going along these roads were inspired by Randy Travis, but we're giving them the real deal. The new single, 'Are We In Trouble Now,' is doing great. This is not imitation stuff. This is the real thing."



TRAVIS

Produced by Travis' longtime producer, Kyle Lehning, "Full Circle" features 12 songs ranging from

the clever ("Ants On A Log") to his first trucker's song ("Highway Junkie") to a Mark Knopfler composition ("Are We In Trouble Now"). "I think the single is Randy in a different light," Lehning says.

"I've always found him to be, on the one hand, very centered about what he wanted to do and at the same time adventurous," Lehning adds. "It's a great combination."

Travis says it was a long and hard

process looking for the right songs for the album and that he worked on it for the better part of the year with former Warner Bros. head of A&R Martha Sharp. "We could have put it out earlier," he says. "We had 10 songs done, [but] living with it, Kyle and I both decided we weren't finished. 'Future Mr. Me,' 'Are We In Trouble Now,' and 'Long On Lonely' are three of the last ones we recorded."

Travis says he's pleased with the results. "I just make the album I want to make, and that's what I've done since the beginning. I've always looked at it this way. I want to make a good record from beginning to end and don't want a bunch of fillers in between. That's why we take plenty of time putting the record together. And that's why we stopped and started over again while we were making this one, because I wasn't happy and Kyle wasn't either."

One of the songs on the album sure to attract attention is Travis' remake of the Roger Miller hit "King Of The Road," which will be featured in an upcoming Bill

(Continued on page 29)

## Summer Fun: Festivals, Olympic Activities, Picnic, Golf Tournament

**REALLY BIG SHOWS:** ROCK THE SMOKIES has added John Boy and Billy as MCs and Marty Stuart to the talent lineup for the mammoth event Saturday (6) near Newport, Tenn. Producers say they have mailed out more than 275,000 tickets in response to store and magazine coupons. Other acts scheduled to perform are Travis Tritt, Hank Williams Jr., the Marshall Tucker Band, the Charlie Daniels Band, and 38 Special. . . . Meanwhile, producers of the Fruit of the Loom CountryFest, set for July 13 at the Atlanta Motor Speedway, anticipate a crowd of at least 250,000. Acts include Williams, Daniels, Lee Roy Parnell, Patty Loveless, Tracy Byrd, Kenny Chesney, Pam Tillis, Alan Jackson, and Alabama.

The 20th annual Jamboree in the Hills is set for July 18-21 in St. Clairsville, Ohio, about 15 miles west of Wheeling, W.Va. The lineup includes George Jones, Merle Haggard, Jerry Lee Lewis, Williams, Tanya Tucker, the Oak Ridge Boys, David Lee Murphy, Bryan White, Ricochet, and Black-Hawk. . . . Suzy Bogguss will play for the Marines at Camp LeJeune, S.C., for the Fourth of July. . . . Don Walser and the Derailers

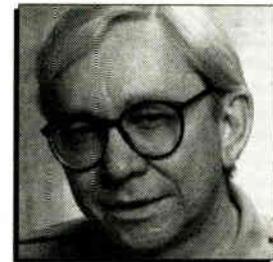
will play the Southern Crossroads festival during the Olympics at Atlanta's Centennial Olympic Park. The fest runs July 18-Sept. 3 and is produced by the Atlanta Committee for the Olympic Games Cultural Olympiad and the Smithsonian Institution's Festival of American Folklife.

**CMT AND TNN** are sending two shrink-wrapped buses to Atlanta to promote country music during the Olympics. One side of each bus will carry TNN's logo and pictures of Clint Black, Mary Chapin Carpenter, Vince Gill, Alan Jackson, and Reba McEntire. The other side will be devoted to CMT's logo and photos of Pam Tillis and Dwight Yoakam. The buses will be part of a fleet transporting Olympic attendees. They're literally wrapped with vinyl graphics. . . . Doyle Lawson & Quicksilver's annual bluegrass festival is July 11-14 at Denton Farm Park, Denton, N.C. Acts include the Seldom Scene, Tony Rice, Peter Rowan & Jerry Douglas, and many others. . . . The 19th annual Uncle Dave Macon Days festival is July 12-14, just down the road in Murfreesboro, Tenn. National champions will be declared in old-time banjo, old-time buckdancing, and old-time clogging. John McEuen will receive the Heritage Award from the fest's producers and will serve as grand marshal of the fest's motorless parade.

**ON THE ROW:** Willie Nelson drew about 1,000 fans

to an autograph session at his store here last weekend. He said he's working on an enhanced CD for a fall release and has just cut a song that was written for him by U2. Nelson and Billy Dean were among country stars who attended the grand opening of Planet Hollywood on lower Broadway June 22. Nelson's Fourth of July picnic is at Luckenbach, Texas, this year. . . . John Michael Montgomery will co-host (with golfer Phil Mickelson) the Celebrity Golf Tournament Nov. 10-11 at the Grayhawk Golf Club in Scottsdale, Ariz. The event benefits Helping Hands for the Homeless and Phoenix Children's Hospital. The tournament's field will be limited to the first 22 amateur foursomes who register, and there's still room. Each foursome will be paired with celebrities.

Congratulations to Wynonna on the delivery of daughter Pauline Grace June 21. . . . Mercury Nashville will release a double CD (and double cassette) package on Hank Williams Aug. 20. "The Legend of Hank Williams" will be billed as an "audiobook with music" and features 13 Williams songs, his spoken voice, and



by Chet Flipppo

Sammy Kershaw reading from "Hank Williams, The Biography" . . . Henry Hurt has entered into a joint publishing agreement with BMG Music Publishing's Nashville division. The new venture will be called Cabin 11 Music Group. Hurt continues as VP/GM of BMG Nashville. He founded the division eight years ago. The first signing is songwriter Johnny MacRae. . . . Dale Watson lost all of his band equipment except one prized Fender guitar in a fire June 22 at the Rockin' Horse in Scottsdale. He also lost all his T-shirts and CD merchandise. No one was injured.

**FAVE OF THE WEEK** is "The Maudlin Years," a new CD by Amy Allison. It's everything that New York country music ought to be: sharp, funny, and smoldering with attitude. Anybody who can write an amusing country blues song about shopping at the Garden State Mall is OK by me. It's not surprising that she's Mose Allison's daughter, for she shares with that great singer/musician/writer a laconic view of the world. It's on Koch. . . . Runner-up is "The Songs Of Route 66: Music From The All-American Highway," featuring an eclectic range of performers that range from Arizona's Dusty Chaps to Nashville's Kevin Welch. It marks the highway's 70th anniversary and is the debut release from Lazy S.O.B. Recordings in Austin, Texas.

## George Jones Voices His 'Honky Tonk' On MCA Set

BY JIM BESSMAN

NASHVILLE—"At 64, I've turned 21," George Jones writes in his new autobiography, "I Lived To Tell It All," which is also the name of his new MCA album, due Aug. 13. Fittingly, the disc—which returns the country legend to solo status following last year's "One" album reunion with Tammy Wynette and its preceding "The Bradley Barn Sessions" duet set—brings Jones back to the honky-tonk drinking songs and tear-jerking ballads of his younger days, which remain his trademark.

The single, in fact, is titled "Honky Tonk Song," and it and the accompanying video address Jones' love of traditional country music and toy with his notorious past. In the clip, Jones is riding his beloved lawnmower down the street when he's stopped by police. The singer begs to be let off the hook so he can go to the tavern, where he can hear "ole Hank moaning a honky tonk song."

But there's more at stake in the song and the sentiments expressed therein. As Jones explains, the songs on the new album intentionally recall traditional country at a time when the style is no longer welcome at country radio. But, citing his loyal fan base and continuing appeal to both younger artists and audiences, Jones hopes that the album can match the book's success.

"They had a listening day, and everyone at MCA says it's the best album I've done since I've been there," says Jones of his sixth MCA set. Dave Weigand, VP of sales and marketing for MCA Nashville, agrees.

"I think George has delivered the album of his career," says Weigand. "He cut the record he wanted to cut, that represents what George Jones is all about, and in my discussions with various retailers, people are eager to hear what he's going to do, especially since this is his

first album in a few years where it's just George."

Jones reiterates his theme of independence. "I did it strictly on my own," he says. "MCA said I could do what I wanted, which was to go back and sing drinking songs like I did before. Not the 'falling off the barstool' type, but the type of stuff that I used to do. In other words, the old George Jones style, to please myself and the fans—because they're not getting those type songs like they used to."



JONES

He's sober now, of course, but as Jones notes, "you don't have to drink to sing them" and "people still like drinking songs. There's something they're not getting that they want on the radio, so I felt it was to my fans' and my own personal benefit to do an album like I used to, and I told the songwriters that I wanted the old George Jones stuff, the drinking stuff, the love songs—and they all knew what I was talking about."

In addition to "Honky Tonk Song," the album boasts such Jones-friendly titles as "Hundred Proof Memories," "I'll Give You Something To Drink About," and "The Lone Ranger," in which Jones brags about downing "more silver bullets" than the masked man. But whether any of those songs can get airplay in today's country radio climate is anyone's guess.

Weigand acknowledges the obvious: Jones has a hard time getting on radio. "He's got a real avid fan club that's very passionate about him and his music, and they're constantly asking why he isn't on radio," Weigand says. "We all know why. It's very tough in a highly competitive environment with all the young singers—and radio isn't into older artists."

(Continued on page 29)

# Billboard TOP COUNTRY ALBUMS

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

FOR WEEK ENDING JULY 6, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	2	72	SHANIA TWAIN ▲ <sup>7</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b> 27 weeks at No. 1	THE WOMAN IN ME	1
2	2	1	10	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	1
				★★★ Greatest Gainer ★★★		
3	3	4	9	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
				★★★ Hot Shot Debut ★★★		
4	<b>NEW</b>		1	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
5	5	5	22	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
6	4	3	4	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
7	6	6	35	ALAN JACKSON ▲ <sup>3</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
8	7	11	3	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
9	9	7	80	GARTH BROOKS ▲ <sup>8</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
10	8	8	3	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
11	10	9	31	GARTH BROOKS ▲ <sup>4</sup> CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
12	11	14	49	JEFF FOXWORTHY ▲ <sup>2</sup> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
13	13	13	13	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
14	12	10	10	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6
15	16	19	8	MINDY MCCREADY BNA 66806/RCA (9.98/15.98) <b>HS</b>	TEN THOUSAND ANGELS	15
				★★★ Pacesetter ★★★		
16	23	25	19	RICOCHEC COLUMBIA 67223/SONY (10.98 EQ/15.98) <b>HS</b>	RICOCHEC	16
17	14	15	46	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) <b>HS</b>	TERRI CLARK	13
18	15	13	3	RHETT AKINS DECCA 11424/MCA (10.98/15.98) <b>HS</b>	SOMEBODY NEW	13
19	17	18	43	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
20	18	17	19	WYONONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
21	19	16	40	TIM MCGRAW ▲ <sup>2</sup> CURB 77800 (10.98/16.98)	ALL I WANT	1
22	21	21	44	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
23	25	—	2	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) <b>HS</b>	CALM BEFORE THE STORM	23
24	26	24	31	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
25	22	22	39	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
26	27	20	5	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
27	30	27	7	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
28	31	34	107	VINCE GILL ▲ <sup>3</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
29	20	31	3	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	20
30	32	28	65	JOHN MICHAEL MONTGOMERY ▲ <sup>3</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
31	29	30	38	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
32	40	32	36	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
33	28	45	128	JEFF FOXWORTHY ▲ <sup>3</sup> WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3
34	33	29	118	TIM MCGRAW ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
35	<b>NEW</b>		1	MARTY STUART MCA 11429 (10.98/15.98)	HONKY TONKIN'S WHAT I DO BEST	35

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
36	34	26	23	LONESTAR BNA 66642/RCA (9.98/15.98) <b>HS</b>	LONESTAR	11
37	38	39	53	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) <b>HS</b>	BRYAN WHITE	13
38	24	23	20	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
39	36	37	72	ALISON KRAUSS ▲ <sup>2</sup> ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	2
40	35	33	22	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
41	37	35	197	GEORGE STRAIT ▲ <sup>2</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
42	39	36	41	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
43	41	40	41	GEORGE STRAIT ▲ <sup>3</sup> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
44	42	38	107	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
45	43	41	5	JUNIOR BROWN MCG CURB 77843/CURB (10.98/15.98) <b>HS</b>	SEMI CRAZY	32
46	44	43	39	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
47	47	44	58	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) <b>HS</b>	OUT WITH A BANG	10
48	45	51	101	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
49	50	50	11	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
50	46	46	143	REBA MCENTIRE ▲ <sup>4</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
51	51	48	41	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
52	53	52	33	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
53	54	54	254	BROOKS & DUNN ▲ <sup>5</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
54	48	47	7	HAL KETCHUM MCG CURB 77797/CURB (10.98/15.98)	THE HITS	43
55	52	56	52	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
56	55	57	91	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
57	49	42	11	JO DEE MESSINA CURB 77820 (10.98/15.98) <b>HS</b>	JO DEE MESSINA	22
58	56	55	84	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
59	65	58	35	AARON TIPPIN ● RCA 66740 (9.98/15.98)	TOOL BOX	12
60	67	—	54	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	19
61	60	60	49	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
62	59	63	91	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
63	58	61	17	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
64	68	65	163	BROOKS & DUNN ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
65	63	59	37	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) <b>HS</b>	WE ALL GET LUCKY SOMETIMES	26
66	71	72	3	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	66
67	66	67	39	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
68	64	66	125	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
69	61	62	34	DWIGHT YOAKAM ● REPRIS 46051/WARNER BROS. (10.98/16.98)	GONE	5
70	<b>NEW</b>		1	JAMES BONAMY EPIC 67069/SONY (10.98/15.98)	WHAT I LIVE TO DO	70
71	62	53	12	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
72	69	68	113	REBA MCENTIRE ▲ <sup>3</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
73	RE-ENTRY		124	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
74	<b>NEW</b>		1	JEFF FOXWORTHY LAUGHING HYENA 2009 (10.98/15.98)	LIVE	74
75	57	49	3	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) <b>HS</b>	ME AND YOU	49

○ 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

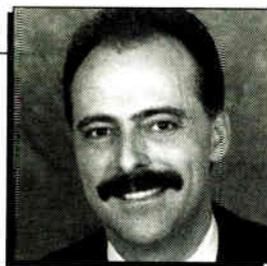
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**  
FOR WEEK ENDING JULY 6, 1996

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ <sup>6</sup> MCA 12* (7.98/12.98)	12 GREATEST HITS	268
2	4	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	80
3	2	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	67
4	3	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	49
5	7	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	247
6	6	REBA MCENTIRE ▲ <sup>3</sup> MCA 4979* (7.98/12.98)	GREATEST HITS	266
7	5	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	93
8	8	GEORGE STRAIT ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	266
9	11	THE CHARLIE DANIELS BAND ▲ <sup>2</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	264
10	10	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	262
11	9	GARTH BROOKS ▲ <sup>13</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	33
12	12	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER ▲ <sup>2</sup> RCA 66841 (10.98/15.98)	WANTED! THE OUTLAWS	8
13	—	PATSY CLINE PAIR 1236 (12.98 CD)	THE LEGENDARY PATSY CLINE	4

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
14	14	WAYLON JENNINGS ▲ <sup>4</sup> RCA 8506 (7.98/11.98)	GREATEST HITS	131
15	15	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	83
16	16	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	118
17	22	BILLY RAY CYRUS ▲ <sup>8</sup> MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	58
18	13	GARTH BROOKS ▲ <sup>6</sup> CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	26
19	19	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	114
20	17	DWIGHT YOAKAM ▲ <sup>2</sup> REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	24
21	20	JOHN MICHAEL MONTGOMERY ▲ <sup>3</sup> ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	30
22	—	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	31
23	18	GARTH BROOKS ▲ <sup>7</sup> CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	28
24	21	GARTH BROOKS ▲ <sup>5</sup> CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	28
25	24	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	16

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

# COUNTRY CORNER



by Wade Jessen

**T**ALL ORDER: Lyle Lovett appears on Billboard's Top Country Albums for the fourth time in his career and for the first time in more than five years, opening at No. 4 with "The Road To Ensenada." Lovett enters with more than 43,000 units, his largest opening week since we began publishing retail data from SoundScan in the May 25, 1991, issue. "The Road To Ensenada" bows on The Billboard 200 at No. 24, besting his prior high debut of No. 26 in the Oct. 15, 1994, issue. That album, "I Love Everybody," entered with 41,000 pieces.

This debut is unusual for country, because ordinarily the release of radio singles precedes the arrival of albums at retail. Lovett's first entry on the country chart, a self-titled 1986 set, peaked at No. 14 in March 1987, followed by "Pontiac," which rose to No. 12 in April 1988. The last time Lovett debuted on the country list was in February '89, when "Lyle Lovett And His Large Band" opened at No. 48. That package peaked at No. 10 a month later but stayed on Top Country Albums for more than two years.

Curb Music chairman Mike Curb claims that "The Road To Ensenada" should help validate Lovett's country leanings. Says Curb, "Lyle is more enthusiastic about this project than I've ever seen him. His heart's really in this one." Lovett's album debut comes on the heels of a company-wide reorganization of Curb's promotion executives. Curb's newly formed Curb/Universal promotion staff will be handling country radio promotion for "Road" beginning this week.

Gerrie McDowell is elevated to VP of promotion for Curb/Universal from national promotion director at Curb, while former MCG Curb VP Carson Schreiber has been named VP/director of national promotion for Curb/Universal. Schreiber says a five-song sampler of Lovett's album has been serviced to country radio, with an announcement regarding a single expected within two weeks. Meanwhile, no announcement has been made by MCA regarding its Universal imprint or its arrangement with Curb, but one is expected soon. Although Curb will attack country radio, Scott Borchetta, senior VP of promotion at MCA Nashville, says it has not yet been decided whether his staff will be involved.

Lovett has charted 12 titles on Hot Country Singles & Tracks, his highest being "Cowboy Man," which rose to No. 10 in January '87.

**R**ED HOT & BLUE: LeAnn Rimes (MCG Curb) maintains a firm grip on the No. 1 position on Top Country Singles Sales; "Blue" outsells the No. 2 title on that chart by more than 34,000 units. Rimes has another blockbuster week, moving more than 45,000 units, a 27% increase. This type of retail activity on a country single is as unusual as the artist herself. The 13-year-old was launched into the country limelight after the track, produced by her father, hit country airwaves seven weeks ago; an album is scheduled for release July 9. "Blue" checks in at No. 26 on the Hot 100 and jumps 12-10 on Hot Country Singles & Tracks.

**B**UILD A FENCE AROUND IT: Tracy Lawrence (Atlantic) holds at No. 1 on our airplay list with "Time Marches On," the first time that he has held the top spot for more than two weeks. "Alibis" in '93 and "If The Good Die Young" in '94 were each No. 1 for two weeks. "Time Marches On" increases by 1,500 units, bulleting at No. 5 on Top Country Albums and at No. 40 on The Billboard 200.

**S**O YOU'LL KNOW: Garth Brooks re-enters Hot Country Singles & Tracks at No. 56 with "It's Midnight Cinderella." That track was moved to recurrent status two weeks ago after charting for 20 weeks with unsolicited airplay. Capitol Nashville has serviced a pro CD to country radio and begun working it as a single, so we renewed its chart eligibility to accurately reflect its airplay activity.

## RANDY TRAVIS COMES 'FULL CIRCLE'

(Continued from page 27)

("Twister") Paxton movie, tentatively titled "Traveler." "I worked with Bill on a movie called 'Frank And Jesse' for HBO, and we became friends," Travis says. "He wanted me to come in and record the song for the opening of the show. It turned out really well, and I wanted to use it for this record."

Warner Bros. VP of promotion Bill Mayne says Travis has always had a good relationship with country radio. "We're doing 'win it before you can buy it' promotions and those standard things," he says. "But with Randy, you really don't have to do that much to get their attention to listen to it because of who it is and the reputation for quality that's there."

Mayne is excited about "Full Circle" and says it reminds him of Travis' debut. "I think it's more reminiscent of where he started with the 'Storms Of Life' record," Mayne says. "When you listen to the whole album, it's brilliant simplicity."

Both Mayne and Saporiti say that Travis' main asset is his unique voice. "When Randy Travis opens his mouth to sing, there's no question who it is," Mayne says. "In an age where no one can tell one artist from the next, that level of familiarity is undeniable."

That familiarity has translated into strong sales. Stephanie Wagner, country music buyer for Tower Records in Nashville, says, "Randy is definitely one of those legends in the making. He's going to be around for a long time. Kids coming up nowadays are listing him as one of their influences."

Wagner wants to see Travis tour more frequently and thinks that would boost sales further. "He seems to be one of those who needs to get back in the public eye a little more," she says. "Even though he's Randy Travis and he's got that name, he still needs to work it."

Four years ago, Travis decided to take time off from the road. He resumed touring two years ago, but at a slower pace. Booked by Creative Artists Agency and managed by his wife, Lib Hatcher, Travis used the time off to work on his songwriting (he entered a co-publishing venture last year with Nashville publishing giant Sony/ATV Tree). He's currently writing songs for an animated Christmas show featuring the voices of Whoopi Goldberg and Walter Matthau.

Travis says he will tour this summer to support the album. "We start in July and tour three months. Then we'll play a few dates in Vegas."

He doesn't feel taking time off the road

has hurt his career. "I don't think it hurt as far as record sales go or at radio either. 'Are We In Trouble Now' went on the charts a week before Warner Bros. wanted it to. I don't think radio cares what you are doing as long as you give them good stuff when you come back and aren't gone too long."

KKKQ Houston PD Dene Hallam says, "I for one do not forget the fact that the enormous success all of us in the country industry are enjoying started with Mr. Travis and Mr. Lehning a decade ago. Country was in trouble until they came

## GEORGE JONES

(Continued from page 27)

Nancy Jones, his manager and wife, agrees that the lack of radio support is no secret. "He's done stuff and sung the way they told him to, to try to get radio play," she says. "But their way didn't work. They're still not going to play George Jones or Merle Haggard. But I know for a fact what George Jones can do—and I'm speaking as his manager now! We have people from 2 to 80 at his shows. We get the college kids, and we've never been anywhere where people didn't ask when country music was coming back. If the radio consultants would come out with us just one time, we could prove it."

Kevin O'Neal, PD at country WXTU Philadelphia, says he is wide open to new Jones product. "The country programmer that won't play George Jones isn't a country programmer," he says. "Every act from Shania Twain to Tim McGraw to John Michael Montgomery will tell you that George Jones influenced their music and that he's an icon who's stood the test of time."

Rumors abound, she adds, that hardcore Jones fans are gearing up for a petition drive aimed at country programmers. MCA, says Weigand, is more than happy to help. "We hope to have an innovative campaign to wake radio up to how many avid George Jones fans there are who would love to hear him on radio, especially since he's delivered an album that's so incredible," Weigand says.

But while "Honky Tonk Song" is going to radio Aug. 12, MCA knows better than to put all its Jones eggs in one basket. There's the aforementioned video, which features Junior Brown as the arresting officer. Weigand says that a campaign at TNN and CMT will promote the album

around. It's always an event to get something from Randy. This time, Mark Knopfler's song gives Randy Travis yet another twist in his always evolving sound."

Lehning says Travis' credibility has made him a consistent hitmaker. "He's got this unabashed integrity about him," Lehning says. "He just naturally exudes that, and people respond to it. This is a man who is standing on a stage doing what he feels he was put on the planet to do. Somehow people just know it. There is no producer that could put that into somebody."

directly to the consumer and that a possible direct-response push at QVC in fall would reinforce other TV, print, and in-store play exposure with fans who aren't hearing it on radio.

Nancy Jones recalls getting an ulcer from nagging radio to play her husband's star-studded 1992 hit "I Don't Need Your Rockin' Chair," which Jones documents in his best-selling book.

MCA, incidentally, is sending out autographed copies of the book to key retail buyers so they can "re-educate themselves with his career," says Weigand. Meanwhile, a listening party for press and the album's songwriters—among them Dean Dillon, Bobby Braddock, Keith Stegall, Max D. Barnes, Hank Cochran, and Billy Yates—is slated for July 16 at BMI in Nashville. "Not a writer shied away when they heard George was singing what he wanted," Nancy Jones says.

The talk-show circuit hasn't avoided Jones either; his next appearance will be on "Late Show With David Letterman" Aug. 15.

He's also maintaining a heavy tour schedule. "Radio may not be on our side," Jones says, "but our videos are on CMT and TNN, and I might get a movie out of this book. So many radio people make smart remarks like, 'You had your day—move over quietly and let the new world take over.' But they don't understand that I still love to perform, that country music is my whole life. I just worked three casinos last weekend, and they gave me a dozen more casino dates this year [he is booked by Associated Talent]. So it looks to me like I'm still doing pretty good. Radio people can say, 'He's over the hill,' but that's bullshit!"

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

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

- 41 4 TO 1 IN ATLANTA (Tom Collins, BMI/BrownSouth, BMI) WBM  
50 ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/Joel David, ASCAP/Stroudcaster, BMI) HL/WBM  
46 ARE WE IN TROUBLE NOW (Almo, ASCAP)  
74 BACK IN MY ARMS AGAIN (PolyGram Int'l, ASCAP/New Songs De Burgo, ASCAP/Mama Guitar, ASCAP/R-Bar-P, ASCAP) HL  
37 BIG GUITAR (EMI Blackwood, BMI/Gator Tale, BMI/Half Mine, BMI) HL  
13 BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Bliss, ASCAP) WBM/HL  
10 BLUE (Trio, BMI/Fort Knox, BMI) WBM/HL  
23 BY MY SIDE (Red Brazos, BMI/It's Timeless, BMI) WBM  
26 CARRIED AWAY (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM  
62 THE CHANGE (Little Tbye, ASCAP/MCA, ASCAP) HL/CLM  
72 CHECK PLEASE (McJames, BMI/Will Bacon, BMI/Arving, BMI/Check Please, ASCAP/Almo, ASCAP) WBM  
71 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM  
5 DADDY'S MONEY (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP/David Aaron, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) WBM/HL  
60 DANCIN' WITH THE WIND (Magnasong, BMI/Red Quill, BMI/Craig Bickhardt, ASCAP/Almo, ASCAP) WBM
- 12 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Tokco, BMI/Bill Green, BMI) HL  
9 DON'T GET ME STARTED (Sony/ATV Tree, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sam's Jammin', BMI) HL  
55 EVERYTHING I OWN (Stroudcaster, BMI/Give Reese A Chance, BMI/Baby Mae, BMI) WBM  
2 EVERY TIME I GET AROUND YOU (N2 D, ASCAP/Old Desperados, ASCAP)  
61 EVERY TIME SHE PASSES BY (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/Bantry Bay, BMI) HL  
64 GIVE ME SOME WHEELS (Loyal Duchess, ASCAP/Famous, ASCAP/August Wind, BMI/Longitude, BMI/Great Broad, BMI/Georgian Hills, BMI) WBM/HL  
31 GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l, BMI/Lee Roy Parnell, BMI) HL  
49 GUYS DO IT ALL THE TIME (OMP, ASCAP/Teapot, ASCAP/Wildland, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP)  
14 HEAVEN HELP MY HEART (EMI April Canada, ASCAP/Intro Wishin', ASCAP/EMI April, ASCAP/Tina Arena, SOCAN/Dreaming Public, SOCAN/Down In Front, SOCAN) HL  
40 HIGH LONESOME SOUND (Benefit, BMI) WBM  
7 HOLDIN' ON TO SOMETHING (Kicking Bird, BMI/Thomas-hawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Tom Shapiro, BMI) WBM/CLM  
3 HOME (WB, ASCAP) WBM

- 24 HONKY TONKIN'S WHAT I DO BEST (Warner-Tamerlane, BMI/Marty Party, BMI) WBM  
33 I AM THAT MAN (Warner-Tamerlane, BMI/Constant Pressure, BMI/Acuff-Rose, BMI) WBM  
36 I DON'T THINK I WILL (Sydney Erin, BMI)  
65 I DO (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM  
27 IF I WERE YOU (Sony/ATV Tree, BMI) HL  
22 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-Rose, BMI) WBM  
75 I NEVER STOPPED LOVIN' YOU (Murray, BMI/Top Of The Lev, BMI/Zomba, BMI)  
19 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM  
44 IT'S LONELY OUT THERE (Little Big Town, BMI/American Made, BMI/Sony/ATV Tree, BMI/Ben's Future, BMI) WBM/HL  
56 IT'S MIDNIGHT CINDERELLA (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Careers-BMG, BMI/A Hard Day's Write, BMI) WBM/HL  
48 JACOB'S LADDER (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM  
42 LEARNING AS YOU GO (Sony/ATV Cross Keys, ASCAP) HL  
51 LIVING IN A MOMENT (Pat Price, BMI/Sydney Erin, BMI)  
45 LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Cheys, BMI/Wonderland, BMI/Will Robinsons, BMI) HL/WBM  
34 A LOVE STORY IN THE MAKING (Mighty Nice, BMI/Al Andersons, BMI/Blue Water, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM  
6 MEANT TO BE (Sony/ATV Tree, BMI/Chris Waters, BMI/Maypop, BMI/Wildcountry, BMI/Makin' Cheys, BMI) WBM/HL  
68 MISSING YOU (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty

- Nice, BMI/Andersongs, BMI)  
11 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM/HL  
67 MY KIND OF CRAZY (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Bliss, ASCAP/Sony/ATV LLC, BMI) WBM  
ASCAP/Delbert McClinton, BMI/Nasty Cat, BMI) WBM  
21 MY MARIA (Duchess, BMI/Bug, BMI/Prophesy, BMI) HL  
4 NO ONE NEEDS TO KNOW (Loon Echo, BMI/Zomba, ASCAP) WBM  
16 ON A GOOD NIGHT (Sony/ATV Tree, BMI/Terilee, BMI/Don Cook, BMI/Sony/ATV Cross Keys, ASCAP) HL  
20 ONLY ON DAYS THAT END IN Y (Of Music, ASCAP)  
28 PHONES ARE RINGIN' ALL OVER TOWN (EMI April, ASCAP/K-Town, ASCAP/Clay Basket, ASCAP/Augie, ASCAP) HL  
47 REDNECK GAMES (Max Laffs, BMI/Songs Of PolyGram, BMI/Arvin Timber, BMI) HL  
32 RUNNIN' AWAY WITH MY HEART (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL  
57 SEE YA (Kicking Bird, BMI/Thomashawk, BMI/Bud Dog, ASCAP) CLM  
35 SHE NEVER LETS IT GO TO HER HEART (Great Cumberland, BMI/Tom Shapiro, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM  
38 SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM  
59 SO MUCH FOR PRETENDING (Seventh Son, ASCAP/Glen Campbell, BMI/New Court, BMI/Hayes Street, ASCAP) WBM  
25 STARTING OVER AGAIN (Sweet Summer Night, ASCAP/Rightsongs, BMI/Earbone, BMI) HL  
69 TANGLED UP IN TEXAS (Little Shop Of Morgansongs, BMI/Chrysalis, ASCAP/Bony, ASCAP/Warner-Tamerlane,

- BMI/Joey, BMI) WBM  
63 TELL ME AGAIN (Rick Hall, ASCAP/Watertown, ASCAP/Songs Of PolyGram, BMI/Songs Of McRide, BMI) WBM/HL  
17 TEN THOUSAND ANGELS (Island Bound, ASCAP/Famous, ASCAP/Pier Five, BMI) HL  
52 THAT GIRL'S BEEN SPYIN' ON ME (Island Bound, ASCAP/Famous, ASCAP/Diamond Struck, BMI/Hamstein Cumberland, BMI) HL/WBM  
15 THAT'S WHAT I GET FOR LOVIN' YOU (Careers-BMG, BMI/A Hard Day's Write, BMI/Rio Bravo, BMI) WBM/HL  
73 THAT WAS HIM (THIS IS NOW) (What About Vern, ASCAP/Firstars, ASCAP/Bugle, ASCAP/Coburn, BMI)  
29 THEN YOU CAN TELL ME GOODBYE (Acuff-Rose, BMI) WBM  
30 THERE'S A GIRL IN TEXAS (Sawng Cumpry, ASCAP/Vip Vipperman, ASCAP)  
18 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  
8 TREAT HER RIGHT (Intergly's Hosanna!, ASCAP/Lensongs, ASCAP/Blonde Hair, BMI)  
54 WHOLE LOTTA GONE (Golf Club, ASCAP/Affiliated, ASCAP/Oiverus, ASCAP/Cut-Write, BMI/C.S.A., BMI)  
70 WHY CAN'T YOU (EMI Blackwood, BMI/B R B Rock, BMI/Nic Kim R, BMI)  
53 WORKIN' IT OUT (Big Giant, BMI/Arving, BMI/Albama, BMI) WBM  
39 WRONG PLACE, WRONG TIME (Millhouse, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI) HL  
66 YOU'RE NOT IN KANSAS ANYMORE (Coburn, BMI/Bro 'N Sis, BMI)  
58 YOU STILL GOT ME (Supernaw, ASCAP)  
43 YOU WIN MY LOVE (Zomba, ASCAP) WBM

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 155 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	1	1	16	<b>*** No. 1 ***</b> TIME MARCHES ON D. COOK (B. BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	1
2	3	7	16	EVERY TIME I GET AROUND YOU T. BROWN (D. L. MURPHY)	DAVID LEE MURPHY (V) MCA 55186	2
3	4	9	12	HOME K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	3
4	5	11	9	NO ONE NEEDS TO KNOW R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	4
5	8	14	11	DADDY'S MONEY R. CHANCEY, E. SEAY (B. DIPIERO, S. SESKIN, M. D. SANDERS)	◆ RICOCHET (C) (V) COLUMBIA 78097	5
6	11	16	16	MEANT TO BE K. STEGALL (C. WATERS, R. BOWLES)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	6
7	6	12	19	HOLDIN' ON TO SOMETHING C. HOWARD (T. MCHUGH, T. SHAPIRO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	6
8	17	21	16	TREAT HER RIGHT M. A. MILLER, M. MCANALLY (L. LEBLANC, A. ALDRIDGE)	◆ SAWYER BROWN (C) (V) CURB 76987	8
9	16	19	15	DON'T GET ME STARTED M. WRIGHT (R. AKINS, S. HOGIN, M. D. SANDERS)	◆ RHETT AKINS (V) DECCA 55166	9
10	12	13	7	BLUE W. RIMES (B. MACK)	◆ LEANN RIMES (C) (D) (V) MCG CURB 76959	10
11	15	18	18	MY HEART HAS A HISTORY J. LEO (M. D. SANDERS, P. BRANDT)	◆ PAUL BRANDT (C) (V) REPRIS 17683	11
12	2	2	18	DOES THAT BLUE MOON EVER SHINE ON YOU N. LARKIN, T. KEITH (T. KEITH)	◆ TOBY KEITH (C) (V) A&M NASHVILLE 576140	2
13	7	5	14	BLUE CLEAR SKY T. BROWN, G. STRAIT (M. D. SANDERS, J. JARRARD, B. DIPIERO)	GEORGE STRAIT (V) MCA 55187	1
14	19	17	11	HEAVEN HELP MY HEART T. BROWN (D. TYSON, T. ARENA, D. MCTAGGART)	WYNNONNA (V) CURB 55194/MCA	14
<b>*** AIRPOWER ***</b>						
15	24	24	10	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	15
<b>*** AIRPOWER ***</b>						
16	23	25	9	ON A GOOD NIGHT D. COOK (P. NELSON, D. COOK, L. BOONE)	◆ WADE HAYES (C) (D) (V) COLUMBIA 78312	16
17	14	6	23	TEN THOUSAND ANGELS D. MALLOY, N. WILSON (S. D. JONES, B. HENDERSON)	◆ MINDY MCCREADY (C) (V) BNA 64470	6
18	22	22	13	A THOUSAND TIMES A DAY E. GORDY, JR. (G. BURR, G. NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78309	18
19	10	3	18	I THINK ABOUT YOU J. HOBBS, E. SEAY, P. WORLEY (D. SCHLITZ, S. SESKIN)	◆ COLLIN RAYE (V) EPIC 78238	3
<b>*** AIRPOWER ***</b>						
20	25	27	7	ONLY ON DAYS THAT END IN "Y" J. STROUD (R. FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	20
21	18	10	14	MY MARIA D. COOK, K. BROOKS, R. DUNN (D. MOORE, B. W. STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	1
22	13	4	19	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
23	27	26	14	BY MY SIDE J. STROUD (CONSTANT CHANGE)	LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512/RCA	23
24	26	23	12	HONKY TONKIN'S WHAT I DO BEST T. BROWN, J. NIEBANK (M. STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 55197	23
25	20	20	15	STARTING OVER AGAIN T. BROWN, R. MCENTIRE (D. SUMMER, B. SUDANO)	◆ REBA MCENTIRE (V) MCA 55183	19
26	35	46	8	CARRIED AWAY T. BROWN, G. STRAIT (S. BOGARD, J. STEVENS) 55204	GEORGE STRAIT (V) MCA 55204	26
27	9	8	18	IF I WERE YOU K. STEGALL, C. WATERS (T. CLARK)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	8
28	28	28	14	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	29	30	8	THEN YOU CAN TELL ME GOODBYE B. BECKETT (J. D. LOUDERMILK)	◆ NEAL MCCOY (C) (V) ATLANTIC 87053	29
30	30	31	13	THERE'S A GIRL IN TEXAS S. HENDRICKS (T. ADKINS, V. VIPPERMAN)	◆ TRACE ADKINS (C) (V) CAPITOL NASHVILLE 58562	30
31	31	32	8	GIVIN' WATER TO A DROWNING MAN S. HENDRICKS, L. PARNELL (G. NICHOLSON, L. R. PARNELL)	LEE ROY PARNELL (V) CAREER 1-0503	31
32	34	36	7	RUNNIN' AWAY WITH MY HEART D. COOK, W. WILSON (M. BRIT, S. HOGIN, M. D. SANDERS)	LONESTAR (V) BNA 64549	32
33	44	53	7	I AM THAT MAN D. COOK, K. BROOKS, R. DUNN (T. MCBRIDE, M. POWELL)	◆ BROOKS & DUNN (C) (V) ARISTA 1-3018	33
34	33	34	13	A LOVE STORY IN THE MAKING J. GUESS (A. ANDERSON, C. WISEMAN)	LINDA DAVIS (C) (V) ARISTA 1-2991	33
35	47	73	3	SHE NEVER LETS IT GO TO HER HEART J. STROUD, B. GALLIMORE (T. SHAPIRO, C. WATERS)	TIM MCGRAW CURB ALBUM CUT	35
36	37	40	9	I DON'T THINK I WILL D. JOHNSON (D. JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	36
37	43	45	4	BIG GUITAR M. BRIGHT (H. PAUL, H. GROSS)	◆ BLACKHAWK (C) (V) ARISTA 1-3017	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
38	32	29	20	SOMEONE ELSE'S DREAM S. HENDRICKS, F. HILL (C. WISEMAN, T. BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	3
39	38	38	8	WRONG PLACE, WRONG TIME T. BROWN (J. STEWART, S. MILLER)	MARK CHESNUT (V) DECCA 55198	38
40	21	15	13	HIGH LONESOME SOUND T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 55188	12
41	39	39	7	4 TO 1 IN ATLANTA T. BROWN (B. KENNER, L. RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	39
42	41	41	6	LEARNING AS YOU GO S. BUCKINGHAM, D. JOHNSON (L. BOONE, B. LAWSON)	◆ RICK TREVINO (V) COLUMBIA 78329	41
43	36	33	20	YOU WIN MY LOVE R. J. LANGE (R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	1
44	42	43	5	IT'S LONELY OUT THERE P. TILLIS (B. DIPIERO, P. TILLIS)	PAM TILLIS (V) ARISTA 1-0505	42
45	40	35	19	LONG AS I LIVE S. HENDRICKS (R. BOWLES, W. ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
46	48	51	4	ARE WE IN TROUBLE NOW K. LEHNING (M. KNOFFLER)	◆ RANDY TRAVIS (V) WARNER BROS. 17619	46
47	45	42	5	REDNECK GAMES S. ROUSE (J. FOXWORTHY, S. ROUSE, R. SCAIFE)	◆ JEFF FOXWORTHY WITH ALAN JACKSON (C) (D) (V) WARNER BROS. 17648	42
48	49	47	5	JACOB'S LADDER C. CHAMBERLAIN, K. STEGALL (T. MARTIN, C. SWEAT, B. SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 8521004	47
49	51	58	5	GUYS DO IT ALL THE TIME D. MALLOY, N. WILSON (B. WHITESIDE, K. TRIBBLE)	◆ MINDY MCCREADY BNA ALBUM CUT	49
50	46	37	20	ALMOST A MEMORY NOW M. BRIGHT (D. OLIVER, D. ROBBINS, V. STEPHENSON)	◆ BLACKHAWK (C) (V) ARISTA 1-2975	11
51	56	—	2	LIVING IN A MOMENT D. JOHNSON (P. BUNCH, D. JOHNSON)	◆ TY HERNDON (C) (D) (V) EPIC 78334	51
52	65	74	4	THAT GIRL'S BEEN SPYIN' ON ME T. SHAPIRO (M. T. BARNES, T. SHAPIRO)	BILLY DEAN (C) CAPITOL NASHVILLE 58563	52
53	50	50	9	WORKIN' IT OUT J. STROUD, R. TRAVIS, D. MALLOY (T. JOHNSON, B. JONES)	◆ DARYLE SINGLETARY (C) (V) GIANT 17650/REPRISE	50
54	60	69	3	WHOLE LOTTA GONE J. SLATE, J. DIFFIE (M. OLIVERIUS, B. BURNS)	JOE DIFFIE (V) EPIC 78333	54
55	53	55	6	EVERYTHING I OWN S. GIBSON (R. WILSON, T. MARTIN)	AARON TIPPIN (V) RCA 64544	53
56	RE-ENTRY	21	IT'S MIDNIGHT CINDERELLA A. REYNOLDS (K. WILLIAMS, K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	56	
57	52	57	7	SEE YA B. BECKETT (T. MCHUGH, C. WARD)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	51
58	59	66	4	YOU STILL GOT ME R. LANDIS (D. SUPERNAW, K. KING)	DOUG SUPERNAW GIANT ALBUM CUT/REPRISE	58
59	72	—	2	SO MUCH FOR PRETENDING B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64267	59
60	62	62	7	DANCIN' WITH THE WIND B. MAHER, GREAT PLAINS (J. SUNDRUD, C. BICKHARDT)	◆ GREAT PLAINS (C) MAGNATONE 1105	60
61	64	59	5	EVERY TIME SHE PASSES BY R. BENNETT (G. DUCAS, M. HEENEY)	◆ GEORGE DUCAS (C) CAPITOL NASHVILLE 58565	57
62	55	48	17	THE CHANGE A. REYNOLDS (T. ARATA, W. TESTER)	◆ GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	19
63	66	63	7	TELL ME AGAIN B. BECKETT (W. ALDRIDGE, T. MCBRIDE)	◆ TAMMY GRAHAM (V) CAREER 1-2953	63
64	63	60	6	GIVE ME SOME WHEELS T. BRUCE, S. HENDRICKS (S. BOGGUSS, M. BERG, G. HARRISON)	◆ SUZY BOGGUSS (C) CAPITOL NASHVILLE 58564	60
65	67	70	5	I DO J. LEO (P. BRANDT)	PAUL BRANDT REPRISE ALBUM CUT	65
<b>*** Hot Shot Debut ***</b>						
66	NEW ▶	1	YOU'RE NOT IN KANSAS ANYMORE G. GALLIMORE, T. MCGRAW (Z. TURNER, T. NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	66	
67	69	67	3	MY KIND OF CRAZY J. STROUD, J. ANDERSON (J. JARRARD, G. NICHOLSON, D. MCCLINTON)	JOHN ANDERSON (V) BNA 64573	67
68	73	68	3	MISSING YOU D. COOK, R. MALO (R. MALO, A. ANDERSON)	◆ THE MAVERICKS (C) (V) MCA 55021	68
69	74	75	3	TANGLED UP IN TEXAS M. WRIGHT (D. MORGAN, B. BURNETTE, L. HENLEY) 55101	◆ FRAZIER RIVER (V) DECCA 55101	69
70	NEW ▶	1	WHY CAN'T YOU E. GORDY, JR. (L. STEWART, R. C. BANNON)	◆ LARRY STEWART (C) (V) COLUMBIA 78307	70	
71	70	64	19	C-O-U-N-T-R-Y J. SLATE, J. DIFFIE (E. HILL, R. HARBIN, D. DRAKE)	◆ JOE DIFFIE (V) EPIC 78246	23
72	57	54	8	CHECK PLEASE G. FUNDIS (P. JEFFERSON, J. MICHAELS)	◆ PAUL JEFFERSON (C) (V) ALMO SOUNDS 89003	50
73	NEW ▶	1	THAT WAS HIM (THIS IS NOW) B. CANNON, L. SHELL (V. RUST, K. URBAN)	4 RUNNER (C) (V) A&M NASHVILLE 581650	73	
74	71	56	14	BACK IN MY ARMS AGAIN B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	KENNY CHESNEY (C) (V) BNA 64523	41
75	NEW ▶	1	I NEVER STOPPED LOVIN' YOU J. THOMAS (S. AZAR, J. BLUME)	◆ STEVE AZAR (C) RIVER NORTH 163013	75	

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

## Billboard Top Country Singles Sales

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	3	<b>*** No. 1 ***</b> BLUE CURB 76959	LEANN RIMES
2	2	4	3	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
3	3	2	13	MY MARIA ARISTA 1-2993	BROOKS & DUNN
4	4	3	17	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
5	5	6	9	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
6	6	5	16	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
7	7	8	17	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
8	17	—	2	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
9	11	15	5	DADDY'S MONEY COLUMBIA 78097/SONY	RICOCHET
10	9	9	17	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JO DEE MESSINA
11	10	10	19	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
12	12	11	46	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
13	8	7	14	TEN THOUSAND ANGELS BNA 64470/RCA	MINDY MCCREADY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	16	6	ON A GOOD NIGHT COLUMBIA 78312/SONY	WADE HAYES
15	13	13	11	MY HEART HAS A HISTORY REPRISE 17683/WARNER BROS.	PAUL BRANDT
16	16	14	24	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
17	15	12	11	TREAT HER RIGHT CURB 76987	SAWYER BROWN
18	18	17	11	MEANT TO BE MERCURY NASHVILLE 852874	SAMMY KERSHAW
19	19	18	7	THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS
20	22	20	54	ANGELS AMONG US RCA 62643	ALABAMA
21	NEW ▶	1	I AM THAT MAN ARISTA 1-3018	BROOKS & DUNN	
22	23	24	3	EVERYTIME SHE PASSES BY CAPITOL NASHVILLE 58565	GEORGE DUCAS
23	20	19	5	CIRCLE OF FRIENDS WARNER BROS. 17639	DAVID BALL
24	RE-ENTRY	53	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER	
25	24	23	9	HOPE GIANT 17669/WARNER BROS.	VARIOUS ARTISTS

○ 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.

# LeAnn Rimes

## The Ultimate Research

Record buyers have been chomping at the bit to own "Blue," the come-from-nowhere radio hit by 13-year-old LeAnn Rimes, and enough of them plunked down their dough to hurl the single onto Billboard's Top Country Singles Sales chart at No. 1. Rimes' debut-week sales of more than 21,000 units marks the largest opener on that chart since it was unveiled in the July, 1, 1995, issue, and the song is the first to enter at the top. —Wade Jessen, *Billboard Magazine*

LeAnn Rimes turns Nashville on its ear... And now the genuinely gifted talent-contest veteran with the queen-sized voice is being hailed as the first country teen sensation since Tanya Tucker, also 13, launched a career with "Delta Dawn" 24 years ago.—David Zimmerman, *USA Today*

Rimes, 13 is churning out teardrops across the country with her first single, "Blue," a ballad originally written for Patsy Cline. Rimes' rendition has soared up the country charts, putting her in the company of idols like Wynonna Judd.—Ginia Bellafante, *Time Magazine*

blue

## The voice you know...

As you know, there are very few artists today that can stand out from the crowd in their debut release...LeAnn Rimes is one of those few who does.—Charlie Harrigan, KXXY

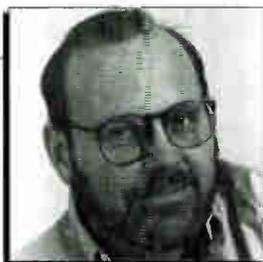
"Blue" won five nights in a row and is now a retired champion in the FM 106 Song Wars Hall-of-Fame. "Blue" is the hottest reaction record I have seen in years. The phones won't stop ringing.—Kerry Wolfe, WMIL

Album  
in stores  
July 9



Distributed by  
WEA Distribution

## Latin Notas



by John Lannert

**PREMIOS:** Music channel MTV Latino has created the Premios MTV (MTV Awards) to fete Spanish-language videos. The Premios MTV will feature 13 trophies honoring musical genres, recording artists, and video-related categories, such as editing and cinematography. The winners, to be announced at the end of August, will be nominated and voted on by the Academy of Video Music, an outfit established by MTV Latino that will consist of industry professionals involved in the production of Spanish-language music and videos, as well as video directors and producers, radio PDs, label execs, recording artists, managers, and music journalists.

While the presentation of the 1996 Premios MTV will not be televised, MTV Latino has announced that it will broadcast the 1997 ceremony.

**ARIZTÍA PREPARES:** Ariztía, a Chilean pop trio featuring sisters Soledad and Rosario Ariztía and their brother José Ignacio, is in the studio cutting its third album for Sony Chile. Group members say that the new album will be pop-heavy with rock elements, but it will also reveal a more seasoned band.

"When we recorded our first record, in 1992, our average age was 18, and that album was a consistent reflection of what we were thinking at that time," says Rosario. "Now, we average 25 years, and we want to say other things."

Ariztía's still-untitled record, due in late 1996, will for the first time contain tracks written by the band members themselves. Each of the group's first two albums, "Ariztía" and "Sin

Límites," went gold in Chile for sales exceeding 15,000 units.

**STATESIDE BRIEFS:** On June 13, U.S. anti-piracy outfit the Assn. of Latin American Record Manufacturers donated 30 VCRs to elementary and secondary schools located near Los Angeles that were vandalized during the Memorial Day weekend... Highly touted Arista Latin singer/songwriter Rick Orozco, who has written tunes for country albums by EMI Latin's Emilio and Sony Discos' Rick Treviño, is putting out a bilingual, five-song EP July 30 titled "Buscando Una Estrella." Incidentally, Arista-Texas is now the parent company of Latino imprint Arista Latin and rock label Arista Austin... Sony's "Príncipe De La Salsa," Luis Enrique, is wrapping up a pop/R&B album due in late August... Merengazo/RMM's hot merengero Manny Manuel is busy in the studio working on his next record, which is slated to drop Sept. 10. Manuel recently re-signed with Merengazo for five albums.

AFG Sigma—and its flagship act, Los Temerarios—reportedly has been acquired by Fonovisa, though there is no official word confirming the transaction. And contrary to recent newspaper accounts coming out of Mexico City, Los Temerarios are staying together as a content musical unit. In June, the group released its second self-produced film, "La Mujer De Los Dos"... Several Las Vegas nightspots will play host once again this year to shows related to Mexico's independence day, Sept. 16. Scheduled to appear Sept. 15-16 are Fonovisa songstress Lucero (at the Desert Inn), Sony singer/songwriter Ana Gabriel (Tropicana), and revered singing icon Marco Antonio Muñiz (MGM).

**MEXICO NOTAS:** The Hard Rock Cafe in Mexico City celebrated the 25th anniversary of the club/restaurant chain June 15 with a rock lineup headlined by Warner Mexico pioneer rock act El Tri. Among the other performers at Hard Rock's mega-fiesta were El Tri labelmates Aureo Baquero and Jugete Rabioso, EMI Mexico's Aleks Syntek Y La Gente Normal, BMG's La Castañeda and La Cuca, Sony's

(Continued on next page)

# Hot Latin Tracks™



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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				<b>*** No. 1 ***</b>	
1	1	1	8	ENRIQUE IGLESIAS FONOVISA	POR AMARTE R. PEREZ-BOTIJA (E. IGLESIAS, R. MORALES)
2	2	3	11	CRISTIAN FONOVISA	AMARTE A TI D. FREIBERG, D. FREIBERG, W. ABRENZON
3	4	5	9	EROS RAMAZZOTTI ARISTA	LA COSA MAS BELLA E. RAMAZZOTTI (E. RAMAZZOTTI, C. GUIDETTI, A. COGLIATI, N. MAND)
4	5	4	11	LOS TIGRES DEL NORTE FONOVISA	EL CIRCO F. HERNANDEZ (J. ARMENTA)
5	9	9	6	VICENTE FERNANDEZ SONY	NO TE VAYAS PRAMIREZ (V. FERNANDEZ)
				<b>*** AIRPOWER ***</b>	
6	36	—	2	OLGA TANON WEA LATINA	ME SUBES, ME BAJAS, ME SUBES M.A. SOLIS (M.A. SOLIS)
7	8	10	10	INTOCABLE EMI LATIN	NO TE VAYAS J. AYALA (G. ABREGO)
8	7	11	6	SHAKIRA SONY	DONDE ESTAS CORAZON I. F. OCHOA S. MEBARAK (S. MEBARAK, I. F. OCHOA)
9	10	7	6	BRONCO FONOVISA	TRAICION A LA MEXICANA NOT LISTED (M. DEL GADO, D. UNGARO)
				<b>*** AIRPOWER ***</b>	
10	NEW	—	1	LUIS MIGUEL WALT DISNEY	SUENA W. AFANASIEFF (A. MENKEN, S. SCHWARTZ)
11	6	6	9	SELENA EMI LATIN	NO QUIERO SABER A. B. QUINTANILLA III (A. B. QUINTANILLA III, E. CASTILLO)
12	3	2	13	VOCES UNIDAS EMI LATIN	PUEDES LLEGAR E. ESTEFAN JR., L. DERMER (G. ESTEFAN, D. WARREN)
13	12	8	7	LOS TUCANES DE TIJUANA EMI LATIN	6 PIES BOCA ABAJO J. M. VEGA (JUNZA, M. QUINTERO, J. ARA)
				<b>*** AIRPOWER ***</b>	
14	16	24	5	FRANKIE RUIZ POLYGRAM RODVEN	IRONIA V. URRUTIA (J. NUNEZ)
15	11	16	4	DLG SIR GEORGE/SONY	TODO MI CORAZON S. GEORGE (J. CHESTER)
16	15	14	8	EZEQUIEL PENA FONOVISA	EBRIO DE AMOR M.A. SOLIS (J. CASTILLO)
				<b>*** AIRPOWER ***</b>	
17	29	—	2	SORAYA POLYGRAM LATINO	AMOR EN TUS OJOS R. ARGENT, P. VAN HOOKE (SORAYA)
				<b>*** AIRPOWER ***</b>	
18	17	18	6	BOBBY PULIDO EMI LATIN	TE VOY A AMAR E. ELIZONDO (B. PULIDO)
				<b>*** AIRPOWER ***</b>	
19	20	33	3	GRUPO LIMITE POLYGRAM LATINO	ESTA VEZ J. CARRILLO (M. GALINDO, E. GALINDO)
20	14	13	4	MARC ANTHONY EMI LATIN	ASI COMO HOY A. FERNANDEZ, M. ANTHONY (O. ALFARO, M. ANTHONY)
21	26	—	2	BANDA MAGUEY FONOVISA	PORQUE ES AMOR F. SOLANO (G. IBARRA)
22	28	38	3	RAUL ORTEGA Y SU BANDA ARRE FONOVISA	TE NECESITO R. ORTEGA (J. GUADALUPE ESPARZA)
23	NEW	—	1	LIBERACION FONOVISA	HAS DE SABER V. CANALES (J. COBRENT)
24	22	26	4	JENNIFER Y LOS JETZ EMI LATIN	VEN A MI A. QUINTANILLA JR., B. MOORE (J. F. CHESTER)
25	27	39	3	PEDRO FERNANDEZ POLYGRAM LATINO	LA MUJER QUE AMAS H. PATRON (R. ADAMS, R. T. LANGE, M. KAMEN)
26	23	15	16	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J. CARRILLO (M. GALINDO)
27	13	17	7	MANNY MANUEL RMM	I WANT TO HOLD YOUR HAND (TU MANO COGERE) O. GOMEZ (J. LENNON, P. MCCARTNEY)
28	38	31	7	LOS TIRANOS DEL NORTE FONOVISA	PARA MORIR IGUALES J. MARTINEZ (J. A. JIMENEZ)
29	25	19	13	MICHAEL SALGADO JOEY	SIN ELLA J. S. LOPEZ (J. ALEJANDRO)
30	RE-ENTRY	—	6	LOS RIELEROS DEL NORTE FONOVISA	EL INVENTIBLE NOT LISTED (H. VELA)
31	18	20	12	LA MAFIA SONY	YO TE AMARE M. LICHTENBERGER JR. (A. LABRINAGA)
32	31	—	2	LA TROPA F EMI LATIN	LA MALA VIDA J. FARIAS, J. FARIAS (J. FARIAS)
33	24	22	9	TONY VEGA RMM	ESPERARE A QUE TE DECIDAS H. RAMIREZ (M. LAURET)
34	33	35	3	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	TU BOCA ROJA NOT LISTED (M. OROZCO-GOMEZ)
35	NEW	—	1	POLO URIAS Y SU MAQUINA FONOVISA	NI POR NADA DEL MUNDO PURIAS (PURIAS)
36	19	12	13	OLGA TANON WEA LATINA	BASTA YA! M.A. SOLIS (M.A. SOLIS)
37	34	—	2	LOS FUGITIVOS POLYGRAM LATINO	VOY A INTENTARLO TODO P. MOTTA (A. CHAVEZ)
38	32	30	12	BANDA EL RECODO FONOVISA	SI QUIERES NOT LISTED (JUAN GABRIEL)
39	RE-ENTRY	—	8	MAZZ EMI LATIN	AMIGO MIO J. GONZALEZ (H. LANZI)
40	RE-ENTRY	—	4	ANA BARBARA FONOVISA	AMOR DE LUNA A. PASTOR (SUE & JAVIER)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
29 STATIONS	23 STATIONS	63 STATIONS
1 EROS RAMAZZOTTI ARISTA LA COSA MAS BELLA	1 FRANKIE RUIZ POLYGRAM RODVEN IRONIA	1 LOS TIGRES DEL NORTE FONOVISA EL CIRCO
2 ENRIQUE IGLESIAS FONOVISA POR AMARTE	2 DLG SIR GEORGE/SONY TODO MI CORAZON	2 INTOCABLE EMI LATIN NO TE VAYAS
3 LUIS MIGUEL WALT DISNEY SUENA	3 TONY VEGA RMM ESPERARE A QUE TE DECIDAS	3 ENRIQUE IGLESIAS FONOVISA POR AMARTE
4 SHAKIRA SONY DONDE ESTAS CORAZON	4 EROS RAMAZZOTTI ARISTA LA COSA MAS BELLA	4 BRONCO FONOVISA TRAICION A LA MEXICANA
5 CRISTIAN FONOVISA AMARTE A TI	5 DOMINGO QUINONES RMM SI TU TE VAS	5 VICENTE FERNANDEZ SONY NO TE VAYAS
6 OLGA TANON WEA LATINA ME SUBES, ME BAJAS,...	6 MANNY MANUEL RMM I WANNA HOLD YOUR...	6 LOS TUCANES DE TIJUANA EMI LATIN 6 PIES BOCA...
7 MARC ANTHONY EMI LATIN ASI COMO HOY	7 GISELLE RCA/BMG ESA NO ES MEJOR QUE YO	7 EZEQUIEL PENA FONOVISA EBRIO DE AMOR
8 SORAYA POLYGRAM LATINO AMOR EN TUS OJOS	8 LIMI-T XXI MERENGAGO/RMM QUE TE PASA CONMIGO	8 BOBBY PULIDO EMI LATIN TE VOY A AMAR
9 VOCES UNIDAS EMI LATIN PUEDES LLEGAR	9 MARC ANTHONY RMM HASTA AYER	9 GRUPO LIMITE POLYGRAM LATINO ESTA VEZ
10 AMBRA ZAFIRO/BMG TE PERTENEZCO	10 ANTHONY CRUZ M.P. CUANTO TE AMO	10 BANDA MAGUEY FONOVISA PORQUE ES AMOR
11 MARCOS LLUNAS POLYGRAM LATINO VIDA	11 OLGA TANON WEA LATINA ME SUBES, ME BAJAS,...	11 RAUL ORTEGA Y SU BANDA ARRE FONOVISA TE NECESITO...
12 DLG SIR GEORGE/SONY TODO MI CORAZON	12 SHAKIRA SONY DONDE ESTAS CORAZON	12 LIBERACION FONOVISA HAS DE SABER
13 MENUDO MUSICA FUTURA/RTP/SONY NO...	13 TITO ROJAS M.P. CLARO	13 JENNIFER Y LOS JETZ EMI LATIN 2VEN A MI
14 RICKY MARTIN SONY FUEGO DE NOCHE,...	14 TONO ROSARIO WEA LATINA ESTUPIDA	14 GRUPO LIMITE POLYGRAM LATINO TE APROVECHAS
15 MANNY MANUEL RMM I WANT TO HOLD YOUR...	15 MARC ANTHONY EMI LATIN ASI COMO HOY	15 LOS TIRANOS DEL NORTE FONOVISA PARA MORIR...

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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# Artists & Music

## NOTAS

(Continued from preceding page)

Sistema, and Fonovisa's Erik Rubín... Just out are albums by Sony *norteno* star Ramón Ayala Jr. ("A Muerte") and IM's Margarita Y Su Sonora ("Mis Cinco Sentidos"). Margarita is Margarita Vargas, a former lead singer with Colombia's long-running cumbia outfit La Sonora Dinamita.

EMI Mexico will drop "Planeta Paulina," the fourth album by Paulina Rubio, within the next several months. EMI and the flashy "Golden Girl" inked a deal

recently in which the label promised to try to restore her status as one of the bigger pop stars in Latin America. After releasing two hit albums, Rubio faltered in 1995, when her album "El Tiempo Es Oro" came out at the same time EMI signed Thalía, an actress/singer stamped as a priority act by the label. The new album's first single is "Tuya Desde La Ruíz"... In July, the members of Fonovisa star group Bronco, who appeared as themselves in Televisa's 1994 telenovela

smash "Dos Mujeres, Un Camino," will reprise their roles during the taping of new telenovela "Tu Y Yo." Produced by Emilio Larrosa, the soap opera will star Balboa's famed singer/songsmith Joan Sebastian and Maribel Guardia, the actress/singer who is Sebastian's girlfriend and mother of their son Julian.

**ROADWORK:** PolyGram Argentina's eclectic rap'n'funk act Illya Kuryaki & the Valderramas are booked to play Santiago, Chile's 5,000-seat Teatro Monumental on June 28... RMM's Marc Anthony and labelmates the Tropic Jazz All-Stars are booked to play Saturday (29) at New York's Carnegie Hall as part of the JVC Jazz Festival. Also performing on Saturday is Sony Mexico ranchero idol Vicente Fernández, who is slated to appear at the 10,000-seat Auditorio Nacional in Mexico City. Fernandez is expected to perform his classics along with material from his latest album, "Y Sus Canciones." Tickets for the show range from \$60 to \$230.

Tears For Fears are slated to perform July 11 at the Estadio Chile de Santiago, capacity 5,000... BMG rock queen Alejandra Guzmán is set to play Mexico City's 3,000-seat Teatro Metropolitan Aug. 1-2 in support of her latest set, "Cambio De Piel." A promotional tour of the U.S., Latin America, and Spain is in the works... A host of PolyGram artists is on tour in the U.S. (Los Fugitivos, Grupo Límite) and Europe (Sergio Dalma, Ketama, Zucchero, Paco De Lucía).

Assistance in preparing this column was provided by Pablo Márquez in Santiago, Chile, and Teresa Aguilera in Mexico City.

## LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 13 6 PIES BOCA ABAJO (Zomba Golden Sands, ASCAP)
  - 2 AMARTE A TI (The Sound Retreat, BMI)
  - 39 AMIGO MIO (Peermusic, BMI/Bright Morning, BMI)
  - 40 AMOR DE LUNA (America Musical, SESAC)
  - 17 AMOR EN TUS OJOS (Yami, BMI)
  - 20 ASI COMO HOY (EMOA, ASCAP)
  - 36 BASTA YA! (Mas Latin, SESAC)
  - 8 DONDE ESTAS CORAZON (Copyright Control)
  - 16 EBRIO DE AMOR (Copyright Control)
  - 4 EL CIRCO (TN Ediciones, BMI)
  - 30 EL INVENCIBLE (Fonomusic, SESAC)
  - 33 ESPERARE A QUE TE DECIDAS (Geminis Star Corp., ASCAP)
  - 19 ESTA VEZ (Warner Chappell)
  - 23 HAS DE SABER (Vander, ASCAP)
  - 14 IROANIA (Unimusic, ASCAP)
  - 27 I WANT TO HOLD YOUR HAND (TU MANO COGERE) (EMI Blackwood, BMI)
  - 3 LA COSA MAS BELLA (EMI Blackwood, BMI)
  - 32 LA MALA VIDA (J Farias, BMI)
  - 25 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)
  - 6 ME SUBES, ME BAJAS, ME SUBES (Mas Latin, SESAC)
  - 35 NI POR NADA DEL MUNDO (Pacific, ASCAP)
  - 11 NO QUIERO SABER (EMI Blackwood, BMI/A.Q.III Music, BMI/Peace Rock, BMI)
  - 7 NO TE VAYAS (Canciones Mexicanas, SESAC)
  - 5 NO TE VAYAS (Copyright Control)
  - 28 PARA MORIR IGUALES (Peermusic, BMI)
  - 1 POR AMARTE (Fonomusic, SESAC/Unimusic, ASCAP)
  - 21 PORQUE ES AMOR (Copyright Control)
  - 12 PUEDES LLEGAR (FIPP, BMI/Realsongs, ASCAP)
  - 29 SIN ELLA (Elzaz, BMI)
  - 38 SI QUIERES (BMG Songs, ASCAP)
  - 10 SUENA (SOMEDAY) (Wonderland, BMI/Walt Disney, ASCAP)
  - 26 TE APROVECHAS (Copyright Control)
  - 22 TE NECESITO (Vander, ASCAP)
  - 18 TE VOY A AMAR (Zomba Golden Sands, ASCAP)
  - 15 TODO MI CORAZON (Jarmuna Songs, ASCAP/Insignia, ASCAP/Famous, ASCAP)
  - 9 TRAICION A LA MEXICANA (Copyright Control)
  - 34 TU BOCA ROJA (D.L. Garza, BMI)
  - 24 VEN A MI (Copyright Control)
  - 37 VOY A INTENTARLO TODO (Pacific, ASCAP)
  - 31 YO TE AMARE (Mafiola, ASCAP)

# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★ GREATEST GAINER/NO. 1 ★★★					
1	1	34	ENRIQUE IGLESIAS	● FONOVIISA 0506 [CS]	7 weeks at No. 1 ENRIQUE IGLESIAS
2	2	51	VARIOUS ARTISTS	ARIOLA 31388/BMG	MACARENA MIX
3	3	49	SELENA ▲	EMI 34123/EMI LATIN	DREAMING OF YOU
4	4	65	GIPSY KINGS ●	NONESUCH 7935B/AG	THE BEST OF THE GIPSY KINGS
5	9	9	LOS TIGRES DEL NORTE	FONOVIISA 6049 [CS]	UNIDOS PARA SIEMPRE
6	6	15	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA
7	5	11	OLGA TANON	WEA LATINA 13667 [CS]	NUEVOS SENDEROS
8	7	16	SHAKIRA	SONY 81795 [CS]	PIES DESCALZOS
9	8	6	VARIOUS ARTISTS	EMI LATIN 36283	VOCES UNIDAS
10	12	8	INTOCABLE	EMI LATIN 37449 [CS]	LLEVAME CONTIGO
11	19	7	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR
12	11	40	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
13	13	12	VARIOUS ARTISTS	EMI LATIN 37690	TEJANO AWARD NOMINEES
14	24	2	VARIOUS ARTISTS	RCA 36939/BMG	VERANO '96
15	10	39	GLORIA ESTEFAN ●	EPIC 67284/SONY	ABIRIENDO PUERTAS
16	14	118	SELENA ▲	EMI LATIN 28803 [CS]	AMOR PROHIBIDO
17	18	23	BOBBY PULIDO	EMI LATIN 34166	DESVELADO
18	30	8	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA
19	16	5	VICENTE FERNANDEZ	SONY 81896	Y SUS CANCIONES
20	28	27	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO
21	26	21	LOS TUCANES DE TIJUANA	ALACRAN 36384/EMI LATIN	MUNDO DE AMOR
22	17	22	CRISTIAN	FONOVIISA 0510 [CS]	EL DESEO DE OIR TU VOZ
23	15	36	LUIS MIGUEL ●	WEA LATINA 11212	EL CONCIERTO
24	20	157	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
25	21	5	EROS RAMAZZOTTI	ARISTA 35442	DONDE HAY MUSICA
26	43	5	RUBEN VELA	HACIENDA 204	EL COCO RAYADO
27	25	28	PEDRO FERNANDEZ	POLYGRAM LATINO 528671	PEDRO FERNANDEZ
28	22	52	JULIO IGLESIAS	SONY 81604	LA CARRETERA
29	27	21	LA MAFIA	SONY 81722 [CS]	UN MILLON DE ROSAS
★★★ HOT SHOT DEBUT ★★★					
30	NEW ▶		LOS FUGITIVOS	POLYGRAM RODVEN 531846	DIOS
31	31	7	ILEGALES	ARIOLA 32416/BMG	ILEGALES
32	23	96	LUIS MIGUEL ▲	WEA LATINA 97234	SEGUNDO ROMANCE
33	42	41	MAZZ	EMI LATIN 30913 [CS]	SOLO PARA TI
34	41	24	LA TROPA F	EMI LATIN 36463	A UN NUEVO NIVEL
35	36	33	PETE ASTUDILLO	EMI LATIN 32263 [CS]	COMO TE EXTRANO
36	33	157	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
37	34	9	VARIOUS ARTISTS	POLYGRAM RODVEN 53153B	CARNAVAL DEL MERENGUE '96
38	40	39	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
39	38	4	SORAYA	POLYGRAM LATINO 527831	EN ESTA NOCHE
40	32	45	MARC ANTHONY	RMM 81582 [CS]	TODO A SU TIEMPO
41	37	156	SOUNDTRACK ●	ELEKTRA 61240/EEG	THE MAMBO KINGS
42	NEW ▶		LOS DEL RIO	ARIOLA 13738/BMG	MACARENA NON STOP
43	RE-ENTRY		RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1740	ARRANCAME EL CORAZON
44	RE-ENTRY		LOS TIGRES DEL NORTE	FONOVIISA 6030	EL EJEMPLO
45	29	156	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
46	39	41	THALIA	EMI LATIN 35217	EN EXTASIS
47	47	33	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
48	NEW ▶		BANDA MAGUEY	FONOVIISA 9431	ETERNO ENAMORADO
49	RE-ENTRY		SELENA	EMI LATIN 30907	12 SUPER EXITOS
50	35	4	DLG SIR GEORGE	81694/SONY	DLG
			POP	TROPICAL/SALSA	REGIONAL MEXICAN
1	ENRIQUE IGLESIAS	FONOVIISA ENRIQUE IGLESIAS	1	GLORIA ESTEFAN	EPIC/SONY ABIRIENDO PUERTAS
2	VARIOUS ARTISTS	ARIOLA/BMG MACARENA MIX	2	GLORIA ESTEFAN	EPIC/SONY MI TIERRA
3	SELENA	EMIE/EMI LATIN DREAMING OF YOU	3	VARIOUS ARTISTS	POLYGRAM RODVEN/CARNAVAL DEL MERENGUE '96
4	GIPSY KINGS	NONESUCH/AG THE BEST OF GIPSY KINGS	4	KINITO MENDEZ	J&N/EMI LATIN EL HOMBRE MERENGUE
5	GIPSY KINGS	NONESUCH/AG TIERRA GITANA	5	MARC ANTHONY	RMM TODO A SU TIEMPO
6	OLGA TANON	WEA LATINA NUEVOS SENDEROS	6	SOUNDTRACK	ELEKTRA/EEG THE MAMBO KINGS
7	SHAKIRA	SONY PIES DESCALZOS	7	DLG SIR GEORGE	SONY DLG AMOR PROHIBIDO
8	VARIOUS ARTISTS	EMI LATIN VOCES UNIDAS	8	VARIOUS ARTISTS	RMM TROPICAL TRIBUTE TO THE BEATLES
9	RICKY MARTIN	SONY A MEDIO VIVIR	9	VARIOUS ARTISTS	PROTELART/SONY MERENGUE EN LA CALLE 8 '96
10	VARIOUS ARTISTS	RCA/BMG VERANO '96	10	VARIOUS ARTISTS	RHINO/AG SALSA FRESCA: DANCE HITS OF THE '90S
11	CRISTIAN	FONOVIISA EL DESEO DE OIR TU VOZ	11	CARLOS VIVES	POLYGRAM LATINO LA TIERRA DEL OLVIDO
12	LUIS MIGUEL	WEA LATINA EL CONCIERTO	12	JUAN LUIS GUERRA	440 KAREN/BMG GRANDES EXITOS
13	EROS RAMAZZOTTI	ARISTA DONDE HAY MUSICA	13	VARIOUS ARTISTS	POLYGRAM RODVEN/CARNAVAL DE LA SALSA '96
14	JULIO IGLESIAS	SONY LA CARRETERA	14	JESUS ALEMANY	HANNI-BAL/RKYDISC CUBANISMO!
15	ILEGALES	ARIOLA/BMG ILEGALES	15	EL GENERAL	RCA/BMG ES MUNDIAL
1	LOS TIGRES DEL NORTE	FONOVIISA UNIDOS PARA SIEMPRE	1	LOS TIGRES DEL NORTE	FONOVIISA UNIDOS PARA SIEMPRE
2	INTOCABLE	EMI LATIN LLEVAME CONTIGO	2	INTOCABLE	EMI LATIN LLEVAME CONTIGO
3	GRUPO LIMITE	POLYGRAM LATINO POR PURO AMOR	3	GRUPO LIMITE	POLYGRAM LATINO POR PURO AMOR
4	VARIOUS ARTISTS	EMI LATIN TEJANO AWARD NOMINEES	4	VARIOUS ARTISTS	EMI LATIN TEJANO AWARD NOMINEES
5	SELENA	EMI LATIN AMOR PROHIBIDO	5	SELENA	EMI LATIN AMOR PROHIBIDO
6	BOBBY PULIDO	EMI LATIN DESVELADO	6	BOBBY PULIDO	EMI LATIN DESVELADO
7	JENNIFER Y LOS JETZ	EMI LATIN DULZURA	7	JENNIFER Y LOS JETZ	EMI LATIN DULZURA
8	VICENTE FERNANDEZ	SONY Y SUS CANCIONES	8	VICENTE FERNANDEZ	SONY Y SUS CANCIONES
9	MICHAEL SALGADO	JOEY EN CONCIERTO	9	MICHAEL SALGADO	JOEY EN CONCIERTO
10	LOS TUCANES DE TIJUANA	ALACRAN MUNDO DE AMOR	10	LOS TUCANES DE TIJUANA	ALACRAN MUNDO DE AMOR
11	RUBEN VELA	HACIENDA EL COCO RAYADO	11	RUBEN VELA	HACIENDA EL COCO RAYADO
12	PEDRO FERNANDEZ	POLYGRAM LATINO PEDRO FERNANDEZ	12	PEDRO FERNANDEZ	POLYGRAM LATINO PEDRO FERNANDEZ
13	LA MAFIA	SONY UN MILLON DE ROSAS	13	LA MAFIA	SONY UN MILLON DE ROSAS
14	LOS FUGITIVOS	POLYGRAM RODVEN DIOS	14	LOS FUGITIVOS	POLYGRAM RODVEN DIOS
15	MAZZ	EMI LATIN SOLO PARA TI	15	MAZZ	EMI LATIN SOLO PARA TI

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



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## In the SPIRIT



by Lisa Collins

**F**IRED UP: Moved by the recent burnings in the South, which have reignited a spark of unity in African-American churches across the country, Intersound Records announced June 19 that it is contributing \$10,000 to the Southern Christian Leadership Conference for reconstruction of torched black churches and is challenging other labels to do the same. With the gesture, gospel VP James Bullard hopes to raise more than \$100,000 for the churches in crisis. Bullard says, "An industry-wide contribution would really assist the churches during this crisis." Sony Music is among the labels that have accepted the challenge. Other labels, like Gospo Centric, have not yet determined whether they will join Intersound's effort or proceed with their own forms of assistance, but they have echoed the sentiments of Gospo Centric CEO Vicki Mack-Lataillade, who says, "The church is an integral part of the community we serve, and so we must be supportive."

In the meantime, Kirk Franklin has signed on as the featured musical guest for the season premiere of Fox-TV's "New York Undercover," the story line of which will be centered around the recent church burnings.

**T**HE REBIRTH OF A LABEL: The resurrection of Muscle Shoals Records, the roster of which at one time included Vanessa Bell Armstrong, Keith Pringle, the Christianaires, and Ricky Dillard's New Generation Chorale—seems to be right on target, according to Telisa Stinson, who was brought in as label director last fall.

The label, which is being reactivated as the R&B adult arm of the Malaco/Savoy group, will celebrate the release of its debut album, the self-titled album by Men Of Standards, in August. The buzz on the project is high, due mostly to the fact that two of the group's four members, Lowell Pye and Issac Carree, were featured vocalists with John P. Kee's New Life Community Choir and that the self-titled debut was produced by Donald Lawrence.

Other key signings to the label are set to be announced in the near future. Meanwhile, speaking of resurrections, Dorothy Norwood's career seems to have been revived with her current album, "Shake The Devil Off," which, according to the label, is doing phenomenally well. Averaging 10,000 units per month, sales have exceeded initial expectations and are projected to reach the six-figure mark. Meanwhile, Norwood's next project is set to be recorded September in Tulsa, Okla.

In other related news, Malaco Records is gearing up for a live recording of the Jackson Southernaires July 13 that will reunite onstage all of the famed Williams Brothers, including Doug, Melvin, and Leonard. The album will also serve as a tribute to their brother, the late Frank Williams.

**F**ROM AIR TO ETERNITY: Excitement about gospel's growing instrumental marketplace has made the debut release from saxophonist Angella Christie a high priority at Atlanta International Records. "I think with the instrumental marketplace, we have the ability to sell a lot of records to the younger gospel crowd," notes AIR president Alan Freedman, who signed the Houston native in January.

Aside from original material, the project, titled "Eternity," features instrumental versions of "Through The Storm" and "Amazing Grace." However, next month, AIR will direct its attention to albums from Byron Cage and James Bignon. Cage's "Transparent In Your Presence" and Bignon's "What A Mighty God We Serve" ship July 16 and will be accompanied by a full concert video. Bignon assembled more than 400 voices, representing 96 churches, to back him on the project, which was recorded live in Atlanta in March.

# Top Gospel Albums

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO CENTRIC 72127 8 weeks at No. 1	WHATCHA LOOKIN' 4
2	2	4	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6022 [S]	I'LL SEE YOU IN THE RAPTURE
3	3	4	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4320 [S]	THE SPIRIT OF DAVID
4	9	24	<b>REV. CLAY EVANS</b> MEEK 3995	I'VE GOT A TESTIMONY
5	7	18	<b>V.I.P. MUSIC &amp; ARTS SEMINAR MASS CHOIR</b> VERITY 43014 [S]	STAND!
6	8	5	<b>COMMISSIONED</b> BENSON 4184	IRREPLACEABLE LOVE
7	6	155	<b>KIRK FRANKLIN AND THE FAMILY</b> ▲ GOSPO CENTRIC 72119 [S]	KIRK FRANKLIN AND THE FAMILY
8	5	7	<b>DOTTIE PEOPLES &amp; THE PEOPLES CHOICE CHORALE</b> ATLANTA INT'L 10221	COUNT ON GOD
9	12	37	<b>CECE WINANS</b> SPARROW 51441	ALONE IN HIS PRESENCE
10	11	2	<b>RON WINANS, FAMILY &amp; FRIENDS CHOIR</b> SELAH 7510	FAMILY AND FRIENDS CHOIR VOL. 4
11	15	8	<b>RICHARD SMALLWOOD WITH VISION</b> VERITY 43015	ADORATION: LIVE IN ATLANTA
12	4	10	<b>WALTER HOWARD</b> MEEK 2492	WHATEVER YOU WANT, GOD'S GOT IT
13	10	89	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10200	ON TIME GOD
14	39	16	<b>RICHARD FOY</b> REDEMPTION 75002	GIVE GLORY TO GOD
15	13	35	<b>CARLTON PEARSON</b> WARNER ALLIANCE 46006	LIVE AT AZUSA
16	14	73	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43010 [S]	SHOW UP!
17	31	9	<b>ST. JAMES CHOIR</b> SOUND OF GOSPEL 217	I TRUST IN GOD
18	22	12	<b>THE WILLIAMS SISTERS</b> FIRST LIGHT 4003	LET EVERY EAR HEAR - LIVE ON THE EAST COAST
19	27	52	<b>HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR</b> BENSON 4168 [S]	LIVE IN NEW YORK BY ANY MEANS...
20	37	36	<b>KENNY ELDRIDGE &amp; THE JESUS CELEBRATION MASS CHOIR</b> BORN AGAIN 1008	EXCITED
21	23	35	<b>DOROTHY NORWOOD</b> MALACO 4476	SHAKE THE DEVIL OFF
22	21	48	<b>SHIRLEY CAESAR</b> WORD 67301/EPIC [S]	SHIRLEY CAESAR LIVE...HE WILL COME
23	RE-ENTRY		<b>KENNETH MARTIN &amp; VOICES IN PRAISE</b> SOUND OF GOSPEL 218	HOLY IS HIS NAME
24	30	56	<b>WILLIAM BECTON &amp; FRIENDS</b> WEB 9145/INTERSOUND [S]	BROKEN
25	20	111	<b>GMWA WOMEN OF WORSHIP</b> ALE-HO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
26	16	51	<b>YOLANDA ADAMS</b> TRIBUTE 3592 [S]	MORE THAN A MELODY
27	17	53	<b>DONALD LAWRENCE &amp; THE TRI-CITY SINGERS</b> CRYSTAL ROSE 51480/SPARROW [S]	BIBLE STORIES
28	32	35	<b>NORTH EAST OHIO MASS CHOIR</b> REDEMPTION 75001	NO FAILURE
29	RE-ENTRY		<b>ISAIAH D. THOMAS AND THE CORNERSTONE PBB MASS CHOIR</b> REDEMPTION 75003	PRAY EVERYTHING WILL BE ALRIGHT
30	40	21	<b>GMWA PHILADELPHIA MASS CHOIR</b> VECTRON 2180	FOR THE GOOD OF THEM
31	19	53	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
32	18	10	<b>WITNESS</b> CGI 1185	SONG IN THE NIGHT
33	35	2	<b>BEN TANKARD</b> TRIBUTE 9021	INSTRUMENTALLY YOURS
34	33	10	<b>O'LANDA DRAPER &amp; THE ASSOCIATES</b> WARNER ALLIANCE 46005	GOTTA FEELIN'
35	38	14	<b>VARIOUS ARTISTS</b> BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
36	24	21	<b>GERALD THOMPSON &amp; THE TENNESSEE FULL GOSPEL BAPTIST MASS CHOIR</b> ATLANTA INT'L 10215	LET THE CHURCH SAY AMEN
37	26	94	<b>HELEN BAYLOR</b> WORD 66443/EPIC [S]	THE LIVE EXPERIENCE
38	36	29	<b>DOUG WILLIAMS</b> BLACKBERRY 1612/MALACO	HEARTSONGS
39	RE-ENTRY		<b>FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR</b> GOSPO CENTRIC 72131 [S]	A NEW THING-EXPERIENCE THE FULLNESS...
40	29	162	<b>THE CANTON SPIRITUALS</b> BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS II

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



## Angella Christie AIR 10218 "Eternity"

*"Brilliant and Unique!"*

-Kirk Whalum

*"A Fabulous Instrumentalist!"*

-Vickie Winans

*"She is one of the Greatest I've heard!"*

-Albertina Walker

## AIR 10221 DOTTIE PEOPLES "Count On God"

-1996 4-time Stellar Award Winner!

