

Billboard

\$5.50 (U.S.), \$6.50 (CAN.), £4.50 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

IN MUSIC NEWS



Grown-Up New Edition Reunites On MCA Album
PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 17, 1996

Blockbuster Gearing Up To Buy Direct Change Expected To Send Ripples Through Vid Industry

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—Blockbuster Video plans to buy direct starting in 1997, bypassing its sole distributor, Houston-based ETD, in favor of deliveries straight from studios and major independents and their duplicators.

The shift from distribution—the first for any home video chain—includes rental as well as sell-through releases going to some 4,800 stores. Driving the change, which has been under discussion for the past year, is Blockbuster Entertainment chairman/CEO William Fields, applying the

experience gained during his long tenure at Wal-Mart. In early 1995, Wal-Mart eliminated the middleman from its purchases in an effort to boost



sell-through margins.

Just months after his arrival, Fields is pressing to launch Blockbuster's effort this fall, sources indicate, with such direct-to-sell-through hits as Warner Home Video's "Twister" and Paramount Home Video's "Mission:

Impossible." Blockbuster and Paramount are subsidiaries of Viacom Entertainment, which has been seeking ways to cut costs, improve its bottom line, and pay down a multibillion-dollar debt incurred when it acquired both companies.

Blockbuster's direct-delivery savings aren't expected to be huge. Bear Stearns analyst Raymond Katz estimates the "positive impact" to be \$25 million annually, largely because ETD is paid so little to purchase and prepare tapes for display.

But the effect on the industry will be significant for several reasons. First, the loss of Blockbuster, an estimated 60%-70% of its volume, drops ETD from the No. 1 distributor to a position
(Continued on page 100)

Shawn Colvin Sheds 'Folkie' Image On New Columbia Set

BY MELINDA NEWMAN

NEW YORK—Some of pop's best albums, including "Rumours" by Fleetwood Mac and "Tunnel Of Love" by Bruce Springsteen, have been inspired by relationships gone awry.

Now Shawn Colvin weighs in with "A Few Small Repairs," her first album of original material in four years, and one that uses her recent divorce as a backdrop. The Columbia album, Colvin's

most forthright and confident work, comes out Sept. 24.

"This album is about the liberation and reawakening of an individual and an artist," says Tom Corson, senior VP of marketing for Columbia. "It provides us the fodder to recapture her audience, if you will, and take her to the next level."

Colvin burst onto the national scene with 1989's "Steady On," a winsome collection of
(Continued on page 101)



COLVIN

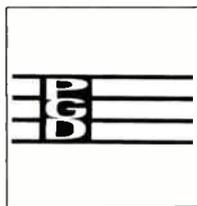
Revamped PGD Shifts Sales Focus To Stores

BY ED CHRISTMAN

NEW YORK—The restructuring that PolyGram Group Distribution (PGD)



CAPARRO



began Aug. 1 will allow the company to shift its focus from selling product into the stores of accounts to advocating the sell-through of product to consumers.

That's the word from Jim Caparro,
(Continued on page 95)



SEE PAGE 63

Tapping Mali's Vast Musical Treasures African Nation Slowly Develops Its Recording Industry

BY BANNING EYRE

BAMAKO, Mali—On an unpaved street here, the capital of the western African nation of Mali, a crowd composed mostly of women gathers to celebrate a wedding. The ladies



TRAORE

PHOTOS BY BANNING EYRE



broadcast elegance with their traditional gowns and jewelry. The men linger at the periphery in long, colorfully embroidered grand boubous.

The day's honored singer, Amy Koita, perhaps the most popular

recording artist among Mali's caste of female praise vocalists, or griottes, marks this as a grand occasion. Amplifiers set on chairs crackle and feed back, while electric guitars and electrified traditional string instruments blast out rapid melodies, and a

young man thumps out rhythms on a hand-held drum machine. Koita takes the mike and belts out long high notes and staccato recitations, gesturing with an outstretched arm to each guest she praises and collecting crisp

bills from the women who parade past her.

These days, Malian pop artists like Koita may appear on TV, in stadium concerts, and occasionally in nightclubs and theaters, but the street wedding remains the coun-



KOITA

try's quintessential performance venue. Tradition, it turns out, is Malian music's greatest strength and, in some ways, its most daunting obstacle.
(Continued on page 92)

Women Helping Drive Thriving Mexican Mkt.

BY RAMIRO BURR

SAN ANTONIO, Texas—More female artists than ever before are making



PEÑA



BARBARA

their presence felt in the regional Mexican market, and industry executives cite a vibrant, expanding marketplace
(Continued on page 93)



SEE PAGE 35



Clint Black's Greatest Hits Assembled On New RCA Set
PAGE 25



0 09281 02552 8

The Buzz Is Happenin'!

