

# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • JULY 13, 1996

# VSDA'96

LOS ANGELES



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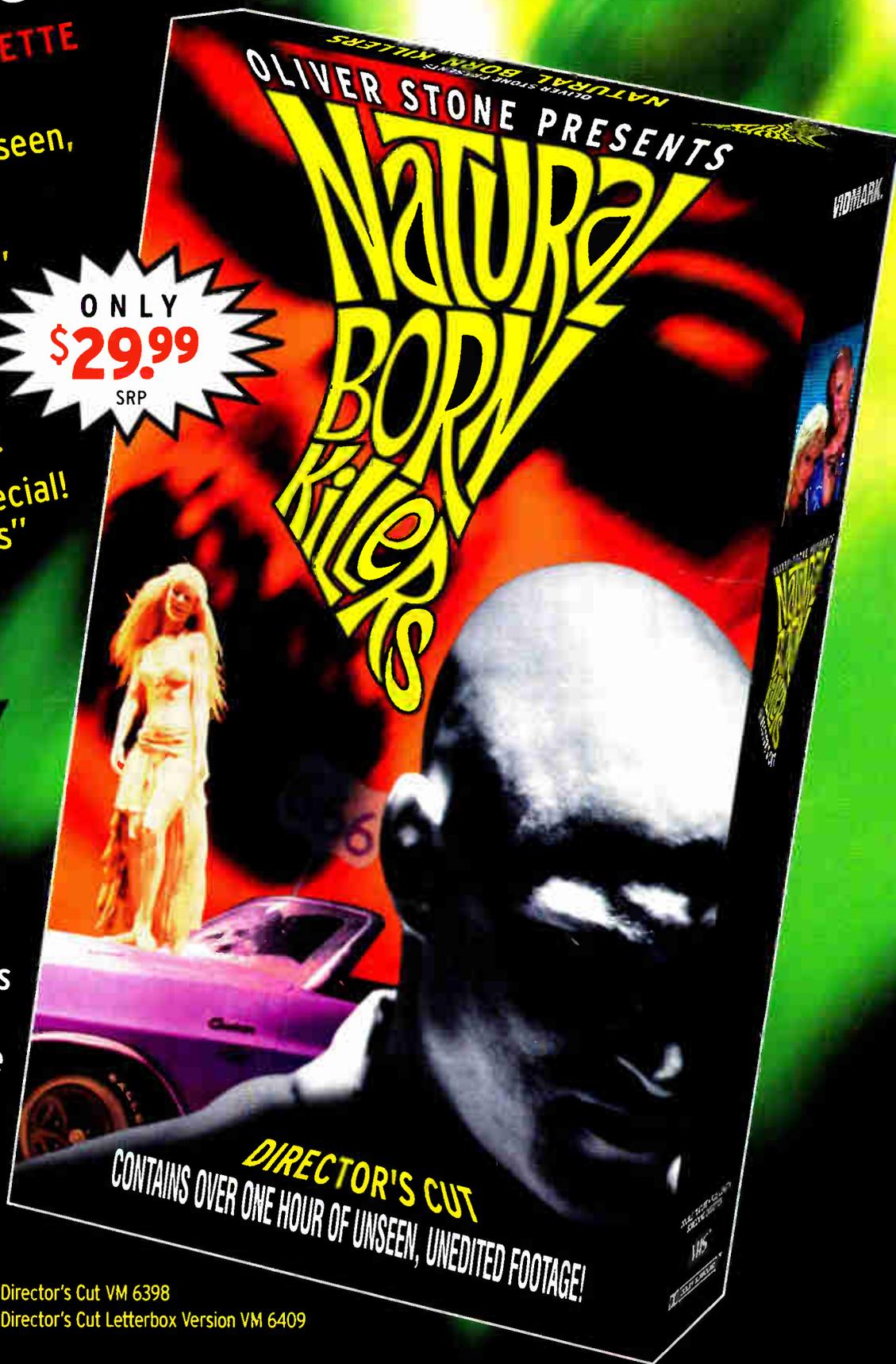
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## Chicago's Liquid Soul Serves Up Acid Jazz

PAGE 12

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JULY 13, 1996

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Reggae Madness tour this summer with Shaggy and Shabba Ranks starts August 12

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## Mammoth Makes A Big Splash At Atlantic

BY CARRIE BORZILLO

LOS ANGELES—The marriage of Carrboro, N.C.-based independent label Mammoth Records and Atlantic



FAIRES

Records has proved to be a match made in heaven.

Mammoth, which entered into a worldwide joint-venture agreement with Atlantic in 1992 (Billboard, Oct. 10, 1992),

(Continued on page 115)

## Foster & Allen Bring Ireland To The U.S.

BY KEN STEWART

DUBLIN—Foster & Allen, Ireland's most popular recording duo, have their sights set on the U.S. market.

Earlier this year, Jim Long's



FOSTER & ALLEN



Nashville-based Honest Entertainment and Irish indie CMR Records signed a joint-venture pact to promote one another's music in their respective countries. All three of the duo's albums were released simultaneously via independent distribution in the U.S. April 30. They are "Foster & Allen's Ireland," "By Request," and "After All These

(Continued on page 111)

## DVD's Profile Dips At VSDA, But Retailers Still Upbeat

BY SETH GOLDSTEIN

NEW YORK—With the clock ticking on hopes for a 1996 launch, DVD's profile will be low at the Video Software Dealers Assn. convention, to be held July 10-13 in Los Angeles. The new configuration, which earlier this year had been anticipated to roll out to home video stores this fall,

will not make a commercial appearance at the show, further underscoring the unlikelihood of a consumer launch this year. "My sense is that people are getting more negative than positive [about fall plans]," says VSDA president Jeffrey Eves.

In fact, DVD will be less prominent in L.A. this week than it was a year ago in Dallas, where the VSDA show boasted demonstrations of the then rival Sony/Philips and Toshiba/Time Warner systems. There will be nothing com-

parable this year to showcase the single DVD format that emerged from the rivals' decision to join forces in late '95.

The retailer enthusiasm for a fall rollout that was evident in Dallas has dampened in the interim as well, with dealers voicing a decided preference for a strong debut over a quick one.

"To jump into it before all the studios are on board would be foolish," says Tower Records president Russ Solomon of the likelihood of a 1997 launch for the format. "If [hardware companies] would have gone out in the fall, DVD would have just hung there limp. It's to everyone's advantage to wait until the beginning of the year."

"We would have liked it to happen [this fall], but the key is to get everything ironed out before launch," agrees Gary Ross, president of Suncoast Motion Picture Co., the video seller.

(Continued on page 116)

# DVD

## L.A.'s Silver Lake: Fertile Bohemian Spawning Ground

BY DOUGLAS REECE

at Club Sucker.

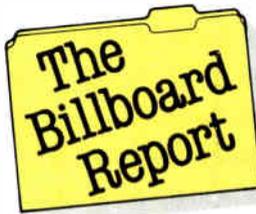
Welcome to Silver Lake, an L.A. bohemian oasis that has proved itself a fertile spawning ground for music and clubs as diverse as its residents, which is attracting growing numbers of A&R visitors hot on the trail of new sounds.

Already, such acts as Beck, Extra Fancy, Possum Dixon, Geraldine Fibbers, Reacharound, and, most recently, Lifter have been signed to major-label

(Continued on page 21)

LOS ANGELES—While the Bunny Rabbits perform their song "Destroy Spaceland," a woman dances alone at the club for which the song is named, occasionally holding a lit cigarette to her tongue.

A few blocks away, on an early Sunday evening, Vaginal Cream Davis, a self-described "6-foot-6 black drag queen from Watts," holds court onstage



## Arista Preps Wright For U.S. Push

BY LARRY LeBLANC

TORONTO—Four years after her last U.S. album release, dusky-voiced Michelle Wright returns



WRIGHT

with "For Me It's You," which Arista Nashville hopes will bring the Nashville-based, Canadian country singer a long-overdue U.S.

(Continued on page 56)

## Billboard/Monitor Radio Awards Tap Nominees

BY CHUCK TAYLOR

NEW YORK—Billboard/Airplay Monitors honor music radio stations and programming and the individuals that



make them sing with the announcement of the nominees for its annual Radio Awards.

The honors will be presented Sept. 7 as the culmination of the Billboard/Airplay Monitor Radio Seminar, scheduled for Sept. 5-7 at the New York Sheraton.

Leading the pack of most-nominated stations are adult-leaning WPLJ New York and WKTI Milwaukee, rock

(Continued on page 100)

## HEATSEEKERS

BNA/RCA's McCready Soars With 'Ten Thousand Angels'

PAGE 22

THE BILLBOARD SPOTLIGHT

SEE PAGE 45

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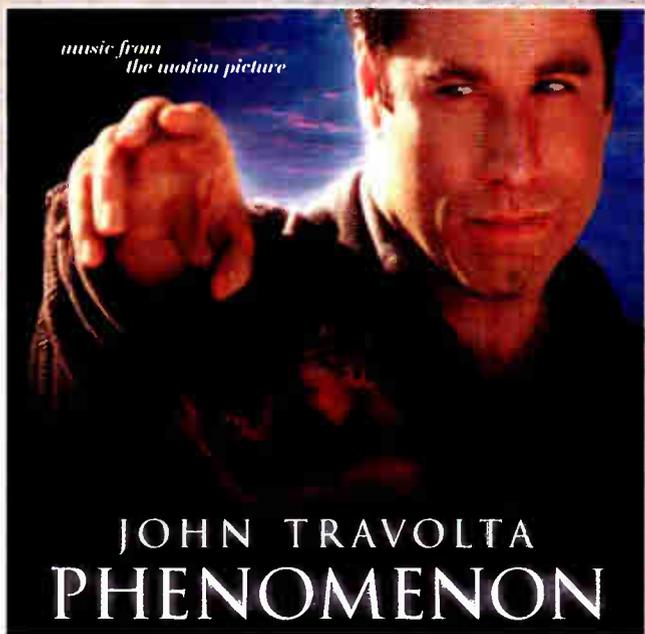
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HOT SINGLES

TOP VIDEOS

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<b>BLUES</b> ★ LEDBETTER HEIGHTS • KENNY WAYNE SHEPHERD • GIANT	112
<b>CLASSICAL</b> ★ IN GABRIEL'S GARDEN • WYNTON MARSALIS • SONY CLASSICAL	40
<b>CLASSICAL CROSSOVER</b> ★ SUMMON THE HEROES JOHN WILLIAMS & BOSTON POPS ORCHESTRA • SONY CLASSICAL	40
<b>COUNTRY</b> ★ THE WOMAN IN ME • SHANIA TWAIN • MERCURY NASHVILLE	35
<b>HEATSEEKERS</b> ★ TEN THOUSAND ANGELS • MINDY MCCREADY • BNA	22
<b>JAZZ</b> ★ LEAVING LAS VEGAS • SOUNDTRACK • PANGAEA	39
<b>JAZZ / CONTEMPORARY</b> ★ O'S JOOK JOINT • QUINCY JONES • OWEST	39
<b>NEW AGE</b> ★ THE MEMORY OF TREES • ENYA • REPRISÉ	40
<b>POP CATALOG</b> ★ LEGEND • BOB MARLEY AND THE WAILERS • TUFF GONG	92
<b>R&amp;B</b> ★ KEITH SWEAT • KEITH SWEAT • ELEKTRA	26
<b>THE HOT 100</b> ★ HOW DO U WANT IT / CALIFORNIA LOVE 2PAC (FEATURING KC AND JOJO) • DEATH ROW	110
<b>ADULT CONTEMPORARY</b> ★ BECAUSE YOU LOVED ME • CELINE DION • 550 MUSIC	102
<b>ADULT TOP 40</b> ★ GIVE ME ONE REASON • TRACY CHAPMAN • ELEKTRA	102
<b>COUNTRY</b> ★ NO ONE NEEDS TO KNOW SHANIA TWAIN • MERCURY NASHVILLE	37
<b>DANCE / CLUB PLAY</b> ★ BEFORE • PET SHOP BOYS • ATLANTIC	32
<b>DANCE / MAXI-SINGLES SALES</b> ★ HOW DO U WANT IT / CALIFORNIA LOVE 2PAC (FEATURING KC AND JOJO) • DEATH ROW / INTERSCOPE	32
<b>LATIN</b> ★ POR AMARTE • ENRIQUE IGLESIAS • FONOVISA	38
<b>R&amp;B</b> ★ HOW DO U WANT IT / CALIFORNIA LOVE 2PAC (FEATURING KC AND JOJO) • DEATH ROW	28
<b>RAP</b> ★ HOW DO U WANT IT / CALIFORNIA LOVE 2PAC (FEATURING KC AND JOJO) • DEATH ROW / INTERSCOPE	27
<b>ROCK / MAINSTREAM ROCK TRACKS</b> ★ UNTIL IT SLEEPS • METALLICA • ELEKTRA	105
<b>ROCK / MODERN ROCK TRACKS</b> ★ PEPPER • BUTTHOLE SURFERS • CAPITOL	105
<b>TOP VIDEO SALES</b> ★ HEAVY METAL • COLUMBIA TRISTAR HOME VIDEO	62
<b>KID VIDEO</b> ★ THE ARISTOCATS • BUENA VISTA HOME VIDEO	74
<b>LASERDISCS</b> ★ GOLDENEYE • WARNER HOME VIDEO	68
<b>MUSIC VIDEO</b> ★ BAD HAIR DAY "WEIRD AL" YANKOVIC • BMG VIDEO	84
<b>RENTALS</b> ★ GET SHORTY • MGM / UA HOME VIDEO	84
<b>BLUES</b> ★ LEDBETTER HEIGHTS • KENNY WAYNE SHEPHERD • GIANT	
<b>CONTEMPORARY CHRISTIAN</b> ★ JARS OF CLAY • JARS OF CLAY • ESSENTIAL	
<b>GOSPEL</b> ★ WHATCHA LOOKIN' 4 KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC	
<b>KID AUDIO</b> ★ THE HUNCHBACK OF NOTRE DAME • READ-ALONG • WALT DISNEY	
<b>THE BILLBOARD LATIN 50</b> ★ ENRIQUE IGLESIAS • ENRIQUE IGLESIAS • FONOVISA	
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# EMI Buys Christian Label ForeFront

## Purchase Is 3rd Such Deal By EMI In Market

BY DEBORAH EVANS PRICE

NASHVILLE—Strengthening EMI's presence in the Christian market, EMI Christian Music Group has purchased ForeFront Communications Group for an undisclosed sum. Regarded as the genre's most successful independent label, ForeFront is home to such acts as dc Talk, Audio Adrenaline, Geoff Moore & the Distance, Big Tent Revival, Grammatrain, and Rebecca St. James.

ForeFront is EMI's third acquisition in the Christian music arena, following the purchase of Sparrow Corp. in 1992 and Star Song Communications in 1994. In the wake of buying Star Song, EMI formed EMI Christian Music Group (EMI CMG), an umbrella company encompassing the Sparrow and Star Song labels, as well as EMI Christian Music Publishing and Chordant Distribution Group.

ForeFront will operate as a separate label under EMI CMG. Former ForeFront owners Dan Brock and Eddie DeGarmo will retain their positions as president/CEO and executive VP, respectively, with Brock reporting directly to EMI CMG president/CEO Bill Hearn.

"I think ForeFront is an outstanding label," Hearn tells Billboard in an exclusive interview. "It's obvious in their track record in breaking artists, and having a very strong, cutting-edge roster made it a very, very attractive acquisition for EMI Christian Music Group... It goes [along with] our commitment to refocusing our companies. In my new role at EMI Christian Music Group, I'm trying to refocus all the labels [so that] they are A&R and marketing companies and their main focus is on very manageable artist rosters and developing and breaking artists. And I don't know of very many companies that do it better than ForeFront."

In a prepared statement, James Fifield, president/CEO of EMI Music, said, "ForeFront is one of the most exciting and innovative record companies in contemporary Christian music today. I am extremely pleased that Dan and Eddie have joined Bill and his team as they continue to lead the industry in finding new markets and audiences for Christian artists and their music around the world."

ForeFront was established in 1987 by founding partners Brock, DeGarmo, Dana Key, and Ron Griffin. (Key and Griffin were later bought out, leaving Brock and DeGarmo with sole ownership.) In recent years, ForeFront has become known as Christian music's leading indie label, finding success with Audio Adrenaline, Grammatrain, St. James, Geoff Moore & the Distance, and most notably dc

Talk, whose latest album, "Jesus Freak," debuted at No. 16 on The Billboard 200 last fall.

In April, dc Talk took home the Gospel Music Assn.'s award for artist of the year. The act's previous album, "Free At Last," has been certified platinum by the Recording Industry Assn. of America.



Brock says ForeFront had been approached numerous times by companies interested in buying his label. When asked why he entered the deal with EMI, he responds, "It was a culmination of a lot of realities setting in; probably the most significant one was dc Talk in achieving what we had with them. We were at a place where we were wondering about our ability to take the band to the next level that we fully believe they can move on to."

Brock says that he and DeGarmo went on a retreat with dc Talk and its management prior to the band's recent tour and that during that

time he began to think more seriously about selling the company.

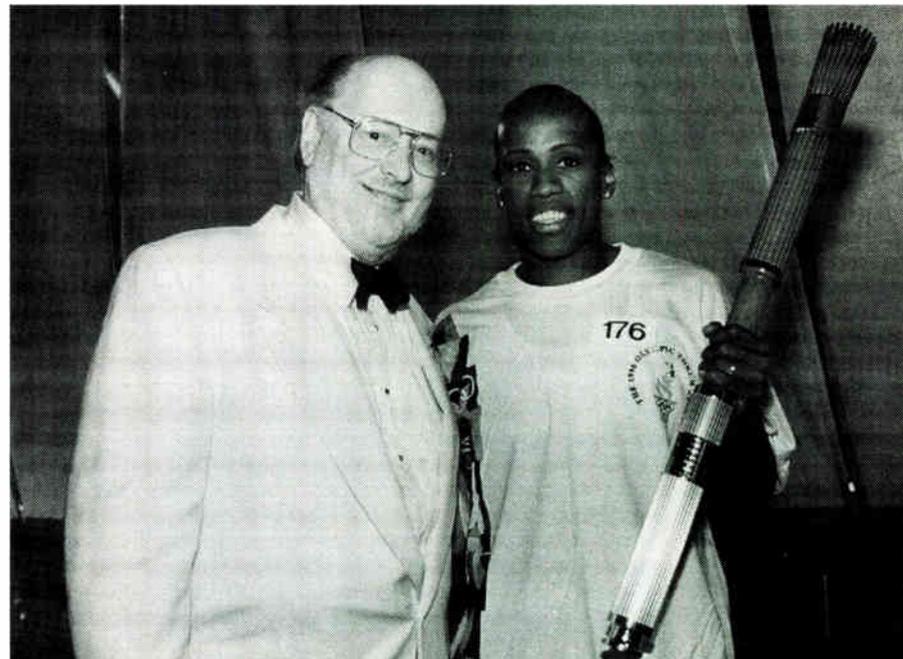
Brock says he feels comfortable with the EMI agreement. "We were most concerned about having our autonomy, continuing to be ForeFront as everyone has known us, and being able to tell our employees it was business as usual," Brock says. "We're just going to have a much bigger support base under us worldwide. We worked through all that to everyone's satisfaction."

Hearn echoes Brock, saying, "What we hope to do with ForeFront is leave them alone to do what they've been doing so well. We want them to continue to operate independently but to add our arsenal of worldwide resources."

ForeFront already had a relationship with EMI as one of the labels distributed by EMI through Chordant to the Christian marketplace and through EMI Music Distribution (formerly Cema) to the mainstream market.

"When you're a distributed label, no matter how good the system is that you're through, you are always a distributed label," Brock says. "There's always an 'us' and 'them' sort

(Continued on page 117)



**Off And Running.** Sony Classics composer/conductor John Williams, left, welcomes Olympic sensation Jackie Joyner-Kersey at his recent concert in St. Louis. Williams performed "Summon The Heroes," the official theme of the Summer Olympics in Atlanta. The album of the same name has spent four weeks atop Billboard's Classical Crossover chart.

### THIS WEEK IN BILLBOARD

#### SOMETHING SPECIAL FOR VSDA

As the Video Software Dealers Assn. annual convention meets in Los Angeles, Billboard's VSDA '96 special section covers a number of video industry topics, from the debut of DVD to celebrity video locations in the L.A. area. **Pages 57-86**

#### PARAMOUNT ABSORBS NICK

Nickelodeon Video & Audio has terminated its distribution deal with Sony Wonder and is being folded into sister division Paramount Home Video. Home video associate editor Eileen Fitzpatrick has the story. **Page 88**

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#### COMMENTARY

#### ARTISTS & MUSIC

Executive Turntable	11
The Beat	12
Boxscore	14
Continental Drift	16
Popular Uprisings	20
R&B	22
The Rap Column	23
Dance Trax	27
Country	31
Latin Notas	34
Jazz/Blue Notes	38
Classical/Keeping Score	39
Songwriters & Publishers	40
Studio Action	42
INTERNATIONAL	43
Hits Of The World	52
Global Music Pulse	54
Canada	55

#### MERCHANTS & MARKETING

Home Video	57
Shelf Talk	59
The Enter+Active File	62
The Reel Thing	67
Retail Track	88
Declarations Of Independents	90
REVIEWS & PREVIEWS	92
PROGRAMMING	95
Vox Jox	101
The Modern Age	104
Music Video	105
FEATURES	106
Update/Lifelines	94
Hot 100 Singles Spotlight	111
Between The Bullets	116
Market Watch	118
CLASSIFIED	98
REAL ESTATE	99
HOMEFRONT	118

# New U.K. Copyright Law Effects Change

## Alternative Collecting Society PAMRA Comes To Fore

BY JEFF CLARK-MEADS

LONDON—The U.K.'s first copyright law change in a decade has failed to make any of the people it affects entirely happy. However, the regulations have already resulted in several changes in industry practices, including the establishment of a new collecting society.

The proposed new legislation, the Copyright and Related Rights Regulations 1996, will be passed into law next month without debate or amendment by Parliament (Billboard, July 6).

Record companies are disappointed that the new rules fail to address a major legal loophole involving the playing of recorded music in public places, while artists feel that their arguments for a basic right have been overlooked.

The law has provisions that give artists a guaranteed income from broadcast royalties for the first time. But according to the London-based International Managers Forum, the law is lacking in that it does not grant artists the same right as record companies to license music for use by broadcasters.

The IMF calls this "the most significant defect in the earlier draft."

The first version of the document, then called the Copyright and Rights of Performers Regulations 1995, was published in March last year, and music-industry views were invited.

IMF and its offshoot organization the Assn. of United Recording Artists wel-

comed the fact that the draft gave artists the same right in law as record companies to revenues from the broadcast and public performance of music.

Previously, only record companies had such a right, although they voluntarily gave 32.5% of all such revenues to artists; a total of 20% of the income went to named performers, while the remaining 12.5% went to the U.K.'s Musicians' Union for distribution to session players.

Says an IMF spokesman, "While record companies will no doubt seek to protect their own interests in negotiations with copyright users, there is no guarantee that these interests will coincide with the interests of performers. Performers may lose out through being unable to negotiate directly with users."

The rights of writers and publishers have not been affected by the proposed legislation.

In giving artists a legal right to payments for the first time, the first draft of the regulations said performers should receive a "reasonable proportion" of such income. IMF is welcoming the fact that the second draft has replaced this phrase with "equitable remuneration."

Neither of these phrases addresses specific figures. However, record company collecting society Phonographic Performance Ltd. and AURA circumvented this by agreeing on a 50-50 split between labels and artists (Billboard, Dec. 9, 1995).

IMF also welcomes the fact that the new draft "expressly recognizes" the artists' right to have their proportion of the revenues administered by their own collecting society. This opens the way for them to establish any number of their own bodies separate from PPL. At present, PPL administers and distributes all income from broadcasters and public performance.

As a further boost, IMF is gratified that, in its interpretation, the new draft precludes performers assigning their rights to any body other than a collecting society. Says the IMF spokesman, "This will prevent record companies and other copyright owners from simply requiring a routine assignment of these rights as a means of depriving performers of this source of income." However, the spokesman adds, "While these improvements are welcome, the most significant defect in the earlier draft legislation remains."

According to IMF, the proposed regulations in the U.K. are in response to a directive issued by the European Union. This directive, commonly referred to as the Rental Directive, is part of the EU's harmonization of copyright provisions across Europe. EU member nations are obliged to adopt the provisions contained in directives into their domestic legislation.

IMF claims that the Rental Directive says that performers should have the same right as record companies enjoy to license music for use by broadcasters. Despite lobbying from IMF and other artists' organizations, such as the

(Continued on page 117)

## Int'l Anti-Piracy Efforts Aimed At Latin America

LONDON—The international record industry is beginning a yearlong anti-piracy campaign in one of the world's greatest regions of music-market growth: Latin America.

Beginning this month, the project will first target Argentina, Brazil, Paraguay, and Mexico before being brought to bear on Bolivia, Peru, and Venezuela.

The campaign is being run by the Florida-based organization representing the Latin American record industry, the Latin American Federation of Phonogram Producers (FLAPF). FLAPF is affiliated with international labels organization IFPI, which will assist with the operation, as will the Recording Industry Assn. of America.

FLAPF executive president Gabriel Abaroa said in a statement that the new initiative will have 50 people fighting piracy full time, adding that he believes it will lead to "significant results" within six months.

A statement from IFPI says that "astonishingly poor enforcement, weak copyright legislation, and socio-economic problems" in Latin America mean that the results of previous anti-piracy actions have been short-lived.

However, the new campaign, according to IFPI, will be in addition to the \$5 million the industry already spends each year fighting piracy in Latin America and will bolster the efforts of its specialist anti-piracy team there, Protective Assn. of Phonographic Intellectual Copyrights (APDIF).

(Continued on page 117)



**Wild Orchid's Bloom.** RCA Records held a party recently to honor pop group Wild Orchid, one of the label's newest signings. The group's debut single, "At Night I Pray," is due in August, and its self-titled debut album hits stores in September. Pictured celebrating, from left, are Wild Orchid's producer, Ron Fair, senior VP of A&R/staff producer at RCA; RCA president Bob Jamieson; band member Stefanie Ridel; BMG Distribution president Pete Jones; band member Renee Sandstrom; RCA executive VP/GM Jack Rovner; band member Stacy Ferguson; and BMG Entertainment North America president/CEO Strauss Zelnick.

## EMI Spearheads U.K. Source-Tagging Campaign

This story was prepared by John Ferguson, retail editor for Music Monitor.

LONDON—Anti-theft systems for CDs are to be incorporated at source this month for the first time in the U.K.

In a major step forward in the campaign for source tagging to be included on all music releases, EMI Records Group U.K. and Ireland has agreed to use a system developed by Sensormatic on the new Reel 2 Real album, "Are You Ready For Some More," to be released on the company's Positiva imprint July 15. Further trials are expected to follow.

The British Assn. of Record Dealers has been working for a number of years to establish an industry standard for source tagging in which an electronic article surveillance system would be incorporated by manufacturers on all releases. The retail association has already recommended that Sensormatic's acousto-magnetic technology be adopted as the industry standard.

Under the trial, the EAS device will be included on all copies of the Reel 2 Real album, although the signal will be dormant on the majority of releases and will be activated only at participating HMV, Virgin, W H Smith, Our Price, Tower, and Sam Goody stores.

BARD chairman Richard Wootton says, "We have been working on this project for several years, and progress has been slow, but nevertheless, we have persevered. We will have to conduct a fairly in-depth feasibility study into source tagging, of which this is real-

ly the first part. We then hope, in the fullness of time, that we can get some unified opinion—particularly with our partners in Europe—on the best direction [in which] to proceed."

Many leading music retailers already use the Sensormatic system, but the tags can be overcome by thieves.

Mark Stafford, director of source protection at Sensormatic, says, "[The participating retailers] will get a significant increase in the number of activations, because traditionally, these anti-theft labels are put just on the inside or on the outside of the CD and can be sliced off. Here, the labels will be completely hidden; you won't be able to find them unless you dismantle the case."

With the Reel 2 Real album, the electronic labels will be fixed on the inside of the jewel case by manufacturer White Knight; the box is then shipped to EMI, where the disc and sleeve packaging is added. "The big problem with all tagging systems is the amount of time it takes to put the labels on," Stafford explains. "These tests are mainly demonstrating the speed of process, the time it will save retailers, and the amount of activations they will trigger in the store."

The Reel 2 Real CDs will carry a label on the front that says "protected against shoplifting." Stafford says this is another factor in the deterrent effect of anti-theft technology. "Most tagging systems are not just there to catch shoplifters but to deter would-be shoplifters. If thieves can't see where

(Continued on page 116)

## U.K. Gov't Acknowledges Music's Impact

LONDON—The British record industry appears to have won the government's heart, as well as its mind.

Over the last three decades, politicians and civil servants have been impressed by the hard facts of music-industry exports and profitability, but people in the business have always felt that the government does not understand the soul of the rock, pop, and dance business. That seems to have changed.

Virginia Bottomley, secretary of state for national heritage, told the annual general meeting of the British Phonographic Industry July 3 that although she acknowledges the huge

economic value of the record industry to the U.K., she wanted to focus on its cultural importance.

She said, "The success of the U.K. pop music industry is deeply embedded in our culture. The British sense of adventure and urge to experiment are among our most valued traditions; nowhere is this more clear than in the rock and pop world."

Bottomley added, "Music enriches people's lives. It informs us, inspires us, stimulates, and entertains us. It has an important role to play in the education of our young people." Then, in an unprecedented public acknowledgment

(Continued on page 111)



**Intersound Opens Up.** Intersound Records recently presented a check for \$10,000 to the Southern Christian Leadership Conference to establish a fund that will aid in reconstructing black churches destroyed by arson. With 38 houses of worship burned since January 1995, the label has issued a challenge to other record companies to match its contribution. Pictured in front of SCLC headquarters in Atlanta, from left, are Jeffrie Hargrove, Intersound Gospel marketing director; Jim Maddox, Atlanta City Council; Henrietta Canty, Georgia state representative; James Bullard, Intersound gospel VP; the Rev. Joseph Lowery, SCLC president; Tyrone Brooks, Georgia state representative; and Darryl Lassiter, Intersound publicist.

## Drive Entertainment Makes Inroads Through Acquisitions

BY IRV LICHTMAN

NEW YORK—Drive Entertainment, a multifaceted music operation formed in Los Angeles by veteran music executives Stephen Powers and Don Grierson (Billboard, Oct. 9, 1993), has made its first acquisitions in master recordings, videos, children's books and records, and music publishing copyrights.

According to Powers, CEO and co-founder of Drive Entertainment, the firm, which has licensed pop and jazz masters for its Archive Series line, has acquired some 1,500 album masters and 1,200 songs from Jackal Holdings LLC, which held assets assembled by the late Jack Benanty. Benanty, a long-time music and publishing executive,

died in 1989.

Powers declined to reveal the purchase price for the acquisitions, but they include several prominent children's lines: the Columbia Children's Book & Record Library, with some 100 titles; Wonderland Records, which has about 80 record-and-book package titles; Panda Records; and Golden Records.

From the world of jazz, the former Benanty holdings include masters from the Alamac, Urania, and Jazz Kings labels. Classical product is represented by recordings on Artia, Urania Classics, Recital Hall, and Philharmonic.

The acquired publishing companies, operating under the names Fairyland Music, Dorton Music, Licette Music,

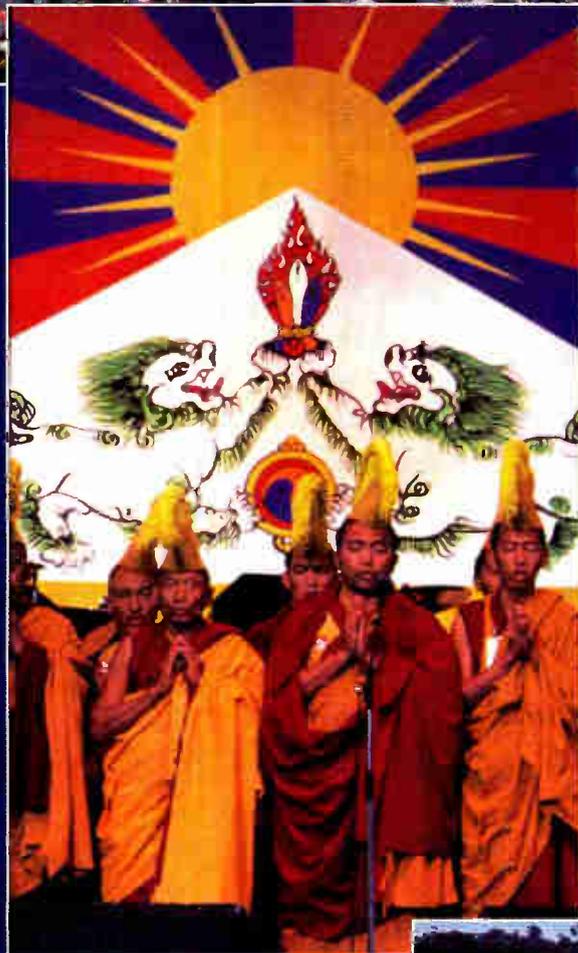
(Continued on page 117)

**THE PEOPLE OF TIBET ARE FACED WITH THE TOTAL DESTRUCTION OF THEIR CULTURE, RELIGION AND ENVIRONMENT  
AS THE CHINESE GOVERNMENT CONTINUES TO ILLEGALLY OCCUPY THEIR COUNTRY.**



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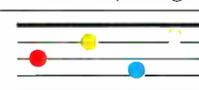
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# Commentary

## Watermarks Could Thwart Internet Piracy Embedded Messages Contain Copyright Information

■ BY GEORGE NEWMAN

For all the high-profile coverage it has received in recent months and years, the piracy problem facing the music industry is manageable. Counterfeit CDs are indeed being pressed at an alarming rate, but these CDs take up inventory space and must be distributed. The storage and distribution of massive quantities of illegal goods make it easy to track down the violators.

The piracy that will soon face the music industry is a more frightening prospect. It will not involve the storage and distribution of physical product, but simply the E-mailing of ones and zeros.

It is therefore imperative that the copy-protection issue is addressed before free, CD-quality music starts flowing over the Internet and it is too late the stem the tide.

The rapid growth of the Internet has taken even many forward-thinking individuals by surprise. Its potential is strengthened by the recent introduction of Internet-compatible TV sets, which will allow people to enjoy this remarkable medium without leaving the couch. Access boxes, which could retail for \$200 and connect to existing televisions, are also expected to boost the Internet's phenomenal acceptance rate.

### SHIFTING PERCEPTIONS

Among the many other ways in which it is having an impact, the Internet is changing the public's perception of value. Not long ago, people were willing to pay for digital information. The current public perception, however, is that information should be free. This problem is plaguing the software industry.

As the public becomes more Internet-savvy, it will soon realize that digital data—whether stock quotes, E-mail messages, or music—is simply a collection of strategically arranged ones and zeros. These ones and zeros often lose their perceived monetary value when separated from a physical carrier, such as a newspaper, telegram, fax, or CD. This poses a very real and very immediate threat to the music industry.

What's stopping people from widely distributing CD-quality music to others on the Internet? Primarily, limited bandwidth, because digital audio is extremely data-intensive and thus takes a long time to upload and download. This is rapidly changing, however, as advanced compression schemes are squeezing large data files into much smaller ones without significant sonic compromise.

Faster modems will also facilitate the Internet transfer of music. The

new cable modems, which use television cables rather than telephone lines, can transfer files 1,000 times faster than current telephone modems. Hughes claims that its current-generation DirecPC satellite receiver technology is capable of Internet downloads at a speed of 400 Kbps, just within the range of current CD-quality audio transmission rates.

*'The piracy that will soon face the music industry will not involve the storage and distribution of physical product'*

George Newman is president of Technology Applications Research, a Boston-based consulting firm that specializes in music and multimedia technology.

The threat becomes very real when you consider that the PC and the Internet are quickly moving into the family room and becoming part of the home-entertainment system. New consumer products in this category include Gateway 2000's 31-inch Destination PC/TV computer, Zenith's just-announced NetVision Internet Web-capable television, and forthcoming Japanese and European consumer giants' Internet TV offerings. Combine a one-way, high-speed cable modem for downloads, a traditional phone modem for requests, add into that whole mix high-end audio components, and you've got a Net hacker audiophile and videophile dream system on the shelves by Christmas.

Also keep in mind storage technologies now under intense development. Within five years, current laboratory exotica, such as a Solid-State crystal holography storage devices, could realistically be on the market. The size of a stack of 12 credit cards, this promising storage technology could hold a terabyte of information. What does that mean? In the most relevant terms, a terabyte of storage can contain 100,000 minutes of uncompressed stereo music, or 1,400 CDs' worth of music on a carrier that is roughly the size of a single DAT.

But what do these technological developments mean to the music

industry? They threaten its very financial model. Every person with access to the Internet will have the ability to upload and download copyrighted works, sharing the record companies' intellectual property with millions of people. Every person with a terabyte storage device will have the ability to copy their friends' entire music collections at once.

These new storage technologies will make digital music that has been separated from its physical carrier very attractive to consumers.

Record companies must therefore take proactive piracy-prevention steps to ensure that their intellectual property is protected before these technologies are brought to market.

The first step in protecting music in the Information Age is to embed "digital watermarks" within music. A digital watermark is an inaudible, uneraseable message that contains copyright information. Watermarks can disallow the next generation of recordable devices from making digital or even analog copies. Watermarks will allow record companies to automatically scan the Internet for songs that they own.

### TRACING SOURCES

If record companies distribute music over the Internet, watermarks can be embedded that contain the name and credit card number of the purchaser of the music online. This would deter people from uploading music to the Internet for unauthorized distribution, since the source can be traced.

It would, in effect, work much like registration does with software. Watermarks also prevent counterfeiting.

Several watermark technologies have been developed in the past decade. Unfortunately, most have compromised the sound, but strides are being made almost daily. A small Massachusetts-based firm, for instance, recently introduced a watermarking system that has passed all of the hurdles: inaudibility, indelibility, analog-domain survival, and compression survival. There are finally available working systems that address all of the intellectual property concerns associated with digital audio.

Subcode technologies, such as the Serial Copy Management System, have been proven ineffective in this role. Subcodes can easily be stripped from music and do not survive the digital-to-analog barrier.

Watermarks will work. It is time to protect these ones and zeros so that record companies and artists can keep track of them and receive the credit and compensation they deserve.

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# Artists & Music

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## Canada's Ferron Wages A 'Still Riot' Warner Artist Transcends 'Feminist' Pigeonhole

■ BY ROGER DEITZ

NEW YORK—When Ferron released "Phantom Center" on Earthbeat/Warner Bros. last September, there were signs that the artist, once pigeonholed as "feminist," might break through to the mainstream with an upbeat, universally appealing album.

"Still Riot," due Aug. 27 from Warner Bros., follows through on that promise.

The album, deeply personal and musically and lyrically enticing, should expand Ferron's fan base while building on its predecessor's legacy.

Through her arduous journey of touring clubs and playing concerts for 20 years, the Canadian performer has distinguished herself as an "important" artist within folk and feminist circles (Billboard, Nov. 11, 1995). Now, with the full weight of Warner Bros. behind her for the first time (between her last album and the new one, she signed with Warner) and a recent signing to Premier Talent for worldwide booking, she is set to broaden that reach.

The cast of "Still Riot" includes Indigo Girl Emily Saliers, singers Lauren Wood and Chris Webster, violinist Scarlet Rivera, and percussionist Vicki Randle, as well as most of Ferron's touring band. Ferron reflects that her developing sound grew out of "the complete freedom to experiment along with these fine musicians in the recording studio," where she, as producer, worked closely with associate producer db Benedictson.

"Still Riot" was a working title that stuck. Ferron proposes that the juxtaposition of these two words, at opposite ends of the emotional spectrum, reminds her to accept anything that comes along in life with stillness and grace.

At Warner Bros., Ferron was given wide rein to create her vision

from Carl Scott, VP of artist relations (U.S.), whom she calls her "spiritual adviser."

On giving Ferron the license to produce such a unique album, Scott observes, "There has always been a very strong commitment to allow all of the Warner Bros. roster to do exactly what they want to do. When push comes to



FERRON



shove, it's all about the artist... it's their art.

"I was quite surprised when I heard some of the tracks Ferron was cutting, the broader direction she was going in," Scott adds. "In the studio, the creativity, the musicianship just poured out of her. I was thrilled."

Scott is hoping to gain the attention of a variety of radio formats with "Still Riot," including top 40, triple-A, AC, and hot AC. There are elements of "Still Riot" that should appeal to diverse playlists, he notes. While single choices are still being weighed, likely possibilities include "Venus As Appearances," "The Chosen Ones," "Takes A Little Time," and "Alice Says Yes."

One radio station that has been giving Ferron heavy airplay all along is WRSH Santa Rosa, Calif. Zoe Zuest, PD at the triple-A station, says, "[Ferron] is extremely popular in this area. She has a huge fan base. Every time she does a show up here, it either sells really well or sells out. We'd be foolish if we didn't play her records.

"I thought 'Phantom Center' was

her best album to that point," Zuest adds. "It had a little more tempo to it, which I think helped get some new fans for her, because her older stuff was all generally pretty low-key and down. Having some tempo made it easier for radio to play and got her some new fans."

Zuest concedes that while Ferron has loyal fans nationwide, she doesn't get a lot of radio play throughout the country. "Until she does get that song that really breaks through," says Zuest, "she's not going to be a huge name."

Brent Gordon, regional VP/Los Angeles branch manager at distributor WEA, expects retailers to react strongly to the new set. "This could be the album that breaks Ferron into the mainstream," he says. "She has always had a following with stations like KSCA [Los Angeles]. But what's happening now with artists like Tracy Chapman and Joan Osborne is no accident, and it's time for Ferron."

"There is some stuff on this album that is very commercial," he adds. "As long as certain radio stations are playing this type of music, and it's more widely accepted on radio, these artists get exposed, and they can sell to the masses."

Caryn Brooks, community relations coordinator for the Portland, Ore., branch of Borders Books & Music, arranged an in-store appearance for Ferron after the release of "Phantom Center" in September and believes that the strong turnout at the event bodes well for the new set. "We sold a lot of product," she says. "My impression of Ferron is that she is on the verge of something big."

The inclusion of an Indigo Girl on the album should help, Brooks adds. "That's bringing in a younger audience in addition to the fans Ferron has had all along."

Indie stores that have long sup-  
(Continued on page 113)

## Bellamy Bros. Hit Floor With Dance Mix Album

■ BY DEBORAH EVANS PRICE

NASHVILLE—In recent years, country dance mixes have become increasingly popular, and nearly every country album released now contains at least one song geared toward airplay in country nightclubs. With the July 23 worldwide release of "The Bellamy Brothers: Dancin'" on Bellamy Brothers Records, Howard and David Bellamy go one step further, catering to the dance crowd with an album consisting entirely of dance mixes.

"There are some dance club albums out there, but they're not by one artist or one group," says George Collier, VP of country music for Inter-sound, which distributes Bellamy Brothers Records. "I don't know why [it hasn't been done before], but I'm glad we're the first one doing it. It's a combined effort between ourselves and the Bellamys. Maybe other [acts] don't have enough mixes to make an album. There are not a lot of artists that have been around for 20 years that have had hits."

The Bellamy Brothers are celebrating the 20th anniversary of their first hit with "Dancin'" and their first Christmas album, due out in the fall. The Florida natives began their careers in the '70s with the No. 1 pop hit "Let Your Love Flow" and became staples on country radio in the late '70s and the '80s with such hits as "Old Hippie," "Dancin' Cowboys," "Sugar Daddy," and "You Ain't Just Whistlin' Dixie." Many of their songs became hits with the country dance audience before the current dance craze.

"The Bellamy Brothers have been

a mainstay in country nightclubs probably longer than any act out there today," says Wynn Jackson, president of Country Club Enterprises, which is promoting the new record to dance clubs. "As far back as 'If I Said You Had A Beautiful Body Would You Hold It Against Me' and some of those early hits,



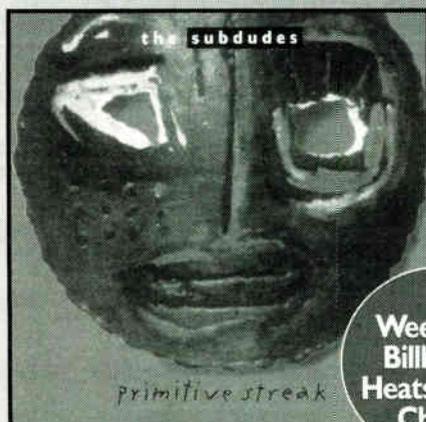
THE BELLAMY BROTHERS

country nightclubs have played the Bellamy Brothers. And now that they've decided to target those venues with their music and do a dance mix compilation, they are going to win over that many more fans."

The 11-song album includes new mixes of such older hits as "Red-neck Girl," "If I Said You Had A Beautiful Body Would You Hold It Against Me," and "Get Into Reggae Cowboy," as well as dance mixes of more recent cuts from their latest album, "Sons Of Beaches," such as "Shine Them Buckles" and "We Dared The Lightning."

Howard Bellamy says that people have been dancing to their music for years, so he and his brother have routinely released dance club mixes with their singles since they started their own label in 1991. "It's real rare that someone would come to our shows and not get up and dance," Bellamy says. "We are kind of insulted if they don't, because

(Continued on page 113)



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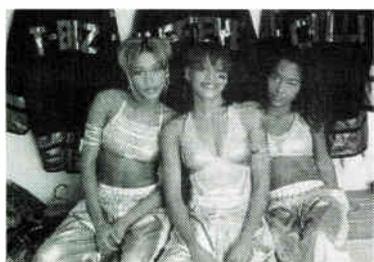
## Hootie's 'View' Tops RIAA June Certifications

LOS ANGELES—Passing yet another sales signpost, Hootie & the Blowfish's "Cracked Rear View" topped the 14 million mark to become the No. 2 debut album of all time in June certifications from the Recording Industry Assn. of America.

Hootie's Atlantic bow now trails only Boston's self-titled 1976 debut (Epic), certified at 15 million, as the best-selling debut. Among albums released during the '90s, "Cracked Rear View" is second only to the 1992 Arista soundtrack for "The Bodyguard," which stands at 15 million.



BOYZ II MEN



TLC

"Fairweather Johnson," Hootie's sophomore album, was simultaneously certified gold, platinum, and double platinum in June.

Boyz II Men's 1994 Motown opus, "II," reached certified sales of 12 million last month. The unstoppable set is now fourth on the list of all-time best sellers, behind only "The Bodyguard," "Cracked Rear View," and Garth Brooks' 1990 album "No Fences" (Capitol Nashville, 13 million). Brooks' 1991 album "Ropin' the Wind" (Capitol, 11 million) rounds out the top five.

TLC's 1994 LaFace/Arista entry "CrazySexyCool" also continued its best-selling ways, vaulting over the 10 million plateau.

The Fugees' Ruffhouse/Columbia set "The Score" is proving to be one of the year's fastest-moving albums:

The set, which landed in January, has topped the quadruple-platinum mark.

Jeff Foxworthy is demonstrating that it's OK to be a redneck, or at least to make fun of one: The country comic's "You Might Be A Redneck If . . ." (Warner Bros.) went triple-platinum in June and became the best-selling comedy album of all time in the process. Eddie Murphy's "Comedian" (Columbia, 1983, 2 million) was the previous record holder.

Three of country vocalist Travis Tritt's Warner Bros. albums went multiplatinum last month: "It's All

About To Change" (1991, 3 million), "Country Club" (1990, 2 million), and "T-R-O-U-B-L-E" (1992, 2 million).

Among the debut gold-album recipients for the month were Latin star Enrique Iglesias (Fonovisa), industrial horror act Marilyn Manson (Nothing/Interscope), Southern California alterna-pop unit No Doubt (Trauma/Interscope), and the classical/pop team of Yo-Yo Ma and Bobby McFerrin (Columbia).

Bone Thugs-N-Harmony's Ruthless/Relativity single "Tha Crossroads" was simultaneously certified platinum and double platinum in June, becoming just the second multiplatinum single this year. Mariah Carey and Boyz II Men's collaboration, "One Sweet Day," went double

(Continued on page 107)

## Acid Jazz Flows From Liquid Soul

### Soul What's Chicago Mainstay Branches Out

■ BY CHRIS MORRIS

On June 20, the bruising 10-piece acid-jazz unit Liquid Soul played its first gig outside its hometown of Chicago, at S.O.B.'s in New York. The group's saxophonist and leader, Mars Williams, couldn't have been more pleased by the response his first time in the Big Apple.

"It was so last-minute that this thing got together—it was like in a three-week period—so a lot of [A&R] people had prior commitments, but we've heard from them since the show," Williams says. "We've gotten calls from people who couldn't make the show who said they've heard that it was a really great show and that they want to come and hear us, or they want more information about the band. So there's definitely some interest there."

Williams adds, "It'd be nice if we got some people to come [to Chicago] to hear us, because then we're on our home turf, and they could see what we're doing here on a Sunday night."

For more than two years, Liquid Soul—which mates brawling hip-hop beats and rap attacks to horn-inflamed funk—has held the fort on Sunday nights on the Windy City's North Side, first at the Elbo Room on Lincoln Avenue and currently at the Double Door, at the intersection of Milwaukee, Damon, and North avenues in Wicker Park.

Williams says that the band's heady brew of jazz, funk, rap, and live scratching—heard on the group's self-titled, self-released Soul What Records album—has brought fans from all over to the Sunday sets.

"We've always drawn a pretty diverse crowd," he says. "We get the hip-hoppers in there, we get the kids

who want to come and hear the rap, we get people that want to just listen to the horn players blowin' some jazz and stuff, we get the dance crowd. We get a pretty mixed age. It's anywhere from 21 to 40, even older. It's a mix of all races. It's cool. It's like a party, it's a good party night."

If Liquid Soul takes off nationally, it could represent the commercial culmination of bandleader Williams' long and multifaceted career.

Classically trained, Williams studied



with such Chicago-based jazz avant-gardists as saxophonist Roscoe Mitchell of the Art Ensemble of Chicago and saxophonist Anthony Braxton, for whom he worked as a copyist and arranger. In 1978, Williams began a long association with late saxophonist and composer Hal Russell in his group the NRG Ensemble.

Williams subsequently moved to New York; from there, he played with a variety of groups, including the Psychedelic Furs, the Waitresses, and such confrontational units as Bill Laswell and Fred Frith's Massacre.

Williams says, "When I moved back to Chicago in '89, I immediately got back into the band with Hal because we played so well together. Hal was a big influence on my playing, too."

Though Russell died in 1992, the NRG Ensemble continued as a unit.

Williams remains a member of the free-blowing group and recently played with it at two European festivals.

Liquid Soul grew out of another Williams-led band three years ago.

The saxophonist recalls, "I had a band I was doing called Act Of God that was a jazz-funk kind of thing. [DJ] Jesse [De La Peña] was doing things at the Smart Bar in Chicago, which is downstairs from the [Cabaret] Metro, having musicians playing with a DJ. He was starting to experiment with that, and they were doing mostly cover tunes. He was kind of like the house DJ at the Smart Bar. The guitarist in my band, who was also playing with Jesse, goes, 'Mars, your stuff is so accessible for this acid-jazz craze that's comin' up, this movement—let's try this stuff with a DJ.' So we kind of merged together."

Liquid Soul's style emerged gradually, Williams says: "When we first merged it together, we were mostly doing freestyles—Jesse putting out a beat, and we were just jamming stuff over the top of that. We would take some jazz standards, which was something we did also on the CD, and experimented, seeing which ones would work with a hip-hop beat. I slowly started putting some of my tunes in there, and then, before you know it, I was writing a lot more with Liquid Soul in mind."

A Chicago performance by Groove Collective, the 10-piece acid-jazz posse from New York that records for Giant Step/Impulse!, ultimately had an impact on Liquid Soul's approach.

"Seeing Groove Collective live kind of sparked us into a whole different kind of approach," Williams says. "The Giant Step thing in New York started the same way we did, with the DJ and some live musicians coming in and blowing some jazz standards over the DJ putting a hip-hop beat under it, and they started their night, which is still going on . . . In fact, our New York show was promoted through Giant Step."

(Continued on page 115)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** David Massey is named senior VP of Epic Records in New York. He was VP of A&R/international marketing.

Craig Bamsey is promoted to VP of business development for MCA Music Entertainment Group in Los Angeles. He was director.

Mark Ghuneim is promoted to VP of online and emerging technologies for Columbia Records in New York. He was VP of video promotion.

Philip Walden Jr. is promoted to VP/GM of Capricorn Records in Nashville. He was director of business affairs.

PolyGram Holding in New York promotes Maurice Russell to senior director and Vol Stephen Davis to manager of contract administration, business affairs. They were, respectively, director of rights, clearances, and video administration and administrator of contract administration.

Touchwood Records in New York



MASSEY



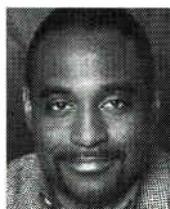
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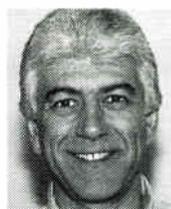
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WALDEN



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appoints Andy Uterano national director of sales, Ed Strait retail account manager, Ron Corno regional manager, John Stix director of artist development, Don Manetta CFO, Danielle Bonsanti communications director, Dick Vanderbilt research and marketing director, Billy Bell manager of national sales, and Chris Finch A&R manager. They were, respectively, New York branch sales manager for WEA; director of marketing at Jive Records; Midwest regional marketing manager for Atlantic Records; founding editor-in-chief of Guitar

for Practicing Musicians and executive VP of A&R for Guitar Recordings; accountant with Jacobs, Persinger & Parker; East Coast sales and support for Genesis Software; director of retail information services at Atlantic Records; founder of Productions One; and a studio engineer.

Petra Dorfsman is promoted to associate director of international A&R for EMI Records in New York. She was manager of international A&R.

Ayana Gooden is promoted to A&R representative at Robbins

Entertainment in New York. She was a receptionist.

Warner Bros. Records in Burbank, Calif., promotes Carol Sneyd to director of advertising and David May to director of audio-visual technical production. They were, respectively, manager of advertising and manager of audio-visual technical production.

Benson Music Group in Nashville promotes Gary Davidson to national field sales manager, Tom Snell to director of copyrights and royalties, and John Quелlette to senior copyright administrator. They were,

respectively, Midwestern field sales representative for Benson Music Distribution, director of copyrights and permissions, and licensing administrator.

Lisa LeRose is named national sales manager for Domo Records Group in Los Angeles. She was national sales manager for Drive Entertainment.

**PUBLISHING.** Julie Horton is named director of operations at Segue Music. She was senior creative director, Western region, for ASCAP.

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# Sparks Flying For Better Than Ezra

## Elektra's 'Friction, Baby' Has New Drummer, Sounds

BY DOUGLAS REECE

LOS ANGELES—After experiencing considerable growing pains since releasing its platinum 1995 debut, "Deluxe," a retooled Better Than Ezra returns with its second Elektra album, "Friction, Baby," Aug. 13.

The new album signals several changes for the New Orleans trio, including switching distribution from ADA to WEA. The band has also shuffled from producer Dan Rothchild to Don Gehman and replaced drummer Cary Bonnez with former Vigilantes Of Love member Travis McNabb.

"Friction is always seen in a negative light, but in a way, it can be this connective tissue that holds everything together," says band vocalist/guitarist Kevin Griffin in reference to recent shake-ups and the title of the new album.

"Cary was a great rock power drummer. Travis has all those aspects, in addition to finesse," says Griffin. "His tempo and meter make



BETTER THAN EZRA

us play so much better."

Experience and time have also taught the band a few things. "If you listen to the new album a few times with 'Deluxe' as a reference point," Griffin adds, "you will likely see that this band has grown up."

As part of that growth, Better Than Ezra has taken to experimenting with a multitude of new sounds. In fact, Griffin, who found himself on several garage-sale/pawn-shop junkets while touring, ended up purchasing a cache of instruments that can be found on the album, including an old analog drum machine and a Fender lap steel guitar. The new album also includes such atypical rock instruments as clarinet, Wurlitzer organ, and flute.

"I think the biggest challenge is to keep inspiring yourself with music and reinventing your band, while at the same time not forgetting the beauty of a simple four-chord song," he says.

On "Friction, Baby," Better Than Ezra continues to run a Southern pop-infused groove, through such tracks as "Long Lost" and the first single, "King Of New Orleans," which goes to triple-A, rock, modern rock, and college radio July 22.

Other songs, such as "Return Of The Post Moderns" and "Rewind," are equally catchy but venture into more exotic sounds and arrangements. The band's publisher is Warner/Chappell.

Alex Cosper, PD at modern rock KWOOD Sacramento, Calif., says that the new approach could bode well for the album at radio.

"I'm hoping that they come up with something a little more edgy this time," says Cosper. "It seemed they were becoming a triple-A band with 'Rosalea' [the third single from 'Deluxe'], but if the album does something innovative musically or lyrically, it will certainly be welcome here."

(Continued on page 20)



Here's Fluffy. Members of Fluffy, the first signing to the Enclave label, celebrate with admirers following their show at L.A.'s Dragonfly. Shown, from left, are Foo Fighters' Pat Smear; Fluffy's Amanda Rootes, Helen Storer, and Bridget Jones; and Hole's Eric Erlandson. Fluffy's debut full-length album is due in September.

# Capitol's Dave Koz Blazes 'Path' With Acoustic Sound

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Dave Koz has built his career on a wealth of well-polished instrumental saxophone gems that have made him one of jazz/AC radio's core artists. So why has he recorded an album that embraces a menagerie of live acoustic instrumentation and even features him singing?

The aptly named "Off The Beaten Path," due Aug. 20 from Capitol Records, pairs Koz's smooth sax vibes with everything from pedal steel guitar and mandolin to Stevie Nicks' voice on the breezy "Let Me Count The Ways."

Filled with first takes and self-described "mistakes," the album, recorded at Jackson Browne's Groove Master Studio in Santa Monica, Calif., is light, funky, undeniably warm, and even a little gritty. Uncharted territory for Koz, indeed.

"This album found me much more than me going out and finding it," says the effervescent Koz. "That's where the title comes from. Occasionally in life, you really need to step off the path you're on to keep in touch with who you are."

Koz credits his past success—his 1993 album, "Lucky Man," has been certified gold by the Recording Industry Assn. of America—and a recent move to Northern California from Los Angeles with freeing him to take some chances. He wrote or co-wrote all the songs on the album, some with his brother Jeff Koz, who also served as co-producer.

But fulfilling his dream of a more

organic album didn't come easily. After sparring with a producer who didn't share his vision, Koz thought that perhaps he had miscalculated the project. That's when veteran rock producer/engineer Thom Panunzio came into the picture.

"From the first time I talked to Thom, it seemed like he understood and was excited about the prospect of this project," Koz says. "But up until the first day in the studio, I didn't know if it was going to work; I was one happy camper after that first day."

What ensued were several months of jamming with drummer Kenny Aronoff, guitarist Gregg Arreguin, bassist Dave Pitch, and a host of guest artists.

"I was like a kid in a candy store," Koz says. "I got into recording in the '80s, and there were always drum machines and synthesizers, and here was a situation where there were guys just playing their hearts and souls out. It was tremendously inspiring."

One highlight was Nicks' surprising him in the studio with a cake and special serenade on his birthday. And in another spontaneous vocal revelation, Koz sings on "That's The Way I Feel About You." His singing debut came about when none of the artists he'd wanted to guest on the track—top choices were Kenny Loggins and Bryan Adams—could make it.

"Here I was in the studio with this incredible band and no one to sing the song," he says. "So I thought I'd just sing it while we were recording, and we'd figure out who would sing it later. . . . At the end of the day, it seemed fitting that I ended up singing on this album."

While "Off The Beaten Path" clearly is a personal treasure for Koz, it is sure to

(Continued on page 18)

# Scalpers No Match For Hootie; Genesis Born Again With Gabriel

**H**OOTIE AND THE SCALPERS: The New York state attorney general's office is investigating a scalping incident at Jones Beach Amphitheater, Long Beach, N.Y., that resulted in more than 500 tickets to Hootie & the Blowfish's Aug. 3-4 shows being sold through scalpers.

The first 10 rows of tickets for each night—534 in total—were taken off the computer by a Jones Beach box-office employee May 10, the night before the shows went on sale. The tickets were then sold to a scalper and entered into the computer as cash sales.

According to the band's contract, the first 10 rows for each show must be sold at face value on a first-come, first-served basis. None of those seats can be allocated for special promotions by the promoter or radio stations.

The band's tour accountant discovered the action when he saw a ticket broker's ad that offered seats in the first 10 rows for \$150.

The accountant then called TicketMaster and show promoter Delsner/Slater Concerts, which turned over transaction printouts that revealed what had happened. According to Hootie & the Blowfish's manager, Rusty Harmon, Delsner/Slater has fired the box-office personnel allegedly involved in the action. Delsner/Slater could not be reached for comment by press time.

Harmon says the scalped tickets have been declared void. On July 3, the tickets for the first 10 rows were resold at face value via TicketMaster. Harmon suggests that anyone holding nonusable tickets approach the scalper for a refund. If that fails, the Jones Beach box office will refund the \$25 face value of the tickets.

"If someone paid more than face value for those tickets, then they know they were buying scalped tickets," says Harmon. "Yeah, it sucks that they [can't use the tickets], but [scalping] goes totally against what we were trying to do by making sure that people who are standing in line get those first 10 rows of seats."

New York state law allows for tickets to be resold for either \$5 or 10% above face value, whichever is lowest. Therefore, any Hootie tickets that went for more than \$27.50 were sold illegally.

Hootie & the Blowfish are amending their contracts with promoters to require that ticket journals that detail how each ticket was sold be turned over to the band.

Harmon is also requesting journals from promoters for shows that have already gone on sale. Of the six journals he has received, he has found three problems. "None have been to the extent of Jones Beach," says Harmon, who would not say where the violations occurred. He adds that in none of these three cases are tickets that are already in patrons' hands being invalidated.

Harmon says the Jones Beach incident does not herald a major anti-scalping campaign by the band. "Mainly, we're just going to start being more thorough with our contract rider

and work with the promoters a lot more closely," he says. "And we also hope that people realize that if you steal from us, there's a chance that you're going to get caught, and if you do get caught, you're going to get prosecuted."

According to Harmon, ticket sales for two other shows being promoted by Delsner/Slater—July 30-31 at New York's Madison Square Garden—were found to be in compliance with the band's contract, and no violations were discovered.

**R**EUNIONS: Some 150,000 fans attended the MasterCard Masters of Music Concert for the Prince's Trust June 29 in London's Hyde Park, as Pete Townshend, Roger Daltrey, and John Entwistle staged the live premiere of the 1973 concept album "Quadrophenia," Townshend's tale of '60s mods and rockers. The band was accompanied by a cast including David Gilmour of Pink Floyd, Gary Glitter, actors Stephen Fry and Phil

Daniels, British news anchor Trevor McDonald, and a 15-piece band. The Who will move "Quadrophenia" indoors when they bring it to Madison Square Garden for six shows starting July 16.

According to Stephanie Robertson of SRO Management, Van Halen's management company, the band will be conducting an "ongoing process of auditioning singers, but they won't be running any ads," as the Red Hot Chili Peppers did for a guitarist a few years ago. Although Sammy Hagar is definitely out, and original lead singer David Lee Roth is recording new tracks with the band for a fall greatest-hits package, Robertson would not comment on whether Roth is being considered as a permanent replacement. . . . Another prodigal son has come home—albeit temporarily. Peter Gabriel is in the studio with his former bandmates from Genesis working on the band's upcoming boxed set, which will be released this fall on Atlantic Records. Gabriel is tweaking his vocals on a number of tracks. Among the cuts in the box are previously unreleased live versions of "The Lamb Lies Down On Broadway" and "Supper's Ready." According to Genesis' management company, there will be no tour to promote the release.

**T**HIS AND THAT: Boston has canceled its summer tour because of a hand injury sustained by band leader Tom Scholtz. Cheap Trick, which was slated to open for Boston, is now scampering to book its own headlining tour during that time slot. Cheap Trick's booking agency, ICM, is trying to follow the same routing as the original Boston dates by booking Cheap Trick into smaller venues in the same cities in which it was slated to play with Boston. The Boston tour will now begin in October.

Assistance in preparing this column provided by Thom Duffy in London.



by Melinda Newman

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## 7th Set Brings Throwing Muses Out Of 'Limbo' New Throwing Music Label A Scaled-Back Approach

■ BY BRADLEY BAMBARGER

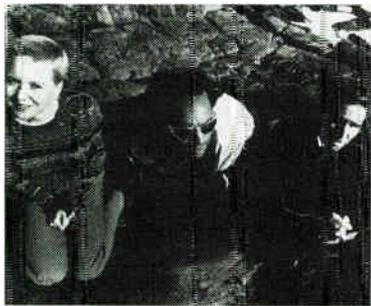
NEW YORK—"We've never considered ourselves a major-label band," says Kristen Hersh, leader of influential alternative act Throwing Muses. "It just took 10 years to convince everyone else of that."

Long associated with Warner Bros. in the U.S., Throwing Muses are releasing their seventh album, "Limbo," through the band's new imprint, Throwing Music, a joint venture with Rykodisc. "We had friends and fans at Warner Bros., but we had run the race there," says Billy O'Connell, Throwing Muses manager and Throwing Music head. "Limbo" comes out Aug. 13.

According to O'Connell, who is Hersh's husband, Throwing Music is an effort to refashion the band's business as a cottage industry, one with realistic expectations and a dotting attention to detail. By scaling back budgets and working patiently toward the long term, the label's goal is to "work a career, not a hit," Hersh says.

Hersh and O'Connell list Rykodisc's small roster and openness to fresh ideas as pluses to the partnership. Another advantage is the enthusiasm of label chief and longtime Throwing Muses fan Don Rose.

The pact calls for Throwing Music to license Throwing Muses' albums to



THROWING MUSSES

Rykodisc. The two companies will split equally marketing and promotion expenses. Eventually, Throwing Music may sign other acts.

But for now, Rose is quite content to have Throwing Muses in his artist stable.

"Besides a great record, the band brings a sizable core of fans, a well-groomed database, a portfolio of happy club owners and promoters, and a full [World Wide Web] site," he says.

"We don't have as many hungry mouths to feed [as a major], and we don't have platinum acts competing for attention," says Rose. "Throwing Muses represent a top-level signing for us, on par with Morphine or Sugar."

Since releasing their self-titled debut as teenagers in 1986, Throwing Muses have developed a fervid cult fol-

lowing, even as the band's stylistic compass has shifted. The first U.S. band signed to U.K. indie 4AD, Throwing Muses inked with Sire in the U.S. for their '88 sophomore set, the gnarled beauty "House Tornado." After the veiled virtues of '89's "Hunkpapa" came the skewed pop pleasures of "The Real Ramona," which spawned a number of college hits.

After "The Real Ramona," Throwing Muses co-founder and Hersh's stepsister Tanya Donnelly left to form Belly. Continuing with Hersh and drummer David Narcizo in a harder rocking vein, Throwing Muses issued the underappreciated "Red Heaven" in 1992. Hersh's solo album, '94's "Hips And Makers," delayed the release of the next Throwing Muses album, "University." Recorded with new bassist Bernard Georges and issued via Reprise last year, the deep, diverse "University" has sold about 60,000 copies, according to SoundScan, as have "Hips And Makers" and "The Real Ramona."

"Limbo" eschews the distorted guitars of "Red Heaven" and the layered production of "University" for a cleaner, sparser sound, reflecting lessons learned while Hersh was recording and touring behind "Hips And Makers." "At first, I thought that playing acoustic was kind of a rip-off,"

(Continued on page 18)

## Elektra's Jason Falkner: Not An 'Unknown' Debut

■ BY CRAIG ROSEN

LOS ANGELES—Although only 28, Jason Falkner has already been signed to three major labels as a member of three bands. However, Elektra—and even Falkner himself on occasion—would like to think of "Jason Falkner Presents Author Unknown," due Aug. 13, as his debut.

"The weird thing is that, from my record label's perspective, this is my first record," Falkner says. "It's kind of strange, because I don't feel like this is my first record... but this is the first thing that I have been completely responsible for and that I'm totally in love with."

Falkner plays almost every instrument on the album and wrote

and produced the set. That kind of autonomy is in marked contrast to Falkner's earlier musical experiences.



FALKNER

In 1988, Falkner was featured as a guitarist on the Three O'Clock's "Vermillion," which the band recorded for Prince's now defunct Warner Bros.-distributed Paisley Park label. A teenage Falkner landed in the band after answering an ad in a magazine.

A onetime fan of the Three O'Clock, Falkner says the band had changed dramatically by the time

(Continued on page 20)

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JIMMY BUFFETT & THE CORAL REEFER BAND	World Music Theatre Tinley Park, Ill.	June 7-8	\$1,508,897 \$46/\$30.25/\$23.50	52,917 two sellouts	Tinley Park Jam Corp. Nederlander Organization
JIMMY BUFFETT & THE CORAL REEFER BAND	Alpine Valley Music Theatre East Troy, Wis.	June 1	\$908,798 \$51/\$33.50/\$23.50	34,527 sellout	Nederlander Organization Tinley Park Jam Corp.
BOB SEGER BONEPONY	Pine Knob Music Theatre Clarkston, Mich.	June 19, 21	\$740,140 \$30/\$20	29,954 two sellouts	Cellar Door Blackbird Prods. Ltd.
DAVE MATTHEWS BAND FREDDY JONES BAND BEN HARPER	World Music Theatre Tinley Park, Ill.	June 21	\$611,617 \$25/\$19.50	28,283 sellout	Tinley Park Jam Corp. Nederlander Organization
CROSBY, STILLS & NASH CHICAGO	Jones Beach Theatre Wantagh, N.Y.	June 21-22	\$526,516 \$32/\$37	10,269 12,268, two shows	Delsener/Slater Enterprises
KISS ALICE IN CHAINS	Freedom Hall Coliseum Louisville, Ky.	June 30	\$473,440 \$40/\$27.50	15,891 sellout	Sunshine Promotions
DAVE MATTHEWS BAND BEN HARPER	Great Woods Center Mansfield, Mass.	June 7	\$465,556 \$28/\$21.50	19,484 sellout	Don Law Co.
GEORGE STRAIT TERRI CLARK	Summit Houston	June 30	\$401,222 \$24.75	17,099 sellout	Varnell Enterprises
ALLMAN BROTHERS BAND EDWIN MCCAIN	Great Woods Center Mansfield, Mass.	June 28	\$393,980 \$38/\$23	16,523 19,372	in-house
ALANIS MORISSETTE	Rose Garden Portland, Ore.	May 31	\$360,944 \$27/\$26/\$23	15,537 sellout	Monqui Presents

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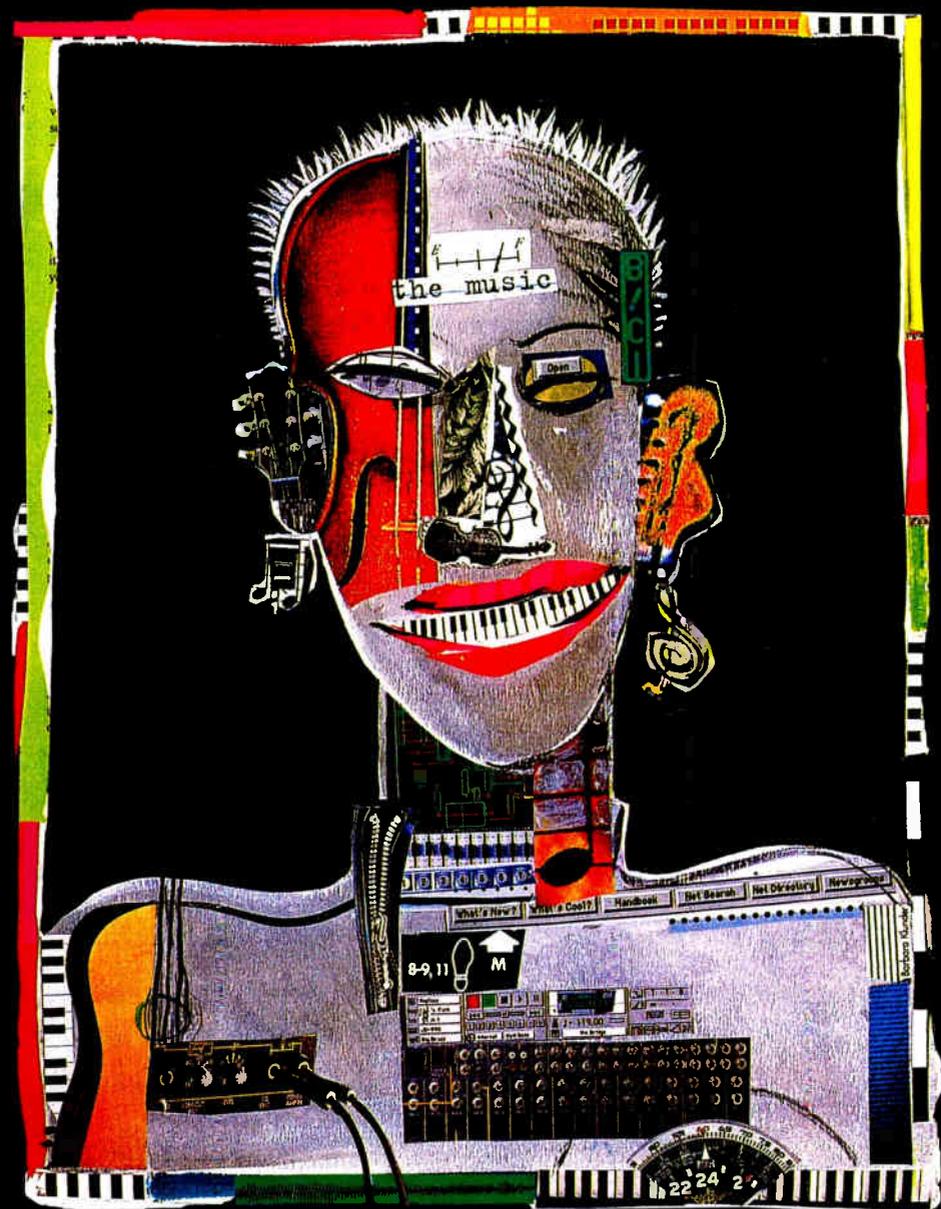
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BB96



## Artists & Music

### 7TH SET BRINGS THROWING MUSES OUT OF 'LIMBO'

(Continued from page 16)

lar," she says. "But I was amazed that people really listened. That taught me a lot."

One early fan of "Limbo" is Jimmy Cohrsen, co-owner of Go Compact Disc in Arlington, Va., where 200 people showed for Hersh's solo in-store performance two years ago. "I'm excited about the new album," he says. "I think it's one of the best things they've ever done, and their fans are loyal. They've already been coming in, asking about the record."

Kevin Cole, PD of WREV Minneapolis, concurs. "There's a core of Muses fans that follows their every move," he says. "For us, the band is one of the heritage alternative acts, with a great library of music behind them. And I think the new album is the best Muses record since the first one. It combines the warmth of Kristen's solo album with everything great that people expect from the band. We're going to play it a lot—it has the potential to explode."

On Aug. 5, Rykodisc ships the single "Ruthie's Knocking" to commercial

alternative and college radio. The label is also servicing a videoclip for the single. "Limbo" comes out via 4AD in the U.K. and Europe simultaneously with the U.S. album release. In Japan, Rykodisc is licensing "Limbo" to VideoArts Music for release.

According to Jerry Leibowitz, Rykodisc international marketing manager; the label is striving to cultivate a Throwing Muses presence in Asia. "The band has never gotten the exposure they've deserved in Japan, but I think that's going to change," he says. "The Muses have a sound and a message that people can get into whether they speak English or not. Kristen's emotion transcends words."

Few songwriters are as in touch with the creative process as is Hersh, who is expecting her third child on New Year's Day. "Playing music and having a baby are really very similar," she says. "They're both so physical that they're spiritual. You get into both things so much that you disappear—

behind a baby or behind a song."

With Hersh's pregnancy, Throwing Muses' roadwork will be limited to a few summer club dates in major markets. A full-scale national tour will begin in February. The band's gigs are booked by Artists & Audience.

Aside from "Limbo," another release will benefit from next year's touring. In early '97, Throwing Music will issue a two-CD set comprising Throwing Muses' debut album and "Chains Changed," an out-of-print EP from 1987, on one disc and previously unreleased material on the second disc, including the mid-'80s demos that got the band signed to 4AD. (Hersh's songs are published by Throwing Music, BMI.)

According to O'Connell, rarities releases are a way of acknowledging Throwing Muses' most ardent admirers. Throwing Music also plans a steady stream of in-store appearances by the band, CD giveaways, and an increasingly deluxe Web site with song samples, artwork, and baby announcements. The site, at [throwingmusic.com](http://throwingmusic.com), is evidence of escalating interest in Throwing Muses. Hits on the site's message board have jumped from 10,000 to 50,000 in recent months. Apple recently linked the Throwing Music page to its "What's Hot" site.

Intimacy and immediacy are the aim, O'Connell says: "Throwing Muses fans care about us, and the whole idea of Throwing Music is to get closer to one another."

### CAPITOL'S DAVE KOZ LEAVES 'BEATEN PATH'

(Continued from page 14)

present a conundrum for jazz/AC radio, a format that has grown accustomed to the artist's smoother side.

"We're not anticipating a soft sell, but we really want to make sure people know how committed he is to that format," says Faith Henschel, VP of marketing for Capitol.

To back that commitment, the label has compiled a sampler with seven of the album's 13 songs remixed exclusively for jazz/AC radio. In addition to the sampler remix of the first single, "Don't Look Back," a number of other remixes of that song will be available to jazz/AC programmers in an effort to accommodate their needs. A flirtation with triple-A may happen, "but that has to be at the right time," Henschel says. Also, a video for the track will be shot.

"This record is a stretch for me, and I think it will likewise be a stretch for my core radio format," Koz says. "But the most important elements that have helped me get good airplay in the past are still here: the melodies, the performances."

Koz also has done a lot to help the format via his weekly radio program, "Personal Notes." Syndicated by SW Networks, the show, which finds him in the role of interviewing some of his musical idols, debuted in February 1995 and has become a smooth AC and jazz/AC standard. The Aug. 16 show will introduce "Off The Beaten Path" to listeners, with a little help from actor Phil Hartman and his many personalities.

Tour plans are in the works for the fall and will include dates in Southeast Asia, where Koz is extremely popular. Koz is booked by the William Morris Agency.

Henschel says that TV appearances, from talk shows to soap operas (Koz penned the theme for "General Hospital"), and retail events will precede the album's domestic launch.

"We basically just want to get him out there so he can spread his 'Daveness,'" Henschel says. "He is his own best promotional tool, and we want to provide him with as much exposure as possible."

Fans who take advantage of the album's enhanced CD format—an idea that Koz picked up from pal Browne—will be exposed to other sides of the

artist. The CD will include studio footage, a visit with Koz's parents, and the aptly named "Hall of Bad Hair," a collage of his not-so-chic styles from days gone by. Also, his World Wide Web site on the Internet (<http://www.davekoz.com>) will be up by the time the album is released.

# Billboard®

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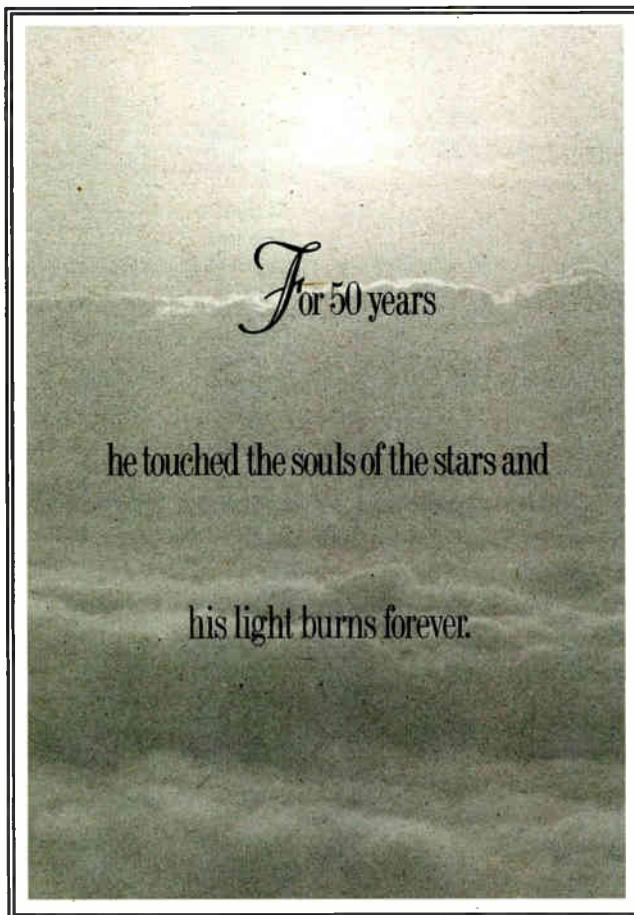
I N M E M O R Y



*John Novarese*

November 13, 1923

June 23, 1996



## ELEKTRA'S JASON FALKNER: NOT AN 'UNKNOWN' DEBUT

(Continued from page 16)

he joined. "The songs were different than the earlier stuff, and the production was god-awful, but I was the new kid in the band," he says.

From there, Falkner joined San Francisco-based pop act Jellyfish. "I was brought into the band under the guise that I was going to write, too," says Falkner. "But I had to fight to get my two words in. It was a nightmare after a while."

Falkner quit the band after touring behind its 1990 Charisma/Virgin debut.

In 1994, Falkner resurfaced as a member of Epic recording act the Grays, a band that "really happened by accident," he says.

Falkner, singer/guitarist Jon Brion, singer/guitarist Buddy Judge, and drummer Dan McCarroll entered a practice studio simply to jam with no intentions of forming a band, but they soon found themselves fielding calls from labels.

The Grays' "Ro Sham Bo" was a commercial disappointment, but it included the Falkner track and minor modern rock hit "Very Best Years."

Unfortunately, the Grays split after touring to support their debut album. "The group just didn't work because we had too many generals and no soldiers," he says.

After the dissolution of the Grays, Falkner once again pursued his solo dream.

"It's something I've always wanted to do," he says. "I would do

demos playing all the instruments. The album is really just an extension of the 4-tracks. I wanted to keep the integrity and general excitement."

While recording "Author Unknown," Falkner—whose songs are published by Arthur Unknown Songs (ASCAP)—was relieved to find that Elektra gave him artistic control. "They totally left me alone when I made the record," he says. "I didn't see anyone until I was mixing."

The result is one of the most pleasing pure pop records of the year, from the infectious first single and opening track, "I Live," to the more subdued, orchestrated pop textures of the album's "Untitled" closing track.

In short, "Author Unknown" has "critic's favorite" written all over it, and Elektra plans to take full advantage of that.

Dana Brandwein, senior director of marketing for Elektra, says, "Jason's association with Jellyfish and the Grays has been very helpful, particularly with the press, which we think is going to lead the way with this project."

Elektra plans to service "I Live" to modern rock and triple-A radio July 22. "We really feel confident about the song," says Brandwein. "Once we get a foothold at alternative and triple-A, we're going to go to pop radio."

On the retail front, Elektra has delivered large quantities of advance

cassettes to its regional staff for distribution to chain buyers and store reps.

"This is a real musicians' and song-lovers' album," says Brandwein, "so we wanted to get it out early to the tastemakers."

At least one retailer says the timing couldn't be better for Falkner's solo debut.

"I'm anxiously awaiting the album. Other Jellyfish-related projects, such as Imperial Drag and the Moog Cookbook, are generating a lot of interest," says Bob Bell, new-release buyer for the 280-store, Torrance, Calif.-based Wherehouse Entertainment. "And when the Grays came out, they had some very strong airplay. There seems to be a lot of interest in that kind of pop."

"Author Unknown" isn't the only release Falkner has coming out in the near future. In September, Sub Pop will issue a gatefold, double-7-inch single of Falkner's 4-track demos, including an alternate version of "Miracle Medicine," which is on "Author Unknown."

Brandwein says, "That will get us some more exposure at independent stores after our release is out there."

As for Falkner, who is managed by Russell Ziecker at ZERO, he is putting together another band for a tour. "It will be a very different scenario," Falkner says. "The album's done, so there will be no disputes. Now it will be fun, and everyone will get paid."

## SPARKS FLYING FOR BETTER THAN EZRA

(Continued from page 14)

The band, a former Billboard Heatseekers Impact act, exploded onto the modern rock scene last year after Elektra reissued "Deluxe," which originally came out in 1993 on the band's Swell Records. The first single, "Good," spent a number of weeks at No. 1 on Billboard's Modern Rock Tracks chart and was a huge album rock hit (Billboard, May 27, 1995).

Dana Brandwein, senior director of marketing at Elektra, says the new album's range should ensure a long life in the marketplace, but David Wentworth, music buyer for 15-store Boston-based Newbury Comics, isn't convinced the band has turned the corner from being a flavor-of-the-month act to one with a long career ahead of it.

"Their last album did alright for us, but I don't think this one will be as big," he says. "People have short attention spans, and I don't think they even remember them."

Still, Wentworth says, the band's sound may be perfect for radio stations that lean toward poppy, anti-grunge rock. He compares Better Than Ezra to Dishwalla and Superdrag, two pop acts receiving increased radio play recently.

At retail, Brandwein says, visibility for the project will be enhanced by listening-station programs, developing-artist campaigns, streamers, posters, and placards, as well as specialized campaigns based around the act's touring.

The band, which is booked through the William Morris Agency and managed by Jeffrey Levinson, will begin

a yearlong U.S. tour Sept. 5. There are no plans for a tour outside the U.S.

Elektra's regional marketing directors and field and college representatives will support the tour with point-of-purchase materials, stickers, giveaways, and "the usual tools," Brandwein says.

Meanwhile, a video for "The King Of New Orleans" is being directed by Lawrence Carroll this week.

Gone are the days when Better Than Ezra's recording techniques left a lot to be desired (Griffin notes that the faint hum on "Deluxe" track "Southern Girl" comes from a neigh-

bor's weed-eater bleeding through the studio wall). But Griffin says that in spite of upgrading to Kingsway Studios in New Orleans, the band took measures to ensure a gritty sound.

"So many bands go into the studio after they finally have money and make a very sterile-sounding album," says Griffin. "It was nice to finally have a real studio and feel like we could capture more energy on tape. It was hard to do that with 'Deluxe' because of all the overdubbing. This album certainly has a lot more excitement and guts."



**Hungry Hearts.** Members of the Hunger meet with executives from Universal Records following the band's appearance at New York's Coney Island High nightclub. Shown, from left, are Monte Lipman and Steve Leeds; Universal; Dave Christensen and Derek Sutton, Stardust Management; Daniel Glass, Universal; band members Stephen Bogle, Max Schuldberg, and Jeff Wilson; Marc Mathan, Universal; and band members Brian Albritton and Thomas Wilson.

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**CHAPEL HILL, N.C.:** Knowing Greg Humphreys' background, you'd figure that his new band **Hobex** would be easy to peg. Before forming Hobex this year, Humphreys spent the better part of a decade leading the popular collegiate guitar-pop act **Dillon Fence**, which disbanded in 1995 after releasing three albums on Mammoth Records. In contrast to the previous group, however, Hobex works



HOBEX

more of a funk-soul groove. "Dillon Fence always had the soul influence, but it was never really focused," says Humphreys. "By now, I'm kind of rocked out. But with Hobex, I find myself more concerned with the groove and making it happen." Completing the trio's lineup is drummer **Steve Hill** (formerly with funk/punk band **Johnny Quest**) and bassist **Andy Ware**, an alumnus of Dillon Fence as well as Zero Hour Records act **Grover**. Tentative plans call for a self-released EP later this year and for the group to work on building a fan base through live dates in the South. "I do miss the instant crowds Dillon Fence could draw, but I'm following my musical calling," says Humphreys. "That sounds like a cliché, but it's pretty true in my case." Contact **Caroline Frye** at 706-548-6007. **DAVID MENCONI**

**BOSTON:** Helmed by vocalists **Mary Ellen Leahy** and **Chris Dyas**, formally of defunct Imago act **Orangutang**, **Trona** mixes superb songcraft with an edgy, frayed musical dynamic. With the propulsive rhythm section of drummer **Nick White** and former **Barnies** bassist **Pete Sutton**, the band brings a combustible, often explosive approach to its undeniable pop smarts. "We think that you need to challenge your audience, so we try to make the arrangements more interesting than most mainstream bands, but we also want to pay attention to some of the basics," Dyas says. **Trona's** first single on Cosmic Records, 1995's "Red Hot Slag/Black Box," sold out its initial pressing of 1,000 copies in less than a month. The song was a staple of WBCN's "Boston Emissions" and crosstown WFNX's "Boston Rocks" programs and was heard on influential Boston College station WZBC and Emerson College station WERS. But it's the band's live show, which includes covers of **Stereolab** and **Mekons** tunes that keeps heads in this town spinning.



TRONA

"One of the things I learned with Orangutang is that it's important to make the music you want to make and feel good about it, and then let things fall where they may," Dyas says. Contact **Leahy** at 617-266-7022. **KEN CAPOBIANCO**

**CLEVELAND:** **Jericho Turnpike** is enjoying something few unsigned bands are fortunate enough to get—a second chance. In the early '90s, the band released a popular EP, "Spinning In Infinity." Almost immediately, vocalist **James Morrison's** nakedly personal, stream-of-consciousness lyrics and enigmatic stage presence spiked by fiery, twin-guitar blue-collar pop was packing local clubs. Over the next year, the number of live dates mysteriously dwindled and a promised full-length follow-up never materialized. The cause? A surprisingly stiff dose of good old middle-class practicality. With members attending colleges scattered across Ohio, "most of us commuted about 100 miles to practice, so we cut back playing out, but we kept writing," says Morrison. **Jericho's** risky choice to put long-range development over instant gratification resulted in only one member change, and survivors Morrison, bassist **Mike Allen**, drummer **Dave Bromier**, guitarist **Tom Hayes**, and guitarist **Nik Sormaz** seem ready to reap the rewards of their patience. Released in January, the band's full-length debut, "Big Red Dumpster," is a compelling and diverse mix of catchy pop and moody atmospheric that has sold more than 3,000 copies. The album's punchy, uptempo lead cut, "3D," is receiving airplay at modern rock WENZ Cleveland and WJSE Atlantic City, N.J. More recently, the disc's second cut, "Mug Night," was featured on the ABC Radio Network's syndicated program "Future Tense Now." Both tracks were produced by **Tim Patalan**, who has worked with **Sponge**. The band is developing a fan



JERICHO TURNPIKE

base in Detroit, Cincinnati, Pittsburgh, and Toledo, Ohio. "We're so much better than we ever were in the old days, when we thought we were so great because we were drawing 400 people in a college bar. Now we're drawing even better, and musically, we're much stronger. It's still weird getting attention, hearing our songs on the radio, and getting mail. But now, we're ready." Contact **Steven Hutten** at 312-477-6934. **KYMBERLI HÄGELBERG**

## L.A.'S SILVER LAKE: FERTILE BOHEMIAN SPAWNING GROUND

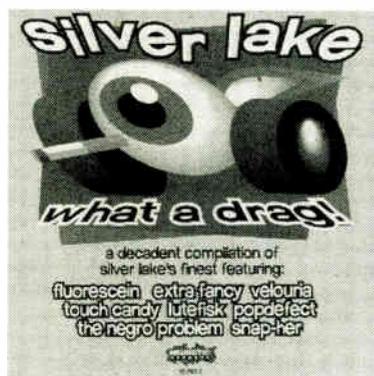
(Continued from page 3)

deals, and such up-and-coming unsigned and indie acts as Lutefisk, Velouria, Glue, Waco, and Ecoli are drawing increasing attention and growing numbers of fans.

Silver Lake is a district in the city of Los Angeles. Silver Lake musicians at all levels have been particularly active lately and are releasing a slew of summer and fall albums.

Atlantic's fierce, punk-infused rock act Extra Fancy released its debut album for the label, "Sinner Man," May 7. Atlantic hopes that the act, which was nurtured in Silver Lake's gay club scene, can reach mainstream audiences.

Recharound's Trauma/Inter-scope debut, "Who's Tommy Cooper," is scheduled for a July 2 release



and showcases the act's knack for catchy, razor-sharp rock'n'roll (Popular Uprisings, Billboard, July 6).

DGC released "Odelay," Beck's follow-up to his platinum "Mellow Gold," June 18 (Billboard, June 15). The singer/songwriter continues with his experiments in melding elements of folk, rock, and hip-hop on his latest album, which debuted at No. 16 on the July 6 Billboard 200.

Also on June 18, Pasadena, Calif.-based indie Flipside released the Abe Lincoln Story's "(We're Havin' A) Dance Party With The Abe Lincoln Story!" The band combines big-band swing with punk sensibility, in such lighthearted party anthems as "Rock, Paper, Scissors" and "Refrigerator." Such quirkiness is not surprising from a band that shared space with Beck on an early Flipside Records single.

Velouria, which releases its material on Aerial Flipout (a cooperative label run by Velouria and area acts the Negro Problem and PG-13, as well as Reseda, Calif.-based Cock-eyed Ghost), is readying a still-untitled fall release.

"Velouria—Pop Dorks" reads the act's business card, describing its affinity for catchy, sing-along rock. Bassist Fred Oliva and guitarist Scott Taylor share harmonies, while drummer Danny Westman hammers steady on such songs as "Audrey & Anguish."

Harder-edged punks Touchcandy are tentatively set to bow "The Nights Of Touchcandy Part 1" on the band-run Septic Tank this fall; the band contributed to Strap-On Records' April release "Make Friends The Hollywood Way."

Meanwhile, rock band Pet's self-titled debut is set for a Sept. 3 release on Tori Amos' new Igloo imprint, which is marketed through Atlantic Records' TAG (Billboard,

June 29). Pet, which consists of singer/writer Lisa Papineau, guitarist/vocalist/writer Tyler Bates, and drummer/vocalist Alex LoCasco, is set to embark on a nationwide club and college-campus tour in support of the new album and its first video, for the fiery track "Skin-tight."

3 Hole Punch, the four-member, all-female group that vocalist Bix Jordan describes as "a cross between the Slits and the Shangri-Las," will deliver its self-titled fall debut on Eagle Rock, Calif.-based Spun Records. Punk energy with disarming three-part harmonies make this act stand out.

Scene regulars Lutefisk are prepping a fall release on Bong Load Custom Records, the label that discovered Beck. The album's title, "Burn In Hell, Fuckers," is a tribute to the thieves who stole music gear from the foursome's rehearsal space.

Lutefisk, which is known for its engaging live shows and dissonant rock flairs, will be appearing at Lollapalooza on the Indie Stage this summer.

In perhaps the strongest reflection of Silver Lake's growing musical identity, Neurotic Records has released "Silver Lake... What A Drag!," a compilation of music by area bands that includes the Negro Problem, as well as Velouria, Pop Defect, Fluorescein, Touchcandy, Lutefisk, Snap-her, and Extra Fancy (Billboard, May 6, 1995).

The album has received airplay on two KROQ Los Angeles specialty shows: "Rodney On The ROQ," hosted by longtime L.A. fixture Rodney Bingenheimer, and "Music From Your Own Backyard," hosted by station music coordinator Zeke Piestrup.

While a select number command prime space in major record shops, most of the small acts in Silver Lake sell their wares from the stage at regular gigs, building mailing lists and approaching their audience at the grass-roots level.



Several of these acts have received airplay on local public radio stations KXLU and KCRW, as well as commercial modern rock powerhouse KROQ.

Curious about the din being created by all this recent activity, the industry is beginning to look eastward from L.A.

A&R executives from the majors, while maintaining a low-key demeanor, have begun hanging around area clubs in increasing numbers, nibbling at such acts as Velouria, Lutefisk, and Fluorescein.

"The number of A&R people has quadrupled since I started the club in 1995," says Spaceland booker and talent manager Mitchell Frank.

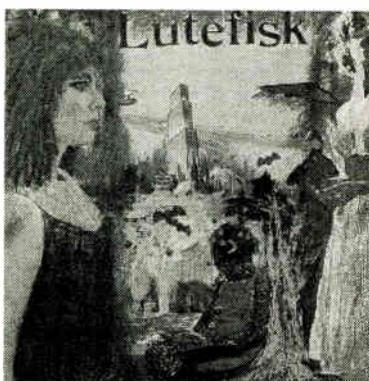
"The guy who teaches a how-to class on A&R at UCLA Extension sends his students here."

Julie Larson, Reprise director of A&R (U.S.), believes that the interest in the region is justified. Larson recently produced the demo for unsigned Silver Lake band Glue.

"I have taken more of an interest in the area since I began producing these tracks for Glue," she says. "There is a whole underground movement of musicians and artistic happenings in the Silver Lake area that is really just emerging."

### THE SILVER LAKE SOUND?

A quick look at area bands reveals a healthy pop element, as well as a slate of rock groups and musicians experimenting with



sounds appropriate to Silver Lake's edgy tendencies.

On any given night, clubgoers might encounter the vibrant, country-inflected punk sounds of Virgin act the Geraldine Fibbers, or the more standard, yet still thoughtful, arrangements of Interscope's three-piece rock band Lifter.

Meanwhile, such pop-flavored acts as the Negro Problem, Velouria, and Fluorescein provide a nice foil to the harder rock sounds of Extra Fancy and Touchcandy.

Though many critics have described Extra Fancy as a punk band, Brian Grillo, the band's lead singer and an Echo Park resident for the last 10 years, says he prefers the term "hard rock." "You Look Like a Movie Star, Honey," which features Grillo drumming on empty oil barrels, contains ranting vocal and guitar punk elements

but is metered out with unusual finesse. "Benzedrine Shuffle," one of the two songs the act contributed to the Silver Lake compilation, is a haunting, subdued antithesis to most of its other material.

More experimental is Waco, which features an orchestral sound. Healthy schizophrenia, indeed.

While they may not share exact sonic preferences, the music community here is definitely close knit and often incestuous, with members of bands leapfrogging between each other and sitting in on recording and practice sessions.

Sneaky Pete from Glue and Jill Mesche from the Negro Problem guest on the Abe Lincoln Story album. Former members of Glue now play with the Geraldine Fibbers. Dallas Don Burnet, guitarist



for Lutefisk, used to play drums for Beck. X's Exene Cervenkova (formerly Cervenka) does backup vocals on Extra Fancy's "Imitating Angels" track from its new album.

Still, most acts contend that Silver Lake's experimental attitude prevents many soundalikes.

"It's more like punk rock in Hollywood [Calif.] in the late '70s, when every band had its own sound and identity, as opposed to the '80s, when everyone had long hair, was playing metal, and trying to sound like Guns N' Roses," says Grillo.

"There are a lot of open minds and ears in Silver Lake," adds Steve Moramarco, vocalist/guitarist of the Abe Lincoln Story. "There is never any pressure to have a certain sound. Silver Lake just happens to be a spot on a map—it's not a sound, and that's the best thing about it."

### BAND FRIENDLY

That spot on the map has drawn an interesting array of people seeking a livable yet eclectic community. They are being attracted by relatively low rent, beautiful architecture, and hilly, diverse geography that includes the Silver Lake Reservoir, as well as the ability to walk—not drive—from place to place.

Silver Lake is marked by an informal western border at Vermont Avenue, to the west of which is Hollywood; the greater Silver Lake area, however, is generally acknowledged to intermingle with neighboring towns between Hollywood and downtown L.A., such as Echo Park, Los Feliz, Atwater, and Mount Washington.

Locals are fond of comparing the area aesthetic to Hollywood during its late '70s, early '80s punk rock heyday, before, they say, it lost its charm to newly erected apartment complexes and corporate, pay-to-play clubs on the Sunset Strip.

In fact, many artists who were Hollywood fixtures during that era have founded new enterprises in Silver Lake.

The Garage, which houses Davis' Club Sucker, is partially owned by Wasted Youth's Paul Rossi.

You've Got Bad Taste, a Silver Lake novelty shop that at times doubles as a makeshift community center, is co-owned by Cervenkova. Her year-old store, which sells everything from clothing and pieces of Sharon Tate's house to recorded excerpts of the Unabomber Manifesto as read by Cervenkova, also serves as a Sunday venue for local acts.

Hot indie label Epitaph has also set up shop in the area.

Beck, who has lived in Silver Lake for several years and, along with Possum Dixon and the Geraldine Fibbers, is often credited with raising the area's musical profile, says, "It's a cheaper place to live, and obviously, it's less annoying than the West Side and the people there living that clichéd L.A. lifestyle. It's not as brazen as the West Side, not as seedy as Hollywood, and not as expensive as Pasadena and other suburban areas. It's sort of the perfect middle ground."

Paul V., manager of Porno For Pyros and Extra Fancy, runs a monthly Silver Lake drag club,

Dragstrip 66, with his partner, Mr. Dan. Additionally, Paul V. is involved in the Plush Life, a weekly onstage soap opera, which, like Dragstrip 66, occurs at the unlikely venue/restaurant Cassita Del Campo.

Paul V. is outspoken about the camaraderie in the city, which he sees as critical to the success of the club and music scene in Silver Lake.

"Until I found Silver Lake, I didn't feel connected to L.A. at all," he says. "There are very few true communities in Los Angeles. We get in our bubbles, close the door, and drive to wherever it is we have to go. There's very little interaction between people, but here, people are living in the real world, not just driving by it."

Davis, who, in addition to running



Club Sucker, performs in several bands, including Pedro, Muriel, Esther, and Black Fag (which features Beck's mother on guitar), says the essential ingredient in the Silver Lake lifestyle is the community support of the music scene.

"It's important that there is a social scene that people can connect and form bands together in," he says. "You need a strong music scene to make a city come alive, or that city is dead."

Extra Fancy's Grillo says that the bands, too, can rely on each other for support.

"It goes beyond the competitive thing, although there is a bit, and that's healthy," he says. "But it's not viciousness. I'll go to Glue shows and stand in the front row screaming like a Beatles fan, because I love them."

If there are any complaints about the area, they usually revolve around the same aspects for which it is lauded; specifically, the "too close for comfort" tightness and the large hipness quotient of the scene.

"Silver Lake can be a bit too cool for me. The pop scene is friendly, but in the neighborhood, you get a 'cooler than thou' attitude sometimes," says Mark Stewart, vocalist/guitarist for the Negro Problem.

Despite the newfound attention, Bill Mentzer, who, as owner of Silver Lake recording studio and practice area Hully Gully, has played host to almost every band to come out of the area, says the city has been a "cultural center" for several years.

Encapsulating this idea is Silver Lake's annual August street festival, Sunset Junction, at which Mentzer has been hosting a stage for local acts since 1989.

Highlighted by a vast assortment of music, food, and local personalities, the event is a living metaphor

(Continued on page 41)

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	9	MINDY MCCREADY BNA 66806/RCA (10.98/16.98)	TEN THOUSAND ANGELS
2	—	1	4 HIM BENSON 4321 (10.98/15.98)	MESSAGE
3	3	20	RICOCHEC COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHEC
4	4	11	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY
5	—	1	SCREAMING TREES EPIC 64178* (10.98 EQ/16.98)	DUST
6	5	12	DISHWALLA A&M 540319 (10.98/15.98)	PET YOUR FRIENDS
7	6	4	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
8	7	14	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
9	10	24	ENRIQUE IGLESIAS ● FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
10	12	34	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
11	11	2	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98)	BETTER DAYS AHEAD
12	30	2	NADA SURF ELEKTRA 61913/EEG (10.98/15.98)	HIGH/LOW
13	9	3	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
14	8	2	HORACE BROWN MOTOWN 530625* (10.98/16.98)	HORACE BROWN
15	—	1	REBECCA ST. JAMES FOREFRONT (9.98/14.98)	GOD
16	14	2	MEN OF VIZION 550 MUSIC 66947/EPIC (10.98/15.98)	PERSONAL
17	21	7	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
18	20	6	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98)	BRINGING DOWN THE HORSE
19	—	1	JIMMIE DALE GILMORE ELEKTRA 61836/EEG (10.98/16.98)	BRAVER NEWER WORLD
20	15	2	KEB' MO' OKEH 67316/EPIC (10.98/16.98)	JUST LIKE YOU
21	13	9	TINA ARENA EPIC 67533 (10.98 EQ/16.98)	DON'T ASK
22	18	14	MARK KNOPFLER WARNER BROS. 46026 (10.98/16.98)	GOLDEN HEART
23	16	14	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
24	19	11	SOUTHERN CULTURE ON THE SKIDS GEFEN 24821 (9.98/12.98)	DIRT TRACK DATE
25	31	6	JORDAN HILL 143 82849/AG (7.98/11.98)	JORDAN HILL

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

26	26	14	POE MODERN 92605/AG (10.98/15.98)	HELLO
27	33	4	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
28	38	2	SUPERDRAG ELEKTRA 61900/EEG (10.98/15.98)	REGRETFULLY YOURS
29	22	6	JUNIOR BROWN MCG CURB 77843/CURB (10.98/15.98)	SEMI-CRAZY
30	36	17	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
31	25	7	PRONG EPIC 66945* (10.98 EQ/16.98)	RUDE AWAKENING
32	34	15	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
33	28	3	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
34	24	3	MICKEY HART RYKOOISC 10338 (11.98/16.98)	MICKEY HART'S MYSTERY BOX
35	27	34	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
36	40	6	COMMISSIONED BENSON 4184 (10.98/15.98)	IRREPLACEABLE LOVE
37	32	3	MONA LISA ISLANDO 524244* (8.98/12.98)	11-20-79
38	37	4	PATTI ROTHBERG EMI 36834 (10.98/15.98)	BETWEEN THE 1 AND THE 9
39	17	2	JACKOPIERCE A&M 540463 (10.98/14.98)	FINEST HOUR
40	35	40	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
41	23	11	PLANET SOUL STRICTLY RHYTHM 325* (9.98/14.98)	ENERGY + HARMONY
42	—	1	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
43	44	7	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
44	46	38	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
45	—	1	DONNA LEWIS ATLANTIC 82762/AG (10.98/15.98)	NOW IN A MINUTE
46	39	12	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
47	—	1	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
48	43	4	MISSISSIPPI MASS CHOIR MALACO 6022 (10.98/14.98)	I'LL SEE YOU IN THE RAPTURE
49	—	7	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
50	—	1	J'SON HOLLYWOOD 62028 (10.98/14.98)	J'SON

## POPULAR UPRIISINGS

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

LET'S DO LUNCH: D Generation's 1995 self-titled EMI debut was good, but Ric Ocasek's pop production on the New York punk band's new set, "No Lunch," has made the group's sound much sweeter.



**Good Mix.** Tonic's first single, "Open Up Your Eyes," from its Polydor/A&M debut, "Lemon Parade," received the most new mainstream rock airplay for the week ending June 23. It debuts at No. 35 on Mainstream Rock Tracks this week. The band's album drops July 16. Tonic is on the road with Mother Earth through mid-July and will play the KTCL Denver show July 22.

"No Lunch," released on 10-inch double vinyl on Columbia on July 2 and due on CD and cassette on July 16, features new material, with the exception of four rerecorded songs from the band's debut album, "No Way Out," "Degenerated," "Waiting For The Next Big Parade," and "Frankie." The Ocasek production softened the rough edges a bit, without losing the angst of the

band's core sound.

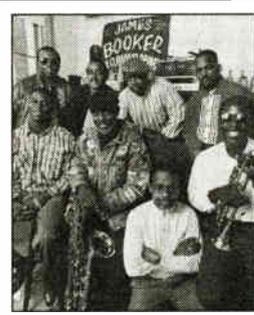
"Yeah, it has a poppier feel," says Gerard Babitts, associate director of marketing at Columbia. "But, live is really where the payoff is with this band. There was a concerted effort to give this album a live feel. The last one was muted. This mirrored the urgency of the live shows."

The first single, "She Stands There," doesn't officially go to modern and mainstream rock radio until Tuesday (9), but it's already getting a lot of spins from WXRK (K-Rock) New York, WAXQ (Q104.3) New York, WHTG Monmouth County, N.J., and WBCN Boston.

Consumer press is equally enthusiastic about "No Lunch." Features are scheduled to run in Alternative Press, Guitar World, and CMJ Monthly. A positive record review is scheduled to run in the August issue of Spin.