- "Count On God" debuts at #4!  
(May 12th issue)

- 2 Releases in Gospels Top 10!  
(June 9th issue)



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## HIGHER GROUND



by Deborah Evans Price

**R.E.X. GOES TO PLATINUM:** After months of being in a state of flux, R.E.X. Music has been bought by Platinum Entertainment. One of the Christian industry's most successful independent labels, R.E.X. is home to Dove Award-winning alternative act **Sixpence None The Richer**, **Whitecross**, **Six Feet Deep**, **the Waiting**, **Love Coma**, and **Tammy Trent**. Executive director **Gavin Morkel** will continue with R.E.X. as GM.

According to a statement from Platinum, R.E.X. will be a separate label under the Platinum umbrella, which includes the Christian label **Light Records** (with a roster including **Wilcox & Pardoe** and **Glad**) and **Light Distribution**, as well as the gospel label **CGI**, the roster of which includes **Chicago Mass Choir** and **Witness**. On the mainstream side, Platinum encompasses **River North Records**, home of **Peter Cetera** and **Crystal Bernard**, as well as **River North Nashville**, the roster of which includes the **Beach Boys**, **Holly Dunn**, **Ronna Reeves**, and **Steve Kolander**.

R.E.X. will be located in Light's Music Row offices. Plans call for R.E.X. to maintain its focus on modern rock and pop music. The first releases under the agreement are **Six Feet Deep's** "The Road Less Traveled" and **Jeff Johnson's** "Psalmus," which will be released this quarter. Platinum has general market distribution via PGD, so key releases

could benefit from a mainstream push.

**WORLD CHRISTIAN MUSIC AWARDS:** Dr. **Rudolph King**, chairman of the inaugural World Christian Music Awards, was recently in Nashville with **Joan D. Clarke**, undersecretary for the Ministry of Public Safety and Immigration of Nassau, Bahamas, and **Stephanie McKenzie**, WMCA legal consultant, to discuss the event with press and label reps. The awards ceremony will be held Dec. 8-9 at the Crystal Palace Theater in the Nassau (Bahamas) Marriott. King is president/CEO of the Nassau-based **Torts International** and **Entertainment Group Ltd.**, which promotes gospel concerts in that area. He is also CEO for **Bahamas Riveria Airlines**.

Dr. King, who founded **WCMA** to recognize Christian music and artists across the globe, says that he's excited about the responses he is getting and that he's looking forward to assembling Christian acts from all over the world.

Preliminary nominee forms were sent to Christian record labels in numerous countries, soliciting nominations in 49 categories. The eligibility period is April 1, 1995, through April 30, 1996. Nominations were to be submitted by June 20. Subsequent voting will be done in two rounds, with votes coming from labels, artists, managers, production companies, radio stations, retailers, promoters, media outlets, and others connected to the industry. The voting will be overseen by the international accounting firm **KPMG Peat Marwick**. The **WCMA** is also looking in a way for participants to vote over the Internet.

Plans for global broadcast of the show are in the works.

**IN THE RUMOR MILL:** It looks as though **EMI** could be close to purchasing **ForeFront**.

## Jazz BLUE NOTES



by Jim Macnie

**INUNDATION:** Since the start of the spring, GRP has been amending the landscape of the Top Contemporary Jazz Albums chart. Perhaps that's no surprise: GRP is the label most closely associated with the fusion and funk styles that usually populate the territory. But since the imprint began its major summer release schedule with **Spyro Gyra's** "Heat Of The Night" (released April 23), a stream of discs has been steadily dispatched, including **Ramsey Lewis's** "Between The Keys" (released May 21) and **Tom Scott & the L.A. Express's** "Bluestreak" (June 4). Both the **Spyro Gyra** and **Lewis** titles are on the chart, joining **Russ Freeman & the Rippingtons's** "Brave New World," issued by the label in late February. Factor in **Diane Schuur's** "Love Walked In" (released April 23) and the extraordinary new "Panamonk" by pianist **Danillo Perez** (which came out May 21), and you've got a heyday for GRP, especially when you consider that **George Benson's** highly anticipated label debut, "That's Right," will be out July 30.

"It looks like a plan, but it's just good fortune as much as anything else," GRP senior VP/GM **David Steffen** says with a laugh. "Certain artists had planned releases for this time of year, and certain artists' records just fell in that way because of tour commitments or some other compelling reason."

Most of the records are flying nicely, but Steffen says that a crowded schedule is a precarious situation. Sometimes you're in competition with yourself. "Absolutely. And if any other company tells you different, they either have a field staff of 150 or they're dreaming. No matter what radio format you're in, there are just so many slots to occupy. If you go to radio and say, 'Oh, it's on all day, we'll get tons of airplay,' you should remember that some discs might find themselves aired at less than desirable times. Two in the morning isn't perfect. You need the extra push when you have several titles simultaneously at play. Big press activity is a

must, and [so is] a compelling ad campaign that segregates some titles . . . I think we have people who are creative enough and smart enough to find a hook to separate each title, even by a degree or so."

The Benson disc is a priority. It has already received coverage from **JazzTimes** and **Down Beat**. "Since this is our first record with George, we needed to have everybody involved and take a real comprehensive view. If you signed an unknown act and released a first record, you'd say, 'What are we going to do with this?' or 'What does the record sound like? Has he toured lately? What's the status in this realm or that?' In the case of Benson, we have to, for a moment, discount the millions of records he's sold and then say, 'What do we want to accomplish?' We get acquainted with the music and then bring in the positive ideas to be stressed, like the fact that he's worked with **Tommy LiPuma**, president of GRP] before [on the platinum 'Breezin' disc for Warner Bros]."

There are some industry figures who believe that in the contemporary jazz genre, radio play is more crucial for success than print coverage. Steffen asserts that a blend is best. "I describe it as core marketing," he says. "If we're not getting our story out via the press, the campaign is incomplete. Radio will only get you so far. I don't discount radio, but we're dealing in a style of music that needs the widest possible circulation of information. Part of that information is hearing a track on the radio. Whether it's the Rips or **Spyro** or **Jerald Daemyon**, when you hear it, it's PR—exposure. But you also have to have the classic press side covered. If you're driving and you hear a cut you like, that's great. But if it's reinforced by something in the media—a review in **The New York Times** or **Billboard** or **Jazziz** or **USA Today**—that helps further. You know those meter receipts in taxis? If you had a radio that could print out the last selection you heard, it would be great."

"Holdin' On," the first cut from Benson's set, went to R&B adult and R&B radio June 11; it'll be released to AC stations July 31. It's being worked in conjunction with the urban promotion department of **MCA**, which is the parent of GRP. The guitarist has begun tour dates in support of the disc. He spends July in Europe, with a special spot at the 30th Montreux Festival July 15. He returns to the U.S. for **Chicago's Ravina Festival** Aug. 21. Dates are booked through October.

## Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	Compiled from a national sample of retail store and one-stop sales reports.	SoundScan® TITLE
			★★ NO. 1 ★★		
1	1	56	<b>JARS OF CLAY</b> ● ESSENTIAL 5573/BRENTWOOD <b>HS</b>	12 weeks at No. 1	JARS OF CLAY
2	2	8	<b>KIRK FRANKLIN AND THE FAMILY</b>	GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
3	3	12	<b>ANDY GRIFFITH</b> SPARROW 1440/CHORDANT <b>HS</b>	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	
4	4	31	<b>DC TALK</b> ●	FOREFRONT 5140/CHORDANT	JESUS FREAK
5	5	18	<b>NEWSBOYS</b>	STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
6	6	44	<b>MICHAEL W. SMITH</b> ●	REUNION 0106/WORD	I'LL LEAD YOU HOME
7	8	18	<b>AUDIO ADRENALINE</b>	FOREFRONT 5144/CHORDANT	BLOOM
8	7	12	<b>TWILA PARIS</b>	SPARROW 1518/CHORDANT	WHERE I STAND
9	9	33	<b>VARIOUS ARTISTS</b> ●	SPARROW 1516/CHORDANT	WOW-1996
10	12	2	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4320 <b>HS</b>		SPIRIT OF DAVID
11	16	37	<b>CECE WINANS</b>	SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
12	10	5	<b>COMMISSIONED</b>	BENSON 4184 <b>HS</b>	IRREPLACEABLE LOVE
13	13	68	<b>POINT OF GRACE</b>	WORD 5608 <b>HS</b>	THE WHOLE TRUTH
14	11	55	<b>VARIOUS ARTISTS</b>	WORD 0604	MY UTMOST FOR HIS HIGHEST
15	19	16	<b>THIRD DAY</b>	REUNION 0117/WORD <b>HS</b>	THIRD DAY
16	14	15	<b>VARIOUS ARTISTS</b> MYRRH 0461/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT	
17	18	110	<b>KIRK FRANKLIN AND THE FAMILY</b> ▲ GOSPO CENTRIC 2119/CHORDANT <b>HS</b>		KIRK FRANKLIN AND THE FAMILY
18	17	4	<b>MICHAEL CARD &amp; JOHN MICHAEL TALBOT</b> MYRRH 3604/WORD <b>HS</b>		BROTHER TO BROTHER
19	23	5	<b>JACI VELASQUEZ</b>	MYRRH 5615/WORD <b>HS</b>	HEAVENLY PLACE
20	NEW		<b>BIG TENT REVIVAL</b>	FOREFRONT 5147/CHORDANT	OPEN ALL NITE
21	15	2	<b>BOB CARLISLE</b>	DIADEM 9691/BENSON <b>HS</b>	SHADES OF GRACE
22	22	47	<b>RAY BOLTZ</b>	WORD 1601 <b>HS</b>	THE CONCERT OF A LIFETIME
23	NEW		<b>VARIOUS ARTISTS</b>	STARSONG 0089/CHORDANT	NEVER SAY DINOSAUR
24	20	5	<b>KING'S X</b>	WARNER ALLIANCE 82880/WCD	EAR CANDY
25	24	34	<b>CARMAN</b> ●	SPARROW 1422/CHORDANT	R.I.O.T.
26	30	50	<b>VARIOUS ARTISTS</b> ● SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL	
27	21	18	<b>GARY CHAPMAN</b>	REUNION 0109/WORD <b>HS</b>	SHELTER
28	25	34	<b>PHILLIPS, CRAIG &amp; DEAN</b>	STARSONG 0074/CHORDANT <b>HS</b>	TRUST
29	32	4	<b>ALVIN SLAUGHTER</b>	HOSANNA 8962/INTEGRITY	GOD CAN
30	34	140	<b>MICHAEL W. SMITH</b> ●	REUNION 0086/WORD	THE FIRST DECADE 1983-1993
31	RE-ENTRY		<b>SIERRA</b>	STARSONG 0083/CHORDANT <b>HS</b>	DEVOTION
32	31	38	<b>KATHY TROCCOLI</b>	REUNION 0110/WORD <b>HS</b>	SOUNDS OF HEAVEN
33	29	18	<b>STEVE GREEN</b>	SPARROW 1490/CHORDANT <b>HS</b>	THE LETTER
34	33	95	<b>AMY GRANT</b> ▲ <sup>2</sup>	MYRRH 6974/WORD	HOUSE OF LOVE
35	28	10	<b>RICKY SKAGGS</b>	ATLANTIC 82834/WCD	SOLID GROUND
36	39	187	<b>DC TALK</b> ▲	FOREFRONT 5100/CHORDANT	FREE AT LAST
37	35	65	<b>ANointed</b>	WORD 0902 <b>HS</b>	THE CALL
38	RE-ENTRY		<b>MARANTHA! SINGERS</b> MARANTHA 0842/WORD		THE SILVER ANNIVERSARY PROJECT
39	37	9	<b>VARIOUS ARTISTS</b> BRENTWOOD 5001	THE BEST IN CHRISTIAN MUSIC: 27 TH ANNUAL DOVE AWARDS COLLECTION	
40	RE-ENTRY		<b>AARON JOFFREY</b>	STARSONG 0047/CHORDANT <b>HS</b>	AFTER THE RAIN

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

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# Artists & Music

## Renaissance Repertoire Gets Rebirth Under Philips Classics

**PHILIPS RENAISSANCE:** Philips Classics has acquired a majority share (51%) in Gimell Records of Oxford, England. Gimell was launched by Peter Phillips and Steve C. Smith in 1981 to record Phillips' celebrated ensemble the Tallis Scholars, which specializes in Renaissance choral music. Gimell's 36-disc catalog will be distributed worldwide by PolyGram, effective Sept. 1.

The acquisition of Gimell offers Philips Classics an entry into the early music market, joining its PolyGram confederate Deutsche Grammophon, which has the early music label Archiv, and London, which has L'Oiseau-Lyre. Hans Kinzl, president of Philips Classics, says, "This partnership gives us precisely the high-level entry we were looking for in early music and fits perfectly in our concept of creating independent labels in specific areas of music." Gimell joins Philips labels Point Music for alternative and Mercury Living Presence for audiophiles, in addition to regular Philips Classics productions and Philips crossover projects, such as Dutch waltz-meister André Rieu.

The Tallis Scholars have a three-week U.S. tour scheduled for October; it features multiple concerts in several major cities, including New York, San Francisco, Los Angeles, and Boston, as well as single events in other locations. The ensemble's next Gimell release, scheduled for November or early 1997, will be a disc of Ockeghem masses. Philips will now contribute to the artistic costs of making Gimell recordings. Gimell plans to record other artists and groups, looking beyond the U.K. for talent but remaining true to its base of Renaissance repertoire.

**MORE EARLY STUFF:** English label Gaudeamus (part of ASV) has put out an attractive disc that allows listeners to sample about half of its approximately 30 releases. Gaudeamus specializes in authentic performances of obscure early music. Recent exotic delights include sacred choral music by Samuel Wesley (that's the nephew of the founder of

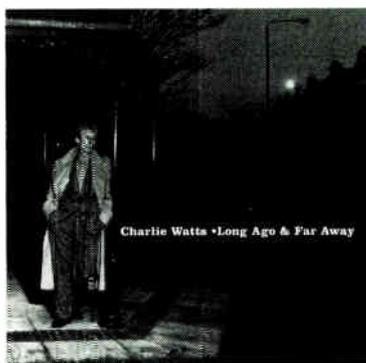
Methodism) and string quartets from the court of Versailles by the likes of Hyacinthe Jadin and Pierre Vachon, performed by the excellent Rasumovsky Quartet. Out in July is some somber Scottish Renaissance polyphony by Robert Johnson, sung by Cappella Nova. Gaudeamus won the early music Gramophone Award last fall for the music of Robert Fayrfax; its discs tend to be well-performed, elegantly recorded, and even visually recognizable, due to their distinctive floral border design.

**LOUD ENOUGH FOR YOU?** On July 9, Delos will assemble a lot of folks to record Berlioz's "Te Deum" in the Cathedral of St. John the Divine in New York. This vast work—first heard in 1855, usually performed by amateur choirs, and seldom recorded—is a religious-dramatic event on the order of Berlioz's better-known "Requiem." The July performance will feature Dennis Keene and his Voices Of Ascension, augmented to

total 140 professional singers; Delos is billing the group as the largest all-professional chorus ever assembled for the work. The 140-voice Young Singers Of Pennsylvania, a children's chorus, will bolster the vocal forces, and the large orchestra will be composed of the Orchestra of St. Luke's and members of the Metropolitan Opera Orchestra and New York City Opera Orchestra. John Aler will perform the tenor solo, and Mark Kruczek will play the cathedral's 10,000-pipe Aeolian-Skinner organ for what is described by Keene as "a conversation between organ and orchestra, what Berlioz called a dialog 'between pope and emperor.'"



by Heidi Waleson

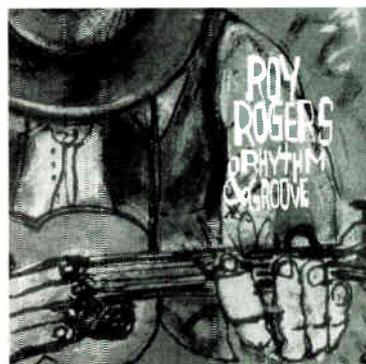


Timeless renderings of timeless songs.

### Charlie Watts Long Ago & Far Away

The Charlie Watts Quintet explores the superb song craft of musicians like Duke Ellington, Hoagy Carmichael, the Gershwins, Cole Porter and Louis Armstrong, complete with Bernard Fowler's romantic vocals.

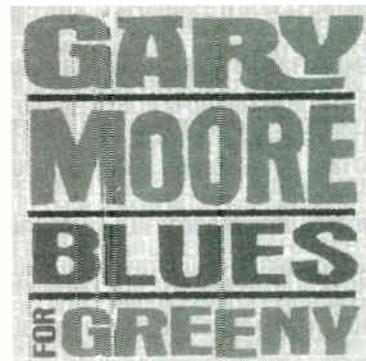
Marketed by Pointblank



### Roy Rogers Rhythm & Groove

"One of the rare guitar heroes who values feeling over flash."  
Rolling Stone

"Many guitarists dabble in slide guitar, but the number of modern masters can probably be counted on one hand—Roy Rogers is surely one of them."  
Guitar Player



### Gary Moore Blues for Greeny

Moore's virtuoso guitar playing fuels versions of ten Fleetwood Mac classics originally penned by the band's Peter Green, Moore's early mentor. Also included: a cover of Little Willie John's "Need Your Love So Bad."



Philips Classics execs announced the acquisition of Gimell Records during their international meeting in Amsterdam. Shown seated, from left, are Peter Phillips, director for Gimell; Hans Kinzl, president of Philips; and Steve C. Smith, director for Gimell. Shown standing, from left, are Giel Bessels, VP of legal and business affairs for Philips Classics; Peter Bromley, international manager for Gimell; and Costa Pilavachi, VP of A&R for Philips Classics.

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	50	<b>BOOMBASTIC ●</b> VIRGIN 40158* 49 weeks at No. 1	SHAGGY
2	3	4	<b>REGGAE GOLD 1996</b> VP 1479*	VARIOUS ARTISTS
3	2	5	<b>SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1</b> JAD 1001	BOB MARLEY
4	4	7	<b>FIRE ON THE MOUNTAIN</b> POW WOW 7462	VARIOUS ARTISTS
5	5	57	<b>NATURAL MYSTIC</b> TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
6	6	32	<b>THE BEST OF-VOLUME ONE</b> VIRGIN 41009	UB40
7	7	49	<b>'TIL SHILOH</b> LOOSE CANNON 524119*/ISLAND	BUJU BANTON
8	8	33	<b>THE BEST OF-VOLUME TWO</b> VIRGIN 41010	UB40
9	9	8	<b>VALLEY OF DECISION</b> GOTEE 4501	CHRISTAFARI
10	10	127	<b>BAD BOYS ▲</b> BIG BEAT 92261/AG	INNER CIRCLE
11	15	2	<b>URBAN BEAT REGGAE</b> HEARTBEAT 24	VARIOUS ARTISTS
12	12	45	<b>SCENT OF ATTRACTION</b> 550 MUSIC 67094* HS	PATRA
13	13	50	<b>FREE LIKE WE WANT 2 B</b> ELEKTRA 61702*/VEEG	ZIGGY MARLEY AND THE MELODY MAKERS
14	11	33	<b>PROPHECY</b> AFRICAN STAR/RAL 529264*/ISLAND	CAPLETON
15	NEW		<b>CHANT DOWN BABYLON: THE ISLAND ANTHOLOGY</b> ISLAND JAMAICA 524190/ISLAND	BURNING SPEAR

## TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	33	<b>LEDBETTER HEIGHTS</b> GIANT 24621/WARNER BROS. HS 17 weeks at No. 1	KENNY WAYNE SHEPHERD
2	NEW		<b>JUST LIKE YOU</b> OKEH 67316/EPIC HS	KEB' MO'
3	2	34	<b>GREATEST HITS ●</b> EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	3	17	<b>PHANTOM BLUES</b> PRIVATE 82139	TAJ MAHAL
5	5	4	<b>GOOD LOVE!</b> MALACO 7480	JOHNNIE TAYLOR
6	4	10	<b>LIVE! THE REAL DEAL</b> SILVERTONE 41543/JIVE HS	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)
7	6	12	<b>THE ALLIGATOR RECORDS 25 TH ANNIV. COLLECTION</b> ALLIGATOR 110/111	VARIOUS ARTISTS
8	7	45	<b>FROM THE CRADLE ▲</b> DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
9	11	45	<b>KEB' MO'</b> OKEH 57863/EPIC	KEB' MO'
10	10	45	<b>BLUES ●</b> MCA 11060	JIMI HENDRIX
11	8	4	<b>ESSENTIAL BLUES 2</b> HOUSE OF BLUES 161183	VARIOUS ARTISTS
12	13	12	<b>LONG WAY HOME</b> VERVE 529465	CLARENCE "GATEMOUTH" BROWN
13	14	7	<b>YA THINK I'D KNOW BETTER</b> BLIND PIG 5033	COCO MONTOYA
14	RE-ENTRY		<b>CHILL OUT</b> POINTBLANK 40107/VIRGIN	JOHN LEE HOOKER
15	9	5	<b>A MAN AMONGST MEN</b> CODE BLUE 82896/AG	BO DIDDLEY

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	65	<b>THE BEST OF THE GIPSY KINGS ●</b> NONESUCH 79358/AG 26 weeks at No. 1	GIPSY KINGS
2	2	15	<b>TIERRA GITANA</b> NONESUCH 79399/AG	GIPSY KINGS
3	3	9	<b>CELTIC TREASURE- THE LEGACY OF TURLOUGH O'CAROLAN</b> NARADA 63925	VARIOUS ARTISTS
4	4	2	<b>COMMON GROUND</b> CAPITOL 37691	VARIOUS ARTISTS
5	5	84	<b>THE MASK AND MIRROR</b> WARNER BROS. 45420 HS	LOREENA MCKENITT
6	7	17	<b>LORE</b> ATLANTIC 82753	CLANNAD
7	8	2	<b>BLACKWATER</b> VIRGIN 41381	ALTAN
8	11	30	<b>WOMEN OF THE WORLD: CELTIC</b> PUTUMAYO 120	VARIOUS ARTISTS
9	6	19	<b>FILM CUTS</b> RCA VICTOR 68438	THE CHIEFTAINS
10	NEW		<b>O ESPIRITO DA PAZ</b> METRO BLUE 32338/CAPITOL	MADREDEUS
11	13	70	<b>THE LION KING: RHYTHM OF THE PRIDE LANDS ●</b> WALT DISNEY 60871	LEBO M
12	9	74	<b>THE LONG BLACK VEIL ●</b> RCA VICTOR 62702	THE CHIEFTAINS
13	12	41	<b>THE BROTHERS MCMULLEN</b> ARISTA 18803	SOUNDTRACK
14	10	20	<b>THE CELTIC MINSTREL</b> RCA VICTOR 68393	JAMES GALWAY
15	15	45	<b>CESARIA EVORA</b> NONESUCH 79379/AG HS	CESARIA EVORA

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

# IT'S MORE THAN THE RIDDIM

BY ELENA OLMANO

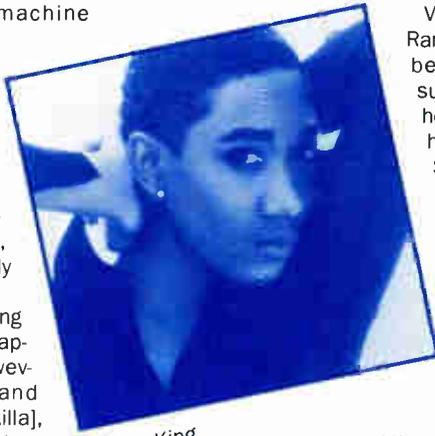
**AFTER A DECADE DOMINATED BY DJs, THERE'S A RESURGENCE OF SINGERS IN THE DANCEHALL, MORE MEANINGFUL MESSAGES IN THE TRACKS AND MORE MELODY IN THE MUSIC**

One could easily believe that reggae music reached its nadir this past year, as U.S. majors divested themselves of reggae acts, in some cases before the ink dried on the contract signatures. Those who did score on U.S. pop charts—singer Diana King; to a lesser extent, DJ (reggae rapper) Capleton; and, most outstandingly, DJ Shaggy—did so via heavy R&B flavoring and/or hardcore hip-hop tracks. From Jamaica and numerous reggae outposts thriving all over the world, the view is radically different. Reggae is booming, thanks to a shift that began a few years ago away from gun-and-girl lyrics and toward “roots and culture” themes first developed in the music’s “golden ’70s” era. “Three years ago, if you said ‘punnany’ [a part of the female anatomy] on a record, you could put your pot on the fire,” observes popular singer Richie Stephens. “Variety is the spice of life, but good always triumphs over evil.”

## VIOLENT BACKLASH

During the last decade, reggae was the DJs’ turf; the dancehall audience rocked to X-rated and violent “chat” recited over hip-hop–patterned, military drum-machine beats. “You couldn’t have gotten any lower than the [music of the] ’80s,” says Jamaica’s Irie FM radio jock Elise Kelly. “As the Father would have his will, along with those who work diligently for positive change, when it hit bottom, the only place to go was up.”

Not every artist is running down to the river to be baptized and born again, however. DJs Beenie Man and Bounty Killer [aka Bounti Killa], reggae’s favorite mic rockers after Buju Banton, are recording “reality” and “culture” tunes, at the same time they’re holding their “bad bwoy” corners. Beenie, a spectacular live performer and ladies’ favorite, churns out an astounding



Diana King

number of hits. His upcoming sophomore Island Jamaica release offers “a little bit of bad man, a little bit of reality, a little bit of culture, a little bit of girls,” he says. Almost as prolific, Bounty gets big props as much for his awesome mic skills as for his hardcore rep.

Veteran lyrical gunman Cutty Ranks’ sizzling Priority debut, to be released this summer, is sure to secure his place in the hearts of both reggae and hip-hop audiences. Singer Mikey Spice created a stir last season with a steamy cover of Barry White’s “Practice What You Preach” and the Rastafarian-themed original “Born Again,” while General Degree’s irresistible “Hold You Tonight” is running reggae radio playlists.

For the most part, though, young “lions” sporting two-to-six-inch dreadlocks are crowding out the rude bwoys. The dancehall is ringing once more with praises to Jah (God) and calls for inity (unity), repatriation (to Africa) and (worldwide) African redemption, as reggae trades release for salvation.

The return of the message naturally has included a rediscovery of melodic possibilities and, along with it, a resurgence of the singers. Instrumental tracks have fleshed out to cover those hard-driving machine-made beats with visceral basslines, “Nyabingi” (African-styled) traditional drums and the sweetening of guitars, keyboards and horns.

“The music was stagnating,” says producer/Main Street label owner Danny Brownie. “We needed to reintroduce musical elements so major artists and producers could get involved. We weeded out most of the hustlers, and more creative elements are involved again.” DJs are also exploring melodic possibilities, using backing bands instead of turntables in live performances and either singing outright or adapting a “singjay” or chanting style made of equal parts rhythm and melody.

## THE GHOST OF MARLEY

While only a confluence of factors could have

sparked such a powerful change, certain names must be called. The ever-growing musical/philosophical presence of Bob Marley, reggae’s Holy Ghost, continues to inspire, though his passing 15 years ago left the music floundering for a good while.

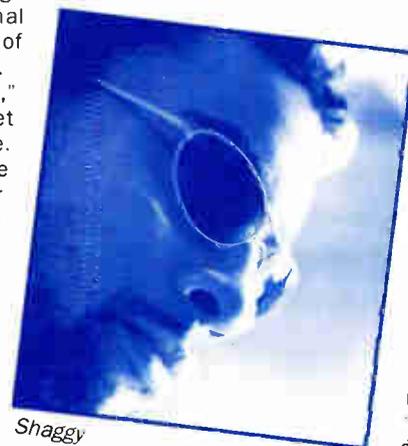
“People were hungry for spiritual upliftment in the music since the era of Bob [Marley],” says DJ/singer Tony Rebel. “They welcomed [singer] Garnet [Silk] so much. Then, all of a sudden, he left [Silk passed on in December 1994]. People were waiting for somebody to hum something in that vein and [singer] Luciano was there.”

A Wagnerian–piped vocalist, transcendent songwriter and charismatic performer, Luciano trains his focus exclusively on upliftment. “Where There Is Life,” his 1995 Island Jamaica debut, exhilarates with gospel-like Rastafarian rapture. Buju Banton’s impact has been even greater. “Til Shiloh,” his groundbreaking Loose Cannon debut album, set the standard—musically and thematically—for today’s DJs. Yet, even in that arena, Marley’s influence is evident.

“Is mostly chanting vibes I love,” says striking new talent Anthony B, “cause that’s reggae music. Bob Marley was a chanter—‘Chant Down Babylon.’”

“Singjay” Rebel, reggae’s most literary lyricist, deserves credit for the current melody and culture style. Rebel broke through in the early ’90s with melody to hook the listener and rhythmic grooves to carry more explicit expression.

DJ Capleton also played a role. Since the success of “Prophecy,” his Def Jam debut, Capleton has balanced artfully between feeding America hip-hop remixes and keeping Jamaican fans happy with hits like “Bad Mind” on such popular “riddims” as Sly



Shaggy

Continued on page 42

# JAMAICA

One Love,  
One Heart,  
Come to Jamaica  
and  
Feel All Right.



# Talent Shows Up At Reggae Fests

BY ELENA OUMANO

**T**he numerous live shows held nightly throughout Jamaica are showcases for eager young talent as well as veterans anxious to prove their wealth of experience. Such annual concert institutions as Sting (in Kingston on Boxing Day, in Montego Bay on New Year's Eve); Reggae Sunsplash, the mother of all reggae festivals; and Reggae Sumfest designate the first part of their shows for newer, promising artists. Kingston's annual Tastee Talent Contest (sponsored by the island's leading patty purveyors) has been a stepping stone for several of today's stars, including singer Nadine Sutherland and DJ Beenie Man. This year's winner, singer Marvel Jameson, won first prize with a rendition of "Think Twice."

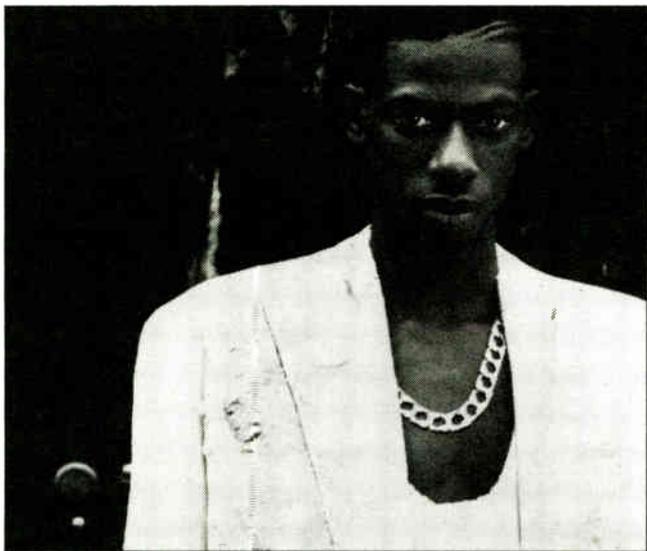
On the route to the Tastee contest are innumerable small, local contests, popular entertainment held in every Jamaican parish—often in school auditoriums and yards. Many young voices are also groomed in church choirs. In past times, young talent hoped that a DJ would pass them the mic at a sound-system dance. That route to the Big Break was blocked when recorded "specials" (pre-recorded sung or chanted praises to a particular set) replaced live DJs. Last spring, Stone Love, the island's leading sound system (mobile disco) or "set," took corrective measures by reserving the opening section of their weekly House Of Leo dances for a new-talent showcase.

For a panoramic perspective on who in reggae music is up-and-coming, currently reigning, on their way down, or secure in a career-long niche, check the lineups for Sting, Sunsplash and Sumfest. While none of these festivals had finalized their lineups at the time this article was written, most artists are eager to perform for the large audiences of Jamaicans and tourists that congregate at all three events.

#### SUNSPASH

Sunsplash's 19th festival, from

August 1 to 4 (Jamaican's Independence weekend) will use a new venue. Chukka Cove is a polo field with a capacity of 30,000, just off the main road and approximately 10 minutes from Ocho Rios. Synergy, the original promoters, no longer own Sunsplash. Rae Barrett, chairman of the Jamaican Tourist Board, is now chairman and



Buju Banton

CEO of Reggae Sunsplash International. "This year's show will be rehearsed so that it runs from 9 p.m. to 6 a.m.," promises Barrett. "Vastly improved production includes new concepts for staging, laser lights—both for onstage and audience participation—and better sound quality. We're offering a complete entertainment package with a production as strong as the lineup."

The festival begins with Thursday's Dancehall Night. Friday is Singer's Night; Saturday, International Night; and Sunday, Vintage Night. New York-based Caribview is handling pay-per-view dates for a two-hour program of festival highlights airing in the U.S. this September. Last year's program—the most successful to date—ran in the U.S. in January, and in Barbados and the Bahamas last May.

#### SUMFEST

Reggae Sumfest's fourth staging (Montego Bay, August 6 to 10) begins with Tuesday night's "soundsystem clash" at Walter Fletcher Beach, featuring Stone Love vs. Renaissance vs. Pieces, and possibly England's

Radigan. The festival moves to its Catherine Hall site on Wednesday's Vintage/Soca Night, for which the Mighty Diamonds have been signed. Confirmed for Thursday, Dancehall Night, are Beenie Man and General Degree. Luciano and Mykel Roze are signed for either Friday, International Night I, or Saturday, International Night

II. The titles of the last two nights may change, but the formats will remain the same. Country singer Willy Nelson, reported by Billboard to be on the lineup, is not appearing at Sumfest.

Production coordinator Johnny Gourzong promises "a bigger and better [production] this year. The lighting—computerized, 'intelligent' lights—will be the best of any Jamaican production." Sumfest also promises earlier finishes, by 4 a.m. each night. "The whole complexion of the show has changed over the years," observes Gourzong. "Big artists no

longer close the shows, because they don't want to be singing to the juice vendors as the dawn comes up."

#### STING

As a barometer of who's hot and who's not in the cutting-edge Jamaican reggae scene, no other concert event matches Sting. A Sting performance can make or break a career. Police sergeant Isaiah Laing promoted the first Sting concert in 1984, at Cinema II, in New Kingston, for a crowd of 4,000. "I wanted to see the growth of the music headed in the right direction," says Laing. "Music is my second love, police is my first." Last year's Sting played two nights: as usual, on Boxing Day (the day after Christmas) for 23,000 Kingstonian dancehall fans, and, for the first time, on New Year's Eve in Montego Bay, for a crowd of 15,000. Sting also traveled, with dates earlier this year in Miami and Trinidad. A Los Angeles Sting is planned for September. "There will be a Buju Banton for Sting '96," promises Laing, "and we will be asking Luciano to be our

Continued on page 46

# REGGAE SUNSPASH

AUG. 1-4

Chukka Cove, St. Ann

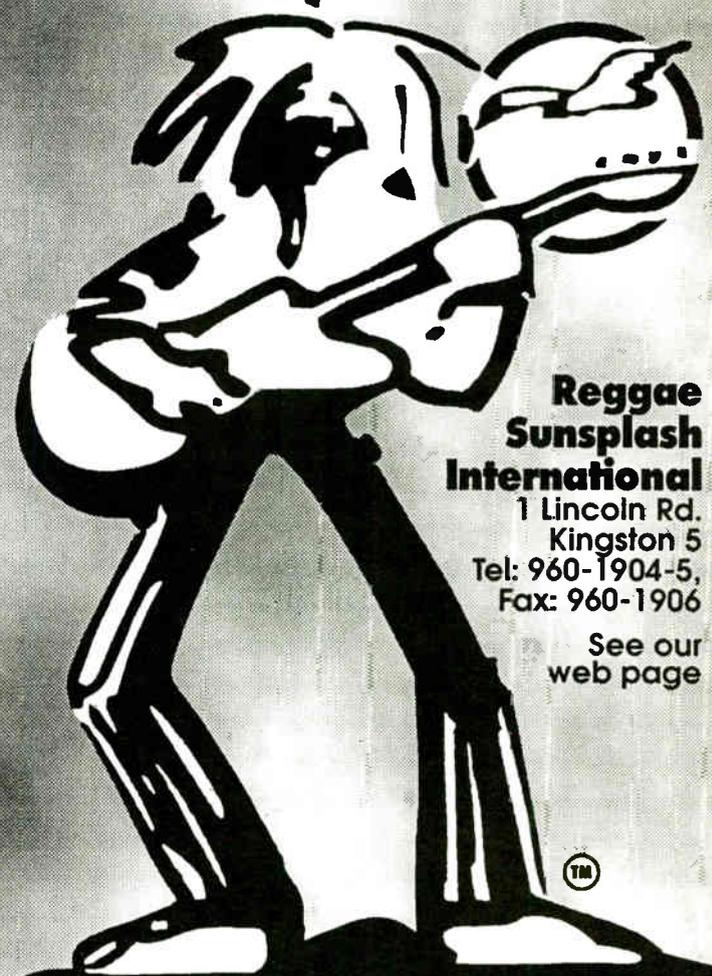
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# REGGAE

## Reggae And Hip-Hop Come Together

Separated At Birth, Two Black Genres Rediscovers Their Common Roots

BY HAVELOCK NELSON

It's a comfortable May evening in New York City, and Loose Cannon Records is hosting a big bash at Manhattan's System nightclub, celebrating the release of Buju Banton's sophomore album, "Til Shiloh." About 800 heads from the reggae and hip-hop sides of the industry are in the womb of the room, sipping, chatting and drifting on level vibes.

They include rappers Heavy D. (who in the past collaborated with several

reggae performers and, in 1991, covered Third World's version of the O'Jays' "Now That We Found Love"), Busta Rhymes (who appeared on a track from Banton's 1994 debut "Voice Of Jamaica") and the dread-headed Jeru The Damaja. Dancehall stars Rayvon (who can be heard crooning the chorus of newcomer Majette's Easy Mo Bee-produced lead single, "Miss Winey Winey [Life Of Da Party]"), Papa San and Red Foxx are also here.

"A lot of the rappers came out because they like reggae music," says Lesley Pitts, Loose Cannon's VP of publicity and artist development. "They're fans."

Ever since the late '80s, hip-hop music and reggae chat have been hanging heavy, connecting like kissing

in the black-music milky way. Still, no one could have argued the fact that they were kindred sons from the same black mama—the inner-city streets where rebel DJs rocked massive

named Kool Herc debuted his mighty sound system, named the Hercolors, based on equipment used in Kingston dancehalls. His early rap style was further developed by Grandmaster Flash, Afrika Bambaataa and others.

In its infancy, rap relied on found sounds (old vinyl), and its lyrics reflect-

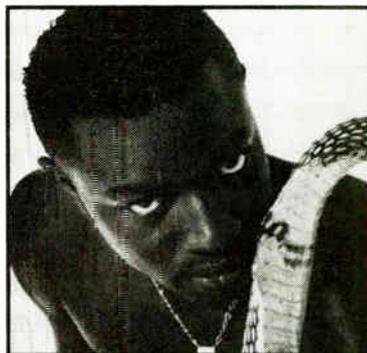


Ini Kamoze

cousins doing the wild thing under the cover of bright-white strobe lights flashing on and off to a beat.

In the last few years, Ini Kamoze ("Here Comes The Hotstepper"), Mad Lion ("Take It Easy"), Patra ("Pull Up To The Bumper"), Rayvon ("No Guns No Murder"), Mad Cobra ("Flex"), Supercat ("Ghetto Red Hot") and Capleton ("Tour") have all become stars crossing reggae and hip-hop. Several others have made significant inroads into Planet Pop riding the bubbly, beatwise blend.

Until the late '80s, when songs like Run-DMC featuring Yellowman's "Roots Rap Reggae" and Asher D. & Daddy Freddy's "///" pioneered the marriage between reggae and hip-hop, the two styles occupied parallel places



Mad Cobra



Heavy D.

crowds with booming beats and highly rhythmic word sounds.

### COMMON HISTORY

Hip-hop music began in New York's economically depressed South Bronx section, when a Jamaican-born DJ



Busta Rhymes

ed social issues, braggadocio and escapist fun. Its domain was limited to America's inner cities.

Similarly, reggae started as "suffer-ah's" music in poor Jamaican villages. Inside gritty dancehalls, selectors spun scratchy sides, called "specials," and MCs boasted, talked nonsense and criticized political, cultural and economic oppression. With roots rockers like Peter Tosh, Bob Marley & The Wailers, and Steel Pulse as ambassadors, the music found fans among mainstream white consumers in the late '70s and early '80s, but missed the ears of black inner-city youth.

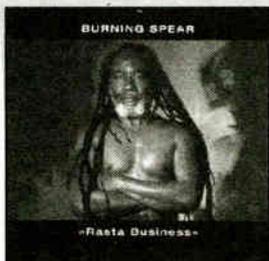
Amy Wachtel of New York-based Night Nurse Productions says this situation greatly disappointed these  
*Continued on page 47*

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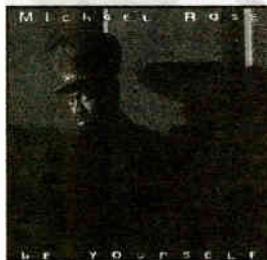
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**Sister Carol-Lyricaly Potent:** On this release Sister Carol pulls no punches, easily delivering one of the best female reggae releases in decades. Features "Dread Natty Congo" and "Sell Out". Heartbeat 213



**Everton Blender-Lift Up Your Head:** Everton Blender has exploded onto the Reggae scene to become one of Jamaica's most popular performers. Featuring "Lift Up Your Head" and "Family Man". Heartbeat 169



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# REGGAE

## SINGERS

Continued from page 37

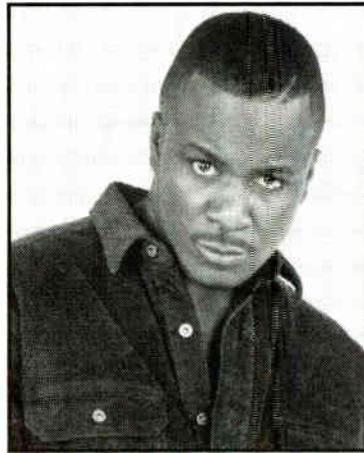
Dunbar's "Fed Up."

Even during the sex-and-guns "slackness" phase, many artists kept to higher ground. "It's always been happening in the studios," says musician/songwriter Wayne Armond of the band Chalice. "Unfortunately, the DJs were getting the top exposure." An exception was soulful singer/songwriter Beres Hammond, who stayed

rency and major-label leverage, the Kingston-based Island Jamaica label has two releases this year from international megastar Jimmy Cliff. Tellingly, such reissues as Island Jamaica/Chronicles' Burning Spear two-CD deluxe anthology, Island's Bob Marley anthologies, and Heartbeat,

RAS and U.K.-based Blood & Fire's numerous excellent releases of treasured classics rival new product sales.

In the DJ arena, the "3 Bs"—Buju, Beenie and Bounty—dominate. Other



Cutty Ranks

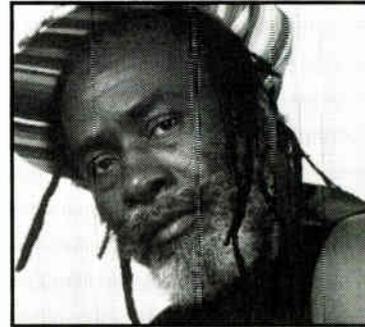
high on the charts with lover's rock and conscious material. Coco Tea, Barrington Levy, Freddie McGregor, Dennis Brown, Sugar Minott and Gregory Isaacs rode out the decade of DJ domination by singing "combinations" (duets) with DJs and through live shows.

### FAMILIAR FAVORITES

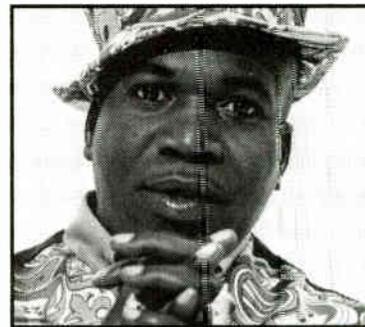
Today, veterans are enjoying second and third winds, ruling charts again on their own steam. Burning Spear has been giving some of the music's most luminous performances for decades. Israel Vibration's 1996 nationwide "On The Rock" tour with ace band Roots Radics was judged the year's best reggae show by many. Other exceptional performances by vets include Leroy Sibbles with the Heptones and the scintillating harmony trio the Mighty Diamonds. Original reggae superstar Ken Boothe outclasses younger peers in live shows and recently scored in the U.S. market in combination with Shaggy on a remake of "The Train Is Coming." Ziggy Marley & The Melody Makers relied on a large non-Jamaican fan base.

Back after several years absence are Frankie Paul and Leroy Smart and U.K.-based Maxi Priest, who drops "Man With The Fun" (Virgin) this summer, his strongest effort to date and certain to yield big-time crossover hits. Fellow Black Uhuru alumna Junior Reid and Michael Rose (aka Mykal Roze) are, once more, constantly present on reggae charts. Both released albums last year through U.S. independent labels, Reid on RAS and Rose on Heartbeat, who also distributed Star Trail's Everton Blender's debut, "Lift Up Your Head," one of the year's best albums. Heartbeat celebrated its 15th anniversary with an early-summer six-week national tour featuring reggae stalwarts Sister Carol, the Meditations, Michael Rose and distinguished ska legend Derrick Morgan.

On the other hand, Hammond and Ini Kamoze gave Elektra Records beautifully conceived albums. Like Canadian Snow's "Anything For You" single remix for that label, they should have been crossover success stories. Instead, lacking label support, they languished. Banking on grassroots cur-



Burning Spear



Beenie Man

Barrington Levy

creative DJs sharing charts and turntables with singers include Determine, General Degree, Sizzla, Anthony B, Natty Remo, Future Trouble, Trinity, Simpleton, Action Fire, Merciless, Buccaneer, Kultcha Knox, Louie Culture, Prezident Brown and a remarkable new talent, Daddy Rings. Veterans include Mad Cobra, a slightly tamer Ninjaman, "man with the lyrics" Papa San, his "fast-chat" rival L.L.

Continued on page 48

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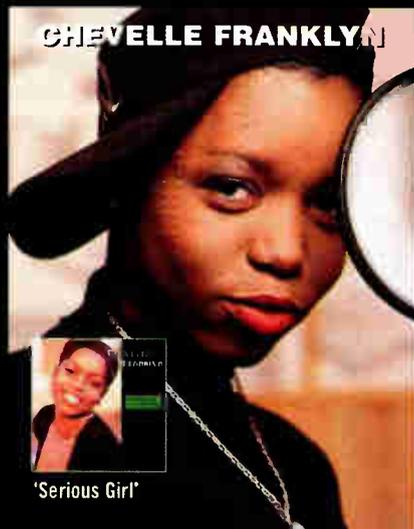
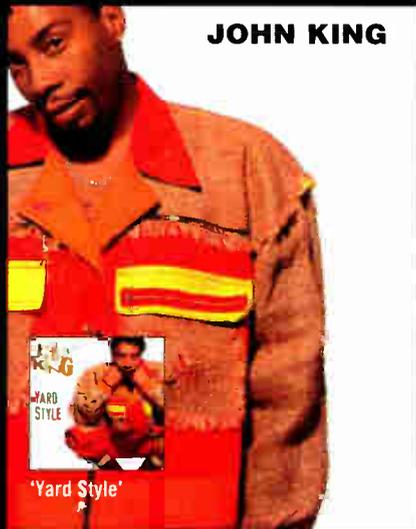
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# Mesa Reggae

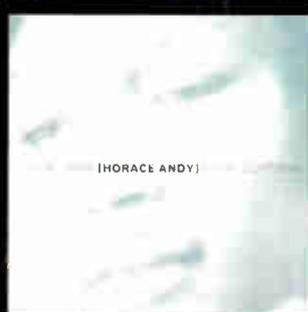
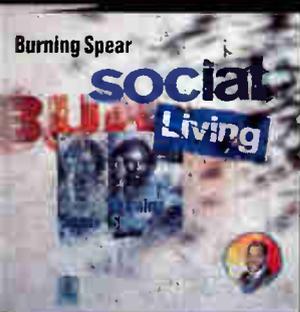
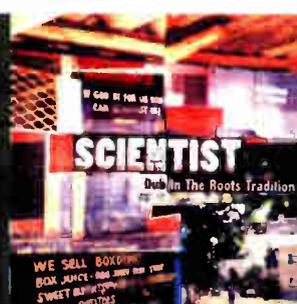
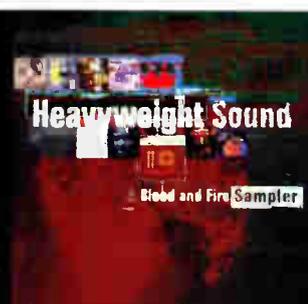
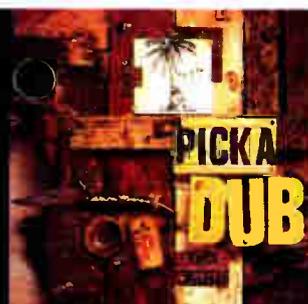
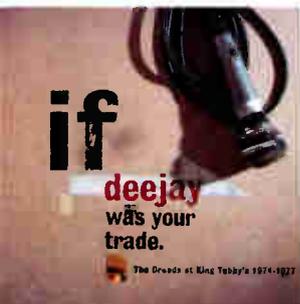


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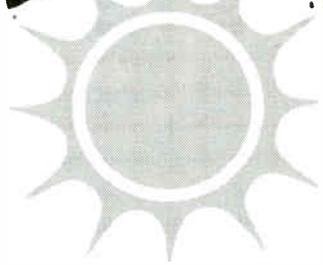


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# Reggae's Global Pulse

**TOKYO**—Japan's biggest reggae festival, Reggae Japansplash, this year brings an amazingly rich array of reggae talent to major cities all over Japan. Featured artists include Shaggy, Snow, Barrington Levy and Japan's own dancehall star, Nahki, whose recent duet with Diana King, "I'll Do It," was a smash hit single in Japan.

The festival is organized by promotion/record company Tachyon Co., Ltd., which held the first Japansplash 12 years ago. This year's version kicks off in Osaka July 20, with eight more shows scheduled in locations all over Japan, culminating Aug. 4 with the main Japansplash concert at Tokyo's Bayside Square outdoor venue.

Also on the bill are London-based



ragga duo Louchie Lou and Michie One, who scored a surprise hit here earlier this year with their album, "I'll Be Free" (WEA Japan). So far, it has sold 80,000 copies (including imports), due in large part to steady airplay on Japanese FM stations of the album's single, a remake of Kool And The Gang's "Get Down On It."

In recent years, Tachyon has mounted a spring version of Japansplash. Japansplash '96 Spring, subtitled Golden Rock Steady, featured artists such as Leroy Sibbles And The Heptones and Cornell Campbell.

Another springtime reggae event was Overheat Promotions' Reggae Super Bash, held at Tokyo's Hibiya Ya-On 2,000-seat outdoor venue May 3, as well as at clubs in Nagoya and Osaka May 4 and 5. Dancehall singer Thriller U topped the bill, which also included veteran Japanese

reggae artists Rankin' Taxi.

—STEVE McCLURE

**LONDON**—While Jamaican artists often dominate the British reggae scene, U.K. artists who break out are usually singers in the soulful reggae style known as lover's rock, which developed here. A recent example is Fashion Records artist Neville Morrison, whose song "True Friends" topped the reggae charts through March and April.

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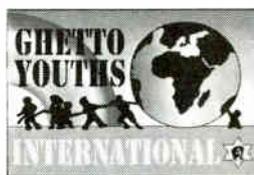
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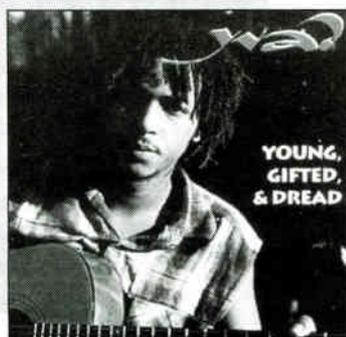


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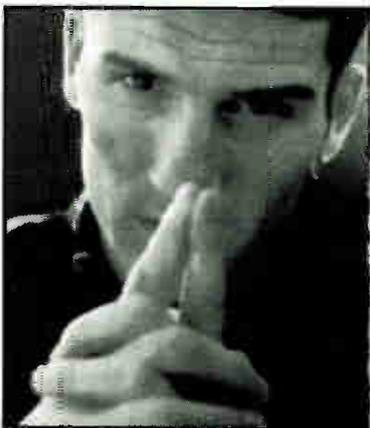
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Snow

Many U.K. artists "flit about from label to label because we're still very much on a hustler's level," says Peter Hunnigale, who duetted on Janet Lee Davis' most recent single, "We Can Work It Out." Davis is unusual because, except for a brief period with Island Records, all of her releases have been through the Fashion label. "I can switch and go further, but I'd like to take my time and build myself to get there," she says. "I think this is the right place to be."

In 1995, Davis' debut album, "Missing You," which contained new and old songs such as her 1989 chart-topper "Two Timing Lover," was voted the best U.K. album, and she was voted best female singer at the British Reggae Industry Awards and the crucial Robbie/BBC Bedfordshire Reggae Awards. She also received the Bob Marley Reggae Award at the Black Arts, Sports & Enterprise Awards.

Davis' sophomore album is set for release late this month. "I'm doing a lot more commercial, international reggae, like UB40," says Davis. Apart from writing more songs on this album, she has branched into soul on two tracks produced by adding British R&B star Wayne Marshall. "I'm trying to show my versatility," says Davis. But she quickly adds, "I'm still a 'lover's rock' singer." —KWAKU

**MELBOURNE**—Reggae in Australia, once an expression of militant Aborigine acts, is today mixed with traditional instruments like the *yidaki* (didgeridoo), any of the 200 dialects of the first Australians and the onstage style of tribal face paint. Guitarist Apaak Peter Miller Jupurrula of Blekbala Mujik (Blackfeller Music), an eight-piece formed in 1986, sings in the Kriol dialect of his Gulin Gulin tribe.

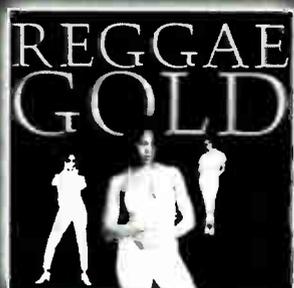
"We want to inform audiences that we are strong within our cultural beliefs, that we still maintain our traditional ideology and understanding of a world view," Jupurrula says. An eponymously titled debut album (with a cover depicting the folklore of the Rainbow Serpent) is issued through Aboriginal label CAAMA and distributed by Shock Records. The single "Walking Together," a staple on the Triple J radio network, has been adopted by the Australians For Reconciliation Council to promote key black issues. "You get a lot of bands jumping on the gravy train, pushing political agendas. My philosophy is to break down barriers."

To this end, Blekbala Mujik is on an extensive year-long tour through urban and rural centers. A European tour is planned for later in the year, following March dates in Austria and Germany. The group's CD was set for U.S. release on the Stateside label, while Britain's Channel 4 screens a profile of Miller in the summer.

—CHRISTIE ELIEZER

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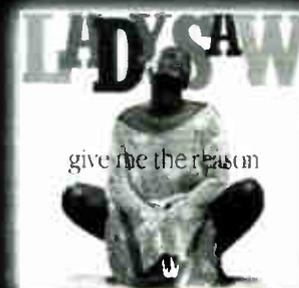
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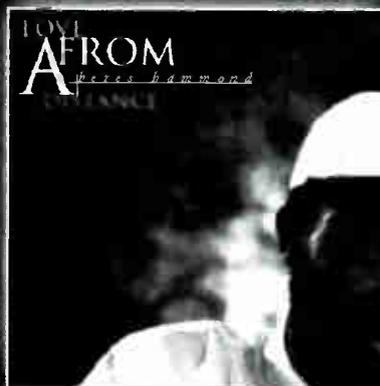
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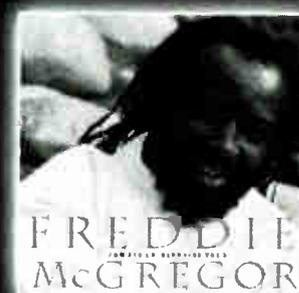
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**REGGAE**

**TALENT FESTS**

Continued from page 39

midnight attraction in Montego Bay." Since the "no bottle" rule was inaugurated at Sting '94, "it's a very safe show, with a stronger security presence than most," Laing adds. A two-hour Sting '95 highlight show premieres on U.S. pay-per-view on July 6 (also handled by CaribView), with other viewings to follow. The next Jamaican Sting is tentatively scheduled for a three-hour broadcast on New Year's Eve, 1997.

**HIGHLIGHTS OF THE CARIBBEAN**

Elsewhere in the Caribbean, festivals offer a variety of musical samplings. The Third Caribbean Music Festival, from May 9 to 11, produced by Jamaicans Mike Tomlinson and Dennis Warren in Nassau, Bahamas, includes reggae, calypso, soca and junkanoo,

"to establish the music of the Caribbean in its indigenous form," says Warren. Among this year's creatively conceived lineup were local acts; Jamaicans Tony Rebel, Barrington Levy, Oku Onoura, Coco Tea, Lt. Stitchie and Third World; Trinidad's Black Stalin,

Denyse Plummer and Super Blue; and Barbados' Ras Iley.

The ambitious Peace & Luv Festival debuted this March in Nassau, featuring local acts, U.S. hip-hop artists, reggae's Spragga Benz, Nadine Sutherland and Richie Stephens, and soca artists. Jamaican-American promoter James Keene aims for a week-long festival next March, to run during the peak of U.S. colleges' spring break.

Antigua's fourth Sweet Cry Freedom Concert, promoted by Don Charles, took place, as usual, on the first Sunday in May, at the conclusion of Antigua's annual Sailing Week. It featured a smooth production and superb lineup: Buju Banton, Beres Hammond, Diana King, Bardadan band Spice & Company, two Antiguan artists, Calypsonian Short Shirt and fusion band Burning Flames.

Among the many reggae events in the United States, promoter Tony Johnson's annual worldwide Reggae Sunsplash tour is always eagerly anticipated. Barbara Barabino's Bob Marley Celebration in Long Beach, Calif., has grown into a weekend-long international institution on or about the anniversary of Marley's Feb. 6 birthday.

The annual Reggae On The River festival, set outdoors amidst the splendid Redwoods of Northern California, takes place the first August weekend. This special event also features world-music artists and a unique, homegrown Humboldt County vibe. ■



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**HIPHOP**

Continued from page 40

artists. "It took this hip-hop generation to bring reggae music to African-Americans."

One of the probable reasons reggae music was not accepted by black teens back then is that its rhythmic patterns and musical textures were quite different from those found in the smooth R&B and classic soul they were used to. Also, its patois lyrics were often a bit difficult to decipher.



Super Cat

**REGGAE EVOLUTION**

But as time slipped by, the cultural landscape in places like New York began changing, which made it easier for this segment to embrace reggae. Brooklyn-based DJ, producer and WQHT New York radio personality Bobby Konders says, "When Jamaicans started coming to New York, they were the oddballs. Then, in certain neighborhoods, like Flatbush, they became the norm."

Fab 5 Freddy, whose grandparents are from Barbados, agrees, saying, "When I was a kid in Bed-Stuy, there was a schism between West Indians and black Americans. But when the Jamaicans began to control the ganja trade, the black American kid on the streets began to develop a respect for the Jamaican because he had a certain style."

The second- and third-generation

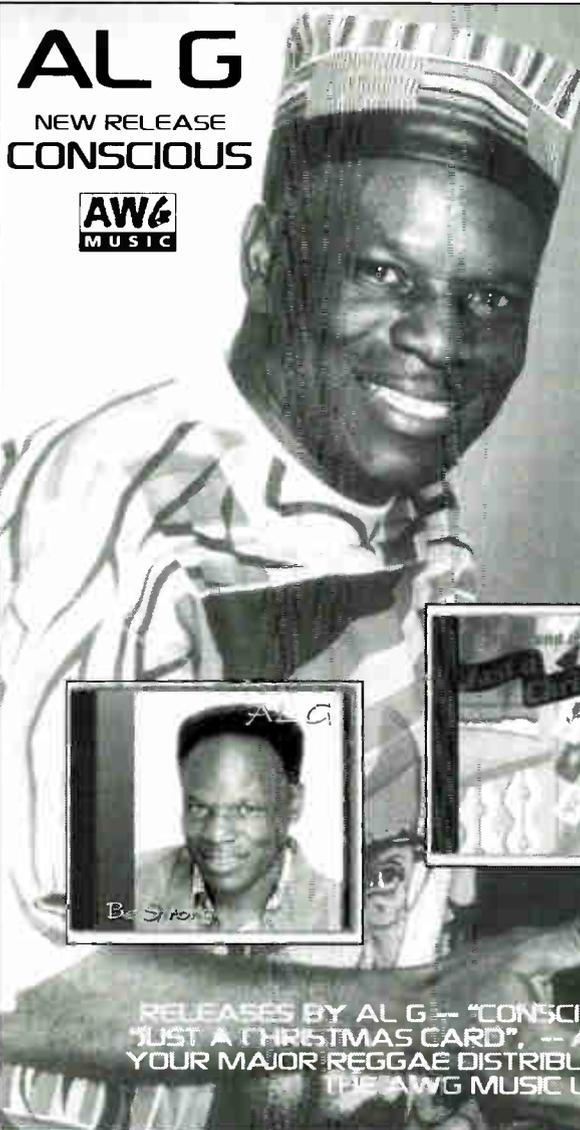
products of Jamaican migration (Jamericans, if you will) felt comfortable with both hip-hop and dancehall styles, and because reggae is such a restless form, they were able to mix it up with hip-hop, no problem.

These days, a good number of the hip-hop/dancehall hits snatch familiar rap tracks then recontextualize them. According to producer Salaam Remi, this practice works to ingratiate hip-hop DJs and American fans to these records. Yankee B., a former on Konders' Massive B label, however, says, "I prefer to use original beats. I try to add some old-school slang or known melody, though."

Michael Weiss, the president of Nervous Records, feels many listeners are now turning off from reggae/rap hybrids because of hip-hop loops. He says the key to hip-hop/dancehall's survival will be originality. "It seems the trend [of combining reggae and hip-hop] has slowed down a bit, in terms of artists blowing up," says Weiss. "I think the music has something to do with it. Maybe what fans found interesting about reggae was its purity."

Weiss may be right, because Elektra has reportedly dropped its entire reggae roster, including Red Foxx, Terror Fabulous and Shinehead, citing low sales. "That should worry [reggae artists] trying to get a deal," says Kibret Neguse, of WUSB Stonybrook, "but it is also an opportunity for the displaced artists to get back in touch with their dancehall roots." ■

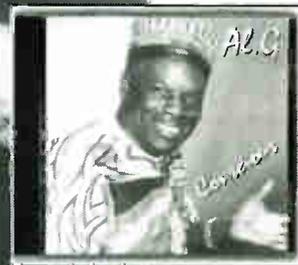
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## SINGERS

Continued from page 42

Stitchie and Buju Banton. Terry Ganzie is another voice we should be hearing more from.

Record producers also figure promi-

nently in the roots and melody explosion. Robert Livingston and Sting are the mastermind duo behind Shaggy's tremendous success. Handel Tucker's internationally competitive sensibilities were key in shaping Diana King's "Harder Than Love" Columbia debut. Clive Hunt, who produces the unique, jazz-inflected Richie Spice, also guided "Young, Gifted, And Dread," singer Yvad's shimmering folk-reggae Tuff Gong debut. Star Trail producer/writer/owner, Richard "Bello" Bell was instrumental in Blender [now with Tony Rebel's Flame crew] and Anthony Bs success. Producer/Digital B label owner Bobby "Digital" Dixon is performing CPR on several deserving careers. "He gets the best out of the artists and musicians," says the sublime singer Edi Fitzroy. "Guiltiness," Fitzroy's smash Digital B combination with DJ Cutty Ranks, "rides"

Philip "Fatis" Burrell's Xterminator label releases an astonishing amount of consistently excellent material. "We go for the street at the same time we bring the old school forward and make it harder," says legendary drummer Sly Dunbar, a member of Xterminator's production crew with the Firehouse Band (guitarist Danny "Firehouse" Thompson, in particular), ace saxman/producer Dean Frazier, and engi-

ducer Wayne Wonder, partner with Buju Banton and Sylvester "Syl" Gordon in the Cellblock studio and label. Dunbar and his "riddim twin" partner, bassist Robbie Shakespeare, produce for their Taxi label [distributed by Island Jamaica]. Due this summer is Taxi's release from inspired 25-year-old veteran singer Yami Bolo. Also coming soon—Island Jamaica's follow-up to smooth, pop-textured singer Spanner Banner's promising 1995 debut

and DJ/singer duo Chakademus & Pliers' latest album, a good bet to yield a crossover hit to match 1992's "Murder She Wrote."

Other singers meriting more than the brief shout-out space allows (as do the many female talents, receiving their due in this issue's cover story) include the Mystic Revelers, the appealingly eccentric Jack Radics, Ghost (a thrilling tenor when on key), Junior Tucker and Dominica-based reggae



Israel Vibration

producer Barry O'Hare's "Heathen" riddim, a revamp of the Marley classic's instrumental. Among other recordings on the Heathen riddim is powerhouse talent Shabba Ranks' "culture" hit, "Heart Of Lion."

Producer/writer/Madhouse and X-Large label owner Dave Kelly continues to run a disproportionate share of reggae 'tings with riddims like Stink and Medicine, as does his writer/producer brother, Tony. The force driving the unstoppable Beenie is Shocking Vibes owner/producer/manager Patrick Roberts.

neers Colin "Bulby" York and Steven Stanley. Luciano, upcoming singer Mikey General and star-in-the-making singer/DJ Sizzla are part of Xterminator's artist camp. Established reggae titans also line up to record with Xterminator. Singer Sanchez, known for covering R&B hits, released his best work ever for Xterminator last spring, a mostly original album, distributed in the States by Queens, N.Y.-based VP Records, this country's most active reggae licensee.

Also ridding himself of the "do-over" stigma is gifted singer/songwriter/pro-

singer Nasio Fontaine, in appearance a mid-morph of Caribe Indian and Bob Marley, whose voice blazes with his own fire.

"I and I must never abuse the music," says Luciano. "Many are in it for fame and self-aggrandizement, but I and I see it as a mission." While many of today's reggae artists evidence a similar urgency, the music is even bigger than that mission. Whether carnal or conscious, reggae expresses an evolving musical and cultural identity that will always attract huge numbers of international devotees. ■



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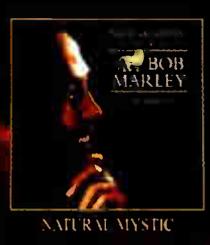
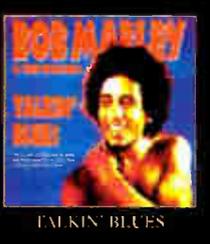
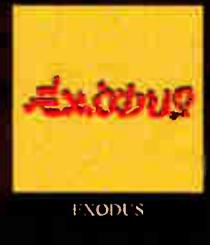
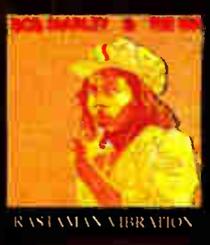
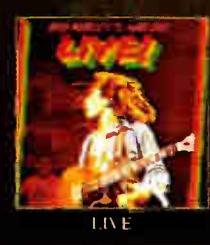
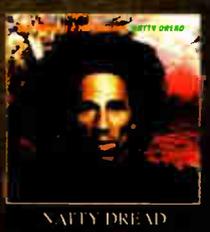
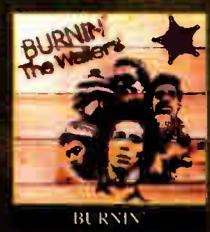
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ARTISTS & MUSIC

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BY DAN DALEY

The professional audio industry has matured to the point where financial management has become as important as technological evolution. Such companies as Sonic Solutions, Euphonix, and Mackie have gone to public markets for funding, and sonic enhancement technologies developers, such as Pacific Microsonics (HDCD) and Desper Products (Spatializer), have used the pro market to leverage consumer sales for their flagship products.

NightPro Technologies Inc. is following a similar template but is doing so with a distinct style—one that uses a combination of forming a limited, focused product line aimed at specific users in the music, film, and broadcast markets and assembling a board of directors that provides the company with a broad base of business acumen from within and without professional audio.

Headquartered in Provo, Utah, 40 miles south of Salt Lake City, NTI was founded in 1992 when producer/engi-

neer Cliff Maag (who had worked with Utah's native stars the Osmond Family) and his partner Lance Parker, who jointly operated a home recording studio, brought their ideas for custom equipment to Maag's longtime friend, businessman Richard Zimmerman. Within that new partnership, Maag concentrated on developing equipment concepts based on his production applications, while Parker added continually evolving designs and Zimmerman sought ways to exploit the designs. Their first product, which eventually became the EQ3, was developed in response to what Maag says were fundamental shortcomings in mainline pro audio signal processing.

"Pre-amp, limiter, and equalizer sibilance was always a problem," he explains. "The issues centered around phase-shift distortions, mainly in the upper frequencies. So Lance and I worked on circuitry and algorithms that could control phase shift and distortion in analog processing."

Central to that was the development

of their patent-pending "air band," which allows level boosting at frequencies around 40 kilohertz without concomitant phase distortion. The same technology is employed in the company's second product, the Pre-Q3 microphone preamp, which was introduced in December 1995.

At the same time, Zimmerman was assembling the beginnings of a board of directors with substantially more breadth and depth than is commonly found in this industry. In addition to audio professionals—including the late John Mosely, award-winning British classical engineer; and David Yewdall, supervising sound engineer on scores of major studio films and now a VP with NTI—Zimmerman sought out business people with broad fields of expertise, including Utah business attorney Ray Zoll as legal counsel; telecommunications and entertainment attorney John Lentz; controller James Blaycock, president of the Utah chapter of the National Assn. of Tax Practitioners; and most recently, newly named CEO Richard King, for-

(Continued on next page)



**How Sweet It Sounds.** Singer/songwriter James Taylor, top, and engineer Frank Filipetti are shown at the controls of the Yamaha O2R digital mixing console, which was used to record Taylor's upcoming project. The album was tracked on Tascam DA-88s at a makeshift studio near Taylor's Martha's Vineyard, Mass., home.

## EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

**C**ONSOLE MANUFACTURER 3G has launched its Fireball moving-fader-automated live board in what is the company's biggest market push to date.

"At the moment, there is nothing on the market that really competes with Fireball," says 3G marketing manager Mark Ray. "We decided that it was getting very difficult to compete with Spirit and Mackie down at the bottom end."

With prices starting at approximately 16,700 pounds (\$25,685), the desk's Mix Genie automation system can store snapshot fader positions, auxiliary mutes, channel mutes, EQ defeats, and solo switches and can be run manually from the console surface or from external MIDI commands.

**M**TA has launched a range of rack-mountable mixing console components called Intermix that can be used individually or combined to create a simple or sophisticated, full-scale desk made up of 16-channel blocks of signal processing.

The components include mike/line preamps; four-band, fully swept EQ; eight auxiliary sends; 16-group routing, panning, and faders; group faders; tape returns; and a master control unit. Planned modules include metering and dynamics. The electronics are the same as those in MTA's larger desks.

"It lets you build up as many boxes in whatever configuration—physically and electronically—that you wish," says MTA managing director Malcolm Toft.

**D**EALER AUDIO TOYSHOP has unearthed a microphone that was used by Adolf Hitler. "We've done a bit of research," says Audio Toyshop's Andy McCreeth. "It came from Russia, and we got in touch with the manufacturers of the microphone [Telefunken], and although a lot of their records were destroyed after the war, they confirmed that the first batch of 200 made was sold to the Third Reich. The story goes with this one that it was actually taken out of Hitler's bunker after the end of the war. It was one of seven from [Joseph] Goebbels' collection which were taken to Russia and taken apart to copy. Two were left alone, of which this is one."

The mike, which is in remarkable condition, comes with three capsules—all are still factory sealed—and is likely to end up in a museum, according to McCreeth.

**K**FSA SOUND DESIGN Construction has completed two large rehearsal studios for Music Bank at the Tower Bridge Business Complex in London. The facilities are being heralded as the biggest rehearsal studios of their type in Europe. The 3,500-square-foot studios were designed and built by KFA in the premises of a former biscuit factory and have 50-foot ceilings and all natural light. The studios feature 11- by 7-meter stages and are "built like control rooms," according to KFA's Mick Fitzgerald.

Thirty thousand pounds of half-inch glass took care of the proximity of the studios to the railway tracks. "There's no trouble from the trains except that they run right past the window, so you can wave to the band as you go by," says Fitzgerald.

FRANCE

**G**UILLAUME TELL studios in Paris has ordered the first Sony OXF-R3 digital desk for installation into its Studio B, along with two Sony PCM-3348 machines and a PCM-9000 mastering recorder, to yield a full 24-bit production system.

"My first visit to Oxford [U.K.] made me realize just what this technology means, in terms of enabling sound engineers to meet artists' requirements for enhanced creativity," says studio owner Roland Guillotel. "Its intuitive ergonomics and easy configuration will set the standard for mixers beyond 2000. Most importantly, we are seeing the evolution of digital, 24-bit technology, which is now inseparable from the development of the music recording industry."

## AUDIO TRACK

### NEW YORK

**L**USCIOUS JACKSON recorded its upcoming Grand Royal/Capitol Records album at Baby Monster Studio with producer Daniel Lanois. Baby Monster staffer Jamie Candiloro engineered. Also at Baby Monster, the Ramones mixed their new live album at the studio with producer Daniel Rey and engineer Ian Bryan. The Radioactive Records release was taped by Ed Stasium at the group's farewell show at the Academy... At the Magic Shop, A&M Records artist Suzanne Vega recorded her latest album, "Nine Objects Of Desire," with producer Mitchell Froom and engineer Tchad Blake. Vega's album is set for an autumn release. Another A&M star, Sheryl Crow, has also been working at the Magic Shop on a self-produced album with the assistance of Froom and Blake.

### LOS ANGELES

**S**EVERAL HIGH-PROFILE albums were mastered at Future Disc Systems in Hollywood, including N.W.A.'s Priority Records "Greatest Hits" album, mastered by Steve Hall; Cher's Reprise set "It's A Man's World," mastered by Tom Baker; Marilyn Manson's Nothing Records/Interscope title "Smells Like Children" (mastered by Baker); Prong's Epic set "Rude Awakening" (Baker); and Dave Koz's Capitol Records set "Off The Beaten Path" (mastered by Hall).

### NASHVILLE

**M**ASTERFONICS has been busy with a combination of tracking and mixing dates. Mixing projects include a Tracy Byrd album on MCA, produced by Tony Brown and engineered by Chuck Ainley and Mark Ralston; a Bad Compa-

ny project on EastWest/Elektra, produced by Josh Leo and engineered by Ben Fowler and Amy Hughes; and a LeAnn Rimes project on Curb, produced by Mark Bright and engineered by Csaba Petocz and David Hall. Masterfonics' tracking activity includes Emilio's upcoming Capitol album, produced by Barry Beckett and engineered by Petocz and Hall; a Burnin' Daylight album on Curb, produced by Mark Bright and engineered by Petocz and Hall; and tracks by Larry Stewart, Martina McBride, Pam Tillis, Shelby Lynn, and Hal Ketchum for Walt Disney Productions, produced by Gary Burr and engineered by Greg Kane.

### OTHER LOCATIONS

**A**T GLORIA AND EMILIO ESTE-

FAN'S Crescent Moon Studios in Miami, Placido Domingo mixed an upcoming release with producer Bebu Silvetti, engineer Carlos Nieto, and assistant engineer Marcelo Añez. Also, Aerosmith mixed its Columbia Records track "Kiss Your Past Goodbye" with producer Glen Ballard, engineer Francis Buckley, and assistant engineer Sean Chambers. Also at Crescent Moon, Crescent Moon/Epic artist Albita tracked and mixed her current project with engineer Javier Garza and assistant engineers Añez, Freddy Piñero, and Steven Menezes.

Please send material for Audio Track to Paul Verma, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerma@billboardgroup.com.



**Right On Cue.** Producers Rob Schnapf, center, and Tom Rothrock, right, take a break from mixing the Columbia Records debut album by hard rock act D-Generation at NRG Recording Services in Los Angeles. Also pictured is NRG assistant Rudy Haeusermann.

### PRODUCTS, MANAGEMENT BOOST NTI

(Continued from preceding page)

merly VP of computer giant Novell Corp.'s software networking group.

"What we were doing was not so much building a board of directors as creating a network of strategic allies who all saw the possibilities in this product and who all had unique contributions that could make it a success," explains Zimmerman.

That methodology set the tone for the company's future course: to attract a diverse, high-profile range of board members and product users, some of whom could be both. The strategy has paid off initially: Board members, including Yewdall, have helped introduce the relatively pricey (\$3,150) EQ3 into film and video post-production; high-profile user endorsements, such as those from engineer Dave Reitzas and producers David Foster, Bruce Swedien, Babyface, and Garth Fundis, have gained product credits on records for Madonna, Barbra Streisand, Michael Bolton, Whitney Houston, and others; and the use of the EQ3 by "The Tonight Show" audio director Bob Whyley has given the company credibility in broadcast audio. The recently introduced Pre-Q3 is priced for a larger market: \$2,595 for four channels and \$1,595 for two channels, aimed at developing an upscale project studio user base.

While King stresses that new products are under development and that some of them should be introduced later this year (reportedly a compressor/limiter is among them), the thrust of the company from the beginning was to take the fundamental core of the technology—the ability to process audio signals with enhanced clarity and virtually no phase shift distortion—to consumer markets.

"We knew that we would spend the first three years working in the pro audio market, building that as a base to leverage the consumer audio market," Zimmerman explains, "because credibility there removes one more barrier to the consumer audio hardware and software markets."

So even as research and development for pro audio products continues in the small skunkworks within NTI's modest honeycomb of offices in Provo, the company is exploring strategic paths for current and forthcoming technologies. A self-sponsored audit stated the company's value at between \$15.7 million and \$23 million, based largely on its proprietary technologies. This was done in preparation for possibly taking the company public sometime in the

next 12 to 24 months, Zimmerman says.

Simultaneously, NTI is exploring joint ventures and strategic alliances with larger corporations that have both pro and consumer audio divisions, including, according to Zimmerman, Harman, Sony, and Mitsubishi. However, as King points out, the company is not limiting itself to audio or video companies.

"What attracted me in the first place to NTI is the fact that the company's unique technologies offer a bridge between professional and consumer platforms in audio, video, and computers," he says. "The entertainment industry has seen an ongoing convergence with multimedia aspects interweaving with each other."

The "air band" technology can be reduced to a licensable, easily manufactured chip set, which opens up considerable potential in the consumer audio market, as well as for pro audio. As an example, Whyley is awaiting delivery of a beta version of a new NTI box that's designed to interface with powered speakers.

"I use the self-powered Tannoy speakers for monitoring, and they sound fine, but sometimes I need just a little more top end," he explains. "The 'air band' technology allows me to plug right in and not have to go through the console for EQ. That same approach lends itself very well to consumer boom boxes."

At the same time, Zimmerman points out that NTI will continue to pursue professional audio markets, including the recently targeted sound-reinforcement market; NTI's products have been used on tour with Tim McGraw, the Allman Brothers Band, and the Rolling Stones, as well as in clubs in geriatric country mecca Branson, Miss.

A theatrical prototype of an NTI digital-signal-processing chip for cinema audio has already been demoed in some houses in the Mann Theater chain. "It's a natural outgrowth in that what we've done so far in the film sound and broadcast markets has caught the attention of some major motion-picture studio people," says Zimmerman.

King says NTI is at a strategic advantage because its core technologies are not encode-decode dependent and thus don't require a royalty scheme as part of their marketing development. That makes them more attractive to potential licensees.