For Real

LIKE I DO

The Breakthrough Rowdy Debut Single & Video From Their Forthcoming Album FREE Arriving September 17th

EXCLUSIVE! 1996 ROWDY RECORDS



ROWDY. © 1996 Rowdy Records. Manufactured and Distributed by Sony Records, Inc.

e-mail us at arista96@aol.com

Visit us at http://www.arista96.com

ADVERTISEMENT

Jeff Foxworthy

CRAUNK IT UP

the music album



In Stores August 27



No. 1 IN BILLBOARD		PG. No.
VOLUME 108 • NO. 33		
★ THE BILLBOARD 200 ★		
★ BEATS, RHYMES AND LIFE • A TRIBE CALLED QUEST • JIVE	98	
★ BLUES ★		
★ GOOD LOVE! • JOHNNIE TAYLOR • MALACO	29	
★ CONTEMPORARY CHRISTIAN ★		
★ JARS OF CLAY • JARS OF CLAY • ESSENTIAL	30	
★ COUNTRY ★		
★ BLUE • LEANN RIMES • CURB	28	
★ GOSPEL ★		
★ WHATCHA LOOKIN' 4 KIRK FRANKLIN AND THE FAMILY • GOSPO CENTRIC	31	
★ HEATSEEKERS ★		
★ BRINGING DOWN THE HORSE THE WALLFLOWERS • INTERSCOPE	14	
★ KID AUDIO ★		
★ THE HUNCHBACK OF NOTRE DAME READ-ALONG • WALT DISNEY	59	
★ THE BILLBOARD LATIN 50 ★		
★ MACARENA MIX • VARIOUS ARTISTS • ARIOLA	34	
★ POP CATALOG ★		
★ LEGEND • BOB MARLEY AND THE WAILERS • TUFF GONG	58	
★ R&B ★		
★ BEATS, RHYMES AND LIFE • A TRIBE CALLED QUEST • JIVE	22	
★ REGGAE ★		
★ MAN WITH THE FUN • MAXI PRIEST • VIRGIN	29	
★ WORLD MUSIC ★		
★ THE BEST OF THE GIPSY KINGS • GIPSY KINGS • NONESUCH	29	
★ THE HOT 100 ★		
★ MACARENA (BAYSIDE BOYS MIX) • LOS DEL RIO • RCA	96	
★ ADULT CONTEMPORARY ★		
★ CHANGE THE WORLD • ERIC CLAPTON • REPRISE	84	
★ ADULT TOP 40 ★		
★ GIVE ME ONE REASON • TRACY CHAPMAN • ELEKTRA	84	
★ COUNTRY ★		
★ CARRIED AWAY • GEORGE STRAIT • MCA	26	
★ DANCE / CLUB PLAY ★		
★ YOU'RE MAKIN' ME HIGH • TONI BRAXTON • LAFACE	24	
★ DANCE / MAXI-SINGLES SALES ★		
★ HOW DO U WANT IT / CALIFORNIA LOVE 2PAC (FEATURING KC AND JOJO) • DEATH ROW / INTERSCOPE	24	
★ LATIN ★		
★ QUE PENA ME DAS • MARCO ANTONIO SOLIS • FONOVISA	33	
★ R&B ★		
★ TWISTED • KEITH SWEAT • ELEKTRA	20	
★ RAP ★		
★ ELEVATORS (ME & YOU) • OUTKAST • LAFACE	19	
★ ROCK / MAINSTREAM ROCK TRACKS ★		
★ TRIPPIN' ON A HOLE IN A PAPER HEART STONE TEMPLE PILOTS • ATLANTIC	85	
★ ROCK / MODERN ROCK TRACKS ★		
★ STANDING OUTSIDE A BROKEN PHONE BOOTH... PRIMITIVE RADIO GODS • ERGO	85	
★ TOP VIDEO SALES ★		
★ COPS: TOO HOT FOR TV! • MVP HOME ENTERTAINMENT	74	
★ HEALTH & FITNESS ★		
★ THE FIRM: NOT-SO-TOUGH AEROBICS • BMG VIDEO	73	
★ MUSIC VIDEO SALES ★		
★ BAD HAIR DAY • "WEIRD AL" YANKOVIC • SCOTTI BROS. VIDEO	72	
★ RECREATIONAL SPORTS ★		
★ MICHAEL JORDAN: ABOVE & BEYOND • FOXVIDEO	73	
★ RENTALS ★		
★ 12 MONKEYS • UNI DIST. CORP	72	
No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS		
★ CLASSICAL ★		
★ IN CONCERT • CARRERAS, DOMINGO, PAVAROTTI (MEHTA) • LONDON		
★ CLASSICAL CROSSOVER ★		
★ SUMMON THE HEROES JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA • SONY CLASSICAL		
★ JAZZ ★		
★ LEAVING LAS VEGAS • SOUNDTRACK • PANGAEA		
★ JAZZ / CONTEMPORARY ★		
★ THAT'S RIGHT • GEORGE BENSON • GRP		
★ NEW AGE ★		
★ THE MEMORY OF TREES • ENYA • REPRISE		

Enhanced CDs Hit New Compatibility Hurdle Windows 95 Modification May Limit Format

BY BRETT ATWOOD

LOS ANGELES—After struggling to get out of the gate at retail, enhanced CDs (ECDs) are facing a hurdle in the home. A recent software change in Windows 95, the operating system that dominates the desktops of millions of computer users, has made some ECD titles incompatible with many CD-ROM drives.