"Because so little was done with the EMI record—they were dropped four months after the album came out—in a lot of ways people don't know who they are," says Babitts. "Those that do are the big fans. This is a true word-of-mouth band. They got a lot of press out of [being dropped from EMI] that kind of helped set up this record for us."

Babitts adds that Columbia has just embarked on an extensive



**Ch-Ch-Changes.** The Dirty Dozen Brass Band has changed its name to the Dirty Dozen, revamped to coincide with its new lineup, which features a keyboardist, a bassist, and a single trap drum kit player. The Dirty Dozen's Mammoth debut, "Ears To The Wall," is due Tuesday (9). The band began a string of U.S. dates July 5, then heads to Europe for some jazz festivals.

street marketing campaign, enlisting the help of 45 college reps from around the country. The reps will distribute fliers and stickers at events, on the street, and to retail accounts.

"The whole plan is to saturate the streets, not like a rap record, but hitting all the appropriate lifestyle accounts and clubs," continues Babitts. "We're also soliciting retail with a three-song sampler."

D Generation should get a boost from its dates opening for Kiss on that band's reunion tour.

D Generation will be on the tour from July 20 through Aug. 10 and will play Cleveland; Pittsburgh; New York; Boston; Quebec; Montreal; Ottawa, Ontario; Toronto; Cincinnati; Indianapolis; and Milwaukee.

In between the Kiss shows, D Generation will headline clubs on its own.

On the eve of the album's release, the band will perform at Tower Records in downtown Manhattan, N.Y.

**ROADWORK:** TAG/Atlantic's *Jawbox* hits the road Tuesday (9) for a month of West Coast dates in support of its new self-titled album, released July 2. Caroline's *Tanner* will open for the band Friday (12)-July 27... 550 Music's *Marry Me Jane* will play modern rock WHTG's Surf Stock concert in Asbury Park, N.J., July 5 at noon, in Southamp-

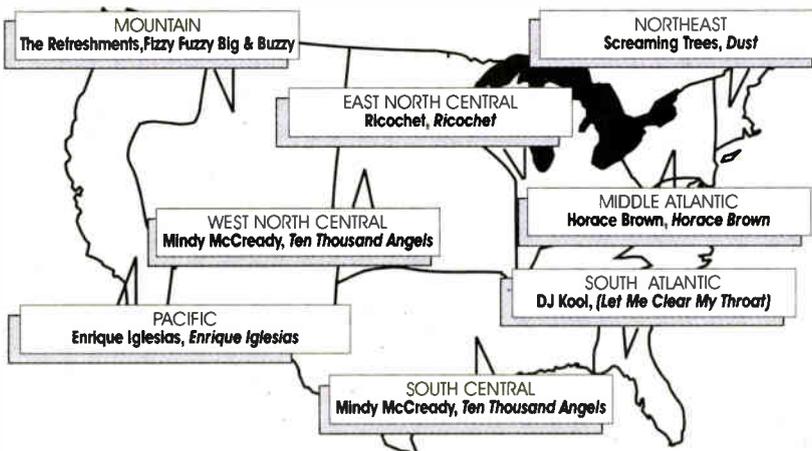
ton, N.Y., at 11 p.m., and WHCN Hartford, Conn.'s Riverfest... Epic's *Far* hooks up with American Recordings' *God Lives Underwater* from Wednesday (10) through July 18 for a slew of California dates. *Far* also hits the Warped Tour July 30-Aug. 3 in



**Wylde Child.** "Book Of Shadows," the solo debut from noted guitarist Zakk Wylde (Ozzy Osbourne, *Pride & Glory*), bowed at No. 23 in last week's Northeast Regional Roundup. The first single from the Gefen album "Between Heaven And Hell" debuts at No. 40 on Mainstream Rock Tracks this week. Wylde is playing radio station shows through July 20 and embarks on a national six-week acoustic club tour Aug. 1 in Phoenix, accompanied by unknown guitarist Nick Cantese, whom he met on the Internet.

Hartford, Washington, D.C., New York, and Cape Cod, Mass. *Far's* "Tin Cans With Strings To You" was released April 23.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Mindy McCready Ten Thousand Angels	1. Horace Brown Horace Brown
2. Ricochet Ricochet	2. Screaming Trees Dust
3. The Refreshments Fizzy Fuzzy Big & Buzzy	3. Goldfinger Goldfinger
4. Rhett Akins Somebody New	4. Mona Lisa 11-20-79
5. Kenny Wayne Shepherd Ledbetter Heights	5. Kenny Lattimore Kenny Lattimore
6. Paul Brandt Calm Before The Storm	6. Nada Surf High/Low
7. Goldfinger Goldfinger	7. Dishwalla Pet Your Friends
8. Dishwalla Pet Your Friends	8. Billie Ray Martin Oadline For My Memories
9. Screaming Trees Dust	9. The Wallflowers Bringing Down The Horse
10. Men Of Vizion Personal	10. Enrique Iglesias Enrique Iglesias



**Keep The Date Open.** Sixteen-year-old Island vocalist Mona Lisa, center, stands with label executives during a recent New York party. "11-20-79," the debut album by the artist, was released June 11. Pictured with the singer is Island black music A&R VP Tim Dawg, left, and Island black music senior VP/GM Hiram Hicks.

## Life Is Sweet For Terri & Monica 'Suga' On Epic A Step Forward For R&B Duo

BY SHAWNEE SMITH

NEW YORK—Vocal duo Terri & Monica hope that "Suga," their second Epic album, will show consumers just how far they've come creatively when it is released Sept. 3.

Terri Robinson and Monica Payne have come a long way from their days as the Gyrلز, a trio signed to Capitol in the late '80s.

After the group disbanded, Robinson and Payne signed with Epic in 1992 as Terri & Monica, co-writing and producing their debut album, "Systa,"

which was released a year later. The set failed to reach the Top R&B Albums chart.

Executives are hopeful that the act's follow-up set will gain more consumer support. "It's important that we get Terri & Monica embedded in the minds



ROBINSON

of the consumers, that [the consumers] get to know who they are and what they've done," says Epic VP of marketing Sheila Coates.

"It's important that people know what [Robinson

has] done with Soul For Real, Total, and Monifah, because we want that same market," she says.

With Heavy D., Robinson wrote "Candy Rain," "If You Want It," and "Every Little Thing I Do" for MCA's Soul For Real and "I Miss You" for Uptown's Monifah. She also co-wrote "Can't You See" and "No One Else" for Bad Boy's Total.

Terri & Monica's publishing is handled by Warner/Chappell Music Pub-

lishing.

Epic product manager Donald Wood says, "Terri & Monica have matured enough [since "Systa"] to appeal to listeners 25-34."

However, the label hopes to attract a broader R&B audience.



PAYNE

"We also want that 16-24 audience, because they're the ones who will go and spend their lunch money on a CD," says Coates.

Terri & Monica are also interested in capturing young

fans. "I'd like to promote our album in high schools and elementary schools, because we want to raise some self-esteem in kids [and] redefine what being cool is," says Payne.

"Nowadays, smoking weed is cool, calling girls hoochies and bitches is cool, wearing Versace and DKNY is cool," she says. "But we want to let people know that it's cool to be themselves, that if 10 people say yes to

(Continued on page 30)

## DJ Rogers' Classic Sound Compiled By Ichiban; Patti LaBelle's Universal Appeal

CLASSIC SOUL: Ichiban/Soul Classics' "Say You Love Me," a compilation of the recordings of DeWayne Julius "DJ" Rogers released May 7, presents a soulful expressiveness that young contemporary artists have been (gratefully) emulating.

The album—which was compiled, researched, and produced by David Nathan—is an 18-track collection of the Los Angeles-based vocalist's greatest hits and most influential tracks.

Between 1975 and 1980, Rogers released three albums on RCA and three on ARC/Columbia. In the process, he scored eight charting singles, including Columbia's "Love Brought Me Back," which peaked at No. 20 on Hot R&B Singles in 1978.

Rogers' career may be described as modest from a commercial perspective, but among music critics, fellow artists, and core R&B consumers, the vocalist's recordings are held in high regard.

Rogers cut his signature song, "Say You Love Me," for RCA in 1975. The track's lyrical arrangements, vocal delivery, and keyboard stylings offer a classic soul sound rooted in gospel.

"My music has always been centered around messages," says Rogers, who worked with the late Rev. James Cleveland, among other artists. "The focus of my records has never been on sales but rather on spiritual thought and essence."

Rogers is encouraged by the wave of young talent that is drawing on his music and other acts of the '70s, which themselves drew on the church as a creative influence.

"There are a lot of artists borrowing from contemporary gospel music today, like R. Kelly," Rogers says. "And look at how busy the Isleys have been recently, appearing on so many hit records. The '70s sound is merging with the '90s, and it's more than just a fad. Young people are rediscovering the craft of rhythm and blues and are beginning to understand that the music is composed of more than just neck-rolling chords."

Rogers is in negotiations with an unnamed label to release his seventh album, due in '97. "It's going to have a contemporary sound, but the music will, as always, be lyrically sound, inspiration-based, and relay a certain honesty," he says.

**WHAT A BELLE:** When MCA artist Patti LaBelle took the stage June 22 at the Universal Amphitheater in Los Angeles, she was welcomed with an ovation worthy of her diva status.

However, all was not well in Universal-town.

"I'm nervous about tonight's performance," LaBelle confided backstage to Billboard before the performance. "I'm so under the weather, but I just can't disappoint Los Angeles."

Overcoming the effects of a severe cold—she canceled her previous night's date in Las Vegas—LaBelle stirred the near-sell-out crowd to a frenzy with her vintage catalog, recent singles, and covers of songs from such artists as Mariah Carey and Whitney Houston.

Despite the acclaim that LaBelle receives, she is one of the most humble celebrities in the business. So much so, that she opened her heart throughout the performance with personal soul-searching discussions regarding family and friends.

Much like DJ Rogers, LaBelle is an artist who personifies R&B artistry with vocal inflections and soul-rooted stylings that often do not translate into overwhelming mainstream SoundScan success; nor should any grass-roots music

be expected to do so.

However, LaBelle's easy way onstage and off, combined with her longevity as a recording artist—she began in 1962 as leader of the *Ordettes*, which eventually became the *Blue Belles*—has endeared her to millions.

**SECRETS OUT:** In case you hadn't heard, "Secrets," Toni Braxton's sophomore set, is a must-have. The set's tracks offer listeners a mighty meaty listening session filled with lyrical substance—although male-kind takes it on the chin on a track or two.

That's sauce for the goose, though, because Braxton's sangin' it like it is, so it hurts ya' good.

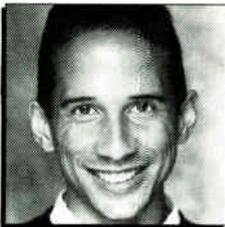
Credit the set's producers—Tony Rich, L.A. Reid, Bryce Wilson, David Foster, Keith Crouch, R. Kelly, SoulShock & Karlin, and of course, BabyFace—for making a set that features such a delectable music menu.

In addition, kudos to the set's lyricists—Rich, Face, Wilson, Kelly, Jonathan Buck, Marc Nelson, Darrell Spencer, Diane Warren, and Braxton—for making listeners think as well as feel.

"Secrets," released June 18 on LaFace/Arista, gave Braxton a greater creative platform from which to soar, and the artist more than demonstrates her willingness to take a natural talent and make it grow. The result is that she has firmly established herself as a first-magnitude star in the constellation of music. You go, Miss B.



by J. R. Reynolds



## ByStorm's Born In August Journeys Toward Romance

BY TRACY HOPKINS

NEW YORK—With the Aug. 27 release of its debut album "Timeless Journey," ByStorm Entertainment/Universal quartet Born In August plans to reintroduce the music industry to an emotion that seems lost on most up-and-coming artists—love.

According to the group's members—24-year-old Itko, 25-year-old Jameio, 25-year-old G-Man, and 27-year-old Hershey, "Timeless Journey" is meant to play like an extended love poem. In fact, the album opens and closes with poetry written by the group.

"If you listen to the whole album, there's a big relationship between the songs," says Hershey. "It tells a story that everyone can relate to. You can get love from each one of our songs. And that's what the whole world in general needs."

In keeping with its poetic/seasonal theme, the album's last musical track is a moving cover of Stevie Wonder's "Last Winter."

Born In August currently is not signed to a publishing company.

The group's members play their own instruments, and they are heavily influenced by various heritage R&B acts, including Earth, Wind & Fire and the Gap Band. The group also cites contemporary acts such as the artist formerly known as Prince and Michael Jackson.

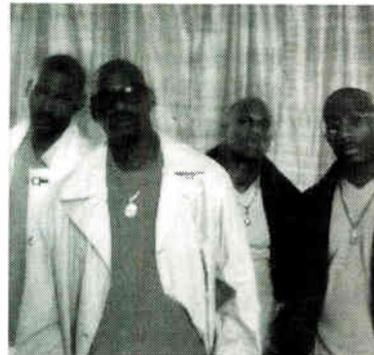
"We don't have a lot of hip-hop on the album," Jameio says.

"April," the airy first single, was shipped to radio Monday (8). The ballad works as both a love song dedicated to a woman named April and a trib-

ute to love blossoming in the spring.

The video for "April" was serviced to the Box, BET, and MTV in late June. The single's retail release date had not been announced at press time.

Just as the 15 tracks on "Timeless Journey" were tailored to fit the album's romantic mood, the group's name also has conceptual relevance. "August is the basis of everything,"



BORN IN AUGUST

says Jameio. "It was a time of rebirth and new beginnings for us."

After scaling down from nine members, Baltimore natives Jameio, Hershey, and G-Man were introduced to Cincinnati native Itko in August 1993 through the group's co-producer Daryl Pearson and co-manager Rashad El-Amin. Damon "Smooth" Hart, who co-manages Jodeci with Amin, also co-manages the group.

In August 1995, after two years of shopping for a deal at several labels, Born In August signed with ByStorm Entertainment.

(Continued on page 30)

# Billboard TOP R&B ALBUMS

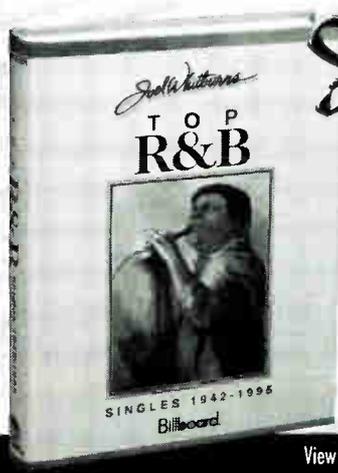
FOR WEEK ENDING JULY 13, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1/Hot Shot Debut ***</b>						
1	NEW	1	1	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98) 1 week at No. 1	KEITH SWEAT	1
2	1	2	2	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
<b>*** GREATEST GAINER ***</b>						
3	54	2	2	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
4	2	1	4	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98/17.98)	THE NUTTY PROFESSOR	1
5	3	2	20	FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
6	4	3	6	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
7	6	5	7	THE ISLEY BROTHERS T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
8	8	6	50	BONE THUGS-N-HARMONY RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	E. 1999 ETERNAL	1
9	7	4	5	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
10	5	60	3	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	5
11	NEW	1	1	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	11
12	NEW	1	1	VARIOUS ARTISTS EASTWEST 61925*/EEG (10.98/16.98)	AMERICA IS DYING SLOWLY	12
13	9	7	33	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	1
14	10	8	21	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
15	NEW	1	1	ME'SHELL NDEGEOCELLO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
<b>*** HEATSEEKER IMPACT ***</b>						
16	16	20	13	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	16
17	12	12	10	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
18	11	9	11	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
19	14	11	6	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
20	21	29	4	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	20
21	15	15	10	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
22	13	14	9	CELLY CEL SICK WID IT 41577*/JIVE (10.98/16.98)	KILLA KALI	4
23	NEW	1	1	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
24	17	13	14	GETO BOYS RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
25	20	19	39	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
26	18	2	2	HORACE BROWN MOTOWN 530625* (10.98/16.98) HS	HORACE BROWN	18
27	22	17	50	MONICA ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
28	25	22	20	TOTAL BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
29	19	10	34	QUINCY JONES QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
30	23	16	7	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
31	26	26	52	D'ANGELO EMI 32629 (10.98/15.98)	BROWN SUGAR	4
32	27	23	14	BUSTA RHYMES ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
33	34	37	6	BOBBY CALDWELL SIN-DROME 8910 (10.98/14.98)	SOUL SURVIVOR	25
34	33	30	32	LL COOL J DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	4
<b>*** PACESETTER ***</b>						
35	47	54	3	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	35
36	24	18	11	SOUNDTRACK FLAVOR UNIT/EASTWEST 61904*/EEG (10.98/15.98)	SUNSET PARK	1
37	35	33	7	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
38	38	42	4	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	38
39	31	2	2	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98) HS	BETTER DAYS AHEAD	31
40	28	25	33	SOUNDTRACK ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
41	29	2	2	MEN OF VIZION MJJ/550 MUSIC 66947/EPIC (10.98/15.98) HS	PERSONAL	29
42	36	39	24	THE TONY RICH PROJECT LAFACE 26022*/ARISTA (10.98/15.98)	WORDS	18
43	44	44	50	JODECI MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
44	30	21	5	SHYHEIM NOO TRYBE 41583*/VIRGIN (10.98/15.98)	THE LOST GENERATION	10
45	37	31	42	SOLO PIRSPECITIVE 549017/A&M (10.98/16.98)	SOLO	8
46	32	27	3	GEORGE CLINTON & THE P-FUNK ALLSTARS 550 MUSIC 67144*/EPIC (10.98/16.98)	T.A.P.O.A.F.O.M.	27

47	43	35	4	DIGITAL UNDERGROUND RADIKAL 15452*/CRITIQUE (10.98/16.98)	FUTURE RHYTHM	26
48	51	40	20	SOUNDTRACK JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5
49	49	45	15	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
50	42	32	4	DELINQUENT HABITS FMP/LOWID 66929*/RCA (10.98/15.98)	DELINQUENT HABITS	31
51	59	51	69	MYSTIKAL BIG BOY 41581*/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
52	39	43	10	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	6
53	46	38	3	MONA LISA ISLAND 524244* (8.98/12.98) HS	11-20-79	38
54	40	24	4	ICE-T PRIORITY 53933* (10.98/16.98)	VI: RETURN OF THE REAL	19
55	52	46	34	COOLIO TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
56	55	56	48	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
57	NEW	1	1	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	57
58	48	34	3	DOMINO OUTBURST/DEF JAM 531033*/MERCURY (10.98 EQ/16.98)	PHYSICAL FUNK	34
59	53	48	9	SOUNDTRACK NOO TRYBE 41533*/VIRGIN (10.98/15.98)	ORIGINAL GANGSTAS	8
60	64	74	36	SOUNDTRACK UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
61	50	28	40	GERALD LEVERT & EDDIE LEVERT, SR. EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
62	NEW	1	1	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	62
63	45	41	11	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	15
64	41	36	3	HEATHER B. PENDULUM 38383*/EMI (10.98/15.98) HS	TAKIN MINE	36
65	56	47	12	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	3
66	58	61	102	BONE THUGS-N-HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
67	NEW	1	1	THE HARD BOYZ POWER/BIG BEAT 92674*/AG (10.98/15.98)	TRAPPED IN THE GAME	67
68	60	55	11	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE	40
69	62	64	86	SADE EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
70	73	86	13	SOUNDTRACK UNDERWORLD 35818/CAPITOL (10.98/16.98)	DEAD PRESIDENTS VOLUME II	45
71	79	71	36	THA DOGG POUND DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
72	61	53	5	SOUNDTRACK ISLAND/HOLLYWOOD 524243*/ISLAND (10.98/16.98)	EDDIE	44
73	72	73	82	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
74	70	58	30	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
75	67	59	34	GOODIE MOB LAFACE 26018*/ARISTA (10.98/15.98)	SOUL FOOD	8
76	68	62	44	FAITH EVANS BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
77	71	65	35	GENIUS/GZA GEFEN 24813* (10.98/15.98)	LIQUID SWORDS	2
78	69	66	35	EIGHTBALL & MJG SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
79	77	72	48	TRU NO LIMIT 53983*/PRIORITY (10.98/16.98) HS	TRUE	25
80	65	52	9	SOUNDTRACK HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98/16.98)	THE GREAT WHITE HYPE	27
81	74	77	85	TLC LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
82	78	92	35	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
83	66	49	4	YOUNG LAY ATLANTIC 82843/AG (10.98/15.98) HS	BLACK 'N DANGEROUS	42
84	88	5	5	ANN NESBY PERSPECTIVE 549022 (10.98/14.98)	I'M HERE FOR YOU	64
85	82	68	50	XSCAPE SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
86	86	70	7	MC BREED WRAP 8154/CHIBAN (10.98/15.98)	TO DA BEAT CH'ALL	34
87	NEW	1	1	THE GAP BAND INTERSOUND 9183 (9.98/13.98)	LIVE & WELL	87
88	63	50	6	DR. DRE TRIPLE X 51226 (10.98/16.98)	FIRST ROUND KNOCKOUT	18
89	85	81	127	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
90	83	80	35	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
91	75	75	5	PUFF JOHNSON WORK 53022/COLUMBIA (10.98 EQ/16.98) HS	MIRACLE	61
92	76	63	13	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAGES	13
93	NEW	1	1	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46060 (9.98/15.98)	SOMETHIN' FOR THE PEOPLE	93
94	90	89	37	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
95	80	84	11	MARVIN SEASE JIVE 41585 (10.98/15.98)	PLEASE TAKE ME	54
96	84	67	10	NONCHALANT MCA 11265* (9.98/15.98)	UNTIL THE DAY	20
97	95	45	45	BRIAN MCKNIGHT MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
98	57	57	11	SMOOTHE DA HUSTLER PROFILE 1467* (10.98/15.98)	ONCE UPON A TIME IN AMERICA	11
99	RE-ENTRY	13	13	VARIOUS ARTISTS CELL BLOCK 50556/PRIORITY (10.98/16.98)	CELL BLOCK COMPIATION	12
100	92	85	23	MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57

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



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# Elektra Rap Compilation Targets AIDS

**PUBLIC ENEMY'S** "prophet of rage" **Chuck D.** once described rap as the CNN for young, urban blacks. This comment has been stated and restated umpteen times since first being uttered.

What D. was referring to is rap's tradition of opposing accepted truths while exposing hidden or untold ones. In a society where the slivers of information bared by mainstream media machines are readily accepted and absorbed as fact, hip-hop unwraps veiled stats.

From songs of freedom and rebellion to jams about justice and peace, rap has often reinterpreted stories played out on various public opinion stages.

On the album "America Is Dying Slowly" (Elektra), several best-selling rappers, including **Wu-Tang Clan**, the **Lost Boyz**, **Chubb Rock**, **Biz Markie**, and **Coolio** drop discourse about the AIDS virus. Atop tracks that thump and bump, the artists maraud for African-American ears with hard-edged rhymes that sometimes run counter to mainstream society's interpretation of the disease.

On "America," the bluesy Wu-Tang joint, for example, a member of the Clan says, "AIDS was government-made to keep niggas afraid so they won't get laid/No babies be made, and the black population would decrease within a decade—a German warfare plot against the dark shade."

The Clan's feeling is that the HIV virus was manufactured as part of a conspiracy of commission. I don't know about that, but judging from media coverage regarding the illness, there certainly was a conspiracy of omission.

From news reports to the film "Philadelphia," the face of the disease has been that of a middle-class, gay white male. However, information supplied in the "America Is Dying Slowly" package says, "Nearly 60% of Americans with AIDS are people of color, and HIV infection is rising five times faster in this group than any other demographic. AIDS is the leading cause of death among young black men, [and] 75% of all HIV-positive people around the world became infected through heterosexual sex."

When the tragic, AIDS-related deaths of rap mogul **Eric "Eazy-E" Wright** and former **X-Clan** "rhythm provider" **Sugarshaft** occurred, there was very little coverage, and at least one news organization in New York treated the story of Wright's passing with racist contempt, saying his death was the result of his gangsta lifestyle. They and others missed an opportunity to reach young blacks and educate them about AIDS.

**John Carlin**, executive producer of "America Is Dying Slowly," began developing the idea for the record prior to Eazy-E's demise. He says, "Some artists were very into it; some were not. But after the death of Eazy-E, everybody wanted to do it. They said, 'Oh, God, this is serious; this really affects our community.' That really woke people up."

Carlin's vision was expanded when he recruited **Grace Harry**. She created and developed "America Is Dying Slowly" in conjunction with the **Red Hot Organization**, which has released seven genre-specific sets created to



by Havelock Nelson

raise funds for AIDS research. **Rene McClean** served as music supervisor.

Several cuts on the record speak directly about AIDS. **Spice 1**, **Celly Cel**, **the Fac**, **Ant Banks**, and **Gangsta P.** contribute the song "Check Ya Self"; **Sadat X**, **Fat Joe**, and **Diamond D.** have a cut called "(Stay Away From The) Nasty Hoes"; and **Eightball** and **MJG** drop "Listen To Me Now," in which a rapper portrays the AIDS virus itself: "I have no face, I have no body, I have no heart, I have no soul/I don't care if ya young or if ya old/Here's my mission: I'm out to get them, those who be slippin'."

But the album isn't all gloom and doom. The **Lost Boyz/Pete Rock** track, "The Yearn," whips up a mighty froth, and **Biz Markie** and **Chubb Rock** have freestyle fun over a **Prince Paul** track. Other songs on the set discuss aspects of street life. It's like **Organized Konfusion** says in "Decisions": "Guns, money, greed, and sex—it all connects in this game of life."

**FOUL PLAY:** On June 27, Hoodshock, a concert event aimed at stirring voter registration and raising money for a children's camp, turned into a human stampede when someone ignited firecrackers amid an estimated crowd of 10,000. Moments later, someone fired gunshots into the air.

The free event was held in Harlem, N.Y., in front of the Adam Clayton Powell state office building. The community affair was spearheaded by the **Fugees' Lauryn Hill**, who headlined with her group. Other acts on the bill were **Third Eye**, **Ladae**, **Junior Reid**, **Vicious**, **Shyheim**, **Wu-Tang Clan**, and members of the **Bad Boy Records** family, including **Total** and **Sean "Puffy" Combs**.

Hoodshock kicked off around 3 p.m. and lasted for 5½ hours. The stampede occurred shortly before 7:50, as attendees were heading home. According to news reports, up to 40 people were injured.

At press time, at least three more Hoodshock shows had been planned, in New York, Atlanta, and Newark, N.J., where R&B superstar **Whitney Houston** is-scheduled to appear.



**Headliner's Headline.** Arrested Development co-founder Headliner, left, sits in the studio with Cameo producer Charlie Singleton as the two put finishing touches on "Nu Seed," the artist's solo debut, which is scheduled for release in the fall.

**CUBE FLICK:** "Dangerous Ground" is an upcoming New Line Cinema film in which **Ice Cube** plays a South African agitator who migrates to the San Francisco Bay Area after a contract is put out on his life. However, he has to travel back to his hometown to rescue his brother from trouble.

The film's soundtrack is scheduled to arrive from Jive Oct. 10 and will be preceded by two singles: "The World Is Mine" by Cube and "Ghetto Smile" by **B-Legit** and underrated grayboy soul crooner **Daryl Hall**. A video for the former, which is based on the **Hall & Oates** classic "Sara Smile," is being lensed by directors **Chuck Ozeas** and **Terry Heller**. Other artists already confirmed for the set are **Mystikal**, **A Tribe Called Quest**, and **D'Angelo**, and there will be an all-female track by **Yo Yo**, **Nonchalant**, and **Bahamadia**.

**SUMMA THIS, SUMMA THAT:** **Chyskillz**—who produced **Onyx's** first album and served as DJ on the group's initial tour prior to supervising tracks for **Boss**, **Public Enemy**, **LL Cool J**, and **Shaquille O'Neal**—is back working with the "afficial nastee nigguz." The producer is presently layering tracks for **Onyx's** third Def Jam release. He is being represented by **Mo' Entertainment**. . . "Down Here On The Ground," the supreme song by guitarist **Grant Green** featuring **Dianne Reeves**, is the latest single from the **Blue Note** hip-hop-meets-jazz collection "The New Groove: The Blue Note Remix Project." The song was reinterpreted by the **Q-Tip**-helmed production crew the **Ummah**.

**Shai's** latest single, "I Don't Wanna Be Alone" (MCA), was remixed by **Marley Marl** and features a rap by **Jay-Z**, whose album "Reasonable Doubt" (Roc-A-Fella/Freeze/Priority) is phat an' all dat. . . **KRS-ONE** did it before, and he'll do it again. The legendary rapper plans to release a second live set, and at press time he was planning on recording tracks for it at Tramps in New York. The artist's first live album was 1991's "Live Hardcore Worldwide" . . . **Relativity** has signed **Brooklyn, N.Y.,** hardcore heroes **MOP**.

**Les McCann**, whose career spans half-a-century, has just released his 44th album, "Listen Up!," on the Music Masters label. He's been sampled umpteen times by several best-selling rap acts, including **Mobb Deep**, **De La Soul**, **Lords Of The Underground**, **Ahmad**, **Safir**, **Rass Kass**, **Slick Rick**, **Pete Rock & C.L. Smooth**. Dope-beat producers take that info and dowhuchulike!

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	5	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO) 4 weeks at No. 1
2	3	3	9	HAY (C) (D) (T) PALLAS 56008/UNIVERSAL	CRUCIAL CONFLICT
3	2	2	10	THA CROSSROADS ▲ <sup>2</sup> (C) (D) (T) RUTHLESS 6335/RELATIVITY	BONE THUGS-N-HARMONY
★ ★ ★ GREATEST GAINER ★ ★ ★					
④	32	—	2	LOUNGIN (C) (D) (T) DEF JAM 575062/MERCURY	LL COOL J
⑤	4	4	18	C'MON N' RIDE IT (THE TRAIN) ● (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	QUAD CITY DJ'S
6	5	7	18	AIN'T NO NIGGA/DEAD PRESIDENTS ● (M) (T) (X) FREEZE/ROC-A-FELLA 53233*/PRIORITY	JAY-Z FEAT. FOXXY BROWN
7	6	5	23	GET MONEY ● (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
⑧	NEW ▶	1	1	IT'S A PARTY (C) (D) ELEKTRA 64268/EEG	BUSTA RHYMES FEATURING ZHANE
9	8	8	13	SCARRED (FROM "EDDIE") (C) (T) LUTHER CAMPBELL 164000	LUKE
10	7	6	19	KEEP ON, KEEP'N' ON (FROM "SUNSET PARK") ● (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	MC LYTE FEAT. XSCAPE
11	9	9	7	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") (C) (D) (T) TOMMY BOY 7731/ISLAND	COOLIO
⑫	NEW ▶	1	1	PAPARAZZI (C) (D) (T) LOUD 64565/RCA	XZIBIT
13	10	10	12	TRES DELINQUENTS (C) (D) (T) PMP/LOUD 64526/RCA	DELINQUENT HABITS
14	11	14	3	I CONFESS (C) (D) (T) CHRYSALIS 58437/EMI	BAHAMADIA
⑮	15	15	7	OPERATION LOCKDOWN/DA WIGGY (C) (T) DUCK DOWN 53232/PRIORITY	HELTAH SKELTAH
16	12	11	16	RENEE (FROM "DON'T BE A MENACE...") ● (C) (D) (M) (T) ISLAND 854584	LOST BOYZ
17	13	13	19	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (C) (M) (T) (X) ELEKTRA 64335/EEG	BUSTA RHYMES
18	14	17	6	HANG EM' HIGH (C) (D) (T) LOUD 64561/RCA	SADAT X
19	18	24	5	SO FLY (C) (D) (T) OUTBURST/DEF JAM 576508/ISLAND	DOMINO
⑳	20	—	14	REAL LIVE SH* (C) (T) (X) PIRATE/BIG BEAT 98113/AG	REAL LIVE FEAT. K-DEF & LARRY-O
㉑	22	26	15	LET ME CLEAR MY THROAT (X) CLR 5218*	DJ KOOL
22	16	12	21	5 O'CLOCK ● (C) (M) (T) (X) MCA 55075	NONCHALANT
23	19	20	5	BOOM BIDDY BYE BYE (C) (T) RUFFHOUSE 78339/COLUMBIA	CYPRESS HILL
24	24	21	4	IF I RULED THE WORLD (T) COLUMBIA 78327*	NAS
25	21	23	7	DON'T YOU WORRY (C) (M) (T) MCA 55094	RUFFA FEATURING TASHA
26	17	16	16	MR. ICE CREAM MAN (C) (D) (T) NO LIMIT 53218/PRIORITY	MASTER P
27	25	28	10	OREGANO FLOW (C) (T) (X) CRITIQUE 15571	DIGITAL UNDERGROUND
28	26	19	3	THE BUSINESS/STAKES IS HIGH (T) (X) TOMMY BOY 730*	DE LA SOUL FEAT. COMMON SENSE
29	28	22	12	LIVE AND DIE FOR HIP HOP (C) (T) (X) RUFFHOUSE 78270/COLUMBIA	KRIS KROSS
30	27	18	11	THE WORLD IS A GHETTO (FROM "ORIGINAL GANGSTAS") (C) (T) (X) RAP-A-LOT/NOO TRYBE 3B544/VIRGIN	GETO BOYS FEAT. FLAJ
31	23	25	11	DOUBLE TROUBLE ● (C) (D) (T) WEEDEE 20189/NEUVOS	MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
32	29	29	6	WHERE I'M FROM (C) (D) (M) (T) MCA 55096	PASSION
⑬③	NEW ▶	1	1	SHOT CALLIN' & BIG BALLIN' (C) (D) (T) SOUTHPAW 22101/DELICIOUS VINYL	THE WHORIDAS
34	30	27	17	SHADOWBOXIN' (T) GEFFEN 19396	GENIUS/GZA FEAT. METHOD MAN
35	36	33	26	NASTY DANCER/WHITE HORSE (C) (T) WRAP 349/CHIBAN	KILO
36	35	32	11	THIS IZ REAL (C) (T) NOO TRYBE 3B536/VIRGIN	SHYHEIM
37	40	30	19	DOIN IT ● (C) (D) (T) (V) DEF JAM 576120/MERCURY	LL COOL J
38	37	38	4	ACTUAL FACTS/GAME PLAN (C) (T) (X) PENALTY 7172/TOMMY BOY	LORD FINESSE
39	33	36	7	THE MAD SCIENTIST (C) (T) (X) WILD PITCH 19397/GEFFEN	THE LARGE PROFESSOR
40	43	50	13	PO PIMP (C) (D) (T) CREATORS WAY 9604	DO OR DIE
41	31	31	12	IF HEADZ ONLY KNEW... (C) (T) (X) PENDULUM 5B549/EMI	HEATHER B.
④②	NEW ▶	1	1	IT AIN'T RIGHT (C) (T) ALL NET 7004	OTR CLIQUE
43	45	45	8	GET RIGHT (C) (D) (T) RELATIVITY 1551	MAC MALL
44	49	42	15	HOOP IN YO FACE (FROM "SUNSET PARK") (C) (T) FLAVOR UNIT/EASTWEST 64312/EEG	69 BOYZ FEAT. QUAD CITY DJ'S
45	41	43	19	1, 2, 3, 4 (SUMPIN' NEW) ● (C) (D) (T) TOMMY BOY 7721	COOLIO
46	46	41	6	PAIN I FEEL (C) (T) FADER 127056/MERCURY	BLAHZAY BLAHZAY
47	39	39	8	I MUST STAND (C) (T) RHYME SYNDICATE 53210/PRIORITY	ICE-T
④⑧	RE-ENTRY	45	45	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") ▲ <sup>3</sup> (C) (D) (V) MCA SOUNDTRACKS 55104/MCA	COOLIO FEAT. L.V.
49	44	47	11	SOUTHERN GIRL (C) (T) PRIORITY 53207	LIL H.D.
50	38	35	5	FAKIN JAX (C) (T) (X) ELEKTRA 64293/EEG	INI FEATURING PETE ROCK

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
				<b>★★★ No. 1 ★★★</b>		
1	1	2	5	HOW DO U WANT IT/CALIFORNIA LOVE	2PAC (FEAT. KC AND JOJO)	1
2	2	1	6	YOU'RE MAKIN' ME HIGH/LET IT FLOW	TONI BRAXTON	1
				<b>★★★ Hot Shot Debut ★★★</b>		
3	<b>NEW</b>	1	1	I CAN'T SLEEP BABY (IF I)	R. KELLY	3
4	3	4	6	WHY I LOVE YOU SO MUCH/AIN'T NOBODY	MONICA	3
5	5	5	10	TOUCH ME TEASE ME (FROM "THE NOTORIOUS")	CASE FEAT. FOXXY BROWN	4
6	7	8	4	TWISTED	KEITH SWEAT	6
7	4	3	10	THA CROSSROADS	BONE THUGS-N-HARMONY	1
8	6	6	11	KISSIN' YOU	TOTAL	6
9	9	10	7	ONLY YOU	112 FEATURING THE NOTORIOUS B.I.G.	8
10	10	11	10	HAY	CRUCIAL CONFLICT	10
11	11	16	3	I LIKE (FROM "THE NOTORIOUS")	MONTELL JORDAN FEAT. SLICK RICK	11
12	8	7	9	GET ON UP	JODECI	4
13	30	—	2	LOUNGIN	LL COOL J	13
14	12	9	13	YOU'RE THE ONE	SWV	1
15	14	13	10	YOU	MONIFAH	11
16	13	14	12	HOUSE KEEPER	MEN OF VIZION	13
17	15	12	6	THEY DON'T CARE ABOUT US	MICHAEL JACKSON	10
18	16	18	4	BACK TO THE WORLD	TEVIN CAMPBELL	16
19	21	23	10	NEVER TOO BUSY	KENNY LATTIMORE	19
20	20	20	20	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S	20
21	17	15	23	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...")	JOE JOE	2
22	22	19	19	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK")	MC LYTE FEAT. XSCAPE	3
23	18	17	15	ALWAYS BE MY BABY	MARIAH CAREY	1
24	24	26	5	IF I RULED THE WORLD	NAS	24
25	19	21	18	AIN'T NO NIGGA/DEAD PRESIDENTS	JAY-Z FEAT. FOXXY BROWN	17
26	26	41	3	BLACKBERRY MOLASSES	MISTA ORGANIZED	26
27	<b>NEW</b>	1	1	IT'S A PARTY	BUSTA RHYMES FEATURING ZHANE	27
28	25	25	20	LADY	D'ANGELO	2
29	29	33	10	IN THE HONED	DONELL JONES	29
30	23	22	23	GET MONEY	JUNIOR M.A.F.I.A. FEATURING THE NOTORIOUS B.I.G.	4
31	31	31	9	FOREVER MORE	PUFF JOHNSON	31
32	27	24	14	AIN'T NOBODY/KISSING YOU	FAITH EVANS	14
33	28	27	17	COUNT ON ME (FROM "WAITING TO EXHALE")	WHITNEY HOUSTON & CECE WINANS	7
				<b>★★★ Greatest Gainer/Sales ★★★</b>		
34	43	—	2	WHERE DO WE GO FROM HERE	DEBORAH COX	34
				<b>★★★ Greatest Gainer/Airplay ★★★</b>		
35	41	—	2	MY BOO	GHOST TOWN DJ'S	35
36	32	28	20	DOWN LOW (NOBODY HAS TO KNOW)	R. KELLY FEAT. RONALD ISLEY	1
37	34	37	4	YOU SAID	MONA LISA	33
38	36	32	13	SCARRED (FROM "EDDIE")	LUKE	31
39	33	30	15	LET'S LAY TOGETHER (FROM "DON'T BE A MENACE...")	THE ISLEY BROTHERS	24
40	<b>NEW</b>	1	1	ME AND THOSE DREAMIN' EYES OF MINE	D'ANGELO	40
41	35	36	8	IT'S YOU THAT'S ON MY MIND	QUINDON	35
42	42	—	2	GIVE ME ONE REASON	TRACY CHAPMAN	42
43	38	40	32	NOBODY KNOWS	THE TONY RICH PROJECT	11
44	39	38	29	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE")	BRANDY	2
45	45	51	3	I CONFESS	BAHAMADIA	45
46	37	35	22	I WILL SURVIVE	CHANTAY SAVAGE	5
47	53	—	2	THE THINGS THAT YOU DO	GINA THOMPSON	47
48	44	44	10	FASTLOVE	GEORGE MICHAEL	44

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
49	40	34	22	EVER SINCE YOU WENT AWAY	ART N' SOUL	19
50	59	59	6	WITH YOU	SOMETHIN' FOR THE PEOPLE	50
51	48	47	7	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE")	COOLIO	47
52	62	63	7	I'LL DO ANYTHING FOR YOU	ANN NESBY	52
53	46	29	11	PLEASE DON'T GO	IMMATURE	16
54	73	93	3	THAT GIRL	MAXI PRIEST FEATURING SHAGGY	54
55	57	53	3	THE BIZNESS/STAKES IS HIGH	DE LA SOUL FEAT. COMMON SENSE	53
56	56	—	2	WISHES (FROM "KAZAAM")	NATHAN MORRIS	56
57	<b>NEW</b>	1	1	THINGS WE DO FOR LOVE	HORACE BROWN	57
58	52	45	17	RENEE (FROM "DON'T BE A MENACE...")	LOST BOYZ	13
59	60	57	16	LET ME CLEAR MY THROAT	DJ KOOL	46
60	65	70	3	LET'S STAY TOGETHER (FROM "A THIN LINE BETWEEN LOVE & HATE")	ERIC BENET	60
61	47	48	8	PARTY 2 NITE	LADAE!	44
62	55	46	17	SLOW JAMS	QUINCY JONES FEAT. BABYFACE & TAMIA WITH PORTRAIT & BARRY WHITE	19
63	58	43	16	ONE FOR THE MONEY	HORACE BROWN	14
64	64	65	5	SO FLY	DOMINO	64
65	50	50	9	HE'S NOT GOOD ENOUGH	SOLO	50
66	66	66	6	OPERATION LOCKDOWN/DA WIGGY	HELTAH SKELTAH	64
67	51	49	19	WOOD-HAI! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW	BUSTA RHYMES	6
68	<b>NEW</b>	1	1	I'LL MAKE YOUR DREAMS COME TRUE (FROM "KAZAAM")	SUBWAY	68
69	54	52	9	FOR THE LOVE OF YOU	JORDAN HILL	52
70	63	55	14	DON'T WANNA LOSE YOU	LIONEL RICHIE	17
71	67	56	19	CAN'T HANG/DO YOU WANT TO	XSCAPE FEATURING MC LYTE	9
72	71	71	9	I'LL NEVER STOP LOVING YOU	J'SON	63
73	<b>NEW</b>	1	1	PAPARAZZI	XZIBIT	73
74	68	58	19	DOIN IT	LL COOL J	7
75	69	64	11	TRES DELINQUENTES	DELINQUENT HABITS	61
76	80	81	3	HOME	4U	76
77	<b>NEW</b>	1	1	IT HURTS LIKE HELL (FROM "WAITING TO EXHALE")	ARETHA FRANKLIN	77
78	70	60	7	IF ANYBODY GETS FUNKED UP (IT'S GONNA BE YOU)	GEORGE CLINTON & THE P-FUNK ALLSTARS	51
79	61	62	5	IF IT'S ALL GOOD	COLOUR CLUB	61
80	76	74	8	CAJUN MOON	RANDY CRAWFORD	65
81	82	—	2	OOH, OOH BABY	TARAL HICKS	81
82	72	54	13	BRING IT ON	KINO WATSON	50
83	77	76	7	DON'T YOU WORRY	RUFFA FEATURING TASHA	66
84	81	75	11	I GIVE IN	BOBBY CALDWELL	53
85	78	67	17	SHADOWBOXIN'	GENIUS/GZA FEATURING METHOD MAN	41
86	90	91	10	PO PIMP	DO OR DIE	76
87	74	61	16	MR. ICE CREAM MAN	MASTER P	55
88	88	85	10	...TIL THE COPS COME KNOCKIN'	MAXWELL	79
89	85	73	4	BOOM BIDDY BYE	CYPRESS HILL	73
90	87	82	10	OREGANO FLOW	DIGITAL UNDERGROUND	75
91	86	68	11	THE WORLD IS A GHETTO (FROM "ORIGINAL GANGSTAS")	GETO BOYS FEAT. FLAJ	37
92	83	—	2	SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME")	ALL-4-ONE	83
93	75	72	6	HANG 'EM HIGH	SADAT X	60
94	<b>RE-ENTRY</b>	9	9	REAL LIVE SH*T	REAL LIVE FEATURING K-DEF & LARRY-O	72
95	96	—	2	COME AROUND (FROM "THE NOTORIOUS")	DOS OF SOUL	95
96	84	80	8	BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL")	CELINE DION	41
97	<b>NEW</b>	1	1	TELL ME (I'LL BE AROUND)	SHADES	97
98	79	69	7	IF I KNEW THEN (WHAT I KNOW NOW)	II D EXTREME	52
99	93	87	4	ALL ABOUT YOU	ASANTE	87
100	94	94	4	INNER CITY BLUES (FROM "ORIGINAL GANGSTAS")	IDEAL	94

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 93 R&B stations are electronically monitored 24 hours a day, 7 days a week.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'NO. 1 YOU'RE MAKIN' ME HIGH' and 'I CAN'T SLEEP BABY (IF I)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'SITTIN' UP IN MY ROOM', 'AIN'T NOBODY FAITH EVANS', and 'EVER SINCE YOU WENT AWAY'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent titles like 'NOT GON' CRY' and '5 O'CLOCK'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent titles like 'HEY LOVER', 'SOON AS I GET HOME', and 'WATERFALLS'.

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

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

- List of R&B singles A-Z including titles like 'AIN'T NOBODY/KISSING YOU', 'BACK TO THE WORLD', 'BECAUSE YOU LOVED ME', etc.

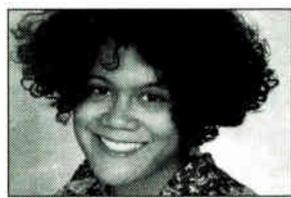
Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'NO. 1 HOW DO U WANT IT/CALIFORNIA LOVE' and 'YOU'RE MAKIN' ME HIGH'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'NOBODY KNOWS', 'I CONFESS', 'THE THINGS (YOUR MAN WON'T DO)', etc.

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



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

**HEAD OF THE CLASS:** Eddie Murphy's latest movie, "The Nutty Professor," grossed \$25.6 million in its first weekend, laying to rest rumblings of Murphy's flickering star wattage. No doubt, even after several disappointing films from Murphy, a \$25 million report card is a strong indication that the actor is back on track. The first-weekend tally was his second-best opening ever, following 1987's "Beverly Hills Cop II," which brought in \$33 million.

The movie's opening prompts a bullet and an 8% sales spike for the Def Jam/Mercury soundtrack, although it does get pushed down two spots, to No. 4, due to Keith Sweat's (Elektra/EEG) Hot Shot Debut at No. 1 and the Greatest Gainer leap, 54-3, by Jay-Z's "Reasonable Doubt" (Freeze/Roc-A-Fella/Priority), which leaked on last week's chart due to street-date violations. According to SoundScan, "The Nutty Professor" soundtrack has sold 290,000 units since its June 4 release.

A veritable greatest-hits package, the soundtrack features several of this summer's biggest records, including "Touch Me Tease Me" by Case Featuring Foxy Brown, "I Like" by Montell Jordan Featuring Slick Rick, and "Ain't No Nigga" by Jay-Z Featuring Foxy Brown.

In addition, the soundtrack includes a remix of LL Cool J's "Doin It" that was heretofore unavailable commercially. The next commercial single, "My Crew Can't Go for That" by Trigger Tha Gambler Featuring Smoother Da Hustler & D.V. Alias Khrist, arrives Tuesday (9).

Expect LaFace/Arista group Az Yet to develop a fan base from soundtrack exposure of the cut "Last Night." Az Yet is being personally groomed by Kenneth "Babyface" Edmonds. The group's lead singer, Marc Nelson, was originally the fifth member of Boyz II Men, but he left the group before the Boyz rose to prominence in order to concentrate on a solo deal with Capitol. In 1991 and 1992, Nelson charted two songs on Hot R&B Singles, "I Want You" and "Count On Me," both from his solo album, "I Want You."

Def Jam/Mercury recently held two wildly successful in-stores to promote the soundtrack. On June 24, Jay-Z, Foxy Brown, Case, Trigger Tha Gambler, Smoother Da Hustler, and 12 O'Clock drew an estimated 3,000 people to New York's Virgin Megastore. The crowd was so thick that I was unable to enter the store. On June 29, Jordan, Warren G, Richie Rich, and Case drew an estimated 2,000 people to Warehouse's La Brea Avenue store in Los Angeles.

**STRIKING SIMILARITIES:** Are you wondering where you last heard the melody of "That Girl" by Maxi Priest Featuring Shaggy? The melody is a direct take on Booker T. & the MG's only No. 1 R&B single, "Green Onions." The song topped Billboard's Hot R&B Singles chart in 1962 for four weeks. Priest's first album in four years, "The Man With The Fun" (Virgin), hits stores Tuesday (9) . . . Has anyone besides me noticed that the melody of R. Kelly's remix of "I Can't Sleep Baby (If I)" (Jive) sounds just like Keith Sweat's "(There You Go) Tellin' Me No Again" from 1991's "New Jack City" soundtrack?

**MUSICAL CHAIRS:** Beginning next week, I will be moving to the Hot 100 Singles Spotlight, so please join me in welcoming rap chart manager Datu Faison to the Rhythm Section. Starting next week, Faison will begin managing Hot R&B Singles. Other chart appointments will be detailed in the next issue.

# R&B

## BYSTORM'S BORN IN AUGUST JOURNEYS TOWARD ROMANCE

(Continued from page 23)

ByStorm president/CEO Mark Pitts says that imaging will be a key element in marketing the group. "This is definitely a fashion-forward group," says Pitts, who manages the Notorious B.I.G. and Changing Faces. "They have an artsy look; they're four slim guys with bald heads wearing bright colors."

ByStorm Entertainment entered its distribution deal with Universal Records in January 1995, and

because of Pitts' background—he worked for Bad Boy Entertainment—some industry observers were surprised that the first act he signed was an R&B band.

"Everyone expected me to come out with some hip-hop, but this group represents me going to the left and growing," says Pitts, who tapped imaging ideas from rock artists to create Born In August's look.

To generate industry awareness of the act, mock birth certificates and announcements that read "Mark Pitts is the proud father of Born In August" will be serviced to radio and key tastemakers in mid-July.

Another promotional item being developed is an August-only calendar that will include artist background information and photos of the group. The last page of the calendar features the tag line "August is the only month you need to know."

A New York showcase is being planned at a yet-to-be-determined venue for the week of the album's in-store date, and other promotional

and television dates are tentatively planned for early September.

Currently, the act has no booking agency.

ByStorm product manager Wayne Barrow says that Born In August's demographic audience could be as far-reaching as 18-50. "Everyone has fallen in and out of love, and 'Timeless Journey' represents what each individual listening to the album will feel," says Barrow.

The label hopes a remix of "April," produced by Pearson and Pitts, will attract younger consumers. It will be serviced to R&B and college radio "once we gauge what the response is to the single 'April,'" says Barrow.

The label plans to market heavily the group in its hometowns of Baltimore/Washington, D.C., and Cincinnati.

Although international marketing plans have not been finalized, Barrow says that once the project develops a domestic following, ByStorm will focus on such core R&B markets as the U.K., Holland, Australia, New Zealand, and Japan.

## TERRI & MONICA

(Continued from page 23)

drinking, and you're the only one saying no, it's cool."

The biggest challenge facing the duo is earning consumer recognition. Wood admits that on "Systa," the two didn't really stand out among similarly styled recording groups. Coates says, "We want ['Suga'] to have top-of-the-mind awareness."

As a result, Terri & Monica will wear the same outfits for their publicity shots, advertising, album and single artwork, and the videoclip for the first single, "Sexuality."

"Sexuality" was serviced to record pools and clubs June 10 and to R&B and top 40/rhythm-crossover radio June 25. Terri & Monica see R&B radio as a springboard for their music, which they hope will transcend all categories.

"Our music is about love, and it has no limitations—it shouldn't be deemed for only certain types of people," Robinson says.

"Urban and crossover radio is their base," Coates says, "but we'd never say no to getting pop airplay." The label plans to broaden its radio scope as the single develops.

The group's promo cassette, mixed by DJ Evil D, will feature "Sexuality" blended with samples of other album tracks, interviews with Terri & Monica, and snippets of Robinson-penned hits for other acts.

Epic will also produce two sets of postcards that feature publicity shots of the group on one side and either a listing of Terri & Monica's musical credits or a \$1-\$2 discount coupon toward the purchase of the album on the other.

"We plan on performing at all the [appropriate New York] concerts and festivals this summer," says Wood.

The label plans to send the act on a college tour in the fall.

The two performed at MTV's Rock the Vote lineup in Florida, opening for Groove Theory, the Fred Schneider Band, and Super Deluxe.

"The response was great," says Coates. "They were one of the groups featured on the MTV News clips. So it just goes to show the potential they have to cross the board."

At press time, a touring schedule and booking agency had not been arranged for the self-managed group. "We're trying to do cross-promotions with other Sony house groups, like Maxwell, and other Columbia, 550, and Work Group artists," Coates says. "The type of acts we couple with will determine where we go."

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## 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	2	2	WHERE DO WE GO FROM HERE	VANESSA WILLIAMS (MERCURY)	14	15	2	IT AIN'T RIGHT	OTR CLIQUE (ALL NET)
2	1	6	WHO COULD IT BE	LUQMANO FEAT. THE JUNGLE BROS. (ISLAND JAMAICA/ISLAND)	15	10	8	GET RIGHT	MAC MALL (RELATIVITY)
3	4	3	GOOD THANG	DIAMOND (WARLOCK)	16	17	4	LET'S TALK ABOUT IT	SEIKO (A&M)
4	6	3	EVERYBODY	SKIN DEEP (LOOSE CANNON/ISLAND)	17	8	11	SOUTHERN GIRL	LIL H.O. (PRIORITY)
5	—	1	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (SOUTHPEAK/DELICIOUS VINYL)	18	19	8	WHAT GOES AROUND COMES AROUND	BOB MARLEY (JAD)
6	—	1	SEXUAL CAPACITY	COLOR ME BADD (GIANT/WARNER BROS.)	19	18	35	SOME ENCHANTED EVENING	THE TEMPTATIONS (MOTOWN)
7	9	7	TO DA BEAT CH'ALL	MC BREED (WRAP/CHIBAN)	20	—	1	KISS LONELY GOOD-BYE	STEVIE WONDER (MOTOWN)
8	7	5	HOT OUTSIDE	M.C. BRAINZ (WRAP/CHIBAN)	21	—	1	HOKEY POKEY	THE PUPPIES (PANDISC)
9	20	6	MONEY DON'T MAKE YOUR WORLD STOP	PUDGEE (PERSPECTIVE)	22	11	3	ONE TIME AT MY DOOR	M.R. X (JUNGLE)
10	3	2	REAL MAN	GEORGE NODK & LUPA (CORRECT)	23	12	7	L.A., L.A.	TRAGEDY FEAT. MORRIS DEEP AND CARPONE IN NOKREAGA (25 TO LIFE/DOLBY)
11	5	5	ACTUAL FACTS	LORD FINESSE (PENALTY/TOMMY BOY)	24	16	6	BOUNCE	D.J. MAGIC MIKE (CHEETAH/WARLOCK)
12	14	3	INTIMATE THOUGHTS	RENAISSANCE (ALL NET)	25	—	1	SUNDAY MORNIN'	DOC POWELL (DISCOVERY)
13	13	9	SUMMER MADNESS	JERALD DAEMYON (GRP)					

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

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## Vestry Shod For A Crossover Hit With 'Walking'

**A LITTLE OF THIS:** New York's Vestry Records appears to be on the verge of its first crossover hit with "Walking On Sunshine," a pop-coated club confection by the **Jah Boys Featuring Ian Starr**. Producers **Charlie Casanova** and **Brian Starr** clearly have been listening to the radio lately, as evidenced by the song's taut arrangement. They provide the percussion and bass needed to get over on dancefloors—but never at the sacrifice of the melody or Ian's performance.

The needs of the underground are tended to with **Prince Quick Mix's** 11-minute version of "Walking On Sunshine," which is rife with randomly placed jungle drum rolls and anchored with a hard-edged house beat. We hope that the programmers of such rising stations as **WKTU** New York and **KBCD** (Groove Radio 103) Los Angeles will listen closely. The opportunity to break a major hit is upon them.

Deeper is another New York indie coming on strong right now. Its latest winning release is the smoldering "Baby" by **Syren**, a diva-in-training on whom we're going to be keeping a close eye. Under the collective guidance of **Ronnie Ventura**, **Jonathan Peters**, and **Tony Culluccio**, her performance is a perfect blend of smooth seduction and booming belts. She'd do even better with a fleshier song, but the music smokes and her vamps are enough to carry the track pretty far. Drop the needle on any of the record's four outstanding versions.

Have you still not gotten enough of "Missing" by **Everything But The Girl**? Even if you think you have, investigate this month's edition of the **DMC** remix service package, which offers a previously unavailable **Junior Vasquez** reconstruction of the song. Totally atypical of **JV's** recent output, the track sports a dark and haunting keyboard tone that transcends the original version, leading the punter into a tripped-out state of disco nirvana. An agile bit of studio trickery has given



by Larry Flick

the chorus a fresh twist, as Vasquez fills that short gap following the line "and I miss you" with a vocal sample of "put your loving arms around me." It's done with a soft, subtle hand, and it contributes to making this an essential listening experience.

After racking up a string of solid production/remix credentials with such artists as **Thelma Houston** and **Gerideau**, U.K. upstart **Andrew "Doc" Livingstone** bows "Philly Jump," an EP of his own compositions. Hitting import bins later this month and carrying the **Mars Music U.K.** logo, this three-cut instrumental excursion carefully rides the line dividing house and old-school funk. Livingstone wisely keeps the beats syncopated steadily enough to attract mainstream spinners but tosses enough musical curves to completely set apart such jams as the hit-worthy "Wanna Get You" from the crowded field of sample-by-numbers dubs.

With his aggressive new **Klone U.K.** 12-incher, "Can U Feel Love Coming," hi-NRG icon **Paul Parker** issues a firm reminder that he is as vital a performer now as he was during his mid-'80s reign as one of clubland's top male vocalists. Teamed up with equally enduring producer/composer **Ian Anthony Stephens**, Parker flexes his well-worn tenor voice to maximum effect, comfortably matching the track's frenetic rhythms and trance-like synths. It's a pleasure to hear Parker strut his stuff over an original tune, after years of him wasting his talent on way too many covers. Word has it that **ZYX Records** is looking at this single for the States. Actually, we think an album deal would be nice.

**A LITTLE OF THAT:** If you have been wanting more from your club compilations than a handful of cute singles, Los Angeles-rooted **City of Angels Records** and **MixMan Technology** have assembled "Spin Control," a package that caters to sensory pleasures beyond the desire to wiggle.

When played on a standard audio CD player, this album offers a nicely varied blend of house, techno, and funk beats created by some of San Francisco's more innovative producers and musicians. Load the disc into a CD-ROM, and suddenly you have the capability to fiddle with the song "Feel The Pressure" by **Seraphim Odyssey** and alter its overall sound. The disc takes you through the steps with relative ease—even we were able to follow the directions, and we are not among the most computer-savvy. "Spin Control" is a total blast (and intense challenge) for anyone who has ever listened to a record and thought, "I can do that better." Oh, and it's also quite nice for dancing, too.

Miami's industrious **Hot Productions** continues to work wonders with its cat-

alog of dance music oldies. This time, it offers the four-volume "Disco Remix Project," which updates such festive trinkets as "Gonna Get Along Without You Now" by **Viola Wills** and "Can't Take My Eyes Off You" by **Boystown** with timely house and hi-NRG grooves. The absence of high-profile remixers will turn some off at first. But exploration of **Yoshito Maeda's** solid version of "At Midnight" by **T-Connection** or **Noel W. Sangers'** intriguing interpretation of "24 Hours A Day" by **Barbara Pennington** proves that sometimes ya just gotta open your mind to the work of new names.

One of the better multi-act collections of current hi-NRG music to land on our desk this week is "DMA Dance, Volume Two: EuroDance." A collaborative effort between **Dance Music Authority** magazine and **Interhit Records**, the set offers a pleasant blend of familiar ditties, such as "It's My Life" by **Dr. Alban**, and little-known movers, such as "Take A Chance" by **Italy's Dream Project** and "Into The Night" by Sweden's **Ondina**. A good way to get the ol' heart a-pumpin'.

**PARTING GLANCES:** We are sad to report that pioneer dance music journalist **James Hamilton** died from complications resulting from cancer on June 10 in London. He was 49.



**A New Home For Fox.** Dance/pop siren **Samantha Fox**, left, clowns around with **Adam Records** president **Nazim Gillani** at a party in London celebrating Fox's signing to the label. Fox is cutting jams for "21st Century Fox," her first full-length album for the Vancouver-based indie label. The set is scheduled for release in October.

**Hamilton** was a champion for clubland in the U.K. press for nearly 20 years and became a tastemaking voice for club DJs throughout the world. **Hamilton** began his career as a turntable artist, spinning in small venues outside of London in his youth.

Life as a dance music specialist in a journalistic field rife with rock critics

who rarely take your beat seriously can often be lonely and isolating. **Hamilton's** tireless passion for dance music and his vibrant writing style were a constant source of inspiration for us to forge forward and loudly bang the drum for dance music. The loss of his voice and perspective is a tremendous blow to clubland.

## Peter Lazonby Rides A 'Wave' To Pagoda

BY MICHAEL PAOLETTA

**NEW YORK**—With the album "Your Humble Servant" (due out Aug. 13), producer/musician **Peter Lazonby** has the distinction of being the first artist signed to the hotly touted **Pagoda Entertainment**, the indie label owned by industry veterans **Jane Brinton** and **Dennis Wheeler** and hot producer **Junior Vasquez**.

Previewed by the recent hit single "Wave Speech," the forthcoming set's brilliant mixture of techno, ambient, and other underground elements shows strong signs of reaching a broad audience off the dancefloor.

"I wanted to make an album that I would also want to listen to," says **Lazonby**. "Some might consider that a very selfish reason to create. But, for me, it is my way of expressing my individuality."

The influential single "Wave Speech" was discovered by **Vasquez**, who also remixed it. Built around a "guitar bass" (actually, the sound comes from a hurdy-gurdy and a squeezebox), the track is steeped in layers of pulsating beats. It is arguable that the left-of-center "Wave Speech" would have gone unnoticed by clubland if it were not for **Vasquez** and his uncanny visionary sense.

"I received a British promo copy [on the independent **Brainiak Records**] of the track over a year ago and remember initially playing it solely for the effects," says **Vasquez**. "But then it really caught on in a big way." In fact, the track quickly became known in **New York's** club community as "The Guitar Song" and "Junior's Secret

Weapon."

Pondering his good fortune, **Lazonby** smiles and says, "having **Junior** discover this record and then remix it is the best thing that's happened to me this year. It's been very nice."

Born and raised in **York, England**, **Lazonby** first realized his fondness for music as a young boy singing in church choirs. After spending his college years in **London**, he moved to **Northampton, England**, in 1990 and formed a "hippie band" that went nowhere fast. "Basically, we disbanded before we even got started," he says with a laugh.

Soon thereafter, he was invited to work at a recording studio. Within a year, he learned the basic techniques of sequencing, sampling, and engineering. Returning to **London**, **Lazonby** continued to hone his technical skills and became a highly sought-after dance music engineer. Among his more consistent clients was **Hooj Choons** label producer **Red Jerry**.

While pursuing the electronic divine, he joined the **Holst Singers**, a **London-based** chamber choir, which he describes as "my double life."

Belonging to the choir does have its privileges. "It forces me to read music again, and it allows the whole musical experience to be available to me," **Lazonby** says. "Now, when I play keyboards in the studio, my knowledge of

what will come out of the piano before I hit the note has been enhanced. Most importantly, though, choral music is my only current contact with the real power in music, the sublime. It's the sort of shaking-hands-with-God aspect which I found in techno when it started here in the '80s." And it is this feeling and mood that **Lazonby** hopes to recapture with his music.

"The problem with dance music now is that it's been reduced to an entirely functional level," explains **Lazonby**. "Everyone who's got their own electronic field reckons it's techno, and it's obviously not. The best way to go about techno music is less and less. When I first came across techno, it was an area with infinite scope for development. I guess moving away from the dancefloor being the ultimate step. But, unfortunately, the pioneers from **Detroit** and **Chicago** haven't continued innovating. I may not be an innovator, but I've continued to develop the original techno sound, ignoring the stagnation and dilution that's occurred."

Thoughts like these apparently suit **Pagoda** co-president **Brinton** just fine; she appears to revel in **Lazonby's** forward-looking approach to music.

"Of course, the album is atypical, but that's exactly what makes it so special, so beautiful, and so cool," **Brinton** says. "You simply haven't heard it before. Peter's music has been described as 'intelligent trance,' and we feel it's where progressive dance music can go. It's like the coming of age of alterna-pro-dance music. That said, it is the type of album that can be listened to at home, in the club, or driving around in your car."



LAZONBY

### Billboard Dance HOT Breakouts

FOR WEEK ENDING JULY 13, 1996

#### CLUB PLAY

1. STAND UP LOVE TRIBE DVB
2. WOMBO LOMBO ANGELIQUE KIDJO MANGO
3. WALKING ON SUNSHINE THE JAH BOYZ VESTRY
4. OH HOW I CRY BRIGID BODEN A&M
5. SWEET DREAMS SAFETY GROOVE ZYX

#### MAXI-SINGLES SALES

1. SHOT CALLIN & BIG BALLIN WHORIDAS SOUTHPAW
2. PEREZOSA EL GENERAL ARIOLA
3. PROFESSIONAL WIDOW TORI AMOS ATLANTIC
4. CHECK THIS OUT CEVIN FISHER MAXI
5. ME AND THOSE DREAMIN' EYES OF MINE D'ANGELO EMI

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	4	6	7	BEFORE ATLANTIC 85489	PET SHOP BOYS
2	2	3	8	YOU KEEP ME HANGIN' ON MCA 55195	REBA MCENTIRE
3	3	4	8	MOVE YOUR BODY MCA 55195/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
4	5	7	7	LOOKING AT YOU COLUMBIA 78249	SUNSCREEN
5	1	1	9	WRONG ATLANTIC 85505	EVERYTHING BUT THE GIRL
6	8	9	8	ALWAYS BE MY BABY COLUMBIA 78313	MARIAH CAREY
7	9	10	8	ONE BY ONE REPRISE 43643	CHER
8	7	8	9	JAZZ IT UP STRICTLY RHYTHM 12442	THE ERICK MORILLO PROJECT
9	19	37	3	PROFESSIONAL WIDOW ATLANTIC 85499	TORI AMOS
10	11	15	7	GET ON UP MCA 55125	JODECI
11	13	19	7	FOR THE LOVE OF YOU 143 85506/ATLANTIC	JORDAN HILL
12	17	21	6	LIFT UP YOUR HANDS JELLYBEAN 2510	XODUS FEATURING DAWN TALLMAN
13	20	28	4	LET THIS BE A PRAYER CHEEKY 013/CHAMPION	ROLLO GOES SPIRITUAL WITH PAULINE TAYLOR
14	6	2	11	THEME FROM MISSION: IMPOSSIBLE MOTHER 57667/ISLAND	ADAM CLAYTON & LARRY MULLEN
15	16	20	6	YOU GOT ME FOREVER K4B 021	MAYDIE MYLES
16	24	31	5	THIS IS YOUR NIGHT TOMMY BOY 735	AMBER
17	10	5	11	CHILDREN ARISTA 1 3007	ROBERT MILES
18	22	29	5	CHAINS EPIC 78317	TINA ARENA
19	27	30	4	LOVE DON'T LIVE HERE ANYMORE MAVERICK PROMO/WARNER BROS.	MADONNA
20	25	27	5	IN DE GHETTO MERCURY PROMO	BAD YARD CLUB FEATURING CRYSTAL WATERS
21	14	16	8	WAVE SPEECH (THE GUITAR SONG) PAGODA 281001	PETER LAZONBY
<b>*** Power Pick ***</b>					
22	32	—	2	KEEP ON JUMPIN' LOGIC 59047	MARTHA WASH & JOCELYN BROWN
23	30	35	4	CHA CHA LOGIC 59042	ARMAND VAN HELDEN
24	15	11	9	LOVE LOVE LOVE PULSE 8 IMPORT	SECRET LIFE
25	38	—	2	YOU'RE MAKIN ME HIGH LAFACE 2-4161/ARISTA	TONI BRAXTON
26	26	25	6	LIFT ME MOONSHINE MUSIC 88425	EDEN FEATURING CALLAGHAN
27	21	17	10	CHECK THIS OUT MAXI 2036	CEVIN FISHER
28	33	41	3	LEVITICUS: FAGGOT MAVERICK 43710/REPRISE	ME'SHELL NDEGEOCELLO
29	18	14	12	STOPGO MOONSHINE MUSIC 88430	D'STILL'D
30	29	23	8	TAKE ME HIGHER STRICTLY RHYTHM 12429	XLR8 FEATURING SUGAR
31	12	13	12	REACH EPIC 78286	GLORIA ESTEFAN
32	35	47	3	ONE MORE TIME KING STREET 1043	DIVAS OF COLOR FEAT. EVELYN "CHAMPAGNE" KING
33	43	—	2	ARE YOU READY FOR SOME MORE? STRICTLY RHYTHM 12443	REEL 2 REAL
34	34	39	5	YOU OUGHTA KNOW SYBERSOUND 816	SYBERSOUND
35	41	—	2	CELEBRATE MOONSHINE MUSIC 88429	ELLI MAC
36	36	43	4	ONE OF US INTERHIT 10160	OUTTA CONTROL
<b>*** Hot Shot Debut ***</b>					
37	NEW	1	1	IF MADONNA CALLS GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
38	23	12	13	AMERICA (I LOVE AMERICA) SUGAR DADDY 004	FULL INTENTION
39	39	49	3	SET THE WORLD ON FIRE STOCKHOLM IMPORT	E-TYPE
40	48	—	2	LOVE YOU THE RIGHT WAY NERVOUS 20195	BYRON STINGILY
41	45	50	3	LOVE POWER COLUMBIA PROMO	CLAUDIA CHIN
42	31	24	10	DISKO '96 AQUA BOOGIE 025	DISCO INCORPORATED
43	37	36	12	ALWAYS THERE TALKIN LOUD IMPORT/VERVE	INCOGNITO FEATURING JOCELYN BROWN
44	42	48	4	LADY MARMALADE BLACK + WHITE 101	MENAGE
45	49	—	2	I'M IN LOVE MUSIC PLANET 036	GEORGIE PORGIE
46	50	—	2	WE GOTTA LOVE PULSE 8 IMPORT	KYM SIMS
47	NEW	1	1	STAY OUT ALL NIGHT CUTTING 369	DOCTOR LOVE
48	44	46	4	YOU CAN GET IT FLOORWAX 1579	CRITICAL FEATURING LEE'AR
49	NEW	1	1	CRY INDIA POPULAR 26004	UMBOZA
50	NEW	1	1	OLD FASHIONED LOVIN' DOME IMPORT	FIONA DAY

## MAXI-SINGLES SALES

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

SoundScan

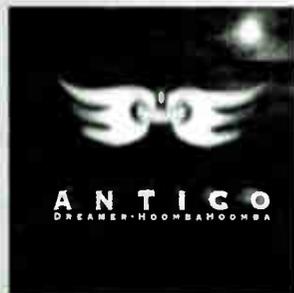


ARTIST

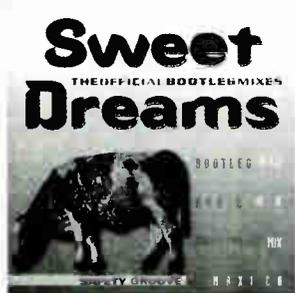
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	1	5	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	4 wks. at No. 1 ◆ 2PAC (FEAT. KC AND JOJO)
2	2	2	5	YOU'RE MAKIN ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 2-4161/ARISTA	◆ TONI BRAXTON
3	5	6	18	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	◆ JAY-Z FEAT. FOXXY BROWN
<b>*** Greatest Gainer ***</b>					
4	35	—	2	LOUNGIN (T) DEF JAM 575063/MERCURY	◆ LL COOL J
5	3	3	4	THE BIZNESS/STAKES IS HIGH (T) (X) TOMMY BOY 73D	◆ DE LA SOUL FEAT. COMMON SENSE
6	16	10	11	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/ATLANTIC	◆ QUAD CITY DJ'S
7	10	9	9	CHILDREN (M) (T) (X) ARISTA 1-3007	◆ ROBERT MILES
<b>*** Hot Shot Debut ***</b>					
8	NEW	1	1	KEEP ON JUMPIN' (T) (X) LOGIC 59047	◆ MARTHA WASH & JOCELYN BROWN
9	4	19	8	ONE MORE TRY (T) (X) CHAMPION 64528/RCA	◆ KRISTINE W
10	13	8	5	ONE BY ONE (T) (X) REPRISE 43643	◆ CHER
11	6	4	9	GET MONEY (M) (T) (X) UNDEAS BIG BEAT 95668/AG	◆ JUNIOR M.A.F.A. FEAT. THE NOTORIOUS B.I.G.
12	9	20	3	I LIKE (T) DEF JAM 575047/MERCURY	◆ MONTELL JORDAN FEATURING SLICK RICK
13	7	7	4	IF I RULED THE WORLD (T) COLUMBIA 78327	◆ NAS
14	12	12	6	ONLY YOU (M) (T) (X) BAD BOY 7-9061/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
15	11	28	4	IF MADONNA CALLS (T) (X) GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
16	15	24	5	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	AMBER
17	26	—	2	WHERE DO YOU GO (M) (T) (X) ARISTA 1-3226	◆ NO MERCY
18	8	5	10	THEME FROM MISSION: IMPOSSIBLE (T) (X) MOTHER 57667/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
19	19	—	2	THE THINGS THAT YOU DO (T) MERCURY 578159	◆ GINA THOMPSON
20	14	11	13	YOU'RE THE ONE (T) (X) RCA 64551	◆ SWV
21	17	13	7	GET ON UP (M) (T) (X) MCA 55125	◆ JODECI
22	25	—	4	KISSIN' YOU (M) (T) (X) BAD BOY 7-9059/ARISTA	◆ TOTAL
23	20	16	9	TOUCH ME TEASE ME (T) SPOILED ROTTEN/DEF JAM 854621/MERCURY	◆ CASE FEAT. FOXXY BROWN
24	22	—	2	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
25	39	46	3	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	◆ KEITH SWEAT
26	24	15	6	THEY DON'T CARE ABOUT US (T) (X) EPIC 78212	◆ MICHAEL JACKSON
27	18	14	17	RELEASE ME (T) (X) UPSTAIRS 0118	ANGELINA
28	37	29	18	LET ME CLEAR MY THROAT (T) (X) CLR 5218	DJ KOOL
29	27	17	6	DOUBLE TROUBLE (T) WEDEF 2018/WEDEF	◆ MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
30	RE-ENTRY	19	19	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	◆ R. KELLY FEAT. RONALD ISLEY
31	34	36	15	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78313	◆ MARIAH CAREY
32	RE-ENTRY	15	15	SWEET DREAMS (T) (X) RCA 64504	◆ LA BOUCHE
33	29	21	7	WRONG (T) (X) ATLANTIC 85505/AG	EVERYTHING BUT THE GIRL
34	30	18	4	CLONES/SECTION (T) DGC 22216/GEFFEN	◆ THE ROOTS
35	RE-ENTRY	4	4	AIN'T NOBODY (WHO COULD LOVE ME)/KISSING YOU (M) (T) (X) BAD BOY 7-9063/ARISTA	◆ FAITH EVANS
36	21	—	7	REAL LIVE SH*T (T) (X) PIRATE/BIG BEAT 95663/AG	◆ REAL LIVE FEAT. K-DEF & LARRY-O
37	23	23	18	KEEP ON, KEEPIN' ON (T) (X) FLAVOR UNIT EAST/WEST 66044/EEG	◆ MC LYTE FEAT. XSCAPE
38	RE-ENTRY	7	7	MAKE THE WORLD GO ROUND (T) (X) CHAMPION 322	SANDY B.
39	41	—	2	MACARENA BMG U.S. LATIN 39227	LOS DEL RIO
40	33	30	6	WHY I LOVE YOU SO MUCH/AIN'T NOBODY (M) (T) (X) ROWDY 3 5073/ARISTA	◆ MONICA
41	28	25	6	OPERATION LOCKDOWN/DA WIGGY (T) DUCK DOWN 53232/PRIORITY	◆ HELTAH SKELTAH
42	NEW	1	1	NOBODY'S BUSINESS (T) LIQUID GROOVE 006	H2O FEATURING BILLIE
43	48	—	2	ONE OF US (T) (X) INTERHIT 10160	OUTTA CONTROL
44	NEW	1	1	WON'T GIVE UP MY MUSIC (T) (X) JELLYBEAN 2513	PULSE FEAT. ANTOINETTE ROBERSON
45	32	39	8	LOOKING AT YOU (T) (X) COLUMBIA 78249	SUNSCREEN
46	RE-ENTRY	3	3	FASTLOVE (T) DREAMWORKS 58001/GEFFEN	◆ GEORGE MICHAEL
47	RE-ENTRY	8	8	THA CROSSROADS (T) RUTHLESS 6335/RELATIVITY	◆ BONE THUGS-N-HARMONY
48	RE-ENTRY	31	31	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHE
49	RE-ENTRY	6	6	YOU (T) UPTOWN 56001/UNIVERSAL	◆ MONIFAH
50	RE-ENTRY	7	7	PARTY 2 NITE (T) (X) MOTOWN 860515	◆ LADAE!

○ 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.

## SIZZLIN' SUMMER HITS



"Dreamer-HoombaHoomba" by Antico  
ZYX 66049



"Sweet Dreams" by Safety Groove  
ZYX 66046



"Higher" by Love Affair  
ZYX 8303



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## Herndon Is 'Living' With Honesty Epic Artist Bounces Back From '95 Arrest

BY DEBORAH EVANS PRICE

NASHVILLE—To say the past year has been an interesting one for Epic's Ty Herndon would be an understatement. After landing a major-label deal, the Alabama native scored a No. 1 hit in May 1995 with his debut single, "What Mattered Most," and rapidly became one of the hottest new artists in country music.

Then, June 13, 1995, the day before a Music Row bash celebrating his success, he was arrested in Texas on charges of drug possession and indecent exposure (the latter charges were soon dropped). Herndon served community time and entered a treatment program for substance abuse.

Now, as the Aug. 27 release date of his sophomore album, "Living In A Moment," approaches, Herndon is happy to have his life and career back on track. The first single and title track is climbing Billboard's Hot Country Sin-

gles & Tracks chart at No. 42.

"Living In A Moment" puts Ty Herndon back in the moment," says KMLE Phoenix PD Jeff Garrison. "It's really a great song. The response has been real good to that song. I love it."

Did the incident last summer hurt Herndon's career? "I don't think it did," Garrison says. "I really believe that country listeners take a while to develop loyalty for their favorite country stars, and I don't think he was known enough [after the first single for consumers] to know what song went with what artist."

Garrison adds that the way Herndon handled the situation's aftermath also had a positive bearing in how things turned out. "He was honest with the people who followed him real closely,



HERNDON

and I think they appreciate that," he says.

Dave Blomsterberg, product manager for Woodland, Calif.-based Valley Record Distributors, agrees with Garrison that there doesn't seem to be any long-term negative effect on Herndon's career. "The Michael Jackson thing—that's one thing—but with Ty Herndon, that was smaller scale, and I don't think it really stuck that much."

Blomsterberg says Herndon's debut album moved quite well the first three months, then sales dropped off in June. "But to be honest with you, that's pretty normal. A new release like that will  
(Continued on page 36)



25 Years In The Saddle. RCA Label Group chairman Joe Galante celebrated his 25th year with the label with artists and RLG colleagues the last week of June. Shown, from left, are Lisa Morales, RLG senior VP/GM Randy Goodman, Roberta Morales, Martina McBride, BMG Entertainment North America president/CEO Strauss Zelnick, Eddy Arnold, Mindy McCready, K.T. Oslin, BMG Distribution president Peter Jones, Galante, Aaron Tippin, Kenny Chesney, Ray Vega, Bill Lloyd, RLG senior VP of A&R Thom Schuyler, Sara Evans, and Jim Lauderdale.

## Jerry Lynn Williams Got An Urge To Do Home-Grown Set

BY CHET FLIPPO

NASHVILLE—So there's this guy sitting on his farm down in Oklahoma who decides to make a little home-grown album of his songs, and he figures he'll get people like Eric Clapton to play on it. So what happens? If you're Jerry Lynn Williams, it happens.

The result is "The Peacemaker," an absolutely unclassifiable CD that reflects Williams' background. He's the prototypical Southern musical hipster who is conversant across the musical spectrum, as at home in the blues as he is in country or rock or gospel.

Growing up in Texas, Williams was playing in bars by age 14. He worked for legendary bluesman Jimmy Reed, then went on the road at 15 as a sideman with Little Richard—with fellow sideman Jimi Hendrix (then known as Jimmy James), who taught Williams how to play lead rather than rhythm guitar.

After one brilliant album on Columbia and subsequent abortive attempts at recording for major labels, he occupied himself with farming and ranching, performing ("at my own pace"), and songwriting. He has had songs recorded by Clapton, Clint Black, Roy Orbison, B.B. King, Stevie Ray Vaughan, Wilson Pickett, Taj Mahal, Ron Wood, Ringo Starr, Bobby Womack, Paul Rodgers, Dave Mason, Delbert McClintock, Robert Plant, Bonnie Raitt, the Fabulous Thunderbirds, Johnny Winter, the Doobie Brothers, the Bellamy Brothers, Dion, and Johnny Hallyday, to name a few.

Williams says the current project, released in April, came about after a visit several years ago from John Oates (of Hall & Oates). Williams played some cuts for Oates, who was sufficiently impressed that he got Williams a deal with Epic. That fell through, and Williams—ever the maverick—decided to do it himself. "Rather than let it gather dust on the shelf or deal with a bunch of wank-offs from New York who can't make up their minds, I started my little Urge Music Co. and

started pressing them myself," he says.

Oates ended up on the album, as did Clapton, Vaughan, the late Nicky Hopkins, bassist T-Bone Wolk from Billy Joel's and Mariah Carey's bands, Bryan Adams' drummer Mickey Curry, and former Buckingham lead singer Marty Greb. On some cuts, Williams played all the instruments himself.

Williams says that when he called Clapton, the star told him he was too busy to play on more than one cut. Williams sent him four anyway. "I told Eric I felt the songs were meant for him. I could hear him on them," he says. "Eric sent me a fax that said, 'WOW, Eric.' So he played on all four."

The result could loosely be called a highly personal brand of Southern country-blues-soul-rock. Williams originally had 10 cuts on the album and gave test pressings to friends. Then, his chiropractor called. "He said he was disappointed that I hadn't added my song 'Running On Faith,' because he said that song has changed many people's lives. So I said, 'Consider it added.'"

Williams says he wasn't going to market the album originally and had planned to press 2,000 or so CDs to give to friends. Then, station KMOD Tulsa, Okla., played it, and the response was such that he began selling it direct via an 888 number. He's considering going with major distribution.

Williams says he's played the CD for friends who work in promotion and has gotten uniformly positive reactions. "They tell me this has songs that could work on every radio format," he says.

So, Williams' little workshop project may grow legs. "I feel like these are God's songs," he says. "I personally just wanted to go fishing, but I had to keep doing this album as a work for him, blindly but joyously, with all these angels playing on it. When I finished it, I was in shock for weeks, because there was no more album to work on."

Williams says he's devoting half the proceeds from the album to the Feed the Children fund in Oklahoma City.

## Billy Ray Deserves Some Respect; 2,000 Guitar Players Get Pickin'

BILLY RAY CYRUS may well be the most maligned individual in country music history. "Hip" country music insiders love to rag on him, critics hold him up as an example of everything that is wrong with Nashville, and even Jay Leno makes fun of him. (And he was once the subject of the most unintentionally funny book ever written about country music, "Some Gave Too Much.")

But it might be time to reassess Cyrus in terms of who and what he really is. His forthcoming (Aug. 20) Mercury Nashville album, "Trail Of Tears," may well provide a good focal point for that. It proves what has been obvious all along: Cyrus is a sincere journeyman country singer; not a country superstar, but a singer/songwriter who is more talented than many who are currently holding down slots on the charts. The title cut on "Trail Of Tears," which he wrote, is a gem of a country song, and it's well-produced. Cyrus co-produced the set with Terry Shelton.

As usual, it's an uneven album, and he's all over the map musically, but there's enough happening here to give the devil his due. If this were released by anybody else, it would garner ecstatic reviews. He'll be generally pilloried, especially for redoing the classic song "Harper Valley P.T.A.," which works here in his exuberant version. His version of Merle Haggard's "Sing Me Back Home" is solid. Some stuff doesn't work, but Cyrus' mistakes are honest ones. If he sounds like Meat Loaf on "Truth Is I Lied," consider the fact that if you carefully analyze what's selling in country today, much of modern country music owes more to Meat Loaf—and Bruce Springsteen—than to Hank Williams or Buck Owens.

Incidentally, Cyrus and Jack McFadden have ended their personal management and personal appearance business affiliation. No word yet on Cyrus' future management and booking plans.

ON THE ROW: Hate to think what it will sound like, but this Saturday (13) more than 2,000 guitar players will hunker down at Nashville's Riverfront Park and attempt to claim the world record for the largest guitar jam marathon. Led by guitar-meisters Chet Atkins, Steve Earle, and Jeff "Skunk" Baxter, the assembled throng will pick at "Heartbreak Hotel" for 75 minutes to try to break the record held by the city of Vancouver, where 1,322 guitar wackos played "Taking Care Of Business" for 68 minutes and 40 seconds. The event is presented by Epiphone Guitars and benefits the American Diabetes Assn.

Mercury Nashville took Mark Wills on an ad agency tour of Manhattan, where he entertained account executives at

a series of luncheons, dinners, and receptions... Gretchen Peters is embarking on a tour of Borders Books & Music stores. She begins her Borders Beyond tour Friday (12) at the store in Richmond, Va. First leg runs through July 25 in Princeton, N.J. She will open shows for Jerry Jeff Walker in Washington, D.C., for Huey Lewis in Westbury, N.Y., and Devon, Pa., and for Kris McKay in Philadelphia... Louise Mandrell has given a check for \$445,500 to the Baptist Hospital Foundation here, the result of her June 21 fundraiser in the new Delta Ballroom at the Opryland Hotel. The money will go to the Gladys Stringfield Owen Education Center... On its current European tour, BR5-49 made in-store appearances at Karstadt department stores in Germany. The band got a rave review in The Times of London.



by Chet Flippo

RECORD ROUND-UP: Fave of the week is "Pulled By The Moonlight" by Mickey Newbury on Mountain Retreat. The veteran Music Row writer and singer is in fine voice and still writes some of the loveliest songs around... Runner-up is "Around Townes" on Winter Harvest, which features Jonell Mosser beautifully singing an entire CD of

compositions by legendary Texas writer and singer Townes Van Zandt... American Harvest has Vern Gosdin's classic "If You're Gonna Do Me Wrong (Do It Right)." First time it's been on CD... Varèse Sarabande's Varèse Vintage series has "Bill Anderson's Greatest Hits"... Ernest V. Stoneman's 1928 Edison recordings are being released on CD by County Records, out of Floyd, Va. He recorded 50 sides for Edison in New York between 1926 and 1928. Twenty-two are included here; among them are some previously unreleased songs. Country also has "The Skillet Lickers: Old Time Fiddle Tunes And Songs From North Georgia." It has 16 songs, which were recorded in the late '20s and early '30s.

Rounder Records, meanwhile, issues another in its series of Carter Family discs. This one, "Sunshine In The Shadows: Their Complete Victor Recordings, 1931-32," includes the two skits they recorded with Jimmie Rodgers in June 1931... Rounder also has quite an event album in "The Bluegrass Album Band V.6: Bluegrass Instrumentals." It reunites seven of the most distinguished bluegrass pickers: Bobby Hicks, J.D. Crowe, Doyle Lawson, Todd Phillips, Jerry Douglas, Tony Rice, and Vassar Clements for their first all-instrumental album... The late Jim Ringer is finally represented on CD for the first time with Philo's "The Band Of Jesse James: The Best Of Jim Ringer." It includes 17 cuts from Ringer's four out-of-print Philo albums. Liner notes are by his longtime partner, Mary McCaslin.

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JULY 13, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, 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***</b>						
1	1	1	73	SHANIA TWAIN ▲ <sup>7</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b> 28 weeks at No. 1	THE WOMAN IN ME	1
2	3	3	10	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
3	2	2	11	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	1
4	4	—	2	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
5	5	5	23	TRACY LAWRENCE ● ATLANTIC 82866 AG (10.98/15.98)	TIME MARCHES ON	4
6	7	6	36	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
7	6	4	5	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
8	8	7	4	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
9	9	9	81	GARTH BROOKS ▲ <sup>8</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
10	11	10	32	GARTH BROOKS ▲ <sup>4</sup> CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
<b>***HOT SHOT DEBUT***</b>						
<b>(11)</b>	<b>NEW</b>		1	WADE HAYES COLUMBIA 67563/SONY (10.98/15.98)	ON A GOOD NIGHT	11
12	10	8	4	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
13	12	11	50	JEFF FOXWORTHY ▲ <sup>2</sup> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
<b>(14)</b>	15	16	9	MINDY MCCREARY BNA 66806/RCA (9.98/15.98) <b>HS</b>	TEN THOUSAND ANGELS	14
<b>***GREATEST GAINER***</b>						
<b>(15)</b>	16	23	20	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) <b>HS</b>	RICOCHET	15
16	13	13	14	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
17	14	12	11	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6
18	18	15	4	RHETT AKINS DECCA 11424/MCA (10.98/15.98) <b>HS</b>	SOMEBODY NEW	13
19	21	19	41	TIM MCGRAW ▲ <sup>2</sup> CURB 77800 (10.98/16.98)	ALL I WANT	1
20	20	18	20	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
21	17	14	47	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) <b>HS</b>	TERRI CLARK	13
22	19	17	44	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
23	22	21	45	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
24	23	25	3	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) <b>HS</b>	CALM BEFORE THE STORM	23
25	27	30	8	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
26	26	27	6	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
<b>(27)</b>	35	—	2	MARTY STUART MCA 11429 (10.98/15.98)	HONKY TONKIN'S WHAT I DO BEST	27
28	24	26	32	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
29	25	22	40	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
30	34	33	119	TIM MCGRAW ▲ <sup>2</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
31	29	20	4	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	20
32	28	31	108	VINCE GILL ▲ <sup>2</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
33	32	40	37	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
34	30	32	66	JOHN MICHAEL MONTGOMERY ▲ <sup>2</sup> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
35	38	24	21	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
36	37	38	54	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) <b>HS</b>	BRYAN WHITE	13
37	41	37	198	GEORGE STRAIT ▲ <sup>2</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	31	29	39	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
39	36	34	24	LONESTAR BNA 66642/RCA (9.98/15.98) <b>HS</b>	LONESTAR	11
40	42	39	42	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
41	39	36	73	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	2
42	40	35	23	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
43	44	42	108	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
<b>(44)</b>	<b>NEW</b>		1	DAVID BALL WARNER BROS. 46244 (10.98/16.98)	STARLITE LOUNGE	44
45	33	28	129	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	3
46	49	50	12	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
47	43	41	42	GEORGE STRAIT ▲ <sup>3</sup> MCA 11263 (9.98/49.98)	STRAIT OUT OF THE BOX	9
48	46	44	40	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
49	45	43	6	JUNIOR BROWN MCG CURB 77843/CURB (10.98/15.98) <b>HS</b>	SEMI CRAZY	32
<b>(50)</b>	52	53	34	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
51	47	47	59	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) <b>HS</b>	OUT WITH A BANG	10
52	50	46	144	REBA MCENTIRE ▲ <sup>1</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
53	51	51	42	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
54	48	45	102	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
<b>***PACESETTER***</b>						
<b>(55)</b>	70	—	2	JAMES BONAMY EPIC 67069/SONY (10.98/15.98) <b>HS</b>	WHAT I LIVE TO DO	55
56	56	55	92	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
57	53	54	255	BROOKS & DUNN ▲ <sup>5</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
58	54	48	8	HAL KETCHUM MCG CURB 77797/CURB (10.98/15.98)	THE HITS	43
59	57	49	12	JO DEE MESSINA CURB 77820 (10.98/15.98) <b>HS</b>	JO DEE MESSINA	22
<b>(60)</b>	<b>NEW</b>		1	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	60
61	55	52	53	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
<b>(62)</b>	<b>NEW</b>		1	CONFEDERATE RAILROAD ATLANTIC 10.98/15.98/AG (10.98/15.98)	GREATEST HITS	62
63	58	56	85	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
64	59	65	36	AARON TIPPIN ● RCA 66740 (9.98/15.98)	TOOL BOX	12
65	63	58	18	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
66	67	66	40	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
67	65	63	38	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) <b>HS</b>	WE ALL GET LUCKY SOMETIMES	26
68	61	60	50	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
69	66	71	4	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	66
70	68	64	126	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	6
71	74	—	2	JEFF FOXWORTHY LAUGHING HYENA 2009 (10.98/16.98)	LIVE	71
72	73	—	125	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
73	62	59	92	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
74	69	61	35	DWIGHT YOAKAM ● REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
75	64	68	164	BROOKS & DUNN ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \* Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are 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, COMPILLED, AND PROVIDED BY



THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ <sup>1</sup> MCA 12* (7.98/12.98) 229 weeks at No. 1	12 GREATEST HITS	269
2	2	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	81
3	4	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	50
4	3	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98) 24 OF HANK WILLIAMS GREATEST HITS	GREATEST HITS	68
5	7	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	94
6	6	REBA MCENTIRE ▲ <sup>2</sup> MCA 4979* (7.98/12.98)	GREATEST HITS	267
7	8	GEORGE STRAIT ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	267
8	11	GARTH BROOKS ▲ <sup>13</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	34
9	5	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	248
10	9	THE CHARLIE DANIELS BAND ▲ <sup>2</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	265
11	10	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	263
12	—	JEFF FOXWORTHY LAUGHING HYENA 2079	THE ORIGINAL VOLUME 79	1
13	12	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER ▲ <sup>2</sup> RCA 6684* (10.98/15.98)	WANTED! THE OUTLAWS	9

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	—	JEFF FOXWORTHY LAUGHING HYENA 2080	SOLD OUT VOLUME 80	1
15	22	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	32
16	21	JOHN MICHAEL MONTGOMERY ▲ <sup>2</sup> ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	31
17	23	GARTH BROOKS ▲ <sup>2</sup> CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	29
18	24	GARTH BROOKS ▲ <sup>2</sup> CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	29
19	20	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
20	17	BILLY RAY CYRUS ▲ <sup>8</sup> MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	59
21	18	GARTH BROOKS ▲ <sup>6</sup> CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	27
22	19	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	115
23	14	WAYLON JENNINGS ▲ <sup>2</sup> RCA 8506 (7.98/11.98)	GREATEST HITS	132
24	16	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	119
25	25	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	17

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

### TY HERNDON BOUNCES BACK WITH SOPHOMORE SET

(Continued from page 34)

peak the first two or three months, then drop," he says.

Blomsterberg says radio will determine how well Herndon's second album fares. "If radio brings it in and they accept it, then I'm pretty sure the consumers will accept it," he says.

Herndon believes that country radio has been very supportive. "I credit the fact that I've been so honest with those guys," he says. "I think if I had tried to cover up what happened, that would have destroyed me..."

"My priorities have changed now. For my whole life, I had put career first, and I don't do that anymore. I wanted my career, but I also wanted my life. I've been giving it 125% and fixing those relationships that had been scarred and letting people know I am serious about making music again."

Herndon shows how serious he is

about his music on "Living In A Moment." "There is incredible depth to this record, and I hope people will recognize that," Herndon says.

Epic senior VP Doug Johnson produced the album and says that they cut very strong material. "It's always a challenge to find songs," he says. "This town is full of good songs, but songs that you are really excited about and have a fire in your belly about are so hard to find. I was pleased to find out that the creative community had not written Ty Herndon off. All the 'A' writers and publishers wanted to be a part of this album, and that came from having respect for Ty."

Though Epic has yet to select any subsequent singles, Herndon and Johnson have their favorites. "I think there is magic in the way he delivers that song," Johnson says of "I Know How The River Feels." "Return To Faith" is

another one. It may be risky in terms of radio, but we are excited about that song. 'She Wants To Be Wanted' lyrical speaks to a lot of women and is getting great response in his live shows."

"I Know How The River Feels" is also one of Herndon's favorites. "It's special to me because I lost my best friend to cancer this past year, and Wesley really liked the demo of this song," Herndon says. "The song talks about love and how we never know where we are going to end up."

The label is putting a big push on the project that will involve radio, retail, dance clubs, and video airplay. "We are focusing on 'win it before you can buy it' promotions the week before the release date," says Dean Broadhead, VP of marketing for Epic. "And we are doing some club promotions in major markets. We are trying out a new idea. One of the

things [involves] point-of-purchase materials in clubs that's actually a huge floor sticker; which is 3 feet by 3 feet. It's thick vinyl with adhesive on the bottom that sticks to the floor. It will be placed at dancefloor entrances. I think it's a very clever idea because it's very difficult to find space for advertising in clubs."

Broadhead says the label is also utilizing Nashville-based Aristo Media & Associates to hold a promotion that will "tie in regional video shows, some of which have radio affiliations. As a matter of fact, the majority of those have radio affiliations. We're tying those in with dance clubs as well in particular markets. And we're also tying in retail. It's been a job tying all these elements together."

Broadhead says the label is still working out the specifics of the promotion but plans to have everything in place by September. Also, Epic plans to support the album with national radio and print advertising and POP material.

Herndon, who is managed by Eddie Blount of Image Management and booked by Creative Artists Agency, has a busy schedule during the summer and fall, including 15 shows in the fall opening for Wynonna.

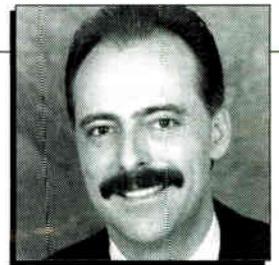
Herndon is appreciative of how things are turning out with his career. "It's made me very grateful to the people I've surrounded myself with," he says. "I don't think God hands out second chances real often, and I think when he does, I'd better treat it with the respect and seriousness it deserves."

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

- TITLE (Publisher - Licensing Drg.) Sheet Music Dist.
- 35 4 TO 1 IN ATLANTA (Tom Collins, BMI/Brownsouth, BMI) WBM
  - 40 ARE WE IN TROUBLE NOW (Almo, ASCAP)
  - 66 BELIEVE ME BABY (I LIED) (Mighty Nice, BMI/Wait No More, BMI/PolyGram Int'l, ASCAP/Julann, ASCAP)
  - 34 BIG GUITAR (EMI Blackwood, BMI/Gator Tale, BMI/Half Mine, BMI) HL
  - 20 BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM/HL
  - 10 BLUE (Tino, BMI/Fort Knox, BMI) WBM/HL
  - 18 BY MY SIDE (Red Brazos, BMI/It's Timeless, BMI) WBM
  - 11 CARRIED AWAY (Warner-Tamerlane, BMI/Rancho Beita, BMI/Jeff Stevens, BMI) WBM
  - 65 THE CHANGE (Little Tybee, ASCAP/MCA, ASCAP) HL/CLM
  - 74 CIRCUS LEAVING TOWN (Mike Curb, BMI) WBM
  - 68 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM
  - 2 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
  - 58 DANCIN' WITH THE WIND (Magnasong, BMI/Red Quill, BMI/Craig Bickhardt, ASCAP/Almo, ASCAP) WBM
  - 17 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Tokeco, 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
- 53 EVERYTHING I OWN (Stroudacaster, BMI/Give Reese A Chance, BMI/Baby Mae, BMI) WBM
- 3 EVERY TIME I GET AROUND YOU (N2 D, ASCAP/Old Desperados, ASCAP)
- 57 EVERY TIME SHE PASSES BY (PolyGram Int'l, ASCAP/Veg-D-Music, ASCAP/Bantry Bay, BMI) HL
- 26 GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l, BMI/Lee Roy Farnell, BMI) HL
- 39 GUYS DO IT ALL THE TIME (QMP, ASCAP/Teapot, ASCAP/Wildawn, 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
- 49 HIGH LONESOME SOUND (Benefit, BMI) WBM
- 23 HOLDIN' ON TO SOMETHING (Kicking Bird, BMI/Thomas-hawk, BMI/Hamstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Tom Shapiro, BMI) WBM/CLM
- 4 HOME (WB, ASCAP) WBM
- 25 HONKY TONKIN'S WHAT I DO BEST (Warner-Tamerlane, BMI/Marty Party, BMI) WBM
- 19 I AM THAT MAN (Warner-Tamerlane, BMI/Constant Pressure, BMI/Accuff-Rose, BMI) WBM
- 32 I DON'T THINK I WILL (Sydney Erin, BMI)
- 61 I DO (Warner-Tamerlane, BMI/Polywog, BMI/Socan, BMI) WBM

- 33 IF I WERE YOU (Sony/ATV Tree, BMI) HL
- 28 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Accuff-Rose, BMI) WBM
- 75 I NEVER STOPPED LOVIN' YOU (Murray, BMI/Top Of The Levy, BMI/Zomba, BMI)
- 22 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM
- 38 IT'S LONELY OUT THERE (Little Big Town, BMI/American Made, BMI/Sony/ATV Tree, BMI/Ben's Future, BMI) WBM/HL
- 45 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
- 47 JACOB'S LADDER (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM
- 36 LEARNING AS YOU GO (Sony/ATV Cross Keys, ASCAP) HL
- 42 LIVING IN A MOMENT (Pat Price, BMI/Sydney Erin, BMI)
- 43 LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Cheys, BMI/Wonderland, BMI/Will Robinsons, BMI) HL/WBM
- 62 LOVE REMAINS (Sony/ATV Tree, BMI)
- 41 A LOVE STORY IN THE MAKING (Mighty Nice, BMI/Andersongs, BMI/Blue Water, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 5 MEANT TO BE (Sony/ATV Tree, BMI/Chris Waters, BMI/May-pop, BMI/Wildcountry, BMI/Makin' Cheys, BMI) WBM/HL
- 59 MISSING YOU (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/Andersongs, BMI)
- 7 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Polywog, BMI/Socan, BMI) WBM/HL
- 72 MY KIND OF CRAZY (Alabama Band, ASCAP/Wildcountry, ASCAP/Blyss, ASCAP/Sony/ATV LLC, BMI/Four Sons, ASCAP/Delbert McClinton, BMI/Nasty Cat, BMI) WBM
- 24 MY MARIA (Duchess, BMI/Bug, BMI/Prophecy, BMI) HL
- 70 NOBODY'S GIRL (Sony/ATV Tree, BMI/Purple Crayon, ASCAP)
- 1 NO ONE NEEDS TO KNOW (Loon Echo, BMI/Zomba, ASCAP) WBM
- 12 ON A GOOD NIGHT (Sony/ATV Tree, BMI/Terilee, BMI/Don Cook, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 15 ONLY ON DAYS THAT END IN Y (Of Music, ASCAP)
- 29 PHONES ARE RINGIN' ALL OVER TOWN (EMI April, ASCAP/K-Town, ASCAP/Clay Basket, ASCAP/Augie, ASCAP) HL
- 48 REDNECK GAMES (Max Lauff, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL
- 31 RUNNIN' AWAY WITH MY HEART (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
- 64 SEE YA (Kicking Bird, BMI/Thomas-hawk, BMI/Bud Dog, ASCAP) CLM
- 27 SHE NEVER LETS IT GO TO HER HEART (Great Cumberland, BMI/Tom Shapiro, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM
- 50 SO MUCH FOR PRETENDING (Seventh Son, ASCAP/Glen Campbell, BMI/New Court, BMI/Hayes Street, ASCAP) WBM
- 44 STARTING OVER AGAIN (Sweet Summer Night, ASCAP/Rightsongs, BMI/Earbore, BMI) HL
- 54 SUDDENLY SINGLE (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony/ATV Tree, BMI)
- 69 TANGLED UP IN TEXAS (Little Shop Of Morgansongs, BMI/Chrysalis, ASCAP/Billy Beau, ASCAP/Warner-Tamerlane, BMI/Joey, BMI) WBM
- 71 TELL ME AGAIN (Rick Hall, ASCAP/Watertown, ASCAP/Songs Of PolyGram, BMI/Songs Of McBride, BMI) WBM/HL
- 46 THAT GIRL'S BEEN SPYIN' ON ME (Island Bound, ASCAP/Famous, ASCAP/Diamond Struck, BMI/Hamstein Cumberland, BMI) HL/WBM
- 13 THAT'S WHAT I GET FOR LOVIN' YOU (Careers-BMG, BMI/A Hard Day's Write, BMI/Rio Bravo, BMI) WBM/HL
- 67 THAT WAS HIM (THIS IS NOW) (What About Vern, ASCAP/Firststars, ASCAP/Bugle, ASCAP/Coburn, BMI)
- 21 THEN YOU CAN TELL ME GOODBYE (Accuff-Rose, BMI) WBM
- 30 THERE'S A GIRL IN TEXAS (Sawing Cumptry, ASCAP/Vip Vipperman, ASCAP)
- 16 A THOUSAND TIMES A DAY (MCA, ASCAP/Gary Burr, ASCAP/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL
- 6 TIME MARCHES ON (Sony/ATV Tree, BMI) HL
- 8 TREAT HER RIGHT (Integrity's Hosanna!, ASCAP/Lensongs, ASCAP/Blonde Hair, BMI)
- 51 WHOLE LOTTA GONE (Golf Club, ASCAP/Affiliated, ASCAP/Oliveatus, ASCAP/Cut-Write, BMI/C.S.A., BMI)
- 60 WHY CAN'T YOU (EMI Blackwood, BMI/B R R B Rock, BMI/Nic Kim R, BMI)
- 73 A WOMAN'S TOUCH (PolyGram Int'l, ASCAP/Tokeco, BMI/Zomba, ASCAP)
- 63 WORKIN' IT OUT (Big Giant, BMI/Irving, BMI/Fybara, BMI) WBM
- 37 WRONG PLACE, WRONG TIME (Millhouse, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI) HL
- 56 YOU CAN'T LOSE ME (Big Tractor, ASCAP/WB, ASCAP/Kick-ing Bird, BMI/Thomas-hawk, BMI)
- 52 YOU'RE NOT IN KANSAS ANYMORE (Coburn, BMI/Bro 'N Sis, BMI)
- 55 YOU STILL GOT ME (Supernaw, ASCAP)



by Wade Jensen

**NIGHT MOVES:** Wade Hayes' sophomore set, "On A Good Night" (Columbia), scores Hot Shot Debut honors at No. 11 on Top Country Albums, with a first-week total exceeding 12,000 units. Hayes' debut album, "Old Enough To Know Better," entered at No. 64 in the Jan. 21, 1995, issue with more than 4,500 units. Meanwhile, Hayes' lead single, "On A Good Night," jumps 16-12 on Hot Country Singles & Tracks and 14-11 on Top Country Singles Sales. Sony's Nashville division also hooks our Greatest Gainer and Pacesetter trophies, as Ricochet's self-titled Columbia set has the largest unit gain, up more than 600 pieces (16-15), and James Bonamy's "What I Live To Do" wins Pacesetter roses, jumping 70-55 with a 22% increase.

**OTHER DEBUTS:** David Ball bows at No. 44 on Top Country Albums with "Starlite Lounge," which opens with more than 4,000 units. Although its lead single, "Circle Of Friends," fizzled at country radio, cassette single sales have been strong enough to keep it on the list for six consecutive weeks (23-23). Capitol Nashville newcomer Trace Adkins debuts at No. 60 on the chart with "Dreamin' Out Loud," and a hits package for Confederate Railroad (Atlantic) enters at No. 62.