"The goal is to remain a small company and go after both professional and consumer markets as a partner with established companies," explains

King, "not to compete with high-volume manufacturers."

Nor does NTI plan to expand its limited manufacturing capability, which is folded into its one-story office in Provo. "We don't want to be a big manufacturing company," says Zimmerman. "We want the ideas that we develop to be the cash cow of the company and not let it lead us into becoming an employee- or labor-intensive operation. The profits in audio will come from the ideas and the licensing of chips in the future, not as much from the actual sale of boxes."

NTI's course is becoming an increasingly common one in professional audio; an inevitable one, some would say, as the inherent profitability of professional audio products pales next to other rapidly growing technology sectors. And it was the convergence of those sectors that is providing the opportunity for pro audio manufacturers to reach for larger, broader markets.

"There's definitely a shakeout going on in the professional audio equipment business," King observes. "With the integration of computer platforms, you

get consoles that are Windows-based and things like that. Companies like Harman show how you can grow and diversify by acquisition; companies like Mackie show how you can develop low-cost, quality manufacturing. But mostly, it's a maturing business, and you're seeing a lot more business-savvy people entering it. You can't make a ton of money in the professional audio market, so the natural approach is to use your developments there to leverage yourself into consumer markets. That's been our basic belief."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 29, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	THA CROSSROADS Bone Thugs & Harmony/ D.J. U-Neek (Ruthless)	YOU'RE MAKIN ME HIGH Toni Braxton/ Babyface, B. Wilson (Laface)	TIME MARCHES ON Tracy Lawrence/ P. Cook (Atlantic)	UNTIL IT SLEEPS Metallica/ B. Rock (Elektra)	BECAUSE YOU LOVED ME Celine Dion/ D.Foster (550 Music)
RECORDING STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Aaron Connor	RECORD PLANT/ DARP (Hollywood/Atlanta, GA) Brad Gilderman Russell Elevado	SOUNSTAGE (Nashville) Mike Bradley	THE PLANT (San Francisco) Randy Staub	CHARTMAKER RECORD PLANT (Los Angeles) Felipe Eigueta
RECORDING CONSOLE(S)	SSL 4000B	SSL 4000G+ SSL 6056E	Trident Vector 432	SSL 4064G	SSL 4000B/ SSL 8096
RECORDER(S)	MCI JH 114	Studer A800 Sony 3348 Studer A827	Sony 3348	Studer A800/ Sony 3348	Sony 3348
MASTER TAPE	Ampex 499	Ampex 499/467	Ampex 467	BASF 468	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Aaron Connor	RECORD PLANT (Hollywood) Bob Brockman	SOUNDSHOP (Nashville) Mike Bradley	RIGHT TRACK (New York) Randy Staub	RECORD PLANT (Los Angeles) Humberto Gatica
CONSOLE(S)	SSL 4000B	SSL 4000G+	Trident Vector 432	SSL 9096J	SSL 8096
RECORDER(S)	Panasonic 3700	Studer 820	Studer A80	Sony 3348	Sony 3348
MASTER TAPE	Ampex 467	Ampex 499	Ampex 499	HHb DAT	Ampex DAT
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	HIT FACTORY Herb Powers	MASTERMIX Hank Williams	STERLING SOUND George Marino	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Allied Digital	BMG	WEA	WEA	Sony

© 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.



**Skeleton Crew.** Beat poet Allen Ginsberg, left, recorded his "Ballad Of The Skeletons" at Kampo Studios. Shown with Ginsberg, from left, are guitarist Marc Ribot, engineer Scott Ansell, Kampo GM Alex Abrash, and producer Lenny Kaye.

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# Songwriters & Publishers

ARTISTS & MUSIC

## Simon Revamps Rondor, Almo U.K. Former Label Exec Emphasizes Int'l Acts

BY NIGEL HUNTER

LONDON—"We publish Garbage," declares Ralph Simon with a straight face. Of course, he's referring to the platinum-selling band from Madison, Wis., rather than Rondor song quality.

Simon has been president of Rondor Music and Almo Sounds U.K. since February. It's the latest phase in a long music career during which he co-founded the Zomba companies and Jive Records and later was executive VP of Capitol and Blue Note Records in Los Angeles. His mission at Rondor is to reshape the company creatively and commercially, while continuing its distinctive musical culture.

Simon had always admired from afar the style of Herb Alpert and Jerry Moss during their A&M days. He adds that Zomba was essentially modeled on "the house that Herb and Jerry built." When Moss approached him at the end of last December with an offer to become a partner in Rondor Music and Almo Sounds and work out of the company's London office, he didn't hesitate, despite being settled with his family in Los Angeles.

"The Rondor catalog is studded with some of the most memorable songs of the late 20th century," Simon says. "I'd say that songs like 'Thriller,' 'Rock With You,' 'Tears In Heaven,' 'We've Only Just Begun,' and 'Stupid Girl' have greater cultural impact than, say, the works of Benjamin Britten or Vaughan Williams. Rondor is known for its long-standing creative relationships with established writers, such as Rod Temperton and Will Jennings, who co-wrote 'Tears In Heaven,' both of whom are nearing their 20th anniversary with the company. But

we're not fishing in some nostalgic backwater and resting on our past. We're vigorously promoting both established and emerging writers on an international scale, and some of the latter are having significant global chart success.

"Publishing is in the swell of fundamental change these days," Simon continues. "Margins have been shaved to levels unimagined a decade ago. I fear the relationship between publisher and writer has been weakened because of the banking deals done by some of the multinational conglomerates. I have seen it proved that writers developing their craft need and look for a close musical and



SIMON

personal communion with their publisher, rather than being treated impersonally, as many writers have found with the consolidation of the majors. This long-term communion is the strength of Rondor and Almo Sounds."

Simon's responsibilities cover the U.K. and continental Europe, but he emphasizes Rondor's broader international impact, citing a string of current chart successes. Among these is Jon Douglas, whose recent collaboration with George Michael on his latest album, "Older," resulted in Douglas co-writing and co-producing Michael's next single, "Spinning The Wheel." Simon hopes to team Douglas with fellow Yorkshire, England, writer Temperton "since they seem to have a very similar musical fingerprint."

An Australian act signed to Sony called Human Nature, which Simon describes as "Take That with sharp

teeth," is a priority act for Sony Australia's Dennis Handlin. In the U.K., Muff Winwood and Lincoln Elias, managing director and director of A&R, respectively, for Sony Soho Square, have chosen Rondor artist/songwriter Kwezi B as a top-line project. Simon also speaks enthusiastically about two black British writers, Wayne Hector and Alistair Tenant, who contributed songs to an album by German band Caught In The Act that has sold almost 500,000 units in its home country, according to Simon. Belgian act dEUS, signed to Island Records, is another important emerging Rondor asset.

"We are also actively encouraging cross-pollination between our U.K. writers and our very effective Nashville office, which recently announced the signing of Emmylou Harris," says Simon.

"Paul Brady has made some strong inroads there, as will Mark Nevin, the talented writer of a past hit for Fairground Attraction called 'Perfect.' Mark Knopfler recently brought fellow Rondor writer Gillian Welch to London to open his Albert Hall dates, culminating in Welch having a No. 1-selling country album in the U.K."

Simon is elated about his own first deal since taking the Rondor helm. He signed 18-year-old Imogen Heap to a long-term pact with Rondor and Almo Sounds.

Simon calls her "an accomplished writer and multi-instrumentalist of substantial musical promise [who] is making her public debut June 29 at the free festival in London's Hyde Park alongside Alanis Morissette, Eric Clapton, and Bob Dylan. Imogen is exactly the kind of artist we can build internationally over the long haul—a talisman who epitomizes Rondor's rejuvenation."

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"MAGGIE'S FARM"  
Written by Bob Dylan  
Published By Special Rider  
Music (SESAC)

Bob Dylan's compositions are among the most frequently covered songs. Sugar Hill recording artist Tim O'Brien recently released an entire album of Dylan songs titled "Red On Blonde," which plays on the title of Dylan's 1966 album "Blonde On Blonde." Among the gems that receive string-band treatment on O'Brien's set is "Maggie's Farm," which was on Dylan's "Bringing It All Back Home" album from 1965.

Tim O'Brien says that when he decided to record an album of Bob Dylan songs, "Maggie's Farm" was the first he thought of recording. "I thought it would be a good old-time string-band song, a fiddle and banjo kind of song," he says. "'Maggie's Farm' helped me think of what kind of tunes from Dylan's repertoire to pick. It was the first one, and after that I started making a list. It was real easy to make a long list, and then I kind of cut it back. I originally thought of calling the whole record 'Maggie's Farm.'"

Instead, O'Brien decided to title the album "Red On Blonde." "I was in a group for a lot of years. We were a bluegrass group who had an alter ego band, and my persona was Red Knuckles. So a lot of

people know me as Red Knuckles and call me that to this day. So [the title] was something that would say it was a Bob Dylan thing, but would also say I'm putting on a new face doing these kinds of songs. I'm stepping into somewhat of a different character by doing these songs."

O'Brien says early feedback on the album is positive. He says one of his goals was to illustrate how traditional music influenced Dylan's songwriting and how his tunes lend themselves easily to traditional string instrumentation. "We came up with an interesting selection," he says. "There were a lot that we left out that would have been good also, but we wanted to represent the catalog as best as possible in a string-band format."



### 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  
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, Emoni's/ASCAP

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, Emoni's/ASCAP

HOT LATIN TRACKS  
POR AMARTE • Enrique Iglesias, Roberto Morales • Fonomusic/SESAC, Unimusic/ASCAP

## Publisher/Print Company Trio; A Life-Affirming 'Last Session'

THREE FOR THE SHOW: Here's one for the books: a new folio of 13 numbers from the Julie Andrews Broadway remake of film musical "Victor/Victoria" has three publisher/print companies listed. Ted Piecho-cinski, senior VP of Cherry Lane Music, sorts it out for Words & Music: "Rather than Warner Bros., which controls Henry Mancini's music, or Cherry Lane, which controls the lyrics of Leslie Bricusse, each doing folios that would have to compete for space, we decided to do the folio as a jointly produced book and, since we physically produced the folios (arranging, graphics, etc.), we get to distribute it, and that's where, of course, [Cherry Lane distributor] Hal Leonard Corp. comes into the picture."

PERSONAL NOTES: Steve Schalchlin, former managing director of the Los Angeles-based National Academy of Songwriters, has written a musical, "The Last Session," about a songwriter with AIDS. Recently presented on the West Coast in a concert reading sponsored by ASCAP and NAS, the show has real-life meaning for Schalchlin, who is HIV-positive.

"Three years ago," he says, "I nearly died of AIDS-related pneumonia—the kind that killed Eazy-E—and it took me nearly two years to recover. But last year, I began writing songs about my experience, and lo and behold, my partner Jim Brochu wrote a book around it, and we have a musical! As a result of the reading, NAS granted me a gold membership based on the quality of the music, the first time they've ever given a gold membership based on a single work."

The musical will open for six workshop performances in Los Angeles at the Zephyr Theatre starting July 18. Schalchlin will be one of the cast members. A full-scale production of the work is the next goal.

MUSICAL BUS RIDE: Songwriters Irwin Levine and Philip Springer have individually contributed to the charts as co-authors of such hits as, respectively, "Tie A Yellow Ribbon Round The Ole Oak Tree" and

"Santa Baby." Now they are collaborating on a musical, with the working title "Homeward Bound," that centers on nine passengers on a cross-country bus. "One of the themes of the libretto," says Springer, "is the price paid for sharing in the American dream." Levine and Springer own the publishing rights but say they will make a publishing deal with "interested primary investors."

NAS HONORS DIANE: NAS paid tribute to hit songwriter Diane Warren June 26 at the Palace in Los Angeles. Warren, the academy's songwriter of the year, will have some of her hits performed by Mercury act Brian McKnight & Leah Kunkel and Discovery Records' Perla Batalia. Other writers will perform their own songs at the event, including Jerry Fuller,

Martin Page, Jonathan Cain, Jill Colucci, Randy Sharp, Jon Vezner, Steve Schalchlin, and Sydney Forest. The Helen King Community Service Award

will be presented to Henry Diltz to honor his rock'n'roll photography. The evening will be hosted by comedienne Jennifer Rawlings.

BEST OF PD: Margate, N.J.-based Public Domain Research Corp. has released the "1996 Public Domain Report Music Bible," which offers an alphabetical listing of some 2,100 PD songs and the company's roundups, which include historical background and a breakdown of songs by theme (for more than 1,800 titles). The "Music Bible" contains a preface, "The Social Function Of Public Domain," by noted music-industry copyright attorney M. William Krasilovsky. The book costs \$377.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Iron Maiden, "The X Factor"
2. Bruce Springsteen, "The Ghost Of Tom Joad."
3. Jim Brickman, "By Heart."
4. Faith Hill, "Take Me As I Am"/"It Matters To Me."
5. Smashing Pumpkins, "Siamese Dream."



by Irv Lichtman

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## MTV Asia Acts Seek Global Audience *Yu, Colonial Cousins Unplug In London*

■ BY GEOFF BURPEE

HONG KONG—MTV Asia's wish to bring Asian music to a wider audience is leading a Taiwanese singer/songwriter, an Indian pop-trad act, and a Japanese vocal duo to go "unplugged" for the channel.

Taping individual acoustic shows in London in late June were Mandarin singer/songwriter Harlem Yu of Taiwan and Indian duo Colonial Cousins. The latter act combines the talents of Hindustani classical musician Harihan and pop composer Lezz.

Japanese artists Chage & Aska also



HARLEM YU

have a show in the works (Billboard, June 22). Additionally, an album of covers of their songs by Western acts, "One Voice—The Songs Of Chage & Aska By Various Artists," is slated for release July 8 in the U.K. on the EMI Premier label.

MTV Networks Asia president Peter Jamieson says that plans are to broadcast the Yu and Chage & Aska performances on MTV Asia and MTV Mandarin services, while the Colonial Cousins program will air on the channel's Indian service as well as on MTV Asia. However Jamieson is "reasonably confident" that the final product will be of a quality that will warrant a "global" audience.

"MTV Brazil aren't going to say they'll air the thing until we've produced the product and they can have a look at it," says Jamieson. "But we will be trying to ensure that the performances will be aired globally."

Sony recording artist Yu, whose concert schedule over a decade has included tours throughout Taiwan, Hong Kong, and mainland China, says the show's allure lies in the name, not the locale. "It's not so exciting for me to play in London," says Yu. "It's playing under the label 'MTV Unplugged' that counts. It's a degree of success."

Of course, it is also more than a TV show. In keeping with the "Unplugged" tradition, the artists will be recording the performances, with an eye toward an audio release later this year.

Matthew Allison, managing director, Taiwan and China, at Sony Music Entertainment in Taiwan, is involved in promoting Yu throughout the region. "Our purpose for doing the show is to release an album with the program," he says. "It will make people more interested in seeing Harlem perform live and enhance his upcoming tour around the region."

Jamieson says that the show's production process would be "impossible to duplicate" in Asia. "There are two places where 'Unplugged' can happen: New York and London," he says. "The point is to bring these artists to London and to work with the same production team and equipment who have worked with Paul McCartney or Rod Stewart on the 'Unplugged' set."

(Continued on page 91)

## Warner Music Int'l Forms New Affiliate In Indonesia

■ BY ADAM WHITE

LONDON—Warner Music International has officially announced the formation of its new affiliate in Indonesia. The move had been expected after last year's changes in the laws governing foreign investment in cultural industries (Billboard, Dec. 9, 1995) and pending completion of administrative procedures at the country's Ministry of Justice.

The multinational's 47th worldwide affiliate, Warner Music Indonesia will operate with A & R, marketing, promotion, and sales divisions. Managing director is Sendjaja Widjaja, who was previously managing director of Musica Records. He reports to Brian Harris, senior VP of Warner Music Asia Pacific.

The new firm is a 95%/5% joint venture between Warner Music International and PT Hema Gitatama Records, which (trading as Hemagita Records) has been the major's licensee in Indonesia for the past 15 months. Distribution will be handled by PT Musica.

In a prepared statement, Warner Music International chairman/CEO Ramon Lopez said he is confident the new venture "will benefit the development of the domestic [Indonesian] record industry and, in particular, Indonesian

recording talent, which Warner Music Indonesia will actively seek to exploit throughout the region with the cooperation of our existing affiliates."

Hemagita Records founder Handi Santoso, who was previously A&R manager with Indonesian company Lollypop Records and who has also worked as an independent producer, joined Warner Music Indonesia as A&R director Monday (1).

Warner Music International president Stephen Shrimpton says the new venture will be "very A&R-driven," working from its existing base of 15 acts, which includes Phadyangan, Power Slaves, Oppie, Anang, Atiek CB, and Cici. He adds, "[Artist] contracts have been renewed for the specific period of time that we thought appropriate, so we have an underlying bed of volume and talent there. Plus, we have a Malaysian company that's doing extremely well with its product in Indonesia."

"So, we can move forward and, in our view, help normalize the marketing conditions in Indonesia—specifically, piracy. We can make sure that where there is piracy, we can challenge it head to head. One of the advantages of companies like ours going there is that we tend to normalize those situations."

Warner Music's business expectations are for sales of 50% Indonesian repertoire, 40% international product, and 10% regional recordings (primarily Malaysian artists and repertoire). Successful albums by local artists can exceed 1 million in unit sales.

Harris says that the cassette-dominated market is "a long way from CD, and the pricing is very low." He adds, "It's probably not as far away [in terms of CD penetration] as India, but it'll be a slow process. However, we understand that other multinationals are in the process of getting in there, as are some Asian companies. We all see the potential."

According to IFPI estimates, the Indonesian market had a retail value of \$248 million in legitimate sales last year; up from \$200 million in 1994. The retail value of pirate merchandise was estimated by IFPI at \$15 million last year.

## GEMA Income Up In '95; Society Lobbies For Multimedia Help

■ BY WOLFGANG SPAHR

MUNICH—German authors society GEMA reports continued growth, with 1995 income up 6.2% to \$893.3 million.

At the same time, the cost-to-revenue ratio dropped from 13.7% in 1994 to 13.4% last year. As a result, the funds available for distribution in 1995 to the more than 40,000 GEMA members were up 6.61% over the previous year—from \$725.3 million to \$773.3 million.

Performing rights constitute the greatest source of income, generating \$361.5 million, with mechanical rights accounting for \$466.3 million.

GEMA chairman Reinhold Kreile says of the society's progress in 1996, "Given the state of the general economy, we expect income and expenditure to allow at least the same amount of funds to be distributed as in 1995."

Kreile states that the main issue facing GEMA is the digitalization of music usage, as well as the opportunities and risks for music in the multimedia age. He argues that it is important that the protection of intellectual property does not

(Continued on page 91)

## Mercury Nominees Reflect Scope Of U.K. Music

LONDON—The growing diversity of British music is reflected in the scope and number of entries for this year's Mercury Music Prize.

Mercury organizers say the industry has nominated 140 albums for this year's prize, as compared to last year's tally of 130.

The 140 albums are condensed to the short list of 10 entries, which will be announced at a press conference July 23. A 10-track CD featuring tracks from each artist from the short list will be on sale in August. The judging will take place over

the subsequent six weeks, with author and critic Simon Frith chairing the panel.

The winner will be announced Sept. 10 at a dinner that is to be broadcast live by BBC2 TV and Radio 1.

Rock and pop entries represent half of the total, with Manic Street Preachers, Everything But The Girl, the Blue Nile, Electronic, and Terrorvision among the nominees. The "Help" multi-artist compilation for Bosnian charity War Child has also been nominated.

Dance music acts hotly tipped are Orbital, Moloko, Mark Morrison, Under-

world, Carl Cox, and 808 State.

The resurgence in folk music brings nominations from Richard Thompson, Bert Jansch, Norma Waterson, Eliza Carthy, and Altan.

Nominated contemporary classical composers include previous members of the short list: Gavin Bryars, James MacMilland, Michael Nyman, and John Tavener.

The competition, judged on musical merit, is open to all forms of music released between July 31, 1995, and July 29, 1996.

DOMINIC PRIDE



## New Finnish Campaign Has A French Twist

■ BY ANTTI ISOKANGAS

HELSINKI—By giving away free CD compilations, the Finnish music industry has come up with a novel way to reactivate lapsed music buyers and, at the same time, raise their awareness of French music.



BRUEL

The campaign is a part of IFPI Finland's generic music marketing project. Started two years ago, the program has targeted inactive music fans and aims to raise the country's low CD penetration level.

So far, the project has released three bonus CDs consisting of contemporary Finnish pop, and they have been given away with purchases of two full-priced CDs. The new CD, titled "Bonus CD Spécial," works the same way. But instead of Finnish-language songs, it contains 19 current or recent hits by such French stars as Vanessa Paradis, Guesch Patti, and Patrick Bruel. Musically, the CD spans a variety of styles, from traditional pop and chansons to modern rock, hip-hop, and Algerian music.

"There is only so much one can do with Finnish music," says project manager Jussi Keinonen. "This way we can reach a whole new set of consumers and update their ideas about French music. Show them that it isn't all Edith

Piaf."

Keinonen says the first pressing of 30,000 CDs will be out by the end of June.

This is a clear sign that consumers have warmed to the idea, especially considering that sales of French music in Finland have been virtually nonexistent recently, the odd French-language radio hit aside.

"As far as I know, this campaign is a totally unique way to promote French music and French culture," says Lazare Paupert, director of the French Embassy's Cultural Center, which contributed 150,000 French francs (\$30,000) to the project's budget of 510,000 Finnish marks (\$110,000) and has also helped in compiling the CD and promoting the campaign. "French Cultural Centers around the world have shown great interest in starting similar projects in other countries as well."

Keinonen is also keen on expanding the idea. "Bonus CDs have proven an effective way to reach people who like music but are lazy buyers. Maybe next we'll try a compilation of African or Latin music. The possibilities are endless, and we are open to all suggestions."

## De Lucía Celebrates 30 Years Of Flamenco

■ BY HOWELL LLEWELLYN

MADRID—The greatest living exponent of flamenco guitar, Paco de Lucía, is celebrating his 30th year as a recording artist with the worldwide release of a double CD containing many of his best-known pieces and no less than four tours that take him to some 30 countries.

"Antología" (Anthology), which includes 25 compositions recorded between 1967 and 1991, was released in the spring in Europe, the U.S., and Latin America. By late June, it had been in the Spanish charts for 20 weeks and sold nearly

70,000 units, according to PolyGram Ibérica international project director Simone Bosé.

"This is the first greatest-hits compilation by the undisputed king of flamenco guitar," says Bosé. "Between 'Antología' and the tours, this is going to be the year of Paco de Lucía." The album includes contributions from several excellent musicians: John McLaughlin, Al Di Meola, Manolo Sanlúcar, flamenco-jazz pioneers Jorge Pardo and Carlos Benavent, and Paco's two brothers, Pepe de Lucía and Ramón de Algeciras.

Paco de Lucía, 48, and his sextet completed their first six-week tour, which took in nine Latin American countries plus Hong Kong and Taiwan, in March. The sextet is made up of his brothers and Pardo, as well as guitarist Juan Manuel Cañizares, Brazilian percussionist Rubem Dantas, and dancer Joaquín Grilo. The second two-month tour ended in Munich May 4 after 23 concerts across Europe that included dates at London's Royal Albert Hall and in Paris, Berlin, Brussels, and Sofia, Bulgaria. De Lucía gives the sextet a rest between June 24 and July 10, when he undertakes a 20-gig European tour with Di Meola and McLaughlin as the Paco De Lucía Guitar Trio. The trio will release its own album in October after playing in Italy, Austria, Greece, Poland, France, Spain, Germany, Switzerland, and Turkey. For his U.S. tour, de Lucía rejoins his

## M. Nasir's Works Banned Malaysian Gov't Imposes Blackout

■ BY ALEXANDER NUVICH

KUALA LUMPUR, Malaysia—Illustrating how some Asian governments remain sensitive to the public opinions of musicians, Malaysia's Information Ministry has imposed a TV and radio ban on the works of prominent Singapore-born singer/songwriter M. (Mohamed) Nasir. The blackout includes songs written by him for other artists.

This follows an incident said to have occurred at a rehearsal for a poetry reading organized by national newspaper Utusan Melayu. Malaysian prime minister Dr. Mahathir was due to attend the main event. At the rehearsal, Nasir reportedly said, "Who's Dr. Mahathir?"

Nasir, who has been described as this country's Bob Dylan, flatly denies all reports of such a remark. "The prime minister was never mentioned," he said at a recent press conference.

The musician remained quiet about the incident for several weeks (the first report appeared in May) to avoid "sensationalism." Aziz Bakar, GM of Nasir's record company, BMG Music (Malaysia), says that the company felt that a denial at the time would have blown the report out of proportion.

BMG sent letters of appeal to the

Home Ministry and the Information Ministry. The latter's secretary general, Zawawi Mahmuddin, subsequently met with Nasir to discuss the affair. He reported back to information minister Mohamed Rahmat, who was due to brief the prime minister. A decision about rescinding or maintaining the Nasir broadcast ban is expected soon.

Further illustrating Malaysian sensitivities and the government's interest in Nasir's comments, deputy prime minister Anwar Ibrahim said June 24 that he hoped the incident would serve as a lesson to artists in Malaysia to avoid behavior that could tarnish their image.

Darren Choy, marketing and A&R director of Sony Music in Malaysia, whose artist Shima is working with Nasir, acknowledges the media fuss but does not see a similar stir in the local music industry. "I don't think record companies are stopping their artists from working with Nasir," he comments. "The matter can be solved. There's no need to push the panic button."

However, other label executives suggest that the incident might cause Malaysian record companies to be more cautious about working with Nasir in the future.

Although he is a blue-eyed non-gypsy, de Lucía was born in the southern Andalusia gypsy region and grew up listening to gypsy flamenco music. "Everything that I compose and record is for Andalusia and for the gypsies," he says. "I never think about the grand public or of selling thousands of records. Recognition from the gypsies is all I really care about."

Leading flamenco critic Felix Grande says de Lucía is "the greatest creator of music for the Andalusian guitar that flamenco has ever had. He is a genius who now has no frontiers."

Several tunes from "Antología" received heavy rotation on all-Spanish music Cadena DIAL, including de Lucía's best-known composition, "Entre Dos Aguas" (Between Two Waters), which was the network's most important song, the "Super DIAL," for a period.

"Of course, we played Paco heavily when the record first came out," says DIAL PD Reyes Mateo. "We are a national all-Spanish network, and he is the greatest player of Spanish guitar."

Victor Guzman, manager of Madrid megastore Madrid Rock, says "Antología" has sold very well, despite being essentially a minority interest. "We displayed it in the rock section with large photos and [in-store] play, so the buyer did not have to look for the record in the flamenco section, as would normally be the case with de Lucía," says Guzman.

## Czechs Rock For Refugees

### Concert Benefits Country's Immigrants

■ BY ROBERT GRAY

PRAGUE—A June 16 "Rock For Refugees" benefit concert here was the latest example of the Czech music community's willingness to help develop a civic society in this young democracy.

The six-hour jam was in the tradition of a show two years ago for the same cause, as well as recent rock benefits for the Drop-In drug rehabilitation clinic.

This concert featured Czech-American blues band the Yardmables, funk-rock act Seven Fridays, and rock band Domov and was headlined by the republic's premier hard-rock girl-group, Zuby Nehty. The event was staged at the trendy Klub X, which, like the bands, donated its services free of charge. The concert was held to commemorate International Refugee Day and raised 7,000 koruny (\$250), nearly the average monthly wage of Czech citizens,

## FOR THE RECORD

The story about the EU-Japan copyright dispute (Billboard, June 29) should have identified Japanese government official Kaoru Okamoto as director of the international copyright office of the Agency for Cultural Affairs.

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## 'Ethno Punk' Glorifies Global Re-Emergence Of Attitude

FROM THE SEX PISTOLS to Patti Smith, the recent re-emergence by pioneers of punk has prompted a reappraisal of a movement that spit upon the music business' status quo some 20 years ago. Punk is usually narrowly portrayed as being solely an Anglo-American creation. But the continuing vitality—and universality—of the punk spirit is captured on the latest disc in the EMI Hemisphere international music series, an album titled "Ethno Punk: Around The World With Attitude."

Compiled in London by series producer Gerald Seligman, "Ethno Punk" showcases 15 current acts from Europe, South America, and Asia. Their common thread is a rejection of the homogenization of international pop and the creation of compelling new music, in part from ethnic traditions.

"There's a debate between tradition and change that reflects the sensibility of a lot of bands in 'Ethno Punk,'" says Seligman. "There is something of a backlash against modernization." With once-rural societies experiencing increasing urbanization, "what is emerging is urban music that hasn't existed before. These are mostly younger artists who are looking to their own traditions to speak to the people around them," says Seligman.

The lament of Israeli rock star Yehuda Poliker on "Children Come And Go" (NMC Music) opens the set with a Middle Eastern edge and a haunting, repeating string riff that recalls "Gimme Shelter" by the Rolling Stones. Such is the sonic mix in evidence here.

In many cases, the ethnic accents on these songs clearly reflect the origins of the artists: the double fiddles of Scotland's Rock, Salt & Nails on "More & More" (Iona Records), the accordion and violin of Italy's Mau Mau on "Makè Manà" (EMI Italiana), and the bending string sounds that give way to the driving rock rhythms of China's Ciu Jian on "Wild On The Snow" (EMI Hong Kong).

As intriguing, however, is the fact that patterns of migration and media exposure have introduced "new" musical traditions to the countries these artists call home. Sitting in with Spain's Ciudad Jardin on "Mireme, Miss" (Hispanvox) is a Sudanese oud player. Mano Negra from France is here performing its raucous version of "Sidi H'Bibi" (Virgin France), a traditional Arabic song ("something like the Clash in Cairo," comments Seligman). And Scotland's Shooglenifty, with a dark Celtic-techno track called "Waiting For Conrad," seems determined to avoid categorization at all costs, dubbing its style "hypnofunkadelic ambient trad acid-croft."

Music sources aside, "Ethno Punk" works as an aggressive and adventurous antidote to homogenous international pop. In compiling songs for the Hemisphere series, Seligman says, "one thing I avoid is being academic. The bottom line [in choosing a song] has always got to be 'Is it moving?'"

WITH BON JOVI on another world tour that brings it to Britain's Milton Keynes Bowl Saturday (6), the group's 1995 album "These Days" continues to show strength outside the U.S., led by sales of some 750,000 units, according to Mercury Records, in each of its top three international markets: the U.K., Germany, and Japan.

NEUROTIC Outsiders, the rock ensemble formed by Steve Jones of the Sex Pistols, Duff McKagan and Matt Sorum of Guns N' Roses, and John Taylor of Duran Duran, have been signed to Warner Music International on the heels of a deal with Maverick Records in the U.S. The act staged its first U.K. show June 25 at the Borderline in London prior to the release of its self-titled album in August. The single "Jerk," produced by Jerry Harrison of the Talking Heads, is released in the U.K. July 29. Neurotic Outsiders will tour the U.S. in early September, head off to Europe later that month, and play dates in Japan and other Asia-Pacific markets early next year.

BORDER CROSSINGS: Bar/None Records, which picked up from Setanta Records one of the choice U.K. albums of 1995, Edwyn Collins' "Gorgeous George," has signed another attention-getting Setanta act, the Divine Comedy. The group's easy-core album "Casanova" will be released by Setanta/Bar/None in late August. . . Two albums by Dutch acts on the Van Record Co. label, the self-titled disc by Thunderin' Hearts and "Hurrah" by the Pilgrims, will be released in China by Guandong Audio and Video in a deal through Timbuktu International that was struck at MIDEAM Asia.

Albums with the Crickets, Connie Francis, and Tim Hensley are this year's projects in Nashville for British producer Stuart Coleman. Coleman is one of the latest U.K. music veterans to relocate to Music City.

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmont Street, London, WC1E 7AH, or faxed to 44-171-323-2316.*

### HOME & ABROAD



by Thom Duffy

## Lands Takes Off With 'Angels'

### Indie Release Led To Reissue On A Major Label

■ BY LARRY LeBLANC

TORONTO—When singer/songwriter Wendy Lands began to record her album "Angels & Ordinary Men" four years ago, she had no idea it would be her debut release for a major label, EMI Music Canada.

"When we started recording, I didn't know, in fact, we were making an album," says Toronto-based Lands, 32. "[For me] it was an absolutely thrilling and satisfying process just to be making music [in the studio]. I had wanted to make the record of my dreams, and, while recording, I kept thinking that if more happens with what we were doing, it'd be icing on the cake."

Recorded sporadically between March 1992 and December 1994, produced by Greg Kavanagh (BKS, Monsoon), and mostly co-written with Lands' husband, drummer Jim Gillard, the album was first issued independently in June '95 on cassette and CD on Lands' Hey Man Records label. It was available only in Toronto. With four alternative tracks, the album will be issued July 23 in Canada by EMI Music Canada. International release plans are not known yet.

The 11-song album features backup support from such top-notch Canadian players as Gillard; guitarists Kurt Swinghammer, Kevin Breit, Asher Horowitz, and David Baxter; keyboardists Aaron Davis and Rob Guseus; and bassists Steve Lucas, Kim Brandt, and David Piltch. Also included on the set, as a CD-ROM bonus track, are Lands' video "One Love" (from the original version of the album) and "Little Sins" (from the EMI Music Canada version), as well as a photo montage and a poem Lands recites about her background.

Lands says the independent version of the album "cost quite a bit of money. I'm not sure how much in the end, but I went into debt a bit. We hired some awesome musicians and spent a lot of money on photography and graphics. Of course, it cost a lot to have the CDs and cassettes manufactured."

On its release, Lands placed copies of the independent album in the Sam the Record Man flagship store on Toronto's Yonge Street, where it was certain to get noticed by Canadian A&R representatives. According to Lands, she sent the "majority" of the 1,000 CDs she had manufactured to music industry contacts, but she says she still has "a few" of the 250 cassettes unsold.

"I wanted to get a record deal, and it was really important for me to use the record as a calling card," she says. "We gave tons of the album away. In order to get to where I wanted to be, I knew I had to give them to everybody I could think of."

Despite several early offers from labels that had heard the album prior to release, Lands had no management or publishing ties when she issued "Angels & Ordinary Men." Nor did she have a lawyer to advise her about label contracts and contacts.

"I had no [management] team, and I wasn't quite sure where to begin," Lands admits. "I hired [Toronto-based publicist] Jane Harbury to spread the word about my gigs. I figured that if anything was going to win labels over, it was going

to be my live show."

That strategy paid off. Lands says she received "several offers" from major labels here following the album's release. In January 1996 she signed with EMI Music Canada.

Impressed with the independent release, Tim Trombley, EMI Music Canada's VP of talent acquisition and artist development, had gone to see Lands perform at Toronto's Cameron House last September and was floored by her performance. "She's totally captivating and mesmerizing live," he says.

Despite Trombley's enthusiasm for her independent release, Lands lobbied EMI Music Canada to drop several songs from the original version and to record four new songs for her impending major-label debut.

Says Lands, "[Until the independent release] nobody had heard my innermost thoughts and feelings or my art or musicality. Everything changed [with the release]. I suddenly had so many song ideas I wanted to have heard."



LANDS

Scrapped for the EMI Music Canada version of the album were Lands' torchy rendition of Jon Hurley and Ronnie Wilkins' "Son Of A Preacher Man" (a hit for Dusty Springfield in 1968) and the Lands/Gillard compositions "Coming Home To You" and "Feel For Love." Replacing them were the album's lead-off single, "Little Sins," and the more rock-styled tracks "Like Oxygen," "Graceless," and "Polarized."

"Not only did we record those songs [from the album's original version] four years ago, but Jim and I wrote 'Feel For Love' and 'Coming Home' six and seven years ago," says Lands. "While performing in the past year, those songs didn't feel like me anymore."

Recording new songs, says Trombley, "was something Wendy really wanted to do. Frankly, we didn't hear the songs before she recorded them. We didn't even ask to hear them. We believed that Wendy, Jim, and Greg had done an amazing job on the independent record, so we gave them the freedom to realize these new songs. As it turned out, she brought us the first single, 'Little Sins.'"

Early reaction to "Little Sins," released June 17, has been extremely positive from Canadian modern rock and top 40 stations, according to Peter Diemer, VP of national promotion at EMI Music Canada. He says that modern rock station CFNY Toronto and top 40 station CHIQ Winnipeg, Manitoba, were the first to jump on the single. "I didn't even have to think about adding [the single], because it fits our format so well," says Neil Mann, music director at CFNY.

According to Diemer, the label is going to release the video during the week of July 8. "We want to have a radio story developed by the time we deliver the video, because there's so much [video] traffic at MuchMusic and MusiquePlus right now," he says.

Lands shrugs off suggestions that songs like "Sanctuary," "Best Of Me," and "Like Oxygen" (co-written with

Gillard) and "Trouble Time And Tears" (co-written with MuchMusic VJ Natalie Richard) will invite comparisons with fellow Canadian Alanis Morissette or Hole's Courtney Love. The songs nakedly chronicle troubled or doomed relationships.

"My agenda is different than Alanis' or Courtney Love's," Lands says. "They're beating their chests, and their aggression is incredibly heightened. I'm as passionate and as intense as they are, except I'm whispering thoughts and secrets in your ear: I'm coming from a much more intimate place, but the same intensity and passion, even rage, is there."

Lands also stresses that she is highly influenced by such singer/songwriter icons as Joni Mitchell, James Taylor, and Randy Newman. "Lyrics mean a hell of a lot to me," she says. "So often in pop music these days, real predictable lyrics are accepted if they fill a melody and chord structure. I don't have patience for that. There has to be a poetic way to say what you feel deeply. Those artists are my idols. Those are the people I pretend I am when I sit at the piano. I'm hoping that my music will be accepted the same way [with mainstream audiences] that their music has been accepted."

Montreal-born Lands came to Toronto in 1983 to study fine arts at York University. With British guitarist Andy McLean, she was soon part of a new wave studio duo called Doubledare, which released a self-titled album on Current/Vertigo in 1986. When the record flopped, Lands and McLean parted ways. "That was my first [music industry] experience while I was in university," says Lands. "The whole experience was so dreary."

Following Doubledare's breakup, Lands began doing voice-overs for radio and television commercials and working as an actress. She appeared in local productions of "Les Miserables" (1989) and "World Goes Around" (1991).

Being able to randomly do voice-overs, she says, was helpful as she began recording her independent album. "I was able to run into a studio once a week and lay down the voices for a spot and have most of my days and nights free to record," she says.

"Angels & Ordinary Men" began to evolve after Kavanagh heard the Lands/Wayne St. John duet "All That I Know," released on a Warner Music Canada radio compilation in February 1992. Kavanagh then contacted Lands about working together at his hi-tech home studio. The first song they completed was "Feel For Love."

"She has a very distinctive voice, and we had a lot of fun developing a direction," says Kavanagh. "It took quite a long time to get to a stage where we were happy to put [the songs] out as an independent release. Wendy and Jim kept evolving as writers."

EMI Music Canada and Lands' manager, Cliff Hunt of Hunt the Sandman Inc. in Toronto, are setting up launch showcases for Lands in mid-July in Toronto, Ottawa, and Montreal. Lands will likely tour nationally in early fall with her band.

"We've only played [locally] once a month since last June, and I'm dying to perform," says Lands. "I love live performances."

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 07/01/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	LA-LA-LA LOVE SONG TOSHINOBU KUBOTA WITH NAOMI CAMPBELL SONY
2	3	AINO KOTODAMA SPIRITUAL MESSAGE SOUTHERN ALL STARS VICTOR
3	2	YOU'RE MY SUNSHINE NAMIE AMURO AVEA TRAX
4	NEW	EAJYU * RIDER TAMIO OKUDA SONY
5	6	ASIA NO JYUNSHIN PUFFY EPIC SONY
6	4	ANATANI AITAKUTE SEIKO MATSUDA MERCURY MUSIC
7	7	HEY! LADIES & GENTLEMEN TRF AVEA TRAX
8	NEW	STAY KYOSUKE HIMURO POLYDOR
9	9	BREAK OUT! NANASE AIKAWA CUTTING EDGE
10	NEW	IHWAKE SYARANQ BMG VICTOR
ALBUMS		
1	NEW	MR. CHILDREN SINKAI TOY'S FACTORY
2	2	TOMOMI KAHARA LOVE BRACE PIONEER LDC
3	3	SOUNDTRACK LONG VACATION TOSHIBA EMI
4	1	TUBE ONLY GOOD SUMMER SONY
5	NEW	BUCK-TICK COSMOS VICTOR
6	10	TAKASHI UTSUNOMIYA EASY ATTRACTION EPIC SONY
7	NEW	MIKI IMAI THANK YOU FOR LIFE
8	NEW	VARIOUS ARTISTS NOW 4 TOSHIBA EMI
9	5	BRYAN ADAMS 18 TIL I DIE POLYDOR
10	4	SEIKO MATSUDA VANITY FAIR MERCURY MUSIC

CANADA (The Record) 07/01/96		
THIS WEEK	LAST WEEK	ALBUMS
1	1	METALLICA LOAD ELEKTRA
2	2	FUGEES THE SCORE COLUMBIA
3	3	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA
4	5	TRACY CHAPMAN NEW BEGINNING ELEKTRA
5	6	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK
6	8	CELINE DION FALLING INTO YOU COLUMBIA
7	4	BRYAN ADAMS 18 TIL I DIE A&M
8	7	SOUNDGARDEN DOWN ON THE UPSIDE A&M
9	9	GEORGE MICHAEL OLDER DREAMWORKS
10	10	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
11	11	VARIOUS ARTISTS MISSION IMPOSSIBLE O.S.T. ISLAND
12	12	BUSH SIXTEEN STONE INTERSCOPE
13	13	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
14	16	SHANIA TWAIN THE WOMAN IN ME MERCURY
15	NEW	SLOAN ONE CHORD TO ANOTHER MURDERRECORDS
16	15	VARIOUS ARTISTS HIT ZONE POLYFEL
17	17	STONE TEMPLE PILOTS TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP ATLANTIC
18	20	"WEIRD AL" YANKOVIC BAD HAIR DAY ATTIC
19	14	VARIOUS ARTISTS NOW! EMI
20	RE	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN

AUSTRALIA (Australian Record Industry Assn.) 06/30/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	BECAUSE YOU LOVED ME CELINE DION EPIC
3	4	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
4	3	NOBODY KNOWS TONY RICH PROJECT BMG
5	7	OOH AAH... JUST A LITTLE BIT GINA G WEA
6	6	X FILES TRIPLE X SHOCK
7	5	CHILDREN ROBERT MILES BMG
8	9	FASTLOVE GEORGE MICHAEL VIRGIN
9	8	SEXUAL HEALING MAX-A-MILLION FLSTWAL
10	NEW	EVERYTHING IS GOOD FOR YOU CROWDED HOUSE EMI
11	10	UNTIL IT SLEEPS METALLICA MERCURY
12	11	GLYCERINE BUSH MCA
13	13	1,2,3,4 (SUMPIN' NEW) COOLIO FESTIVAL
14	12	RUNAWAY CORRS EASTWEST
15	17	SWEET DREAMS LA BOUCHE BMG
16	14	I AM BLESSED ETERNAL EMI
17	15	NAKED AND SACRED CHYNNA PHILLIPS EMI
18	NEW	JUST A GIRL NO DOUBT MCA
19	20	PEPPER BUTTHOLE SURFERS EMI
20	19	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU BRYAN ADAMS A&M
ALBUMS		
1	5	CELINE DION FALLING INTO YOU EPIC
2	NEW	BRYAN ADAMS 18 TIL I DIE A&M
3	2	JOHN FARNHAM ROMEO'S HEART BMG
4	1	METALLICA LOAD VERTIGO/MERCURY
5	3	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
6	4	GEORGE MICHAEL OLDER VIRGIN
7	7	SOUNDTRACK TRAINSPOTTING EMI
8	6	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
9	10	FUGEES THE SCORE COLUMBIA
10	9	BUSH SIXTEEN STONE MCA
11	19	EVERYTHING BUT THE GIRL WALKING WOUNDED VIRGIN
12	14	EVERCLEAR SPARKLE AND FADE EMI
13	13	SOUNDTRACK MUSIC FROM THE X FILES WEA
14	12	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
15	11	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
16	16	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
17	B	SOUNDGARDEN DOWN ON THE UPSIDE A&M
18	NEW	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
19	15	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
20	NEW	BECK ODELAY GEFEN/MCA

EUROCHART HOT 100 06/19/96 MUSIC & MEDIA		
THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO SERDISCO
2	6	FABLE ROBERT MILES DBX
3	2	CHILDREN ROBERT MILES DBX
4	3	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
5	9	KILLING ME SOFTLY FUGEES COLUMBIA
6	8	THE X FILES THEME MARK SNOW WARNER BROS.
7	4	LEMON TREE FOOL'S GARDEN INTERCORD
8	7	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA
9	5	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY
10	17	BECAUSE YOU LOVED ME CELINE DION EPIC/COLUMBIA
11	10	FASTLOVE GEORGE MICHAEL VIRGIN
12	19	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA
13	13	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
14	14	HEAVEN U96 MOTOR MUSIC
15	12	RETURN OF THE MACK MARK MORRISON WEA
16	11	X FILES DJ DADD SUBWAY
17	NEW	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE
18	NEW	MISS CAMPING BORIS VERSAILLES
19	NEW	PIU' BELLA COSA EROS RAMAZZOTTI DDD
20	NEW	CELEBRATE (THE LOVE) ZHI-VAGO DANCE STREET/HOUSE NATION
ALBUMS		
1	2	METALLICA LOAD VERTIGO/MERCURY
2	1	GEORGE MICHAEL OLDER VIRGIN
3	7	BRYAN ADAMS 18 TIL I DIE A&M
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
5	3	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
6	5	FUGEES THE SCORE COLUMBIA
7	6	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
8	8	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
9	10	TINA TURNER WILDEST DREAMS PARLOPHONE
10	9	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
11	13	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY
12	11	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
13	NEW	ROBERT MILES DREAMLAND DBX
14	12	SOUNDGARDEN DOWN ON THE UPSIDE A&M
15	14	TAKE THAT GREATEST HITS RCA
16	19	ARZTE LE FRISUR METRONOME
17	17	FOOL'S GARDEN DISH OF THE DAY INTERCORD
18	15	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC
19	16	MICHEL POLNAREFF LIVE AT THE ROXY S.M.A.L.L.
20	NEW	GLORIA ESTEFAN DESTINY EPIC

GERMANY (Media Control) 06/25/96		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	KILLING ME SOFTLY FUGEES COLUMBIA
2	1	MACARENA LOS DEL RIO RCA
3	2	COCO JAMBOO MR. PRESIDENT WEA
4	3	FABLE ROBERT MILES MOTOR MUSIC
5	9	INSOMNIA FAITHLESS INTERCORD
6	4	HEAVEN U96 MOTOR MUSIC
7	8	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ARIOLA
8	5	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
9	6	FU-GEE-LA FUGEES COLUMBIA
10	7	RETURN OF THE MACK MARK MORRISON WEA
11	11	SPRING RMB MOTOR MUSIC
12	10	REBEL YELL SCOOTER EDEL
13	20	SOLDIER SOLDIER CAPTAIN JACK EMI
14	12	JEIN FETTES BROT INTERCORD
15	17	FIRESTARTER PRODIGY INTERCORD
16	NEW	IRONIC ALANIS MORISSETTE WEA
17	19	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING MCA
18	16	THE X FILES THEME MARK SNOW WEA
19	14	SEXY EYES WHIGFIELD ZYX
20	15	HAND IN HAND DUNE VIRGIN
ALBUMS		
1	1	METALLICA LOAD MERCURY
2	2	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
3	3	FUGEES THE SCORE COLUMBIA
4	4	BRYAN ADAMS 18 TIL I DIE POLYGRAM
5	9	ROBERT MILES DREAMLAND MOTOR MUSIC
6	6	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
7	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	5	ARZTE LE FRISUR METRONOME
9	8	GEORGE MICHAEL OLDER VIRGIN
10	10	CELINE DION FALLING INTO YOU SONY
11	15	OTTO LIVE POLYGRAM
12	11	CAUGHT IN THE ACT FOREVER FRIENDS ZYX
13	12	TINA TURNER WILDEST DREAMS EMI
14	16	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST
15	14	CRANBERRIES TO THE FAITHFUL DEPARTED MERCURY
16	13	SCORPIONS PURE INSTINCT EASTWEST
17	NEW	BON JOVI THESE DAYS MERCURY
18	20	PUR ABENTUEERLAND INTERCORD
19	18	TAKE THAT GREATEST HITS RCA
20	17	MR. PRESIDENT WE SEE THE SAME SUN WEA

FRANCE (SNEP/FOP/Tite-Live) 06/22/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO ARIOLA
2	3	TIC, TIC TAC CARRAPICHO RCA
3	5	LEMON TREE FOOL'S GARDEN EMI
4	2	THE X FILES THEME MARK SNOW WARNER BROS.
5	6	MISS CAMPING BORIS VERSAILLES
6	4	CHILDREN ROBERT MILES SONY
7	9	MACARENA LOS DEL MAR BAX DANCE
8	7	L'HYMNE A L'AMOUR JOHNNY HALLYDAY MERCURY
9	B	CELEBRATE (THE LOVE) ZHI-VAGO PANIC
10	16	1,2,3,4 (SUMPIN' NEW) COOLIO TOMMY BOY
11	18	EVERYBODY 'WORLDS APART' EMI
12	13	'WE'VE GOT IT GOIN' ON' BACKSTREET BOYS ZOMBA/JIVE
13	14	FASTLOVE GEORGE MICHAEL VIRGIN
14	11	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
15	NEW	RETURN OF THE MACK MARK MORRISON WEA
16	19	FRESH BEAT SYSTEM EMI
17	15	TU ES LE FEU QUI M'ATTISE OPHELIE WINTER EASTWEST
18	NEW	SAMBOLERA MAYISON KHADJA NIN VOGUE
19	NEW	JE VOUS AIME ADIEU HELENE SEGARA ORLANDO
20	NEW	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
ALBUMS		
1	1	MICHEL POLNAREFF LIVE AT THE ROXY SONY
2	8	CARRAPICHO FIESTA DE BOI BUMBA RCA
3	3	CELINE DION FALLING INTO YOU COLUMBIA
4	6	FUGEES THE SCORE SONY
5	2	METALLICA LOAD MERCURY
6	5	MYLENE FARMER ANAMORPHOSEE POLYDOR
7	7	GEORGE MICHAEL OLDER VIRGIN
8	12	ROBERT MILES DREAMLAND SONY
9	4	CELINE DION D'EUX COLUMBIA
10	10	KHADJA NIN SAMBOLERA VOGUE
11	9	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
12	11	OPHELIE WINTER NO SOUCY! EASTWEST
13	17	MARIAH CAREY DAYDREAM COLUMBIA
14	13	MICHAEL JACKSON HISTORY: PAST, PRESENT AND FUTURE—BOOK 1 EPIC
15	NEW	DEAD CAN DANCE SPIRITCHASER VIRGIN
16	19	NOA CALLING GEFEN
17	14	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
18	15	SOUNDTRACK THE X FILES WARNER BROS.
19	NEW	PAUL PERSONNE INSTANTANES POLYDOR
20	16	DANY BRILLANT HAVANA WEA

# HITS OF THE U.K.

U.K. (1996, Billboard/BPI Communications (Music Week/ CIN) 06/29/96)		
THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	4	THREE LIONS BADDIEL & SKINNER & LIGHTNING SEEDS EPIC
3	2	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
4	3	ALWAYS BE MY BABY MARIAH CAREY COLUMBIA
5	5	BECAUSE YOU LOVED ME CELINE DION EPIC
6	NEW	ENGLAND'S IRIE BLACK GRAPE FEATURING JOE STRUMMER AND KEITH ALLEN RADIOACTIVE/MCA
7	6	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA
8	NEW	WRONG EVERYTHING BUT THE GIRL VIRGIN
9	NEW	LET ME LIVE QUEEN PARLOPHONE
10	9	THE DAY WE CAUGHT THE TRAIN OCEAN COLOUR SCENE MCA
11	10	NOBODY KNOWS TONY RICH PROJECT LAFACE/ARISTA
12	11	WE'RE IN THIS TOGETHER SIMPLY RED EASTWEST
13	8	BLOUNDED PIANOMAN THREE BEAT/FREEDOM
14	NEW	SOMETHING FOR THE WEEKEND DIVINE COMEDY SETANTA
15	7	MAKE IT WITH YOU LET LOOSE MERCURY
16	15	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN
17	17	THERE'S NOTHING I WON'T DO JX HOOJ CHOONS/FREEDOM
18	18	FEMALE OF THE SPECIES SPACE GUT
19	NEW	NEVER FOUND A LOVE LIKE THIS BEFORE UPSIDE DOWN WORLD
20	13	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYDOR
21	20	NAKED LOUISE 1ST AVENUE/EMI
22	14	THANK GOD IT'S FRIDAY R. KELLY JIVE
23	NEW	STAND UP LOVE TRIBE AM/PM/A&M
24	21	OOH AAH... JUST A LITTLE BIT GINA G ETER-NAL/WEA
25	12	INSTINCT CROWDED HOUSE CAPITOL/PARLOPHONE
26	16	SHE SAID LONGPIGS MOTHER/POLYDOR
27	NEW	INSPIRATION STRIKE FRESH
28	22	FABLE ROBERT MILES DECONSTRUCTION
29	NEW	NO SURRENDER DEUCE LOVE THIS RED LIGHT—GREEN LIGHT EP WILDHEARTS ROUND/EASTWEST
30	NEW	MINT CAR CURE FICTION/POLYDOR
31	NEW	OCEAN DRIVE LIGHTHOUSE FAMILY WILD CARD/POLYDOR
32	27	FORGET ABOUT THE WORLD GABRIELLE GO BEAT
33	23	FASTLOVE GEORGE MICHAEL VIRGIN
34	24	WHERE IT'S AT BECK GEFEN/MCA
35	NEW	PURPLE HEATHER ROD STEWART WITH THE SCOTTISH EURO '96 SQUAD WARNER BROS.
36	NEW	LONDON TONIGHT/EQUAT MY GOAL COLLAPSED LUNJ DECEPTIVE/LONDON
37	31	COULD IT BE FOREVER GEMINI EMI
38	NEW	KEEP ON, KEEPIN' ON MC LYTE FEATURING KESCAPE EASTWEST
39	NEW	RETURN OF THE MACK MARK MORRISON WEA
40	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
1	2	OCEAN COLOUR SCENE MOSELEY SHOALS MCA
2	6	BRYAN ADAMS 18 TIL I DIE A&M
3	1	FUGEES THE SCORE COLUMBIA
4	4	GEORGE MICHAEL OLDER VIRGIN
5	3	CELINE DION FALLING INTO YOU EPIC
6	5	DODGY FREE PEACE SWEET A&M
7	NEW	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR
8	9	ROBERT MILES DREAMLAND DECONSTRUCTION
9	7	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
10	10	METALLICA LOAD VERTIGO/MERCURY
11	8	EVERYTHING BUT THE GIRL WALKING WOUNDED VIRGIN
12	18	ASH 1977 INFECTIOUS
13	14	TINA TURNER WILDEST DREAMS PARLOPHONE
14	11	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION
15	15	TAKE THAT GREATEST HITS RCA
16	16	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC
17	19	MIKE & THE MECHANICS HITS VIRGIN
18	12	SIMPLY RED LIFE EASTWEST
19	36	BLUE NILE PEACE AT LAST WARNER BROS.
20	13	GABRIELLE GABRIELLE GO BEAT
21	24	PAUL WELLER STANLEY LEAD GO! DISCS
22	20	BON JOVI THESE DAYS MERCURY
23	21	GLORIA ESTEFAN DESTINY EPIC
24	17	MARIAH CAREY DAYDREAM COLUMBIA
25	33	GARBAGE GARBAGE MUSHROOM
26	28	SLEEPER THE IT GIRL INDOLENT/RCA
27	30	OASIS DEFINITELY MAYBE CREATION
28	27	CAST ALL CHANGE POLYDOR
29	29	STING MERCURY FALLING A&M
30	25	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
31	26	DIRE STRAITS BROTHERS IN ARMS VERTIGO/MERCURY
32	22	PULP DIFFERENT CLASS ISLAND
33	31	RADIOHEAD THE BENDS PARLOPHONE
34	35	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY
35	23	KEITH SWEAT KEITH SWEAT ELEKTRA/WEA
36	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
37	34	M PEOPLE ELEGANT SLUMMING DECONSTRUCTION
38	40	TONY RICH PROJECT WORDS LAFACE/ARISTA
39	37	PLACEBO PLACEBO ELEVATOR MUSIC
40	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER BROS.
1	1	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
2	3	GEORGE MICHAEL OLDER VIRGIN
3	2	METALLICA LOAD VERTIGO/MERCURY
4	NEW	ARTICOLO 31 COSI' COM'E RICORDI
5	7	BRYAN ADAMS 18 TIL I DIE POLYGRAM
6	5	FOOL'S GARDEN DISH OF THE DAY EMI
7	NEW	ADRIA CELENTANO ARRIVANO GLI UOMINI CLAN CELLINTANO
8	NEW	C SIMONETTI X-TERROR FILES UNIVERSO FILM
9	8	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
10	6	DANZA DE LOS LIMONES JUAN ANTONIO CANTA VIRGIN
1	1	MUEVE, MUEVE SANDY & PAPO MAX MUSIC
2	2	FASTLOVE GEORGE MICHAEL VIRGIN
3	3	DRUM FIRE THE KING OF HOUSE MAX MUSIC
4	8	LAGRIMA DE AMOR CAMELA MAX MUSIC
5	NEW	MACARENA DANCE PARTY LOS DEL RIO SERDISCO
6	NEW	GO BACK ANALOGIC GINGER
7	7	SUMMER IS CRAZY ALEXIA BLANCO Y NEGRO
8	4	YOUR MAKIN' ME HIGH TONY BRAXTON ARIOLA
9	NEW	ANONYMOUS FAST FORWARD MAX MUSIC
10	6	GEORGE MICHAEL OLDER VIRGIN
1	1	EROS RAMAZZOTTI DONDE HAY MUSICA RCA
2	3	METALLICA LOAD MERCURY
3	2	ROSANA ARBELO LUNAS ROYAS MCA
4	NEW	AZUCAR MORENO ESCLAVA DE TU PIEL EPIC
5	5	GLORIA ESTEFAN DESTINY EPIC
6	9	RICKY MARTIN A MEDIA VIVIR CBS-SONY
7	NEW	AMISTADES PELIGROSAS LA PROFECIA EMI-ODEON
8	4	ANA BELEN 20 EXITOR ARIOLA SONY
9	NEW	KETAMA DE AKI A KETAMA MFCURRY
10	8	

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Alison Smith. Contact 171-323-6686, fax 171-323-2314/2316. 'New' indicates first entry or re-entry into chart shown.

# HITS OF THE WORLD

C O N T I N U E D

# GLOBAL

## MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

### NETHERLANDS (Stichting Mega Top 50) 06/19/96

THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO BMG
2	2	CHILDREN OF THE NIGHT NAKATOMI ZOMBA
3	7	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE
4	3	DRILL INSTRUCTOR CAPTAIN JACK EMI
5	8	VRIJ ZIJN MARCO BORSATO POLYDOR
6	4	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
7	NEW	IRONIC ALANIS MORISSETTE WARNER
8	NEW	TO DESERVE YOU BETTE MIDLER WARNER
9	10	HAND IN HAND DUNE VIRGIN
10	6	RETURN OF THE MACK MARK MORRISON WARNER
<b>ALBUMS</b>		
1	8	METALLICA LOAD MERCURY
2	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	2	MARCO BORSATO ALS GEEN ANDER POLYDOR
4	3	CELINE DION FALLING INTO YOU COLUMBIA
5	5	ANDREA BOCELLI BOCELLI POLYDOR
6	4	GEORGE MICHAEL OLDER VIRGIN
7	9	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	7	FUGEES THE SCORE COLUMBIA
9	10	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
10	NEW	GUUS MEEUWIS & VAGANT VERBAZING ARCADE

### IRELAND (IFPI Ireland) 06/20/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	4	NOBODY KNOWS TONY RICH PROJECT LAFACE/ARISTA
3	3	MACARENA LOS DEL RIO RCA
4	2	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER
5	5	BECAUSE YOU LOVED ME CELINE DION EPIC
6	NEW	A BETTER MAN BRIAN KENNEDY RCA
7	6	FABLE ROBERT MILES DECONSTRUCTION
8	NEW	LEMON TREE FOOL'S GARDEN ENCORE/EMI
9	NEW	TO RAMONA SINEAD LOHAN DARA
10	8	AON FOCHAL EILE RICHIE KAVANAGH LYNWOOD
<b>ALBUMS</b>		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
2	8	FUGEES THE SCORE COLUMBIA
3	4	ASH 1977 INFECTIOUS
4	5	CELINE DION FALLING INTO YOU EPIC
5	3	GEORGE MICHAEL OLDER VIRGIN
6	7	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
7	6	CORRS FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC
8	2	METALLICA LOAD VERTIGO/MERCURY
9	NEW	RICHIE KAVANAGH AON FOCHAL EILE—15 BEST COMEDY SONGS LYNWOOD
10	10	VARIOUS ARTISTS COMMON GROUND EMI PREMIER

### BELGIUM (Promuvi) 06/28/96

THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO RCA
2	3	LEMON TREE FOOL'S GARDEN EMI
3	2	CON TE PARTIRO ANDREA BOCELLI POLYDOR
4	7	FABLE ROBERT MILES BMG-ARIOLA/NEWS
5	8	DRILL INSTRUCTOR CAPTAIN JACK EMI
6	4	LIFT U UP 2 FABIOLA EMI
7	NEW	LAAT GET READY! PLAY THAT BEAT
8	5	X FILES DJ DADO ZYX
9	NEW	OOH AAH . . . JUST A LITTLE BIT GINA G WEA
10	NEW	IK WIL ALLES MET JE COEN LILIANE SAINT-PIERRE POLYDOR
<b>ALBUMS</b>		
1	2	METALLICA LOAD MERCURY
2	1	ANDREA BOCELLI BOCELLI POLYDOR
3	3	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
4	5	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER BROS.
5	4	GEORGE MICHAEL OLDER VIRGIN
6	6	CELINE DION FALLING INTO YOU COLUMBIA
7	10	BRYAN ADAMS 18 TIL I DIE A&M
8	7	TINA TURNER WILDEST DREAMS PARLOPHONE
9	9	HELMUT LOTTI LOTTI GOES CLASSIC RCA
10	8	CRANBERRIES TO THE FAITHFUL DEPARTED ISI AND

### AUSTRIA (Austrian IFPI/Austrian Top 30) 06/25/96

THIS WEEK	LAST WEEK	SINGLES
1	1	COCO JAMBOO MR. PRESIDENT WARNER
2	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
3	5	HEAVEN U96 POLYGRAM
4	3	MACARENA LOS DEL RIO BMG
5	4	CHILDREN ROBERT MILES POLYGRAM
6	6	X FILES DJ DADO ECHO-ZYX
7	8	1,2,3,4, ALL THE LADIES NO SUKKAZ VIRGIN
8	9	SEXY EYES WHIGFIELD ECHO-ZYX
9	7	REBEL YELL SCOOTER EMV
10	NEW	CYBERDREAM IMPERIO ECHO-ZYX
<b>ALBUMS</b>		
1	1	METALLICA LOAD POLYGRAM
2	2	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
3	4	BRYAN ADAMS 18 TIL I DIE A&M
4	3	GEORGE MICHAEL OLDER VIRGIN
5	5	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
6	6	DIE ARZTE LE FRISUR POLYGRAM
7	9	CELINE DION FALLING INTO YOU SONY
8	NEW	NOCKALM QUINTETT ZARTLICHE GEFUHLE KOCH
9	NEW	FUGEES THE SCORE SONY
10	8	CRANBERRIES TO THE FAITHFUL DEPARTED ISI AND

### DENMARK (IFPI/Nielsen Marketing Research) 06/20/96

THIS WEEK	LAST WEEK	SINGLES
1	6	MACARENA LOS DEL RIO BMG
2	1	UNTIL IT SLEEPS METALLICA POLYGRAM
3	4	BIG BOYS IN RED & WHITE LANDSHOLDET & BIG FAT SNAKE EMI
4	9	KENDER DU DET? MONA, MONA, MONA PAPER KASSESHOW EMI
5	5	SOMMERKLAR HUMLERRIDDERNE PLADECOMPAGNIET
6	2	X FILES DJ DADO FLEX
7	3	LEMON TREE FOOL'S GARDEN EMI
8	7	RETURN OF THE MACK MARK MORRISON WARNER
9	8	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING MCA
10	10	FIRESTARTER PRODIGY MD
<b>ALBUMS</b>		
1	1	METALLICA LOAD POLYGRAM
2	3	GEORGE MICHAEL OLDER VIRGIN
3	2	LIS SORENSEN INDITL DIG IGEN—BEST OF POLYGRAM
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
5	NEW	KIM LARSEN KIM LARSEN & KUJUKKEN EMI
6	7	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
7	5	BRYAN ADAMS 18 TIL I DIE POLYGRAM
8	6	CORRS FORGIVEN, NOT FORGOTTEN WARNER
9	8	SMOLFERNE SMOLFHEITS VOL. 2 EMI
10	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY

### NORWAY (Verdens Gang Norway) 06/19/96

THIS WEEK	LAST WEEK	SINGLES
1	2	KILLING ME SOFTLY FUGEES SONY
2	1	LEMON TREE FOOL'S GARDEN EMI
3	3	MACARENA LOS DEL RIO BMG
4	4	IRONIC ALANIS MORISSETTE WARNER
5	6	OOH AAH . . . JUST A LITTLE BIT GINA G WARNER
6	5	UNTIL IT SLEEPS METALLICA POLYGRAM
7	7	RETURN OF THE MACK MARK MORRISON WARNER
8	NEW	ONE OF US JOAN OSBORNE POLYGRAM
9	8	MIRROR MIRROR SOLID BASE SONY
10	10	HEAVEN'S NOT FOR SAINTS MORTEN HARKET WARNER
<b>ALBUMS</b>		
1	3	D.D.E. DET GAR LIKAR NO NORSKE GRAM
2	2	FUGEES THE SCORE SONY
3	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	1	METALLICA LOAD POLYGRAM
5	6	MARK KNOPFLER GOLDEN HEART POLYGRAM
6	5	GEORGE MICHAEL OLDER VIRGIN
7	NEW	BRYAN ADAMS 18 TIL I DIE POLYGRAM
8	NEW	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
9	NEW	TINA TURNER WILDEST DREAMS EMI
10	10	AMANDA MARSHALL AMANDA MARSHALL SONY

### PORTUGAL (Portugal/AFIP) 06/25/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	GNR TUDO O QUE VOCE QUERIA EMI
2	NEW	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
3	5	BEAUTIFUL WORLD FOREVER WEA
4	3	METALLICA LOAD VERTIGO/MERCURY
5	4	BRYAN ADAMS 18 TIL I DIE A&M
6	9	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
7	7	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI/LOBO
8	NEW	ENRIQUE IGLESIAS ENRIQUE IGLESIAS STRAUSS
9	NEW	IRAN COSTA SO SE FOR DANCE VIDISCO
10	8	JULIO IGLESIAS 24 GREATEST HITS COLUMBIA

### HONG KONG (IFPI Hong Kong Group) 06/16/96

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	JACKY CHEUNG FORGET YOU, I CAN'T DO THAT POLYGRAM
2	2	CASS PHANG ALL BECAUSE OF YOU—GREATEST HITS EMI
3	NEW	HACKEN LEE WHEN I FOUND YOU MUSIC IMPACT
4	1	SAMMI CHENG CAN'T GIVE UP WARNER
5	3	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
6	4	JACKY CHEUNG LOVE & SYMPHONY POLYGRAM
7	NEW	EMIL CHOU MUSIC THAT JUST HEARD ALREADY ROCK
8	NEW	DANIEL CHAN UNDERSTANDING YOUR EVERYTHING POLYGRAM
9	5	BEYOND BEYOND LIVE & BASIC ROCK
10	9	VARIOUS ARTISTS TREMENDOUS COMMOTION GO EAST/MUSICIAN

**CZECH REPUBLIC:** David Koller's latest project, Pusa, sounds golden, if not platinum, already. The talented, 35-year-old Koller is best known as lead singer and drummer of Lucie, the group whose vaunted 1994-95 reunion garnered a double-platinum (100,000 units) album, "Cerný Kočky Mokry Zaby" (Black Cats Wet Frogs), on B&M Music and a slot supporting the Rolling Stones in Prague. After Lucie disbanded again, Koller wasted no time in teaming up with 20-year-old singer Lenka



Dusilová, who had accompanied Lucie on its '94 tour; and a couple of session musicians, Marta Minárik (bass) and Péta Novak (guitar/saxophone), to form Pusa (which means "mouth" or "kiss"). The group's self-titled album on BMG debuted at No. 10 on IFPI's chart in April and, according to the label, had sold 11,100 copies by the end of May, nearly half the units needed for Czech gold status (25,000). Like Lucie, Pusa mixes heavy riffs, such as those on current single "Finska" (Finnish), with acoustic melancholy, as on the previous single, "Muka" (Anguish). With Koller drumming as well as ever, the band's music is built on solid foundations, but it is Dusilová's haunting voice that has become Pusa's trademark, and since she co-writes much of the music, it is tailor-made for her rich vocal tone. In addition to the thoughtful ballad "Duse" (Soul), Dusilová shines on the ambient guitar-based show-opener "Tak Kdy Už?" (So Where Already?)

and the raucous "Balada O Houbě A Debilovi" (Ballad Of Mushrooms And Morons). However, Koller does not mind sharing leadership and vocal duties with Dusilová in a partnership that has successfully bridged the generation gap and attracted fans of all ages to the group's high-energy shows. Pusa returns to the studio to record a follow-up album in the fall, so with any luck, fans will not have to wait too long for their next "kiss."

ROBERT D. GRAY

**JAPAN:** After an extended hiatus during which it changed management, pop-rock trio Shonen Knife is back with a three-song single called "Wonder Wine" (MCA Victor). Released here June 21, "Wonder Wine" illustrates the steady musical progress of a band that was once loved more for its amusing imperfections, both musical and lyrical, than for its abilities. The three women from Osaka are now much closer to finding "the fine line between stupid and clever," to borrow the immortal words of Spinal Tap. Try these lyrics from "Wind Your Spring," for example: "It is time to wake up now/Let's rush out of your room now/If you have nothing to do, you must be bored." Cole Porter, eat your heart out! The single's title track is a pleasant slice of vaguely menacing, tightly played power-pop, in which guitarist Naoko Yamano and bassist Michie Nakatani show just how much their playing skills have improved since their indie days. "Merman," written by Nakatani, is quirkily atmospheric, while the oddly wistful "Wonder Wine" shows the band's substantial debt to the Beatles—or is it the Rutles?

STEVE McCLURE

**ROMANIA/INDONESIA:** Young Romanian pop singer Martha Hristea has won international festivals organization FIDOF's prize at the International Song Festival of Jakarta, Indonesia. The award is especially welcome since it was the first time that Romania has participated in the festival. Hristea performed "Vino Ploaie Iar" (Here Comes The Rain Again), a number composed especially for the competition by Doru Caplescu, along with "Get Into The Heat," a song from the repertoire of Indonesian group AB Three. Both titles were arranged by Romanian composer Virgil Popescu, who accompanied the singer to Jakarta. A strong delegation from the celebrated Romanian Golden Stag international festival, led by Romanian TV musical director Dumitru Morosanu and Golden Stag producer Mariana Soitu, attended the event in Jakarta.



OCTAVIAN URSULESCU

**SERBIA:** At the end of May, popular Belgrade radio station B92 launched Ring Ring, the country's first international new music festival. Over the course of seven days, fans had the opportunity to see for the first time such acts as Donau from the Czech Republic, all-woman Italian group Fastilio, U.S. cellist Tom Cora, and French performer Pierre Bastien Mecanum. Various bands represented the Balkan region. Ritual Nova from Novi Sad, Serbia, led by saxophonist Boris Kovac, premiered Kovac's new piece "East Of Europe" and promoted its album "Anamnesis." Also from Novi Sad were pianist/composer Stevan Kovac Tickmayer and 77-year-old veteran Erno Kiraly, renowned for his performances on instruments he invented. The pair played together for the first time, accompanied by English drummer and patron of the European avant garde Chris Cutler. But the biggest star at the festival was saxophonist Ferus Mustafav, aka King Ferus, from Skoplje, Macedonia. With his band, which features singer Lidija Spasovska and belly dancer Makedonka Dimitrovska, Mustafav combined traditional and improvisational approaches to conjure a mixture of gypsy and oriental sounds that took the audience by storm.

PETAR JANJATOVIC

**U.K.:** With such groups as Truce (Big Life) and Eternal (EMI) having proved themselves as successful dance and pop crossover acts, specialist and nonspecialist labels alike are beginning to promote gospel music that has a contemporary R&B and dance flavor. Foremost in the field is Nu Colours, which in May supported the Tony Rich Project at a London show and played at the Gospel Inspiration concert, which featured a variety of British gospel acts at the Shepherd's Bush Empire in West London. Following the top 40 success of the single "Desire," Nu Colours released an engaging, self-titled sophomore album on Wild Card/Polydor June 10. Meanwhile, a 15-track, multi-artist compilation, "New Flava Vol. 1" (Excess Records), showcases some of the new artists emerging in this area, such as John Gibbons, who has backed Elton John and Luther Vandross. "Friends In High Places Vol. 2" (Expansion Records) includes a track by hard-working London group Sign Of The Times among its "14 urban-contemporary gospel and inspirational soul performances," mostly by U.S. acts. Also in the pipeline is promising garage-gospel singer Merrick Anthony's single "God's Been Good To Me" (Awake Records), scheduled for release in late summer.

KWAKU

**FOR THE RECORD:** Guitarist Steve Stevens is not a member of Bulgarian band Naked, as was stated in Global Music Pulse in the May 25 issue.

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## VSDA Confab Goes 'Hollywood'

### Indie Vendors Fear They'll Be Eclipsed By Studios

■ BY SETH GOLDSTEIN

NEW YORK—Never have video retailers been as near to the mother lode as they will be July 10-13, when the Video Software Dealers Assn. hosts its annual convention in Los Angeles.

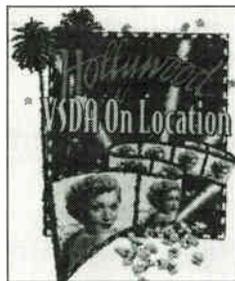
For the first time, the studios have the rank-and-file membership in their backyard—and on their backlots. Three of the majors will whisk VSDA attendees from the exhibits to parties where movies are made, or at least budgeted. For dealers who don't know Hollywood up close, the convention promises to be an eye-opener.

However, other exhibitors worry that those eyes are for Hollywood only. The independents have steered themselves against the prospect of being ignored. "It hurts the smaller guys, and I'm a little disappointed," says one producer who will be introducing two children's and family entertainment lines. "VSDA is going to be tough this year."

Even though her company has a two-story, 2,500-square-foot booth, Anchor Bay Entertainment marketing VP Sandy Weisenauer agrees: "There's no question we will be overshadowed by the studios." PPI Entertainment is on the floor, but Shelly Rudin, senior VP of sales, says, "We're really not exhibiting." Rudin

thinks dealers "will be greatly distracted" by the studio hoopla. "Hell, if you're a buyer invited to the Paramount lot, where are you going to go?"

So PPI reduced its convention-floor exposure to a 100-square-foot boutique from its usual 1,600 square feet, and Rudin and his staff will spend most of their time in two meeting rooms downstairs. PPI made the decision to down-



size "when we heard the show was going to be in L.A.," Rudin adds. Others also planned ahead.

Sony Wonder and Sony Music Video, sponsors of the Fast Forward to End Hunger booth, will be found in two tour buses parked at the convention center entrance. The stationary displays on wheels are a VSDA innovation, says Sony Wonder: Goldhil, Fast Forward Marketing, and exhibit newcomer Time Life Video, meanwhile, have joined forces to minimize expenses.

And Video Learning Library is using its

200-square-foot booth, adjacent to those of Paramount Home Video and 20th Century Fox Home Entertainment, as a mini-showcase for smaller fry who can sublet space for \$100 per title. There's not much else any of them can do, says Leslie McClure of special-interest consultancy 411 Video Information. "I think the studios are going to eclipse the whole convention, and the cost of taking a booth is prohibitive."

Old-timers like GoodTimes Home Video and Coliseum Video agree. GoodTimes—which was sixth in Billboard's 1995 rankings, ahead of Paramount Home Video—is confining itself to hotel suites rather than compete against the studios on the floor; according to senior VP Jeff Baker: Coliseum, whose co-founder Arthur Morowitz served two times as head of VSDA, has decided to ignore the show.

Longtime exhibitor LIVE Home Video will announce theatrical production plans at a six-figure VSDA luncheon, bypassing a booth. "We get more bang for the buck," says senior marketing VP Jeff Fink. "Obviously, we're not a studio, so we don't have a back lot to bring people to."

In the old days, during VSDA's 10 consecutive years in Las Vegas, suppliers anxious to make a statement would take a booth and host an event. When the asso-

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## Publicity, Promotion Among Topics Discussed At APA Meet

■ BY TERRI HORAK

CHICAGO—With the Audio Publishers Assn. and several audio publishers celebrating their 10th anniversaries in 1996, this year's APA Conference displayed a strong sense of accomplishment, as well as renewed determination to get the word out about spoken-word audio. The conference was held at the Hyatt Regency here June 14.

"The first stage of the rocket has gotten us up into the atmosphere, and we're ready now to get into orbit. My hope and goal is that we can use all that's been done in the past 10 years to launch us into a really significant promotion and publicity campaign," says Grady Hesters, newly named APA president.

The APA presented the first Audie Awards, a program developed to focus attention on audio publishing and the breadth of what the industry, now valued at \$1.5 billion, has to offer: Awards were presented in 13 categories.

The awards luncheon featured special guest speaker John Erikson, author and performer of the humorous and popular "Hank The Cowdog" series (Billboard, Sept. 3, 1994).

"The APAC was valuable for the opportunity to exchange ideas with other audio publishers, but it was extremely gratifying to see the first Audie Awards executed in such a well-organized and professional manner," says Judy McGuinn, VP/director of Time Warner Audiobooks.

During the panel "Let's Hear It For Audio, Part I," publishing publicity specialist Alice B. Acheson spelled out the myriad ways in which audio publishers can follow successful book publishing techniques for generating press for their titles.

The next panel, "Let's Hear It For Audio, Part II," explored the broader issues of marketing, publicity, and promotion, specifically for the audiobook medium.

"[Audio] publicity from a book publisher's perspective is basically an evangelical job," said panelist Hugo Jellet, marketing manager for Harper Audio. While stressing the all-important tie-in to a book's hardcover campaign, Jellet also pointed out the importance of such promotional methods as using shelf talkers and radio as a means to expose titles.



**Circle Of Friends.** Demonstrating that conventions can be fun as well as productive, attendees socialize at a cocktail party following the Audio Publishers Assn. Conference in Chicago. Pictured, from left, are Carol Scatorchio, associate director of marketing, Random House Audiobooks; Christine McNamara, marketing manager, Bantam Doubleday Dell Audio; Jim Brannigan, VP, High-Bridge Audio; and Patricia Keim, publicity manager, Simon & Schuster Audio.

Paul Rush, president of five-store, audio-only chain Earful of Books, also emphasized the importance of involving talk radio in marketing audiobooks, including advertising, as well as the value of coupons and cross-promotions with other outlets, such as health clubs.

Panelists George Hodgkins—the outgoing APA president—and Frank Johnson of Audio Diversions consider the Internet to be a valuable tool in generating business and increasing interest in spoken-word audio. Johnson said that it's important for publishers to keep in mind that "selling is not the name of the game; sell-through is."

Another panel, "Audio Publishing And Retailing: The Next 10 Years," explored format trends and the feasibility of taking advantage of new technology, such as DVD.

In his opening remarks, Hesters pointed out the importance of seeing audio publishing as more than a potential profit center. "We need to commit ourselves in an intense way to accomplish all that is possible with this medium, and let's see how much we can do and how great and useful we can be."

Representatives from several companies—including Walt Disney Records, Sony Music Publishing Nashville, and the American Foundation for the Blind, which produces the Library of Congress audiobook titles—attended the conference to gain information for their own possible commercial forays into the field.

Response to the American Booksellers Assn. convention, which began the day after the APAC, was mixed.

"[ABA] was very successful for Time Warner Audiobooks, because it brought us in contact with numerous booksellers, audio-only store owners, and other retailers who contribute a great deal to our strategic planning by sharing their experience," said McGuinn.

But the convention took place later than usual this year, and many publishers had already solicited chain buyers, thus limiting the trade show's usefulness, according to Hesters. He also pointed out that the late-June date created conflicts for some because of the Father's Day weekend and weddings.

Also, many audiobook publishers were placed in the east wing of Chicago's

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## Tower Emphasizes Fun At 'Retail Party'

■ BY ED CHRISTMAN

SACRAMENTO, Calif.—Tower Records/Video has long been known as music retail's maverick account. So when times got tough, the chain naturally reacted a little bit differently than the others might: It had a party.

Store managers from around the world converged on the company's headquarters here for the first time in three years for the Tower Retail Party, held June 14-16.

In the meeting's opening address, Tower president Russ Solomon noted that the last "two years have been tough, and we have suffered along with everybody else with the general slump in retail sales/too much retail space out there and what has become very aggressive price competition."

But instead of holding a conference filled with sessions aimed at improving the business acumen of store managers, senior VP of retail operations Stan Goman urged instead that the convention be a party.

Solomon says the meeting took that format because he believes that Tower's greatest resource is its employees. The main purpose of the meeting was to assemble the company and have a "couple of days of music and some good times together," Solomon told Billboard. "It's good for us. It is good for morale, and it is good for bonding, and with us that is very important."