ECDs are audio CDs that contain additional audio-visual information that is accessible only via a computer's CD-ROM drive.

Music labels began to notice that something was amiss when, a few months ago, an unusually high number of consumers began to call to complain that their ECD purchases were not working on their computers.

The problem centers on ECDs that have been created using the pre-gap (also known as track zero) approach, which encodes the multimedia elements in a hidden file contained between index points zero and one on a conventional audio CD. Although pre-gap discs were compatible with Microsoft's Windows 95 when the operating program was launched with much fanfare last year, there have been changes made to subsequent releases of the software and its virtual device drivers.

Specifically, Microsoft updated a file known as "scsi1hlp.vxd," which disabled Windows 95's ability to play the multimedia portion of all pre-gap-encoded ECDs. Microsoft declined to comment on the situation at press time.

This slight software change has proved to be a gigantic headache for music companies, such as the Warner Music Group, that have invested extensive marketing and financial resources in the forward-thinking ECD format.

"This is a complex, troubling development, and it raises a variety of issues for us. Chief among them is our concern for consumers," says Chris Tobey, VP/new technologies for Warner Music Group. "We have taken great care to test all of our enhanced CDs to ensure the highest possible compatibility with all operating systems. In fact, at our request, Microsoft assured us of compatibility with Windows 95, so we are naturally surprised by this development."

In July, the Recording Industry Assn. of America (RIAA) sent an E-mail on behalf of the music industry to Microsoft, asking the software giant to immediately address the incompatibility issue. Microsoft has yet to offer a solution, according to multiple sources.

"We are still in discussion with Microsoft about this," says David Leibowitz, executive VP/general counsel for the RIAA. "We'd like to think that we are able to develop a technical solution to the problem that has resulted from the change in the Windows 95 software, but I'm not able to announce that there is a solution at this time. We are continuing to talk, and our objective is to find a positive solution."

As it stands, thousands of existing pre-gap ECDs are now potentially obsolete for many users—even as they hit the retail shelves for the first time.

Although there is wide-ranging speculation about how Microsoft happened to make the software change that has so dramatically affected the ECD format, many music-industry executives say they were told by Microsoft that the change was made at the request of a CD-ROM drive manufacturer. The manufacturer reportedly asked Microsoft to make a slight modification to its Windows 95 software after it discovered that its already-manufactured CD-ROM hardware would not recognize and play conventional audio CDs. In rectifying the problem

with audio CDs, Microsoft disabled compatibility with the pre-gap format.

ECDs that have been created with the "multisession" format, a different encoding method that was developed by Microsoft in cooperation with Sony and Philips, are not affected by the software-switch glitch. Sony Music's Columbia and Epic labels have developed their catalog of ECD titles using the multisession format under Sony's CD EXTRA brand and thus do not face the incompatibility problem.

None of the other five major-label groups have released titles in the multisession format.

Despite the problems created by the software change, many label executives insist that this is not the nail in the coffin for the fledgling format, but rather, a new beginning.

As a result of the incompatibility problem, many companies, including the Warner Music Group and MCA, are looking at shifting their ECD development resources from the pre-gap to the multisession approach, sources say.

(Continued on page 91)



Epic Occasion. Epic Nashville artist Patty Loveless dropped in on Sony Music executives in New York recently to present them with platinum sales awards for her first two Epic albums, "Only What I Feel" and "When Fallen Angels Fly." Loveless was recently named 1996's top female vocalist by the Academy of Country Music. Pictured celebrating her million-selling discs, from left, are Mel Ilberman, chairman, Sony Music International; Loveless; Thomas D. Mottola, president/COO, Sony Music Entertainment; Danny Yarbrough, president, Sony Music Distribution; and Craig Applequist, senior VP of sales, Sony Music Distribution.

THIS WEEK IN BILLBOARD

U.K. COPYRIGHT GROUP'S DEFENSE

Royalty-collection societies in continental Europe are unhappy that a new deal between the U.K.'s Mechanical Copyright Protection Society and PolyGram deprives them of income, but MCPS defends the arrangement. European news editor Jeff Clark-Meads has the story. **Page 50**

BROADCASTING PIRATES SET SAIL AGAIN

Past attempts at launching a floating broadcast vessel have landed Allan Weiner and Scott Becker in trouble with the FCC; now, they try their luck with radio ship Electra. Dee McVicker reports. **Page 83**

■ **BPI COMMUNICATIONS** • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovell • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

© Copyright 1996 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the last week in December, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$265.00. Continental Europe 215 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office, Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Printed in the U.S.A.