**HAPPY ANNIVERSARY:** When I joined Billboard 18 months ago, I was immediately curious as to why Billboard didn't publish information regarding country cassette singles sales. When I posed the question to chart department heads, their harmonious reply came in the form of an assignment: Gauge industry consensus on whether we should make room for a country singles sales chart. One label chief expressed adamant opposition because he feared such a chart would force labels to produce more singles that wouldn't sell in an effort to maintain chart share.

He also voiced concerns that any heightened volume of cassette singles in the marketplace would cannibalize country album sales. This particular label head reminded me how difficult it has been to convert country consumers from one configuration to another as technology has evolved. He said it was like mating elephants to get country buyers to move from the 8-track to the cassette and ultimately to the CD, and he thought "pushing" more cassette singles into the marketplace would bog down the inevitability of a total CD consumer universe.

The tone was less cautious at the rest of the labels. Sales and marketing heads generally agreed that a few things might be learned from a singles sales chart and thought it was worth a try. Country radio's support was downright enthusiastic. Not one radio programmer with whom I spoke expressed disapproval at publishing this missing link from the retail world, and that support led us to introduce the chart in the July 1, 1995, issue. The most obvious thing we've learned or have had reaffirmed by watching Top Country Singles Sales is the potency of radio's influence on the country consumer. That chart has been a valuable indicator of active consumer interest prior to album releases in several notable cases this past year. For example, "I Like It, I Love It" by Tim McGraw (Curb) was No. 1 on the sales side, with more than 30,000 pieces, the week before it went to No. 1 on the airplay side and more than one month before the album "All I Want" hit the streets.

Perhaps the most noteworthy example of the value of this chart is the phenomenal activity on LeAnn Rimes' single "Blue" (MCG Curb). That song tops the list this week, with 43,000 units; it moved more than 45,000 units last week. The title is behaving more like a pop single than a country single at retail, and it has nicely paved the way for the debut of Rimes' album next week. What we haven't seen is a noticeable increase in the number of country titles made available as retail singles. One country label has begun issuing CD and cassette singles as a matter of routine; two others have included the CD single configuration only sporadically. We still haven't felt the earth move since we launched Top Country Singles Sales, but it has told us some interesting stories.

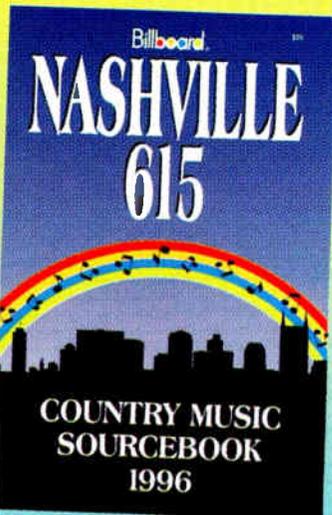
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## P'Gram Latin America Shuffles Execs

**P**OLYGRAM'S MAKEOVER: PolyGram Latin America has announced a sweeping reconstruction of its high-level executive ranks that affects four key markets in Latin America: Brazil, Mexico, the U.S., and Chile.

The most significant change is that PolyGram Brasil president **Marcos Maynard** has been named president of PolyGram Latino (U.S.) and VP of PolyGram Latin North America. Maynard's new position calls for the long-time record exec to oversee label activities of both PolyGram Latino and PolyGram Mexico. He will relocate to Miami.

Replacing Maynard in Brazil is **Marcelo Castello Branco**, who was managing director of PolyGram Chile. Castello Branco's post in Chile will be filled by **Paul Ehrlich**, who was managing director, PolyGram Mexico. **Marco Bissi** moves from deputy managing director, PolyGram Mexico, to president and managing director of that label. Bissi will report to Maynard.



by John Lannert

All of PolyGram's personnel shifts are expected to take effect Jan. 1, 1997, says **Manolo Díaz**, president of PolyGram Latin America.

Díaz points out that the executive shuffle, which has been anticipated on the street for quite some time, was done, in part, to utilize the executive talent of Maynard, whose aggressive marketing tactics propelled PolyGram to the top of the Brazilian record industry.

"When Marcos started working with us [in 1993], he said he wanted to have an international opportunity after he put the company together in Brazil and got results," says Díaz.

"So, we want to keep on growing in

the (Latin American) region, and the area for growth is Latin North America, meaning Mexico and the U.S. And if our growth is going to come in the next few years from Mexico and the U.S., I think it makes a lot of sense to take my best executive and put him in charge of this area."

Maynard is scarcely a stranger to Mexico or the U.S. He enjoyed a successful tenure in Mexico from 1988 to 1993 and was rumored to be in line for a slot with Sony Discos. Maynard subsequently joined PolyGram Brasil, where he used that label's deep catalog to help revitalize the company.

Maynard will not have the luxury of a strong catalog in his new post. Díaz candidly concedes that Maynard's new appointment poses a "fantastic challenge. But he enjoys competition . . . and the U.S. is a market where—with the exception of EMI Latin—we [labels] all could improve."

Díaz also spoke glowingly about the executive skills of Castello Branco, Bissi, and Ehrlich. "I have Bissi and Ehrlich, who have international experience, and I have Castello Branco, who did a fantastic job in Chile as managing director."

So far, says Díaz, he does not expect his executive moves to trickle down into personnel structures at any of the labels.

In related news, Díaz has confirmed that veteran industry figure **Luis Salas** has been appointed managing director of PolyGram Central America. Salas will be based in San José, Costa Rica, and his position took effect July 1. Branch offices are expected to

(Continued on next page)

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### LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
20 6 PIES BOCA ABAJO	(Zomba Golden Sands, ASCAP)
3 AMARTE A TI	(The Sound Retreat, BMI)
36 AMIGO MIO	(Peermusic, BMI/Bright Morning, BMI)
17 AMOR EN TUS OJOS	(Yam, BMI)
21 ASI COMO HOY	(EMOA, ASCAP)
5 OONOE ESTAS CORAZON	(Copyright Control)
11 EBRIIO DE AMOR	(Copyright Control)
16 EL CIRCO	(TN Ediciones, BMI)
33 EL INVENCIBLE	(Fonomusic, SESAC)
39 ESPERARE A QUE TE DECIDAS	(Geminis Star Corp., ASCAP)
18 ESTA VEZ	(Warner Chappell)
13 HAS DE SABER	(Vander, ASCAP)
32 HASTA AYER	(Copyright Control)
14 IRONIA	(Unimusic, ASCAP)
31 I WANT TO HOLD YOUR HAND (TU MANO COGERE)	(EMI Blackwood, BMI)
2 LA COSA MAS BELLA	(EMI Blackwood, BMI)
22 LA MALA VIDA	(J. Farias, BMI)
15 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)
37 NI POR NADA DEL MUNDO	(Pacific, ASCAP)
10 NO QUIERO SABER	(EMI Blackwood, BMI/A.Q.H. Music, BMI/Peace Rock, BMI)
7 NO TE VAYAS	(Canciones Mexicanas, SESAC)
8 NO TE VAYAS	(Copyright Control)
27 PARA MORIR IGUALES	(Peermusic, BMI)
1 POR AMARTE	(Fonomusic, SESAC/Unimusic, ASCAP)
24 PORQUE ES AMOR	(Copyright Control)
25 POR SIEMPRE UNIDOS	(Mundo Nuevo, SESAC/Insignia, ASCAP/Famous, ASCAP)
38 ROCK NATIVO	(Vander, ASCAP)
29 SIN ELLA	(Eliz, BMI)
4 SUENA (SOMEDAY)	(Wonderland, BMI/Walt Disney, ASCAP)
28 TE APROVECHAS	(Copyright Control)
23 TE NECESITO	(Vander, ASCAP)
30 TE PERTENEZCO (T'APPARTENGO)	(Copyright Control)
19 TE VOY A AMAR	(Zomba Golden Sands, ASCAP)
12 TODO MI CORAZON	(Jamuna Songs, ASCAP/Insignia, ASCAP/Famous, ASCAP)
9 TRAICION A LA MEXICANA	(Copyright Control)
34 TU BOCA ROJA	(D.L. Garza, BMI)
26 VEN A MI	(Copyright Control)
35 VOY A INTENTARLO TODO	(Pacific, ASCAP)
40 YO TE AMARE	(Mafiola, ASCAP)

## Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
<b>*** No. 1 ***</b>					
1	1	1	9	<b>ENRIQUE IGLESIAS</b> FONOVISIA	<b>POR AMARTE</b> R. PEREZ-BOTIJA (E. IGLESIAS, R. MORALES)
2	3	4	10	<b>EROS RAMAZZOTTI</b> ARISTA	<b>LA COSA MAS BELLA</b> E. RAMAZZOTTI (E. RAMAZZOTTI, C. GUIDETTI, A. COGLIATI, N. MANO)
3	2	2	12	<b>CRISTIAN</b> FONOVISIA	<b>AMARTE A TI</b> D. FREIBERG (D. FREIBERG, WARREN ZON)
4	10	—	2	<b>LUIS MIGUEL</b> WALT DISNEY	<b>SUENA</b> WAFANASIEFF (A. MENKEN, S. SCHWARTZ)
5	8	7	7	<b>SHAKIRA</b> SONY	<b>DONDE ESTAS CORAZON</b> L. E. OCHOA, S. MEBARAK (S. MEBARAK, L. E. OCHOA)
6	6	36	3	<b>OLGA TANON</b> WEA LATINA	<b>ME SUBES, ME BAJAS, ME SUBES</b> M.A. SOLIS (M.A. SOLIS)
7	7	8	11	<b>INTOCABLE</b> EMI LATIN	<b>NO TE VAYAS</b> J. LAYALA (G. ABREGO)
8	5	9	7	<b>VICENTE FERNANDEZ</b> SONY	<b>NO TE VAYAS</b> PRAMIREZ (V. FERNANDEZ)
9	9	10	7	<b>BRONCO</b> FONOVISIA	<b>TRAICION A LA MEXICANA</b> NOT LISTED (M. DELGADO, D. LINGARO)
10	11	6	10	<b>SELENA</b> EMI LATIN	<b>NO QUIERO SABER</b> A. B. QUINTANILLA III (A. B. QUINTANILLA III, PASTUDDOR)
11	16	15	9	<b>EZEQUIEL PENA</b> FONOVISIA	<b>EBRIO DE AMOR</b> M.A. SOLIS (L. CASTILLO)
12	15	11	5	<b>DLG</b> SIR GEORGE/SONY	<b>TODO MI CORAZON</b> S. GEORGE (J. CHESTER)
<b>*** AIRPOWER ***</b>					
13	23	—	2	<b>LIBERACION</b> FONOVISIA	<b>HAS DE SABER</b> V. CANALES (J. COREANT)
14	14	16	6	<b>FRANKIE RUIZ</b> POLYGRAM RODVEN	<b>IRONIA</b> V. URRUTIA (L. NUNO)
<b>*** AIRPOWER ***</b>					
15	25	27	4	<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO	<b>LA MUJER QUE AMAS</b> H. PATRON (B. ADAMS, R. J. LANGE, M. KAMEN)
16	4	5	12	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	<b>EL CIRCO</b> E. HERNANDEZ (J. ARMENTA)
17	17	29	3	<b>SORAYA</b> POLYGRAM LATINO	<b>AMOR EN TUS OJOS</b> R. ARGENTEVAN HOLKE (S. O. YA)
18	19	20	4	<b>GRUPO LIMITE</b> POLYGRAM LATINO	<b>ES: A VEZ</b> J. CARRILLO (M. GAUNAP, C. CALINDO)
19	18	17	7	<b>BOBBY PULIDO</b> EMI LATIN	<b>TE VOY A AMAR</b> E. LIZONDO (B. PULIDO)
20	13	12	8	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	<b>6 PIES BOCA ABAJO</b> J. NIEVES IZUNZA (M. QUINTERO, LARA)
21	20	14	5	<b>MARC ANTHONY</b> EMI LATIN	<b>ASI COMO HOY</b> A. FERNANDEZ, M. ANTHONY (O. ALFANCO, M. ANTHONY)
22	32	31	3	<b>LA TROPA F</b> EMI LATIN	<b>LA MALA VIDA</b> J. FARIAS (J. FARIAS, J. FARIAS)
23	22	28	4	<b>RAUL ORTEGA Y SU BANDA ARRE</b> FONOVISIA	<b>TE NECESITO</b> R. ORTEGA (J. GUARALUPI, ESPARZA)
24	21	26	3	<b>BANDA MAG'LEY</b> FONOVISIA	<b>PORQUE ES AMOR</b> E. SOLANO (S. IBARRA)
25	<b>NEW</b>	1	1	<b>EDNITA NAZARIO, EMILIO, GRACIELA BELTRAN</b> EMI LATIN	<b>POR SIEMPRE UNIDOS</b> K.C. PORTER (K.C. PORTER, G. LAUREANO)
26	24	22	5	<b>JENNIFER Y LOS JETZ</b> EMI LATIN	<b>VEN A MI</b> A. QUINTANILLA JR., B. MOORE (J. C. CLAY, A)
27	28	38	8	<b>LOS TIRANOS DEL NORTE</b> FONOVISIA	<b>PARA MORIR IGUALES</b> J. MARTINEZ (J.A. JIMENEZ)
28	26	23	17	<b>GRUPO LIMITE</b> POLYGRAM LATINO	<b>TE APROVECHAS</b> J. CARRILLO (M. ASSIAS)
29	29	25	14	<b>MICHAEL SALGADO</b> JOEY	<b>SIN ELLA</b> J. S. LOPEZ (J. ALEJANDRO)
30	<b>RE-ENTRY</b>	4	4	<b>AMBRA</b> ZAFIRO/BMG	<b>TE PERTENEZCO</b> NOT LISTED (ASSOLO, F. MIGLIACCI, E. MIGLIACCI, S. ACQUA)
31	27	13	8	<b>MANNY MANUEL</b> RMM	<b>I WANT TO HOLD YOUR HAND (TU MANO COGERE)</b> O. GOMEZ (J. LENNON, R. MCCARTNEY)
32	<b>NEW</b>	1	1	<b>MARC ANTHONY</b> RMM	<b>HASTA AYER</b> S. GEORGE, M. ANTHONY (NOT LISTED)
33	30	—	7	<b>LOS RIELEROS DEL NORTE</b> FONOVISIA	<b>EL INVENCIBLE</b> NOT LISTED (H. VELA)
34	34	33	4	<b>DAVID LEE GARZA Y LOS MUSICALES</b> EMI LATIN	<b>TU BOCA ROJA</b> NOT LISTED (M. CROZCO, GOMEZ)
35	37	34	3	<b>LOS FUGITIVOS</b> POLYGRAM LATINO	<b>VOY A INTENTARLO TODO</b> P. MOTTA (A. CHAVEZ)
36	39	—	9	<b>MAZZ</b> EMI LATIN	<b>AMIGO MIO</b> J. GONZALEZ (H. LANZI)
37	35	—	2	<b>POLO URIAS Y SU MAQUINA</b> FONOVISIA	<b>NI POR NADA DEL MUNDO</b> RURIAS (PURIAS)
38	<b>RE-ENTRY</b>	2	2	<b>BANDA ZETA</b> FONOVISIA	<b>ROCK NATIVO</b> Z. LUIS (Z. LUIS)
39	33	24	10	<b>TONY VEGA</b> RMM	<b>ESPERARE A QUE TE DECIDAS</b> H. RAMIREZ (M. LAURET)
40	31	18	13	<b>LA MAFIA</b> SONY	<b>YO TE AMARE</b> M. LICHTENBERGER JR. (A. LARRINAGA)

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.

# HOT COUNTRY SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
<b>*** No. 1 ***</b>						
1	4	5	10	<b>NO ONE NEEDS TO KNOW</b> R.J. LANGE (S. TWAIN, R.J. LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	1
2	5	8	12	<b>DADDY'S MONEY</b> R. CHANCEY, E. SEAY (B. DIPIERO, S. SESKIN, M.D. SANDERS)	◆ RICOCHET (C) (V) COLUMBIA 78097	2
3	2	3	17	<b>EVERY TIME I GET AROUND YOU</b> T. BROWN (D.L. MURPHY)	DAVID LEE MURPHY (V) MCA 55186	2
4	3	4	13	<b>HOME</b> K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	3
5	6	11	17	<b>MEANT TO BE</b> K. STEGALL (C. WATERS, R. BOWLES)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	5
6	1	1	17	<b>TIME MARCHES ON</b> D. COOK (B. BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	1
7	11	15	19	<b>MY HEART HAS A HISTORY</b> J. LEO (M.D. SANDERS, P. BRANDT)	◆ PAUL BRANDT (C) (V) REPRISE 17683	7
8	8	17	17	<b>TREAT HER RIGHT</b> M.A. MILLER, M. MCANALLY (L. LEBLANC, A. ALDRIDGE)	◆ SAWYER BROWN (C) (V) CURB 76987	8
9	9	16	16	<b>DON'T GET ME STARTED</b> M. WRIGHT (R. AKINS, S. HOGIN, M.D. SANDERS)	◆ RHETT AKINS (V) DECCA 55166	9
10	10	12	8	<b>BLUE</b> W. RIMES (B. MACK)	◆ LEANN RIMES (C) (D) (V) MCG CURB 76959	10
<b>*** AIRPOWER ***</b>						
11	26	35	9	<b>CARRIED AWAY</b> T. BROWN, G. STRAIT (S. BOGARD, J. STEVENS)	GEORGE STRAIT (V) MCA 55204	11
12	16	23	10	<b>ON A GOOD NIGHT</b> D. COOK (P. NELSON, D. COOK, L. BOONE)	◆ WADE HAYES (C) (D) (V) COLUMBIA 78312	12
13	15	24	11	<b>THAT'S WHAT I GET FOR LOVIN' YOU</b> M.D. CLUTE, T. DUBOIS, DIAMOND RIO (K. BLAZY, N. THRASHER)	DIAMOND RIO (V) ARISTA 1-2992	13
14	14	19	12	<b>HEAVEN HELP MY HEART</b> T. BROWN (D. TYSON, T. ARENA, D. MCTAGGART)	WYNNONNA (V) CURB 55194/MCA	14
15	20	25	8	<b>ONLY ON DAYS THAT END IN "Y"</b> J. STROUD (R. FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	15
16	18	22	14	<b>A THOUSAND TIMES A DAY</b> E. GORDY, JR. (G. BURR, G. NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78309	16
17	12	2	19	<b>DOES THAT BLUE MOON EVER SHINE ON YOU</b> N. LARKIN, T. KEITH (T. KEITH)	◆ TOBY KEITH (C) (V) A&M NASHVILLE 576140	2
<b>*** AIRPOWER ***</b>						
18	23	27	15	<b>BY MY SIDE</b> J. STROUD (CONSTANT CHANGE)	LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512/RCA	18
19	33	44	8	<b>I AM THAT MAN</b> D. COOK, K. BROOKS, R. DUNN (T. MCBRIDE, M. POWELL)	◆ BROOKS & DUNN (C) (V) ARISTA 1-3018	19
20	13	7	15	<b>BLUE CLEAR SKY</b> T. BROWN, G. STRAIT (M.D. SANDERS, J. JARRARD, B. DIPIERO)	GEORGE STRAIT (V) MCA 55187	1
21	29	29	9	<b>THEN YOU CAN TELL ME GOODBYE</b> B. BECKETT (J. LOUDERMILK)	◆ NEAL MCCOY (C) (D) (V) ATLANTIC 87053	21
22	19	10	19	<b>I THINK ABOUT YOU</b> J. HOBBS, E. SEAY, P. WORLEY (D. SCHLITZ, S. SESKIN)	◆ COLLIN RAYE (V) EPIC 78238	3
23	7	6	20	<b>HOLDIN' ON TO SOMETHING</b> C. HOWARD (T. MCHUGH, T. SHAPIRO)	JEFF CARSON (C) (D) (V) MCG CURB 76970	6
24	21	18	15	<b>MY MARIA</b> D. COOK, K. BROOKS, R. DUNN (D. MOORE, B.W. STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	1
25	24	26	13	<b>HONKY TONKIN'S WHAT I DO BEST</b> T. BROWN, J. NIEBANK (M. STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 55197	23
26	31	31	9	<b>GIVIN' WATER TO A DROWNING MAN</b> S. HENDRICKS, L. PARNELL (G. NICHOLSON, L.R. PARNELL)	LEE ROY PARNELL (V) CAREER 1 0503	26
27	35	47	4	<b>SHE NEVER LETS IT GO TO HER HEART</b> J. STROUD, B. GALLIMORE (T. SHAPIRO, C. WATERS)	TIM MCGRAW CURB ALBUM CUT	27
28	22	13	20	<b>I'M NOT SUPPOSED TO LOVE YOU ANYMORE</b> B.J. WALKER, JR., K. LEHNING (S. EWING, D. KEES)	◆ BRYAN WHITE (C) (V) ASYLUM 64313	4
29	28	28	15	<b>PHONES ARE RINGIN' ALL OVER TOWN</b> M. MCBRIDE, P. WORLEY, E. SEAY (M. BEESON, K. VASSY, D. MACKECHNIE)	MARTINA MCBRIDE (C) (V) RCA 64487	28
30	30	30	14	<b>THERE'S A GIRL IN TEXAS</b> S. HENDRICKS (T. ADKINS, V. VIPPERMAN)	◆ TRACE ADKINS (C) (V) CAPITOL NASHVILLE 58562	30
31	32	34	8	<b>RUNNIN' AWAY WITH MY HEART</b> D. COOK, W. WILSON (M. BRIT, S. HOGIN, M.D. SANDERS)	LONESTAR (V) BNA 64549	31
32	36	37	10	<b>I DON'T THINK I WILL</b> D. JOHNSON (D. JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	32
33	27	9	19	<b>IF I WERE YOU</b> K. STEGALL, C. WATERS (T. CLARK)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	8
34	37	43	5	<b>BIG GUITAR</b> M. BRIGHT (H. PAUL, H. GROSS)	◆ BLACKHAWK (C) (V) ARISTA 1-3017	34
35	41	39	8	<b>4 TO 1 IN ATLANTA</b> T. BROWN (B. KENNER, L. RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	35
36	42	41	7	<b>LEARNING AS YOU GO</b> S. BUCKINGHAM, D. JOHNSON (L. BOONE, B. LAWSON)	◆ RICK TREVINO (V) COLUMBIA 78329	36
37	39	38	9	<b>WRONG PLACE, WRONG TIME</b> T. BROWN (J. STEWART, S. MILLER)	MARK CHESNUTT (V) DECCA 55198	37
38	44	42	6	<b>IT'S LONELY OUT THERE</b> P. TILLIS (B. DIPIERO, P. TILLIS)	PAM TILLIS (V) ARISTA 1-0505	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
39	49	51	6	<b>GUYS DO IT ALL THE TIME</b> D. MALLOY, N. WILSON (B. WHITESIDE, K. TRIBBLE)	◆ MINDY MCCREADY BNA ALBUM CUT	39
40	46	48	5	<b>ARE WE IN TROUBLE NOW</b> K. LEHNING (M. KNOPFLER)	◆ RANDY TRAVIS (V) WARNER BROS. 17619	40
41	34	33	14	<b>A LOVE STORY IN THE MAKING</b> J. GUESS (A. ANDERSON, C. WISEMAN)	LINDA DAVIS (C) (V) ARISTA 1-2991	33
42	51	56	3	<b>LIVING IN A MOMENT</b> D. JOHNSON (P. BUNCH, D. JOHNSON)	◆ TY HERNDON (C) (D) (V) EPIC 78334	42
43	45	40	20	<b>LONG AS I LIVE</b> S. HENDRICKS (K. BOWLES, W. ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4
44	25	20	16	<b>STARTING OVER AGAIN</b> T. BROWN, R. MCENTIRE (D. SUMMER, B. SUDANO)	◆ REBA MCENTIRE (V) MCA 55183	19
45	56	—	20	<b>IT'S MIDNIGHT CINDERELLA</b> A. REYNOLDS (K. WILLIAMS, K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	45
46	52	65	5	<b>THAT GIRL'S BEEN SPYIN' ON ME</b> T. SHAPIRO (M.T. BARNES, T. SHAPIRO)	BILLY DEAN (C) CAPITOL NASHVILLE 58563	46
47	48	49	6	<b>JACOB'S LADDER</b> C. CHAMBERLAIN, K. STEGALL (T. MARTIN, C. SWEAT, B. SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	47
48	47	45	6	<b>REDNECK GAMES</b> S. ROUSE (J. FOXWORTHY, S. ROUSE, R. SCAFE)	◆ JEFF FOXWORTHY WITH ALAN JACKSON (C) (D) (V) WARNER BROS. 17648	42
49	40	21	14	<b>HIGH LONESOME SOUND</b> T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 55188	12
50	59	72	3	<b>SO MUCH FOR PRETENDING</b> B.J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64267	50
51	54	60	4	<b>WHOLE LOTTA GONE</b> J. SLATE, J. DIFFIE (M. OLIVERIUS, B. BURNS)	JOE DIFFIE (V) EPIC 78333	51
52	66	—	2	<b>YOU'RE NOT IN KANSAS ANYMORE</b> B. GALLIMORE, T. MCGRAW (Z. TURNER, T. NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	52
53	55	53	7	<b>EVERYTHING I OWN</b> S. GIBSON (R. WILSON, T. MARTIN)	AARON TIPPIN (V) RCA 64544	53
<b>*** Hot Shot Debut ***</b>						
54	<b>NEW</b>	1	1	<b>SUDDENLY SINGLE</b> K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	TERRI CLARK (V) MERCURY NASHVILLE 578280	54
55	58	59	5	<b>YOU STILL GOT ME</b> R. LANDIS (D. SUPERNOW, K. KING)	DOUG SUPERNOW GIANT ALBUM CUT/REPRISE	55
56	<b>NEW</b>	1	1	<b>YOU CAN'T LOSE ME</b> S. HENDRICKS, F. HILL (T. BRUCE, T. MCHUGH)	◆ FAITH HILL WARNER BROS. ALBUM CUT	56
57	61	64	6	<b>EVERY TIME SHE PASSES BY</b> R. BENNETT (G. DUCAS, M. HEENEY)	◆ GEORGE DUCAS (C) CAPITOL NASHVILLE 58565	57
58	60	62	8	<b>DANCIN' WITH THE WIND</b> B. MAHER, GREAT PLAINS (J. SUNDRUD, C. BICKHARDT)	◆ GREAT PLAINS (C) MAGNATONE 1105	58
59	68	73	4	<b>MISSING YOU</b> D. COOK, R. MALO (R. MALO, A. ANDERSON)	◆ THE MAVERICKS (C) (V) MCA 55021	59
60	70	—	2	<b>WHY CAN'T YOU</b> E. GORDY, JR. (L. STEWART, R.C. BANNON)	◆ LARRY STEWART (C) (V) COLUMBIA 78307	60
61	65	67	6	<b>I DO</b> J. LEO (P. BRANDT)	PAUL BRANDT REPRISE ALBUM CUT	61
62	<b>NEW</b>	1	1	<b>LOVE REMAINS</b> J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS, J. DADDARIO)	COLLIN RAYE (V) EPIC 78348	62
63	53	50	10	<b>WORKIN' IT OUT</b> J. STROUD, R. TRAVIS, D. MALLOY (T. JOHNSON, B. JONES)	◆ DARYLE SINGLETARY (C) (V) GIANT 17650/REPRISE	50
64	57	52	8	<b>SEE YA</b> B. BECKETT (T. MCHUGH, C. WARD)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	51
65	62	55	18	<b>THE CHANGE</b> A. REYNOLDS (T. ARATA, W. TESTER)	◆ GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	19
66	<b>NEW</b>	1	1	<b>BELIEVE ME BABY (I LIED)</b> G. FUNDIS (K. RICHEY, ANGELO, L. GOTTLIEB)	◆ TRISHA YEARWOOD (V) MCA 55211	66
67	73	—	2	<b>THAT WAS HIM (THIS IS NOW)</b> B. CANNON, L. SHELL (V. RUST, K. URBAN)	4 RUNNER (C) (V) A&M NASHVILLE 581650	67
68	71	70	20	<b>C-O-U-N-T-R-Y</b> J. SLATE, J. DIFFIE (E. HILL, R. HARBIN, D. DRAKE)	◆ JOE DIFFIE (V) EPIC 78246	23
69	69	74	4	<b>TANGLED UP IN TEXAS</b> M. WRIGHT (D. MORGAN, B. BURNETTE, L. HENLEY)	◆ FRAZIER RIVER (V) DECCA 55101	69
70	<b>NEW</b>	1	1	<b>NOBODY'S GIRL</b> J. SCHERER, T. DUBOIS (G. PETERS)	◆ MICHELLE WRIGHT (C) (V) ARISTA 1-3023	70
71	63	66	8	<b>TELL ME AGAIN</b> B. BECKETT (W. ALDRIDGE, T. MCBRIDE)	◆ TAMMY GRAHAM (V) CAREER 1-2953	63
72	67	69	4	<b>MY KIND OF CRAZY</b> J. STROUD, J. ANDERSON (J. JARRARD, G. NICHOLSON, D. MCCLINTON)	JOHN ANDERSON (V) BNA 64573	67
73	<b>NEW</b>	1	1	<b>A WOMAN'S TOUCH</b> N. LARKIN, T. KEITH (T. KEITH, W. PERRY)	TOBY KEITH (V) A&M NASHVILLE 581714	73
74	<b>RE-ENTRY</b>	4	4	<b>CIRCUS LEAVING TOWN</b> J. CRUTCHFIELD (P. CLAYPOOL)	PHILIP CLAYPOOL CURB ALBUM CUT	72
75	75	—	2	<b>I NEVER STOPPED LOVIN' YOU</b> 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®

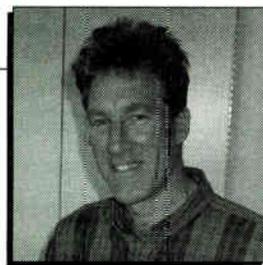
FOR WEEK ENDING JULY 13, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	1	4	<b>BLUE</b> CURB 76959	LEANN RIMES
2	2	2	4	<b>REDNECK GAMES</b> WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
3	3	3	14	<b>MY MARIA</b> ARISTA 1-2993	BROOKS & DUNN
4	5	5	10	<b>BY MY SIDE</b> BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
5	4	4	18	<b>I'M NOT SUPPOSED TO LOVE YOU ANYMORE</b> ASYLUM 64313/EEG	BRYAN WHITE
6	8	17	3	<b>THEN YOU CAN TELL ME GOODBYE</b> ATLANTIC 87053/AG	NEAL MCCOY
7	6	6	17	<b>DOES THAT BLUE MOON EVER SHINE ON YOU</b> A&M NASHVILLE 576140	TOBY KEITH
8	7	7	18	<b>IF I WERE YOU</b> MERCURY NASHVILLE 852708	TERRI CLARK
9	9	11	6	<b>DADDY'S MONEY</b> COLUMBIA 78097/SONY	RICOCHET
10	15	13	12	<b>MY HEART HAS A HISTORY</b> REPRISE 17683/WARNER BROS.	PAUL BRANDT
11	14	14	7	<b>ON A GOOD NIGHT</b> COLUMBIA 78312/SONY	WADE HAYES
12	17	15	12	<b>TREAT HER RIGHT</b> CURB 76987	SAWYER BROWN
13	10	9	18	<b>HEADS CAROLINA, TAILS CALIFORNIA</b> CURB 76982	JO DEE MESSINA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	12	47	<b>I LIKE IT, I LOVE IT</b> CURB 76961	TIM MCGRAW
15	11	10	20	<b>YOU WIN MY LOVE</b> MERCURY NASHVILLE 852138	SHANIA TWAIN
16	21	—	2	<b>I AM THAT MAN</b> ARISTA 1-3018	BROOKS & DUNN
17	18	18	12	<b>MEANT TO BE</b> MERCURY NASHVILLE 852874	SAMMY KERSHAW
18	19	19	8	<b>THERE'S A GIRL IN TEXAS</b> CAPITOL NASHVILLE 58562	TRACE ADKINS
19	13	8	15	<b>TEN THOUSAND ANGELS</b> BNA 64470/RCA	MINDY MCCREADY
20	16	16	25	<b>HYPNOTIZE THE MOON</b> GIANT 17704/WARNER BROS.	CLAY WALKER
21	20	22	55	<b>ANGELS AMONG US</b> RCA 62643	ALABAMA
22	22	23	4	<b>EVERYTIME SHE PASSES BY</b> CAPITOL NASHVILLE 58565	GEORGE DUCAS
23	23	20	6	<b>CIRCLE OF FRIENDS</b> WARNER BROS. 17639	DAVID BALL
24	<b>NEW</b>	1	1	<b>BIG GUITAR</b> ARISTA 1-3017	BLACKHAWK
25	<b>NEW</b>	1	1	<b>JACOB'S LADDER</b> MERCURY NASHVILLE 578004	MARK WILLS

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.

## Jazz BLUE NOTES™



by Jim Macnie

**ACHIEVEMENT:** After working at his instrument for 60 years, trombonist **Porky Cohen** has finally made a solo record. For almost a decade, the 72-year-old Cohen was part of the honking horn section that bolsters the Rhode Island-based swing band **Roomful Of Blues**. Cohen is not only a strong player on the sliding brass instrument, but a hot ticket as well.

As a teen, he collaborated with his trumpet-wielding cousin **Saul "Beans" Feinstein**. They called themselves—what else?—**Pork & Beans**. It's that kind of whimsy, and a strong love of jazz, that has gotten Cohen through decades of music making. The cover art for the first record under his own name, "Rhythm & Bones" (Bullseye Blues), contains two photos. One depicts a young man with a horn, the other a vet with a satisfied smile. The time that elapsed between the two portraits is about half a century.

Cohen has spent his life as a consummate journeyman musician. Over the years, he worked with **Tommy Dorsey**, **Trummy Young**, **Charlie Barnet**, **Lucky Millinder**, **Artie Shaw**, **Boyd Raeburn**, and **Kai Winding**, and, in what's got to be the blues leap of all time, Cohen has backed up both **W.C. Handy** and **Stevie Ray Vaughan**. The liner notes on "Rhythm & Bones" succinctly account for this diverse career progression. The music inside displays the particularly charged feel for the jazz and R&B tunes at hand, from **Bessie Smith's** "Trombone Cholly" (here deemed "Trombone Porky") to **Duke Ellington's** "Day Dream." Throughout, Cohen's solos are as animated as the music demands. Cohen keeps up his chops by working with **John Worsley** and his **Swingtime Band**, which is based in the Providence, R.I., and Boston areas.

Released June 18, "Rhythm & Bones" shouldn't be over-

looked by radio. Its groovy jump sound is akin to that found on the '30s and '40s period music on Verve's successful "Kansas City" soundtrack. And **Roomful Of Blues** is flowering right now as well. On May 14, **32 Records** rereleased the band's self-titled debut, originally out in the mid-'70s. **Roomful's** latest, "Turn It On! Turn It Up!" (Bullseye Blues), has sold 26,000 units, according to SoundScan.

The disc was also reissued as an enhanced CD June 18, with plenty of visuals included. On it, members talk about equipment choices, the band's rich background, and song origins. Perhaps there's even a mention of how **Porky** came by his oddball alias. Suffice to say that you would probably want to pull a switch, too, if your given name was **Zolman**. The trombonist again becomes part of the **Roomful** horn section for one night, Aug. 17 at **Lupo's Heartbreak Hotel** in Providence.

**SPEAKING OF LEGENDS**, **Gerald Wilson** has been deemed such, and rightfully so. The 78-year-old composer, bandleader, arranger, and educator has remained in the L.A. area for most of his life, trading a shot at national celebrity for steady regional acclaim. He has composed and arranged for **Ellington**, **Basie**, and **Ray Charles** and has had a symphony performed by **Zubin Mehta** and the **Los Angeles Philharmonic**.

Last year, his sublime "State Street Sweet" was nominated for a Grammy. Word about Wilson's musical prowess has gotten around. Now people even know of him in our capital. On June 7, he brought his respected orchestra to Washington, D.C., for a concert that coincided with the Library of Congress archiving his life's work. That's an impressive one-two punch in terms of feeling valuable. Wilson obviously has a story or three to tell.

Those memories, anecdotes, and explanations are deserving as well. So the **Mama Foundation** label did a bit of curating itself and has issued "Suite Memories: Reflections On A Jazz Journey." It's novel as far as the marketplace goes: a double-disc spoken-word set of Wilson explaining his history. The topics are broad: everything from how his mother never heard him perform (she didn't dig jazz) to his take on such luminaries as **Billie Holiday** and **Benny Carter**. The package is thorough: 16 pages of photos and notes. The list price is \$21.99.

## NOTAS

(Continued from preceding page)

be opened in Guatemala and Panama, adds Díaz.

Lastly, Díaz points out that **PolyGram** Argentina will oversee operations of branch offices in Uruguay and Paraguay. "In addition," says Díaz, "we are working to integrate Ecuador into our Colombian operation and, eventually, Bolivia into our Chilean operation."

**SONGWRITING SUMMIT:** On July 2 in Miami Beach, Fla., **Warner/Chappell** helped launch the first "Songwriters In The Round," an acoustic program spotlighting top-shelf songsmiths. The performance—co-sponsored by the National Academy of Songwriters, **Deston Entertainment**, and **Ace Music**—boasted a strong Anglo/Latino lineup that included **Eric Bazilian** (**Joan Osborne's** "One Of Us"), **Desmond Child** (**Bon Jovi's** "Livin' On A Prayer"), **Rob Hyman** (**Cyndi Lauper's** "Time After Time"), **Rudy Pérez** (**Luis Miguel's** "Ayer"), and **Richie Supa** (**Aerosmith's** "Amazing").

**Ellen Moraskie**, **Warner/Chappell's** VP, Latin music division, expects to follow the inaugural program with monthly performances that she hopes will promote Miami's multicultural music scene.

**Moraskie** points out that Miami could develop into a songwriting epicenter for the Latino music industry, much in the way Nashville has become the songwriting hub for country music.

"Because Miami has become an important music center, there are a lot of studios, and we're getting a lot of

traffic here," says **Moraskie**. "And a lot of that traffic are songwriters. So what we would like to see happen is that if somebody comes to town and they know it is the first Tuesday of the month, then they know there is a 'Songwriters In The Round,' and they are welcome to perform."

**Moraskie** says "Songwriters In The Round" will focus on established composers. However, she says, there will be a half-hour open mike segment preceding the main program. The open mike program will be open to the public on a first-come/first-serve basis on the day of the event. Songwriters wanting to take part must sign up at the venue where the performances are being held.

On May 1 in Miami, **Warner/Chappell** sponsored a "Writers In The Round" for signed and unsigned songwriters during **Billboard's** seventh annual **International Latin Music Conference**. One of the singer/songwriters at that performance, **Javier Mendoza**, has signed an exclusive songwriter contract with **Warner/Chappell**. "We'll be looking for a record deal for Javier," says **Moraskie**. "We had tremendous positive feedback on him after the 'Writers In The Round.' So, we're pretty certain that we're going to be able to get him a record deal."

**SONY SIDE UP:** Sony's various companies in Latin American have been active lately. In May, **Sony Colombia** shipped a whopping 506,000 units of **Diomedes Díaz's** latest album, "Muchas Gracias." The vallenato titan's

latest record marks his 20th anniversary in the music business. Each of his past albums has been released around his birthday, May 26.

**Sony Discos** has signed hot merengue group **Grupomanía**. The Puerto Rican quartet is slated to record its label debut for **Sony** in the next few months.

**Sony Argentina's** teen idol **Emanuel Ortega**, who recently scored his second platinum record for selling 60,000 units of "Soñé," is in Miami recording his upcoming record. Ortega's labelmates **Los Brujos** and **Babasónicos** have been selected to appear at the **Festival de Rock Alternativo**, slated to take place in October in **Buenos Aires' Ferrocarril Oeste Stadium**. Among the other acts booked to appear are **Cypress Hill**, **the Presidents Of The United States Of America**, **the Fugees**, and **Bjork**.

**CHART NOTES:** **Walt Disney Records** made its **Hot Latin Tracks** debut an impressive one, as **Luis Miguel's** "Sueña" came in at No. 10 in the July 6 issue. "Sueña" is taken from "El Jorobado De Notre Dame," the Spanish-language soundtrack to Disney's hit film "The Hunchback Of Notre Dame."

And here is another first-time chart feat: Both "Sueña" and its English counterpart, "Someday" (which is sung by **All-4-One**), have hit the top 40 of the **Hot Latin Tracks** and the **Hot 100** Singles charts, respectively. This marks the first time that a song has entered **Hot Latin Tracks** and the **Hot 100** with two different artists.

## Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	34	SOUNDTRACK PANGAEA 36071/I.R.S.	5 weeks at No. 1 LEAVING LAS VEGAS
2	3	17	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER
3	2	132	ELLA FITZGERALD VERVE 519804	THE BEST OF THE SONGBOOKS
4	4	17	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
5	6	57	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
6	9	16	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
7	8	17	JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
8	5	2	ELLA FITZGERALD VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONGBOOKS
9	7	8	SOUNDTRACK VERVE 529554	KANSAS CITY
10	NEW ▶		KENNY GARRETT WARNER BROS. 46209	PURSUANCE: THE MUSIC OF JOHN COLETRANE
11	12	5	BOB JAMES TRIO WARNER BROS. 45956	STRAIGHT UP
12	13	25	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
13	10	3	MARCUS ROBERTS TRIO COLUMBIA 67567	TIME AND CIRCUMSTANCE
14	NEW ▶		ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
15	20	7	MILES DAVIS WARNER BROS. 46032	LIVE AROUND THE WORLD
16	21	4	JAMES CARTER ATLANTIC JAZZ 82908/AG	CONVERSIN' WITH THE ELDERS
17	25	33	ANTONIO CARLOS JOBIM VERVE 525472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
18	15	105	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
19	14	18	ELLA FITZGERALD VERVE 521867	THE BEST OF THE SONG BOOKS: THE BALLADS
20	16	3	CHARLIE WATTS POINTBLANK 41695/VIRGIN	LONG AGO & FAR AWAY
21	23	5	CHARLIE HUNTER QUARTET BLUE NOTE 37101/CAPITOL	READY...SET...SHANGO!
22	RE-ENTRY		BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
23	11	4	ELLA FITZGERALD VERVE 529581	OH, LADY, BE GOOD! BEST OF THE GERSHWIN SONGBOOK
24	24	10	DIANE SCHUUR GRP 9841	LOVE WALKED IN
25	19	3	FITZGERALD/ARMSTRONG VERVE 21851	VOL. 24-VERVE JAZZ MASTERS

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	29	QUINCY JONES ● QWEST 45875/WARNER BROS.	29 weeks at No. 1 Q'S JOOK JOINT
2	3	2	NORMAN BROWN MOJAZZ 530545/MOTOWN HS	BETTER DAYS AHEAD
3	4	16	THE JOHN TESH PROJECT GTSP 532125	DISCOVERY
4	2	187	KENNY G ▲ <sup>10</sup> ARISTA 18646	BREATHLESS
5	5	34	RANDY CRAWFORD BLUEMOON 92662/AG	NAKED AND TRUE
6	7	32	SOUNDTRACK ANTILLES 529310/VERVE	GET SHORTY
7	6	10	HERB ALPERT ALMO SOUNDS 80005/GEFFEN	SECOND WIND
8	9	38	BONEY JAMES WARNER BROS. 45913 HS	SEDUCTION
9	8	10	SPYRO GYRA GRP 9842	HEART OF THE NIGHT
10	14	33	BOBBY CALDWELL SIN-DROME 8910	SOUL SURVIVOR
11	11	2	ACOUSTIC ALCHEMY GRP 9848	ARCANUM
12	10	2	JEFF LORBER VERVE FORECAST 531555/VERVE	STATE OF GRACE
13	12	18	RUSS FREEMAN & THE RIPPINGTONS GRP 9835	BRAVE NEW WORLD
14	13	15	PAMELA WILLIAMS HEADS UP 3034	SAXTRESS
15	18	13	RICHARD ELLIOT BLUE NOTE 32620/CAPITOL	CITY SPEAK
16	16	30	JERALD DAEMYON GRP 9829 HS	THINKING ABOUT YOU
17	17	34	WILL DOWNING MERCURY 528755	MOODS
18	15	11	DOC POWELL DISCOVERY 77037	LAI D BACK
19	19	18	GEORGE HOWARD GRP 9839 HS	ATTITUDE ADJUSTMENT
20	21	45	FOURPLAY WARNER BROS. 45922	ELIXIR
21	22	6	RAMSEY LEWIS GRP 9843	BETWEEN THE KEYS
22	23	15	EARL KLUGH WARNER BROS. 45884	SUDDEN BURST OF ENERGY
23	24	113	THE JOHN TESH PROJECT GTSP 528751	SAX BY THE FIRE
24	25	52	THE JAZZMASTERS JVC 2049 HS	THE JAZZMASTERS II
25	20	5	PIECES OF A DREAM BLUE NOTE 35800/CAPITOL	THE BEST OF PIECES OF A DREAM

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

## Sony Classical Makes Old Performances Sound Like New On Masterworks Series

**OLD WINE IN NEW BOTTLES:** Sony Classical has been digging around in its archives in the last few years, and this fall it will begin releasing a new collection of historical recordings. Dubbed Masterworks Heritage, the series will include remasterings of material dating back to the turn of the century, some of it never available on CD and/or unavailable on LP for decades.

Sony's team, led by veteran producer Tom Frost, is using original session masters on lacquer discs, the mastering medium from 1939-50, as well as metal parts and shellacs from earlier recordings and tape masters from later eras. With contemporary digital technology at its disposal, Frost's team has endeavored to recapture the full sound and dynamic range of the original recordings in addition to eliminating as much surface noise as possible.

While some CD transfers—including those done by Sony in its Masterworks Portrait line, as well as those by



by Heidi Waleson

some independent labels—have used as mastering sources old shellacs, vinyl, and other media several generations distant from the originals, Sony stresses that Masterworks Heritage has the best sources for these recordings.

"By using the original sources, we can clear away the accretion of years," says Dennis Rooney, a reissue producer and consultant for the series. Rooney and Frost say no expense was spared—from the 800-pound, specially built turntable to the hours spent breathing the dust of the Sony archives outside Kingston, N.Y.—in the process of identifying and choosing the masters, repairing the damage done to

them by time, and determining the best techniques to reproduce them.

On June 25, Rooney demonstrated some of the results to a roomful of invited guests at Sony Music Studio. A section of a 1947 Bruno Walter performance of Mahler's Fifth Symphony (recently released as part of the Bruno Walter edition) sounded flat and generic in the earlier Masterworks Portrait reissue; in the new release, it came alive with full, acoustic dynamic range. Bidú Sayão's 1941 performance of Gounod's "Juliet's Waltz" bloomed on the new version—she sounded like a singer, not an "old record" caricature.

Dynamics that were crunched together on 78s have been set free. A remarkably vivid performance of Verdi's "Inferno," recorded in 1905 by baritone Marcel Journet and remastered from one of the few metal parts surviving from those earliest years, boasted an extended frequency range that, according to Rooney, "shouldn't have been there." Sony has recaptured the dimensions of these old performances, showing nuances that were inaudible on the playback equipment of their era.

Sony is packaging Masterworks Heritage titles in elaborate CD-sized booklets that reproduce or echo the original cover art and has invented a new price for it: \$12.98. David Weyner, Sony's senior VP/GM (U.S.), is hoping for an audience beyond the avid collector. The first 10 titles will be released Sept. 3; another 10 are scheduled for October. In the first batch will be discs from the acoustic era of recording (pre-1925), including a two-disc 1903 Columbia Grand Opera series with all existing takes of performances by such singers as Marcella Sembrich and Edouard de Reszke. Performances by violinist and conductor Eugène Ysaÿe will receive their first authorized release. Performances from the mono era (1925-1957) include pianist Claudio Arrau playing Liszt's Piano Concerto No. 1 with the Philadelphia Orchestra, and Eugene Ormandy; releases from the stereo era will include George Szell conducting the Cleveland Orchestra.

Other artists in the series include soprano Maggie Garden and bass Ezio Pinza, Percy Grainger playing his own music, violinist George Enescu, and conductors Dmitri Mitropoulos and Fritz Reiner. There are historic Metropolitan Opera recordings from the early '50s, and even the original studio cast recording of Kurt Weill's "Lady In The Dark."

With 40,000 master lacquers in its archives, to say nothing of 200,000 metal parts and 150,000 pieces of tape, Sony could continue the reissue process for a long time. A third group of 10 is scheduled for early 1997, and about 70 releases are planned altogether. Says Weyner, "We're sending a message to the independents: 'Don't mess with these titles. We have better sources.'"



BIDÚ SAYÃO

### Billboard FOR WEEK ENDING JULY 13, 1996

Top New Age Albums™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	30	★★ NO. 1 ★★ THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS. 26 weeks at No. 1	ENYA
2	2	240	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
3	3	120	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
4	4	62	BY HEART WINDHAM HILL 11164 [RS]	JIM BRICKMAN
5	11	4	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
6	5	70	LIVE AT RED ROCKS ● GTSP 528754	JOHN TESH
7	8	16	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
8	6	10	SACRED ROAD NARADA 64010 [RS]	DAVID LANZ
9	10	318	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 7026	OTTMAR LIEBERT
10	7	9	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
11	9	168	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
12	12	4	LIVE AT RED ROCKS (COLLECTORS EDITION) GTSP 531865	JOHN TESH
13	19	3	EVOLUTION: 1986-1996 AS IN MUSIC, SO IN LIFE HIGHER OCTAVE 7086	VARIOUS ARTISTS
14	14	18	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
15	13	19	A THOUSAND PICTURES HIGHER OCTAVE 7084 [RS]	CRAIG CHAQUICO
16	15	88	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
17	NEW▶		THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571	CHRISTOPHER FRANKE
18	NEW▶		GUITAR FINGERSTYLE NARADA 61056	VARIOUS ARTISTS
19	16	38	TEMPEST NARADA 63035	JESSE COOK
20	18	38	NO WORDS WINDHAM HILL 11139	JIM BRICKMAN
21	20	51	AN ENCHANTED EVENING DOMO 71005 [RS]	KITARO
22	RE-ENTRY		CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
23	RE-ENTRY		VOICES ATLANTIC 82853/AG	VANGELIS
24	22	97	MONTEREY NIGHTS GTSP 528748	JOHN TESH
25	NEW▶		BLACK AND WHITE SIX MOULIN D'OR 966	DANNY WRIGHT

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. [RS] indicates past and present Heatseekers titles © 1996, Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL ALBUMS™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	ARTIST
1	1	7	★★ NO. 1 ★★ WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98) 4 weeks at No. 1	IN GABRIEL'S GARDEN
2	2	81	SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
3	4	121	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
4	5	7	BERLIN PHILHARMONIC (KARAJAN) DG 49515 (10.98 EQ/16.98)	ADAGIO II
5	6	303	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/16.98)	IN CONCERT
6	3	96	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
7	9	10	JOSE CARRERAS ERATO 12596 (10.98/15.98)	PASSION
8	8	10	ROBERTO ALAGNA/ANGELA GHEORGHIU EMI CLASSICS 56117 (10.98/15.98)	DUETS & ARIAS
9	7	37	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
10	10	41	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98) [RS]	A PORTRAIT
11	11	54	BERLIN PHILHARMONIC (KARAJAN) DG 445282 (10.98 EQ/16.98)	ADAGIO
12	12	12	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE
13	13	11	VARIOUS ARTISTS LONDON 44800 (10.98 EQ/15.98)	THE ULTIMATE WEDDING ALBUM
14	RE-ENTRY		MARIA CALLAS EMI CLASSICS 54702 (9.98/15.98)	LA DIVINA
15	14	8	ANGELA GHEORGHIU LONDON 452417 (10.98 EQ/15.98)	ARIAS

TOP CLASSICAL CROSSOVER™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	ARTIST
1	1	9	★★ NO. 1 ★★ JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 62592 (9.98 EQ/15.98) 6 weeks at No. 1	SUMMON THE HEROES
2	4	10	CINCINNATI POPS (KUNZEL) TELARC 80383 (10.98/15.98)	SYMPHONIC STAR TREK
3	2	13	VARIOUS ARTISTS PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA LONDON 52100 (10.98 EQ/15.98)	
4	8	32	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
5	7	38	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
6	5	3	MARCUS ROBERTS SONY CLASSICAL 68488 (9.98 EQ/15.98)	PORTRAITS IN BLUE
7	3	58	VANESSA-MAE ANGEL 55089 (10.98/15.98) [RS]	THE VIOLIN PLAYER
8	6	10	ROYAL SCOTTISH NAT. ORCH. (MCNEELY) VARESE SARABANDE 5700 (10.98/16.98)	STAR WARS: SHADOWS OF THE EMPIRE
9	12	23	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
10	9	62	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
11	11	17	PLACIDO DOMINGO SONY CLASSICAL 46436 (9.98 EQ/15.98)	THE MAN OF LA MANCHA
12	14	127	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
13	10	2	SOUNDTRACK LONDON 452485 (10.98 EQ/16.98)	MOLL FLANDERS
14	13	56	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2
15	NEW▶		BOSTON POPS (FIEDLER & WILLIAMS) PHILIPS 454391 (10.98 EQ/16.98)	AMERICA THE BEAUTIFUL

TOP OFF-PRICE CLASSICAL™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	ARTIST
1	1	92	★★ NO. 1 ★★ VARIOUS ARTISTS MADACY 0201 (4.99/6.99) 6 weeks at No. 1	20 CLASSICAL FAVORITES
2	4	65	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
3	2	28	VARIOUS ARTISTS MADACY 8709 (9.98/14.98)	PIANO BY CANDLELIGHT
4	10	13	BOSTON POPS ORCHESTRA (FIEDLER) RCA VICTOR 61501 (6.98/10.98)	STARS AND STRIPES FOREVER
5	6	87	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
6	RE-ENTRY		VARIOUS ARTISTS ANGEL 64899 (10.98/15.98)	BRIDE'S GUIDE TO WEDDING MUSIC
7	5	24	VARIOUS ARTISTS RCA VICTOR 62665 (6.98/10.98)	THE ONLY CLASSICAL CD YOU NEED
8	7	19	VARIOUS ARTISTS MADACY 8708 (9.98/14.98)	CLASSICS FOR RELAXATION & MEDITATION
9	9	32	VARIOUS ARTISTS VDX CAMEO 8751 (2.98/4.98)	THE VERY BEST OF BEETHOVEN
10	3	38	VARIOUS ARTISTS MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
11	11	24	VARIOUS ARTISTS REFERENCE GOLD 6022 (9.98)	BEETHOVEN: GREATEST HITS
12	NEW▶		VARIOUS ARTISTS REFERENCE GOLD 3618 (9.98)	ENCORES-GREATEST HITS
13	RE-ENTRY		BOSTON POPS ORCHESTRA (FIEDLER) RCA VICTOR 60835 (5.98/9.98)	FIEDLER-GREATEST HITS
14	13	13	DICK HYMAN/JAMES LEVINE RCA VICTOR 60842 (5.98/9.98)	SCOTT JOPLIN-GREATEST HITS
15	14	24	VARIOUS ARTISTS RCA VICTOR 60840 (6.98/10.98)	PACHELBEL CANON & OTHER BAROQUE HITS

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# Artists & Music

## L.A.'S SILVER LAKE: FERTILE BOHEMIAN SPAWNING GROUND

(Continued from page 21)

for the melange of cultures and styles praised by the city's natives.

There is also a good dose of community activism that reveals itself in such projects such "Schoolloaf: Everything But The Crust."

The album, which is produced by local mothers Kate Perotti and Laura Bogner, is a compilation being developed to fund Silver Lake's co-operative nursery school, Hilltop. Local bands Extra Fancy and Pop Defect, as well as Red Hot Chili Peppers bassist Flea, are donating music to the album.

### VITAL CLUB SCENE

Silver Lake has long been a bohemian epicenter in Los Angeles, some say even since the '40s. However, many have noticed an artistic renaissance in the area over the last three years.



LUTEFISK

Feb. 24), his Fuzzyland venue in Mt. Washington helped establish converted bowling alley Mr. T's into a haven for area bands.

In spite of the few Silver Lake clubs and the number of restaurants and stores that double as occasional music venues (i.e., Millie's and You've Got Bad Taste), the loss of the Onyx coffee shop, which no longer hosts bands, and Club Fuck!, which moved to the West Side, often inspires Silver Lake acts to travel to gigs throughout Los Angeles.

Downtown L.A.'s Impala is a probable spot to see Silver Lake acts, yet bands are also apt to perform at Silver Lake's notorious house parties, which often do not convene until early morning, thanks to tolerant neighbors who are more likely to join in the fun than blow



VELOURIA

open Dreams of L.A.'s doors to musicians.

While Silver Lake's vogue is still gaining momentum, most residents seem to be taking the outside interest in stride.

"I know that people are trying to portray this as the next Seattle," says Grillo, "but I don't see it like that. There's a sense of community here that goes beyond music. It's the whole lifestyle. Everyone contributes to what's going on, from the bands to the little old lady on the corner."

Paul V. concurs, saying, "I've always called it an anti-scene. When you try to force a scene, it's not going to work, because it's not real, and it's not organic. When it's pure, it takes a while longer to find its audience and aesthetic. Things are going to remain pretty true to what



EXTRA FANCY

"There's a whole new breed of people popping up on the scene and a lot of new activity," says Davis.

Moramarco, who settled in Silver Lake after living in L.A. for 10 years, says that the current scene is the culmination of several years of eastward migration.

"There are a lot of 'lost-soul musicians' floating around this city," he says. "The scene here is older. It's kind of like the second or third generation of punks. Everybody was spread out all over the city, and now it seems we're all finding our voice at the same time and are able to express it in this scene that's been coming together. There's nothing so new under the sun, except that everybody's here in the prime of their lives, rocking out."

Moramarco attributes part of the rise in activity to the opening of the club Pan. When it opened three years ago at Silver Lake's Dreams of L.A. nightclub, it was the first large venue for live music in the area.

Club owner/operator Horst Wolfram says that in the venue's earlier incarnations as the Red Chimney and discotheque La Sheik, it never hosted bands.

The great success of Pan's Thursday night gatherings, however, convinced him that live music was a viable option.

Though Pan has moved, live music still thrives within Silver Lake. Notably, Spaceland, which exists in its place at Dreams of L.A., now boasts six nights a week of live music, making it the centerpiece of the city's live music circuit.

However, locals remember the predecessors to the city's modern haunts. Before it became Glaxa, Olio's hosted bands, theater, and performance art. Before the death of rock critic Jac Zinder (Billboard,

the whistle.

Also important to the Silver Lake scene are its gay bars, which continue to provide fertile ground for burgeoning acts.

The Garage, where the aforementioned Club Sucker is held, was previously the all-gay Bunkhouse, while Pan now takes place at the mainly gay Faultline. In Utero and, formerly, Club Fuck! welcomed local acts long before Pan broke

they are now."

Even runblings seem to have little effect on local musicians. "I'm pro-information," says Moramarco. "There are people dissing it, saying, 'Oh, it's a scene.' I think that's a negative attitude. If talking about a 'Silver Lake scene' gets people to listen to the music, then a lot of bands that might not otherwise get attention are going to, and that's the most important thing."

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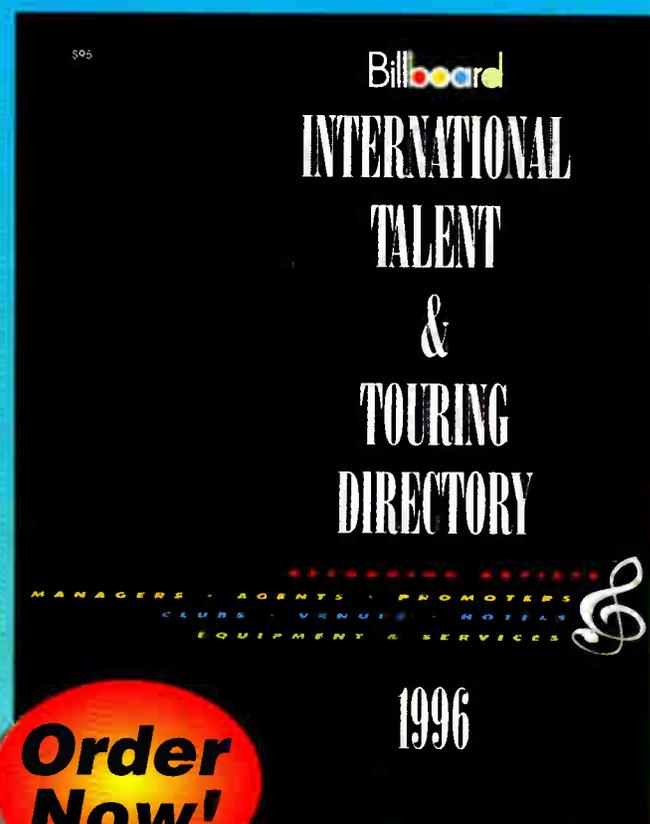
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# Songwriters & Publishers

ARTISTS & MUSIC

## Once A Songplugger, Now A Chief Danny Strick Promoted To BMG Songs President

BY IRV LICHTMAN

NEW YORK—Not many former songpluggers become presidents of major music publishing operations these days. Among the few is Danny Strick, who has been elevated to that position from senior VP/GM at BMG Songs, the U.S. wing of BMG Music Publishing.

Strick, whose music publishing career began in 1978 as a songplugger at Shelter Records' Skyhill Music Publishing, is expanding his primary responsibilities beyond the Los Angeles and New York offices (he is based in L.A.) to include the supervision of BMG Songs' country and contemporary Christian divisions in Nashville as well as the company's U.S. Latin division, which was recently set up in Miami.

Strick, who joined BMG Songs in January 1989, reports directly to Nick Firth, president of New York-based BMG Music Publishing Worldwide.

Strick says he will continue to support BMG Songs' 7½-year-old strategy of acquiring catalogs of well-tested songs so that they can be exploited through film, TV, and jingles usage. This will deliberately enlarge a revenue base "without concern for chart share," he says. However, Strick adds that the company will embark on a strategy to gain more chart share, particularly in R&B.

BMG Songs is already a factor in rap publishing, with such acts as Cypress

Hill and Wu-Tang Clan. Now, Strick has given Derrick Thompson, director of urban music in New York, a mandate to expand his staff of urban reps to include Los Angeles.

In Nashville, BMG Songs will establish a new joint venture called Cabin 11 that will be headed by the company's former VP/GM there, Henry Hurt.



STRICK

Randy Hart, senior director of creative in Nashville, moves into Hurt's position and receives VP stripes. Hurt will report directly to Strick.

Strick says he "really wants to build" the contemporary Christian division's presence in that market sector. Elwyn Raymer, formerly GM there, is now VP and will report to Strick.

BMG Songs can already lay claim to major inroads in the Latin market, an area under the direction of Virginia de Gregorio-Infante, coordinator of the Miami office.

Overall, says Strick, future deals in Christian and Latin music are likely to closely resemble those made in other creative units, meaning that developing-artist signings will play a bigger role. Christian music and Latin deals at BMG Songs have tended to involve the signing

of successful songwriters or well-known singer/songwriters.

Other key personnel who report to Strick include Clyde Lieberman, senior director of creative, East Coast, and, on the West Coast, Margaret Mittleman, VP of talent acquisition; Art Ford, VP of marketing; Cathy Nolan, senior director of copyright; and Karen Bergin, director of finance. The BMG Songs staff in the U.S. totals 50.

"During [Strick's] tenure [at BMG Songs], revenues have increased more than threefold," says Firth. "Perhaps more importantly, Danny and his team have emerged in the forefront in terms of developing new artists who are gaining acceptance on many major labels."

Strick has played a role in a surge of catalog deals with both established and developing writers since his arrival at BMG Songs. Since then, BMG Songs has acquired more than 50 catalogs in the U.S., including those of Christopher Cross, Barry Manilow, Santana, John Hiatt, Peter Cetera, B.B. King, and Boz Scaggs.

Strick now heads a writer/artist roster that includes Beck, Ace Of Base, Method Man, Cowboy Junkies, Jesus & Mary Chain, and Mobb Deep.

Key acts whose recordings reflect the activities of the company's writers (or writer/producers) include Mariah Carey, Paula Abdul, Eric Clapton, Whitney Houston, Vanessa Williams, Bette Midler, Bonnie Raitt, and Anita Baker. And on the developing artist-writer front, album releases are due soon from Mary Lou Lord, Duncan Sheik, Thrush Hermit, Fitz Of Depression, and Kim Fox.

Before joining BMG Songs, Strick was East Coast VP for MCA Music Publishing. His prior affiliations include stints with CBS Songs, Jobete Music, and United Artists Music.

While it does not release dollar figures, BMG Music Publishing Worldwide claims status as one of the five multinational publishing firms, with 24 wholly owned offices in 22 countries. It ranks itself as No. 4 among its peers. The U.S. unit accounts for about 25% of worldwide pop revenues, says Firth.

As for Strick's background as a songplugger, that experience gave him the feel of "what it was like to be on the street and work on a creative level with the artist, writer, producer. I learned the business side of the business as I moved along."

## Vivian Ellis Dies At 91; Wrote For British Stage

BY NIGEL HUNTER

LONDON—Vivian Ellis, who died June 19 at 91 after a short illness, was a major figure in British musical theater between the world wars and during the postwar years. Ellis, who was still working on new songs at the time of his death, was a popular and long-serving president of the Performing Right Society, an authors organization that recently held a party to celebrate the 70th anniversary of his becoming a member.

Ellis originally intended to be a concert pianist and studied with Dame Myra Hess and at the Royal Academy of Music, but he fell in love with the musical theater while still a teenager. He contributed many songs for West End revues, writing for a variety of stars that included Jack Buchanan and Sophie Tucker.

He began a long publishing association with Chappell & Co. in 1928, and his first hit show the following year was "Mrs. Cinders," co-written with Richard Myers. Its main song, "Spread A Little Happiness," became a No. 1 hit when revived by Sting 53 years later.

Ellis wrote the songs for "Jack's The Boy," a 1932 movie starring Jack Hulbert, whose HMV recording of "The Flies Crawled Up The Window" sold more than 250,000 copies.

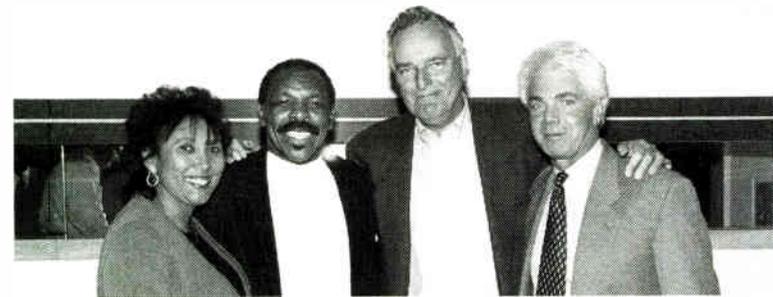
After World War II, during which he served in the Royal Naval Volunteer Reserve, Ellis' fruitful partnership with lyricist A.P. Herbert resulted in "Bless The Bride" (1947), an operetta in Victori-

an style featuring some of his best songs ("This Is My Lovely Day," "Ma Belle Marguerite," and "I Was Never Kissed Before"). His last collaboration with Herbert was "The Water Gypsies," in 1955.

His orchestral piece "Coronation Scot," an evocation of the train of the same name, is still heard regularly in commercials and as background music.

In 1984, the PRS inaugurated the annual Vivian Ellis Workshop and Prize to encourage writers for the musical stage under 35.

A PRS spokeswoman says that this year's event will proceed as planned and that the award is expected to continue in his memory. Ellis is survived by his sister, Hermione.



**Price & His Priceless Songs.** Rondor Music International recently acquired the Lloyd Price and the Lloyd & Logan catalogs from the performer/writer, including such classics as "Personality," "Stagger Lee," and "I'm Gonna Get Married." More than 200 people attended a party at Rondor's offices in Los Angeles to celebrate the deal. Shown at the event, from left, are Brenda Andrews, senior VP of Rondor; Price; Jerry Moss, chairman of Rondor; and Lance Freed, president of Rondor.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
<b>HOT 100 SINGLES</b>		
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/Hisp-panic/ASCAP, Suge/ASCAP, Emon's/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
NO ONE NEEDS TO KNOW	Shania Twain, Robert J. Lange	Loon Echo/BMI, Zomba/ASCAP
<b>HOT R&amp;B SINGLES</b>		
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/Hisp-panic/ASCAP, Suge/ASCAP, Emon's/ASCAP
<b>HOT RAP SINGLES</b>		
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/Hisp-panic/ASCAP, Suge/ASCAP, Emon's/ASCAP
<b>HOT LATIN TRACKS</b>		
POR AMARTE	Enrique Iglesias, Roberto Morales	Fonomusic/SESAC, Unimusic/ASCAP

## Steinman Finally Links With Lloyd Webber; Berlin Swings

TOGETHER AT LAST: Jim Steinman, the songwriter who last month signed a long-term deal with PolyGram Music Publishing (Billboard, June 29), is getting another chance to work with Andrew Lloyd Webber. Steinman was in the unenviable position of having to turn down Lloyd Webber's invitation almost a decade ago to write the lyrics for the musicalization of "The Phantom Of The Opera," which is still running on Broadway and in most places in the civilized world.

"I had to turn the project down because of pressures to do a Bonnie Tyler album after the hit she had with one of my songs, 'Total Eclipse Of The Heart,'" says Steinman.

This time around, Steinman was able to work with Lloyd Webber. He has recently finished the lyrics to 14

Shubert Alley.

That said, it is a joy to report that Berlin did not neglect to give "Louisiana Purchase"—a genial sendup of local shenanigans in New Orleans politics—an expected bagful of fresh tunes, plus wordplay that shoots less for the telling rhyme than for clever simplicity. There is even a vocal group, shades of any big band of note in that era, that serves as a swingin' Greek chorus.

The big hit from the show is "It's A Lovely Day Tomorrow," a beautiful, reassuring anthem that promises better times following the Nazi onslaught in Europe. There are also two wonderful ballads, "You're Lonely And I'm Lonely" and "Fools Fall In Love." These two songs, besides their obvious merits, are typically Berlin in that they express optimistic

possibilities in the face of dire circumstances, as does his "Let's Face The Music And Dance" from "Follow The Fleet."

And the comic numbers

are unfailingly bright, including "Sex Marches On," "You Can't Brush Me Off," and "What Chance Have I With Love." Once again, musical theater lovers can thank Rob Fisher, musical master of the brilliant "Encores!" series at City Center, for much of the scholarly legwork and in-concert conducting. The cast itself was a delight and appeared to be enjoying the work as much as the audience.

By the way, Berlin's affable sense of political satire beamed again in the 1950s with "Call Me Madam," which was revived last year, also under Fisher's musical direction. "Louisiana Purchase" will follow "Call Me Madam" as an original-cast release on DRG Records.

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Inc.:

1. Alanis Morissette, "Jagged Little Pill."
2. Hootie & the Blowfish, "Cracked Rear View."
3. Joan Osborne, "Relish."
4. "Foe Fighters."
5. Oasis, "(What's The Story) Morning Glory?"



by Irv Lichtman

Classically trained and noted for songs that don't bother to hold to the commercially viable formula of three minutes or less, Steinman says his "favorite appellation was that given to me by a critic from The Los Angeles Times when I was touring with Meat Loaf. He called me Little Richard Wagner. I was a Wagner fanatic as a 7-year-old. What I absorbed simultaneously [growing up] was listening to Little Richard and 'Tristan Und Isolde.'"

**IN THE SWING OF THINGS:** As sophisticated, inventive, and engaging as show music can be, the musical theater has generally reflected pop sensibilities rather than initiating them. Irving Berlin's "Louisiana Purchase," his 1940 hit deliciously revived at Carnegie Hall's Weill Recital Hall in New York for six performances starting June 19, is a particularly apt example. The swing era was in full flower when the show was written, and Berlin and his collaborators, particularly orchestrator Robert Russell Bennett, endowed the score with a swinging sound that is as much Glenn Miller et al. as it is

# Studio Action

ARTISTS & MUSIC

## Gonzalez Gets The Job Done At N.Y.'s Quad Recording

BY PAUL VERNA

NEW YORK—In a business that thrives on specialization, cutthroat competition, and shameless self-promotion, Lou Gonzalez has bucked every trend in his nearly 20 years as proprietor of New York's Quad Recording Studios.

The self-effacing Gonzalez does all his deals on a handshake, has quietly outlived most of his competitors, and does not have a gleaming wall of gold and platinum discs—although he owns just as many as his higher-profile counterparts.

However, Gonzalez's low-key approach cannot mask Quad's track record as one of the preeminent recording facilities in this mecca of recording. Dozens of hit albums, including Madonna's "Erotica," Marc Cohn's Grammy-winning self-titled debut, and Metallica's "Load," have been recorded or mixed at Quad. Furthermore, some of the tape transfers for the Beatles "Anthology" series were done at Quad, and an upcoming John Lennon retrospective has arrived for cataloging and transfers, according to Gonzalez.

The facility has just refurbished its Studio A and installed an SSL 9000 J

console, the second one in this market.

Asked to share his formula for success in a market where many top studios have fallen by the wayside in recent years, Gonzalez says, "I attribute it to the fact that, at least until recently, I could do every job there was to do. It's not that I wanted to do them, and I didn't necessarily have the time. But if push came to shove, there wasn't anything in this business that I couldn't do if the person that was supposed to do it called in sick or wasn't competent or just needed help. If it came to bookkeeping, engineering, assisting, designing, fixing—whatever it took, I could do it. And I'm a musician as well, so I could talk to the clients on those terms. When I was an engineer, it helped that I could read the chart."

Trained at the University of Maine as an electrical engineer (with a minor in music), Gonzalez cut his teeth in New York broadcast studios in the '60s. His entry into the music recording world happened by accident.

"I was in the chief engineer's office, and he had to go the bathroom," recalls Gonzalez. "While he was gone the phone rang, so I answered and the guy at the other end must have thought I was the chief engineer, and

he said, 'This is Bob Goldman from Mirror Sound, we're having trouble wiring up our new room, can you send us over your best man?' I said, 'Certainly, sir,' and I went over there and said, 'They've just sent me here from the radio station.' And all of a sudden, I'm involved in wiring this incredible, state-of-the-art recording studio—on a bluff."



Quad's recently rebuilt Studio A, featuring the studio's SSL 9000J console.

At Mirror Sound, Gonzalez learned every aspect of the recording studio, from tape machine maintenance to production and engineering to room design and construction.

From there, Gonzalez went to the Hit Factory, where he helped build some of that facility's first rooms. He left the Hit Factory to start a venture that never got off the ground, and eventually he wound up at the now defunct Advantage Sound.

"I got lucky," says Gonzalez, using a phrase that occurs frequently in his vocabulary. "I was working at Advantage Sound, and they put me together with Melvin Van Peebles to cut an album. He said, 'I'm having trouble with my Broadway show, I can't get it to sound right. Would you come down and look at it?' So I did, and I made some good guesses. I got lucky and it sounded good, so I got a name, and soon other people were asking me to do Broadway shows."

Although Gonzalez had never intended to pursue a career as a stage sound engineer, he found the allure of Broadway irresistible.

"It was wonderful," he says, beaming. "There's nothing like opening night on Broadway for a high. But everything hinges on one night. You don't get take two. You either make it or you don't."

The Broadway connection, ironically, led Gonzalez right back to the studio when one of his clients decided to cut an album.

"It was the production team behind 'Sesame Street,'" says Gonzalez. "They wanted to do a demo of the show to sell it, so it was with that guarantee of a booking that I built this place. I built it on a shoestring and opened it up without a penny in my pocket to receivables from 'Sesame Street.'"

The resulting album, "Sesame Street Block Party," featured such stars as Lionel Hampton and established Gonzalez as a versatile studio owner/engineer who could get the job

done.

"I was the draw; I was the engineer," he says. "It was a one-room facility, and I was the engineer. Back then, studios had engineers that worked in-house. I don't know that you could do it again today. It fit with the times."

When he opened Quad, Gonzalez had a 16-channel API console and an Ampex MM-1000 16-track tape machine. Not content with 16 tracks and unable to splurge for a 24-track recorder, the ever-resourceful Gonzalez figured out a way to synchronize an MM-1000 8-track with his existing 16-track, for a total of 24 tracks.

"It was a machine that was real enough to attract business, but it was something I couldn't have bought," recalls Gonzalez.

A few years later, competitor Soundworks bought an SSL console and unloaded its Harrison in-line board on Gonzalez. Once again, Quad had acquired a major piece of gear for little money.

"People heard you had a Harrison, and they came because it had a good sound," says Gonzalez.

At that point, Gonzalez leased a 24-track Studer recorder and bought Dolby racks. Then came the first of a series of expansion opportunities.

"Associated Sound, which had done 'They're Coming To Take Me Away' and 'Rudolph The Red-Nosed Reindeer,' was on the sixth floor, and the two partners [who ran it] were getting tired. So I bought them out, and I took over their facility. I saved a lot of money on construction costs. That was when I bought my first SSL."

In the meantime, Jerry Ragavoy, Gonzalez's boss at the Hit Factory, opened Counterpoint as a three-floor studio in Quad's building at 723 Seventh Ave. When Counterpoint, Gonzalez bought Ragavoy out, along with much of his gear, which included vintage mikes, outboard effects, and a 48-channel SSL-6000.

Quad "coasted along" for years, according to Gonzalez, racking up an enviable list of credits that includes such names as Madonna, Aerosmith, the Rolling Stones, Whitney Houston, Toni Braxton, and longtime client Yoko

Ono. Then, in late 1995, Gonzalez got the bug to upgrade again.

"I was in the middle of working on my house," he recalls, "when I suddenly got inspired and said, 'I want to do this again. I want to upgrade.'"

He refurbished Studio A, a room he had built by hand when he opened in 1978, and installed the SSL 9000 J.

"As soon as that console came in, I sat down and I learned how to run it," he says. "It's wonderful. I love that machine. It's a pleasure to work on it. People go in there expecting to have to patch in outboard EQs, preamps, and limiters, and the thing does it all. I mean, you still need outboard stuff, but you need half of what you used to."

Quad's other rooms feature a 64-channel SSL 6000 G with Total Recall (Penthouse studio), a 72-channel SSL 4000 G with Total Recall (Studio B), and a 32-channel SSL 4000 with Total Recall (Studio C). The studio also offers state-of-the-art recorders, microphones, keyboards, outboard gear, and monitors.

Gonzalez says he's past the point of worrying about competition from home studios.

"They can't do what I do, and I don't want to do what they do," he says. "You can't mix a record at home. You can't put all that stuff in your living room. So I don't have a problem with the home studios at all."

Unlike many top-studio owners, Gonzalez doesn't complain about how tough the business has become.

"I've never thought it was tough," he says. "I thought it was fun. It's been hard work, but it's fun. When we rebuilt [Studio A], I went there with my work boots on and ran the crew, and we did it. It was one of the most exciting winters I've had in my life."

Although the studio, of which Gonzalez is the sole proprietor, has been profitable for years, he insists he's not in the business for the money.

"I didn't expect the studio to support me," he says. "I did it because it was fun to have a recording studio. Now it supports me, but back then I still went out and worked. I just happened to have my own recording studio, and it was fun. It was exciting."

## AUDIO TRACK

### LOS ANGELES

AT THE WORLD-RENOWNED Record Plant Recording Studios, **Social Distortion** returned to Studio 1 to work on its new Epic Records project with producer **Michael Beinhorn** and engineer **John Travis**, who worked on the room's 96-input SSL 8000 G+; **Brandon Harris** assisted. The Record Plant also hosted superstar producer **Babyface**, who worked on his upcoming Epic solo album in Studio 2 with engineers **Brad Gilderman** and **Thom Russo**. **Paul Boutin** assisted on the sessions, which were recorded through the room's 72-input SSL 4000 G+. **Babyface** also produced sessions for **Toni Braxton**'s sophomore album on LaFace/Arista, which also featured production by **Daryl Simmons** and **Soulshock & Karlin**. Other activity at the ever-busy complex includes an ongoing album by the **Bee Gees**, with producers including **David Foster** and **Doug Rasheed**; engineers **Harris**, **John Merchant**, **Felipe Elgueta**, and **Jon Gass**; mixing engineer **Mick Guzauski**; and assistant **Kyle Bess**. Also at Record Plant, **Luther Vandross** is working on a forthcoming project for Epic with arranger **Skip Anderson**, engineer **Ray Bardani**, and assistant **Bess**. . . At **Skip Saylor**, producer **Carmen Rizzo** worked in Studio B on a project by RCA artist **Junkster**; **Rizzo** also engineered, assisted by **Rod Michaels**. Also at **Skip Saylor**, LaFace recording artist **DeDe O'Neal** tracked and mixed her upcoming album with producer **Mark Feist**, engineers **Chris Puram** and **Jason Mauza**, and assistant **James Danis**. . . At **Cherokee Studios**, Virgin act **Cellophane** worked with producer

**Howard Benson**, engineer **Bobby Brooks**, and assistant **Devin Foutz**. Also at **Cherokee**, **Jive Records**' **Spice 1** worked in Studio IV with producer **Clint Sands** and engineer **Eric Janko**.

### NEW YORK

AT TRUTONE mastering studio in nearby Hackensack, N.J., recent projects include **Dave Alpert**'s latest release on D&A Records, which was mastered by **Trutone's Joe Yannece**; **India & Tito Puente**'s "Jazzin'" album, on RMM Records, mastered by **David Radin**; and **D.J. Magic Mike & Sir Mix-A-Lot**'s **Warlock Records** collaboration "The Bounce," cut on **Trutone's Neumann** lathe by **Phil Austin**. . . Producers **Psycho Les** and **P.K.** were at **Power Play** putting the finishing touches on **George Nooks & Lupa's Correct Records** single "Real Man," tracked and mixed on the studio's SSL console.

### NASHVILLE

AT SOUND EMPORIUM, **Connie Smith** tracked a project for **Warner Bros.** with producers **Marty Stuart** and **Justin Niebank** and engineers **Niebank** and **Ken Hutton**. Also, **Trisha Yearwood** overdubbed and mixed her latest MCA album with producer **Garth Fundis** and engineers **Dave Sinko**, **Chuck Ainley**, and **Mark Ralston**. . . At **Woodland Digital**, **George Jones** overdubbed his latest MCA project with producers **Buddy Cannon** and **Norro Wilson** and engineer **Bob Bullock**.

(Continued on next page)



Some of the mixing sessions for Metallica's hit "Load" album were done at Quad Recording Studios. Shown, from left, are Metallica front man James Hetfield, engineer Mike Fraser, Metallica drummer Lars Ulrich, and assistant engineer Mike Rew.

## EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry

### GERMANY

**T**HE SCHOOL of Audio Engineering celebrated its 20th anniversary in Munich recently, and school founder Tom Misner revealed his future plans. Next year, SAE will open what will be the largest audio/multimedia training college in the world at new premises in London with an investment of 1 million pounds (\$1,538,000).

"When I started SAE, the industry was used to having assistant engineers trained on the job," says Misner. "Over the years, SAE achieved a reputation as a practical training college, and our students gained industry acceptance and jobs."

### NORWAY

**S**TATE BROADCASTER NRK used Sony's new UHF multichannel wireless microphone system for all artists and presenters at the Eurovision Song

Contest, held at the Spectrum Stadium in Oslo. Key to the system is the WD880A UHF spectrum divider, which allows 60% more audio channels to be carried in the same frequency band when using the WL800 system. It achieves 24 channels from 774-798 megahertz and 24 from 800-820 megahertz and works in conjunction with the WRR850A twin broadcast diversity receiver, the WRT860A miniature belt-pack transmitter, and the WRT867A stage vocal mike transmitter.

"This is a breakthrough for UHF

wireless," says Ciaran Doran, European product manager for microphones at Sony. "Creating a multi-channel system in the UHF band without compromising on the audio quality, the RF quality, or the power

requirements for reliable use by broadcasters is a major feat."

All current Sony wireless systems can be upgraded to the new multi-channel system with the addition of a WD880A.

## AUDIO TRACK

(Continued from preceding page)

### OTHER LOCATIONS

**A**T CRITERIA RECORDING Studios in Miami, Aerosmith has been holed up tracking its upcoming album. Grammy-winning producer Glen Ballard produced the sessions in the studios' Neve 8078 and SSL 4096G+ rooms; Jeff Buckley engineered with Chris Fogel, with assistance from Keith Rose, Chris Carroll, Shad T. Scott, and Paul Gordon... At Sound Techniques in Boston, Tori Amos mixed live tracks for an upcoming B-side compilation on Atlantic Records; Mark Hawley and Marcel Van Limber engineered, with assistance from Dave Kirkpatrick and Andy Martin. Also at Sound Techniques, hometown hero Nuno Bettencourt of Extreme fame recorded and mixed tracks for his upcoming A&M Records solo project; Anthony Resta produced with engineers Bob St. John and Ted Paduck. Paduck has been named staff engineer and producer at STI, after freelancing for years at the studio... At the famed Ardent Studios in Memphis, Jimmie Vaughan tracked and overdubbed in Studios A and B for a forthcoming Epic project that features Dr. John on piano on several cuts; John Hampton produced and engineered, with assistance from Matt Martone... At Beartracks in Suffern, N.Y., Kathy Mattea mixed a Mercury project with producer/engineer Ben Wisch and assistant Steve Regina.

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

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 6, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	THA CROSSROADS Bone Thugs-N-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)	PEPPER Butthole Surfers/ Steve Thompson (Capitol)
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	BEARVILLE (Woodstock, NY) Chris Shaw
RECORDING CONSOLE(S)	SSL 4000B	SSL 4000G+ SSL 6056E	Trident Vector 432	SSL 4064G	Neve 8088
RECORDER(S)	MCI JH 114	Studer A800 Sony 3348 Studer A827	Sony 3348	Studer A800/ Sony 3348	Studer A800
MASTER TAPE	Ampex 499	Ampex 499/467	Ampex 467	BASF 468	Ampex 499
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	GREENE STREET (New York) Chris Shaw
CONSOLE(S)	SSL 4000B	SSL 4000G+	Trident Vector 432	SSL 9096J	API Legacy
RECORDER(S)	Panasonic 3700	Studer 820	Studer A80	Sony 3348	Studer 800
MASTER TAPE	Ampex 467	Ampex 499	Ampex 499	HHb DAT	Ampex 966
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	HIT FACTORY Herb Powers	MASTERMIX Hank Williams	STERLING SOUND George Marino	STERLING SOUND George Marino
CD/CASSETTE MANUFACTURER	Allied Digital	BMG	WEA	WEA	Capitol-EMI

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# Tape Duplication

THE BILLBOARD SPOTLIGHT



ILLUSTRATION BY MELISSA SUBATCH

## "No Format Reigns Forever," But Tape's Future Is By No Means A Wrap

BY PAUL VERNA

While it has become a truism of today's multimedia world that technology moves faster than the average human being's ability to keep up with it, another truism is still very much at work: old habits die hard. In the arena of recorded media, these two seemingly contradictory truisms mean that, on the one hand, nascent formats like DVD threaten to shake the foundation of tape, but on the other hand, consumers are so accustomed to—and comfortable with—tape that they are unlikely to shift to a new medium any time in the near future.

That is the assessment of Charles Var Horn, executive VP of international recording-media association ITA. In an address to attendees at this year's U.S. REPLItech Conference (held June 4 to 6 in San Jose, Calif.), Van Horn posed the rhetorical question (and answer): "Will DVD have much immediate impact on the feeding habits of the 80 million VHS VCRs out there? Not a chance."

Van Horn supported his assessment with figures from the ITA's May 1996 Worldwide VHS and Smm Videotape Market Intelligence Report, which noted that global sales of 1/2-inch blank VHS tape—including consumer-packaged tape, pancake and bulk tape in T-120 equivalents—increased 9.4% in units in 1995 and is expected to continue growing steadily until 1998. He cited unit totals of 2.279 billion in 1994, 2.494 billion in 1995 and a projected 2.761 billion in 1998. The same report indicated that worldwide growth of

pre-recorded video programming increased 16% in units in 1995, from 1.221 billion in 1994 to 1.419 billion last year.

"Factory revenues to program suppliers from the sale and distribution of pre-recorded programs on VHS have increased 4.6% on a global basis during the same period, from \$14.8 billion in 1994 to \$15.5 billion in 1995," Van Horn told the REPLItech gathering.

### NON-THREATENING DVD

Industry leaders supported Van Horn's observations by noting that DVD, for all its hi-tech allure to industry insiders and knowledgeable consumers, does not present an immediate threat to VHS.

"Distribution of movies and shortform video on VHS videotape is going to be around for quite a while," said Carl Yankowski, president/COO of Sony Electronics Inc. (U.S.). "To think otherwise is a mistake. It should be obvious that DVD will augment, rather than replace, current entertainment media."

Similarly, Rank Video Services America president/CEO David Cuyler said, "We are excited by all the developments that DVD presents, but we find ourselves in an interesting position, because we are constantly reminded that the obituaries for VHS are somewhat premature, and because we're currently working really hard to keep up with the explosive demand for VHS product."

Continued on page 48

## Long Live Analog!

A highly vocal group of producers and artists swears by the "terminally flawed medium," citing its warmth, cost and musical properties.

BY DAVID JOHN FARINELLA

The Brits call digital recording a flawed system of ones and naughts, the Americans say it's just plain ones and zeroes, and producer Randall Jamail calls it "perfectly lifeless," but leave it to a Texan to take it to the extreme.



Analog believer Jamail (center), with Freddy Fletcher and Willie Nelson

After the digital '80s, a wide preponderance of musicians, producers and engineers are turning back to analog tape to capture the live aspect of their music.

The question is why. After all, analog tape is a terminally flawed medium, one that cannot capture a perfect musical snapshot, has a built-in noise level and deteriorates with age. Of

Continued on page 46

# Taped Duplication

## STORAGE & ARCHIVING

### New Demand For Those Who Can "Pack A Lot Of Info Onto Very Little Tape"

BY STEVE TRAIMAN

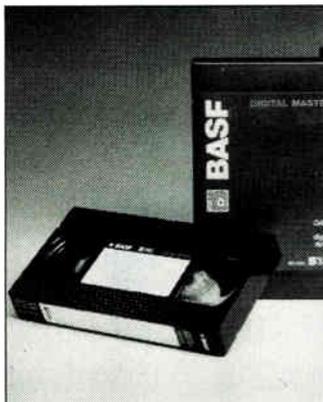
While most of the major professional audio- and videotape companies have separate digital data and/or instrumentation tape divisions, many are uncovering increased demand for their digital products in storage and archiving activity.

Some good insight into innovative customer demands is offered by key marketing executives of Ampex by Quantegy, BASF, Fuji Photo Film U.S.A., Sony Recording Media And Energy Products Group and TDK Electronics Corp. Virtually all have introduced, or soon will add, new digital formulations to their pro lines.

"There's a convergence in the market between applications for standard professional video products and data-storage products," explains Tom Daly, Fuji senior marketing manager, (U.S.), pro video products. "As a result, we have to offer a broad range to cover any customer's perceived needs in this expanding area."

Fuji is already supplying some of its Pro S-VHS product—its H-471S tapes—on an OEM (original equipment manufacturer) basis to a number of accounts for data-storage applications, Daly reports, and companies like Metrum are testing advanced products.

"This fall, we'll have our new Pro S-VHS line for ADAT recording systems, and a Hi-8-based product for DTRS recording systems like Tascam and Sony," adds Daly. "The Hi-8 video product will be a 113-minute, double-coated, metal-particle formulation. We announced a new DVCPRO [digital 6mm cassette] line for later this year at the recent National Assn. Of Broadcasters convention. Our prototype product, compatible with the broadcast-use system developed by Matsushita, is based on our proprietary second generation of ATOMM [advanced super thin layer/high-output metal media] technology and has been tested in Japan, where it will bow first. Meanwhile, our extended-play DAT line is taking advantage of a market that has grown a healthy 15% in the last year alone."

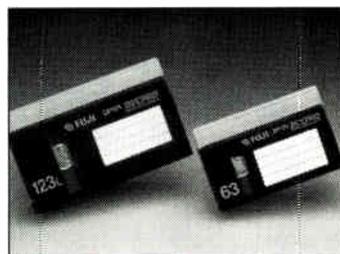


Top left: BASF 938. Top right: Fuji DVCPRO. Bottom left: various TDK. Bottom right: Sony DARS 116

Most important to Fuji's plans is its five-year-old, \$100 million-plus South Carolina videotape plant, which is now running two lines, seven days a week, turning out the equivalent of 150 million T-120 cassettes annually. The plant expects to start producing pro video products, now imported from Japan, in the not distant future.

#### MODIFYING FOR STORAGE

Also seeing the convergence of digital pro video and data storage applications is Fred Layn, director of audio marketing worldwide for Ampex by Quantegy. "In general, a lot of data applications



are taking off-the-shelf products like our S-VHS and modifying them for more advanced storage use," he observes. "Companies like Metrum and Racal both have very sophisticated, large storage units based on S-VHS—up to 10s of Gigabytes on one unit."

The company's new 489 ADAT product in 42- and 60-minute lengths is based on S-VHS technology with a special PEN (polyethylene naphthalate) base. The new 488 Hi-8 cassette for Tascam and Sony DTRS machines offers a more robust base film and tougher front coat to resist abrasion, in 30-, 60- and 113-minute running times, with bulk orders reported from some major Hollywood studios.

#### ENLARGED HEADS

Since introducing its DARS-116 metal evaporated for-

Continued on page 50

## Video Coping

Year-round sell-through demand has video dupers adjusting to a world of increased demand, decreased time and all of the usual problems. How do they do it?

BY DEBBIE GALANTE BLOCK

The enormous success in the video sell-through market during the last few years has all duplicators working like speed demons to try and keep up with demand. Even those duplicators who duplicate mostly industrial videos are affected, because they get "the other work" that theatrical duplicators don't have the time to bid for.

Retailers also have a lot to do with changes in the video business, says Bob Byrne, VP and general manager at MagneTech, Fort Lauderdale, Fla. "Pressure to sell has led to fewer tapes on their shelves," he explains, "thus the pressure is on duplicators to turn out product faster." Also, in addition to films, there are many other types of sell-through video, such as children's and exercise programming, that keep many non-theatrical duplicator



Video West's Longworth



Resolution's Shubart



ADT's Wilson

plants humming seven days a week, 24 hours a day, all year long. With those kinds of working hours, plants have had to become more efficient at quality control because there is just no time to shut down for maintenance.

As volume orders increase, so have raw material prices. As unit orders go up, and duplicators need to expand their capacity, their profit margins have remained relatively stable or maybe even slipped a bit. So how are they coping? How have they altered the way they work? The answers really vary from duplicator to duplicator.

Rank Video Services America, Deerfield, Ill., is handling the increase in volume in a very traditional way. They're building more plants. In June 1995, they opened their first manufacturing plant in Little Rock, Ark.

Continued on page 50

#### LONG LIVE ANALOG!

Continued from page 45

course, answer the analog-philis, digital is too rigid, too sterile and has its own set of imperfections that removes the life from music.

It turns out that what digital removes most is a sense of warmth. Even über-producer Hugh Padgham, who uses both analog and digital, admits that the digital recording he's done on Sting's records is a bit sterile. "We've got a massive amount of valve equipment from microphones to equalizers to microphone amps to line amps," comments Padgham. "Virtually everything on a Sting album goes through a valve to warm it up before it gets to the digital tape."

While the concept of musical warmth is nebulous to some, it's the key to success for artists. In fact, Virgin Records' Ben Harper, who is a

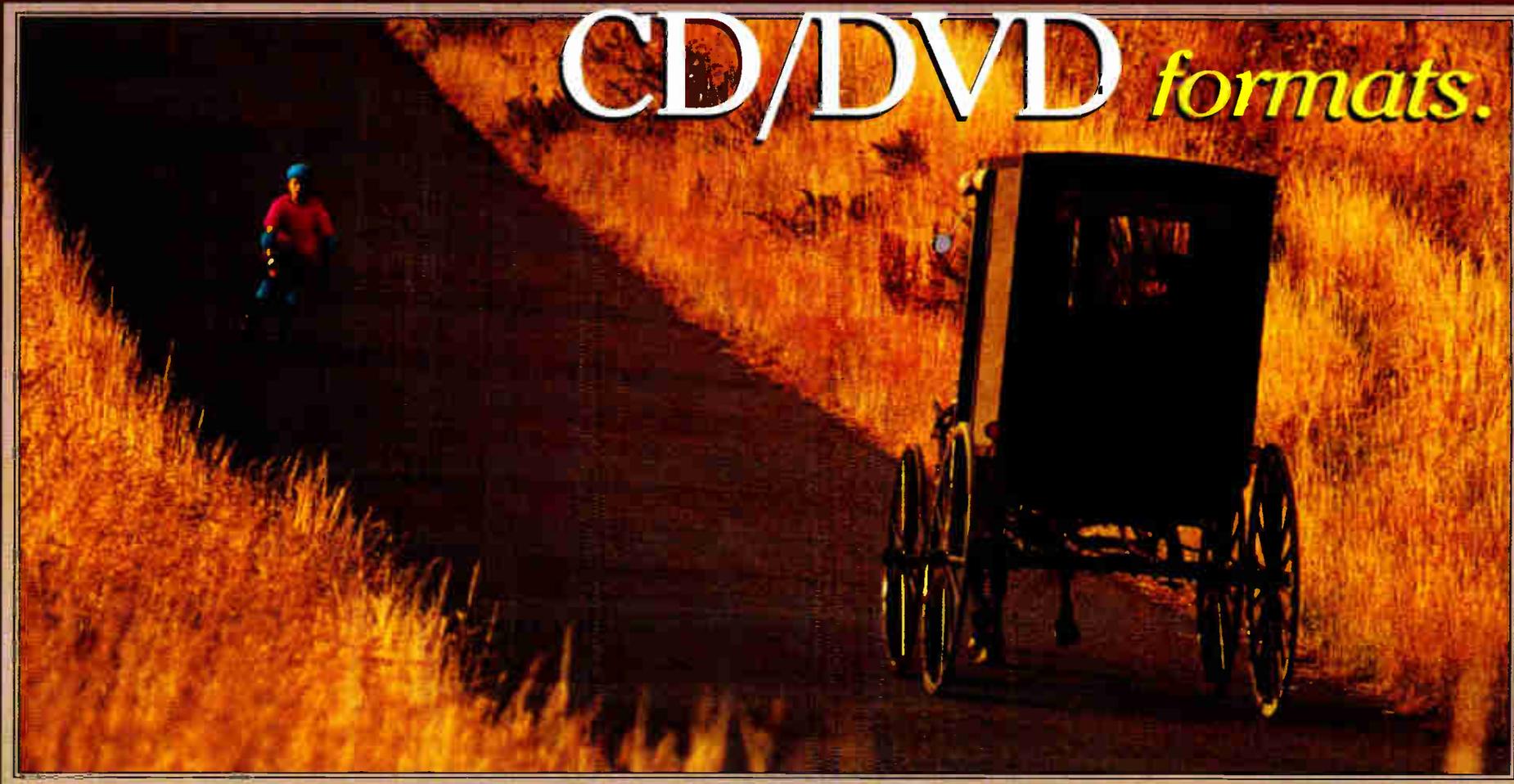
steadfast analog supporter, comments that the tape furthers the emotional connection he strives for in his music. "It re-creates a live feel from a track-recorded song and makes it as though it's being played right there for you," he says. "I find that digital is not convincing to me in its depth at all."

It's in the sampling rate, says engineer John Travis, where digital really falls off. "You're trying to recreate it with ones and zeroes, but honestly the sampling rate isn't even high enough," comments Travis, who most recently completed Social Distortion's album for Sony 550 Music. "There are so many ultra-high frequencies and ultra-low frequencies that the human ear doesn't even hear, but the body can perceive, and you're missing them all." When it comes to recording vocals on digital, Travis

Continued on page 51

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## TAPE REIGNS

Continued from page 45

On the audio front, Van Horn also presented encouraging news to manufacturers of tape and tape-based products. Citing statistics from the Japan Recording Media Industries Assn., Van Horn said, "Worldwide demand for the audiocassette is



ADT's Granat



Rank's Cuyler



ITA's Van Horn

expected to remain relatively strong throughout the rest of the millennium, decreasing slightly from 1.874 billion units in 1994 to [a projected] 1.781 billion units in 1999."

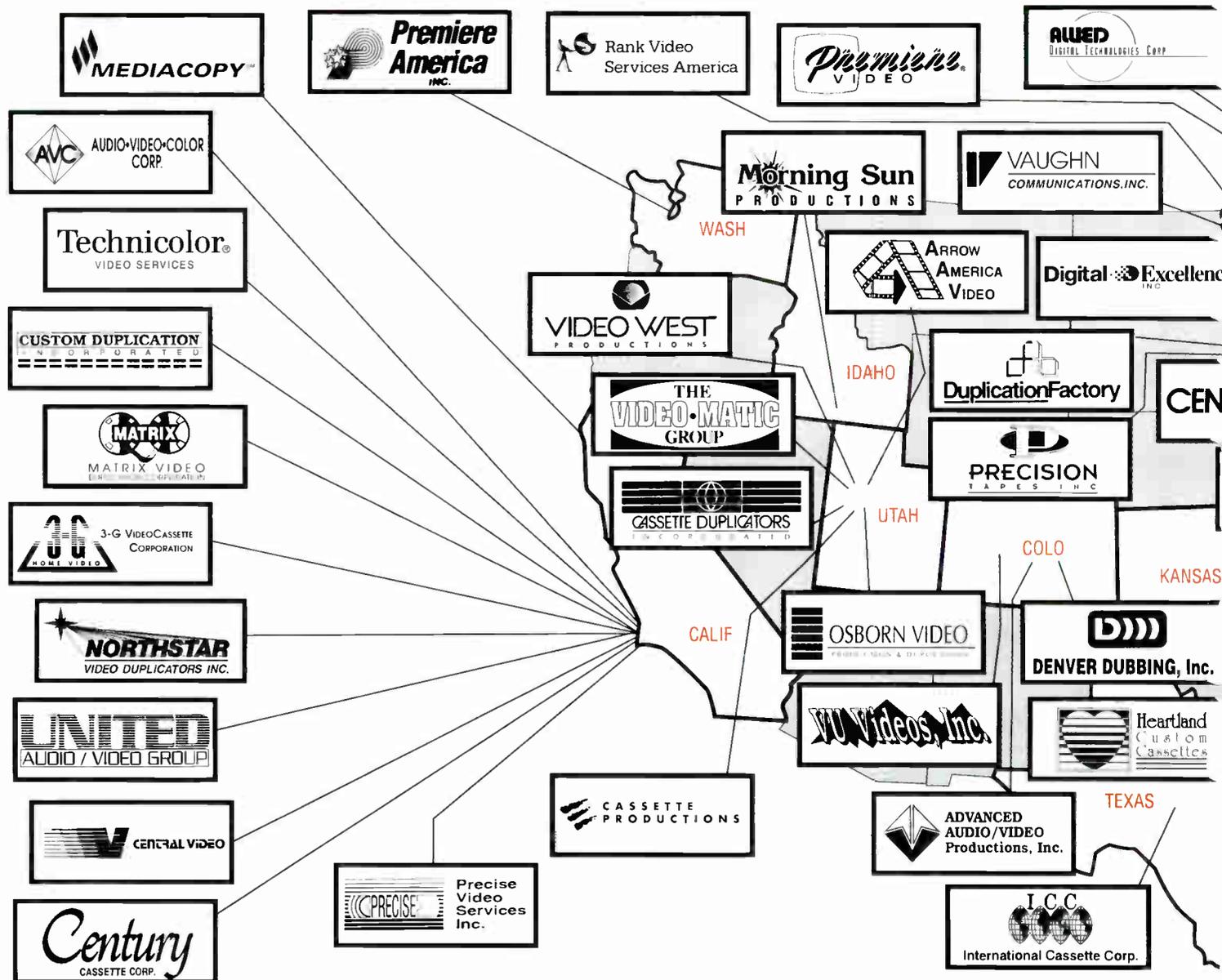
Van Horn noted that the cassette's continued vitality is especially impressive, given the global dominance of the CD. "For other formats, this decline would be doom and gloom," said Van Horn. "But pundits have been declaring the demise of the analog audiocassette for years. The prerecorded audiocassette is still doing well more than 12 years after the introduction of the CD. It took until 1995 for music cassette and cassette-single sales numbers to start dropping."

Again, Van Horn's comments were bolstered by industry executives. Steve Granat, VP of Allied Digital Technologies, said, "The spoken-word

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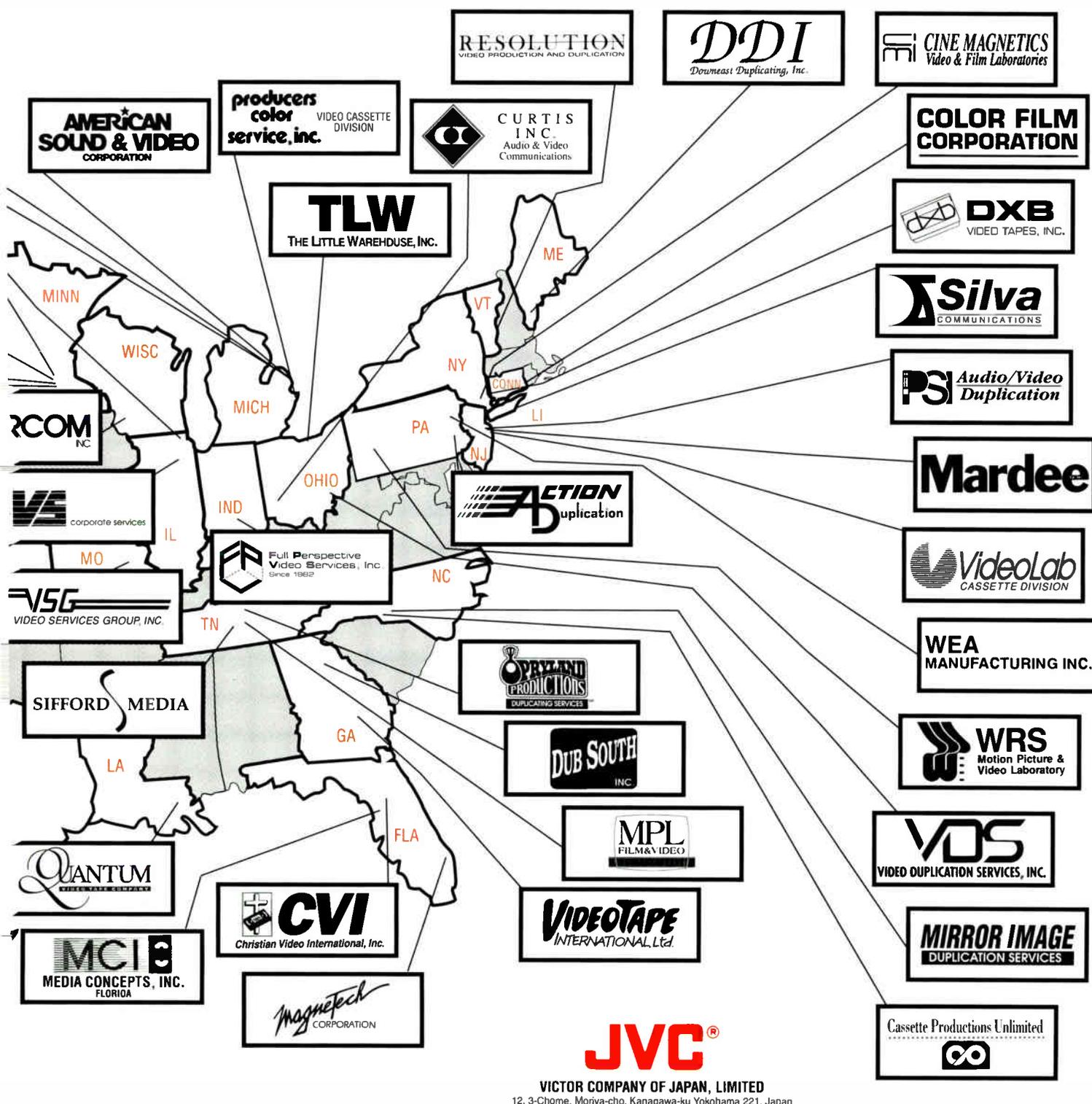
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marketplace is what we perceive as the growth opportunity for the years ahead. As the population grays, the audiocassette market will remain strong because the older population is used to the audiocassette format."