But just because the company, which runs 174 stores worldwide, decided to have a party, it doesn't mean that management has yet to discover the concept of "free time," as the conference's schedule was packed from early in the morning until late at night.

In the opening session, Solomon said that the record retail industry is still on a "mad roller-coaster ride." He noted that "there are all kinds of stores closing up, like Warehouse, Musicland, and Trans World Music Corp."



Solomon then focused on the price war,

noting that stores like Circuit City initially might steal sales from Tower when they open, but that after customers visit their stores, they see that "their presentation and selection is very weak and doesn't compare" to that of Tower. The customers have "figured out there is no point in going to a low-priced store if [that store] doesn't stock what you want and it isn't even any fun to shop there," he added. So he pointed out that Tower staff must work to ensure that the chain's stores are fun and exciting for shoppers.

In addition to the price war, another trend has had an impact on Tower: the growing number of superstores à la Virgin and HMV. "They are competition, but in a way, good competition—believe it or not—because they can't be very price aggressive due to the high rents they

pay," he said. "In an odd way, they make us sharper, which is only fair because when we opened in their territories years ago, we made them a lot sharper. In some cases, they actually make us look better by comparison. Then again, in some cases, we look terrible by comparison, and we need to fix that."

Despite the retail slump, Tower has been holding its own. "We have been holding margins pretty well and dropping costs a little," Solomon said. A bright spot for the chain, he added, has been the growth of video, books, and magazines, which take up some of the slack of weak music sales.

Also, Solomon noted that Tower did very well selling Calvin Klein's perfume cK-one, adding that the chain hopes to score more such arrangements.

The good news about the retail slump, he said, is that for years the record labels "have been getting fat and are finally being forced to wake up and notice" what has been going on at retail.

As a result, "slowly they are coming to us with slightly better discounts, better programs, and more of them, as well as better advertising and lower prices on singles," he added. For instance, he noted that "there is more emphasis on programs, such as the midprice Sony program, which we just got off, and it was real successful."

Furthermore, he noted that labels have been more aggressive in using lower prices for developing artists. Those strate-

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## Lost And Found Finds Success In Vinyl Knoxville Store Specializes In '50s, '60s Rock Albums

BY PATRICIA BATES

KNOXVILLE, Tenn.—Every retailer knows that loyal customers will follow you when you move. But it is rare to find any who are willing to unpack boxes.

That's what happened when Lost and Found Records relocated in January to 7305 Kingston Pike, just a door away from its old address. With the help of five good-samaritan neighbors, co-owners Mike and Maria Armstrong expanded to 1,000 square feet with their stock of 60,000 vintage LPs. The outside wall of the store is painted a bold "Big Orange" color, since the outlet is located just a few I-40 exits away from the University of Tennessee.

This year, sales have increased 20%-25% over those in 1995 due to the move, according to the Armstrongs.

"We're getting in the rare, high-dollar albums now. People have told me no matter how bad the economy gets, music will always be collectible. It seems like the longer we're here, the more they bring to us," says Mike Armstrong. "We're about the only dealer for vinyl in East Tennessee."

Lost and Found Records has at least two \$500 LPs, a self-titled disc by Joe Houston on Combo Records and Piano Red's "Piano Red In Concert" on Groove Records. There is also Wee Willie Wayne's "Travelin' Mood," on Imperial Records, for \$400.

During football season, UT alumni may be seen looking for catalog by gui-



tarist Chet Atkins (a native of Luttrell, Tenn., approximately 25 miles away) to the Amazing Rhythm Aces (a local favorite, especially for their "Stacked Deck" album) to Dolly Parton (who hails from Sevierville, Tenn., 40 miles away). You'd think UT fans would want the original version of the Volunteers fight song, "Rocky Top," but Armstrong says, "We've had it here before, but not many of them ask for it; they'd rather have the later versions."

Many vacationers to the Great Smoky Mountains are on the lookout for Elvis Presley LPs or anything on Sun Records.

Lost and Found's stock is 40%-45% '60s and '70s rock LPs; 30%-40% alternative and punk; 10%-15% house, techno, and dance; and 10% country, jazz, folk, bluegrass, swing, and R&B. There are also about 5,000 CD titles and an equal volume of cassettes.

While other vinyl marts carry 45s for jukeboxes, the Armstrongs have only 2,000 single titles, and most are from the '70s and '80s. They see sales growth in concert-bill reprints, posters, T-shirts, and stickers, rather than 45s.

"We carry some new vinyl—like the Beatles' 'Anthology 1' and '2.' Since the first is out of print, it's been selling at \$60-\$70 at trade shows," says Armstrong. "We're listing the three-LP second set for \$28.99."

Lost and Found Records took its title "from an old Humble Pie album from 1972," says Armstrong. "It was actually a repackage of two LPs from 1968-69. I saw the logo, and I wanted the name for our business."

Armstrong started Lost and Found Records merely as an avocation, he says. "I never thought of it as an investment. It was going to be a hobby, so I could add to my record collection by ordering what I wanted through distributors.

"I always liked '60s garage rock bands, and I was into psychedelic, like the Electric Prunes and the Strawberry Alarm Clock," he says. "I'm a musician, so my all-time favorite is still the Beatles."

Lost and Found opened in September 1990 with 2,500 LPs, 25 audiocassettes, and 10 CDs—before the Armstrongs even had a telephone installed. "Some of [the stock] my brother, Michael, donated to us," says Maria. "We made \$12 our first day, and I was so excited I ran down the street to call my mom from the gas station."

The couple needed \$30 a day to break even, and soon they were exceeding that amount. "We went to the bank president one day, and told him we wanted a loan. Of course, they never understand about



Mike and Maria Armstrong are the co-owners of Lost and Found Records in Knoxville, Tenn. (Photo: Patricia Bates)

buying, selling, and trading used records," says Mike Armstrong. "After going over our statements, his first response was, 'You aren't in this for the money, are you?'"

Today, Maria Armstrong minds the store, and Mike has a 20- to 25-hour-per-week job with UPS. She does the advertising, marketing, and promotion at Lost and Found; he does the inventory. They have two staffers.

Mike Armstrong also experiments with the store's fixtures. After attempting to build his own shelving, he went to a carpenter friend to have wooden dowel-pinned racks made. "I built some myself about five times, and they were never what I wanted," he says. Now he stays with what he knows, which is the value of vinyl.

Many collectors "feel they're not getting a true sound on a CD, but instead from the pressings and grooves of a record," says Armstrong. "More often than not, with reissues on CD, you're not getting the same album liner notes either—or the bonus cuts, lyric sheets, and posters."

Armstrong's expertise is the '60s and '70s. "In the mid- to late '80s, I think music wasn't really that good, and there's a ton of it available now. It's easy to find," he says. "To me, the best years were around 1963-72, and that is what's in demand."

The average price of an LP at the store is \$4.99; albums start at \$3.99.

"The craze now is exotica," says Armstrong. "They call it 'bachelor pad music' because it's so weird and strangely orchestrated. We've got one album by [Juan Garcia] Esquivel, 'Exploring New Sounds,' in hi-fi for \$30."

"It's always the condition the record is in—that's how much it's worth to us," says Maria Armstrong. "It's never how old it is or who the artist is. We're very

(Continued on page 64)

## newsline...

**RECOTON**, the marketer of consumer electronics accessories, reports that the board of International Jensen has approved Recoton's sweetened merger bid. The deal is valued at \$55.5 million, not including the assumption of debt. Recoton had bid for the manufacturer of loudspeakers earlier this year, but a counteroffer by Emerson Radio put the merger on hold until Recoton came back with a higher offer. The new deal is all cash.

**IMAGE ENTERTAINMENT**, a licensee and distributor of laserdiscs, reports net profit of \$7.6 million on \$95.1 million in net sales for the fiscal year that ended March 31, compared with net income of \$6.3 million on \$85.6 million in sales the year before. The results include the operations of U.S. Laser Video Distributors, one of the

largest one-stop wholesalers in the laserdisc industry, which was acquired during the second quarter.

**VIACOM**, owner of Blockbuster Entertainment, MTV Networks, and Paramount Pictures, announces that it will spin off its cable-TV systems in order to reduce debt by \$1.7 billion. Tele-Communications, the largest cable operator in the U.S., has agreed to purchase Viacom's systems, which will be renamed TCI Pacific Communications. The deal is valued at \$2.3 billion. In addition to reducing debt, the transaction will lower the number of outstanding shares of Viacom by about 4%.

**THE FORRESTER REPORT** indicates that 47% of online retailers have repeat customers, according to the trade organization National Infomercial Marketing Assn. Online shopping is expected to reach \$518 million this year, the report states, and \$6.6 billion by the year 2000. Forrester breaks down the projected sales for 2000 as computer materials, 32%; travel, 24%; entertainment, 19%; gifts and flowers, 10%; and apparel, food, beverages, and other items, 5% each.

**ALLIED DIGITAL TECHNOLOGIES**, an audiocassette and CD replicator, reports a net loss of \$1 million for the third quarter, which ended April 30, on \$38.6 million in sales. In the same period last year, the company posted net income of \$237,000 on \$36.2 million in sales. The company says it is "undertaking a series of actions to lower costs without affecting production capacities," which includes closing the Detroit corporate offices and moving them to its expanded plant facility in Hauppauge, N.Y.

**THE 3DO CO.**, which designs and markets interactive technology and software titles, plans to acquire the assets of New World Computing, a subsidiary of NTN Communications, in a deal valued at more than \$13.5 million. New World Computing has published the titles "Might And Magic," "Heroes Of Might And Magic," and "Anvil Of Dawn." NTN is a producer and broadcaster of interactive TV programming, which is delivered to commercial establishments.

**VIDEO SOFTWARE DEALERS ASSN.** says that David Bishop, executive VP worldwide for MGM/UA Home Entertainment, has joined VSDA president Jeffrey Eves as co-chairman of the Fast Forward to End Hunger program. The program was designed as a collaboration between video retailers and studios and is a partnership between the VSDA and the End Hunger Network, which was founded by actor Jeff Bridges to create awareness and raise funds toward ending childhood hunger in America. VSDA also announces that Martin Landau will be celebrity chair for this year's annual convention in Los Angeles July 10-13. The actor will open the convention in a ribbon-cutting ceremony July 10.

**EPM COMMUNICATIONS**, publisher of the Licensing Letter, says that worldwide retail sales of licensed merchandise grew 1.6% in 1995 to a record \$103.8 billion, despite a 0.1% decline in sales in the U.S. and Canada, which represent a 67.4% share of the worldwide market. The survey estimates that entertainment character licensing has the highest global sales of any category, about \$28 billion.

**ALLIANCE ENTERTAINMENT**, the wholesaler and independent distributor of recorded music, says that BT Capital Partners, a subsidiary of Bankers Trust, has increased its holdings in Alliance by 1 million shares to 3.97 million. Robert Marakovits, managing director of BT, has been named to the Alliance board. BT now owns about 10.8% of Alliance's shares.

**RENTRAK**, the pay-per-transaction videocassette leasing company, says it has received its largest contract order ever. It plans to ship 135,000 cassettes in July to a key customer in a deal that represents \$5 million in revenues over a single year. Rentrak declines to name the account.



Lost and Found Records is a music store specializing in vinyl recordings from the '60s and '70s. (Photo: Patricia Bates)

### EXECUTIVE TURNTABLE

**HOME VIDEO.** Michael Arkin is appointed senior VP of marketing at Paramount Home Video in Hollywood, Calif. He was director of entertainment marketing for Premiere magazine.

Brentwood Communications in Westlake Village, Calif., names Gary Eckes senior VP and promotes Patricia Morgan to VP of product management and special markets. They were, respectively, VP of sales, Western region, at Handleman and director of product development.

Rosemary Harris is promoted to director of programming and acquisitions for ABC Video in Stamford, Conn. She was director of special-market sales.

MGM/UA Home Entertainment in Santa Monica, Calif., promotes Scott Partridge to executive director of operations and Jeanne Danley to executive director of finance. They were, respectively, director of operations and director of finance.



ARKIN

ECKES

Tracey Samson is named director of special markets for Cabin Fever Entertainment in Greenwich, Conn. She was senior director of special markets at Warner Vision Entertainment.

**RELATED FIELDS.** Debi Young is named VP of licensing for PolyGram Merchandising in New York. She was VP of worldwide licensing at Good Times Home Video.

Erin Meeker is promoted to VP of operations at Hallmark Home Entertainment in Los Angeles. She was director of operations.

# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	<b>BOB MARLEY AND THE WAILERS</b> ▲ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND 48 weeks at No. 1	254
2	2	<b>JIMMY BUFFETT</b> ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	261
3	3	<b>BEASTIE BOYS</b> ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	185
4	4	<b>METALLICA</b> ▲ ELEKTRA 50812 EEG (9.98/15.98)	...AND JUSTICE FOR ALL	248
5	5	<b>RAGE AGAINST THE MACHINE</b> ▲ EPIC 821159* (10.98 EQ/16.98) <b>HS</b>	RAGE AGAINST THE MACHINE	15
6	11	<b>METALLICA</b> ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	236
7	7	<b>METALLICA</b> ▲ ELEKTRA 60139 EEG (9.98/15.98)	MASTER OF PUPPETS	232
8	9	<b>PINK FLOYD</b> ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	268
9	8	<b>SOUNDTRACK</b> ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	84
10	6	<b>PATSY CLINE</b> ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	248
11	10	<b>PINK FLOYD</b> ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	265
12	12	<b>TRACY CHAPMAN</b> ▲ ELEKTRA 60774 EEG (7.98/11.98)	TRACY CHAPMAN	13
13	14	<b>JIMI HENDRIX</b> ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	57
14	16	<b>JOURNEY</b> ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	263
15	15	<b>THE SMASHING PUMPKINS</b> ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	31
16	17	<b>JAMES TAYLOR</b> ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	260
17	13	<b>ENYA</b> ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	240
18	21	<b>STEVE MILLER BAND</b> ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	257
19	19	<b>VAN MORRISON</b> ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	53
20	20	<b>NINE INCH NAILS</b> ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	142
21	23	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	167
22	24	<b>ERIC CLAPTON</b> ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	257
23	18	<b>ELTON JOHN</b> ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	250
24	25	<b>SOUNDTRACK</b> ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	97
25	22	<b>JANIS JOPLIN</b> ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	212
26	29	<b>EAGLES</b> ▲ ELEKTRA 105* EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	261
27	28	<b>ENIGMA</b> ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	10
28	27	<b>THE DOORS</b> ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	247
29	26	<b>CAROLE KING</b> ▲ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	80
30	42	<b>AC/DC</b> ▲ ATLANTIC 92418 AG (10.98/15.98)	BACK IN BLACK	155
31	41	<b>MADONNA</b> ▲ SIRE 26440* WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	62
32	33	<b>THE BEATLES</b> ▲ CAPITOL 46446* (10.98/16.98)	ABBAY ROAD	111
33	37	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	117
34	45	<b>SOUNDTRACK</b> ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	14
35	39	<b>GLORIA ESTEFAN</b> ▲ EPIC 51346 (10.98 EQ/17.98)	GREATEST HITS	20
36	31	<b>THE BEATLES</b> ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	145
37	49	<b>LED ZEPPELIN</b> ▲ ATLANTIC 82538 AG (10.98/15.98)	LED ZEPPELIN IV	216
38	36	<b>SANTANA</b> ▲ COLUMBIA 34050 (7.98 EQ/11.98)	GREATEST HITS	47
39	—	<b>HANK WILLIAMS, JR.</b> ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	11
40	44	<b>ZZ TOP</b> ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	29
41	30	<b>HANK WILLIAMS</b> ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	2
42	43	<b>FLEETWOOD MAC</b> ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	216
43	38	<b>SHANIA TWAIN</b> ▲ MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	9
44	32	<b>ENYA</b> ● REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	46
45	—	<b>JIMMY BUFFETT</b> ● MCA 10922 (7.98/12.98)	FEEDING FRENZY	2
46	—	<b>METALLICA</b> ▲ MEGAFORCE 60766 EEG (10.98/15.98)	KILL 'EM ALL	80
47	—	<b>BRYAN ADAMS</b> ▲ A&M 54015 (7.98/11.98)	SO FAR SO GOOD	10
48	—	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	15
49	46	<b>ERIC CLAPTON</b> ▲ DUCK/REPRISE 35024/WARNER BROS. (10.98/16.98)	UNPLUGGED	8
50	—	<b>CHICAGO</b> ▲ REPRISE 26080/WARNER BROS. (9.98/16.98)	GREATEST HITS 1982-1989	200

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. **HS** indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

# Merchants & Marketing

## TOWER EMPHASIZES FUN AT 'RETAIL PARTY'

(Continued from page 59)

gies "are really terrific," he stated. "A lot of [those programs] were done at our urging. We can sell new records at very low prices and still make a good profit. It behooves you to support these, even though it is frustrating because you know the record company is going to raise the price if the record becomes successful."

Also, the major music manufacturers have become more aggressive with minimum-advertised-price policies, which, Solomon said, have "slowly lifted the prices of the deep discounters. We are getting closer and closer to the point where we can handle that kind of competition more easily."

In an interview with Billboard, Solomon acknowledged that Tower's worldwide revenues last year reached almost \$1 billion. A press release from Tower says that of company sales, North America had 64%, Asia generated 30%, and Europe had 6%.

In the opening address, Solomon noted that Tower's store count has reached 174 units, with most of the recent growth coming outside the U.S. In the U.S., the company operates 119 stores, 95 of which are Tower Records/Video, with the remainder consisting mainly of bookstores and art galleries. In addition, Tower runs 33 stores in Japan, five stores in the U.K., three stores in Israel, three stores in Taiwan, two stores in Mexico, and one store each in Ireland, Hong Kong, Singapore, and Canada. Also, Tower has franchised its concept in Korea, where there are three stores operating under the company logo, and in Thailand, where there are two stores using the Tower name.

Solomon said that this year the company expects to open six stores in Japan, one or two in Buenos Aires, and a store in Birmingham, England.

In the U.S., Tower will open another WOW! store. The first, in Las Vegas, is a joint venture between Tower and the Good Guys, a consumer electronics chain. That store is 60,000 square feet, which is split evenly between the two chains. The second store is planned for Long Beach, Calif., and for that outlet, total space will be 50,000 square feet; the Good Guys portion will take up 30,000 square feet, and the Tower space is being downsized to 20,000 square feet.

Solomon also said Tower is slated to remodel or relocate four or five stores that have gotten tired or are located in neighborhoods that have changed.

But the biggest project of the year, according to Solomon, will be the reopening of the Lincoln Center store in New York, which has been operating out of a temporary location for the last two

years. When that store reopens in the building that has been constructed on the outlet's original site, it will have three floors with a total of 44,000 square feet. The classical department will take up more than 10,000 square feet. Solomon added that "the architecture is stunning."

In the closing of his address, Solomon noted that the company isn't opening "lots of new stores for a while, but we're doing a lot. All of these things I have mentioned are investments for our future." Solomon concluded his speech by focus-

ing on what he believes is the company's main asset that sets it apart from the competition: "all of you and all the people who work for you in the stores. I'm proud of the fact that we encourage individuality and creativity and nurture these things in our people. We have people who are learning and those who are very knowledgeable. We have people who have been around a long, long time. It is each person and what they can contribute to Tower which makes us unique. I encourage you to encourage them."

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## Merchants To Get Tagged With Source-Tagging Costs

**COST OF LIVING:** There is a lot of discontent in retail land over the cost of source tagging. PolyGram Group Distribution will be the first major to release CDs with an acoustic-magnetic tag concealed within the CD packaging. The company has announced that it is passing on its costs for source tagging, which comes out to 8 cents per CD. Now that the other majors are addressing the same issue, merchants are afraid that their math will be similar to PGD's. Not that anyone doubts PGD president Jim Caparro, who says that 8 cents is the real cost to his company and that there is no hidden profit. Rather, merchants are wondering if the way in which this issue is resolved will set the tone for the future.

The discussion of source tagging began to take shape when the majors unilaterally decided to eliminate the longbox, which was retail's best protection against pilferage. When a longbox-free world was proposed, music manufacturers implied that there would be a savings of about 50 cents, which could be shared with retail. Later, when the longbox was deep-sixed, that 50-cent

savings was then quoted as being only 25 cents, and manufacturers said they would share that savings with retail for only about a year in the form of a rebate, which was to be used to refixture stores for jewel-box merchandising. After that year, the savings from the elimination of the longbox went into the music manufacturers' pockets.

To be fair, music manufacturers have long said publicly that they planned to pass the cost of source tagging on to retail, and those statements weren't challenged by merchants.

But now that the source-tagging cost—at least with PGD—is double what the industry thought it would be, merchants are asking themselves, When manufacturers talk about eliminating costs from the distribution process, does that mean that all future savings will be pocketed solely by the labels, à la the longbox? And does that mean that all costs introduced into the distribution process will be passed on to retail, à la source tagging?

**OUT AND ABOUT:** Retail Track hit the road and hit it hard June 14, flying to Sacramento, Calif., for the Tower Records/Video convention (see story, page 59), followed by a return to the East Coast for the Universal One-Stop bash June 18 in Philadelphia. The week ended in Nashville at the Anderson Merchandisers convention June 20-23 in Nashville.

The Universal One-Stop confab was held at the Independence Seaport Museum, which turned out to be the best site yet for the annual event. The Universal One-Stop meeting is different from the conventions held by Tower and Anderson in that it is attended by hundreds of independent retailers, as well as hundreds of local and regional sales and distribution representatives. Frank Lipsius, VP of Universal One-Stop, reports that attendance was 1,027.

All in all, the Universal One-Stop bash provides the perfect vehicle for a smorgasbord of schmoozing, grooving, and

moving, all presided over by Universal founder and owner Harold Lipsius.

A key ingredient of the event is to corner Bob Perloff, Universal's longtime GM, who knows where the industry's skeletons are buried, but who usually won't admit it.

**ON THE HEELS** of last week's announcement at the Tower convention that Pearl Jam would release an album near the beginning of September (Retail Track, Billboard, June 29), Island Records announced at the Anderson confab that U2's next album will have an Oct. 15 street date. That set has yet to be titled.

**REJIGGER:** There has been a reshuffling of the upper echelon at Alliance Entertainment Corp. Ian Henderson, deputy COO, has been named COO, and Eric Weisman, formerly executive VP in corporate, has moved into strategic

planning and new business development with the title of senior executive VP. David Schlang remains CEO of the music distribution group,

## RETAIL TRACK

by Ed Christman



but a couple of changes have taken place in that area. Alan Tuckman, formerly senior VP of strategic planning and new business, has been named CEO of the one-stop group, replacing Ron Nix, who has moved into the strategic planning and development group as senior VP. Meanwhile, Peter Blei, a VP in strategic planning, has become CFO of the one-stop group, and Dave Toole, COO of the one-stop group, has left the company. Joe Bianco and Anil Narang remain chairman and president of AEC, respectively.

**REALIGNING:** The Handleman Co. has shifted its Canadian operation to its international division, according to a company press release. Roberto Scappaticci, formerly branch manager of the company's Albany, N.Y., branch, has been named GM of the Canadian operation, and he will report to Arnold Gross, senior VP of the international division. Also, Dan F. Whitt, who had been the GM for Handleman in Canada, has been promoted to VP of marketing for the Handleman Co.

**MAKING TRACKS:** Connie Bambace, VP of sales at Houston-based Justice Records, has left the label to become an account manager with Valley Distributors in Woodland, Calif. Her responsibilities at Justice have been taken on by Jay Woods, who has been named national sales manager... Tony Pelligrino, head of sales at Razor & Tie, has joined GRP as East Coast regional sales manager... Dave Yeskel, previously VP of sales at Island, has joined Windham Hill as VP of sales... Leslie Chinaea has left her post as head of advertising at Compact Disc World to become the national marketing and sales manager at TAG/Atlantic. She was replaced at Compact Disc World by Robert Moorehead... Steve Taylor, Washington, D.C., branch manager for BMG Distribution, has left the company and is seeking opportunities. He can be reached at 410-757-9502.

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On August 27, Walt Disney Records will release the official 25th Anniversary album, **Remember the Magic**, featuring contemporary recordings of Walt Disney World's best-loved theme park songs. With artists such as Huey Lewis, TAKE 6, and Barenaked Ladies doing unique covers of classic park songs, **Remember the Magic** is definitely not the same old "parks" album.

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## RED's Heated Summer Release Schedule; Some Death Row Titles Are Given Priority

**FULL PLATE:** Alan Becker, VP of product development at RED in New York, rang us up to fill us in on the indie distributor's hefty summertime schedule.

"It really is one of our busiest summers," Becker says. "We've got a lot of releases and a lot of touring."

RED, which has moved heavily into the realm of R&B and rap in recent years, kicked things off with a "Hot Summer Review" party at S.O.B.'s in New York on June 27. The show featured live performances by RED-distributed acts **2 Live Crew** (Lil' Joe), **M.O.P.** (Relativity), **Schoolly D** (Contract), and **One & One** (Next Plateau).

On Tuesday (2), RED label Countdown Records will release vocalist **Valerie Carter's** album "The Way It Is." The set, which features guest appearances by **Jackson Browne**, **Linda Ronstadt**, **Lyle Lovett**, and **Phoebe Snow**, was kicked off by a release party in L.A. June 24.

Roadrunner Records, which signed a joint-venture pact with Next Plateau last fall (Billboard, Oct. 7, 1995), hits the modern rock arena July 23 with **Kevin Salem's** "Glimmer" (Billboard, June 15).

Relativity, which has already scored a platinum album and two gold awards with its New York and London cast albums for "Les Misérables," will issue a 10th-anniversary live recording of the stage smash on July 23.

On Aug. 6, Epitaph Records, which recently joined the RED fold, will release an enhanced CD, "Bored Generation," featuring rarities by **Offspring**, **Beastie Boys**, **Rancid**, **Helmet**, **NOFX**, **Pennywise**, and others. The set will be backed by a heavyweight campaign that will include a push during the July/August Warped tour.

RED's acts will hit the seasonal tour circuit at Lollapalooza (Rancid) and Warped (NOFX, Pennywise, Roadrunner's **Dog Eat Dog**, Nitro's **Gutter Mouth**, and Fat Wreck Chords' **Lag Wagon**); Carter will perform as a featured soloist and backup singer on **James Taylor's** tour, while Metal Blade's dreaded **Cannibal Corpse** will join **Anthrax** and the **Misfits** on their July U.S. trip.

**HIGH PRIORITY:** Priority Records in L.A. has taken over distribution of a number of Death Row Records' most controversial rap titles. You may recall that, under the terms of Interscope's recently sealed deal with MCA, the latter company could ask to have certain product distributed independently and not through Uni (Billboard, March 3). Hence, Priority is now handling **Tha Dogg Pound's** "Dogg Food"; **2Pac's** "2Pacalypse Now," "Strictly 4 My Niggaz," and "Me Against The World"; **Snoop Doggy Dogg's** "Doggystyle"; **Dr. Dre's** "The Chronic"; and a handful of other fairly raw Death Row titles, which were previously distributed by Interscope via WEA during the



by Chris Morris

days the label was part-owned by Warner Music Group.

**QUICK HITS:** Atlanta-based Ichiban International, Ichiban Records' major-distributed imprint, is being relaunched. The EMD-distributed label's fall schedule will include second albums by **Kid Sensation**, **Francine Reed**, **Lisa Cerbone**, and **Kevin Toney**; new acts include the jazz trio **Dotsero** and rappers **Sleestack'z**. In late 1996 or early 1997, **Bob Thompson**, **Slave**, and **Jimmy Dawkins** will see release through Ichiban International. Ichiban president **John Abbey** notes that the company remains committed to the independent distribution network... Ichiban has also launched a new indie imprint, **Altered Records**, for alternative and rock acts. The first signees are **Penniless People Of Bulgaria**, a quartet from Finland, and Philadelphia's **Love Huskies**... Koch International has signed an exclusive deal with **Zero Hour** to distribute its indie titles by **Space Needle**, **Multiple Cat**, **Shallow**, **Varnaline**, **Boyracer**, **Reservoir**, **Chomp**, and **Kittywinder**... **Raffi** has signed an exclusive multiyear licensing deal with **Rounder Records** to distribute 11 of his children's titles and his ecology album "Evergreen, Everblue."

**FLAG WAVING:** The members of the Columbus, Ohio-based quartet **Gaunt** confess that they have seriously mulled the blandishments of major labeldom in recent months. Life can be rugged on the indie side.

This hard-edged band, whose latest album, "Kryptonite," was released by the exemplary Chicago

indie Thrill Jockey, has toured relentlessly in its five-year history, making five U.S. trips. Hometown dates are on the thin side, and national roadwork can be hazardous: During its most recent tour this year, all of Gaunt's equipment was ripped off in San Francisco. (A benefit for the band, featuring such local acts as the **New Bomb Turks**, was held in Columbus on June 21.)

Questions of indie-band "integrity" may be a little beside the point, says guitarist **Jovan Karcic**: "I have trouble with that integrity thing. I'm out here in the blazing sun painting houses, and I get paid for it. I go on the road, and I don't." Karcic admits that Gaunt—which sports the kind of tuneful material and coarse energy much beloved by major labels these days—has been in the "flirting stage" with the majors. "We're willing to talk to these people, as long as they're buying the drinks," he says.

But guitarist/vocalist/songwriter **Jerry Wick**, who founded Gaunt in 1991, is full of praise for Thrill Jockey's savvy owner **Bettina Richards** and adds, "We've never even thought, 'Oh, we'd never go some place bigger'... [but] no one has ever offered us something better than Thrill Jockey."

To be sure, Gaunt is a group that deserves the widest exposure. "Kryptonite" features a slab of masterfully constructed songs, including "Transistor Sister," the title cut, and (appropriately) "Superman," that would fit right into any modern rock playlist.

But Wick, whose conversation indicates broad musical tastes, resists any easy labeling of the band's music: "We're rock fans; we're not necessarily punk rock fans. My Rolling Stones records are outlasting my Angry Samoans records... [Punk fans] say, 'What are you listening to?' and I say, 'The new **John Mellencamp** record.'"

Gaunt, with some new equipment in hand, hopes to tour the U.S. again in the fall.

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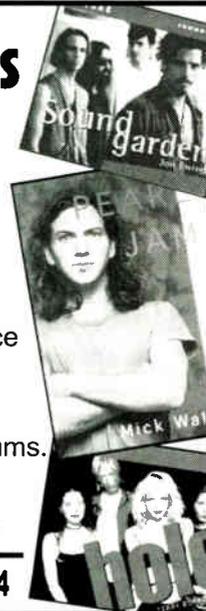
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## Tom Hulce Gives Voice To Singing Quasimodo In 'Hunchback'

**THE INCREDIBLE HULCE:** Tom Hulce may not be a musical genius, though he played one in the movies. (Hulce was Mozart in the 1984 Oscar-winning "Amadeus.") But he really can sing, as evidenced by his bravura vocal turn in the title role of Disney's "The Hunchback Of Notre Dame." The Walt Disney Records soundtrack was released May 28.

It's unusual for a Disney voice actor to provide his or her animated character's singing, and it's particularly surprising when said actor has never before sung, despite his lengthy, high-profile career. Child's Play caught up with Hulce shortly before the July 19 premiere of "Hunchback," and the key question was, How has he kept his fine tenor a secret all these years?

"Nobody asked!" Hulce says, laughing. "I've just been waiting . . ."

Hulce had already been cast as the speaking voice of Quasimodo when he was asked by Disney to do a demo recording of the hunchback's big number, "Out There." " 'Hunchback' composers Alan Menken and Stephen Schwartz and the directors and crews were all in the room, standing by the door while I was recording," Hulce



by Moira McCormick

recalls. "As I was about one-third of the way through the song, I noticed that they all had their heads down, staring at the floor—it looked like they were having a little memorial service. I thought, 'Oh dear, they're horribly embarrassed for me.'"

"Then I looked at the floor, and they had sketches [of Quasimodo] spread all around them—they were staring at the pictures, trying to figure out if what they were hearing could come out of this drawing, and I think that Alan and Stephen were pleasantly surprised. So, off we were."

### LOST AND FOUND

(Continued from page 60)

picky, and we don't accept anything with scratches or marks on it. Some of them are just worn out; they've been played to death over the years." The Armstrongs keep LPs in heavy plastic sleeves, and they remove audiotapes from cases to prevent theft.

Lost and Found Records guarantees items, and it offers a 15% discount on every \$100 purchase. "We have a variety here, and we don't do target marketing to anybody," says Mike Armstrong. "That's why we think we get all ages, from 12 to 80 years old, coming in each week."

"Young kids are going to garage sales and flea markets for turntables," he says. "It's their love affair with the '60s. It's become cool to have something old,

Hulce says he sang a lot as a kid, appearing in local theater productions of musicals—until his voice changed. "And I pursued acting. Along the way, I've done little [singing projects], but this is the first big public exposure."

Curiously, the "Hunchback" soundtrack isn't Hulce's first record. "I did have a sort of Europop single in '85 or '86," he says. Hulce was in Europe on a promotional tour for a sweetly off-beat Austrian-American film called "Echo Park" when he found himself in a Zurich recording studio cutting "a little song about the story in the movie—it was just a brief kind of aberrant experience."

Now, with his vocal talents front and center courtesy of "The Hunchback Of Notre Dame," does Broadway beckon? "I don't know," Hulce says thoughtfully. "I think it'd be fun to do a big old musical at some point."

**CHILLS:** The Walt Disney Records



Actor Tom Hulce is the voice of Quasimodo in the new Disney animated film "The Hunchback Of Notre Dame."

and you've got new vinyl being released by bands, too."

For music miners, it's always a "treasure hunt," says Mike Armstrong, who shopped at the Raven in Knoxville until it closed in 1994. He likes Wax N' Fax Records, Wuxtry, and Fantasyland, all of which are in Atlanta. "You never know what you're going to uncover."

Around 18 months ago, Lost and Found Records bought 10,000 albums from a local DJ, "and it was all rock from the '70s to '80s," says Armstrong. "We got some first pressings by Kiss."

From another individual, he acquired 6,000 LPs—mainly '50s jazz—including originals by Dizzy Gillespie, Art Pepper, Charlie Parker, Kenny Burrell, Charles Mingus, Sun Ra, and Miles Davis. In March, Armstrong picked up 300 pieces by Metallica, including "The Creeping Death" EP from the early '80s.

Lost and Found Records has bought collections from people who just don't want to move them again. "We see a lot of single guys who say they're getting married, and they need the cash," says Maria. "That seems to be a big reason."

"One man from Fairfield Glade, Tenn., told us this was his third house, and he wasn't about to take the albums with him," says Mike. But the Armstrongs would.



Chad Negendank, a salesman at Lost and Found, stocks vintage punk albums, like the one he's holding by Black Flag. (Photo: Patricia Bates)

booth was the place to be June 16 at this year's American Booksellers' Assn. convention, held at Chicago's McCormick's Place. There, grade-school-level horror author R.L. Stine, who writes the staggeringly successful Scholastic book series "Goosebumps" (which debuted as a TV series last year) pulled the winning name in a drawing for a trip to Disney World. A sizable crowd of "Goosebumps" fans turned out to get a closeup of the mild-mannered, black-garbed Stine, and one lucky young lady walked off with the trip, which centers around Disney World attraction Terror Tower.

The promotion tied in with Disney's ABA announcement that it will premiere a line of "Goosebumps" audio-

books in August. Titles include "A Night In Terror Tower," "The Haunted Mask II," "Attack Of The Mutant," and "Deep Trouble." Each full-cast production runs 70 minutes.

According to Ted Kryczko, director of product development for Disney division Buena Vista Audio Publishing, the "Goosebumps" audiobooks will be promoted via a major sweepstakes, for which the grand prize is a trip to Disney World, including a "passport" to its three parks: the Magic Kingdom, Disney-MGM Studios, and Epcot Center. Entry forms will be available on tear pads on corrugated display units, in advertisements in Disney Adventures magazine, and through Disney's World Wide Web site on the Internet.

Billboard®

FOR WEEK ENDING JULY 6, 1996

## Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
*** No. 1 ***				
1	1	4	<b>READ-ALONG</b> WALT DISNEY 60268 (6.98 Cassette)	THE HUNCHBACK OF NOTRE DAME
2	<b>NEW</b>		<b>LINDA RONSTADT</b> ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE
3	2	4	<b>SING-ALONG</b> WALT DISNEY 60894 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME
4	3	44	<b>VARIOUS ARTISTS</b> ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	
5	4	22	<b>SING-ALONG</b> WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
6	6	44	<b>VARIOUS ARTISTS</b> ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	
7	5	11	<b>VARIOUS ARTISTS</b> WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
8	8	33	<b>READ-ALONG</b> ● WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
9	7	10	<b>READ-ALONG</b> WALT DISNEY 60219 (6.98 Cassette)	THE ARISTOCATS
10	9	44	<b>BARNEY</b> ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
11	12	29	<b>CEDARMONT KIDS CLASSICS</b> BENSON 056 (3.98/6.98)	TODDLER TUNES
12	10	39	<b>CEDARMONT KIDS CLASSICS</b> BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
13	14	29	<b>CEDARMONT KIDS CLASSICS</b> BENSON 220 (3.98/6.98)	SILLY SONGS
14	15	15	<b>READ-ALONG</b> WALT DISNEY 60221 (6.98 Cassette)	OLIVER & COMPANY
15	11	43	<b>KENNY LOGGINS</b> ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
16	16	36	<b>VARIOUS ARTISTS</b> WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND
17	19	14	<b>CEDARMONT KIDS CLASSICS</b> BENSON 236 (3.98/6.98)	PRESCHOOL SONGS
18	17	26	<b>VARIOUS ARTISTS</b> ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1
19	13	35	<b>CEDARMONT KIDS CLASSICS</b> BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
20	23	2	<b>MY FIRST READ-ALONG</b> WALT DISNEY 60269 (5.99 Cassette)	QUASIMODO'S BUSY DAY
21	18	7	<b>SING-ALONG</b> WALT DISNEY 60898 (10.98 Cassette)	DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 1
22	21	9	<b>SING-ALONG</b> WALT DISNEY 60891 (10.98 Cassette)	MICKEY'S FAVORITES
23	20	32	<b>CEDARMONT KIDS CLASSICS</b> BENSON 216 (3.98/6.98)	BIBLE SONGS
24	22	37	<b>BARNEY</b> ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
25	<b>RE-ENTRY</b>		<b>BARNEY</b> BARNEY MUSIC/SBK 35101/EMI (9.98/16.98)	BARNEY'S SLEEPYTIME SONGS

Children's recordings: original soundtracks excluded. ● 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. © 1996, Billboard/BPI Communications, and Soundscan, Inc.

## KID NOTES

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**Video Person Of The Year:**

**JOE  
PAGANO**

**His efforts have put Best Buy at the fore of mass-market sell-through. Now he's eyeing a \$200-million annual video business for the chain. An exclusive interview.**



ILLUSTRATION BY: KEN HENLEY

**Also Inside This Special Pre-VSDA Section:  
Reading MAPS, And The Combo-Store Conundrum**

# JOE PAGANO

*An Interview  
With  
Billboard's  
Video  
Person Of  
The Year*



Intent on making his chain “the largest seller of prerecorded movies per location,” Best Buy’s video-merchandise manager has put sell-through front and center at 259 stores. And there’s more to come.

**BY SETH  
GOLDSTEIN**

**I**n his spare time, Joe Pagano likes to plant trees like his florist father and grandfather before him. He’s pretty good at it during working hours, too, helping nurture Best Buy’s video sales from a \$4 million sapling five years ago to a \$151 million redwood last year. The next tree ring will mark \$200 million in sales.

We caught up with Pagano the day before a new store opening (one of five in May) in the Oxford Valley shopping center in suburban Philadelphia. The interview was conducted in front of a home-theater display booming the stereo soundtracks of a couple of movies Joe knows well, “Jurassic Park” and “Back To The Future 3.”

Pagano has seen the future, and it’s working, as Best Buy keeps 259 stores stocked with up to 11,000 sell-through titles. Here’s how and why it happened.

**Joe, when and how did you get into this business?**  
I joined wholesaler Lieberman Enterprises in Minneapolis right out of college in 1972. When they closed their doors about 20 years later, I went right across the street to Best Buy, which had been one of Lieberman’s clients. For Lieberman, I started on the sales and marketing side of the desk, then moved into merchandising, first in video, then adding computer software and music later on. It’s been video only since I joined Best Buy in 1992.

**What’s been the history of video at Best Buy?**

In 1991, video revenues were \$4 million, with stores carrying 450 titles. Revenues increased to \$16 million in fiscal 1993, \$41 million in ’94 and \$98 million in ’95. In the fiscal year that ended in March, sell-through had reached

*Continued on page 70*

# Congratulations

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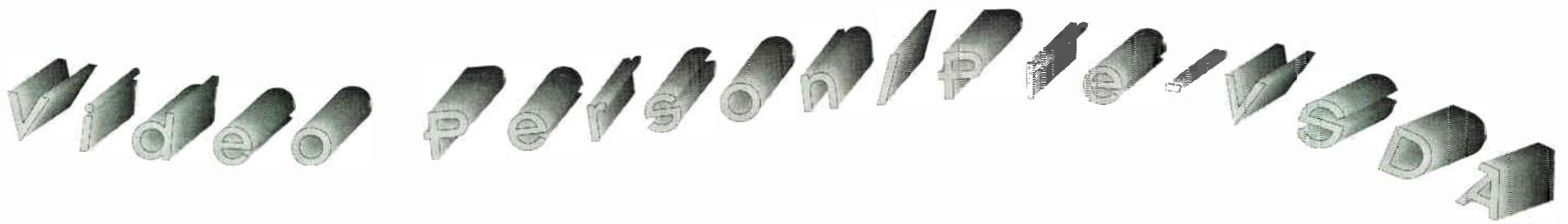


*Robert Wittenberg*

Senior Vice President, Sales

*Paul Bishop*

Executive Vice President



# The Combo Conundrum

## Mixed-Product Megastores Sell Volumes, But Should Every Retailer Buy Into The Concept?

BY EILEEN FITZPATRICK

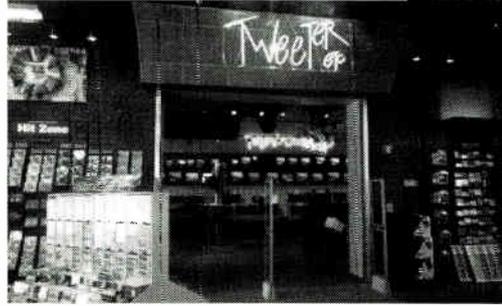
**I**n the real-estate business, the top priority for any buyer is location, location, location, but for the average consumer of entertainment products, the issue of where to shop is a matter of convenience, convenience and convenience.

To make the shopping experience more convenient, some retailers have embraced the "everything-under-one-roof" concept. Music and video retailers have combined their efforts by building superstores filled with hundreds of thousands of CDs, audiocassettes, videos, laserdiscs, computer software titles, books, magazines and even cappuccino bars. To enhance the convenience factor, adding televisions, VCRs, CD players, computers and other consumer electronics makes such stores

a true shopping destination.

Although such retailers as Best Buy, J&R Music World, Nobody Beats The Wiz and others have offered entertainment hardware and software under one roof for years, the new players—from the traditional video- and music-retailing fields—are redefining the term "combo" store.

Within the last year, Tower Records & Video has teamed up with the Good Guys Milford, Mass.-based Strawberries and New England-based electronics store Tweeters have also joined together in an effort to provide consumers with a total shopping experience. Since the early '90s, Tandy Corp and Trans World Entertainment have been in a similar partnership under the Incredible Universe banner.



### BROADENED CUSTOMER BASES

"We want to combine our efforts for a number of reasons," says Strawberries director of sales promotions, Paul Grasso. "We both have similar real estate and marketing strategies, and we each have strong customer loyalties."

In fact, Grasso says that, ever since



**New England combo plate: Tweeters and Strawberries**

Tweeters opened in the early 1980s, the two retailers have often found themselves competing for the same real-estate locations.

Last year, the two chains were both looking at the same location in Burlington, Mass., and decided it was time to open a store together. "The site was too big for us alone, so we decided to go in on it together," he says. In February, the two retail-

ers opened their first 20,000-square-foot superstore, with Strawberries occupying 8,000 square feet. The stores operate as separate units, and each uses its own store names.

"Tweeters has a very high-end customer," says Grasso, "and we're delivering a younger customer to them. By combining, we get a broader customer base." Based in Canton, Mass., Tweeters operates 18 stores in Rhode Island, Connecticut, New Hampshire and Massachusetts. Tweeters recently acquired the 13-store Bryn Mawr electronics chain based in Philadelphia.

*Continued on page 72*

# CONGRATULATIONS, JOE.

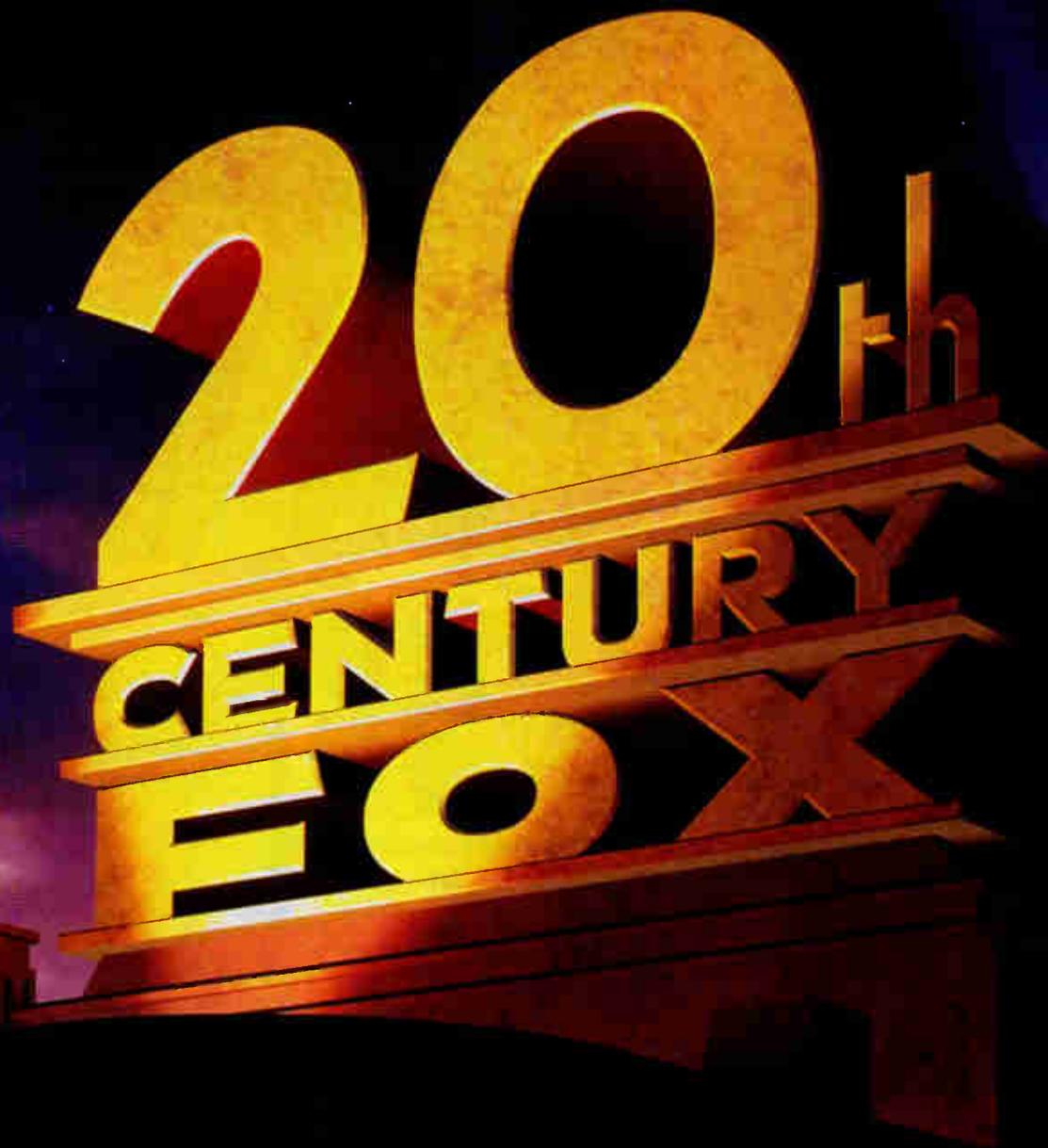
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# **Congratulations Joe Pagano**

**Billboard's Video Person of the Year.**



**From your friends at Twentieth Century Fox Home Entertainment.**

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"In the past, a meeting with Joe usually meant a decrease in net revenues. Now, Joe is responsible for some of the most substantial growth in our industry. Whatever the circumstances, Joe has always remained a reliable and innovative business partner and friend."

—David Bishop, executive VP, MGM/UA Home Entertainment (Worldwide)

"I've known Joe for a long time. He has been a survivor and has had a lot of industry experience at many interesting companies. Throughout the years, he has always been a gentleman, through the rough and not-so-rough times. Joe is such a pleasure to deal with when working out problems, and that's certainly one of the characteristics that has facilitated his success while this fun business has become more mature and tough. He has certainly paid his dues, and I congratulate him on this award."

—Jack Kanne, executive VP, sales and marketing, Paramount Home Video

**PAGANO INTERVIEW**

Continued from page 66

\$151 million, with title assortment expanding to 11,000. It's not too far-fetched to be viewing a \$200-million video business in the next two years, considering individual store growth and new stores. We've done it with one of the best staffs in the country—our two senior buyers, Dusty Bowling and Stacy Robinson, and buyer Jimmy Hire. They add a sense of enthusiasm and professionalism second to none.

Where does this put you in terms of the sell-through market?

Judging from industry statistics, we're close to having the largest volume per store of movie sales in the country. That's our focus. Our vision is to be the largest seller of prerecorded movie per location. Last year, we averaged \$700,000 per store. To be the largest, we think we need to be in the \$1 million per location range.

How many stores does Best Buy now have? And what's the chain's favorite size for an outlet?

The Philadelphia openings put us at 259. We have some at 58,000 square feet, but most are 45,000 square feet or less. We're set on the video side with regard to selling space. We will need additional space for DVD [digital video disc] in the fall.

[Pagano deferred questions about

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Approx. 99 Minutes  
Color



“Billboard has once again shown its wisdom, in selecting Joe Pagano as ‘Video Man Of The Year.’ Joe will take his rightful position with such industry luminaries as Wayne Huizenga and John Taylor. Over the last few years, Joe and Best Buy have helped redefine video retailing and have set a new standard by which all entertainment merchants are judged. They, alone, have found a balance between price, selection and service, creating one of the most impactful shopping experiences in all retailing categories. PolyGram Video is one of Joe Pagano’s biggest fans, and we look forward to building on this partnership for many years to come.”

—Bill Sondheim, president, PolyGram Video (U.S.)

“I’ve known Joe for about 10 years. He’s been around for a long time and is a very astute businessman and a nice person. He thoroughly understands the business, what the studios need, how to nonconfrontationally represent his company and what the consumers want. Basically, he’s got it all together, and it’s about time somebody recognized Joe. His accomplishments are obvious to anyone who walks into a Best Buy.”

—Vince Larinto, senior VP, sales, North America, Fox Home Entertainment

future expansion to Best Buy founder and CEO Richard Schulze, who said the chain will be adding 20 to 25 stores a year for the near term. In terms of video, game and computer-software volume, Schulze claims “We’re closing in on Musicland,” which has 1,400 outlets. He puts Best Buy’s software volume at \$1.5 billion, vs. Musicland’s \$1.6 billion.]

I understand Best Buy has reconfigured its video layout. Can you explain? And how does video fit into the overall picture? In our bigger stores, video has been moved from a “bullpen” onto the carpet in the center of each location. Sections are now 36 feet long and seven shelves high, with over 2,000 square feet devoted to the category, a 40% increase. About 70% of the 20,000 videos on display are full-faced, taking advantage of the box artwork. Video revenues are

*Continued on page 76*

WALT DISNEY PICTURES PRESENTS A FILM BY BRIAN HENSON "MUPPET TREASURE ISLAND" STARRING KEVIN CLASH AS JIM HENSON, MISS PIGGY, THE GREAT GONZO, RIZZO THE RAT AND TIM CURRY AS LONG JOHN SILVER. COSTUME DESIGNER: JERRY NEELSON. MUSIC BY HANS ZIMMER. EXECUTIVE PRODUCERS: DAVID GOELZ, STEVE WHITMIRE, JERRY NEELSON, KEVIN CLASH AND FRANK OZ. PRODUCED BY FRANK OZ. SCREENPLAY BY JERRY JUHL & KIRK R. THATCHER. DIRECTED BY BRIAN HENSON.

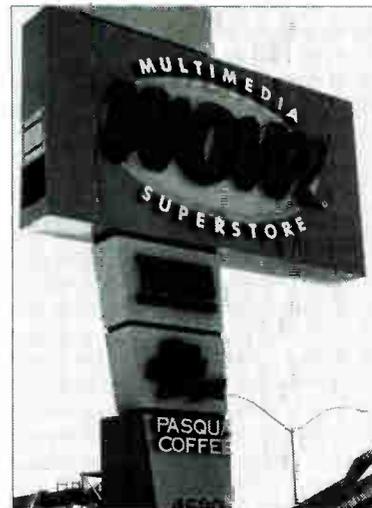
\*G-Rated. \*\*BVIV Internal Estimate. \*\*\*Media subject to change. Jim Henson Video distributed by Vista Home Video, Burbank, CA 91521. Printed in U.S.A. Jim Henson Video, MUPPET, Muppet Treasure Island logo and Character Names and Likenesses are trademarks of Jim Henson Productions, Inc. All rights reserved. © 1996 JIM HENSON PRODUCTIONS, INC.

## THE COMBO CONUNDRUM

Continued from page 68

### COMBINATIONS ATTRACT CUSTOMERS

As an example of how both a hardware and a software retailer can benefit from sharing the same space, Trans World has experienced a double-digit increase in laserdisc sales at Incredible Universe locations.



PHOTOS BY EILEEN FITZPATRICK

Desert storming: Las Vegas is the site of the WOW! superstore, the first Tower-Good Guys teaming.

"People often don't know where to go to buy the hardware, and having a player in the next aisle or across the store has generated more sales for us," says Trans World laser buyer John Souza.

Tower president Russ Solomon agrees that the hardware/software combination attracts the same consumer. "The only product a consumer-electronics store carries that doesn't need software is telephones," says Solomon, "but when a customer upgrades a VCR, it's natural for

**T**ower president Russ Solomon agrees that the hardware/software combination attracts the same consumer. "The only product a consumer-electronics store carries that doesn't need software is telephones," says Solomon, "but when a customer upgrades a VCR, it's natural for them to want to buy some new videos to go along with it."

them to want to buy some new videos to go along with it."

Tower and the Good Guys also had a prior relationship before the two retailers teamed to open WOW! in Las Vegas in August 1995.

For more than a decade, Tower and Good Guys had 13 locations adjacent to each other, but WOW! put each under one roof. "Our idea was to give the customer an expanded shopping experience," says Good Guys president Bob Gunst. "WOW! offers first-rate presentations without one of us being a stepchild to the other."

Although Tower and Good Guys stores had been located next to each other, Gunst says cross-over store traffic was non-existent. "There was no noticeable benefit, but WOW! did away with all those issues."

The 60,000-square-foot store, which is among both chains' highest grossing locations, stocks the same amount of electronic equipment as a

# HEY JOE. THIS ONE'S FOR YOU!



Congratulations  
Joe Pagano



Video Person of the Year  
Your *Buds* at Anchor Bay Entertainment

"Joe has been my good friend and business associate for over 10 years. He's by far one of the greatest video buyers and promoters that this industry has seen. He's a real class act, even though he's Italian and lives in Minneapolis."

—Bob DeLellis, president, 20th Century Fox Home Entertainment (North America)

"I remember in 1989 when Joe was working for a major rack-jobber. Despite being incapacitated with back problems, he was waiting at the airport arrival gate for us in Minneapolis to get the 'Batman' program early and get a head start on his competitors. Joe is incredibly deserving of this special award."

—Jim Cardwell, executive VP, North America, Warner Home Video

"Joe Pagano is a savvy veteran of the entertainment business who has contributed to retail growth and expansion of the video catalog. He aggressively promotes and also is open to new ideas for the exploitation of video. He's the Best of the Best at Best Buy."

—John Reina, VP, sell-through, Columbia TriStar Home Video (U.S.)

Good Guys store in addition to more than 100,000 CDs, 17,000 home video titles, 20,000 audiocassettes, books and magazines.

Like the Strawberries and Tweeter alliance, Good Guys and Tower operate independently of each other and split overhead costs.

Later this year, a second WOW! store is scheduled to open in Long Beach, Calif. According to Solomon, the Long Beach WOW! will be 50,000 square feet, of which Tower will occupy 20,000 square feet. The new store won't have a book department, since "there's a Barnes & Noble next door," says Solomon.

While the two dealers had little doubt that opening a store together would be successful, Las Vegas was Gunst's first choice to debut the concept. "Las Vegas is tough because the per capita spending on consumer electronics is half of what it is in Los Angeles, and we were concerned about that," he says.

However, 18 months after opening, Gunst isn't worried about the spending habits of Las Vegas consumers. He says any market where Good Guys has already established itself is a good candidate for additional WOW! stores, but expansion plans are conservative.

#### MEGASTORE TROUBLES

One reason Gunst may not be wanting to expand so fast is the financial troubles Incredible Universe is now experiencing.

Saddled with maintaining a

*Continued on page 79*

**Joe Pagano**

CONGRATULATIONS! CONGRATULATIONS! CONGRATULATIONS! CONGRATULATIONS! CONGRATULATIONS!

**For a job well done!**

FROM ALL OF YOUR FRIENDS AT **LIVE** ENTERTAINMENT



**F**or video labels and the assortment of retailers who peddle their wares, determining the right price for sell-through titles is far from a game.

Minimum-advertised-price policies are the prices determined by each label under which retailers are not supposed to sell their videos. As in the music industry, video MAPs vary by studio and title and carry a penalty of

## MAP Reading: When Is The Price Right?

BY CATHERINE APPLEFELD OLSON

lost cooperative-advertising dollars if a store breaches the policy. Although the majority of specialty

retailers would like to see a higher MAP from most studios, they generally are pleased with the policies for

first-run sell-through videos. The mass merchants, however—such as Best Buy, Circuit City and the like—are another story. Although none would speak on the record for this article, industry wisdom holds that

than that," says Wayne Mogel, VP of distributor Star Video. "What that has done is set the standard for what pricing is to be for [a given] title for every-

# CONGRATULATIONS!

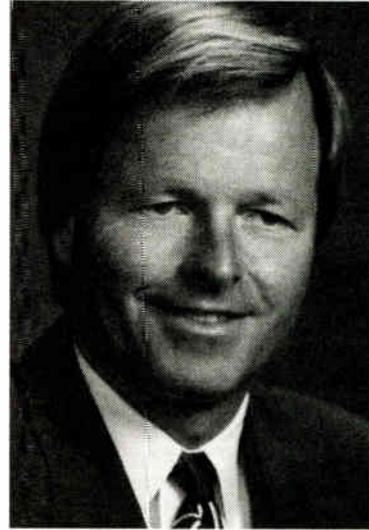
to  
**Joe Pagano**

of BEST BUY  
on being named

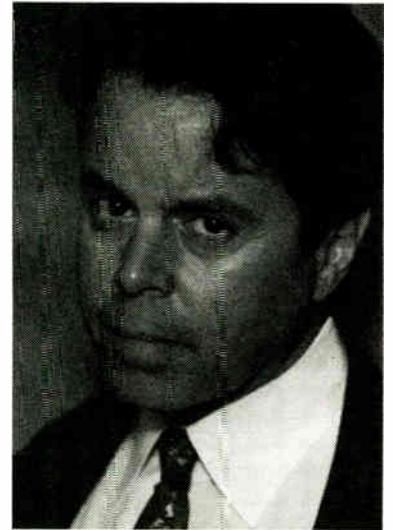
## BILLBOARD'S VIDEO PERSON OF THE YEAR

from your friends at FRONT ROW ENTERTAINMENT

member of **NAIRD**



Suncoast's Gary Ross



West Coast Video's Steve Apple

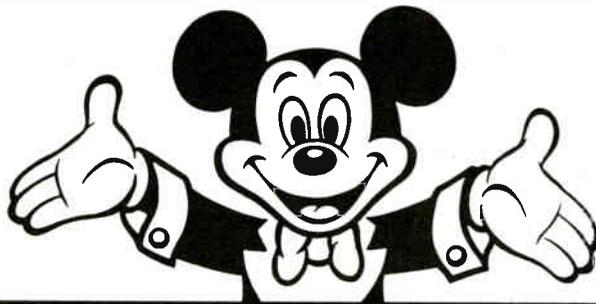
they are not particularly pleased with MAP.

"Most [mass] retailers would rather sell low, where they would have such a great advantage over specialty video stores on advertised price. But with MAP, they can't advertise for lower

one."

"I'm a big supporter of MAP. It preserves the ability for specialty stores to stay in business and provides a level playing field," says Gary Ross, president of the 414-store Suncoast Motion Picture Company chain. "Of course,

# Buena Vista Home Video Congratulates



## Joe Pagano

# "Video Person Of The Year"

© Disney.

we would like to see it inch up a bit. I would love to see the difference between cost and MAP come in at a higher margin; some studios are doing \$2 to \$3 above cost on their MAPs, but we have to be practical with that."

Ross, who says he sees a trend in labels raising their minimum prices, says Suncoast often sells above MAP. "We would like to see more titles added to MAP," he notes.

#### CAUGHT IN A BIND

Mark Galeo, video buyer at the 509-store Trans World chain, is another MAP advocate who would like to see a higher price point. "I've never seen a MAP that is too high, and there are some that are just too low," he summarizes.

Star's Mogel notes that the higher MAPs can come down particularly hard on smaller specialty operations. "They know that, on a MAP title, every store is going to be advertising at that price, so how does it look when a customer comes into their store and they are higher than that? They are caught in a bind," he says.

West Coast Video, which in May finalized its purchase of the Palmer Video chain, has been a strict adher-

**"The MAP serves a purpose on most titles, but it doesn't serve a purpose on secondary titles, because most retailers need to make some sort of a profit margin on secondary titles. Let the retailers decide what price they will sell them at."**

—Wayne Mogel, Star Video

ent of MAP, according to Steven Apple, VP of corporate development at the 503-store chain. "There is no perfect solution to the pricing issue," Apple maintains, "but we can't afford to lose money on product, and usually the MAP keeps us competitive with the bigger guys."

Because the Philadelphia-based company is a staunch MAP supporter, Apple's main concern is that the labels make sure all other retailers do the same. "We're generally satisfied with the current MAP plans, but we of course would like to be reassured that companies that do break it are not given those advertising dollars," he says.

#### SOUR ON SECONDARY-TITLE MAPS

Although they are keen on MAP's effect on direct-to-video titles, executives from several chains express skepticism about the policies' necessity on secondary or repriced tapes.

"The MAP serves a purpose on most titles, but it doesn't serve a purpose on secondary titles, because most retailers need to make some sort of a profit margin on secondary titles," Mogel says. "Let the retailers decide what price they will sell them at. Everyone agrees that for titles that are 'giveaways'—the blockbuster A titles—everyone is going to be giving away at MAP. Why give away the titles you don't need to? Somewhere, somehow, retailers have to make money on something."

Galeo, too, does not believe MAP holds much weight with these videos. "It's just not required on a repriced rental that may go to, say, \$14.95," he says. "What's the point?"

Although he feels that MAP is not

Continued on page 78

# PUMP UP YOUR SALES WITH JOAN RIVERS' SHOPPING FOR FITNESS

Dear Video Retailers,

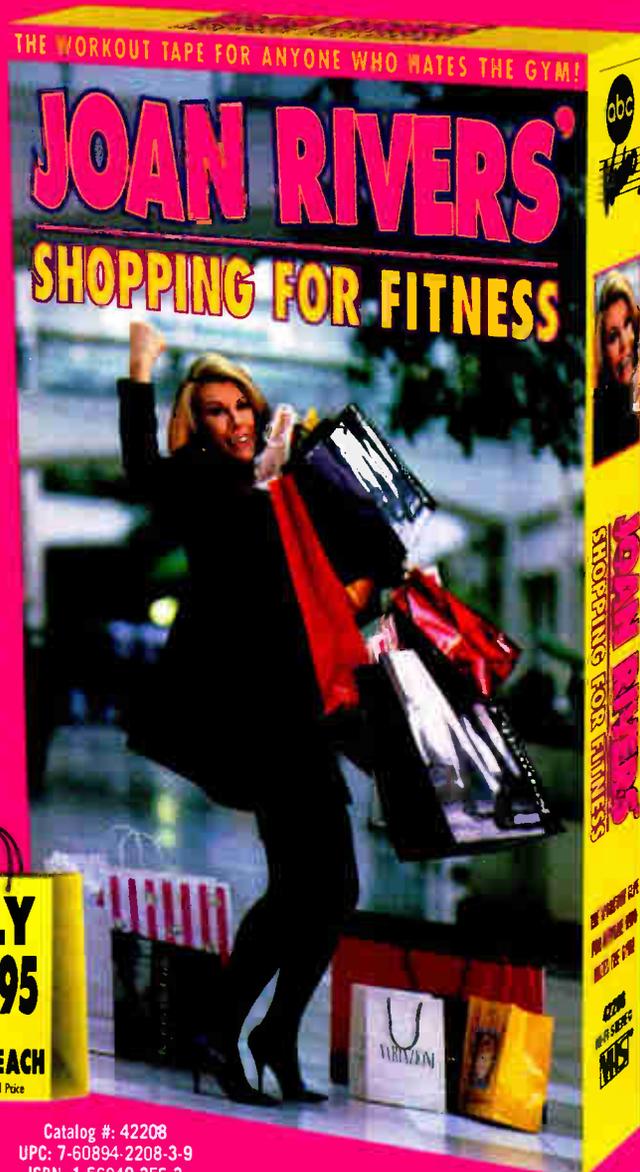
We've all recognized the enormous popularity of exercise tapes. We've done the burn with Jane Fonda until we burned out. We've had buns of steel, thighs of thunder and breasts of chickens. My secrets on how to achieve the perfect body, while having fun shopping are at last revealed in my hilarious – yet thought provoking – new video, *Joan Rivers' Shopping For Fitness*... the latest in exercise excitement for anyone who hates the gym. Video people, let me tell you, the bucks are now going to stop here!

Love, 

- \$ TV and cable advertising on ABC, Comedy Central and more!
- \$ In-store appearances by Joan Rivers.
- \$ Promotional appearances on national, local & syndicated TV.
- \$ Trailer featured on Video Pipeline creating millions of consumer impressions.
- \$ 12 piece counter display with header card available. Catalog #42220.
- \$ Posters available.

**ONLY \$19.95 EACH**  
Suggested Retail Price

Catalog #: 42208  
UPC: 7-60894-2208-3-9  
ISBN: 1-56949-355-3  
Closed Captioned, Hi-Fi Stereo.



**Nouveau riche**  
Desiree Pincus says:  
"Within two weeks I lost four inches and gained the most gorgeous knock-off cocktail dress you have ever seen... less 60% off retail! My friends are plotting. Thank you, Joan Rivers."



**Old-money socialite**  
Buffy Seward says:  
"I am a very beautiful woman and appearances to me are everything. Because of this fun tape – and extensive electrolysis on my upper arms and back – I am now sleeping with all my rich friends' sons. Thank you Joan Rivers."



**A previously unsolicited**  
Theresa Gotti (No relation) says:  
"Since I started using 'Shopping For Fitness', I can't walk to the toilet without being pinched, grabbed, groped or fondled. Thank you Joan Rivers for giving me a life."

**ABC VIDEO'S NO RISK 100% Return Guarantee**



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**PAGANO INTERVIEW**

*Continued from page 71*

25% the size of Best Buy's recorded-music business, and [the chain] is increasing its portion of entertainment-software sales. With our music base, we have a natural platform for video sales. A case in point is that we do 5% of our video volume in music video. Jimmy Hire has really staked a claim in music video for Best Buy. The next step in our merchandising program is the introduction of a consumer-friendly signing package.

**How do you procure product these days?**

We buy primarily from MS Distributing and Ingram Entertainment. They've done a very good job for us and do have a role in our long-term growth plans, especially with regard to deep catalog, beyond the 3,000 titles distributed directly to stores from our Edina, Minn., distribution center.

This year, we probably will start buying direct from some of the studios. If it's to our advantage, we're going to do it. I expect the program to get under way with one or two later this summer, keeping in mind our mission is to get product from

point A to point B—the customer's hands—in the least expensive, most efficient manner. Where we buy it from is secondary.

As far as MS and Ingram are concerned, we've been very open. They know what our plans are. We've looked at going direct every year for the past five, and in fact we are buying some studio and all music-video product direct.

**How about returns?**

One of the things we're proudest of is our unit sell-through per location. Our returns have averaged less than 8% each year. This is well below the industry average.

**Does the digital videodisc figure in your near-term future?**

Yes. We think it is a format we need to be in, and we will be. It's more of

a question of when than if. Best Buy already has a great deal of synergy between hardware and software, so we'll present customers a dominant assortment of DVD products.

**It's evident that management supports home video. Can you be more specific?**

I would say the company's commitment is four-fold. First is the space

they've given us in the store. Second is the financial commitment to home video. Third is the space we're given in the newspaper inserts seen in almost 30 million homes every week. Fourth, they've invested heavily in a quality team, including the inventory-management group headed by Brian Albright, which helps tailor assortments for each location.



One of Best Buy's 259 locations, most of which range in space from 45,000 to 58,000 square feet

We knew you when...

**WE ALL KNOW YOU NOW!**

We congratulate you Joe as the  
VIDEO PERSON OF THE YEAR

**MS**  
**distributing co.**

**NAIRD**

**“Joe Pagano has been a pioneer and a leader in this industry for many years. His vision has established Best Buy as a leading force in the merchandising of pre-recorded videos, and the results have been nothing short of remarkable.”**

**—Dennis Maguire, senior VP, domestic sales and distribution, Buena Vista Home Video**

**What's the company's position on minimum advertised pricing?**  
Philosophically, we're against MAP.

**Is video profitable?**

Yes, very much so. Sell-through video is one of the more profitable categories in the store. To make the type of investment that the company has made with regard to fixturing, advertising, and personnel requires a significant payback, just as it would in any business. The movie category has consistently earned the compa-



PHOTOS BY SETH GOLDSTEIN



Inside Best Buy: video departments

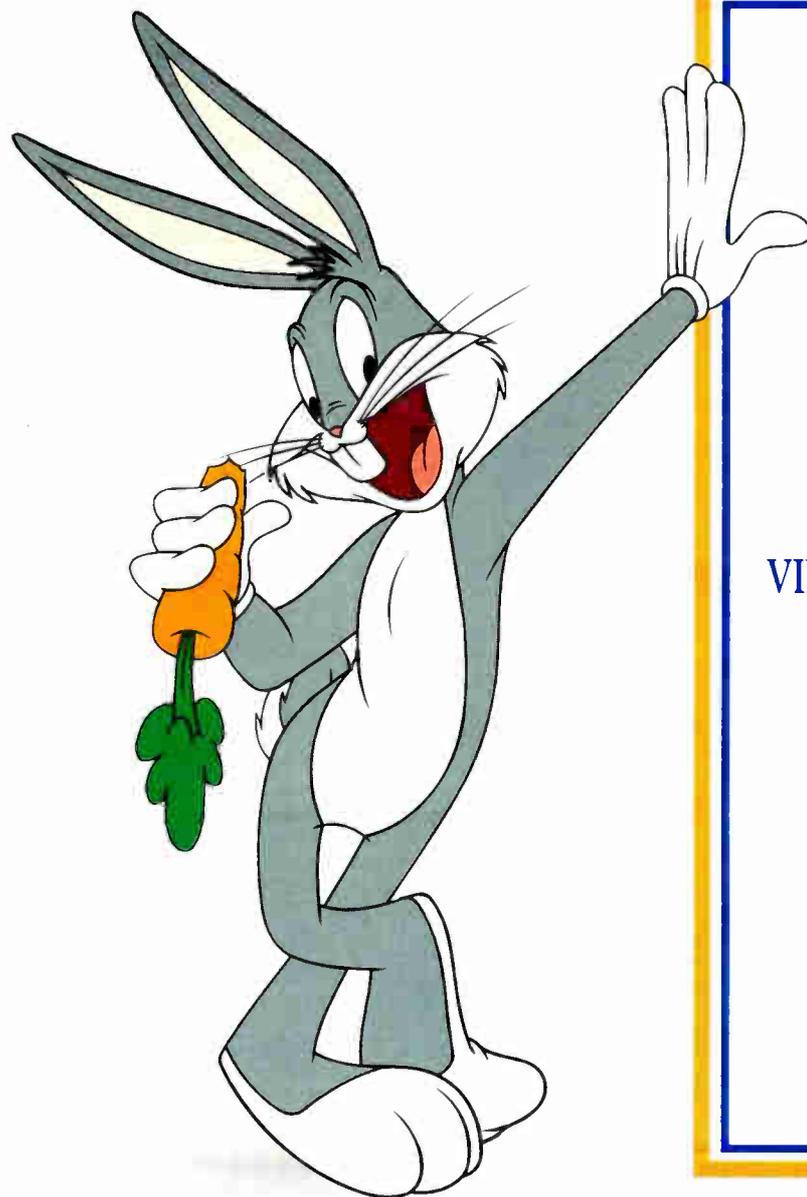
ny's financial support by attaining its financial objectives. We've earned being positioned in the center of the store on the carpet.

**And your strategy for attracting customers?**

Our strategy for attracting customers is to have a broad assortment, catering to the wants of the video enthusiast and the casual shopper, and an exciting in-store presentation.

Also, there is a differentiated promotional calendar that balances promoting the catalog as well as the hits. For example, we sold 4,000 copies of "The Thornbirds" boxed set and 100,000 copies of "Ma & Pa Kettle." While there is no question that price is a factor on the hits, it's not so much the case on deeper catalog, which is found in far fewer locations across the country. We are very excited about and committed to

*Continued on page 78*



CONGRATULATIONS

JOE PAGANO

OUR

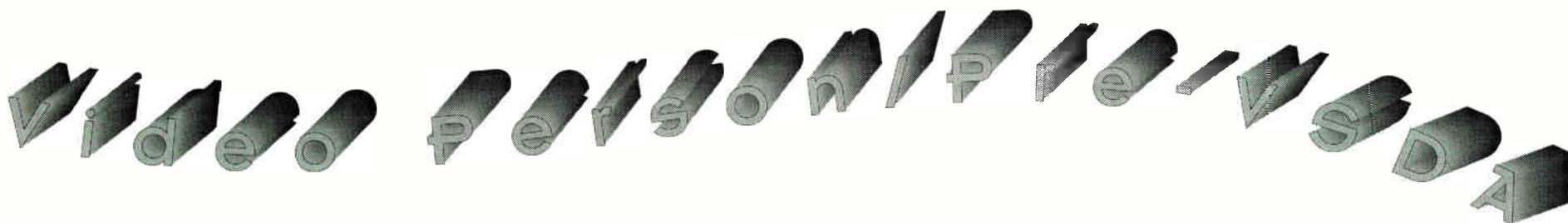
VIDEO PERSON OF THE YEAR

FROM YOUR FRIENDS AT

WARNER HOME VIDEO



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## PAGANO INTERVIEW

Continued from page 77

our catalog business.

Not everything works. For example, fitness has declined in recent years. I'm not sure if the trend is just down or if we haven't done things right. We're revamping our fitness program now.

Do think pricing of catalog movies has stabilized at \$9.98 suggested list?

Although we have some mixed feelings about the price point, it's a tremendous opportunity to move a lot of pieces. But I don't think

everything has to be at \$9.98, especially when you can sell higher-priced, hard-to-find catalog and grab a larger share of a smaller market while meeting the needs of the collector.

That's why I think this business is very much in its infancy. Collectibility is going beyond just the hits. Look what MGM has done with us with the James Bond series since releasing "GoldenEye."

We have it from the studios that over 50% of their revenues are coming from the sell-through side. Much of that is catalog, and I like the way the vendors have repackaged vintage releases.

**I**n our bigger stores, video has been moved from a "bullpen" onto the carpet in the center of each location. Sections are now 36 feet long and seven shelves high, with over 2,000 square feet devoted to the category, a 40% increase. About 70% of the 20,000 videos on display are full-faced, taking advantage of the box artwork.

Catalog is part of what differentiates us. The hits are important, of course, and we encourage more titles coming directly to sell-through. We think more decisions will fall in favor of going sell-through rather than rental.

Would you say you have a hands-on attitude toward the market?

We're not in a corporate tower. Our job is be out in the stores supporting our retail team. That's our mission. From day one, it has been the combined effort of the stores, corporate staff, the studios and our distributors. ■

## MAP READING

Continued from page 75

necessary for nonblockbuster titles. Apple says West Coast Video is not as fixated on price as are the mass merchants. "Price is not as important to us," he says. "We pride ourselves on our service and the breadth of our

product lines. We have a lot more to offer than price."

Unlike many of his specialty-retailer brethren, Suncoast's Ross supports an across-the-board MAP. "The question is: why shouldn't there be a MAP on repriced titles?" he asks. "Take a

**Way to go Joe!!**

**BRENTWOOD**  
HOME VIDEO

Visit us at booth #1800 VSDA!  
<http://www.nas.com/brentwood>  
(818) 879-9090

## BEST SALUTES THE BEST

Congratulations Joe Pagano  
for being named  
Video Person of the Year!



## BEST FILM & VIDEO CORP.

A leading international producer and distributor of quality, name brand, special interest & children's video cassettes.

Movies ♦ Sellthrough ♦ Animation

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*Congratulations*  
**JOE!**

**...NOT JUST  
PAR FOR THE  
COURSE!...**

*From your friends at*



To the



at



## JOE PAGANO

A Mover, A Shaker, A History Maker!

**Congratulations!**



THE HISTORY CHANNEL



NEW VIDEO

title that was \$19.99 and now has been repriced to \$9.99. What's to stop a doorbuster retailer from giving it away? We still need that security."

#### LISTEN TO MUSIC

Ross advises the video industry to look to the music business—where most of the distributors have revamped their MAP policies in

**"The question is: why shouldn't there be a MAP on repriced titles? Take a title that was \$19.99 and now has been repriced to \$9.99. What's to stop a doorbuster retailer from giving it away? We still need that security."**  
—Gary Ross, Suncoast Motion Picture Company

recent months—as a role model. "They had tremendous problems, but now they basically have MAP on their full spectrum of offerings, and it has improved the retail environment for those who sell their goods," he says.

Mogel predicts MAP will be a hot topic between retailers and labels at VSDA. "I think a lot of mass merchants and retailers are finding that there are more and more titles coming out on which there is little or no margin," he says, "and in order for them to be successful in the industry, there has to be something they can make money on."

Along with seeking a higher MAP, retailers also plan to reiterate their beef with labels' continuing fickleness on sell-through in general at the convention. "For us, what's really important is having all of the studios recognize the potential of sell-through the way Fox has," Galeo says. "With a number of box-office titles—and it doesn't have to be a children's clamshell package—there needs to be a real movement toward the sell-through side." ■

#### THE COMBO CONUNDRUM

*Continued from page 73*

200,000-square-foot space, Incredible Universe stores in Potomac Mills, Va. and Charlotte, N.C. will close this year, Tandy has announced. The 18-store chain will reduce its total number of stores to 16 by year's end.

Trans World will continue to operate music and video departments in 10 locations. In addition, Tandy has scaled back plans to open

10 new stores this year. Only two new Incredible Universe stores will open this year, one in Atlanta and the other in Elizabeth, N.J.

Other troubles continue to plague the megastore format. Musicland's Media Play concept has run into numerous management problems after expanding to 89 locations in three years. The store carries music, video, books and computer software, but does not stock hardware products. The chain recently announced it will shutter seven stores in the Houston

area; more closings are expected at some of its Midwest locations.

Although the hardware/software combination has proven successful on a small scale, few are ready to predict that it will be the next trend in retailing.

"It's natural for customers to look for more," says Strawberries' Grasso. "If you can pull in an additional concept, it could be a new twist on the superstore."

Tower's Solomon agrees. "The relationship between hardware and

software is a natural, and it's a workable situation," he says. "But there's a question whether it's a trend. It has to be practicable from a physical and financial standpoint."

Grasso warns that small margins make it difficult to maintain and operate large hardware and software combination stores. The key is to find a partner who's an expert in their field. "We don't try to be an expert in electronics," he explains, "and they [Tweeters] don't try to be an expert in music and video." ■

# Ingram Entertainment Inc. Salutes Joe Pagano Of Best Buy.



Indeed! They can sell over 200,000 music titles, more than 50,000 current and classic video titles and 1.3 million book titles, all available in entertaining, interactive kiosks that give the local retailer access to the same inventory and expertise that superstores have.

And MUZE can generate special order forms with product information and UPC barcodes that make it simple and easy to get anything that's not in stock.

MUZE for Music. MUZE for Books. MUZE for Video.

And introducing MuzeSD, the sound distribution system that has just made all those compact disc player-based listening stations old-fashioned. It stores hundreds of hours of digital audio and makes every title instantly available for up to 48 listeners, simultaneously.

MUZE is changing the rules of entertainment retailing. If you want to know what the new rules are, call.

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COME SEE US AT VSDA, BOOTH #1138

# The Enter\*Active File

MERCHANTS & MARKETING

## MusicNet Sampler A Marketing Tool Too

■ BY BRETT ATWOOD

LOS ANGELES—MNI Interactive and Tower Records are teaming for a series of low-cost, comprehensive CD-ROM samplers that aim to generate additional music sales at retail and on the Internet's World Wide Web.

The MusicNet disc, which retails for 99 cents, contains music video and music samples from several albums. The debut disc in the quarterly series hit retail in early June. About 50,000 units of the interactive music catalog have been distributed to 85 Tower stores in the U.S.

Consumers can browse through about 100 albums on the disc and order them through an Internet link.