COMMENTARY

6	6
9	9
10	10
11	11
12	12
14	14
18	18
23	23
25	25
29	29
30	30
30	30
31	31
32	32
33	33
48	48
50	50
53	53
53	53
54	54
55	55

MERCHANTS & MARKETING

57	57
59	59
60	60
61	61
70	70
71	71
74	74
76	76
83	83
85	85
86	86
87	87
81	81
95	95
100	100
102	102
79	79
80	80
102	102

Video Sales Bullet For 'Cops Too Hot For TV'

■ BY EILEEN FITZPATRICK

LOS ANGELES—"Cops Too Hot For TV" is living up to the term "No. 1 with a bullet," as it shoots to the peak position of the Top Video Sales chart this week.

In stores since July 23, the title entered the chart at No. 38 last week before its unprecedented meteoric rise to the top, which is a first for a nontheatrical sell-through title on any Billboard video sales chart. Retail price for the video is \$19.98.

"We anticipated that this would be a big title, based on the popularity of the television show," says Strawberry director of sales promotion Paul Grasso. "The exclusive footage piques consumer interest, and the fact that it had a direct-response

campaign prior to retail made the title click."

The title sold about 500,000 units through a direct-response television campaign conducted last year (Billboard, July 20).

Gleaned from the syndicated television program "Cops," the 44-minute video contains TV-censored footage that boasts profanity and brief nudity.

Demand for the title has been so high that its distributor, Canoga Park, Calif.-based Music Video Product Home Entertainment (MVP), has had to put on a double shift at its warehouse to handle reorders.

"We've had five-figure reorders for it," says MVP president/CEO Philip Knowles. "And on some of our

(Continued on page 91)

Ackerman Debuts Imaginary Road Acoustic Label Venture With PolyGram

■ BY IRV LICHTMAN

NEW YORK—Will Ackerman, co-founder of Windham Hill Records, has formed a label, Imaginary Road Records, as a joint venture with PolyGram Classics & Jazz.

In 1992, Ackerman, who launched Windham Hill two decades ago, sold his share of that label to BMG, which now owns it completely.

The first album on Imaginary Road Records, "Songs From Einstein's Violin," features singer/songwriter Frank Tedesso and launched Aug. 6. On Oct. 8, the label will follow with "The Chant Of Christmas Midnight," a holiday album of Gregorian chant. The Tedesso album, along with other planned releases, signals the acoustic direction the company intends to pursue.

The Christmas album was initially marketed last November by PolyGram, using the new label's logo. "It was essentially a P&D deal, but the dialog we were having with PolyGram

gave us confidence that we could fold this project into the new deal, and that's what happened," says Ackerman, who notes that his noncompete clause with BMG ended in May 1995.

"I was really scared about entering a partnership with a major corporation for the first time," he adds. "But I completely love the corporate culture that

[PolyGram Classics & Jazz president] Chris Roberts has been putting together."

Another album that will make it to retail bins later this year is "A Different Mozart," a compilation of works by the composer as interpreted by contemporary instrumentalists. This is a production of Dawn Atkinson, the new label's president, with whom Ackerman shared many producing projects when she served as Windham Hill's VP of A&R.

Atkinson left Windham Hill last year after a 10-year association with the label. For Imaginary Road Records, she will work out of Marin County, Calif., with her assistant, Amito Gallardo.

At Windham Hill, Atkinson's successes include two classical crossover albums that became best-sellers, "The Impressionists" and "The Bach Variations." Among the gold and platinum albums recorded by Ackerman and Atkinson were the label's Windham Hill samplers and the Winter Solstice series of recordings.

Ackerman and Atkinson met earlier this summer with PolyGram's Euro-

(Continued on page 89)



Piracy Deemed Crime In Russia

■ BY JEFF CLARK-MEADS and VADIM YURCHENKOV

LONDON—Russian pirates will face their "first real deterrent" next year, when counterfeiting becomes a crime for the first time.

So far, post-communist Russian copyright law has provided only civil sanctions against piracy. But beginning in January, pirates in organized gangs can be jailed for up to five years. However, though the criminalizing of piracy is being welcomed by the international record industry, there is concern that only recent Western albums may be protected.

The new Criminal Code was approved by the Douma, the Russian parliament, in May and, having been signed by President Boris Yeltsin June 30, will become law Jan. 1, 1997.

The code means that convicted pirates will face fines of up to 30 million rubles (about \$6,000) and/or up to two years' imprisonment. Repeat offenders and those deemed to be in-

(Continued on page 91)

Germany's VIVA Caters To Local Vid Tastes Programmer Holds Its Own Against Int'l Giant MTV

■ BY JEFF CLARK-MEADS

LONDON—If the battle between MTV Europe and German station VIVA for the hearts and minds of the country's music TV audience were a soccer match, both sides would be claiming a 2-1 victory.

Both companies say they are doing well in a country where, as the world's third-largest record market, the competition between the international superstar and the slick team of home-grown local heroes is particularly keen.

The rivalry is now taking on an even

sharper edge, with MTV Europe's regionalization of its programming and playlists (Billboard, Aug. 10). This local focus is aimed at bringing MTV's service closer to its audience in Germany and the other territories where regional-



ization is being adopted. However, MTV concedes that it will never have the intimacy of VIVA, which is run from Germany, by Germans, for Germans.