The growing children's-audio category is also continually cited by industry professionals as a haven for the audiocassette format.

### ANALOG ROCK

Even the world's top recording studios, which have become virtual laboratories of digital technology, are clinging to analog tape for its unique sonic properties (see separate story). Despite its flexibility and hi-tech razzle-dazzle, digital media cannot

At REPLitech, ITA executive VP Van Horn posed the rhetorical question (and answer): "Will DVD have much immediate impact on the feeding habits of the 80 million VHS VCRs out there? Not a chance."

reproduce the sound of a rock 'n' roll band in quite the same way as analog multitrack tape does, according to top recording professionals from various sectors of the industry.

For all his support of analog tape, however, Van Horn acknowledged that "no format reigns forever" and predicted that VHS sales and the volume of prerecorded videos on VHS would start to level off "by the end of the millennium." Referring to ITA's Worldwide Market Intelligence Report, Van Horn said, "Worldwide consumption of blank 1/2-inch VHS videotape, including consumer and pancake/bulk in T-120 equivalents, is expected to peak in 1998 at 2.761 billion units... At that point, prerecorded video programming on VHS videotape will also peak, at 1.617 billion units."

That year, electronic video delivery systems and movies on DVD will begin to have a measurable impact on VHS, according to Van Horn. "As a result, by the year 2000, the number of worldwide rental units is expected to decline by as much as 20% from 1996 levels," said Van Horn. "Promotional and premium uses of video used worldwide in the VHS format is predicted to peak in 1997 at 117 million units, vs. 113 million units in 1996. Sell-through units on VHS are expected to peak in 1998 at 1.363 billion," he added.

Putting a poignant capper on Van Horn's remarks, Richard Kelly of Cambridge Associates, said, responding to the question of when VHS will finally die: "I know the date—October 25. I just don't know the year." ■

# Tape Duplication

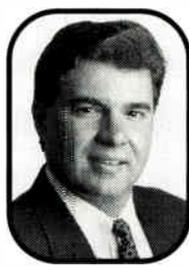
## STORAGE & ARCHIVING

Continued from page 46

mulation at the Audio Engineering Society convention last October, Sony claims it enables users of its own Sony PCM-800 and Tascam's DA-88 digital multitrack recorders to extend head life up to seven times, according to Chris Emery, Sony's director of marketing, professional media marketing, Recording Media & Energy Group

(U.S.). Designed for audio-for-video applications, it takes advantage of Sony's proprietary DLC (diamond-line carbon coating) process. The new tape has won endorsements from major audio users like Howard Schwartz, owner of Howard Schwartz Recording, and Roger Nichols, Grammy-winning producer of Steely Dan.

At the National Assn. Of Music Merchants show, the DARS-MP version rounded out the line. Emery



Sony's Emery



Fuji's Daly



TDK's Sullivan

notes, "In a general sense, storing digital information on an MP tape is an ideal solution. It offers the ability to pack a lot of information onto very little tape, and the advanced metal formulation is ideal for archival storage."

### ACCELERATED SALES EFFORTS

The new digital formats are providing even better promise as long-term storage media products than their analog predecessors, according to Terry

O'Kelly, BASF sales and marketing director, U.S. & Central America. "Our new audio and video digital products, including the DM 938 40 and 60-minute ADAT line, and DTRS 60- and 113-minute Hi-8 line, offer improved binders with smaller tracks and greater track linear density," he says. "There's a growing interest from a broader cross-section of dealers, distributors and end-users in our entire pro range of products, as they discover the former 3M world is very finite. Our new DTRS

tapes use an advanced metal-particle formulation and are packaged with our new 'BASF Pro' look as part of an accelerated sales effort for recording, storage and archiving needs."

TDK is actively using its World Wide Web site to promote its new TDK Pro line of advanced-technology media, reports marketing VP Tim Sullivan. Recently relocating its professional division to Long Island from the Bay Area, TDK is offering pro-product specs for its new CM S-VHS formulation for ADAT machines and its Hi8 MP version for DTRS recorders on the Internet. "Using a magazine format, we'll have real-audio samples to download, recording tips from engineers and the opportunity for users to share experiences about new digital recording and storage applications. Convergence is definitely happening, and you don't need an 'audio,' 'video' or 'data' format, but just a digital medium. Then the issues for any end-user are capacity, speed of access and reliability." ■

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### VIDEO COPYING

Continued from page 46

Ark. This month, they will open their second plant there, and they have already decided to build a third plant on the same site. Each of those plants, which boasts use of Panasonic's 2X duplication system, has a manufacturing capacity of 4 to 5 million units per month. According to David Cuyler, president, Rank is now producing in excess of 1 million cassettes a day. Those new sites are a necessity. "We wouldn't build them if they were not," explains Cuyler. "We can't afford to have idle capacity. Since business is a

At Allied Digital Technologies, Detroit, Mich., increased volume is not a problem, according to Brian Wilson, executive VP of sales and marketing. "We've always been involved in the sell-through market, and still find business to be somewhat cyclical and predictable," he claims. "We staff our plants for peak periods, so we are always able to keep pace. Although clients do schedule their duplication ahead of time, their schedules do not necessarily complement the schedules of duplicators. Clients want to put out product during prime selling times, like Christmas. That doesn't change. With regard to movie

Vaughn's Drapeau says, "We go through periodic testing of decks," which lets the company catch problems before they happen in duplication.

Americo Silva, VP of purchasing and quality assurance at Rank, says, "Three years ago, we implemented major changes in quality control and began to control the process rather than the product. To begin with, we put all of our raw materials through a very thorough qualification. We check all of our machines periodically and adjust them under a preventative maintenance program. With these methods in place, there is much less

In addition to films, such sell-through video as children's and exercise programming keep many non-theatrical duplicator plants humming seven days a week, 24 hours a day, all year long. With those kinds of working hours, plants have had to become more efficient at quality control because there is just no time to shut down for maintenance.

little less cyclical, we can justify expansion investments," he adds.

### SHIFTING CAPACITY, CLIENT MEETINGS

As a company with 12 manufacturing facilities around the country, Vaughn Duplication, Minneapolis, Minn., is able to shift capacity to the region that is busiest at the moment, says Don Drapeau, president. Also, he says, "Our high-speed duplication facilities have loading capacity, so we can stock pancake and have loaded tapes on hand, if business picks up suddenly." Vaughn has also expanded its capacity in the last couple of years by acquiring other duplicators.

Video West Productions International, Salt Lake City, Utah, has grown by 30% in the last year and a half. "We've upgraded QC equipment and added more equipment to keep up with demand," says Jeanne Longworth, manager of operations. Betsy McCandless, account executive, says the company has managed to keep ahead of the demand by giving clients the option of scheduling weekly meetings to help plan purchase orders.

"We consider ourselves partners without clients," explains Nancy Graham, Video West's general sales manager. "We get to know their products and we learn to anticipate their schedules."

work, there is one benefit. If it is a major release, there is typically a long lead time from when it hits the theater to when the video hits the market. [There's] time to prepare."

### QUALITY-CONTROLLING THE PROCESS

Very successful smaller companies, such as Resolution of Burlington, Vt., have really not expanded capacity. According to Bill Shubart, president, "Our business has always been less seasonal. We haven't expanded capacity in the last couple of years, although we have replaced equipment. At times, we need to outsource, and that works well for us."

What about quality? Does it suffer because of less time for maintenance? Charles Selden of FPV Video Services, Indianapolis, Ind., says, "Poor quality does not have to do with demand; it has to do with manufacturers purposely buying cheaper shells, for example, to lower their market price because of enormous price pressure." But, that method, he says, will backfire on the duplicator in the end. With high-speed duplication, quality tends to be fairly consistent. If there is a problem with the master, and it is caught early on, there will be no problem with duplicate copies. When it comes to realtime duplication, decks need to be watched carefully.

need for corrective maintenance. We also developed a series of 'alarms' so that we can detect and correct anything that does go wrong. And, in the end, we still spot check the product to insure its quality level."

CineMagnetics moved to a new, larger and streamlined facility in Armonk, N.Y., in late 1995. Bob Orzack, VP, says he can "eliminate the lion's share of the gremlins in realtime by just checking the master and setting up manufacturing at the optimum levels. In realtime, we check the visual image on each deck for a few seconds. Then, we wind all the cassettes back to make sure each has a tail. The final step is to randomly pull samples. In high-speed, quality control is a little easier. We check the master, check the shells and check the first pass, then the last pass on the pancake."

What does this all mean for the future of video duplication? It's very likely that business will remain strong and even grow for the next five years. It is also likely that profit margins will not grow. Thus, for the business to remain viable, duplicators will need to be lean, mean and very organized about how they maintain their plants. Duplicators say that, if the quality of a VHS is at its best, then DVD may not be nearly as appealing to consumers—at least not right away. ■

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# Tape Duplication

## LONG LIVE ANALOG!

Continued from page 46

feels that digital gets too harsh and brittle. "It has clarity," he admits, "but it has a different kind of clarity."

That also apparently travels over to other instruments. "If you record a bass guitar on a digital machine, and it's a really big fat bass sound, by the time you play it back it doesn't sound big and fat anymore. It kind of sounds smaller," Travis continues. "On the format we're recording, two-inch, eight tracks, when you record a signal on it, it comes back off the machine sounding bigger and better than when you put it in. Analog can really help you out, it can make things sound better."

The theme is echoed by Jamail, who adds that, "On analog, the imperfections tend to be more forgiving and in some cases can even be an enhancement."

## RENTING AND EDITING

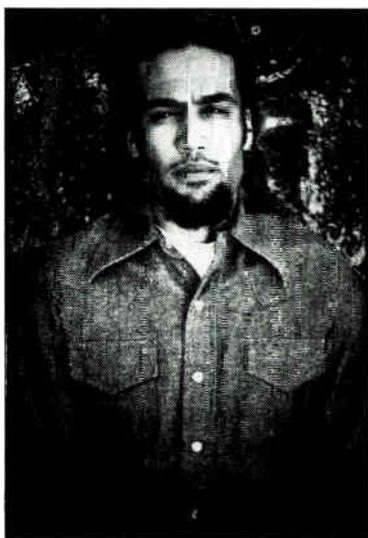
While digital naysayers point to the noise of analog, musicians like Harper say it's a tool that he uses during the recording process. "The tape itself is musical," he says. "It's as important as your guitar." And not only is it a part of the recording,



Producer/bluesman Roy Rogers

according to Mark McKenna at Bearsville Studio, but with the use of Dolby SR—the company's newest noise-reduction—the problem is almost removed altogether.

"A lot of people find they can get all the benefits of digital recording, which is improved signal-to-noise ratio, without having to pay the cost of digital," McKenna remarks. He adds that, while digital had its heyday



Analog activist Ben Harper

in the '80s, the price of analog still makes it the way to go for cost-conscious musicians who come into Bearsville. "Usually, a digital tape machine in most studios requires bringing it in from the outside—in other words a rental—which is passed on to the client," he says.

McKenna also brings up the issue of editing while using analog tape, a job supposedly made easier with the "just zip it out" world of digital recording. The problem is that, in the digital world, it takes two machines to get an edit accomplished, where in the analog world it takes a marker, a razor blade and a piece of tape. "For me, the extra work is worth it," says Jamail. "I would rather preserve the original, organic integrity of the sound and spend an extra five minutes marking and cutting my tape."

## DIGITAL-ANALOG COMBO PLATE

While the future of analog is secure with such artists as Harper, Lenny Kravitz and Chris Robinson of the Black Crowes (all of whom have publicly stated their support of the medium), there are more than a few members of the analog camp who see the writing on the wall. The future, it seems, may be more of a conglomeration of both analog and digital. It's a process that Padgham is currently utilizing on the Phil Collins album he is recording. "I do the drums and

bass on analog, and then virtually everything else gets done on digital, including the vocals," he comments. During the recording process, he will copy the basics to a digital tape so the original does not degenerate during the rest of the tracking sessions.

Roy Rogers, who has produced four John Lee Hooker albums in addition to five of his own blues records, supports the use of analog most of the time, but has been using digital tools during some of his sessions. "In the studio, however, if we want to change something, we'll zap it on to Pro Tools and then put it back on the analog track," he says. The 'however,' in this case, is that he feels "the technology should support the music, not the other way around."

Harper agrees, but worries about being overly snobbish in the analog-digital debate. "People that get too far into it are missing the point," he says. "The point is the song. You gotta move with technology to a certain degree, and DATs have made home recording an option. It doesn't sound bad, I just think we're talking better and best. I think analog is best. It's the most musical tape." ■

## Analog Manufacturers Gear Up After 3M Drops Out

BY DAVID JOHN FARINELLA

Soon after the word came down that 3M was dropping out of the tape-manufacturing business, both Quantegy and BASF began to look at ways to capture more of the analog tape market and boost their own production.

While Quantegy already owns the majority of the market share, the company is in the midst of doing several things to strengthen their position, according to Fred Layn, director of audio marketing worldwide. One of the first things the company did was to begin production of 3M configurations that they had previously not produced. For example, if customers were using 3M's 996, Quantegy is now producing that configuration in their 499 tape.

As well as adding new lines of product, it's been rumored that Quantegy has been looking beyond their assets to build. "We are currently in negotiations to buy another company that does produce analog audiotape for the professional market. We would expect that, with the addition of that company, we would strengthen our already significant market position," says Layn.

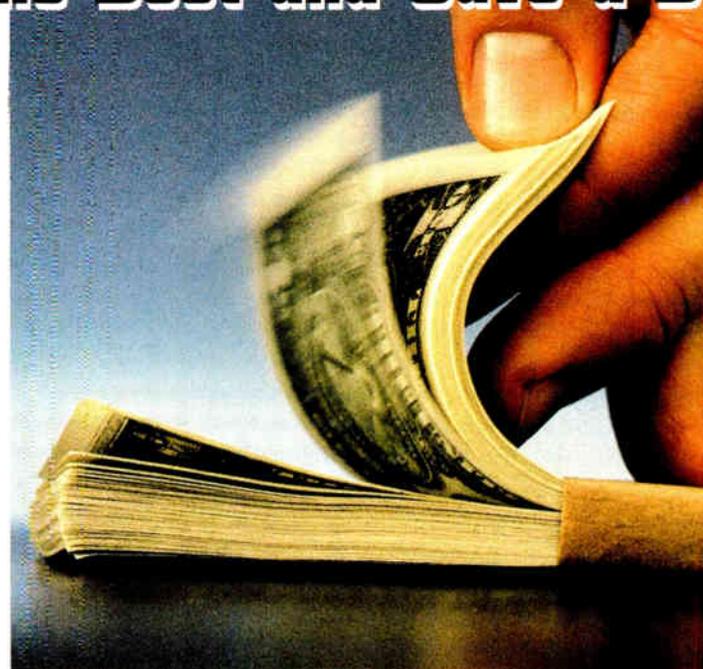
Even though Quantegy is the market's leader, BASF's name has been making some inroads lately when it comes to popularity among musicians, producers and studios. In fact, Mark McKenna of Bearsville Studios comments that a number of artists—most recently it was the Dave Matthews Band—are specifically requesting BASF.

To keep up with the increased demand, BASF's director of marketing and sales (U.S.), Terry O'Kelly, says that the company has restructured itself so that the studio broadcast division will have its own product manager and sales manager. The company has also gone out of its way to increase its sales staff and advertising budget.

Where Quantegy is looking to purchase the assets of another company, O'Kelly says that BASF will be increasing the productivity of their existing plants. "The way we have our own particular factories structured," he explains, "we can easily produce enormous increases in demand."

According to O'Kelly, the company's market share, "is a dismal 5% to 6%, but it's growing dramatically. Right now, it's not so much the products, as lack of people to be able to sell those products." ■

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Euro Biz Wants A Fairer VAT EU To Review Entire Tax Structure

BY JEFF CLARK-MEADS  
and EMMANUEL LEGRAND

LONDON—The European record industry is making a renewed effort for music to be given the same preferential tax status as other cultural goods, and this time, some executives feel that they are making progress.

The new campaign is being spearheaded by French Culture Minister Philippe Douste-Blazy, who chaired a meeting in Bourges, France, June 20 that was attended by record industry groups

from across the European Union.

Frances Moore, director of European affairs for international labels body IFPI, says that, for the first time, the EU's bureaucrats and politicians are prepared to accept the fact that the EU's policies are duplicitous. The record industry has long argued that it is illogical and unreasonable for books and magazines to be classified as cultural goods and attract lower rates of value-added tax, while music is not deemed to have cultural worth and attracts a levy as high as 17.5%.

At the Bourges meeting, Douste-Blazy said that he backs the French industry's argument for a lower rate because of the cultural and economic impact of a reduced tax and because it would assist European competitiveness.

Douste-Blazy claimed that 10 countries in the 15-nation EU agree with the French argument.

At the meeting, Andre Larquie, who was appointed "VAT ambassador" by Douste-Blazy at MIDEM in January, stated that many countries are looking at the issue of VAT but that they do not appear eager to make changes. "There's not a single finance minister in Europe who has not taken a reserved or cautious stand at the prospect of lowering VAT rates," said Larquie.

He added, "I am not pessimistic. But there is still a lot to do, and it seems difficult to me to see such a decision being made within the next two years." Larquie stated that any decision to lower rates would only be reached if there are "very strong political pressures" from the local industries on their government and from governments on the European authorities in Brussels.

Patrick Zelnik, president of French labels body SNEP, who has campaigned vigorously on this issue, and IFPI director general Nic Garnett both argued that there is no logical reason why records should be treated differently from books and magazines.

However, Alexander Wiedow, representing the EU's DG21 fiscal department, warned those attending the meeting that "you are not the only ones asking for a lower VAT rate."

Wiedow added, "It was said that 10 countries [within the EU] were favorable to this measure, but I can't confirm this information."

Wiedow listed several obstacles that the record industry will face in its campaign. For instance, he said that the EU's civil service, the European Commission, does not welcome exceptions to the existing VAT rules, especially when the VAT system is about to be reviewed. The commission wants a simple system, with a limited number of rates and as few exceptions as possible, he said.

Wiedow pointed out that the commission fears that granting the record industry's request will open the door to other industries, possibly going as far as manufacturers of CD players.

Wiedow also questioned the industry's claims that lower VAT rates will encourage record sales. He added that if sales do increase, it will be at the expense of spending on other goods, so individual European governments would see a net decrease in tax revenue.

Nonetheless, Moore remains optimistic. She says she is hoping for positive signals when the European Commission begins its review of tax structures in early July and an encouraging announcement when commission president

(Continued on page 56)



**Sitting Comfortably.** Tina Turner is presented with an 18th-century chair by Stockholm's Globe Arena to commemorate the unique feat of selling out six concerts at the venue during tours in 1990 and 1996. Surrounding Turner, from left, are Johan Olsson of Turner's label EMI Sweden; Agneta Christiemin of concert promoter EMA-Telstar; Gunnar Jonsson of Globe Arena; Tor Nielsen, Pia Wickstroem, and Thomas Johansson of EMA-Telstar; and Turner's manager, Roger Davies.

## Czechs Burn Pirate Tapes In Media Event

BY ROBERT GRAY

PRAGUE—In one of the most high-profile rounds in its battle against piracy, the Czech IFPI group shredded and burnt more than 16,000 pirate cassettes at an incinerating plant here June 3.

This third mass destruction of illicit recordings in the Czech Republic received press coverage from many national dailies and air time from TV news crews. The cassettes had been col-

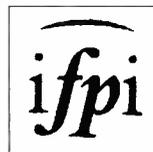
lected from various locations over a nine-month span and stored at the Interior Ministry.

Vratislav Safar, head of the Czech IFPI, says that these well-publicized events are effective in keeping piracy under control here, adding, "At any rate, [the illegal recordings] must be destroyed and not allowed to reach the market again."

The official quickly pointed out that it was an "ecologically clean" operation in a plant with proper filters to prevent pollution.

While this mass destruction was relatively expensive at 30,000 koruny (about

(Continued on page 56)



## Germany Targets Country

Faith Hill First Artist To Be Heavily Promoted

BY WOLFGANG SPAHR

HAMBURG—A visit to Nashville by senior German record-industry executives last year has begun to bear fruit.

The German label managing directors went to the home of country music to learn about the subtleties of marketing and presentation (Billboard, Oct. 7).

Now, Gerd Gebhardt, managing director of WEA in Hamburg, has started the ball rolling by launching a major TV and promotion campaign here for U.S. country star Faith Hill. With an album compiled in Germany, WEA is hopeful of achieving very strong sales in the coming months.

Says Gebhardt, "The entire campaign aims to achieve maximum media attention ahead of Faith Hill's visit to Germany in October."

In trying to break Hill in Germany,

Gebhardt is appealing directly to German sensibilities. Her two U.S. hit albums, "It Matters To Me" and "Take Me As I Am," were analyzed in the light of German tastes, culled to form a single album, and supplemented with three new tracks.



HILL

The artwork of the resultant album, "Piece Of My Heart," was also adapted to bring it in line with German tastes. The title track, to be released July 20, marks the commencement of the Hill campaign. The album is due Oct. 15.

Says Gebhardt, "Over the next few

(Continued on page 56)

## newsline...

**MIDEM ASIA** final figures released by organizer Reed Midem Organization show exhibiting companies up from 368 in 1995 to 595 this year—an increase of 62%. In total, 1,130 companies were represented by delegates, a rise of 28% from 1995; of these, 39% were from Asia and 41% from Europe. The U.K. registered the largest number of companies in attendance, with 141. The U.S. fielded 122, and Germany had 118. Host Hong Kong led Asian territories in exhibiting companies, with 84.

**BRISTOL SOUND '96** is a new festival of artist performances, industry seminars, and workshops encompassing all styles of music. The weeklong event, to take place in the west English city starting Oct. 14, follows last year's successful Sound City festival in Bristol, which was run by BBC Radio 1, the U.K.'s Musicians' Union, and the British Phonographic Industry. Bristol Sound organizer, the Backing Group, says it hopes the event will be held annually.

**GERMAN INDUSTRY** figurehead Norbert Thurow celebrated 25 years as managing director of the German IFPI group July 1. Anti-piracy champion Thurow, 61, is also managing director of the Federal Phonographic Assn., a position he has held since 1976. In addition, he is managing director of German performing right society GVL and lectures and publishes on copyright law.

**JAZZ FUNK LABEL** Totown Records has been launched in Japan. Distributed by Tokyo-based Nippon Columbia, Totown is being billed as Japan's first black-owned label. American owner Mal Adams, a former CNN correspondent now based in Tokyo, says the deal gives Nippon Columbia access to a range of black music for the first time. The first releases will be "Stepping Stones" by Loston Harris II and "Until Sunrise" by Ed Wiley.

**A MAN AWAITING TRIAL** for trading in alleged counterfeit CDs has had 2,000 bootleg CDs and videocassettes seized by trading standards officers and British Phonographic Industry staff following a raid at a north London record fair June 21. The seizure has led to a renewed appeal by the BPI for courts to crack down on piracy.

**BMG ARTISTS** David Bowie, Midge Ure, and Deep Purple recently performed separate showcases in Moscow over a period of one week. The concerts were organized by BMG's Russian office, and the company claims to be the first major in the country to undertake such a venture. The shows were well received by the media and the public, with Bowie selling out the Kremlin Hall.

**MTV EUROPE** is being seen for the first time in the Ukraine, the second biggest music market in the former U.S.S.R., following Russia. The broadcasts, totaling 15 hours a week, are carried by BIZTV Ukraine, which is part-owned by U.S. company Ziff Brothers Investments.

**SHAKESPEAR'S SISTER**, along with U.K. companies EMI Music Publishing, Island Music, ffr Records, and PolyGram Video International, is being sued for alleged copyright infringement over a 70-year-old poem. Francis Tarjan Sacheverell Sitwell, the sole surviving trustee of author Dame Edith Sitwell, began the action over "Hornpipe," eight lines of which were used in the single "I Don't Care," which appeared on the album "Hormonally Yours."

## JASRAC, Koga Compromise On Final Loan Arrangement

■ BY STEVE McCLURE

TOKYO—A vote by members of Japanese performance/mechanical rights society JASRAC to accept an out-of-court compromise may be the long-awaited coda to the society's lengthy dispute with the Koga Music Foundation.

At JASRAC's general membership meeting June 19, there were 686 votes in favor of the compromise and 331 against it. Seventeen ballots



were either invalid or blank.

The dispute concerns a decision by a previous JASRAC executive to lend Koga 7.77 billion yen (\$70.8 million) interest-free over 30 years toward construction of Koga's new headquarters.

In exchange, JASRAC was to occupy eight floors of the 11-story building and pay rents lower than those prevailing in the late '80s. JASRAC members criticized the deal, key JASRAC executives resigned in early 1994, and the new leadership froze payments.

Koga and JASRAC sued each other in spring 1994.

On May 20, JASRAC's directors accepted the Tokyo District Court's suggested compromise solution, which would see the society lend 5.2 billion yen (\$47.8 million) to Koga instead of the original 7.77 billion yen. Since JASRAC has already transferred 2.3 billion yen (\$21.2 million) to Koga, the society would transfer the remainder (2.87 billion yen, or \$26.4 million) by the end of June.

The compromise was approved by JASRAC's council June 5.

Composer Asei Kobayashi, speaking for JASRAC members opposed to the compromise, remains defiant despite the June 19 vote. He said he and fellow JASRAC dissidents are applying to the Diet (Japan's parliament) to have a new judge put in charge of the case.

Although the original deal with Koga was approved by JASRAC's members under then president Miyuki Ishimoto, not all the details of the deal, such as bidding procedures for contractors, were made available to the members.

A special panel set up by JASRAC president Moriyuki Kato will continue its probe into the background of the deal.

Putting a positive spin on the latest developments in the dispute is Shinko Music president Shoo Kusano.

"This is a turning point for JASRAC," he says. "Young songwriters are now watching what JASRAC does more carefully."

Like other members of the Japanese music copyright community, Kusano points out that the dispute with Koga has distracted JASRAC from its primary business of collecting royalties on behalf of copyright holders.

In the 1995 fiscal year, which

ended March 31, JASRAC for the first time recorded a deficit in its operating account, to the tune of 920.6 million yen (\$8.5 million). This was due to the combination of lower-than-expected overall income and higher operating expenses, such as legal costs.

"This is bad, bad, bad," says Kusano.

Karaoke collections, for example, despite rising 9.6% over 1994 to 9.2 billion yen (\$84.6 million), fell 17.6% short of JASRAC's target, largely due to JASRAC's failure to reach a fee-collection agreement with the association representing Japan's burgeoning karaoke-box industry.

Kusano says that as much as 80 billion yen (\$735 million) in copyright fees collected in the past couple of years is being held on JASRAC's behalf by karaoke box operators until they can make a deal with the society.

## Parisians Bid Olympia Theater 'Au Revoir' Venue To Be Destroyed, Rebuilt After Farewell Concert

■ BY EMMANUEL LEGRAND

PARIS—On April 15, 1997, the curtain will fall on the stage of the Olympia here following a special, star-studded concert to mark the last night before the destruction of this famous venue.

But it will not be for an *adieu*; rather, an *au revoir*.

Olympia director Jean-Michel Boris says the last concert will be a "hats off" to a place that matters to the entire artistic community. After the event, the hall will be fully rebuilt, almost identically but better adapted to the needs of concert promoters and artists. The reopening is planned for the second half of October 1997 and will be marked by another gala concert.

The historic 2,000-seat theater, which has seen shows from major French and international artists of the past four decades—from Edith Piaf, Yves Montand, and Jacques Brel to the Beatles, Jimi Hendrix,

and last year, the Rolling Stones—is in need of modernization.

The refurbishment is being conducted by the venue owner, Sogecom, an affiliate of French bank Société Générale, which owns the entire block on which the Olympia is situated. Two years ago, when Société Générale's plans were made public, concert promoters, music professionals, and artists united to protect the venue against what was perceived as a real-estate coup that could be fatal to the Olympia. There were fears that the place could be transformed into a parking lot.

The bank signed an agreement with the representatives of the concert business and the ministry of culture to guarantee that the concert hall will be rebuilt on the same site.

In any event, the Olympia needed to be modernized. Most concert professionals admit that the place was aging and had not adapted to the technological evolution of the hard-

ware necessary for concerts. "We have been very careful that the place will be rebuilt almost identical to the original hall," says Boris. "The volume, the number of seats, the color of the walls, and the curtains will not change. What will change is the access to the hall, allowing trucks to reach the stage, which is not possible right now. The stage will also be wider."

Boris says he will make certain that the original plans are respected by Sogecom, in order to avoid "bad surprises." But he adds, "So far, everything is going on remarkably well."

In 1952, the Olympia was acquired by Bruno Coquatrix, who turned the place into a mythical venue. The theater is currently run by Jean-Michel Boris, along with Coquatrix's wife, Paulette, and daughter Patricia. Boris is already booking the venue for the 1997-98 season.

## Icehouse Comes Out Of The Cold With 'The Berlin Tapes'

■ BY GLENN A. BAKER

SYDNEY—The best-selling album by an Australian band belongs not to INXS, Men At Work, or Midnight Oil but to Icehouse, an often amorphous outfit that teeters on the brink of activity and inactivity on the whim of Iva Davies, its enigmatic leader.

With certifications from the Australian Recording Industry Assn. for more than 600,000 local sales, 1987's "Man Of Colours" spent 56 weeks on the Australian charts and spawned five hit singles, one of which, the No. 1 "Electric Blue" (co-written with John Oates of Hall & Oates), made the Billboard top 10 for Chrysalis in 1988.

Now, almost a decade after that multiplatinum landmark, Icehouse is hoping to reach out to those fans who gave the thumbs-up to "Man Of Colours" and convince them that the latest offering, "The Berlin Tapes," is worthy of attention.

"The Berlin Tapes" was issued on independent label Massive in November 1995 and distributed through Roadshow Music. It was created to accompany "Berlin," a stage production by the Sydney Dance Company.

The album sees Davies return to his rock origins to craft a tribute of sorts to the music that inspired him when, as an oboe student at the Conservatorium of Music, he began delving into rock music with his late-'70s pub band Flowers.

All 13 tracks are covers—in dramatic tone, with resonant vocals and dominant cello and keyboard—of songs by art school, alternative, and new wave artists admired by the young Davies: XTC, Psychedelic Furs, Roxy Music, David Bowie, the Velvet Underground, Killing Joke, the Cure, Public Image Ltd., Simple Minds, and Lou Reed, garnished with a little '50s Frank Sinatra, Debussy, and Allegri.

Some treatments are loyal, and others—notably a lush, languid version of Talking Heads' "Heaven," released as the first single—feature bold rear-

rangements.

Davies became associated with celebrated choreographer Graeme Murphy in 1985, when he scored the avant-garde ballet "Boxes," from which came an Icehouse hit, "No Promises." Fasci-



ICEHOUSE

nated by the fine line between modern pop music and the great high art traditions, Davies maintained his association with the dance company and was receptive to the proposal for "The Berlin Tapes" as a means of revitalizing Icehouse. "I think the impulse," he explains, "was to take these songs out of their original context—in each case, they were part of their era's high pop fashion—and make them valid in a completely different time and setting."

Murphy says, "Iva comes from such a different discipline [than] me. He sees the importance of lyrics, whereas I see the lyrics as a bed on which to place the [dance] movement. As a consequence, working with him makes for an exciting fusion of the abstract and the literal. Iva finds hidden layers in the material and reveals them to us through the arrangements he and Max Lambert have devised."

After performing the premiere season of "Berlin" with the Sydney Dance Company at the Sydney Opera House from late November until Christmas Eve last year, Icehouse hit the road through Australia's eastern states, undertaking its first dates since the

Big Wheel tour almost two years ago. The CD was heavily promoted to audiences of the dance production and was sold at performances.

Radio has given a cautiously positive response to the record here. Stuart Matchett, PD of the Triple J Network, says, "Iva Davies has always had a real flair for clever cover versions, going back to the days when Icehouse was known as Flowers and did the best T. Rex in town. 'The Berlin Tapes' stood out because of the really inventive arrangements and Iva's ability to make many of those songs perhaps a little more adult and textured than the originals, Talking Heads' 'Heaven' being a great example. I could see them working on American and European radio, because they have both familiarity and interesting arrangements."

While Massive is in "advanced negotiations" for a U.S. and European release, the album has taken on a life of its own in the U.S., where it has been compared to Roxy Music's "Avalon."

Seattle-based Kevin Sutter, who became an Icehouse admirer during his years in PR with Chrysalis and now specializes in breaking independent repertoire on triple-A stations, has been responsible for having tracks from the import added to the playlists of KKSF San Francisco, KINK Portland, Ore., and KTT Los Angeles, where "Heroes" was listed as the No. 3 most requested track.

The April 10 issue of the "Lefsetz Letter" tip sheet out of Santa Monica, Calif., devoted four pages to "The Berlin Tapes," with Robert Lefsetz raving about "how incredible this album is" and declaring, "Listening to this album was life itself! The best album I'd heard in ages. I couldn't stop playing it; I played it four times straight. It was part of me."

Massive managing director Laurie Dunn is optimistic about the chances of a U.S. release. "If ever an album was going to break through word-of-mouth, it's this one."

"Every week, I'm getting new ap-

proaches from American companies who are hearing positive things about it and are wondering what's going on. It's just getting bigger and bigger. When it finally comes out over there, there is a real chance that Iva can re-establish himself as the commercial force he was in the '80s."

1996 may see a new album of original material, although, as Icehouse devotees have learned, predicting what Davies will do next is a chancy business at best.

In Australia, "Man Of Colours" set the record for the best-selling album by a domestic act, but Icehouse also experienced success outside of its

(Continued on page 56)

## Belgium's ARS Creates Magic Productions

ANTWERP, Belgium—A new company, Magic Productions, has been formed by Belgian record company ARS Productions.

The venture brings together ARS managing director Patrick Busschots and former Paradiso marketing manager Luc Vander Schelden, the driving force behind Paradiso's 300,000-unit selling compilation "Lonely Without You."

The company, based at ARS headquarters near Antwerp, says it will be releasing new music product ranging from singles by Belgian artists to instrumental back catalog work by Herb Alpert and Burt Bacharach. The prime marketing medium will be commercial radio.

The first release is a single, "So Macho," by local TV personality Chris van den Durpel performing as his alter-ego Jimmy B. His last single sold more than 30,000 units.

A collection of rare soul classics titled "Soul Train" will be released through PolyGram July 15.

MARC MAES

# 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 AVEV TRAX	
4	NEW	EJYU * RIDER TAMIO OKUDA SONY	
5	6	ASIA NO JYUNSHIN PUFFY EPIC SONY	
6	4	ANATANI AITAKUDE SEIKO MATSUDA MERCURY MUSIC	
7	7	HEY! LADIES & GENTLEMEN TRF AVEV TRAX	
8	NEW	STAY KYOSUKE HIMURO POLYDOR	
9	9	BREAK OUT! NANASE AIKAWA CUTTING EDGE	
10	NEW	IWAKE SYARANQ BMG VICTOR	
<b>ALBUMS</b>			
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	

EUROCHART HOT 100		06/26/96		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK
1	1	MACARENA LOS DEL RIO SERDISCO		1	1
2	5	KILLING ME SOFTLY FUGEES COLUMBIA		2	2
3	2	FABLE ROBERT MILES DBX		3	2
4	8	COCO JAMBOO MR. PRESIDENT CLUB CULTUREWEA		4	8
5	3	CHILDREN ROBERT MILES DBX		5	3
6	7	LEMON TREE FOOL'S GARDEN INTERCORD		6	7
7	6	THE X FILES THEME MARK SNOW WARNER BROS.		7	6
8	4	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC		8	4
9	10	BECAUSE YOU LOVED ME CELINE DION EPIC/COLUMBIA		9	10
10	11	FASTLOVE GEORGE MICHAEL VIRGIN		10	11
11	14	HEAVEN U96 MOTOR MUSIC		11	14
12	15	RETURN OF THE MACK MARK MORRISON WEA		12	15
13	NEW	THREE LIONS BADDIEL & SKINNER & LIGHTNING SEEDS EPIC		13	NEW
14	17	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS ZOMBA/JIVE		14	17
15	13	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM		15	13
16	9	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY		16	9
17	NEW	TIC, TIC TAC CARRAPICHO RCA		17	NEW
18	12	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA		18	12
19	NEW	ALWAYS BE MY BABY MARIAH CAREY COLUMBIA		19	NEW
20	16	X FILES DJ DADO SUBWAY		20	16
<b>ALBUMS</b>					
1	1	METALLICA LOAD VERTIGO/MERCURY		1	1
2	2	GEORGE MICHAEL OLDER VIRGIN		2	2
3	4	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE		3	4
4	3	BRYAN ADAMS 18 TIL I DIE A&M		4	3
5	5	EROS RAMAZZOTTI DOVE C'E MUSICA DDD		5	5
6	6	FUGEES THE SCORE COLUMBIA		6	6
7	7	CELINE DION FALLING INTO YOU EPIC/COLUMBIA		7	7
8	13	ROBERT MILES DREAMLAND DBX		8	13
9	8	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND		9	8
10	9	TINA TURNER WILDEST DREAMS PARLOPHONE		10	9
11	12	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION		11	12
12	10	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE		12	10
13	11	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY		13	11
14	20	GLORIA ESTEFAN DESTINY EPIC		14	20
15	19	MICHEL POLNAREFF LIVE AT THE ROXY S.M.A.L.L.		15	19
16	17	FOOL'S GARDEN DISH OF THE DAY INTERCORD		16	17
17	NEW	BON JOVI THESE DAYS MERCURY		17	NEW
18	NEW	CELINE DION D'EUX EPIC/COLUMBIA		18	NEW
19	15	TAKE THAT GREATEST HITS RCA		19	15
20	18	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC		20	18

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	
<b>ALBUMS</b>			
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 ABENTEUERLAND INTERCORD	
19	18	TAKE THAT GREATEST HITS RCA	
20	17	MR. PRESIDENT WE SEE THE SAME SUN WEA	

FRANCE		(SNEP/FOP/Tiis-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 RIO BAX DANCE	
8	7	L'HYMNE A L'AMOUR JOHNNY HALLYDAY MERCURY	
9	8	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 ZDMBA/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	
<b>ALBUMS</b>			
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	MELANIE 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	

CANADA		(The Record) 07/08/96	
THIS WEEK	LAST WEEK	ALBUMS	
1	2	FUGEES THE SCORE COLUMBIA	
2	4	TRACY CHAPMAN NEW BEGINNING ELEKTRA	
3	3	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA	
4	1	METALLICA LOAD ELEKTRA	
5	5	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	
6	6	CELINE DION FALLING INTO YOU COLUMBIA	
7	8	SOUNDGARDEN DOWN ON THE UPSIDE A&M	
8	7	BRYAN ADAMS 18 TIL I DIE A&M	
9	9	GEORGE MICHAEL OLDER DREAMWORKS	
10	10	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND	
11	NEW	BECK ODELAY DGC	
12	13	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	
13	12	BUSH SIXTEEN STONE INTERSCOPE	
14	11	VARIOUS ARTISTS MISSION: IMPOSSIBLE O.S.T. ISLAND	
15	14	SHANIA TWAIN THE WOMAN IN ME MERCURY	
16	16	VARIOUS ARTISTS HIT ZONE POLYTEL	
17	19	VARIOUS ARTISTS NOW! EMI	
18	NEW	BONE THUGS-N-HARMONY E. 1999 ETERNAL RUTHLESS	
19	18	"WEIRD AL" YANKOVIC BAD HAIR DAY ATTIC	
20	15	SLOAN ONE CHORD TO ANOTHER MURDERCORDS	

THIS WEEK	LAST WEEK	SINGLES	
1	2	THREE LIONS BADDIEL & SKINNER & LIGHTNING SEEDS EPIC	
2	1	KILLING ME SOFTLY FUGEES COLUMBIA	
3	3	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM	
4	NEW	TATTVA KULA SHAKER COLUMBIA	
5	5	BECAUSE YOU LOVED ME CELINE DION EPIC	
6	NEW	OH YEAH ASH INFECTIOUS	
7	NEW	JAZZ IT UP REEL 2 REAL POSITIVA/EMI	
8	7	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA	
9	NEW	WHERE LOVE LIVES ALISON LIMERICK ARISTA	
10	4	ALWAYS BE MY BABY MARIAH CAREY COLUMBIA	
11	6	ENGLAND'S IRIE BLACK GRAPE FEATURING JOE STRUMMER AND KEITH ALLEN RADIOACTIVE/MCA	
12	8	WRONG EVERYTHING BUT THE GIRL VIRGIN	
13	NEW	HEY GOD BON JOVI MERCURY	
14	NEW	FORBIDDEN CITY ELECTRONIC PARLOPHONE	
15	11	NOBODY KNOWS TONY RICH PROJECT LAFACE/ARISTA	
16	10	THE DAY WE CAUGHT THE TRAIN OCEAN COLOUR SCENE MCA	
17	12	WE'RE IN THIS TOGETHER SIMPLY RED EASTWEST	
18	16	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN	
19	13	BLURRED PIANOMAN THREE BEAT/FFREEDOM	
20	17	THERE'S NOTHING I WON'T DO JX HOOJ CHOONS/FFREEDOM	
21	NEW	SURPRISE BIZARRE INC. SOME BIZARRE/MERCURY	
22	15	MAKE IT WITH YOU LET LOOSE MERCURY	
23	18	FEMALE OF THE SPECIES SPACE GUT	
24	14	SOMETHING FOR THE WEEKEND THE DIVINE COMEDY SETANTA	
25	NEW	TELL HIM QUENTIN & ASH EASTWEST	
26	9	LET ME LIVE QUEEN PARLOPHONE	
27	20	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYDOR	
28	NEW	BRAIN STEW/JADED GREEN DAY REPRISE/WEA	
29	21	NAKED LOUISE 1ST AVENUE/EMI	
30	24	OOH AAH ... JUST A LITTLE BIT GINA G ETER-NAL/WEA	
31	NEW	DREAMTIME ZEE PERFECTO/EASTWEST	
32	NEW	VICIOUS CIRCLES POLTERGEIST MANIFESTO/MERCURY	
33	28	FABLE ROBERT MILES DECONSTRUCTION	
34	34	FASTLOVE GEORGE MICHAEL VIRGIN	
35	40	RETURN OF THE MACK MARK MORRISON WEA	
36	22	THANK GOD IT'S FRIDAY R. KELLY JIVE	
37	26	SHE SAID LONGPIGS MOTHER/POLYDOR	
38	32	OCEAN DRIVE LIGHTHOUSE FAMILY WILD CARD/POLYDOR	
39	33	FORGET ABOUT THE WORLD GABRIELLE GO BEAT	
40	23	STAND UP LOVE TRIBE AM/PM/A&M	

THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE	
2	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE	
3	2	OCEAN COLOUR SCENE MOSELEY SHOALS MCA	
4	6	CELINE DION FALLING INTO YOU EPIC	
5	4	FUGEES THE SCORE COLUMBIA	
6	5	GEORGE MICHAEL OLDER VIRGIN	
7	NEW	LOUISE NAKED 1ST AVENUE/EMI	
8	3	BRYAN ADAMS 18 TIL I DIE A&M	
9	8	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR	
10	NEW	SMURFS THE SMURFS GO POPI EMI TV	
11	10	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION	
12	9	ROBERT MILES DREAMLAND DECONSTRUCTION	
13	7	DODGY FREE PEACE SWEET A&M	
14	12	EVERYTHING BUT THE GIRL WALKING WOUNDED VIRGIN	
15	13	ASH 1977 INFECTIOUS	
16	14	TINA TURNER WILDEST DREAMS PARLOPHONE	
17	NEW	NEIL YOUNG & CRAZY HORSE BROKEN ARROW REPRISE/WEA	
18	NEW	BECK ODELAY GEFEN/MCA	
19	25	MARIAH CAREY DAYDREAM COLUMBIA	
20	11	METALLICA LOAD VERTIGO/MERCURY	
21	15	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION	
22	19	SIMPLY RED LIFE EASTWEST	
23	16	TAKE THAT GREATEST HITS RCA	
24	NEW	PATSY CLINE THE VERY BEST OF PATSY CLINE MCA	
25	NEW	JEFF WAYNE/VARIOUS ARTISTS THE WAR OF THE WORLDS COLUMBIA	
26	17	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC	
27	23	BON JOVI THESE DAYS MERCURY	
28	18	MIKE & THE MECHANICS HITS VIRGIN	
29	27	SLEEPER THE IT GIRL INDOLENT/RCA	
30	21	GABRIELLE GABRIELLE GO BEAT	
31	29	CAST ALL CHANGE POLYDOR	
32	28	OASIS DEFINITELY MAYBE CREATION	
33	22	PAUL WELLER STANLEY ROAD GO! DISCS	
34	26	GARBAGE GARBAGE MUSHROOM	
35	20	BLUE NILE PEACE AT LAST WARNER BROS.	
36	30	STING MERCURY FALLING A&M	
37	31	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND	
38	24	GLORIA ESTEFAN DESTINY EPIC	
39	NEW	LONGPIGS THE SUN IS OFTEN OUT MOTHER	
40	33	PULP DIFFERENT CLASS ISLAND	

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	9	CHILDREN ROBERT MILES BMG	
8	5	FASTLOVE GEORGE MICHAEL VIRGIN	
9	8	SEXUAL HEALING MAX-A-MILLION FESTIVAL	
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	
<b>ALBUMS</b>			
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	

# HITS OF THE WORLD

CONTINUED

## NETHERLANDS (Stichting Mega Top 50) 06/26/96

THIS WEEK	LAST WEEK	SINGLES
1		MACARENA LOS DEL RIO BMG
2	NEW	FANTASY WORLD CHARLIE LOWNOISE & MENTAL THEO POLYDOR
3	2	CHILDREN OF THE NIGHT NAKATOMI ZOMBA
4	3	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE
5	5	VRIJ ZIJN MARCO BORSATO POLYDOR
6	7	IRONIC ALANIS MORISSETTE WARNER
7	8	TO DESERVE YOU BETTE MIDLER WARNER
8	NEW	ZO VER WEG GIJUS MEEUWIS & VAGANT ARCADE
9	9	HAND IN HAND DUNE VIRGIN
10	NEW	BELIEVE IN THE FUTURE CRITICAL MASS ID&T
<b>ALBUMS</b>		
1	1	METALLICA LOAD MERCURY
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	3	MARCO BORSATO ALS GEEN ANDER POLYDOR
4	5	ANDREA BOCELLI BOCELLI POLYDOR
5	4	CELINE DION FALLING INTO YOU COLUMBIA
6	6	GEORGE MICHAEL OLDER VIRGIN
7	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
8	10	GIJUS MEEUWIS & VAGANT VERBAZING ARCADE
9	NEW	BRYAN ADAMS 18 TIL I DIE POLYDOR
10	8	FUGEES THE SCORE COLUMBIA

## NEW ZEALAND (RIANZ) 06/27/96

THIS WEEK	LAST WEEK	SINGLES
1	1	THA CROSSROADS BONE THUGS-N-HARMONY SONY
2	2	KILLING ME SOFTLY FUGEES SONY
3	3	SLOW JAMS QUINCY JONES/BABYFACE/TAMIA WARNER
4	B	BECAUSE YOU LOVED ME CELINE DION SONY
5	7	1,2,3,4 (SUMPIN' NEW) COOLIO FESTIVAL
6	9	RETURN OF THE MACK MARK MORRISON WARNER
7	4	SPACEMAN BABYLON ZOO EMI
8	NEW	I'LL NEVER STOP LOVING YOU J'SON POLYGRAM
9	NEW	JUST A GIRL NO DOUBT MCA
10	5	CHILDREN ROBERT MILES BMG
<b>ALBUMS</b>		
1	5	COLLECTIVE SOUL COLLECTIVE SOUL WARNER
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	1	METALLICA LOAD MERCURY
4	3	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
5	4	FUGEES THE SCORE SONY
6	NEW	CELINE DION FALLING INTO YOU SONY
7	10	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
8	8	BUSH SIXTEEN STONE MCA
9	NEW	BEN HARPER FIGHT FOR YOUR MIND VIRGIN
10	7	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND

## BELGIUM (Promuvi) 07/05/96

THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO RCA
2	4	FABLE ROBERT MILES BMG-ARIOLA/NEWS
3	2	LEMON TREE FOOL'S GARDEN EMI
4	7	LAAT GET READY! PLAY THAT BEAT
5	5	DRILL INSTRUCTOR CAPTAIN JACK EMI
6	9	OOH AAH... JUST A LITTLE BIT GINA G WEA
7	10	IK WIL ALLES MET JE DOEN LILIANE SAINT-PIERRE POLYDOR
8	3	CON TE PARTIRO ANDREA BOCELLI POLYDOR
9	NEW	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE
10	NEW	I'M ON FIRE 2 FABIOLA CIRCUS/ANTLER-SUBWAY
<b>ALBUMS</b>		
1	1	METALLICA LOAD MERCURY
2	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER BROS.
3	2	ANDREA BOCELLI BOCELLI POLYDOR
4	6	CELINE DION FALLING INTO YOU COLUMBIA
5	3	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
6	5	GEORGE MICHAEL OLDER VIRGIN
7	7	BRYAN ADAMS 18 TIL I DIE A&M
8	8	TINA TURNER WILDEST DREAMS PARLOPHONE
9	NEW	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
10	NEW	FUGEES THE SCORE COLUMBIA

## SWITZERLAND (Media Control Switzerland) 06/26/96

THIS WEEK	LAST WEEK	SINGLES
1	2	COCO JAMBOO MR. PRESIDENT WARNER
2	3	SALETTI HARRY HASLER PHONAG
3	4	FABLE ROBERT MILES POLYGRAM
4	1	MACARENA LOS DEL RIO BMG
5	5	INSOMNIA FAITHLESS WARNER
6	NEW	KILLING ME SOFTLY FUGEES SONY
7	NEW	WE'VE GOT IT GOIN' ON BACKSTREET BOYS BMG
8	7	JEIN FETTES BROT WARNER
9	NEW	RETURN OF THE MACK MARK MORRISON WARNER
10	6	THEY DON'T CARE ABOUT US MICHAEL JACKSON SONY
<b>ALBUMS</b>		
1	1	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
2	2	BRYAN ADAMS 18 TIL I DIE POLYGRAM
3	4	ROBERT MILES DREAMLAND POLYGRAM
4	3	METALLICA LOAD POLYGRAM
5	9	FUGEES THE SCORE SONY
6	6	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE
7	8	CELINE DION FALLING INTO YOU SONY
8	5	GEORGE MICHAEL OLDER EMI
9	10	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
10	7	ZURI WEST HOOVER JAM SOUNO SERVICE

## SWEDEN (GLF) 06/28/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	GYLLENE TIDER EP GYLLENE TIDER PARLOPHONE
3	3	MACARENA LOS DEL RIO RCA
4	4	LEMON TREE FOOL'S GARDEN INTERCORD
5	5	HEAVEN U96 MOTOR MUSIC
6	7	OOH AAH... JUST A LITTLE BIT GINA G WARNER
7	NEW	DA BOMB INNER CIRCLE METRONOME
8	9	THEME FROM MISSION: IMPOSSIBLE ADAM
9	NEW	CLAYTON & LARRY MULLEN MOTHER BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING INTERSCOPE
10	8	CHILDREN ROBERT MILES DECONSTRUCTION
<b>ALBUMS</b>		
1	1	METALLICA LOAD MERCURY
2	2	FUGEES THE SCORE COLUMBIA
3	3	EROS RAMAZZOTTI DOVE C'E MUSICA DDD
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
5	NEW	BECK ODELAY GEFENN
6	7	GOTEBORGSMUSIKEN—JERKER JOHANSSON SVENSKA SOMMARFAVORITER NAXOS
7	9	GYLLENE TIDER HALMSTADS PARLOR PARLOPHONE
8	6	GEORGE MICHAEL OLDER VIRGIN
9	5	BRYAN ADAMS 18 TIL I DIE A&M
10	8	EAGLES THE VERY BEST OF THE EAGLES ELEKTRA

## FINLAND (Seura/IFPI Finland) 06/30/96

THIS WEEK	LAST WEEK	SINGLES
1	4	MACARENA LOS DEL RIO BMG
2	1	THEME FROM MISSION: IMPOSSIBLE ADAM
3	5	CLAYTON & LARRY MULLEN MOTHER/POLYGRAM
4	6	KILLING ME SOFTLY FUGEES COLUMBIA
5	2	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY
6	3	FRITZ LOVE MY TITS E-ROTIK INTERCORD/EMI
7	10	FABLE ROBERT MILES DECONSTRUCTION
8	8	PRINSSI MOVETRON POLYDOR
9	NEW	WHAT'S UP WITH THAT ZZ TOP RCA
10	NEW	FIRESTARTER PRODIGY XL RECORDINGS CHECK ME OUT E SENSUAL DANCE POOL/SONY
<b>ALBUMS</b>		
1	1	METALLICA LOAD VERTIGO/MERCURY
2	2	E-ROTIK THE POWER OF SEX INTERCORD/EMI
3	5	CAPTAIN JACK THE MISSION COLOGNE DANCE LABEL/EMI
4	3	J. KARJALAINEN ELECTRIC SAUNA POKO
5	4	LEILA K MANIC PANIC MEGA/REEL ART
6	6	BRYAN ADAMS 18 TIL I DIE A&M
7	NEW	MR. PRESIDENT WE SEE THE SAME SUN WEA
8	9	ROBERT MILES DREAMLAND DECONSTRUCTION
9	NEW	BACKSTREET BOYS BACKSTREET BOYS BMG
10	8	EROS RAMAZZOTTI DOVE C'E MUSICA BMG

## PORTUGAL (Portugal/AFIP) 06/25/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	GNR TUDDO 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 EMUGLOBO
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) 06/23/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	JACKY CHEUNG FORGET YOU, I CAN'T DO THAT POLYGRAM
2	NEW	FAYE WONG IMPULSIVE CINEPOLY
3	3	HACKEN LEE WHEN I FOUND YOU MUSIC IMPACT
4	7	EMIL CHOU MUSIC THAT JUST HEARD ALREADY ROCK
5	NEW	VIVIAN CHOW HOT KISS POLYGRAM
6	4	SAMMI CHENG CAN'T GIVE UP WARNER
7	2	CASS PHANG ALL BECAUSE OF YOU—GREATEST HITS EMI
8	8	DANIEL CHAN UNDERSTANDING YOUR EVERYTHING POLYGRAM
9	5	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
10	6	JACKY CHEUNG LOVE & SYMPHONY POLYGRAM

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SERBIA:** Since it started broadcasting in 1989, Radio B92 has become the most important cultural influence in the capital city of Belgrade while remaining one of the country's few truly independent radio stations. Initially granted a permit from the government to broadcast for a trial period of just two weeks, the station has continued ever since. But because of the lack of a national broadcasting permit, it can be picked up only in the Belgrade area. Eager to extend its scope to a wider audience, and having reached the point at which broadcasting alone could not fulfill the creative needs of the many people working at the station, Radio B92 has expanded into different areas. These include book publishing; producing documentaries, films, and videoclips for TV; promoting nightclubs featuring both local and foreign DJs; and running Bioskop Rex (Cinema Rex), a multimedia cultural center that stages theater shows, concerts, exhibitions, and performance art. The station's resident techno DJ, **Kozmik**, regularly organizes techno happenings, and a recent event featured the British group **Slam**, whose visit here received coverage in the U.K.'s influential *Muzik* magazine. The station has also established its own Radio B92 label, which began with a compilation CD, "Radio Utopija" (Radio Utopia), which showcases the sort of music featured on its programs. Since then, the label has released records by some of the most important acts working in Serbia. The only criterion for what is released is musical excellence, but with album sales averaging 5,000-8,000 copies per release, according to Radio B92, the label is still only covering its costs.

STAJIC ALEKSANDER

**NETHERLANDS:** After five months on the national airplay chart, "Touch Me There" (Ariola) by eight-piece band **Total Touch** has finally become a top 20 hit. Because this first single from the band's self-titled debut album is an uptempo dance track, BMG Holland first targeted the 14- to 18-year-old age group through commercial dance outlet Radio 538. But for reasons of artist promotion rather than short-term success—and in order not to impede the marketing of the album itself—the company has turned down offers to include the track on the popular, TV-advertised dance compilations. The second single from **Total Touch's** unusually varied album—which encompasses everything from Euro-house to R&B—will be the pop-oriented "Somebody Else's Lover," which BMG is aiming for a crossover to older listeners. A&R/marketing manager **Henkjan Smits** says the final stage of the three-single plan will be a "song for the masses," the **Mariah Carey**-like ballad "For This Moment Only." The nucleus of the band is songwriter/keyboard player **Tjeerd Oosterhuis** and his sister **Trijntje Oosterhuis**, whose vocals are featured on the "Big Girl" album by saxophonist **Candy Dulfer**, a labelmate. **Dulfer** returns the compliment with a guest appearance on "Total Touch." The album is already released through BMG in Japan, France, and Canada.

ROBERT TILLI

**POLAND:** One of the year's most original albums is the self-titled debut by art-rock group **Quidam**, released on the *Ars Mundi* label. Apart from the masterful symphonic-rock band **Collage** and the young group **Annalist**, there are few Polish musicians working in the field of progressive music. Even more unusual, **Quidam** is fronted by a woman, **Emilia Derkowska**, who sings and plays cello and flute, and also features **Ewa Smarzynska** on flute. The band began life as a four-man blues-rock combo called **Deep River**, but changed its name, lineup, and musical direction in 1990 when it became **Quidam**. The name is Latin for "someone," and **Quidam** is also the main character in a poem by the celebrated Polish romantic poet **Cyprian Kamil Norwid**. According to **Norwid**, his character was a person searching for goodness and truth and trying to find his place in the world. The group has embarked on a similar quest with its music and has been rewarded with devoted audiences and success in various rock competitions, notably the *Guitariada Festival*, where it picked up several awards. The album features nine compositions, most of them extended soundscapes, including "Plone" (I'm Burning), which clocks in at a lengthy 14 minutes. With numbers such as "Noce Widziadla" (Nightmares), "Gleboka Rzeka" (Deep River), and "Warkoeze" (Tresses), **Quidam** creates mysterious atmospheres full of strong and melancholy emotions.



BEATA PRZEDPELSKA

**U.K.:** Dub music and its many hybrids form the bedrock of this summer's chill-down soundscapes. For those in search of traditional, unadulterated sounds, there are recent album releases by Jamaican dub pioneer **King Tubby** ("Freedom Sounds In Dub") and his compatriot **Scientist** ("Dub In The Roots Tradition"), both on *Blood & Fire*. While veteran British producers **Adrian Sherwood**, **Mad Professor**, and **Jah Shaka** continue to issue a steady stream of albums on their own labels, recent releases by newcomers include the duo **Spectre's** conspiracy theories-themed "The Missing Two Weeks (Covert Dubs)" on *Natural Response/RCA*; **Drumhead Meets The Ninja Shark's** powerful homage to **Tubby**, "Dangerous Dub Pt. 2" on *Copasetic*; and "Dub Out West," a compilation on Nubian spotlighting leading dub artists from the west of England, including **Henry & Louis**, **Armagedeon**, and **Alpha & Omega**. The growing trend of combining live musicianship with onstage mixing is led by dub-fusionists such as **Zion Train**, whose current U.K. and European tour ends with the anti-racist *Respect Festival* at north London's *Finsbury Park* July 21. Their album "Grow Together," which includes the single "Procession/Baby-lon's Burning," will be released by *China* July 15. **Baby Fox** releases its debut album, "A Normal Family" on *Malawi/Roadrunner* the same day. Fronted by singer **Christine Leach**, this quirky band's recent gig at central London's *100 Club* came across as a sort of lovers'-rock-meets-*Portishead*-mixed-by-*Lee-Perry* type of experience. Former **Simply Red** keyboard player **Tim Kellett's** group **Olive**, featuring vocalist **Ruth-Ann**, offers a cool, trippy, dance-dub style on its forthcoming album, "Extra Virgin" (*RCA*). Also on a dub tip is the socially aware **Asian Dub Foundation**, which adds hip-hop and Indian sounds to the mix on its worldly "Change Is Gonna Come" EP, just out on *Nation Records*.

KWAKU

**CZECHS BURN PIRATE TAPES IN MEDIA EVENT**

(Continued from page 52)

\$1,100, more than three times the average Czech monthly salary), Safar says, "As long as the results are there, we don't mind paying."

Industry insiders agree that the federation has been effective in combatting piracy, which has fallen from 40% in 1989 to an estimated 6-7%.

Emil Bartovic, deputy managing director of Warner Music Czech Republic, thinks that such publicity stunts as the mass cassette burning are successful tactics. He comments, "Look at the [piracy] rate: Czech IFPI is definitely doing quite a good job against piracy, and we're cooperating with them to fight it."

However, Safar laments that the organization's teeth may not be as sharp after new Interior Ministry regulations come into effect.

"It may be different in the future," he explains. "The Interior Ministry will no longer be a central collecting point... Local governments have been instructed to deal with the problem [of pirate products] themselves. There probably won't be another mass burning unless there's a region with a lot of pirate cassettes."

"We don't think it's the right decision," Safar asserts. "Now, who's going to check on it and keep [local government employees] from taking the [confiscated] pirate products? Also, there aren't proper incin-

erating facilities everywhere."

IFPI scored a victory on a different front when it inked an accord with the largest of the republic's three CD pressing plants, Gramofonove Zavody Lodenice (GZ), to jointly fight piracy.

The agreement calls for GZ, which produces 18 million-20 million discs per year, to install SID codes, which allow for easy tracing of CDs to not only their pressing plant but their mastering facility.

GZ has already applied to join the program and is expected to introduce it on all six of its pressing lines and in its mastering facility within a few months.

Safar says, "[IFPI] will work closely with GZ in checking suspicious orders from Russia, Bulgaria, Poland, or new customers. If they have any questions about a customer, they'll check with us."

Another important step will be the creation of an archive at GZ; the plant will begin keeping at least one CD from every order it processes, and this library will be available to IFPI and other officials. Additionally, Safar says that his watchdog organization will have the right for inspection control at the plant.

This agreement was well-received by label executives, some of whom have traditionally been reluctant to have their product pressed within the country.

**GERMANY TARGETS COUNTRY**

(Continued from page 52)

months, we want to place Faith Hill, who is a million-unit seller, in such a way that a tour can perhaps be staged next year. The entire campaign is possible only because Faith Hill's experienced manager, Gary Borman, fully backs all our ideas. Borman quickly saw the potential offered by Europe and the sales dimensions of [Germany], the world's third-largest record market."

Says WEA product manager Hans-Otto Villwock, "We are convinced that we will be able to establish Faith Hill in the pop area."

During his visit to Nashville last year, Gebhardt made it clear that the German record-buying public was not interested in "dusty clichés" but seeks appealing songs.

He says WEA is aiming to find marketable productions by country singers that will cross over traditional genre boundaries.

Hill had the No. 1 spot on the Billboard Hot Country Singles & Tracks chart with "Wild One" for four weeks in 1993. The corresponding album, "Take Me As I Am," went platinum, with sales of more than 1 million.

**EURO BIZ WANTS A FAIRER VAT**

(Continued from page 52)

Jacques Santer hands out the IFPI's inaugural Platinum Europe awards in Brussels on Thursday (11).

The commission is responsible for setting VAT rates across the EU. It has decreed a minimum rate of 15%, meaning that any good sold with a lower VAT rate must have a special dispensation. The commission's famed Annex H document defines such goods but does not include music. The lower rates for cultural goods vary from 0% in the U.K. and Ireland to a European norm between 5.5% and 7%.

Moore says, though, that governments have come to recognize the anomaly of having books and magazines, but not records, cited in Annex H. She says that at the last Council of Europe meeting, five EU member states backed the French proposal for music's inclusion in Annex H. A binding decision requires the assent of all 15 nations.

Moore adds, "A couple of years ago, it really was an outside chance. There was a lot of political opposition. Now they feel there is a discontinuity between these music cultural carriers and the written word. They have realized they have to do something on this issue."

All the campaigners agree that progress will now be made only through continued pressure on both a domestic and European level.

Assistance in preparing this story was provided by Renu Bouton from Ecran Total.

**ICEHOUSE**

(Continued from page 53)

native land.

Since February 1983, when the single "Hey Little Girl" entered the British top 20, Icehouse has commanded a loyal and substantial international following. Invited to tour with Bowie and Peter Gabriel (neither offer was accepted), the band has worked in both hemispheres with Simple Minds, XTC, Psychedelic Furs, and Bowie; recorded irregularly; scored a film and a ballet; toyed early with interactive technology; endured puzzling failures on top of dazzling successes; and often left confused followers in doubt as to its very existence.

**Lara Fabian Frenchifies 'Hunchback' Artist Featured On Canadian Film, Soundtrack**

BY LARRY LeBLANC

TORONTO—Montreal-based singer Lara Fabian's involvement with "The Hunchback Of Notre Dame" represents the first time the Walt Disney Co. has collaborated with a major Canadian music artist for a domestic release.

Fabian appears on both the English- and French-language soundtrack versions of "The Hunchback Of Notre Dame" and provides the voice of the gypsy character Esmeralda in the French Canadian theatrical release of the animated film.

"The Hunchback Of Notre Dame," with music by Alan Menken and Stephen Schwartz, opened in Canadian theaters June 21. The English soundtrack was issued June 7, followed by the French-language version, recorded at AstraTech in Montreal, June 15.

"We're so happy to have Lara for this project," says Todd Maki, marketing coordinator of the Toronto-based Walt Disney Co. (Canada). "She has done such an awesome job. This is not the first time we've attempted to get a major [Canadian] artist, but this is the first time it worked out for us."

Fabian's single, "Que Dieu Aide Les Exclus"—the French-language version of "God Help The Outcasts," which is sung in English by Bette Midler—is slated for release later this summer in Quebec as a follow-up to All-4-One's single "Someday" from the English-language soundtrack.

"Que Dieu Aide Les Exclus" marks another first in Canada: The song has been added to the English-language version of the album being released in Canada, which also contains two versions of "God Help The Outcasts" by Midler.

"That hasn't been done before," says Maki. "Originally, when we set up the deal with Lara, it was only to have her sing during the cathedral sequence of the [French-language version of the] film, but producer Javier Ponton heard her and asked us to do a single version as well. We then added the track to the English soundtrack, along with the two Bette Midler versions."

The French Canadian soundtrack features two versions of Fabian performing "Que Dieu Aide Les Exclus": One is from the French-language version of the film, and the other is the version that is used as the single.

"For the rest of my life, I'm Esmeralda," jokes Fabian. "That feels wonderful. [Being a Disney character] happens to an artist once in a lifetime. I'm really happy doing this particular character with this song, because it's so touching. It was quite amazing to hear my voice in the film. The sincerity that comes across [the cartoon character's] face and the intimacy was just amazing."

According to Maki, Disney's Canadian affiliate is seeking to add a Canadian perspective to future projects. "With 'The Hunchback Of Notre Dame' it was easy to make the Canadian connection," he says.

"The Victor Hugo book was in French, and even though it doesn't take place in Quebec, there's a good French Canadian tie-in. Last week, Musique-Plus filmed Lara outside the Notre Dame Cathedral in Montreal. While

she was being interviewed, a group of school children came by, and they mobbed her for autographs. She was able to tell them the story of 'Hunchback' and why she was there."



FABIAN

According to Maki, it was a challenge to complete the French- and English-language versions of the soundtrack in time for the film's opening.

"We had the artwork of the soundtracks printed, and we had to wait to get the final OK from Walt Disney's character voices department [in Los Angeles] to mix

them," he says. "After they sent us the masters, we turned them around in six days."

Belgium-born Fabian moved to Canada in 1991, releasing her first album, "Lara Fabian," that year; followed by "Carpe Diem" in 1994. Both albums were released on Arpege Music.

In November 1995, Fabian beat out Celine Dion to win a Quebec music-industry Felix Award for top female singer, and she also won the best show award. Fabian, managed by Los Angeles entertainment lawyer Lorne Saifer (Burton Cummings), is recording her third French-language album for Arpege Music and will begin recording her first English-language album this fall.

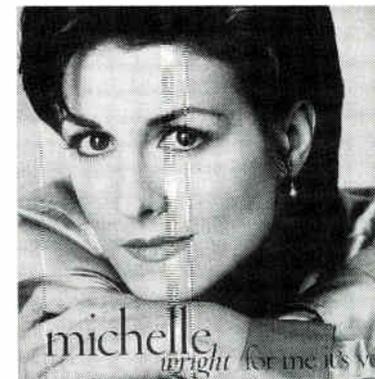
**THE TIME IS WRIGHT FOR ARISTA SINGER**

(Continued from page 3)

breakthrough.

A 10-track version of the album will be released in the U.S. Aug. 27. In Canada, an 11-track version hit stores June 26. The sets differ in more than the number of songs: The American version features the track "Cold Kisses" but does not include "Laid Back Stone Cold" and "As Good As It Gets," available only on the Canadian version. International release dates have yet to be announced.

"We have a great album, which we're incredibly excited about," says Tim DuBois, president of Arista Records Nashville. "In America, it's been a long



time manager, Brian Ferriman.

"I take the whole blame myself for that album not coming out [in the U.S.]," says DuBois. "It was a continual process of tinkering on my part. We had to have a great album to get played at radio, especially after coming off less than wonderful successes with a couple of singles we had on the previous album. Then we had a couple of missteps. 'Safe In The Arms Of Love' was a big song for Michelle for Canada, but we got beaten out of it [in the U.S.] by Martina McBride. [That song] was a key part of what we want for our U.S. story. In the end, I didn't feel right about the album coming out."

DuBois' decision not to release "The Reasons Why," which effectively put Wright's U.S. career on hold, led to widespread music-industry gossip that the singer was being dropped by Arista. It was, Wright admits, a highly troubling and confusing period.

"[When the album was dropped in the U.S.], I was concerned for my career and my future," she says. "At the same time, I felt a very strong commitment from Tim. He believed enough in me to let me find my way and to let me get the music right."

According to Ferriman, Wright's 1990 Arista debut, "Michelle Wright," has sold 50,000 units in the U.S. According to SoundScan figures, "Now And Then" (1992) has sold 322,000 units in the U.S., but adding in record club sales, Ferriman says, total sales are 470,000 units.

In detailing Canadian sales, Ferriman says that Wright's 1988 debut, "Do Right By Me," released only in Canada on his Savannah Record label, has sold 35,000 units; "Michelle Wright," 80,000 units; and "Now And Then," 275,000 units.

On "For Me It's You," which actually evolved from sessions for "The Reasons Why" (the track "We've Tried Everything Else" is included on both albums), DuBois joined Jim Scherer, VP of A&R for Arista Nashville, as co-producer. The set also includes producing credits by John Guess (Reba

(Continued on page 94)

# VSDA'96

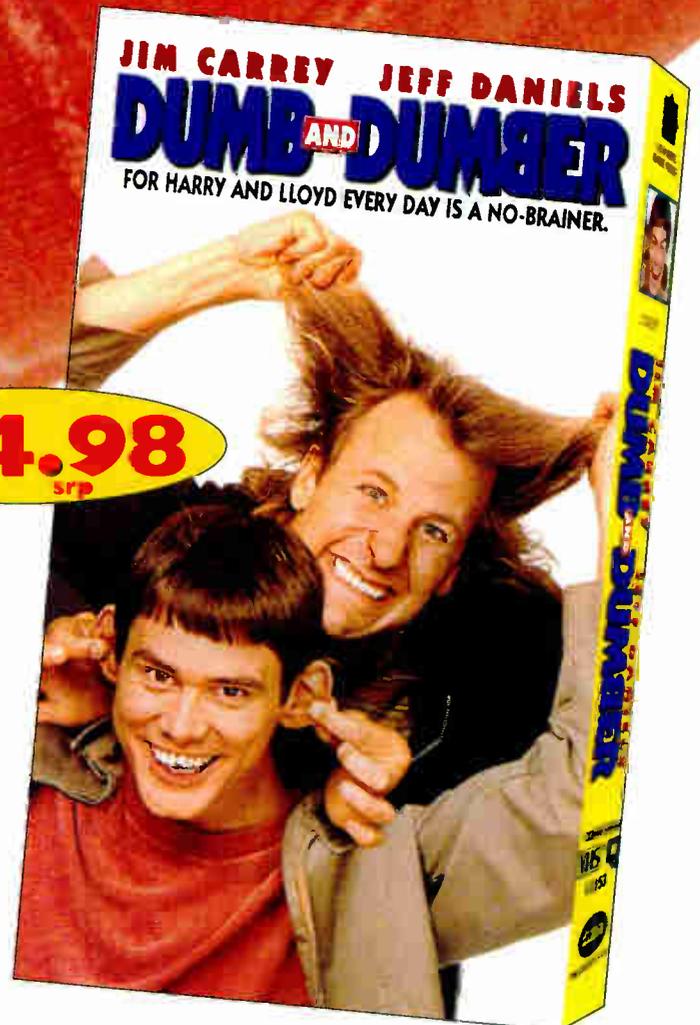
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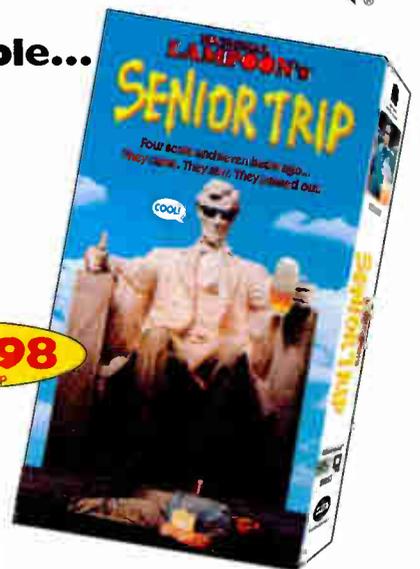


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## Rental Still Holds Investors' Interest

*But Future Depends On Sell-through And Non-Video Product*

BY DON JEFFREY

**A**lthough the numbers may indicate that video rental is a mature business unlikely to exhibit the growth of previous years, video retailers and investors still see a viable market with attractive profit margins and plenty of room for expansion.

Consolidation remains the driving force in the business, as the relatively

new slate of publicly owned retail chains compete for capital to buy small financially sound independent stores in the U.S.

### STILL RENTAL

But it is still rental that excites investors. The sell-through business has not made its case yet as an attractive vehicle for growth. The figures would seem to indicate otherwise, however. Research firm Paul Kagan Associates recently restated its esti-

mates of the size of the home video market. Kagan says that the rental business declined 3.8% last year to \$7.5 billion from \$7.8 billion and projects that it will only rebound to \$7.8 billion this year, while the sell-through market jumped 15.8% to \$7.3 billion last year from \$6.3 billion and is projected to grow this year to about \$8 billion.

Despite the brighter prospects for sell-through, the business does not yield the profit margins Wall Street demands. The first proposed initial

public offering of a video sell-through chain, Suncoast Motion Picture Co., was canceled earlier this year because its parent company, Musicland, could not get the price it wanted for the stock. "It was the wrong stock at the wrong time," says Dennis McAlpine, media and entertainment analyst for Josephthal, Lyon & Ross. "A lower valuation is necessary."

Curt Alexander, VP of Media Research Group, says of sell-through chains: "They could be attractive but not for a couple of years. After consolidation, they will make some money. But it's still not as attractive as the rental stores."

Industry observers say that video rental operators do not want to make the commitment to a sell-through market in which a few mega-retailers sell the most popular products at prices close to cost as loss leaders. "I think retailers are still a little afraid of sell-through," says video marketing consultant Leslie McClure. "Price is still an issue, and retailers are not sure whether the consumer's really going to buy it."

The music chains that have significant video sell-through operations, like Musicland, Trans World and Tower, adopted the strategy of building bigger stores that can stock a deep selection of titles, especially of the catalog releases on which the margins are higher. But sluggish consumer demand for music and the continuing CD price wars have caused most of the retailers to shelve ambitious superstore growth plans.

Some video operators are heartened by signs that the movie studios

may be re-examining their strategy of automatically releasing most video titles at the higher wholesale price for the rental market. That is because studios often have to sell six-to-nine times as many cassettes at the lower sell-through price to make what they would at the rental price of about \$60. Fox's decision to initially release the hit film "Waiting To Exhale" for the sell-through market this year is char-



Fox's "Waiting To Exhale" didn't wait to go sell-through.

## Without China, U.S. Video Industry Has Some Very Big Shells To Fill

**SHELL GAMES:** Home video has never been fully home-grown. Consider the source—Japan—of the vast majority of VCRs plugged into American TV sets.

Hollywood, of course, provides the programming that drives most of those machines, but in a very fundamental sense, the multibillion dollar prerecorded cassette market is dictated by events outside this country. We're talking about the plastic shells into which is placed every tape gracing retailers' shelves and, more important, rapidly expanding consumer collections.

Squeeze the shell supply and you squeeze the air from the sell-through balloon. Unless the studios agreed to pass on the price increases, "we might as well shut our doors," says a duplication executive.

He's not just whistling "Dixie" or the Chinese equivalent. Over the years, U.S. duplicators have developed a dependency on made-in-China shells that's every bit as scary as petroleum refiners' cravings for OPEC oil.

"We all remember those gasoline lines," says Charles Van Horn, executive VP of ITA, the Princeton, N.J.-based trade association that follows optical and magnetic media. "We feel this is a volatile situation. It can put U.S. duplication at risk."

Van Horn is concerned that China might someday exercise its leverage, perhaps in response to a trade war with the U.S., such as the one narrowly averted last month after frantic negotiations. Or the U.S. might strike first and target the shells, known as V-Os, for increased tariffs. Either way, the home video industry here would be cut off at the knees. Seeking a way out, ITA has hired consultant Richard Kelly, an association mainstay, to examine the alternatives to a doomsday scenario. The paper, bankrolled by ITA members, is supposed to be completed this month (Billboard, June 29).

Kelly, in turn, has hired veteran entertainment consultant and longtime acquaintance David Fishman, previously with A.T. Kearney and A.D. Little, to share in the labors. In a May 19 memorandum soliciting support for the "White Paper," Kelly describes the four areas in which disaster might lurk: The U.S. imposes a 100% duty on Chinese V-Os for the Asian country's failure to prevent the illegal copying of computer software, audio, and video; the U.S. revokes China's most favored nation trading status, increasing V-O costs by 80%; China adds an export tax on V-Os, taking "full advantage" of U.S. dependence in order to hike the price by 50% or more; or China simply cuts back on shipments.

"The only solution," says Kelly, "is to increase manufacturing capacity" elsewhere. But "you can't beat their price," he adds; at 30 cents each, mainland V-Os are 20% cheaper

than the competition. And competition, not surprisingly, has become scarce. Plants here and elsewhere in the world, such as a Sony facility in Dothan, Ala., have been mothballed in the face of the Chinese imports, which land cheaper on these shores than shells can be manufactured in the States.

Only one company—Shape in Biddeford, Maine—makes shells at U.S. facilities, including one recently acquired from Rank America Video Services. Trade sources indicate that Rank retains the right to buy the output and thus is in the best position among duplicators to withstand an attack of the dreaded "China Syndrome."

The casual observer might wonder why Rank and others don't stockpile a sufficient quantity of V-Os to outlast a trade bottleneck, assuming one develops. Dubbing margins, thin in the best of times, don't allow for that luxury, however. First, there's the cost of the shells themselves;

second, there's the expense of storing millions of empty boxes.

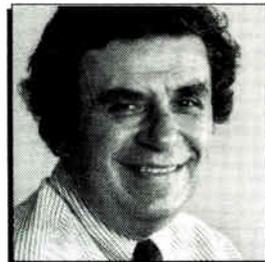
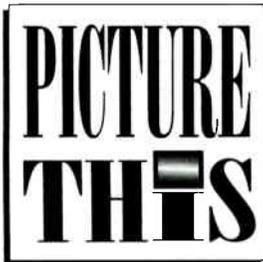
One duplicator says warehousing raw materials already eats up more space than the rest of its activities combined. It would rather take its chances on the ready availability of V-Os. Titron Media also desires the status quo.

Hong Kong-based Titron supplies the major duplicators from six mainland China plants. Every time the trade winds begin to howl, "we kind of get caught in the middle," says sales and marketing VP Roy Lunel. "We're always being scrutinized on price." The impact of U.S. sanctions or a Chinese embargo, he agrees, "would be enormous. It would take a huge toll on duplication." Lunel won't talk numbers, but his classification of a rival's 3 million-unit order as "very small" gives some idea of Titron's volume.

Nevertheless, Titron has to watch its flanks, Lunel maintains. "We're always getting beat up" by Thai and Chinese manufacturers willing to play fast and loose with quality, he says. Some of Titron's more aggressive competitors can undercut it by two to three cents a shell, a significant saving when multiplied a few million times. Their secret: using shell molds literally retrieved from the trash.

Lunel says molds have a three-year lifespan. However, at the recent REPLItech show in Santa Clara, Calif., Lunel came across a display of V-Os that were clearly from one of Titron's discarded molds. His concern is that indiscriminating customers might force Titron into an intramural price war, separate from an international trade fracas.

The company's U.S. customers think the company will land on its feet regardless. Whatever the difficulties, somehow "they manage to laugh all the way to the bank," says one buyer.



by Seth Goldstein

## STAR SEARCH.

The Playboy Home Video Booth (#2513) is the place to be at VSDA '96:

Wednesday

*Wet & Wild Bottoms Up Photo Op*  
*Playmates of the Year Signing*

Thursday

*Celebrity Centerfold Shannon Tweed Signing*  
*Twelve Calendar Playmates Appearance*

Friday

*25 Pajama Party Playmates Photo Op*

Saturday

*Hard Bodies Photo Op*



**PLAYBOY HOME VIDEO**

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# Video '96

*New Releases Offer Something For Everyone, From Classic Cinema To Kidvid, Super Sports To Nostalgic TV*

BY TRUDI MILLER ROSENBLUM

## GOING TO THE MOVIES

For the film collector, 1996 offers many sell-through opportunities to expand one's collection. This summer, Warner Home Video is launching its "Warner Bros. Classics" series of cherished films from the past. The list of titles—many of which feature trailers and outtakes—includes such classics as "Bonnie And Clyde," "Dial M For Murder," "Rebel Without A Cause" and "A Streetcar Named Desire." More recent feature films coming from Warner Home Video include "Diabolique" (July 30), "Big Bully" (Aug. 6) and "Executive Decision" (Aug. 6).

New Line Home Video launches its Jim Carrey-themed "Duh-Lux Promotion" in August, with sell-through titles "Dumb And Dumber," "The Mask" and "National Lampoon's Senior Trip." There will also be a gift set of "Dumb And Dumber" and "The Mask." Later in the year, New Line will release more theatrical sell-through titles: "Seven," "Bed Of Roses," "Now And Then," "Once Were Warriors," "Mortal Kombat" and "My Family."

MGM/UA will release the classic "Fiddler On The Roof" in letterbox format for \$24.98 on Sept. 10. PolyGram's theatrical sell-through titles (no dates or prices set yet) include "The Usual Suspects," "Canadian Bacon," "The Basketball Diaries," "Carrington" and "Moonlight And Valentino."

New Video Group offers "Erotic Zone 2" (two titles for \$14.95 each) on Aug. 27, and "Jupiter's Wife" for \$19.95 in September. Parade Video, a division of PPI Entertainment Group, presents "The Jackie Chan Rumble Pack"—two Chan movies, plus "Jackie Chan's Police Force" and "Fists Of Chan"—in July.

Republic Pictures presents the "September Sell-through Collection" on Sept. 17: "Bulletproof Heart," "Relative Fear," "Automatic," "Malicious" and "Harrison Bergeron," for \$9.98 each. The "October Sell-through Collection" offers "Serial Killer," "Favorite Deadly Sins," "Amanda & The Alien," "Breach Of Trust" and "Down Came A Blackbird" at \$9.98 each. The "November Sell-through Collection" features "End Of Summer," "Mrs. Munck," "The Final Days," "How I Met My Husband" and "Night Of The Scarecrow" for \$9.98 each. Republic also offers "The Right To Remain Silent" and "The Road Home" on Nov. 19.

## ALL IN THE FAMILY

The second half of the year offers plenty of video viewing for parents and children. Paramount Home Video launches several original video chil-

dren's series on October 1, all backed by major advertising and promotional campaigns. "The Oz Kids Collection" takes off with five titles at \$12.95 each. Based on L. Frank Baum's "The Wizard Of Oz," the series combines live action and animation. "The Adventures Of Corduroy" features two titles at \$11.95 each, based on the popular children's book by Don



Warner's "Executive Decision"

Freeman. "Josh Kirby...Time Warrior" is a made-for-video adventure serial by the creators of the bestselling "Prehysteria!" The six "Josh Kirby" titles retail for \$14.95 each. Paramount will also do a Halloween "Peanuts" promotion featuring the classic "It's The Great Pumpkin, Charlie Brown" at \$12.95 and including several other Peanuts titles at various prices. Other Charlie Brown titles are included in Paramount's new



Saban's Power Rangers

"Family Favorites" collection, a series of classic and contemporary family films. Among upcoming offerings are "Andre," "Charlotte's Web" and "Popeye."

On Aug. 13, Lightyear Entertainment releases Academy Award nominee "Paddle To The Sea" for \$12.95. "The Sweater," eight animated shorts from the National Film Board of Canada, is out in September for \$12.95.

CBS/Fox expands its "Dr. Seuss Sing-Along Classics" series with three new titles: "Grinch Night," "The Grinch Grinches The Cat In The Hat" and "Pontoffel Pock And His Magic Piano," with lyrics on the screen so kids can sing along. The four original titles in the series have sold a combined 1 million copies to date. The new volumes will be released Aug. 6 for \$9.98 each. Twentieth Century Fox offers two new episodes of R.L. Stine's popular "Goosebumps" series for \$14.98 on Aug. 12.

MCA/Universal will release "Ed," starring "Friends" star Matt LeBlanc, on video and laserdisc on Aug. 13. The laserdisc is priced at \$34.98; no price has been set yet for the video.

MGM/UA releases "All Dogs Go To Heaven 2" in clamshell packaging on Aug. 27 for \$22.98, and "The Wizard Of Oz" on Sept. 10 (no price yet). HBO Home Video will release "The Never-ending Story" for \$14.95 in September.

PolyGram Video will release two new "Wishbone" episodes, "Bone Of Arc" and "Frankenbone," on Aug. 20, plus a special one-hour episode, "A Tail In Twain," on Nov. 5. Aug. 6 will find PolyGram releasing two Richard Scarry videos, "Sally's First Day At School" and "New Friend On The Block," and Oct. 22 sees two new "Bananas In Pajamas" episodes, "Wish Fairies" and "Big Parade."

Cabin Fever releases 13 episodes of Shelley Duvall's "Faerie Tale Theater" on Aug. 20 at \$9.98 each. Starring well-known actors and actresses, the series includes "Beauty And The Beast," "The Little Mermaid" and "Cinderella."

BMG Video launches "The Wind In The Willows Collection," two titles based on the classic children's book. "The Adventures Of Mole" and "The Adventures Of Toad" will be out July 30 for \$14.98 each, supported by broadcast on the Disney Channel and cross-promotions with Dial and Curad.

ABC Video introduces three new video lines based on Hasbro toys: "Tonka Tales," "Cool Tools" and "Easy-Bake." The first two "Tonka" videos will be released Sept. 17 at \$12.95; "Cool Tools" and "Easy Bake" debut Nov. 5 at \$12.95 each. In the fall, ABC Video debuts "Fairy Tales On Ice," a five-tape series featuring Olympic medalist Nancy Kerrigan and other champion skaters. The first two releases, "Alice Through The Looking Glass" and "Sleeping Beauty," will be out in the fall for \$14.95 each. ABC Video will re-promote four "Schoolhouse Rock" videos via a cross-promotion with Kellogg's cereal.

Turner Home Entertainment will join forces with a fast-food chain (to be announced) to promote the launch of its "Classic Scooby-Doo Collection" under the Cartoon Network Video brand. The Aug. 6 launch features four episodes of the series for \$12.98, and a feature-length film, "Arabian Nights," for \$14.98.

The Lyons Group offers four new Barney titles: "Barney's Exercise Circus" and "Barney's Parade Of Numbers," \$16.95 for both together, on July 2; "Barney's 1-2-3-4 Seasons" on Aug. 6 for \$14.95; and "Barney's Once Upon A Time" on Nov. 5 for \$14.95.

Sony Wonder's upcoming children's (Continued on page 76)

# Only In LA.

*A Conventioneer's Map To Star Video Sites*

BY EILEEN FITZPATRICK

Like most cities, Los Angeles has qualities unique to its location and culture. In Los Angeles, the culture is movie-making, and it's not unusual to stumble onto a set just by driving down the street. It's also commonplace to run into celebrities buying groceries, grabbing a cappuccino, or even buying or renting a video at their local store. Although not a complete guide, here are some retail locations that have actually been on the big (and little) screen themselves or may be famous by associations with celebs and the industry.

## SHOPPING WITH THE STARS

You're in Los Angeles and you want to see celebrities, but The Ivy is booked. Though the VSDA convention will be crawling with stars signing autographs and posing for pictures at almost every booth, you may want more. Over the weekend, you might cruise down Sunset Boulevard and buy a map to the stars' homes. But why not do some video retail research and stargazing at the same time? The following outlets claim to be destinations for celebrities shopping for videos to play in their private screening rooms.

### Tower Video, 8844 Sunset Blvd.

Julian Sands, Winona Ryder, Bernie Taupin, Johnny Depp, the Ryan Brothers, Ethan Hawke, Christopher Lloyd, David Faustino, Lenny Kravitz, Marlee Matlin



Drew and Dermot shop at Rocket.

### Rocket Video, 726 N. La Brea Ave.

Rebecca de Mornay, Tom Waits, Drew Barrymore, Dermot Mulroney

### Virgin Megastore, Sunset Boulevard at Crescent Heights, West Hollywood

Michael Jackson, Janet Jackson, Winona Ryder, Tim Burton, Bernardo Bertolucci, Lawrence Kasden, Ann Miller, Nicolas Cage

### Sam Goody (Beverly Center), 131 N. La Cienega Blvd.

Jodie Foster, Don Adams, LL Cool J, Elijah Wood, Scott Wolf, Goldie Hawn, Kurt Russell, D.B. Sweeney

### Borders Books & Music, 1360 Westwood Blvd.

Henry Winkler, Dustin Hoffman, Whoopie Goldberg, John Lithgow, Bob Newhart

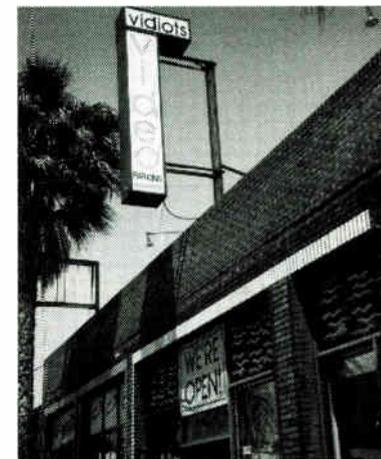
### Borders Books & Music Third St. Promenade, Santa Monica

Hal Linden, Gabriel Byrne, Kevin

Spacey, Barbara Hershey, Stevie Nicks, Timothy Busfield, Fred Ward, Sean Penn, Elvis Costello, John Mahoney, Jodie Foster, Mark Hamill, Oliver Stone, John Landis, Jodie Foster, Anthony Keides

### Vidiots, 302 Pico Blvd., Santa Monica

Oliver Stone, Michelle Pfeiffer, Keanu Reeves, Quentin Tarantino,



Vidiots attracts movie nuts.

## SCENES IN THE MALL

### Sherman Oaks Galleria, 15301 Ventura Blvd., Sherman Oaks

This mega mall has been used as a location for "Valley Girl," "Fast Times At Ridgmont High," "Commando," "Back To The Future 2" and the upcoming Albert Brooks/Debbie Reynolds film "Mother."

About 15 years ago, this retail location was the centerpiece of the social lives of a group of teenagers growing up in an area of Los Angeles referred to as "The Valley." Followed soon by "Valley-speak," the Sherman Oaks Galleria food court was "like" the place to hang out, get a hot dog on a stick and drink an Orange Julius.

### Beverly Center, 131 N. La Cienega Blvd.

"Scenes From A Mall" In the film, neurotic middle-aged married couple Woody Allen and Bette Midler roam the shops in a mall somewhere in Connecticut. But when it was time to return to their Los Angeles home, the producers of "Scenes From A Mall" used the Beverly Center's parking structure for a traffic-jam scene. While bumper-to-bumper traffic sits at a standstill, Allen and Midler abandon their luxury automobile and walk down the mall's circular ramps to freedom.

### Santa Monica Place, 4th Street and Broadway, Santa Monica

"Terminator 2: Judgment Day" Producers of the Arnold Schwarzenegger action thriller used the mall's interior to film the arcade and shoot-out sequence at the beginning of the film. The production rebuilt part of the mall to accommodate an arcade, which is not part of the mall's layout.