The disc also encourages customers to revisit their local Tower Records store to make their music purchase. A \$2-off coupon, redeemable only at Tower's retail stores, is packaged with the CD-ROM.

"It's as much a marketing tool as it is a catalog preview tool," says MusicNet CEO Bruce Pfander, who recently joined the company from 20th Century Fox, where he was senior VP of film marketing. "Tower is able to preview the records it sells in the homes of its customers, but we are also able to build a profile on the music consumer. In the long term, this database can be used to micromarket music."

**TOWER**

MusicNet and Tower will build their consumer database by encouraging users to register their purchase through contests and other promotions. On the debut CD-ROM, MusicNet is giving away a free trip to see a concert anywhere in the world. Consumers who enter are required to fill out a lengthy questionnaire about their music interests and buying habits. The database will be used to send E-mail updates on sales and other music promotions.

Along with its new CEO, MusicNet has a new strategic plan for building its niche in the music and multimedia industries.

Initially, MusicNet was founded as a subscription-based music CD-ROM

service. Subscribers would pay \$29.99 for an annual subscription that included four CD-ROM music samplers (Billboard, March 18, 1995). However, few people were willing to spend that much money for what amounted to little more than an interactive music catalog.



MNI Interactive is now concentrating on creating alliances with traditional retailers, such as Tower, to reach music consumers with its MusicNet CD-ROM.

"We really have a whole new company direction now," says Pfander. "The alliance with Tower is a way that we can tap into the retail community for business. We share the information that we gather on the consumer back with Tower, so it is meant to support traditional retail. At the same time, it's a way to capture new consumers through retail on the Web and on CD-ROM. Initially, the business model is to build a revenue stream by selling ad space on our CD-ROM."

MusicNet charges music labels for premium placement of their releases on the sampler disc, which also contains a demo of the P.F. Magic screen saver Dogz and software for America Online.

The MusicNet CD-ROM's Web link, known as MusicNet Online (<http://www.musicnet.com>), contains expanded artist information as well as links to major concert event and music magazine Web sites. MusicNet Online also contains a link to Tower Records' recently launched Web retail site (<http://www.towerrecords.com>).

## Multimedia Items Draw Crowds To PC Expo New DVD-ROM Drives Expected In Fourth Quarter

■ BY STEVE TRAIMAN

NEW YORK—Internet TV devices and new DVD-ROM hardware were among the multimedia developments at the PC Expo, which drew a record 130,000-plus attendees to the Javits Convention Center here June 18-20.

The biggest hardware splashes at the computer trade show were the PC by Sony component-based computer and Gateway 2000's Destination Big Screen PC.

PC by Sony will ship in August with two basic, mini-tower desktop models priced at \$2,000-\$3,000.

The PCV-70 has a 16-megahertz Pentium processor, 16 megabytes of RAM, a 2.1-gigabyte hard drive, a 28.8-baud modem, MPEG decoder, and eight-speed CD-ROM drive, while the PCV-90 step-up offers a 200 MHz processor, 32 MB RAM, and a 2.5 GB hard drive.

The look and design of PC by Sony computers is distinctive. The violet-and-gray units and slick outer shell are a far cry from the bland design and beige color of most home computers. Much like audio and video component systems, the PC by Sony system and future peripherals are designed to be stackable.

Many industry analysts say that Sony and its arrival into the computer hardware market is likely to be followed by many more Japanese computer manufacturers, which will compete for the U.S. consumer dollar in the already crowded computer market.

Gateway 2000, which is aiming to merge Internet access and the television set, displayed its Destination Big Screen PC, which comes with a 31-inch monitor. The computers, equipped with TV tuners, are considerably more pricey than most standard models and contain all the bells and whistles of cutting-edge computing. Prices range from \$3499 for the 120 MHz Pentium D5-120 model to \$4899 for the top-of-the-line 200 MHz Pentium D5-200.

Although DVD-ROM-compatible titles were conspicuously absent from most software-developer booths, new DVD-ROM drives got significant

attention from the many hardware developers at the show.

The added space on a single DVD-ROM allows for new creative content, including wider use of full-motion video, 3D and virtual-reality effects, and multichannel sound.

Internal and external drives are promised in the fourth quarter and through 1997 by virtually every drive supplier. However, as with DVD video player units, the release date of DVD-ROM drives is linked to a speedy resolution of software copyright-protection problems.

Toshiba had earlier announced its intent to ship its first DVD-ROM drives by the mid- to late fourth quarter (Billboard, April 27). According to Paul Blanchette, an internal (IDE) unit will ship first, followed by internal and external SCSI-2 interface units.

At PC Expo, Panasonic had a pre-production model of its SR-8581-B with an MPEG-2 decoder board. Product manager Doug Feldner says that in the first quarter, a consumer unit will be shipped that is "competitively priced, based on features, from \$500 to \$800."

TEAC is planning to release two internal DVD-ROM drive products in early 1997. Also in the works is a DVD-ROM drive for laptops, expected sometime next year.

Samsung Electronics America will have a DVD-ROM product late in the fourth quarter.

"It will not be a kit approach for MPEG-2 video," says Arthur Healy Jr., director of mass storage products for Samsung. An IDE model is due first, followed by internal and external SCSI-2 units.

## TheDJ Spins Stations Of Multiple Formats

LOS ANGELES—Terraflex Data Systems has debuted more than 35 full-time Internet music stations on its new World Wide Web site, known as TheDJ. The San Francisco-based company is netcasting commercial-free mainstream formats, such as country, modern rock, and classical, as well as more narrowly focused music formats that are not likely to appear on conventional radio, such as industrial, reggae, disco, trance, female vocalists, and punk rock.

All of these music stations can be found at TheDJ's World Wide Web site (<http://www.thedj.com>).

"The Internet offers music lovers what radio does not: very specific music programming that allows listeners to tune in to whatever type of music they want, whenever they want," says Terraflex president David Samuel, who plans to add more music formats to the Web site in the near future. "It's more than just a different way to listen to

music—it allows record companies a new avenue to distribute their music, beyond radio and MTV."

TheDJ software contains a different onscreen icon for each available netcast format. As a song plays on the site, the title, album, and name of the artist are displayed on the screen. A "Buy This CD!" button links the site to online retailer CDnow and can be clicked to purchase the full album on demand.

TheDJ uses Progressive Networks' RealAudio technology and Terraflex's TheDJ player software, which is downloadable at its site.

While there are several radio stations that simulcast their signals on the Internet and a few continuous Internet-specific radio stations, the 35 music stations on TheDJ make it among the richest content providers in the relatively young world of Internet broadcasting.

TheDJ Web site also contains a customized music-on-demand ser-

vice, known as TheDJ Interactive. Users of DJi can customize music playlists from a selection of several full-length songs to create their own music programming audio stream on the Internet. However, unlike the ASCAP- and BMI-licensed music that is contained on TheDJ's Internet radio stations, many of the music choices on DJi are obscure, independent label offerings.

"The licensing issues are more complicated when the user is able to request and get a specific song on demand," says Samuel. "There's a big difference between someone who happens to tune in to our Internet radio signal and someone who deliberately requests a specific song. We are working toward getting more recognizable music on DJi, but right now we have to get signed permission from the labels before we can archive their music on the Internet."

BRETT ATWOOD

## Internet Access Service Debuts In Japan In '97

**SATELLITE-DELIVERED MSN?** Microsoft and Nintendo will launch a satellite-based Internet access service in Japan in mid-1997. The high-bandwidth, subscription-based service will use satellite modems to access the Internet via the Microsoft Network.

To access the service, computer owners must have a satellite dish and satellite modem. Satellite-delivered data will be streamed continuously without an hourly charge. The service, which completely bypasses any use of the telephone, will consist of entertainment, shopping, and news information. About 10 million Japanese households already have the satellite TV dish needed to receive the service.

**BITS 'N' BYTES:** GT Interactive has acquired software publisher the Wizard-Works Group, maker of several add-on CD-ROM game titles, including "F!Zone" and "W!Zone" . . . Modern rock act Soundgarden has filed a grievance with Internik-Network Solutions Inc. over its use of the World Wide Web address <http://www.soundgarden.com>. Baltimore-based independent record store the Sound Garden has operated an online record store at the site since October 1995 . . . Universal Pictures has entered into an agreement with software publisher Activision to develop a theatrical film based on its "Spycraft" CD-ROM game . . . Styx has launched an Internet site at <http://ParadiseTheatre.com> to promote its current tour, Return to Paradise Theatre, and album, "Greatest Hits Part 2." On July 4, the group will netcast a live performance from the Starplex Theatre in Dallas on the Radio2000 Web site at <http://www.radio2000.com>.

After much anticipation, id Software has unleashed its new "Doom"-like game "Quake" as shareware on the Internet. The game, which includes incidental music from Nine Inch Nails, is available free of charge at several sites, including <http://idsoftware.com>. Not coincidentally, nails are one of the weapons used in the first-person shooting game. Players must seek out nails contained in boxes that are marked "NIN," Nine Inch Nails' logo . . . Navarre subsidiary Digital Entertainment has signed an exclusive sales and marketing agreement with U.K.-based publisher X-treme Entertainment to distribute its add-on CD-ROM games in the U.S.

**WEBSTOCK '96:** The nonprofit organization DO Something is teaming with several multimedia companies for Webstock '96, an Internet festival scheduled to take place online Nov. 1-6. The event, which precedes the '96 presidential election, aims to establish a proactive online community through the use of technology-driven events, including live cyberspace and chat appearances by a number of music, TV, and film celebrities. R.E.M.'s Michael Stipe, Cindy Crawford, Ken Griffey Jr., and Elisabeth Shue are among the spokespeople who will promote the cyberfestival. Among the companies that will participate and help promote the event are MTV, Fox Television, Blockbuster, America Online, 7th Level, Netcom, Silicon Graphics, and Yahoo!



**In Video, You Can Phone Home Again.** MCA/Universal Home Video has the welcome mat out for "E.T. The Extra-Terrestrial." Awaiting the friendly alien's Oct. 1 arrival are, from left, Madeline Di Nonno, MCA marketing executive director; Molly Goebel, Pillsbury associate marketing manager; Craig Relyea, MCA marketing VP; Michelle Nichols, Pillsbury associate marketing manager; Michael Polis, MCA family products marketing director; and Andrew Kairey, MCA executive VP

## Vids Get Jump-Start On Olympics Titles Focus On 100th Anniversary Of Games

■ BY EILEEN FITZPATRICK

LOS ANGELES—The 100th anniversary of the Olympic Games will captivate the world for three weeks this summer, but video suppliers have tried to cash in on the marketing opportunities well before the flame is lit in Atlanta July 19.

Instead of focusing on the competition, which will be broadcast on NBC-TV, most vendors are taking a look back at past games to capitalize on the centennial celebration.

To date, only CBS/Fox Video is looking ahead. That vendor will be releasing an Olympic-related tape after the games

tentatively titled "Dream Team: Olympic Gold," a highlight tape of the U.S. men's basketball team tournament action. Players are from the NBA, which distributes exclusively through CBS/Fox.

Marketing VP Peter French says the video, which will include women's highlights, is scheduled for delivery Sept. 3, priced at \$14.98. The video's title may change if the men's team doesn't finish first.

Leading up to the games, CBS/Fox shipped "Dream Team '96 Goes For The Gold" June 4. Also priced at \$14.98, it features interviews with team members Scottie Pippen, Shaquille O'Neal, Charles Barkley, Hakeem Olajuwon, David Robinson, and other NBA stars.

"Basketball is a worldwide phenomena," says French. "And even though the Olympic basketball games will be televised, we have the luxury of utilizing footage that's only available to us. We can get into the huddles and places the broadcast is not going to get to."

In May, Atlanta-based Turner Home Entertainment released two historical Olympic tapes, "100 Years Of Olympic Glory" and "America's Greatest Olympians."

Priced at \$29.98, "100 Years Of Olympic Glory" is a two-tape set that includes an on-pack commemorative pin. "America's Greatest Olympians" is priced at \$19.98. Both titles were cross-promoted with a rebate from Hanes.

"Even though the two-tape set is higher priced, we're seeing sales at a one-to-one ratio with the single tape title," says Craig Van Gorp, VP of sales for Turner. Van Gorp adds that mass merchants have cross-merchandised the Hanes items with the tapes. "There are a lot of endcaps with both, and we expect to see an upswing in sales as we get closer to the games."

According to distribution sources, the Turner tapes have sold approximately 50,000 units each.

PolyGram Video has three \$14.95 Olympic tapes covering the history of the games, the preparations in Atlanta, and athletes' fitness routines. Thanks to PolyGram's association with official Olympic sponsor Reebok, "Winning Body Workout: Prepare To Win" showed the drills of track hopefuls Sheila Hudson and Suzy Hamilton. The title was issued May 7.

"This the first real fitness tape to tie into the games," says PolyGram VP of marketing Sal Scarmado. "With a highlights tape, when the event is over you're onto the next thing. Fitness is practical and has a longer shelf life." PolyGram's recently released "Inside The Olympic Games" (\$14.95) and "Golden Moments In U.S. Olympic History" (\$12.95) are both official licensed products of the Atlanta games.

ABC Video teamed with Holiday Inn  
(Continued on page 83)



PolyGram and Reebok offer the official Olympics fitness cassette.



ABC Video's "Olympica: America's Gold" got promotional help from Holiday Inn.

## Home Theater Market Spurs Studios To Launch Lines For Letterbox Films

**BIG PICTURE:** The wide screen is hot stuff in home video. For years, the studios, particularly MGM/UA, have delivered editions of movies that correspond to the dimensions projected onto theater screens. Ten to 15 letterbox titles arrive every month, and some, like 20th Century Fox Home Entertainment's "The Star Wars Trilogy," rack up impressive sales.

But until a few weeks ago, no studio had committed to developing a wide-screen line designed to attract owners of big TV sets. Now two have.

Last month, FoxVideo debuted trade ads for its Widescreen Series. Four titles, "The Abyss," "Speed," "True Lies," and "The Last Of The Mohicans," ship Aug. 20 at \$19.98 suggested list, \$5 more than the familiar pan-and-scan versions, in which everything not centered on the TV screen is cropped from the picture.

Paramount Home Video follows on Sept. 10 with seven letterbox features, including "Forrest Gump," "Top Gun," "The Hunt For Red October," and "Congo." All are \$14.95, except for "Romeo And Juliet," which is \$19.95. An eighth title, the double-cassette "Braveheart," repriced from rental to \$24.95, is being released Aug. 27. Paramount will move cautiously, but retailers have expressed interest, according to sales and marketing executive VP Jack Kanne.

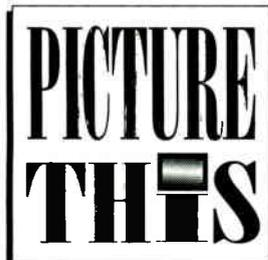
Fox, which has spent the past year researching the market, has taken a more aggressive stance. The studio will likely select titles in the "Aliens" and "Die Hard" sets for the new series and plans to release letterbox cassettes of "The Sound Of Music" and "My Fair Lady" at the same time both movies are celebrated in newly minted laserdisc and pan-and-scan tape editions.

Laserdiscs, already formatted for letterbox, may be the key to studio strategies. First, the disc master is available for VHS duplication. Second, and more important, sales of disc players—down 30%-35% in first half of '96—don't begin to match consumer demand for projection TVs. "You've got this void," says Fox Home Entertainment president Robert DeLellis.

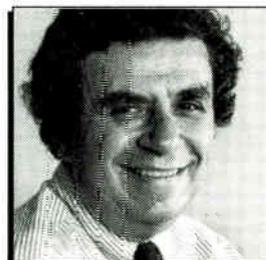
According to the Consumer Electronics Manufacturers Assn., factory shipments of sets ranging from 45 inches to 80 inches should top 970,000 units this year, an 18% gain over the \$20,00 sold in 1995 and 250% over the 380,000 in 1991. The bigger the set, the closer the letterbox image is to the one on the theater screen; the black bars above and below the picture shrink correspondingly. "Consumers want the big picture and the big sound," says Mark Stratton, Thomson Consumer Electronics TV product management GM. "We expect the trend to continue." Thom-

son introduced a 16-by-9-inch TV several years ago in an attempt to tailor a set to theatrical dimensions, but despite heavy promotion the unit has never met sales expectations.

Fox has given its Widescreen Series what DeLellis calls "a hi-tech look" that includes THX sound, the original theatrical trailer, behind-the-scenes footage, and at the beginning of the tape an explanation of the difference between letterbox and pan-and-scan. The cassettes are housed in black vinyl clamshells with copper trim. "I think there's a market out there," DeLellis says.



by Seth Goldstein



**BUYING TO SELL:** Retailer Wayne Bailey figures it's time. Bailey, president of the eight-store Video Unlimited chain in Aurora, Colo., is trying to assemble a marketing group that will focus on sell-through. His role model: Best Buy, which carries about 12,000 cassettes per store and is

considered by some to be the most price-competitive retailer in home video.

Video retailers that stock sell-through titles as cheap rental inventory might gasp at the presumption. But Bailey believes the only way independents are going to survive is with the clout provided by computerized ordering and inventory control, a larger percentage of co-op and market development funds, and good comparative data. "This is no longer about whining. They're going to have to get into sell-through or get out of the business, period," he says. "We want to be like Wal-Mart."

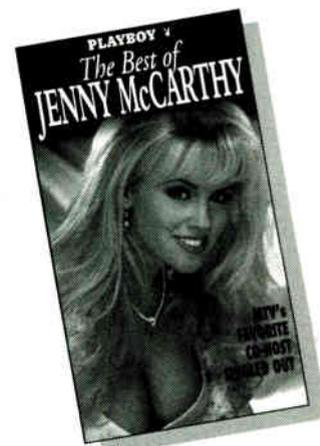
Bailey's vehicle is his Laennec Group, a think tank that helps develop retail skills. Laennec has scheduled a six-hour seminar to run the day before the Oct. 1 opening of the East Coast Video Show in Atlantic City, N.J.

In its new role, Laennec is seeking 12 members with five stores each and an open-to-buy budget totalling \$500,000 a month. He and Bob Webb of the five-store Video Revue chain, the other founding member, have narrowed the hunt for a distributor to Star Video, Baker & Taylor, and Major Video Concepts. Bailey hopes to close the deal and sign members at the Video Software Dealers Assn. convention in Los Angeles July 10-13. By ECVS, he promises to have a specific program, including written materials.

Laennec seminars were conducted at VSDA regional meetings until the contract with the trade group expired in April. It's just as well, says Bailey: VSDA "became something to go to, not something to learn from." With rental the focus of rank-and-file concerns, Bailey felt he couldn't broach his sell-through ideas. "The next five years will be the most exciting," he predicts. "But it's not for the squeamish."

## JENNY'S SINGLED OUT.

#2  
on This  
Week's Chart!



As co-host of MTV's *Singled Out*, one of *People's* 50 Most Beautiful People, and an all-time favorite Playmate of the Year, Jenny McCarthy has taken the world by storm. But only Playboy has Jenny at her hottest in this video exclusive, *The Best of Jenny McCarthy*, featuring never-before-seen footage. Stock up now and get ready for superstar sales!



PLAYBOY HOME VIDEO

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### Warner Brings Back Classics; Columbia TriStar 'Pub' Opens

**ADULT BRANDING:** Now that major suppliers have established family entertainment labels, the next big wave of branding appears to be classic movies that appeal to adult buyers.

Although individual features have been available for years and are the bread and butter of many retailers, multitrack lines under a common banner or brand are new and gaining momentum. MGM/UA Home Video and 20th Century Fox Home Entertainment laid the groundwork; Warner Home Video is the next studio to jump on board.

Beginning this summer, Warner will release catalog titles each month under the Warner Bros. Classics label. The line will be limited to post-1950 Warner movies, since Turner Broadcasting owns everything made earlier.

Five inaugural Classics titles were released June 18: "Bonnie And Clyde," "Dial M For Murder," "Rebel Without A Cause," "A Streetcar Named Desire: The Original Director's Version," and, for the first time, "The Old Man And The Sea," starring Spencer Tracy. Each \$19.98 title includes added archival footage.

"Based on our research data, we found that there is a lot of purchasing outside of the family genre," says Warner VP of marketing Tom Lesinski. "Starting the line was driven by the research and our ability to line up promotional partners."

Marketing elements include a six-month tie-in with Act II microwave popcorn, which will advertise the titles on its packages. Inside each video box is a \$1.50 discount coupon for Act II.

The U.S. Postal Service, which previously tied in with "Star Trek" and "Abbott And Costello" videos, will hook up with Warner to promote James Dean. On June 24, the USPS unveiled the 32-cent Dean stamp to launch its promotion of the title at 40,000 post offices.

When consumers purchase "Rebel" or either of Dean's other features, "East Of Eden" and "Giant," they will find an insert to mail in for a free first-day issue of the stamp. In addition, Warner is offering a \$3 rebate with the purchase of any two classic titles. Ads for the label will run in Entertainment Weekly and People magazines.

Follow-up releases, arriving the first Tuesday of each month, include "Helen Of Troy," due Tuesday (2); "The Great Race," due Sept. 3; and "The Candidate" and the 30th-anniversary edition of "Who's Afraid Of Virginia Woolf?," due Oct. 1.

MGM's spectacular packaging and Fox's ability to market to the adult purchaser have juiced classic sales, prompting interest on the part of other studios. However, legal problems have prevented some from mining their vaults.

For example, Columbia Pictures couldn't readily clear the music for the 1971 movie "The Last Picture Show," delaying its video release until 1992, when it appeared in conjunction with the sequel "Texasville," from the now-defunct Nelson Entertainment. Studio sources indicate that other titles have similar problems.

Another wrinkle is that some catalogs have had numerous owners over the years. That's especially true when a package containing one or two gems was picked up by an independent that has since been swallowed up by a

major. The layers of ownership make it likely that some copyright renewals have fallen through the cracks, putting a title into public domain.

Underlying rights to a story that served as the basis for a movie, such as "Rear Window," can prompt lawsuits. Republic Pictures was able to clear the market of rival copies of "It's A Wonderful Life" by pursuing its ownership of the story and soundtrack.

**WEB CASTING:** A Columbia TriStar Home Video section has been added to Sony Pictures Entertainment's World Wide Web site on the Internet.

Accessed through <http://www.sony.com>, Web site visitors click on the icon for "The Maiden And The Mare Pub" to enter the video area. (The maiden and mare refer to the Columbia torch-bearing lady and the TriStar horse, which are featured on the logos of the sister companies.)

"Pub" highlights include a "Chalkboard Special," which gives viewers a look at movie milestones, from the first use of sound to breakthrough special effects. "The Cellars" runs through Columbia's library and enlists "Aunt Fanny's Astro-Video Forecast" to help site visitors select the perfect Columbia movie to watch, according to their astrological sign. "The Writer's Corner" encourages E-mail.

Columbia is promoting its entire catalog on its site. Republic Entertainment, meanwhile, has a site specifically for its "Highlander" series. Developed in conjunction with Spelling Entertainment Group, "Highlander" will promote the upcoming fourth release of a director's-cut video.

To stir up excitement, Republic will entice visitors with a preview of exclusive behind-the-scenes clips, star interviews, and contests and games to play online. Billed as the "official 'Highlander' Web site," it can be accessed through <http://www.highlander-official.com>.

**CONGRATS:** For the third year in a row, Fox Home Entertainment has been awarded Target's Vendor Award of Excellence. Based in Minneapolis, Target operates 688 stores in 34 states and is a division of Dayton Hudson.

## SHELF TALK

by Eileen Fitzpatrick



# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
1	1	3	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
2	5	3	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
3	2	6	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
4	3	5	MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
5	4	9	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
6	8	3	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
7	6	9	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
8	7	14	BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
9	11	3	DUNSTON CHECKS IN	FoxVideo 8962	Eric Lloyd Jason Alexander	1995	PG	19.98
10	14	2	CRIMSON TIDE	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman	1995	R	19.99
11	16	5	DIE HARD WITH A VENGEANCE	FoxVideo 8858	Bruce Willis Samuel L. Jackson	1995	R	19.98
12	10	16	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
13	9	7	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
14	15	6	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
15	30	3	TOMMY BOY	Paramount Home Video 33131	Chris Farley David Spade	1995	PG-13	14.95
16	13	10	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
17	NEW ▶		SABRINA	Paramount Home Video 05402-003	Humphrey Bogart Audrey Hepburn	1954	NR	14.95
18	21	15	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
19	18	6	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
20	24	5	PHANTOM 2040: THE GHOST WHO WALKS	Family Home Entertainment Live Home Video 27647	Animated	1996	NR	14.98
21	12	17	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
22	31	4	DIE HARD TRILOGY	FoxVideo 8945	Bruce Willis	1996	R	44.98
23	17	13	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99
24	20	5	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
25	23	52	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
26	19	12	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	14.98
27	28	13	RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
28	32	17	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	19.95
29	NEW ▶		PLAYBOY'S RISING STARS AND SEXY STARLETS	Playboy Home Video Uni Dist. Corp. PBV0787	Various Artists	1996	NR	19.95
30	26	7	WHILE YOU WERE SLEEPING	Hollywood Pictures Home Video Buena Vista Home Video 5396	Sandra Bullock Bill Pullman	1995	PG	19.99
31	27	7	TOM AND HUCK	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro	1995	PG	19.99
32	39	4	LICENCE TO KILL	MGM/UA Home Video Warner Home Video 204741	Timothy Dalton Carey Lowell	1989	PG-13	14.95
33	RE-ENTRY		FOR YOUR EYES ONLY	MGM/UA Home Video Warner Home Video 202737	Roger Moore	1981	PG	14.95
34	NEW ▶		JUDGE DREDD	Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone	1995	R	19.99
35	38	12	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	14.98
36	22	8	MST 3000: THE AMAZING COLOSSAL MAN	Rhino Home Video 72266-3	Joel Hodgson Glenn Langan	1996	NR	19.95
37	37	5	FRIDAY	New Line Home Video Turner Home Entertainment 3019	Ice Cube Chris Tucker	1995	R	19.98
38	36	12	THE X FILES: FALLEN ANGEL/EVE	FoxVideo 8937	David Duchovny Gillian Anderson	1993	NR	14.98
39	29	2	THE NET	Columbia TriStar Home Video 11613	Sandra Bullock	1995	PG-13	19.95
40	25	17	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	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.

### VIDS GET JUMP-START ON OLYMPICS

(Continued from page 81)

to promote "Olympica: America's Gold," a two-volume set focusing on track and field champions that was released May 14, the start of the Olympic Torch Relay. Holiday Inn, one of the relay sponsors, had a bus adorned with ABC signage following the 15,000-mile run.

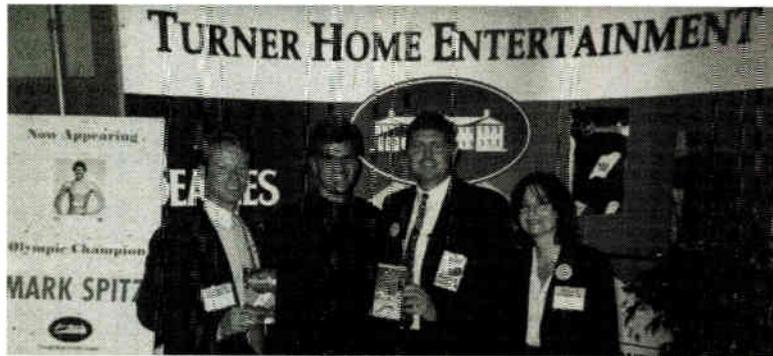
The cruiser stopped at selected Holiday Inns, where a mini-Olympic museum was set up in the parking lot. Kiosks in the exhibit showed the ABC videos, and radio stations at each market conducted promotions two weeks prior to the bus's arrival.

Delta Airlines, the official carrier of the Atlanta games, is airing the first volume on all flights. Meanwhile, ABC has taken out a full-page ad for the tapes in the Atlanta edition of TV Guide, which hits newsstands and households July 19.

With 3 million visitors expected in Atlanta, selling videos at the Olympic venues and gift shops would seem a natural fit. However, only the PolyGram and CBS/Fox videos have been designated official Olympic products and thus are the only ones getting shelf space at on-site souvenir stands.

"You have to go through the International Olympic Committee for clearance, and we haven't gotten it," says Turner's Van Gorp.

ABC Video director of marketing Jan Teich says the company's strategy was to get "Olympica" out early to coincide with the torch relay and Holiday Inn's



Olympic champion Mark Spitz, second from left, attended the Wal-Mart vendor fair for Turner's two-volume Olympics set. He is pictured with, from left, Patrick Connor, national accounts director for Turner; Jim Parker, video buyer for Wal-Mart; and Suzette Schafer, national accounts manager for Turner.

promotional activities but plans no ties during the games. Van Gorp says that Turner has pretty much "saturated" Atlanta retailers and that it won't push the release after the games.

Although the Olympics prompt a mountain of merchandise, videos aren't near the top of the retail summit. A Musicland spokesman says the chain won't promote Olympic tapes in any of its stores, including those in the Atlanta area. Media Play outlets are stocking up on Olympic T-shirts.

Other dealers are more concerned that the massive amount of TV coverage devoted to the Olympics will result in a three-week retail sales drought. "The

games are a nonevent for video," says Best Buy video merchandise manager Joe Pagano. "The real story will be how they will affect rental and sales."

He says that the chain has stocked "a little bit of everyone's" Olympic videos but that sales haven't picked up and probably won't unless a dramatic story happens at the games. Best Buy is concentrating on luring consumers away from their TV sets to purchase cassettes, a formidable task.

"The studios will have to give consumers a reason to pull away from the coverage," Pagano notes. "The games will have some impact on sales, and I'm afraid it won't be positive."

## Travel Video Expert IVN Communications Embarks On New Journey Of Natural World

BY EILEEN FITZPATRICK

LOS ANGELES—After establishing itself as the trade's top supplier of travel videos, IVN Communications in San Ramon, Calif., is embarking on a new journey to the well-travelled genres of science, nature, and history.

Over the past decade, IVN's Video Visits series has trotted the globe to the Great Wall of China and places closer to home. But the company has discovered that even armchair travellers have their limits. "There isn't massive growth in the travel video business, and you can't go back to the same place twice," says IVN marketing VP Brian Leeland. "You can't grow on a single type of programming."

So, in the wake of a financial reorganization, the first order of business for IVN is to appeal to a new audience. "A lot of series can bring in a younger audience," says executive producer Chris Valentini. "Looking to the animal world or natural history enables us to expand into the non-travel environment."

Leeland says the change in direction was prompted by retailers. "They asked for it," he says. "They like our quality but wanted something outside of the travel area." IVN has a catalog of more than 300 travel titles.

In addition, consumer trends indicate that the demand for educational programs as entertainment is on the rise. "People are interested in mixing entertainment with learning, and travel fits that genre," Leeland says. "Nature programs are a different genre but have that same characteristic."

IVN will continue along the same niche marketing path, with added emphasis on the school and library trade. It

has sold some travel tapes in the educational channel, but Leeland thinks the nature tapes will allow it to broaden distribution to museums, zoos, national parks, and bookstores.

The company has created a biannual newsletter, "The Library Video Review," to update educational buyers about new releases. A first mailing of the newsletter went out in May to more than 7,000



No monkeying around: IVN expands coverage to include nature.

schools and libraries.

Included among IVN's nontravel releases is Great Splendors, a three-cassette series that will arrive in stores in October priced at \$59.95. Volume I, "Splendors Of Nature," delves into seasonal changes, including the one night in spring when coral spawn on Australia's Great Barrier Reef, the summer migration of Alaska's caribou, Indian tigers on the prowl in the fall, and the trek of Japan's snow monkeys to their hot-springs retreat.

"Ancient Splendors" examines four of man's greatest architectural achievements, including the ruins of the Acropolis, Guatemala's temple pyramids at

Tikal, and Cambodia's Angkor Wat. "Imperial Splendor" takes a look at China's Forbidden City and Neuschwanstein, the Bavarian extravaganza built by King Ludwig II. Each program has aired on the Disney Channel, and each recently won the Cine Golden Eagle Award.

Also in October, IVN will release the two-tape set the Spirit Within. Pricing has yet to be determined. The programs, acquired from the Discovery Channel, take a look at the link between man and nature, exploring the myths and legends about animals and natural phenomena. "Spirits Of The Wild" focuses on the mythology of whales; "Spirits Of The Blue" examines the mysteries of the sky, water, and ice.

With Discover magazine, IVN moves to the laboratory. The joint project, called Great Minds of Science, is a six-tape series featuring interviews with a half-dozen scientists, including Robert Gallo, who discovered the HIV virus, and paleontologist Bob Bakker, who has been unearthing dinosaur bones since 1968. Available now, the tapes are \$19.95 each and \$79.95 for the set.

IVN is trying to mix travel and a wider range of interests in the 13-tape collection Lonely Planet, based on a book of the same name by Tony and Maureen Wheeler. The couple started from London with 27 cents and a video camera and journeyed across Asia to Australia.

Lonely Planet shows how they managed to keep roofs over their heads, often with the help of people they met along the way. "It's not an insulated travel video," says Leeland. "It's about interacting with people." Each tape sells for \$19.95. The series is not available as a set.

## Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	2	3	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
2	1	4	CASINO (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
3	3	4	GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
4	4	5	THE AMERICAN PRESIDENT (PG-13)	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening
5	7	3	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
6	6	6	JUMANJI (PG)	Columbia TriStar Home Video 11743	Robin Williams
7	9	5	POWDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery
8	13	2	GRUMPIER OLD MEN (PG-13)	Warner Home Video 14191	Jack Lemmon Walter Matthau
9	5	12	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
10	NEW		FATHER OF THE BRIDE PART II (PG)	Touchstone Home Video Buena Vista Home Video 6695	Steve Martin Diane Keaton
11	NEW		SABRINA (PG)	Paramount Home Video 15294	Harrison Ford Julia Ormond
12	8	8	THE MONEY TRAIN (R)	Columbia TriStar Home Video 11073	Wesley Snipes Woody Harrelson
13	NEW		SUDDEN DEATH (R)	MCA/Universal Home Video Uni Dist. Corp. 82591	Jean-Claude van Damme
14	14	6	DEAD PRESIDENTS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5263	Larenz Tate Chris Tucker
15	10	15	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
16	11	10	TO DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
17	12	8	THE BRIDGES OF MADISON COUNTY (PG-13)	Warner Home Video 13772	Clint Eastwood Meryl Streep
18	17	4	NICK OF TIME (R)	Paramount Home Video 33041	Johnny Depp Christopher Walken
19	16	7	HOW TO MAKE AN AMERICAN QUILT (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82595	Winona Ryder Dermot Mulroney
20	15	8	WAITING TO EXHALE (R)	FoxVideo 8946	Whitney Houston Angela Bassett
21	NEW		TWO IF BY SEA (R)	Warner Home Video 14159	Sandra Bullock Denis Leary
22	18	9	NOW AND THEN (PG-13)	New Line Home Video Turner Home Entertainment 3371	Christina Ricci Demi Moore
23	19	19	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
24	21	2	DUNSTON CHECKS IN (PG)	FoxVideo 8962	Eric Lloyd Jason Alexander
25	NEW		BIO-DOME (R)	MGM/UA Home Video 905533	Pauly Shore Stephen Baldwin
26	20	7	WHITE MAN'S BURDEN (R)	HBO Home Video 91289	John Travolta Harry Belafonte
27	22	11	STRANGE DAYS (R)	FoxVideo 893985	Ralph Fiennes Angela Bassett
28	27	8	THE ARISTOCATS (G)	Walt Disney Home Video 0252	Animated
29	30	3	WILD BILL (R)	MGM/UA Home Video 905103	Jeff Bridges Ellen Barkin
30	25	7	TOM AND HUCK (PG)	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro
31	NEW		BLUE IN THE FACE (R)	Miramax Home Entertainment Buena Vista Home Video 7403	Harvey Keitel Michael J. Fox
32	36	2	HEAVY METAL (R)	Columbia TriStar Home Video 74653	Animated
33	24	12	DEVIL IN A BLUE DRESS (R)	Columbia TriStar Home Video 51343	Denzel Washington Jennifer Beals
34	26	10	SMOKE (R)	Miramax Home Entertainment Buena Vista Home Video 6315	William Hurt Harvey Keitel
35	23	17	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
36	34	2	DOOM GENERATION (NR)	Vidmark Entertainment 6293	Jonathon Schaech
37	33	6	IT TAKES TWO (PG)	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley
38	32	15	THE BROTHERS MCMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
39	28	14	ASSASSINS (R)	Warner Home Video 13987	Sylvester Stallone Antonio Banderas
40	38	9	THE SCARLET LETTER (R)	Hollywood Pictures Home Video Buena Vista Home Video 5959	Demi Moore Gary Oldman

◆ 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.

### VSDA CONFAB GOES 'HOLLYWOOD'

(Continued from page 59)

ciation returns to Vegas next year, that habit probably will return. Until then, many companies, worried that they'll be overlooked, are being a lot more careful about expenditures.

However, the Los Angeles show should sport a bumper crop of attendees and exhibitors. The convention is on the rebound from the 1995 flop in Dallas. One month before the July opening, VSDA's Mary Lou Hotsko said exhibitors were running 27% ahead of last year, partly due to the return in force of adult programming, banned from Dallas. "It's a big deal for us," she says. There have also been increases in independents as VSDA defines them (although Hotsko says, "We don't know how many more") and in suppliers of ancillary goods such as food and beverages.

The exhibitor count was 345 by mid-June, vs. 272 at the show last year; and the exhibit area had expanded to 132,000 square feet, a 6.5% gain. Because Los Angeles should draw a near-record turnout, there is no indication that nonstudio exhibitors are upset, according to Hotsko.

In addition, VSDA has launched what she describes as a "concerted effort" to

make sure the studios don't get all the attention. A number of indies, for example, have banded together, under VSDA auspices, to screen titles for retailers.

But it's hard to believe that 800-pound gorillas like Disney, Fox, Warner, MCA, Paramount, and Columbia won't dominate by their presence alone. Hotsko acknowledges, "The big focus is on the parties. [The studios] are spending a ton of money to impress attendees." One, reportedly Disney, is said to have budgeted \$1 million for its VSDA extravaganza. Even during peak times in Vegas, anything over \$300,000 was considered impressive.

Nontheatrical vendors such as Goldhil, Fast Forward Marketing, and Time Life Video are counting their pennies, since VSDA represents their best shot at greater retail exposure, particularly for TLV. Until recently, it limited sales to direct response. The three have chipped in to take a 1,200- to 1,600-square-foot space, "something we never could have afforded alone," says Steve Ades, president of Los Angeles-based Fast Forward.

The prospect of losing traffic to the studios "doesn't bother me at all," Ades

maintains. "VSDA is long enough so that everybody can see everybody." Even in Dallas, Ades says, only one customer missed an appointment. Fast Forward will have 10 employees on hand to cover the three companies. Goldhil co-founder Dwight Hilson likes the idea of a bigger show presence "without breaking the bank." He's showing 20 titles and says, "We've got a lot to talk to buyers about."

Video Learning Library is expected to attract 75-100 indies, each paying \$100. It's money well spent, McClure maintains. With the demise of the Special Interest Video Assn., she says, "I think this is the best bet for many. For \$100, they can't go wrong." If the space sells out, McClure figures Video Learning Library will break even on its \$10,000 expense and make its lessees happy during show hours.

But what about later? Hilson anticipates an "extremely well-attended" convention that will head for the Hollywood hills once the floor closes. "It's a concern for independents like us," he adds. "After hours, it definitely will be different," says Anchor Bay's Weisenauer. "Maybe we can get to bed earlier."

Billboard

FOR WEEK ENDING JULY 6, 1996

## Top Special Interest Video Sales™

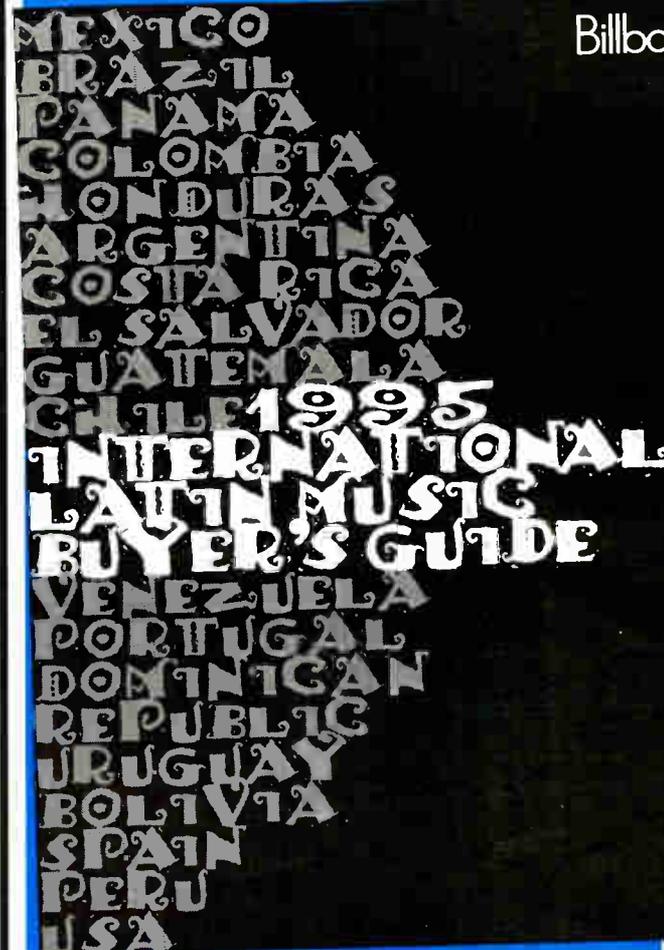
Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>				
★ ★ NO. 1 ★ ★				
1	3	326	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98
2	1	7	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
3	2	233	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
4	4	157	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
5	7	7	100 YEARS OF OLYMPIC GLORY Turner Home Entertainment 3294	29.98
6	5	21	WAYNE GRETZKY'S ALL-STAR HOCKEY Buena Vista Home Video 5271	12.99
7	6	11	WWF: RAW HITS WarnerVision Entertainment 52106-3	12.95
8	14	149	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
9	16	3	KEN GRIFFEY JR.: ADVENTURES IN BASEBALL ABC Video 44112	19.95
10	19	3	GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325	14.98
11	8	91	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
12	10	57	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98
13	12	79	LESLIE NIELSEN'S BAD GOLF MY WAY♦ PolyGram Video 8006331153	19.95
14	NEW▶		DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343	14.98
15	18	13	TORVILL & DEAN, FACE THE MUSIC PolyGram Video 8006366353	19.95
16	9	131	BAD GOLF MADE EASIER ABC Video 45003	19.98
17	17	5	OLYMPICA: AMERICA'S GOLD-VOL. 1 ABC Video 44113	14.95
18	15	5	DODGERS ON-LINE Orion Home Video 95014	19.98
19	RE-ENTRY		SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19.98
20	NEW▶		IDOLS OF THE GAME Turner Home Entertainment 5426	39.98

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>HEALTH AND FITNESS™</b>				
★ ★ NO. 1 ★ ★				
1	1	9	THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122	14.98
2	2	25	THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796	12.98
3	3	37	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
4	7	21	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
5	4	9	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
6	5	53	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
7	6	27	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
8	9	5	CRUNCH: TURBO SCULPT Anchor Bay Entertainment	9.98
9	10	39	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
10	12	75	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
11	14	35	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
12	8	23	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
13	17	7	CRUNCH: BRAND NEW BUTT Anchor Bay Entertainment SV10024	9.99
14	15	83	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
15	13	41	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
16	16	7	ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95
17	20	33	T'AI CHI: FUNDAMENTALS Video Treasures 9652	14.98
18	11	13	CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025	9.99
19	RE-ENTRY		YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
20	19	5	BRYAN KEST'S POWER YOGA: ENERGIZE Warner Home Video 35926	14.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ▶ THE BLUE NILE

**Peace At Last**  
 PRODUCERS: The Blue Nile  
 Warner Bros. 45848  
 ♪ Featured in *Music To My Ears*, April 20

#### ▶ LYLE LOVETT

**The Road To Ensenada**  
 PRODUCERS: Lyle Lovett & Billy Williams  
 Curb/MCA 11409  
 Eccentric Texan singer/songwriter's seventh album finds him in top songwriting form, speaking for jilted lovers, defending his Stetson, and standing up for the Lone Star State. Although the lost-love songs raise obvious questions about the extent of the album's autobiographical content, they will ultimately transcend speculation and endure on their own strength. Highlights of a beautifully recorded album include "Don't Touch My Hat," "Her First Mistake," the catchy "Fiona" and "That's Right (You're Not From Texas)," the heartbreaking "I Can't Love You Anymore," and closing track "Girl In The Corner," which curiously doesn't appear on the track listing. An inspired work.

#### ORIGINAL BROADWAY CAST

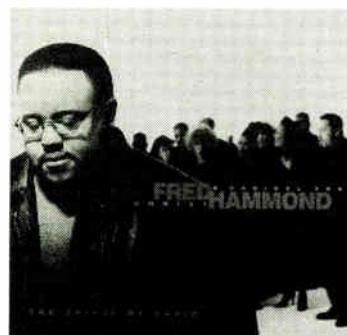
**State Fair**  
 PRODUCER: Hugh Fordin  
 DRG 94765  
 With a varied lineage, this "State Fair" is a great "State Fair." Rodgers and Hammerstein's only full film score, released in 1945, is now a Broadway musical. This set includes all the original songs, one from the weak 1962 remake, others that have been added from other R&H shows, and a few trunk songs. Among the originals are two verified standards, the Oscar-winning "It Might As Well Be Spring" and "It's A Grand Night For Singing," while the additions contain some prime works by the masters, including "So Far" (from "Allegro"), "Boys And Girls" (originally meant for "Oklahoma!"), and "The Next Time It Happens" (from "Pipe Dream"). It all fits beautifully as a stage presentation, led by a solid singing cast of John Davidson, Kathryn Crosby, Andrea McArdle, Donna McKechnie, Scott Wise, and Ben Wright.

### COUNTRY

#### ▶ WILLIE NELSON

**Spirit**  
 PRODUCER: Willie Nelson  
 Island 314 524 242  
 This is the Willie Nelson of his concept albums, such as "Redheaded Stranger" and "Phases And Stages," and like those groundbreaking works, "Spirit" is a soundtrack in search of a movie. Nelson plays the prophet-as-troubadour, the haunted voice of the mystic who preserves and tells the tale of his people. In this case, it's some tightly interwoven songs (all Nelson originals) that provide a hard-up and close look at mortality, love, life, death, and redemption. It's sparse and spare music; just Nelson and his guitar, Johnny Gimble's achingly beautiful fiddle, sister Bobbie Nelson's churchy piano, and Jody Payne's subtle fills on harmony singing and rhythm guitar. A beautiful musical ride.

### SPOTLIGHT



#### FRED HAMMOND & RADICAL FOR CHRIST

**The Spirit Of David**  
 PRODUCER: Fred Hammond  
 Benson 84418 4320  
 Fred Hammond and his youthful choir return in full force with a concept piece produced and co-written by Hammond. Each selection is taken from a significant episode in the life of Old Testament patriarch King David, but that's the only thing old about the record, as Hammond continues to prove himself master of urban contemporary gospel that is mightily accessible even as it stretches every corner of the envelope. A bass player originally, Hammond makes sure the bottom end is always punchy and readily danceable, while overlaying melodically inventive and catchy solo and choir vocals on both kickers and lush ballads. Imbued with the wisdom of age and overflowing with the exuberance of youth, this is powerful stuff.

#### ▶ PAUL BRANDT

**Calm Before The Storm**  
 PRODUCER: Josh Leo  
 Reprise 46180  
 As they say in certain offices on Music Row, you've got your complete package here: a young Canadian singer with a versatile voice that calls to mind a young Hank Snow. Brandt is a good writer and good performer, with matinee-idol looks and great song sense. And his U.S. debut has bright, full-bodied production by

### SPOTLIGHT

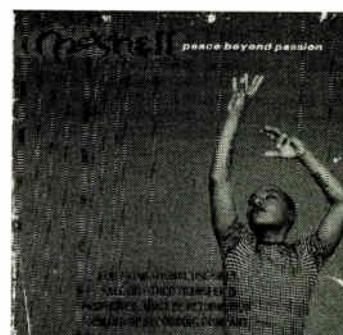


#### ZOE HAMMER

**Hammer**  
 PRODUCER: Youth  
 RCA 66826  
 U.K. singer/songwriter who enjoyed a dance/pop hit in 1991 with "Sunshine On A Rainy Day" undergoes an artistic makeover on the scale of Alanis Morissette's and unleashes an outstanding record that straddles a wide artistic terrain, from the vengeful title track to the Celtic "I Once Loved A Lad" (featuring uilleann pipe master Davey Spillane) to the gorgeous ballad "Virgin Snow." Beyond its impressive artistic scope, album shines for Zoe's inspired songwriting and passionate performances. Radio outlets, including commercial alternative, triple-A, mainstream rock, and pop, will want to sample the above cuts, as well as "Sign Your Name," "Down The Mountain," "Will I Find Love," and the hypnotic "Early In The Morning." An outstanding debut.

Josh Leo. Brandt slides effortlessly from ballad to barroom anthem. Most interesting here—aside from the current single, "My Heart Has A History," which Brandt co-wrote with Mark D. Sanders—is the remake of Hillman Hall's classic "Pass Me By (If You're Only Passing Through)." Johnny Rodriguez charted in the top 10 with a weepier version of the song in 1972, but Brandt injects it with some strong boogie.

### SPOTLIGHT



#### ME'SHELL NDEGÉOCELLO

**Peace Beyond Passion**  
 PRODUCER: David Gamson  
 Maverick/Reprise 46033  
 Soulful singer/songwriter/musician takes a biblical bent on her second album, framing her socially conscious lyrics in passages from the Scriptures. Highlights of an album that flirts with R&B, hip-hop, rock-'n'-roll, and pop include controversial lead single "Leviticus: Faggot"; thought-provoking "Deuteronomy: Niggerman"; silky "Ecclesiastes: Free My Heart"; and "The Way," "Who Is He And What Is He To You," and "Make Me Wanna Holler," which is an adaptation of Marvin Gaye's "Inner City Blues (Make Me Wanna Holler)." An artist who makes no compromises—musically, lyrically, or otherwise—yet manages to touch a broad section of the mainstream.

### JAZZ

#### ★ GEORGE COLLIGAN

**Activism**  
 PRODUCER: Nils Winther  
 Steeplechase 31382  
 Steeplechase signed the amazing Colligan for his own debut date after hearing him sub in the studio for a missing pianist. This isn't surprising to those who have heard him scare the pants off most pianists in his hometown of Washington, D.C., while barely out of his teens. Now 25, Colligan is in New York, playing with Gary Bartz and others. He is astounding, with amazing technique, drive, and a fearless sense of harmonic and rhythmic adventure. The only thing he needs is a better sense of pacing. This debut shows Colligan at his best—levelheaded, confident, and full of risk-taking—with a brace of well-chosen tunes, including Monk's seldom-heard "Green Chimneys," a recast of Fats Waller's "Jitterbug Waltz," Wayne Shorter's "United," and his own title tune. Colligan is on his way to becoming a major artist.

### LATIN

#### ▶ VICENTE FERNÁNDEZ

**Y Sus Canciones**  
 PRODUCER: Pedro Ramirez  
 Sony Discos 81896  
 While most of 15-song set penned by reigning *rey of rancho* cover the usual wistful romantic situations associated with genre, the 50-ish singer's still-fuerte baritone and earnest sentiment elevates unremarkable verse into evocative poetry. Swaying, conga-driven ballad entries, such as hit "No Te Vayas," offer a refreshing counterpoint to the album's otherwise stately posture.

### VITAL REISSUES

#### HERBIE HANCOCK

**Takin' Off**  
 REISSUE PRODUCER: Michael Cuscuna  
 Blue Note 37643  
 This 1962 quintet session was Herbie Hancock's first as a leader, and it distinguished the 22-year-old pianist/composer as a thoughtful, innovative new talent. Featuring fellow youngblood Freddie Hubbard and comparative veteran Dexter Gordon, the album leads off with the '60s funk-jazz classic "Watermelon Man," which Mongo Santamaria would turn into a top 10 pop hit the following year. Aside from other groove-intensive cuts, such as the sinuously bluesy "Driftin'," this set features the progressive Hancock with the lilting, chromatic melody "Three Bags Full" and the minimalist ballad "Alone And I." (Pieces like these impressed Miles Davis, who hired Hancock the next year.) Includes alternate takes of "Watermelon Man" and two other tracks. (Blue Note has also augmented two other reissues with bonus cuts: Wayne Shorter's "Jujú" and "Hank Mobley And His All Stars.")

#### LEE WILEY

**The Carnegie Hall Concert**  
 PRODUCERS: George H. Buck Jr. & Wendell Echols  
 Audiophile 170  
 She was a wonderful singer, Lee Wiley, somewhat in the Mildred Bailey tradition, but with a silvery voice that struck listeners as classy and sexy. Although Wiley is all but unknown to young audiences, many jazz listeners from the late '30s to the '50s held her in high esteem. In 1972, producer George Wein convinced her to come out of retirement to appear at the first New York Newport Jazz Festival and front a dream band—Buddy Hackett, cornet; Teddy Wilson, piano; Bucky Pizzarelli, guitar; George Duvivier, bass; and Don Lamond, drums. Wiley wove her silken way through 11 tunes associated with her, such as "Manhattan" and "I'm Coming, Virginia." As you'll hear from this concert recording, she brought the house down. Also included is an even rarer live Wiley performance from Boston's Storyville that gives 10 Gershwin, Berlin, and Victor Young tunes the glowing Wiley treatment.

#### RAMSEY HÉROES Y DRAGONES

PRODUCER: Oscar López  
 RCA/BMG 37807  
 Solid, mainstream rock premiere by 16-year-old siren from Spain showcases her amazing range and depth as she vocalizes mostly about romantic ups and downs. Ever-opening attitude at Latin radio toward rock-flavored material augers a bright future for knockout tracks "Cuando El Amor Se Va" and "Camino A Tu Corazón."

### WORLD MUSIC

#### ★ NUSRAT FATEH ALI KHAN

**Intoxicated Spirit**  
 PRODUCER: none listed  
 Shanachie 64066  
 Qawwali master Nusrat Fateh Ali Khan's second traditional recording for Shanachie comes on the heels of the wonderful "Night Song," his hit crossover collaboration with ambient guitar ace/producer Michael Brook for Real World. Scaling his usual heights of vocal ecstasy, Khan is in his Sufi devotional element here, with his party on vocal and harmonium accompaniment. With Ocora's recent reissue of "Live In Paris" rounding out a trio of releases, this looks to be an especially spirited year for Khan.

### GOSPEL

#### THE NEW HINSONS

**Oasis**  
 PRODUCERS: Ronny Hinson & Bo Hinson  
 Daywind Day 1081  
 Carrying on the tradition of one of Southern gospel music's most noted families, the New Hinsons have crafted an album that does the name proud. The initial single, "Oasis," co-written by Ronny Hinson and the late Kenny Hinson, has already become a huge hit at Southern gospel radio on the strength of its well-crafted lyric and vocal performance. "Don't Give Up" boasts an uplifting lyric and enthusiastic vocals. Other prime cuts include "If There Had Been No Calvary," "Old Ship Of Zion," and "God In Heaven Knows."

### NEW AGE

#### ★ THE ANGELS OF VENICE

**Awake Inside A Dream**  
 PRODUCERS: Carol Tatum & Dino Hermann  
 Epiphany 1002  
 The Angels Of Venice explore medieval music and global sounds with a modern chamber music sensibility. On their second album, they've expanded their trio of flute, cello, and Celtic harp to embrace Middle Eastern percussion, bouzouki, and voice. In addition to recasting medieval songs, such as "Scarborough Faire," founding member Carol Tatum sets her original melodies in arrangements suffused with an enchanting sense of drama and atmosphere. It's a sound that looks toward Dead Can Dance as much as Manuel de Falla and is evocative and sensual. Contact: 818-543-4884.

### CLASSICAL

#### HERBERT HENCK: ALEXANDR MOSOLOV

PRODUCER: Manfred Eicher  
 ECM 1569  
 Pianist Herbert Henck debuted on ECM last year with his gorgeously sculpted take on Federico Mompou's impressionistic "Musica Callada," one of the better all-piano discs of '95. In terms of musical content, the Mosolov is poles apart from Mompou. But Henck renders these dark, industrial-strength pieces with the same sure touch and absolute musicality.

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Filippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### POP

► **LINA SANTIAGO** *Just Because I Love You* (4:03)  
 PRODUCER: not listed  
 WRITER: not listed  
 PUBLISHER: not listed  
 Universal 070 (c/o Uni) (cassette single)  
 Santiago follows her breakthrough hit "Feels So Good (Show Me Your Love)" with a bright and breezy shuffle ballad that aims to establish her as an artist with potential longevity. The song oozes with the innocence and simplicity of teenage romance and is sung quite convincingly by this charming 17-year-old. Needless to say, young audiences will totally dig this. And mature ears will find the melody, not to mention the spirited Spanish-language version, quite pleasant.

**SALT** *So* (3:33)  
 PRODUCERS: Dag Lundquist, Salt  
 WRITERS: Salt  
 PUBLISHER: MCA, ASCAP  
 Island 7218 (CD single)  
 A strong track with instantly identifiable crossover possibilities. Gentle and poppy enough for top 40 and AC stations and edgy enough for modern rock, this could be the strongest single from the "Mission: Impossible" soundtrack. Distinctive vocals with muscular, romantic guitar work contribute to a song that's dreamy while at the same time grounded and solid from a technical standpoint. It will be interesting to see where the three-some goes from here.

**SANDBOX** *Curious* (3:55)  
 PRODUCERS: William O'Guru, Sandbox  
 WRITER: not listed  
 PUBLISHER: not listed  
 Nettwerk 39613 (CD single)  
 A fairly standard, albeit clean, rock tempo runs a groove through this addictive, hooky track. Vocal distortion is not only a nice touch but also an example of what many musicians have known for decades. Mechanical intervention takes limited voices and enhances them significantly. It is another way to make so-so songs special, and though it may not play so well live, it's the salvation for many tunes.

### R & B

► **TERRI & MONICA** *Sexuality* (5:57)  
 PRODUCER: Dave "Jam" Hall  
 WRITERS: D. Hall, T. Robinson, M. Payne  
 PUBLISHERS: Stone Jam/Warner-Chappell/Evelle/Jordan Payne/WB, ASCAP  
 Epic 8206 (c/o Sony) (cassette single)  
 T&M preview their new album, "Suga," with a midtempo jeep mover that is a study in contrasts. Producer Dave "Jam" Hall's grooves have a muscular bump'n'grind feel, while the duo's harmonies are as smooth as silk. The keyboards land somewhere between the two with patches of dark organ lines and flowing, string-like swirls. All of these elements add up to a refreshing change of pace that would sound quite nice pumping out of a car radio on a steamy summer afternoon.

**SKINDEEP** *Everybody* (3:53)  
 PRODUCER: DJ Clark Kent  
 WRITERS: C. Kent, H. Desire, T. Hester, J. Carter, G. Gillsaint  
 PUBLISHER: not listed  
 REMIXER: David Anthony  
 Loose Cannon 7240 (c/o Island) (cassette single)  
 This suave male trio will continue to build its following with this rousing party anthem. Borrowing a sample from James Carter's "Help Is On The Way" as seasoning, the track pumps a wriggling funk beat while the boys float

loose harmonies and swaggering lead chants. Certainly strong enough to win listeners in its original Clark Kent production, and bets for airplay are hedged by the inclusion of David Anthony's smooth house-inflected remix. Either version would make a fine addition to R&B and pop radio playlists.

**E-GEE** *Butterfly Me* (3:22)  
 PRODUCERS: Kerry Gordy, Carl McGregor  
 WRITERS: K. Gordy, C. McGregor, E-Gee, D. McGregor  
 PUBLISHERS: Belize/Karker/Stone Diamond/Grace E-Gee, BMI; Varel/Jobete, ASCAP  
 Life/Bellmarc 74529 (CD single)  
 Highly videogenic newcomer seductively purrs and writhes over a languid funk groove. Her performance is enhanced by caressing strings and delicate acoustic strumming that gives the track a quietly psychedelic vibe. BET is already airing the clip supporting this single, thanks to the notable participation of actor/director Blair Underwood. Be sure to investigate both the song and video.

### COUNTRY

► **TRISHA YEARWOOD** *Believe Me Baby (I Lied)* (3:42)  
 PRODUCER: Garth Fundis  
 WRITERS: K. Richey, Angelo, L. Gottlieb  
 PUBLISHERS: Mighty Nice/Wait No More/Bluewater, BMI; PolyGram International/Julann, ASCAP  
 MCA 55211 (c/o Uni) (7-inch single)  
 The first single from Yearwood's forthcoming album, "Everybody Knows," is a wonderful introduction to the set. The song's strong and sure melody and its well-crafted lyrics are buoyed by Yearwood's expressive voice. The woman in the tune regrets having dismissed her lover and is letting him know "When I said it would suit me fine if you were out of sight and out of mind/That wasn't me talking/That was my wounded pride." Yearwood turns in her usual flawless performance, and the result should fare extremely well at country radio.

► **DWIGHT YOAKAM** *Heart Of Stone* (4:08)  
 PRODUCER: Pete Anderson  
 WRITERS: D. Yoakam, Kostas  
 PUBLISHERS: Coal Dust West/Warner-Tamerlane/Songs of PolyGram International/Seven Angels, BMI  
 Reprise 8292 (c/o Warner Bros.) (CD promo)  
 Yoakam is always such a blisteringly enjoyable sonic presence on the uptempo tunes he releases that it is sometimes easy to overlook his talents as a balladeer until a wonderful single like this one comes along. The gently loping melody and mournful lyrics accompanied by that lone-some fiddle make for mighty fine listening.

► **JO DEE MESSINA** *You're Not In Kansas Any More* (2:53)  
 PRODUCERS: Byron Gallimore, Tim McGraw  
 WRITERS: Z. Turner, T. Nichols  
 PUBLISHERS: Coburn/Bro 'N Sis, BMI  
 Curb 1253 (7-inch single)  
 Messina burst upon the scene with her debut hit "Heads Carolina, Tails California," and this great follow-up single should continue the momentum her career is enjoying. Byron Gallimore and Tim McGraw's production is right on the mark, providing a strong framework for Messina's personality-packed vocals. The song boasts one of the most clever hooks to come out of Nashville in recent years, and Messina delivers a great performance. Put another notch in the belt of one of the industry's most exciting new female artists as she continues to cement her relationship with country radio programmers and listeners.

★ **KURTH & TAYLOR** *This Is What They Mean* (no timing listed)  
 PRODUCER: not listed  
 WRITERS: W. Kurth, C. Taylor  
 PUBLISHERS: Wally Kurth/CT, ASCAP  
 K&T 002 (CD cut)  
 On this first single from the album "Half And Half," budding tunesmith Chris Taylor and "General Hospital" television heartthrob Wally Kurth make a formida-

ble bid for entry into the tight and competitive ranks of country radio. This charming acoustic love song will warm the hearts of programmers with its dewy-eyed romance and heartfelt harmonies. Slot this gem of a single between Diamond Rio and Sawyer Brown and watch your phones ring off the hook. Contact: 212-564-3290.

**CHARLIE MAJOR** *(I Do It) For The Money* (3:23)  
 PRODUCER: Steve Fishell  
 WRITER: C. Major  
 PUBLISHER: Grimes Road, BMI  
 Imprint 19002 (7-inch single)  
 Highly awarded in his Canadian homeland, Major makes a bid for U.S. acceptance with his forthcoming Imprint album. This debut single is an uptempo romp with an infectious sing-along chorus and likable blue-collar lyric that could find a home on country radio. (Also, check out the video. Major spoofs everyone from Robert Palmer to Garth Brooks, and it's a hoot.)

### DANCE

► **JOI CARDWELL** *You Got To Pray* (8:36)  
 PRODUCER: Joi Cardwell  
 WRITERS: J. Cardwell, W. Washington  
 PUBLISHERS: BAK Favorite/Perryfect, BMI  
 REMIXERS: Gomi, 250 Lbs. Of Blue  
 EightBall 82 (12-inch single)  
 Cardwell takes one more dive into her fab solo debut, "The World Is Full Of Trouble," and pulls out this gospel-charged house anthem. Recut with fresh vocals and more forceful rhythms, the single showcases some of the singer's most fluid and colorful belting to date. She is particularly strong on Gomi's intense X-Beat tribal mix, on which she bursts into a cathartic yelp when words cease to do the job. It makes for a moment of dancefloor drama that punters will want to relive again and again. Contact: 212-337-1200.

**DEBORAH COLE** *Love Me Good* (no timing listed)  
 PRODUCER: Will Milton  
 WRITER: D. Cole  
 PUBLISHER: Out of Order, ASCAP  
 Waako 1242 (12-inch single)  
 Cole comes to clubland with a résumé that includes session stints with Lenny Kravitz, Vanessa Williams, and D'Angelo. She reveals a saucy style of her own on this energetic garage jam, which pops with a sing-along chorus and jazzy guitar patches. Underground enthusiasts will likely find the dubs—which are rife with blippy sound effects and rumbling percussion—most suitable. Contact: 212-943-2953.

### AC

**ZUCCHERO** *My Love* (4:18)  
 PRODUCER: Corrado Rustici  
 WRITERS: Zucchero, P. McDonald, A. Palladino, F. Musker  
 PUBLISHERS: Songs of PolyGram International/EMI-Blackwood, BMI  
 A&M 00208 (c/o PGD) (cassette single)  
 Italian pop prince previews his imminent "Spirito DiVino" collection with a glossy pop ballad. His rugged, worldly rasp gives

the song—which is awash in pillowy synths and fluttering guitar effects—an essential anchor. AC programmers will find this a soothing entry flavored with a mild European spice that makes it different from the rest.

### ROCK TRACKS

► **SLEEPER** *Sale Of The Century* (3:58)  
 PRODUCER: Stephen Street  
 WRITERS: L. Wener, A. Maclure  
 PUBLISHERS: Sony/ATV Tunes, ASCAP  
 Indolent/Arista 3005 (c/o BMG) (CD single)  
 Debut single from the band's much-anticipated album, "The It Girl," has already been a hit in the U.K.—a significant achievement since the distinctive Sleeper does not tow the usual Brit-pop line of Beatlesque borrowings. The surging, insistent guitar hook is matched by singer Louise Wener's marvelously absorbing sensuality as she celebrates the tingle of new-found love with an urban everyman. Like all great top 40 gems, this song has wit, lyrical power, melodic beauty, and a muscular backbeat. One of the most thrilling summer singles in years, it's also proof-positive of Britain's restored status as a commercial rock powerhouse. Turn it up!

► **NEIL YOUNG WITH CRAZY HORSE** *Big Time* (4:20)  
 PRODUCER: Neil Young  
 WRITER: N. Young  
 PUBLISHER: Silver Fiddle, ASCAP  
 Reprise 8289 (c/o Warner Bros.) (CD single)  
 Neil Young shows his chops are still where they ought to be in this soulful, gutsy rocker. Captivating lyrics and the blues-infused jamming of Crazy Horse fit together like a well-worn leather glove. Interestingly, Young's distinctive vocals are mixed down in the song, which fails to fully capitalize on the voice of one of rock's greatest troubadours.

**HYENAS IN THE DESERT** *Concubinez* (2:40)  
 PRODUCER: Gary G-Wiz  
 WRITERS: Kendo, Gary G-Wiz  
 PUBLISHER: Suburban Funk, BMI  
 Slam Jamz/Columbia 7943 (c/o Sony) (CD promo)  
 Treat yourself to an earful of snap, crackle, and pop. Obviously, the Hyenas have spent enough time at the clubs to know when and why an industrial rave joint can be infused in rap and hip-hop to give it a little extra voltage. Gary G-Wiz, the man behind the engineering, production, and music on this track, is the mad professor pulling in various elements to create a brutal, affecting tune. To his credit, Kendo's lyrics are able to keep up with the music.

★ **BOBBY SICHRAN** *All The Psychotics In My Building* (no timing listed)  
 PRODUCER: Bobby Sichran  
 WRITER: B. Sichran  
 PUBLISHER: not listed  
 Messenger 01 (7-inch single)  
 Sichran emerges from the muck of major-labeldom unscathed, as this

melodically sharp and rhythmically solid ditty proves. Time and experience have served his offbeat vocal delivery well, as he drop-kicks all Dylanesque tendencies in favor of a more distinctive phrasing that deepens his quirky but accurately observant lyrics. The music has a nice funk shuffle, with just a pinch of psychedelic guitar posturing. The shift in tempo to a caustic rave-up midway through the track is icing atop a winning effort that separates so-called alterna-rock bands from the real underground. Check it out. Contact: 212-560-2538.

**WILD STRAWBERRIES** *I Don't Want To Think About It* (3:45)  
 PRODUCERS: Wild Strawberries, Dave Kershaw  
 WRITER: K. Harrison  
 PUBLISHER: Wild Strawberries, SOCAN  
 Nettwerk 39610 (CD single)  
 Wild Strawberries are the enigmatic Toronto duo of Ken Harrison and Roberta Carter Harrison, and they specialize in richly textured alterna-rock that is held together by a smooth power-pop melody. Roberta has an ethereal vocal style that gives the song a fluffy quality. That will give this single the muscle to push beyond assumed modern rock radio approval into the top 40 arena. From the Juno-nominated act's must-hear debut album, "Heroine."

**ELEPHANT RIDE** *Wash Me* (4:04)  
 PRODUCER: John Paul Jones  
 WRITERS: A. Woodworth, Elephant Ride  
 PUBLISHERS: The Poultry Pot Pie Reads/Chrysalis Songs, BMI  
 Work 7654 (c/o Sony) (CD single)  
 "Wash Me" takes a good 30 seconds to muster up any steam, and once it does, it quickly lapses back into overextended, melodramatic singing of some truly poetic lyrics. Still, uptempo sections are inspired and well performed. Unfortunately, it's too little of a good thing in the midst of too much of a bland thing.

**DOUG ALDRICH** *Clouds In My Mind* (4:15)  
 PRODUCER: not listed  
 WRITERS: D.L. Aldrich  
 PUBLISHER: Da Mojo Juice, ASCAP  
 Avalanche 001 (CD single)  
 Run-of-the-mill frill rock that relies on tired, exaggerated guitar scales. Hendrix-inspired riffs are preposterously out of place in this substandard song. Still, Aldrich's vocals have a capable and poised rock timbre that could be put to better use in another song.

### RAP

**A-KON** *Operations Of Nature* (no timing listed)  
 PRODUCER: A-Kon  
 WRITERS: A-Kon, H. Abuisamad, A. Lawson  
 PUBLISHERS: Byefall, ASCAP; Jab-boys/Lawsongs, BMI  
 EastWest 9374 (c/o Elektra) (CD single)  
 Funk bass and reggae-style rap intonation pepper this track. Raps are tight and smooth, if somewhat routine in content. The singing elements on "Operations Of Nature," while amateur in caliber, provide a nice hook for this tune. A-Kon has a way to go still, and this song is indicative of a work in progress for EastWest. There's real game here; it just needs some time to mature.

**KOOL ACE** *Pimpin' In Da South* (4:52)  
 PRODUCERS: Jonathan Smith, Paul Louis  
 WRITERS: J. Smith, P. Louis, L. McCallum, B. Fleming, E. Breed, C. Pipkins, T. Shaw  
 PUBLISHERS: Carlos Glover/Ja'Brian/One Puff/Zomba Songs/Strand, BMI  
 Mirror Image 381 (cassette single)  
 Kool Ace's distinctive and expressive voice is a God-given tool that makes this rapper easy to listen to. Still, it's a good thing he has something interesting to say and is backed by an eclectic barrage of effects and drum machine rolls. In fact, if this song suffers at all, it's from an overindulgence in production trickery, which does get a tad distracting.

### NEW & NOTEWORTHY

**ALEXIA** *No Matter What I Do (It's All About You)* (3:30)  
 PRODUCERS: David Prout, Daryl Lopes  
 WRITERS: D. Prout, D. Lopes, A. DiGioglio  
 PUBLISHER: Jessica Michael, ASCAP  
 REMIXER: A.J. Mora  
 Strictly Rhythm 026 (12-inch single)  
 This Rhode Island native already won over a fistful of crossover programmers with a homemade version of this adorable pop/funk shuffler earlier this year. Now backed by the influential Strictly Rhythm and sporting several trend-savvy dance remixes, this single looks like a sure-fire winner. The hook is irresistible, and it is delivered with playful sass by Alexia. Keep an eye (and ear) on this newcomer. She has what it takes to go the distance. Contact: 212-254-2400.

**THE BRAXTONS** *So Many Ways* (3:56)  
 PRODUCERS: Jermaine Dupri, Carl-So-Lowe  
 WRITERS: J. Dupri, Carl-So-Lowe  
 PUBLISHERS: So So Def/EMI/Air Control/EMI-April, ASCAP  
 Atlantic 6784 (cassette single)  
 Talk about fine family breeding. Four of Toni Braxton's sisters gather to give jeep-soul girl-groups like Total and Xscape a run for the R&B radio bucks with instantly memorable chugger. It is easy to detect a family vocal resemblance between the two acts. Fortunately, the Braxtons' smokey contralto tones are cast within a markedly more raw and streetwise musical setting than are the more sophisticated and mature Toni's recordings. Look for this future hit on the soundtrack to "High School High."



## MUSIC

### RODGERS & HAMMERSTEIN: THE SOUND OF MOVIES

A&E Home Video

100 minutes, \$19.95

Shirley Jones hosts this nostalgic trip back to the heyday of Richard Rodgers and Oscar Hammerstein, the duo that transformed the magic of the Broadway musical onto the silver screen. Beginning with the screen adaptation of "Oklahoma!," in which Jones starred, the collaboration led to a roster of some of the best-loved theatrical extravaganzas, including "State Fair," "Carousel," "The King and I," "South Pacific," "Flower Drum Song," and "The Sound of Music." Video viewers are treated to footage from the classic films as well as outtakes and screen tests. They'll also hear from some of the star players, including Julie Andrews, Rita Moreno, and Nancy Kwan. A&E's release coincides with Fox's rerelease of "The Sound of Music."

## CHILDREN'S

### TRAINS, LOTS OF TRAINS

Meritage Inc.

30 minutes, \$12.95

Live-action title tracks an animated kangaroo named Rudy Roo as he transports children to a world of real and toy trains via the well-worn pages of old library books. A low-budget relative of "Thumb-

lina" and "The Pagemaster," the program puts a strong emphasis on reading as a way to learn about all kinds of things and escape to far-away places and times. In this case, the itinerary includes a visit to a model train museum and a ride on an old-fashioned steam engine. Original songs are a little cheesy but work well as companions to the edutaining segments. Coming soon from Meritage is "Lots Of Fire Trucks." Contact: 800-692-3610.

## HEALTH & FITNESS

### BACKS 101

Backs To Basics Inc.

45 minutes, \$19.95

Forget about abs, peecs, and that troublesome tummy. This program aims to teach viewers how to take care of the muscles in one of the most important areas of the body: the back. Created by two veterans of corrective and therapeutic exercise—one was the head trainer for last year's Americas Cup squad—the gentle program comprises a combination of yoga and physical-therapy techniques set to classical music. Also available is "Stretch 101," a more intense stretching regimen for all of the body's major muscle groups. Contact: 800-484-3739.

## DOCUMENTARY

### GREAT AMERICAN SPEECHES

Pieri & Spring Productions

240 minutes, \$39.95

Not to be confused with the MPI Video series with a similar name, this four-hour, two-video set is an independent production that offers a tremendous education about America's most potent political personalities and some of their minutes of fame. Former White House press secretary Jody Powell

narrates the program, which offers much more than a series of canned addresses by Teddy Roosevelt, Huey Long, George Patton, and Ronald Reagan. Aside from introducing their orations, Powell provides character studies of each politician and offers a context for all 35 speeches included. Credit to the video's creators for reaching beyond the familiar—JFK's inaugural speech, Martin Luther King Jr.'s "I Have A Dream"—to also include several less grandiose but truly powerful moments at the lectern. Contact: 703-765-1080.

### EYES IN THE SKY

Discovery Channel Video

100 minutes, \$19.95

With an ever-growing presence in the communications and entertainment fields, satellites are becoming sexier than ever. But who knew that these orbiting bodies have for years been collecting information about our planet that could alter the course of mankind? This video probes the outer limits of today's satellite technology and its role in such essential matters as understanding weather patterns and uncovering archaeological materials. Also new from Discovery is the similarly themed "Spies Above," which tracks spy satellite footage compiled by the CIA and other intelligence bodies. Discovery is making the titles available as a two-pack for \$29.95.

## INSTRUCTIONAL

### UPGRADE YOUR IQ: A RIDICULOUSLY SIMPLE GUIDE TO THE INTERNET

Kamera B Productions

45 minutes, \$14.95

Lighthearted approach to the web of information surrounding the Internet skips the long intro and gets right to the

point. A series of quick definitions precedes a truly user-friendly lesson delivered from the comforts of the home office of one PC-savvy dude. Without the help of a celebrity endorsement, the program ably puts viewers on the path to exploring the information superhighway. As with some previously released Internet titles, however, the catch here is that all the applications demonstrated are based on one particular Internet access provider—in this case, NetCom. The good news is that the video comes loaded with a NetCom disc and enough solid information to allow viewers to make an educated choice of provider. Contact: 800-473-1636.



### JONES TELECOMMUNICATIONS & MULTIMEDIA ENCYCLOPEDIA

Jones Digital Century

Windows/Mac CD-ROM

Media professionals will drool over this comprehensive guide to the telecommunications and new-media industries. Everything you ever wanted to know about these industries is here in text, pictures, audio, and video—including the complete text of the 1996 Telecommunications Act. An encyclopedia of basic technical terms is included, as well as a historical time line that documents the progress of technology and media in businesses and government.

Some users will appreciate the Internet link, which can be used to update the information on the disc. More than 1,000 editorial entries about the basics of the telecommunications industry and its applications to the media form a large chunk of the content of this disc. Finding exact data is, thankfully, not too challenging. The design is simple to understand, and the user can easily navigate through a mountain of information. A must-have for media and technology businesses.

### SADE INTERACTIVE

OmniMedia Ltd. (U.K.)/Epic

Windows 95 CD-ROM

This straightforward music title is the CD-ROM equivalent of a longform music video. Nine full-screen Sade videos are on this disc, as well as several rare photos, a discography, and trivia about the popular vocalist. Karaoke addicts can sing along to Sade's hit "Your Love Is King," also on the disc. A World Wide Web link offers current news and other information on the artist. This Sade multimedia experience may not be for everyone, but many diehard fans will be happy with the disc's smooth operation.



### STRIPEASE

By Carl Hiaasen

Read by Edward Asner

Random House Audiobooks

3 hours (abridged), \$18

Sales of this audio will no doubt ride on the success or failure of the movie version (and indeed, the audio cover features a nude photo of star Demi Moore). But the fact is, this is a sharp satire that stands very well on its own. The hip, sardonic style of "Striptease" is reminiscent of that of "Get Shorty," but in this case, the focus is on strippers and politicians, not gangsters and movie moguls. Erin is living a Catch-22: She lost custody of her daughter to her criminal, junkie husband because she is a stripper, but she needs to keep stripping to earn enough money to pay the huge legal bills required to appeal the custody case. Dave Dilbeck is an ineffectual, sex-obsessed, but politically well-placed politician who becomes infatuated with Erin. They become tied together via a murder mystery, and the story takes off from there, with plenty of complications, chase scenes, sex, and witty one-liners. Veteran actor Asner is a superb reader—his gritty tone provides just the right atmosphere, and he does an excellent job of switching between character voices, from the soft-spoken Erin to an oily Southern congressman to a gravel-voiced bouncer at the strip club.

### THE FAITHFUL GARDENER

By Clarissa Pinkola Estes, Ph.D

Sounds True Audio

90 minutes (unabridged), \$10.95

Dr. Clarissa Pinkola Estes, author of the best-selling "Women Who Run With The Wolves," draws upon the traditions of storytelling to present a collection of interwoven tales that celebrate the triumph of the human spirit over adversity, from stories of peasant farmers to a tale of a Holocaust survivor who refused to lose his humanity or succumb to bitterness. It's a tape of comfort and healing, and Estes' soft, almost hypnotic voice weaves a spell from the first moment.

## IN PRINT

### MAN ENOUGH TO BE A WOMAN

By Jayne County with Rupert Smith

Serpent's Tail

184 pages, \$17.99

In this colorful, entertaining, and often poignant autobiography, transsexual rock artist Jayne (formerly Wayne) County tells a touching story that moves from the Deep South of the '50s to the heart of the Andy Warhol entourage and hippie culture in New York in the '60s, the London punk explosion of the '70s, and the transsexual clubs and prostitution houses of the Berlin underground in the '80s.

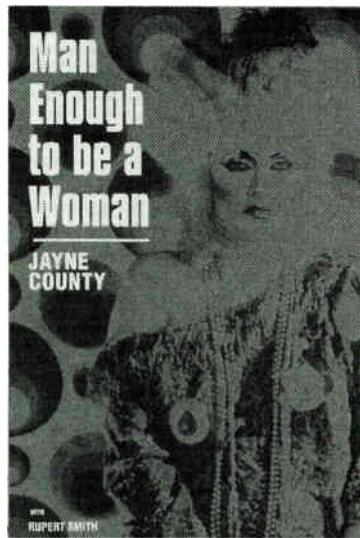
Born in a dirt-poor town in Georgia, County felt comfortable in the role of a girl even as a child, when he dressed in girls' clothes as often as possible. Surprisingly, despite living in a conservative Southern town and being raised by a religious mother, he didn't get much grief for his behavior: "It was a small town. Eleven thousand people and one red light. They knew about 'sissy boys,' and they knew that's what I was, but they weren't mean or antagonistic about it." As a teenager, County discovered the drag queens of Atlanta and joined their culture.