Nonetheless, both sides claim success in Germany, where the Cologne-based VIVA says it is the "most impor-

tant music TV station." MTV says that in addition to being an international power, it is connected to 17.3 million households in Germany, which has a population of 80 million.

That population, though, has a choice. MTV ushered in a new concept when it first brought music television to Germany and the rest of Europe in the '80s, but four years ago, the German music industry decided there was room in the market for its own channel.

Thus, VIVA was announced to the world in August 1992, at, appropriately, German trade fair PopKomm, whose founding father, Dieter Gorny, is VIVA's managing director.

VIVA, which began broadcasting in December 1993, is, then, very much a product of the German record industry. The partners in it include the Ger-

(Continued on page 101)

New 'Hits Of The U.K.' Charts Debut; Expanded Lineup Offers Airplay Info

Beginning with this week's issue, Billboard is introducing a new "Hits Of The U.K." chart package in its "Hits Of The World" survey of international singles and album charts. The goal is to offer readers a fresh perspective on the world's fourth-largest music market.

The most significant change is the addition of radio airplay information to the lineup of British charts. This information comes from the European monitoring service Music Control. This company, using technology comparable to that of Broadcast Data Systems, monitors 71 national, regional, and local stations across the U.K., including BBC and commercial outlets.

Thus, the new Top 40 Airplay chart (see page 54) tabulates the most popular songs in the U.K. according to the amount of radio exposure received. The ranking is determined on the basis of audience size, which Music Control computes by cross-referencing the exact times of airplay with Radio Joint Audience Research (RJAR) listener ratings. RJAR is the U.K. broadcasting industry's official audience measurement service.

The chart panel includes national pop powerhouse BBC Radio 1, as well as national outlets Virgin Radio (album rock) and Atlantic 252 (top 40) and London stations like Capital (top 40), Kiss (dance/R&B), and Heart (AC). In the Top 40 Airplay chart in this issue, "Good Enough" by Dodgy (A&M) holds the No. 1 slot.

In addition to the introduction of the Top 40 Airplay chart, "Hits Of The U.K." now features top 20 singles and album charts based on information from Chart-Track, the independent research company that acquired the music charts division of Gallup earlier this year (Billboard, March 23).

These charts feature the top-selling singles and albums compiled by Chart-Track from a national U.K. sample of independent retail stores, using point-of-sale technology, and are utilized by Music Monitor (U.K.) and Music & Media (Europe). The No. 1 U.K. single in this issue's Chart-Track top 20 is "Wannabe" by Spice Girls (Virgin), and the No. 1 album is "Jagged Little Pill" by Alanis Morissette (Maverick/Reprise).

As commercial broadcasters have increased their share of listeners and Radio 1 has repositioned itself as a cutting-edge, new-artist-oriented station, U.K. record companies have sharpened and improved their radio promotion strategies. In a keynote speech July 15 at the annual Radio Academy Radio Festival in Birmingham, Jeremy Marsh, music division president at BMG Records, said the relationship between the two industries "is better than it's ever been."

Similarly, on the retail side, the indie retailers that Chart-Track monitors for the new singles and albums charts are considered vital to the development of new artists. Record companies in the U.K., as elsewhere, have undertaken a variety of initiatives—such as EMI Records' "Channel" and "Soundsite" services, which include CD samplers, in-store listening stations, and a music magazine—designed to bolster this important retailing sector.



Million-Dollar Smiles. Sharing a moment backstage at the Universal Amphitheatre following the AIDS Project Los Angeles (APLA) Commitment to Life IX gala are honorees Neil Diamond, left, Mattel president/CEO Jill Barad, center, and Seagram CEO Edgar Bronfman Jr. The trio lent their support to the five-hour event, which raised an estimated \$3.5 million for the APLA.

(Continued on page 91)

Reece Named Heatseekers Features Editor

Douglas Reece has been named Billboard's Heatseekers features editor, effective Monday (12).

Reece replaces Carrie Borzillo, who is leaving Billboard for a position as news editor of the new N2K-owned online publication all-star.



REECE

In his new post, Reece will assume authorship of the weekly Popular Uprisings column and will be responsible for feature coverage of Heatseekers artists. His first column will appear in Billboard's Aug. 24 issue.

In addition, Reece will take on Borzillo's radio section duties, including the biweekly Promotions & Marketing and Networks & Syndication columns, as well as radio features and news writing. Reece, who will continue to be based in Los Angeles, joined Billboard as an editorial assistant in June 1995 and was promoted to staff reporter in December (Billboard, Dec. 9, 1995). He reports to Los Angeles

(Continued on page 97)

Billboard Alters Religious Lists

Both of Billboard's religious music charts, Top Gospel Albums and Top Contemporary Christian, undergo fine-tuning this week to better reflect sales in their respective markets.