(Continued on page 80)

# NATIONALLY SYNDICATED AIR PERSONALITY OF THE YEAR

CRITERIA: Entertainment Value . . . Creativity . . . Ratings Success . . . Affiliates (Vote for only one of the following nominees)

*Award for personalities whose daily full-daypart program is syndicated to multiple stations*

<input type="checkbox"/> <b>BUBBA THE LOVE SPONGE</b> Jacor Communications	<input type="checkbox"/> <b>BLAIR GARNER</b> After MidNite Entertainment	<input type="checkbox"/> <b>TOM JOYNER</b> ABC Radio Networks	<input type="checkbox"/> <b>STEVE SHANNON &amp; D.C. CHYMES</b> Zimmer Broadcasting	<input type="checkbox"/> <b>HOWARD STERN</b> Infinity Broadcasting
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# RADIO CONSULTANT OF THE YEAR

CRITERIA: Programming Achievement . . . Ratings Achievement . . . Integrity . . . Creativity . . . People Skills

ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
<input type="checkbox"/> <b>ALAN BURNS</b> Alon Burns & Associates	<input type="checkbox"/> <b>JAYE ALBRIGHT</b> BP Consulting Group	<input type="checkbox"/> <b>ALEX DEMERS</b> DeMers Programming	<input type="checkbox"/> <b>JOHN BRADLEY</b> SBR Radio Co.	<input type="checkbox"/> <b>RAY BOYD</b> Boyd Media	<input type="checkbox"/> <b>JERRY CLIFTON</b> New World Communications
<input type="checkbox"/> <b>BILL RICHARDS</b> Bill Richards Consulting	<input type="checkbox"/> <b>CHARLIE COOK</b> McVay Media	<input type="checkbox"/> <b>TOMMY HADGES</b> Pollack Media Group	<input type="checkbox"/> <b>TOM CALDERONE</b> Jacobs Media	<input type="checkbox"/> <b>STEVE CRUMBLEY</b> Steve Crumbley & Assoc.	<input type="checkbox"/> <b>JEFF JOHNSON</b> Alan Burns & Assoc.
<input type="checkbox"/> <b>JACK TADDEO</b> Jack Taddeo Communications	<input type="checkbox"/> <b>KEITH HILL</b> The Moon Mullins Co.	<input type="checkbox"/> <b>FRED JACOBS</b> Jacobs Media	<input type="checkbox"/> <b>JOEL FOLGER</b> Folger Entertainment	<input type="checkbox"/> <b>TONY GRAY</b> Gray Consulting	<input type="checkbox"/> <b>BILL RICHARDS</b> Bill Richard Consulting
<input type="checkbox"/> <b>TOM WATSON</b> Adult Contemporary Concepts	<input type="checkbox"/> <b>CRAIG SCOTT</b> Craig Scott & Associates	<input type="checkbox"/> <b>JON SINTON</b> Sinton, Barnes & Associates	<input type="checkbox"/> <b>BILL GAMBLE</b> Bill Gamble Consulting	<input type="checkbox"/> <b>DON KELLY</b> Don Kelly & Associates	<input type="checkbox"/> <b>DAN VALLIE</b> Vallie-Richards Consulting
<input type="checkbox"/> <b>GUY ZAPOLEON</b> Zapoleon Media Strategies	<input type="checkbox"/> <b>RUSTY WALKER</b> Rusty Walker Consulting	<input type="checkbox"/> <b>PAT WELCH</b> Pollock Media Group	<input type="checkbox"/> <b>LIZ JANIK</b> Liz Janik & Associates	<input type="checkbox"/> <b>HARRY LYLES</b> Lyles Urban Consulting	<input type="checkbox"/> <b>GUY ZAPOLEON</b> Zapoleon Media Strategies
<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____

## TRIPLE A

STATION OF THE YEAR

PROGRAM DIRECTOR OF THE YEAR

MUSIC DIRECTOR OF THE YEAR

<input type="checkbox"/> <b>KGSR</b> Austin, Texas	<input type="checkbox"/> <b>JODY DENBERG</b> KGSR Austin, Texas	<input type="checkbox"/> <b>DEAN CARLSON</b> KMTT Seattle
<input type="checkbox"/> <b>KINK</b> Portland, Ore.	<input type="checkbox"/> <b>CHRIS MAYS</b> KMTT Seattle	<input type="checkbox"/> <b>SUSAN CASTLE</b> KGSR Austin, Texas
<input type="checkbox"/> <b>KSCA</b> Los Angeles	<input type="checkbox"/> <b>SCOTT STRONG</b> WVRV St. Louis	<input type="checkbox"/> <b>MERILEE KELLY</b> KSCA Los Angeles
<input type="checkbox"/> <b>WVRV</b> St. Louis	<input type="checkbox"/> <b>MIKE MORRISON</b> KSCA Los Angeles	<input type="checkbox"/> <b>PATTY MARTIN</b> WXRT Chicago
<input type="checkbox"/> <b>WXRT</b> Chicago	<input type="checkbox"/> <b>NORM WINER</b> WXRT Chicago	<input type="checkbox"/> <b>MIKE RICHTER</b> WVRV St. Louis
<input type="checkbox"/> _____	<input type="checkbox"/> _____	<input type="checkbox"/> _____

## INDIVIDUAL VOTES MAY SUBMIT ONLY ONE BALLOT!

*Please print or type*

NAME: \_\_\_\_\_ TITLE: \_\_\_\_\_

COMPANY: \_\_\_\_\_ CALL LETTERS: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

TELEPHONE: \_\_\_\_\_ FAX: \_\_\_\_\_

SIGNATURE: \_\_\_\_\_

# STATION PROMOTION/ MARKETING DIRECTOR OF THE YEAR

CRITERIA: Creativity . . . Marketing/Positioning Ability . . . Street Awareness . . . Influence Within The Station

ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
<input type="checkbox"/> <b>BROOKE BAUMER</b> KHMV Houston	<input type="checkbox"/> <b>SUSIE AUSTIN</b> WMIL Milwaukee	<input type="checkbox"/> <b>BRIAN BILLECK</b> KLBJ-FM Austin, Texas	<input type="checkbox"/> <b>MARY KAY LEMAY</b> WHFS Baltimore	<input type="checkbox"/> <b>BAILEY COLEMAN</b> WKKV Milwaukee	<input type="checkbox"/> <b>VON FREEMAN</b> WKRQ Cincinnati
<input type="checkbox"/> <b>LEANN CALLAHAN</b> WBMM Boston	<input type="checkbox"/> <b>CHARLIE DEAN</b> WBOB-FM Minneapolis	<input type="checkbox"/> <b>NICKIE CYR</b> WPYX Albany, N.Y.	<input type="checkbox"/> <b>LARRY "CHACHI" LOPRETE</b> WBCN Boston	<input type="checkbox"/> <b>WAYNE COLLINS</b> WJTT Chattanooga, Tenn.	<input type="checkbox"/> <b>TRISTANO KORLOU</b> WPXY Rochester, N.Y.
<input type="checkbox"/> <b>HEIDI DAGNESE</b> WPLJ New York	<input type="checkbox"/> <b>PAUL MIRALDI</b> KNEW/KSAN San Francisco	<input type="checkbox"/> <b>NATALIE DIPIETRO</b> WRCX Chicago	<input type="checkbox"/> <b>GABRIELLE MEDECKI</b> KITS San Francisco	<input type="checkbox"/> <b>ANGELA FLEMING</b> WGCI-AM-FM Chicago	<input type="checkbox"/> <b>ROCCO MACRI</b> WQHT New York
<input type="checkbox"/> <b>JOHN REYNOLDS</b> WKTI Milwaukee	<input type="checkbox"/> <b>KAREN OBOY</b> KMPS Seattle	<input type="checkbox"/> <b>MICHELE MAKER</b> WHJY Providence, R.I.	<input type="checkbox"/> <b>ELLIOTT MOORE</b> KNRK Portland, Ore.	<input type="checkbox"/> <b>CONNIE WELCH</b> WVAZ Chicago	<input type="checkbox"/> <b>GINNY SCOGGINS</b> KHFI Austin, Texas
<input type="checkbox"/> <b>JAN SAGE</b> WMXV New York	<input type="checkbox"/> <b>SHEILA SILVERSTEIN</b> WPOC Baltimore	<input type="checkbox"/> <b>ABIGAIL POLLAY</b> KSHE St. Louis	<input type="checkbox"/> <b>JASON STEINBERG</b> WMRQ Hartford, Conn.	<input type="checkbox"/> <b>EILEEN WOODBURY</b> KKBT Los Angeles	<input type="checkbox"/> <b>KAREN TOBIN</b> KIIS Los Angeles
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

# NETWORK/SYNDICATED PROGRAM OF THE YEAR

CRITERIA: Creativity . . . Content . . . Production Values . . . Influence . . . Ratings Success

ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
<input type="checkbox"/> <b>BACKTRAX USA</b> Dats Rite! Productions	<input type="checkbox"/> <b>AFTER MIDNITE</b> with Blair Garner After MidNite Entertainment	<input type="checkbox"/> <b>THE DIFFERENCE</b> United Stations	<input type="checkbox"/> <b>THE DIFFERENCE</b> United Stations	<input type="checkbox"/> <b>DOUG BANKS</b> <b>AFTERNOON SHOW</b> ABC Radio Networks	<input type="checkbox"/> <b>BACKTRAX USA</b> Dats Rite! Productions
<input type="checkbox"/> <b>CASEY'S COUNTDOWN</b> WITH CASEY KASEM Westwood One	<input type="checkbox"/> <b>AMERICAN COUNTRY</b> <b>COUNTDOWN</b> with Bob Kingsley ABC Radio Networks	<input type="checkbox"/> <b>THE HOUSE OF BLUES</b> <b>RADIO HOUR</b> CBS Radio Networks	<input type="checkbox"/> <b>LOVELINE</b> Westwood One	<input type="checkbox"/> <b>THE COUNTDOWN WITH</b> <b>WALT "BABY" LOVE</b> Cutler Productions	<input type="checkbox"/> <b>CASEY'S TOP 40</b> WITH CASEY KASEM Westwood One
<input type="checkbox"/> <b>DICK CLARK'S US</b> <b>MUSIC SURVEY</b> United Stations	<input type="checkbox"/> <b>COUNTRY COUNTDOWN</b> <b>USA</b> Westwood One	<input type="checkbox"/> <b>IN THE STUDIO</b> Album Network	<input type="checkbox"/> <b>MODERN ROCK LIVE</b> Global Satellite Networks	<input type="checkbox"/> <b>HIP-HOP COUNTDOWN</b> Boiley Broadcasting Services	<input type="checkbox"/> <b>RICK DEES WEEKLY TOP 40</b> ABC Radio Networks/ CD Media
<input type="checkbox"/> <b>DICK CLARK'S ROCK</b> <b>ROLL &amp; REMEMBER</b> United Stations	<input type="checkbox"/> <b>COUNTRY'S MOST</b> <b>WANTED w/ Carl P. Mayfield</b> SW Networks	<input type="checkbox"/> <b>ROCKLINE</b> Global Satellite Network	<input type="checkbox"/> <b>OUT OF ORDER</b> Westwood One	<input type="checkbox"/> <b>TOM JOYNER</b> <b>MORNING SHOW</b> ABC Radio Networks	<input type="checkbox"/> <b>HOT MIX</b> Hot Mix Radio Network
<input type="checkbox"/> <b>RICK DEES WEEKLY TOP 40</b> ABC Radio Networks/ CD Media	<input type="checkbox"/> <b>THE NASHVILLE RECORD</b> <b>REVIEW</b> TNNR	<input type="checkbox"/> <b>THE HOWARD STERN SHOW</b> Infinity Broadcasting	<input type="checkbox"/> <b>THE HOWARD STERN SHOW</b> Infinity Broadcasting	<input type="checkbox"/> <b>STREET JAM WITH</b> <b>PACO LOPEZ</b> SupeRadio Network	<input type="checkbox"/> <b>OPEN HOUSE PARTY</b> SupeRadio Network
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

# LOCAL AIR PERSONALITY OF THE YEAR

CRITERIA: Entertainment Value . . . Community Involvement . . . Creativity . . . Ratings Success

ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
<input type="checkbox"/> <b>ROCKY ALLEN</b> WPLJ New York	<input type="checkbox"/> <b>DEBBIE CONNER &amp;</b> <b>DAVID CRAIG</b> WIL St. Louis	<input type="checkbox"/> <b>LOU BRUTUS</b> WRCX Chicago	<input type="checkbox"/> <b>STEVE BARNES, LESLIE</b> <b>FRAM &amp; JIMMY BARON</b> WNNX Atlanta	<input type="checkbox"/> <b>FRANKIE DARCELL</b> WJLB Detroit	<input type="checkbox"/> <b>RICK DEES</b> KIIS Los Angeles
<input type="checkbox"/> <b>DON BLEU</b> KIOI San Francisco	<input type="checkbox"/> <b>Laurie DEYOUNG</b> WPOC Baltimore	<input type="checkbox"/> <b>DREW LANE &amp; MIKE</b> <b>CLARKE</b> WRIF Detroit	<input type="checkbox"/> <b>SARAH CLARK</b> WDRE Philadelphia	<input type="checkbox"/> <b>JOHN MASON</b> WJLB Detroit	<input type="checkbox"/> <b>DR. DRE &amp; ED LOVER</b> WQHT New York
<input type="checkbox"/> <b>JACK DIAMOND</b> WRQX Washington, D.C.	<input type="checkbox"/> <b>TERRY DORSEY</b> KSCS Dallas	<input type="checkbox"/> <b>MANCOW MULLER</b> WRCX Chicago	<input type="checkbox"/> <b>BRADLEY JAY</b> WBCN Boston	<input type="checkbox"/> <b>CHAZ SAUNDERS</b> KMJM St. Louis	<input type="checkbox"/> <b>ELVIS DURAN</b> WHTZ New York
<input type="checkbox"/> <b>SCOTT SHANNON &amp;</b> <b>TODD PETTENGILL</b> WPLJ New York	<input type="checkbox"/> <b>TIM HATTRICK &amp;</b> <b>WILLY D. LOON</b> KMLE Phoenix	<input type="checkbox"/> <b>BOB RIVERS</b> KISW Seattle	<input type="checkbox"/> <b>MARK PARENTEAU</b> WBCN Boston	<input type="checkbox"/> <b>GREG STREET</b> WVEE Atlanta	<input type="checkbox"/> <b>KID KRADDICK</b> KHKS Dallas
<input type="checkbox"/> <b>RICK STACY &amp;</b> <b>LEAH BRANDON</b> KYSR Los Angeles	<input type="checkbox"/> <b>MOBY</b> WKHX Atlanta	<input type="checkbox"/> <b>DAYNA STEELE</b> KLOL Houston	<input type="checkbox"/> <b>TIM VIRGIN</b> KPNT St. Louis	<input type="checkbox"/> <b>THEO</b> KKBT Los Angeles	<input type="checkbox"/> <b>STEVE SHANNON</b> <b>&amp; D.C. CHYMES</b> WKQB St. Louis
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> <b>MASON DIXON</b> WMTX Tampa, Fla.	<input type="checkbox"/> <b>GERRY HOUSE</b> WSIX Nashville	<input type="checkbox"/> <b>BROTHER WEASE</b> WCMF Rochester, N.Y.	<input type="checkbox"/> <b>NICK CARTER</b> WDGE Providence, R.I.	<input type="checkbox"/> <b>TONY FIELDS</b> WKKV Milwaukee	<input type="checkbox"/> <b>BUBBA THE LOVE SPONGE</b> WFLZ Tampa, Fla.
<input type="checkbox"/> <b>JIM "LIPS" LABELLE</b> WKTI Milwaukee	<input type="checkbox"/> <b>KIM LESLIE</b> WSM-FM Nashville	<input type="checkbox"/> <b>THE DAVE-MAN</b> WLWQ Columbus, Ohio	<input type="checkbox"/> <b>JASON DAVIS</b> WPBZ W. Palm Beach, Fla.	<input type="checkbox"/> <b>MARY K.</b> WJMH Greensboro, N.C.	<input type="checkbox"/> <b>DR. DREX</b> KTFM San Antonio, Tex. as
<input type="checkbox"/> <b>BOB LACEY &amp; SHERI LYNCH</b> WWSN Charlotte, N.C.	<input type="checkbox"/> <b>CARL P. MAYFIELD</b> WSIX Nashville	<input type="checkbox"/> <b>MICHEL "THE KIDD" DEFOSSES</b> WHCN Hartford, Conn.	<input type="checkbox"/> <b>STEPHANIE STEELE</b> <b>&amp; MIKE CHASE</b> KNRK Portland, Ore.	<input type="checkbox"/> <b>B.J. MURPHY &amp; KEITH RICHARDS</b> WPEG Charlotte, N.C.	<input type="checkbox"/> <b>BJ HARRIS &amp; MJ KELLI</b> WFLZ Tampa, Fla.
<input type="checkbox"/> <b>SCOTT MCKENZIE &amp; ERICA LEE</b> WOMX Orlando, Fla.	<input type="checkbox"/> <b>RANDY MILLER</b> KBQX Kansas City	<input type="checkbox"/> <b>BOB KEVOIAN &amp; TOM</b> <b>GRISWOLD</b> WFBQ Indianapolis	<input type="checkbox"/> <b>PERRY STONE</b> WROX Norfolk, Va.	<input type="checkbox"/> <b>BOBBY O'JAY, W.C. BROWN</b> <b>&amp; BEV JOHNSON</b> WDIA Memphis	<input type="checkbox"/> <b>DOC HOLIDAY &amp; JOHNNY MAGIC</b> WXXL Orlando, Fla.
<input type="checkbox"/> <b>BOB REITMAN &amp;</b> <b>GENE MUELLER</b> WKTI Milwaukee	<input type="checkbox"/> <b>TOM RIVERS</b> WQYK-FM Tampa, Fla.	<input type="checkbox"/> <b>JOHN LISLE &amp; STEVE HAHN</b> KISS San Antonio, Texas	<input type="checkbox"/> <b>ZIPPY &amp; JUST PLAIN MARK</b> WJRR Orlando, Fla.	<input type="checkbox"/> <b>GERROD STEVENS</b> WQUE New Orleans	<input type="checkbox"/> <b>CLARKE INGRAM</b> WPXY Rochester, N.Y.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> <b>JEANNE ASHLEY</b> WLZW Utica, N.Y.	<input type="checkbox"/> <b>DANDELION</b> WRKZ Harrisburg, Pa.	<input type="checkbox"/> <b>STEVE CORMIER &amp; TOM</b> <b>"THE COACH" BRENNAN</b> WIZN Burlington, Vt.	<input type="checkbox"/> <b>RICK BECKETT, DARLA</b> <b>JAYE &amp; SCOTT WINTERS</b> WGRD Grand Rapids, Mich.	<input type="checkbox"/> <b>BABYSITTER</b> KIIZ Killeen, Texas	<input type="checkbox"/> <b>HAWK HARRISON &amp;</b> <b>MARTY McFLY</b> WFBC-FM Greenville, S.C.
<input type="checkbox"/> <b>ABBY BONELL</b> KMGQ Santa Barbara, Calif.	<input type="checkbox"/> <b>JERRY JACKSON</b> WTSH-FM Rome, Ga.	<input type="checkbox"/> <b>DALE DUDLEY &amp; BOB</b> <b>FONSECA WITH DEBRA COLE</b> KLBJ-FM Austin, Texas	<input type="checkbox"/> <b>ERIC GRAY</b> WXBZ Tallahassee, Fla.	<input type="checkbox"/> <b>ERIK FOSTER, E.J.,</b> <b>&amp; ANDREA PERRY</b> WJTT Chattanooga, Tenn.	<input type="checkbox"/> <b>KID KELLY</b> WBHT Wilkes-Barre, Pa.
<input type="checkbox"/> <b>DALE O'BRIAN/KRISTIE</b> <b>HICKS/MATT JAEGER</b> WMXL Lexington, Ky.	<input type="checkbox"/> <b>ROBYNN JAYMES</b> WYYD Roanoke, Va.	<input type="checkbox"/> <b>DAVE FRISINA</b> WAQX Syracuse, N.Y.	<input type="checkbox"/> <b>GIBBY HAYNES</b> KROX Austin, Texas	<input type="checkbox"/> <b>A.J. JONES</b> KDGS Wichita, Kan.	<input type="checkbox"/> <b>DANA LUNDON</b> WZEE Madison, Wisc.
<input type="checkbox"/> <b>MICHAEL W. PERRY</b> <b>&amp; LARRY PRICE</b> KSSK-FM Honolulu	<input type="checkbox"/> <b>RICK MIZE</b> WKNN Biloxi, Miss	<input type="checkbox"/> <b>LOU SPOLO &amp; LARRY MORGAN</b> KGGO Des Moines, Iowa	<input type="checkbox"/> <b>KELLI MCNAMARA</b> WQBK Albany, N.Y.	<input type="checkbox"/> <b>B.K. KIRKLAND</b> WIKS New Bern, N.C.	<input type="checkbox"/> <b>DANNY OCEAN</b> WBHT Wilkes-Barre, Pa.
<input type="checkbox"/> <b>KELLY WEST &amp; RICK STEN</b> WARM York, Pa.	<input type="checkbox"/> <b>BROTHER WEEMS</b> WIOV-FM Lancaster, Pa.	<input type="checkbox"/> <b>MATT VAUGHAN</b> KNCN Corpus Christi, Texas	<input type="checkbox"/> <b>MIKE PEER</b> KNNC Austin, Texas	<input type="checkbox"/> <b>KEITH LANDECKER</b> WJTT Chattanooga, Tenn.	<input type="checkbox"/> <b>FERNANDO VENTURA</b> KHFI Austin, Texas
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

MAJOR

MEDIUM

SMALL

# PROGRAM DIRECTOR OF THE YEAR

CRITERIA: Programming Achievement . . . Ratings Achievement . . . Integrity . . . Creativity . . . Overall Station Sound . . . People Skills . . . Talent Development

MAJOR

MEDIUM

SMALL

ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
<input type="checkbox"/> <b>PAT PAXTON</b> KHMV Houston <input type="checkbox"/> <b>JIM RYAN</b> WBEB Philadelphia <input type="checkbox"/> <b>SCOTT SHANNON</b> WPLJ New York <input type="checkbox"/> <b>GREG STRASSELL</b> WBXM Boston <input type="checkbox"/> <b>STEBE STREIT</b> WASH Washington, DC <input type="checkbox"/> _____	<input type="checkbox"/> <b>LARRY DANIELS</b> KNIX Phoenix <input type="checkbox"/> <b>DENE HALLAM</b> KKBQ Houston <input type="checkbox"/> <b>NEIL MCGINLEY</b> WKHX/WYAY Atlanta <input type="checkbox"/> <b>BOB MOODY</b> WPOC Baltimore <input type="checkbox"/> <b>GREGG SWEDBERG</b> KEYE Minneapolis <input type="checkbox"/> _____	<input type="checkbox"/> <b>RICK BALIS</b> KSHE St. Louis <input type="checkbox"/> <b>CAREY CURELOP</b> KLOS Los Angeles <input type="checkbox"/> <b>DAVE RICHARDS</b> WRCX Chicago <input type="checkbox"/> <b>GENE ROMANO</b> WDVE Pittsburgh <input type="checkbox"/> <b>STEVE YOUNG</b> KISW Seattle <input type="checkbox"/> _____	<input type="checkbox"/> <b>ROBERT BENJAMIN</b> WHFS Washington DC <input type="checkbox"/> <b>JIM MCGUINN</b> WBFB Philadelphia <input type="checkbox"/> <b>OEDIPUS</b> WBCN Boston <input type="checkbox"/> <b>RICHARD SANDS</b> KITS San Francisco <input type="checkbox"/> <b>KEVIN WEATHERLY</b> KROQ Los Angeles <input type="checkbox"/> _____	<input type="checkbox"/> <b>HAROLD AUSTIN</b> KKBT Los Angeles <input type="checkbox"/> <b>VINNY BROWN</b> WRKS New York <input type="checkbox"/> <b>FRANKIE CROCKER</b> WBLS New York <input type="checkbox"/> <b>ELROY SMITH</b> WGCI-FM Chicago <input type="checkbox"/> <b>MONICA STARR</b> WEJM Chicago <input type="checkbox"/> _____	<input type="checkbox"/> <b>FRANKIE BLUE</b> WKTU New York <input type="checkbox"/> <b>JOHN COOK</b> KHKS Dallas <input type="checkbox"/> <b>JOHN IVEY</b> WXKS-FM Boston <input type="checkbox"/> <b>KEVIN PETERSON</b> WSTR Atlanta <input type="checkbox"/> <b>TOM POLEMAN</b> KRBE Houston <input type="checkbox"/> _____
<input type="checkbox"/> <b>DANNY CLAYTON</b> WKTI Milwaukee <input type="checkbox"/> <b>TOM HOLT</b> WWL I Providence, R.I. <input type="checkbox"/> <b>DAVID ISREAL</b> WOMX Orlando, Fla. <input type="checkbox"/> <b>TOM LAND</b> KUDL Kansas City <input type="checkbox"/> <b>CHUCK MORGAN</b> WMC-FM Memphis, Tenn. <input type="checkbox"/> _____	<input type="checkbox"/> <b>PAUL JOHNSON</b> WSOC Charlotte, N.C. <input type="checkbox"/> <b>DAVE KELLY</b> WSIX Nashville <input type="checkbox"/> <b>MIKE KENNEDY</b> KBEQ Kansas City <input type="checkbox"/> <b>DENNY NUGENT</b> WGAR Cleveland <input type="checkbox"/> <b>KERRY WOLFE</b> WMIL Milwaukee <input type="checkbox"/> _____	<input type="checkbox"/> <b>MARC CHASE</b> WEBN Cincinnati <input type="checkbox"/> <b>KEITH HASTINGS</b> WLZR Milwaukee <input type="checkbox"/> <b>GREG MULL</b> WXTB Tampa, Fla. <input type="checkbox"/> <b>VIRGIL THOMPSON</b> KISS San Antonio, Texas <input type="checkbox"/> <b>BILL WESTON</b> WHJY Providence, R.I. <input type="checkbox"/> _____	<input type="checkbox"/> <b>ERICK ANDERSON</b> WNVE Rochester, N.Y. <input type="checkbox"/> <b>DOUG CLIFTON</b> KXPK Denver <input type="checkbox"/> <b>JACK DANIEL</b> WEND Charlotte, N.C. <input type="checkbox"/> <b>JOHN GORMAN</b> WMMS Cleveland <input type="checkbox"/> <b>ALEXA TOBIN</b> WBRU Providence, R.I. <input type="checkbox"/> _____	<input type="checkbox"/> <b>ANDRE CARSON</b> WPEG Charlotte, N.C. <input type="checkbox"/> <b>ERIC FAISON</b> WBLK Buffalo, N.Y. <input type="checkbox"/> <b>TONY FIELDS</b> WKVV Milwaukee <input type="checkbox"/> <b>GERROD STEVENS</b> WQUE New Orleans <input type="checkbox"/> <b>SAM WEAVER</b> KPRS Kansas City <input type="checkbox"/> _____	<input type="checkbox"/> <b>KEN BENSON</b> KKRZ Portland, Ore. <input type="checkbox"/> <b>ADAM COOK</b> WXXL Orlando, Fla. <input type="checkbox"/> <b>B.J. HARRIS</b> WFZ Tampa, Fla. <input type="checkbox"/> <b>CLARKE INGRAM</b> WPXY Rochester, N.Y. <input type="checkbox"/> <b>SUE O'NEIL</b> WKSE Buffalo, N.Y. <input type="checkbox"/> _____
<input type="checkbox"/> <b>BURKE ALLEN</b> WAEV Savannah, Ga. <input type="checkbox"/> <b>CHUCK COLLINS</b> WKDD Akron, Ohio <input type="checkbox"/> <b>MIKE EDWARDS</b> WMGS Wilkes-Barre, Pa. <input type="checkbox"/> <b>ROB HARDER</b> KISC Spokane, Wash. <input type="checkbox"/> <b>MICHAEL SHISHIDO</b> KSSK-FM Honolulu <input type="checkbox"/> _____	<input type="checkbox"/> <b>ROBYNN JAYMES</b> WYYD Roanoke, Va. <input type="checkbox"/> <b>DOUG MONTGOMERY</b> WBCT Grand Rapids, Mich. <input type="checkbox"/> <b>TIM ROBERTS</b> KDRK Spokane, Wash. <input type="checkbox"/> <b>BOB STERLING</b> WUSY Chattanooga, Tenn. <input type="checkbox"/> <b>JIM TICE</b> WZZK Birmingham, Ala. <input type="checkbox"/> _____	<input type="checkbox"/> <b>CHRIS BAKER</b> KATT Oklahoma City <input type="checkbox"/> <b>JEFF CARROL</b> KLBJ-FM Austin, Texas <input type="checkbox"/> <b>STEVE CORMIER</b> WIZN Burlington, Vt. <input type="checkbox"/> <b>ROBIN LEE</b> WZZO Allentown, Pa. <input type="checkbox"/> <b>MIKE RAMSEY</b> KLAQ El Paso, Tx <input type="checkbox"/> _____	<input type="checkbox"/> <b>JOHN MOSCHITTA</b> WQXA Harrisburg, Pa. <input type="checkbox"/> <b>MIKE PEER</b> KNNC Austin, Tx <input type="checkbox"/> <b>JIM RANDALL</b> WPLA Jacksonville, Fla. <input type="checkbox"/> <b>SEAN SMYTH</b> WEJE Fort Wayne, Ind. <input type="checkbox"/> <b>SARA TREXLER</b> KROX Austin, Texas <input type="checkbox"/> _____	<input type="checkbox"/> <b>JOE BOOKER</b> KIPR Little Rock, Ark. <input type="checkbox"/> <b>CHRIS CLAY</b> KQXL Baton Rouge, La. <input type="checkbox"/> <b>KEITH LANDECKER</b> WJTT Chattanooga, Tenn. <input type="checkbox"/> <b>STEVE POSTON</b> WJMI Jackson, Miss. <input type="checkbox"/> <b>STEVEN ROSS</b> WYOK Mobile, Ala. <input type="checkbox"/> _____	<input type="checkbox"/> <b>LOUIS KAPLAN</b> WGTZ Dayton, Ohio <input type="checkbox"/> <b>KID KELLY</b> WBTH Wilkes-Barre, Pa. <input type="checkbox"/> <b>JOHN ROBERTS</b> KHFI Austin, Tx. <input type="checkbox"/> <b>MICHELLE STEVENS</b> WPST Trenton, N.J. <input type="checkbox"/> <b>MARK TODD</b> KRQQ Tucson, Ariz. <input type="checkbox"/> _____

# MUSIC DIRECTOR OF THE YEAR

CRITERIA: Accessibility . . . Music Acumen . . . Street Awareness . . . Research Ability . . . Integrity . . . People Skills . . . Influence Within The Station

MAJOR

MEDIUM

SMALL

ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
<input type="checkbox"/> <b>RICH ANHORN</b> KHMV Houston <input type="checkbox"/> <b>ANGELA PERRELLI</b> KYSR Los Angeles <input type="checkbox"/> <b>MIKE PRESTON</b> WPLJ New York <input type="checkbox"/> <b>TIM RICHARDS</b> WBXM Boston <input type="checkbox"/> <b>LINDA SILVER</b> WMXV New York <input type="checkbox"/> _____	<input type="checkbox"/> <b>MARK BAUER</b> KEYE Minneapolis <input type="checkbox"/> <b>GREG COLE</b> WPOC Baltimore <input type="checkbox"/> <b>CHRIS DECARLO</b> WDSY Pittsburgh <input type="checkbox"/> <b>BUDDY OWENS</b> KNIX Phoenix <input type="checkbox"/> <b>TONY THOMAS</b> KMPS Seattle <input type="checkbox"/> _____	<input type="checkbox"/> <b>CATHY FAULKNER</b> KISW Seattle <input type="checkbox"/> <b>SEAN HECKMAN</b> WIII Baltimore <input type="checkbox"/> <b>AL HOFER</b> KSHE St. Louis <input type="checkbox"/> <b>JO ROBINSON</b> WRCX Chicago <input type="checkbox"/> <b>CRIS WINTER</b> WDVE Pittsburgh <input type="checkbox"/> _____	<input type="checkbox"/> <b>CARTER ALAN</b> WBCN Boston <input type="checkbox"/> <b>SEAN DEMERY</b> WNNX Atlanta <input type="checkbox"/> <b>BOOKER MADISON</b> WNRQ Pittsburgh <input type="checkbox"/> <b>MARY SHUMINAS</b> WKQX Chicago <input type="checkbox"/> <b>ROLAND WEST</b> KITS San Francisco <input type="checkbox"/> _____	<input type="checkbox"/> <b>FRANKIE DARCELL</b> WJLB Detroit <input type="checkbox"/> <b>HELEN LITTLE</b> WBLS New York <input type="checkbox"/> <b>JAMILAH MUHAMMAD</b> WVAZ Chicago <input type="checkbox"/> <b>RAJEEYAH SHABAZZ</b> WVEE Atlanta <input type="checkbox"/> <b>MARIAMA SNIDER</b> KKBT Los Angeles <input type="checkbox"/> _____	<input type="checkbox"/> <b>TRACY AUSTIN</b> KIIS Los Angeles <input type="checkbox"/> <b>ERIK BRADLEY</b> WBBM Chicago <input type="checkbox"/> <b>PAUL BRYANT</b> KRBE Houston <input type="checkbox"/> <b>ED LAMBERT</b> KHKS Dallas <input type="checkbox"/> <b>ANDY SHANE</b> WHTZ New York <input type="checkbox"/> _____
<input type="checkbox"/> <b>TIM BALDWIN</b> WOMX Orlando, Fla. <input type="checkbox"/> <b>ROGER CHRISTIAN</b> WMJQ Buffalo, N.Y. <input type="checkbox"/> <b>JOE HANN</b> WRCH Hartford, Conn. <input type="checkbox"/> <b>LEONARD PEACE</b> WKTI Milwaukee <input type="checkbox"/> <b>JEFF RAFTER</b> WOBFM Monmouth, N.J. <input type="checkbox"/> _____	<input type="checkbox"/> <b>J.D. CANNON</b> WFMS Indianapolis <input type="checkbox"/> <b>DANNY HALL</b> WTQR Winston-Salem, N.C. <input type="checkbox"/> <b>KIM LESLIE</b> WSM-FM Nashville <input type="checkbox"/> <b>RICK MCCRACKEN</b> WSOC Charlotte, N.C. <input type="checkbox"/> <b>MITCH MORGAN</b> WMIL Milwaukee <input type="checkbox"/> _____	<input type="checkbox"/> <b>Laurie Free</b> KSJO San Jose, Calif. <input type="checkbox"/> <b>DAVID KANE</b> WCMF Rochester, N.Y. <input type="checkbox"/> <b>BRIAN MEDLIN</b> WXTB Tampa, Fla. <input type="checkbox"/> <b>TIM PARKER</b> WNOR Norfolk, Va. <input type="checkbox"/> <b>SHARON SCHIFINO</b> WHJY Providence, R.I. <input type="checkbox"/> _____	<input type="checkbox"/> <b>STEPHANIE HINDLEY</b> WBRU Providence, R.I. <input type="checkbox"/> <b>KIM MONROE</b> WEND Charlotte, N.C. <input type="checkbox"/> <b>STEVE ROBERTSON</b> WJRR Orlando, Fla. <input type="checkbox"/> <b>JAY TAYLOR</b> KOME San Jose, Calif. <input type="checkbox"/> <b>MICHAEL YOUNG</b> WRZX Indianapolis <input type="checkbox"/> _____	<input type="checkbox"/> <b>MYRON D.</b> KPRS Kansas City <input type="checkbox"/> <b>ANGELA HARRISON</b> WQUE New Orleans <input type="checkbox"/> <b>TIM JHERARD</b> WGZB Louisville <input type="checkbox"/> <b>TONY RANKIN</b> WIZF Cincinnati <input type="checkbox"/> <b>TONI ST. JAMES</b> KJMS Memphis <input type="checkbox"/> _____	<input type="checkbox"/> <b>DAN BOWEN</b> WNCI Columbus, Ohio <input type="checkbox"/> <b>BRIAN DOUGLAS</b> WKRQ Cincinnati <input type="checkbox"/> <b>J.J. RICE</b> WPXY Rochester, N.Y. <input type="checkbox"/> <b>SEAN SELLERS</b> WNVZ Norfolk, Va. <input type="checkbox"/> <b>DAVE UNIVERSAL</b> WKSE Buffalo, N.Y. <input type="checkbox"/> _____
<input type="checkbox"/> <b>JEANNE ASHLEY</b> WLZV Utica, N.Y. <input type="checkbox"/> <b>MIKE MARTINEZ</b> KSII El Paso, Texas <input type="checkbox"/> <b>BONNIE O'BRIEN</b> WAHR Huntsville, Ala. <input type="checkbox"/> <b>STAN PHILLIPS</b> WMGS Wilkes-Barre, Pa. <input type="checkbox"/> <b>ERIC ROGERS</b> WMYI Greenville, S.C. <input type="checkbox"/> _____	<input type="checkbox"/> <b>RICK CAMPBELL</b> WKHK Richmond, Va. <input type="checkbox"/> <b>RYAN DOBRY</b> WTCM Traverse City, Mich. <input type="checkbox"/> <b>EDDIE HATFIELD</b> KJY Des Moines, Iowa <input type="checkbox"/> <b>SCOTT STEWART</b> WZZK Birmingham, Ala. <input type="checkbox"/> <b>KELLY THOMPSON</b> KXKC Lafayette, La. <input type="checkbox"/> _____	<input type="checkbox"/> <b>JOHN BEAULIEU</b> WTUE Dayton, Ohio <input type="checkbox"/> <b>DAVE FRISINA</b> WAQX Syracuse, N.Y. <input type="checkbox"/> <b>LORIS LOWE</b> KLBJ Austin, Texas <input type="checkbox"/> <b>MIKE LUOMA</b> WIZN Burlington, Vt. <input type="checkbox"/> <b>MATT VAUGHAN</b> KNCN Corpus Christi, Tx <input type="checkbox"/> _____	<input type="checkbox"/> <b>GREG BRADY</b> WPLA Jacksonville, Fla. <input type="checkbox"/> <b>LEEANN CURTIS</b> WGRD Grand Rapids, Mich. <input type="checkbox"/> <b>TODD HALLER</b> WCHZ Augusta, Ga. <input type="checkbox"/> <b>LLOYD HOCUTT</b> KROX Austin, Texas <input type="checkbox"/> <b>JULIE HOYT</b> KTEG Albuquerque, N.M. <input type="checkbox"/> _____	<input type="checkbox"/> <b>A.J. JONES</b> KDGS Wichita, Kan. <input type="checkbox"/> <b>JEFF LEE</b> WJBT Jacksonville, Fla. <input type="checkbox"/> <b>MAGIC</b> WJTT Chattanooga, Tenn. <input type="checkbox"/> <b>MANUEL MENA</b> WRKE Ocean City, Md. <input type="checkbox"/> <b>STEVEN ROSS</b> WYOK Mobile, Ala. <input type="checkbox"/> _____	<input type="checkbox"/> <b>HAWK HARRISON</b> WFBC-FM Greenville, S.C. <input type="checkbox"/> <b>DANNY OCEAN</b> WBHT Wilkes-Barre, Pa. <input type="checkbox"/> <b>JERRY PADDEN</b> WKRZ Wilkes-Barre, Pa. <input type="checkbox"/> <b>BILLY SURF</b> WRVQ Richmond, Va. <input type="checkbox"/> <b>FERNANDO VENTURA</b> KHFI Austin, Tx. <input type="checkbox"/> _____

# 1996 Billboard & Airplay Monitor Radio Seminar & Awards

## RULES

This ballot lists the nominees in each of eight categories. Please vote only once in each category. Write-in votes are welcome.

Due to the diversity of the radio business, please refrain from voting in categories in which you do not feel qualified. Criteria listed in each category gives guidelines by which to evaluate the contestants.

Our editors retain the right to investigate the validity of each ballot. Companies, stations or individuals found to have engaged in voting manipulation will be disqualified.

Ballots must be mailed separately, with no more than one ballot per envelope.

## VOTING

VOTING IN THE 1996 BILLBOARD/AIRPLAY MONITOR RADIO AWARDS is open to Billboard Magazine and Airplay Monitor subscribers and those who buy Billboard on the newsstand.

NOTE: Only ballots submitted on the original form and submitted with the voter's name and affiliation will be considered valid.

## RADIO STATION OF THE YEAR

CRITERIA: Best Overall Staff . . . Best Overall Entertainment Package . . . Professionalism . . . Street Presence . . . Community Involvement . . . Market Stature . . . Ratings Success

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	ADULT	COUNTRY	MAINSTREAM ROCK	MODERN ROCK	R&B	TOP 40
	<input type="checkbox"/> <b>KHMX</b> Houston <input type="checkbox"/> <b>KYSR</b> Los Angeles <input type="checkbox"/> <b>WBMX</b> Boston <input type="checkbox"/> <b>WKQI</b> Detroit <input type="checkbox"/> <b>WPLJ</b> New York <input type="checkbox"/> _____	<input type="checkbox"/> <b>KEYE</b> Minneapolis <input type="checkbox"/> <b>KMPS</b> Seattle <input type="checkbox"/> <b>KNIX</b> Phoenix <input type="checkbox"/> <b>WBOB-FM</b> Minneapolis <input type="checkbox"/> <b>WPOC</b> Baltimore <input type="checkbox"/> _____	<input type="checkbox"/> <b>KEGL</b> Dallas <input type="checkbox"/> <b>WDVE</b> Pittsburgh <input type="checkbox"/> <b>WMMR</b> Philadelphia <input type="checkbox"/> <b>WRCX</b> Chicago <input type="checkbox"/> <b>WWDC-FM</b> Washington D.C. <input type="checkbox"/> _____	<input type="checkbox"/> <b>KITS</b> San Francisco <input type="checkbox"/> <b>KROQ</b> Los Angeles <input type="checkbox"/> <b>WBCN</b> Boston <input type="checkbox"/> <b>WHFS</b> Washington D.C. <input type="checkbox"/> <b>WNNX</b> Atlanta <input type="checkbox"/> _____	<input type="checkbox"/> <b>KKBT</b> Los Angeles <input type="checkbox"/> <b>WEJM</b> Chicago <input type="checkbox"/> <b>WGCI-FM</b> Chicago <input type="checkbox"/> <b>WJLB</b> Detroit <input type="checkbox"/> <b>WVEE</b> Atlanta <input type="checkbox"/> _____	<input type="checkbox"/> <b>KHKS</b> Dallas <input type="checkbox"/> <b>WBBM-FM</b> Chicago <input type="checkbox"/> <b>WKTU</b> New York <input type="checkbox"/> <b>WSTR</b> Atlanta <input type="checkbox"/> <b>WXKS-FM</b> Boston <input type="checkbox"/> _____
	<input type="checkbox"/> <b>WEAT-FM</b> W. Palm Beach, Fla. <input type="checkbox"/> <b>WKTU</b> Milwaukee <input type="checkbox"/> <b>WMC-FM</b> Memphis, Tenn. <input type="checkbox"/> <b>WMTX</b> Tampa, Fla. <input type="checkbox"/> <b>WOMX</b> Orlando, Fla. <input type="checkbox"/> _____	<input type="checkbox"/> <b>WGAR</b> Cleveland <input type="checkbox"/> <b>WMIL</b> Milwaukee <input type="checkbox"/> <b>WQYK-FM</b> Tampa, Fla. <input type="checkbox"/> <b>WSIX</b> Nashville <input type="checkbox"/> <b>WSOC</b> Charlotte, N.C. <input type="checkbox"/> _____	<input type="checkbox"/> <b>WCMF</b> Rochester, N.Y. <input type="checkbox"/> <b>WEBN</b> Cincinnati <input type="checkbox"/> <b>WHJY</b> Providence, R.I. <input type="checkbox"/> <b>WLZR</b> Milwaukee <input type="checkbox"/> <b>WXTB</b> Tampa, Fla. <input type="checkbox"/> _____	<input type="checkbox"/> <b>KOME</b> San Jose, Calif. <input type="checkbox"/> <b>WEND</b> Charlotte, N.C. <input type="checkbox"/> <b>WMMS</b> Cleveland <input type="checkbox"/> <b>WMRQ</b> Hartford, Conn. <input type="checkbox"/> <b>WNVE</b> Rochester, N.Y. <input type="checkbox"/> _____	<input type="checkbox"/> <b>KPRS</b> Kansas City <input type="checkbox"/> <b>WOWI</b> Norfolk, Va. <input type="checkbox"/> <b>WPEG</b> Charlotte, N.C. <input type="checkbox"/> <b>WQKQ</b> Nashville <input type="checkbox"/> <b>WQUE</b> New Orleans <input type="checkbox"/> _____	<input type="checkbox"/> <b>KKRZ</b> Portland, Ore. <input type="checkbox"/> <b>WFLZ</b> Tampa, Fla. <input type="checkbox"/> <b>WKSE</b> Buffalo, N.Y. <input type="checkbox"/> <b>WNCI</b> Columbus, Ohio <input type="checkbox"/> <b>WPXY</b> Rochester, N.Y. <input type="checkbox"/> _____
	<input type="checkbox"/> <b>KISC</b> Spokane, Wash. <input type="checkbox"/> <b>KSSK</b> Honolulu <input type="checkbox"/> <b>KTHT</b> Fresno, Calif. <input type="checkbox"/> <b>WKDD</b> Akron, Ohio <input type="checkbox"/> <b>WMGS</b> Wilkes-Barre, Pa. <input type="checkbox"/> _____	<input type="checkbox"/> <b>KDRK</b> Spokane, Wash. <input type="checkbox"/> <b>KHAK</b> Cedar Rapids, Iowa <input type="checkbox"/> <b>KXKC</b> Lafayette, La. <input type="checkbox"/> <b>WBCT</b> Grand Rapids, Mich. <input type="checkbox"/> <b>WYYD</b> Roanoke, Va. <input type="checkbox"/> _____	<input type="checkbox"/> <b>KLBJ-FM</b> Austin, Texas <input type="checkbox"/> <b>WAQX</b> Syracuse, N.Y. <input type="checkbox"/> <b>WIZN</b> Burlington, Vt. <input type="checkbox"/> <b>WSFM</b> Wilmington, N.C. <input type="checkbox"/> <b>WZZO</b> Allentown, Pa. <input type="checkbox"/> _____	<input type="checkbox"/> <b>KDGE</b> Omaha, Neb. <input type="checkbox"/> <b>KMYZ</b> Tulsa, Okla. <input type="checkbox"/> <b>KPOI</b> Honolulu <input type="checkbox"/> <b>WCHZ</b> Augusta, Ga. <input type="checkbox"/> <b>WEJE</b> Fort Wayne, Ind. <input type="checkbox"/> _____	<input type="checkbox"/> <b>KQXL</b> Baton Rouge, La. <input type="checkbox"/> <b>WJBT</b> Jacksonville, Fla. <input type="checkbox"/> <b>WJTT</b> Chattanooga, Tenn. <input type="checkbox"/> <b>WROU</b> Dayton, Ohio <input type="checkbox"/> <b>WWDM</b> Columbia, S.C. <input type="checkbox"/> _____	<input type="checkbox"/> <b>KHFI</b> Austin, Texas <input type="checkbox"/> <b>KJYO</b> Oklahoma City <input type="checkbox"/> <b>KQKQ</b> Omaha, Neb. <input type="checkbox"/> <b>WBHT</b> Wilkes-Barre, Pa. <input type="checkbox"/> <b>WPST</b> Trenton, N.J. <input type="checkbox"/> _____

# The most talked about thriller of 1995 is now priced to own!

MILLIONS OF CONSUMER IMPRESSIONS will be generated with a National Radio Promotion and web site at <http://www.nlhv.com/seven>

## Seven

Brad Pitt (12 Monkeys) and Morgan Freeman (Outbreak) star in this \$100 million box office smash about two detectives on the trail of a vicious serial killer.

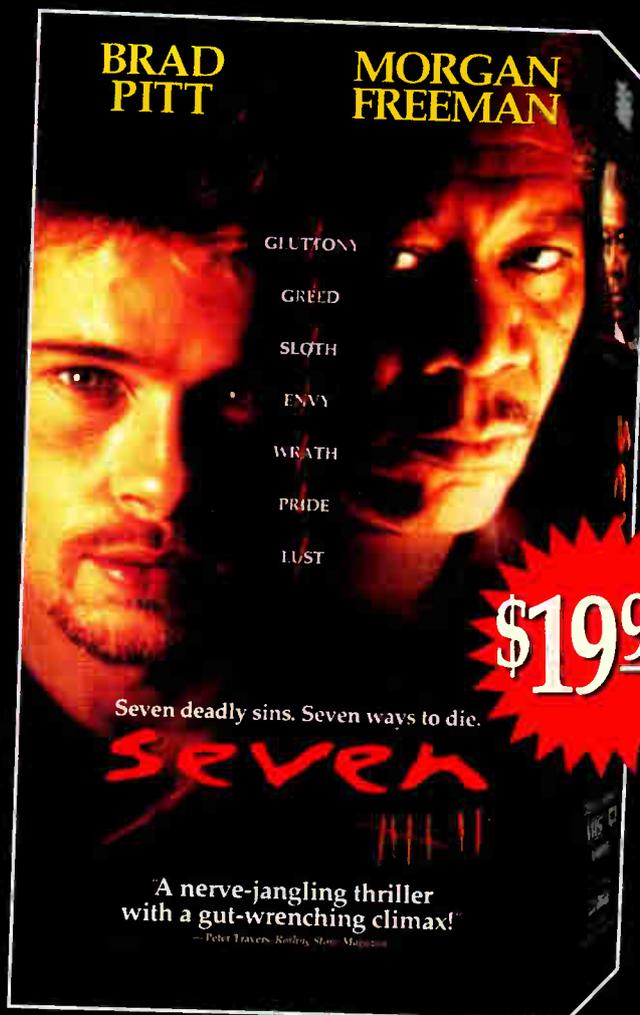
Rated R. Approx. 127 min. VHS# N4381V

(Spanish) Rated R. VHS# N4424V

### (Director's Letterbox Edition)

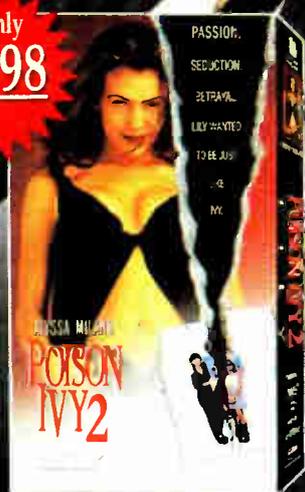
This letterbox edition includes a featurette with behind-the-scenes footage and interviews with the stars.

Rated R. Approx. 136 min. VHS# N4485V



Street Date: 9/10/96

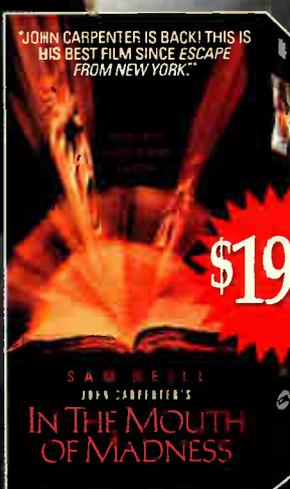
For Only \$19.98



## Poison Ivy 2: Lily

Alyssa Milano (*No Fear, Embrace Of The Vampire*) plunges into a dangerous affair that spirals out of control in this chilling and provocative sequel to the original erotic thriller.

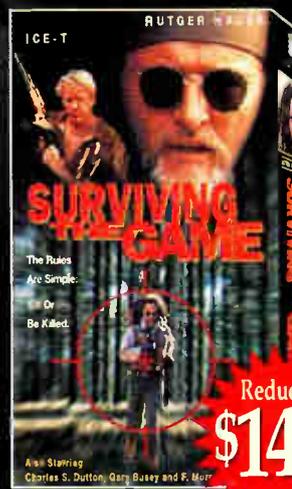
Rated R. Approx. 110 min. VHS# N4190V  
Unrated Approx. 112 min. VHS# N4369V  
(Spanish) Unrated VHS# N4345V



## In The Mouth Of Madness

A best-selling author's newest novel is literally driving readers insane in this terrifying thriller from director John Carpenter (*Escape From L.A.*). With Sam Neill (*Jurassic Park*) and Charlton Heston!

Rated R. Approx. 95 min. VHS# N4016V  
(Spanish) Rated R. VHS# N4341V



## Surviving The Game

Six wealthy sportsmen hunt the ultimate prey in this hard-hitting action adventure starring Ice-T, Rutger Hauer, Gary Busey and Charles S. Dutton.

Rated R. Approx. 96 min. VHS# N4197V



## Creepers\*

Enter the creepy, crawling world of a psychotic killer in this terrifying thriller starring Jennifer Connelly (*Rocketeer*), Donald Pleasence (*Escape From New York*) and Patrick Bauchau (*Clear And Present Danger*). From director Dario Argento (*Suspria, Once Upon A Time In The West*)

Rated R. Approx. 84 min. VHS# N4475V

For Only \$14.98

Also available the original... **Poison Ivy**

Starring Drew Barrymore

Rated R. Approx. 91 min. VHS# N4029V

Unrated Approx. 94 min. VHS# N4052V



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Titles available through Alliance in Canada and French speaking Canada. Prices are suggested retail price in the United States and may vary in Canada.

\*Title available in English speaking Canada only.



# VSDA Replaces Roundtables With Straight Retail Talk

**T**UNE IN: The Video Software Dealers Assn. convention seminar titled "An Hour With..." may sound like a Barbara Walters interview program, but in this studio executive talk-fest, it's unlikely that anyone will shed tears or be asked what kind of tree they'd like to be.

Replacing the tired "Studio Roundtable" sessions of the past, VSDA has offered suppliers 60 minutes to discuss any topic relevant to retailers. Two or three "An Hour With..." sessions will be scheduled on each of the four days of the confab; no two will overlap.

With more than 24 seminars packed into the conference, VSDA made a smart move offering something different from the typical round of sessions that seek to improve customer service and the collection of late fees. And a few studios are following through with programs offering retailers a unique perspective on their business.

New Line Home Video, for example, is bringing theatrical marketing president **Chris Pula** and executive VP **Karen Hermelin** to take retailers through the process of releasing a movie.

They will discuss a variety of strategies for New Line's fourth-quarter theatrical slate, which includes "The Adventures Of Pinocchio," slated for December video delivery. "These seminars present a real challenge to a studio," says New Line Home Video senior VP **Michael Karaffa**. "And we figured that what you get out of it depends on what you put into it."

Karaffa says that unlike most studios, which still treat home video as a stepchild, New Line doesn't play favorites. "It's important for us to show retailers the unique relationship we have with all the other New Line divisions. We sit in on theatrical marketing meetings and even help greenlight the production of movies."

Karaffa says it's vital for retailers to have a perspective and reference point about what it takes to release a title. "It's not just about putting a movie in a box and delivering it to the store," he adds.

During its hour, New Line will be announcing a new retail marketing program. If the numbers get crunched in time, Turner Home Entertainment will release the results of its 13-city Talkback tour, which ends in Los Angeles just days before the start of the convention. If the results aren't ready, Turner executive VP **Stuart Snyder**, VP of marketing **Richard Pinson**, and VP of sales **Craig Van Gorp** will field questions from the audience.

MCA/Universal Home Video will spend its hour pitching the recently announced rental promotion "Universal Appeal." Under the direction of executive VP **Andrew Kairey** and marketing VP **Craig Relyea**, MCA plans roundtable discussions to explain how dealers can maximize local advertising and promotion.

Other studios, including LIVE Home Video, 20th Century Fox Home Enter-

tainment, and Paramount Home Video, are taking a less creative route. Executives from each will conduct question-and-answer sessions with retailers.

"Our view is that this is an hour to get feedback from retailers," says LIVE senior VP of sales and distribution **Jeff Fink**. "It's a way to zero in on problems that may not be brought up in a larger roundtable session." Fink will participate, as will executive VP of sales and marketing **Elliot Slutzky** and senior VP of distribution **David Garber**.

Plans from Buena Vista Home Video, MGM/UA Home Video, PolyGram Video, and Warner Home Video weren't available. Columbia TriStar Home Video has opted not to participate.

VSDA spokesman **Bob Finlayson** says members prompted the decision to dump the old format this year. "They wanted something different and told us nothing new was being discussed at the roundtables," he notes. "This is an opportunity for studios to spend time with their customers."

It may be an opportunity for retailers and studios to get together, but some suppliers are excluding press from the party. Fox, Paramount, Warner, and MCA aren't inviting journalists; New Line, Turner, and LIVE are. Buena Vista and MGM/UA couldn't be reached for comment. Finlayson says the studios will be the enforcers. "We won't be guarding the door."

**C**ELEBRITY SIGHTINGS: And what VSDA convention would be complete without a parade of celebrities lined up with autograph pen in hand? Here are a few of the stars you can plan on adding to your collection.

To promote the rerelease of "E.T. The Extra-Terrestrial," MCA is reuniting original cast members **Dee Wallace Stone**, **Robert MacNaughton**, and **Peter Coyote**. (Sorry, no **Drew Barrymore**.) "Flipper" star **Jessica Wesson** will also make an appearance. MCA is expected to announce the fourth-quarter plans for "Flipper" at the show. **William Petersen** from "Fear," a fourth-quarter MCA rental title, is also on the schedule.

**Jane Russell**, '40s bombshell and former girlfriend of **Howard Hughes**, and **Maureen O'Hara** will help Turner Home Entertainment promote its Turner Classic Movies line. Russell starred in "Macao," and O'Hara starred in the 1939 version of "The Hunchback Of Notre Dame."

New Line has lined up "The Adventures Of Pinocchio" star **Martin Landau**, **Burt Reynolds**, **Amy Irving**, **Thora Birch**, and "Mortal Kombat" star **Robin Shou**.

Vidmark Entertainment hosts director **Oliver Stone**, **Rodney Dangerfield**, **Carrot Top**, and "Melrose Place" star **Courtney Thorne-Smith**. Thorne-Smith and Carrot Top co-star in the upcoming Vidmark rental title "Chairman Of The Board."

## 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	4	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
2	3	7	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
3	2	4	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
4	5	10	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
5	4	6	MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
6	6	4	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
7	8	15	BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
8	10	3	CRIMSON TIDE	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman	1995	R	19.99
9	7	10	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
10	12	17	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
11	9	4	DUNSTON CHECKS IN	FoxVideo 8962	Eric Lloyd Jason Alexander	1995	PG	19.98
12	29	2	PLAYBOY'S RISING STARS AND SEXY STARLETS	Playboy Home Video Uni Dist. Corp. PBV0787	Various Artists	1996	NR	19.95
13	11	6	DIE HARD WITH A VENGEANCE	FoxVideo 8858	Bruce Willis Samuel L. Jackson	1995	R	19.98
14	13	8	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
15	NEW ▶		GHOST IN THE SHELL	Manga Entertainment PolyGram Video 80060355293	Animated	1996	NR	19.95
16	14	7	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
17	20	6	PHANTOM 2040: THE GHOST WHO WALKS	Family Home Entertainment Live Home Video 27647	Animated	1996	NR	14.98
18	18	16	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
19	17	2	SABRINA	Paramount Home Video 05402-003	Humphrey Bogart Audrey Hepburn	1954	NR	14.95
20	19	7	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
21	24	6	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
22	26	13	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	14.98
23	23	14	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99
24	39	3	THE NET	Columbia TriStar Home Video 11613	Sandra Bullock	1995	PG-13	19.95
25	27	14	RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
26	16	11	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
27	21	18	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
28	15	4	TOMMY BOY	Paramount Home Video 33131	Chris Farley David Spade	1995	PG-13	14.95
29	NEW ▶		"WEIRD AL" YANKOVIC: BAD HAIR DAY	Scotti Bros. Video 5053	Weird Al Yankovic	1996	NR	9.95
30	22	5	DIE HARD TRILOGY	FoxVideo 8945	Bruce Willis	1996	R	44.98
31	25	53	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
32	32	5	LICENCE TO KILL	MGM/UA Home Video Warner Home Video 204741	Timothy Dalton Carey Lowell	1989	PG-13	14.95
33	NEW ▶		THE OLD MAN AND THE SEA	Warner Home Video 14158	Spencer Tracy	1958	NR	19.98
34	NEW ▶		PENTHOUSE: THE ULTIMATE PET GAMES	Penthouse Video WarnerVision Entertainment 50799-3	Various Artists	1996	NR	19.98
35	40	18	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
36	NEW ▶		ANNIE LENNOX: LIVE IN CENTRAL PARK	6 West Home Video BMG Video 15734	Annie Lennox	1996	NR	19.98
37	35	13	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	14.98
38	31	8	TOM AND HUCK	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro	1995	PG	19.99
39	RE-ENTRY		THE LIVING DAYLIGHTS	MGM/UA Home Video Warner Home Video 202529	Timothy Dalton Maryam d' Abo	1987	PG	14.95
40	34	2	JUDGE DREDD	Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone	1995	R	19.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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(Pat Collins, WWOR-TV New York)  
Rated PG-13. Approx. 102 min.  
VHS# N4386V □  
spanish N4434V

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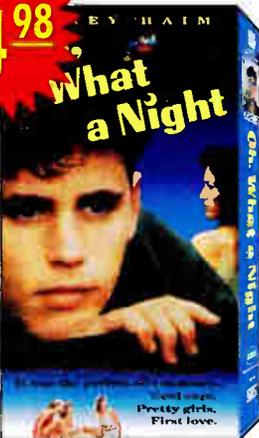
## CORRINA, CORRINA



Academy Award-winner Whoopi Goldberg (*Ghost*, *Sister Act I & II*) and Ray Liotta (*GoodFellas*, *Unlawful Entry*) shine in this \$20 million heartwarmer!

Rated PG. Approx. 115 min.  
VHS# N4013V □

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## OH, WHAT A NIGHT\*

Hang on for a wild ride! Corey Haim (*The Lost Boys*) stars in this riotous comedy about one very special summer in 1955!

Rated PG-13. Approx. 93 min.  
VHS# N4135V □

## BOOK OF LOVE

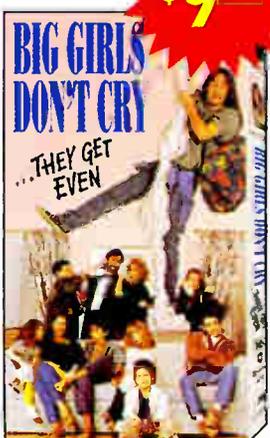
First love, first kiss, first car...it's all part of this sexy teenage comedy featuring Josie Bisset (*Melrose Place*, *The Doors*) and a classic rock-and-roll soundtrack!

Rated PG-13. Approx. 86 min.  
VHS# N4103V □



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## BIG GIRLS DON'T CRY

It's the "Brady Bunch" gone berserk! Newcomer Hillary Wolf (*Home Alone*) tries to escape from her crazy step-family in this deliciously dysfunctional comedy!

Rated PG. Approx. 98 min.  
VHS# N4070V □

Order Date: 9/17/96 Street Date: 10/8/96

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## INVESTORS

*(Continued from page 59)*

a mini-crash in video retail stocks. Valuations crumbled. Business picked up in the fourth quarter, though, and most operators report that business has been strong this year. Many of the stocks have rebounded.

In fact, at press time, one of the relatively new public chains, Moovies, was planning to tap the public-equity market again with a secondary offering of stock. The company's financial analyst, Aimee Heard, says, "We will use the proceeds to grow." From the time the company went public last August to late May this year, the chain went from 87 to 168 stores.

The publicly held chains and those that are eyeing the stock market are

*The music chains that have significant video sell-through operations, like Musicland, Trans World and Tower, adopted the strategy of building bigger stores that can stock a deep selection of titles, especially of the catalog releases on which the margins are higher.*

racing to get capital to fuel growth through the acquisition of independent video retailers. Analysts say stores are being acquired for three-to-five-times cash flow and in some cases nearly six times cash flow.

With this frenzy to buy up small video operators, some wonder whether the supply is becoming depleted. Others point to figures showing that 70% of the 27,000 video stores in the U.S.—or nearly 19,000—are independents, indicating a vast reservoir of potential acquisitions.

"If you're an investor," says Derek Baine, an analyst with Paul Kagan Associates, "the questions are: where are the stores, how big are they, and what are they going to do if the market slows down?"

Wall Street is demanding discipline from the public companies. Analysts say they want the chains to adopt a standard amortization policy for writing down the value of their greatest asset—the rental videocassettes. "It has to be uniform," says McAlpine. "We can't understand it if they don't have the same thing."

Some companies wrote down or amortized the costs of their inventory over a long period of time, which made them appear to be more profitable than the companies that use an accelerated schedule for amortization. But some of the bigger chains have changed to a faster writedown in efforts to ease Wall Street's concerns.

Balance-sheet considerations aside, the larger, long-term question remains whether or not video rental is a good

*(Continued on page 86)*

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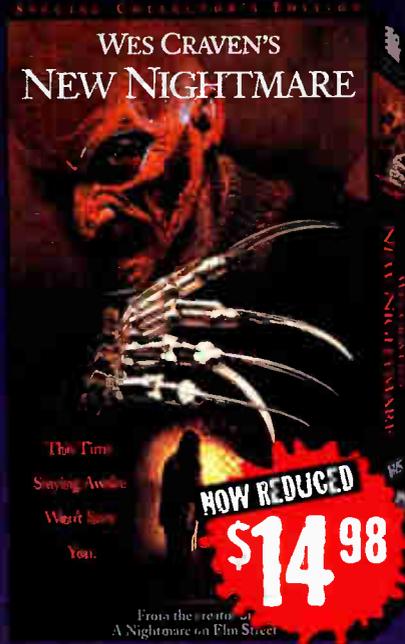
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## WES CRAVEN'S NEW NIGHTMARE

Freddy's back in the "most twisted scare-fest in ages" (Peter Travers, *Rolling Stone Magazine*). This \$20 million box office hit reunites the stars Robert Englund, Heather Langenkamp, John Saxon, from the original *A Nightmare on Elm Street*. VHS #N4019V Running Time 111 mins. COLOR R



## JASON GOES TO HELL: THE FINAL FRIDAY

Jason's reign of terror continues the *Friday The 13th* series. Available in both an unrated director's original cut and an R-rated version, this \$15 million box office success is a tale of terror you won't soon forget. VHS #N4280V Running Time 91 mins. COLOR NOT RATED VHS #N4161V Running Time 89 mins. COLOR R



## THE MANGLER\*

New to sell-through from the masters of horror Tobe Hooper (*Poltergeist*, *The Texas Chainsaw Massacre*) and bestselling author Stephen King. Starring Robert Englund (Freddy Krueger of *A Nightmare on Elm Street*). VHS #N4326V Running Time 106 mins. COLOR NOT RATED VHS #N4308V Running Time 105 mins. COLOR R



## THE HOWLING: NEW MOON RISING

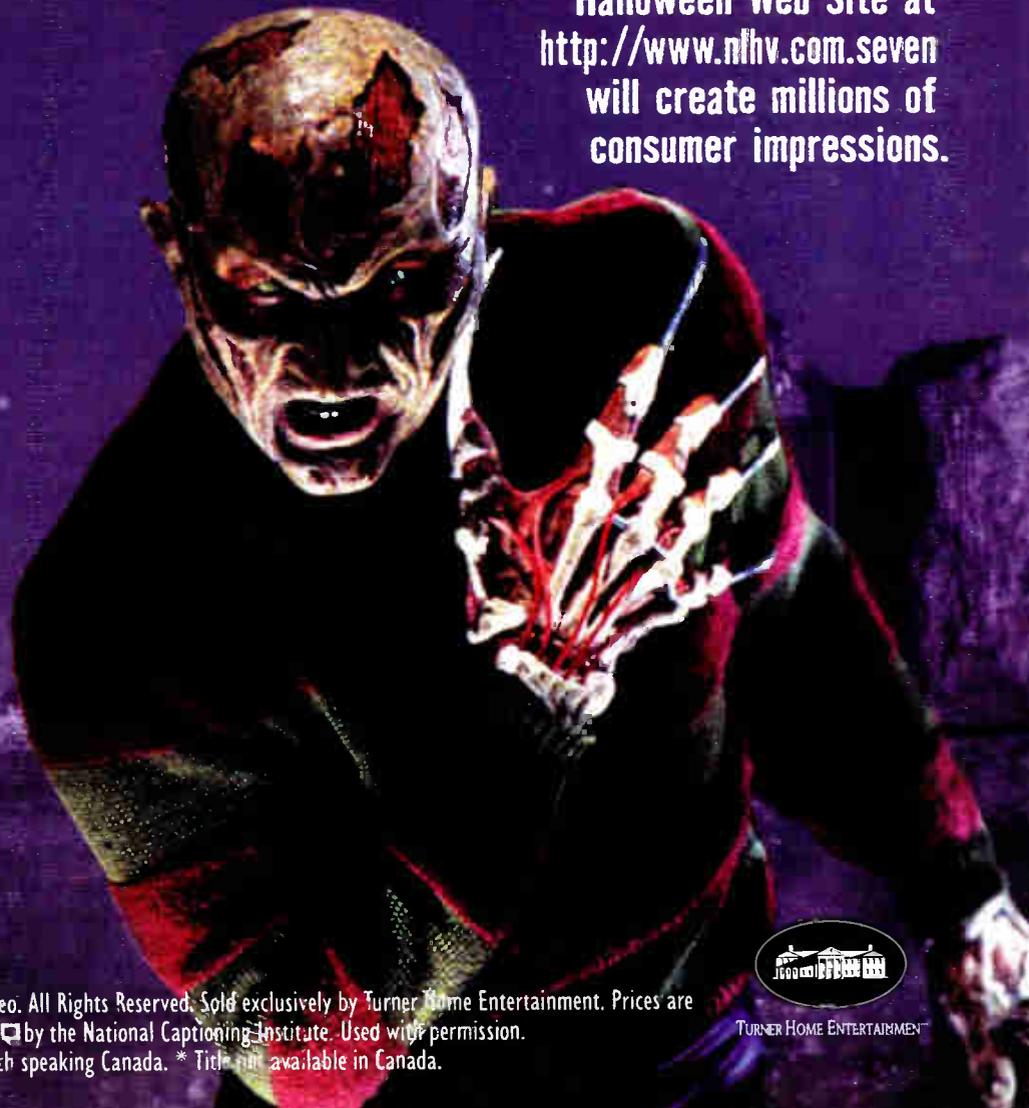
This tale of gory murders by a werewolf is created by the producers of *The Lawnmower Man*, and the people who brought you *A Nightmare on Elm Street* and *Jason Goes To Hell*. Now to sell-thru. VHS #N4307V Running Time 90 mins. COLOR



## FREDDY'S DEAD: THE FINAL NIGHTMARE

Called "ghoulishly ingenious" (Janet Maslin, *The New York Times*), Robert Englund stars with Yaphet Kotto, Roseanne, Tom Arnold, Johnny Depp and Alice Cooper. VHS #N4089V Running Time 96 mins. COLOR R

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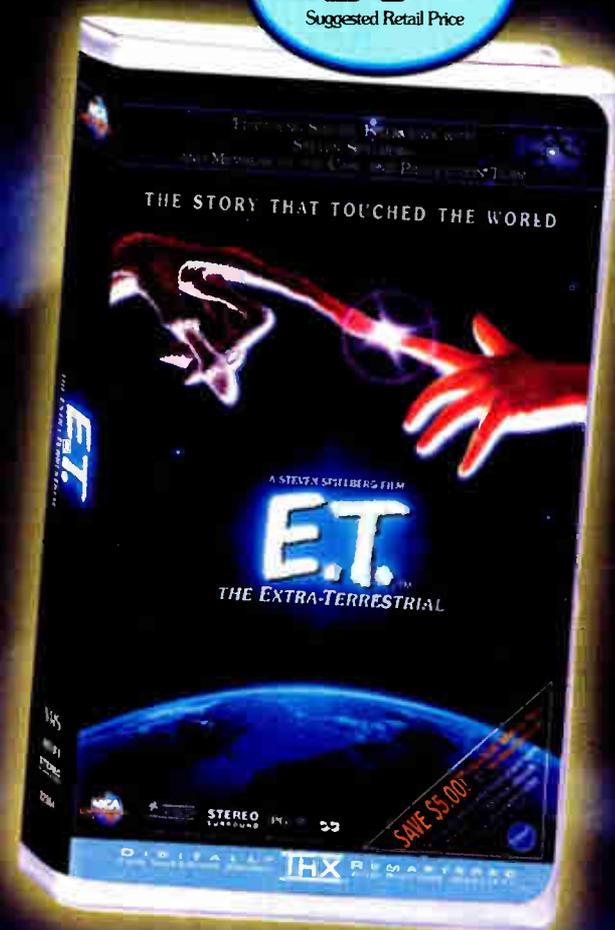


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		Wk. 1	Wk. 2	Wk. 3	Wk. 4	Wk. 1	Wk. 2	Wk. 3	Wk. 4	Wk. 1	Wk. 2	Wk. 3
<b>NETWORK TV</b>	ABC, NBC, CBS, FOX											
<b>NATIONAL CABLE</b>	Family Channel, Lifetime, TBS, USA, VH-1, Sci-Fi Channel, Nick-At-Nite, A&E, Discovery, Learning Channel											
<b>KIDS CABLE</b>	Nickelodeon, Cartoon Network, USA (Cartoons)											
<b>SPOT TV</b>	(Top 50 Markets)											
<b>KIDS SPOT TV</b>	(Top 50 Markets)											
<b>HISPANIC TV</b>												
<b>CONSUMER PRINT</b>	People, USA Weekend, Life, TV Guide											
<b>KIDS PRINT</b>	Crayola Kids, Nickelodeon Magazine, Disney Adventures											
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**STREET DATE:  
OCTOBER 1, 1996**



# The DVD Debate Continues

*Copy Protection And Quality Questions Keep Hardware And Software Manufacturers On Hold*

BY CHRIS MCGOWAN

As a video format, DVD (digital videodisc) is like Bigfoot, the Pacific Northwest's mythical man-ape: bigger than life according to local legend, but without any solid verification by outsiders.

The May Consumer Electronics Show in Orlando was supposed to be the flashy rollout of the new five-inch optical format, but plans for a grand

launch were stymied by the ongoing copy-protection controversy. As a result, the anticipated fall launch could be delayed until mid-1997 or later. No one can give a precise answer as to when these problems will be resolved, even though the first players are ready to go, and the odds change with each passing week as to when exactly DVD movies will make their debut.

**COPY PROTECTION**

Copy protection is the DVD issue

now getting the most attention. None of the big movie studios wants perfect digital copies of their films to be made from DVD discs. So the Motion Picture Association of America (MPAA) and Consumer Electronics Manufacturers Association (CEMA) have agreed to seek federal legislation mandating digital-video copy protection. But the major computer hardware and software companies have so far vowed to thwart that effort. And until copy-protection is taken care of, such heavy-

weights as Disney, MCA and Fox are unlikely to release their movies in the DVD format.

MCA/Universal Home Video president Louis Feola comments, "We're very enthusiastic about digital video-disc and think it's an incredibly exciting technology." But he adds that until the copy-protection issue is concluded, "we will not be announcing our plans, although we fully anticipate a satisfactory solution. If we reach a solution, our intent is to release between 20 and 50 titles as close as we can to launch."

As of press time, debate was still ongoing in regards to copy protection and DVD.

**DVD QUALITY: NOT YET IN FOCUS**

What exactly will consumers be getting when they play a DVD disc? That too is not yet clear, although we do know many of the technical specifications. This new generation of compact disc can store a great deal of information and will come in several different forms. The simplest version of DVD will hold 4.7 gigabytes of information on one side, while the heaviest-duty incarnation will be a dual-layer, two-sided disc that can store nearly 17 giga-



Michael Fidler of Pioneer Electronics

bytes of information. Movies will be encoded with variable-rate MPEG-2 video compression, which reputedly will deliver high-quality video in a very compact package.

But as of late May, nobody in the home video industry had yet seen a full-length movie played back on DVD. And, despite all the hype, it is unclear whether DVD will be able to surpass, or even match, laserdisc quality. Geoff  
*(Continued on page 82)*

Billboard®

FOR WEEK ENDING JULY 13, 1996

## Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** No. 1 ***								
1	1	5	<b>GOLDENEYE</b>	MGM/UA Home Video Warner Home Video 105493	Pierce Brosnan	1995	PG-13	44.98
2	4	3	<b>LEAVING LAS VEGAS</b>	MGM/UA Home Video Warner Home Video 105524	Nicolas Cage Elisabeth Shue	1995	R	34.98
3	2	5	<b>CASINO</b>	MCA/Universal Home Video Uni Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	44.98
4	22	3	<b>JUMANJI</b>	Columbia TriStar Home Video 11746	Robin Williams	1995	PG	39.95
5	3	5	<b>GET SHORTY</b>	MGM/UA Home Video Warner Home Video 105493	John Travolta Gene Hackman	1995	R	34.98
6	5	15	<b>BRAVEHEART</b>	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
7	6	13	<b>SEVEN</b>	New Line Home Video Image Entertainment 3364	Brad Pitt Morgan Freeman	1995	R	49.99
8	8	5	<b>STRANGE DAYS</b>	FoxVideo Image Entertainment 0893985	Ralph Fiennes Angela Bassett	1995	R	49.98
9	7	5	<b>THE AMERICAN PRESIDENT</b>	Columbia TriStar Home Video 80176	Michael Douglas Annette Bening	1995	PG-13	34.95
10	10	3	<b>THE MONEY TRAIN</b>	Columbia TriStar Home Video 11076	Wesley Snipes Woody Harrelson	1995	R	34.95
11	<b>NEW ▶</b>		<b>SUDDEN DEATH</b>	MCA/Universal Home Video Uni Dist. Corp. 42777	Jean-Claude van Damme	1995	R	34.98
12	<b>NEW ▶</b>		<b>DEAD PRESIDENTS</b>	Hollywood Pictures Home Video Image Entertainment 5263	Larenz Tate Chris Tucker	1995	R	39.99
13	11	3	<b>GRUMPIER OLD MEN</b>	Warner Home Video 14191	Jack Lemmon Walter Matthau	1995	PG-13	34.98
14	<b>NEW ▶</b>		<b>SABRINA</b>	Paramount Home Video Pioneer Entertainment (USA) L.P. 33043	Harrison Ford Julia Ormond	1995	PG	44.98
15	12	9	<b>THE BRIDGES OF MADISON COUNTY</b>	Warner Home Video 13772	Clint Eastwood Meryl Streep	1995	PG-13	39.98
16	<b>RE-ENTRY</b>		<b>PULP FICTION</b>	Miramax Home Entertainment Criterion Collection 1423	John Travolta Samuel L. Jackson	1994	R	124.95
17	18	3	<b>LES MISERABLES</b>	Warner Home Video 14141	Jean-Paul Belmondo	1995	R	39.98
18	9	9	<b>THE ARISTOCATS</b>	Walt Disney Home Video Image Entertainment 7561	Animated	1970	G	29.99
19	14	21	<b>AMADEUS</b>	Pioneer Special Edition Pioneer Entertainment (USA) L.P. 158	Tom Hulce F. Murray Abraham	1984	PG	69.98
20	16	15	<b>THE USUAL SUSPECTS</b>	PolyGram Video Image Entertainment 8006302271	Stephen Baldwin Gabriel Byrne	1995	R	39.95
21	15	5	<b>NICK OF TIME</b>	Paramount Home Video Pioneer Entertainment (USA) L.P. 33401	Johnny Depp Christopher Walken	1995	R	39.98
22	20	9	<b>TO DIE FOR</b>	Columbia TriStar Home Video 73436	Nicole Kidman Matt Dillon	1995	R	34.95
23	13	9	<b>WAITING TO EXHALE</b>	FoxVideo Image Entertainment 0894685	Whitney Houston Angela Bassett	1995	R	39.98
24	23	3	<b>1941</b>	MCA/Universal Home Video Uni Dist. Corp. 42343	Dan Aykroyd John Belushi	1979	PG	129.98
25	25	3	<b>WILD BILL</b>	MGM/UA Home Video Warner Home Video 105103	Jeff Bridges Ellen Barkin	1995	R	34.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

## Brit Vid

*Video Sales Are More Than OK In The U.K. While Rental Continues To Hold Its Own*

BY PETER DEAN

aged total receipts of 345 million in 1995.

The U.K. home video scene enjoyed a record-breaking year in 1995 with overall market worth topping 1.246 billion—up from 1994's 1.136 billion. The smiles were widest, though, on the faces of video retailers rather than rentalers, although a 'blip' of exceptional product was enough to reverse a six-year decline in rentals.

To put the video total into perspective: the U.K. cinema industry man-

**RETAIL VIDEO PERCENTAGES**

Video retail once again showed the most encouraging growth, aided by an increase in the number of new distribution points. Overall sales were up 11%, to 73 million units, with prices also going up by 2% to take the retail market to an all-time overall high of 789 million, up 13% overall on the previous year.

Key to the growth was the sales of feature films, which now make up 36% of the market. "Four Weddings And A Funeral," "Batman Forever," "Star Wars" and "Pulp Fiction" were all key hits. Also on the increase were TV-related products, especially those with additional footage or made-for-video specials, such as Warner Vision's "Coronation Street," featuring the cast of a TV soap and especially produced for the home video market. TV-related retail videos now make up 15% of the retail market, with four of the top five selling titles in this genre being especially made for video.  
*(Continued on page 84)*



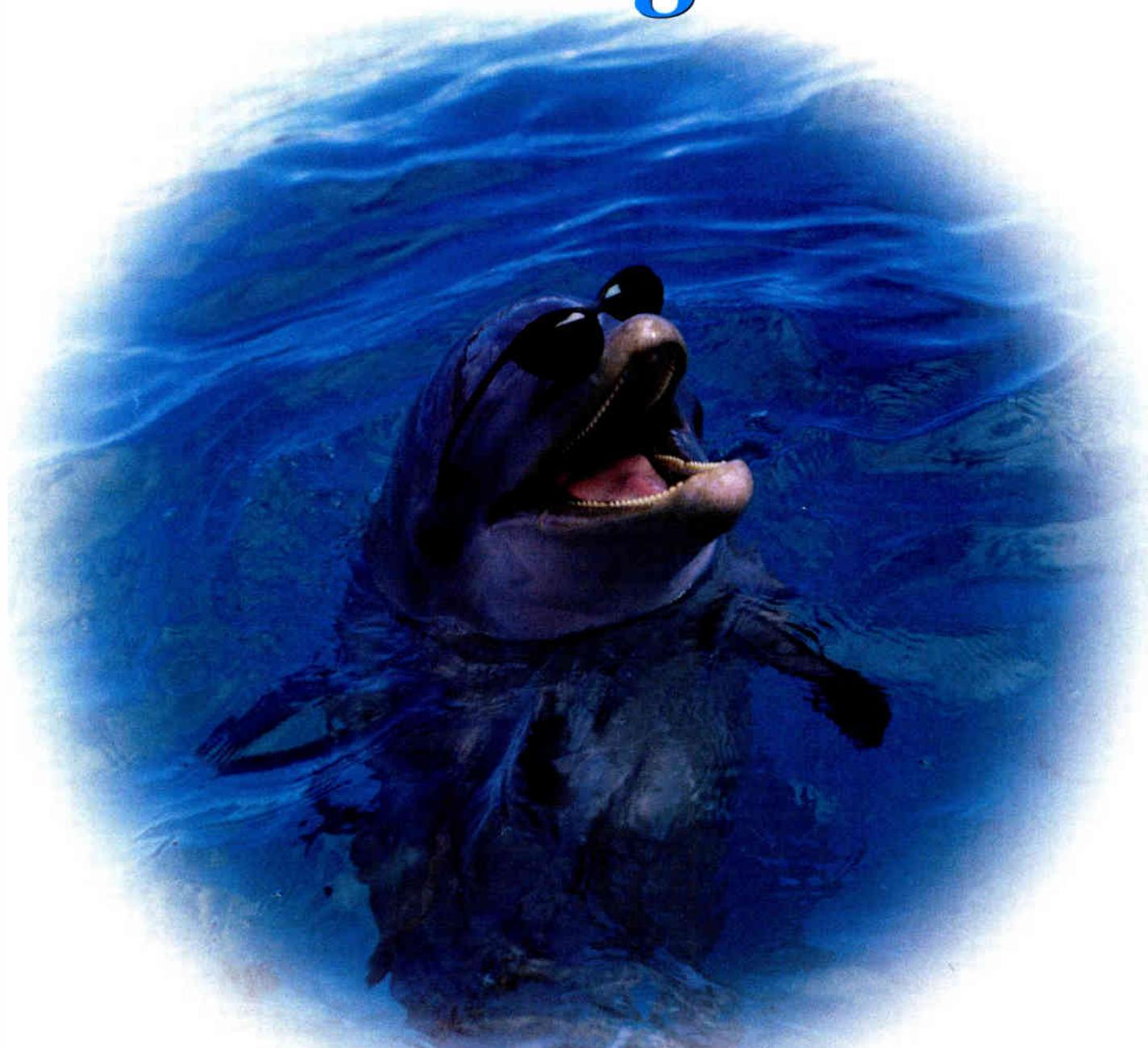
U.K.'s No. 1 film, "Four Weddings"

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## "DEFINITE" PURCHASE INTENT

<i>The Sound of Music</i>	30%
Shirley Temple	28%
<i>Miracle on 34th Street</i>	22%
<i>Mrs. Doubtfire</i>	19%

Source: Independent Research, mothers of kids 3-12 years old.

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Additional Words and Music by RICHARD RODGERS

Associate Producer SAUL CHAPLIN Directed by ROBERT WISE Screenplay by ERNEST LEHMAN

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Book by HOWARD LINDSAY and RUSSEL CROUSE. Originally produced on stage by LELAND HAYWARD, RICHARD HALLIDAY, RICHARD RODGERS and OSCAR HAMMERSTEIN II.  
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- **Radio Aahs! Promotion!**  
:30 commercial will run for 2 weeks in October on Radio Aahs!, the nation's first all-kid radio network.
- **"A Roomful of Toys Promotion!"**  
Two-week nationwide radio promo to win a roomful of toys and other prizes.
- **Display Tonka's® Power!**  
12-PACK COUNTER CAT #: 47066  
24-PIECE DISPLAY CAT #: 47067  
48-PIECE DISPLAY CAT #: 47068  
Each display contains an equal mix of both titles.



**Video Still Turning Japanese Profits**

*But This Was "Not A Good Year" For Laserdisc*

■ BY STEVE MCCLURE

**L**aserdisc's faltering fortunes helped drag down Japan's home video market in 1995, but the industry is confident it can bounce back this year.

Overall, the market—including disc-type software such as laserdiscs and video CD—was worth 260.38 billion yen (\$2.47 billion) on a wholesale shipment basis, including sell-through and rental, according to the Japan Video Association, which represents 69 video



"Speed" tops Japan's video chart.

distribution companies. That was 3.6% down from calendar 1994.

Retail data for Japan's home-video market is not available. A decline in the popularity of laserdiscs was mainly responsible for 1995's poorer performance, says JVA spokesman Buichi Komazaki. Pioneer's decision in late 1994 to allow laserdisc rental seems to have been too little, too late, he says.

In the crucial karaoke market—mostly comprising laserdiscs and CD-type formats—shipments fell a whopping 42.5% from 1994 to 43 billion yen (\$408.7 million).

"We expect laserdisc sales to remain stagnant, because consumers are waiting for digital videodisc products to come onto the market," Komazaki notes.

Prerecorded videocassettes comprised the lion's share of the market at 68%, for a wholesale distribution value of 177 billion yen (\$1.68 billion), up a solid 14.3% over 1994. Shipments of videodiscs—mainly laserdiscs—were worth 61.73 billion yen (\$587 million), down 22.5%, while those of CD-type software such as Video CD and CD-ROM, totaled 21.64 billion yen (\$206 million) in value, down 39.4%.

Non-Japanese blockbuster movies continued to dominate the Japanese

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home-video market in 1995, with foreign titles accounting for 29.8% of the market, or 77.7 billion yen (\$740 million). The top 10 rental videos were, as usual, non-Japanese.

Domestic films comprised 9.4% of the market, for a wholesale value of 24.4 billion yen (\$232.3 million), up 14.2% over 1994. The No. 1 title was "Speed," which shipped 175,000 copies during the year.

The following titles are Japan's top 10 videos (with distributors and number of copies distributed to rental outlets):

1. Speed (Fox)—175,000
2. True Lies (Pony Canyon)—170,000
3. Forrest Gump (CIC Victor Video)—160,000
4. The Specialist (Warner Home Video)—110,000
5. Major League 2 (Pony Canyon)—110,000
6. Clear And Present Danger (CIC Victor Video)—100,000
7. Mask (Toho)—100,000
8. Outbreak (Warner Home Video)—95,000
9. Frankenstein (Pony Canyon)—80,000
10. Disclosure (Warner Home Video)—78,000

In Japan, a movie video rental costs between 300 and 500 yen (\$2.85 to \$4.75) a night, while a blockbuster's sell-through price can be as low as 2,900 yen (\$27.60).

#### PIRATES LOSING GROUND

Video piracy, once a major problem in the Japanese market, continued to decline in 1995. The Japan and International Motion Picture Copyright Association, which represents the U.S. MPA [Motion Picture Association] in Japan, says that in 1995 the piracy rate in Japan was 8.2%, compared with 10.6% in 1994 and 11.8% in 1993. Similar rates were recorded for domestic video product, according to the JVA.

Nevertheless, says JIMCA, continuing efforts are needed to educate the public and law-enforcement authorities regarding the issue of copyright infringement, about which there is still a great deal of ignorance in Japan.

Music videos still account for a very small part of Japan's home video market. Videos featuring domestic musicians comprised just 6.2% of the market in 1995, for a value of 15.9 billion yen (\$151 million), up 8.5%, while those by foreign artists made up only 1.8%, for a value of 4.8 billion yen (\$45.7 million), down 2.7%.

"It was not a good year, especially for laserdiscs," says Hisao Ebine, managing director of Tokyo-based Videoarts Music, which specializes in foreign-music videos. Popular music-video titles last year included "Message To Love," a film of the 1970 Isle Of Wight Festival, Ebine says.

On the sell-through front, 1995's top titles were Walt Disney Pictures' "The Lion King," with shipments of about 2 million copies, and "101 Dalmatians" at 1.6 million.

In Japan, there is usually a six-month delay between a movie's theatrical and video releases. In what industry observers see as the possible beginning of a new trend, the Warner group of companies simultaneously released "The Bridges Of Madison County" theatrically and on video in April 1996.

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# CBS Vid's 2nd Seuss Batch



by Moira McCormick

**S**EUSS-SATIONAL: CBS Video will release the second installment in its Dr. Seuss Sing-Along Classics line Aug. 6 with a TV promotional push on Fox Children's Network. The animated titles, each priced at \$9.98, are "Grinch Night," "The Grinch Grinches The Cat In The Hat," and "Pontofel Pock And His Magic Piano." They join "The Cat In The Hat," "Green Eggs And Ham And Other Stories," "The Lorax," and "The Hooper-Bloob Highway."

Marketing plans for the new titles involve network TV tie-ins. Consumers will be eligible to win the videos through their local Fox affiliate, each of which is receiving 60 videos to promote as it wishes. Twenty-second spots regarding the promotion will air on 80-90 stations around the country. A full-page ad for the Seuss titles will appear in Fox's Totally Kids magazine. In addition, CBS Video is pushing the new titles via targeted advertising in children and family publications, such as Child, Barney Family, and Sesame Street Parents.

**D**ISNEWS: Now that summer has officially arrived, it's time—naturally—to start thinking about back-to-school promotions. Walt Disney Home Video is promoting its upcoming Winnie the Pooh titles with just such a theme. "Working Together" and "Happy Pooh Day," each \$12.99, will hit stores July 17. Through a mail-in offer, consumers can receive a free kid-sized Pooh Schoolhouse, a playhouse decorated with four-color illustrations of Pooh and his animal friends.

The Pooh Schoolhouse is available free of charge with the purchase of four eligible videocassettes; consumers can buy the schoolhouse for \$9.99 with the purchase of two tapes.

Recent Disney releases include "Topsy Turvy Sing Along," the latest in the Sing Along Songs line. It includes a pair of songs from "The Hunchback Of Notre Dame," "Topsy Turvy" and "Out There," along with songs from such recent movies as "Toy Story" and "James And The Giant Peach."

"Topsy Turvy Sing Along" is \$12.99 and benefits from a mail-in promotion that allows consumers to receive a free Disney Sing Along musical kit. The kit includes a Hunchback tambourine, a Snow White musical recorder, a Mickey Mouse microphone, and a carry-all bag.

**W**ONDER-FUL: Sony Wonder has corralled the longest-running comic character, Rupert the Bear, for his home video debut July 23. Produced by Nelvana Ltd./Ellipse Programme SA, the animated "Rupert" TV show airs during Nickelodeon's preschool programming block, Nick Jr.

The friendly, well-mannered bear first appeared as a cartoon strip in Britain in 1920 and has been transferred intact to TV along with his equally friendly, well-mannered animal friends. "Rupert: Sharing And Caring With Friends," which contains a pair of episodes called "Rupert And The Dragon Race" and "Rupert And The Carousel," priced at \$9.98, is involved in a major promotion with Rupert's book publisher, Landoll's. A

titles will street Aug. 27 (order cutoff Aug. 1). "The Story Of Noah's Ark," "The Story Of David & Goliath," and "The Story Of The Nativity" are each \$12.98.

Kathie Lee Gifford performs an original theme song in the Beginner's Bible series, which is jointly produced and distributed by Sony Wonder and Time Life Video & Television. Time Life Kids introduced the series last October through a direct-response campaign. Promotional support will include cross-promotions with the property's other licensees. Rebates and offers for free Beginner's Bible merchandise will be included in the video packaging.

Rupert coloring sheet, featuring artwork from the video, will be the last page in the publisher's coloring and activity books.

From Sony Wonder comes the home video debut of the animated Beginner's Bible series, from which three

## Billboard®

FOR WEEK ENDING JULY 13, 1996

### Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
*** No. 1 ***				
1	1	11	<b>THE ARISTOCATS</b> Walt Disney Home Video/Buena Vista Home Video 0252	1970 26.99
2	3	17	<b>POCAHONTAS</b> Walt Disney Home Video/Buena Vista Home Video 5741	1995 26.99
3	4	13	<b>BALTO</b> MCA/Universal Home Video/Uni Dist. Corp. 82593	1995 19.98
4	2	15	<b>THE MANY ADVENTURES OF WINNIE THE POOH</b> Walt Disney Home Video/Buena Vista Home Video 7074	1977 26.99
5	9	15	<b>GOOSEBUMPS: THE HAUNTED MASK</b> FoxVideo 9540	1996 14.98
6	6	47	<b>SCHOOLHOUSE ROCK: GRAMMAR ROCK</b> ABC Video/Paramount Home Video 47021	1995 12.95
7	10	27	<b>THE LAND BEFORE TIME III</b> ◊ MCA/Universal Home Video/Uni Dist. Corp. 82413	1995 19.98
8	8	5	<b>PHANTOM 2040: THE GHOST WHO WALKS</b> Family Home Entertainment/Live Home Video 27647	1996 14.98
9	5	19	<b>MARY-KATE &amp; ASHLEY OLSEN: CASE OF SHARK ENCOUNTER</b> Dualstar Video/WarnerVision Entertainment 53320-3	1996 12.95
10	12	71	<b>THE LION KING</b> Walt Disney Home Video/Buena Vista Home Video 2977	1994 26.99
11	17	11	<b>WALLACE AND GROMIT: THE WRONG TROUSERS</b> BBC Video/FoxVideo 8250	1995 9.98
12	18	23	<b>WALLACE AND GROMIT: A GRAND DAY OUT</b> BBC Video/FoxVideo 8287	1995 9.98
13	19	5	<b>BARNEY'S FUN AND GAMES</b> Barney Home Video/The Lyons Group 02011	1996 14.95
14	23	456	<b>DUMBO</b> ♦ Walt Disney Home Video/Buena Vista Home Video 24	1941 24.99
15	14	9	<b>KIDS FOR CHARACTER</b> Lyric Studios 602100	1996 14.99
16	16	11	<b>BARNEY'S TALENT SHOW</b> Barney Home Video/The Lyons Group 2010	1996 14.95
17	7	19	<b>MARY-KATE &amp; ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION</b> Dualstar Video/WarnerVision Entertainment 53321-3	1996 12.95
18	15	35	<b>SCHOOLHOUSE ROCK: SCIENCE ROCK</b> ABC Video/Paramount Home Video 47024	1995 12.95
19	20	9	<b>BEAVIS &amp; BUTT-HEAD: FEEL OUR PAIN</b> MTV Music Television/Sony Music Video 49814	1996 14.98
20	11	203	<b>CINDERELLA</b> Walt Disney Home Video/Buena Vista Home Video 410	1950 26.99
21	13	183	<b>THE LAND BEFORE TIME</b> MCA/Universal Home Video/Uni Dist. Corp. 80864	1988 19.98
22	24	33	<b>SCHOOLHOUSE ROCK: MULTIPLICATION ROCK</b> ABC Video/Paramount Home Video 47023	1995 12.95
23	RE-ENTRY		<b>CHARLOTTE'S WEB</b> Paramount Home Video 8099	1973 14.95
24	RE-ENTRY		<b>MORTAL KOMBAT-THE ANIMATED VIDEO</b> New Line Home Video/Turner Home Entertainment 4010	1995 14.98
25	25	13	<b>PETER AND THE WOLF</b> BMG Video 28080-3	1995 14.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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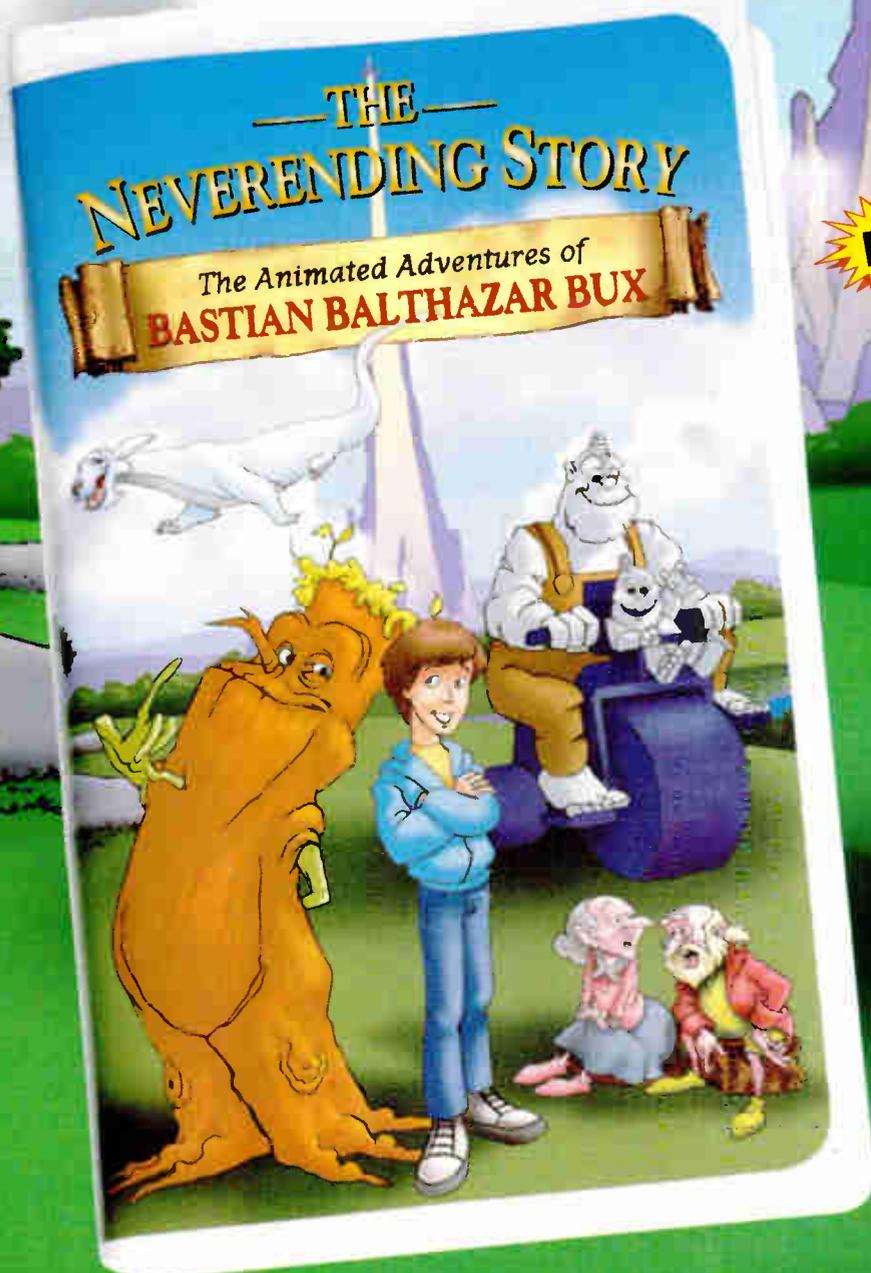
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- Dynamic Consumer Media Plan
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Running Time: 90 minutes Color  Closed Captioned  
Presented on Digitally Mastered Hi-Fi Stereo

Single unit Catalog #91325 - ISBN #0-78311-000-6  
24pk. catalog #99515 - ISBN #0-78310-001-4  
48pk. catalog #99514 - ISBN #0-78310-002-2  
18pk. catalog #99513 - ISBN #0-78310-011-1

The Neverending Story Series ©1995 CineVox Filmproduktion GmbH & Co.  
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**NEW RELEASES**

(Continued from page 60)

titles are "Rupert: Caring And Sharing With Friends" for \$9.98 on July 23, three new "Baby It's You" videos for \$9.98 each on Aug. 20, three "Beginner's Bible" stories for \$12.98 each on Aug. 27, "The Forgotten Toys: The Night After Christmas" for \$12.98 on Sept. 3, six new "Sesame Street" videos for \$9.98 each on Sept. 3, and "Enchanted Tales: The Courtship Of Tom Thumb & Thumbelina" for \$12.98 on Sept. 17.

The new version of the Mighty Morphin Power Rangers is on its way. "Saban's Power Rangers ZEO: ZEO Quest" is out on Aug. 6 for \$14.95. Saban Entertainment also offers "It Came From Angel Grove," another ZEO adventure, which includes a music video, on Aug. 20 for \$9.95. The old Mighty Morphin Power Rangers get a re-release for Halloween with "Lord Zedd's Monster Heads" on Aug. 20, repriced to \$9.95. Then there's "Francine Pascal's Sweet Valley High," based on the best-selling book series; two titles will be out Aug. 20 at \$59.95 each.

Anchor Bay Entertainment will release "Huggabug Cuddly Christmas" by Audrey and Judy Landers for \$12.98. Anchor Bay will also release "The Gallant Old Engine," the latest Thomas The Tank Engine episode, in mid-August for \$12.98.

**TV TIME**

Couch potatoes will have plenty of old and new TV favorites to add to their collections this year. Twentieth Century Fox presents three tapes of the X-Files (two episodes per tape) on Sept. 2 at \$14.98. CBS/Fox offers "The Honeymooners Gift Set"—eight volumes containing all 39 original episodes of the timeless favorite for \$99.98, released Oct. 15. CBS/Fox and BBC Video offer an "Absolutely Fabulous Gift Set," featuring every episode of the outrageous British series, plus a making-of tape with bloopers, for \$99.98. Street date is Oct. 15. In September, CBS/Fox will release episodes of British sci-fi series "Dr. Who" and British sitcom "The Young Ones."

**QUIRKY FUN**

Fed up with boring summer reruns, viewers will welcome some refreshingly quirky, offbeat entertainment, and as always, Rhino Video fits the bill. July 30 sees the release of two episodes each of Comedy Central's series "Politically Incorrect" and "Dr. Katz: Professional Therapist" at \$12.95 apiece, supported by trade and consumer ads, as well as two stand-up compilations, "Comic Justice" and "Comics Only," at \$9.95 apiece. Four more episodes of "Dr. Katz" are scheduled for Aug. 27 release, and more "Politically Incorrect" episodes will be out in September and November. In the heat of August, viewers can enjoy some shivers—and some laughs—with the latest releases in Rhino's "Value Priced Horror" line of low-budget thrillers. "The Black Cat," "Terror in the Haunted House" and "Manbeast" retail for \$7.95 in EP mode and \$12.95 in SP mode. Then in October, watch cheesy sci-fi B-movies "Pod People" and "The Brain That Wouldn't Die" hilariously lampooned by a marooned spaceman and his



**WRAP UP THE CHRISTMAS CLASSICS**

PRE-ORDER DATE  
8/13/96

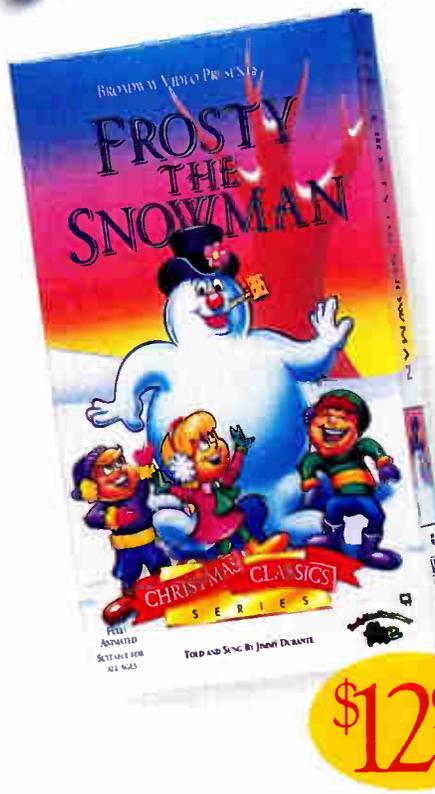
STREET DATE  
9/3/96

FAMILY HOME ENTERTAINMENT AND  
**Glade®**  
ARE TEAMING UP FOR  
A SCENT-SATIONAL  
HOLIDAY REBATE OFFER!

BUY ANY 2 GLADE®  
"HOLIDAY SCENTS" AND ONE  
CHRISTMAS CLASSICS VIDEO,  
GET A \$6 REBATE BY MAIL  
FROM GLADE®.

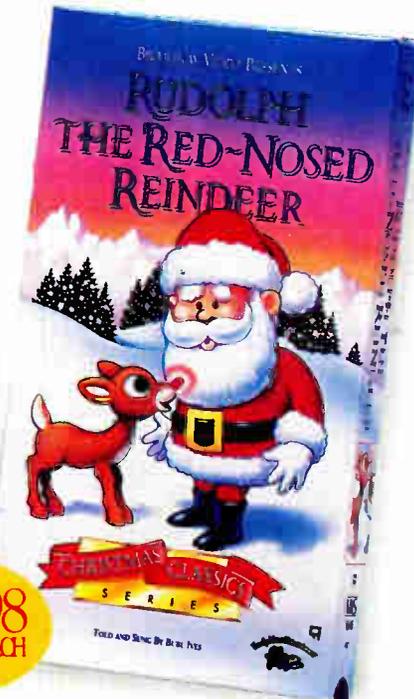


- Glade® \$6-By-Mail Rebate Offer announced nationally via an FSI on November 10th with a circulation of 45 million consumers.
- Glade® will have approximately 40,000 product displays featuring the Christmas Classics at retail!
- An on-pack sticker communicating the rebate offer will be on all five original Christmas Classics.
- Promotion period has a backing of over \$5 million in Glade® brand advertising.
- The original Christmas Classics are five of the most loved and well-known holiday stories with which your customers grew up.



Told and Sung by Jimmy Durante  
**FROSTY THE SNOWMAN**  
30 Minutes / Catalog No. 27311

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Told and Sung by Burl Ives  
**RUDOLPH THE RED-NOSED REINDEER**  
53 Minutes / Catalog No. 27309

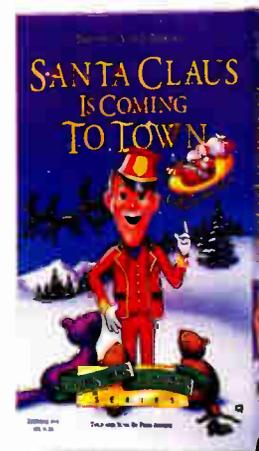
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**\$12.98 EACH**



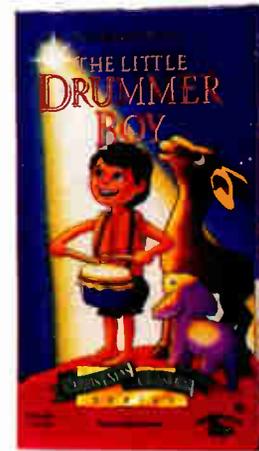
Voices by John Goodman and Jonathan Winters  
**FROSTY RETURNS**  
25 Minutes / Catalog No. 27477

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Told and Sung by Fred Astaire  
**SANTA CLAUS IS COMING TO TOWN**  
53 Minutes / Catalog No. 27312

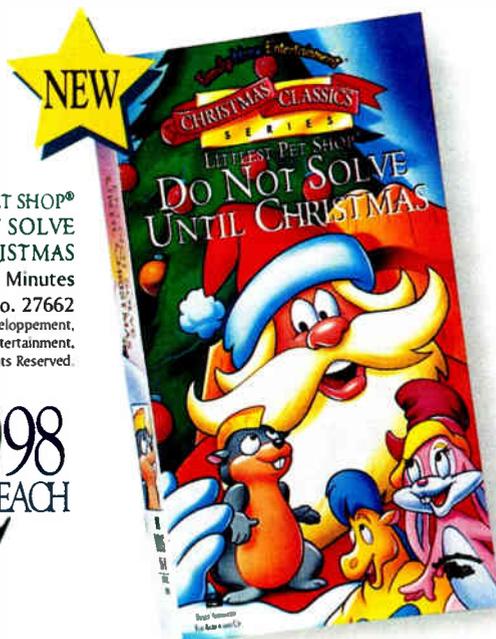
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Voices by Greer Garson and Jose Ferrer  
**THE LITTLE DRUMMER BOY**  
30 Minutes / Catalog No. 27310

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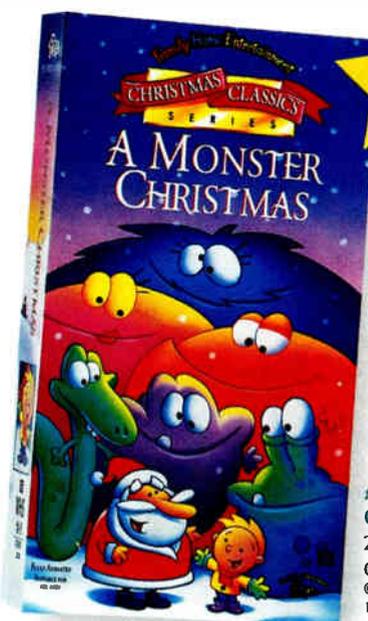
# YOUR HOLIDAYS WITH CHRISTMAS FAVORITES!



**NEW**  
LITTLEST PET SHOP®  
DO NOT SOLVE  
UNTIL CHRISTMAS  
47 Minutes

Catalog No. 27662  
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All Rights Reserved.

**\$12.98**  
EACH



**NEW**

**A MONSTER  
CHRISTMAS**  
27 Minutes

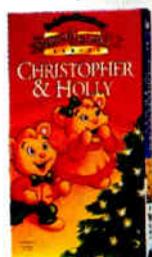
Catalog No. 27650  
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**HELLO KITTY-  
SANTA'S MISSING HAT**

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**CHRISTOPHER & HOLLY**  
23 Minutes / Catalog No. 27622  
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**NICK & NOEL**  
23 Minutes / Catalog No. 27624  
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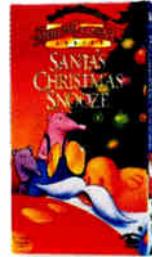
**THE MOO FAMILY™ HOLIDAY  
HOE-DOWN**

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**SANTA'S CHRISTMAS CRASH**  
26 Minutes / Catalog No. 27595  
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**SANTA'S CHRISTMAS SNOOZE**  
26 minutes / Catalog No. 27596  
©France3/FIT Production/La Fabrique 1994.  
All rights reserved.



robot pals in two episodes of the Peabody Award-winning "Mystery Science Theater 3000," at \$12.95 each. October also brings the "Ed Wood Deluxe Box Set" for \$29.95. For the musically minded, Rhino offers four episodes of the Monkees TV series at \$12.95 each.

CBS/Fox presents a three-tape "Wallace And Gromit Gift Set," featuring the claymation duo, on Oct. 15 for \$24.98. The third installment of Wallace and Gromit, the Academy



CBS/Fox and BBC offer an "Absolutely Fabulous" Gift Set.

Award-winning "A Close Shave," is out separately the same day for \$9.98.

Republic Pictures offers "Betty Boop: The Definitive Collection" on Oct. 15. Sony Music Video will release "Computer Animation Festival Vol. 3" on Aug. 20 for \$14.98. ABC Video will release "Joan Rivers' Shopping For Fitness," a spoof of exercise videos with the comedienne's "Shop-Til-You-Drop" program, Sept. 17 for \$19.95.

### LET'S GET PHYSICAL

Workout tapes continue to be popular, and several new ones will be added to the mix this year. Orion offers "The NAC System," starring members of the National Aerobics Champions, an elite group of professional aerobic instructors and trainers. Three tapes will be released Nov. 26: "Body Parts," "Measured Intensity" and "Interval Challenge."

In January 1997, CBS/Fox will launch "Top Trainers," a series featuring three celebrity fitness trainers: Kathy Kaehler, Kacy Duke and Keli Roberts.

Sony Music Video offers "The Grind Workout No. 3" on Oct. 15 for \$12.98. PPI Entertainment Group presents Denise Austin's "Hit The Spot" Gold Series from Parade Video in August, featuring four new titles. And Parade Video has "Hip Hop Body Shop" in September and Leslie Sansone's indoor walking videos later in the year.

### BATTER UP!

Sports fans have plenty of new videos to choose from this year. Major League Baseball Home Video offers three new baseball titles in September: a look at the 1996 World Series, "Super Sluggers" (about the sport's top batters), and a blooper tape.

CBS/Fox covers basketball and hockey with "The Official NBA 1996 Finals Video" July 12 for \$19.98, the "Michael Jordan Gift Set" (featuring "Michael Jordan: Come Fly With Me," "Michael Jordan Air Time" and "Michael Jordan: Above & Beyond") on Oct. 15 for \$29.98, "The Official

(Continued on page 78)

## Cross Promotions That Will Drive Sales!



Inside every Christmas Classics video consumers will receive a coupon for a free 8" x 10" portrait and sitting (\$20 value) from over 450 Lifetouch studios throughout the country. FHE Christmas Classics will be featured on the back of 10 million Tony's Italian Pastry Crust Pizzas throughout the holiday season.

On each pizza box, consumers will receive a \$1 off coupon good for all 13 Christmas Classics. A burst on the front of the pizza box will alert consumers to the on-pack offer. Tony's will distribute header cards and freezer rail cards to supermarkets nationwide.



**New 24-, 48- and 72-Piece Holiday Displays Available**

WEA VIDEO

**VIDEO '96**

(Continued from page 77)

1996 NHL Stanley Cup Championship Video" July 16 for \$19.98, "NHL Overtime" on Sept. 24 for \$14.98 and "NHL Ice Hot!" on Nov. 5 for \$14.98.

PolyGram Video has football covered, with "NFL Team Videos" on July 30; three new titles in the "NFL's Greatest Ever..." series ("...Quarterbacks," "...Running Backs," "...NFL Dream Team"), and three-pack and six-pack gift sets, all out on Aug. 20; "NFL's 100 Toughest Players" on Sept. 24; "The Man Behind The Men" Sept. 24; "Football America" Nov. 19; and "Cycle Reebok" and "Reebok Rhythm," both in September.

ESPN Home Video will release



Sony Music's *Beavis And Butt-head*

"College Football's All-Time Rivalries," "College Basketball's All-Time Rivalries" and "Dick Vitale's Dreamtime, Baby," along with the first two videos in its "Indy Car" line: "Full Throttle, Full Volume" and "Indy Scrapbook." No dates set yet.

**IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS**

Twentieth Century Fox rings in the holiday season with a "12 Days Til Christmas" promotion beginning Oct. 1. Among the \$9.98 titles are "The Simpsons Christmas Specials," "Dot And Santa Claus," "A Garfield Christmas," "The Homecoming," "The Honeymooners: Twas The Night Before Christmas Special," "I Love Lucy: Christmas Special" and "The Twilight Zone Christmas: Night Of The Meek." There are also four other holiday titles, "Miracle On 34th Street" (the 1994 version), "A Christmas Carol," "Home Alone" and "Home Alone 2: Lost In New York" for \$8.95 each.

PolyGram Video will release "Home For The Holidays" for the holiday season; no date or price yet. Cabin Fever Entertainment offers Truman Capote's "One Christmas," starring Henry Winkler and Katharine Hepburn, on Sept. 3 for \$9.98. Republic Pictures offers the perennial "It's A Wonderful Life" on Sept. 17. Sony Music Video offers "Beavis And Butt-head Do Christmas" on Oct. 1 for \$14.98. Anchor Bay Entertainment releases "Mr. Bill's Christmas" in August at \$9.99 and "Huggabug Cuddly Christmas" in August at \$12.98.

**MINISERIES AND DOCUMENTARIES**

A&E Home Video offers several installments of its celebrated "Biography" series at \$19.95 each. July 23 brings "Three Stooges"; Aug. 27 brings "Dean Martin," "Sammy Davis Jr.," "King Arthur" and "The Old Testament"; Sept. 24 brings "MacArthur"; Oct. 26 brings "Billy Graham"; Nov. 26 brings "James

# Disney's Must-Own Rocket Holiday Video Sales

**1995's #1 Box Office Smash -  
Visually Astounding And Wildly Inventive,  
With Phenomenal Universal Appeal!**

-  **The World's First Fully Computer-Animated Feature - A Landmark Achievement In Amazing, Lifelike 3D!**
-  **Box Office Over \$185 Million - Sparked By The Biggest Thanksgiving Weekend Gross In History (\$20 Million)!**
-  **Skyrocketing Purchase Intent Comparable To All-Time Best-Selling Videos, *The Lion King* And *Aladdin*! Consumer Acceptance Equal To *The Lion King*! 95% Of Consumers Rated *Toy Story* "Good-Excellent" Across All Groups - Moms, Kids And Non-Parent Adults!\***
-  **The Biggest All-Star Voice Cast Disney Has Ever Assembled! Including 2-Time Academy Award® Winner Tom Hanks\*\*, Golden Globe Winner And Best-Selling Author Tim Allen†, Don Rickles, John Ratzenberger (*Cheers*) and Annie Potts!**
-  **1995 Academy Award® (Special Achievement Award) For Director John Lasseter!**
-  **The Largest Marketing And Promotion Campaign In Disney History! 5 Tie-In Partners! Including KODAK Film, General Mills, Oral-B®, Energizer® And One Of The Nation's Biggest Quick-Service Restaurants!**

\* 1995 National Estimates  
\*\* Best Actor (Forest Gump, Philadelphia)  
† Best Actor (Home Improvement)  
\*\* Best Achievement In Music (Original Musical Or Comedy Score)  
† Best Original Song "You've Got A Friend In Me" and Best Original Screenplay



**Event-Building POP!**

**48-Pc. Toy Story/Masterpiece Collection Mixed - Stock #7140**

**ALSO AVAILABLE:**

**24-Pc. Toy Story Only - Stock #7137**

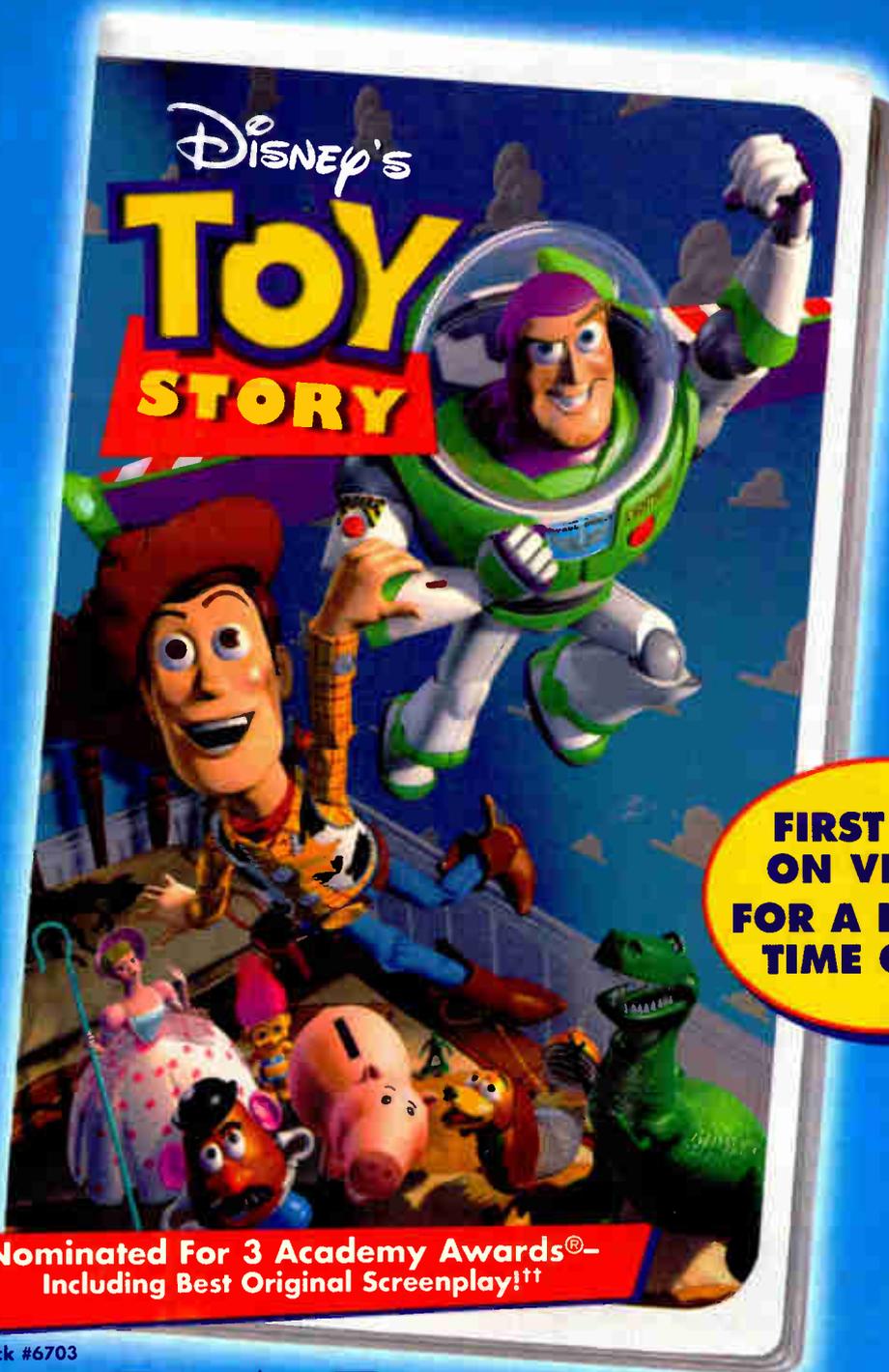
**48-Pc. Toy Story Only - Stock #7138**

**96-Pc. Toy Story Only - Stock #7139**

**96-Pc. Toy Story/Masterpiece Collection Mixed - Stock #7142**

Design Subject To Change.