Moving to New York, he became part of Warhol's group, and here the story takes off with anecdotes about Janis Joplin, David Bowie, Jim Morrison, Lou Reed, the New York Dolls, and others. County found himself in an apartment crowded with drag queens, hippies, and performance artists, all trying to be "fabulous," dreaming of fame, and living in a whirlwind of sex, drugs, and rock'n'roll. Eventually, the Warhol crowd began to put on plays, and as County describes them, they had very

little plot; the purpose was simply to be as shocking and outrageous as possible (suffice it to say that simulated feces, dildos, and dismembered baby dolls were common props).

County evolved into a punk rock artist in the '70s, but though his stage shows got rave reviews, he was trapped in a contract with Bowie's management company, Main Man, and, according to County, Bowie feared being upstaged by him. As a result, the book says, Main Man repeatedly delayed County's recording sessions and prevented the artist from recording for anyone else. It was a career setback, but eventually County broke the contract and recorded a number of albums that achieved cult success.

Perhaps the most interesting part of



the story deals with County's sexual evolution. Initially a drag queen, the artist began taking female hormones, grew breasts, and changed his name to Jayne, fully taking on the identity of a woman. But contrary to popular belief, County did not have a sex-change operation. "I'm happy in between the sexes; I'm comfortable, and I actually like the idea," writes County. "The whole thing of being neither male nor female, of being a mixture of both—a hermaphrodite—pleases me. For some people, that's too undefined, and they have to be one or the other . . . I certainly wouldn't be happy with the idea of being a man, and I don't consider myself a man, but I'm not going to try and convince anyone that I'm really a woman."

County speaks perceptively of the frequent intolerance among supposedly "open-minded" groups, specifically the gay community and the rock community. Gays and lesbians often protested at County's shows, and at one performance, a gay NYU student knocked out the electricity, shouting, "This is a disgrace to homosexuals! This degrades women!" County writes, "I remember thinking at the time how ironic it was that this little Gay Liberation queen was pulling the plug on me, when I'd been at the Stonewall Riots and everything . . . Some people try to use their ideas of 'liberation' to suppress others; in the end, they're no better than the book-burners or the Christian right."

As for the rock world, County was living in Berlin when gender-bending rock acts like Boy George and Frankie Goes To Hollywood began taking Eng-

land by storm. "It seemed like a good time for me to be around," he says. "So I went back to England, picked up a band, and did a few shows, coming out in the full glam Berlin look: red sequins and a lot of cleavage. The reaction was bad. It was OK for George and [Dead Or Alive's Pete Burns] and all those people to be gender-benders, because everyone knew that they were really boys . . . So I turn up, Miss Transsexual with blond hair, curves, and tits pushed up to my nose, and it freaks people out. There were plenty of people around who thought I was great and who were ready to acknowledge my influence, but nobody would give me a recording contract."

The story ends on a positive, thoughtful note, with County reconciling with her family and musing on her various identities. "Part of me is a very reserved, somewhat conservative Southerner who can see both sides of an argument and can sympathize with traditional values," he says. "I broke away from that side of myself, and the Jayne County creature is a rebellion against all the rules about gender, the oppression . . . But Wayne is still very much there, and I guess like everybody else, I'm feeling less rebellious as I get older . . . Nowadays I can turn Jayne County on and off . . . When I have to go out and earn some money, I push the button and click! 'Ooh, darling!' . . . But when I get home alone, I can't wait to get the wig and the makeup off, to put on an old T-shirt and my reading glasses and read my religious books or my history books or a horror novel, to eat cookies and drink tea."

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**Smokin'.** British band Smokie, signed to Copenhagen-based CMC International, received platinum discs from the label's Norwegian distributor, Norske Gram, recognizing sales of 50,000 units in Norway of the album "The World & Elsewhere." Pictured, from left, are band members Mike Craft and Terry Utley, CMC director Benny Bach, band members Steve Pinnell and Martin Bullard, producer Simon Humphrey, and band member Alan Silson.

## MTV ASIA ACTS SEEK GLOBAL AUDIENCE

(Continued from page 53)

Despite the high profile of the MTV series, the acts are not exactly household names in the U.K., and the audiences for the show tapings will be made up of friends, students, and Asians brought in for the purpose, a source says.

"Finding a crowd of people in London who are interested in seeing what the Colonial Cousins have to offer is not difficult," says Jamieson. "Less easy is finding Chage & Aska or Harlem Yu fans at the moment—but that will change."

The Asian pop tradition is not necessarily suited to a stripped-down, "Unplugged" forum. Chage & Aska, for instance, incorporate film, video, elaborate lighting, pyrotechnics, and more to turn their live shows into multimedia extravaganzas.

For Colonial Cousins, whose fluid arrangements run the gamut from guitars, piano, and bass to tablas, sarangi, and sitars, the transition is not as dramatic. However, Yu is used to piling it on when it comes to stage performance and is eager to rise to the "Unplugged" challenge.

"My concert is usually a power show: lighting, electric instruments, power chords, and so on," he says. "But with 'Unplugged,' I realized the power show

is not the only thing that can satisfy me as a performer. You have to expend your energy on the performance running around. Acoustic, you can use that energy to sing. The simplest things are often the hardest things to pull off."

"Harlem is perfect for this, because he is one of the few Asian artists whose live performance is one of his strong points," says Allison. "He is the first Chinese artist to do one, and we feel it will further support his fan base in China, Singapore, Hong Kong, and elsewhere around the region. We're very encouraged that MTV is supporting Asian involvement in the program."

For all the no-frills intentions of an "Unplugged" show, the costs involved represent no small gamble on MTV Asia's part, since the show has not yet established a track record with Asian acts. Jamieson declined to comment on the actual sums involved, saying only that producing the series represents a "substantial" investment on MTV Asia's part. Residuals from sales of video and audio recordings "may go a small way in helping us recoup costs," says Jamieson. "But that's not the point: This is a big occasion for these artists."

## GEMA INCOME UP IN '95

(Continued from page 53)

lag behind technological progress.

GEMA's campaigns on this issue are beginning to bear fruit, he says, both nationally and internationally, with the German government and the European Union's civil service—the European Commission—acknowledging the need for suitable protection frameworks. However, Kreile emphasizes the need for continued campaigning.

At the end of 1995, a dispute began between GEMA and EMI Music Publishing over the publisher's disquiet at how GEMA and other societies in Europe were handling the company's copyrights via central European licensing deals.

Kreile says of central licensing, "No copyright holder will be forced to join such a system. The purpose and necessity of such new structures must prove themselves in practice. Once they do, copyright holders who are currently hesitating will also want to join [them]."

However, Kreile adds that it is time for the collection societies to agree on uniform European-wide licensing structures and remuneration systems.

He says, though, that GEMA's good results prove that it is working well and efficiently in handling publishers' material via pan-European arrangements.

In regards to multimedia, Kreile argues that the new technologies do not

make the collection societies superfluous. On the contrary, the societies' history in the area of music has shown that their role is to assist wherever it is not possible or practicable for individual copyright holders to license their rights.

With the onset of multimedia and the associated licensing difficulties, Kreile believes that even those societies that currently only administer so-called secondary exploitation rights will gain areas of responsibility. The present division of labor between the various collection societies in such areas as music, literature, photography, art, and film will obviate the need for large centralized societies managing all types of works. Rather, he maintains, it makes more sense for all existing societies to cooperate on a national, European, and international level.

This can include pooling documentation databases in such a way that multimedia users are able to secure the rights they need quickly, reliably, efficiently, and at reasonable expense. "If there were no such things as collection societies, now would be the time to invent them," says Kreile.

The meeting of GEMA members is due to take place July 8 in Berlin.

*The exchange rate used in this story is 1.5 German marks to the dollar.*

# 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 28-29, **Fourth Annual Kids' Entertainment Seminar**, Marriott Marquis, New York. 212-462-9344.

### JULY

July 8, **Monthly Networking Event**, sponsored by the Chicago chapter of NARAS, Excalibur Dome Room, Chicago. 312-786-1121.

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. Luncheon And Seminar**, Loew's Hotel, Santa Monica, Calif. 619-416-0935.

July 13, **NARAS VocalTech Seminar**, Fort Mason Conference Center, San Francisco. 415-749-0770.

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 the Los Angeles chapter of NARAS, 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.

July 21-27, **Berklee In L.A.**, presented by Berklee College of Music, Claremont McKenna Col-

lege, Los Angeles. 818-905-5938.

### AUGUST

Aug. 12, **T.J. Martell Team Challenge Cup**, Glen Oaks Club, Old Westbury, N.Y. 212-888-0617.

Aug. 29, **Atlanta Legends Ball To Benefit Sickle Cell Anemia**, Omni Hotel, Atlanta. 404-373-6830.

Aug. 29-Sept. 1, **Minnesota Black Music Expo And Awards**, Hyatt Regency, Minneapolis. 312-268-8286.

## LIFELINES

### BIRTHS

Boy, Maximilian Philip, to **Fred and Donna Munao**, May 7 in Wyckoff, N.J. Father is president of Select Records. Mother is a former production coordinator at Warner Bros. Publications.

Twins, Claire Margaret and Connor Joseph, to **Michael and Nancy Karaffa**, May 28 in Los Angeles. Father is executive VP of New Line Home Video.

Girl, Raven Paige, to **Joe and Lisa Hecht**, June 6 in New York. Father is

VP of promotion at Relativity Records.

Boy, Tanner John, to **John and Aimee Oates**, June 19 in Aspen, Colo. Father is co-founder of Arista Records group Hall & Oates.

Girl, Pauline Grace, to **Wynonna Judd and Arch B. Kelly III**, June 21 in Nashville. Mother is a Curb/MCA recording artist.

Girl, Imogen Violet Teasley-Vlautin, to **John Vlautin and Lisa Teasley**, June 22 in New York. Father is VP of media relations at Island Records.

### DEATHS

**Jack Lacy**, 79, following a lengthy illness June 9 in San Sebastian, Spain. He was a radio personality on WINS New York from the late '40s to 1965. Lacy also worked for stations in Los Angeles and Baltimore. He is survived by a daughter, Maree-Lee Lacy de Echeveste, and two grandchildren.

**Wendy Bagwell**, 71, of a ruptured brain aneurysm June 13 following surgery at Emory University in Atlanta. A legendary figure in Southern gospel music, Bagwell performed as part of Wendy Bagwell & the Sunliters with Jerri Morrison and Jan Buckner for 35 years. The group recorded for Canaan Records since the early '70s. Known for his comedic talents, Bagwell's group is credited with being the first act in Southern gospel to receive a gold record, which it did for "Here Come The Rattlesnakes." Over the years, the group garnered numerous accolades, including the Southern Gospel Music Assn.'s Pioneer Award and the Gospel Music Assn.'s comedian of the year award. Bagwell was inducted into the Southern Gospel Music Guild's Hall of Fame and the Georgia Music Hall of Fame. Bagwell is survived by his wife, Melba, sister Marcel, and two daughters, Rita and Windy.



**Piracy Unplugged.** The Recording Industry Assn. of America recently donated more than \$50,000 worth of recording equipment to the Braille Institute in Los Angeles. Seized from pirates during a raid by the Baldwin Park police department, the equipment will be used to make audiobooks for the institute, which serves nearly 25,000 patrons who are blind, visually impaired, or physically unable to read. Pictured, from left, are Braille Institute president Leslie Stocker, RIAA executive VP/director of anti-piracy Steven D'Onofrio, and Baldwin Park police chief Carmine Lanza.

## GOOD WORKS

**INTERVENTION PROGRAM:** MusicCares has established an Industry Substance Abuse Intervention program, which includes a toll-free number, 800-MusiCares, for music professionals suffering from chemical dependency. Calls will be answered by experienced social workers, who will confidentially assist and refer the caller to treatment options. MusiCares also offers financial assistance to music professionals who do not have the resources to place themselves in treatment. MusiCares was formed in 1989 to address the financial, health, and human service needs of musicians. Contact: **Bobbi DeGemmis** or **Dana Tomarken** at 310-392-3777.

**MESSAGE FROM GLORIA:** A 30-second public service TV spot recorded by **Gloria Estefan** on behalf of the Buoniconti Fund has begun airing on network TV. The fund is the national

fund-raising arm of the Miami Project to Cure Paralysis. In the spot, which was designed to foster a broader awareness of the extent of spinal-cord injury, and to urge public support for and involvement in research programs, Estefan sings an a cappella version of her signature hit "Get On Your Feet," while a graphic asks viewers to call 800-543-WALK. The fund is named for **Nick Buoniconti**, the former linebacker with the Miami Dolphins and a co-founder of the Miami Project to Cure Paralysis. Contact: **Mary Ann Maryn** at 212-843-8024.

**KID CONCERT TICKETS:** TDK Electronic Corp.'s Free Tickets for Children program at the Tanglewood Music Festival in Lenox, Mass., enters its eighth year this summer of providing free lawn passes to children under 12 who attend concerts with their parents. Contact: **Sarah Ethridge** at 212-388-1400.

## FOR THE RECORD

A story in the June 8 issue on Brunswick Records should have noted that "Pre-History—The Lost Steeltown Recordings," a recording of Jackson 5 sessions made in 1967, is being distributed by Brunswick Records, while rights to the master are owned by New York-based Inverted Records. Inverted says it acquired the rights from Steeltown Records for a period that ends in 2014.

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
***No. 1***					
1	1	1	19	<b>BECAUSE YOU LOVED ME</b> 550 MUSIC 78237	◆ CELINE DION 15 weeks at No. 1
2	2	2	16	<b>ALWAYS BE MY BABY</b> COLUMBIA 78276	◆ MARIAH CAREY
3	4	4	10	<b>GIVE ME ONE REASON</b> ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
4	3	3	23	<b>NOBODY KNOWS</b> LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
5	9	19	3	<b>CHANGE THE WORLD</b> REPRISE 17621	◆ ERIC CLAPTON
6	6	5	13	<b>REACH</b> EPIC 78285	◆ GLORIA ESTEFAN
7	5	6	25	<b>INSENSITIVE</b> A&M 581274	◆ JANN ARDEN
8	7	8	31	<b>DON'T CRY</b> ZTT 17708/WARNER BROS.	◆ SEAL
9	8	9	9	<b>FASTLOVE</b> DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
10	10	7	17	<b>COUNT ON ME</b> ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS
11	12	11	48	<b>BACK FOR GOOD</b> ARISTA 1-2848	◆ TAKE THAT
12	13	12	9	<b>LET IT FLOW</b> ARISTA 2-4160	TONI BRAXTON
13	11	10	15	<b>DON'T WANNA LOSE YOU</b> MERCURY 852857	◆ LIONEL RICHIE
14	15	13	32	<b>MISSING</b> ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
15	17	21	4	<b>ONE BY ONE</b> REPRISE 17695	CHER
16	14	14	38	<b>BLESSED</b> ROCKET 852394/ISLAND	◆ ELTON JOHN
17	16	15	24	<b>SO FAR AWAY</b> LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
18	18	17	59	<b>AS I LAY ME DOWN</b> COLUMBIA 77801	◆ SOPHIE B. HAWKINS
19	20	18	54	<b>KISS FROM A ROSE</b> ZTT/SIRE 17896/WARNER BROS.	◆ SEAL
20	21	22	6	<b>YOUR LOVE AMAZES ME</b> CURB 76991	MICHAEL ENGLISH
21	19	20	10	<b>OLD MAN &amp; ME (WHEN I GET TO HEAVEN)</b> ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
***AIRPOWER***					
22	23	23	7	<b>SUDDENLY</b> ISLAND 576991	◆ SORAYA
23	22	24	5	<b>YOU STILL TOUCH ME</b> A&M 581582	◆ STING
24	26	—	2	<b>WHERE DO WE GO FROM HERE</b> MERCURY 578102	◆ VANESSA WILLIAMS
25	24	27	5	<b>FOLLOW YOU DOWN</b> A&M 581380	◆ GIN BLOSSOMS

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
***No. 1***					
1	1	2	14	<b>GIVE ME ONE REASON</b> ELEKTRA 64346/EEG	◆ TRACY CHAPMAN 2 weeks at No. 1
2	2	1	19	<b>BECAUSE YOU LOVED ME</b> 550 MUSIC 78237	◆ CELINE DION
3	3	4	18	<b>FOLLOW YOU DOWN</b> A&M 581380	◆ GIN BLOSSOMS
4	4	5	12	<b>OLD MAN &amp; ME (WHEN I GET TO HEAVEN)</b> ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
5	9	16	3	<b>CHANGE THE WORLD</b> REPRISE 17621	◆ ERIC CLAPTON
6	5	3	17	<b>ALWAYS BE MY BABY</b> COLUMBIA 78276	◆ MARIAH CAREY
7	7	6	18	<b>IRONIC</b> MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
8	6	7	29	<b>WONDER</b> ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
9	8	8	23	<b>NOBODY KNOWS</b> LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
10	10	10	25	<b>INSENSITIVE</b> A&M 581274	◆ JANN ARDEN
11	16	23	7	<b>YOU LEARN</b> MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
12	11	9	21	<b>CLOSER TO FREE</b> SLASH 17674/REPRISE	◆ BODEANS
13	14	13	57	<b>RUN AROUND</b> A&M 580982	◆ BLUES TRAVELER
14	12	12	39	<b>NAME</b> METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
15	15	15	47	<b>ROLL TO ME</b> A&M 581114	◆ DEL AMITRI
16	13	11	32	<b>MISSING</b> ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
17	19	22	16	<b>EVERYTHING FALLS APART</b> COLUMBIA ALBUM CUT	◆ DOG'S EYE VIEW
18	18	17	31	<b>DON'T CRY</b> ZTT 17708/WARNER BROS.	◆ SEAL
***AIRPOWER***					
19	20	21	9	<b>YOU STILL TOUCH ME</b> A&M 581582	◆ STING
***AIRPOWER***					
20	22	24	6	<b>JEALOUSY</b> ELEKTRA 64301/EEG	◆ NATALIE MERCHANT
21	17	14	10	<b>FASTLOVE</b> DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
22	23	18	22	<b>THE WORLD I KNOW</b> ATLANTIC 87088	◆ COLLECTIVE SOUL
23	25	30	6	<b>WHO WILL SAVE YOUR SOUL</b> ATLANTIC 87151	◆ JEWEL
24	28	29	5	<b>KILLING ME SOFTLY</b> RUFFHOUSE ALBUM CUT/COLUMBIA	◆ FUGEES
25	29	31	5	<b>MACARENA (BAYSIDE BOYS MIX)</b> RCA 64407	◆ LOS DEL RIO

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. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### INFINITY DEAL RAISES ISSUES OF CASH, PROGRAMMING OPTIONS

(Continued from page 4)

ity shareholders will receive 1.71 shares of Westinghouse stock for each Infinity share.

But first, there are loose ends to sew up. On June 24, Infinity stockholders filed three lawsuits in Delaware to block the sale. The plaintiffs allege that the board of directors "breached fiduciary duty" by not securing a higher per-share price. At press time, the companies had not responded to the lawsuit, and Infinity executives were unavailable for comment. Their intention is to close the deal by year's end.

The transaction must also get a nod from the FCC, which will require Westinghouse/CBS to unload stations in Chicago and Dallas, where the company will now hold 10 and 11 stations, respectively. New ownership limits under the Telecommunications Act, which was signed in February (Billboard, Feb. 17), allow eight stations in a market, with a maximum of five FMs or five AMs.

"This is the right deal, with the right partner, in the right industry," says Michael Jordan, chairman/CEO of Westinghouse. "We're building on strength, combining two blue-chip franchises."

Infinity CEO Mel Karmazin will maintain his role as one of radio's savviest investors by stepping over as chairman/CEO of the Westinghouse/CBS Radio Group. With other principal shareholders, Karmazin will own 51% of Infinity's voting stock, which will be exchanged for 2% of Westinghouse, valued by The Wall Street Journal at \$200 million. Jordan has advised that Karmazin also be named to Westinghouse's board of directors. Karmazin will continue to serve as CEO of his Westwood One and Shadow Broadcast Services.

#### CAUGHT OFF GUARD

Despite the spate of station sales and major-market swaps that have made this a historic and high-profile year for radio, news of the deal stunned many in the industry. "It's all about clout, cash, and bargaining power," says one industry insider. A number were caught off-guard amid rumors of a Westinghouse/CBS merger with Evergreen Media, which was the No. 3 radio revenue champ behind Westinghouse/CBS and Infinity until Clear Channel's purchase of Hef-tel.

But most acknowledge that the match is a good fit for the industry. "By and large, it's a very good deal," says Robert Unmacht, co-publisher of the M Street Journal and an industry analyst. "Both companies operate on similar philosophies. They keep costs down to the bone, paying their managers a lot and cutting costs everywhere else they can."

While the merger was probably met with a grimace by Evergreen executives, Unmacht says there are precious few players with the capital and authority to stand in such copious company.

"Evergreen is really trying to go after the major markets in a big way. But others, like Clear Channel, are more like the sensible brother. They've achieved a huge number of stations in medium and large markets," he says. "So these groups can co-exist, be very successful, and not get in each other's face."

#### FEWER PLAYERS, FEWER CHOICES?

Even so, many small operators and industry watchdogs fear that fewer players making more decisions in a market will diminish programming diversity. Detractors claim that formats will serve the most profitable demographics only

and that syndicated programming will become a cost-saving mainstay, prompting a decline in localization.

Proponents of consolidation, however, say that because of the trend toward buying multiple stations and changing those formats that are duplicated within a market, the airwaves will actually offer more variety.

Ben Hill, a VP of Infinity and president/GM of the company's WPGC Washington, D.C., takes the latter view. "This is a means to get a bigger share of the audience and additional revenue. We're not doing this to save money."

"In bigger markets, this is going to force diversity. We can't make all 12 stations we own someplace classic rock or the seven in Dallas urban," Hill adds. "It's still about talent. With all of this opportunity, it's going to force operators to find good talent."

But according to Unmacht, while corporate radio has everything to gain, listeners will ultimately be the low priority.

"People will keep listening to radio, because it's a utility," he says. "And where are they going to go anyway, to your other station? Listener choices will be cut to the most sellable demos. I keep hearing groups say this will allow them more freedom to try things, because they'll have more stations to experiment with. I just don't buy it."

Unmacht adds that without stations competing in the same format, group owners will ultimately spend less, reducing the quality of talent and programming. "There's no reason to mess with the other guy's turf, and that gives you reasons to cut costs," he says.

Still, Unmacht acknowledges that most of the formats that listeners are familiar with already are time-tested. "There are 30 to 40 things you can do with a radio station, and I think it'll stay about the same. You'll still have a country station, a smooth jazz, and a classic rock. You just won't have two of them."

#### PIECE OF THE PIE

The other stickler for those viewing consolidation with a cautious eye is the concern that radio's new mega-groups will abuse major-market dominance over ad buying. Advertising industry executives have voiced the view that mergers of this size bare evidence of anti-trust.

In fact, Westinghouse/CBS and Infinity stations will command 8% of total radio revenues and 30% of the revenues in markets they serve. In Philadelphia, Dallas, and Boston, the group will slice out a staggering 40% of the revenue pie.

Jordan and Karmazin, addressing the issue at a June 20 news conference, countered that radio advertising accounts for only 7% of the \$162 billion spent nationally on media advertising. "It's too small an amount to merit government anti-trust concern," Jordan said. "What we're doing we think is well within the scope of all existing legislation and rules."

But whenever there are suddenly fewer players, red flags should wave, says Howard Nass, senior VP of local media at TN Media, which buys media time for national clients. "If you have an owner with five or six stations controlling 30% or 40% of the revenue, you have to be concerned about collusion and driving prices up," he says.

Nass theorizes that the situation will be worse for local advertisers than for national ones. "National advertisers are more sophisticated buyers and can trend

better. But radio is not the basic business of local guys, so they are more prone to being taken advantage of—rates are a business of negotiation.

"The local advertisers are the ones that really need the medium of radio. This is their bread and butter," Nass says. "To many other media buyers, radio is a reinforcement of their message."

John Kamp, senior VP/counsel for the American Assn. of Advertising Agencies, says his organization is so concerned with possible anti-trust violations fostered by radio consolidation that it is pursuing meetings with the Justice Department, Federal Trade Commission, and FCC.

"There is a clear sense of concern among members of the AAAA about mergers that give individual companies 40% or 50% of the market, if, in fact, those companies intend to pay for their stations based on the fact that they can raise their advertising rates artificially," Kamp says.

Tom Bueno, president of BIA Publications, which analyzes telecommunications industry players, discounts anti-trust and monopolization claims, saying market-share statistics should be held up against radio's standing in the overall advertising arena.

"People shouldn't lose perspective of the big picture. The radio industry represents just 7% of advertising, compared to more than 22% for television and 22% for newspaper," Bueno says. "Even with seven radio stations in New York, the combined group would have revenues approximating the fifth-rated television station in the market. This combined entity will have a very strong position in a relatively small industry."

#### SUPPLY AND DEMAND

"It's unrealistic to think that 30% of a radio market is going to dominate the marketplace," says Gary Fries, president of the Radio Advertising Bureau. "The radio business is supply and demand. The only result of this consolidation will be for the stations to provide extremely good quality programming and charge a rate that is fair and equitable in that marketplace. These stations are still a small percentage of their markets as a whole and an even smaller percentage of the available media."

"If the rates do go up, it will be because the station groups can deliver the mass," says Unmacht. "In the past, advertisers and agencies had to deal with 30 radio stations in a market. If they're now able to deal with two or three groups, it allows one-stop shopping. If it costs a little more, you've cut out a great deal of the work [for agencies and advertisers]."

Within the broadcasting industry, the consolidation will result in a less cut-throat advertising environment, Unmacht says, because "stations won't be beating each other over the head saying, 'Buy us, don't buy that station.' Instead, they can say, 'Don't buy TV.' From a sales side, this will be good for everybody."

One thing is clear from any vantage point: Today's coat-and-tie radio environment is a far cry from the days when the medium was about as calculated as an abacus.

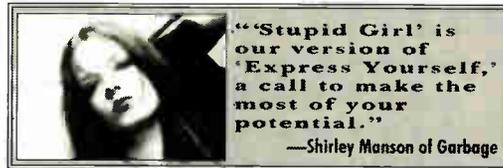
"When I got into radio in 1971, it was kind of like a fraternity," says Hill. "Now it's business. We just have to keep entertainment and art alive."

Now that Garbage is all over the radio and selling out venues in Europe and America, front woman Shirley Manson has come to be a rockin' role model. "It's exciting for me to meet the girls who come to our shows," she says, "because I can remember being like them when I was their age, identifying with my 'women in rock.'"

About as self-possessed as they come, Manson has no qualms about offering advice to those less fortunate. "Stupid Girl," the fourth Modern Rock Tracks hit from her band's self-titled Geffen debut album, is No. 9 on the chart this week, and it doubles as admonition and encouragement.

"Stupid Girl" is a song of rebuke to a friend who was squandering her abilities and acting like a complete fool," Manson explains. "I guess it's our

version of Madonna's 'Express Yourself,' a call to make the most of your potential. A lot of females still find it difficult to find their own voice in society. Of course, everybody in the world has unbelievable problems. It's just that women have a dif-



ferent set of problems from men."

The Scottish Manson has no problem finding her voice in Garbage, even though her Midwestern

bandmates have such macho monikers as Duke and Butch. "I've worked in bands with men before and been deliberately excluded because of male insecurity and greed," she says. "Now I'm lucky. The guys in Garbage are open to my ideas, and they're mature, very mature. So it's never really like being 'the only girl.'"

Accustomed to sisters in turmoil over "idiotic men," Manson subscribes wholeheartedly to the adage "a good man is hard to find." She says, "So many of my girlfriends didn't learn from their mothers. If you're always with the wrong men, you won't be able to find the right creative outlet, to fulfill yourself. But I have a wonderful father, so I have very high standards. You can't settle for second best. You have to search hard, girls."

Billboard® FOR WEEK ENDING JULY 6, 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	6	UNTIL IT SLEEPS LOAD	METALLICA ELEKTRA/VEEG
2	2	2	16	COUNTING BLUE CARS PET YOUR FRIENDS	DISHWALLA A&M
3	4	5	9	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
4	3	3	10	HUMANS BEING "TWISTER" SOUNDTRACK	VAN HALEN WARNER SUNSET/WARNER BROS.
5	5	4	10	PRETTY NOOSE DOWN ON THE UPSIDE	SOUNDGARDEN A&M
6	6	6	16	WHERE THE RIVER FLOWS COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
7	7	7	9	WORK IT OUT SLANG	DEF LEPPARD MERCURY
8	9	10	9	AGAIN ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
9	8	8	20	MACHINEHEAD SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
				★★★ AIRPOWER ★★★	
10	15	24	4	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
				★★★ AIRPOWER ★★★	
11	13	16	6	LONG WAY DOWN A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
12	11	14	9	BANDITOS FIZZY FUZZY BIG & BUZZY	THE REFRESHMENTS MERCURY
13	12	11	29	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	EVERCLEAR TIM KERR/CAPITOL
14	19	18	7	LEAVE ME ALONE "THE CABLE GUY" SOUNDTRACK	JERRY CANTRELL WORK
15	14	13	30	IN THE MEANTIME RESIDENT ALIEN	SPACEHOG HIFI/SIRE/VEEG
16	10	9	13	TOO MUCH CRASH	DAVE MATTHEWS BAND RCA
17	20	28	4	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
18	16	20	9	FLOOD JARS OF CLAY	JARS OF CLAY ESSENTIAL/SILVERTONE/IVE
19	21	22	8	VANISHING CREAM DEVIL THUMBS A RIDE	THE HUNGER UNIVERSAL
20	18	15	19	WATER'S EDGE AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
21	27	—	2	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	SPONGE COLUMBIA
22	26	36	3	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
23	17	12	13	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
24	28	33	5	SKIN & BONES VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
25	25	27	8	HELLO FROM VENUS MAGNOLIA	THE SCREAMIN' CHEETAH WHEELIES ATLANTIC
26	30	25	25	SISTER FOMA	THE NIXONS MCA
27	23	19	7	WILD CHILD PURE INSTINCT	SCORPIONS ATLANTIC
28	34	—	2	ABERDEEN LEDBETTER HEIGHTS	KENNY WAYNE SHEPHERD GIANT
29	24	21	11	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	TRACY BONHAM ISLAND
30	33	—	2	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
31	22	17	11	PHOTOGRAPH VILLAINS	THE VERVE PIPE RCA
32	31	30	6	DAY JOB CONGRATULATIONS I'M SORRY	GIN BLOSSOMS A&M
33	29	29	7	HEARTSPARK DOLLARSIGN SPARKLE AND FADE	EVERCLEAR TIM KERR/CAPITOL
34	35	39	3	WALKING CONTRADICTION INSOMNIAC	GREEN DAY REPRISE
35	NEW	1	1	ALL I KNOW DUST	SCREAMING TREES EPIC
36	NEW	1	1	CRUEL TO BE KIND RESIDENT ALIEN	SPACEHOG HIFI/SIRE/VEEG
37	36	26	16	BIG BANG BABY TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
38	NEW	1	1	AIN'T MY BITCH LOAD	METALLICA ELEKTRA/VEEG
39	39	—	3	GUILTY GRAVITY KILLS	GRAVITY KILLS TVT
40	NEW	1	1	YOU LEARN JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE

Billboard® FOR WEEK ENDING JULY 6, 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	4	4	8	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
2	1	3	14	COUNTING BLUE CARS PET YOUR FRIENDS	DISHWALLA A&M
3	12	21	5	STANDING OUTSIDE A BROKEN ... ROCKET	PRIMITIVE RADIO GODS COLUMBIA
4	5	6	8	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
5	6	8	11	SPIDERWEBS TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
6	3	2	9	PRETTY NOOSE DOWN ON THE UPSIDE	SOUNDGARDEN A&M
7	9	15	6	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
8	2	1	14	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	TRACY BONHAM ISLAND
9	15	18	5	STUPID GIRL GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
10	8	13	7	TAHITIAN MOON GOOD GOD'S URGE	PORNO FOR PYROS WARNER BROS.
11	13	22	4	WHERE IT'S AT ODELAY	BECK DGC/GEFFEN
12	11	9	13	HERE IN YOUR BEDROOM GOLDFINGER	GOLDFINGER MOJO/UNIVERSAL
13	7	11	8	YOU LEARN JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
14	18	16	10	WHO WILL SAVE YOUR SOUL PIECES OF YOU	JEWEL ATLANTIC
15	16	12	20	MACHINEHEAD SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
16	14	14	11	BANDITOS FIZZY FUZZY BIG & BUZZY	THE REFRESHMENTS MERCURY
17	20	20	6	MINT CAR WILD MOOD SWINGS	THE CURE FICTION/ELEKTRA/VEEG
18	22	29	3	DON'T LOOK BACK IN ANGER (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
19	10	7	15	PHOTOGRAPH VILLAINS	THE VERVE PIPE RCA
				★★★ AIRPOWER ★★★	
20	29	—	2	ALL I KNOW DUST	SCREAMING TREES EPIC
21	21	17	12	BULLS ON PARADE EVIL EMPIRE	RAGE AGAINST THE MACHINE EPIC
22	24	38	3	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	SPONGE COLUMBIA
23	26	31	4	WALKING CONTRADICTION INSOMNIAC	GREEN DAY REPRISE
24	NEW	1	1	FREE TO DECIDE TO THE FAITHFUL DEPARTED	THE CRANBERRIES ISLAND
25	17	10	13	TOO MUCH CRASH	DAVE MATTHEWS BAND RCA
26	NEW	1	1	POPULAR HIGH/LOW	NADA SURF ELEKTRA/VEEG
27	19	5	13	SALVATION TO THE FAITHFUL DEPARTED	THE CRANBERRIES ISLAND
28	25	25	19	GUILTY GRAVITY KILLS	GRAVITY KILLS TVT
29	27	23	17	SISTER FOMA	THE NIXONS MCA
30	34	36	7	INSIDE BETWEEN THE 1 & THE 9	PATTI ROTHBERG EMI
31	28	27	5	UNTIL IT SLEEPS LOAD	METALLICA ELEKTRA/VEEG
32	38	—	2	NOTHING TO BELIEVE IN THE GOLDEN AGE	CRACKER VIRGIN
33	23	19	10	HEARTSPARK DOLLARSIGN SPARKLE AND FADE	EVERCLEAR TIM KERR/CAPITOL
34	NEW	1	1	DOWN 311	311 CAPRICORN/MERCURY
35	33	34	5	FEARLESS HAPPILY EVER AFTER	SOLUTION A.D. TAG/ATLANTIC
36	35	40	3	OPEN THE DOOR RUBBING DOESN'T HELP	MAGNAPOP PRIORITY
37	37	—	2	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
38	NEW	1	1	SUCKED OUT REGRETFULLY YOURS	SUPERDRAG ELEKTRA/VEEG
39	39	—	2	LONG WAY DOWN A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
40	RE-ENTRY	3	3	AGAIN ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 76 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 16, 1996

- ① Fastlove / George Michael
- ② You're The One / SWV
- ③ The Only Thing That Looks Good On Me Is You / Bryan Adams
- ④ Reach / Gloria Estefan
- ⑤ How Crazy Are You / Meja
- ⑥ For The Love Of You / Jordan Hill
- ⑦ Walking Wounded / Everything But The Girl
- ⑧ Sing A Song / Take 6
- ⑨ J'attendrai / Nadege
- ⑩ Deeper And Deeper / Anna McMurphy
- ⑪ La - La - La Love Song / Toshinobu Kubota With Naomi Campbell
- ⑫ Because You Loved Me / Celine Dion
- ⑬ Theme From Mission: Impossible / Adam Clayton And Larry Mullen
- ⑭ Forever More / Puff Johnson
- ⑮ When Love Comes Calling / George Benson
- ⑯ Killing Me Softly / Fugees
- ⑰ Give Me A Little More Time / Gabrielle
- ⑱ Always Be My Baby / Mariah Carey
- ⑲ North Shore Serenade / Na Leo
- ⑳ Too Much / Dave Matthews Band
- ㉑ I Will Survive / Chantay Savage
- ㉒ The Riverboat Song / Ocean Colour Scene
- ㉓ Beach Baby / Baha Men
- ㉔ I'm Proud / Tomomi Kahara
- ㉕ Just A Real Love Night / Metallica
- ㉖ I Wanna B With U / Fun Factory
- ㉗ Words Of Love / Original Love
- ㉘ The Earth, The Sun, The Rain / Colour Me Badd
- ㉙ Agua Dulce, Agua Sala (Readymade Radio Edition) / Julio Iglesias
- ㉚ When The World Is Running Down / Wendy Moten
- ㉛ Dareyori Sukinaroni / Touko Furuuchi
- ㉜ Old Man And Me / Hootie And The Blowfish
- ㉝ Message In A Bottle / Maxi Priest
- ㉞ Ob-La-Di, Ob-La-Da / Youssou N'Dour
- ㉟ The State I'm In / Trine Rein
- ㊱ Capnoodle Song / Pineforest Crunch
- ㊲ You Bowed Down / Elvis Costello And The Attractions
- ㊳ She Used To Be Mine / Spin Doctors
- ㊴ Girl Talk - Never Fall In Love Again - / Cosa Nostra
- ㊵ How Deep Is Your Love / Take That
- ㊶ Anatani Aitakute - Missing You - / Seiko Matsuda
- ㊷ Night Fever / Ex - It
- ㊸ I Miss You (Come Back Home) / Monifah
- ㊹ Taking The Easy Way Out / The Tranzplains
- ㊺ Got To Be Real '95 / Cheryl Lynn
- ㊻ 1919 / Ryuichi Sakamoto
- ㊼ She Knows / Melanie Garside
- ㊽ Tour / Carlinhos Brown
- ㊾ Shoe Me / Honeypie
- ㊿ Tommygun / Candy Dulfer

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

## Summer-Reading Short List; Mars FM Is Back In Orbit As Groove Radio 103

**BOOK SMART:** So you've memorized the week's Hot 100 and are ready to lie down on the tanning bed with more suitably sized reading material. Might I suggest two radio-related books to block those harmful ultraviolet beams?

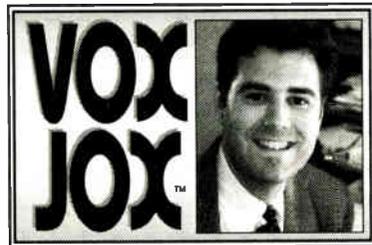
First, I recently received a copy of the upcoming unauthorized bio "Howard Stern: King Of All Media" by Paul D. Colford. Though it's not bloated with pictures to make the text go down as easy as Stern's "Private Parts" and "Miss America," the book offers a feast of insider info on the workings of one corner of the broadcast industry, fear and loathing on high, Stern's long and winding ascension, and his dealings with such notables as Don Imus, Bob Grant, Mel Karmazin, and Steve Dahl.

Colford's slant is reverent and fact-based to the point of being all but parched, but it remains ripe with the bombast one would expect from such a central character. Those whose appetite for Stern is like milk on cornflakes will be particularly fascinated by Colford's estimate of Stern's 1995 income from his syndicated morning show, books, and pay-per-view specials: \$12.5 million. (Stern is renowned for saying, "I don't talk about the figures. Never do, never have.") To get the full breakdown, including how Stern got the nickname "the big Gunk," you can leaf through your own copy when it hits the street July 26.

Another industry reference of interest to radio junkies is "Powerful Radio" by broadcast consultant Valerie Geller, who has worked in various capacities for stations and networks worldwide. Chapters

address show prep, avoiding burnout, and dealing with high-ego talent and include enough "do's and don't's" to make those who work in or love radio a back-seat pro, at the very least.

And for longtime readers of this column, don't miss the studied musings on



by Chuck Taylor

programming from former Billboard radio editor and current Airplay Monitors editor Sean Ross. One morsel: "Every generation's music will become an oldies format someday. Start carting the library for 'classic rap' now. It's closer than you think." What? I'm still awaiting Juice Newton's comeback.

For ordering information, contact M Street Publications at 800-248-4242.

### FORMATS: AN L.A. GROOVE

The principals behind L.A.'s much-loved dance/modern hybrid Mars FM from 1992-93 are back in action as that station again switches formats. Hot AC KACD/KBCD (CD103.1), which has also been jazz, as well as a curious gold-based AC that played sets of music from various decades, becomes dance Groove

Radio 103 under owner Ken Roberts and PD "Swedish" Egil Aalvik. Kevin Stapleford consults. Steve Tsepelis from Record Reaction is music director.

WEBR (Bright 99.5) Washington, D.C., returns to soft AC under old calls WGAY and new owner Evergreen. PD Jeff Silvers exits. Sister WASH-FM PD Steve Streit now programs both stations.

Salt Lake City gets a new mainstream rock outlet this week, as adult standards KRGO becomes KRKR (K-Rock) under new GM Gary Waldron and PD/p.m. driver Gary Michaels. The two were the GM/PD team at crosstown top 40s KUTQ/KZHT. Michaels says the station will be along the lines of crosstown KBER in the early '90s: lots of Def Leppard and Ozzy Osbourne without the modern rock crossovers.

As the new H&P Broadcasting prepares to unveil its two Birmingham, Ala., FMs, WLBI/WFFX, WHJX Jacksonville, Fla., PD Mickey Johnson and former WQHT (Hot 97) New York research director Mike Abrams have been named PDs for the new stations. No format has been announced, but locals say that the combo will be R&B and R&B adult.

### FOLKS: OFF BROADWAY

At WEJM (106 Jamz) Chicago, Broadway Joe exits and Marc Young moves from afternoons to nights to make room for the Monday (1) debut of ABC's "The Doug Banks Show."

In the wake of WKLB Boston's sale to rival WBCS, WKLB PD/morning man Loren Owens stays in mornings, but WBCS programmer Harry Nelson assumes PD duties.

KKDA-FM (K104) Dallas hopes to sign on its long-planned second FM, KRNB, next month with new PD/p.m. driver Jo Jo Davis. Davis, last at WVEE (V103) Atlanta, had departed that station to complete his law degree.

With the exit of VP of operations Al Peterson, KKLQ (Q106) San Diego PD Greg Stevens, who had been concentrating on rock sister KIOZ, is now fully hands-on, with MD Ray Kalusa's help. Meanwhile, Gwen Roberts, former PD of crosstown KKBH, returns to KIIS Los Angeles as programming assistant.

Short takes: AC KIOI San Francisco MD Connie Lindell exits. PD Jay Silver is out at WZPT (the Point) Pittsburgh. PD Don Hallett leaves AC WSNY Columbus, Ohio.

R&B adult WLVA (Love 101) Savannah, Ga., operations manager Burke Allen, who was also PD/morning man at top 40/adult sister WAEV (Mix 97.3), exits for the PD job at top 40/adult KISN Salt Lake City.

Dan Wachs, VP/GM of oldies WOCL Orlando, Fla., adds GM stripes for Chancellor sister top 40/adult WOMX (Mix 105.1), as WOCL general sales manager Mike Gonick is upped to GM for sisters top 40 WXXL (XL106.7) and R&B WJHM (102 Jamz). The two outlets had been without GMs.

WVKS/WRVF/WSPD Toledo, Ohio, OM Mike Wheeler is named director of programming operations for Jacor's Toledo properties and picks up WIOT/WCWA.

*Airplay Monitor editor Sean Ross; managing editors Kevin Carter, Phyllis Stark, John Loscalzo, and Janine McAdams; and reporter Marc Schiffman contributed to this column.*

## Z100 Reels Its Modern Rock Mix In From Fringe

**LIKE MANY TOP 40** stations that have moved toward modern rock in the past few years, WHZ (Z100) New York has had to grapple with how far modern it should lean and which non-modern product its audience will accept.

About nine months ago, Z100 eliminated most of the nonmodern product on its playlist, which seemed to signal a decision to defend the modern fran-

chise against then modern WNEW-FM and, subsequently, new modern convert WXRK. Even then, there were occasional exceptions, such as TLC's "Waterfalls" and Mariah Carey's "One Sweet Day," some of which particularly stood out as the available modern product became increasingly hard.

When VP of programming Steve Kingston announced his intention to join WXRK, most of the nonmodern product on Z100 disappeared. Now that former

KRBE Houston PD Tom Poleman is settling in as PD of Z100, one hears another evolution taking place. The harder edges of the format are coming off, and '80s and early '90s gold is taking a more prominent place in the mix. There are now titles, ranging from Tom Petty's "Free Fallin'" to the Fugees' "Killing Me Softly," that might not have been heard on the station several months ago. But Z100 is not, at this point, a full-fledged mainstream top 40 again, as some observers had expected, given its competitive situation with WXRK on one side and top 40/crossover WKTU on the other.

In an article in The New York Daily News, Z100 GM Jeff Dinetz says that the station "may have overreacted" when WXRK flipped to modern and WKTU hit the air. "Mainly, we were confusing people," Dinetz says. "We were calling ourselves alternative, but we'd play [artists that did not fit that image]. So what we're now doing, in a sense, is apologizing to our listeners for losing our way and saying we've found it again."

Poleman's first priority was to yank the station back from the jagged edge and, using his Houston experience as a guide, focus Z100 on a hit-based alternative course, utilizing the best aspects of mainstream and modern rock.

"In effect, we have now become our own special format for our own particular situation. The common denominator is that [the songs we play] are all hit songs as defined by our typical listener. By that definition, it's possible to hear Fugees and Oasis on the same station," continues Poleman, who describes Z100 as a blend of modern rock, the modern AC sound of KYSR (Star 98.7) Los Angeles, and top 40. "Our on-air presentation is also more upfront and aggressive, unlike your standard-issue modern rock station."

Why alternative and not a return to the mainstream heritage position? "Alternative has been the hippest form of music of late, so it makes sense for us to maintain that focus," Poleman says. Yet, he adds, "this station has an enormous legacy as the hit music station for New York, and we're not about to give that away."

The core artists for Z100, Poleman says, are Alanis Morissette, Pearl Jam,

Natalie Merchant, R.E.M., U2, the Dave Matthews Band, Oasis, and other current pop-culture hit acts with an established sales base. Having built a relationship between his audience and these acts, Poleman says, Z100 will be early on any new release from those artists. But, he adds, "Z100 is not a broad-based top 40. Don't look for us to break new cuts from Celine Dion; it's simply not our sound. Hit stations can still be niched. Our niche is that we play hit music for New Yorkers 20 to

30 years old."

Here's a 3 p.m. hour on Z100: Nixons, "Sister"; U2, "Sunday Bloody Sunday"; Pearl Jam, "Daughter"; Tracy Bonham, "Mother Mother"; Police, "Message In A Bottle"; Smashing Pumpkins, "Tonight, Tonight"; Alanis Morissette, "You Learn"; Live, "Lightning Crashes"; Cranberries, "Dreams"; Oasis, "Don't Look Back In Anger"; Natalie Merchant, "Wonder"; Soft Cell, "Tainted Love/Where Did Our Love Go"; and Butthole Surfers, "Pepper."

Poleman is making his adjustments when much of the media spotlight is focused on WKTU, a station that went from nowhere to No. 1 in four months, not just because of dance partisans, but more than likely, because some mainstream top 40 fans found the old Z100 too edgy to use as a top 40 station.

"WKTU is a phenomenal station, brilliantly programmed and marketed," says Poleman, noting that Z100 and WKTU share a lot of listeners. But, he adds, "we share more in listenership than we do on a straight song-by-song basis. Both are pop-culture stations but with distinct music focuses. I see no reason why both can't successfully co-exist."

Poleman says that, until recently, one of Z100's biggest competitors has been itself. "It's been our internal doings and the fact that this station had been so much on the edge, so polarized, that we had been inviting people to experiment with other stations." Now, the challenge is to become more mass appeal without losing the uniqueness Z100 built in the past three years. And through the changes, one thing has been constant since the station began to experiment with modern crossovers. In an industry that looks for convenient labels for stations, Z100 is, Poleman notes, "an attitude rather than a traditional format."

KEVIN CARTER



## newsletter...

**DICK FERGUSON** was re-elected chairman of the National Assn. of Broadcasters Radio Board. Howard Anderson was re-elected vice chairman.

**CHUCK BORTNICK** is promoted from executive VP/GM to president of Metro Networks. Shane Coppola goes from VP of corporate development to executive VP. The company announced this week that it intends to go public.

**MARC LEUNISSEN**, GM of WEZB/WRNO New Orleans, is promoted to president/GM of Heritage Media's New Orleans properties.

**TIM CLOSSON** is upped from OM of WKYN/WUBE-AM-FM/WYGY Cincinnati to the newly created post of VP of country programming at parent Chancellor Broadcasting Co.

**EZ COMMUNICATIONS'** Radio Data Group subsidiary has signed on Clear Channel Communications, American Radio Systems, and Colfax as equity partners. RDG focuses on emerging radio technologies, such as the Internet.

**BERNARD GERSHON** is promoted to VP of ABC News Radio, up from GM; John Buckley is named director of market development for ABC Radio Networks; and Rafael Eli is named managing director of international business development.

**ARBITRON** is adding Wilmington, N.C., to its fall roster of survey markets. Tallahassee, Fla., will be added in fall '97. Previously, these markets were measured annually; the change ups both to twice a year.

**STATION SALES:** Anything pales in comparison to last week's CBS/Westinghouse-Infinity merger, but Capstar Broadcasting Partners, the group formed by former SFX CEO Steve Hicks and brother Tom, has bought Commodore Media's 33-station group for \$200 million.

Chancellor swaps WOLL/WEAT West Palm Beach, Fla., to American Radio Systems for KSTE-AM Sacramento, Calif., plus \$33 million.

WIKS/WMGV/WXNR Greenville, N.C., from Taylor Communications to Beasley for \$16 million; WPWA-AM, serving Philadelphia, from Lloyd Roach Inc. to Children's Broadcasting Corp. (Radio AAHS) for \$1.3 million.

# Music Video

PROGRAMMING

## Columbia Sponsors Regional Program

### 'Dave's Super Tasty Video Show' Showcases Label Acts

■ BY DOUGLAS REECE

LOS ANGELES—Columbia Records is gaining video exposure for its artists with a regional music video program in the Minneapolis area. "Dave's Super Tasty Video Show," hosted by local Columbia promotions manager Dave Ross, could be the first of several regional programs sponsored by the label.

The program, which airs on Minneapolis' leased-access Channel 6 at 10:30 p.m. Saturdays and repeats at 2:30 a.m. Sundays, frequently contains guest appearances by Columbia acts. Among those that have appeared on the program are Mike Watt, the Presidents Of The United States Of America, and dog's eye view.

"Dave's Super Tasty Video Show" consists only of clips from the label's acts, which are mostly modern rock and mainstream rock. However, Ross does air occasional videos by such artists as R&B vocalist Maxwell and crooner Tony Bennett, as well as catalog items by the likes of Romeo Void, Midnight Oil, and Aerosmith.

"The primary focus is to get our artists exposed and play their videos," says Ross. "But if I can make the show interesting while promoting an act, I'll do it. It's not an infomercial."

In fact, Ross has had such good response from viewers that other regional promoters may begin airing similar shows, according to Columbia head of video promotion Gary Fisher.

"The thing that Dave does within the body of his job and the unique perspective that he offers to viewers is the kind of thing that very few people get a chance to witness," Fisher says. "It's really letting them in on a little of what's going on in their marketplace."

According to Ross, the year-old program expands on the concept of Columbia's promotional reel, Columbia Video Programming,

which airs in the label's New York headquarters and is serviced to retail outlets.

As a means of getting retailers to feature the show more prominently in their stores, Columbia enhanced its programming with an animated-character host.

"We created more programming to give retailers a reason to want to



turn the volume up," says Fisher, "but Dave took the idea 10 steps further."

Unlike such video shows as PolyGram Distribution Group's "PGD TV," which airs on cable-access channels free of charge (Billboard, June 8), Columbia leases time from channel 6, which gives the label access to its production facilities and equipment.

Under the lease, the show selects its own time slot and has free reign over its content, whereas public-access programming is more restrictive.

Ross has initiated a co-op marketing display with local four-store chain Down in the Valley.

At the beginning and end of his show, he directs viewers to the retailer, which houses a special 10-title display that features sale-priced albums by acts featured on the program.

Chris Wester, audio buyer/GM at Down in the Valley, credits the program with boosting sales of Columbia albums.

Wester was especially impressed with the show's impact on the sales of albums by Maxwell, who became an unlikely success story among the store's mainly hard rock, catalog-oriented customer base.

"I was very skeptical at first, but the show has helped us sell records. My better judgment told me this was a waste of time, but the bottom line is that this has helped me sell a lot of CDs and even some titles, like Maxwell's, that I thought I would never move."

"[Ross] obviously has some knowledge of what people are looking into," he says. "Either that, or TV in this area is so bad that they don't have anywhere else to go."

Ross has also begun giving away tickets to local club First Avenue, where he places signs promoting his show.

## PRODUCTION NOTES

### LOS ANGELES

Lionel Richie's "Ordinary Girl" was directed by Andy Morahan for Propaganda Films.

Antoine Fuqua is the eye behind All-4-One's video "Someday," which is from the soundtrack to Disney's "The Hunchback Of Notre Dame."

The Roots' "Clones" was directed by Paul Boyd for Propaganda.

Mark Kohr directed Everclear's "You Make Me Feel Like A Whore" for Satellite Films. Liz Gazzano

produced, while Anghel Decca directed photography.

Slayer's "I Hate You" was directed by Josh Taft. Dawn Rose produced for Satellite Films.

Mac 10's "Hoo Bangin'" was directed by Ruben Whitmore. Tracy Robinson produced.

2Pac is the eye behind his clip "2 Of America's Most Wanted." Gobi Nejad co-directed, while Robinson produced. Another recent 2Pac clip, "All About You," was directed by Marlene Rhein.

### NEW YORK

Smoothe Da Hustler's "My Brother, My Ace" was directed by Dave Daniels; Roger Wong produced.

### OTHER CITIES

Brett Vapnek directed Spoon's "Not Turning Off" for X-Ray Productions. Denise Davidson produced the Austin, Texas, shoot.

Randy Travis' "Are We In Trouble Now" was directed by Jim Shea; Mark Kalbfeld produced. The Saugus, Calif., shoot was a Planet Inc. production. Shea is also the eye behind Mila Mason's "That's Enough Of That" clip, which was shot in Hidden Valley, Calif.

Nine's video "Lyn' King" was shot in San Francisco by director Michael Lucero. Haley Moffett produced.

## Billboard Award Entries Wanted; Looking At Some Kooky Clips

**AWARDS UPDATE:** Regional music video programmers who wish to be eligible for the 18th annual Billboard Music Video Awards, to be held Nov. 9 at the Crowne Plaza Parc Fifty Five Hotel in San Francisco, need to submit their shows for consideration before Aug. 15. Billboard will be mailing out submission forms shortly, but programmers may contact Maureen Ryan at 212-536-5002 to receive a form.

This year, Billboard is honoring programmers in nine genres: pop/rock, hard rock/metal, alternative/modern rock, jazz/AC, country, dance, R&B/urban, rap, and contemporary Christian. Programmers submitting their shows must be currently on the air and need to supply a 30-second air check of their programming to Billboard. The air checks will be used to compile a reel that contains highlights of all submitted regional shows. The reel will be shown at the Billboard Music Video Conference. Please note that, as with last year's event, the final voting will take place at the conference.

**OUTTA SPACE:** Some strange videos have been known to find their way into the offices of Billboard, but the past few weeks have brought some really "out there" clips.

The Moog Cookbook's new video, "Black Hole Sun," pays homage to those cheesy early '80s videos of the new wave era, as well as to Robert Moog, father of the synthesizer.

The video, which was directed by Jason Philips for Fallout Films, accompanies a snazzy over-synthesized version of the Soundgarden hit. The clip opens with two space-suit-clad souls proudly showing off their Moog Liberation synthesizers and other hi-tech (or is it now lo-tech?) gear. Do these guys have no shame? After all, hasn't most of the music community evolved beyond these primitive instruments and the happy-go-lucky sounds that emanate from them? Isn't modern rock and angst-filled attitude the name of the game now? Hmmm...

Several bright lights and a few unimpressive visual effects later, the two drop the spacesuits and, instead, don white laboratory coats. The terrible twosome poke around a lab filled with room-size computer equipment that, presumably, is needed to make such snazzy cutting-edge sounds. The visuals fall somewhere between the Buggles' "Video Killed The Radio Star" and Disney's classic Kurt Russell teen flick "The Computer Wore Tennis Shoes." Depending on your world

view, this is either retro heaven or hell.

Another kooky clip that is making the rounds is DJ Polo Featuring Ron Jeremy's "Freak Of The Week." Some readers may be wondering if this could possibly be the Ron Jeremy, the porn star. Well, er, umm, yes. The infamous film star actually raps on this raunchy clip, which is directed by Bob Gallagher.

What is even weirder is that this low-budget music video, which is filled with topless women cavorting around a swimming pool, contains cameos by an assortment of Hollywood celebrities—some of whom appear to be cornered by the cameraman into lip-syncing the chorus to the song. Among those who appear in the clip are Corey Feldman, Sally Kirkland, Ray "Boom Boom" Mancini, the Who's John Entwistle, Al (Grandpa Munster) Lewis, Heidi Fleiss, and Lynn Redgrave.

While the presence of people like Feldman and Fleiss may not be surprising, the Eye was particularly baffled by the inclusion of award-winning actress Redgrave in the clip. Scandalous!

# THE EYE



by Brett Atwood

**COOLIO'S CLIP:** Rapper Coolio has branched out into directing as the eye behind the music video "Aw, Here It Goes," which is the theme song to Nickelodeon's forthcoming series "Kenan And Kel."

The clip, which is the first music video produced specifically for the children's cable channel, will air on the network beginning this August. The rapper wrote the song for the new comedy, which is a spinoff of another Nickelodeon program, "All That."

**BLOW UP OPENS:** New York-based production company Open City Films has formed Blow Up Pictures, a music video and commercial division that is overseen by Jonna Mattingly. At launch, Blow Up's directors roster includes Lance Acord, Jem Cohen, Katherine Dieckmann, Todd Haynes, James Herbert, Barbara Kruger, Euzhan Palcy, and Bruce Weber.

Mattingly says that the director roster is filled with artists who have an "alternative vision" to bring to music videos. "They all come from very different backgrounds but are really involved in bringing a vision that is not like any other to film and video."

The Eye is open on the Internet. Please note the new E-mail address at [BATwood@billboardgroup.com](mailto:BATwood@billboardgroup.com).



**Real Live Clips.** GPA Films director Dwayne B. Perryman III recently completed back-to-back work on clips for Real Live's "The Turnaround" and "Remix." Pictured on the set of the productions, from left, are senior producer Stephen Chase, singer Jacqueline De La Merded, executive producer Lenny Grodin, Perryman, and production manager James Grimes.

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Bone Thugs-N-Harmony, The Crossroads
- 2 J'son, I'll Never Stop Loving You
- 3 Toni Braxton, You're Makin' Me High
- 4 2Pac, 2 Of Amerikaz Most Wanted
- 5 Fugees, Killing Me Softly
- 6 Total, Kissin' You
- 7 Monica, Why I Love You So Much
- 8 Crucial Conflict, Hay
- 9 R. Kelly, I Can't Sleep Baby (If I)
- 10 Maxwell, ...Til The Cops Come Knockin'
- 11 Monifah, You
- 12 Ladae, Party 2 Nite
- 13 Nas, If I Ruled The World
- 14 De La Soul, Stakes Is High
- 15 Jodeci, Get On Up
- 16 George Clinton, If Anybody Gets Funked Up
- 17 Faith Evans, Ain't Nobody
- 18 Too Short, Gettin' It
- 19 Coolio, It's All The Way Live
- 20 The Tony Rich Project, Like A Woman
- 21 Xscape, Can't Hang
- 22 Fugees, Cowboys
- 23 Geto Boys, The World Is A Ghetto
- 24 SWV, You're The One
- 25 Jay-Z Feat. Foxy Brown, Ain't No Nigga
- 26 Case, Touch Me Tease Me
- 27 Quindon, It's You That's On My Mind
- 28 A+, All I See
- 29 Healtah Skeltah, Operation Lockdown
- 30 Toshi Kubota Feat. Carron Wheeler, Just The...

\*\*\* NEW ONS \*\*\*

- Vanessa Williams, Where Do We Go From Here  
LL Cool J / Total, Loungin'  
B, Dinner With Delores  
Maxi Priest Feat. Shaggy, That Girl  
Hootie & The Blowfish, Tucker's Town  
Color Be Badd, Sexual Capacity  
Jordan Hill, For The Love Of You  
2Pac, How Do U Want It  
Shades, Tell Me (I'll Be Around)  
Eric Benet, Let's Stay Together  
The Dramatics, O.G. Song  
Jason Weaver, Stay With Me



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Tracy Lawrence, Time Marches On
- 2 Neal McCoy, Then You Can Tell Me Goodbye
- 3 Reba McEntire, Starting Over Again
- 4 Paul Brandt, My Heart Has A History
- 5 Sawyer Brown, Treat Her Right
- 6 Sammy Kershaw, Meant To Be
- 7 Shania Twain, No One Needs To Know

- 8 Trace Adkins, There's A Girl In Texas
- 9 Patty Loveless, A Thousand Times A Day
- 10 Marty Stuart & Travis Tritt, Honky Tonkin'...
- 11 Wade Hayes, On A Good Night
- 12 LeAnn Rimes, Blue
- 13 Michelle Wright, Nobody's Girl
- 14 Ricochet, Daddy's Money
- 15 Collin Raye, I Think About You
- 16 Hal Ketchum, Hang In There Superman
- 17 Joe Nichols, 6 Of 1
- 18 Junior Brown, Venom Wearin' Denim
- 19 Dwight Yoakam, Heart Of Stone
- 20 Charlie Major, (I Do It) For The Money
- 21 Chely Wright, The Love He Left Behind
- 22 Blackhawk, Big Guitar
- 23 Jeff Foxworthy, Redneck Games
- 24 Larry Stewart, Why Can't You
- 25 Ty Herndon, Living In A Moment
- 26 Kevin Welch, Life Down Here On Earth
- 27 Mandy Barnett, Maybe
- 28 The Mavericks, Missing You
- 29 Joe Ely, All Just To Get To You
- 30 Toby Keith, Does That Blue Moon Ever Shine...
- 31 Brooks & Dunn, My Maria
- 32 Daryle Singletary, Workin' It Out
- 33 Marcus Hummon, Honky Tonk Mona Lisa
- 34 Kara Bonif & Nitty Gritty Dirt Band, You Believe...
- 35 Keith Stegall, Roll The Dice
- 36 David Ball, Circle Of Friends
- 37 Emilio, I Think We're On To Something
- 38 Ricky Skaggs, Cat's In The Cradle
- 39 Frazier River, Tangled Up In Texas
- 40 James Bonamy, I Don't Think I Will
- 41 Shelby Lynne, Another Chance At Love
- 42 Paul Overstreet, Even When It Don't Feel...
- 43 Suzy Bogguss, Give Me Some Wheels
- 44 Great Plains, Dancin' With The Wind
- 45 Bobbie Cyner, I Didn't Know My Own Strength
- 46 George Duca, Every Time She Passes By
- 47 Steve Azar, I Never Stopped Lovin' You
- 48 Bryan White, I'm Not Supposed To Love You
- 49 Tammy Graham, Tell Me Again
- 50 Steven Craig Harding, Tonight My Heart...

\*\*\* NEW ONS \*\*\*

- Bryan White, So Much For Pretending  
Jeffrey Steele, Roots Of Country  
Mindy McCready, Guys Do It All The Time  
Nitty Gritty Dirt Band, Maybe Baby  
Randy Travis, Are We In Trouble Now  
Trisha Yearwood, Believe Me Baby (I Lied)



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Fugees, Killing Me Softly
- 2 Bone Thugs-N-Harmony, The Crossroads
- 3 Rage Against The Machine, Bulls On Parade
- 4 Coolio, It's All The Way Live (Now)
- 5 Alanis Morissette, You Learn
- 6 The Smashing Pumpkins, Tonight, Tonight
- 7 Metallica, Until It Sleeps \*\*
- 8 Nada Surf, Popular
- 9 Soundgarden, Pretty Noose
- 10 Toni Braxton, You're Makin' Me High
- 11 Hootie & The Blowfish, Tucker's Town
- 12 No Doubt, Spiderwebs

- 13 Garbage, Stupid Girl
- 14 Green Day, Walking Contradiction
- 15 Stone Temple Pilots, Trippin' On A Hole... \*\*
- 16 Blind Melon, 3 Is A Magic Number
- 17 Beck, Where It's At
- 18 Primitive Radio Gods, Standing Outside A...
- 19 The Cranberries, Free To Decide
- 20 Alice In Chains, Again
- 21 Superdrag, Sucked Out
- 22 Butthole Surfers, Pepper
- 23 Ozzy Osbourne, I Just Want You
- 24 R. Kelly, I Can't Sleep Baby (If I)
- 25 Gravity Kills, Guilty
- 26 Mariah Carey, Forever
- 27 Goo Goo Dolls, Long Way Down
- 28 The Refreshments, Banditos
- 29 311, Down
- 30 Dishwalla, Counting Blue Cars
- 31 Porno For Pyros, Tahitian Moon
- 32 Red Hot Chili Peppers, Coffee Shop
- 33 Stabbing Westward, Shame
- 34 Delinquent Habits, Tres Delinquentes
- 35 Los Del Rio, Macarena: Bayside Boys Mix
- 36 Jewel, Who Will Save Your Soul
- 37 Patti Rothberg, Inside
- 38 Tracy Bonham, Mither Mother
- 39 SWV, You're The One
- 40 2Pac, How Do U Want It
- 41 Goodness, Electricity
- 42 Skee-L, Tale Of Mr. Morton
- 43 Better Than Ezra, Conjunction Junction
- 44 Everclear, Heartspark Dollarsting
- 45 Quad City DJ's, C'mon N' Ride It
- 46 Busta Rhymes, It's A Party
- 47 Case, Touch Me, Tease Me
- 48 Toni Braxton, Another Sad Love Song
- 49 Toni Braxton, Breathe Again
- 50 Toni Braxton, Seven Whole Days

\*\*\* NEW ONS \*\*\*

- Dave Matthews Band, So Much To Say  
Hole, Gold Dust Woman  
LL Cool J / Total, Loungin'  
Nas, If I Ruled The World  
Joan Osborne, St. Teresa  
31b, Thrill, Something Will Come  
Hayden, Bad As They Seem  
Robert Miles, Children



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Collin Raye, I Think About You
- 2 Junior Brown, Venom Wearin' Denim
- 3 Shania Twain, No One Needs To Know
- 4 Mindy McCready, 10, 000 Angels
- 5 Paul Brandt, My Heart Has A History
- 6 Toby Keith, Does That Blue Moon Ever Shine...
- 7 Tracy Lawrence, Time Marches On
- 8 Trace Adkins, There's A Girl In Texas
- 9 Reba McEntire, Starting Over Again
- 10 Ricochet, Daddy's Money
- 11 Sawyer Brown, Treat Her Right
- 12 Sammy Kershaw, Meant To Be
- 13 Patty Loveless, A Thousand Times A Day

- 14 Marty Stuart & Travis Tritt, Honky Tonkin'...
- 15 Wade Hayes, On A Good Night
- 16 Neal McCoy, Then You Can Tell Me Goodbye
- 17 LeAnn Rimes, Blue
- 18 The Mavericks, Missing You
- 19 Jeff Foxworthy, Redneck Games
- 20 Larry Stewart, Why Can't You
- 21 Dwight Yoakam, Heart Of Stone
- 22 Ricky Skaggs, Cat's In The Cradle
- 23 James Bonamy, I Don't Think I Will
- 24 Daryle Singletary, Workin' It Out
- 25 David Ball, Circle Of Friends
- 26 Suzy Bogguss, Give Me Some Wheels
- 27 Rick Trevino, Learning As You Go
- 28 Chely Wright, The Love He Left Behind
- 29 Blackhawk, Big Guitar
- 30 Hal Ketchum, Hang In There Superman

\*\*\* NEW ONS \*\*\*

- Tom T. Hall, Shoes And Dress That Alice Wore  
Mindy McCready, Guys Do It All The Time  
Joe Nichols, 6 Of 1  
Nitty Gritty Dirt Band, Maybe Baby  
Jeffrey Steele, Roots Of Country  
Randy Travis, Are We In Trouble Now  
Bryan White, So Much For Pretending  
Trisha Yearwood, Believe Me Baby (I Lied)



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Celine Dion, Because You Loved Me
- 2 Alanis Morissette, You Learn
- 3 Tracy Chapman, Give Me One Reason
- 4 Jewel, Who Will Save Your Soul
- 5 George Michael, Fastlove
- 6 Hootie & The Blowfish, Tucker's Town
- 7 Gin Blossoms, Follow You Down
- 8 Eric Clapton, Change The World
- 9 Collective Soul, The World I Know
- 10 Mariah Carey, Forever
- 11 Bryan Adams, The Only Thing That Looks Good...
- 12 Natalie Merchant, Jealousy
- 13 Gloria Estefan, Reach
- 14 Joan Osborne, St. Teresa
- 15 Fugees, Killing Me Softly
- 16 Adam Clayton & Larry Muller, Mission: Impossible
- 17 Wallflowers, 6th Avenue Heartache
- 18 Dog's Eye View, Everything Falls Apart
- 19 Sting, You Still Touch Me
- 20 Mariah Carey, Always Be My Baby
- 21 Jann Arden, Insensitive
- 22 Blues Traveler, Run Around
- 23 Dave Matthews Band, Too Much
- 24 Hootie & The Blowfish, Old Man & Me
- 25 Pete Townshend, Let My Love Open The Door
- 26 Jars Of Clay, Flood
- 27 Melissa Etheridge, I Want To Come Over
- 28 Hootie & The Blowfish, Only Wanna Be With You
- 29 Oasis, Champagne Supernova
- 30 Paula Abdul, Rush, Rush

\*\*\* NEW ONS \*\*\*

- B, Dinner With Delores  
Stone Temple Pilots, Trippin' On A Hole In A...  
Syd Straw, Love And The Lack Of It

## ARISTA'S ROJAS: MODERN MARIACHI

(Continued from page 1)

tional: mariachi. Rojas is hopeful that her eponymous bow on Arista Latin, which is due to land at retail July 30, will help establish mariachi as a viable musical alternative for young music fans while solidifying its popularity with purists.

"What I am trying to do with this album is make mariachi more modern, so that I can get the attention of younger audiences," says Rojas, a Mexican-American from Southern California. "But at the same time, I want to maintain a lot of tradition for older generations."

Rojas' first album accomplishes both objectives. The diverse, 10-song set, produced by famed mariachi maven José Hernández, smoothly interweaves her rangy, astonishingly assured mezzo with a host of smart, pop-glazed arrangements that are grounded with traditional musical strains from northern Mexico, such as huapango and son.

All the more impressive is that despite her youth, Rojas belts out mature, emotion-soaked testimonials of infidelity and betrayal with compelling conviction.

Yet Rojas contends with breezy assuredness that she is just a typical teenager who "hangs out in the mall with her friends, eats pizza, and plays the class clown."

A professional mariachi performer since she was 11, Rojas says that her ability to interpret mature themes was nurtured early on, when she started absorbing vocal influences from mariachi luminaries Lola Beltrán and Amalia Mendoza.

"All of the young singers—even the 5-year-old kids—are singing about love, and we learn to put the *sentimiento* to the songs by watching other singers," says Rojas. "You can't learn that from a school. For instance, I had a meeting with Amalia Mendoza, and at the dinner table she sang me a song, and she put all of the feeling in the world into the song, and she made me cry. I myself have made people cry when I sing, but it's not an act. It's the way I feel."

While Cameron Randle, VP/GM of Arista/Texas (U.S.), the parent company of Arista Latin, might not have shed any tears when he signed Rojas last year, he plainly believes that she is a supremely talented artist who can bring mariachi some overdue respect from mainstream audiences.

"There is a perception out there that mariachi is restaurant music," says Randle, "because the only place that the majority of Anglos ever hear mariachi is at Mexican restaurants."

"I have a mission to let the Anglo and mainstream music worlds know that mariachi is incredibly rich, inviting, and often irresistible, if you give it a chance. And I don't know of a more alluring way to expose mariachi than through someone like Nydia, who is 100% legitimate."

As part of his effort to expose Rojas to general audiences, Randle arranged for her to perform at a diverse slate of events, including Billboard's seventh annual International Latin Music Conference and Nashville's Fan Fair.

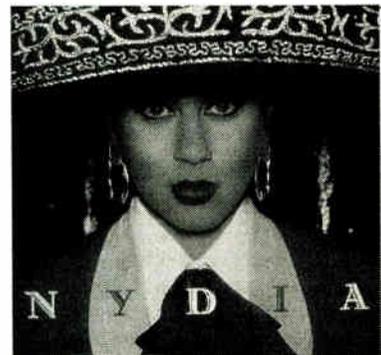
One person who caught Rojas in action was Henry Maldonado, president of Maldonado's Record Shop, located in Austin, Texas.

Maldonado says he was floored by Rojas' Austin show. "I looked around at the audience," recalls Maldonado, "and they all had their mouths open, because they couldn't believe someone so young could have such a strong voice. She knew how to work the crowd, and they fell in love with her right away."

Maldonado expects Rojas' album to sell robustly and adds, "There are so many singers out there, but she just stands out."

Although the album's first single, "No Me Amenaces" (Don't Threaten Me), was serviced to radio just two weeks ago, the classic ballad has drawn raves from PDs in California and the Southwest.

Albert Rodriguez Jr., PD at KAZA-AM San José, Calif., marvels about Rojas' "great voice" before pointing out that "No Me Amenaces" "has been done a million times, but the way she sings it... the song sounds modern, but it still has a traditional feel."



Joe Treviño, Arista/Texas' manager of promotions and artist development, expects more radio stations in California to add the single in three weeks, when Rojas embarks on a weeklong promotional blitz of stations in that state.

Treviño says that four plans are being arranged that would call for Rojas to open for Hernández's famed Mariachi Sol De México during its 43-date U.S. trek. Rojas may open several concerts for Vikki Carr, Treviño adds.

The initial positive response to "No Me Amenaces" in California and the Southwest bodes well for Arista's retail thrust, because those two regions, says Paulina Pérez, Arista/Texas' sales and marketing manager, are key proving grounds for Rojas' album.

Pérez says she is setting up a variety of in-store projects with such retailers as Camelot, Circuit City, Best Buy, and Blockbuster and with rackjobbers Anderson Merchandisers and Handelman. Ad campaigns with wholesalers also are in the works, she adds.

"The CD will list for \$13.98, and the cassette will be \$9.98, both of which are comparable prices for mariachi product put out by Ana Gabriel or Linda Ronstadt," says Pérez.

Gabriel and Ronstadt were not idols to Rojas when she was growing up. But she acquired an abiding admiration for mariachi while traveling as a young child between Mexico and the U.S. By the time she was 10, Rojas was singing professionally in Los Angeles-area restaurants.

In 1991, Hernández recruited Rojas to sing in his all-female mariachi troupe Mariachi Reyna. Rojas credits Hernández with accelerating her development as a mariachi singer. Two years ago, Rojas recorded the Spanish theme song for the film "Don Juan De Marco."

Rojas is managed by Beverly Hills, Calif., management firm Silverlight Entertainment. Her booking agency is William Morris; her publishing company is Arista/Texas Music.

Treviño says that if Rojas' album takes flight, she will have to drop out of high school and secure a tutor. Rojas is confident about her career, come what may—even if she must eventually record a mariachi track in English.

"I want to show that mariachi has no limits," says Rojas.

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 6, 1996.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Bone Thugs-N-Harmony, The Crossroads

BOX TOPS

- Monica, Why I Love You So Much  
Case, Touch Me, Tease Me  
Total, Kissin' You  
Hasan, All About The Money  
J'son, I'll Never Stop Loving You  
Domino, So Fly  
Quad City DJ's, C'mon N' Ride It  
Crucial Conflict, Hay (Strollin' On)  
Keith Sweat/Kut Kloze, Twisted  
Quindon, It's You That's On My...  
R. Kelly, I Can't Sleep Baby  
112 Featuring The Notorious B.I.G., Only You  
Somethin' For The People, With You  
Fugees, Killing Me Softly  
311, Down  
Mista, Blackberry Molasses  
2 Pac, 2 Of Amerikaz Most Wanted  
Busta Rhymes, It's A Party  
The Tony Rich Project, Like A Woman  
Pete Rock, The Yeam  
Los Del Rio, Macarena  
Immature, Please Don't Go  
A+, All I See

NEW

- All-4-One, Someday  
Drill, Go To Hell  
Hayden, Bad As They Seem  
Hootie & The Blowfish, Tucker's Town  
LL Cool J, Loungin' (Remix)  
Maxi Priest Featuring Shaggy, That Girl  
Melick Britt, I'm The Only Player  
Nada Surf, Popular  
Reacharound, Big Chair  
Smooth, Love And Happiness  
Spacehog, Cruel To Be Kind  
T.A.F.K.A.P., Dinner With Delores  
Total Featuring Puff Daddy, Kissin' You/Oh Honey  
Valerie George, Being Single



Continuous programming  
3201 Dickerson Pike  
Nashville, TN 37207

- The Cranberries, Free To Decide

- Joan Osborne, St. Teresa  
Midge Ure, Breathe  
Beatles, Lucy In The Sky  
Adam Clayton & Larry Muller, Mission: Impossible  
Dick Dale, The Wedge Paradiso  
The Hoax, Twenty Ton Weight  
Hootie & The Blowfish, Old Man & Me  
Kiss, Rock And Roll All Nite  
Alanis Morissette, You Learn  
Bonnie Raitt, Burning Down The House  
The Refreshments, Banditos  
The Tony Rich Project, Nobody Knows  
Lionel Richie, Don't Wanna Lose You  
Spin Doctors, She Used To Be Mine  
Sling, You Still Touch Me  
Pete Townshend, Let My Love Open The Door  
Suzanne Vega, Caramel



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Kim Stockwood, Jerk (new)  
Oasis, Don't Look Back In Anger (new)  
The Cranberries, Free To Decide (new)  
Me'Shell Ndege Ocello, Leviticus (new)  
Garbage, Stupid Girl (new)  
Nada Surf, Popular (new)  
Green Day, Walking Contradiction (new)  
Alanis Morissette, You Learn (Alt Vers.)  
The Tragically Hip, Ahead By A Century  
Bryan Adams, The Only Thing That Looks Good...  
Fugees, Killing Me Softly  
Bone Thugs-N-Harmony, The Crossroads  
I Mother Earth, One More Astronaut  
George Michael, Fastlove  
Soundgarden, Pretty Noose

- Alanis Morissette, You Learn  
Def Leppard, Work It Out  
Hootie & The Blowfish, Old Man & Me



Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

- Bryan Adams, The Only Thing That Looks Good...  
Shakira, Estoy Aquí  
George Michael, Fastlove  
Metallica, Until It Sleeps  
Eros Ramazzotti, La Cosa Mas Bella  
Maldita Vecindad, Don Palabras  
Oasis, Champagne Supernova  
Hilly Kuryaki, Jaguar Hour  
Coolio, 1, 2, 3, 4 (Sumpin' New)  
Cowboy Junkies, A Common Disaster  
Def Leppard, Slang  
Garbage, Only Happy When It Rains  
Hootie & The Blowfish, Old Man & Me  
Soraya, De Repente  
Alanis Morissette, You Learn  
Fugees, Killing Me Softly  
Black Grape, Kelly's Heroes  
Adam Clayton & Larry Muller, Mission: Impossible  
Everything But The Girl, Wrong  
Garbage, Stupid Girl



Five 1/2-hour shows weekly  
Signal Hill Dr  
Wall, PA 15148

- Michael W. Smith, Cry For Love  
Dakota Motor Co., Railroad  
Johnny Q Public, Body Be  
Rebecca St. James, God  
Jimmy A, Sweet Angel  
Whitney Houston & CeCe Winans, Count On Me  
Audio Adrenaline, Never Gonna Be...  
PFR, Wonder Why  
CeCe Winans, Every Time  
Jars Of Clay, Flood  
Newsboys, Take Me To Your Leader

- The Walter Eugenes, Crawl  
Newsboys, Shine  
Big Ten Revival, Two Sets Of Jones  
Carolyn Arends, Seize The Day



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223-225 Washington St  
Newark, NJ 07102

- Butthole Surfers, Pepper  
Pet Shop Boys, Before  
Porno For Pyros, Tahitian Moon  
Eric Clapton, Change The World  
Beck, Where It's At  
Patti Rothberg, Inside  
Spin Doctors, She Used To Be Mine  
Valerie George, Being Single  
Colour Club, If It's All Good  
Jim Carrey, Somebody To Love  
Sponge, Wax Electric  
Soundgarden, Pretty Noose  
Cracker, Nothing To Believe In  
Montell Jordan, I Like  
Salt, So  
Midge Ure, Breathe  
Afghan Whigs, Going To Town  
Magnapop, Open The Door  
No Doubt, Spiderwebs  
Tony Rich Project, Like A Woman



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- Total, Kissin' You  
Quad City DJ's, C'mon N' Ride It  
Toni Braxton, You're Makin' Me High  
2Pac, 2 Of Amerikaz Most Wanted  
Montell Jordan, I Like  
SWV, You're The One  
Bone Thugs-N-Harmony, The Crossroads  
Jodeci, Get On Up  
Busta Rhymes, It's A Party  
Celly-Cel, It's Goin' Down

## DGC'S AIMEE MANN EYES STUDIO

(Continued from page 1)

Aimee Mann, whose DGC/Geffen album debut, "I'm With Stupid," came out Jan. 30 (Billboard, Jan. 6), has been hitting the hustings, reintroducing herself to concert audiences via heavy touring, and finally settling into a more regular recording/release cycle.

Or so everyone hopes.

"I would hope that since this record sort of sat on the shelf awhile before it was released, she's got enough material for a new one before too long," says Bob Bell, new-release buyer for the 280-store, Torrance, Calif.-based Warehouse chain. "From seeing her live, I've heard about three new songs that I hope to see on a new album before too long."

Oedipus, VP/PD at Mann's hometown Boston modern rock station WBCN—where Mann, he says, is a "staple"—likewise says that unless Geffen pursues another single from "I'm With Stupid," "I'd like to see another album as soon as possible and not wait so long."

Like Bell, Oedipus is, of course, acknowledging the long, unintended gap between the album and its predecessor, "Whatever," which was released by Imago in 1993 as her first solo album following her output with Epic recording act Til Tuesday. (Geffen/DGC has since rereleased "Whatever.")