The most significant change is the switch to an enlarged panel for the gospel list. Concurrently, Billboard has adopted new criteria to establish which gospel titles are eligible to appear on the contemporary Christian list.

Top Gospel Albums will now be determined by sales data from the entire SoundScan panel, which represents more than 85% of the U.S. music retail market. As a result of this modification, the data will include the sales of gospel albums at Christian bookstores and similar outlets, the first time this sector has been factored into the gospel chart.

Since April 1995, when the gospel chart converted to SoundScan data,

(Continued on page 89)

Jury Rules Thomson's CD Patents Invalid

■ BY PAUL VERNA

NEW YORK—In a decision that is likely to have an immediate impact on all U.S. manufacturers of CDs, a jury in Delaware has ruled that CD patents held by French industrial giant Thomson Electronics are invalid.

The decision is seen as a victory for Chicago-based Disc Manufacturing Inc. (DMI), the nation's largest independent CD replicator. Thomson sued DMI and four other defendants Feb.

25, 1994, in U.S. District Court for the District of Delaware, charging patent infringement. While the other defendants—Bertelsmann, Thorn EMI, Time Warner, and Nippon Columbia—settled out of court with Thomson, DMI persevered, claiming that Thomson's patents were invalid, and it refused to pay licensing fees for them.

DMI executives estimate that the verdict will save the U.S. CD manufacturing industry approximately

(Continued on page 91)

ONLY FROM AMERICAN EXPRESS

AMERICAN EXPRESS CONGRATULATES

ROGER DALTRY JOHN ENTWISTLE PETE TOWNSHEND

THE WHO'S
QUADROPHENIA

Words and Music by Pete Townshend

SPECIAL THANKS

BILL CURBISHLEY

METROPOLITAN ENTERTAINMENT GROUP

FESTIVAL MARKETING INC.

AN AMERICAN EXPRESS EXCLUSIVE

July 16, 17, 18, 20, 21 and 22, 1996
Madison Square Garden, New York



Cards

©1996 American Express Travel Related Services Company, Inc.

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: SUSAN NUNZIATA

Deputy Editor: Irv Lichtman
 News Editor: Marilyn A. Gillen
 Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director
 Bureau Chiefs: Craig Rosen (L.A.), Chet Flippo (Nashville),
 Bill Holland (Washington), John Lannert (Caribbean and Latin America)
 Art Director: Jeff Nisbet; Assistant: Raymond Carlson
 Copy Chief: Bruce Janicke

Copy Editors: Carolyn Horwitz, Elizabeth Renaud, Carl Rosen
 Senior Editors: Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.)
 Senior Writers: Chris Morris (L.A.), Bradley Bambarger (N.Y.)
 R&B Music: J.R. Reynolds, Editor (L.A.)
 Country Music/Nashville: Deborah Evans Price, Associate Editor
 Dance Music: Larry Flick, Editor (N.Y.)
 Pro Audio/Technology: Paul Verna, Editor (N.Y.)
 Retail: Don Jeffrey, Associate Editor (N.Y.)
 Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)
 Radio: Chuck Taylor, Editor (N.Y.)
 Music Video/Enter*Active: Brett Atwood, Editor (L.A.)
 Heatseekers Features Editor: Carrie Borzillo (L.A.)
 Staff Reporters: Terri Horak (N.Y.), Douglas J. Reece (L.A.)
 Administrative/Research Assistant: Shawnee Smith (N.Y.)
 Special Correspondent: Jim Bessman
 Contributors: Catherine Applefeld Olson, Fred Bronson,
 Lisa Collins, Larry LeBlanc, Jim Macnie, Moira McCormick,
 David Nathan, Havelock Nelson, David Sprague, Phyllis Stark, Heidi Waleson

INTERNATIONAL EDITOR IN CHIEF: ADAM WHITE

International Deputy Editor: Thom Duffy
 International Music Editor: Dominic Pride
 European News Editor: Jeff Clark-Meads
 German Bureau Chief: Wolfgang Spahr
 Japan Bureau Chief: Steve McClure
 Far East Bureau Chief: Geoff Burpee

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS
 Director of Charts: Geoff Mayfield (L.A.)
 Chart Managers: Anthony Colombo (Mainstream Rock/New Age/World Music),
 Ricardo Companioni (Dance), Datu Faison (Hot R&B Singles/Rap/Gospel/
 Reggae), Steven Graybow (Adult Contemporary/Adult Top 40/Jazz/Blues/Studio
 Action), Wade Jessen (Country/Contemporary Christian), John Lannert (Latin),
 Mark Marone (Modern Rock), Geoff Mayfield (Billboard 200/Heatseekers/
 Catalog), Theda Sandiford-Waller (Hot 100 Singles/Top R&B Albums),
 Marc Zuckerman (Video/Classical/Kid Audio)
 Chart Production Manager: Michael Cusson
 Assistant Chart Production Manager: Alex Vitouls
 Archive Research Supervisor: Silvio Pietrolungo
 Administrative Assistants: Joe Berinato (N.Y.), Jan Marie Perry (L.A.),
 Mary DeCrose (Nashville)