# Movie Marvel Will To Infinity...And Beyond!



**FIRST TIME  
ON VIDEO -  
FOR A LIMITED  
TIME ONLY!**

Priced At  
**\$26.99!**  
Suggested Retail Price

**Nominated For 3 Academy Awards® -  
Including Best Original Screenplay!††**

Stock #6703



Running Time: 81 Minutes

Soundtrack Available On Cassette And Compact Disc From



PIXAR

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521  
© Disney Enterprises, Inc.



**"Miraculous!"**

- Entertainment Weekly



**"A Gift  
For All Ages!"**

- Michael Medved  
New York Post

**Prebook:  
September 17, 1996**

**Will Call/NAAD:  
October 29, 1996**

Brown"; and Dec. 17 brings "Moshe Dayan." A&E also offers a number of documentaries: "Floating Palaces," a four-part series for \$59.95 on July 23; "Jerusalem," a two-tape set for \$29.95 on Aug. 27; "Rodgers & Hammerstein: Sound Of Movies" on Aug. 27 for \$19.95; a "Bob Vila" three-pack for \$59.95, a two-part series on "The Hindenberg" for \$29.95, and a four-part series on "Mummies" for \$59.95, all on Sept. 24; "The Alamo" two-pack for \$29.95 on Oct. 29; and "Churchill Cabinet" for \$19.95 and the four-part "History Of The Gun" for \$39.95, both on Nov. 26.

Turner Home Entertainment presents the TVT miniseries "Andersonville" as part of its Turner Originals line on July 23 for \$49.98.

**AND OTHERS**

GoodTimes Home video will release a live-action version of Tarzan in 1996, along with an eclectic mix of titles in partnership with MCA, including "Car Wash," "McBain," "The Incredible Hulk," "Born In East L.A." and "Care Bears Adventures In Wonderland."

Playboy's upcoming sell-through titles are "Playboy's Hard Bodies," July 16; "Wet & Wild VIII: Hot Tubs," Aug. 20; and "Cheerleaders," Sept. 17. All are \$19.95. Fast Forward Marketing presents "The Lost Films Of Laurel And Hardy," a series of 18 rare films for \$9.95 each. Rhino offers two Jimi Hendrix videos in October for \$19.95 each.

Sony Music Video presents "I Want My MTV" on Aug. 6 for \$12.98. Aug. 20 brings "Odyssey Into The Mind's Eye" for \$19.98, the Doobie Brothers' "Rockin' Down The Highway: The Wildlife Concert" for \$19.98, "NASCAR: Jeff Gordon—Triumph Of A Dream" for \$12.98, and "NASCAR: Legendary Tracks, Unforgettable Moments" for \$12.98. On Sept. 17, Sony Music Video releases "MTV's Now What?! Guide To Jobs, Money & The Real World" for \$12.98. Nov. 19 brings "MTV's Ultimate Winter Vacation" for \$14.98.

New Video Group offers "The Future Of Investing" three-pack for \$59.95 on Sept. 24. The \$24.95 titles can also be purchased separately: "A History Of The Dow," "The Future Of Investing" and "Views From The Top: America's Most Powerful CEOs Look Ahead." The series was produced by Wall Street Journal Television. New Video Group also presents "An Evening With Sir Peter Ustinov" for \$19.95 on Sept. 24.

BMG Video presents "Video Parents," three new parenting videos—"Getting Ready For Baby," "Your Baby's First Six Months" and "Your Baby's First Step"—for \$14.98 each. Each video includes a value pack of rebates and coupons worth more than \$35.

On July 2, Miramar releases "National Parks: America's Natural Heritage," an eight-part series. Also in July, Lightworks Audio & Video releases "The Dolphin Story" and "The Dolphin's Gift."

IVN Communications releases "BTA: Britain," a seven-volume tour of England, with titles ranging from \$9.95 to \$14.95. IVN also offers "The Lonely Planet Series," a tour of a dozen exotic countries, for \$19.95 each. In the fall, Parade Video will release "Tejano Music" and "Cal Pozo's Learn To Dance" series.

**ONLY IN L.A.**

(Continued from page 60)



The T2 arcade was in Santa Monica Place.

The mall's parking structure was used for a chase scene, but when the characters emerge they are nearly 15 miles away, at the Northridge Mall. That mall's parking structure was also used for "T2," but was destroyed in the 1992 Northridge earthquake.

**Westside Pavilion, Pico Blvd. and Overland Ave., Westwood**  
"Clueless," "North" and Tom Petty's "Free Falling" music video.

She might have lived in Beverly Hills, but "Clueless" Cher and her best friend Dion shopped a few miles away at the Westside Pavilion for their fabulous fashion ensembles. (As if!) The mall, distinguished by arched skylights tunneling down the middle, was also used for the Tom Petty music video "Free Falling." Petty glides off the escalator while singing about life in "The Valley," which is about 10 miles from the Westside Pavilion.

**DISCOVERIES AND SPECIALISTS**

**Video Archives, 1238 Hermosa Ave., Hermosa Beach (now Cafe Boogaloo)**

In this town, the waiter or waitress serving your goat-cheese pizza may be the next George Clooney or Sandra Bullock, but the chances of the person behind the video counter hitting it big are slim. So far, the only



Quentin's video counter is now a bar.

video clerk to reach superstardom is Quentin Tarantino, and the site of the store he worked at is in Hermosa Beach. Unfortunately, Video Archives didn't fair as well as Tarantino, and it closed shop in 1994 to be replaced by Cafe Boogaloo. Local video merchants say Tarantino bought all Video Archives' VHS library for sentimental reasons. Unquestionably, the most famous ex-video store clerk ever, Tarantino worked behind the counter of Video Archives renting out other director's videos and collecting late fees here long before he dated actresses like Mira Sorvino. Former customers say he always recommended bloody horror flicks or devil-worship movies and rambled a bit when describing the plot of a movie.

**Vidiots, 302 Pico Blvd. Santa Monica**

If you're searching for a copy of

# Disney's 27th Animated

And Over 40 Million Loyal Disney Collectors Will Want To Own *Oliver & Company*!



Endearing Disney characters and star-powered musical fun turn a timeless tale into a modern day classic in *Oliver & Company* – an action-packed adventure the whole family will agree is "unmistakably Disney and still the very best!" (*Good Morning America*)

# Classic Is In Good Company...

## Up To \$15 Consumer Savings!

### Up To \$5 INSTANT Savings From KODAK Film!\*

Consumers Save Up To \$5 Instantly on *Oliver & Company* – OR Any Eligible Masterpiece Collection Video\*\* – When They Buy Any **ONE** Of These Specially Marked KODAK GOLD Film Boxes!



**\$5 Instant Savings!**



**\$3 Instant Savings!**

- Instant Savings Peel-Off Coupon On ALL Specially Marked KODAK GOLD Film!
- National Full-Page FSI September 29, 1996, Featuring *Oliver & Company*!

\* Complete details on instantly redeemable coupons found on specially marked KODAK GOLD film boxes. Kodak instant savings coupons good, and purchases must be made, from September 24, 1996, through June 30, 1997, in U.S.A. only. Void where prohibited. © Eastman Kodak Company, 1996. Kodak and Gold are trademarks.

### \$5 Mail-In Refund From DISNEY!††

When Consumers Purchase **TWO (2)** Videos: *Oliver & Company* – PLUS – Any Eligible Walt Disney Family Film Collection Video!†



†† Complete details on mail-in certificate inside *Oliver & Company* video. Offer good, and purchases must be made, September 24, 1996, through January 10, 1997, in U.S.A. only. Void where prohibited.

### \$5 Mail-In Refund From KID CUISINE!\*\*\*

When Consumers Purchase Any **THREE (3)** Kid Cuisine Products – PLUS – *Oliver & Company* – OR – Any Eligible "Masterpiece" Or "Family Film" Collection Video!\*\*\*

**SUPPORT INCLUDES:**

- National Full-Page FSI October 13, 1996, Reaching 42 Million Households!
- FREE <sup>1</sup> *Oliver & Company* Premium Inside 6 Million Kid Cuisine Packages With Front Panel Promotional Burst!



\*\*\* Complete details on mail-in certificate inside *Oliver & Company* video, or in-store tear pads, or inside specially marked packages of Kid Cuisine® Frozen Meals. Offer good, and purchases must be made, September 24, 1996, through March 31, 1997, in U.S.A. only. Void where prohibited. \* With purchase, while supplies last.

**Prebook: August 13, 1996**

**Will Call/NAAD: September 24, 1996**

\*\* Eligible Masterpiece Collection videos include: *Alice In Wonderland, Bedknobs And Broomsticks, Dumbo, Mary Poppins, Pete's Dragon, Robin Hood, So Dear To My Heart, The Sword In The Stone, The Three Caballeros, Cinderella, Pocahontas, The Many Adventures Of Winnie The Pooh and The Aristocats.* Also eligible: *A Goofy Movie, The Return Of Jafar, Aladdin And The King Of Thieves and Toy Story.*  
 † Eligible Family Film Collection titles include: *20,000 Leagues Under The Sea, The Apple Dumpling Gang, Davy Crockett: King Of The Wild Frontier, Davy Crockett And The River Pirates, Escape To Witch Mountain, Herbie Rides Again, Homeward Bound, The Love Bug, Old Yeller, The Parent Trap, Pollyanna, The Shaggy Dog, Swiss Family Robinson and That Dam Cat!* Plus *Homeward Bound II.*

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521 © Disney Enterprises, Inc.



"The Boy In The Plastic Bubble" with John Travolta or "I'm A Fool," the short film James Dean and Natalie Wood did before "Rebel Without A Cause." Vidiots is the place. More than 12,000 titles are stocked in this non-descript store featuring concrete floors and wire racks with handwritten shelf talkers. The directors section features a full range of films, from Woody Allen to Billy Wilder, as well as foreign directors such as Percy Adlon and Zhang Yimou. The store also has one of the widest selections of avant-garde, animation and other hard-to-find titles in Los Angeles. Vidiots is known as the place to go when no one else has it, and customers are often referred by other retailers.

#### The Continental Shop, 1619 Wilshire Blvd., Santa Monica

"All we do is British," says owner Brian Clewer, and the fact that he carries the entire line of BBC videos is only partial proof. The store also has hundreds of videos featuring British directors, actors and writers dating back to 1928. While browsing through its library, patrons can also book a flight on Virgin Atlantic, munch on a crumpet, or leaf through *The Times*—*The London Times*, of course.

#### Video France, 2345 Westwood Blvd., Westwood

French film director Raymond Hakim once called this store "the Cartier of video stores," according to Video France owner Bernard Decaillet. In fact, Decaillet says the store has more French videos than any store in France. "Many of the French directors order from us because they can't find a lot of titles in French video stores." Of the 3,000 titles packed into this tiny store, only 40% are subtitled in English. From early French films of the 1920s to the Nouvelle Wave directors of the 1950s as well as contemporary videos, Video France probably has it for its 6,800 members. The store also runs a mail-order catalog, which includes rentals.

#### Dave's Video (The Laser Place), 12144 Ventura Blvd., Studio City

A fixture in the world of Los Angeles video retailing, Dave's Video is a longtime industry hang-out. Over the past 13 years, owners Dave and



Dave's Video is the place for laser.

Linda Lucas have assembled more than 15,000 laserdisc titles. Frequent in-store events include autograph sessions with directors and writers and a "studio day" where home video executives come in and talk about the laser business. Dave's also conducts seminars about how to design a home theater system and new technologies. In addition to one of the most extensive laserdisc inventories in the country, Dave's carries big-screen TVs, laserdisc players, satellite dishes and enough sound equipment to blow your neighbors away.

## DVD DEBATE

(Continued from page 68)

Tully, chairman of both the DVD Special Interest Group of the Interactive Multimedia Association (IMA) and the Technical Committee of the Optical Video Disc Association (OVDA), comments, "DVD can be very good quality, or not, depending on the effort put in—and the relationship is much more complex than for laserdisc."

While DVD's proponents have promised that the new format will have a slightly sharper image than laserdisc



George Feltenstein of MGM/UA

(which has 425 lines of resolution, while VHS has 240), it is up to MPEG-2 video compression to deliver it, and action films with lots of frame-to-frame changes in the image will require extra tweaking in the conversion process. Asked whether DVD can deliver better-than-laser quality on 75% of releases, or whether it will have worse picture quality than LD, Tully responds, "In my opinion, this is a question of the size of video budgets not of technology. What do you think the studios will spend to make DVD look good? In my humble opinion, to make an 'equal to LD' program [in terms of visual quality and features] will cost more than the comparable laserdisc; better than laserdisc will cost much more. [But] this is a gut feeling at the moment, with no figures to back it up."

"DVD is supposed to have roughly 480 to 490 lines of resolution, from what we've heard," says Voyager Company spokesman Paul Klinger; "but it's an entirely different sort of picture from laserdisc. It won't have analog problems, but there are lots of image questions. The question is what the picture quality will be like when it gets to your home."

Some are flat-out skeptical about DVD's potential. David Paul Gregg, the inventor of the laserdisc, wrote this in a May letter to Douglas Pratt's *Laser Disc Newsletter*: "The frequently published statement that, in effect, 'DVD will equal or better the quality of laserdisc' is outrageously false...Soon, it has to become known that DVD may not even equal the quality of VHS on videocassettes." He asserts that a major problem lies in MPEG-2 video compression being "labor intensive and time consuming. The resulting costs and delays [will be] prohibitive. DVD cannot compete with the VCR."

Holding a different opinion is Mike Fidler, Pioneer Electronics senior VP of new technologies and strategic planning. He comments, "I think the quality is at least equivalent to, if not better

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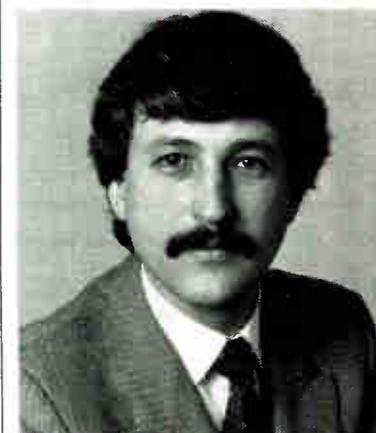
than, laserdisc. But some will prefer the warmth and depth of laser, while others will prefer the clarity, lack of noise and color-saturation control of DVD."

In terms of audio, DVD will offer Dolby AC-3 Surround Sound (which laserdisc currently has) in North American releases, and as many as eight audio tracks in different languages. Pioneer's Fidler adds that what is done with DVD's audio capacity will depend on "how studios want to manage the real estate, the digital bit-stream."

DVD players will use reference frames and buffer memories to provide some sort of freeze-framing, but it has yet to be determined whether the five-inch disc will be able to include the same level of random-access supplementary material as is provided by laserdisc. In regards to another feature, some manufacturers have promised that DVD will let the viewer watch the same movie either with a widescreen or pan-scan image, but "each studio will have to make that decision. It's a technical feasibility, but there are artistic questions," says Fidler.

**RESTLESS AT THE STARTING GATE**

While copy-protection and MPEG-2 compression issues are being worked out, the hardware and software companies are lined up at the starting gate, restless and ready to go. Toshiba has



Louis Feola of MCA

announced that it will have two DVD players (the \$599 SD-1006 and the \$699 SD-3006) ready for the fall. Pioneer will offer three DVD players in October and November, including two laserdisc/DVD combiplayers. And Thompson, Zenith, Panasonic and Samsung are other firms ready to take the wraps off DVD machines.

Image Entertainment, the largest distributor of laser software, will distribute DVD software to Thompson's RCA hardware dealers. Pioneer Entertainment plans to market DVD music-video and animation titles, and MGM/UA Home Video will release "at least 50 titles at the time of the launch," says George Feltenstein, senior VP of worldwide marketing. Warner Home Video is leading the software charge, promising 75 new and classic movies this fall if everything works out.

The pieces are in place for the new video format. Will it be DVDymano or DVDud? The proof will be up on the screen, either this fall or in 1997.

Chris McGowan, a frequent contributor to Billboard, is the editor of Laser Scans, an online laserdisc/DVD newsletter (LaserScans@aol.com).

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®						
★★★★ NO. 1 ★★★★★						
1	1	4	<b>BAD HAIR DAY</b> Scotti Bros. Video 5053	Weird Al Yankovic	SF	9.95
2	4	131	<b>OUR FIRST VIDEO</b> ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
3	2	13	<b>THE VIDEO COLLECTION: VOL. II</b> Capitol Video 77820	Garth Brooks	LF	12.95
4	5	20	<b>LIVE AT MADISON SQUARE GARDEN</b> ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
5	6	2	<b>LIVE IN CENTRAL PARK</b> 6 West Home Video BMG Video 15734	Annie Lennox	LF	19.98
6	3	40	<b>THE WOMAN IN ME</b> ▲ PolyGram Video 8006336605	Shania Twain	LF	9.95
7	9	16	<b>UNPLUGGED</b> ● PolyGram Video 80063003825	Kiss	LF	19.95
8	7	55	<b>PULSE</b> ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
9	8	72	<b>THE COMPLEAT BEATLES</b> ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
10	12	121	<b>LIVE AT THE ACROPOLIS</b> ▲ Private Music BMG Video 82163	Yanni	LF	19.98
11	10	32	<b>GREATEST VIDEO HITS COLLECTION</b> 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
12	13	84	<b>HELL FREEZES OVER</b> ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
13	14	54	<b>VIDEO GREATEST HITS-HISTORY</b> ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
14	21	132	<b>LIVE SHIT: BINGE &amp; PURGE</b> ▲ Elektra Entertainment 5194	Metallica	LF	89.98
15	11	14	<b>REMOTELY CONTROLLED</b> Word Video 1695	Mark Lowry	LF	21.95
16	19	88	<b>THE BOB MARLEY STORY</b> ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
17	18	28	<b>GRATEFUL TO GARCIA</b> Channel One 39733	Various Artists	LF	9.95
18	16	18	<b>R.I.O.T.</b> ◆ Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
19	15	35	<b>LIVE FROM AUSTIN, TEXAS</b> ● Epic Music Video Sony Music Video 50130	Slevie Ray Vaughan & Double Trouble	LF	19.98
20	17	17	<b>REBA: CELEBRATING 20 YEARS</b> MCA Music Video Uni Dist. Corp. 14083	Reba McEntire	LF	19.98
21	22	34	<b>CRAZY VIDEO COOL</b> 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
22	35	29	<b>LITTLE EARTHQUAKE</b> ● WarnerVision Entertainment 50335-3	Tori Amos	LF	16.98
23	29	2	<b>TOP SECRET DOWN LOW VIDEOS</b> 6 West Home Video BMG Video 41579	R. Kelly	LF	19.98
24	20	87	<b>BARBRA-THE CONCERT</b> ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
25	28	29	<b>VOODOO LOUNGE</b> ● PolyGram Video 8006374833	Rolling Stones	LF	19.95
26	23	15	<b>LIVE AT MADISON SQUARE GARDEN</b> Warner Alliance Video 38438	The Brooklyn Tabernacle Choir	LF	19.98
27	39	54	<b>ABBA GOLD: GREATEST HITS</b> ● PolyGram Video 4400855493	Abba	LF	19.95
28	RE-ENTRY		<b>KISS MY A**</b> ● PolyGram Video 8006323093	Kiss	LF	19.95
29	30	78	<b>X-TREME CLOSE-UP</b> ▲ PolyGram Video 4400853953	Kiss	LF	19.95
30	27	85	<b>LIVE! TONIGHT! SOLD OUT!!</b> ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
31	24	3	<b>LES MISERABLES: THE 10TH ANNIV. CONCERT</b> VCI Image Entertainment 3465	Royal Philharmonic Orchestra	LF	49.99
32	RE-ENTRY		<b>HE WILL COME</b> Word Video 95229	Shirley Caesar	LF	19.95
33	26	30	<b>VIDEO ARCHIVE</b> PolyGram Video 8006374813	Def Leppard	LF	19.95
34	32	38	<b>DESIGN OF A DECADE 1986/1996</b> ● A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
35	38	27	<b>THE FIRST U.S. VISIT</b> Apple Corps Ltd. MPI Home Video 6218	The Beatles	LF	24.98
36	34	144	<b>\$19.98 HOME VID CLIFF'EM ALL!</b> ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
37	RE-ENTRY		<b>EL CONCIERTO</b> ● Wea Latina 11639	Luis Miguel	LF	19.98
38	RE-ENTRY		<b>THANK YOU ABBA</b> PolyGram Video 8006323833	Abba	LF	19.95
39	25	69	<b>YOU MIGHT BE A REDNECK IF...</b> △ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
40	RE-ENTRY		<b>THE CREAM OF ERIC CLAPTON</b> ▲ PolyGram Video 440081189	Eric Clapton	LF	14.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Communications.

# VSDA '96

## BRIT VID

(Continued from page 68)

Music video now has just over 10% of the video retail market, compared to 7.5% last year, aided by the spectacular performance of VCI's "Riverdance," which is now the best-selling non-Disney video of all time. BMG's "Robson And Jerome" was the second-best-selling music video of 1995.

Children's titles took second place to feature films in terms of market share, with 21.9%. Buena Vista's "The Lion King" topped the children's genre, was the highest-selling video of 1995 and has become the second-highest-selling video of all time in the U.K. Disney accounted for the other top



Disney re-released "The Fox And The Hound."

five children's titles in 1995 with "The Aristocats," "The Fox And The Hound," "Pinocchio" and "Return Of Jafar." Particularly pleasing to the company is the fact that "The Fox And The Hound" is a re-release, while "Jafar" is a made-for-video title.

Sports and fitness videos were down to 7% of the market and were headed up by the British ice-skating title "Let's Face The Music," which is the highest-selling sports video ever: VCI's "Rosemary Conley's Flat Stomach Programme" was the best-selling fitness video last year, although there are clear signs that the bottom's fallen out of the market.

Comedy titles, curiously classified as special-interest in the U.K., were primarily of the stand-up 'blue' variety, which took 9% of overall sales.

## RENTAL VIDEO

One of the most surprising aspects of the current U.K. video industry scene is that a six-year decline in rental receipts has been halted with a 4% growth in 1995 to increase its value to 457 million. Most believe the reversal has been created by a product 'blip' that was due to phenomenally successful cinema hits from 1994 and 1995 coming out during 1995, coupled with an increase in the average overnight rental charge.

The number of rental transactions in the market remained constant at 194 million rental transactions throughout the year, with major chains taking up the shortfall created by independent stores going out of business. The 3% increase in the average overnight rental price is also explained by the stranglehold that a number of large chains, such as Blockbuster and Global, now have on the market.

"It should be noted that the market-place in '95 was driven by the exceptional performance of several key titles released in the cinemas in 1994. If business had been down in rental in '95, based on such excellent product, it would have been a disaster," says Mike Heap, Warner Home Video managing director.

Warner/MGM had the highest company share of the rental market, with

# Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
★★★★ NO. 1 ★★★★★					
1	1	4	<b>GET SHORTY</b> (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
2	2	5	<b>CASINO</b> (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
3	3	5	<b>GOLDENEYE</b> (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
4	5	4	<b>LEAVING LAS VEGAS</b> (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
5	4	6	<b>THE AMERICAN PRESIDENT</b> (PG-13)	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening
6	<b>NEW</b>		<b>HEAT</b> (R)	Warner Home Video 14192	Robert De Niro Al Pacino
7	10	2	<b>FATHER OF THE BRIDE PART II</b> (PG)	Touchstone Home Video Buena Vista Home Video 6695	Steve Martin Diane Keaton
8	11	2	<b>SABRINA</b> (PG)	Paramount Home Video 15294	Harrison Ford Julia Ormond
9	7	6	<b>POWDER</b> (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery
10	6	7	<b>JUMANJI</b> (PG)	Columbia TriStar Home Video 11743	Robin Williams
11	8	3	<b>GRUMPIER OLD MEN</b> (PG-13)	Warner Home Video 14191	Jack Lemmon Walter Matthau
12	9	13	<b>SEVEN</b> (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
13	13	2	<b>SUDDEN DEATH</b> (R)	MCA/Universal Home Video Uni Dist. Corp. 82591	Jean-Claude van Damme
14	12	9	<b>THE MONEY TRAIN</b> (R)	Columbia TriStar Home Video 11073	Wesley Snipes Woody Harrelson
15	15	16	<b>BRAVEHEART</b> (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
16	14	7	<b>DEAD PRESIDENTS</b> (R)	Hollywood Pictures Home Video Buena Vista Home Video 5263	Larenz Tate Chris Tucker
17	16	11	<b>TO DIE FOR</b> (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
18	18	5	<b>NICK OF TIME</b> (R)	Paramount Home Video 33041	Johnny Depp Christopher Walken
19	17	9	<b>THE BRIDGES OF MADISON COUNTY</b> (PG-13)	Warner Home Video 13772	Clint Eastwood Meryl Streep
20	<b>NEW</b>		<b>MIGHTY APHRODITE</b> (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
21	21	2	<b>TWO IF BY SEA</b> (R)	Warner Home Video 14159	Sandra Bullock Denise Leary
22	19	8	<b>HOW TO MAKE AN AMERICAN QUILT</b> (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82595	Winona Ryder Dermot Mulroney
23	20	9	<b>WAITING TO EXHALE</b> (R)	FoxVideo 8946	Whitney Houston Angela Bassett
24	22	10	<b>NOW AND THEN</b> (PG-13)	New Line Home Video Turner Home Entertainment 3371	Christina Ricci Demi Moore
25	25	2	<b>BIO-DOME</b> (R)	MGM/UA Home Video 905533	Pauly Shore Stephen Baldwin
26	26	8	<b>WHITE MAN'S BURDEN</b> (R)	HBO Home Video 91289	John Travolta Harry Belafonte
27	23	20	<b>THE USUAL SUSPECTS</b> (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
28	24	3	<b>DUNSTON CHECKS IN</b> (PG)	FoxVideo 8962	Eric Lloyd Jason Alexander
29	32	3	<b>HEAVY METAL</b> (R)	Columbia TriStar Home Video 74653	Animated
30	<b>NEW</b>		<b>RICHARD III</b> (R)	MGM/UA Home Video 905528	Sir Ian McKellen Annette Bening
31	30	8	<b>TOM AND HUCK</b> (PG)	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro
32	29	4	<b>WILD BILL</b> (R)	MGM/UA Home Video 905103	Jeff Bridges Ellen Barkin
33	27	12	<b>STRANGE DAYS</b> (R)	FoxVideo 893985	Ralph Fiennes Angela Bassett
34	<b>NEW</b>		<b>DEAD MAN WALKING</b> (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
35	34	11	<b>SMOKE</b> (R)	Miramax Home Entertainment Buena Vista Home Video 6315	William Hurt Harvey Keitel
36	35	18	<b>COPYCAT</b> (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
37	28	9	<b>THE ARISTOCATS</b> (G)	Walt Disney Home Video 0252	Animated
38	36	3	<b>DOOM GENERATION</b> (NR)	Vidmark Entertainment 6293	Jonathon Schaech
39	31	2	<b>BLUE IN THE FACE</b> (R)	Miramax Home Entertainment Buena Vista Home Video 7403	Harvey Keitel Michael J. Fox
40	33	13	<b>DEVIL IN A BLUE DRESS</b> (R)	Columbia TriStar Home Video 51343	Denzel Washington Jennifer Beals

◆ 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.

19.8% above CIC (Universal and Paramount), which had 18.4% of the rental market. The largest share of any independent distributor was Entertainment In Video's 7.4%, just pipping PolyGram's 6.9%.

The top 10 most-rented videos of last year in order were "Forrest Gump," "Speed," "Pulp Fiction," "The Mask," "True Lies," "Stargate," "The Specialist," "Dumb And Dumber," "Timecop" and "Four Weddings And A Funeral" (the top-grossing film of all time in U.K. cinemas was released on video rental at the tail-end of 1994). Key titles to watch this year are "Goldeneye," "Apollo 13," "Braveheart," "Die Hard With A Vengeance," "Seven," "Babe," "Toy Story," "Broken Arrow" and "Jumanji."

The increase in popularity of cable and satellite television, the shrinkage in release windows and the disappearance of a large number of video rental stores has seen video rental receipts steadily dwindling over the past six years, so the ability of rental to 'hold its own' has been heralded as good news by the distributor trade association the British Video Association.



"Forrest Gump" is most-rented U.K. vid.

"This is good news for the rental market, which many have been thought to be in decline," says BVA director general Lavinia Carey. "It will be interesting to see how this develops during 1996, with all the attention focused on developments in the television area of home entertainment."

Although video rental is still clearly a sizable market, the underlying trends are not good. The number of stores renting video now looks to be in the region of 5,000—down from 13,000 in 1989.

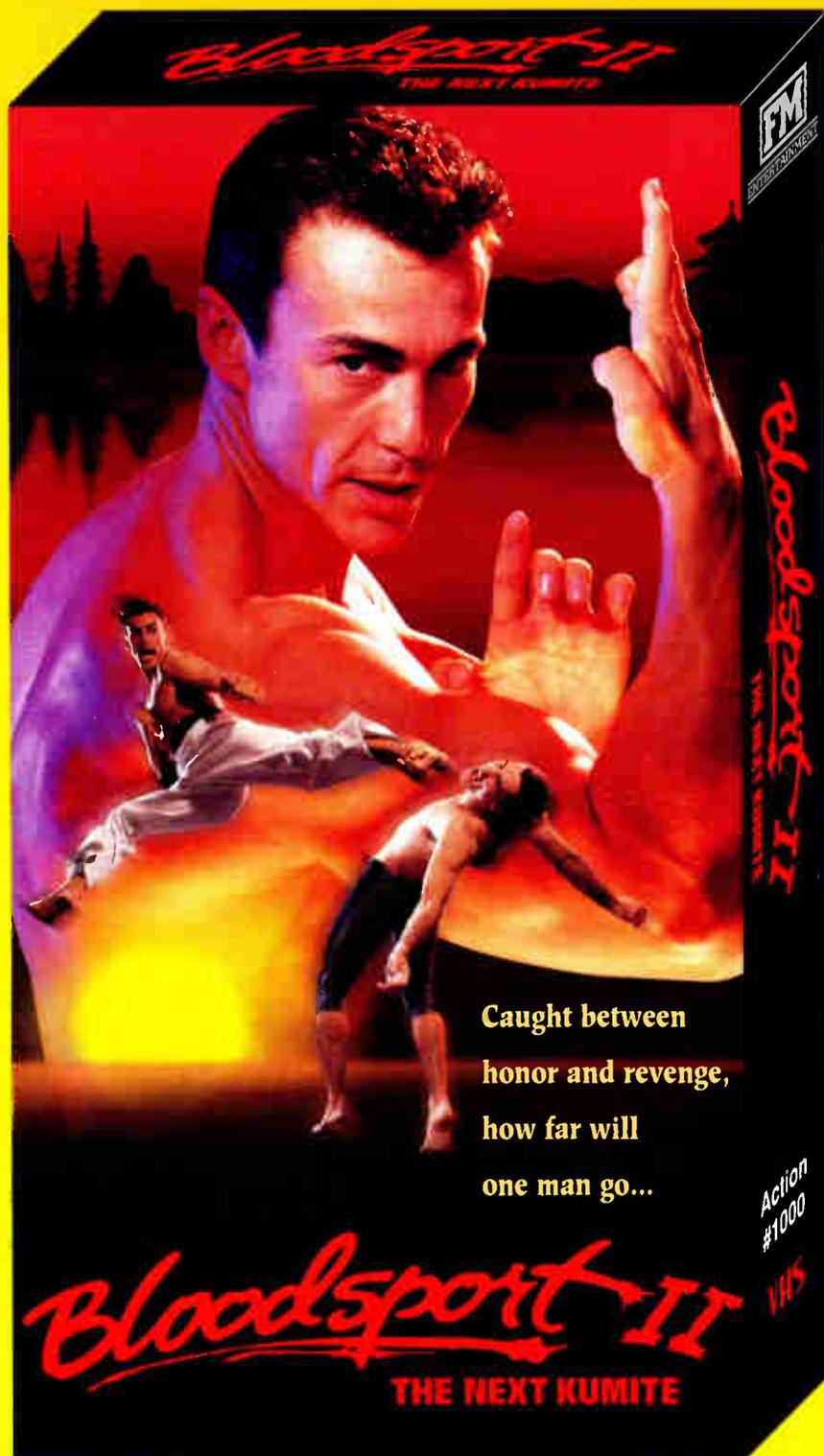
"My major worry for 1996 is the continual decline of the retail base in video rental, which will result in a further [decline in] rental. Video rental is a neighborhood business, and I am very concerned to see the further decrease in the number of stores," says Heap.

This year and next will also see the advent of new TV services in the U.K.—in 1997, digital television will be launched, plus new terrestrial TV channel, Channel 5. This is one of the reasons rental distributors have launched a series of quasi-generic advertising campaigns, which has seen distributors teaming up with each other and advertising on each other's cassettes.

In terms of other formats, laserdisc is still negligible in the U.K. (30,000 players). The expected growth in video-adapted multimedia machines has also failed to materialize. At the end of 1995, there was an estimated installed player base of almost 1.7 million domestic multimedia machines capable of being adapted to play Video CD, the vast majority of which are multimedia PCs. The number that had actually been adapted was under 100,000, and most of these (an estimated 70,000) are CD-i players.

# Bloodsport II

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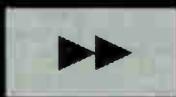
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\*As reported by the CDC on October 31, 1995.

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### INVESTORS

(Continued from page 64)

business for the future.

Some analysts point out that the strongest and savviest video retailers, realizing that they are in a location-based business, will be able to adjust and expand their product lines to meet changing consumer demand.

#### BEYOND VIDEO

Movies are not the only driver of revenue and profits. Video chains may get a big boost this year and next from a resurging video-game business. Some operators are looking forward to Nintendo's rollout of a new 64-bit system in September. A market share



The Nintendo 64 could lure customers to video stores.

battle between Sony and Nintendo may ensue, with each spending millions to promote systems and software that could drive customers into stores to rent and buy games.

Alexander says that video stores could achieve same-store sales increases from 2% to 5% next year on the rebound of the video-game business alone.

Meanwhile, the industry is also anticipating the introduction of the digital videodisc format as another opportunity for selling and renting movies, but no one expects it to be a threat to VHS tape for some time. Some observers say that DVD will hurt the laserdisc market, which has failed to meet early expectations.

One thing that the video chains and investors do not seem to be particularly worried about this year is video on demand, which was supposed to make video stores obsolete in a few years when consumers would order movies directly into the home from their TV set-top boxes. Most observers say the technology to achieve that is too expensive to be a threat yet. The big cable and telephone companies do not seem to have the same incentive they had just a couple of years ago to quickly upgrade their systems to allow sophisticated programming like true video on demand.

The more present threat, say analysts, is digital satellite broadcasting, which is nearly video on demand—transmitting popular movies over numerous channels at staggered starting times.

And some observers point to an old-fashioned threat to the video business—broadcast, or free, TV. At the time of this year's Video Software Dealers Association convention in Los Angeles, many operators may be dreading the televising of the Olympics in late July and early August. Although the events last only two weeks, they will take place over three weekends, which is when video chains typically do 50% of their business. But, notes Alexander: "At the same time last year, the business fell out. So the comparisons this year are easy."

# The Enter\*Active File

MERCHANTS & MARKETING

## Cure Web Site Brings The Band Home

BY BRETT ATWOOD

LOS ANGELES—Internet users are getting a rare chance to get up close and personal with the members of the Cure on a new World Wide Web site (<http://www.the-cure.com>) that relies heavily on the active participation of the musicians. Live webcasts, intimate chat sessions, and exclusive audio and video content are accessible at the site, which launched Saturday (6).

"We found that there was a lot of information on the Internet about the band," says the Cure's Robert Smith. "We might as well have a voice in the things that are being said about us."

The Cure's Web site is being presented by Robert Goodale, executive producer of the official David Bowie and Rolling Stones Web sites and music site SonicNet.

When the Cure begins its first North American tour in four years this August, it will bring along a digital camera that transmits live images of the tour to the Internet. However, unlike most previous netcasts by other acts, the Cure's will go beyond its stage show.

"We'll take it backstage or set it up in our dressing room, as well as the performance stage," says Cure keyboardist Roger O'Donnell. "We might

even take it to the bar with us after the show."

The site's "house page" is graphically based on an old mansion in west England in which the act lived during the recording of its latest album, "Wild Mood Swings." The online "house" contains several rooms that the Web surfer can enter, including a lounge, kitchen, and library.

The lounge contains exclusive music by the Cure that has not been released before. For example, users can download the Cure's eight-minute version of the Doors' "Hello, I Love You," which was originally recorded for the Elektra 40th-anniversary album "Rubaayat." A shorter rendition of the song was used for the album.

"There are some home demos and other completed songs that we will put there," says Smith. "We hope to illuminate the evolution of some of our songs. We may put up some older, unreleased stuff, but it will mostly be fan-oriented material."

The lounge also contains an unreleased music video for the Cure's current single, "Mint Car" (see story, page 106).

The latest news and tour information is cookin' in the kitchen, while the library contains audio samples from "Wild Mood Swings" and the Cure's

catalog of albums. Site visitors who want to purchase any of the Cure's releases can click on an online link to electronic retailer CDnow.

Cure fans can chat in the conservatory, while the "skeleton closet" contains Web pages individually designed for each band member.

Several rare and personal pictures from the band are scattered throughout the site, which contains an ongoing tour diary, with frequent entries by each band member.

"It's rare that artists put so much time and effort into their Web presence," says Nicholas Butterworth, creative director for New York-based SonicNet. "This site is unique in that it really reflects the band's personality through their input."

Band members will regularly "log on" to the site and visit with fans in the conservatory chat room. Visitors to the site will instantly know if a member is present if they see a black van parked on the "house page." If a light is on in the window of the house, then Web visitors know that the band is netcasting live video and pictures to the site.

"We'll be as hands-on with this Web site as we possibly can be," says O'Donnell, who programmed much of the site; the rest of the group contributed to the site's design.



THE CURE

"It's kind of an extension of the punk ethic," he says. "We are in complete control of the content. Each member has designed their own room in the house so that it reflects their own personality."

O'Donnell, who rejoined the group for "Wild Mood Swings" after departing the band in 1990, says that the Cure became more computer-savvy in his absence.

"Roger tried to get us into computers back in the late '80s, but we resisted," says Smith. "But by the time he came back into the group in '94, we all had laptops."

However, Smith admits that he is not completely convinced that the Internet is ready for "prime time."

"The problem with a lot of this technology is how slow it still is," says Smith. "It can be incredibly frustrating. Someone may want to find out more about a band but will end up staring at blank space while they wait."

Goodale, the site's executive producer, characterizes the project as "state of the art but not experimental."

"We wanted to make sure that all the technology used was functional," Goodale says. "Robert was concerned about making the Web experience compelling, rather than confusing."

Smith says that he is weary of the potential for both intimacy and isolation on the Internet.

"There's a lot of ego in setting something like this up," says Smith. "I guess that I still have to adjust to the idea that people might be interested in what I do. I've always resisted that. I've tried to not allow myself to be validated by what I do with the Cure. I've only once been online with Roger and chatted. But I felt uncomfortable because people knew it was me. It is quite difficult for me because, by nature, I want to keep some things distant from other people."

O'Donnell says that the site will likely stay on the Internet even after the band has finished touring in support of its album.

"Next year is the band's 20th anniversary, and there's tons of archival stuff that we are looking at releasing to mark that," says O'Donnell. "The Internet may be an appropriate place for some of it."

## Study Identifies PC, Game Console Users

**IDSA STUDY:** The key groups using and influencing the purchase of interactive entertainment software and hardware are women and those over 18 years old, according to a new study released by the Interactive Digital Software Assn.

About 72% of PC users are over 18, and half of those are over 35, according to the study, which surveyed 1,700 households that own PC and game console units.

For consoles, about 42% of users are over 18. Two-thirds of those who influence hardware purchasing decisions are over 18. Forty percent of people who influence console software purchases are between 18 and 35, while 83% of people who make PC buying decisions are over 18.

Women represent 40% of PC entertainment software users, according to the IDSA study.

**WORLDS 1.0:** San Francisco-based Worlds Inc. has released its "Worlds Chat 1.0 Gold" virtual chat environment software. Users of the software can enter any of six online 3D worlds and converse with other Internet users who are represented onscreen by animated characters. The first version of the software debuted on the Internet in April 1995 and was considerably limited in content. However, the current version boasts more than 500 three-dimensional rooms to visit, with topics ranging from romance and punk music to depression and music journalism.

One of the new rooms is "sky world," a graphically stunning environment that allows users to interact as they walk on futuristic-looking, floating platforms placed in the clouds. The area contains a sky maze, secret rooms, and a mysterious building with a bottomless spiraling staircase.

A free demo of the software is accessible at the Worlds Inc. World Wide Web site (<http://www.worlds.net>).

**BITS 'N' BYTES:** A fan-created Web site devoted to all things Cher is now the "official" Cher homepage. The site is accessible at <http://www.inch.com/harbour/cher/index.html> . . . Mitchell Cannold has been named president of Sony Online Ventures . . . Pandisc, the label known for its indie bass and rap releases, has a new Web site at <http://www.quadzone.com> . . . Multi-Media Industries' subsidiary label Century Records has entered into a joint development agreement with multimedia developer REV Retro to produce several enhanced CDs.

Miles Davis has been voted into Jazz Central Station's online Jazz Hall of Fame. The musician was also awarded the first Duke Ellington Lifetime Achievement Award by the board of directors for the site (<http://www.jazzcentralstation.com>). Saxophonist Joshua Redman was named best jazz artist of the year and best tenor saxophonist, according to the results of a global jazz poll held on Jazz Central Station . . . America Online and Zmedia are teaming to produce the multimedia comic strip "Zombie Detective." The online comic, which is exclusive to AOL, can be found on the Entertainment channel or keyword: zombie.

## The Story Of Jazz Comes To CD-ROM

### Hancock, Manolakakis Examine Roots Of 'The Big Beat'

BY BLANE MALL

SAN FRANCISCO—Graphix Zone and H&J Productions, the company headed by musicians Herbie Hancock and Joe Manolakakis, are preparing an interactive look at the origins and evolution of jazz. "The Big Beat," due in September, will contain rare and unreleased material from some of the legends of jazz, including interviews with Jelly Roll Morton and Thelonious Monk and rare performance footage of Charlie Parker and Art Tatum.

"There's no way we could capture the complete history of jazz on a single CD-ROM," says Hancock, who is composing original music for the project. "Jazz is a living music that was born out of adversity and oppression of slavery and discrimination. It is something that is meaningful inspiration for the lives of others."

The comprehensive disc also contains performances and original interviews with Charles Neville, Carlos Santana, Branford Marsalis, Louis Armstrong, Mickey Hart, Bill "Bojangles" Robinson, and Ray Manzarek.

However, the disc's producer, Frank Balogh, cautions that the project is not an attempt to be the ultimate reference for jazz music.

"We didn't want to make an ency-

clopedia of jazz," says Balogh. "We decided that we had to talk about the adversity and attitude [that shaped jazz]."

To accomplish that, Manolakakis and Hancock decided that the jazz content should be unveiled through the use of a storyline.

The disc begins in the red-light district of New Orleans, known as Storyville, in the 1900s and progresses through the evolution of jazz. Manolakakis establishes a character named Sidney, a young boy born to a black father and a French mother, who uncovers developments in jazz music through his travels and encounters.

"Sidney is the personification of jazz," says Manolakakis. "He experiences a lot of adversity growing up, and he moves from city to city, as jazz did. People are able to understand jazz through the eyes of a living person."

The interface of the disc enables the user to "walk down" the streets of Storyville, enter three-dimensional re-creations of the buildings that existed in 1900, and even "meet" the people who lived and worked there.

Along the way, the user (through Sidney) encounters some legends of jazz.

"In the interview tapes of Jelly Roll Morton, he talks about the birth of jazz," says Kern Konwiser, the

disc's creative director. "So we have the story of jazz [told] from the mouth of someone who was there and largely responsible."

The development team interviewed people who were part of the European jazz scene during World War I and II and in Chicago during the Depression, along with modern-day jazz musicians.

"We wanted to find the stories that tell the truth," says Kip Konwiser, Graphix Zone VP of entertainment and executive producer of the disc.

"It's a story that is as living and breathing as grandpa sitting around a fire."

The disc's creators say that the ultimate goal is to disseminate the story of jazz and of American music to as many people as possible.

"The market that we're really going after is the mass [audience]," says Manolakakis. "We are hoping to create a disc that anyone could use and navigate through something that is part of American life and how our country evolved."

Hancock, whose name will appear prominently on the packaging, says that he hopes the disc reaches beyond his fan base, to young consumers in particular.

"Even though my name is on it, we didn't try to make this into 'The Herbie Hancock Story,'" says the musician. "I was born in 1940, and jazz had its beginnings at the turn of the century. So there's a lot of history here. It is fascinating stuff that is worth exploring."



HANCOCK



MANOLAKAKIS

## Nickelodeon Video Folded Into Paramount Terminates Distribution Deal With Sony Wonder

BY EILEEN FITZPATRICK

LOS ANGELES—In a highly anticipated move, Nickelodeon Video & Audio has terminated its distribution deal with Sony Wonder and will be folded into sister division Paramount Home Video.

Both Nickelodeon and Paramount are units of Viacom Inc., which acquired the film studio in 1994, one year after Nickelodeon inked a five-year distribution deal with Sony Wonder.

The move to consolidate Nickelodeon Video under Paramount was prompted by Viacom's decision in December 1995 to place distribution of the line under CIC, the joint-international distribution company Paramount manages with MCA Inc.

A spokesman for Sony Wonder says the parting with Nickelodeon was amicable.

"We made the deal with Nickelodeon to get our foot in the door," says the spokesman. "And we're happy with the catalog we've built outside of the Nickelodeon product."

Sony Wonder, the children's audio and video division of Sony Music, distributes video titles from the Sesame Street, Beginner's Bible, and Puzzle Place series and the direct-to-video Enchanted Tales series.

Although Paramount will begin distributing the video product immediately, Nickelodeon Audio product has yet to find a new home. Viacom does not have an audio distribution company among its properties.

According to Nickelodeon Video & Audio VP Catherine Mullally, the company has released a limited amount of



audio product, including three "Ren & Stimpy" albums and two other

children's programs.

"There's not much happening on the audio side since we launched in 1993," says Mullally, "but ultimately, the strength is in the children's and preschool market."

She says an audio distribution announcement will not be finalized for several months.

In the meantime, the addition of Nickelodeon Video to Paramount will significantly boost the company's profile in the kids' market. The company's biggest kids' brand is the Peanuts line.

Although most studios have established "family entertainment" labels to market their children's product, Paramount executive VP of sales and

marketing Jack Kanne does not anticipate a similar move for the Peanuts and Nickelodeon product.

"Nickelodeon is a huge brand name and will be a stand-alone line," he says. "Putting it and Peanuts under a Paramount family label doesn't make sense."

Despite picking up the Nickelodeon line, Kanne says, the company does not plan on hiring additional staff.

The Nickelodeon catalog has about 60 titles, 10 of which have been certified platinum or gold by the Recording Industry Assn. of America, representing sales of 100,000 units and 50,000 units, respectively.

The best-selling titles have been the animated series "Rugrats" and "The Ren & Stimpy Show."

A new slate of Nickelodeon product will be announced at the upcoming Video Software Dealers Assn. convention in Los Angeles July 10-Saturday (13). Paramount is also expected to announce the formation of a new kids label that will consist of other newly acquired product.

Some notable upcoming Nickelodeon products include the feature film "Harriet The Spy," to be released by Paramount Pictures July 10 and as a possible fourth-quarter video release.

## Jukebox-Only Single Fills Growing Niche

BY TRUDI MILLER ROSENBLUM

NEW YORK—An Atlanta-based distributor of vinyl singles to jukebox operators was dismayed by the lack of R&B and rap available on vinyl. So he created a new concept: the "Jukebox-Only Single."

The Jukebox-Only (or JBO) Single is "a double-sided hit," says Jeff Cohen, president of Attitude Records, a Jacksonville, Fla.-based independent label, and Dolphin Music, a one-stop for jukebox operators. Instead of one popular song and a "throwaway" B-side, a 7-inch vinyl JBO single contains two carefully chosen songs, labeled sides "A" and "AA."

Rap and R&B are the primary choices for the JBO, but Cohen says he expects to expand the operation to other kinds of music. He has created a new

division under Attitude, called JBO, for this venture.

"What's happening is that the CD jukeboxes go to the 'A' locations, the big, expensive places, and as that happens, the vinyl jukeboxes end up in urban areas. Many of the customers in those areas want to hear rap and R&B," says Cohen. "When the record companies started to kill off vinyl, we saw a need for 7-inch vinyl singles for these jukeboxes. As a record label, we knew where to press singles; as a distributor, we knew where to sell them. We thought, 'Let's put the two together.'"

The first release, which came out last year, contained two acts on Attitude: DJ Trans, with "Ride Out" on side A, and CC Lemonhead featuring the 69 Boyz, with "Take It Off" on side AA. According to Scott Schlinkert, GM of Dolphin

Music's Atlanta branch, the single sold 1,200 copies in the first two weeks and 4,500 units to date.

"For a rap record that charted in the top 15 of the rap chart, we felt that was pretty good," says Cohen. "And it really helped us sell more full-length product when you can have it in 4,500 locations in the Southeast and Southwest."

Attitude/Dolphin also released two other JBO singles, one with DJ Trans and CC Lemonhead and the other by rock act Stevie Stiletto.

Cohen says the next JBO single is likely to be licensed from Miami-based indie label Pandisc Music, with which he has signed a deal.

And there are even bigger plans. Cohen says, "We will approach the majors, who don't want to be bothered

(Continued on page 91)

### EXECUTIVE TURNTABLE

**RETAIL.** Jeffrey S. Wells is appointed senior VP at Circuit City Stores in Richmond, Va. He was senior VP of human resources for Toys "R" Us.

**DISTRIBUTION.** Michael Rose is appointed retail consultant at Specialty Retail Distribution in San Rafael, Calif. He was music buyer at the Nature Company.

**HOME VIDEO.** Twentieth Century Fox Home Entertainment in Beverly Hills, Calif., promotes John Begly to executive director of production, creative services, Johna Madigan to executive director of customer service, and Hosea Belcher to director of marketing. They were director of graphic design, director of customer service, and marketing manager,



ROSE



DALY

respectively.

MCA Home Entertainment Group in Universal City, Calif., names Mark Halperin executive director of operations and Wendy Winks director of marketing, sell-through product, for MCA/Universal Home Video. Caroline Debbane is promoted to director of international.

They were director of production for

Image Entertainment/GM of Image Post, manager of international promotion for Visa International, and director of marketing, soundtracks, for MCA Records, respectively.

**RELATED FIELDS.** Thomas J. Daly is promoted to senior marketing manager of professional and duplication products in the magnetic markets division of Fuji Photo Film U.S.A. in Elmsford, N.Y. He was marketing manager.

Rank Video Services America in Deerfield, Ill., promotes Mary Ann Fialkowski to executive VP of finance and planning and Americo Silva to VP of purchasing and quality assurance. They were senior VP of finance and planning and senior director of purchasing and quality assurance, respectively.

## NOTHIN' LIKE THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

WHEN YOU get right down to basics, most people will tell you that however important the project they're working on is, it's not the end of the world. But not the team that's promoting the David Arnold-composed soundtrack to "Independence Day," which hit stores July 2.

Since the film is essentially about the apocalypse, we decided to use a lot of that sort of imagery in our campaign," says Joe Mozian, RCA Victor marketing director. Mozian says the label hired people to walk around Times Square in New York on July 2, the day the film opened, "wearing old-fashioned sandwich boards proclaiming, 'The end is near.'" Says Mozian, "I even decided to offer a cash bonus to anyone who manages to work their way into the news for it."

If that sounds slightly over the top, it's in keeping with the history of the project, which went public in a big way with a commercial during this year's Super Bowl. "We needed a really big splash to make a project like this one work," says Bill Rosenfeld, VP, A&R and soundtracks, for RCA Victor.

Arnold says that all he needed to come to the same conclusion was a glimpse of the film's first scene, in which the American flag left on the moon by NASA astronauts turns to dust. "I always need one thing to trigger me into action," says Arnold, who worked with the "Independence Day" creative team of Roland Emmerich and Dean Devlin on the surprise hit "Stargate." For "Independence Day" he has crafted a sweeping score that's both emotionally persuasive and determinedly bombastic. "It's such an enormous picture that I was able to take my dynamics a bit further," Arnold says. "But I didn't want to just mimic what was going on onscreen, but rather find the emotional underscore of what was going on between the characters."

Using patriotic themes and classical flourishes—plaintive trumpets, battlefield percussion—the British native succeeds in his attempts to, as he puts it, "capture a sense of nobility and decency that surfaces in all people in times of real crisis."

RCA Victor has mounted an extensive TV campaign, running ads on the major broadcast networks as well as targeted spots on MTV and the Sci-Fi Channel, both of which will run feature programming on the making of "Independence Day." Mozian says the label is taking extra steps to secure placement in heavily trafficked retail accounts, including the use of oversized three-dimensional displays that are to appear in the windows of Tower Records' stores in downtown New York and Los Angeles' Westwood section. RCA Victor has also received permission to use video footage from the film for in-store play loops designed to promote the soundtrack.

"We've obtained a number of items for retail giveaways," Mozian adds. "We made up 20,000 flying discs with the logo to be given away in certain markets, and we're sponsoring contests where people can win one of 20 original film crew jackets that were used . . . There are an incredible number of pieces here, but they've all come together more quickly than any of us had imagined."

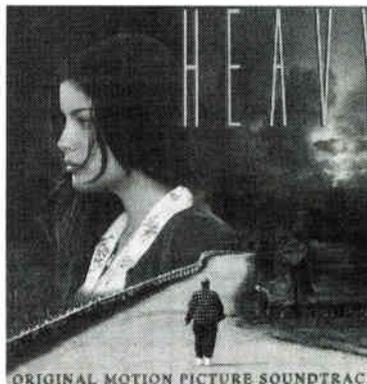
WHILE IT'S not one of the more ballyhooed releases of this blockbuster-laden summer, the soundtrack to "Heavy," which will be released July 16 on TVT Soundtrax, does showcase some of the '90s' more visible modern rock performers in intriguingly unexpected musical settings.

Built around a score written by Sonic Youth's Thurston Moore, the "Heavy" soundtrack contains numerous exclusive performances, most notably a pair from the Lemonheads' Evan Dando, who also appears in the film. "It's unusual for a soundtrack to contain new exclusive material from an artist of Evan's caliber exactly as it's performed in the film," says Paul Burgess, TVT director of sales and marketing. "We're sure those songs will find acceptance at triple-A and college radio."

Since the film (which won the Director's Award at this year's Sundance Film Festival) is moving slowly into smaller markets, Burgess envisions TVT expanding its campaign in similar fashion. "We've already done some national ads in publications like Spin and Alternative Press, but we're focusing on regional alternative weeklies," he says, noting that recent press surrounding "Heavy" co-star Liv

Tyler has helped visibility considerably. "It's definitely a word-of-mouth thing, so we didn't want to pull all our guns out right off the bat."

Burgess believes the key to the album's success will be in ensuring maximum visibility at retail. "The people who would be interested in hearing the music on this album are not necessarily people who would be browsing in the soundtrack section of their stores," he says. "We worked on positioning very carefully with 'Mortal Kombat,' and we'll do the same with this on a smaller scale. It's not the kind of album that will



ORIGINAL MOTION PICTURE SOUNDTRACK

sell 3,000 units a week, but we think it will sell steadily and for a long time."

Please send material for Nothin' Like the Reel Thing to David Sprague, contributor, Billboard, 1515 Broadway New York, N.Y. 10036; phone: 718-626-3028; fax: 718-626-1609; E-mail: Spizzbo@aol.com.

# APA Announces Audie Winners

## Inaugural Awards Show Scope Of Audiobook Industry

CHICAGO—The first Audie Awards were presented June 14 by the Audio Publishers Assn. The awards were developed to focus attention on the spoken-audio

industry. With best-of and honorable mention commendations in 13 categories, the awards offer the industry and observers a sense of the

scope of material available. Additionally, the APA presented two listeners' choice awards, which were nominated and voted on by members of the audiobook list service on the Internet.

Following is the complete list of winners:

**Best fiction, abridged:** "The Persian Pickle Club," by Sandra Dallas, read by Moira Kelly, Soundlines Entertainment.

**Best fiction, unabridged:** "The Homecoming," by Earl Hamner Jr., read by Richard Thomas, Audio Renaissance Tapes.

### BIBLIOTECH

**Best nonfiction, abridged:** "Charles Kuralt's America," by Charles Kuralt, read by the author, Simon & Schuster Audio.

**Best nonfiction, unabridged:** "Amazing Grace," by Jonathan Kozol, read by Dick Hill, Brilliance Corp.

**Best original work:** "Enjoying Italian Opera," by Dale Harris, (Continued on page 91)

## Audiobook Publishers Gather

The Audio Publishers Assn. hosted a cocktail party following a day of seminars at the association's conference in Chicago June 14. The conference featured a special luncheon presentation of the first Audie Awards and a 10th-anniversary party. All sectors of the industry were represented, including publishers, retailers, distributors, manufacturers, and producers.



Pictured, from left, are Michael Marolda, sales representative at Disc Graphics; Beth Baxter, president of B&B Audio; and Carol Jordan Stewart, narrator and co-founder of Chapter One Productions.



Taking a break from all the activity are, from left, Linda Olsen, editor/publisher of Audio Editions mail-order catalog; newly named APA president Grady Hesters, CEO of Audio Editions and of publisher Audio Partners; and Merrill Grohman, marketing director of AudioFile magazine.



The audiobook shop talk continues with, from left, Molly Kenefick, marketing associate, Passion Press; Gordon Henry, director of audiobooks, Columbia House; and Hugh Penton, president, Penton Overseas.

**IMAGE ENTERTAINMENT**, the laserdisc licensee and distributor, says it plans to build an 85,000-square-foot distribution facility next to McCarran International Airport in Las Vegas to replace its current 48,300-square-foot center in Chatsworth, Calif. The company expects to purchase 18.5 acres of land for about \$4 million and break ground in October. The opening is planned for June 1997. The facility will feature a bar-code-based system designed for the distribution of CDs, DVD, CD-ROM, and videocassettes as well as laserdiscs. The estimated cost of the project is \$7.5 million. Image also says it plans to create a new division, Image Distribution Services, to provide inventory management, order processing, and distribution of home entertainment products to other companies.

**BARNES & NOBLE** says it will purchase a 20% stake in Chapters Inc., the largest bookseller in Canada, for an undisclosed amount. It will have two directors on Chapters' nine-person board. The New York-based operator of book and music superstores says the investment is passive and "does not involve the rollout of Barnes & Noble superstores in Canada." Chapters operates five superstores and plans to open five more this year; it also owns 375 SmithBooks and Coles Bookstores.



**REZOUND MEDIA**, a distributor and marketer of audiobooks to the rental market, has completed a private placement of stock of undisclosed value. The Minneapolis-based company plans to distribute rental audiotapes to video stores and grocery stores, as well as to nontraditional sites such as restaurants, truck stops, health clubs, convenience/gas stores, and libraries.

**CIRCUIT CITY STORES**, a consumer electronics chain that sells discounted music and video, reports that sales from stores open at least one year declined 4% in the first fiscal quarter from the year before. "The weak industry conditions and intensely competitive promotional climate produced sales below our expectations," the company says. In the three months that ended May 31, net profit fell to \$16.8 million from \$24.6 million the year before, while revenue rose 16% to \$1.62 billion from \$1.39 billion. Total sales were up because of the addition of 66 new stores in the past year. At the quarter's end, the retailer operated 386 superstores, five consumer-electronics-only stores, 38 mall-based Circuit City Express outlets, and five CarMax used car superstores.

**VIDEO SOFTWARE DEALERS ASSN.** announces that Robin Williams will be presented with the Video Man of the Year award during the VSDA's Home Entertainment Awards ceremony Saturday (13) during its annual convention in Los Angeles. Williams has received best actor Oscar nominations for his roles in "Good Morning, Vietnam," "Dead Poets Society," and "The Fisher King." His recent films are "Jumanji" and "The Birdcage."

**SENSORMATIC ELECTRONICS**, a marketer of electronic anti-theft technology for music and video stores, announces that its chairman and chief executive, Ronald Assaf, will resign as CEO effective Aug. 12. president/COO Robert Vanourek will become president/CEO. Assaf, co-founder of Boca Raton, Fla.-based Sensormatic, will remain chairman, a title he has held since 1971.



**UNITED VIDEO SATELLITE GROUP** and News Corp. have signed a letter of intent to develop new electronic program guides for interactive TV. Prevue Networks, a subsidiary of United Video, and TV Guide, a unit of News Corp., will form a 50-50 venture, TV Guide Prevue Networks, to develop interactive guides and navigational systems for set-top devices for cable, telecommunications, satellite, and other multichannel providers of video into homes. The venture, valued at \$350 million, will operate the TV Guide Channel, now available in 43 million homes. These electronic guides are considered instrumental in the successful rollout of movies-on-demand to the home.

**COLUMBIA TRISTAR HOME VIDEO** says it began direct operations in Mexico this month with the opening of new offices in Mexico City. The new unit, Columbia Tristar Home Video de Mexico, will handle marketing and sales for all sell-through and rental titles from Sony Pictures Entertainment and its subsidiaries.



Experts voted Simon & Schuster Audio's "Pimsleur Beginner Japanese" package tops at the 1996 Audie Awards. The glossy special tray was designed by Joanna Riesman.

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# Merchants & Marketing

## Wherehouse Offers Best Described As 'Convolutated'

THE FATE of Wherehouse Entertainment is still up in the air, but the winds of intrigue surrounding the company are blowing hard. A renewed effort to auction off the chain culminated in at least three of the four interested parties making bids on the 275-unit, Torrance, Calif.-based company.

As of July 1, sources say, National Record Mart, Smith & Alster, and Blockbuster Entertainment had put together proposals for the chain. Of the three bids, NRM's is said to be the highest; sources valued the bid at about \$110 million. Sources add, however, that the NRM offer is the most convoluted of the three. More on that later in the column.

The Smith & Alster offer, meanwhile, is said to be the most straightforward: The Florida-based company weighs in with a package that carries a price tag of \$85 million-\$90 million. Calls to Smith & Alster for comment weren't returned.

But the company mainly operates as a liquidator/wholesaler, buying home-entertainment software and recycling it. So sources suggest that if Smith & Alster were to buy Wherehouse, the company likely would "cream" the store portfolio, leaving open the best 100 or so outlets and liquidating the rest of the chain.

Then it would likely unleash executive VP Jeff Abrams, who previously ran the Best Buy music and video operation, to polish the Wherehouse stores 'til they shine like new so that Smith & Alster can put together a "book" and shop what's left of the chain when market conditions prove more favorable.

Blockbuster Entertainment's bid is said to be "substantially" less than the \$80 million that NRM once offered for Wherehouse Entertainment (Billboard, Feb. 3). Blockbuster's package proposes to buy the best Wherehouse stores, and by best, it apparently means stores suitable for video rental, as its offer is said to include buying only a small amount of Wherehouse's music inventory. Blockbuster, like others involved in the Wherehouse situation, didn't return phone calls to Retail Track.

Although it remains unclear what the future holds for Wherehouse, some suggest that the most lucrative scenario for creditors might be to combine the Blockbuster and Smith & Alster proposals.

Now, back to the NRM proposal. Retail Track was unable to determine what sources meant when they said the bid was "convoluted." For his latest offer, NRM chairman Bill Teitelbaum is said to have aligned Cerberus Partners, a New York-based financial firm, as an equity investor in its bid.

But confusing the picture is the fact that two weeks ago, Cerberus bought out three of the four lenders in the bank consortium that supplied Wherehouse Entertainment with a \$92 million term loan. According to sources, Cerberus paid 50-57 cents on the dollar to buy out the positions of M.D. Sass, the Bank of Oregon, and the Bank of Hawaii. Those three companies held \$54 million of the bank debt, which is considered senior to the trade debt and bond holders. Bankers Trust holds the remaining portion of the

bank debt, and there is no word yet on whether Cerberus is trying to buy that piece as well.

With Cerberus both buying the bank debt and appearing to be a partner in NRM's proposal, it is unclear whether it is acting in conjunction with Teitelbaum; this would mean that the two are brewing a complex bit of Wall Street wizardry. Or is Cerberus playing its own hand, which would leave Teitelbaum in the lurch? Retail Track doesn't know the answers to those questions because Cerberus didn't return calls for comment.

And just so Retail Track's crystal ball remains murky, let's not forget that Remy Investors & Consultants, the firm led by Mark Siegel, former Music Plus and Sound Warehouse chairman, is hovering around to see what happens. While Remy didn't make a bid for the chain, at one point, Siegel supposedly approached Bruce Ogilvie, who finally got the official bankruptcy-

court nod as Wherehouse CEO, about teaming up with Remy in making a bid for the chain. Siegel failed to woo Ogilvie, who,

meanwhile, is hard at work putting together a stand-alone plan for Wherehouse, should the creditors decide that the latest batch of bids just isn't good enough.

IN OTHER industry news, Retail Track has learned that Sony Music Distribution is about to strengthen its minimum-advertised-price policy yet again. This time, according to sources, Sony's revamped MAP will likely be as far-reaching as the policies enacted recently by WEA, Uni Distribution, and EMI Music Distribution, which essentially say that they will cut off all advertising funds to accounts that violate MAP, regardless of who funds the advertisement that is in violation.

Sony Music Distribution president Danny Yarbrough refused to comment on the company's MAP policy. But he did confirm other Sony changes. He acknowledged that Ron Piccolo, New York branch manager, is retiring, and that Sony has named Bill Frohlich to replace him but has given Frohlich an expanded roll. In addition to New York, Frohlich will oversee Sony's mid-Atlantic branch; he previously oversaw the mid-Central and the New England branches. Jim Lucas, former sales manager for the New England branch, will replace Frohlich; his position will be filled by sales representative Don Mercurio.

VALLEY RECORD Distributors is on the move again, having closed a deal to buy the one-stop operation of R.T.I. Neither party is talking about the deal, but sources say that business generates about \$20 million in annual sales. Similar to the way Valley handled its recent acquisition of Scott's One-Stop, Valley will ship R.T.I.'s customer base out of the Woodland, Calif., distribution facility.

R.T.I., based in Omaha, Neb., will continue to run its retail chain, Homer's, and its hard goods wholesale business.

## RETAIL TRACK

by Ed Christman



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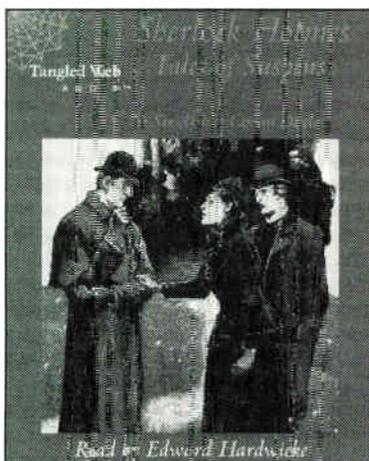
(Continued from page 89)

performed by the author, High-Bridge Audio.

**Best children's title:** "Jumanji," by Chris Van Allsburg, performed by Robin Williams, Houghton Mifflin Co./Charlesberry Productions.

**Best package design:** "Pimsleur Beginner Japanese," Simon & Schuster Audio.

**Best inspirational/motivational:** "Random Acts Of Kindness," by the editors of Conari Press, read by Edward Asner, Pat Fraley, Margaret Klenck, Elizabeth Roby, and Robert Sevrá, Audio Literature.



"Sherlock Holmes: Tales Of Suspense," written by Sir Arthur Conan Doyle and read by Edward Hardwicke, captured the award for best new voice for publisher Tangled Web Audio. The Hamilton, Ontario-based firm, which specializes in spine-tingling tales, also received an honorable mention for its title "Hauntings: A Classic Collection."

**Best educational/how-to/instructional:** "Kiplinger's Money Smart Kids," by Janet Bodnor, read by the author. Dove Audio.

**Best solo performance:** "Species," by Yvonne Navarro, read by Alfred Molina, Soundlines Entertainment.

**Best multivoiced performance:** "Myst: The Book Of Atrus," by Rand and Robyn Miller, performed by Eric Conger, Kevin Dewey, Bruce Gooch, Graeme Malcom, Annie Meisels, Alexandra Ospina, and Barbara Rosenblatt, Random House Audio.

**Best production:** "Toy Story

Read Along," produced by Randy Thornton, with original character voices, Walt Disney Records.

**Best new voice:** "Sherlock Holmes: Tales Of Suspense," by Sir Arthur Conan Doyle, read by

Edward Hardwicke, Tangled Web Audio

### LISTENERS' CHOICE AUDIE AWARD WINNERS

**Best unabridged fiction:**

"Beach Music," by Pat Conroy, read by Frank Muller, Recorded Books.

**Best abridged fiction:** "Vertical Run," by Joseph Garber, read by Stephen Lang, Bantam Doubleday Dell Audio.

## JUKEBOX-ONLY SINGLE

(Continued from page 88)

with vinyl. The idea is that they give us a license to press 7-inch singles to sell to jukebox operators only. We press a minimum of 1,000 copies and distribute as many as possible. For us, it supplies Dolphin Music with vinyl to sell, and for the labels, it's a good way to expose a song in places where people want to hear that kind of music. A jukebox is a great marketing tool; you're sitting in a club or restaurant, and a great song comes on that you haven't heard, you'll want to

know what it is."

Dolphin services 1,200-1,400 jukebox operators in the Southeast and Southwest.

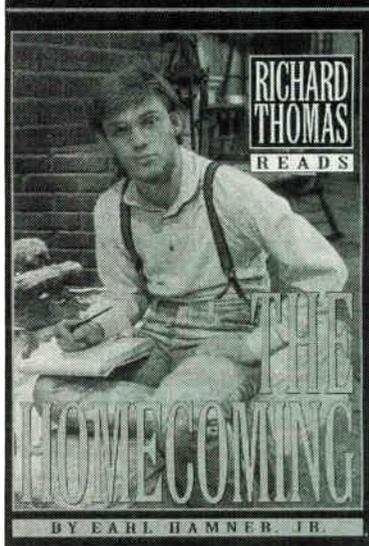
JBO will also supply participating labels with annual sales reports detailing the number of units shipped and the markets to which they were distributed. The label decides which songs are used on singles.

The JBO singles "play very well in locations for people who like rap music,"

says Marla Graham, who is in charge of ordering for Greensboro, N.C.-based jukebox vendor Cape Fear Music. "They keep asking us if there will be more of those singles out. So we're very happy with Dolphin's program. Anything that increases our business! There's always room for more rap singles."

Cohen founded Dolphin 11 years ago and Attitude eight years ago. Attitude's titles are distributed through a network of indie distributors.

### AUDIO RENAISSANCE TAPES



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## '10% File Under Burroughs' Is An Audio Homage To A Couple Of Cut-Ups

**CALL HIM BURROUGHS:** Jack Sheehy, VP of sales and marketing at Dutch East India Trading in New York, thoughtfully sent along one of his company's new projects, which gives fresh insight into one of America's great literary talents and his massive impact on contemporary music.

The two-CD set "10% File Under Burroughs," produced by Belgian label Sub Rosa and manufactured and distributed in the U.S. by Dutch East, is an unusual homage to novelist/icon William Burroughs and his longtime collaborator Brion Gysin that transcends the humdrum nature of most tribute albums.

The Sub Rosa collection was produced by Frank Rynne and Joe Ambrose, who helped organize "Here To Go," a 1992 retrospective of Burroughs' and Gysin's works held in Dublin. The show not only acknowledged their contributions to modern literature and art, but attempted to delineate their impact on contemporary music through their origination, in 1959, of the random assembly technique known as "cut-ups."

Burroughs wrote, "Any narrative passage or any passage, say, of poetic images is subject to any number of variations, all of which may be interesting



by Chris Morris

and valid in their own right... Cut-ups establish new connections between images, and one's range of vision consequently expands." Burroughs and Gysin created written works by cutting up and reassembling the printed word; it's not hard to see the analogy between their technique and the methodology of the mixers, samplers, and DJs of the '90s, who forge their music from previously recorded material. That analogy is made explicit on "10%."

The first disc of the Sub Rosa set, "Beats," compiles dance, trance, rap, and ambient works that emphatically link the cut-up to contemporary alternative music. Tracks by Scanner (Robin Rimbaud), Bomb The Bass (Tim Simenon), Material (featuring Burroughs collaborator Bill Laswell), Islamic Diggers, and others throw new synthesized tracks

and samples of the North African music much beloved by Burroughs and Gysin against spoken-word passages by Burroughs, Gysin, and others for a revelatory imagistic expression of their technique in music.

The second disc, "Beat," is a mixed bag of music and reminiscences that place the two artists in the context of the Beat literary revolt. Witnesses include the notorious junkie/author Herbert Huncke (who appeared as a character in novels by Burroughs and Jack Kerouac), writer/artist Paul Bowles, journalist Stanley Booth, former Green On Red guitarist Chuck Prophet, John Cale, and Marianne Faithfull. Transfixing field recordings of the Gnoua Brotherhood Of Marrakesh and the Master Musicians Of Joujouka are also heard.

It's a rare and compelling record, and record retailers who also deal books might be able to attract some attention by stocking "10%" next to such Burroughs titles as "Nova Express" and "The Ticket That Exploded," the books that brought cut-ups to the shelves.

**FLAG WAVING:** Many on the indie side of the business know Andy Kaulkin as marketing maven at Epitaph Records in L.A. But they'll soon know Kaulkin as a Bong Load Custom Records artist.

Aug. 6 will see the release of Kaulkin's debut album, "Six Foot Seven & Rising," which showcases his not inconsiderable talents as a pianist, guitarist, singer, and songwriter.

As a marketing exec at a prominent indie label, Kaulkin obviously has a leg up on most other debut artists: The buyers all know his name.

"Hey, Musicland ordered 500 copies," he says.

But Kaulkin adds, "I don't want to abuse my job to promote my album... But there are people out there who know me who are kinda tickled that somebody they know put out a record."

Kaulkin made "Six Foot Seven" with his own money. "I made the album as a hobby," he says. "It was not done to be a project... It was done for the process." But he is friendly with the owners of L.A.-based Bong Load, and they decided to release it.

People who know Kaulkin solely as a guy making retail calls will be very pleasantly surprised by the record. He sings in a rough-hewn voice that at times recalls Tom Waits ("He's one of my favorites," Kaulkin confesses). On the gritty blues-based originals, he is backed by such L.A. familiars as Rick "L.A. Holmes" Holmstrom and Epitaph artist Wayne Kramer (both former Flag Wavers themselves). "Six Foot Seven" proves to be tough, raw, and (not surprising, considering Kaulkin's place of employment) in-your-face.

Though he works regularly as a side-man, playing piano mainly in a blues context, Kaulkin performs infrequently as a front man: To date, he has done one gig at Spaceland in L.A.'s Silver Lake 'hood (see story, page 1). But he says he's eager to play locally. Most Wednesdays, he can be caught tickling the ivories behind harp player Lester Butler, formerly of the Red Devils, at Bar Deluxe in L.A. The Blasters' rhythm aces John Bazz (bass) and Bill Bateman (drums) complete the lineup.

## Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
★ ★ No. 1 ★ ★				
1	1	BOB MARLEY AND THE WAILERS ▲ <sup>1</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND 49 weeks at No. 1	255
2	2	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	262
3	4	METALLICA ▲ <sup>4</sup> ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	249
4	3	BEASTIE BOYS ▲ <sup>5</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	186
5	6	METALLICA ▲ <sup>3</sup> MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	237
6	7	METALLICA ▲ <sup>3</sup> ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	233
7	5	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98)	RAGE AGAINST THE MACHINE	16
8	9	SOUNDTRACK ▲ <sup>8</sup> POLYDOR 825095/A&M (10.98/16.98)	GREASE	85
9	8	PINK FLOYD ▲ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	269
10	12	TRACY CHAPMAN ▲ <sup>3</sup> ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	14
11	11	PINK PEARL ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	266
12	13	JIMI HENDRIX ▲ <sup>2</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	58
13	14	JOURNEY ▲ <sup>8</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	264
14	15	THE SMASHING PUMPKINS ▲ <sup>4</sup> VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	32
15	10	PATSY CLINE ▲ <sup>6</sup> MCA 12* (7.98/12.98)	12 GREATEST HITS	249
16	16	JAMES TAYLOR ▲ <sup>8</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	261
17	19	VAN MORRISON ▲ <sup>2</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	54
18	17	ENYA ▲ <sup>4</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	241
19	20	NINE INCH NAILS ▲ <sup>2</sup> TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	143
20	18	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	258
21	23	ELTON JOHN ▲ <sup>13</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	251
22	21	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	168
23	24	SOUNDTRACK ▲ <sup>7</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	98
24	28	THE DOORS ▲ <sup>3</sup> ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	248
25	25	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	213
26	26	EAGLES ▲ <sup>22</sup> ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	262
27	27	ENIGMA ▲ <sup>2</sup> CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	11
28	22	ERIC CLAPTON ▲ <sup>7</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	258
29	29	CAROLE KING ▲ <sup>10</sup> EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	81
30	—	TORI AMOS ▲ ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	2
31	30	AC/DC ▲ <sup>12</sup> ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	156
32	34	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	15
33	31	MADONNA ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	63
34	35	GLORIA ESTEFAN ▲ <sup>2</sup> EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	21
35	46	METALLICA ▲ <sup>2</sup> MEGAFORCE 60766/EEG (10.98/15.98)	KILL 'EM ALL	81
36	37	LED ZEPPELIN ▲ <sup>16</sup> ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	217
37	33	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNRYRDS	118
38	42	FLEETWOOD MAC ▲ <sup>4</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	217
39	—	U2 ▲ <sup>10</sup> ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	209
40	36	THE BEATLES ▲ <sup>6</sup> CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	146
41	40	ZZ TOP ▲ <sup>2</sup> WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	30
42	48	ALICE IN CHAINS ▲ <sup>3</sup> COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	16
43	38	SANTANA ▲ <sup>2</sup> COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	48
44	49	ERIC CLAPTON ▲ <sup>10</sup> DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	9
45	32	THE BEATLES ▲ <sup>9</sup> CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	112
46	—	TONI BRAXTON ▲ LAFACE 26007/ARISTA (10.98/16.98)	TONI BRAXTON	1
47	44	ENYA ● REPRISE 45681/WARNER BROS. (10.98/16.98)	THE CELTS	47
48	—	MARVIN GAYE MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	32
49	50	CHICAGO ▲ <sup>3</sup> REPRISE 26080/WARNER BROS. (9.98/16.98)	GREATEST HITS 1982-1989	201
50	—	COUNTING CROWS ▲ <sup>6</sup> DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	16

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

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**'Quiet' Please.** Label executives proudly announce the addition of guitar legend John Scofield to the Verve roster. "Quiet," Scofield's first release for the label, is due in September and marks his first record using an acoustic instrument. Pictured, from left, are Chris Roberts, president, PolyGram Classics & Jazz Worldwide; Richard Seidel, senior VP of A&R, Verve; Scofield; and Chuck Mitchell, senior VP/GM, Verve.



**Revvng Up.** Posing in front of their namesake is Canada's Spitfire Band. Tracks from the band's latest Alanna Records album, "Virtual Reality," have been added to radio network and local station playlists across the country.



**Soundtrack Style.** The B'nai B'rith Music Entertainment and Media unit met recently in New York to discuss soundtracks. Panelists, from left, are Jeffery Kimball, VP of music, Miramax Films; Alex Stayermark, freelance music supervisor; Patricia Joseph, director of A&R, TVT Records; Sharon Ambrose, director of music services, EMI Music Publishing; Nancy Figatner, associate director of licensing, Sony Classical; Stephen Endelman, composer; Jeffery Birnbaum, president, Relentless Management; and John Hudson, director of marketing, Milan Entertainment.



**Blues Revolution.** Eighteen-year-old Revolution artist Kenny Wayne Shepherd celebrates his two sold-out dates at L.A.'s House of Blues with label executives. Shepherd is booked to open for the Eagles in Europe. Pictured, from left, are Revolution owner Irving Azoff, manager Ken Shepherd Sr., Shepherd, Revolution creative executive Missy Worth, and Revolution A&R executive Jeff Aldrich.



**Sax Collector.** President Bill Clinton, left, admires orchestra leader Ken Silver's 1961 Selmer Mark VI tenor saxophone at the recent Pennsylvania Presidential Gala in Philadelphia. The president expressed interest in purchasing the instrument for his private collection, though no deal was finalized on the night of the gala.



**Vive le Quincy.** U.S. ambassador to France Pamela Harriman congratulates Quincy Jones upon his receipt of the Ministry of Culture's Distinguished Arts & Letters Award. Jones, who was in Paris to promote his latest album, "Q's Jook Joint," received the Republic of France's "Legion d'Honneur" in 1991.



**New Discovery.** Amy Allison, left, and Ryan Hedgecock, right, founders of the band Parlor James, celebrate their signing to Discovery Records with label president/CEO Syd Birenbaum. Their debut, a six-song EP titled "Dreadful Sorry," is due July 23.



**D'Angelo Does It.** EMI Records artist D'Angelo shows label executives his platinum plaque commemorating a bum sales of more than 1 million units. Pictured in the front row, from left, are Dave Rosas, EMI VP of R&B promotions; D'Angelo; Davitt Sigerson, president/CEO; Peter Napoliello, senior VP, promotions; Rodney Archer, manager; and Jon Birge, senior VP of artist development. In the back row, from left, are Garland Burge, national director of urban sales; Lindbergh Cox, road manager; Larry Stessel, GM/VP of marketing; and Stephanie Lopez Ajose, national director of quiet storm radio.

# THE TIME IS WRIGHT FOR ARISTA SINGER IN THE U.S.

(Continued from page 56)

McEntire), who mixed the album; Val Garay (Kim Carnes); and Monty Powell (Diamond Rio).

"It took a longer time to get this album recorded than we had anticipated, but my belief in Michelle never went away," DuBois says. "During this period, Brian Ferriman and [booking agency] Monterey did a wonderful job of keeping her career not just alive but thriving."

Ferriman says keeping Wright's profile high during this period was challenging. "However, as I view it," he says, "Michelle has three careers: She has her level of attainment in Canada, what she's got in America, and a baby career in Europe. From a management standpoint, having three balls to juggle is easier than having only one."

Besides touring Canada, including a 40-date headlining tour here last year, Wright has toured the U.S. with Alabama, Clay Walker, and George Strait. Last year, she completed an 11-date European tour that included concerts in Ireland, the U.K., Switzerland, Holland, and Germany.

## WINNING COMBINATION

The recording of "For Me It's You" was fraught with repeated setbacks, as DuBois, Wright, and the various producers struggled to find a winning combination of material and production.

"I didn't have any real specific idea of what I wanted," admits Wright, who has been based in Nashville since 1991. "I just knew that when I heard it, I'd know it. When I finally worked with Jim and Tim I went, 'There it is.' [The music] sounded right, and it felt right."

DuBois says the clincher in completing "For Me It's You" was the 11th-hour addition of the album's first single, Gretchen Peters' composition "Nobody's Girl." "Nobody's Girl" is key to the album," he says. "It's a song we had our eye on for a while for Michelle, but we didn't have the song available until after Gretchen had finished her album ['The Secret Of Life' on Imprint]. It ended up not being on her album, and we got the song."

Wright says many of the songs on her album, though written by others, reflect what has been happening in her personal life.

"My records are most certainly windows to my heart," she says. "I've always believed that when you're creating a record, you're supposed to create what you're feeling. During 'The Reasons Why,' I was aching terribly [from a broken relationship]. Nowadays, I'm feeling terrific. I've healed from the pain I had been going through, and I'm in love. I've written a lot of love songs in the last couple of years."

One of Wright's songs, "What Love Looks Like," co-written with Christi Dannemiller and Lisa Drew, so impressed DuBois that he insisted it be included on the album. "We found a couple of key pieces [to the album] at the end of recording, and Michelle brought a piece of the puzzle to the table herself," he says. "What Love Looks Like" is just a killer song."

Raised on a farm near Merlin, Ontario, where her earliest memories are of watching her parents perform country music in rhinestone-studded outfits, Wright admits that the tongue-in-cheek "Crank My Tractor" hits close to home. The humorous song, co-written by Steven Dale Jones and Mark Narmore, tells the story of a farm girl bringing home her city-

raised beau.

"Oh yes, I'm a farmer's daughter, and I understand that song absolutely," says Wright, whose boyfriend hails from Cleveland.

## RADIO BARNSTORMING

To set up the album in the U.S., Wright performed four numbers from it at Arista Nashville's showcase at Fan Fair in June. Throughout the month, she also barnstormed U.S. radio stations with Arista's regional promotional representatives, letting programmers hear an advance version of the album, including "Nobody's Girl," which was issued to U.S. radio July 1, Wright's birthday.

"She's probably visited 40-50 stations in the past month," says Bobby Kraig, senior director of national promotion at Arista Nashville.

Bob Moody, music director at WPOC Baltimore, notes that in spite of lacking a recent U.S. album, Wright drew a sizable fan response at Fan Fair. "At the [sixth annual City of Hope Celebrity Softball Challenge], fans were just screaming for her, and she was climbing up into the stands and signing autographs," he says. "She certainly didn't look like an artist who hasn't had an album out [in the U.S.] in four years."

Adds Mike Dungan, senior director of sales and marketing at Arista Nashville, "This woman's 'Q' factor in the States far exceeds her accomplishments, which really speaks for her potential for being a star."

Kraig notes that advance reception to Wright's album with U.S. country radio programmers has been positive. "For the past year, we've had a lot of questions from programmers asking, 'When are you coming out with another Michelle Wright album?' Response from [programmers] who've heard the single so far has been great."

"I'm very pleased to see her back," says Moody. "She's one of the great talents in the business. People are going to be impressed with not just the single but other songs on the album. 'Crank My Tractor' really jumps out, and I think 'I'm Not Afraid' is also a hit."

## RETAIL IS READY

"With this album, we're going to have heavy visibility in stores," says Dungan of marketing plans. "We're going to be participating in all the store programs that are available to us. We have a large quantity of easel-back [stand-ups] that will be just about everywhere. With our advertising, we're going directly to the country consumer that knows who she is."

"She's not an A-line artist, but we will definitely make an impact with this album," predicts Eric Kiel of the Compact Disc World chain in New York.

## CANADIAN CHAMP

Since being named top female vocalist by the Canadian Country Music Assn. in 1991, Wright has been a towering presence in Canadian country music. She repeated the feat in 1991, 1992, and 1993, and was named CCMA's top entertainer in both 1993 and 1995. Additionally, she won Juno Awards for top female vocalist in 1993 and 1995.

Doug Pringle, director of programming for Rawlco Communications in Calgary, Alberta, suggests that Wright changed the face of Canadian country music.

"Michelle's the leader of this new

explosion of Canadian talent, including Terri Clarke, Paul Brandt, Duane Steele, Charlie Major, Prairie Oyster, Lisa Brokop, Patricia Conroy, and, of course, Shania Twain," says Pringle. "Until Michelle, there was only Anne Murray with international success."

"We're going to sell this album big time," declares Paul Alofs, president of BMG Music Canada "We're doing a major and an expensive marketing launch program. Given the strength of the album and the anticipation at both radio and retail, we shipped the album gold [50,000 units]. It's an album we're going to be working for a year."

## CANCON REVISIONS

The tracks "Nobody's Girl," "The Answer Is Yes," and "What Love Looks Like," featured on both the American and the Canadian versions of the album, were rerecorded by Scherer in Toronto, along with "You Owe Me," which is included on both versions of the album to meet Canadian government-regulated radio content regulations. This version of "Nobody's Girl," on a BMG Music Canada radio compilation, was released to Canadian radio June 18 and debuted on The Record's country chart at No. 72 the week of July 8.

There is also a Canadian version of Wright's video of "Nobody's Girl," directed by Steve Goldmann, which was done for the same reason.

Phil Kallsen, music director at CKRY Calgary, put "Nobody's Girl" into heavy rotation after receiving it. "It's a good tune, and it's formatically perfect," he says.

Rick Walters, music director/PD at CJBX London, Ontario, also added "Nobody's Girl" immediately. "It's a little different, but it's good different," he says.

Canadian retailers are equally enthused. "We always sell Michelle Wright," says Tim Baker, buyer with the 30-store Sunrise Record, based in Toronto.

"Michelle has a very good sales base in Canada," says Stewart Duncan, manager of the product support group at the 87-store HMV Canada retail chain based here.

With the album being released first in Canada, Wright is initially concentrating on performing weekend Canadian festival dates for the summer and U.S. promotional work during the week. In the fall, it is expected that she will switch to club and concert dates in the U.S., as well as a few European dates. In early 1997, a full Canadian tour is planned, to be followed by U.S. dates for the remainder of year. Wright is booked by Monterey Artists in the U.S., S.L. Feldman & Associates in Canada, and the Leighton-Pope Organisation in Europe.

While Arista Nashville will initially focus on repositioning Wright in the U.S. marketplace, the international picture for "For Me It's You," appears bright, according to the label's director of international artist development, Ramona Simmons, who is based in Nashville.

"We've got real good support in Europe, where Michelle has done a lot of groundwork the past few years," she says. "Also, she's done a lot of work in Australia, where we'll also likely get strong support. [The label] has made so much headway into the Asian-Pacific region in the past year that I also feel I'll have releases in such countries as Indonesia, Malaysia, and Thailand."

# Update

## LIFELINES

### BIRTHS

Girl, Samantha Diane, to Angela and Mark Lange, June 10 in Seattle. Mother is manager of regional promotion for Career Records.

Boy, Alex Ring, to Michael and Ruthann Gray, June 12 in Nashville. Father is the music critic for The Nashville Banner.

Girl, Madeleine, to Joseph M. Palmaccio and Alexandra Rockafellar, June 14 in Mt. Kisco, N.Y. Father is a mastering engineer at Sterling Sound.

Boy, John David, to Dave and Ruth Love, June 18 in Lynnwood, Wash. Father is president/CEO of Heads Up International.

### MARRIAGES

Steve Stevens to Marlene Passaro,

June 9 in Las Vegas. He is a Grammy-winning guitarist and composer.

### DEATHS

Angelo John Novarese, 72, of cancer, June 23 in Memphis. A graduate of Memphis State University, Novarese founded Poplar Tunes Record Shop in Memphis in 1946 with the late Joe Cuoghi. The store—which in its '50s heyday was frequented by local musicians Elvis Presley and Jerry Lee Lewis—grew into the seven-store Pop Tunes chain operating today; it is one of the oldest family-owned small chains in the country. In 1956, Novarese founded Hi Records with Cuoghi; the label was the home of such R&B stars as Al Green and Ann Peebles. Services for Novarese were held June 26 at St. Mary's Catholic Church in Memphis. He is survived by two sons, two daughters, six grandchildren, and three great-grandchildren.

## 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.

### 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 College, Los Angeles. 818-905-5388.

### 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.

## GOOD WORKS

**B**YOND THEIR JOBS: Nine Time Warner Inc. employees have been selected as winners of Andrew Heiskell Community Service Awards for "exceptional contributions to public service, equal opportunity, and human rights." At a recent luncheon in their honor in New York, Time Warner president Richard D. Parsons presented winners with a \$3,000 contribution to the charity or community group of their choice and a \$2,000 personal check. The winners, chosen among 62,000 employees worldwide, are Demetrius Alexander, VP/GM of the gospel division of Warner Alliance Records in Nashville; Lucy Bates Jolas, senior director of research for Time Warner Cable's marketing department in Denver; Michael Carlos, message center manager for Time Warner in New York; Diane "Birdie" Elkofska, cable store rep at Paragon Cable in Minneapolis; Andrew Givens, account executive with HBO in Chicago; Jesus Gonzalez, a lead service technician at Time Warner's WADE Cablevision in Philadelphia; Mary Kenjon, VP/regional director with Time Inc.'s targeted media in Chicago; Emilio Rivera III, graphic artist for Asiaweek Ltd.; and Pete Wilcox,

a Warner Bros. Studios custodian in Burbank, Calif. Contact: Maria Gordon or Fiona McRobert at 212-704-4503/4458.

**B**ONE MARROW DONOR: Darius Rucker of Hootie & the Blowfish has become a volunteer bone marrow donor, having appeared June 27 at the National Marrow Donor Program at its Raleigh, N.C., donor center during its annual "Marrow-thon." The NMDP was founded in 1986 to provide marrow transplants to those in need. It focuses on the recruitment of minority donors, who represent about one-quarter of the organization's volunteer registry. Interested parties can call 800-MARROW-2 to join the donor registry. Contact: Patti Conte at 212-275-2034, Jim Lawrence at 212-275-2047, Chris Murray at 212-275-2293, or Laura Gold at 310-205-7412.

## FOR THE RECORD

Jazz icon Ella Fitzgerald was 79 at the time of her death June 16 (Billboard, June 29).

# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ► CHER

##### It's A Man's World

PRODUCERS: Sam Ward, Christopher Neil, Stephen Lipson, Greg Penny, Trevor Horn  
Reprise 54342

When the world last heard Cher's instantly recognizable warbling, it was in the role of a swaggering faux metal mama. She opens a promising new chapter in her long and winding recording career on a softer, often sullen rhythm pop note, revealing vibrant and previously unheard colors of her voice. And while it might be difficult for some to separate the incommercial hawker from the artist, there is no denying her successful diva stretch on Trevor Horn's gloriously bombastic production of the Walker Bros. evergreen "The Sun Ain't Gonna Shine (Anymore)" or her surprisingly soulful falsetto on the set's charming first single, "One By One."

#### ★ MONO PUFF

##### Unsupervised

PRODUCER: Pat Dilleit  
Rykodisc 10360

With Mono Puff, They Might Be Giants' John Flansburgh records a solo project but retains his towering stature as one of pop's most tuneful oddballs. Aside from helping fans discern which John—Flansburgh or Linnell—is more responsible for certain tunes on TMBG albums, Mono Puff echoes TMBG with its undeniably catchy aural weirdness and surrealistic skewering of pop music (with such tunes as the psycho-surf instrumental "Guitar Was The Case"). Other standout tracks include the rockin' rumba of "Unsupervised, I Hit My Head," the quirky British impressions of "Hello Hello," the earnest pop of "Don't Break The Heart," the loopy, ska-styled "Dr. Kildare," and the torchy, subtly countrified "Don't I Have The Right?," which features guest vocalist Nancy Lynn Howell.

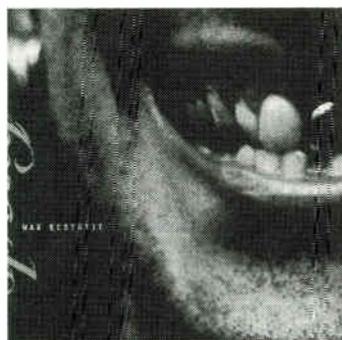
#### VARIOUS ARTISTS

##### Lach's Antihoot—Live From The Fort At Sidewalk Café

PRODUCER: Lach  
Fortified/Shanachie 5707

Album is a live recording of the Monday-night "anti-hootenannies" led by New York anti-folk singer/songwriter Lach at the Sidewalk Café, which he books. Besides a couple of Lach tunes and his humorous banter, the disc fea-

### SPOTLIGHT



#### SPONGE

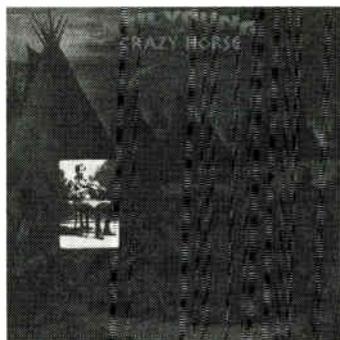
##### Wax Ecstatic

PRODUCERS: Sponge & Tim Palatan  
Columbia 67578

Detroit alternative rock band that hinted at brilliance on its gold 1994 debut delivers a follow-up album on which every moment is musically inspired. From the bluesy "Have You Seen Mary" to the electrifying modern rock single "Wax Ecstatic (To Sell Angelina)," from the propulsive opener "My Purity" to the infectious "I Am Anastasia" (which features Richard Butler), the album never lets up in songwriting and performance intensity. Modern rock, mainstream rock, and hard-edged pop programmers can take their pick from the above tracks and even dip into others. A superb record from a group that deserves a grand-scale breakthrough.

tures a hodgepodge of downtown talent, including Mercury artist Hammel On Trial, the Humans, Muckaferguson, Mr. Scarecrow, Tom Nishioka, Mark Johnson, and Brenda Kahn. The quality of the material is mixed, as one would expect from any compilation featuring more than a dozen artists. Nevertheless, the disc stands as a document of a vital New York club scene and as a

### SPOTLIGHT



#### NEIL YOUNG WITH CRAZY HORSE

##### Broken Arrow

PRODUCER: Neil Young  
Reprise 46291

Returning to his homebase band after a foray with Pearl Jam and an experimental film soundtrack, Neil Young delivers the latest in a series of outstanding musical statements since "Ragged Glory." Borrowing its title from a track on Young's 1977 "Decade" album, "Broken Arrow" brings back the familiar Crazy Horse sound, stripped down and given to rambling but seductive improvisations. Standouts include opener "Big Time," the chugging "Changing Highways," and the acoustic gem "Music Arcade." The album's oddest offering is an ultra-fi live recording of bluesman Jimmy Reed's "Baby What Do You Want Me To Do."

career boost to a handful of deserving artists.

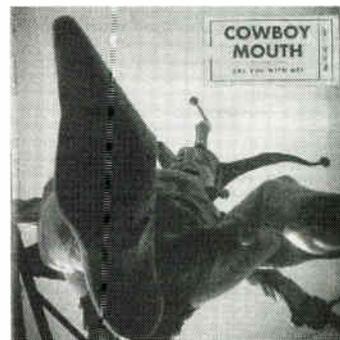
#### ORIGINAL 1996 BROADWAY CAST RECORDING

##### A Funny Thing Happened On The Way To The Forum

PRODUCER: Phil Ramone  
Broadway Angel 52223

All is well (and more is swell here, too!) with Stephen Sondheim's first Broad-

### SPOTLIGHT



#### COWBOY MOUTH

##### Are You With Me?

PRODUCER: Mike Wanchic  
MCA 11447

New Orleans rock foursome gets its major-label break after years of toiling in undeserved obscurity. Featuring the complementary writing and singing styles of maniacal drummer Fred LeBlanc, folk-oriented guitarist Paul Sanchez, and rocker John Thomas Griffith (also a guitarist), Cowboy Mouth is the quintessential rock 'n' roll gumbo. The band—which takes its name from an early play by Sam Shepard and Patti Smith—rocks with passion and conviction on "How Do You Tell Someone," "Laughable," "Love Of A Life," "Jenny Says," and "Light It On Fire," the latter two being rerecordings of tunes on the group's indie debut. A band waiting to explode.

way musical in which he wrote both words and music. This revival cast album may not have the great Zero Mostel, the comic lead of the original 1962 production, but new lead Nathan Lane—winner of this year's Tony for his performance in this show—has, in fact, a Mostel-like vocal quality. Among the score's many charms are the now evergreen "Comedy Tonight," "Lovely,"

"Pretty Little Picture," and "Everybody Ought To Have A Maid." Legendary predecessor aside, the Broadway shelf needs this version of "Forum."

#### ORIGINAL CAST RECORDING

##### Big

PRODUCER: Phil Ramone  
Universal 53009

"Big," the musical based on the Tom Hanks movie smash, has a score with lots of energy and good cheer that doesn't quite stick to the bones. However, writers David Shire (music) and Richard Maltby Jr. (lyrics) have set the proper tone in the show's setting of a youngster who learns to appreciate the the process of growing up. Four of their songs—"I Want To Go Home," "Stop, Time," "Dancing All The Time," and "I Want To Know"—rise above the serviceable material. Shire and Maltby, with a long collaboration that has garnered off-Broadway success with "Starting Here, Starting Now" and "Closer Than Ever," have a loyal show music fan following.

### R & B

#### ► TEVIN CAMPBELL

##### Back To The World

PRODUCERS: various  
Qwest 60003

Campbell returns to the forefront sporting a spunky new coiffure (twisted braids) and grown-up look that complements his meatier sound. Song selection suggests a more adult approach, despite several hip-hop tracks that give the mostly mellow set a trendy bounce. Credit is due to label's commitment to artist development, which is readily apparent on the project because of the performer's stronger delivery and continually evolving sound. The Sean "Puffy" Combs-produced "I Need You" should attract the younger dance set, while the bubbly title track should hold down existing fans.

#### ► KEITH SWEAT

PRODUCER: Keith Sweat  
Elektra 61707

A consistent album best seller, Sweat delivers a project that features an array of guest vocalists for added dimension. Performers include Ronald Isley on "Come With Me," which sports a haunting, back-in-the-day feel; Athena Cage on "Nobody," a love-you-down track that yields a moonlight sparkle; and Gerald Levert, Aaron Hall, and Buddy Banks on "Funky Dope Love," which percolates with unabashed hormonal romance. Despite all the album's guest stars, Sweat's distinctive vocals and music shine throughout the set's 12

(Continued on next page)

### VITAL REISSUES®

#### VARIOUS ARTISTS

##### Lush Life—The Billy Strayhorn Songbook

PRODUCERS: David Hajdu & Michael Lang  
Verve Songbook

There are certain artists doing certain songs by certain composers that are essential for any jazz collection. Some of those songs were composed by Billy Strayhorn and are included in definitive versions on this Verve Songbook CD. It's a companion album

to David Hajdu's new "Lush Life" biography of Strayhorn, best known as the longtime composer, collaborator, and arranger for Duke Ellington. The set contains, among other must-haves, tenor titan Ben Webster's inimitable reading of "Chelsea Bridge," alto giant Johnny Hodges' classic version of "Your Love Has Faded" (with Stray on piano), Stan Getz's heartbreaking

"Blood Count," and Sarah Vaughan's gossamer interpretation of the title tune, the definitive cameo portrait of the world-weary, jazz-and-cocktails lifestyle of the '30s. There's plenty more, including Ella Fitzgerald joining the Duke on Stray's "Something To Live For," so treat yourself to a musical Strayhorn "Twelve-o'clock-tail." Cheers!

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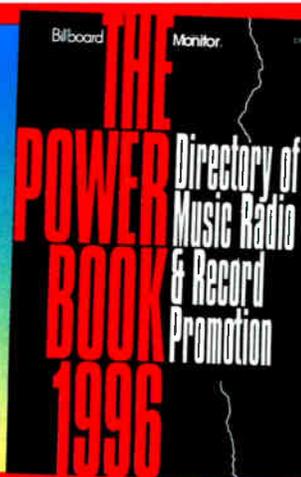
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# Reviews & Previews

(Continued from preceding page)

tracks. Artist also renders a near-clone cover of Slave's "Just A Touch Of Love."

## COUNTRY

**NEAL McCOY**  
PRODUCER: Barry Beckett  
**Atlantic 82907**  
Neal McCoy is an extremely versatile and talented song stylist who can handle ballads, as well as the more boisterous side of country. Producer Barry Beckett ably guides him through a stellar song lineup, highlighted by John D. Loudermilk's pop classic "Then You Can Tell Me Goodbye." Album concludes with an interesting four-minute-plus live cut called "Hillbilly Rap," which is just that: a medley of "Day-O (The Banana Boat Song)," "The Ballad Of Jed Clampett," and "Rapper's Delight."

## JAZZ

**ALLEN VIZZUTTI**  
**Skyrocket**  
PRODUCERS: Allen Vizzutti, Tutti Camarata  
**Summit 179**  
Trumpeter/composer Allen Vizzutti showcases his considerable craft on this diverse, swinging set that features such talented sidemen as Chick Corea, Joe Farrell, and Grant Geisman. In an energized collection of Vizzutti themes, standouts include the jagged blasts of "In The Pocket," the scrambling, Miles-like funk of "Zig Zag," the soaring lyricism of "Sunflower Fields," the neoclassical flashes of the funky title cut, the irresistibly poppish changes of "Everything's Going To Be Alright," and the kinetic, uptempo swing of "Colossus."

## LATIN

**★ BANDA MAGUEY**  
**Tu Eterno Enamorado**  
PRODUCER: Ernesto Solano  
**Fonovisa 9431**  
Punchy, brass-over-bass banda music may have faded from view in the U.S. Latino market, but a hearty vocal delivery by producer/lead singer/songwriter Ernesto Solano and an effervescent groove from his stylish 11-man backing crew assures strong chart penetration of this fast-moving, 10-song collection. Peppy leadoff track "Porque Es Amor" is one of many winners on this hit-laden package.

## NEW AGE

**CHRISTOPHER FRANKE**  
**The Celestine Prophecy**  
PRODUCER: Christopher Franke  
**Priority 50571**  
Christopher Franke pulls out all the stops on this musical evocation of the mystical best-selling book "The Celestine Prophecy" by James Redfield. Gregorian, African, and Chinese chants are interlaced in orchestral based music with dollops of ethnic exotica, including the Chinese er-hu violin, Japanese shakuhachi, and African drums. Former Tangerine Dream member Franke leaves no new age stone unturned in this pastiche, from a Jon Anderson sound-alike to the ubiquitous sampled pan pipes. Paul Horn and Kazu Matsui are among a host of guest musicians looking to cash in on the Celestine profit.

# SINGLES

EDITED BY LARRY FLICK

## POP

► **RZA FEATURING METHOD MAN AND CAP-PADONNA** **Wu Wear: The Garment Renaissance** (4:07)  
PRODUCER: RZA  
WRITER: R. Diggs  
PUBLISHERS: Remecca/Careers-BMG, BMI  
**Big Beat 2311** (c/o Atlantic) (cassette single)  
Don't be surprised if the hip-hop-charged soundtrack to "High School High" turns out to be the hottest album accompanying a movie this summer. Its latest radio offering combines the lyrical skills of several Wu-Tang Clan luminaries with a rockin' jeep beat. The keyboard loops grab the ear and never let go, while the clever turns of phrase are downright relentless. Ripe and ready for immediate multiformat radio play. Jump on it.

**MERENBOOTY GIRLS** **Ring My Bell** (no timing listed)  
PRODUCERS: Lewis Martinee, Henry Jimenez  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Ralph Rosario, Abel Aguilera, Lewis Martinee  
**Right Touch/Tropical Sun 7022** (CD single)  
Anita Ward's disco classic is revved up to a racing hi-NRG rhythm pace on this cover. The act comes off like a cross between Exposé and Vanity 6, oozing with pouty sex appeal and fluffy harmonies. It is easy to imagine hearing this amusing, utterly harmless ditty pumping over crossover radio airwaves. Contact: 305-232-6360.

**'O' TOWN BOYZ** **Where Da Party At?** (4:10)  
PRODUCERS: Vincent Lester, Lorenzo Wood, Greg Turner  
WRITERS: V. Lester, L. Wood, G. Turner, H. Casey, R. Finch  
PUBLISHERS: No Sail/Big Ho Productions/Harrick/Itself/Longitude, BMI

**Robbins 72003** (cassette single)  
Hankering for a booty jam à la Quad City DJ's and Tag Team? Look no further. This is assembled totally by the numbers, and that will suit its audience just fine. It's got good beat breakdowns, lip-licking lyrics, and an air-punching chorus. Not much else needed, really. Will top 40 radio visit da party? Possibly. This is as good as booty fare gets.

**RAPPIN' 4-TAY** **A Lil' Some'em Some'em** (4:12)  
PRODUCER: Al Eaton  
WRITERS: A. Forte, A. Eaton  
PUBLISHERS: One Little Indian/Jim-Edd/Interscope Pearl/Warner-Tamerlane/Rag Top, BMI  
**Chrysalis 10497** (cassette single)  
Rappin' 4-Tay drops another bomb from the Bay. Butter beats and solid, gospel-styled singing accent this makeout jam, while Anthony Forte's silky smooth raps could melt the ice off the North Pole. However, ridiculous, clichéd female moans and groans diminish the sex appeal of this jam.

## R & B

**CARLA** **Chi-Ride** (no timing listed)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Crazy Flow 001** (CD single)  
Newcomer Carla makes a fine first impression with this chilled jeep-soul homage to cruising the streets of Chicago. The wah-wah guitar licks give the

arrangement some movement, while the beat unfolds at a slow and insistent pace. Each of the single's four mixes features a different rapper dropping enticing lyrical flavor. The best of the bunch is the Lake Shore Drive mix, which pairs Carla's deep and sultry voice with the easy-going vibe of Asa. Check it out. Contact: 708-922-5966.