"Now it's time to instantly follow up with new music," Oedipus continues. "It can't be that long a time period in between, now that we know she has the songs."

Indeed, the three-year break between albums, which was mostly the result of the legal recording limbo Mann found herself in prior to Geffen buying her contract from the then nonfunctioning Imago, may have left fans with a mistaken impression about Mann's songwriting productivity, as her manager, Michael Hausman, notes.

"A lot of people don't realize she's pretty prolific, much more so than they might think from releasing albums three years apart," he says. "I'm listening to lots of songs now that she wrote which didn't make other records."

Mann says that she could easily have put out at least two additional albums in the time it has taken to release her first two solo discs. (Indeed, the bonus tracks on the U.K., U.S., and Australian CD singles from her first two solo outings include a wealth of otherwise unavailable songs, such as "Take It Back," "Jimmy Hoffa Jokes," and "Driving With One Hand On The Wheel," as well as her cover of Badfinger's "Baby Blue.") And with Geffen not likely to follow up the first single, "Choice In The Matter," Mann is turning her attention to what comes next.

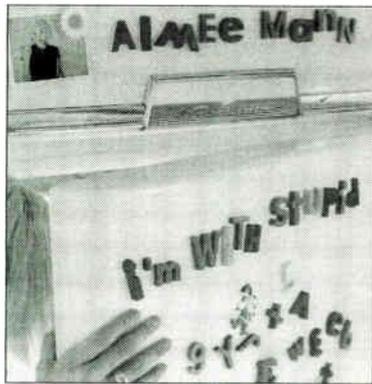
"I guess this one's run its course, and it's time to make another one," she says. Noting that "I'm With Stupid" was actually recorded a year before it came out on Geffen, she adds, "I get nervous about having so much time pass between albums. Previous business problems have delayed my releases—record deals weren't in place—but now it seems like here's an opportunity to finally have another record out without two or three years passing."

Backing up her manager's and listeners' observations that she has a cache of unrecorded material, she says that while she has "a bunch of songs" in the can, she "wouldn't mind just having some time off to worry about nothing but writing."

She should get that chance shortly. Having been working nonstop since "I'm With Stupid" was released in the U.K. last October, Mann and her band are wrapping up a five-week tour on the West Coast, her second national headlining tour since the album was released domestically. She's already been in the

studio briefly and is looking forward to re-entering its creative environment.

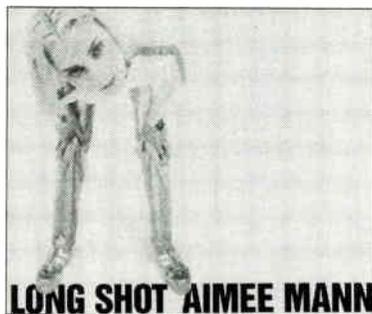
"I find that once I get into the studio, it's all about songwriting or just being creative," she says.



"Recording a record has all the necessary ingredients for me to write: a quiet place to work while others are doing tedious tape stuff, stability and routine, and the creative resources and instruments—and a producer to play things for. And I've got to get in there when I know what the original emotional impetus behind a song is still about; when you're first writing a song, it's all clear, but you can forget the feel and tempo and arrangement, which is why it's good to work in the studio, where you can immediately record it."

As for tentative titles and possible material for her third solo album, Mann confides with a laugh that "the working

title of the next record is, 'What Me, Bitter?,' and the hope is that I can get permission to use a caricature of myself as Alfred E. Newman, labeled 'Aime E. Mann.' But we'll have to see how far we



Mann's recent U.K. single

get with that idea.

"At this point some of the songs I'm considering including on the next record are 'How Am I Different?,' 'Ready, Steady, Go,' and 'Nightmare Girl,' which is one of three songs written on the porch one night with Jon Brion and Michael Penn," Mann adds. "There's also a song called 'Save Me,' whose sound my band describes as 'the Carpenters record 'The White Album' in Paris,' and I don't think I want to comment any further on that. All these songs are still in various stages of undress, but we have big plans, and I'm really excited about them."

## WORLD MUSIC INSTITUTE CATALOG, TOURS THRIVING

(Continued from page 10)

"The World Music Institute has made quite a name for itself over the years," Cohen says. "Everyone there truly knows the music and how to promote it. The institute is good at getting the records into the hands of real world music fans, the people who really want this music."

Harmonia Mundi sales manager Matthew Owen agrees, adding that WMI is best at promoting music beyond best-selling crossover titles. "The institute promotes world music aggressively and well, and it's not your Gipsy Kings stuff," he says. "They really raise the profile of cool ethnic things."

Soffer says the most popular genres from the catalog are classical music from India and various styles from Africa, adding that the catalog supplement expands on WMI's Brazilian offerings.

WMI sold more than 10,000 units from its catalog during the 1995-96 season, according to Browning, who expects record sales to increase 20%-40% annually over the next four years.

Since 1985, WMI's annual budget has ballooned from \$100,000 to \$1.5 million. Meeting such a budget requires aid from all quarters, so to help defray the shortfall in institutional grants, WMI stepped up its fund-raising efforts among individuals by establishing the Friends of World Music Institute. Participation increased from 350 to 850 people over the past year, with record companies contributing free CDs for the organization to use as premiums for new members.

Next season, WMI plans to branch out its concert promotion to Los Angeles, adding a West Coast representative. Besides sponsoring Khan's tour, the institute has backed treks by package tours. The African Troubadours tour, featuring Foday Musa Suso, Hassan Hakmoun, James Makubuya, and Yaya Diallo, played a series of shows in California in 1993.

The same artists played June 7 at New York's Town Hall, concluding a

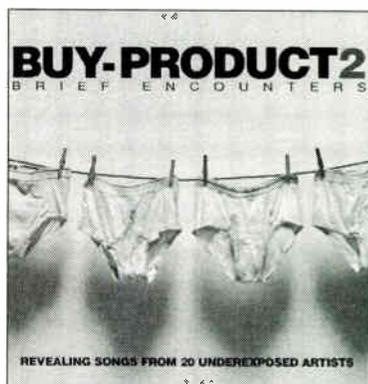
WMI season that also included such acts as the Master Musicians Of Jajouka and the Musicians And Dancers Of Bali.

The 1996-97 WMI concert season will feature traditional dance from Korea, Turkey, and India, music of Scotland and Ireland, Sufi singers from Pakistan, and Bahian music and dance, among many other programs.

WMI has produced two radio series for National Public Radio: "Voices Of The Americas" and "Old Traditions/New Sounds." A new 13-part series drawn from WMI's concert programs, "Worlds Of Music," is being co-produced by WNYC New York to air in December

## 'STUPID' SUPPORT ONGOING

But Mann's planning ahead doesn't necessarily mean that her work in support of "I'm With Stupid" is over. "We're still looking for opening slots, and if



Aimee goes into the studio for the next three months, there's still time to do shows in the fall," says Hausman. "In fact, it's possible she may be doing some really special dates before Thanksgiving."

Bell, for one, notes that she would be a perfect candidate to open for her sometime-collaborator Elvis Costello on his upcoming summer tour.

"I'd like to see her on a major tour, too," adds Oedipus. "She'd be great on Lollapalooza or the H.O.R.D.E. tour, where her talent would lend another dimension and be exposed to different types of audiences."

Bell would further encourage Geffen to release additional singles from "I'm

With Stupid," especially in light of "the nature of the triple-A format, which is such that they go several tracks deep into an album if given the opportunity, and there are a lot of very catchy songs on that record, like 'Sugarcoated' and 'It's Not Safe.'"

Geffen did briefly ply "You Could Make A Killing," the album track featuring background vocals by Juliana Hatfield, at triple-A and released "Long Shot" overseas as a single in addition to the two promoted here.

More recently, the label included the album track "All Over Now" in "Buy-Product 2: Brief Encounters," its second budget-priced compilation of songs by "emerging, developing, or underground" roster artists, including Boss Hog, Beck, Elastica, Garbage, Sonic Youth, Gillian Welch, and Maria McKee.

"There are a lot of possibilities for her," says Bell, noting that while sales of "I'm With Stupid" have "slowed down somewhat" at Warehouse, it "did pretty great out of the box" at the chain, thanks to the positive press and heavy media exposure. (Hausman reports that the album has sold 70,000-80,000 units and moved a career-record 12,000 units in its first week.)

"From my personal taste, it's the best pure pop record of the year," adds Bell. "Now that she's found the right label, I hope they stick with her, so we'll get to see her grow as an artist."



DAVID GEFEN COMPANY

## VETERAN GERMAN SINGER MAFFAY RETURNS TO ROCK ROOTS

(Continued from page 9)

The song features lyrics by rock singer Jule Neigel, a successful artist in her own right. The single peaked at No. 26, Maffay's highest chart position in 13 years. The album's second single, "Freiheit, Die Ich Meine" (The Freedom I Mean), peaked at No. 75.

The first single earned solid radio airplay, despite its hard rock elements. Munich-based rock-oriented station Energy picked up on it immediately. But the surprise was that more conservative stations, such as Hamburg-based NDR and state-owned Bavarian station BR3, playlisted it from the start. Jim Sampson at BR3 says, "We picked it up immediately, because it was not like Maffay's usual ballads. The production was good, and it sounded like a hit."

Retail response was swift. Wolfgang Orthmayr, managing director for purchasing and marketing at retail chain World of Music, says, "When the single was released, record buyers said, 'Wow, Peter Maffay's gone rock again,' and sales took it straight into the chart. That's quite a feat in our dance-infested charts."

Orthmayr says that Maffay's accep-

via Public Radio International.

WMI has also produced albums of traditional music, starting with live recordings released on cassette that are starting to be reissued on CD.

With virtuoso Shankar's masterful album "Raga Aberi," released in 1995 on the Music of the World label, WMI ventured successfully into the realm of studio recordings. But Browning says that in the near future, the institute will emphasize live material. WMI is negotiating with various labels about releasing CDs drawn from its library of 16-track digital concert recordings.

"Producing live recordings is impor-

tant, because much of this music demands give and take between the artists and the audience," Browning says. "Because world music has become a big thing, a lot of companies have just been putting out anything. We want to issue more considered material, with higher sound quality and the proper notes to put this art of a different culture into context for people."

"That may sound academic, but we strive to avoid that," Browning adds. "We're really a bridge between the academic world and the public. But if you do things with care, it ultimately builds a bigger audience for the music."

tance and credibility were the elements that brought about platinum sales within eight weeks of release.

The record's significance is that it marks a return to rock music for Maffay, who, along with his peers Herbert Groenemeyer and Marius Müller-Westernhagen, dominates the genre in Germany.

Yet in the last three years, Maffay has scored success with "Tabaluga & Lilli," an album of music and stories based on the children's fairy-tale characters of the same name. "Tabaluga & Lilli" sold more than 750,000 copies, according to Red Rooster, and it has been spun off into an immensely successful stage show, appealing to children and adults alike.

The video for "Siehst Du Die Sonne?" also achieved considerable interest. It was shot in Australia by Claudia Castle, who has produced clips for Midnight Oil and INXS. On the day of the album release, German TV channel ZDF broadcast a program on the making of the video. Music TV station VIVA included the video in its cinema trailers throughout March.

The next stage of the album campaign saw Maffay performing live showcases

for the media and retailers in seven key German cities and Zurich.

In addition to being a successful recording artist, Maffay is Germany's most successful touring act, and an extensive tour will commence in August and run through September, encompassing 28 open-air gigs. Maffay will perform at 20 indoor venues in November and December, including three consecutive dates at Dortmund's Westfalenhalle, which has a capacity of 18,000. "When tickets for the tour went on sale in April, we sold 230,000 within seven days," says Michael van Almsick of promoter Mama Concerts, which also organized the "Tabaluga" shows.

Maffay feels that the reason for his continued success after 27 years is what he calls "stable continuity." "Most of the band have been with me for almost 15 years, and we have one common denominator: straightforward rock'n'roll," he says. "My roots lie in the American music of the '60s, and I'm not out to create any new style; there are others who can do that much better. My goal is to get the utmost out of the style of music I make."

## INQUIRIES SPARK SHUTDOWN OF TAPE-SWAP SITE ON AOL

(Continued from page 4)

to our attention, we determine the appropriate action."

The imbrogio follows the June 25 announcement that AOL president Bill Razzouk has resigned after only four months with the service. AOL chairman Steve Case will act as president until a permanent replacement can be found.

AOL is facing a government investigation about its pricing practices, following several complaints from consumers who say that they have been overbilled by the service.

"Tape Trader's Central" is sponsored by ABC Television, a division of Capitol Cities/ABC. Subscribers now see an "under construction" sign when attempting to access the site.

Veronica Pollard, a spokeswoman for Capitol Cities/ABC Inc., issued the following statement: "We understood that the bands listed supported the free exchange of concert tapes. And we are contacting all of the bands to be sure they have no objection to being included in the 'Tape Trader's Central' site. We are undertaking a review of this site."

A source at ABC says, "The first complaint that we ever had was [June 20]. Once we learned about it, we took [the site] down. We also suspended without pay the consultant who developed the site."

According to Richard Gusler, attorney for Hootie & the Blowfish, AOL subscribers were offering tapes of the band's first album, "Cracked Rear View," as well as concert recordings, on the site. Some subscribers "even would offer to download a 'Cracked Rear View' J-card if they sent you a tape," says Gusler.

Gusler says his first action after he found out about the site was "to contact Atlantic Records' electronic media [department], who called AOL to have the Hootie references deleted."

Hootie & the Blowfish manager Rusty Harmon says that Atlantic staffed AOL "and got all the Atlantic stuff taken off, and the Hootie stuff, and then the site was gone."

Nikke Slight, director of multimedia at Atlantic Records, confirmed that the label had contacted ABC, but adds

that the service officials already knew about the problem. "They were very cooperative," says Slight. "The names of the bands were gone within 45 minutes after the phone call."

Singer/songwriter Edwin McCain, who records for the Atlantic subsidiary Lava Records, was also among the performers listed at the site.

Gusler says, "The first time I got on AOL and saw the site, I was completely astounded."

He adds that the Blowfish and their organization do "not approve" of fans taping live performances, because commercial bootleggers have entered the picture. "We take it very seriously. In fact, we have a federal injunction to go into record stores and seize [bootleg recordings]."

Disturbing as the bootleg ramifications of such a site are for some artists and band managers, an official for the RIAA says that the organization's anti-piracy unit has not contacted AOL or lodged a complaint and has described the tape-swap phenomenon as an issue for artists, not for record

companies.

Frank Creighton, coordinator, investigative operations, for the anti-piracy unit of the RIAA, says, "While we have been aware of the site, no, we haven't talked to them really, because we view the taping of live performances as an artist's issue and not something that affects our member companies."

Creighton adds, "In some cases, it's a question of 'do [the artists] care?' because some bands tend to have their own taping sessions for fans."

But Joni Foraker, VP of Borman Entertainment, says, "We don't approve or encourage audience taping, because there's always a bad element that gets in, and you can't stop them." Borman clients include Mary Chapin Carpenter, Dwight Yoakam, Faith Hill, jazz group the Yellowjackets, and alternative rock groups the Violent Femmes, face to face, and Pond.

Assistance in preparing this story was provided by Brett Atwood in Los Angeles.

## Long Island Bootleg Seizure Is Largest In RIAA History

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America's anti-piracy unit assisted federal and local law enforcement authorities in the seizure of 425,000 alleged bootleg CDs at a warehouse in Long Island City, N.Y. It was the largest bootleg seizure in RIAA history.

Officials of the Fraud Division of the U.S. Customs Service and the Asset Forfeiture Bureau of the Nassau County (N.Y.) Police Department also seized 25,000 alleged bootleg vinyl albums and 2.3 million alleged bootleg insert cards.

Among the seized recordings were alleged bootlegs of Hootie & the Blowfish, the Dave Matthews Band, Phish, Bob Dylan, and the Beatles.

The seizure was announced by the RIAA June 26. Authorities arrested Charles LaRocco, who RIAA officials say is suspected of being one of the largest importers of alleged bootleg recordings in the country.

In another anti-piracy development, 20 RIAA member companies filed a copyright-infringement suit June 20 against ASR Recording Services of California, a CD manu-

facturing facility in Canoga Park, Calif.

Steve D'Onofrio, RIAA executive VP and director of anti-piracy, says the plaintiffs are seeking "injunctive relief and monetary damages allegedly caused by the manufacture and distribution of hundreds of thousands of unauthorized CD top-hit compilation albums."

The plaintiffs in the lawsuit, filed in U.S. District Court in Los Angeles, are A&M Records, Arista Records, Atlantic Recording Corp., Big Beat Records, BMG Music, Capitol Records, Critique Records, Disney Enterprises, Elektra Entertainment, Geffen Records, Hollywood Records, Island Records Inc., LaFace Records, MCA Records Inc., Motown Record Co. LP, PolyGram Records Inc., Sony Music Entertainment Inc., Tommy Boy Music, Virgin Records America Inc., and Warner Bros. Records Inc.

The alleged pirated albums are by such artists as Ace Of Base, Bryan Adams, the Beatles, Boyz II Men, Bobby Brown, Mariah Carey, Coolio, Michael Jackson, Janet Jackson, Elton John, Madonna, Pet Shop Boys, Queen, Salt-N-Pepa, Seal, TLC, U2, and Vanessa Williams.

## WARNER BUYS OUT PWL INTERNATIONAL

(Continued from page 4)

move the wholly owned operation from south London to Warner U.K.'s headquarters in Kensington, west London.

PWL International was formed as a 50/50 joint venture between Warner Music International and Pete Waterman Ltd. (PWL) in 1991.

The PWL International joint venture took over all the recording masters of the old company, and in the U.K., the label switched its distribution from independent Pinnacle to Warner Music Distribution. Warner Music also gained international exploitation rights to the PWL catalog through the deal, although it is understood that the ownership pattern of these rights turned out to be more complex than was previously thought.

Sources at PWL say that Waterman's company now owns the Sanctuary studio complex and Transformation mastering studios, as well as some property interests. Companies owned wholly or in part by Waterman include publisher All Boys Music and Assured, which owns a chain of retail stores in the northeast of England.

In the late '80s, the PWL label was a hot single company, with the classic Stock, Aitken & Waterman songwriting and production team creating such pop stars as Kylie Minogue, Jason Donovan, and Rick Astley (the latter of whom recorded on RCA U.K.). It also rode the wave of techno-pop in the early '90s by licensing 2 Unlimited early in its career. That act's records came out under the PWL Continental imprint.

In 1993, Mike Stock and Matt Aitken left the company, and Stock formed his own production company, Love This Records (see story, page 10), which in its short life has already carved out a niche in the single market.

PWL's single success soon trans-

lated to the album market: The label was responsible for the U.K.'s best-selling album of 1988, Minogue's debut, "Kylie," and repeated the feat in 1989 with Donovan's "Ten Good Reasons."

As a production team, Stock, Aitken & Waterman began their run of hits in July 1984 with Divine's "You Think You're A Man." By April 1990, they had chalked up 100 entries on the U.K. singles chart, including 13 No. 1 songs.

One of PWL's biggest sellers of the '80s, Minogue left for BMG's deConstruction Records in 1994, which relaunched her with a more adult image. 2 Unlimited disbanded earlier this year and, in terms of chart success, never equalled its 1993 British No. 1 single "No Limit."

In addition to the Stock and Aitken departures, PWL has experienced other staff changes in recent years. In 1994, one of the company founders, David Howells, left the company, and another, GM Tilly Rutherford, exited last year.

Warner Music appointed Price, formerly managing director of Warner Music Ireland, as managing director of the joint venture in January 1995, and many of the company's A&R, marketing, and publicity staff have also changed since then. There has been a modest revival in the company's fortunes since Price's arrival, notably with the establishment of the Manchester-based Coliseum label, which tapped into a wealth of dance-pop crossover acts, such as Sheryl Jay and Happy Clappers.

A radical departure for the label was the signing June 20 of former Squeeze pianist and TV presenter Jools Holland.

Warner Music's total investment in the company over the past five years is reported by some sources to be in the region of 15 million pounds (\$22.5 million). The last accounts filed for the company, for the year ending Nov. 30, 1994, show an operating loss of 2.4 million pounds (\$3.6 million) on sales of 5.3 million pounds (\$8.1 million), according to figures published in the U.K. Record Industry Annual

Survey by financial expert Clifford Dane. The accounts show loans from a "related company" of 4.5 million pounds (\$6.9 million), which the Dane study assumes to be from Warner Music U.K. Warner's acquisition of the other half of PWL International is understood to be the preliminary move to making restructuring the company easier.

Insiders have cited PWL's difficulties of being a single-based pop company that is subject to the slow decision-making processes of an album-oriented major label.

"Warner is an albums company," notes one observer. "This is what happens when you put that together with a fast-moving indie."

Assistance in preparing this story was provided by Bob Macdonald, charts editor of Music Monitor.

## MUSICARES FIGHTS INDUSTRY DRUG USE

(Continued from page 4)

Boberg, Capitol president/CEO Gary Gersh, Virgin America president Phil Quartararo, and Revolution chairman Irving Azoff were appointed to a new "label heads" committee.

Greene expects that other labels will become involved as the new programs and committees gain momentum.

Committees under the headings "attorneys," "management," "agents," "promotion," and "media" were also launched in an effort to address specific concerns of various segments of the industry and to inform individuals about MusiCares' new programs.

MusiCares' efforts come on the heels of three well-publicized drug-related events in the pop world: the overdose death of Sublime vocalist Bradley Nowell, the overdose of Depeche Mode singer David Gahan, and the ongoing drug problems of Stone Temple Pilots vocalist Scott Weiland, which resulted in the cancellation of the band's summer tour.

Greene was moved to assemble the MusiCares intervention program in November 1995, following the death by overdose of Blind Melon front man Shannon Hoon.

Dan Weiner, an agent at Monterey, Calif.-based Monterey Peninsula Artists, says that his participation comes after witnessing the damaging effect of drugs on several individuals in the music business.

"It's great that we're finally coming together as an industry and saying that it is not acceptable to lose more [people] to drugs," Weiner says.

"If enough responsible, respected individuals get together and come up with some proposals that can genuinely help people in trouble," he adds, "this will be a worthwhile effort."

According to Greene, future developments for the program include the formation of artist and publisher committees.

Besides the committees, MusiCares announced that it has provided MAP with a \$37,500 grant.

Several MAP board members, including attorneys Jay Cooper and John Branca, are serving on MusiCares committees.

MAP, which was founded in 1992 by musician and former heroin addict Buddy Arnold, places eligible applicants in drug treatment programs.

"We certainly welcome [MusiCares'] involvement, as well as its ability to organize and raise funds for our program," says Arnold. "It will make the vehicle for what we do better and simpler."

Greene says that the \$37,500 grant will be supplemented by upcoming fund-raisers to assist individuals who do not have enough money for treatment.

"Ultimately, we want to get to the point where no one is turned away for whatever reason," he says. "And I'm not talking just about musicians, but A&R directors, publicists, music journalists, and anybody in the family of music."

MusiCares' substance-abuse intervention program has already established a toll-free help line that provides financial assistance and treatment options.

"We hope to have an important impact with regards to the issue, but make no mistake about it, we will have our failures," Greene says. "There will be some people who slip and fall and die, because, ultimately, the individual really has to be responsible for his or her own life."

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# WOMEN SLOWLY PENETRATE MALE-DOMINATED REGGAE SCENE

(Continued from page 1)

scene. "Since the '70s, I've seen a lot of male artists signed, publicized, and sent on tours. They're known in every crevice and corner. I don't see that for the female artists; they have strength and power but no opportunity to exercise it."

With her solo career booming, Mowatt was featured solo on the 1996 U.S. Reggae Sunsplash tour. Over and over, she says, audience members asked her the same question: Are there any other female singers in Jamaica?

There are, although they are still working for wider recognition.

Of today's female reggae artists, only Patra and Diana King have achieved international crossover success. Tellingly, both were barely known at home in Jamaica when they were plucked off the island and developed by stateside majors.

Twenty-two-year-old Chevelle Franklyn, who recently released the album "Serious Girl" on Mesa/Blue-moon, is an eight-year music vet, well-known mostly for harmonies and duets. Tanya Stephens hit in 1993 with the X-Rated label's "Big Things A Gwaan" and runs the Jamaican reggae charts these days with "Man Fi Rule."

Among other notables, New York-based DJ (reggae rapper) Sister Carol, with 15 years invested in the business, projects more vibrancy and power in the flex of an eyebrow than most performers do in an entire set. Seminal teen duo Althea & Donna have grown up and are recording again.

But of all the female contenders in today's reggae dancehall, only the lion-hearted singer/reggae rapper Lady Saw stands with the men at the top of the testosterone-saturated reggae dancehall heap.

"Women in reggae is just a reflection of women in the world," says IRIE FM's Elise Kelly, one of the Jamaican radio station's three female DJs. "It's a man's world, and the women who are gaining recognition are the ones prepared to go the extra mile, to be the most dynamic, because the odds are against us in this business. But when we go the extra mile, we're actually preparing ourselves for success."

"Although I'm a rastawoman, and Lady Saw's lyrics may be considered X-rated, she has the attitude we need," Kelly adds. "She's brazen, dynamic, talented, confident, and she's humorous unto death."

Saw's ingenious balance of aggressive bawdiness and self-deprecating humor make her an exception. Virtually all female reggae artists earn their bread and butter from the subordinate roles of harmony singing and duets.

Lady G is also possessed of murderous DJ skills and a blissful singing voice, but she was the sole female among 17 DJs who played the 1990 Reggae Sunsplash's Dancehall Night. At one time working only with male DJs, the demure Lady G has been scoring as a solo artist with such hits as "Jah Dawta" on Xterminator since reggae returned to cultural themes.

Angie Angel's first brush with stardom was at the same 1988 show at Fort Clarence in Kingston, Jamaica, that broke Shabba Ranks and Ninjaman. Diverted for a time by motherhood, Angel returned to early '90s dancehall with risqué lyrics, then switched to Rastafarian themes and is doing almost as well today.

The members of I-Three—Mowatt, Marcia Griffiths, and Rita Marley—began as solo artists, with Griffiths enjoying huge success since the age of 14. Still, Griffiths recalls concerts at which I-Three changed into their cos-

tumes behind bushes, because no one had thought of accommodating the women.

In 1984, the I-Three and the Wailers band covered Bob Marley tunes on the international Legend Tour. Who took Bob's leads? Band members Tyrone Downie and Junior Marvin, while the three world-class female singers handled mostly backup chores.

Griffiths' glorious soprano is a constant chart presence these days, albeit often in "combinations." But this 32-year reggae institution didn't see a royalty statement until she began recording for Penthouse in the early '90s. Mowatt's status as a reggae queen is secure, yet she got derailed from what many believed was a sure path to solo international stardom.

"Don't [record industry executives] think those women could have continued the trend Bob Marley set?" asks Sister



LADY SAW

Carol of the I-Three. "Each of them individually could have been on three different labels, doing album after album, tours, video, the whole bit. You have to ask yourself, if they wouldn't handle those people from before, why would they take me? So it makes you think, 'Wow, it's a thing against women.'"

The obstacles faced by the I-Three are emblematic of the story of Jamaican female talent from reggae's beginnings until today.

## HISTORICAL ROOTS

While no one in the Jamaican artist sorority is slapping backs and crowing "we've come a long way, baby," women artists have played a significant role in the development of Jamaican music, particularly in the pre-reggae '60s, the era of the blue beat, rock steady, and ska.

Marguerita's 1964 "Woman Come," which contains the prescient self-reference "Iyata Jah Dawta," was the island's first female record. (Griffiths covered Marguerita's "Bongo Malong Man" in 1982.) "Housewife's Choice" and a version of Miriam Makeba's "Pata Pata" were only two of Patsy's (Millicent Todd) hits. Producer/studio owner Duke Reid released several female vocalists, including Joya Landis, Cynthia Richards, and Phylis Dillon.

There were also a fair share of yin-yang hit-making combos, including Griffiths and Bob Andy, Hortense Ellis and Derrick Morgan, Norma Frazier and Ken Boothe, Jackie and Millie, and Keith and Enid. Producer Sonia Pottinger released tunes by Griffiths and Mowatt (as Julianne), among others, on High Note and Sky Note and established her prolific Gay Feet label. In 1964, "My Boy Lollipop" by U.K.-based Millie Small became ska's first international hit.

By the '70s, reggae had evolved and become identified with the socio-spiritual movement of Rastafari. So had reggae dub style, which teases parts of the instrumental and vocal tracks in and out of the mix. DJ or toasting style, rhyth-

mically chanted commentary usually on topical subjects, developed out of dub. The DJ or toaster either "answered" the singer's lyrics over the drum and bass portion of a dub mix or spun his chat from his own topics.

As DJ technique evolved, it referred increasingly to African drumming. The voice took the part of the lead drum, weaving polyrhythms composed of vocal spacings and placements over the beat. Reggae was now a revolutionary culture of drum and bass, best complemented, it was thought, by heavy, aggressively masculine voices with a "hardcore vibe."

Yet Althea & Donna, two sprightly Kingstonian teenagers holidaying on an Ocho Rios, Jamaica, beach, wrote reggae's first female international DJ hit, the 1974 classic "Uptown Top Ranking" on Joe Gibbs' label. They soon released an album of the same title, but it was several long years before the appearance of the next female stars, Sister Nancy and Lady Ann, who exploded onto the early '80s scene.

Ann disappeared after hitting hard with "Informer," and even the lavishly gifted Sister Nancy found it necessary to hitch onto Yellowman's wagon for "Bloodstain." And although Liza chanted, "A thousand bwoy haffe rock to de beat/An' a million bwoy haffe clean out dem teet," among the most powerful conjurings of precomputer reggae pleasure, even she worked only with male DJ Kojak.



Singers, too, were finding it increasingly expedient to link with male artists: Jennifer Lara with Johnny Osbourne and Freddie McGregor in the early '80s, Griffiths and Bunny Wailer for "Electric Boogie" (which she later recorded solo in the late '80s on Wailer's Solomon Music), and Carlene Davis with Gregory Isaacs.

The two notable exceptions in the '80s had moved to New York as teens. Soon after Nicodemus passed the mike to Shelly Thunder at a Brooklyn dance, she challenged reggae's patriarchy with the mid-'80s tunes "Small Horsewoman" and "Kuff," her sly swipe at male entitlement.

"Kuff" rammed its way onto commercial R&B radio playlists, paving a crossover road to the U.S. audience for the rest of the pack and establishing a wise-guy pixie persona that Thunder failed to follow up into the '90s.

Unperturbed by whimsical shifts in dancehall style, Sister Carol, meanwhile, kept to her own career counsel and made her own way. "I left Jamaica when I was teenager," she said in a 1992 interview. "I've gotten accustomed to a certain amount of freedom to express myself anyhow I want. It's unbelievable to me when I learn some of the things they actually do to women. Aren't they God's people, too?"

## A HARDCORE PRESENCE

Yet Thunder and Carol understood well the importance of cultivating the forceful, "hardcore" stage presence lacking in many of their peers. "All the women in reggae have been so nicely dressed and have wonderful voices, but in terms of taking a stage visually, in terms of action and movement, very few of them have moved off the spot," says U.K.-based poet Jean "Binta" Breeze. "They're great songbirds with very little of the action men have brought to the stage."

Then again, why should every woman have to fling it hardcore? "It's a lack of vision as to where to place us," says singer Davis. "The messages will be

slightly different coming from a woman's standpoint. One could call it the softer side, because I can't go out there and hold my crotch. That's not the norm for the majority of us."

Few would disagree, however, that off-stage assertiveness is key to getting that mike. "I'm a nice, down-to-earth lady," says Saw. "But I get all the respect because sometimes I'm hard like a man, and I do my thing better than a lot of men."

Being "hard like a man" in the '80s meant having the intestinal fortitude to grab a turn at the not-always-friendly, virtually all-male DJ competitions at sound-system dances. Today, it means standing all day under a burning tropical sun with the crowd of male hopefuls packed into Jamaican recording studios Jammys or Arrow's, waiting to pay a few dollars to record your tune and praying that the studio owner/executive produc-



CHEVELLE FRANKLYN

er will tap you for greater things.

"I know a lot of females with a lot of talent, but they're not willing to deal with ups, downs, the turns, and the roughness," says singer Richie Stephens. "My mother is a great singer but couldn't deal with it."

Management is supposed to insulate young talent from the cruelty of the music business, but in the past, the notorious manager/producer/boyfriend arrangement and the music business casting couch have been common career killers. "I remember reading articles by Winston Barnes, who was with [Jamaican radio station] RJR for a long time, about what happens to women artists," says Breeze. "He made the point that often someone comes to manage them and usually wants to be their man, so they can control everything. Next thing you know, baby and thing. If the relationship breaks up, then the business relationship is gone as well. It's really, really ridiculous."

Breeze cites the example of '80s dancehall artist Sophia George. "When I saw her at Sunsplash [in 1984], she ate up that stage," says Breeze. "I thought, 'At last, here is a woman artist who takes the stage, and dressed in jeans!' then she was gone, one of the most brilliant dancehall artists to come through."

In actuality, George was not a victim of the boyfriend/producer syndrome. She chose to marry her manager/producer and start a family. The couple is now working to pick up her career where she left off.

Likewise, Sister Carol is managed by her husband and father of their four children, while continuing to pursue her career. Not all women have been as adept, however, at navigating what has been referred to as reggae's sexual minefield.

"There's the poverty in the music business, and then as a woman, it was harder," Island A&R director Maxine Stowe said in 1991, in reference to the pre-'90s situation. "No woman singer or DJ could get through the industry,

because they wound up dealing with the manager in a personal relationship. There wasn't really a business structure for anyone to go to. When you approach an informal situation, it becomes a relationship. It happened to every single woman artist at some point. It's not a matter of making a derogatory comment; it's just the way it happens."

As the Jamaican music industry professionalized and more females assumed positions of importance, the problem of linking careers to romance has lessened considerably but has not dissipated, according to women in the industry.

Lady Junie, who rocked the mike with Rap-A-Lot's Geto Boys in 1991, has temporarily abandoned her DJ career to manage other artists and produce for her June Plum label. "If yuh nah sleep with them," Junie says of male producers, "they nah produce you. And AIDS is mashing up the place, so it's not worth it."

Of today's top-ranking female artists, only Patra and King speak of experiences with sexual harassment. In both cases, the incidents occurred on the outskirts of the business at a time when their careers were embryonic—and therefore more vulnerable.

"There are rumors that you have to have sex with the producer," says Franklyn. "It's not that. You just have to be determined and make your way out."

Franklyn is typical of today's female reggae artist who insists that she has received nothing but respect and help from the men in the business. "I can't say I've been treated badly by the men," agrees singer Nadine Sutherland. "Some have treated me like a princess, like [Philip] Fatis Burrell [of Xterminator productions], who has given me total creative control; Bobby Digital [Dixon]; and Dean Frazier. They've embraced and appreciated me and my talents."

Often overlooked in assessing the relative lack of mainstream breakthroughs among female DJs are the harsh realities of Third World economics, which prevent Jamaican female talent from having it all—career and family.

"You might make a choice to marry and have children, and it's a time your career is ready to blossom and bear fruit, and you lose the momentum," says Mowatt. "That happened to me."

Mowatt's career never reached full potential because, like many Jamaican female artists, she lacked "the network surrounding [U.S. female artists]: a manager, record company, a booking agency," says Mowatt. "Their career is guided. As soon as you have a baby, you know what you have to do. We don't have anyone behind our backs who says we have a contractual obligation. We're not selling out huge capacity venues, so we can't afford to take the child and a nanny on tour six weeks after delivery. If I had to do it all over again, my decision would have been to focus on my career. Then, when I was satisfied, I would have started having children. Instead, I had them in between touring and albums. In 1986, when my [Grammy-nominated] 'Working Wonders' album came out, I was pregnant. I had to step down to make something else happen."

Increasingly, female artists are postponing familial responsibilities and benefiting from wisdom accrued by reggae's female pioneers. "Because of the things we went through in the early days, we don't want to see our female singers coming now to fall into the same hole," says Griffiths. "I share my experience with as many sisters in the business as I can. They're smarter now, and they're

(Continued on page 103)

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 278 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	18	<b>★ ★ NO. 1 ★ ★</b> <b>BECAUSE YOU LOVED ME</b>	CELINE DION (550 MUSIC) 13 wks at No. 1
2	2	18	<b>KILLING ME SOFTLY</b>	FUGEES (RUFFHOUSE/COLUMBIA)
3	3	14	<b>GIVE ME ONE REASON</b>	TRACY CHAPMAN (ELEKTRA/VEEG)
4	5	9	<b>YOU LEARN</b>	ALANIS MORISSETTE (MAVERICK/REPRISE)
5	4	22	<b>ALWAYS BE MY BABY</b>	MARIAH CAREY (COLUMBIA)
6	6	29	<b>IRONIC</b>	ALANIS MORISSETTE (MAVERICK/REPRISE)
7	7	30	<b>NOBODY KNOWS</b>	THE TONY RICH PROJECT (LAFACE/ARISTA)
8	8	13	<b>THA CROSSROADS</b>	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
9	16	4	<b>CHANGE THE WORLD</b>	ERIC CLAPTON (REPRISE)
10	11	11	<b>WHO WILL SAVE YOUR SOUL</b>	JEWEL (ATLANTIC)
11	15	12	<b>MACARENA (BAYSIDE BOYS MIX)</b>	LOS DEL RIO (RCA)
12	9	39	<b>MISSING</b>	EVERYTHING BUT THE GIRL (ATLANTIC)
13	10	23	<b>FOLLOW YOU DOWN</b>	GIN BLOSSOMS (A&M)
14	13	17	<b>INSENSITIVE</b>	JANN ARDEN (A&M)
15	12	13	<b>OLD MAN &amp; ME (WHEN I GET TO HEAVEN)</b>	HOOTIE & THE BLOWFISH (ATLANTIC)
16	14	33	<b>WONDER</b>	NATALIE MERCHANT (ELEKTRA/VEEG)
17	22	7	<b>YOU'RE MAKIN ME HIGH</b>	TONI BRAXTON (LAFACE/ARISTA)
18	17	13	<b>SWEET DREAMS</b>	LA BOUCHE (RCA)
19	18	18	<b>EVERYTHING FALLS APART</b>	DOG'S EYE VIEW (COLUMBIA)
20	23	12	<b>COUNTING BLUE CARS</b>	DISHWALLA (A&M)
21	20	13	<b>THE EARTH, THE SUN, THE RAIN</b>	COLOR ME BADD (GIANT)
22	27	6	<b>JEALOUSY</b>	NATALIE MERCHANT (ELEKTRA/VEEG)
23	21	35	<b>BE MY LOVER</b>	LA BOUCHE (RCA)
24	19	31	<b>SITTIN' UP IN MY ROOM</b>	BRANDY (ARISTA)
25	28	5	<b>STANDING OUTSIDE A BROKEN PHONE...</b>	PRIMITIVE RADIO GODS (COLUMBIA)
26	32	5	<b>C'MON N' RIDE IT (THE TRAIN)</b>	QUAD CITY DJS (QUADRASOUND/BIG BEAT/ATLANTIC)
27	26	34	<b>THE WORLD I KNOW</b>	COLLECTIVE SOUL (ATLANTIC)
28	29	20	<b>CHAMPAGNE SUPERNOVA</b>	OASIS (EPIC)
29	35	8	<b>CHILDREN</b>	ROBERT MILES (ARISTA)
30	24	10	<b>FASTLOVE</b>	GEORGE MICHAEL (DREAMWORKS/GEFFEN)
31	33	34	<b>1979</b>	THE SMASHING PUMPKINS (VIRGIN)
32	31	24	<b>CLOSER TO FREE</b>	BODEANS (SLASH/REPRISE)
33	34	9	<b>YOUR LOVING ARMS</b>	BILLIE RAY MARTIN (SIRE/VEEG)
34	30	15	<b>YOU'RE THE ONE</b>	SWV (RCA)
35	36	7	<b>PEPPER</b>	BUTTHOLE SURFERS (CAPITOL)
36	40	7	<b>TONIGHT, TONIGHT</b>	THE SMASHING PUMPKINS (VIRGIN)
37	38	17	<b>1, 2, 3, 4 (SUMPIN' NEW)</b>	COOLIO (TOMMY BOY)

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

## HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	3	<b>NAME</b>	GOO GOO DOLLS (METAL BLADE/WARNER BROS.)
2	2	19	<b>RUN-AROUND</b>	BLUES TRAVELER (A&M)
3	3	17	<b>ROLL TO ME</b>	DEL AMITRI (A&M)
4	4	19	<b>KISS FROM A ROSE</b>	SEAL (ZTT/SIRE/WARNER BROS.)
5	5	17	<b>ONLY WANNA BE WITH YOU</b>	HOOTIE & THE BLOWFISH (ATLANTIC)
6	7	9	<b>TIME</b>	HOOTIE & THE BLOWFISH (ATLANTIC)
7	8	13	<b>TELL ME</b>	GROOVE THEORY (EPIC)
8	—	1	<b>DON'T CRY</b>	SEAL (ZTT/WARNER BROS.)
9	12	2	<b>SANTA MONICA (WATCH THE WORLD DIE)</b>	EVERCLEAR (TIM KERR/CAPITOL)
10	9	14	<b>AS I LAY ME DOWN</b>	SOPHIE B. HAWKINS (COLUMBIA)
11	11	11	<b>BREAKFAST AT TIFFANY'S</b>	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)
12	10	16	<b>FANTASY</b>	MARIAH CAREY (COLUMBIA)
13	6	6	<b>HOOK</b>	BLUES TRAVELER (A&M)
14	—	1	<b>BIG ME</b>	FOO FIGHTERS (ROSSELL/CAPITOL)
15	14	5	<b>ONE SWEET DAY</b>	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
16	17	53	<b>ANOTHER NIGHT</b>	REAL MCCOY (ARISTA)
17	15	18	<b>BACK FOR GOOD</b>	TAKE THAT (ARISTA)
18	—	1	<b>I WANT TO COME OVER</b>	MELISSA ETHERIDGE (ISLAND)
19	13	23	<b>WATERFALLS</b>	TLC (LAFACE/ARISTA)
20	16	22	<b>DECEMBER</b>	COLLECTIVE SOUL (ATLANTIC)
21	18	21	<b>I'LL BE THERE FOR YOU</b>	THE REMBRANDTS (EASTWEST/VEEG)
22	21	2	<b>SWEET DREAMS</b>	EURYTHMICS (RCA)
23	19	53	<b>YOU GOTTA BE</b>	DES'REE (550 MUSIC)
24	—	1	<b>JUST A GIRL</b>	NO DOUBT (TRAUMA/INTERSCOPE)
25	24	131	<b>TWO PRINCIPLES</b>	SPIN DOCTORS (EPIC)

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

TITLE	(PUBLISHER - LICENSING ORG.) SHEET MUSIC DIST.
45	1, 2, 3, 4 (SUMPIN' NEW) (T-Boy, ASCAP/Boo Daddy, ASCAP/Screen Gems-EMI, BMI) HL
47	1979 (Chrysalis, BMI/Cinderful, BMI) WBM
85	5 O'CLOCK (ARALC, ASCAP/Deez Nubz, ASCAP)
82	AIN'T NOBODY/KISSING YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
56	AIN'T NO NIGGA/DEAD PRESIDENTS (Lil Lu Lu, BMI/Biggie, BMI/August Moon, BMI/Harlem, BMI)
6	ALWAYS BE MY BABY (Sony/ATV Songs, BMI/ATV, BMI/Rye, BMI/So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) WBM/HL
89	AMISH PARADISE (Jobete, ASCAP/Black Bull, ASCAP/T-Boy, ASCAP/Boo Daddy, ASCAP/Songs Of PolyGram, BMI/Madcaste, BMI/G's Only, BMI) HL/WBM
99	ANGELINE IS COMING HOME (Rastafarian Armvets, ASCAP/Bretlee, ASCAP)
48	BACK TO THE WORLD (Full Keel, ASCAP/Jamey Jaz, ASCAP/Ectasoul, ASCAP/Gabrielle, BMI) WBM
7	BECAUSE YOU LOVED ME (FROM UP CLOSE & PERSONAL) (Realsongs, ASCAP) WBM
42	BE MY LOVER (FMP, GEMA/Edison Beam, GEMA/Warner-Tamerlane, BMI/Neue Well, GEMA/Mel Thorton, GEMA/Lane McCray, GEMA) WBM/HL
79	BLACKBERRY MOLASSES (Organized Noise, BMI/Stiff Shirt, BMI/Belt Star, ASCAP)
26	BLUE (Trio, BMI/Fort Knox, BMI) WBM/HL
98	BOOM BIDDY BYE BYE (MCA, ASCAP/Soul Assassins, ASCAP/BMG, ASCAP/Hits From Da Bong, ASCAP/Phreaks Ada Phunk, ASCAP) HL
91	CAN'T GET YOU OFF MY MIND (Miss Bessie, ASCAP)
90	CHAINS (Copyright Control)
24	CHILDREN (Jeity, MCPS)
51	CLOSER TO FREE (FROM PARTY OF FIVE) (Lia-Mann, ASCAP) HL
14	C'MON N' RIDE IT (THE TRAIN) (Ceejai, BMI/Savette, BMI/Unichappell, BMI) HL
32	COUNTING BLUE CARS (Mono Rat, ASCAP/Biggie Than Peanut Butter, ASCAP)
44	COUNT ON ME (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film, BMI/Nippy, ASCAP/Auriana, ASCAP) WBM
83	DOIN IT (LL Cool J, ASCAP/Def Jam, ASCAP/Sadyah, BMI/EMI Blackwood, BMI/Janice Combs, BMI) HL
88	DON'T WANNA LOSE YOU (EMI April, ASCAP/Flyte Tyme, ASCAP/LBR, ASCAP) HL
57	DOWN LOW (NOBODY HAS TO KNOW) (Zomba, BMI/R.Kelly, BMI) WBM
23	THE EARTH, THE SUN, THE RAIN (Eliot Wolff, ASCAP/EMI Virgin, ASCAP/Stacy Pierra, BMI/Chrysalis, BMI) HL/WBM
12	FASTLOVE (Big Geoff, PRS/Chappell & Co., ASCAP/Baby Fingers, ASCAP/Fredde Dee, BMI/Little Birdie, ASCAP) WBM
97	FEEL THE MUSIC (Connor Ryan, BMI/Wax Head, BMI)
41	FLOOD (Pogostick, BMI/Bridge Building, BMI/Brentwood, BMI) WBM
22	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU (Bonneville Salt Flats, ASCAP/Rude Corp, ASCAP/Warner Bros., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Bitter, BMI) WBM
64	FOREVER MORE (WB, ASCAP/Gratitude Sky, ASCAP/Who Dat, BMI/Ensign, BMI/Hackley, ASCAP) WBM/HL
66	FOR THE LOVE OF YOU (Bayjun Beat, BMI)
25	GET ON UP (EMI April, ASCAP/Dalvin DeGrate, ASCAP/LBN, ASCAP/Joel Hailey, ASCAP) HL
4	GIVE ME ONE REASON (EMI April, ASCAP/Purple Rabbit, ASCAP) HL
96	GUILTY (TVT, ASCAP)
20	HAY (Sallap, BMI/Flic, BMI/Bridgeport, BMI) WBM
67	HOUSE KEEPER (M.O.V., BMI/Donnit, ASCAP/Sweetly Melodies, ASCAP)
3	HOW DO U WANT IT/CALIFORNIA LOVE (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Ain't Nuthin' Goin' On But Fu-kin', ASCAP/Saja, BMI/Songs Of Lastrada, BMI/Stonesage, ASCAP/Black/Hispanic, ASCAP) WBM
61	IF I RULED THE WORLD (III Will, ASCAP/Zomba, ASCAP/12 And Under, BMI/Slam U Well, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI/Funk Groove, ASCAP/Kuwa, ASCAP) WBM
30	I LIKE (FROM THE NUTTY PROFESSOR) (Chrysalis, ASCAP/Mo' Swang, ASCAP/Baj, ASCAP/Longitude, BMI)
69	I'LL NEVER STOP LOVING YOU (Diamond Cuts, BMI/Zomba, BMI) HL/WBM
53	I LOVE YOU ALWAYS FOREVER (Donna Lewis, ASCAP/Warner Chappell, ASCAP) WBM
17	INSENSITIVE (PolyGram, BMI/Frankly Shirley, BMI/PolyGram Int'l, BMI) HL
92	IN THE HOOD (Check Man, ASCAP/Tobar, ASCAP/Duck, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP)
77	IN THE MEANTIME (Hog (Space), ASCAP)
11	IRONIC (MCA, BMI/Vanhurst Place, ASCAP) HL
29	IT'S ALL THE WAY LIVE (NOW) (FROM EDDIE) (Boo Daddy, ASCAP/T-Boy, ASCAP/Sony, ASCAP/ATV, BMI/Portrait-Solar, ASCAP) HL
37	JEALOUSY (Indian Love Bride, ASCAP)
39	KEEP ON, KEEPIN' ON (FROM SUNSET PARK) (So So Def, ASCAP/EMI April, ASCAP/Brooklyn Based, ASCAP/Top Billin', ASCAP/Mijac, BMI/Warner-Tamerlane, BMI) HL/WBM
15	KISSIN' YOU (Jam Shack II, BMI/Troy III, BMI/Brisong, ASCAP)
86	LADY (Ah-choo, ASCAP/12:00 AM, ASCAP/Rhythm Sons, ASCAP/PolyGram Int'l, ASCAP) HL
5	LOUNGIN (LL Cool J, ASCAP/Def Jam, ASCAP/Sadyah, BMI)
87	MACARENA (BAYSIDE BOYS MIX) (SGAE, ASCAP/Rightsongs, BMI) WBM/HL
95	MACARENA (Warner Chappell, ASCAP) WBM
72	MACARENA (SGAE, ASCAP/Rightsong, BMI)
63	MACHINEHEAD (Acme, BMI/Mad Dog Winston, BMI)
34	MISSING (Sony/ATV Tree, BMI) HL
100	MR. ICE CREAM MAN (Burrin Ave., BMI/Big P, BMI)
65	MY BOO (Grestown, BMI/Carl Mo, BMI/Air Control, ASCAP)
93	MY MARIA (Duchess, BMI/Bug, BMI/Prophecy, BMI) HL
10	NOBODY KNOWS (Joe Shade, BMI/Stiff Shirt, BMI/D'Jon, BMI) CLM
31	OLD MAN & ME (WHEN I GET TO HEAVEN) (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
55	ONE BY ONE (PolyGram Int'l, ASCAP) HL
81	ONE MORE TRY (Champion, ASCAP/BMG, ASCAP/EMI April, ASCAP) HL
78	ONLY HAPPY WHEN IT RAINS (Vibecrusher, BMI/Irving, BMI/Deadarm, ASCAP/Almo, ASCAP) WBM
52	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU (Badams, ASCAP/Zomba, ASCAP) WBM
27	ONLY YOU (Justin Combs, ASCAP/EMI April, ASCAP/Amani, ASCAP/Kevin Wales, ASCAP/Sounds From The Soul, ASCAP/Longitude, BMI) HL/WBM
58	PLEASE DON'T GO (Zomba, ASCAP/Hookman, BMI) WBM
54	REACH (Foreign Imported, BMI/Realsongs, ASCAP) WBM
75	REDNECK GAMES (Max Lafts, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI)

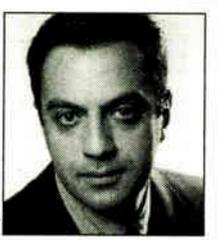
# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	9	<b>★ ★ NO. 1 ★ ★</b> <b>THA CROSSROADS</b>	SOE THUGS-N-HARMONY (RUTHLESS/RELATIVITY) 9 wks at No. 1
2	3	3	<b>HOW DO U WANT IT/CALIFORNIA LOVE</b>	2 PAC (FEAT. KC AND JOJO) (DEATH ROW/INTERSCOPE)
3	2	5	<b>YOU'RE MAKIN ME HIGH/LET IT FLOW</b>	TONI BRAXTON (LAFACE/ARISTA)
4	7	44	<b>MACARENA (BAYSIDE BOYS MIX)</b>	LOS DEL RIO (RCA)
5	6	5	<b>WHY I LOVE YOU SO MUCH/AIN'T NOBODY</b>	MONICA (ROWDY/ARISTA)
6	5	13	<b>GIVE ME ONE REASON</b>	TRACY CHAPMAN (ELEKTRA/VEEG)
7	4	6	<b>THEME FROM MISSION: IMPOSSIBLE</b>	ADAM CLAYTON & LARRY MULLEN (MOTHER/ISLAND)
8	14	3	<b>TWISTED</b>	KEITH SWEAT (ELEKTRA/VEEG)
9	10	9	<b>HAY</b>	CRUCIAL CONFLICT (PALLAS/UNIVERSAL)
10	11	10	<b>KISSIN' YOU</b>	TOTAL (BAD BOY/ARISTA)
11	16	3	<b>BLUE</b>	LEANN RIMES (CURB)
12	8	8	<b>TOUCH ME TEASE ME</b>	LA BOUCHE (RCA)
13	9	12	<b>YOU'RE THE ONE</b>	SWV (RCA)
14	13	14	<b>C'MON N' RIDE IT (THE TRAIN)</b>	QUAD CITY DJS (QUADRASOUND/BIG BEAT/ATLANTIC)
15	12	9	<b>FASTLOVE</b>	GEORGE MICHAEL (DREAMWORKS/GEFFEN)
16	17	6	<b>ONLY YOU</b>	112 FEATURING THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
17	15	5	<b>UNTIL IT SLEEPS</b>	METALLICA (ELEKTRA/VEEG)
18	19	8	<b>GET ON UP</b>	JODECI (MCA)
19	30	2	<b>I LIKE</b>	MONTELL JORDAN FEATURING SLOX RICK (DEF JAM/JAMMERCURY)
20	20	6	<b>IT'S ALL THE WAY LIVE (NOW)</b>	COOLIO (TOMMY BOY/ISLAND)
21	18	14	<b>ALWAYS BE MY BABY</b>	MARIAH CAREY (COLUMBIA)
22	21	5	<b>THEY DON'T CARE ABOUT US</b>	MICHAEL JACKSON (EPIC)
23	54	2	<b>SOMEDAY</b>	ALL-4-ONE (WALT DISNEY/HOLLYWOOD)
24	26	8	<b>CHILDREN</b>	ROBERT MILES (ARISTA)
25	22	10	<b>TRES DELINQUENTES</b>	DELINQUENT HABITS (PMP/LOUD/RCA)
26	23	28	<b>NOBODY KNOWS</b>	THE TONY RICH PROJECT (LAFACE/ARISTA)
27	28	15	<b>INSENSITIVE</b>	JANN ARDEN (A&M)
28	24	17	<b>KEEP ON, KEEPIN' ON</b>	MC LYTE FEATURING ISCAPE (FLAVOR UNIT/EASTWEST/VEEG)
29	31	15	<b>SWEET DREAMS</b>	LA BOUCHE (RCA)
30	37	4	<b>WHO WILL SAVE YOUR SOUL</b>	JEWEL (ATLANTIC)
31	29	16	<b>COUNT ON ME</b>	WHITNEY HOUSTON & CECE WINANS (ARISTA)
32	34	10	<b>THE EARTH, THE SUN, THE RAIN</b>	COLOR ME BADD (GIANT)
33	32	17	<b>IRONIC</b>	ALANIS MORISSETTE (MAVERICK/REPRISE)
34	27	9	<b>YOU</b>	MONIFAH (UPTOWN/UNIVERSAL)
35	36	18	<b>BECAUSE YOU LOVED ME</b>	CELINE DION (550 MUSIC)
36	25	10	<b>PLEASE DON'T GO</b>	IMMATURE (MCA)
37	33	22	<b>GET MONEY</b>	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
38	35	17	<b>WOO-HAH!/EVERYTHING REMAINS RAW</b>	BUSTA RHYMES (ELEKTRA/VEEG)
39	40	13	<b>AIN'T NO NIGGA/DEAD PRESIDENTS</b>	JAY-Z FEAT. FOXY BROWN (FREEZE/ROCA-FELLA)
40	44	28	<b>SITTIN' UP IN MY ROOM</b>	BRANDY (ARISTA)
41	43	9	<b>REACH</b>	GLORIA ESTEFAN (EPIC)
42	41	16	<b>JUST A GIRL</b>	NO DOUBT (TRAUMA/INTERSCOPE)
43	46	6	<b>HOUSE KEEPER</b>	MEN OF VIZION (MJJ/550 MUSIC)
44	53	3	<b>BACK TO THE WORLD</b>	TEVIN CAMPBELL (QWEST/WARNER BROS.)
45	59	2	<b>REDNECK GAMES</b>	JEFF FOWORTHY WITH ALAN JACKSON (WARNER BROS.)
46	39	22	<b>ALL THE THINGS (YOUR MAN WON'T DO)</b>	JOE (ISLAND)
47	38	19	<b>DOWN LOW (NOBODY HAS TO KNOW)</b>	R. KELLY FEATURING RONALD ISLEY (JIVE)
48	42	12	<b>SCARRED</b>	LUKE (LUTHER CAMPBELL/ISLAND)
49	—	1	<b>MACARENA</b>	LOS DEL RIO (BMG LATIN)
50	48	6	<b>FLOOD</b>	JARS OF CLAY (ESSENTIAL/SILVERTONE/JIVE)
51	45	15	<b>RENEE</b>	LOST BOYZ (ISLAND)
52	64	2	<b>TONIGHT, TONIGHT</b>	THE SMASHING PUMPKINS (VIRGIN)
53	55	6	<b>I'LL NEVER STOP LOVING YOU</b>	J'SON (HOLLYWOOD)
54	58	5	<b>FOREVER MORE</b>	PUFF JOHNSON (WORK)
55	52	15	<b>AMISH PARADISE</b>	"WEIRD AL" YANKOVIC (HOLLYWOOD/SCOTTI BROS./ALL AMERICAN)
56	62	3	<b>COUNTING BLUE CARS</b>	DISHWALLA (A&M)
57	67	4	<b>IN THE HOOD</b>	DONELL JONES (LAFACE/ARISTA)
58	50	13	<b>AIN'T NOBODY/KISSING YOU</b>	FAITH EVANS (BAD BOY/ARISTA)
59	61	11	<b>MY MARIA</b>	BROOKS & DUNN (ARISTA)
60	60	6	<b>THE ONLY THING THAT LOOKS GOOD ON ME IS YOU</b>	BRYAN ADAMS (A&M)
61	47	18	<b>1, 2, 3, 4 (SUMPIN' NEW)</b>	COOLIO (TOMMY BOY)
62	49	18	<b>5 O'CLOCK</b>	NONHALANT (MCA)
63	51	5	<b>MACARENA</b>	LOS DEL RIO (RADIKAL/CRITIQUE)
64	57	9</		

# HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

**FIT TO BE TIED:** Bone Thugs-N-Harmony's "Tha Crossroads" (Ruthless/Relativity) ties Kris Kross' "Jump" (Columbia) as the longest-running No. 1 rap single in Hot 100 history (see Chart Beat, page 110), but can it set a new record? There is a strong possibility that it could, but to do so it must fight off a challenge from 2Pac's double-A-sided "How Do U Want It"/"California Love" (Death Row/Interscope), which moves 4-3 and is the second-biggest overall point gainer on the entire chart. "Crossroads" continues to hold the top spot on the Hot 100 Singles Sales chart, despite the fact that the single was discontinued a few weeks ago (retailers are selling singles they have in stock but are unable to order new stock). It sold more than 125,000 units over the last seven-day monitored period, compared to 110,000 units for the 2Pac single. "Crossroads" also leads "How Do U Want It"/"California Love" in audience reach. If it is able to maintain its airplay lead while not losing too many sales points, "Crossroads" could easily enter the record books.

**SEEING DOUBLE:** While Los Del Rio's "Macarena" (Bayside Boys Mix) breaks into the top five, at No. 5, the act's Spanish-language version of the single enters the chart at No. 72 immediately following its domestic release as a commercial single. The tracks are being treated as separate songs because they have been released on different labels and contain different lyrics and vocals (the Bayside Boys Mix is dominated by a female vocal in English, while the new entry contains a male vocal in Spanish). As if that's not confusing enough, there is a third version of "Macarena" by Los Del Mar (Radikal/Critique), at No. 95. Of the three versions, the Bayside Boys Mix is without a doubt the most popular; it is among the five largest point gainers on this week's chart and has a chance at moving to No. 1 in coming weeks.

**MOVERS & SHAKERS:** The biggest overall point gainer on the entire chart, zooming 67-36, is "Someday" (from "The Hunchback Of Notre Dame") by All-4-One (Walt Disney/Hollywood). It captures the Greatest Gainer/Sales award, moving 54-23 in sales, while posting more than a 70% increase in airplay. "Someday" is already top 10 at three monitored stations, including WASH Washington, D.C., where it is No. 5. The winner of the Greatest Gainer/Airplay award for the second consecutive week is "I Love You Always Forever" by Donna Lewis (Atlantic). It jumps 65-53 on the strength of a 71-47 move on the Hot 100 Airplay chart. "Always" is No. 1 at KFMB San Diego and No. 2 at WFLZ Tampa, Fla.

**WHAT'S NEW:** The Hot Shot Debut, at No. 65, is "My Boo" by Ghost Town DJ's (So So Def/Columbia). With almost 85% of its chart points coming from airplay, it enters the Hot 100 on the strength of No. 1 airplay at KYLD (Wild 107) and KMEL San Francisco and WJMH Greensboro, N.C. "Boo" is available only on 12-inch vinyl and thus has limited sales points. The second-highest debut, at No. 68, is "Where Do You Go" by Miami Beach, Fla.-based act No Mercy (Arista). The single is breaking out of San Antonio, Texas, where it is No. 4 at KTFM. Lastly, debuting at No. 87, is LL Cool J with "Loungin'" (Def Jam/Mercury). It debuts a week early because of leaks at retail but should make a big move next week following a full week of sales.

## 'WEIRD AL' YANKOVIC HAS HIS 'DAY' ON SCOTTI BROS.

(Continued from page 9)

and Tiffany (whose cover of "I Think We're Alone Now" was morphed into "I Think I'm A Clone Now").

Bob Bell, new-release buyer for the 280-store, Torrance, Calif.-based Wherehouse Entertainment, says that Yankovic has remained a reliable seller. "Many people may have doubted him, but his career has really been consistent. He has always been pretty much right on target with the stuff he chooses to parody, whether it be Michael Jackson, Nirvana, or Coolio." Bell adds that "Bad Hair Day" has been selling "very consistently" at the chain.

### SETTING UP 'BAD HAIR DAY'

Scotti Bros. began to set up "Bad Hair Day" in January, when Yankovic served as a presenter on the American Music Awards sporting Coolio-styled hair. For the millions of pop music fans watching ABC-TV that January evening, the appearance was a hint as to who would be the next victim of a Yankovic parody.

With "Gangsta's Paradise" still receiving airplay, Scotti Bros. issued "Amish Paradise" to radio and retail March 7. Four days later, a video, placing Yankovic in the middle of Amish country, was serviced to MTV, the Box, and other video outlets.

"Al delivered a terrific record right on the heels of the Coolio hit, and it just rode out perfectly for us," says Gullo. "We were right on the wave."

"Bad Hair Day" debuted at No. 28 on The Billboard 200 for the week ending March 30. The following week, it climbed to No. 18.

Gullo says "Bad Hair Day" was helped by WEA, with which All American hooked up in early 1996, after its distribution pact with BMG expired (Billboard, March 9).

"It was the first new release through the WEA system," Gullo says. "They were excited, and they did a number for us."

The album received a second boost when "Gump" was released April 25, followed by the videoclip for the track four days later. Wherehouse's Bell says, "The 'Gump' video certainly did a lot to keep it going."

Perhaps one of the biggest means of exposure came from longtime Yankovic supporter MTV.

The network debuted "Al TV," a two-hour special that featured the original hit videos followed by Yankovic's parodies, on May 23. Greg Drebin, VP of programming for MTV, says that the concept made perfect sense. "That's really when you can see how sharp and clever Al is: when you compare his videos to the original versions."

Drebin adds that the program received a favorable response from viewers and was repeated several times.

Although he is primarily known for his parodies, Yankovic also writes originals, which are published by Ear Booker Music, administered by BMI. The artist, who is managed by Jay Levey for Imaginary Entertainment, says the fact that his original music goes largely ignored is a minor annoyance.

"That has always been a little bit of a pet peeve," he says. "I love doing the parodies, and I'm not upset when they do well, but sometimes I wish the originals received more attention. To this day, a lot of

people are not aware that I write originals."

That may change, however, due to the additional exposure Yankovic received on the big screen performing the Bond-spoof original "Spy Hard," which serves as the title theme to the Leslie Nielsen comedy of the same name. Although the track isn't on "Bad Hair Day," it can be found on the "Gump" single.

Yankovic, who favors the music formerly known as alternative rock, says his criteria for picking parody subjects include the song's popularity and his personal preference. "They're usually songs that I like, because I'm aware that I'm going to be spending a lot of time with them."

Usually the artists who are subject to ridicule get the joke, says Yankovic. "With one notable exception on this album, every single artist has gotten it," he says. "Most people take it as a compliment."

The one artist who was less than thrilled with the Yankovic treatment was Coolio. "Whenever I do a parody, we ask for permission," Yankovic says. "But there was some kind of major miscommunication with Coolio."

The comedian's popularity isn't limited to the U.S. "Bad Hair Day" has been certified platinum in Canada (for sales of more than 100,000 units). The album has also been well received in Japan, where it was

released on Pony Canyon. However, the album has not been issued in other territories, as All American is finalizing a new international distribution agreement.

### YANKOVIC COMES ALIVE!

Yankovic's humor also works well live. On May 24, he kicked off his Bad Hair Day tour, which will run through October. The trek, booked by the Agency Group, finds Yankovic performing in 2,000-seaters and at shows that are attended by crowds as large as 10,000. "Everything has kind of quickened for me," Yankovic says. "I'm selling out virtually every place we play. I know it's very uncool and unalternative to enjoy one's success, but I'd be lying if I said I'm not happy."

A tour of Europe is penciled in for early 1997, after All American secures its international distribution and releases the album in other territories.

Yankovic's run on "Bad Hair Day" is far from over. Scotti Bros. is contemplating releasing a third single before the end of summer and issued "Bad Hair Day: The Videos," a four-clip compilation that sells for \$9.98, on June 4. In addition, Yankovic will be the subject of a Disney Channel special, "Going Home," which is scheduled to air in the fall.

## WOMEN PENETRATE REGGAE SCENE

(Continued from page 101)

doing everything in a businesslike way."

Many women are banding together, often tying career efforts to a social need. Mowatt is a member of Concerned Women in Action, which sponsored the benefit concert Woman to Woman. The May 26 event was staged at Kingston's National Arena for the purpose of raising funds to train incarcerated Jamaican women "to make them self-reliant so they don't have to beg society for a job and end up back in prison," says Mowatt.

The show featured Sutherland, Sister Carol, gospel group Grace Thriller (comprising three women and two men), Davis, powerhouse dub poet Cherry Natural, the I-Three, harmony trio Ebony, New Wave (Jamaica's sole all-female band today), and dance group L'Cadco (women with one man).

Ziggy Marley & the Melody Makers and singers Ken Boothe and Edi Fitzroy also performed, as did Miami-based R&B singer Betty "Clean Up Woman" Wright, who toured with Bob Marley in the '70s. Malaak Shabazz, daughter of Mal-

colm X, spoke, and MC Kelly prefaced each performance with narrative explications.

"It was a presentation in dance, song, poetry, and speech emphasizing woman's trials and triumphs," says Mowatt, who is currently on the Reggae Sunsplash Tour (different from the Reggae Sunsplash concert in Jamaica). "We would like to stage it once a year, but we need more financial support."

Rasis, a group of four women, is also involved in various philanthropic and artistic activities. On May 25, it staged a concert in Ocho Rios to benefit Jamaica's Human Rights Council, which also helps imprisoned Jamaicans. It featured, among others, Angel and Cherry Natural.

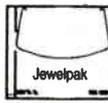
"What was in the beginning is going to be in this time," Mowatt predicts. "In Africa, you had female militarists, queens who dominated countries, and they worked very well alongside males. We don't want to try to be like men. We want to stay women. We're more compassionate because of our maternal nature, and this world needs more forgiveness and love."

## 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	2	5	CAFE CON LECHE	EL PRESIDENTE (OUT OF CONTROL)	14	17	2	DO YOU MISS ME	JOCELYN ENRIQUEZ (CLASSIFIED)
2	—	1	WHERE DO WE GO FROM HERE	VANESSA WILLIAMS (MERCURY)	15	7	7	GUMP	"WEIRD AL" YANKOVIC (ROCK/ROLL/SCOTTI BROS./ALL AMERICAN)
3	—	1	THE THINGS THAT YOU DO	GINA THOMPSON (MERCURY)	16	16	3	YOUR LOVE AMAZES ME	MICHAEL ENGLISH (CURB)
4	11	6	NEVER TOO BUSY	KENNY LATTIMORE (COLUMBIA)	17	18	3	BY MY SIDE	LORRIE MORGAN & JON RANDALL (BNA/RCA)
5	—	1	MARIA	RICKY MARTIN (COLUMBIA)	18	20	4	TAKE ME HIGHER	ENERGY (UPSTAIRS)
6	13	2	WAITING FOR WEDNESDAY	LISA LOEB & NINE STORIES (Geffen)	19	21	3	SO FLY	DOMINO (OUTBURST/DEF JAM/MERCURY)
7	5	5	OPERATION LOCK DOWN	HELTAH SKELTAH (DUCK DOWN/PRIORITY)	20	15	4	TEASE ME	3T (M.J./550 MUSIC)
8	14	11	I'LL BE ALLRIGHT	MTS (SUMMIT)	21	23	7	PARTY 2 NITE	LADAE! (MOTOWN)
9	—	1	PAPARAZZI	XZIBIT (LOUD/RCA)	22	25	2	INSIDE OUT	CULTURE BEAT (550 MUSIC)
10	9	13	LET ME CLEAR MY THROAT	DJ KOOL (CLR)	23	10	5	HANG 'EM HIGH	SADAT X (LOUD/RCA)
11	8	15	I'M NOT SUPPOSED TO LOVE YOU ANYMORE	BRYAN WHITE (ASYLUM)	24	—	1	WISHES	NATHAN MORRIS (PERSPECTIVE/A&M)
12	12	2	I CONFESS	BAHAMADIA (CHRYSALIS/EMI)	25	—	1	DJ GIRL	KATALINA (THUMP)
13	1	2	THE BIZNESS	DE LA SOUL FEATURING COMMON SENSE (TOMMY BOY)					

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

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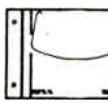
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# Billboard HOT 100 SINGLES

FOR WEEK ENDING JULY 6, 1996

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	1	1	9	<b>THA CROSSROADS</b> ▲ D.J.U-NEEK (BONE,D.J.U-NEEK,THE ISLEY BROS.,C.JASPER)	◆ <b>BONE THUGS-N-HARMONY</b> (C) (D) (T) RUTHLESS 6335/RELATIVITY	1
2	2	2	5	<b>YOU'RE MAKIN ME HIGH/LET IT FLOW</b> BABYFACE,B.WILSON (B.WILSON,BABYFACE)	◆ <b>TONI BRAXTON</b> (C) (D) (M) (T) (V) (X) LAFACE 2-4160/ARISTA	2
3	4	6	4	<b>HOW DO U WANT IT/CALIFORNIA LOVE</b> DEBBIE DOWNER (T. ISHAM,R.B. JARVIS,ALAN BRIDGES,TRUDY THOMAS,GURPANI,N.QUAN,NGHAM,J.JACKSON)	◆ <b>2PAC (FEAT. KC AND JOJO)</b> (C) (D) (M) (T) (V) (X) COLUMBIA 78276	3
4	3	3	14	<b>GIVE ME ONE REASON</b> ● D.GEHMAN,T.CHAPMAN (T.CHAPMAN)	◆ <b>TRACY CHAPMAN</b> (C) (D) (V) ELEKTRA 64346/EEG	3
5	8	12	29	<b>MACARENA (BAYSIDE BOYS MIX)</b> ● C.DE YARZA,M.TRIAY (A.MONGE,R.RUIZ)	◆ <b>LOS DEL RIO</b> (C) (D) (T) (V) RCA 64407	5
6	5	4	14	<b>ALWAYS BE MY BABY</b> ▲ M.CAREY,J.DUPRI (M.CAREY,J.DUPRI,M.SEAL)	◆ <b>MARIAH CAREY</b> (C) (D) (M) (T) (V) (X) COLUMBIA 78276	1
7	6	5	18	<b>BECAUSE YOU LOVED ME (FROM "UP CLOSE &amp; PERSONAL")</b> ▲ D.FOSTER (D.WARREN)	◆ <b>CELINE DION</b> (C) (D) (V) 550 MUSIC 78237	1
8	7	7	9	<b>THEME FROM MISSION: IMPOSSIBLE</b> L.MULLEN (L.SCHIFRIN)	◆ <b>ADAM CLAYTON &amp; LARRY MULLEN</b> (C) (D) (T) (X) MOTHER 57667/ISLAND	7
9	12	13	5	<b>WHY I LOVE YOU SO MUCH/AIN'T NOBODY</b> D.SIMMONS (D.SIMMONS)	◆ <b>MONICA</b> (C) (D) (M) (T) (V) (X) ROWDY 3-5072/ARISTA	9
10	9	8	30	<b>NOBODY KNOWS</b> ▲ T.RICH (J.RICH,D.UBOSE)	◆ <b>THE TONY RICH PROJECT</b> (C) (D) (M) (T) LAFACE 2-4115/ARISTA	2
11	10	10	17	<b>IRONIC</b> ● G.BALLARD (A.MORISSETTE,G.BALLARD)	◆ <b>ALANIS MORISSETTE</b> (C) (D) (V) (X) MAVERICK 17698/REPRISE	4
12	13	11	9	<b>FASTLOVE</b> G.MICHAEL,J.DOUGLAS (G.MICHAEL)	◆ <b>GEORGE MICHAEL</b> (C) (D) (T) (V) DREAMWORKS 59001/GEFFEN	8
13	21	24	3	<b>TWISTED</b> K.SWEAT,E.MCCAINNE (K.SWEAT,E.MCCAINNE,KUT KLOSE)	◆ <b>KEITH SWEAT</b> (C) (D) (M) (T) (V) (X) ELEKTRA 64282/EEG	13
14	15	17	17	<b>C'MON N' RIDE IT (THE TRAIN)</b> ● C.C.LEMONHEAD,J.MCGOWAN (C.C.LEMONHEAD,J.MCGOWAN,B.WHITE)	◆ <b>QUAD CITY DJ'S</b> (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/ATLANTIC	14
15	16	21	10	<b>KISSIN' YOU</b> ● R.SAADIQ (J.JACKSON,R.SAADIQ,J.JOHNSON,B.JAMES)	◆ <b>TOTAL</b> (C) (D) (M) (T) (V) (X) BAD BOY 7-9056/ARISTA	15
16	11	9	12	<b>YOU'RE THE ONE</b> ● A.ALLSTAR,GORDON JR. (ALLSTAR,A.MARTIN,I.MATIAS,T.JOHNSON,C.GAMBLE)	◆ <b>SWV</b> (C) (D) (T) (X) RCA 64516	5
17	17	16	22	<b>INSENSITIVE</b> E.CHERNEY (A.LOREE)	◆ <b>JANN ARDEN</b> (C) (D) (X) A&M 581274	12
18	19	20	6	<b>WHO WILL SAVE YOUR SOUL</b> B.KEITH (JEWEL)	◆ <b>JEWEL</b> (C) (D) ATLANTIC 87151	18
19	14	15	9	<b>TOUCH ME TEASE ME (FROM "THE NUTTY PROFESSOR")</b> K.SWEAT,K.TRACY (K.SWEAT,K.TRACY,BUGE WOODEN,K.KORNEGAY,D.YOUNG,SCHORLY D)	◆ <b>CASE FEAT. FOXXY BROWN</b> (C) (D) (T) SPINLED ROTTEN DEF JAM 85462/MERCURY	14
20	22	27	9	<b>HAY</b> WILDSTYLE (W.MARTIN,M.KING,C.JOHNSON,R.LEVERSTON)	◆ <b>CRUCIAL CONFLICT</b> (C) (D) (T) PALLAS 56008/UNIVERSAL	20
21	18	18	15	<b>SWEET DREAMS</b> CLICK PRODUCTION (G.A.SARAF,M.SONMEZ,M.THORNTON,R.HAYNES)	◆ <b>LA BOUCHE</b> (C) (D) (T) (V) (X) RCA 64505	13
22	20	19	22	<b>FOLLOW YOU DOWN/IT I HEAR IT FROM YOU</b> J.HANPTON,D.H.ROSSONS (J.VALENZUELA,R.WILSON,M.RESHAW,S.JOHNSON,B.LEEN,P.RHODES)	◆ <b>GIN BLOSSOMS</b> (C) (D) (V) A&M 581380	9
23	23	26	10	<b>THE EARTH, THE SUN, THE RAIN</b> N.M.WALDEN (E.WOLFF,S.PIERSA)	◆ <b>COLOR ME BADD</b> (C) (D) (V) GIANT 17654	21
24	24	25	9	<b>CHILDREN</b> R.MILANI (R.CONCINA)	◆ <b>ROBERT MILES</b> (C) (D) (M) (T) (X) ARISTA 1-3006	24
25	26	22	8	<b>GET ON UP</b> MR.DALVIN (MR.DALVIN,K.CI,JOJO)	◆ <b>JODECI</b> (C) (D) (M) (T) (V) MCA 55123	22
26	33	56	3	<b>BLUE</b> W.RIMES (B.MACK)	◆ <b>LEANN RIMES</b> (C) (D) (V) CURB 76959	26
27	28	32	6	<b>ONLY YOU</b> S.COMBS,STEVIE J. (COMBS,S.JORDAN,M.SCANDRICK,Q.PARKER,M.KEITH D.JONES,C.ROGERS,JH CASEY)	◆ <b>112 FEATURING THE NOTORIOUS B.I.G.</b> (C) (D) (M) (T) (V) (X) BAD BOY 7-3000/ARISTA	27
28	25	14	5	<b>UNTIL IT SLEEPS</b> B.ROCK (HETFIELD,ULRICH)	◆ <b>METALLICA</b> (C) (D) ELEKTRA 64276/EEG	10
29	29	31	6	<b>IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE")</b> WINO,BRIAN G. (A.IVEY,JR.,F.LEWIS)	◆ <b>COOLIO</b> (C) (D) (T) TOMMY BOY 7731/ISLAND	29
30	44	—	2	<b>I LIKE (FROM "THE NUTTY PROFESSOR")</b> J.E.JONES (M.JORDAN,J.E.JONES,H.W.CASEY,R.FINCH)	◆ <b>MONTELL JORDAN FEAT. SLICK RICK</b> (C) (D) (T) DEF JAM 575046/MERCURY	30
31	27	23	11	<b>OLD MAN &amp; ME (WHEN I GET TO HEAVEN)</b> D.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONFELD)	◆ <b>HOOTIE &amp; THE BLOWFISH</b> (C) (D) (V) ATLANTIC 87074	13
32	36	44	14	<b>COUNTING BLUE CARS</b> P.NICHOL,D.H.HWALLA (ALEXANDER,BROWNING,KOLANEK,RICHARDS,PENDERGAST)	◆ <b>DISHWALLA</b> (C) (D) (X) A&M 581462	32
33	31	28	28	<b>SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE")</b> ▲ BABYFACE (BABYFACE)	◆ <b>BRANDY</b> (C) (D) (M) (T) (V) (X) ARISTA 1-2929	2
34	32	29	48	<b>MISSING</b> ● B.WATT,T.THORN,J.COXON (T.THORN,B.WATT)	◆ <b>EVERYTHING BUT THE GIRL</b> (C) (D) (T) ATLANTIC 87124	2
35	35	-38	11	<b>TRES DELINQUENTES</b> O.G.STYLE (I.MARTIN,D.THOMAS,A.MARTINEZ,S.LAKE)	◆ <b>DELINQUENT HABITS</b> (C) (D) (T) PMP/LOUD 64526/RCA	35
36	67	—	2	<b>SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME")</b> ◆ <b>ALL-4-ONE</b> W.AFANASIEFF (A.MENKEN,S.SCHWARTZ)	(C) (D) WALT DISNEY 64011/HOLLYWOOD	36
37	41	49	4	<b>JEALOUSY</b> N.MERCHANT (N.MERCHANT)	◆ <b>NATALIE MERCHANT</b> (C) (D) ELEKTRA 64301/EEG	37
38	30	30	5	<b>THEY DON'T CARE ABOUT US</b> M.JACKSON (M.JACKSON)	◆ <b>MICHAEL JACKSON</b> (C) (D) (T) (V) (X) EPIC 78264	30
39	34	33	17	<b>KEEP ON, KEEPIN' ON (FROM "SUNSET PARK")</b> ● J.DUPRI (J.DUPRI,MC LYTE,M.JACKSON)	◆ <b>MC LYTE FEAT. XSCAPE</b> (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	10
40	38	35	31	<b>WONDER</b> N.MERCHANT (N.MERCHANT)	◆ <b>NATALIE MERCHANT</b> (C) (D) ELEKTRA 64376/EEG	20
41	37	37	8	<b>FLOOD</b> A.BELEV (JARS OF CLAY)	◆ <b>JARS OF CLAY</b> (C) (D) ESSENTIAL/SILVERTONE 42375/JIVE	37
42	40	41	35	<b>BE MY LOVER</b> ● A.BRENNER,G.A.SARAF (G.A.SARAF,A.BRENNER,M.THORNTON,L.MCCRAY)	◆ <b>LA BOUCHE</b> (C) (D) (T) (V) (X) RCA 64446	6
43	51	—	2	<b>TONIGHT, TONIGHT</b> FLOOD,A.MOULDER,B.CORGAN (B.CORGAN)	◆ <b>THE SMASHING PUMPKINS</b> (C) (D) VIRGIN 38547	43
44	39	34	16	<b>COUNT ON ME (FROM "WAITING TO EXHALE")</b> ● BABYFACE (BABYFACE,W.HOUSTON,M.HOUSTON)	◆ <b>WHITNEY HOUSTON &amp; CECE WINANS</b> (C) (D) (M) (T) (V) (X) ARISTA 1-2976	8
45	40	39	18	<b>1, 2, 3, 4 (SUMPIN' NEW)</b> ● J.CARTER,POISON IVEY (A.IVEY,JR.,A.SEAR)	◆ <b>COOLIO</b> (C) (D) (T) TOMMY BOY 7721	5
46	48	51	22	<b>YOUR LOVING ARMS</b> GRID,B.R.MARTIN (B.R.MARTIN,D.HARROW)	◆ <b>BILLIE RAY MARTIN</b> (C) (T) (X) SIRE 64450/EEG	46
47	46	46	22	<b>1979</b> ● FLOOD,A.MOULDER,B.CORGAN (B.CORGAN)	◆ <b>THE SMASHING PUMPKINS</b> (C) (D) (T) VIRGIN 38534	12
48	53	57	3	<b>BACK TO THE WORLD</b> JAMEY JAZ (J.JAZ,M.RODERICK,R.PATTERSON)	◆ <b>TEVIN CAMPBELL</b> (C) (D) (V) QWEST 17629/WARNER BROS.	48
49	45	43	34	<b>THE WORLD I KNOW</b> E.ROLAND,M.SERLETIC (E.ROLAND,R.CHILDRESS)	◆ <b>COLLECTIVE SOUL</b> (C) (D) (V) ATLANTIC 87088	19
50	36	9	9	<b>YOU</b> ● HEAVY D (HEAVY D,R.BURRELL,V.HERBERT,C.KING)	◆ <b>MONIFAH</b> (C) (D) (T) UPTOWN 56001/UNIVERSAL	32