SALES

Associate Publisher/U.S.: JIM BELOFF
 National Advertising Manager: (Video/Interactive) Jodie Francisco
 Advertising Coordinator: Erica Bengtson
 New York: Fred Dahlqvist, Phyllis Demo, Patricia A. Rod Jennings,
 Ken Karp, Ken Piotrowski, Deborah Robinson
 Classified (N.Y.): Jeff Serrette, Susan Mazo
 Western Advertising Coordinator: Alyse Zigman
 L.A.: Evelyn Aszodi, Dan Dodd, Robin Friedman, Lezlie Stein
 Nashville: Lee Ann Photoglo, Hollie Rains Adams

ASSOCIATE PUBLISHER/INTL.: GENE SMITH

Europe: Christine Chinetti (London), Catherine Flintoff
 Asia-Pacific/Australia: Amanda Guest, 011-613-9824-8260/8263 (fax)
 Tokyo: Tokuro Akiyama, 044-433-4067
 Milan: Lidia Bonguardo, 39+(0)362+54.44.24
 Paris: Francois Millet, 33-1-4549-2933
 Latin America/Miami: Angela Rodriguez, 305-441-7976
 Mexico: Daisy Ducret 213-525-2307

MARKETING

Director of Marketing: ELISSA TOMASETTI
 Promotion Art Director: Tony Santo
 Promotion Coordinator: Gayle Lashin
 Senior Designer: Melissa Subatch
 Special Events Manager: Maureen Ryan
 Publicist/Special Events: Michele Jacangelo
 Circulation Manager: Jeanne Jamin
 European Circulation Manager: Sue Dowman (London)
 Tradeshow Manager/Circulation: Adam Waldman
 Group Sales Manager: Jeff Somerstein
 Circulation Promotion Account Manager: Trish Daly Louw

PRODUCTION

Director: MARIE R. GOMBERT
 Advertising Production Manager: John Wallace
 Associate Advertising Production Manager: Lydia Mikulok
 Advertising Production Coordinator: Cindee Weiss
 Editorial Production Manager: Terrence C. Sanders
 Associate Editorial Production Manager: Drew Wheeler
 Specials Production Editor: Marcia Repinski
 Assistant Specials Production Editor: Marc Giaquinto
 Systems/Technology Supervisor: Barry Bishin
 Composition Technicians: Susan Chicola, Maria Manlicic, Anthony T. Stallings
 Directories Production Manager: Len Durham

ADMINISTRATION

Directories Publisher: Ron Willman
 Distribution Director: Edward Skiba
 Online Product Manager: Vince Beese
 Billing: Debbie Liptzer
 Assistant to the Publisher: Kara DioGuardi

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	Washington, D.C. 733 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 213-525-2300 fax 213-525-2394/2395	London 3rd Floor 23 Ridgmount St. London WC1E 7AH 44-171-323-6686 fax: 44-171-323-2314/2316	Tokyo 10th Floor No. 103 Sogo-Hirakawacho Bldg, 4-12 Hirakawacho 1-chome, Chiyoda-ku, Tokyo 102, Japan 3-3262-7246 fax 3-3262-7247

■ BILLBOARD ONLINE: <http://www.billboard-online.com>
 212-536-1402, vbese@billboard-online.com

PRESIDENT: HOWARD LANDER
 Senior VP/General Counsel: Georgina Challis
 Vice Presidents: Michael Ellis, Karen Oertley,
 Adam White
 Director of Strategic Development: Ken Schlager
 Business Manager: Joellen Sommer

Commentary

Music Industry Must Fight Drug Abuse

BY OWEN J. SLOANE

Drugs and music seemingly went together even before the unholy trinity of "sex, drugs, and rock'n'roll" was written into the popular lexicon. Stories of drug use in the jazz and big band eras are as plentiful as those making headlines today.

Unfortunately, the apparent longtime linkage of drugs and music has created in some of us the belief that the connection is somehow inevitable. Worse, it has taken on an aura of hipness, something that we must not only tolerate but indeed accept, albeit sometimes grudgingly, as chic, cool, and an integral part of the creative process itself. Only when drug abuse results in death do people react negatively.

And even then, we too soon forget. We shake our heads at the waste of a life and a great talent and move along to another subject.

While drug use is obviously difficult to control—and, in fact, the notion of outside control can be viewed as an unreasonable invasion of an individual's privacy—the phenomenon is neither inevitable nor beyond our efforts to put in check through responsible measures.

The most basic and difficult problem in stemming drug use, of course, is the fact that a drug user must be willing to stop using drugs. That is something he or she must decide alone. A person bent on self-destruction cannot be stopped from succeeding, short of instituting undesirable police-state measures to force that person to alter his or her habits.

But what, then, can be done? Attitudes must be changed—those of the people who use drugs and those of the people who know users.

First, we all must re-examine our general attitudes toward the use of drugs and the tolerance we have toward it. If society, and the

record business in particular, showed a more negative and disapproving attitude toward drug use, peer pressure alone might encourage some drug users to seek help.