## COUNTRY

► **GARTH BROOKS** **It's Midnight Cinderella** (2:22)  
PRODUCER: Allen Reynolds  
WRITERS: K. Williams, K. Blazy, G. Brooks  
PUBLISHERS: Sony Cross Keys/Kim Williams/No Fences/Major Bob, ASCAP; Careers-BMG/A Hard Day's Write, BMI  
**Capitol 10392** (CD promo)  
From the energetic a cappella vocal intro and continuing throughout the song, Brooks ignites this little party ditty with an abundance of vocal personality and musical panache. Message songs like "The Change" are a potent part of Brooks' repertoire, but it is nice to hear him cut loose and have fun on a lively romp like this one. Perfect summer fare for country radio.

► **MICHELLE WRIGHT** **Nobody's Girl** (3:18)  
PRODUCERS: Jim Scherer, Tim DuBois  
WRITER: G. Peters  
PUBLISHERS: Sony/ATV Tunes/Purple Crayon, ASCAP  
**Arista 3023** (c/o BMG) (7-inch single)  
Another strong female song from one of the genre's best voices at delivering gutsy anthems (remember "Take It Like A Man"?). The first single from Wright's upcoming album, "For Me It's You," this song signals a welcome return of one of country music's original Canadian imports. With her self-assured vocals and throaty presence, Wright delivers this Gretchen Peters tune with the verve the song demands.

► **COLLIN RAYE** **Love Remains** (3:38)  
PRODUCERS: John Hobbs, Ed Seay, Paul Worley  
WRITERS: T. Douglas, J. Daddario  
PUBLISHER: Sony Tree, BMI  
**Epic 78348** (c/o Sony) (CD single)  
This is one of those big and meaty ballads that Raye is known for sinking his teeth into, and as always the result is a moving piece of musical magic. The gentle, understated production draws attention to Raye's thoughtful vocals and the lyrics' poignancy. Another winning single in the career of one of country's most underrated artists.

**TOBY KEITH** **A Woman's Touch** (3:33)  
PRODUCERS: Nelson Larkin, Toby Keith  
WRITERS: T. Keith, W. Perry  
PUBLISHERS: Songs of PolyGram International/Tokeco Tunes, BMI; Zomba Enterprises, ASCAP  
**A&M 00105** (c/o PGD) (CD promo)  
A darker, blusier tone permeates this well-crafted song about a man whose heart is in need of a little tenderness. Keith's warm baritone wraps around the lyric and brings the song to life with the authority of a man who has been there. Another fine cut from Keith's "Blue Moon" album, this should find a welcome home on country radio airwaves.

**MINDY McCREADY** **Guys Do It All The Time** (3:11)  
PRODUCERS: David Malloy, Norro Wilson  
WRITERS: B. Whiteside, K. Tribble  
PUBLISHERS: QMP/Teapot/Wildawn/Balmur/Brian's Dream, ASCAP  
**BNA 64575** (7-inch single)  
This tune has already been getting lots of radio action as an album cut, and its infectious, uptempo groove and clever lyric should ensure repeated play. McCready has a likeable voice, and she delivers this song about turning the

tables on men with sassy style. This looks sure to solidify McCready's popularity with country programmers and listeners.

## DANCE

**GU FEATURING TERENCE FM** **Don't Stop The Feeling** (no timing listed)  
PRODUCER: Glenn Underground  
WRITERS: G. Crocker, T. Ferguson  
PUBLISHERS: Strictly Jazz Unit/Multimedia 13/Cajual, ASCAP  
REMIXER: Glenn Underground  
**Cajual 250** (12-inch single)  
It has been way too long since Terence FM flexed his gritty vocal cords for public pleasure. He shows signs of maturity on this spare deep-houser, which is essentially a raw beat, a bassline, and a simple keyboard line. A lesser talent would pale in such a setting, but Terence turns it into an opportunity to fully display the tones and textures of his voice. A remix with more flesh would draw praise from mainstreamers, while the mixes at hand will keep late-night underground punters quite satisfied. Contact: 312-642-8008.

**EL GENERAL** **Perezosa** (7:10)  
PRODUCER: Edgardo Franco  
WRITER: E. Franco  
PUBLISHER: BMG Songs, BMI  
REMIXERS: Ralph Rosario, Abel Aguilera  
**RCA/BMG Latin 2239** (c/o BMG) (12-inch single)  
More and more traditional Latin artists are actively wooing club audiences; El General does it with considerable flair, injecting a dash of unexpected reggae spice into his chants. His star power is undeniable on this single, particularly on Ralph Rosario and Abel Aguilera's wriggling Rosabel tribal/house remixes. An appetizing change of pace from standard dance music fare.

## AC

► **STEVIE WONDER** **Kiss Lonely Goodbye** (5:03)  
PRODUCERS: Stevie Wonder, Spencer Proffer  
WRITER: S. Wonder  
PUBLISHER: Steveland Morris, ASCAP  
**Motown 0476** (c/o PGD) (cassette single)  
The soundtrack to "The Adventures Of Pinocchio" is launched with this warm

## NEW & NOTEWORTHY

**FULL INTENTION** **America (I Love America)** (6:15)  
PRODUCERS: Mike "Curtis" Gray, Jon "Herb" Pearr  
WRITERS: P. Juvet, J. Morali, V. Willis, M. Gray, J. Pearr  
PUBLISHERS: Scorpio/Leosong/You You, ASCAP  
REMIXERS: Hustlers Convention, Todd Terry, UBQ Project, Jason Nevins, Joey "The Don" Donatello, Rudy "Rude Dog" Gonzalez, Johnny "D" DeMairo, Nicholas Palermo Jr., Juan Kato, That Kid Chris, Davidson Ospina  
**Big Beat 2314** (c/o Atlantic) (12-inch single)  
Patrick Juvet's disco-era chestnut "I Love America" is updated into a smooth, wonderfully uplifting dance/pop anthem that demands immediate attention. Already a well-deserved smash all over the world, this track has a blend of hypnotic chants and pillow synths that will tweak the ears of popsters, while the cruising house groove will keep dancefloor disciples twirling with breathless glee. Import burnout has been sidestepped by the concoction of eight nicely varied, U.S.-exclusive remixes. Pick a fave version based on your mood.

and sugary pop ballad. Wonder's serene performance is a delight, though he certainly has written more challenging and intelligent songs in the past. However, it is important to note that Wonder on a slightly down day is often the equivalent to the creative heights reached by countless others. Regardless, his earnest approach to the song and subtle harmonica blowing make this a most worthy release.

## ROCK TRACKS

► **BLACK CROWES** **Good Friday** (no timing listed)  
PRODUCERS: Jack Joseph Puig, Black Crowes  
WRITERS: C. Robinson, R. Robinson  
PUBLISHER: Enough to Contend With, BMI  
**American/Reprise 8272** (c/o Warner Bros.) (cassette single)  
An intriguing, slow-paced cut from the forthcoming "Three Snakes And One Charm" shows the band knee-deep in Southern-fried blues/rock. You will not believe your ears at first, but a subtle banjo riff wafts throughout the track. It goes one step further than Lynyrd Skynyrd ever did, and it gives the track's winding electric guitar chords and lazy harmonies a rootsy flavor. Nifty summer rock radio fare.

► **THE VERVE PIPE** **Cup Of Tea** (4:00)  
PRODUCER: Jerry Harrison  
WRITER: Brian Vander Ark  
PUBLISHERS: Sid Flips Music/EMI Music Inc., ASCAP  
**RCA 64583-2** (CD promo single)  
Following the immense success of the Verve Pipe's "Photograph" single, this track is less impressive. "Cup Of Tea" does not have the hook or unique song structure of its superior predecessor but does show that the act is capable of more intense emoting. Tempo changes and correspondingly adjusted vocals are well executed and timed.

**CIV** **Boring Summer** (2:37)  
PRODUCERS: Walter Schreifels, Don Fury  
WRITER: not listed  
PUBLISHER: not listed  
**Lava 6804** (c/o Atlantic) (CD promo)  
Say hello to "Boring Summer." Civ, which is on the road with the Warped Tour, provides kids with at least one reason to step outside during this concert season. Old-school punk rock with a high-energy delivery, "Boring Summer" is the kind of college station fodder that modern rock stations would do well to take a closer look at. Thoughtless guitar pounding is redeemed by insightful and often amusing slacker-condemning lyrics.

**BOMB THE BASS** **Empire** (3:53)  
PRODUCER: Tim Simenon  
WRITERS: T. Simenon, S. O'Connor, B. Zephaniah  
PUBLISHERS: Rhythm King/EMI, PRS; EMI-Blackwood/Red Dread, BMI  
**Quango 7278-2** (c/o Island) (CD single)  
Deep thoughts and even deeper instrumentation punctuated by Sinead O'Connor's touching singing. Bomb The Bass mixes industrial, spoken word, and folk elements to deliver a grooving single. An eerie, subdued political theme crosses political and interpersonal relationship boundaries without missing a beat.

**SAVATAGE** **One Child** (4:30)  
PRODUCERS: Paul O'Neill, Jon Oliva  
WRITERS: J. Oliva, P. O'Neill  
PUBLISHERS: Warner-Chappell/Paul O'Neill/Jon Oliva, ASCAP  
**Atlantic 6783** (CD promo single)  
This Queen/Meat Loaf-influenced operatic rock ballad has some inspired moments of lyrical magic and layered orchestration. Still, "One Child," which sounds as if it is from a time capsule dug

(Continued on next page)

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 (JJ): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Havelock Nelson** (rap/N.Y.); **Irv Lichtman** (Broadway/cabaret/N.Y.); **Heidi Waleon** (classical/N.Y.); **Drew Wheeler** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville); **Gordon Ely** (gospel); **John Diliberto** (new age).

**SINGLES:** PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Larry Flick**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: **Doug Reece** (L.A.).

(Continued from preceding page)

up from Brian May's backyard, may not jibe well with younger listeners. Some mainstream rock programmers, however, may find the song's thoughtful arrangement and series of vocal changes a provocative addition to playlists.

**★ BOYS ENTRANCE Snowman** (no timing listed)

PRODUCER: Tim Cain  
WRITERS: Boys Entrance  
PUBLISHER: Q Ear, ASCAP  
**Q Ear 001** (CD cut)  
Step aside, Pansy Division. Chicago's Boys Entrance is gunning to become the leading queer voice in alterna-rockville. Brewing an Eno-esque electro melody with jittery guitars and confrontational lyrics, the band playfully flirts with '80s new wave nostalgia while taking a large musical leap forward. Not for the conservative at heart, this track is exemplary of a deliciously experimental album that deserves applause for its refusal to compromise in the name of big label bucks. Contact: 708-910-1587.

**UNWRITTEN LAW Super Man** (3:36)

PRODUCER: Greg Graffin  
WRITERS: Unwritten Law  
PUBLISHER: Unwritten, ASCAP  
**Epic 7769** (c/o Sony) (CD promo single)  
This Green Day knockoff cannot get off the ground despite a hooky refrain and some frantic playing. Cookie-cutter and nouveau punk instrumentation and vocals, coupled with an immutable sense of emotionless delivery, stop "Super Man" like a potato sack full of Kryptonite.

## RAP

**► MC LYTE Everyday** (no timing listed)

PRODUCER: Jermaine Dupri  
WRITERS: MC Lyte, J. Dupri  
PUBLISHERS: Top Billin/So So Def/EMI-April, ASCAP  
REMIXER: Jermaine Dupri

**EastWest 5863** (c/o Elektra) (cassette single)  
Lyte previews her imminent new disc, "Bad As I Wanna B," with another of her reliably potent jams that has the juice to court mainstream radio without sidestepping into compromise. Employing a snippet from "The Walk" by the Time, producer Jermaine Dupri surrounds the venerable rapper with sleek old-school soul flavor and a guest vamp by Xscape's Kandi Barnes. Lyte playfully outlines the characteristics that make her a goddess to all who encounter her—not to mention the duties required from all who wish to keep her smilin'. Here's a hint: Only subservient toe-suckers need apply.

**THE ALMIGHTY ARROGANT Lay Tight (One For The Money)** (3:47)

PRODUCER: Dave Knight  
WRITERS: Arrogant, D. Knight, D. Hubbard  
PUBLISHERS: Illmortal, BMI, PolyGram International/Open Toe/Killa Kali Publishing, ASCAP  
**Perspective 00278** (c/o PGD) (12-inch single)  
Packed full of rhymes, the Almighty Arrogant really satisfies with "Lay Tight." The tight, continuous rapping threatens to exhaust listeners who dare to keep up. Sweet female swooning is the only break from the lethal beat. Still, the loop could use some considerable tweaking. In its raw form, it is interesting, but there is virtually no attempt at varying the mix.

**VOODOO One Life To Live** (3:50)

PRODUCER: Voodoo  
WRITER: not listed  
PUBLISHER: not listed  
**Patchwerk 01** (CD single)  
How is it that he do that voodoo that he do? Voodoo grabs the mike and squeezes 'til it pops in this quick-flowing freestyle freak show. "One Life To Live" serves as a showcase for the rapper's quick tongue and even quicker wit, yet it is barren from a musical standpoint. Look out when he gets his hands on a track with a quality instrumental.



## CHILDREN'S

**BABY IT'S YOU: MULTIPLE MADNESS**

Sony Wonder  
**30 minutes, \$9.98**  
A late-comer to the baby video boom, Sony Wonder is carving out its own niche with a unique take on the proven formula. True to its name, "Multiple Madness" features twins and triplets hanging out in all their glory. There's no sibling rivalry here, just infants and toddlers at play in some pretty colorful canned scenes. An upbeat soundtrack—the most clever of the bunch by far—includes such tunes as Sister Sledge's "We Are Family," the Jacksons' "ABC," and George Benson's "Just The Two Of Us" set to appropriate segments. One small parental advisory: The scenes are filled with lots of props; one viewing may result in an unplanned trip to the toy store. The Baby It's You series also includes "Giggles & Gurgles" and "Dirty Diaper Dancing."

## HEALTH & FITNESS

**STEP JAM**

Step'N'Motion Videos  
**60 minutes, \$19.95**  
Unlike many fitness videos on the market that target novices, this tape is for the experienced stepper who wants the intensity and motivation of an intermediate health-club class in the privacy of her or his own home. Instructor Cathe Friedrich, whose perkiness will not appeal to everyone, leads a small class of women through a nearly 50-minute step class that comprises some interesting choreography and a pumping sound-

track. Friedrich's clearly female-targeted series also includes "Step Heat" and "How To Get In Shape For Your Wedding." (Contact: 609-582-1882.)

## DOCUMENTARY

**WILDLIFE WARRIORS**

Columbia TriStar Home Video  
**60 minutes, \$19.95**  
The story of the struggle to save Africa's endangered animals contains all the drama befitting a big-budget Hollywood thriller. This new member of the National Geographic library contains a clear-cut enemy, a relatively helpless victim, and background footage that is clearly too beautiful to have been created in the studio. The focus here is as much on the tribesmen, who mercilessly butcher such beauties as the black rhino to sell on the black market, as it is on the wildlife itself. Also new from Nat Geo/Columbia TriStar are "Wings Over The Serengeti," a compassionate look at vultures and other scavengers, and "Last Feast Of The Crocodiles," the story of a recent drought that nearly put a clamp on some pretty awesome jaws.

**THE MEN WHO KILLED KENNEDY**

A&E Home Video  
**50 minutes, \$19.95**  
The investigation of the Kennedy assassination may be a closed book for the government, but this tape—courtesy of the History Channel—joins the chorus of voices bent on proving there's more to the case than meets the eye. Chilling interviews with scientists, researchers, military officers, and Lee Harvey Oswald's widow, Marina, offer evidence that reveals not only holes in the official lone gunman theory but plenty of pre-conceived malice and post-murder deceptions as well. Subtitled "The Truth Shall Make You Free," the program's truth about the event leading up to the tragedy of Nov. 22, 1963, is both fascinating and thought-provoking.

**CONFESSIONS OF AN ASSASSIN: THE MURDER OF JFK**

MPI Home Video  
**76 minutes, \$19.98**  
Undeniably the most unglamorous of the programs surrounding the murder of JFK, MPI's entry is intriguing nonetheless. It is a straight-ahead interview with a man who claims to have been in on the conspiracy from the beginning. The program—recorded in 1994 at the Joliet (Ill.) State Penitentiary—places the camera squarely on the face of one James Files, who is incarcerated for an unrelated murder but discusses in great detail the events that led him to be one of two men who pulled the trigger on President Kennedy in Dallas. Through his confession, the result of years of investigation by a Houston-based private investigator, Files implicates several mob members and special military operatives and presents yet another compelling swatch in the Kennedy patchwork.



**MONTY PYTHON AND THE QUEST FOR THE HOLY GRAIL**

7th Level  
Windows CD-ROM  
Monty Python's latest interactive title is easily among the funniest CD-ROMs to ever be released. The bad boys of British comedy engage in a preposterous adventure filled with bawdy humor and plenty of naughty bits. The game pits the player on a quest to find the Holy Grail. However, that journey is not an easy one. There are plenty of hidden clues scattered along the way—many of which require multiple mouse clicks in some very strange places. Those who complete the game will be rewarded with a performance of "King

Brian The Wild," a scene that is taken from the film's original script but did not appear in the film. Scattered throughout the main quest are several arcade and puzzle games, such as the memory game "Burn The Witch," the "Tetris"-like "Drop Dead," and the fast-action "Spank The Virgin." Bad taste is rampant on this game, but that will not surprise anyone familiar with Monty Python and its humor. For a sample of the game and its lunacy, check out the PythOnline World Wide Web site at <http://www.pythonline.com>.

**QUAKE**

id Software  
PC-compatible shareware  
At long last, the much-ballyhooed "Quake" has erupted onto the Internet. The game, which is downloadable as shareware at <http://www.idsoftware.com>, follows closely in the footsteps of another groundbreaking id title, "Doom." Once again, the player is immersed in a first-person-perspective shooting environment. However, unlike "Doom," the player can look up and down, which adds an entirely new challenge to the gameplay. Enemies swoop down from above or creep from below. Several hidden traps, including crushing walls and dangerous pits, add to the "Indiana Jones"-style adventure. One particularly impressive game element is the ability for the player to go underwater and swim to secret places. Be warned, however: The enemies can swim, too. The 3D graphics that accompany this particular sequence alone are unprecedented on the PC. For once, it would seem, the multimedia advance word was justified. "Quake" contains an ambient soundtrack by Nine Inch Nails' Trent Reznor. The NIN logo is scattered throughout the game on boxes that contain a supply of, appropriately, killer nails. The game is network-compatible, which means that plenty of people will be playing the game simultaneously with each other. "Quake" is likely the biggest action-game release of the year. Prepare to rumble.

## IN PRINT

**FENDER CUSTOM SHOP GUITAR GALLERY**

Photography by Pitkin Photo Studio; text by Richard Smith  
**Hal Leonard, 148 pages, \$39.95**

There is arguably no icon more emblematic of rock'n'roll than a Fender Stratocaster guitar. Indelibly identified with such six-string titans as Eric Clapton, Jimi Hendrix, Mark Knopfler, Jeff Beck, Bonnie Raitt, and innumerable others, the Strat is the quintessential instrument of rock. Its close cousin, the Telecaster, is another classic—seen often in the hands of Bruce Springsteen, Chrissie Hynde, Keith Richards, and Andy Summers.

Keenly aware of the visual appeal of these guitars, the Fender company commissioned historian Richard Smith and the Pitkin Photo Studio to document Fender's flashiest models: the custom guitars, built to the imagination-bound specifications of clients ranging from Waylon Jennings, Dweezil Zappa, Kurt Cobain, and Courtney Love to Harley-Davidson and Playboy.

No design element is too ostentatious, no cost prohibitive when it comes to creating the dream instruments of those who can afford them.

The "Western boot set" features a calfskin-laced, four-color kidskin leather-covered alder body with Western boots, belt, and strap to

match; a "deco sparkle" model shines with a silver- and gold-flake exterior; the "White Buffalo miracle" is an extravaganza of American Indian elements; and the "Aztec-Mayan," "Celtic," "Aloha," and "Rhinstone" guitars take those themes to lavish extremes.

Although one look at these guitars reveals that they are museum pieces, Smith—in an interview with Fender Custom Shop GM John Page—addresses the issue of the functionality of the guitars.

"Is a \$25,000 hand-carved Stratocaster a better musical instrument than the regular production-line model, and does that matter . . . to your cus-

tomers?" asks Smith.

Page responds: "Is a \$25,000 hand-carved guitar a better guitar than another next to it? No. It's real simple: No, it's not. Is it a better guitar as a functional piece? No. But that's where art comes into play. If you're trying to cover a hole in the wall, does a 49-cent print work [work] just as easily as the Mona Lisa? Yes."

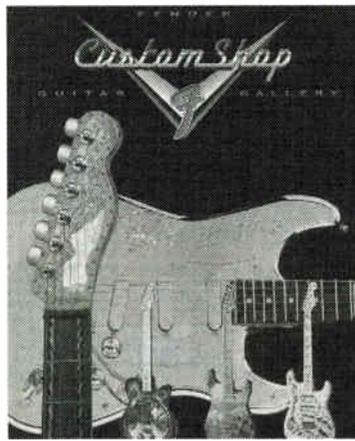
The book opens with a capsule history of the Custom Shop and segues into the interview with Page. Also included is a spotlight on Fender's "master builders": Fred Stuart, J.W. Black, John English, Alan Hamel, Stephen Stern, John Suhr, Mark Kendrick, and Gene Baker.

Although these craftsmen are the moving force behind these singular instruments, the real stars of the book are the guitars themselves, rendered in resplendent color by Pitkin.

The photographs are artfully styled to show significant characteristics of the instruments, from inlays on the fretboard to paintings on the head stocks. For full effect, each model is first shown in full-frontal view, allowing the reader to get an overview of the instrument before delving into the details.

Somewhat pricey and specialized for the general reader, "Fender Custom Shop Guitar Gallery" is an ideal coffee-table book for guitar devotees and lovers of American pop culture.

PAUL VERNA



**HANK THE COWDOG #25: THE CASE OF THE SWIRLING KILLER TORNADO**

By John Erickson  
Read by the author  
Gulf Publishing Co.  
**2 hours, 5 minutes (unabridged), \$15.95**  
Hank meets "Twister" in this, the 25th installment of the entertaining family series about a ranch dog who thinks he's a detective. This is one of Hank's best stories, successfully combining comedy and adventure. On a rainy night, 5-year-old Alfred is scared of the thunder and lets Hank and his goofy sidekick, Drover, into the house to keep him company. The big, smelly, wet dogs are supposed to sleep in the shed, so this is a big treat for them. John Erickson gives a delightful dogs'-eye view of the proceedings, detailing the delights of wolfing down raw bacon in the kitchen, messing on the floor, and jumping into the kid's bed. But when Alfred's mom hears the noise and comes to investigate, it looks like party time is over. Later, the story takes a dramatic turn as a tornado sweeps the county. The family rushes to the storm cellar, but in the confusion, the dogs are left behind, and Hank and Drover must face the tornado alone. With typical bravado, they bark at the approaching menace, but to their amazement, "tornadoes, we discovered, pay exactly zero attention to barking dogs." But all turns out well, and Hank and Drover live to tell another tale. As always, Erickson provides comical voices for all the characters, and lots of sound effects add to the fun. A treat for kids and adults alike.



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# BILLBOARD/MONITOR RADIO AWARDS TAPS NOMINEES

(Continued from page 3)

WRCX Chicago, modern WBCN Boston, and R&B WJTT Chattanooga, Tenn., all with six nominations each.

Nominations are awarded in eight categories and seven format classifications: adult, top 40, country, mainstream rock, modern rock, triple-A, and R&B. This is the first year that modern rock and triple-A stations are eligible for nomination.

Among adult-formatted stations, WPLJ's six nominations tie its tally from last year; it is up for major-market adult station of the year, PD (Scott Shannon), music director (Mike Preston), promotion/marketing director (Heidi Dagnese), and local air personality (morning team Scott Shannon and Todd Pettengill and afternoon driver Rocky Allen, competing against each other). WKTT's six nominations are for medium-market station of the year; PD (Danny Clayton), music director (Leonard Peace), promotion/marketing director (John Reynolds), and local air personality (the morning team of Bob Reitman and Gene Mueller and p.m. driver Jim "Lips" LaBelle, also competing against each other).

Adult KHMZ (Mix 96.5) Houston received four nominations, for major-market adult station of the year; PD (Pat Paxton), music director (Rich Anhorn), and promotion/marketing director (Brooke Baumer). Adult WBMX Boston also scored four nominations: station of the year; PD (Greg Strassell), music director (Tim Richards), and promotion/marketing director (Lee Anne Callahan).

Other major-market adult station of the year nominees are modern AC KYSR Los Angeles (in its first year after evolving from AC into a modern/AC hybrid), for station of the year and air personality (afternoon team Rick Stacy and Leah Brandon), and WKQI Detroit, for medium-market station of the year; other nominees are WEAT-FM West Palm Beach, Fla., WMC-FM Memphis, WMTX Tampa, Fla., and WOMX Orlando, Fla.

Along with KHMZ's Paxton, WPLJ's Shannon, and WBMX's Strassell, major-market adult PD nominees are Jim Ryan of WBEB Philadelphia and Steve Streit of WASH Washington, D.C.

For major-market adult music director, along with KHMZ's Anhorn, WPLJ's Preston, and WBMX's Richards, the nominees are Angela Perrelli of KYSR and Linda Silver of WMXV New York (the station also received a nomination for adult promotion director Jan Sage).

Among adult local air personality nominees, in major markets, WPLJ's Allen and Shannon/Pettingill and KYSR's Stacy/Brandon are joined by Don Bleu of KIOI San Francisco and Jack Diamond of WRQX Washington, D.C.

For adult radio consultant of the year, the nominees are Alan Burns, Bill Richard, Jack Taddeo, Tom Watson, and Guy Zapoleon (also nominated for top 40).

Finally, for the adult format, network/syndicated program of the year nominations went to "Backtrax USA" with Kid Kelly, "Casey's Countdown," "Dick Clark's U.S. Music Survey," "Dick Clark's Rock Roll & Remember," and "Rick Dees Weekly Top 40."

## TOP 40 BRINGS THE BEAT BACK

In the top 40 category, major-market station of the year nominees are KHKS Dallas, dance-leaning WBBM-FM Chicago, WKTU New York (after less than six months in existence), WSTR Atlanta, and WXKS Boston. The medium-market nominees are KKRZ Portland, Ore.; WFLZ Tampa; WKSE Buffalo, N.Y.; WNCI Columbus, Ohio; and WPXY Rochester, N.Y.

Three top 40 stations each received five nominations: KHFI Austin, Texas, and WBHT Wilkes-Barre, Pa., in the small-market category and medium-market

WPXY Rochester, N.Y., which is nominated for medium-market station of the year; music director (J.J. Rice), and PD and air personality (Clarke Ingram).

Among the PD nominees, major-market nods go to Frankie Blue, WKTU; John Cook, KHKS; John Ivey, WXKS; Kevin Peterson, WSTR; and Tom Poleman, KRBE Houston. Top 40 major-market music director nominees are Tracy Austin, KIIS Los Angeles; Erik Bradley, WBBM; Paul Bryant, KRBE; Ed Lambert, KHKS; and Andy Shane, WHIZ New York.

The top 40 major-market air personality nominees are Elvis Duran, WHIZ; Rick Dees, KIIS; Doctor Dre, Ed Lover; and Lisa G., WQHT New York; Kidd Kraddick, KHKS; and Steve Shannon and D.C. Chymes, WKBQ St. Louis.

Along with KHFI's Scoggins, the top 40 promotion director nominees are Von Freeman, WKRQ Cincinnati; Tristano Korlou and Rocco Macri, WQHT; and Karen Tobin, KIIS.

Top 40 network/syndicated program of the year nominees are "Backtrax USA," "Casey's Top 40 With Casey Kasem," "Rick Dees Weekly Top 40," "Hot Mix," and "Open House Party."

Up for top 40 radio consultant are Jerry Clifton of New World, Jeff Johnson of Alan Burns, Bill Richard, Dan Vallie, and Guy Zapoleon.

## TIP OF THE HAT TO COUNTRY

Among country stations, WPOC Baltimore received the most nominations, with five nods. WMIL Milwaukee and WSIX Nashville are close behind, with four nominations each.

Nominations for WPOC include station of the year; PD (Bob Moody), music director (Greg Cole), and promotion/marketing director (Sheila Silverstein). In addition, morning host Laurie DeYoung is nominated for the first time as local air personality. DeYoung is one of the few women who hosts a solo morning show in a major market.

WPOC is joined in the major-market station of the year category by KMPS Seattle, KNIX Phoenix, and both country outlets in Minneapolis, KEEY and WBOB-FM. WMIL and WSIX are both nominated as medium-market station of the year, joined by WGAR Cleveland, WQYK-FM Tampa, and WSOC Charlotte, N.C. WMIL also scored nominations for PD (Kerry Wolfe), music director (Mitch Morgan), and promotion/marketing director (Susie Austin). WSIX's other nominations are for PD (Dave Kelly, who scored the bid in his first year with the station) and air personalities Gerry House and Carl P. Mayfield, who will compete against each other in the category.

Nominees in the country syndicated program category are "Country's Most Wanted" with WSIX's Mayfield, After MidNite Entertainment's "After MidNite With Blair Garner," ABC Radio Networks' "American Country Countdown With Bob Kingsley," Westwood One's "Country Countdown U.S.A.," and TNNR's "The Nashville Record Review."

Along with WPOC's DeYoung, major-market personalities nominated are Debbie Conner and David Craig, WIL St. Louis; Terry Dorsey, KSCS Dallas; Tim Hattrick and Willy D. Loon, KMLE Phoenix; and Moby, WKHX Atlanta.

Nashville was home to a number of nominees, among them WSM-FM's Kim Leslie, who was nominated as medium-market music director and air personality. Also in the latter category are WSIX's House and Mayfield, KBEQ Kansas City, Mo.'s Randy Miller; and WQYK-FM's Tom Rivers.

Major-market country PD bids go to Larry Daniel, KNIX Phoenix; Dene Hallam, KKBQ Houston; Neil McGinley, WKHX/WYAY Atlanta; KEEY's Greg

Swedberg; and WPOC's Moody. Music director nominations go to WPOC's Cole, KEEY's Mark Bauer; WDSY Pittsburgh's Chris DeCarlo, KNIX's Buddy Owens, and KMPS' Tony Thomas.

Four of the five nominees in the consultant category have earned that honor for the second consecutive year: Jaye Albright, Charlie Cook, Keith Hill, and last year's winner, Rusty Walker. Joining the nominee list this year is consultant Craig Scott.

In addition to WMIL's Austin and WPOC's Silverstein, nominees in the promotion/marketing director category are Charlie Dean, WBOB-FM; Paul Miraldi, KNEW/KSAN San Francisco; and Karen Oboy, KMPS.

## ROCK: MAINSTREAM, MODERN, TRIPLE-A

For rock stations, mainstream WRCX and modern WBCN led their respective panels in number of nominations. Each station is in the running for six awards.

WRCX is up for major-market mainstream station of the year; PD (Dave Richards), music director (Jo Robinson), and promotion/marketing director (Natalie DiPietro) in the major-market races. Two WRCX air talents, Lou Brutus and Mancow Muller, are vying against each other for major-market mainstream rock local air personality.

Other mainstream major-market station of the year nominees are KEGL Dallas, WDVE Pittsburgh, WMMR Philadelphia, and WWDC Washington, D.C. In medium markets, the nominees are WCMF Rochester, WEBN Cincinnati, WHJY Providence, R.I., WLZR Milwaukee, and WXTB Tampa.

Mainstream major-market PD nominations go to Rick Balis, KSHE St. Louis; Carey Curelop, KLOS Los Angeles; Gene Romano, WDVE; Steve Young, KISW Seattle; and WRCX's Richards. Major-market music director nods are extended to Cathy Faulkner, KISW; Rob Heckman, WYYY Baltimore; Al Hofer, KSHE; Cris Winter, WDVE; and WRCX's Robinson.

The mainstream rock network/syndicated program will be one of the following: "The Difference," "The House Of Blues Radio Hour," "In The Studio," "Rockline," or "The Howard Stern Show." Local air personality nominees in major markets are WRCX's Brutus and Muller; Drew Lane and Mike Clarke, WRIF Detroit; Bob Rivers, KISW; and Dayna Steele, KLOL Houston.

Along with KLBj's Billeck and WRCX's DiPietro, promotion director nominees are Nickie Cyr, WPYX Albany, N.Y.; Michele Maker, WHJY Providence; and Abigail Pollay, KSHE.

Two consultants from Pollack Media Group, Tommy Hedges and Pat Welch, are up for mainstream rock consultant of the year. Jacobs Media is recognized for the work of Fred Jacobs and is joined by Alex DeMers and John Sinton.

In modern rock, which, like triple-A, has its own category for the first time this year, WBCN hopes to harvest awards for major-market station of the year; major-market PD (Oedipus), major-market music director (Carter Alan), and promotion/marketing director (Larry "Chachi" Loprete). It also has two talents in the running for major-market modern rock local air personality (Bradley Jay and Mark Parienteau).

Along with WBCN, major-market modern rock station of the year nominees are KITS San Francisco, KROQ Los Angeles, WHFS Washington, D.C., and WNNX Atlanta. Medium-market nominees are KOMA San Jose, Calif., WEND Charlotte, WMMS Cleveland, WMRQ Hartford, Conn., and WNVE Rochester.

For major-market modern rock PD, the nominees are Robert Benjamin, WHFS; Jim McGuinn, WIBF Philadelphia;

Richard Sands, KITS; Kevin Weatherly, KROQ; and WBCN's Oedipus. Major-market music director nominees are Sean Demery, WNNX; Booker Madison, WNRQ Pittsburgh; Mary Shuminas, WKQX Chicago; Roland West, KITS; and WBCN's Alan.

For promotion director, modern rock nominees are Mary Kay LeMay, WHFS; Gabrielle Medeck, KITS; Elliott Moore, KNRK Portland; Jason Steinberg, WMRQ Hartford; and WBCN's Loprete.

In the category of network/syndicated program, the nominees are "The Difference," "Loveline," "Modern Rock Live," "Out Of Order," and "The Howard Stern Show." Along with WBCN's Jay and Parienteau, local personality major-market nominees are Steve Barnes, Leslie Fram, and Jimmy Baron, WNNX; Sarah Clark, WIBF; and Tim Virgin, KPNT St. Louis.

The nominees for modern rock consultant are SBR Radio's John Bradley, Jacobs' Tom Calderone, Joel Folger; Bill Gamble, and Liz Janik.

Under the other new category, triple-A, station of the year nominees are KGSR Austin, KINK Portland, KSCA Los Angeles, WVRV St. Louis, and WXRT Chicago. In the PD category, the nominees are Jody Denberg, KGSR; Chris Mays, KMTT Seattle; Scott Strong, WVRV; Mike Morrison, KSCA; and Norm Winer, WXRT. For music director, the nominees are Dean Carlson, KMTT; Susan Castle, KGSR; Merilee Kelly, KSCA; Patty Martin, WXRT; and Mike Richter, WVRV.

## R&B GETS IN THE GROOVE

On the R&B side, mainstream WJTT (Power 94) Chattanooga and KKBT (the Beat) Los Angeles emerge as the most-nominated, with six and five nominations, respectively.

Small-market station WJTT is in the running for station of the year; with other nominations for PD (Keith Landecker), music director (Magic), and promotion director (Wayne Collins). WJTT distinguished itself by earning two nominations for local air personality: Landecker and morning team Erik Foster and Andrea Perry.

KKBT earned major-market nominations for radio station of the year; PD (operations manager Harold Austin), promotion director (former promotion director Eileen Woodbury), music director (Mariama Snider), and air personality (afternoon personality Theo).

Also in a major market, WJLB Detroit earned four nods, for station of the year; music director and air personality (Frankie Darcell), and air personality (John Mason).

Along with WJLB and KKBT, major-market nods for station of the year went to WEJM Chicago, WGCI-FM Chicago, and WVEE Atlanta. Other than WQVE, medium-market station of the year nominations went to KPRS Kansas City, WOWI Norfolk, Va., WPEG Charlotte, and WQQK Nashville.

Along with Austin, major-market R&B PD contenders are New York's Vinny Brown, WRKS, and Frankie Crocker, WBLB; Elroy Smith, WGCI-FM; and Monica Starr, WEJM. For major-market music director, the nominees are WJLB's Darcell; KKBT's Snider; Helen Little, WBLB; Jamillah Muhammad, WVAZ Chicago; and Rajeeyah Shabazz, WVEE.

R&B promotion/marketing director bids go to KKBT's Woodbury; Bailey Coleman, WKKV Milwaukee; Wayne Collins, WJTT; Angela Fleming, WGCI-AM-FM; and Connie Welch, WVAZ.

For network/syndicated program, nominations go to "Doug Banks Afternoon Show," "The Countdown With Walt 'Baby' Love," "Hip-Hop Countdown," "Tom Joyner Morning Show," and "Street Jam With Paco Lopez." Nominated as local personalities in major markets are WJLB's Darcell and Mason and KKBT's Theo, along with Chaz Saunders of KMJM St. Louis and Greg Street of WVEE.

Finally, R&B consultants up for an award are Ray Boyd, Steve Crumbley, Tony Gray, Harry Lyles, and Don Kelley.

## NATIONAL PERSONALITIES

Nominees for the nonformat-specific nationally syndicated air personality category are country jocks Blair Garner, for his overnight "AfterMidnite With Blair Garner"; R&B morning man Tom Joyner; top 40 jock Bubba the Love Sponge; top 40 duo Steve Shannon and D.C. Chymes; and the ubiquitous Howard Stern.

The final ballot listing every nominee by category and format is included in domestic copies of this issue of Billboard and in the four Airplay Monitors. It should be filled out and returned in the attached envelope no later than Aug. 4. Winners will not be notified in advance.

The 1996 awards cover the period from May 1995 to May 1996. Stations in the top 20 Arbitron markets are eligible for the major-market awards, markets 21-50 are considered "medium" for the purposes of these awards, and the remaining markets are counted in the small-market category.

Assistance in preparing this story was provided by Airplay Monitor editors Sean Ross, Phyllis Stark, and Janine McAdams, and reporter Marc Schiffman.

## Chicago, Evergreen Top Market, Owner Nomination Tallies

When Billboard/Airplay Monitor Radio Award nominations are combined for all formats—AC, country, album rock, modern rock, triple-A, and top 40—radio stations in Chicago collect the most nominations (19), with New York (17), Boston (12), Atlanta (10), and St. Louis (10) rounding out the most-nominated major markets.

In medium-market categories, Milwaukee is the front runner, with 15 nominations, followed by Tampa, Fla. (11), Charlotte, N.C., and Rochester, N.Y. (10 each), and Orlando, Fla., and Providence, R.I. (eight each).

Austin, Texas, stations are up for 17 awards, which puts it in a healthy lead among small markets; Wilkes-Barre, Pa., and Chattanooga, Tenn., follow with nine and seven nominations,

respectively.

For owners, Evergreen accounted for 26 nominations from various formats, with 10 nominations going to the company's stations in Chicago. Clear Channel, CBS/Infinity, Jacor, Nationwide, and SFX stations brought those owners at least 20 nominations each. In Rochester, American Radio Systems got 10 nominations: five for top 40 WPXY, three for album WCMF, and two for modern WNVE. (Ownership data is based on who owns or is acquiring what stations as of June 26.)

About two-thirds of last year's winners were nominated this year; and in fact, all five of last year's syndicated show nominees are up for the award again.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



**Crash! Boom! Bang!** Garbage lead singer Shirley Manson attempts to jump over the band's drum kit in a single bound, while guitarist Duke Erikson remains decidedly grounded. The band was part of KITS (Live 105) San Francisco's BFD 3 summer festival. Proceeds from the concert went to Milarepa, an organization that supports a free Tibet.

## KBEAR 'Zaps' Mosquitoes Listeners Bite Into Campaign

BY CHUCK TAYLOR

In spite of popular belief, Alaska offers the same distinct atmospheric indicators of summer that most U.S. cities do: It's hot, muggy, and replete with bugs.

In fact, much of the state is plagued this time of year by hordes of mosquitoes—and not just any breed of the buzzing, itch-inducing, welt-fostering, winged vermin. These are Jumanji mosquitoes, reportedly larger and thus more menacing than those in the lower 48.

In an effort to combat the problem, or at least have some fun with it, country KBRJ (KBEAR) Anchorage, Alaska, has employed the time-honored "Skeeter Zapper" promotion. Listeners are being told about special supersonic, high-frequency equipment the station has rigged to its transmission tower that sends the pests shooting en masse.

"Mosquitoes are fondly referred to here as the state bird. There are quite a few creeks and streams and some areas that are marshy," says KBEAR PD Matt Valley. "When people are hiking in the back country, blood-starved mosquitoes can actually leave you lightheaded."

Valley tells listeners that because the Skeeter Zapper works on the same frequency as KBEAR, 104.1 FM, the more, and louder, they tune into the station, the better the atmosphere will build a resistance to the mosquitoes.

In the three or so weeks since installing the equipment (which, Valley swears, will not hurt small children or pets), a few listeners already have noted a drop in mosquito activity.

"There's a gentleman who lives three or four blocks from the station, which is in the middle of a swamp," Valley says. "He told us he'd begun to notice a decline."

The campaign has drawn great local publicity for the station (both The Anchorage Star and the local NBC-TV affiliate have done stories), as well as a steady stream of calls from listeners

wanting to know if the technology is indeed real.

Which, of course, it is not.

"The idea came from our general manager Don Nordin, who had used it at a station in Fargo, N.D., many years ago," Valley says. "Obviously, it's a great tie-in with any event all summer long, whether it's fishing or a backyard barbecue."

KBEAR will probably continue airing promos for the Skeeter Zapper through September, when most of the mosquitoes can be reported as successfully eradicated.

"So far, the response around town is just buzzing. We're getting two or three calls a day about this. It's turned out to be a bigger event than we planned," says Valley.

As to whether the majority of listeners are being stung by the stunt, Valley says most are coyly playing along: "We had one guy who called, saying, 'I think it works on all bloodsucking species because I haven't heard from my mother-in-law in weeks.'"

## Less Is More For KROQ Promotions

BY CARRIE BORZILLO

LOS ANGELES—One of the most influential modern rock stations with some of the most rabid fans, KROQ Los Angeles, revealed some of its marketing—or anti-marketing—tactics for the first time at the recent PROMAX & BDA Conference and Expo.

Faced with an audience that doesn't look too kindly on anything that smells of corporate sponsorship, Stacie Seifrit, KROQ marketing and promotion director, has found ways to quietly tie in the station's biggest advertisers, such as Budweiser, without turning off its listeners.

"We never have corporate-sponsored events," Seifrit says. "When Bud is spending so much money on the sta-

## Can Christian Acts Depend On Radio? Too Few Stations To Carry Burgeoning Genre

BY DEBORAH EVANS PRICE

As Christian music increasingly evolves into a profit-bearing niche in the record industry, many executives bemoan Christian radio as a weak link in the genre's bid for broader acceptance.

Most cite a lack of Christian music stations, particularly in large markets, and playlists that they say aren't keeping up with the times. Some question the influence that existing stations have on record sales.

Even the recent success of acts that have crossed into the mainstream, such as Jars Of Clay and dc Talk, raises doubts over how much nurturing came from Christian radio vs. modern rock and top 40 radio.

Those in the trenches, however, tell a different story. According to Keith Whipple, VP/GM of Phoenix-based Ellison Media International, who served as head of the agenda committee during April's National Christian Radio Seminar, Christian radio is doing its part to spread the word.

"I think Christian radio is a front-line soldier to the industry, so we are very visible," Whipple says. "As we become better or worse in people's minds, it makes an easy target, but I think we can grow through that experience."

"If you think of the one difference that pop music or country music has over us, it's radio saturation," says Roland Lundy, president of Word Records. "We just don't have the across-the-country spread of radio stations that are playing our songs."

In any case, the Christian format is growing on the radio dial, even if its most heavily concentrated expansion is in medium and small markets. In 1995, 981 commercial stations programmed a religious format, according to the M Street Journal. That compares with 926 in '94 and 745 in '90.

However, not all religious stations air music; many broadcast syndicated talk

radio and church-related programming. The M Street Journal reports that only 3.9% of commercial FMs and AMs are "contemporary Christian."

Whipple concedes the point. "It's true that when you look at Christian radio vs. other forms of radio, the audiences, and the impact of how those audiences correspond to the growth of that particular genre, then yes, Christian radio doesn't have that large of an audience all over the country," he says. "It does in many markets, but not all over the country." Among the top 20 radio markets, in fact, there is not a single commercial reli-

*'We don't have the across-the-country spread of stations playing our songs'*

gious outlet with ratings high enough to place it among the top 10 stations in the market.

Joe Battaglia, president of Renaissance Communications and chairman of the NCRS, says that money is a primary factor in Christian stations competing in metropolitan regions.

"Major markets are so much more expensive in terms of the purchase and sustaining of a radio station," Battaglia says. "You can't go into the top 10 major markets now without spending maybe \$15 million to \$70 million for a major FM. The ability to pay back that debt is very difficult. It's just pure and simple economics."

Finances are a prime concern, particularly due to the fact that, according to the National Religious Broadcasters, 60% of religious stations are noncommercial.

"I think the only way that Christian radio can target major markets with music is to find people who have an

intrinsic interest in the ministry and who are willing to look at the purchase of a radio station as a real-estate investment," Whipple says.

But whether or not credit for artist development goes to Christian radio, one sign indicating a changing tide in the reach of Christian artists in major markets is the success of Christian rock acts on mainstream radio stations nationwide.

"Flood," the first single from Jars Of Clay, broke at modern rock radio; it peaked at No. 12 on Billboard's Modern Rock Tracks chart in April. This week, the song is No. 41 on the Hot 100 Singles chart and No. 19 on the Mainstream Rock Tracks chart. The band's self-titled Essential/Silvertone debut album, in its 27th week on The Billboard 200, has thus far peaked at No. 46. It has sold 513,000 copies, according to SoundScan.

Such success is a progressive step from the crossover success earlier in the decade by such artists as Amy Grant, Michael W. Smith, and Kathy Troccoli.

"I hope it opens doors for others to get out there," Jars Of Clay band member Dan Haseltine says of his band's mainstream radio acceptance. "A lot of people look at what we've done—going from the Christian market to the secular market and having success—as something totally unheard of. We feel that if bands would take the time to look at the trends of a lot of different styles of music and work hard to keep their musical integrity, there's no reason why their music shouldn't be played on secular radio."

"I think we kind of fell into that, and a lot of it was luck on our part," Haseltine says. "The mainstream acceptance has been a surprise to us, but we are happy to be there."

Even so, Haseltine acknowledges that there's often a backlash when Christian artists gain prominence in mainstream pastures.

"A lot of Christians listen to mainstream radio stations and say it's good to hear some Christian music out there," he says. "On the other side, we are also getting some bad feedback because the Christian subculture wants its own people to listen to."

Robert Beeson, director of Essential Records, says he regards Christian radio as a "very small part of the very big puzzle we put together" for the success of Jars Of Clay.

Even though the album has been nestled comfortably at No. 1 on Billboard's Contemporary Christian chart for 12 weeks, Beeson says, "Christian AC radio only jumped on the bandwagon after we hit 150,000-200,000 units in sales. Then they realized it was a real band and got on board. I hope that will change, that we will see AC radio open up to bands like Jars Of Clay and other groups that are a little more current with what's happening in the main-

(Continued on next page)

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# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	20	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 16 weeks at No. 1
(2)	5	9	4	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
3	3	4	11	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
4	2	2	17	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
5	4	3	24	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
6	7	5	26	INSENSITIVE A&M 581274	◆ JANN ARDEN
7	6	6	14	REACH EPIC 78285	◆ GLORIA ESTEFAN
8	8	7	32	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
9	12	13	10	LET IT FLOW ARISTA 2-4160	TONI BRAXTON
(10)	15	17	5	ONE BY ONE REPRISE 17695	CHER
11	11	12	49	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
12	9	8	10	FASTLOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
				★★★ AIRPOWER ★★★	
(13)	24	26	3	WHERE DO WE GO FROM HERE MERCURY 578102	◆ VANESSA WILLIAMS
14	14	15	33	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
15	10	10	18	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS
16	16	14	39	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
17	13	11	16	DON'T WANNA LOSE YOU MERCURY 852857	◆ LIONEL RICHIE
(18)	20	21	7	YOUR LOVE AMAZES ME CURB 76991	MICHAEL ENGLISH
19	17	16	25	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
20	18	18	60	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
21	22	23	8	SUDDENLY ISLAND 576991	◆ SORAYA
				★★★ AIRPOWER ★★★	
(22)	26	—	2	FOREVER COLUMBIA ALBUM CUT	◆ MARIAH CAREY
23	23	22	6	YOU STILL TOUCH ME A&M 581582	◆ STING
(24)	25	24	6	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
25	21	19	11	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
(1)	1	1	15	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN 3 weeks at No. 1
2	2	2	20	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION
(3)	5	9	4	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
4	3	3	19	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
5	7	7	19	IRONIC MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
6	8	6	30	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
7	4	4	13	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
(8)	11	16	8	YOU LEARN MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
9	6	5	18	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
10	10	10	26	INSENSITIVE A&M 581274	◆ JANN ARDEN
11	9	8	24	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
12	13	14	58	RUN AROUND A&M 580982	◆ BLUES TRAVELER
13	14	12	40	NAME METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
14	12	11	22	CLOSER TO FREE SLASH 17674/REPRISE	◆ BODEANS
15	15	15	48	ROLL TO ME A&M 581114	◆ DEL AMITRI
(16)	20	22	7	JEALOUSY ELEKTRA 64301/EEG	◆ NATALIE MERCHANT
17	16	13	33	MISSING ATLANTIC 87124	◆ EVERYTHING BUT THE GIRL
18	17	19	17	EVERYTHING FALLS APART COLUMBIA ALBUM CUT	◆ DOG'S EYE VIEW
19	18	18	32	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
20	19	20	10	YOU STILL TOUCH ME A&M 581582	◆ STING
(21)	23	25	7	WHO WILL SAVE YOUR SOUL ATLANTIC 87151	◆ JEWEL
22	22	23	23	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
(23)	24	28	6	KILLING ME SOFTLY RUFFHOUSE ALBUM CUT/COLUMBIA	◆ FUGEES
24	21	17	11	FASTLOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
(25)	25	29	6	MACARENA (BAYSIDE BOYS MIX) RCA 64407	◆ LOS DEL RIO

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 42 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.

## CAN CHRISTIAN ACTS DEPEND ON RADIO?

(Continued from preceding page)

stream AC markets." On the mainstream radio side, Beeson credits triple-A, modern rock, and top 40 as "drastically and dramatically impacting sales in all the regions [where] we're seeing success." But, he says, "it is not a parallel in any way as of yet to what's happened in the Christian market."

Indeed, many cite Christian radio's reluctance to embrace non-AC styles as a reason that the music format has not progressed further.

Sparrow president Bill Hearn says that most Christian radio stations cater to an AC audience, while consumers are clamoring for more progressive music.

But according to NCRS' Battaglia, it's the Christian labels that have been slow to come to the table with more contemporary artists.

"A couple of years ago, nobody was signing [progressive music]. As a matter of fact, all the record companies passed on Jars Of Clay, until they landed at Brentwood Music," Battaglia says. "Yes, they are selling, but does that

mean there are enough of those quality groups out there to encompass an entire format? I don't think so. You can't build a format around three groups that happen to sell half a million copies."

Ellison Media's Whipple believes that while progressive acts may not get their own format, they can still receive airplay.

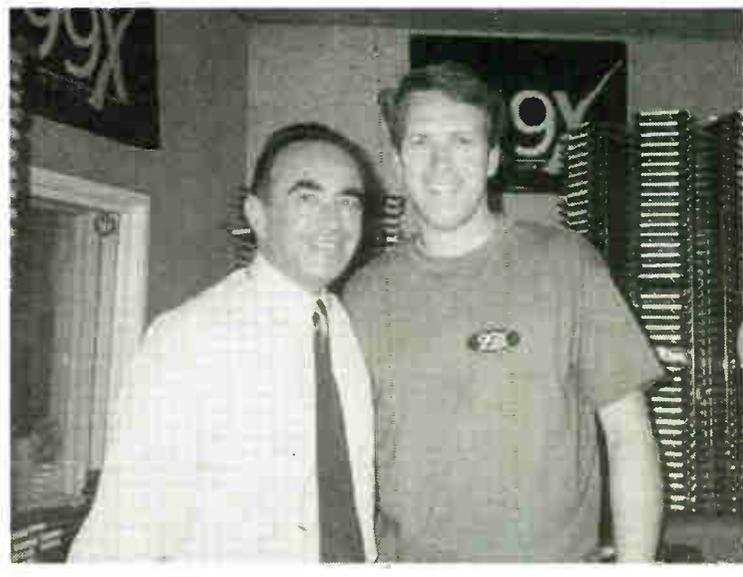
"Christian radio has progressed in content and format, and I actually think you will see more of that this year," he

says. "You will see more AC stations actually taking a look at some alternative kind of ballad and start plugging that in, just like AC radio is doing in the secular marketplace."

"Alternative is starting to make some headway on pop and hot AC, and that's going to happen in this industry, too," Whipple says. "We are a little slower to react, because our audience isn't quite so forgiving sometimes."



But Do The Boxing Gloves Fit? WNNX (99X) Atlanta "Morning X" co-host Steve Barnes talks to dissimilar celebs about a curiously similar topic. Above, Barnes shows initial signs of putting boxing legend Joe Frazier in a headlock. Below, he practices innocence with O.J. Simpson "Dream Team" defense attorney Robert Shapiro.



## KROQ PROMOTIONS

(Continued from preceding page)

client's location to give away tickets.

The yearly dumping ground for KROQ clients can be found at the stations' annual KROQ Weenie Roast and Sing-A-Long, where its "mind-expansion village" can serve as a great place to tie in lots of clients.

But, Seifrit says, "our real marketing is going out on the streets. We have 20 van drivers that we split into two teams of 10 that are out all day. As an incentive to do well, we have them compete against each other for prizes."

She says that idea is a great way to manage the low-paid drivers and get them excited about their jobs. She also set up a clever way to manage the influx of calls to the promotion department. One person in the department is the customer-service manager, whose direct line is linked with a phone in the reception area. When a contest winner comes in to claim a prize, the receptionist directs the person to what she calls the "bat phone," which automatically dials up the customer-service rep.

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## Don't Fear On The Roller Coaster Duopoly; More Classic Rock In N.Y.

UNTIL RECENTLY, I hadn't ridden a roller coaster in more than a decade. The last time, in 1984, I climbed out of the car with my legs trembling—as a friend said—“like gelatin in Grandma's hands.”

But on a recent venture to Rye Play-ground at Rye Beach, N.Y., I was badgered to the point of surrender by Billboard chart staffer Alex Vitoulis and his brother Richie (who obviously were not consumed by thoughts of small cars at high speeds unhitching themselves from the tracks and sending occupants free falling hundreds of feet to a particularly gruesome demise). After 12 years, it seemed reasonable to retire my fear of the unknown and have a little faith. Besides, the Dragon Coaster was the same coaster Mariah Carey rode in her video for “Fantasy,” and she certainly didn't look overly concerned.

In less than five minutes, after pulsating around the dozen or so clackety curves and whooshing up and down countless cliffs at hundreds of miles an hour (no, really), I came to the quick conclusion, “Wow, that was pretty good. Let's go again.”

The analogy I'm hoping to illustrate here is that reaching new heights sometimes turns out to be a surprising triumph, despite well-traveled doubts. (Here comes the radio hook.) Since the era of duopoly began several years ago, and now with radio station-devouring Pacmans redefining the top 50 radio markets on a weekly basis, mountainous fears have transpired that the unknown may turn into something the industry regrets for a long spell.

Admittedly, from the onset of radio station consolidation, I have been more than a little suspicious that despite promises of increased programming diversity, in fact, we would witness the opposite: paint-by-numbers formats that corporate giants simply whitewash over popular but ill-requited niche stations. This comes in light of the new power-owners' penchant for buying stations that directly compete with their properties in a market, then eradicating these gadflies by flipping their formats.

On the surface, it appears that this would bring more formats and less repetition to a market, and thus more diversity. But might it not give an owner every opportunity to ease up on the resources that once went into keeping either station—when they were direct competitors—from clawing to be on top? After all, with the competition 86'd, where else are you going to go?

The recent merger of CBS/Westing-

house and Infinity has made the issue all the more pressing. Never has a radio entity had so much programming prowess across the nation. And you can count on similar deals down the pike from such front-runners as Disney/ABC, Evergreen, Clear Channel, and Chancellor.



by Chuck Taylor

Even so, as I dug deeper to decide what this future programming landscape might sound like, I began to question whether the mega-groups are really out to get us after all.

First, I considered the fact that groups with the track records of these big daddies are well aware of the importance of localization. So even if CBS were to plug its Arrow oldies format into the top 15 markets with no regard for local programming history, ethnic makeup, and demographic patterns, these stations would ultimately falter against competitors offering heritage personalities, ties-ins to local events, and banter about issues that are unique to that city. I have little doubt that these corporate owners are savvy enough to recognize that the freestyle dance music that works in New York has no relevance in Washington, D.C., or that the latter's gogo scene is out of place to listeners in Dallas.

Second, major markets have never been a testing ground for new formats. If a fresh niche shows muscle in the smaller markets (where boutique owners still stand a chance and are more willing to take one), it's only then that larger operators will investigate their potential in the less forgiving and more costly major markets.

So, in the end, I have adopted what I think is the only logical directive anyone watching from the other side of the street can take: I just don't know. Think about it: Giants like ABC and Evergreen are renowned for dissecting markets they enter like ants feasting over a grasshopper. Infinity and new partner CBS, meanwhile, are conservative by nature; their money seldom goes toward research—but both companies are prac-

ticed in the art of hiring the right people with the right feel for a format. Based on such, you'd like to think that they are masters in programming to any and all audience segments.

In a couple years, much of this will have shaken out. But until then, I find that there are valid arguments for both proponents and naysayers of consolidation, so I'm just going to get comfortable here on the fence, recognizing that these mega-groups still have to produce the ratings to justify their programming decisions. Only in time will we know if the radio industry's roller-coaster ride is truly on track.

### FORMATS: Q104.3 GETS OLDER

After lengthy speculation, Viacom takes over album rock WAXQ (Q104.3) New York and switches it to classic rock as Classic Q-104.3. Kurt Johnson, PD of AC duopoly partner WLTW moves to WAXQ as PD, and George Wolfson, former WLTW GM, is acting GM.

WFFX Birmingham, Ala., half of H&P's new combo in that market, hit the air June 28 as R&B WBHJ (95.7 Jamz) under new operations manager Don Alias (from duopoly partner WLBI, which will become R&B adult WBHK), PD Mickey Johnson, and consultants Colleen Cassidy and Mark Shands. Steve Smith will consult WBHK, which will also carry Tom Joyner.

### FOLKS: WNEW GETS YOUNG

Steve Young puts an end to speculation as he is named OM of WNEW New York; he was group PD of Nationwide's Seattle stations.

Jefferson-Pilot inks WNCI Columbus, Ohio, assistant PD/music director/promotions director Dan Bowen for the PD gig at KWMX (Mix 107.5) Denver, replacing John Peake, now at KRBE Houston. This is Bowen's first PD job after 12 years at WNCI.

Evergreen moves WLUP Chicago GM Larry Wert to its new senior VP post. His duties include Evergreen's syndication wing and top 40/adult WKQI (Q95.5) Detroit. Wert will replace GM John Fullam, who's headed to Evergreen's WKTU New York. Meanwhile, Q95.5 morning jock Danny Bonaduce will relocate to Detroit in August. Bonaduce will continue in afternoons for WLUP Chicago through the miracle of ISDN.

With PD Ellis Martin out at WHB Kansas City, Mo., GM Mike Carter takes up the programming slack and will not immediately fill the post.

Tim Schiavelli exits his PD post at modern WWBX Bangor, Maine, to return to modern WBRU Providence, R.I., and fill the PD post. Schiavelli had been WBRU MD until last June, when he left to flip the previously country WWBX. Interim PD and former MD Stephanie Hindley exits. Afternoon jock Matt Maloney is named MD.

Art Laboe adds GM/PD duties at his recently acquired bilingual top 40/rhythm KOHT Tucson, Ariz. Laboe has also rejoined R&B oldies KRLA Los Angeles as a creative consultant.

*Airplay Monitor editor Sean Ross; managing editors Kevin Carter, Phyllis Stark, John Loscalzo, and Janine McAdams; and reporter Marc Schiffman contributed to this column.*

## Carl Mayfield's Humor Puts Him In Fowl Territory

IT'S HARD TO EXPLAIN why chicken is so important to Carl P. Mayfield. His latest charity album is titled “Gettin' Out The Good Chicken.” Guests who perform acoustically on his top-rated WSIX Nashville afternoon show or his weekly syndicated show, “Country's Most Wanted,” are billed as performing “unplucked.” And any mention of chicken on the air sends Mayfield and his sidekick, “P-Team Dean” Warfield, into a rapid-fire vocal spasm in which they take turns repeating the word over and over.

Mayfield says the “chicken thing” originated when he heard WSIX morning man Gerry House give away \$20,000 in birthday bucks one morning and then came to work to discover that his own on-air giveaway would be a three-piece chicken dinner from KFC.

In addition to the chicken fixation, a defining element of Mayfield's on-air work is his stable of character voices that, while not exactly politically correct, are only slightly exaggerated sendups of the kinds of people that populate the market. They include Bubba Skynyrd (“a Harley-riding, red-neck, trailer park, hard-living good ole boy”), Brother Jonah (“the typical charlatan faith healer [who] heals small appliances and lawn and garden implements”), Cleon (“a jive-talking, street-wise entertainment reporter”), Homeless Jimmy (“a typical panhandler who is quite capable of working and has the skills to earn a living but chooses a panhandling lifestyle”), and Peanut (“an auto-parts-store owner who emits a piercing whistle when he voices his own homey spots”).

Despite the stereotypes, Mayfield says, his characters have never offended anyone, except perhaps “some of the doctors at the Vanderbilt voice clinic,” who would object to the vocal contortions involved in portraying some of them, such as the gravel-voiced Bubba.

Mayfield spent some time at WGSN Murfreesboro, Tenn., in the late '60s before being drafted into the Army. Two years later, he returned home and launched what became a 20-year on-air career at album rock WKDA-FM (later WKDF) Nashville. Six years ago, he made the switch to country and WSIX.

In rock radio's free-form early days, jocks could pick the music they played. Those days are gone, but Mayfield says he still has his hand in music selection, choosing the songs for his Friday “six-pack to go” feature at WSIX and involving himself in the selection for “Country's Most Wanted.” Although he enjoys working with music, Mayfield says he has never had any ambition to program. He spent one day as PD at WKDF, then “came to my senses. I decided I didn't want to deal with bullshit. I admire [PDs], but I decided I just wanted to be a per-

sonality.”

At WSIX, Mayfield says he's been No. 1 12-plus for 24 or 25 straight Arbitron books. In the most recent ratings, his show garnered a 15.5 12-plus. He attributes that success to “an incredible amount of work” on show prep, coupled with being topical and having fun on-air.

“I put four to five hours into reading, writing, and recording bits and production elements before I go on-air,” he says. “I want to feel comfortable that my prep alone will make an entertaining show, but my chemistry with [Warfield and callers] makes it even better.”

Mayfield says, “I've found myself on the floor during breaks and while the music is playing. We're just having that much fun. Sometimes we have to go to a commercial because we've totally lost it.”

Jocks with the kind of ratings Mayfield pulls in often surround themselves on-air with a large team,

but Mayfield chooses to work just with Warfield and producer David Crane. Asked why he doesn't have a larger team, he quips, “I do; they're in my head,” referring to his characters.

With syndicator SW Networks, he helped create “Country's Most Wanted,” which launched in January '95 and has 170 affiliates. In its first year, the show was nominated for a Billboard/Airplay Monitor Radio Award for nationally syndicated country program of the year.

Mayfield says he was always interested in syndication, despite “hearing stories from my friends who had been involved in deals that had gone sour, like Gerry [who previously syndicated his morning show on Premiere Radio Networks]. SW was not the first syndicator to approach me, but they were the first to offer me a show that we would create together. That had a great deal of bearing on my decision.”

At WSIX, he's in a contract window, but he says, “I'm not entertaining serious thoughts of leaving WSIX or [parent] SFX. I've been offered jobs in Atlanta, L.A., Detroit, and Tampa, Fla. I can't imagine working anywhere else, but if that dream deal comes down the pike, I'd certainly look at it. I'd like to leave the window open.”

In addition to his on-air duties, Mayfield is heavily involved in charity work. “Gettin' Out The Good Chicken,” which was released May 21 and is sold in the poultry department of local Kroger grocery stores, is his third benefit album for the T.J. Martell Foundation.

Mayfield also hosts an annual celebrity golf game and a Harley motorcycle ride and concert to benefit T.J. Martell and is involved in WSIX's annual radiothon for St. Jude Children's Research Hospital.

PHYLLIS STARK

## newsline...

**BOB ZUROWESTE**, former GM at KZDG Denver, joins the Radio Advertising Bureau as senior VP of stations for the Midwest region.

**DOLLY PARTON** will be a speaker at the Nation Assn. of Broadcasters Radio Show Oct. 12 in Los Angeles. A radio mainstay for decades, Parton owns WSEV/WDLY Gatlinburg, Tenn., the home of Dollywood.

**STATION SALES:** WEDR Miami from the Rivers Group to Evergreen for \$65 million; SFX swaps its WBAB/WHFM/WBLI/WGBB Long Island, N.Y., for Chancellor's WFYV/WAPE Jacksonville, Fla., and \$11 million.

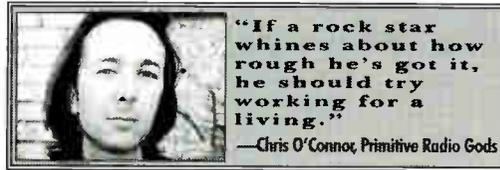
Sure, the life of a rock'n'roller can be stressful: There are the annoying interviews, all the groupies to fend off, and those pesky brown M&Ms. But rock stars need not complain to Chris O'Connor. With the memory of his recently cast-aside day job fresh in mind, the 31-year-old San Diego resident and former air-traffic controller won't brook bellyaching.

"No matter how tough the rock'n'roll business gets, it's a cakewalk compared to what I used to do," O'Connor says. "If a rock star whines about how rough he's got it, he should try working for a living."

As the one-man band behind Primitive Radio Gods, O'Connor funneled his familiarity with the daily grind and rote enervation of the working stiff into the left-field hit "Standing Outside A Broken Phone Booth With Money In My Hand." Revolving around a sam-

ple of B.B. King wailing, "I've been downhearted, baby/ Ever since the day we met," the song channels an abstract dispiritedness, an everyday, everyman blues.

No. 2 on Modern Rock Tracks this week, "Standing Outside A Phone Booth . . ." surfaced as the single



from the Work Group/Columbia soundtrack to "The Cable Guy" and is featured on Primitive Radio Gods' Columbia debut album, "Rocket." Perhaps due to its

homespun origin—O'Connor recorded the entire album in a friend's garage for \$1,000—"Standing Outside A Phone Booth . . ." has the intimacy of a late-night call, with the doleful melody and shuffling groove supporting a stream of episodic, oddly evocative lyrics.

"The whole tone of the song is dreamlike—detached and ethereal," O'Connor says. "And I guess it's got a weird spiritual quality that people tap into. Mostly, though, I think it stands out among all the homogeneous guitar rock on the radio."

Having crafted a recombinant folk song, a post-modern techno-blues lullaby, O'Connor has earned our ear on the possibilities of pop. "There's definitely room to push things a bit," he says. "I say, let's finally move on past the '60s and '70s and write songs for the turn of the century."

Billboard® FOR WEEK ENDING JULY 13, 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	7	UNTIL IT SLEEPS LOAD	METALLICA ELEKTRA/EEG
2	3	4	10	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
3	2	2	17	COUNTING BLUE CARS PET YOUR FRIENDS	DISHWALLA A&M
4	5	5	11	PRETTY NOOSE DOWN ON THE UPSIDE	SOUNDGARDEN A&M
5	4	3	11	HUMANS BEING "TWISTER" SOUNDTRACK	VAN HALEN WARNER SUNSET/WARNER BROS.
6	10	15	5	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
7	6	6	17	WHERE THE RIVER FLOWS COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
8	8	9	10	AGAIN ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
9	11	13	7	LONG WAY DOWN A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
10	9	8	21	MACHINEHEAD SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
★★★ Airpower ★★★					
11	17	20	5	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
12	12	11	10	BANDITOS FIZZY FUZZY BIG & BUZZY	THE REFRESHMENTS MERCURY
13	19	21	9	VANISHING CREAM DEVIL THUMBS A RIDE	THE HUNGER UNIVERSAL
14	14	19	8	LEAVE ME ALONE "THE CABLE GUY" SOUNDTRACK	JERRY CANTRELL WORK
15	7	7	10	WORK IT OUT SLANG	DEF LEPPARD MERCURY
16	13	12	30	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	EVERCLEAR TIM KERR/CAPITOL
17	15	14	31	IN THE MEANTIME RESIDENT ALIEN	SPACEHOG HIFI/SIRE/EEG
18	21	27	3	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	SPONGE COLUMBIA
19	18	16	10	FLOOD JARS OF CLAY	JARS OF CLAY ESSENTIAL/SILVERTONE/JIVE
20	22	26	4	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
21	24	28	6	SKIN & BONES VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
22	16	10	14	TOO MUCH CRASH	DAVE MATTHEWS BAND RCA
23	NEW	1	1	GOOD FRIDAY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
24	35	—	2	ALL I KNOW DUST	SCREAMING TREES EPIC
25	30	33	3	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
26	28	34	3	ABERDEEN LEDBETTER HEIGHTS	KENNY WAYNE SHEPHERD GIANT
27	23	17	14	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
28	34	35	4	WALKING CONTRADICTION INSOMNIAC	GREEN DAY REPRISE
29	20	18	20	WATER'S EDGE AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
30	32	31	7	DAY JOB CONGRATULATIONS I'M SORRY	GIN BLOSSOMS A&M
31	25	25	9	HELLO FROM VENUS MAGNOLIA	THE SCREAMIN' CHEETAH WHEELIES ATLANTIC
32	36	—	2	CRUEL TO BE KIND RESIDENT ALIEN	SPACEHOG HIFI/SIRE/EEG
33	26	30	26	SISTER FOMA	THE NIXONS MCA
34	38	—	2	AIN'T MY BITCH LOAD	METALLICA ELEKTRA/EEG
35	NEW	1	1	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
36	27	23	8	WILD CHILD PURE INSTINCT	SCORPIONS ATLANTIC
37	NEW	1	1	LACK OF WATER THE WHY STURE	THE WHY STORE WAY COOL MUSIC/MCA
38	29	24	12	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	TRACY BONHAM ISLAND
39	33	29	8	HEARTSPARK DOLLARSIGN SPARKLE AND FADE	EVERCLEAR TIM KERR/CAPITOL
40	NEW	1	1	BETWEEN HEAVEN AND HELL BOOK OF SHADOWS	ZAKK WYLDE GEFFEN

Billboard® FOR WEEK ENDING JULY 13, 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	1	4	9	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
2	3	12	6	STANDING OUTSIDE A BROKEN . . . ROCKET	PRIMITIVE RADIO GODS ERGO/COLUMBIA
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	9	15	6	STUPID GIRL GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
5	7	9	7	TONIGHT, TONIGHT MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
6	2	1	15	COUNTING BLUE CARS PET YOUR FRIENDS	DISHWALLA A&M
7	5	6	12	SPIDERWEBS TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
8	10	8	8	TAHITIAN MOON GOOD GOD'S URGE	PORNO FOR PYROS WARNER BROS.
9	11	13	5	WHERE IT'S AT ODELAY	BECK DGC/GEFFEN
10	6	3	10	PRETTY NOOSE DOWN ON THE UPSIDE	SOUNDGARDEN A&M
11	8	2	15	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	TRACY BONHAM ISLAND
12	18	22	4	DON'T LOOK BACK IN ANGER (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
13	13	7	9	YOU LEARN JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
14	12	11	14	HERE IN YOUR BEDROOM GOLDFINGER	GOLDFINGER MOJO/UNIVERSAL
15	14	18	11	WHO WILL SAVE YOUR SOUL PIECES OF YOU	JEWEL ATLANTIC
16	17	20	7	MINT CAR WILD MOOD SWINGS	THE CURE FICTION/ELEKTRA/EEG
17	20	29	3	ALL I KNOW DUST	SCREAMING TREES EPIC
★★★ Airpower ★★★					
18	24	—	2	FREE TO DECIDE TO THE FAITHFUL DEPARTED	THE CRANBERRIES ISLAND
19	16	14	12	BANDITOS FIZZY FUZZY BIG & BUZZY	THE REFRESHMENTS MERCURY
★★★ Airpower ★★★					
20	26	—	2	POPULAR HIGH/LOW	NADA SURF ELEKTRA/EEG
21	15	16	21	MACHINEHEAD SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
★★★ Airpower ★★★					
22	22	24	4	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	SPONGE COLUMBIA
23	23	26	5	WALKING CONTRADICTION INSOMNIAC	GREEN DAY REPRISE
24	19	10	16	PHOTOGRAPH VILLAINS	THE VERVE PIPE RCA
25	21	21	13	BULLS ON PARADE EVIL EMPIRE	RAGE AGAINST THE MACHINE EPIC
26	30	34	8	INSIDE BETWEEN THE 1 AND THE 9	PATTI ROTHBERG EMI
27	34	—	2	DOWN 311	311 CAPRICORN/MERCURY
28	36	35	4	OPEN THE DOOR RUBBING DOESN'T HELP	MAGNAPOP PRIORITY
29	37	37	3	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
30	39	39	3	LONG WAY DOWN A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
31	38	—	2	SUCKED OUT REGRETFULLY YOURS	SUPERDRAG ELEKTRA/EEG
32	32	38	3	NOTHING TO BELIEVE IN THE GOLDEN AGE	CRACKER VIRGIN
33	25	17	14	TOO MUCH CRASH	DAVE MATTHEWS BAND RCA
34	28	25	20	GUILTY GRAVITY KILLS	GRAVITY KILLS TVT
35	29	27	18	SISTER FOMA	THE NIXONS MCA
36	NEW	1	1	BUT ANYWAY LIVE FROM THE FALL	BLUES TRAVELER A&M
37	40	—	4	AGAIN ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
38	27	19	14	SALVATION TO THE FAITHFUL DEPARTED	THE CRANBERRIES ISLAND
39	31	28	6	UNTIL IT SLEEPS LOAD	METALLICA ELEKTRA/EEG
40	35	33	6	FEARLESS HAPPILY EVER AFTER	SOLUTION A.D. TAG/ATLANTIC

# HITS! IN TOKIO

Week of June 23, 1996

- The Only Thing That Looks Good On Me Is You / Bryan Adams
- Fastlove / George Michael
- Reach / Gloria Estefan
- You're The One / SWV
- Deeper And Deeper / Anna McMurphy
- For The Love Of You / Jordan Hill
- How Crazy Are You / Meja
- Walking Wounded / Everything But The Girl
- If I Could Change The World / Eric Clapton
- Forever More / Puff Johnson
- Just A Real Love Night / Metallica
- J'attendrai / Nadege
- Because You Loved Me / Celine Dion
- North Shore Sevenade / Na Leo
- I'm Proud / Tomomi Kahara
- La - La - La Love Song / Toshinobu Kubota With Naomi Campbell
- Give Me A Little More Time / Gabrielle
- Sing A Song / Take 6
- When Love Comes Calling / George Benson
- Too Much / Dave Matthews Band
- Theme From Mission: Impossible / Adam Clayton And Larry Mullen
- You Makin' Me High / Toni Braxton
- Killing Me Softly / Fugees
- Capnoodle Song / Pineforest Crunch
- Taking The Easy Way Out / The Trampolines
- Do You Know Where You're Coming From / M-Beat Featuring Jamiroquai
- Dareyori Sukinanon / Touko Furuuchi
- Words Of Love / Original Love
- The Earth, The Sun, The Rain / Color Me Badd
- Children / Robert Miles
- The State I'm In / Trine Rain
- Always Be My Baby / Mariah Carey
- I Wanna B With U / Fun Factory
- Devil's Haircut / Beck
- I Will Survive / Chantay Savage
- Agua Dulce, Agua Salada (Readymade Radio Edition) / Julio Iglesias
- Beach Baby / Baha Men
- I Miss You (Come Back Home) / Monifah
- Haminguga Kikoeru / Kahimi Karie
- Show Me / HoneyPie
- You Bowed Down / Elvis Costello And The Attractions
- Jounetsu / UA
- Message In A Bottle / Maxi Priest
- When The World Is Running Down / Wendy Moten
- The Riverboat Song / Ocean Colour Scene
- Old Man And Me / Hootie And The Blowfish
- Tour / Carlinhos Brown
- Breakfast At Tiffany's / Deep Blue Something
- Leviticus: Faggot / Me' Shell Ndegocello
- Girl Talk--Never Fall In Love Again- / Cosa Nostra

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/>

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 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.

## One Tunes In To Music Country, Sports Clip Shows Recent Additions

BY BRETT A. WOOD

LOS ANGELES—Network One is expanding its commitment to music programming with a new country clip show and a new music-laced board sports program.

The hourlong "N1's Country Clips," which began airing in early June, can be seen Saturdays and Sundays at 1 p.m. EST. The straightforward clip show airs mostly new videos from both established and developing acts, according to Christina Montesano, director of new business for Network One. It is the channel's first country video show.

In September, the program plans to run its first contest, which will promote a new album by Epic artist Ty Herndon. Viewers will have the opportunity to win a trip to the Country Music Assn. Awards in Nashville, as well as other prizes.

Network One has also picked up "S.T.V.," a board sports show that features skateboarding, snowboarding, and surfing footage that is interspersed with a heavy dose of modern rock music videos. The program, which is hosted by Peter King, airs Thursdays at 8 p.m. EST (see the Eye, this page).

The new music programs join the Woodland Hills, Calif.-based channel's hodgepodge format of programming, which includes campy movies, sports, comedy, and paid programs.

With the new shows, Network One now airs about four hours of music-based shows per day, according to Montesano. The channel reaches about 52 low-power TV affiliates and is available to some owners of C-band satellite dishes.

Raleigh, N.C.; Dayton, Ohio; Philadelphia; South Hampton, N.Y.; and Indianapolis are among the cities that receive Network One programming.

Several other music-themed programs continue to air on the channel. The interactive clip show "Music On Demand," which airs more than 2½ hours of modern rock, rap, R&B, and top 40 clips daily, is perhaps the most prominent music program on Network One. Much like programmer the Box, "Music On Demand" lists a menu of available videos that viewers can request. Although the show will

undoubtedly remind most viewers of the Box, Montesano says that the two are actually quite different.

"We charge for the phone call, not for the video," she says. "Viewers can vote for their favorite video, and we pretty much guarantee that it will play. But the distinction is that the viewer pays for the phone call—not for the video itself."

Viewers who call a 900 number pay 99 cents per minute to register their "vote" for a clip they want Network

One to play. Callers can access several other options on the call, including music news, concert listings, and CD release information. The show airs from 4 p.m. to 5:30 p.m. on Tuesdays and Sundays and from 4 p.m. to 6 p.m. the rest of the week.

Another continuing Network One clip program is "New Music Spotlight," which plays new videos from both developing and established artists. About 11 clips are played on each one-hour segment of the show, according to Montesano.

Rather than use VJs, clips on "Music On Demand," "N1's Country Clips," and "New Music Spotlight" are introduced with a voice-over announcement by Los Angeles radio personality Gary Thomp-

son. All three shows are produced in-house by Montesano.

Network One also airs "Jazz Alley TV." The program, which is hosted by Kenny Burgmaier, was named best jazz music programmer at the 1995 Billboard Music Video Awards. It airs Tuesdays and Sundays at 10 p.m. EST.

"Applause America's Music," which airs Monday-Friday at 3:30 p.m. EST, contains classic archive performance clips of country and jazz artists, such as Frank Sinatra, Lena Horne, and Glen Campbell.

The modern rock clip show "Music Underground," hosted by Dale Lawrence, contains a top five video countdown and interviews with developing artists. The program airs Thursdays and Saturdays at 1 a.m. EST.

Network One is beginning to add more exclusive live performances to its music lineup. Several acts, including Donna Lewis, Babylon Zoo, and the Extinct, have stopped by the channel's in-house studios to perform in taped segments that air on various programs.

By the end of the summer, Network One will launch an Internet site on the World Wide Web. The site will contain information on the channel's programming lineup, links to some of the music acts it plays, and music news and other editorial content, according to Montesano.



NETWORK ONE

### PRODUCTION NOTES

#### LOS ANGELES

Extra Fancy's "Sinnerman" clip was directed by **Jon Reiss**. Joel Newman produced, while **Bill McCullum** directed photography for Planet Inc.

**Jeff Springer** and **Chris Metzler** co-directed Third Day's "Consuming Fire" clip. **Patrick Dolan** directed photography on the shoot.

**Candy Planet's** "Lightnin' Strikes" clip was directed by **Leah DiBernardo**, while **Tim Spellman**

directed photography. **Josh Zeman** and **April Blair** co-produced.

#### NASHVILLE

Pecos Films producer/director team **Julie Johnston** and **Ken Carpenter** shot four new concept videos for **Travis Tritt**. The clips will be used for big-screen projection during Tritt's Double Trouble tour with **Marty Stuart**. The same team is also the eye behind recent clips for **Beau Williams** and **Monty Jackson**, as well as a commercial featuring **Vince Gill**.

The video for **Larry Stewart's** "Why Can't You" was directed by **Jim Shea**. **Robin Beresford** produced.

#### NEW YORK

**Letters To Cleo's** "Dangerous Type" was directed by **Chris Applebaum**. **Nicola Doring** produced, while **Tim Ives** directed photography for Satellite Films.

#### OTHER CITIES

The Puppies' "Hokey Pokey" was recently shot in Miami by director/producer **Brian Forti** and director **Kevin Layne**.

Also in Miami, **Boo Boo's** "Friday" was directed by **Joseph Kahn**. **Greg Tharpe** produced for Bedford Falls.

**Franck "Angst" Khalfoun** directed **Face Mob's** "On The Other Side Of The Law" clip. **Emmanuel Leroy** produced, while **Dave Daniels** directed photography in Houston.

## A Dose Of The Cure On The Net; Lennox Video A Day In The Park

**CURE CLIP:** The Cure has a new video—but don't look for it on television. A second version of the act's current single, "Mint Car," which was shot and edited by front man **Robert Smith**, has just been made available exclusively on the Internet.

To "tune in" to the clip, computer users should visit the Cure's new World Wide Web site at <http://www.the-cure.com> (see story, page 87). The video was shot as the Cure traveled the world to promote its new album "Wild Mood Swings."

"When we went to New York to play 'Saturday Night Live,' we shot some stuff of us being funny at Coney Island," says Smith. "There's also some footage of us on a beach in Brazil, and in London, we shot some video during a party that was held on a boat."

Smith tells the Eye that he originally intended to use that footage as the "official" video for "Mint Car."

However, Smith says that he did not feel that it was appropriate to release it to music video outlets.

"It just didn't work," says Smith. "It was too obvious. Video has always been an important thing for the Cure, and this video was just too casual and too obvious for commercial release."

About 15 hours of footage was edited down for the three-minute clip, according to keyboardist **Roger O'Donnell**.

Smith, who edited the clip, says that the Internet is an appropriate place for the video.

"It is very intimate," he says. "It certainly is not what a lot of our fans will expect to see from us."

**SURF SNOW SKATE TV:** ESPN meets MTV on "STV," a weekly program devoted to the music and culture of the surf, skate, and snowboard crowd. The hourlong program airs nationwide on Channel America, College Entertainment Network, and Network One (see story, this page), as well as at several cable and broadcast outlets, including KBL-TV San Francisco, WNGM-TV Rogan, Ga., and KUSK-TV Prescott, Ariz.

On the program, music videos accompany fast-moving sports footage and interviews with top board athletes. The program is hosted by former MTV host **Peter King**.

**ANNIE LIVE:** Arista has just released one of the best music long-forms in quite some time. "Annie Lennox: Live In Central Park" captures an amazing performance by the singer, who rarely performs live these days. The video was shot Sept. 8, 1995, when Lennox performed at Summerstage in New York's Central Park. Several surprises appear on the tape,

including unconventional renditions of the Eurythmics tracks "I Love You Like A Ball And Chain" and "You Have Placed A Chill In My Heart." The video also contains four promotional clips from Lennox.

**REEL NEWS:** **Daryl Hall** will team with rapper **B-Legit** for the video of the single "Ghetto Smile," which is from the soundtrack to the forthcoming Ice Cube film "Dangerous Ground." The clip was directed by **Chuck Ozeas** and **Terry Heller** of Clever Films in Los Angeles... Directors **Matthew Welch** and **Margaret Jameson** have joined Automatic Productions... Boca Raton, Fla.-based label Street Street Music has started a regional clip show. "Peep Diss

Videos" reaches approximately 700,000 viewers in southern Florida. A recent show aired clips from **95 South**, **Kid Money & Splack Pack**, and the indie label's own **Sweet MSJ**.

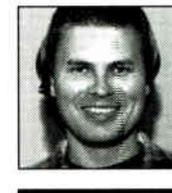
**John Mellencamp** recently shot the video for "Key West," the first single from the artist's upcoming album "Mr. Happy Go Lucky." The clip contains appearances by actor **Matt McConaughey** and actress/model **Karen Alexander**. **Sam Bayer** directed photography... **Richard Reines**, who is known for his work on the cheeky Los Angeles

clip program "Sideshow," is the eye behind the new **Goldfinger** clip "Mabel."

Portfolio/Black Dog Films has inked director **Randee St. Nicholas**, who has shot clips for **Whitney Houston**, **Celine Dion**, and **Tina Arena**. The company, which is a division of RSA USA Inc., also represents **Marcus Nispel** and **Jake Scott**... **Keene Garrett**, formerly president of Keene & Co., has joined Nashville-based Pecos Films as an executive producer. Garrett brings along four directors: **Michael McNamara**, **D.J. Webster**, **Lynn Spinnato**, and **Jayne Rogovin**.

X-Ray Productions has signed director **Russell Bates**... Directors **Reginald Hudlin** and **Rusty Cundieff** are among the panelists that will participate in an online directors forum on the impact of music in modern black cinema. The event, which will be moderated by Punch Media's **Lauren Coleman**, will take place July 10 at 9 p.m. EST on the SonicNet chat forum on Prodigy... MTV will air portions of two recent concerts by **Steve Earl** and his band **the Dukes** beginning the weekend of Aug. 10. Earl performed two concerts for inmates of the Cold Creek Correctional Facility in Henning, Tenn., as part of his probation for a recent drug-related offense.

# THE EYE



by Brett Atwood



**Video Ragga.** Epitaph act Down By Law recently wrapped production on the clip "Radio Ragga." Pictured on the set of the Power Films production, from left, are producer **Michael Allen Divic**, director **Jason Matzner**, director of photography **Larry Sher**, director **Brendan Lambe**, Power Films president **Terry Power**, Epitaph's **Jeff Abarta**, Down By Law's **Danny Westman** and **Dave Smalley**, executive producer **Neil Mayers**, Down By Law's **Angry John DiMambro** and **Sam Williams**, and costumer **Maggie Ellis**.

# 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 J'son, I'll Never Stop Loving You
- 2 Fugees, Killing Me Softly
- 3 Monica, Why I Love You So Much
- 4 Toni Braxton, You're Makin' Me High
- 5 Crucial Conflict, Hay
- 6 Nas, If I Ruled The World
- 7 R. Kelly, I Can't Sleep Baby (If I)
- 8 Total, Kissin' You
- 9 Montell Jordan/Slick Rick, I Like
- 10 De La Soul, Stakes Is High
- 11 Tevin Campbell, Back To The World
- 12 112 Feat. The Notorious B.I.G., Only You
- 13 Bone Thugs-N-Harmony, The Crossroads
- 14 Busta Rhymes, It's A Party
- 15 Coolio, It's All The Way Live
- 16 2Pac, 2 Of Amerikaz Most Wanted
- 17 Lord Finesse, Actual Facts
- 18 A+, All I See
- 19 Keith Sweat, Twisted
- 20 Mariah Carey, Forever
- 21 LL Cool J, Doin It
- 22 Case, Touch Me, Tease Me
- 23 Ideal, Inner City Blues
- 24 Jodeci, Get On Up
- 25 Ladae, Party 2 Nite
- 26 Quindon, It's You That's On My Mind
- 27 The Tony Rich Project, Like A Woman
- 28 Mary J. Blige, Not Gon' Cry
- 29 LL Cool J, Loungin
- 30 Maxwell, ...Til The Cops Come Knockin'

† Indicates Hot Shots

★ NEW ONS ★

Jesse Powell, Gloria  
 The Jazzhole, Shining Star  
 Slapbak, Welcome To Jam  
 All-4-One, Someday  
 Xaviera Gold, Bad Girls



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Sammy Kershaw, Meant To Be
- 2 LeAnn Rimes, Blue
- 3 Trace Adkins, There's A Girl In Texas
- 4 Neal McCoy, Then You Can Tell Me Goodbye
- 5 Patty Loveless, A Thousand Times A Day
- 6 Tracy Lawrence, Time Marches On
- 7 Marty Stuart & Travis Tritt, Honky Tonkin'...
- 8 Wade Hayes, On A Good Night
- 9 Ricochet, Daddy's Money
- 10 Michelle Wright, Nobody's Girl
- 11 Shania Twain, No One Needs To Know

- 12 Trisha Yearwood, Believe Me Baby
- 13 Sawyer Brown, Treat Her Right
- 14 Paul Brandt, My Heart Has A History
- 15 Joe Nichols, Six Of One, Half A Dozen
- 16 Bryan White, So Much For Pretending
- 17 James Bonamy, I Don't Think I Will
- 18 Chely Wright, The Love He Left Behind †
- 19 Kevin Welch, Life Down Here On Earth
- 20 Keith Stegall, Roll The Dice †
- 21 Junior Brown, Venom Wearin' Denim †
- 22 Jeff Foxworthy, Redneck Games †
- 23 Dwight Yoakam, Heart Of Stone †
- 24 Ty Herndon, Living In A Moment †
- 25 Larry Stewart, Why Can't You †
- 26 Reba McEntire, Starting Over Again
- 27 Mandy Barnett, Maybe †
- 28 Charlie Major, (I Do It) For The Money... †
- 29 Blackhawk, Big Guitar †
- 30 Hal Ketchum, Hang In There Superman †
- 31 Ricky Skaggs, Cat's In The Cradle
- 32 Frazier River, Tangled Up In Texas
- 33 Bobbie Cryer, I Didn't Know My Own Strength
- 34 Suzy Bogguss, Give Me Some Wheels
- 35 Joe Ely, All Just To Get To You
- 36 Shelby Lynne, Another Chance At Love
- 37 Bellamy Brothers, Shine Them Buckles
- 38 Tammy Graham, Tell Me Again
- 39 Steve Azar, I Never Stopped Lovin' You
- 40 Keith Gattis, Real Deal
- 41 Mindy McCready, Guys Do It All The Time
- 42 Rick Trevino, Learning As You Go
- 43 Brooks & Dunn, My Maria
- 44 The Mavericks, Missing You
- 45 Steven Craig Harding, Tonight My Heart...
- 46 Patricia Conroy, What Else Can I Do
- 47 Great Plains, Dancin' With The Wind
- 48 David Kersh, Goodnight Sweetheart
- 49 Davis Daniel, I'm Not Listening Anymore
- 50 Emilio, I Think We're On To Something

★ NEW ONS ★

David Lee Murphy, The Road You Leave Behind  
 Paul Brandt, I Do  
 Sammy Kershaw, Vidalia  
 Tracy Lawrence, Stars Over Texas



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Bone Thugs-N-Harmony, The Crossroads
- 2 Metallica, Until It Sleeps \*\*
- 3 Smashing Pumpkins, Tonight, Tonight
- 4 Alanis Morissette, You Learn
- 5 Oasis, Don't Look Back In Anger \*\*
- 6 Nada Surf, Popular
- 7 Rage Against The Machine, Bulls On Parade
- 8 Coolio, It's All The Way Live (Now)
- 9 Fugees, Killing Me Softly
- 10 Toni Braxton, You're Makin' Me High
- 11 No Doubt, Spiderwebs
- 12 Stone Temple Pilots, Tippin' On A Hole... \*\*
- 13 Garbage, Stupid Girl
- 14 The Cranberries, Free To Decide
- 15 Hootie & The Blowfish, Tucker's Town
- 16 Soundgarden, Pretty Noose
- 17 Green Day, Walking Contradiction

- 18 Ozzy Osbourne, I Just Want You
- 19 Beck, Where It's At
- 20 Butthole Surfers, Pepper
- 21 Superdrag, Sucked Out
- 22 Maxi Priest, That Girl
- 23 Dishwalla, Counting Blue Cars
- 24 Mariah Carey, Forever
- 25 Primitive Radio Gods, Standing Outside A...
- 26 Monica, Why I Love You So Much
- 27 LL Cool J, Loungin
- 28 Alice In Chains, Again
- 29 2Pac, How Do U Want It
- 30 Blind Melon, 3 Is A Magic Number
- 31 Goo Goo Dolls, Long Way Down
- 32 Porno For Pyros, Tahitian Moon
- 33 R. Kelly, I Can't Sleep Baby
- 34 Refreshments, Banditos
- 35 Jewel, Who Will Save Your Soul
- 36 Los Del Rio, Macarena (Bayside Boys Mix)
- 37 311, Down
- 38 SWV, You're The One
- 39 Case, Touch Me, Tease Me
- 40 Patti Rothberg, Inside
- 41 Red Hot Chili Peppers, Coffee Shop
- 42 Stabbing Westward, Shame
- 43 Quad City D.J.'s, C'mon N' Ride It (The Train)
- 44 Gravity Kills, Guilty
- 45 De La Soul, Stakes Is High
- 46 Aerosmith, Cryin'
- 47 Soundgarden, Black Hole Sun
- 48 LL Cool J, Doin It
- 49 Smashing Pumpkins, Bullet With Butterfly...
- 50 Tracy Chapman, Give Me One Reason

★ NEW ONS ★

Whitney Houston, Why Does It Hurt So Bad  
 112, Only You  
 Da La Soul, Funky Towel  
 New Edition, Hit Me Off  
 Keith Sweat/Kut Kloze, Twisted  
 Ryan Downe, Scratch



30 hours weekly  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Toby Keith, Does That Blue Moon Ever Shine...
- 2 Michelle Wright, Nobody's Girl
- 3 Ricky Skaggs, Cat's In The Cradle
- 4 Ricochet, Daddy's Money
- 5 Sammy Kershaw, Meant To Be
- 6 Neal McCoy, Then You Can Tell Me Goodbye
- 7 Reba McEntire, Starting Over Again
- 8 Tracy Lawrence, Time Marches On
- 9 Shania Twain, No One Needs To Know
- 10 Paul Brandt, My Heart Has A History
- 11 Sawyer Brown, Treat Her Right
- 12 Trace Adkins, There's A Girl In Texas
- 13 James Bonamy, I Don't Think I Will
- 14 Patty Loveless, A Thousand Times A Day
- 15 Marty Stuart & Travis Tritt, Honky Tonkin'...
- 16 Wade Hayes, On A Good Night
- 17 LeAnn Rimes, Blue
- 18 Junior Brown, Venom Wearin' Denim
- 19 Brooks & Dunn, My Maria

- 20 The Mavericks, Missing You
- 21 Suzy Bogguss, Give Me Some Wheels
- 22 Blackhawk, Big Guitar
- 23 Hal Ketchum, Hang In There Superman
- 24 Dwight Yoakam, Heart Of Stone
- 25 Emilio, I Think We're On To Something
- 26 Daryle Singletary, Workin' It Out
- 27 David Ball, Circle Of Friends
- 28 Mandy Barnett, Maybe
- 29 Rick Trevino, Learning As You Go
- 30 Chely Wright, The Love He Left Behind

★ NEW ONS ★

Willie Nelson, She Is Gone  
 David Kersh, Goodnight Sweetheart  
 Tracy Lawrence, Stars Over Texas  
 David Lee Murphy, The Road You Leave Behind  
 M.C. Potts, Put Me Out Of My Misery  
 Keith Stegall, Roll The Dice



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Celine Dion, Because You Loved Me
- 2 Tracy Chapman, Give Me One Reason
- 3 Alanis Morissette, You Learn
- 4 Jewel, Who Will Save Your Soul
- 5 Hootie & The Blowfish, Tucker's Town
- 6 Eric Clapton, Change The World
- 7 Gin Blossoms, Follow You Down
- 8 Natalie Merchant, Jealousy
- 9 George Michael, Fastlove
- 10 Gloria Estefan, Reach
- 11 Collective Soul, The World I Know
- 12 Mariah Carey, Forever
- 13 Fugees, Killing Me Softly
- 14 Joan Osborne, St. Teresa
- 15 Wallflowers, 6th Avenue Heartache
- 16 Bryan Adams, The Only Thing That Looks Good...
- 17 Toni Braxton, You're Makin' Me High
- 18 Dog's Eye View, Everything Falls Apart
- 19 Sting, You Still Touch Me
- 20 Pete Townshend, Let My Love Open The Door
- 21 Jann Arden, Insensitive
- 22 Mariah Carey, Always Be My Baby
- 23 Vanessa Williams, Where Do We Go From Here
- 24 Eagles, Hotel California
- 25 Blues Traveler, Run Around
- 26 Joan Osborne, One Of Us
- 27 Seal, Don't Cry
- 28 Duran Duran, The Reflex
- 29 Hootie & The Blowfish, Let Her Cry
- 30 Patti Rothberg, Inside

★ NEW ONS ★

Whitney Houston, Why Does It Hurt So Bad  
 Harry Connick, Jr., Hear Me In The Harmony  
 The Smashing Pumpkins, Tonight, Tonight  
 Los Del Rio, Macarena  
 Pete Dinklage And The Sinners, Mr. Jade  
 Tina Arena, Show Me Heaven  
 Jill Sobule, The Secretive Life

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 13, 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 D.J.'s, C'mon N' Ride It (The Train)  
 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  
 Something' 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  
 Tony Rich Project, Like A Woman  
 Pete Rock, The Yearn  
 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/On Honey  
 Valerie George, Being Single



Continuous programming  
 3201 Dickerson Pike  
 Nashville, TN 37207

- All-4-One, Someday  
 Mariah Carey, Forever  
 Hootie & The Blowfish, Tucker's Town  
 Kenny Wayne Shepherd, Aberdeen  
 Vanessa Williams, Where Do We Go From Here  
 The Badlees, Angeliqe Is Coming Home  
 The Beatles, Lucy In The Sky  
 Dick Dale, The Wedge Paradiso  
 Def Leppard, Work It Out  
 Buddy Guy, Talk To Me Baby  
 The Hoax, Twenty Ton Weight  
 Alanis Morissette, You Learn  
 Philosopher Kings, Charms  
 Marilyn Scott, Take Me With You  
 Spin Doctors, She Used To Be Mine  
 Pete Townshend, Let My Love Open The Door  
 Van Halen, Humans Being  
 Suzanne Vega, Caramel  
 Wallflowers, 6th Avenue Heartache  
 Dar Williams, As Cool As I Am



Six hours weekly  
 1 Centre Street, Room 2704  
 New York, NY 10007

- Valerie George, Being Single  
 Skin Deep, Everybody  
 Tevin Campbell, Back To The World  
 Busta Rhymes, It's A Party  
 Sadat X, Stages-N-Lights  
 Montell Jordan, I Like  
 Ini, Fakin' Jax  
 Puff Johnson, Forever More  
 Jodeci, Get On Up  
 Judge, Money Don't Make Your World Stop  
 Jason Weaver, Stay With Me  
 Bone Thugs-N-Harmony, The Crossroads  
 Mista, Blackberry Molasses  
 Bahamadia, I Confess  
 Fugees, Cowboys  
 Randy Crawford, Cajun Moon

Solo, He's Not Good Enough  
 Frankie Cutless, You And You And You  
 Shyheim, Tis Iz Real  
 Quindon, It's You That's On My...



Continuous programming  
 Hawley Crescent  
 London-NW18TT

- Los Del Rio, Macarena  
 Eros Ramazzotti, Piu' Bella Cosa  
 Mark Snow, The X-Files  
 Mark Morrisson, Return Of The Mack  
 George Michael, Fastlove  
 Alanis Morissette, Ironic  
 2Pac, California Love  
 Metallica, Until It Sleeps  
 The Prodigy, Firestarter  
 Bryan Adams, The Only Thing That...  
 Michael Jackson, They Don't Care About Us  
 Backstreet Boys, Get Down  
 U96, Heaven  
 Robert Miles, Children  
 Robert Miles, Fabie  
 Deep Blue Something, Breakfast At Tiffany's  
 Scooter, Rebel Yell  
 Fugees, Killing Me Softly  
 Fools Garden, Lemon Tree



Continuous programming  
 2806 Opryland Dr  
 Nashville, TN 37214

- Al Green, Your Heart's In Good Hands  
 Rebecca St. James, God  
 Newsboys, Take Me To Your Leader  
 Audio Adrenaline, Never Gonna Be...  
 Clay Crose, The Rock  
 CeCe Winans, Every Time  
 Bob Carlisle, Butterly Kisses  
 Witness, A Song In The Night  
 4Him, The Message  
 Kirk Franklin & Family, Melodies From Heaven

Thom Shumate, Holy Eyes (new)  
 Ricky Skaggs, Cat's In The Cradle (new)  
 Christafari, Valley Of Decision (new)  
 Greg Long, Days Of Grace (new)  
 CeCe Winans, Every Time (new)



One hour weekly  
 216 W Ohio  
 Chicago, IL 60610

- StereoLab, Noise Of Carpet  
 Red Red Meat, Chain Chain Chain  
 Flock Of Seagulls, Rainfall  
 Solution A.D., Fearless  
 Guided By Voices, Iron Man Rally Song  
 Triple Fast Action, Revved Up  
 Sparklehorse, Hammering The Cramps  
 Me'shell Nedge'ocello, Leviticus  
 3LB Thrill, Something Will Come  
 Stan Ridgway, Big Dumb Town  
 China Drum, Can't Stop These Things  
 Liz Phair, Rocket Boy  
 Sponge, Wax Ecstatic  
 Nada Surf, Popular  
 Stabbing Westward, Shame



1/2-hour weekly  
 46 Gifford St  
 Brockton, MA 02401

- Extra Fancy, Sinnerman  
 Stabbing Westward, Shame  
 Sponge, Wax Ecstatic  
 3LB, Thrill, Something Will Come  
 Stan Ridgway, Knife & Fork  
 Jerry Cantrell, Leave Me Alone  
 Underworld, Pearl's Girl  
 Smashing Pumpkins, Tonight, Tonight  
 Cranberries, Free To Decide  
 Sleeper, Sale Of The Century  
 Echobelly, Dark Victory  
 George Clinton, If Somebody Gets Funk  
 Primitive Radio Gods, Standing Outside A Broken Phone...  
 Deftones, Bored  
 Prong, Rude Awakening

## RIAA: HOOTIE'S 'VIEW' NOW

(Continued from page 12)

platinum earlier this year.

A complete list of June RIAA certifications follows.

### MULTIPLATINUM ALBUMS

Hootie & the Blowfish, "Cracked Rear View," Atlantic, 14 million.

Boyz II Men, "II," Motown, 12 million.

TLC, "CrazySexyCool," LaFace/Arista, 10 million.

Various artists, soundtrack, "Flashdance," Casablanca, 6 million.

Genesis, "Invisible Touch," Atlantic, 6 million.

Bush, "Sixteen Stone," Interscope, 5 million.

R. Kelly, "12 Play," Jive, 5 million.

Fugees, "The Score," Ruffhouse/Columbia, 4 million.

John Michael Montgomery, "Kickin' It Up," Atlantic, 4 million.

Nirvana, "MTV Unplugged In New York," DGC, 4 million.

Genesis, "We Can't Dance," Atlantic, 4 million.

Genesis, "Genesis," Atlantic, 4 million.

Dave Matthews Band, "Under The Table And Dreaming," RCA, 4 million.

George Strait, "Greatest Hits," MCA, 3 million.

Bone Thugs-N-Harmony, "E. 1999 Eternal," Ruthless/Relativity, 3 million.

Oasis, "(What's The Story) Morning Glory?," Epic, 3 million.

Celine Dion, "Falling Into You," 550 Music, 3 million.

Jeff Foxworthy, "You Might Be A Redneck If . . .," Warner Bros., 3 million.

Various artists, soundtrack, "Pulp Fiction," MCA, 3 million.

Travis Tritt, "It's All About To Change," Warner Bros., 3 million.

R. Kelly, "R. Kelly," Jive, 3 million.

Peter Gabriel, "Shaking The Tree: Sixteen Golden Greats," Geffen, 2 million.

Hootie & the Blowfish, "Fairweather Johnson," Atlantic, 2 million.

Travis Tritt, "T-R-O-U-B-L-E," Warner Bros., 2 million.

Travis Tritt, "Country Club," Warner Bros., 2 million.

Real McCoy, "Another Night," Arista, 2 million.

Various artists, soundtrack, "Friday," Priority, 2 million.

### PLATINUM ALBUMS

Bette Midler, "Experience The Divine: Greatest Hits," Atlantic, her fifth.

Hootie & the Blowfish, "Fairweather Johnson," Atlantic, their second.

"Weird Al" Yankovic, "Bad Hair Day," Scotti Bros., his third.

Various artists, soundtrack, "Sunset Park," Elektra.

Peter Gabriel, "Shaking The Tree: Sixteen Golden Greats," Geffen, his third.

### GOLD ALBUMS

Geto Boys, "Resurrection," Rap-A-

Lot, their third.

Violent Femmes, "Add Violence," Atlantic, 1993, Slash, their second.

Hootie & the Blowfish, "Fairweather Johnson," Atlantic, their second.

Enrique Iglesias, "Enrique Iglesias," Fonovisa, his first.

Various artists, "Dance Mix USA," Quality.

Various artists, "Tapestry Revisited: A Tribute To Carole King," Lava.

Jimi Hendrix, "Blues," MCA, his 11th.

Various artists, soundtrack, "Sunset Park," Elektra.

Various artists, "Amazing Grace: A Country Salute To Gospel," Sparrow.

Marilyn Manson, "Smells Like Children," Nothing/Interscope, its first.

Lemonheads, "It's A Shame About Ray," Atlantic, their second.

Lemonheads, "C'mon Feel The Lemonheads," Atlantic, their third.

Yo-Yo Ma & Bobby McFerrin, "Hush," Columbia, their first.

Pantera, "The Great Southern Trendkill," EastWest, its fourth.

Goodie Mob, "Soul Food," LaFace/Arista, its first.

H-Town, "Beggin' After Dark," Relativity, its second.

No Doubt, "Tragic Kingdom," Trauma/Interscope, its first.

Nine Inch Nails, "Further Down The Spiral," Nothing/TVT/Interscope, their third.

Enya, "The Celts," Reprise, her fifth.

### PLATINUM SINGLES

Bone Thugs-N-Harmony, "The Crossroads," Ruthless/Relativity, their first.

### GOLD SINGLES

D'Angelo, "Lady," EMI, his first.

Paul Revere & the Raiders, "Let Me," Columbia, their second.

Tracy Chapman, "Give Me One Reason," Elektra, her first.

Bone Thugs-N-Harmony, "The Crossroads," Ruthless/Relativity, their third.

Jay-Z, "Dead Presidents," Priority, his first.

SWV, "You're The One," Priority, their fourth.

Quad City DJ's, "C'mon N' Ride It (The Train)," Quadrasound/Big Beat/Atlantic, their first.

Lost Boyz, "Renee," Island, their first.

Total, "Kissing You," Arista, its third.