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
51	49	42	18	<b>CLOSER TO FREE (FROM "PARTY OF FIVE")</b> BODEANS (LLANAS,NEUMANN)	◆ <b>BODEANS</b> (C) (D) (V) SLASH 17674/REPRISE	16
52	52	54	7	<b>THE ONLY THING THAT LOOKS GOOD ON ME IS YOU</b> R.J.LANGE,B.ADAMS (B.ADAMS,R.J.LANGE)	◆ <b>BRYAN ADAMS</b> (C) (D) (V) (X) A&M 581578	52
53	65	95	3	<b>I LOVE YOU ALWAYS FOREVER</b> D.LEWIS,K.KILLEN (D.LEWIS)	◆ <b>DONNA LEWIS</b> (C) (T) (X) ATLANTIC 87072	53
54	54	55	12	<b>REACH</b> EMILIO ESTEFAN JR.,L.DERMER (G.ESTEFAN,D.WARREN)	◆ <b>GLORIA ESTEFAN</b> (C) (D) (T) (V) (X) EPIC 78285	51
55	56	58	4	<b>ONE BY ONE</b> S.WARD (A.GRIFFITHS)	◆ <b>CHER</b> (C) (D) (T) (V) (X) REPRISE 17695	55
56	57	50	14	<b>AIN'T NO NIGGA/DEAD PRESIDENTS</b> ● SKI (S.CARTER,D.WILLIS,A.MOON,T.THOMAS)	◆ <b>JAY-Z FEAT. FOXXY BROWN</b> (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	50
57	55	47	19	<b>DOWN LOW (NOBODY HAS TO KNOW)</b> ▲ R.KELLY (R.KELLY)	◆ <b>R. KELLY FEAT. RONALD ISLEY</b> (C) (D) (M) (T) (V) (X) JIVE 42373	4
58	47	45	10	<b>PLEASE DON'T GO</b> C.STOKES,C.CUENI (C.STOKES,C.CUENI)	◆ <b>IMMATURE</b> (C) (D) (T) MCA 55158	36
59	58	53	18	<b>WOO-HA!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW</b> ▲ R.SMITH (T.SMITH,R.SMITH)	◆ <b>BUSTA RHYMES</b> (C) (M) (T) (X) ELEKTRA 64335/EEG	8
60	60	66	8	<b>YOU STILL TOUCH ME</b> H.PADGGHAM,STING (STING)	◆ <b>STING</b> (C) (D) (V) (X) A&M 581582	60
61	62	65	3	<b>IF I RULED THE WORLD</b> POKE,TONE (N.JONES,J.OLIVIER,S.BARNES)	◆ <b>NAS</b> (T) COLUMBIA 78327	61
62	83	—	2	<b>THAT GIRL</b> R.WINSTON,S.PIZZONIA (C.BENSON,W.ELLIOTT,R.WINSTON,S.PIZZONIA,D.BURRELL,B.T.JONES,S.CROPPER,L.STEINBERG)	◆ <b>MAXI PRIEST FEATURING SHAGGY</b> (C) (D) (T) VIRGIN 38850	62
63	61	59	13	<b>MACHINEHEAD</b> C.LANGER,A.WINSTANLEY,BUSH (G.ROSSDALE)	◆ <b>BUSH</b> (C) TRAUMA 98079/INTERSCOPE	43
64	63	63	8	<b>FOREVER MORE</b> N.M.WALDEN (N.M.WALDEN,P.JOHNSON,S.J.DAKOTA)	◆ <b>PUFF JOHNSON</b> (C) (D) WORK 78297	63
65	NEW	—	1	<b>MY BOO</b> R.TERRY (R.TERRY,C.MAHONEY,JR.)	◆ <b>GHOST TOWN DJ'S</b> (T) SO SO DEF 78358/COLUMBIA	65
66	66	90	5	<b>FOR THE LOVE OF YOU</b> D.FOSTER (E.ROGERS,C.STURKEN)	◆ <b>JORDAN HILL</b> (C) (T) (X) 143 87061/ATLANTIC	66
67	74	79	6	<b>HOUSE KEEPER</b> S.WILLIAMS,T.RILEY (G.SPENCER III,T.RILEY,S.BLAIR)	◆ <b>MEN OF VIZION</b> (C) (D) MJJ 78274/550 MUSIC	67
68	NEW	—	1	<b>WHERE DO YOU GO</b> AME (F.REUTHER,P.BISHOF,FALLENSTEIN)	◆ <b>NO MERCY</b> (C) (D) (M) (T) (X) ARISTA 1-3225	68
69	72	75	7	<b>I'LL NEVER STOP LOVING YOU</b> S.DIAMOND (S.DIAMOND,J.BLUME)	◆ <b>J'SON</b> (C) (D) HOLLYWOOD 64008	69
70	68	68	6	<b>WRONG</b> B.WATT (B.WATT,T.THORN)	◆ <b>EVERYTHING BUT THE GIRL</b> (C) (T) (X) ATLANTIC 87059	68
71	75	—	2	<b>WHERE IT'S AT</b> B.HANSEN,DUST BROTHERS (B.HANSEN,SIMPSON,KING)	◆ <b>BECK</b> (T) DGC 22214/GEFFEN	71
72	NEW	—	1	<b>MACARENA</b> J.BOLA,M.SOLER (A.R.MONGE,R.RUIZ)	◆ <b>LOS DEL RIO</b> (C) (D) (T) BMG U.S. LATIN 39227	72
73	71	70	11	<b>SCARRED FROM "EDDIE")</b> D.RUDNICK (L.CAMPBELL,L.DOBSON,M.YOUNG)	◆ <b>LUKE</b> (C) (T) LUTHER CAMPBELL 164000	64
74	69	61	16	<b>RELEASE ME</b> N.SAUCEDO (J.LERMA-LOPEZ,J.PRO,ANGELINA)	◆ <b>ANGELINA</b> (C) (T) (X) UPSTAIRS 0115	52
75	92	—	2	<b>REDNECK GAMES</b> S.ROUSE (J.FOXWORTHY,S.ROUSE,R.SCAIFE)	◆ <b>JEFF FOXWORTHY WITH ALAN JACKSON</b> (C) (D) (V) WARNER BROS. 17648	75
76	70	62	16	<b>RENEE (FROM "DON'T BE A MENACE...")</b> ● MR.SEX,BUTTNACK TIM DAWG (T.KELLY,J.HARRIS III,T.LEWIS)	◆ <b>LOST BOYZ</b> (C) (D) (M) (T) ISLAND 854584	33
77	76	73	14	<b>IN THE MEANTIME</b> SPACEHOG,B.GOGGIN (R.LANGDON)	◆ <b>SPACEHOG</b> (C) (D) HIFI/SIRE 64303/EEG	32
78	80	80	6	<b>ONE MORE TRY</b> ROLLO,ROB D (ROB D,ROLLO,KRISTINE W)	◆ <b>KRISTINE W</b> (C) (D) (T) (X) CHAMPION 64533/RCA	78
79	96	—	2	<b>BLACKBERRY MOLASSES</b> ORGANIZED NOIZE (ORGANIZED NOIZE,M.ETHERIDGE)	◆ <b>MISTA</b> (C) (D) (T) EASTWEST 64299/EEG	79
80	82	93	4	<b>THIS IS YOUR NIGHT</b> THE BERMAN BROTHERS (F.BERMAN,C.BERMAN,A.CREMER)	◆ <b>AMBER</b> (C) (D) (T) (X) TOMMY BOY 7735	80
81	84	84	18	<b>ONLY HAPPY WHEN IT RAINS</b> GARBAGE (GARBAGE)	◆ <b>GARBAGE</b> (C) (D) ALMO SOUNDS 89002/GEFFEN	55
82	79	74	13	<b>AIN'T NOBODY/KISSING YOU</b> C.THOMPSON,S.COMBS,BABYFACE (F.EVANS,C.THOMPSON,S.COMBS,BABYFACE)	◆ <b>FAITH EVANS</b> (C) (D) (M) (T) (V) (X) BAD BOY 7-9055/ARISTA	67
83	73	60	18	<b>DOIN IT</b> ● R.SMITH (LL COOL J,B.R.SMITH)	◆ <b>LL COOL J</b> (C) (D) (T) (V) DEF JAM 57612/MERCURY	9
84	NEW	—	1	<b>WHERE DO WE GO FROM HERE</b> HERBERT (L.STEPHENS,D.COX)	◆ <b>DEBORAH COX</b> (C) (D) ARISTA 1-3223	84
85	77	69	19	<b>5 O'CLOCK</b> ● BAM,LONNIE,KAPIN (D.STATEN,S.R.,A.SIMMONS,JR.,K.L.FERGUSON,JR.,R.DILL,A.HARRISON)	◆ <b>NONCHALANT</b> (C) (M) (T) (X) MCA 55075	24
86	90	78	19	<b>LADY</b> ● D'ANGELO,R.SAADIQ (D'ANGELO,R.SAADIQ)	◆ <b>D'ANGELO</b> (C) (D) (M) (T) (V) (X) MCA 58543	10
87	NEW	—	1	<b>LOUNGIN</b> R.SMITH (LL COOL J,B.R.SMITH)	◆ <b>LL COOL J</b> (C) (D) (T) DEF JAM 576062/MERCURY	87
88	86	77	13	<b>DON'T WANNA LOSE YOU</b> J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,L.RICHIE)	◆ <b>LIONEL RICHIE</b> (C) (D) (V) (X) MERCURY 852857	39
89	87	81	15	<b>AMISH PARADISE</b> A.YANKOVIC (A.IVEY,JR.,SANDERS,D.RASHEED,S.WONDER,A.YANKOVIC)	◆ <b>"WEIRD AL" YANKOVIC</b> (C) (X) ROCK'N'ROLL/SCOTTI BROS. 78061/ALL AMERICAN	53
90	81	71	12	<b>CHAINS</b> D.TYSON (T.ARENA,S.WERTEL,P.RESHWICK)	◆ <b>TINA ARENA</b> (C) (D) (T) (X) EPIC 78281	38
91	78	76	16	<b>CAN'T GET YOU OFF MY MIND</b> L.KRAVITZ (L.KRAVITZ)	◆ <b>LENNY KRAVITZ</b> (C) (D) VIRGIN 38535	62
92	NEW	—	1	<b>IN THE HOOD</b> D.JONES (D.JONES,G.TOBAR,P.RICHARDSON)	◆ <b>DONELL JONES</b> (C) (D) (M) (T) (X) LAFACE 2-4127/ARISTA	92
93	94	88	11	<b>MY MARIA</b> D.COOK,K.BROOKS,R.DUNN (D.MOORE,B.W.STEVENSON)	◆ <b>BROOKS &amp; DUNN</b> (C) (V) ARISTA 1-2993	79
94	91	83	3	<b>YOU SAID</b> S.BRODIN (R.ODEN,FLEX,S.SAPP)	◆ <b>MONA LISA</b> (C) (D) (T) ISLAND 854630	83
95	85	92	3	<b>MACARENA</b> J.LAGRECA,D.LEPAGE (A.R.MONGE,R.RUIZ)	◆ <b>LOS DEL RIO</b> (C) (T) (X) RADICAL 15558/CRITIQUE	85
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## WRITER/PRODUCERS STOCK, AITKEN AT THE HELM OF A HIT FACTORY

(Continued from page 10)

national pop star.

In the '90s, Stock and Aitken are still producing blatantly commercial pop for their own label and for others but have adapted their strategies to today's vastly different marketplace.

Most of the recent Love This releases bear the Stock & Aitken Production logo. While Stock owns the label and production facilities, the two share production duties. Stock records the vocals, while Aitken takes on the instrumental production around the voices. The same populist production techniques are still at play, but instead of bringing unknowns, like Astley, into the limelight, Stock is increasingly working with TV stars who have a ready-made audience.

The two are working on tracks for a new album by Robson & Jerome, two men who, until their recording debut last year, were better known as the loveable rogues from the ITV network series "Soldier Soldier."

Last year, two double-A-sided singles produced by Stock and released by RCA were the first and third best-selling singles of the year. "I Believe"/"Up On The Roof" spent four weeks at No. 1 in the U.K. in May, going platinum (600,000 units), while "Unchained Melody"/"White Cliffs Of Dover" spent seven weeks at the top and went double platinum (1.2 million units) in November. According to the British Phonographic Industry, the latter is the best-selling single of the decade so far.

John Alford, an actor from the ITV series "London's Burning" has

also been successful. His singles "Smoke Gets In Your Eyes" and "Blue Moon" both reached the top 10.

Using TV stars is one of the few ways an independent label can sell pop music, says Stock. "I can make a record for the clubs, but it will never come out of the clubs. Radio playlists keep their own path, so the last mass medium to reach the pop market is television."

According to Stock, pop has been edged out at radio, making it more difficult to appeal to teenagers. "Ten years ago, no one would have turned down Robson & Jerome," he says. "Now there's few who would accept it."

Among his peers, Stock has had to endure the brickbats of those who criticize his often low-brow approach. All this is water off a duck's back, says Stock. "Credibility is not something that bothers me. I am flying the flag for independent pop, and I don't care what other people think."

True to form, Stock has produced songs for the Mighty Morphin Power Rangers and is about to create a single for another major toy marketing campaign.

Another criticism leveled at Stock is that his records are unadventurous. Robson & Jerome and Alford both had hits with tried-and-tested songs, and while Stock says that the combination works, he notes that there is "no easy formula. You have to work as hard on Robson & Jerome as any other artist. People think it's easy—just put strings here, brass there, and you've got it. I lost as much sleep over them as anyone else."

Stock says he finds irony in the fact that pop has become an exception and considered unusual in Britain in the '90s. "It's almost easier to be credible and esoteric," he says. "Robson & Jerome is left field now."

The first Love This release was Nicki French's "Total Eclipse Of The Heart" in 1994. It hit No. 2 on the Billboard Hot 100 in 1995. Among the label's other hits was Kym Mazelle and Jocelyn Brown's 1994 cover of the disco classic "No More Tears (Enough Is Enough)." Recent signing Jan Monroe sings the Bacharach and David classic "Anyone Who Had A Heart."

Love This' roster also has new acts with new songs. Dance-pop outfit Deuce has a current single, "No Surrender," and last year, the label signed Liverpool boy duo BND, purveyors of gentle guitar pop tunes. Dutch actress Tatjana has had a Euro-hit with "Santa Maria."

While Stock enjoys working with new acts, he knows he has to make a living. "If an artist comes along with a strong image and presentation, then I will work on that, but I can't ignore the potential of an actor who already has a following," he says.

The safe nature of some of the hit songs being peddled stems from the way he and Aitken have to work, says Stock. "With Motown, there was a stable of stars who they could change around and fit the songs to. I've got to work with the particular stars in the studio, so the sound and the song has to be right for them."

Stock has a clear idea about who he is aiming his records at in the '90s.

"There's a whole disenfranchised group of record buyers out there who will buy a song, but they won't go near a record shop for fear of being laughed at."

Love This encourages direct communication with the fan base through reply-paid cards in CDs and telephone information lines, and the label hopes to create more direct links with buyers.

"Record shops have become like libraries—they are repositories of knowledge," says Stock. "I believe if a record shop looked like McDonald's, red and yellow and fun-looking, they would sell more records."

In a market where mainstream pop is almost totally dominated by major labels, Stock remains fiercely independent, distributing his records through Pinnacle and not joining the

BPI. "Major labels give away free product, and we just can't compete with that," he complains.

Nevertheless, despite his problems and detractors, Stock remains committed to his crusade for "uplifting pop records." As long as the public shows its willingness to buy such records, he says, he will continue to make them.

In its first year, the company had sales of 15 million, according to Stock, who adds that second-year figures look set to exceed that. With such growth, he can afford to be unrepentant about his pop crusade. "People used to go apoplectic about Stock, Aitken & Waterman, or they go mad about Robson & Jerome. I say, it's just pop music, for god's sake!"

## MCA ENTERTAINMENT GROUP SPAWNS HIP-O

(Continued from page 10)

Resnikoff credits MCA Music Entertainment Group chairman/CEO Doug Morris with making Hip-O a reality. "We've been talking about doing this for some time," he says. "With the arrival of [Morris], we've been given the type of support that could make this endeavor possible and create something the consumers would want."

Executives plan to aggressively market Hip-O product with competitive pricing and positioning, distinctive packaging, and colorful advertising. "We want Hip-O product to have a distinct look and feel to

attract a loyal consumer base and stimulate retailer interest," says Resnikoff.

Hip-O will tap MCA's catalog A&R staff and will obtain help from outside sources. In an effort to round out its product creatively, the label plans to license product from labels that are not part of the MCA Music Entertainment Group.

Resnikoff says, "Hip-O is more than about just reissuing catalog product. Everything we do is going to be geared toward conveying the attitude that we're bridging the gap between catalog and current product."

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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  
JULY 6, 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	1	3	<b>METALLICA</b> ELEKTRA 61923*EEG (10.98/16.98)	<b>LOAD</b>	1
★★★ No. 1 ★★★						
2	NEW	1	1	<b>TONI BRAXTON</b> LAFACE 26020/ARISTA (10.98/16.98)	<b>SECRETS</b>	2
★★★ Hot Shot Debut ★★★						
3	2	2	19	<b>FUGEES</b> ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	<b>THE SCORE</b>	1
4	3	3	54	<b>ALANIS MORISSETTE</b> ▲ MIAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) <b>HS</b>	<b>JAGGED LITTLE PILL</b>	1
5	4	5	15	<b>CELINE DION</b> ▲ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	<b>FALLING INTO YOU</b>	2
6	5	7	32	<b>TRACY CHAPMAN</b> ▲ ELEKTRA 61850/EEG (10.98/16.98)	<b>NEW BEGINNING</b>	4
★★★ Greatest Gainer ★★★						
7	7	13	48	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	<b>E. 1999 ETERNAL</b>	1
8	11	11	3	<b>SOUNDTRACK</b> DEF JAM 531911*/MERCURY (11.98/17.98)	<b>THE NUTTY PROFESSOR</b>	8
9	8	10	9	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ ATLANTIC 82886*/AG (10.98/16.98)	<b>FAIRWEATHER JOHNSON</b>	1
10	9	12	8	<b>DAVE MATTHEWS BAND</b> RCA 66904 (10.98/16.98)	<b>CRASH</b>	2
11	16	21	25	<b>NO DOUBT</b> ● TRAUMA 92580/INTERSCOPE (10.98/15.98) <b>HS</b>	<b>TRAGIC KINGDOM</b>	11
12	10	9	5	<b>TOO SHORT</b> DANGEROUS 41584*/JIVE (10.98/16.98)	<b>GETTIN' IT (ALBUM NUMBER TEN)</b>	3
13	13	16	69	<b>SHANIA TWAIN</b> ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b>	<b>THE WOMAN IN ME</b>	5
14	12	8	5	<b>SOUNDGARDEN</b> A&M 540526* (10.98/16.98)	<b>DOWN ON THE UPSIDE</b>	2
15	15	14	10	<b>RAGE AGAINST THE MACHINE</b> EPIC 57523* (10.98 EQ/16.98)	<b>EVIL EMPIRE</b>	1
16	NEW	1	1	<b>BECK</b> DGC 24823*/Geffen (10.98/16.98)	<b>ODELAY</b>	16
17	6	4	3	<b>JIMMY BUFFETT</b> MARGARITAVILLE 11451/MCA (10.98/16.98)	<b>BANANA WIND</b>	4
18	18	15	10	<b>BROOKS &amp; DUNN</b> ARISTA 18810 (10.98/15.98)	<b>BORDERLINE</b>	5
19	19	19	38	<b>MARIAH CAREY</b> ▲ COLUMBIA 66700 (10.98 EQ/16.98)	<b>DAYDREAM</b>	1
20	21	20	38	<b>OASIS</b> ▲ EPIC 67351 (10.98 EQ/16.98)	<b>(WHAT'S THE STORY) MORNING GLORY?</b>	4
21	17	22	15	<b>"WEIRD AL" YANKOVIC</b> ▲ ROCK N ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	<b>BAD HAIR DAY</b>	14
22	25	26	9	<b>GEORGE STRAIT</b> MCA 11428 (10.98/16.98)	<b>BLUE CLEAR SKY</b>	7
23	20	17	8	<b>THE CRANBERRIES</b> ISLAND 524234* (10.98/16.98)	<b>TO THE FAITHFUL DEPARTED</b>	4
24	NEW	1	1	<b>LYLE LOVETT</b> CURB 11409/MCA (10.98/16.98)	<b>THE ROAD TO ENSENADA</b>	24
25	14	6	3	<b>LOST BOYZ</b> UNIVERSAL 53010* (10.98/15.98)	<b>LEGAL DRUG MONEY</b>	6
26	22	18	6	<b>GEORGE MICHAEL</b> DREAMWORKS 50000/GEFFEN (10.98/17.98)	<b>OLDER</b>	6
27	24	23	76	<b>BUSH</b> ▲ TRAUMA 92531/INTERSCOPE (10.98/15.98) <b>HS</b>	<b>SIXTEEN STONE</b>	4
28	39	35	4	<b>SOUNDTRACK</b> WALT DISNEY 60893 (10.98/16.98)	<b>THE HUNCHBACK OF NOTRE DAME</b>	28
29	35	53	37	<b>GARBAGE</b> ● ALMO SOUNDS 80004*/Geffen (10.98/16.98) <b>HS</b>	<b>GARBAGE</b>	29
30	27	30	19	<b>JEWEL</b> ● ATLANTIC 82700/AG (10.98/15.98) <b>HS</b>	<b>PIECES OF YOU</b>	27
31	29	28	33	<b>COOLIO</b> ▲ TOMMY BOY 1141* (11.98/16.98)	<b>GANGSTA'S PARADISE</b>	9
32	23	27	3	<b>GLORIA ESTEFAN</b> EPIC 67283 (10.98 EQ/16.98)	<b>DESTINY</b>	23
33	28	29	19	<b>2PAC</b> ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	<b>ALL EYEZ ON ME</b>	1
34	34	34	32	<b>R. KELLY</b> ▲ JIVE 41579* (10.98/16.98)	<b>R. KELLY</b>	1
35	NEW	1	1	<b>HELTAH SKELTAH</b> DUCK DOWN 50532*/PRIORITY (10.98/16.98)	<b>NOCTURNAL</b>	35
36	33	37	6	<b>THE ISLEY BROTHERS</b> T-NECK 524214/ISLAND (10.98/16.98)	<b>MISSION TO PLEASE</b>	31
37	37	42	35	<b>THE SMASHING PUMPKINS</b> ▲ VIRGIN 40861 (19.98/22.98)	<b>MELLON COLLIE AND THE INFINITE SADNESS</b>	1
38	26	25	6	<b>SOUNDTRACK</b> MOTHER 531682*/ISLAND (10.98/16.98)	<b>MISSION: IMPOSSIBLE</b>	16
39	30	32	13	<b>STONE TEMPLE PILOTS</b> ▲ TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP ATLANTIC 82871*/AG (10.98/16.98)		4
40	41	40	22	<b>TRACY LAWRENCE</b> ● ATLANTIC 82866/AG (10.98/15.98)	<b>TIME MARCHES ON</b>	25
★★★ Pacesetter ★★★						
41	68	109	5	<b>SOUNDTRACK</b> WORK 67654/COLUMBIA (10.98 EQ/16.98)	<b>THE CABLE GUY</b>	41
42	32	24	4	<b>VINCE GILL</b> MCA 11422 (10.98/16.98)	<b>HIGH LONESOME SOUND</b>	24
43	38	43	23	<b>LA BOUCHE</b> ● RCA 66759 (9.98/15.98)	<b>SWEET DREAMS</b>	28
44	46	55	6	<b>BUTTHOLE SURFERS</b> CAPITOL 29842* (10.98/15.98)	<b>ELECTRIC LARRYLAND</b>	44
45	31	31	3	<b>BRYAN ADAMS</b> A&M 540551 (10.98/16.98)	<b>18 TIL I DIE</b>	31
46	36	41	53	<b>NATALIE MERCHANT</b> ▲ ELEKTRA 61745/EEG (10.98/16.98)	<b>TIGER LILY</b>	13
47	45	50	35	<b>ALAN JACKSON</b> ▲ ARISTA 18801 (10.98/16.98)	<b>THE GREATEST HITS COLLECTION</b>	5
48	40	36	9	<b>SWV</b> RCA 66487* (10.98/16.98)	<b>NEW BEGINNING</b>	9
49	47	51	27	<b>JARS OF CLAY</b> ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) <b>HS</b>	<b>JARS OF CLAY</b>	46
50	43	33	32	<b>SOUNDTRACK</b> ▲ ARISTA 18796 (10.98/16.98)	<b>WAITING TO EXHALE</b>	1
51	44	47	102	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ ATLANTIC 82613*/AG (10.98/16.98) <b>HS</b>	<b>CRACKED REAR VIEW</b>	1
52	42	39	7	<b>SOUNDTRACK</b> WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	<b>TWISTER</b>	28

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53	48	52	19	<b>ADAM SANDLER</b> ● WARNER BROS. 46151* (10.98/16.98)	<b>WHAT THE HELL HAPPENED TO ME?</b>	18
54	70	79	4	<b>VARIOUS ARTISTS</b> TOMMY BOY 1173 (11.98/16.98)	<b>X-GAMES VOL. 1 — MUSIC FROM THE EDGE</b>	54
55	NEW	1	1	<b>PATTI SMITH</b> ARISTA 18747 (10.98/16.98)	<b>GONE AGAIN</b>	55
56	49	45	21	<b>MARILYN MANSON</b> ● NOTHING 92641/INTERSCOPE (7.98/11.98)	<b>SMELLS LIKE CHILDREN</b>	31
57	67	61	254	<b>METALLICA</b> ▲ ELEKTRA 61113*/EEG (10.98/15.98)	<b>METALLICA</b>	1
58	64	65	14	<b>VARIOUS ARTISTS</b> QUALITY 6747/WARL(C)CK (12.98/16.98)	<b>DANCE MIX U.S.A. VOL. 4</b>	37
59	56	57	11	<b>TRACY BONHAM</b> ISLAND 524187* (8.98/14.98) <b>HS</b>	<b>THE BURDENS OF BEING UPRIGHT</b>	54
60	NEW	1	1	<b>PRIMITIVE RADIO GODS</b> ERGO 67000/COLUMBIA (7.98 EQ/11.98)	<b>ROCKET</b>	60
61	61	90	3	<b>NEAL MCCOY</b> ATLANTIC 82907/AG (10.98/15.98)	<b>NEAL MCCOY</b>	61
62	53	46	4	<b>PORNO FOR PYROS</b> WARNER BROS. 461.6 (10.98/16.98)	<b>GOOD GODS URGE</b>	20
63	57	54	5	<b>EVERYTHING BUT THE GIRL</b> ATLANTIC 82912/AG (10.98/16.98)	<b>WALKING WOUNDED</b>	37
64	50	38	7	<b>PANTERA</b> ● EASTWEST 61908*/EEG (10.98/16.98)	<b>THE GREAT SOUTHERN TRENDKILL</b>	4
65	52	44	9	<b>SOUNDTRACK</b> ▲ ELEKTRA 61904*/EEG (10.98/15.98)	<b>SUNSET PARK</b>	4
66	58	63	8	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO CENTRIC 72127 (9.98/15.98)	<b>WHATCHA LOOKIN' 4</b>	23
67	63	76	80	<b>GARTH BROOKS</b> ▲ CAPITOL NASHVILLE 29589 (10.98/15.98)	<b>THE HITS</b>	1
68	59	56	31	<b>LL COOL J</b> ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	<b>MR. SMITH</b>	20
69	72	72	23	<b>THE TONY RICH PROJECT</b> ● LAFACE 26222/ARISTA (10.98/15.98)	<b>WORDS</b>	31
70	60	70	15	<b>STING</b> ● A&M 540483 (10.98/17.98)	<b>MERCURY FALLING</b>	5
71	54	77	14	<b>THE BEATLES</b> APPLE 34448*/CAPITOL (12.98/31.98)	<b>ANTHOLOGY 2</b>	1
72	66	58	8	<b>CELLY CEL</b> SICK WID' IT 41577/JIVE (10.98/16.98)	<b>KILLA CALI</b>	26
73	55	59	103	<b>SEAL</b> ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	<b>SEAL</b>	15
74	71	68	45	<b>THE PRESIDENTS OF THE UNITED STATES OF AMERICA</b> ▲ COLUMBIA 67291 (9.98 EQ/16.98) <b>HS</b>	<b>THE PRESIDENTS OF THE UNITED STATES OF AMERICA</b>	6
75	76	66	26	<b>EVERCLEAR</b> ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) <b>HS</b>	<b>SPARKLE AND FADE</b>	25
76	69	60	10	<b>MASTER P</b> NO LIMIT 53978*/PRIORITY (10.98/16.98)	<b>ICE CREAM MAN</b>	26
77	79	75	21	<b>VARIOUS ARTISTS</b> COLD FRONT 6218*/K-TEL (8.98/14.98)	<b>CLUB MIX '96 VOLUME 1</b>	51
78	73	71	44	<b>JOAN OSBORNE</b> ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) <b>HS</b>	<b>RELISH</b>	9
79	62	78	3	<b>LORRIE MORGAN</b> BNA 66847/RCA (10.98/16.98)	<b>GREATER NEED</b>	62
80	77	81	31	<b>GARTH BROOKS</b> ▲ CAPITOL NASHVILLE 3208C (10.98/16.98)	<b>FRESH HORSES</b>	2
81	82	69	36	<b>SEVEN MARY THREE</b> ▲ MAMMOTH/ATLANTIC 92633*/AG (10.98/15.98) <b>HS</b>	<b>AMERICAN STANDARD</b>	24
82	104	127	16	<b>311</b> CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	<b>311</b>	56
83	83	114	49	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45856 (10.98/16.98)	<b>GAMES REDNECKS PLAY</b>	8
84	74	48	6	<b>DEF LEPPARD</b> BLUDGEON RIFFOLA 532486/MERCURY (10.98 EQ/16.98)	<b>SLANG</b>	14
85	51	153	33	<b>QUINCY JONES</b> ● QWEST 45875/WARNER BROS. (10.98/16.98)	<b>Q'S JOOK JOINT</b>	32
86	75	62	5	<b>MONIFAH</b> UPTOWN 53004*/UNIVERSAL (10.98/15.98)	<b>MOODS...MOMENTS</b>	42
87	88	84	49	<b>MONICA</b> ▲ ROWDY 37006*/ARISTA (10.98/15.98)	<b>MISS THANG</b>	36
88	89	94	87	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ CAPITOL 30334* (10.98/15.98)	<b>GREATEST HITS</b>	8
89	102	93	15	<b>GRAVITY KILLS</b> TVT 5910 (10.98/16.98) <b>HS</b>	<b>GRAVITY KILLS</b>	89
90	92	91	48	<b>VARIOUS ARTISTS</b> ▲ TOMMY BOY 1137 (10.98/15.98)	<b>JOCK JAMS VOL. 1</b>	30
91	94	107	85	<b>EAGLES</b> ▲ GEFFEN 24725 (12.98/17.98)	<b>HELL FREEZES OVER</b>	1
92	87	73	13	<b>BUSTA RHYMES</b> ● ELEKTRA 61742*/EEG (10.98/15.98)	<b>THE COMING</b>	6
93	81	74	3	<b>DELINQUENT HABITS</b> PMP/LOUD 66929*/RCA (10.98/15.98)	<b>DELINQUENT HABITS</b>	74
94	80	87	82	<b>BLUES TRAVELER</b> ▲ A&M 540265 (10.98/17.98)	<b>FOUR</b>	8
95	90	82	84	<b>TLC</b> ▲ LAFACE 26009/ARISTA (10.98/16.98)	<b>CRAZYSEXYCOOL</b>	3
96	95	88	33	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 67248* (10.98 EQ/16.98)	<b>ALICE IN CHAINS</b>	1
97	78	64	12	<b>GETO BOYS</b> ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	<b>RESURRECTION</b>	6
98	103	100	13	<b>BRYAN WHITE</b> ASYLUM 61880/EEG (10.98/15.98)	<b>BETWEEN NOW &amp; FOREVER</b>	52
99	65	80	12	<b>ANDY GRIFFITH</b> SPARROW 51440 (9.98/15.98) <b>HS</b>	<b>I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS</b>	55
100	85	67	7	<b>THE CURE</b> FICTION/ELEKTRA 61744*/EEG (10.98/16.98)	<b>WILD MOOD SWINGS</b>	12
101	86	95	29	<b>ENYA</b> ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	<b>THE MEMORY OF TREES</b>	9
102	91	86	67	<b>COLLECTIVE SOUL</b> ▲ ATLANTIC 82745/AG (10.98/16.98)	<b>COLLECTIVE SOUL</b>	23
103	96	92	15	<b>THE NIXONS</b> MCA 11209* (9.98/15.98) <b>HS</b>	<b>FOMA</b>	77
104	84	98	29	<b>SOUNDTRACK</b> ● LONDON 448295 (10.98/16.98)	<b>BRAVEHEART</b>	45
105	93	103	90	<b>DAVE MATTHEWS BAND</b> ▲ RCA 66449 (9.98/15.98)	<b>UNDER THE TABLE AND DREAMING</b>	11
106	107	105	15	<b>JANN ARDEN</b> A&M 540336 (10.98/15.98) <b>HS</b>	<b>LIVING UNDER JUNE</b>	93
107	105	99	51	<b>D'ANGELO</b> ● EMI 32629 (9.98/13.98)	<b>BROWN SUGAR</b>	22

○ 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.

# Billboard 200 continued

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108	100	83	10	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51
109	108	122	17	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	107
110	98	96	44	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) <b>HS</b>	A BOY NAMED GOO	27
111	119	123	8	MINDY MCCREADY BNA 66806 (10.98/16.98) <b>HS</b>	TEN THOUSAND ANGELS	110
112	112	125	35	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
113	97	106	10	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	28
114	114	—	2	LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE	114
115	130	138	7	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	115
116	154	164	4	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98) <b>HS</b>	RICOCHET	116
117	113	115	38	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) <b>HS</b>	TERRI CLARK	79
118	110	110	19	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
119	122	144	5	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98) <b>HS</b>	FIZZY FUZZY BIG & BUZZY	119
120	101	85	6	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	51
121	111	104	9	VARIOUS ARTISTS MAMMOTH/ATLANTIC 92672/AG (10.98/15.98)	MTV BUZZ BIN	75
122	106	132	8	DISHWALLA A&M 540319 (10.98/15.98) <b>HS</b>	PET YOUR FRIENDS	106
123	116	102	3	RHETT AKINS DECCA 11424/MCA (10.98/15.98) <b>HS</b>	SOMEBODY NEW	102
124	115	118	41	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
125	125	124	89	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
126	126	133	31	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
127	117	111	17	COWBOY JUNKIES GEFLEN 24952 (10.98/16.98)	LAY IT DOWN	55
128	<b>NEW ►</b>	1	1	VARIOUS ARTISTS MADACY 6802 (10.98/15.98)	SUN SPLASHIN' 16 HOT SUMMER HITS	128
129	120	121	43	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
130	123	120	19	WYONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
131	127	126	9	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98) <b>HS</b>	GOLDFINGER	110
132	128	116	40	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	4
133	131	117	17	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98) <b>HS</b>	HAPPY NOWHERE	77
134	134	131	27	EVERYTHING BUT THE GIRL ● ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46
135	99	49	4	SLAYER AMERICAN 43072/WARNER BROS. (10.98/16.98)	UNDISPUTED ATTITUDE	34
136	133	136	44	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
137	162	160	18	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) <b>HS</b>	WITHER BLISTER BURN + PEEL	81
138	141	137	63	WHITE ZOMBIE ▲ GEFLEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
139	182	—	10	VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98)	SCHOOLHOUSE ROCK! ROCKS	70
140	144	157	84	ABBA ▲ POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
141	129	108	9	THE SMASHING PUMPKINS ● VIRGIN 38545 (3.98/6.98)	ZERO (EP)	46
142	121	—	2	GEORGE CLINTON & THE P-FUNK ALLSTARS 550 MUSIC 67144*/EPIC (10.98/16.98)	T.A.P.O.A.F.O.M.	121
143	138	140	46	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) <b>HS</b>	KORN	72
144	109	89	3	ICE-T RHYME SYNDICATE 53933*/PRIORITY (10.98/16.98)	VI: RETURN OF THE REAL	89
145	<b>NEW ►</b>	1	1	HORACE BROWN MOTOWN 530625* (10.98/16.98) <b>HS</b>	HORACE BROWN	145
146	158	—	2	PAUL BRANDT REPRIS 46180*/WARNER BROS. (10.98/15.98) <b>HS</b>	CALM BEFORE THE STORM	146
147	160	147	34	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
148	149	143	85	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>HS</b>	CREEPIN ON AH COME UP (EP)	12
149	145	135	22	TORI AMOS ● ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
150	147	158	29	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	76
151	<b>NEW ►</b>	1	1	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	151
152	124	112	5	DR. DRE TRIPLE X 51226 (10.98/16.98)	FIRST ROUND KNOCKOUT	52
153	146	134	44	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
154	136	129	19	GIN BLOSSOMS ● A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	159	151	63	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
156	<b>NEW ►</b>	1	1	LIZA MINNELLI ANGEL 35470 (10.98/16.98)	GENTLY	156
157	140	119	4	SOUNDTRACK ISLAND/HOLLYWOOD 524243*/ISLAND (10.98/16.98)	EDDIE	119
158	139	163	188	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
159	151	148	37	GREEN DAY ▲ REPRIS 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
160	148	142	113	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
161	153	149	122	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
162	157	139	48	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
163	173	184	35	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49
164	169	170	240	NIRVANA ▲ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
165	164	162	31	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
166	<b>RE-ENTRY</b>	5	5	ENRIQUE IGLESIAS ● FONOVISA 0506 (10.98/13.98) <b>HS</b>	ENRIQUE IGLESIAS	150
167	150	145	39	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	58
168	167	128	5	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	104
169	<b>NEW ►</b>	1	1	NORMAN BROWN MOJAZZ 530545*/MOTOWN (10.98/16.98) <b>HS</b>	BETTER DAYS AHEAD	169
170	172	177	136	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
171	192	186	7	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
172	168	155	44	JODECI ▲ MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
173	135	150	24	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) <b>HS</b>	LEDBETTER HEIGHTS	108
174	166	141	8	SOUNDTRACK COLUMBIA 67626 (10.98 EQ/16.98)	THE CRAFT	98
175	171	183	195	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
176	174	180	95	BOYZ II MEN ▲ MOTOWN 530323 (10.98/16.98)	II	1
177	155	175	227	ENYA ▲ REPRIS 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
178	187	178	236	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) <b>HS</b>	TEN	2
179	137	97	4	SHYHEIM NOO TRYBE 41583*/VIRGIN (10.98/15.98)	THE LOST GENERATION	63
180	142	101	8	TINA ARENA EPIC 67533 (10.98 EQ/16.98) <b>HS</b>	DON'T ASK	101
181	195	—	100	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
182	163	156	33	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
183	183	179	276	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
184	188	171	18	NEWSBOYS STARSONG 20075/VIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER	35
185	143	113	3	DIGITAL UNDERGROUND RADIKAL 15452*/CRITIQUE (10.98/16.98)	FUTURE RHYTHM	113
186	132	—	2	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	132
187	184	166	34	CYPRESS HILL ▲ RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL III (TEMPLE OF BOOM)	3
188	186	193	48	TOADIES ● INTERSCDPE 92402 (10.98/15.98) <b>HS</b>	RUBBERNECK	56
189	177	—	78	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	9
190	118	—	30	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	20
191	190	167	31	VARIOUS ARTISTS ● TOMMY BOY 1139 (11.98/15.98)	MTV PARTY TO GO VOLUME 8	47
192	175	182	51	FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98)	FOO FIGHTERS	23
193	<b>NEW ►</b>	1	1	SOUNDTRACK CAST WALT DISNEY 60894 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME SING-ALONG	193
194	198	187	65	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
195	181	181	90	THE CRANBERRIES ▲ ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
196	<b>NEW ►</b>	1	1	MEN OF VIZION 550 MUSIC 66947/EPIC (10.98 EQ/15.98) <b>HS</b>	PERSONAL	196
197	<b>NEW ►</b>	1	1	KEB' MO' OKEH 67316/EPIC (10.98 EQ/16.98) <b>HS</b>	JUST LIKE YOU	197
198	178	198	38	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
199	170	194	331	ORIGINAL LONDON CAST ▲ PDLYDOR 831563*/A&M (10.98 EQ/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
200	<b>RE-ENTRY</b>	34	34	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 33	Mariah Carey 19	Everclear 75	Jars Of Clay 49	Mindy McCready 111	Pantera 64	The Smashing Pumpkins 37, 141	George Strait 22
311 B2	Celly Cel 72	Everything But The Girl 63, 134	Jewel 30	Reba McEntire 198	Pearl Jam 178	Patti Smith 55	SWV 48
Abba 140	Tracy Chapman 6	Foo Fighters 192	Jodeci 172	Tim McGraw 132	Tom Petty & The Heartbreakers 170	Soundgarden 14	TLC 95
Bryan Adams 45	Terri Clark 117	Jeff Foxworthy 83	Quincy Jones 85	Men Of Vizion 196	Toro For Pyros 62	SOUNDTRACK	Toadies 188
Rhett Akins 123	George Clinton & The P-Funk Allstars	Kirk Franklin And The Family 66	Ke\$ha 197	Natalie Merchant 46	The Presidents Of The United States Of America 74	Braveheart 104	Too Short 12
Alice In Chains 96	Collective Soul 102	Fugees 3	Toby Keith 108	Metallica 1, 57	Primitive Radio Gods 60	The Cable Guy 41	Total 118
Tori Amos 149	Coolio 31	Kenny G 158	R. Kelly 34	George Michael 26	Queen 175	Clueless 163	Shania Twain 13
Jann Arden 106	Coolio 31	Garbage 29	Liza Minnelli 156	Liza Minnelli 156	Rage Against The Machine 15	The Craft 174	VARIOUS ARTISTS
Tina Arena 180	Cowboy Junkies 127	Geto Boys 97	Monica 87	Monifah 86	Collin Raye 136	Dangerous Minds 162	Club Mix '96 Volume 1 77
The Beatles 71	The Cranberries 23, 195	Vince Gill 42, 165, 181	Monifah 86	John Michael Montgomery 194	Red Hot Chili Peppers 124	Eddie 157	Dance Mix U.S.A. Vol. 4 58
Beck 16	The Cure 100	Gin Blossoms 154	John Michael Montgomery 194	Lorrie Morgan 79	The Refreshments 119	Friday 155	Jock Jams Vol. 1 90
Blues Traveler 94	Cypress Hill 187	Goldfinger 131	Alanis Morissette 4	The TONY RICH PROJECT 69	The Refs 119	Gett Out 109	MTV Buzz Bin 121
Bone Thugs-N-Harmony 7, 14B	D'Angelo 107	Goo Goo Dolls 110	David Lee Murphy 16B	Lionel Richie 113	Nirvana 164	Mortal Kombat 153	MTV Party To Go Volume B 191
Tracy Bonham 59	DC Talk 126	Gravity Kills 89	Willie Nelson 186	Ricochet 116	Nirvana 164	Now And Then 109	Schoolhouse Rock! Rocks 139
Boyz II Men 176	Def Leppard 84, 147	Green Day 159	Newsboys 184	Linda Ronstadt 114	Original London Cast 46	The Nutty Professor 8	So So Def Bass All-Stars 151
Paul Brandt 146	Delinquent Habits 93	Andy Griffith 99	Original London Cast 46	Phantom Of The Opera Highlights 199	Phantom Of The Opera Highlights 46	Pulp Fiction 125	Sun Splashin' 16 Hot Summer Hits 128
Toni Braxton 2	Digital Underground 185	Heltah Skeltah 35	Joan Osborne 78	Oasis 20	Phantom Of The Opera Highlights 46	Sunset Park 65	X-Games Vol. 1 — Music From The Edge 54
Brooks & Dunn 18	Celine Dion 5, 161	Faith Hill 129	Ozzy Osbourne 112	ORIGINAL LONDON CAST	Phantom Of The Opera Highlights 46	Twister 52	Clay Walker 200
Garth Brooks 67, 80	Dishwalla 122	Hootie & The Blowfish 9, 51	Original London Cast 46	Phantom Of The Opera Highlights 46	Phantom Of The Opera Highlights 46	Waiting To Exhale 50	Bryan White 98
Horace Brown 145	Dog's Eye View 133	Ice-T 144	Phantom Of The Opera Highlights 46	Phantom Of The Opera Highlights 46	Phantom Of The Opera Highlights 46	SOUNDTRACK CAST	White Zombie 13B
Norman Brown 169	Dr. Dre 152	Enrique Iglesias 166	Phantom Of The Opera Highlights 46	Phantom Of The Opera Highlights 46	Phantom Of The Opera Highlights 46	The Hunchback Of Notre Dame	Wynonna 130
Jimmy Buffett 17	Eagles 91	Enigma 150	Phantom Of The Opera Highlights 46	Phantom Of The Opera Highlights 46	Phantom Of The Opera Highlights 46	Sing-Along 193	"Weird Al" Yankovic 21
Bush 27	Enigma 183	The Isley Brothers 36	Phantom Of The Opera Highlights 46	Phantom Of The Opera Highlights 46	Phantom Of The Opera Highlights 46	Stabbing Westward 137	
Busta Rhymes 92	Enya 101, 177	Madonna 182	Phantom Of The Opera Highlights 46	Phantom Of The Opera Highlights 46	Phantom Of The Opera Highlights 46	Sting 70	
Butt Hole Surfers 44	Gloria Estefan 32	Marilyn Manson 56	Phantom Of The Opera Highlights 46	Phantom Of The Opera Highlights 46	Phantom Of The Opera Highlights 46	Stone Temple Pilots 39	

## BEACH BOYS GO COUNTRY WITH MULTIFACETED MUSICAL PROJECT

(Continued from page 1)

venture, a hugely successful joint appearance at Fan Fair that may be repeated, two spinoff TV specials, and a planned radio special.

The initial CD release, "Stars & Stripes," ships Aug. 20 from River North Records, with a dozen country artists singing familiar Beach Boys hits and the Boys singing harmony. The first single, James House and the Beach Boys doing "Little Deuce Coupe," goes to country radio July 22. The group has tapped House to open

Willie Nelson to me, I can deliver Brian Wilson to you."

Love put Thomas on the phone with Wilson, who said, "I'll produce this record if you can get Willie Nelson to record 'Warmth Of The Sun.'" The song has a Texas connection—Wilson and Love wrote it immediately after the assassination of President Kennedy in Dallas.

Next, the Beach Boys were on their way to Nelson's Pedernales Studio in Austin, Texas.

"I've known those guys for a long time," Nelson says. "Brian and Love were fans, and vice versa. So they all came down to Texas. They gave me one of their best songs. I think 'Warmth Of The Sun' is a beautiful song, and they put the finishing touches on it. Those guys can sing. I think this was a natural mix. Country music's getting to be like Texas boundary lines—it keeps bleeding into other places."

Thomas says, "Willie was the catalyst for the project. He walked into the studio from his barbecue and cut that. When Willie sang the first lines, the guys gave him a standing ovation, and we knew right there it would work. The Beach Boys became background singers then and there and got a chance to work with their favorite singers."

There was understandable initial skepticism in Nashville to the notion of another tribute or compilation album, but, Thomas says, Nelson's entrance into the project assured its acceptance. Lorrie Morgan stepped up next and said that "Don't Worry Baby" was a natural song for her to do, and the Beach Boys took off for Nashville. "Once Willie and Lorrie committed," says Thomas, "the resistance was gone. They were coming out of the woodwork."

Indeed, they soon had artists lining up. "Everyone had a favorite song," says Love. "Everybody had a personal history of the song. Wait'll you hear Junior Brown playing guitar on '409.' Doug Supernaw [who, as a teenager, once talked his way onto the Beach Boys bus] knew Beach Boys songs that we had forgotten we had recorded. Tammy Wynette just brought tears to the eye when she sang 'In My Room.'"

They soon had enough for one CD and decided to keep recording for a second. The first release features Morgan ("Don't Worry Baby"), Nelson ("Warmth Of The Sun"), Supernaw

("Long, Tall Texan"), Collin Raye ("Sloop John B"), Junior Brown ("409"), Sawyer Brown ("I Get Around"), House ("Little Deuce Coupe"), Toby Keith ("Be True To Your School"), Timothy B. Schmit ("Caroline, No"), Kathy Troccoli ("I Can Hear Music"), Ricky Van Shelton ("Fun, Fun, Fun"), and T. Graham Brown ("Help Me, Rhonda").

Artists on the second release will include Wynette, Rodney Crowell ("Sail On Sailor"), and Ronnie Milsap ("Surfer Girl"). Love says Kenny Rogers, Randy Travis, and others have been contacted about recording tracks.



Thomas does not anticipate any negative reactions to the project. "There's no doubt that this is a country record," he says. "The country artists all put their special twist on it. We used all

Nashville musicians—Brent Rowan, Michael Rhodes, Larry Franklin, Eddie Bayers—the guys who play on 75% of all country records, and Brian and I made sure we didn't alter their styles in producing the record. This is the Beach Boys putting their background vocals on country tracks.

"And it's not a tribute album. It's a new Beach Boys album of familiar tunes sung by their favorite artists. When Lorrie Morgan sings 'Don't Worry Baby,' who's to say that's not a country song?"

Love agrees. "Both styles of music are uniquely American," he says. "Both are about telling stories. It's a country-cousin kind of thing." In addition, both styles share the car culture, he adds.

Bud Schaetzle, who is producing the CBS-TV special, says those connections are part of his aim. "The idea is to trace how the Beach Boys impact on America and how their music has played as a soundtrack to everyday life, which is also what country music has become."

Carl Wilson, who has been coming to Nashville to co-write since 1985, says he has long been a country music fan. "I called Brian the minute I first heard Vince [Gill]," he says. "He's just unbelievable. And when we first heard 'Somewhere In The Vicinity Of The

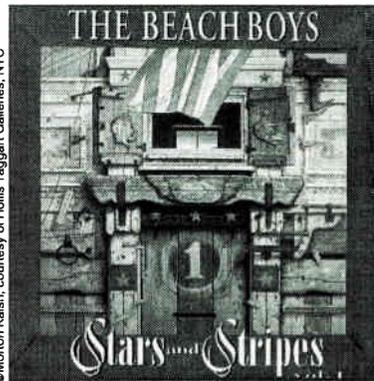
Heart,' we just played it over and over."

Wilson also sees similarities between country music and Beach Boys music. "Some of the harmonics and vocal chords are the same. The new country is basically rock'n'roll—country people doing rock and doing it great."

He anticipates that the group will be spending more time in Music City.

They've been asked to return to Fan Fair, where their two-hour performance with many of the country artists from the album was a huge success. Nashvilleans, he says, may expect to see a lot more of the Beach Boys.

"Brian's already bought some property there," he says. "I couldn't believe it! So, it didn't get lost on him."



Beach Boys dates this year.

A second CD, with a different roster of country artists, ships this fall from River North, which is distributed by PolyGram.

The Disney Channel will air a documentary on the making of the project Oct. 18, while CBS-TV will air a separate special Aug. 27.

Details on the radio special, which is targeted to air around the time of the album's release, are pending.

Further adding to what is shaping up to be a Beach Boys summer is an unrelated project: Sub Pop's release of a three-track single culled from Capitol Records' forthcoming "Pet Sounds" boxed set (see story, page 9).

Joe Thomas, who co-produced the River North CDs along with Brian Wilson, says the project came about innocently enough. Thomas, the founder of River North Records in Chicago (the company also has the River North Nashville label), has taken a leave of absence from his post as administrative president to work on the project, which he says started about a year and a half ago. A promoter who was handling dates for Hank Williams Jr. with the Beach Boys suggested that it might be a good idea for Williams to cut "Help Me, Rhonda."

"I said that was a nice idea," says Thomas, "but I thought it would be a better idea to combine country stars with the Beach Boys. I got in touch with Mike Love to conceptualize this. To me, Willie Nelson would be a perfect match. Mike had liked the idea of Hank Jr., but when I mentioned Willie Nelson to him, he said, 'Well, if you can deliver

## SUB POP RELEASES BEACH BOYS SINGLE

(Continued from page 9)

big corporate world, if we're known at all, for two things: one is Nirvana, and the other is singles. We did a 7-inch, and that's about the extent of it."

In spite of the low-profile campaign,

fans know that the single is out there and are snapping it up quickly.

At indie-rock-oriented No Life Records in L.A., manager Peter Taylor says his shipment of 20 Beach Boys singles lasted for two days.

"That's a fast mover," Taylor says. "Nothing blows out of here like that in two days... In retrospect, I probably should have ordered more when it was pitched to me. I probably should have said, like, 100. I knew it was going to be a hot item, but not a huge item."

"In a way, I'm kind of glad it's gone," he adds. "That way, I don't have to deal with the three-weeks-late people."

Capitol is unlikely to reap any immediate benefits from this unique cross-promotion. The release of the single was timed to preface the arrival of the "Pet Sounds" box, which Capitol had targeted for a late-June street date. However, the set has been pushed back and "hasn't been given a confirmed release date," according to a Capitol spokeswoman.



by Geoff Mayfield

**S**TANDING TALL: Metallica sees a 27.5% decline from prior-week sales on The Billboard 200, but even with that 83,000-unit erosion, 219,000 units is more than enough to stave off a handsome first-week run by Toni Braxton's sophomore album (170,000 units). The top half-dozen titles each sell more than 100,000 pieces, one more than did so the previous week.

The gap between No. 1 and the runner-up is 29%, compared to the 78% margin that Metallica held over last week's No. 2 Fugees, whose album gets bumped to No. 3 by Braxton's brassy debut. The Fugees see a 4% slide; they would have been displaced even if their sales had equalled last week's. For the week, the hip-hop trio rings 162,500 copies, enough to stay ahead of No. 4 Alanis Morissette (160,000 units), who registers a gain of more than 3,000 units following several concert dates in the Los Angeles area.

The mature appeal of Braxton's pop and R&B blend suggests that she won't see the large second-week decline often experienced by acts that open with large numbers, which means that she and Metallica could wage a close battle for next week's top rung.

**L**AUNCH PADS: The theatrical debut of "The Cable Guy" and related specials on HBO and E! propel a 66% gain for that film's soundtrack, good for this week's Pacesetter Award (68-41). The album includes the Primitive Radio Gods cut, an MTV Buzz Clip, which jumps 12-3 on Modern Rock Tracks. The band bypasses Heatseekers, as 18,000 units place its album at No. 60 on The Billboard 200.

Meanwhile, look for a large boost next week for Walt Disney's "The Hunchback Of Notre Dame" soundtrack (39-28, a 40% gain), following that animated film's bow. And, gee, has it really been a year since ESPN covered the Extreme Games? Look for the cablecast of the renamed X Games to further juice that event's related album (70-54, a 24% gain).

**H**IGH ROAD: Lyle Lovett scores career-high peaks on Top Country Albums (No. 4) and The Billboard 200 (No. 24) with "The Road To Ensenada." First-week sales of more than 43,000 pieces are 4.7% ahead of 1994's "I Love Everybody," which represented his previous big-chart plateau (No. 26). His previous peak on the country list was No. 10, scored by 1989's "Lyle Lovett And His Large Band."

Although "I Love Everybody" has been his most conspicuous title, it appeared on the chart for only 13 weeks. A broader fan base might create a longer chart life for this set, because for the first time in several years, Curb plans to take songs to country radio (see Country Corner, page 29). The eclectic singer/songwriter has not appeared on Hot Country Singles & Tracks since '89.

Lovett's fans—and I have been one since day one—have always felt that his talent stands out on its own merit, but one cannot help but think that his short-lived marriage to Julia Roberts heightened his celebrity in a way that roles in Robert Altman films and frequent visits to Johnny Carson, David Letterman, and Jay Leno's shows never could. Prior to '94, his highest Billboard 200 peak was No. 57, scored when "Joshua Judges Ruth" debuted in 1992. His second set, "Pontiac," peaked at No. 117 in 1988, and his "Large Band" album rose no higher than No. 62.

**L**ADY BE GOOD: We learned it in spades when John Lennon and Elvis Presley died, and we had smaller refresher courses within the past year, when the drug-related death of Shannon Hoon prompted a Billboard 200 re-entry last November for Blind Melon's "Soup" and that of Bradley Nowell returned Sublime to Heatseekers in the June 15 issue after a five-month absence from that chart. The almost morbid and certainly obvious lesson is that a musician's death ignites sales, so it is no surprise to find that the passing of beloved jazz ambassador Ella Fitzgerald has created a run on her albums.

Her recently released Verve anthology "The Best Of The Songbooks" falls shy of The Billboard 200, but a 171% increase vaults it 11-2 on this week's unpublished Top Jazz Albums. That list also sees re-entries for Fitzgerald albums at Nos. 10, 13, and 18 and a first-time chart appearance for GRP's Decca anthology "The Best Of Ella Fitzgerald" (No. 16). And she's all over SoundScan's Jazz Catalog chart, a Billboard-managed list that does not appear in the magazine, where she sits at Nos. 1, 7, and 9 and is represented on 18 of the chart's top 50 positions.

**C**ABLE GUYS: An MTV News spotlight helps Maxwell earn a 19% gain, good for a 6-2 jump on Heatseekers and a 130-115 move on The Billboard 200. He bullets 20-16 on Top R&B Albums... VH1's runs of "Abba: The Movie" help the band bullet at No. 140 on the big chart.



The Beach Boys and some country music friends onstage during Nashville's annual Fan Fair. (Photo: John Lee Montgomery III/Nouveau Photography)

## SAM PHILLIPS SPINS A WORLD OF 'OMNIPOP' FOR VIRGIN

(Continued from page 1)

worlds he would love to see actualized. 'Omnipop' is sort of a little model of what I would like to see take over the record business, which is odd ideas with weird musical bits."

While Phillips hasn't exactly taken over the record business, she has grown steadily in popularity in the years since she adopted the nickname Sam and opted to leave behind her career as Leslie Phillips in contemporary Christian music.

Phillips' last album, 1994's "Martinis & Bikinis," has sold more than 102,000 copies, according to SoundScan.

To bring "Omnipop" to the masses, Virgin will initially concentrate on triple-A radio, the format at which Phillips received the most support for "Martinis & Bikinis."

The label will attempt to drum up early interest in "Omnipop" by servicing a five-song sampler to the format Aug. 6. A week later, Virgin will work the first single, "Zero Zero Zero," to triple-A and modern rock stations.

Jane Fredericksen, music director at triple-A KTCZ (Cities 97) Minneapolis, says the station has been playing Phillips since her secular music debut, "The Indescribable Wow," in 1988.

Although Fredericksen has yet to hear "Omnipop," she is looking forward to the album. "She's a very talented

lady," she says. "Her live show can be quite gripping. I've always liked her material, and she has a great producer."

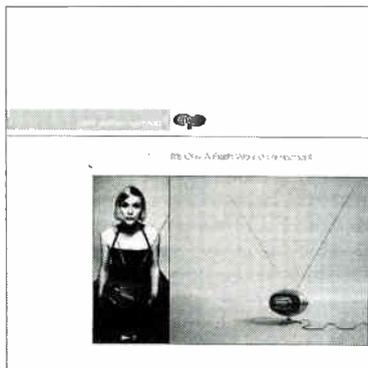
In late August, the label hopes to take the track to top 40 and hot AC.

Virgin America senior VP of marketing Barbara Bolan says, "Sam is a home-grown Virgin artist, and she has a significant history with us. I'm extremely pleased to work with an artist of her ilk. She is an artist's artist, with a beautiful sense of style—musically and visually."

Retail is also primed for the release. Bob Bell, new-release buyer for the 280-store, Torrance, Calif.-based Wherehouse Entertainment chain, says, "The timing is ideal for a new Phillips album, with the triple-A format being what it is and the success of other female triple-A artists."

Although Phillips, who is booked by Monterey Peninsula Artists, doesn't have any firm tour plans at press time, she will be making an appearance at the EMI Music Distribution convention in Toronto July 25 in hopes of firing up the company.

Whether or not the public and critics will take to "Omnipop" remains to be seen. However, Phillips quips that she is already prepared for any negative reaction, hence the album's subtitle, "(It's Only A Flesh Wound Lambchop)." Phillips says, "That's in case the critics



are too mean to me. Actually, it has to do with the subject matter of the record."

Phillips cites the song "Help Yourself," which contains the lyrics "I laid down on the table/You pulled up a chair." Phillips notes, "It sort of describes women as food. It's sort of like a dime store novel. No matter what we go through romantically, it's really only a flesh wound. It's not really the end of the world or anything."

This sort of philosophy is in marked contrast to that held by some of the younger breed of singer/songwriters. "As you get older than 22 or 23, you get a little more humor," Phillips says. "There are so many talented women and men in the music business. I'm interest-

ed to see if any of them are going to hang around for 10, 15, or 20 years, because then it will get really interesting as they work through what they have to work through and get to a different place. I hope there is still such a thing as artist development."

At Virgin, Phillips has found a label willing to commit to her artistry. She says the label's support is demonstrated by its choice of "Zero Zero Zero" as the first single. Phillips says, "It's sort of like the Tijuana Brass meets some weird dance song, and they feel that would be a good single. I agree, because it's happy and it's something very, very different. I think it's time for something different."

Although Phillips is signed to Virgin worldwide, "Omnipop" will not be released in territories outside of North America until later this year or 1997, under an agreement between Virgin and Phillips' management, Direct Management's Steve Jensen and Martin Kirkup.

### CREATING 'OMNIPOP'

Phillips began working on the album in March 1995. "I wrote it pretty quickly and recorded it very quickly, in about four weeks," she says. "The mixing process, of all things, took the longest of anything. It seemed like we had to get to know the songs, since it all happened so fast. We had to figure out what was going to stay and what we were going to save for another time and other place."

The final song on "Omnipop," "Slapstick Heart," is a collaboration between Phillips—whose songs are published by Eden Bridge Music (ASCAP) and administered by Bug Music—and

R.E.M. The band's guitarist, Peter Buck, was among the featured guest players on "Martinis & Bikinis."

The track evolved out of a proposed soundtrack project. "They sent one of their B-sides, an instrumental, to write something for a movie. The movie came and went. Then I was listening to it one day, and I came up with a melody and an idea and then put it together with another piece of the song I had, and I sent it to them. They said, 'Yeah, OK. That's all right. You can do that.'"

Phillips wrote her portion of the song while on the set of "Die Hard With A Vengeance," in which she played Jeremy Irons' villainous girlfriend.

"I felt like George Plimpton or something," Phillips says. "I was sort of undercover and got to see how it all works."

(Phillips' music has also received exposure on the big screen. "I Need Love," from "Martinis & Bikinis," is on the Capitol Records soundtrack to "Stealing Beauty.")

However, Phillips is only interested in more film work if it's "under the right circumstances," she says. "I'm not interested in being a celebrity or exposing myself in films, but I am interested in acting."

Phillips' disdain for celebrity also extends to her music career. Her desire is to continue making music, but not necessarily to become famous. "I feel so fortunate to be able to do what I do," she says. "Some people have made the connection and have been inspired by my music, and that's as much as you can ask for."

## ENTERTAINMENT VET JOE CSIDA DEAD AT 83

(Continued from page 4)

starting in the early '50s, first as a writer and later in his capacity as editor in chief, in the so-called "battle of the speeds." That showdown pitted two label giants: Columbia Records, which developed the LP format, and RCA Victor Records, which sought to make its 45 rpm recording the industry standard. Littleford says that despite an advertising boycott by RCA Victor over what it deemed objectionable editorial coverage, Csida, with Littleford's support, continued to document aggressively this intense rivalry.

Before covering the LP/45 rivalry, Csida served as VP of A&R at RCA Victor Records and later returned to Billboard. After leaving the magazine for good in 1953, he joined Capitol Records as VP of Eastern operations. He later became a partner with Charles Grean in a talent management firm, Csida-Grean Associates, and formed a label called Rik Records. Csida-Grean Associates helped develop the careers of such acts as Bobby Darin, Betty Johnson, Jim Lowe, and Santo & Johnny, among others.

Csida was the executive producer of what is believed to have been the first TV series to star a nationally known singer, Eddy Arnold, and he also produced the nationally syndicated TV show featuring RCA Victor Records star John Gary in the '60s. Csida managed Gary for nine years.

He established his own music publishing firm, Trinity Music, and several other music publishing firms, including First Place Music Publications. Trinity Music was a partnership between Csida and Grean, a producer/songwriter who replaced Csida as pop A&R chief at RCA Victor.

"The firm was called Trinity in recognition of our partnership and that of a silent partner," Grean recalls. The silent partner was the late Lee Eastman, the high-powered music-industry attorney who would later be involved with Paul McCartney and his music publishing interests, now known as MPL Communications.

"[Csida] was well-spoken, a diplomat,

and handled people very well," recalls Jim Lowe, performer, songwriter, and DJ at WVNJ, which serves the White Plains, N.Y., market. "I took a leave from NBC in Chicago to come to New York after writing my first song, a 1953 hit, 'Gambler's Guitar' by Rusty Draper. I naively thought that all there was to publishing was to write songs in the Brill Building. I wrote a song for Eddy Arnold, who didn't care for the song but liked my sound [on the demo]. He put me in touch with Joe Csida and Charles Grean. Their office in New York became my second home, and I ended up with a No. 1 recording of 'Green Door' in 1956."

Csida also wrote many books, both novels and industry-related projects, by himself and in collaboration with his

wife, June Bundy Csida, who was also affiliated with Billboard's editorial coverage for many years. Also with his wife, he conducted the Joseph Csida Music/Record Career Workshops.

While a resident of New York, Csida was president of the New York chapter of NARAS.

Csida is survived by his wife; a son, Joe Jr.; a daughter, Carol Rossiter; a brother, Andrew, also formerly associated with Billboard; three grandchildren; and four great-grandchildren.

A memorial service was held June 22 at Pierce Brothers, Westwood Village Mortuary in Los Angeles.

In lieu of flowers, the family requests that donations be sent to the Blalock Foundation, UCLA, CTsurgery, Box 951741, Los Angeles, Calif. 90095-1741.

## EMI LAUNCHES LENZO IMPRINT

(Continued from page 4)

Lindsey reflects our A&R philosophy of giving our creative people the assets they need to deliver quality music," says Sigerson.

EMI's creation of the R&B imprint suggests its ongoing commitment to black music, especially in light of sister label Capitol Records' closure of its black music department. During that transition, EMI acquired several Capitol R&B acts.

Last year, EMI eliminated its black music A&R department and began replacing it with imprint and joint venture entities run by independent creative executives. Sigerson says the change was made in an effort to foster more creative autonomy in the development of its R&B acts.

The first such relationship was fostered late last year, when EMI entered a joint venture with rapper/producer Erick Sermon to form Def Squad, whose first release, by vocalist Alfonso Hunter, is scheduled for October.

"R&B is a music genre to which we attach great significance and will continue to do so," says Sigerson.

He adds, "I don't want to have too

many layers of people passing judgment on our creative people's decisions. This situation will allow them to do their thing without a whole lot of other fingers in the pot."

EMI continues to maintain its black marketing, publicity, and promotion departments.

Williams, who worked at EMI for six years prior to the creation of Lenzo, says the new EMI creative structure provides a more fluid working environment than its traditional A&R department.

"Davitt is giving guys like me and Erick a chance to realize our true creative vision without having it watered down," Williams says. "Now when I want answers, I can go straight to Davitt, which eliminates the middlemen that can bog down the creative process."

Williams began his career at Jive Records, and in 1986 he joined Def Jam as national promotion director, working with such acts as LL Cool J, Public Enemy, and Slick Rick. From 1989 to 1990, he was tour promotion director for Rush Productions, and prior to working at EMI, he had stints at Soul Records and Weasel Marketing.

## THE FUGEES HIT BIG IN EUROPE

(Continued from page 4)

"It's just a great record," says Russell. "They've been a [Sony Music] priority from day one." He notes that the group was part of Columbia Records' Road Ahead '96 package of acts that made promotional appearances around Europe (Billboard, June 15).

The Fugees' album "The Score" is holding top 10 slots in Germany, France, the U.K., Austria, the Netherlands, Norway, Sweden, and Ireland.

According to Eilmear Flynn, product manager at Sony Music in Germany, "Killing Me Softly" was issued there June 14 and has since sold more than 100,000 copies, powered by extensive radio and TV exposure.

Karsten Sindt of leading music retail chain WOM in Hamburg says, "[The single] is selling very well not

only with the young generation, but now with everyone."

Marianne Gluck of Frankfurt's City Music adds, "The song is moving very well with us. We're sold out at the moment. Buyers are aged 20 and up."

Tanja Stroetzel, music programmer at Radio Schleswig-Holstein/Kiel, says the record is in high rotation at that outlet and attributes its popularity to the original melody and the contemporary production.

Likewise, in the U.K., "Killing Me Softly" is a radio smash: It logged the most national plays (1,785) in one week since the advent of electronic monitoring there.

Chart experts in Germany say the last record to debut at No. 1 was "Cheri Cheri Lady" by Modern Talking more than 10 years ago.

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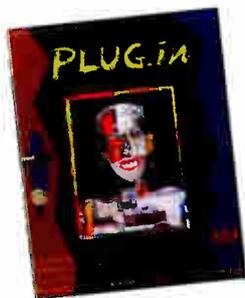
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## Billboard Magazine PLUGs.in With Jupiter Communications

Billboard magazine is the official publication and primary sponsor for the upcoming PLUG.in New Music Meets New Technology Symposium, July 16-18 at Cooper Union in New York. This three-day confab aims to bring executives, artists, and developers together to discuss how the new media revolution relates to key music industry issues in the areas of broadcasting, distribution, performance, and publishing.



Elissa Tomasetti, Billboard's marketing director, is excited about the magazine's participation. "Billboard is dedicated to keeping the industry informed on new technical developments that effect the music and home entertainment landscape. Being involved with PLUG.in is just another way of strengthening our commitment to the evolution of music-related industry on the internet," she says.

Keynoter Thomas Dolby, president/CEO of HeadSpace, will be joined by an outstanding roster of executives and artists from a cross-section of industries:

- Laurie Anderson
- Ed Bennett, president/CEO, Prodigy
- Marc Geiger, VP of marketing, artist development, and new media, American Recordings; co-founder, Lollapalooza
- Jason Olim, president, CDnow
- Matt Farber, senior VP of programming and new business, MTV Online
- Bob Guccione Jr., editor and publisher, Spin magazine

Topics to be featured at this event include:

- Digital Distribution: Online Sales, Ticketing, and Cross-Promotions
- Music Media: Producing Homegrown and Traditional Content for the Web
- Music Being Digital... Artists Roundtable
- New Music Meets New Technology: The Jupiter Roundtable

Other sponsors for PLUG.in include Hotz, Prodigy, Music Boulevard, the Entertainment Connection, PolyGram Online, otec.com, and OnRamp/Metaverse.

Jupiter Communications LLC is a New York-based research, consulting, and publishing firm specializing in emerging consumer online and interactive technologies.

For more information on Billboard's involvement with the symposium, call Phyllis Demo at 212-536-5299. To register for PLUG.in, contact Jupiter Communications at 212-780-6060.

## Advertising Opportunity: Billboard's 1997 Int'l Talent And Touring Directory

Billboard is reserving space for its 1997 International Talent & Touring Directory, slated to hit streets on Oct. 2. Its unparalleled strength as a directory makes it a great vehicle for

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### Dates 'n Data

- Dance Music Summit • Chicago Downtown Marriott • July 17-19
  - Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7
  - Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9
- For more information, contact Maureen Ryan at 212-536-5002.

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	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996	1995	1996
TOTAL	300,294,000	316,191,000 (UP 5.3%)	CD	164,999,000 187,238,000 (UP 13.5%)
ALBUMS	259,289,000	262,707,000 (UP 1.3%)	CASSETTE	93,886,000 74,769,000 (DN 20.4%)
SINGLES	41,004,000	53,484,000 (UP 30%)	OTHER	404,000 700,000 (UP 73.5%)

	OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
	13,556,000	11,081,000	2,474,000
LAST WEEK	13,547,000	11,044,000	2,502,000
CHANGE	UP 0.06%	UP 0.3%	DOWN 1.1%
THIS WEEK 1995	12,989,000	10,995,000	1,994,000
CHANGE	UP 4.4%	DOWN 0.8%	UP 24.1%

	1995	1996	CHANGE
MAJOR CHAIN	39,675,000	32,428,000	DN 18.3%
CHAIN	6,926,000	6,178,000	DN 10.8%
INDEPENDENT	10,073,000	8,609,000	DN 14.5%
MASS MERCHANTS	37,212,000	27,554,000	DN 26%

ROUNDED FIGURES FOR WEEK ENDING 6/23/96

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

## 'Macarena' Charting In Triplicate

'MACARENA' continues to make chart history. While the Bayside Boys Mix of the Los Del Rio tune on RCA bullets 8-5 on the Hot 100 and becomes a contender for No. 1, a Spanish-language version of the song by the same artist debuts at No. 72. Released on BMG U.S. Latin, this is not the original Los Del Rio track from 1993, but three remixes that travel at different beats per minute than the Bayside Boys Mix.

It's the first time since the Righteous Brothers recorded a new version of "Unchained Melody" to compete with their original version (rereleased because of its inclusion on the "Ghost" soundtrack) that two versions of a song by the same artist coexist on the Hot 100. The two "Unchained" melodies were on the chart in 1990.

As if that wasn't enough "Macarena" news, there is another version of the song on the Hot 100. Los Del Mar's interpretation on Radical/Critique slips 85-95. After consulting with Rob Durkee at Mediabase/Premiere Radio Networks, we decided that the last time there were three versions of a song on the chart at one time was in April 1977, when Bill Conti, Maynard Ferguson, and Current were all listed with "Gonna Fly Now," the theme from the first "Rocky" film. The Current version lasted only three weeks, so if Los Del Mar vanishes next week, the "Macarena" hat trick will equal the "Rocky" triple play.

AT THE CROSSROADS: Bone Thugs-N-Harmony's "The Crossroads" remains at No. 1 on the Hot 100 for an eighth week, tying "Jump" by Kris Kross as the most successful rap single. Toni Braxton is still No. 2 with her two-sided hit. It's her most successful chart single to date, but you can bet she'd like to be No. 1. And 2Pac's two-sided hit, now listed with "How Do U

Want It" as the A-side, bullets 4-3.

The 2Pac single on Death Row/Interscope marks or ties career highs for almost all of the artists involved. 2Pac's previous Hot 100 peak was the No. 9 posting of "Dear Mama" in April 1995. KC and JoJo of Jodeci, featured on "How Do U Want It," went to No. 4 with the group's cover of Stevie Wonder's "Lately" in August 1993. Roger Troutman, one of two artists featured on the 2Pac B-side, "California Love," went to No. 3 in February 1988 with "I Want To Be Your Man." Only Dr. Dre, the other artist on "California Love," has had a bigger hit. "Nuthin' But A 'G' Thang" peaked at No. 2 in March 1993.

Of course, if "How Do U Want It"/"California Love" moves to No. 1, all involved will have their first Hot 100 chart-topper.

TWO TWO'S: Michael and Evelyn Braxton's eldest daughter, Toni Michelle Braxton, is not only No. 2 on the Hot 100, she's No. 2 on The Billboard 200. That's where "Secrets," her second album, debuts. Her first LaFace/Arista release debuted three years ago this month at No. 36 and reached the top 10 in its 17th week. Fourteen weeks later, it was No. 1. On Top R&B Albums, where her debut album had three nonconsecutive weeks at No. 1, "Secrets" enters at the top.

DION'S NO WANDERER: Celine Dion remains at No. 1 on the Adult Contemporary chart for a 15th week with "Because You Loved Me." That's the longest-running AC chart-topper in history, beating the 13-week run of Mariah Carey and Boyz II Men's "One Sweet Day." Those singles have monopolized the pole position for the last 28 weeks.



by Fred Bronson

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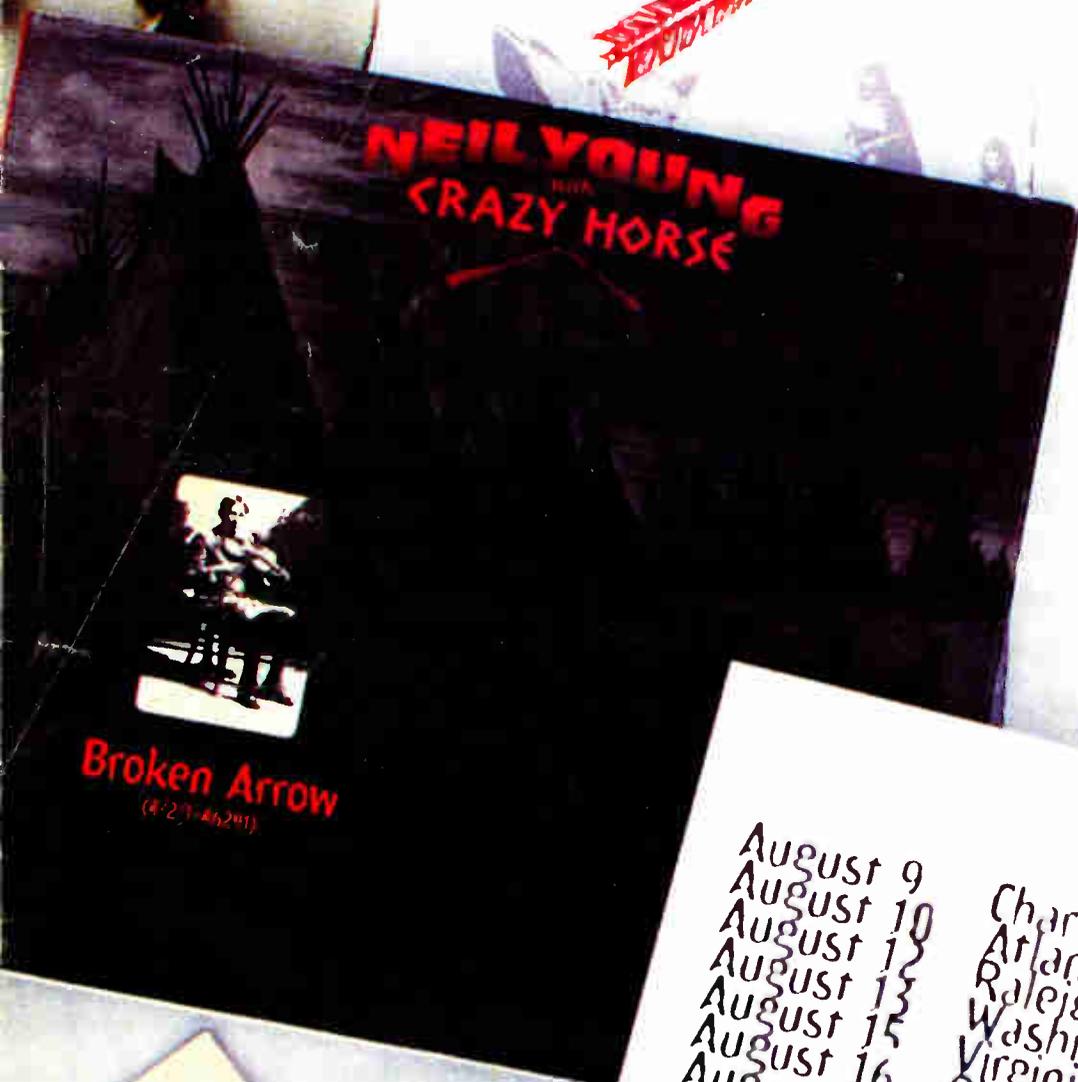
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- August 12 Raleigh, NC
- August 13 Washington D.C
- August 15 Philadelphia, PA
- August 16 Virginia Beach, VA
- August 18 Philadelphia, PA
- August 19 Hartford, CT
- August 21 New York, NY
- August 22 Boston, MA
- August 23 Boston, MA
- August 25 Hershey, PA
- August 26 Saratoga, NY
- August 28 Wantagh, NY
- August 29 Indianapolis, IN
- August 31 Columbus, OH
- Toronto, Canada

- September 1 Detroit, MI
- September 3 Pittsburgh, PA
- September 4 Cleveland, OH
- September 6 Chicago, IL
- September 7 Minneapolis, MN
- September 9 Denver, CO
- September 11 Los Angeles, CA
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