Monifa, "You," Uptown, her first.

H-Town, "A Thin Line Between Love & Hate," Warner Bros., its second.

Case, "Touch Me Tease Me," Spoiled Rotten/Def Jam/Mercury, his first.

This article was prepared by Chris Morris in Los Angeles with assistance provided by Douglas Reece.

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Play

Applied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top 100 hits like 'YOU'RE THE ONE' and 'YOU LOVED ME'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top 100 hits like 'HOW DO U WANT IT/CALIFORNIA LOVE' and 'YOU'RE MAKIN' ME HIGH LET IT FLOW'.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top 100 hits like 'REACH' and 'GOTTA BE YOUR MAN'.

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

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'ONE SWEET DAY' and 'I WANT TO COME OVER'.

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'SCARRED (FROM EDDIE)' and 'SITTIN' UP IN MY ROOM'.

one small step...

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	3	4	5	★★★ No. 1 ★★★ <b>HOW DO YOU WANT IT/CALIFORNIA LOVE</b> D.P. OHNAY (T) SHANKER DR. DR. R. TROTTMAN, L. TROTTMAN, N. DURHAM, W. DUNNIGHAM, J. JACKSON	◆ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW 85452/INTERSCOPE	1
2	2	2	6	<b>YOU'RE MAKIN' ME HIGH/LET IT FLOW</b> BABYFACE, B. WILSON (B. WILSON, BABYFACE)	◆ TONI BRAXTON (C) (D) (M) (T) (V) (X) LAFACE 2-4160/ARISTA	2
3	1	1	10	<b>THA CROSSROADS</b> D.J.U-NEEK (BONE, D.J.U-NEEK, THE ISLEY BROS., C. JASPER)	◆ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6335/RELATIVITY	1
4	4	3	15	<b>GIVE ME ONE REASON</b> D. GEHMAN, T. CHAPMAN (T. CHAPMAN)	◆ TRACY CHAPMAN (C) (D) (V) ELEKTRA 64346/EEG	3
5	5	8	30	<b>MACARENA (BAYSIDE BOYS MIX)</b> C. DE YARZA, M. TRIAY (A. MONGE, R. RUIZ)	◆ LOS DEL RIO (C) (D) (T) (V) RCA 64407	5
6	7	6	19	<b>BECAUSE YOU LOVED ME (FROM "UP CLOSE &amp; PERSONAL")</b> D. FOSTER (D. WARREN)	◆ CELINE DION (C) (D) (V) 550 MUSIC 78237	1
7	6	5	15	<b>ALWAYS BE MY BABY</b> M. CAREY, J. DUPRI (M. CAREY, J. DUPRI, M. SEAL)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78276	1
8	13	21	4	<b>TWISTED</b> K. SWEAT, E. MCCAIN (K. SWEAT, E. MCCAIN, KUT KLOSE)	◆ KEITH SWEAT (C) (D) (M) (T) (V) (X) ELEKTRA 64282/EEG	8
9	14	15	18	<b>C'MON N' RIDE IT (THE TRAIN)</b> C. C. LEMONHEAD, J. MCGOWAN (C. C. LEMONHEAD, J. MCGOWAN, B. WHITE)	◆ QUAD CITY DJ'S (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/ATLANTIC	9
10	9	12	6	<b>WHY I LOVE YOU SO MUCH/AIN'T NOBODY</b> D. SIMMONS (D. SIMMONS)	◆ MONICA (C) (D) (M) (T) (V) (X) ROWDY 3-5072/ARISTA	9
11	11	10	18	<b>IRONIC</b> G. BALLARD (A. MORISSETTE, G. BALLARD)	◆ ALANIS MORISSETTE (C) (D) (V) (X) MAVERICK 17698/REPRISE	4
12	10	9	31	<b>NOBODY KNOWS</b> T. RICH (J. RICH, D. DUBOSE)	◆ THE TONY RICH PROJECT (C) (D) (M) (T) LAFACE 2 4115/ARISTA	2
13	18	19	7	<b>WHO WILL SAVE YOUR SOUL</b> B. KEITH (JEWEL)	◆ JEWEL (C) (D) ATLANTIC 87151	13
14	15	16	11	<b>KISSIN' YOU</b> R. SAADIQ (J. JACKSON, R. SAADIQ, J. JOHNSON, B. JAMES)	◆ TOTAL (C) (D) (M) (T) (V) (X) BAD BOY 7-9056/ARISTA	14
15	8	7	10	<b>THEME FROM MISSION: IMPOSSIBLE</b> L. MULLEN (L. SCHIFRIN)	◆ ADAM CLAYTON & LARRY MULLEN (C) (D) (T) (X) MOTHER 576670/ISLAND	7
16	17	17	23	<b>INSENSITIVE</b> E. CHERNEY (A. LOREE)	◆ JANN ARDEN (C) (D) (X) A&M 581274	12
17	NEW	1	1	★★★ Hot Shot Debut ★★★ <b>I CAN'T SLEEP BABY (IF I)</b> R. KELLY (R. KELLY)	◆ R. KELLY (C) (D) (V) JIVE 42377	17
18	20	22	10	<b>HAY</b> WILDSTYLE (W. MARTIN, M. KING, C. JOHNSON, R. LEVERSTON)	◆ CRUCIAL CONFLICT (C) (D) (T) PALLAS 56008/UNIVERSAL	18
19	12	13	10	<b>FAST LOVE</b> G. MICHAEL, J. DOUGLAS (G. MICHAEL)	◆ GEORGE MICHAEL (C) (D) (T) (V) DREAMWORKS 59001/GEFFEN	8
20	16	11	13	<b>YOU'RE THE ONE</b> A. "ALLSTAR" GORDON, JR. (ALLSTAR, A. MARTIN, J. MATIAS, T. JOHNSON, C. GAMBLE)	◆ SWV (C) (D) (T) (X) RCA 64516	5
21	24	24	10	<b>CHILDREN</b> R. MILANI (R. CONCINA)	◆ ROBERT MILES (C) (D) (M) (T) (X) ARISTA 1-3006	21
22	21	18	16	<b>SWEET DREAMS</b> CLICK PRODUCTION (G. A. SARAF, M. SONMEZ, M. THORNTON, R. HAYNES)	◆ LA BOUCHE (C) (D) (T) (V) (X) RCA 64505	13
23	23	23	11	<b>THE EARTH, THE SUN, THE RAIN</b> N. M. WALDEN (E. WOLFF, S. PIERSA)	◆ COLOR ME BADD (C) (D) (V) GIANT 17654	21
24	19	14	10	<b>TOUCH ME TEASE ME (FROM "THE NUTTY PROFESSOR")</b> S. SMITH (C. WOODARD, M. J. BLIGE, M. HOOTEN, K. KORNEGAY, D. YOUNG, S. SCHOOLY, D.)	◆ CASE FEAT. FOXXY BROWN (C) (D) (T) SPIN/ED POTENTIAL/DEF JAM 85822/MERCUY	14
25	27	28	7	<b>ONLY YOU</b> S. CUNDS STEVIE, J. S. COMBS, S. JORDAN, M. SCANDRICK, Q. PARKER, M. KEITH, D. JONES, D. J. ROGERS, H. CASEY	◆ 112 FEATURING THE NOTORIOUS B.I.G. (C) (D) (M) (T) (V) (X) BAD BOY 7-9056/ARISTA	25
26	26	33	4	<b>BLUE</b> W. RIMES (B. MACK)	◆ LEANN RIMES (C) (D) (V) CURB 76959	26
27	22	20	23	<b>FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU</b> J. HAMPTON (G. B. HARRIS, J. VALENZUELA, R. WILSON, M. CRENSHAW, S. JOHNSON, B. LEEN, P. RHODES)	◆ GIN BLOSSOMS (C) (D) (V) (X) A&M 581380	9
28	30	44	3	<b>I LIKE (FROM "THE NUTTY PROFESSOR")</b> J. E. JONES (M. JORDAN, J. E. JONES, H. W. CASEY, R. FINCH)	◆ MONTELL JORDAN FEAT. SLICK RICK (C) (D) (T) DEF JAM 575046/MERCUY	28
29	25	26	9	<b>GET ON UP</b> MR. DALVIN (MR. DALVIN, K. C. J. JOJO)	◆ JODECI (C) (D) (M) (T) (X) MCA 55123	22
30	87	—	2	★★★ Greatest Gainer/Sales ★★★ <b>LOUNGIN</b> R. SMITH (LL COOL J., B. R. SMITH)	◆ LL COOL J. (C) (D) (T) DEF JAM 575062/MERCUY	30
31	32	36	15	<b>COUNTING BLUE CARS</b> P. NICOLLO, D. SHAW (ALEXANDER, BROWNING, KOLANEK, RICHARDS, PENDERGAST)	◆ DISHWALLA (C) (D) (X) A&M 581462	31
32	37	41	5	<b>JEALOUSY</b> N. MERCHANT (N. MERCHANT)	◆ NATALIE MERCHANT (C) (D) ELEKTRA 64301/EEG	32
33	28	25	6	<b>UNTIL IT SLEEPS</b> B. ROCK (HETFIELD, ULRICH)	◆ METALLICA (C) (D) ELEKTRA 64276/EEG	10
34	29	29	7	<b>IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE")</b> WING B. BRIAN G. (A. IVEY, JR., F. LEWIS)	◆ COOLIO (C) (D) (T) TOMMY BOY 7731/ISLAND	29
35	36	67	3	<b>SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME")</b> W. AFANASIEFF (A. MENKEN, S. SCHWARTZ)	◆ ALL-4-ONE (C) (D) WALT DISNEY 64011/HOLLYWOOD	35
36	31	27	12	<b>OLD MAN &amp; ME (WHEN I GET TO HEAVEN)</b> D. GEHMAN (M. BRYAN, D. FELBER, D. RUCKER, J. SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) (D) (V) ATLANTIC 87074	13
37	33	31	29	<b>SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE")</b> BABYFACE (BABYFACE)	◆ BRANDY (C) (D) (M) (T) (V) (X) ARISTA 1-2929	2
38	34	32	49	<b>MISSING</b> B. WATT, T. THORN, J. COXON (T. THORN, B. WATT)	◆ EVERYTHING BUT THE GIRL (C) (T) (X) ATLANTIC 87124	2
39	35	35	12	<b>TRES DELINQUENTES</b> O. G. STYLE (I. MARTIN, D. THOMAS, A. MARTINEZ, S. LAKE)	◆ DELINQUENT HABITS (C) (D) (T) PMP/LOUD 64526/RCA	35
40	43	51	3	<b>TONIGHT, TONIGHT</b> FLOOD, A. MOULDER, B. CORGAN (B. CORGAN)	◆ THE SMASHING PUMPKINS (C) (D) VIRGIN 38547	40
41	41	37	9	<b>FLOOD</b> A. BELEW (JARS OF CLAY)	◆ JARS OF CLAY (C) (D) ESSENTIAL/SILVERSTONE 42375/JIVE	37
42	53	65	4	★★★ Greatest Gainer/Airplay ★★★ <b>I LOVE YOU ALWAYS FOREVER</b> D. LEWIS, K. KILLEN (D. LEWIS)	◆ DONNA LEWIS (C) (T) (X) ATLANTIC 87072	42
43	40	38	32	<b>WONDER</b> N. MERCHANT (N. MERCHANT)	◆ NATALIE MERCHANT (C) (D) ELEKTRA 64376/EEG	20
44	38	30	6	<b>THEY DON'T CARE ABOUT US</b> M. JACKSON (M. JACKSON)	◆ MICHAEL JACKSON (C) (D) (T) (V) (X) EPIC 78264	30
45	42	40	36	<b>BE MY LOVER</b> A. BRENNER, G. A. SARAF (G. A. SARAF, A. BRENNER, M. THORNTON, L. MCCRAY)	◆ LA BOUCHE (C) (D) (T) (V) (X) RCA 64446	6
46	45	42	19	<b>1, 2, 3, 4 (SUMPIN' NEW)</b> J. CARTER POISON IVEY (A. IVEY, JR., A. SEAR)	◆ COOLIO (C) (D) (T) TOMMY BOY 7721	5
47	48	53	4	<b>BACK TO THE WORLD</b> JAMEY JAZZ (J. JAZZ, M. RODERICK, R. PATTERSON)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 17679/WARNER BROS.	47
48	39	34	18	<b>KEEP ON, KEEPIN' ON (FROM "SUNSET PARK")</b> J. DUPRI (J. DUPRI, MC LYTE, M. JACKSON)	◆ MC LYTE FEAT. XSCAPE (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
49	44	39	17	<b>COUNT ON ME (FROM "WAITING TO EXHALE")</b> BABYFACE (BABYFACE, W. HOUSTON, M. HOUSTON)	◆ WHITNEY HOUSTON & CECE WINANS (C) (D) (M) (T) (V) (X) ARISTA 1-2976	8
50	46	48	23	<b>YOUR LOVING ARMS</b> GRID, B. R. MARTIN (B. R. MARTIN, D. HARROW)	◆ BILLIE RAY MARTIN (C) (T) (X) SIRE 64450/EEG	46
51	62	83	3	<b>THAT GIRL</b> R. LIVINGSTON, S. PIZZONIA (G. BENSON, M. ELLIOTT, R. LIVINGSTON, S. PIZZONIA, D. BURRELL, B. T. JONES, S. TROMPER, L. STENBERG)	◆ MAXI PRIEST FEATURING SHAGGY (C) (D) (T) (V) (X) JIVE 42373	51
52	55	56	5	<b>ONE BY ONE</b> S. WARD (A. GRIFFITHS)	◆ CHER (C) (D) (T) (V) (X) REPRISE 17695	52
53	54	54	13	<b>REACH</b> EMILIO ESTEFAN JR., L. DERMER (G. ESTEFAN, D. WARREN)	◆ GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78285	51
54	50	43	10	<b>YOU</b> HEAVY D (HEAVY D, R. BURRELL, V. HERBERT, C. KING)	◆ MONIFAH (C) (D) (T) UPTOWN 56601/UNIVERSAL	32
55	51	49	19	<b>CLOSER TO FREE (FROM "PARTY OF FIVE")</b> BODEANS (LLANAS, N. FREEMAN)	◆ BODEANS (C) (D) (V) SLASH 17674/REPRISE	16
56	68	—	2	<b>WHERE DO YOU GO</b> AME (F. RUTHE, P. P. BISHCHOFF, FALLENSTEIN)	◆ NO MERCY (C) (D) (M) (T) (X) ARISTA 1-3225	56
57	61	62	4	<b>IF I RULED THE WORLD</b> POKE TONE (N. JONES, J. OLIVER, S. BARNES)	◆ NAS (T) COLUMBIA 78327	57
58	52	52	8	<b>THE ONLY THING THAT LOOKS GOOD ON ME IS YOU</b> R. J. LANGE (B. ADAMS, B. ADAMS, R. J. LANGE)	◆ BRYAN ADAMS (C) (D) (V) (X) A&M 581578	52
59	65	—	2	<b>MY BOO</b> R. TERRY (R. TERRY, C. MAHONEY, JR.)	◆ GHOST TOWN DJ'S (T) SO SO DEF 78358/COLUMBIA	59
60	56	57	15	<b>AIN'T NO NIGGA/DEAD PRESIDENTS</b> SKI (S. CARTER, D. WILLIS, A. MOON, T. THOMAS)	◆ JAY-Z FEAT. FOXXY BROWN (M) (T) (X) FREEZE, ROC-A-FELLA 53233/PRIORY	50
61	NEW	1	1	<b>IT'S A PARTY</b> EASY MO BEE (T. SMITH, R. NEUFVILLE)	◆ BUSTA RHYMES FEATURING ZHANE (C) (D) ELEKTRA 64268/EEG	61
62	57	55	20	<b>DOWN LOW (NOBODY HAS TO KNOW)</b> R. KELLY (R. KELLY)	◆ R. KELLY FEAT. RONALD ISLEY (C) (D) (M) (T) (X) JIVE 42373	4
63	60	60	9	<b>YOU STILL TOUCH ME</b> H. PAOGHAM, STING (STING)	◆ STING (C) (D) (V) (X) A&M 581582	60
64	84	—	2	<b>WHERE DO WE GO FROM HERE</b> HERBERT (L. STEPHENS, D. COX)	◆ DEBORAH COX (C) (D) ARISTA 1-3223	64
65	71	75	3	<b>WHERE IT'S AT</b> B. HANSEN, DUST BROTHERS (B. HANSEN, SIMPSON, KING)	◆ BECK (T) DGC 22214/GEFFEN	65
66	64	63	9	<b>FOREVER MORE</b> N. M. WALDEN (N. M. WALDEN, P. JOHNSON, S. J. DAKOTA)	◆ PUFF JOHNSON (C) (D) WORK 78297	63
67	72	—	2	<b>MACARENA</b> J. BOLA, M. SOLER (A. R. MONGE, R. RUIZ)	◆ LOS DEL RIO (C) (D) (T) BMG U.S. LATIN 39227	67
68	69	72	8	<b>I'LL NEVER STOP LOVING YOU</b> S. DIAMOND (S. DIAMOND, J. BLUME)	◆ J'SON (C) (D) HOLLYWOOD 64008	68
69	63	61	14	<b>MACHINEHEAD</b> C. LANGER, A. WINSTANLEY, BUSH (G. ROSSDALE)	◆ BUSH (C) TRAUMA 98079/INTERSCOPE	43
70	79	96	3	<b>BLACKBERRY MOLASSES</b> ORGANIZED NOIZE (ORGANIZED NOIZE, M. ETHERIDGE)	◆ MISTA (C) (D) (T) EASTWEST 64299/EEG	70
71	58	47	11	<b>PLEASE DON'T GO</b> C. STOKES, C. CUENI (C. STOKES, C. CUENI)	◆ IMMATURE (C) (D) (T) MCA 55158	36
72	67	74	7	<b>HOUSE KEEPER</b> S. WILLIAMS, T. RILEY (G. SPENCER III, T. RILEY, S. BLAIR)	◆ MEN OF VIZION (C) (D) M/JJ 78274/550 MUSIC	67
73	70	68	7	<b>WRONG</b> B. WATT (B. WATT, T. THORN)	◆ EVERYTHING BUT THE GIRL (C) (T) (X) ATLANTIC 87059	68
74	80	82	5	<b>THIS IS YOUR NIGHT</b> THE BERMAN BROTHERS (F. BERMAN, C. BERMAN, A. CREMERS)	◆ AMBER (C) (D) (T) (X) TOMMY BOY 7735	74
75	75	92	3	<b>REDNECK GAMES</b> S. ROUSE (J. FOXWORTHY, S. ROUSE, R. SCAIFE)	◆ JEFF FOXWORTHY WITH ALAN JACKSON (C) (D) (V) WARNER BROS. 17648	75
76	59	58	19	<b>WOO-HA!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW</b> R. SMITH (T. SMITH, R. SMITH)	◆ BUSTA RHYMES (C) (M) (T) (X) ELEKTRA 64335/EEG	8
77	73	71	12	<b>SCARRED (FROM "EDDIE")</b> D. RUONIK (L. CAMPBELL, L. DOBSON, M. YOUNG)	◆ LUKE (C) (T) LUTHER CAMPBELL 164000	64
78	78	80	7	<b>ONE MORE TRY</b> ROLLO, ROB D. (ROB D., ROLLO, KRISTINE W.)	◆ KRISTINE W (C) (D) (T) (X) CHAMPION 64533/RCA	78
79	77	76	15	<b>IN THE MEANTIME</b> SPACEHOG, B. GOGGIN (R. LANGOON)	◆ SPACEHOG (C) (D) HIFI/SIRE 64303/EEG	32
80	NEW	1	1	<b>WHERE DO WE GO FROM HERE (FROM "ERASER")</b> D. FOSTER (D. FOSTER, L. THOMPSON, E. KOPELSON, D. PASHLEY)	◆ VANESSA WILLIAMS (C) (D) (V) MERCURY 578102	80
81	99	—	2	<b>ANGELINE IS COMING HOME</b> THE BADLIES (M. NAYDOCK, THE BADLIES)	◆ THE BADLIES (C) (D) (X) POLYDOR 576412/A&M	81
82	66	66	6	<b>FOR THE LOVE OF YOU</b> D. FOSTER (E. ROGERS, C. STURKEN)	◆ JORDAN HILL (C) (T) (X) 143 87061/ATLANTIC	66
83	NEW	1	1	<b>ALL ALONG</b> EMOSIA (E. SLOAN, J. PENCE, EMOSIA, A. M. SARMIENTO)	◆ BLESSID UNION OF SOULS (C) EMI 58576	83
84	74	69	17	<b>RELEASE ME</b> N. SAUCEDO (J. LERMA-LOPEZ, J. PRO, ANGELINA)	◆ ANGELINA (C) (T) (X) UPSTAIRS 0115	52
85	92	—	2	<b>IN THE HOOD</b> D. JONES (D. JONES, G. TOBAR, P. RICHARDSON)	◆ DONELL JONES (C) (D) (M) (T) (X) LAFACE 2-4127/ARISTA	85
86	96	89	14	<b>GUILTY</b> GRAVITY KILLS (GRAVITY KILLS)	◆ GRAVITY KILLS (T) (X) TVT 5912*	86
87	82	79	14	<b>AIN'T NOBODY/KISSING YOU</b> C. THOMPSON, S. COMBS, BABYFACE (F. EVANS, C. THOMPSON, S. COMBS, BABYFACE)	◆ FAITH EVANS (C) (D) (M) (T) (V) (X) BAE BOY 7-9055/ARISTA	67
88	NEW	1	1	<b>TUCKER'S TOWN</b> D. GEHMAN (M. BRYAN, D. FELBER, D. RUCKER, J. SONEFELD)	◆ HOOTIE & THE BLOWFISH (C) (D) (V) ATLANTIC 87051	88
89	91	78	17	<b>CAN'T GET YOU OFF MY MIND</b> L. KRAVITZ (L. KRAVITZ)	◆ LENNY KRAVITZ (C) (D) VIRGIN 38535	62
90	76	70	17	<b>RENEE (FROM "DON'T BE A MENACE...")</b> M. R. SEX, BUTTNAKED TIM DAWG (T. KELLY, J. HARRIS III, T. LEWIS)	◆ LOST BOYZ (C) (C) (M) (T) ISLAND 854584	33
91	81	84	19	<b>ONLY HAPPY WHEN IT RAINS</b> GARBAGE (GARBAGE)	◆ GARBAGE (C) (D) ALMO SOUNDS 89002/GEFFEN	55
92	NEW	1	1	<b>THE THINGS THAT YOU DO</b> R. JERKINS (R. JERKINS)	◆ GINA THOMPSON (T) MERCURY 578159*	92
93	88	86	14	<b>DON'T WANNA LOSE YOU</b> J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, L. RICHIE)	◆ LIONEL RICHIE (C) (D) (V) (X) MERCURY 852857	39
94	94	91	4	<b>YOU SAID</b> S. BRODIN (R. ODEN, FLEX, S. SAPP)	◆ MONA LISA (C) (D) (T) ISLAND 854360	83
95	95	85	4	<b>MACARENA</b> J. LAGRECA, D. LEPAGE (A. R. MONGE, R. RUIZ)	◆ LOS DEL RIO (C) (T) (X) RAOIKAL 15558/CRITIQUE	85
96	83	73	19	<b>DOIN' IT</b> R. SMITH (LL COOL J., B. R. SMITH)	◆ LL COOL J. (C) (D) (T) (V) DEF JAM 576120/MERCUY	9
97	86	90	20	<b>LADY</b> D'ANGELO, R. SAADIQ (D'ANGELO, R. SAADIQ)	◆ D'ANGELO (C) (D) (M) (T) (V) (X) EMI 58543	10

# HOT 100 SINGLES SPOTLIGHT



by Jerry McKenna

**W**ANTING IT THIS WAY: 2Pac's "How Do You Want It"/"California Love" (Interscope) pulls into the No. 1 spot on Hot 100 Singles on the strength of its chart-topping status on the Hot 100 Singles Sales chart. On the Hot 100, it doesn't pull ahead just of the two-sided Toni Braxton single "You're Makin' Me High"/"Let It Flow" (LaFace/Arista), which remains bulleted at No. 2. It also pushes Bone Thugs-N-Harmony's "Tha Crossroads" (Ruthless/Relativity) down to No. 3, preventing it from setting a record as the longest-running No. 1 rap single on the Hot 100 (see Chart Beat, page 118). 2Pac's move into the top spot marks the ninth consecutive week that a rap title has held the top position on the Hot 100.

**T**HE HOT SHOT DEBUT, at No. 17, goes to R. Kelly's "I Can't Sleep Baby (If I)" (Jive). This high entry can be attributed to a No. 13 debut in sales and top 10 airplay on 17 monitored radio stations, including WERQ (92Q) Baltimore, where it is No. 2, and KUBE Seattle, where it is No. 3. The second-highest debut, at No. 61, is Busta Rhymes Featuring Zhane with "It's A Party" (Elektra/EEG). It enters the sales chart at No. 47 and is top 20 at WQHT (Hot 97) New York.

**L**OOKING TOWARD THE FUTURE: Several singles on the 75-position Hot 100 Airplay chart will be released commercially over the next few weeks and will thus be eligible for the Hot 100: Alanis Morissette's "You Learn" (Maverick/Reprise) at No. 2; Eric Clapton's "Change The World" (Reprise), from the "Phenomenon" soundtrack, at No. 8; Garbage's "Stupid Girl" (Almo Sounds/Geffen) at No. 37; and the Cure's "Mint Car" (Elektra) at No. 56.

**M**ISSING IN ACTION: In its 49th week on the chart, Everything But The Girl's "Missing" (Atlantic), No. 38, ties the record held by Blues Traveler's "Run-Around" (A&M) for the most consecutive weeks on the Hot 100. Considering that it is still No. 14 in airplay, there is a good shot that "Missing" will remain in the top 50 next week and establish a Hot 100 record. Only one other single, "December, 1963 (Oh, What A Night)" by the 4 Seasons, has had more time on the Hot 100. It piled up a total of 54 weeks on the chart during runs in 1975 and 1994.

**A**DIOS, AMIGOS: After holding down the Hot 100 chart manager position for little more than a year, I am moving across the street to RCA Records, where I will be the senior director of crossover promotion. My decision to leave Billboard was a difficult one, because my time here was truly a positive experience. I would like to thank Michael Ellis for the opportunity and support; Geoff Mayfield for the encouragement; Sean Ross for all the conversations regarding radio and disco oldies; Michael Cusson for being my right hand; and Paul, Steve, Silvio, Anthony, Alex, and the rest of the chart department for all their help in putting the Hot 100 and this column together. I would also like to thank Broadcast Data Systems' Heston Hosten for his hard work and attention to detail (remember to take my calls when I get to RCA); the label reps I spoke to every week; and, most important, you, the readers, who make the effort worthwhile. Lastly, I want to wish the best of luck to my replacement, Theda Sandiford-Waller, and her dope orange clogs. Keep breaking barriers, Theda.

## FOSTER & ALLEN BRING IRELAND TO U.S.

(Continued from page 3)

Years."

The duo has sold 18 million copies of its easy listening albums worldwide, according to CMR.

Tanvi Patel, Honest's director of promotion and publicity, reports great interest in the latter record on the U.S. syndicated program "Stardust" via the ABC/SMN radio network.

Dave Allison, operations manager for the Stardust Format, says, "Foster & Allen are doing very well for us. We got onto it quite by accident. Once we played it, people started really asking for the song 'After All These Years.' Every time we play it, the phones light up. It's now our most requested record. It's one of those schmaltzy songs with a romantic theme."

Patel expects the label to break Foster & Allen in the nostalgia and adult formats. "And we'll take it to easy listening stations and to Irish programmers, mainly on the East Coast," she says.

Patel adds that the label has thus far been working only "After All These Years" but might take "Ireland" to roots radio later.

Such chains as Tower, Virgin Mega-stores, Musicland, Sam Goody, and HMV are supporting "After All These Years," she notes, adding that product is also available in Irish-specific record stores and gift stores, as well as at Barnes & Noble Booksellers and Borders Books & Music.

Jim Kelley, buyer for Independent National Distribution Inc., one of the distributors handling the three albums, says, "I'm quite astounded. Foster &

Allen have been quite a surprise for us. I wasn't sure initially how they would do outside of certain pockets. Major chains have come on to us: Tower, Musicland, Best Buy. All three albums are doing well across the board, from one-stops to majors."

Kelley notes that retailers are coming to INDI to do special programs for the titles, which he says is "unusual." He adds, "We're getting orders now in the thousands."

Skip Young, senior music buyer for the 110-store Hastings chain, says, the chain has gotten requests primarily for "After All These Years." "I think they're just starting to really kick in," says Young. "We're primarily in secondary markets, such as Albuquerque and Spokane, where we do a lot in different types of music, like Celtic, new age and folk, and this fits in that."

Foster & Allen's music, an effective mix of melodic Irish pop and a few country standards blended with an occasional new song, has proved a winning formula that has produced 20 albums and eight sell-through videos.

Their 21st-anniversary celebration included an evening at the National Concert Hall in Dublin and an hourlong salute on Ireland's top radio program, "The Gay Byrne Show," during which former Prime Minister Albert Reynolds paid them tribute.

Their manager, Donie Cassidy, a senator of the Irish Parliament, is a former musician whose belief in the duo's potential caused him to mortgage his family home to raise 9,000 pounds (\$14,000) in

the early '80s.

In 1980, the duo's "A Bunch Of Thyme," now their signature tune, was No. 1 in Ireland on three occasions. In 1982, it was released in the U.K. on Michael Clarkin's indie Ritz Records. Thanks mainly to regular play on BBC Radio 2 by Terry Wogan, it peaked at No. 14 and sold 700,000 units, according to the label. In 1983, "Maggie" reached No. 18 in the U.K. and No. 1 in Australia and South Africa.

"They're the only act to have had top 40 albums in the U.K. for 10 consecutive years," says Cassidy. "We had No. 1 and No. 2 videos there in 1994 and 1995 and usually outsell most major Irish acts two to one."

They began a tour of Australia, their second-biggest market (after the U.K.), May 29, with 47 concerts in 45 days and the shooting of footage for a TV special, "Around The World With Foster & Allen."

The two are excited about their U.S. releases. "Until this year, we only had our records played on Irish radio shows in America," says the duo's Tony Allen. "When we toured from April 26 to May 4, our records were in the shops. We did a lot of interviews, and everyone said Honest Entertainment was good at getting records to them."

Patel notes that Honest is no stranger to joint ventures, having one with Scotland's Linn Records. She adds that the Foster & Allen project came about after Long met Cassidy at MIDEEM, when the two were introduced by Peter Bardon of Bardis Music Limited.

According to the duo's Mick Foster, the secret to their success is that they were "seriously lucky to be in the right place at the right time" and that they stayed with the same repertoire regardless of changes in musical fashion, right back to the '60s, when they were in a band called the Marylanders.

"We were doing old songs, like 'The Old Rustic Bridge By The Mill,' while others were playing the Beatles," Foster says. "I always claimed over the years that we were tailor-made for America."

The highlight of Foster's career was an accordion duet on "The Bluebell Polka" with a musical hero, Jimmy Shand, in the latter's living room in Auchtermuchty, Scotland, for one of Foster & Allen's TV shows.

Cassidy is convinced that Foster & Allen will have an impact on American listeners. "There's an older demographic audience than in Ireland," he says. "They're listening to Music of My Life stations, to Glenn Miller, Jim Reeves, Perry Como. Many of the artists have gone to their eternal reward, so when someone new is played to the extent that Foster & Allen are, they're very excited, and they have the time and the money to support them."

Assistance in preparing this story provided by Chet Flippo in Nashville.

## U.K. GOV'T ACKNOWLEDGES MUSIC'S IMPACT

(Continued from page 6)

of contemporary music from a heritage secretary, she said, "Let us be in no doubt—acts such as Oasis and Pulp are as much part of our culture as opera and ballet. This is evidenced by the fact that rock and pop account for 64% of all sales of recordings."

The secretary of state's presence at the BPI's annual meeting is something of a coup for the organization and marks a dramatic turnaround in government attitudes.

The national heritage department oversees the country's cultural and artistic activities, but BPI relations with it have not always been warm. A previous heritage secretary, David Mellor, addressed the BPI annual meeting in 1992, but his jocular speech was generally regarded as dismissive of an industry he did not hold in high standing.

By contrast, Bottomley, who took her post in the spring of 1995, became the first heritage secretary to attend the Brit Awards ceremony when she went to this year's event in February as a guest of the BPI. Her presence at the ceremony followed an informal meeting she held with senior industry representatives at the end of last year (Billboard, Jan. 13). That meeting was the first time a record-business delegation had been invited to visit by a heritage secretary.

In addressing the BPI meeting, Bottomley said that her department aimed to "foster the conditions" in which music, both professional and amateur, could flourish in the U.K. To further this, she said, she will soon be meeting a delegation composed of representatives from across the music industry "to exchange ideas and to explore what more I might do."

In the meantime, she said, one medium of government assistance would be money generated by the National Lottery. She noted that in September, the government's Arts Council had announced that it would contribute 1.5

million pounds (\$2.3 million) of lottery money toward the development of the National Centre for Popular Music in the English city of Sheffield. In addition, she cited as the recipient of \$1.5 million in lottery cash the Musicworks Music Resource Centre in Brixton, London, which is converting former industrial premises into a music education complex.

Bottomley also congratulated the BPI on its involvement in education through the British Music Industry Trust and the school it runs in south London and noted its equivalent in Liverpool, the Liverpool Institute of Performing Arts, founded by Paul McCartney.

Bottomley concluded with more general congratulations. She said, "The British music industry is a world leader—you have my enormous admiration for your success. You already make an outstanding contribution to the culture of this country."

She also acknowledged the industry's employment of 50,000 people in the U.K. and its 1 billion pound (\$1.5 billion) contribution each year to the country's balance of payments.

JEFF CLARK-MEADS

## 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	6	3	WAITING FOR WEDNESDAY	LISA LOEB & NINE STORIES (Geffen)	14	12	3	I CONFESS	BAHAMADIA (CHRYSALIS/EMI)
2	5	2	MARIA	RICKY MARTIN (COLUMBIA)	15	17	4	BY MY SIDE	LORRIE MORGAN & JON RANDALL (BNA/RCA)
3	9	2	PAPARAZZI	XZIBIT (LOUD/RCA)	16	11	16	I'M NOT SUPPOSED TO LOVE YOU ANYMORE	BRYAN WHITE (ASYLUM)
4	4	7	NEVER TOO BUSY	KENNY LATTIMORE (COLUMBIA)	17	25	2	DJ GIRL	KATALINA (THUMP)
5	1	6	CAFE CON LECHE	EL PRESIDENTE (OUT OF CONTROL)	18	19	4	SO FLY	DOMINIO (OUTBURST/DEF JAM/MERCURY)
6	14	3	DO YOU MISS ME	JOCELYN ENRIQUEZ (CLASSIFIED)	19	15	8	GUMP	"WEIRD AL" YANKOVIC (ROCKYROLL/SCOTTI BROS./ALL AMERICAN)
7	7	6	OPERATION LOCKDOWN	HELTAH SKELTAH (DUCK DOWN/PRIORITY)	20	—	1	THINGS WE DO FOR LOVE	HORACE BROWN (MOTOWN)
8	13	3	THE BIZNESS/STAKES IS HIGH	DE LA SOUL FEATURING COMMON SENSE (TOMMY BOY)	21	—	1	WITH YOU	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
9	8	12	I'LL BE ALLRIGHT	MITS (SUMMIT)	22	23	6	HANG 'EM HIGH	SADAT X (LOUD/RCA)
10	24	2	WISHES	NATHAN MORRIS (PERSPECTIVE/A&M)	23	21	8	PARTY 2 NITE	LADAE! (MOTOWN)
11	16	4	YOUR LOVE AMAZES ME	MICHAEL ENGLISH (CURB)	24	20	5	TEASE ME	3T (MJJ/550 MUSIC)
12	10	14	LET ME CLEAR MY THROAT	DJ KOOL (CLR)	25	—	1	THEN YOU CAN TELL ME GOODBYE	NEAL MCCOY (ATLANTIC)
13	18	5	TAKE ME HIGHER	ENERGY (UPSTAIRS)					

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

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
JULY 13, 1996



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	1	1	4	METALLICA ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
2	4	3	55	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) [CS]	JAGGED LITTLE PILL	1
3	3	2	20	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
4	2	—	2	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
5	NEW ▶	—	1	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
6	6	5	33	TRACY CHAPMAN ▲ ELEKTRA 61850*/EEG (10.98/16.98)	NEW BEGINNING	4
7	7	7	49	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
8	5	4	16	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
9	8	11	4	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98/17.98)	THE NUTTY PROFESSOR	8
10	11	16	26	NO DOUBT ● TRAUMA 92580/INTERSCOPE (10.98/15.98) [CS]	TRAGIC KINGDOM	10
				★ ★ ★ GREATEST GAINER ★ ★ ★		
11	28	39	5	SOUNDTRACK WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	11
12	10	9	9	DAVE MATTHEWS BAND RCA 66904 (10.98/16.98)	CRASH	2
13	9	8	10	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
14	15	15	11	RAGE AGAINST THE MACHINE EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
15	14	12	6	SOUNDGARDEN A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
16	13	13	70	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) [CS]	THE WOMAN IN ME	5
17	NEW ▶	—	1	KISS MERCURY 532741* (11.98 EQ/17.98)	YOU WANTED THE BEST, YOU GOT THE BEST!	17
18	20	21	39	OASIS ▲ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
19	12	10	6	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
20	17	6	4	JIMMY BUFFETT MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
21	19	19	39	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
22	16	—	2	BECK DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
23	NEW ▶	—	1	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
24	22	25	10	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
25	18	18	11	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	5
26	21	17	16	"WEIRD AL" YANKOVIC ▲ ROCKAWALL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
27	23	20	9	THE CRANBERRIES ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
28	29	35	38	GARBAGE ● ALMO SOUNDS 80004*/Geffen (10.98/16.98) [CS]	GARBAGE	28
29	26	22	7	GEORGE MICHAEL DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
30	30	27	20	JEWEL ● ATLANTIC 82700/AG (10.98/15.98) [CS]	PIECES OF YOU	27
31	25	14	4	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
32	27	24	77	BUSH ▲ TRAUMA 92531/INTERSCOPE (10.98/15.98) [CS]	SIXTEEN STONE	4
33	24	—	2	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	24
34	33	28	20	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
35	37	37	36	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
36	36	33	7	THE ISLEY BROTHERS T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
37	31	29	34	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
38	39	30	14	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
39	32	23	4	GLORIA ESTEFAN EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
40	34	34	33	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
41	44	46	7	BUTTHOLE SURFERS CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	41
42	46	36	54	NATALIE MERCHANT ▲ ELEKTRA 61745*/EEG (10.98/16.98)	TIGERLILY	13
43	43	38	24	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
44	40	41	23	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
45	41	68	6	SOUNDTRACK WORK 67654/COLUMBIA (10.98 EQ/16.98)	THE CABLE GUY	41
46	NEW ▶	—	1	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	46
47	49	47	28	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) [CS]	JARS OF CLAY	46
48	38	26	7	SOUNDTRACK MOTHER 531682*/ISLAND (10.98/16.98)	MISSION: IMPOSSIBLE	16
49	54	70	5	VARIOUS ARTISTS TOMMY BOY 1173 (11.98/16.98)	X-GAMES VOL. 1 — MUSIC FROM THE EDGE	49
50	35	—	2	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	35
51	NEW ▶	—	1	VARIOUS ARTISTS ELEKTRA 61925*/EEG (10.98/15.98)	AMERICA IS DYING SLOWLY	51
52	45	31	4	BRYAN ADAMS A&M 540551 (10.98/16.98)	18 TIL I DIE	31
53	48	40	10	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
54	60	—	2	PRIMITIVE RADIO GODS ERGO 67600/COLUMBIA (7.98 EQ/11.98)	ROCKET	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	51	44	103	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613*/AG (10.98/16.98) [CS]	CRACKED REAR VIEW	1
56	47	45	36	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
57	42	32	5	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
58	50	43	33	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
59	53	48	20	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
60	57	67	255	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
61	52	42	8	SOUNDTRACK WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28
62	NEW ▶	—	1	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	62
63	NEW ▶	—	1	ME'SHELL NDEGECELLO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	63
64	NEW ▶	—	1	CHER REPRISE 46179/WARNER BROS. (10.98/16.98)	IT'S A MAN'S WORLD	64
65	82	104	17	311 CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	56
66	61	61	4	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	61
67	56	49	22	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
68	68	59	32	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	20
69	58	64	15	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
70	62	53	5	PORNO FOR PYROS WARNER BROS. 46126 (10.98/16.98)	GOOD GODS URGE	20
71	69	72	24	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
72	59	56	12	TRACY BONHAM ISLAND 524187* (8.98/14.98) [CS]	THE BURDENS OF BEING UPRIGHT	54
73	70	60	16	STING ● A&M 540483 (10.98/17.98)	MERCURY FALLING	5
74	63	57	6	EVERYTHING BUT THE GIRL ATLANTIC 82912/AG (10.98/16.98)	WALKING WOUNDED	37
75	NEW ▶	—	1	DEAD CAN DANCE 4AD 46230/WARNER BROS. (10.98/16.98)	SPIRITCHASER	75
76	66	58	9	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
77	67	63	81	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
78	114	114	3	LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE	78
79	64	50	8	PANTERA ● EASTWEST 61908*/EEG (10.98/16.98)	THE GREAT SOUTHERN TRENDKILL	4
80	77	79	22	VARIOUS ARTISTS COLD FRONT 6218/K TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
81	75	76	27	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) [CS]	SPARKLE AND FADE	25
82	76	69	11	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
83	74	71	46	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ COLUMBIA 67291 (9.98 EQ/16.98) [CS]	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
84	73	55	104	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
85	78	73	45	JOAN OSBORNE ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) [CS]	RELISH	9
86	72	66	9	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA CALI	26
87	55	—	2	PATTI SMITH ARISTA 18747 (10.98/16.98)	GONE AGAIN	55
88	80	77	32	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
89	81	82	37	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) [CS]	AMERICAN STANDARD	24
90	65	52	10	SOUNDTRACK ▲ ELEKTRA 61904*/EEG (10.98/15.98)	SUNSET PARK	4
91	87	88	50	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
92	NEW ▶	—	1	KMFDM WAX TRAX! 7242*/TVT (10.98/16.98)	XTORT	92
				★ ★ ★ HEATSEEKER IMPACT ★ ★ ★		
93	115	130	8	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) [CS]	MAXWELL'S URBAN HANG SUITE	93
				★ ★ ★ PACESETTER ★ ★ ★		
94	139	182	11	VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98)	SCHOOLHOUSE ROCK! ROCKS	70
95	NEW ▶	—	1	WADE HAYES COLUMBIA 67563 (10.98/15.98)	ON A GOOD NIGHT	95
96	94	80	83	BLUES TRAVELER ▲ A&M 540265 (10.98/17.98)	FOUR	8
97	90	92	49	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
98	89	102	16	GRAVITY KILLS TVT 5910 (10.98/16.98) [CS]	GRAVITY KILLS	89
99	84	74	7	DEF LEPPARD BLUDGEON RIFFOLA 532486/MERCURY (10.98 EQ/16.98)	SLANG	14
100	106	107	16	JANN ARDEN A&M 540336 (10.98/15.98) [CS]	LIVING UNDER JUNE	93
101	86	75	6	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	42
102	79	62	4	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	62
103	96	95	34	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
104	128	—	2	VARIOUS ARTISTS MADACY 6802 (10.98/15.98)	SUN SPLASHIN' 16 HOT SUMMER HITS	104
105	95	90	85	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
106	88	89	88	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
107	83	83	50	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
108	91	94	86	EAGLES ▲ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1

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

## BELLAMY BROS. HIT FLOOR WITH DANCE MIX ALBUM

(Continued from page 11)

then we feel like we haven't moved the audience.

"We don't necessarily play a lot of dance clubs," he adds. "People just come to our shows and dance wherever we are. We always encourage it. I guess with 'Reggae Cowboy' and 'Redneck Girl' and some of the early dance stuff, they've kind of come to know us as the old guys that make you dance."

Bellamy says that younger audience members who hear "Reggae Cowboy" and "Redneck Girl" think they are new songs and want to know where they can find them. As requests for dance mixes of their songs increased, the Bellamys thought it was natural to put together a full-length album of dance music. Bellamy adds that the formation of the eponymous label has allowed the group the freedom to pursue such ideas.

"That's one of the great things about having our own label—the fact that you can have an idea and run with it without all the red tape," Bellamy says. "We've been able to move on several ideas, and being the first to do things gives us an edge with all the competition around today. I do believe there will be dance mix albums to follow this one, but being the first one really does give you an edge."

Jackson says that some country labels have released dance mix compilations but that the Bellamys are the first act to issue an entire album of dance mixes that can be utilized by

dance instructors and club DJs. To assist those interested in using the album to teach or just to dance to, the CD credits include such information as beats per minute.

### TECHNO FLAVOR

Bellamy says that dancers tell him that "We Dared The Lightning" is a great song for the hustle. Bellamy adds that "techno" mixes on "Lightning" and "Beautiful Body" are getting great response. "Techno came from Europe," he says. "So you take your existing tracks and 'techno' them up a little bit and make them danceable. That particular craze is just now entering our market. I think we actually had the first techno mix on 'Beautiful Body,' which was done in Europe, so naturally, the engineers tend to go techno. People really liked it, so we decided to do another."

To capitalize on dance music's popularity throughout Europe, the album will be released internationally. Its primary international distributor is Serengeti. The Bellamys are signed in Germany to Jupiter/BMG.

"Because 'Let Your Love Flow' was such a big international record, we saw what international success could do," Bellamy says. "When you add Europe collectively and the Scandinavian countries, it's just as big as the U.S. market. You can't ignore that. Plus we enjoy touring over there."

The Bellamys' current single is "Shine Them Buckles." The video for the track, filmed in the Stockyards in

Fort Worth, Texas, features country dance champions Robert Royston and Laureen Baldovi and is being aired on CMT and other outlets.

Bellamy says the airplay that the brothers are getting on CMT in Europe is fueling that market. "That's been a great tool for us," he says. "CMT is inching out all over the world, and that's been very helpful."

Bellamy says international exposure is translating into other opportunities for the group. The Bellamys are writing the music for a movie that will feature lots of country dance music. The plot involves a girl from England coming to Nashville to seek success in the country music industry. "It should be out by spring of next year," he says. "David and I are doing the soundtrack for it, and we will be in the movie."

Jackson says dance clubs in the U.S. are crucial to the country music market. "Research has shown that consumers in those nightclubs are very active radio-listening, concert-going, record-buying customers," he says. "When they hear about dance mixes and hear dance mixes in the clubs, they respond. They react and try to find out how to get them." Jackson says that his company has received so many inquiries from nightclubs about where their patrons can get dance mixes that are not available commercially that it is planning to sell dance mix compilations over the counter in the nightclubs.

Jackson adds that the promotional

campaign for "Dancin'" is still taking shape. "We'll be doing some giveaways in the top 25-50 markets and making available displays and point-of-purchase materials," Jackson says. "The final promotional campaign is not completed yet. We'll get that done over the next couple of weeks."

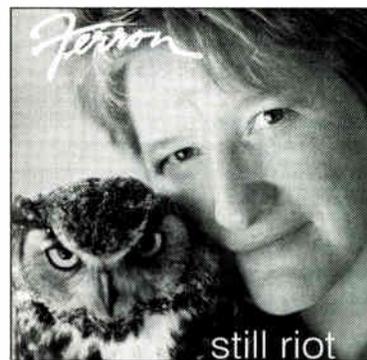
Collier says that Intersound plans to distribute a Bellamy Brothers

video compilation with some of their most popular clips, including several dance tunes. Intersound has distributed Bellamy Brothers Records since the label's inception. Collier says the distributor will hit the regular retail chains with the new dance album and video, as well as explore special marketing options through nightclubs.

## CANADA'S FERRON WAGES A 'STILL RIOT'

(Continued from page 11)

ported Ferron are also awaiting the new album. Stan Werbin, president



of Lansing, Mich.'s Elderly Instruments, a retail store and large mail-order supplier of music instruments and indie CDs, says he always stocks 8-10 Ferron titles and has

consistently done well with them.

"Since seeing her at a Folk Alliance Conference showcase last year, I have eagerly awaited each new recording," he says.

Another longstanding stronghold for Ferron has been the word-of-mouth she builds on the road. Ferron is preparing to tour behind the new album, with a nationwide trek of midsize venues due to begin Oct. 1 and continue through December. Before then, she will be setting up the album with select dates, including a July 20 appearance at the Vancouver Folk Festival, an Aug. 23 date at the Philadelphia Folk Festival, and an Aug. 25 slot at New York's Out of Doors Festival at Lincoln Center.

Ferron concludes, "I feel like someone who has been in training for a long time, and the moment is upon me."

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- 10 *Look Who's Talking* • Dr. ALBAN
- 11 *You Oughta Know* • U.D.S. BOYZ FEAT. LANIS
- 12 *Do Fries Go With That Shake?* • GILLETTE
- 13 *I Found It* • DAPHNE

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	109	108	18	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	107
110	92	87	14	BUSTA RHYMES • ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6
111	101	86	30	ENYA ▲ REPRIS 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
112	100	85	8	THE CURE FICTION/ELEKTRA 61744*/EEG (10.98/16.98)	WILD MOOD SWINGS	12
113	111	119	9	MINDY MCCREADY BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	110
114	102	91	68	COLLECTIVE SOUL ▲ <sup>2</sup> ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
(115)	NEW ▶		1	4 HIM BENSON 4321 (10.98/15.98) HS	MESSAGE	115
(116)	116	154	5	RICOCHE COLUMBIA 67223 (10.98 EQ/15.98) HS	RICOCHE	116
117	105	93	91	DAVE MATTHEWS BAND ▲ <sup>4</sup> RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
118	93	81	4	DELINQUENT HABITS PMP/LOUD 66929*/RCA (10.98/15.98)	DELINQUENT HABITS	74
119	71	54	15	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1
120	110	98	45	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
121	112	112	36	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
(122)	149	145	23	TORI AMOS • ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
123	103	96	16	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	77
124	119	122	6	THE REFRESHMENTS MERCURY 52899 (8.98 EQ/14.98) HS	FIZZY FUZZY BIG & BUZZY	119
(125)	126	126	32	DC TALK • FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
126	97	78	13	GETO BOYS • RAP-A-LOT/NOO TRYBE 41555*/MIRGIN (10.98/16.98)	RESURRECTION	6
127	85	51	34	QUINCY JONES • QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
128	104	84	30	SOUNDTRACK • LONDON 448295 (10.98/16.98)	BRAVEHEART	45
129	98	103	14	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
130	118	110	20	TOTAL • BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
131	107	105	52	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
132	108	100	11	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51
(133)	140	144	85	ABBA ▲ <sup>2</sup> POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
(134)	NEW ▶		1	SCREAMING TREES EPIC 64178* (10.98 EQ/16.98) HS	DUST	134
135	122	106	9	DISHWALLA A&M 540319 (10.98/15.98) HS	PET YOUR FRIENDS	106
136	120	101	7	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	51
(137)	137	162	19	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	81
138	125	125	90	SOUNDTRACK ▲ <sup>3</sup> MCA 11103* (10.98/16.98)	PULP FICTION	21
(139)	151	—	2	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	139
140	121	111	10	VARIOUS ARTISTS MAMMOTH/ATLANTIC 92672/AG (10.98/15.98)	MTV BUZZ BIN	75
141	123	116	4	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	102
142	99	65	13	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
143	132	128	41	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	4
144	124	115	42	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
145	127	117	18	COWBOY JUNKIES GEFEN 24952 (10.98/16.98)	LAY IT DOWN	55
146	113	97	11	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	28
147	131	127	10	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98) HS	GOLDFINGER	110
148	130	123	20	WYONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
149	117	113	39	TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	79
(150)	166	—	6	ENRIQUE IGLESIAS • FONOVI 0506 (10.98/13.98) HS	ENRIQUE IGLESIAS	150
151	143	138	47	KORN • IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
152	148	149	86	BONE THUGS-N-HARMONY ▲ <sup>3</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
153	138	141	64	WHITE ZOMBIE ▲ <sup>2</sup> GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
154	134	134	28	EVERYTHING BUT THE GIRL • ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46

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	147	160	35	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
156	129	120	44	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
157	133	131	18	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98) HS	HAPPY NOWHERE	77
158	136	133	45	COLLIN RAYE • EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
(159)	173	135	25	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	108
160	142	121	3	GEORGE CLINTON & THE P-FUNK ALLSTARS 550 MUSIC 67144*/EPIC (10.98/16.98)	T.A.P.O.A.F.O.M.	121
161	160	148	114	LIVE ▲ <sup>8</sup> RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
162	169	—	2	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98) HS	BETTER DAYS AHEAD	162
(163)	NEW ▶		1	NADA SURF ELEKTRA 61913/EEG (10.98/15.98) HS	HIGH/LOW	163
164	161	153	123	CELINE DION ▲ <sup>3</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
165	153	146	45	SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
166	146	158	3	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/15.98) HS	CALM BEFORE THE STORM	146
167	141	129	10	THE SMASHING PUMPKINS • VIRGIN 38545 (3.98/6.98)	ZERO (EP)	46
168	135	99	5	SLAYER AMERICAN 43072/WARNER BROS. (10.98/16.98)	UNDISPUTED ATTITUDE	34
169	170	172	137	TOM PETTY & THE HEARTBREAKERS ▲ <sup>8</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
(170)	NEW ▶		1	BIOHAZARD WARNER BROS. 46208 (10.98/15.98)	MATA LEAO	170
171	155	159	64	SOUNDTRACK ▲ <sup>9</sup> PRIORITY 53959* (10.98/15.98)	FRIDAY	1
(172)	RE-ENTRY		9	CECE WINANS SPARROW 51441 (9.98/14.98)	ALONE IN HIS PRESENCE	124
173	172	168	45	JODECI ▲ MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
174	145	—	2	HORACE BROWN MOTOWN 530625* (10.98/16.98) HS	HORACE BROWN	145
175	159	151	38	GREEN DAY ▲ REPRIS 46045*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
176	154	136	20	GIN BLOSSOMS • A&M 540469 (10.98/16.98)	CONGRATULATIONS I'M SORRY	10
177	164	169	241	NIRVANA ▲ <sup>7</sup> DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
178	184	188	19	NEWSBOYS STARSONG 20075/VIRGIN (9.98/15.98)	TAKE ME TO YOUR LEADER	35
179	150	147	30	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	76
(180)	RE-ENTRY		2	THE JOHN TESH PROJECT GTSP 532125 (10.98/16.98)	DISCOVERY	114
(181)	193	—	2	SOUNDTRACK CAST WALT DISNEY 60894 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME SING-ALONG	181
182	163	173	36	SOUNDTRACK CAPITOL 32617 (10.98/16.98)	CLUELESS	49
183	175	171	196	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
184	176	174	96	BOYZ II MEN ▲ <sup>12</sup> MOTOWN 530323 (10.98/16.98)	II	1
185	183	183	277	ENIGMA ▲ <sup>3</sup> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
186	158	139	189	KENNY G ▲ <sup>10</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
187	162	157	49	SOUNDTRACK ▲ <sup>3</sup> MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
188	178	187	237	PEARL JAM ▲ <sup>9</sup> EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
189	177	155	228	ENYA ▲ <sup>5</sup> REPRIS 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
190	189	177	79	SADE ▲ <sup>2</sup> EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	9
191	144	109	4	ICE-T RHYME SYNDICATE 53933*/PRIORITY (10.98/16.98)	VI: RETURN OF THE REAL	89
192	171	192	8	SAMMY KERSHAW MERCURY NASHVILLE 52889 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
193	168	167	6	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	104
194	182	163	34	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10.98/17.98)	SOMETHING TO REMEMBER	6
195	188	186	49	TOADIES • INTERSCOPE 92402 (10.98/15.98) HS	RUBBERNECK	56
(196)	NEW ▶		1	MARTY STUART MCA 11429 (10.98/15.98)	HONKY TONKIN'S WHAT I DO BEST	196
197	165	164	32	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
(198)	RE-ENTRY		39	MICHAEL W. SMITH • REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
(199)	RE-ENTRY		12	SOUNDTRACK PANGAEA 36071/J.R.S. (10.98/15.98)	LEAVING LAS VEGAS	124
(200)	NEW ▶		1	REBECCA ST. JAMES FOREFRONT 25109 (9.98/14.98) HS	GOD	200

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 34	Butt Hole Surfers 41	Gloria Estefan 39	Alan Jackson 56	Maxwell 93	The Presidents Of The United States Of America 83	Soundgarden 15	SWV 53
311 65	Tevin Campbell 46	Everclear 81	Rebecca St. James 200	Neal McCoy 66	Primitive Radio Gods 54	SOUNDTRACK	TLC 105
4 Him 115	Mariah Carey 21	Everything But The Girl 74, 154	Jars Of Clay 47	Mindy McCready 113	Quad City DJ's 62	Braveheart 128	Toadies 195
Abba 133	Celly Cel 86	Jeff Foxworthy 107	Jay-Z 23	Tim McGraw 143	Queen 183	The Cable Guy 45	Too Short 19
Bryan Adams 52	Tracy Chapman 6	Kirk Franklin And The Family 76	Jewel 30	Natalie Merchant 42	Rage Against The Machine 14	Clueless 182	Total 130
Rhett Akins 141	Cher 64	Fugees 3	Jodeci 173	Metallica 1, 60	Collin Raye 158	Dangerous Minds 187	Shania Twain 16
Alice In Chains 103	Terri Clark 149	Kenny G 186	The John Tesh Project 180	George Michael 29	Red Hot Chili Peppers 144	Friday 171	VARIOUS ARTISTS
Tori Amos 122	George Clinton & The P-Funk Allstars 160	Garbage 28	Quincy Jones 127	Monica 91	The Refreshments 124	The Hunchback Of Notre Dame 11	America Is Dying Slowly 51
Jann Arden 100	Collective Soul 114	Vince Gill 57, 197	Toby Keith 132	Lionel Richie 146	The TONY RICH PROJECT 71	Leaving Las Vegas 199	Club Mix '96 Volume 1 80
The Beatles 119	Coolio 37	Jonny Lee Miller 146	R. Kelly 40	Riccochet 116	Lionel Richie 146	Mission: Impossible 48	Dance Mix U.S.A. Vol. 4 69
Beck 22	Cowboy Junkies 145	Green Day 175	Sammy Kershaw 192	Linda Ronstadt 78	The Nutty Professor 9	Mortal Kombat 165	Jock Jams Vol. 1 97
Biohazard 170	The Cranberries 27	Ice-T 191	Kiss 17	Adam Sandler 59	Pulp Fiction 138	Now And Then 109	MTV Buzz Bin 140
Blues Traveler 96	The Cure 112	Madonna 194	KMFDM 92	Screamng Trees 134	Sunset Park 90	The NUTTY PROFESSOR 9	Schoolhouse Rock! Rocks 94
Bone Thugs-N-Harmony 7, 152	D'Angelo 131	Marilyn Manson 67	Korn 151	Seal 84	Twister 61	The Pulp Fiction 138	So So Def Bass All-Stars 139
Tracy Bonham 72	DC Talk 125	Master P 82	La Bouche 43	Bob Seger & The Silver Bullet Band 106	Waiting To Exhale 58	Sunday Morning 104	Sun Splashin' 16 Hot Summer Hits 104
Boyz II Men 184	Dead Can Dance 75	Dave Matthews Band 12, 117	Tracy Lawrence 44	Seven Mary Three 89	SOUNDTRACK CAST	Waiting To Exhale 58	X-Games Vol. 1 — Music From The Edge 49
Paul Brandt 166	Def Leppard 99, 155	Wade Hayes 95	Live 161	Kenny Wayne Shepherd 159	The Hunchback Of Notre Dame Sing-Along 181	Stabbing Westward 137	Bryan White 129
Toni Braxton 4	Delinquent Habits 118	Heltah Skeltah 50	LL Cool J 68	Slayer 168	Sing-Along 181	Sling 73	White Zombie 153
Brooks & Dunn 25	Celine Dion 8, 164	Faith Hill 156	Lost Boyz 31	The Smashing Pumpkins 35, 167	The Hunchback Of Notre Dame Sing-Along 181	Stone Temple Pilots 38	CeCe Winans 172
Garth Brooks 77, 88	Dishwalla 135	Hootie & The Blowfish 13, 55	Lyle Lovett 33	Michael W. Smith 198	SOUNDTRACK CAST	George Strait 24	Wynonna 148
Horace Brown 174	dog's eye view 157	Enrique Iglesias 150	Madonna 194	Patti Smith 87	The Hunchback Of Notre Dame Sing-Along 181	Marty Stuart 196	"Weird Al" Yankovic 26
Norman Brown 162	Enigma 185	Immature 179	Marilyn Manson 67		SOUNDTRACK CAST	Keith Sweat 5	
Jimmy Buffett 20	Enya 111, 189	The Isley Brothers 36	Master P 82		The Hunchback Of Notre Dame Sing-Along 181		
Bush 32			Dave Matthews Band 12, 117		SOUNDTRACK CAST		
Busta Rhymes 110					The Hunchback Of Notre Dame Sing-Along 181		

## A MAMMOTH SPLASH AT ATLANTIC

(Continued from page 3)

has experienced the most successful year in its eight-year history. Sales are up 300% from June 1995 to June of this year; according to Mammoth president and Atlantic A&R VP (U.S.) Jay Faires.

The label also scored its first Recording Industry Assn. of America gold- and platinum-certified album, Seven Mary Three's "American Standard," and its first top 40 hit on the Hot 100 Singles chart.

The Heatseekers Impact act's (Billboard, Jan. 13) multiformat smash "Cumbersome" reached No. 39 on the Hot 100 in March and No. 1 and No. 7 on Mainstream Rock Tracks and Modern Rock Tracks, respectively, in January. The second single, "Water's Edge," is No. 29 on Mainstream Rock Tracks this week.

In addition, 1996 marked the first time that Mammoth had two albums in the top half of The Billboard 200 simultaneously. "American Standard" peaked at No. 24 and is No. 89 this week. "MTV Buzz Bin: Volume I" peaked at No. 75 and is No. 140 this week. According to SoundScan, "American Standard" and "MTV Buzz Bin" have sold



SEVEN MARY THREE

more than 785,000 and 100,000 units, respectively. Both sets are Mammoth/Atlantic releases.

### WHAT'S IN A NAME?

"It's funny, the name of the label came up very tongue-in-cheek because I knew we weren't anything, but I knew where I wanted it to be," says Faires, who started Mammoth in 1988 in his Durham, N.C., apartment with an investment of \$500,000. "I'm really glad of what we've accomplished, but there's a whole lot more that I want to do. I hope we're just getting started. I feel like the acts we have in the second half [of this year] and the first half of next year will really blow the label out."

Faires says the label's immediate mission is to bring "American Standard" to double-platinum. He hopes to achieve that goal with the exposure that the band's "Shelf Life" will gain from "The Crow: City Of Angels" soundtrack, due in September on Hollywood Records. The track goes to modern rock radio in August.

"We will break another act this year, and we want to kick Seven Mary Three back in with the tie-in with 'The Crow,'" says Faires.

Jason Pollack, Seven Mary Three's lead guitarist, says the main reason the band chose to sign with Mammoth is to get the special attention that a smaller label can afford to give.

"We wanted to rise to the top very quickly and have a lot of attention paid by the label quickly," says Pollack. "That's hard to come by in a label right away. With Mammoth being a smaller home-grown label, we could go with them and receive the attention and have the distribution and support of Atlantic. The big and little combo together works."

Along with Seven Mary Three, Mammoth is doing well with the second album by the Chapel Hill, N.C.-based Squirrel Nut Zippers, "Hot," which debuted on Heatseekers at No. 42 for the week ending June 22 and has sold more than 7,600 units,

according to SoundScan. This is a surprising feat considering that it is a hot jazz album that isn't benefiting from radio and video airplay.

"The Zippers made their first record in five days for \$6,000, and it sold 30,000 copies," says Faires. "On this record, they made it for \$30,000 and we've already recouped that."

Mammoth is also high on the critical success of Joe Henry's "Trampoline," which was released in March. The album has sold 7,500 copies, according to SoundScan, but Henry stands to gain additional exposure from tour dates with Seven Mary Three and dog's eye view. He performs Vic Chesnut's "Guilty By Association," featuring sister-in-law Madonna on backing vocals, on the "Sweet Relief II" album, due July 30.

With a healthy slate of upcoming projects, Mammoth's momentum will continue through next year, Faires anticipates.

Upcoming releases on Mammoth/Atlantic include the Melvins' "Stag," due Tuesday (9), and Frente's "Shape," due July 16. "Generation 6-Pack," the label debut from Vancouver-based alternative act Pure, and the new Jason & the Scorchers album, "Clear Impetuous Morning," are both due Oct. 1. The Scorchers' album will be the band's first to go through Atlantic.

The Dirty Dozen, formerly known as the Dirty Dozen Brass Band, will make its Mammoth debut on Tuesday (9) with "Ears To The Wall." The album will be distributed through the Alternative Distribution Alliance.

New albums from Seven Mary Three, Victoria Williams, and Juliana Hatfield are expected in early 1997, as is the debut from the Pete Anderson-produced, Raleigh, N.C.-based Backsliders, which Faires describes as a "dirtier Dwight Yoakam."

Other Mammoth acts include Fu Manchu, Clarissa, Kill Creek, Bandit Queen, the Bats, and Machines Of Loving Grace.

Mammoth's origins began with such acts as the Sidewinders (which went on to sign with RCA), Dash Rip Rock, and Hatfield's seminal alternative band Blake Babies. Later, the label branched out to include singer/songwriters Williams and Henry, Australian pop/rock sensation Frente, and the Squirrel Nut Zippers.

"From working in a mom-and-pop record store, I bought all the stuff for that store that you couldn't find, and I decided that was the kind of label I wanted to create," says Faires, who studied business management at Duke University in Durham and before then booked college shows featuring R.E.M. and the Violent Femmes. "I purposely didn't want the label to be known for one sound."

Mammoth's catalog includes titles from ambient U.K. label Planet Dog, including Banco De Gaia and Eat Static.

"I realized that the biggest problem with labels on the indie rock side was they'd be fans of music but weren't paying attention to the business side and screwing over their artists," he continues. "I had a desire to create a label that also took care of the business side of it."

Prior to the success of Seven Mary Three, Mammoth's previous commercial high point was Frente's "Marvin The Album," which reached No. 1 on Heatseekers in May 1994 and No. 75 on The Billboard 200 in July 1994.

The label's sales finally matched its long-time critical success when it got into bed with Atlantic. Faires admits that if it weren't for that partnership, Mammoth wouldn't be experiencing the significant growth it is today.

"This is hard to do without a field staff, without those kinds of marketing dollars, and without major distribution," says Faires. "We did 50,000 [units] with Juliana [Hatfield's 'Hey Babe' album, which was released on Mammoth proper], which was



PURE

pretty successful for an indie back then, and had the credibility and press support, but to take it to the next level, you need a major."

### THE GRASS-ROOTS WAY

Faires says the key to the label's success, in addition to its major-label affiliation, is that it is focused, has a grass-roots marketing approach, and has a good management team and A&R system.

Mammoth usually releases one album a month, not including catalog or compilations.

"I feel that the label is clicking on an A&R and management level," says Faires, whose executive team includes label manager Steve Balcom and director of operations Chris Sawin.

"The way we work is, [national director of alternative promotion] Sean Maxson brings in stuff. He may be talking to a music director and find out about a band that's getting top phones, or [Mammoth/Atlantic national director of sales] Dan Gill could be talking to someone at Pacific Coast One-Stop and hear about a band that's selling a ton of records. That's the way Atlantic has signed a lot of its acts."

Balcom adds, "We're very grass-roots-

driven with our marketing plans. The plans we put together have a great deal of integrity, but at the same time they're intelligent and we set high goals for ourselves. I think a lot of labels spend money where it's not necessary when what's needed is enthusiasm. That's what we do. Our bands get the best of both worlds: major-label support and a credible indie base to start from."

Mammoth is assembling a street marketing team headed by Betsy Wonnell, formerly Balcom's assistant, with 10-15 field representatives around the country.

"One reason I originally took Frente there was, we wanted a label that understood a grass-roots marketing campaign, and they still do," says Simon Baeyertz of New York-based Tortured Management, which manages Frente and Henry. "They actually step outside what a major label can do and do a lot of the extra peripheral work. Unlike some indie labels, they have an eye to success."

### MAINTAINING AN IDENTITY

Under Mammoth's agreement with Atlantic, Faires decides which albums will be distributed by Atlantic/WEA and which will go the independent route via ADA. Mammoth switched from RED to ADA earlier this year (Billboard, Feb. 3).

Faires says Mammoth starts each project, but once an act begins heating up, Atlantic gets involved.

"My staff has great mentors at Atlantic," he says. "It was a coup and a great statement about what we've been building when Atlantic's head of alternative sales left, the only guy they wanted was my guy [Dan Gill]. His position at Atlantic is a real step forward for us, and he's now in a much better position to take care of Mammoth stuff. Further integrating with Atlantic will help us."

Bob Bell, new-release buyer at the 280-store Warehouse Entertainment chain

## ACID JAZZ FLOWS FROM LIQUID SOUL

(Continued from page 12)

While Liquid Soul lifted off with scattered club shows and gigs in restaurants, the band decided to find a place where it could hang its hat on a weekly basis.

"We said, 'Let's start our own night,'" Williams remembers. "We looked, and we saw that the Elbo Room was closed on Sundays, so we talked them into opening it up... We started off, and it was just a few people coming in, but pretty soon, after a couple of months, we started fillin' out the place. It turned into a whole new thing. People were kind of shocked—a Sunday night, who would go out on Sunday night? We've proven that we can keep things going on a Sunday night out here."

The band—Williams, De La Peña, bassist Rick Showalter, drummer Dan Leali, guitarist Tom Sanchez, trumpeter Ron Haynes, trombonist John Janowiak, keyboardist Frankie Hill, the newly added female vocalist Omega, and rapper MC The Dirty M.F.—put on a full-blown show at its Double Door digs.

"We still do other shows also, but that's our main night," Williams says. "That's like a whole production."

While Williams continues to perform with other groups, he says, "Liquid Soul is cool, because I'm able to incorporate a lot of these different ideas and fuse them together. There's the funk element, the jazz element. We're doing some world music things with the band now, some Indian influences. The band'll break into free elements. It's kind of interesting, and it's commercially acceptable."

Liquid Soul's first leap toward that acceptance came last December with its album, which contains studio tracks and

several performances recorded live by the group's former seven-piece lineup at the Elbo Room in March 1995, on the first anniversary of the band's debut there. The collection features original tunes, mostly by Williams (whose material is published by Music For Mars/BMI), and such funk-ed-up standards as John Coltrane's "Equinox," Wayne Shorter's "Footprints," and Miles Davis' "Freddie Freeloader."

The set is distributed by M.S. Distributing in Hanover Park, Ill., Dutch East India Trading in New York, Select-O-Hits in Memphis, and other indie wholesalers.

"We only started getting distribution nationally within the last couple of months," Williams says. "I think that things are startin' to go, and the CD is just going to be released in Europe in the next couple of weeks. ZYX has the album in all territories there except the U.K."

Charles Williams, acid-jazz and hip-hop buyer at Doctor Wax Records in the Hyde Park neighborhood on Chicago's South Side, says that "Liquid Soul" sold well to hometown fans at the store upon its initial release.

"I think they're really good live," Williams says. "Hopefully, the next album will do more with the live thing. We still get people asking for it... They're good enough to be popular nationwide."

Bryan Stubbs, who coordinates the distribution for "Liquid Soul" and directs promotion for the record at the Chicago-based firm Symbiotic, says the album has received airplay at almost three-dozen college radio outlets. Stubbs says that although the album has not been serviced to commercial radio, it has received play

based in Torrance, Calif., says, "They've steadily built credibility over the past several years with Juliana Hatfield, and having Seven Mary Three as a real breakthrough hit tops that off. It's also one of the best examples of an indie label partnering with a major and really succeeding at that. Mammoth has done a good job of maintaining their identity and not disappearing into the major label."

Baeyertz agrees. "A lot of times when indie labels do deals with majors, they just hand it over to the major, but with Mammoth," he says, "whether it's because of Jay and Steve's personalities or because they're based in Chapel Hill, they kept Mammoth a really strong entity even for those artists like Frente."

Mammoth's 21-person staff has been growing in other areas as well. The label opened a Los Angeles office in the summer of 1995; it also has offices in New York and London and a retail marketing company called hi frequency, which is headed by Ron Voss. The company helped market Seven Mary Three and Capitol bands Everclear and Radiohead.

Faires will be opening a recording studio based in Carrboro called the Kitchen with producer Brian Paulson (Wilco) and Mac McCaughan of the Chapel Hill-based band Superchunk by 1997.

"I want to give back to the community and have it be a great A&R source, like [Cambridge, Mass.-based] Fort Apache," says Faires.

In addition, Faires is launching Mammoth Films, which he is funding himself. He will primarily serve as executive producer for various film projects. The first, tentatively titled "100 Proof" and set in rural Kentucky, is being shopped now.

"We'll probably start a low-budget soundtrack division for indie films, and there are some bigger projects we're in discussions with now," says Faires.

on specialty shows at such public radio outlets as KPFT Houston, WBEZ Chicago, and KUNM Albuquerque, N.M.

Though things could begin to heat up for Liquid Soul in the wake of its New York appearance, the band continues to be handled by Williams.

"We are looking for management," he says. "We need it at this point... I've taken it to this point, but I'm a musician. I'm not a heavy hitter when it comes to dealing with the record labels. So we need help. I handle our booking also. I'm going crazy; I'm on the phone morning 'til night."

Williams has plenty of plans for his band's future: "Every bit of money we make keeps getting reinvested in the band. I think our next step is going to be doing another live recording. I want to get some of these vocal tunes recorded as demos... I think the next CD, if we do it ourselves, is going to be the same thing—it's gonna be half live and half in the studio, but then I'll definitely put out some vinyl of remixes from the first CD and maybe some tunes that won't be on either CD. It'll be on vinyl that can be played in the clubs."

The group's upbeat reception in New York has ignited the idea of a regular out-of-town gig for the Chicagoans.

"I'm looking forward to going back [to New York]," Williams says. I want to get there once a month. I don't know if that's possible... I'd like to do that, at the least, once every two months, to do what we're doing here on our Sunday nights and kind of branch it out to New York. Maybe have a night once a month—Liquid Soul Night."

## DVD'S PROFILE DIPS AT VSDA, BUT RETAILERS STILL UPBEAT

(Continued from page 3)

through unit of Musicland.

Marty Sikich, video/laser buyer for the Virgin Megastore chain, would also have liked to have the product in stores this Christmas, but not at the cost of studio participation. "We're disappointed it's not going to be released in September," he says, "but when it is released we want it to work with all the studios on board with product."

Suppliers, too, are resigned to the possibility of a delay but optimistic about the potential to turn things around.

"We're as disappointed as anyone else about DVD's clumsy start," says Herb Dorfman, president of Orion Home Video. "It's disappointing that it's taking so much time to clear copyright issues, but I think [the delay] will be very short-lived."

### THORNY COPYRIGHT

Since the two rival hardware camps agreed on a single DVD approach late last year, hardware manufacturers and software suppliers—of both movies and computer products—have been slogging toward a solution to the problem of copy protection that became more complicated in the past four months. Balancing the demands of conflicting interests has nearly wrecked the original timetable for DVD's retail arrival.

It has also helped dampen, even suffocate, studio participation. Disney, whose name would entice parents to purchase DVD players, remains uncommitted about supplying titles in the format, although Disney employee Bob Lambert co-chairs the working group trying to resolve the issue of copy protection.

"The best thing we ever did was not to announce a player launch date," says a Sony software executive. "Believe me, we came close. But it comes back to haunt you." Sony and Philips are focusing on 1997 for a DVD rollout.

On the record, hardware vendors still maintain that a rollout will absolutely, positively happen this year. "I think what you're going to see is some kind of introductory [software] launch," one studio executive says. "You're not going to see it in every store, but there should be several dozen titles." Participants need at least four months after agreement on a final manufacturing model to roll out product, he estimates.

From the retail perspective, required turnaround time between a final DVD agreement and rollout is slimmer, but not insignificant. Joe Pagano, video merchandise manager for Best Buy, says the chain would need at least six weeks lead time in order to arrange for a print-media campaign behind the format.

Off the record, nobody knows if a fall rollout will happen—and with cost, actual release dates, and price points still not determined, many observers think a fall debut is downright impossible. A tape duplication executive says a consultant on DVD now translates the acronym as "dead, very dead." Earlier, he had termed it "doubtful, very doubtful."

Fall retail delivery didn't seem in doubt until March, when the Motion Picture Assn. of America and the Consumer Electronics Manufacturers Assn. announced that they had come to terms on the last, most difficult hurdle between the lab and the market: copy protection. The agreement between the two groups was trumpeted as a historic announcement.

MPAA and CEMA fought tooth and nail 20 years ago, when the VCR was introduced. MCA sued Sony and hardware retailers selling Sony's Betamax, accusing them of fostering piracy in a case that the Supreme Court ultimately decided in Sony's favor.

In contrast, both trade associations

came together for DVD in support of a proposal that would solve the studios' demand for a means to protect digitized movies from being copied onto analog tape and, simultaneously, prepare the way for congressional legislation that would punish pirates caught breaking the code with fines and jail.

But the landmark MPAA/CEMA agreement, instead of smoothing the path for DVD, has made a '96 rollout much more difficult. The two organizations, say observers, were so intent on getting past their old differences and so sure that DVD movies would open the consumer market that they ignored the other powerful application of the new disc technology: personal computers.

DVD has been hailed as the second coming for storage media. The Information Technology Industry Council made that point, among others, clear to MPAA and CEMA when ITIC warned it would sabotage any legislative effort that did not include the computer industry's views on copy protection.

Further, while it didn't draw its own line in the sand, the Recording Industry Assn. of America said it also wanted to participate in the copy-protection discussions.

MPAA and CEMA immediately opened their meetings to the newcomers. Nearly four months later, plenary sessions on copy protection can attract upward of 200 people, and there is talk of inviting representatives from the broadcast and cable industries, which likely will carry DVD-generated programming over their lines.

Had DVD proponents like Thomson Consumer Electronics, Toshiba, and Warner Home Video not been so insistent about a fall launch, the present crunch would not be as severe or such a potential embarrassment, observers say. Two steps forward and one back "is not atypical of new technology," says Michael Lax, president of Clear-Vu Products, which makes DVD packaging. "I'm optimistic. Everybody is waiting, but I don't see that as a negative."

His optimism, however, is reserved for the DVD-ROM software programs for computers that Lax expects will arrive in stores well before movies. Hollywood's impact, which eventually may be more powerful, likely will not be felt for another year, he predicts.

The accepted view is that while MPAA and CEMA might have done things differently, there was little they could do to speed production. Yet few deny that valuable weeks were lost while MPAA and CEMA headed in the wrong direction.

Jack Valenti, chairman/CEO of the MPAA, noted as much in comments he made during CEMA's Digital Destination show in Orlando, Fla., in May.

"They should have talked to the computer people from the beginning because of the enormous amount of business involved," says Ken Kai of Cores Management, a New Jersey-based consumer-electronics consulting firm. "There were

strong-willed people involved. They thought they could do without."

### FEVERISH PACE

Now, trying to make up for lost time, MPAA, CEMA, and ITIC are working "at a feverish pace," says IBM project manager Alan Bell in San Jose, Calif. Bell, who has been active in storage systems for 20 years, says weekly meetings are being held to advance four proposals toward copy protection offered in the June 21 Technical Working Group report (Billboard, July 6). "We haven't solved all the problems, but we've got traction," he adds.

Bell expects the final specifications for an encryption/decryption system to guarantee movie and computer software copy protection to be completed sometime this summer.

As for a fall launch, he says cautiously, "I wouldn't say it was impossible." Bell, however, says he isn't speaking for Thomson, Toshiba, and other manufacturers. The effect of an encryption system on player costs and production runs won't be known until a choice is made. "I don't know the details of their schedules, so it's hard to make assumptions," he says.

Indeed, the manufacturers may remain in the dark until after the introduction. "I've been told they're going to create a [copy-protection] chip, drop it in place, and run blind," says Phil Pictaggi, senior VP of operations and business development for MCA/Universal Home Video.

MCA won't commit to DVD without copy protection and regional flagging, which will prevent a DVD movie from playing in territories in which it is still in theaters.

Bell says the working group is in uncharted waters, since encrypting content "wasn't in the cards at first." MPAA, CEMA, and ITIC each shot down earlier, simpler proposals. The working group's job since mid-May has been to "disentangle things," Bell adds. "You can't change the past."

The entanglement was knottier than it need have been because of the personalities involved. Trying to keep to his schedule, Thomson executive VP Joseph Clayton pushed too aggressively for a CEMA agreement with MPAA, say trade observers. Clayton has admitted that without sufficient Hollywood support—Warner remains the only studio committed to a fall launch—Thomson will be forced to delay retail shipments until early 1997.

Sources indicate that that decision has already been made. Clayton is expected to have little new to say about DVD in his VSDA keynote address, which will cover a range of hardware developments, including a Thomson favorite, direct satellite delivery.

DVD will remain a hot topic in Los Angeles, however, because Warner Home Video president Warren Lieberfarb has been active in proselytizing for the new format. At many forums in the past two years, including VSDA's Dallas

## EMI SPEARHEADS U.K. SOURCE-TAGGING

(Continued from page 6)

the product is labeled, they will be deterred."

"We are hoping to work with other music manufacturers to set up similar tests," Stafford continues. "There should be a total of four with EMI before Christmas, although we haven't confirmed what the titles will be."

Colin Culletonss, head of security at HMV, says it is a major step forward in the battle against shop theft. "There is still a long way to go before this could

ever become an industry standard, but this will give us the opportunity to evaluate how the system can work in-store."

However, he points out that it may be some time before small, independent retailers will be convinced to switch over to the system; many indies do not stock product live.

The U.K. moves follow U.S. initiatives led by PolyGram, set to begin this month (Billboard, June 8).

convention in 1995, Lieberfarb enshrined DVD as the salvation of video retailing. Rental, he said on several occasions, was dying.

His remarks have riled other studio executives and, observers say, have given them a convenient excuse to withhold a DVD commitment until the format is established. Lieberfarb is also adamant that DVD be priced to sell—even though Warner has been cautious about releasing "A" movies direct to sell-through, says a rival executive.

Lieberfarb's high profile on DVD helped convince the Japanese hardware

manufacturers supplying the U.S. market that he would bring other studios into the fold for 1996, sources say. As the weeks go by, the odds against a multi-studio rollout are lengthening.

But it's still not out of the question, says MCA's Pictaggi. "I really believe progress in being made in [copy protection and regional flagging]. We haven't given up [on a fall launch]."

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles.



by Geoff Mayfield

**FIREWORKS:** Not only is Keith Sweat five for five on Top R&B Albums, scoring his fifth No. 1 on that chart, but his self-titled set earns The Billboard 200's Hot Shot Debut. His entry, at No. 5, is a career-high peak on the big chart, and it gives Elektra a hat trick of sorts, with three titles in the top 10: Metallica stays at No. 1 for a fourth straight week (172,000 units, down 21.5% from last week), and Tracy Chapman holds at No. 6 (101,000 units, down 7.3%). Sweat's previous Billboard 200 peak was at No. 6 in 1990, and his last album peaked where it debuted, at No. 8, in 1994.

The theatrical release of "The Hunchback Of Notre Dame" helps that film's soundtrack earn Greatest Gainer (28-11), while an MTV special on "Schoolhouse Rock! Rocks" helps that album fetch Pacesetter (139-94, a 55% gain).

**CAREFUL WHAT YOU HEAR:** During a phone call a few weeks ago, a compatriot told me that this column had been mentioned in an industry chat room on the Internet. "In regards to what?" I asked. "Oh, how you said that late-night talk shows don't sell records anymore," was the reply.

Color me stunned, but there's no way I could have been prepared for that answer.

Since May 25, 1991, when The Billboard 200 converted to SoundScan data, through last week's issue, this column has cited at least 200 instances in which television exposure had an effect on our music charts. In more than 120 of those cases, I have cited acts that saw sales gains in the wake of stops on "The Tonight Show" (in both the Jay Leno and Johnny Carson eras), David Letterman's current and previous show, Conan O'Brien's tenure at "Late Night," and the long-gone programs hosted by Arsenio Hall and Dennis Miller. In 1996 alone, I have credited the late-night talkers for contributing to album sales bumps on 18 occasions.

On the other hand, there have been about 20 times in the last five years, seven of them this year, in which this column showed that an album showed a drop in sales despite TV exposure. And yet, I was being told, an Internet posting said that this column had declared Leno, Letterman, et al. ineffective.

Was this a textbook example of how surfing the Net can be hazardous to one's knowledge? In this year's June 1 issue, in an effort to illustrate how soft sales were during the tracking week that ended May 19, I pointed out that not a single act from "Tonight," "Late Show," or "Late Night" had shown a gain over the prior week's sales.

Eventually, I saw the Internet posting that was mentioned during that phone call and found that overall, I had not been misrepresented as badly as I had been led to believe. Cleaning up the text just enough to rectify grammar and punctuation, it read, "Letterman and Conan are both cutting their music segments down to three or four per week. Based on Geoff Mayfield's comments in Billboard, could it be that music performances don't help TV ratings, and performance on TV, in some instances, may not help SoundScan surges?"

The fact is, TV exposure can help, but it's not a panacea. Realize that in a normal week, two to four acts see late-show bumps. That's true in 1996 and has been true since 1993, when Letterman moved his shingle over to CBS. But that means that for every artist who does see a talk-show boost, another two or three late-night musical guests didn't see a considerable boost.

Remember, too, that in cases where a late-night guest does see a sales rise, that spot may not be the only catalyst. A musician who plays Letterman might use the New York visit as an occasion to visit one of the network morning shows or the syndicated "Live With Regis & Kathie Lee." A band that visits Leno may have a full promotional campaign under way in several major markets. An act that hits O'Brien's show might do so the same week its clip hits MTV.

This week's Billboard 200 offers two examples, as a pair of "Regis & Kathie Lee" guests bullet: Linda Ronstadt (114-78, a 41% gain) and John Tesh (a re-entry at No. 180, a 48% gain). Certainly the morning show contributed to those jumps, but it is hard to say how much, because both artists are receiving exposure from other vehicles.

Despite the caveats, certainly the numerous times this column has reported on how an album blossoms after TV exposure allows us to put television into the category of "can't hurt," often as a catalyst that shifts a title into higher gear.

## EMI BUYS CHRISTIAN LABEL FOREFRONT

(Continued from page 5)

of thing. Bill has treated us very well, that was part of our decision [to sell]. But there's something about being a fully owned label with full worldwide access that an independent label can never really have. We have really become interested in the worldwide system."

Brock says that he and DeGarmo carefully watched how EMI handled distribution of dc Talk in Japan and that it was one of the factors in deciding to sell. Brock says Toshiba EMI had the single "Jesus Is Just Alright," from "Free At Last," remixed by Mr. Suzuki, a prominent Tokyo radio personality. It did quite well at radio, placing in the top five in some Japanese markets. The company subsequently released "Free At Last," and dc Talk visited Japan as part of a promotional tour set up by Toshiba EMI.

Brock says that "Free At Last" is selling very well in Japan and that "Jesus Freak" will be released there in the coming months.

"We were incredibly pleased, and it gave us an indication of what could happen if we were plugged into the system worldwide," Brock says. "Our vision for the world market has really been sharpened in the last 18 months, and a lot of that has been because of Bill Hearn and

his emphasis on that. He just got back from Portugal, where he presented a couple of our groups to EMI leadership from all over the world. He's really promoting Christian artists to the worldwide community."

Hearn says he got a positive response to Christian music by EMI-affiliated groups such as dc Talk when he presented the act to more than 170 managing directors and marketing directors of EMI companies around the world at their meeting in Portugal. "Every European territory will release the dc Talk record this fall," Hearn says.

### DIFFERENT BENTS

Brock says he does not have any concerns about being part of a company that already owns two competing labels. "If you look at the pattern that's been developing over the last few years that started with [EMI] buying Sparrow, I think they're trying to get a solid, well-rounded system of strengths," Brock says. "If you look at Sparrow, Star Song, and ForeFront, all three of those labels have individual strengths and are meeting certain market interests quite well.

"If you look at the whole puzzle, [Hearn] doesn't have competing pieces," he adds. "If you put Star Song, Sparrow, and ForeFront side by side, we're all

doing different things. Our similarity is to spread the gospel through music."

Hearn agrees. "I think each label has a slightly different bent to them," he says. "With Sparrow, you have a heavy emphasis on the adult contemporary market, as well as children's [product]. With Star Song, you've got a little bit of the same, but they've also got a praise and worship emphasis as well as a youth emphasis. With ForeFront, you've got more of a cutting-edge, left-of-center emphasis with Audio Adrenaline and dc Talk, and more of the youth-group market."

The first ForeFront projects to be released after the purchase by EMI will

be "Seltzer: Modern Rock To Settle Your Soul," a compilation featuring a variety of alternative and modern rock acts, due out Aug. 20, and a two-CD greatest-hits package by Geoff Moore & the Distance, due Sept. 17. The latter will be simultaneously released with a greatest-hits concert video titled "Roadwork."

Brock is excited about ForeFront's future as part of EMI. "From what I can see, they are the best, most committed major record company to our genre of music. They go way beyond just the hit artists," he says. "All the labels seem to have an act or two from the Christian market that can sell

decent numbers and get some attention in the record stores, but EMI seems to be much more committed to our whole genre of music and what we're trying to accomplish, as well as building this niche within the record stores and whole entertainment community at large."

As to whether he sees further acquisitions in the future, Hearn says, "I don't really see it stopping here, but we're not going to make acquisitions just for acquisition's sake, and we're not going to make acquisitions just to buy market share. We're open and interested in talking to any label or organization that has a similar philosophical approach to the marketplace."

## NEW U.K. COPYRIGHT LAW EFFECTS CHANGE

(Continued from page 6)

Musician's Union, the revised draft does not contain such a provision.

A PPL spokeswoman reiterates the organization's view that the new draft is "as we expected."

Shying away from deeming the new draft good or bad, she states that PPL's disappointment centers around the so-called Section 72 issue. This concerns the use of music in public places, such as bars, cafes, and shops.

### LOOPHOLE REMAINS

Under existing legislation, owners of such premises pay no royalty if they play radios or music TV for their customers. However, they are liable for payments if they play music directly from a record.

PPL and other record-industry bodies have been arguing for the closure of this loophole since the introduction of the U.K.'s current copyright law 10 years ago. Despite this, the new draft regulations do not address the issue.

Nonetheless, in several areas, the regulations have altered the status quo even before they have become law.

Not only are artists now receiving a

greater share of the broadcast cake under the PPL/AURA agreement, but they have, for the first time, an alternative collecting society to PPL.

Anticipating the provisions of the final draft of the regulations, the Performing Artists Media Rights Assn. was set up last summer by a number of performers' bodies, including the MU, actors' union Equity, and recording-industry professional association RePro.

In April, PAMRA appointed a GM, former theater-industry trade union official Anne Rawcliffe-King, and is establishing offices. Rawcliffe-King says that PAMRA will appeal to performers, as it is run exclusively on their behalf and has no connection with record companies.

A further attraction, she feels, is that PAMRA will give U.K. artists direct access to their overseas broadcast earnings. She says the organization has established reciprocal arrangements with collecting societies in the 24 other territories where performers have a legal right to broadcast income.

"For years, U.K. performers have

had to have piecemeal and ad-hoc arrangements for dealing with income from overseas," she says. "Through our arrangements, they won't have to have one account in Germany and another in Spain and so on."

The new regulations coming into force starting Aug. 1 may not be the end of the story, however.

IMF points out that the Rental Directive required national governments to instigate legislation by July 1, 1994.

Says the IMF spokesman, "Undoubtedly, as a result of this late introduction of improved performers' rights, most—if not all—performers will have suffered a serious loss of income. The IMF has not ruled out the possibility of instituting proceedings, possibly together with other interested organizations, against the government to recover the losses caused by the late implementation of the directive."

Another outstanding issue is what proportion of the 50% of revenues should be given to featured artists and what proportion should go to session players.

The PPL spokeswoman says that her organization is in discussions with AURA on how to resolve the matter but that PPL has had little contact with the MU or PAMRA on the matter.

Executives from the MU and PAMRA were unavailable for comment at press time.



It's 'What's Inside' That Matters. RCA Victor artist Joan Armatrading visits with label executives during a luncheon in New York. Armatrading, who was in town to appear on "The Rosie O'Donnell Show," is in the midst of a summer festival tour to promote her latest album, "What's Inside." Pictured, from left, are Cor Dubois, senior VP of worldwide marketing, BMG Classics; Armatrading; Joe Mozian, director of marketing, RCA Victor; and Harry Palmer, VP/GM, BMG Classics U.S.

## INT'L ANTI-PIRACY EFFORTS

(Continued from page 6)

The campaign comes at a time when the region's music markets have begun to make a significant global impact. According to IFPI's Statistical Handbook 1995, in 1994, "the overall value of sales in the region was up 33% on that of 1993."

In addition, it says, "Brazil and Mexico are now placed in the top 10 legitimate music markets."

The growth rate in Brazil last year was 34.6%, to produce a market that was worth just over \$1 billion at retail values, according to IFPI. The Brazilian total represents 2.7% of all worldwide sales.

However, such growth has gone hand in hand with a rise in piracy. An IFPI representative says the organization estimates that total losses to pirates in Latin America amounted to \$300 million last year and that Brazil and Mexico are in the top 10 pirate countries in the world.

Worse, FLAPF says it has identified Paraguay as the piracy hot spot of the region. The organization says a new study indicates that 42 million

pirate cassettes are being produced in Paraguay each year and distributed throughout Paraguay and—via the cities of Ciudad del Este, Pedro Juan Caballero, Encarnación, and Asunción—to Brazil and Argentina.

A FLAPF statement says, "This has devastating consequences on Paraguay's neighboring markets—in particular Brazil and Argentina—and contributes to drastically high levels of piracy in these countries."

IFPI figures show that 89% of cassette sales in Brazil are pirated, equating to losses of \$119 million annually to the legitimate industry. IFPI adds that half of the 60 million illicit tapes sold in Brazil each year are believed to come from Paraguay.

Overall, IFPI figures show piracy rates in Latin America at 46% of all sales, though the pirates' share of the cassette market is 73%.

IFPI says the total legitimate Latin American market was worth \$2.05 billion in 1995.

JEFF CLARK-MEADS

## DRIVE ENTERTAINMENT MAKES INROADS

(Continued from page 6)

Blue Coast Music, and the Great Metropolitan Gramophone Co., contain material written by Alan and Marilyn Bergman, Sammy Cahn, Mary Rodgers, Norman Luboff, Jim Carroll, and Alec Wilder.

The children's lines feature performances by Bing Crosby, Danny Kaye, Jimmy Durante, Alfred Hitchcock, Shari Lewis, Burl Ives, Carly Simon, Mitch Miller, Johnny Cash, and Leonard Bernstein. In jazz, Drive Entertainment has acquired performances by Benny Carter, Coleman Hawkins, Gene Krupa, Sarah Vaughan, Fats Waller, Duke Ellington, Woody Herman, Charlie Parker, Bunny Berrigan, Billy Eckstine, and Tommy and Jimmy Dorsey.

Before buying these catalogs, Drive Entertainment made licensing deals that have seen the company release mostly budget CDs and cassette product from many sources. The licensing arrangements include deals with bandleader Les Brown's Realtime Records, an audiophile label that started in the '70s; Jeffrey Kruger's U.K. label Ember; and TKO, a pop line.

Powers says that the company will continue to seek other properties "on a very broad basis that contain artists and music that have a history from labels that had a niche marketplace."

Previously, Drive Entertainment signed a long-term recording deal

with Canadian children's TV favorites Sharon, Lois & Bram, while making a licensing deal to release their catalog of new albums and videos through Video Treasures, a division of rack-jobber Handleman Co. Drive Entertainment has released albums that were originally marketed by A&M in Canada.

In mid-1995, Drive Entertainment was provided with funding by Sanyo-Verbatim and merchant bankers Communications Equity Associates. Sanyo-Verbatim is a joint venture between Sanyo Laser and Verbatim, a computer media manufacturer.

Powers says the new acquisitions are likely to help boost annual sales this year to at least \$5 million, vs. \$2.8 million last year. Product from the acquired children's titles is not expected to be released for several months.

Drive Entertainment's recorded product is distributed in the U.S. by Navarre Corp., in Canada by A&M, in Australia by Sony, in Japan by Meldac, and in Korea by Asia Records. European distribution is still being discussed, Powers says.

Powers was formerly president/CEO of Chameleon Records, and before that, director of A&R at Capitol Records. Don Grierson, president of Drive Entertainment, has had key label associations with Epic Records, Capitol Records, and EMI-America Records.

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## Street Party For Club Aug. 4 Opening



Billboard LIVE has altered its grand-opening celebration to Aug. 4, 1996, in order to incorporate permission just granted by the city to close down a portion of the historic Sunset Strip.

The outdoor street gala will mark the first time that Sunset Boulevard has been completely closed for an event of this kind. Hosting 1,000 celebrity and VIP guests from the music and entertainment industry, the opening night will feature the unveiling of Sony Jumbotrons that will broadcast a special guest performance taking place inside the club.

Billboard's Aug. 3 issue will include a special section devoted to the premiere of Billboard LIVE, the first live entertainment venue associated with Billboard magazine. If you are among the first 12 companies to advertise in this section, Bill-

board will throw in 360 30-second spots on Billboard LIVE's outdoor Jumbotron monitors for FREE. (These monitors are accessible to both directions of traffic passing the venue's prime Sunset Boulevard location in Los Angeles.) If you reserve a full-page ad in this issue, you'll receive \$9,000 worth of consumer media to debut videos or spotlight upcoming performances at the club. For more information on advertising in this supplement, please see page 25 of this issue.

For the Jumbotron offer, please contact your Billboard representative today. This offer ends July 9, 1996.

- N.Y.: 212-526-5004
- L.A.: 213-525-2307
- Nashville: 615-321-4294

For more information on Billboard's LIVE'S opening, contact Keith Pressman at 310-451-7111.

## Top Acts Confirmed for Billboard Dance Music Summit

Robin S., Martha Wash, Jocelyn Brown, and Jennifer Holliday are among the top acts confirmed for the third annual Billboard Dance Music Summit, July 17-19 at the Chicago Downtown Marriott. The Summit's three evening showcases are being hosted by Chicago's hippest and well-known dance clubs.

EightBall Recording diva Joi Cardwell will host "Clubland Unplugged" July 17 at Green Dolphin Street. Performances will include house artists Ann Nesby, Shawn Christopher, Byron Stingily, and the wildy popular local band



ROBIN S.

Liquid Soul.

On July 18, Crystal Waters will host clubland's finest at Crobar. The evening will feature performances by Holliday, Wash, Brown, Georgie

Porgie, Karel, Gladezz, the Jah Boys Featuring Ian Starr, El General, Janice Robinson and Secret Life. Special guest DJs Teri Bristol and Todd Terry will also be at the turntables.



MARTHA WASH

The July 19th closing-night bash at Vortex will be hosted by RCA diva Kristine W. and feature the American performance debut of red hot British act Love To Infinity and a preview of songs by Robin S. off her upcoming Atlantic album. Other performers will be Love Tribe, Rhythmicentric, Michael Vincent, Nu Soul, Devone, Amber, De'lacey, Full Intention, and a special guest appearance by DJ Lars from MTV's "The Real World."

For more information on the conference or to register, contact Maureen Ryan at 212-536-5002.

### Dates 'n Data

Dance Music Summit • Chicago Downtown Marriott • July 17-19

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

For more information, contact Maureen Ryan at 212-536-5002.

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### YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	313,069,000	329,283,000 (UP 5.2%)
ALBUMS	269,975,000	273,391,000 (UP 1.3%)
SINGLES	43,095,000	55,892,000 (UP 29.7%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	172,015,000	194,925,000 (UP 13.1%)
CASSETTE	97,539,000	77,744,000 (DN 20.3%)
OTHER	421,000	722,000 (UP 71.5%)

### OVERALL UNIT SALES THIS WEEK

13,093,000

### LAST WEEK

13,556,000

### CHANGE

DOWN 3.4%

### THIS WEEK 1995

12,776,000

### CHANGE

UP 2.5%

### ALBUM SALES THIS WEEK

10,684,000

### LAST WEEK

11,081,000

### CHANGE

DOWN 3.6%

### THIS WEEK 1995

10,685,000

### CHANGE

DOWN 0.01%

### SINGLES SALES THIS WEEK

2,408,000

### LAST WEEK

2,474,000

### CHANGE

DOWN 2.7%

### THIS WEEK 1995

2,090,000

### CHANGE

UP 15.1%

### TOTAL YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE

	1995	1996	CHANGE
MAJOR CHAIN	87,460,000	97,959,000	UP 12%
CHAIN	26,885,000	31,723,000	UP 18%
INDEPENDENT	23,389,000	25,252,000	UP 8%
MASS MERCHANTS	34,281,000	39,990,000	UP 16.6%

ROUNDED FIGURES

FOR WEEK ENDING 6/30/96

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

## Bone Broken: 2Pac Takes Over At No. 1

BONE THUGS-N-HARMONY will have to settle for sharing the title of most successful rap single of the rock era with Kris Kross' "Jump," as "Tha Crossroads" comes to the end of an eight-week run at the top. The Ruthless/Relativity single's reign is ended by another rap song, the two-sided Death Row/Interscope single from 2Pac. It's the first time there have been consecutive No. 1 rap singles on the Hot 100. In 1992, "Jump" was almost followed by Sir Mix-A-Lot's "Baby Got Back," but Mariah Carey had a two-week run in between with "I'll Be There."

The 2Pac single is the first No. 1 on the Hot 100 for that artist and for each of the guests involved: KC and JoJo of Jodeci on "How Do U Want It" and Dr. Dre and Roger Troutman on "California Love."

In its first week at No. 1, "California Love" is already the second-most successful single about the Golden State in the rock era. Until now, the only No. 1 song with "California" in the title has been the Eagles' "Hotel California." The Beach Boys' "California Girls" and the David Lee Roth remake of that song both peaked at No. 3, while the Mamas & the Papas' "California Dreamin'" reached No. 4. Albert Hammond's "It Never Rains In Southern California" and the Rivas' "California Sun" both peaked at No. 5.

The 2Pac single is the first two-sided No. 1 since Rod Stewart hit a double with "Maggie May"/"Reason To Believe" in 1971, just 2½ months after Carole King's "It's Too Late"/"I Feel The Earth Move" was at the top. Some might consider Don McLean's "American Pie" a two-sided No. 1 because the single was divided into parts one and two, but it was not listed on the chart that way. And in 1975, John Denver's "I'm Sorry" and "Calypso" was a two-sided hit, although "Calypso" was

not added to the chart until the single was moving down.

"How Do U Want It" is only the fourth new No. 1 single of 1996, and we're into the second half of the year. That's the slowest turnover of No. 1 titles since Billboard began keeping track in 1940.

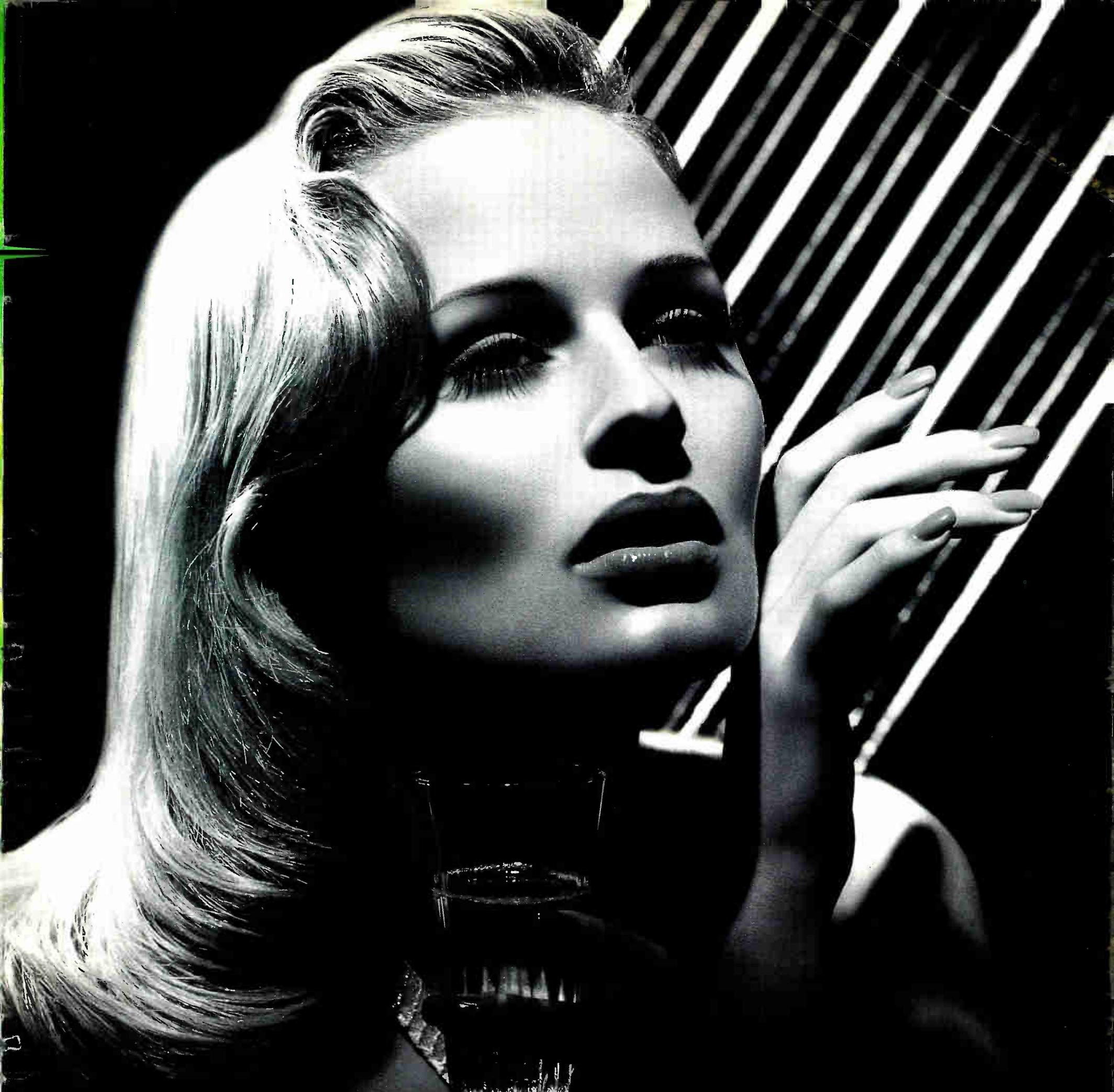
MISSING (NOT): Everything But The Girl's "Missing" remains on the Hot 100 for a 49th week, tying Blues Traveler's "Run-Around" as the single with the longest consecutive run on the chart, notes William Simpson of Los Angeles. The only single to have a longer run on the chart is the 4 Seasons' "December, 1963 (Oh, What A Night)," which was on for 54 weeks. However, that total was accumulated in two separate 27-week runs.

If "Missing" is still not missing next week, its 50-week run will make it the consecutive-chart-streak champ.

NO 'CHANGE' AT THE TOP: There's no "Change" at No. 1 on the Adult Contemporary chart—at least, not yet. Eric Clapton's "Change The World" (Reprise) surges 5-2 and looks like the most likely contender to unseat Celine Dion's "Because You Loved Me." That single is now in its 16th week at the top, extending its term as the longest-running No. 1 in AC history. Clapton's single hits retail this week, so it will be eligible to chart on the Hot 100 next week. It will be only the fourth Clapton single to chart in the '90s, following "Bad Love," "Tears In Heaven," and an unplugged version of "Layla." Clapton's most successful single of the '90s so far is "Tears," which spent four weeks at No. 2. It was from the soundtrack to "Rush"; the Babyface-produced "Change" is from the new John Travolta film, "Phenomenon."



by Fred Bronson



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