Further toward that end, drug use should be clearly scorned. Just as cigarette smoking, once the symbol of sophistication, became the subject of ridicule and resulted in the ostracism of smokers, so should drug use be looked down upon. Education and a concentrated effort to change public opinion is necessary to effect such a shift in attitudes.

In addition, zero tolerance of drug use



'Zero tolerance of drug use should be incorporated into business dealings in the music industry'

Owen J. Sloane is a partner in the law offices of Berger, Kahn, Shafton, Moss, Figler, Simon and Gladstone, based in Marina Del Rey, Calif., and is on the panel of the MusiCares Foundation.

should be incorporated into business dealings in the music industry. Clauses in band or recording agreements, for example, requiring the suspension of drug users—and their ultimate dismissal if they do not seek help—would create an added incentive for drug users to seek such help. These provisions could be coupled with a requirement for mandatory attendance at drug rehabilitation

programs, with the costs being deducted in whole or in part from the drug user's royalties.

Such clauses would also reflect the underlying attitude of the industry that drug use is simply *not OK*.

It is not enough to encourage a user to get help, of course. We must also make sure that help is readily available to those who seek it. The MusiCares Foundation, by providing access to professional help, is an excellent and important step in this direction. Those who work with people they know to be drug users in the course of their business dealings—be they managers, lawyers, agents, or record company executives—need to be educated as to how to deal with such problems and how to help the drug users find help.

Lawyers in California are already required to take courses in substance abuse for Minimum Continuing Legal Education credit. These should be expanded to cover problems particular to the music industry. Similar courses should be made available to other industry professionals through organizations such as the National Academy of Recording Arts and Sciences, the Conference of Personal Managers, and various certified public accountant societies.

Still more can be done, however. Record companies should join together, rather than trying to deal with the problem on an individual basis, to try to find an industrywide way of supplying adequate help to drug users. Just as the baseball industry acts together to help its players with drug-abuse problems, so should the record industry.

Drug use is not the problem of one record company or one artist: It is an industrywide issue to address. And it is about time that the record industry acknowledges its responsibility to its artists and executives and begins to take collective action to help its own.

LETTERS

POLKA : THE TRUE ALTERNATIVE

Thanks and congratulations to Billboard for such an in-depth study of the "true alternative" ["Polka Power: Modern Might Of A Bohemian Beat," Billboard, Aug. 3]. In particular, Jim Bessman's articles covered the Slovenian/Polish polka scenes with the



respect they deserve and gave the uninitiated reader objective insights.

Frank Yankovic is the undisputed Polka King of America and the only polka artist to have sold millions of records through the years, starting in the '40s with "Just Because" and "Blue Skirt Waltz." At 81 and still traveling, he is truly an American treasure. If he played the blues, he'd have made the cover of Rolling Stone a long time ago and been recognized by the National Academy of Recording Arts and Sciences and the White House

with the same respect given other great people in the arts.

I hope the major chains—Best Buy, Wal-Mart, Kmart, Target, Camelot, Circuit City, etc.—will begin to show some interest because of your cover articles and position the top 10 polkas in the Midwest accounts, where millions of our people do their shopping. Acts like Blazonezyk, Yankovic, Gomulka, Sturj, Ostanek, and Brave Combo continue to be seen by thousands, who also listen to the hundreds of weekly polka radio shows. All this without major agencies, managers, or television exposure—amazing.

I am fortunate to have been in a business I love for 30 years, most of them with CBS. Innovative artists with unique sounds and songs that moved you emotionally were the criteria used in signing. If music was great, regardless of its source, we were interested. Trends were set, not followed, and gigs were an opportunity for magic.

With that in mind, I once made a list of my top 10 gigs, and they included the Beatles at Cleveland Public Hall; Smokey Robinson & the Miracles, Jackie Wilson, and Aretha Franklin at Leo's Casino in Cleveland; Bruce Springsteen & the E Street Band at Monmouth College in New Jersey; Southside Johnny at the Stone Pony in Asbury Park

[N.J.]; Meat Loaf at the Painesville [Ohio] Agora; and Eddie Blazonezyk and the Verzatones at Cleveland's Hillside Party Center!

Thanks again.

Steve Popovich
 President
 Cleveland International Records
 Cleveland

LONGBOX: BETWIXT & 'BETWEEN'

In Geoff Mayfield's *Between the Bullets* column in the July 27 issue, he mentioned that the list price for compact discs has been \$16.98. Yet there are now four albums on The Billboard 200 with a list of \$17.98.

I remember reading in Billboard in 1990 about the controversy surrounding the elimination of the longbox in which CDs were packaged. It was mentioned that the high price of compact discs was due to the manufacturing of the longbox. Once the longbox was eliminated, the price of CDs should have been significantly reduced, considering that the cost to manufacture the actual disc is relatively cheap, but the purchasing price of CDs has never decreased. It has gotten and continues to become more expensive for the consumer.

Christopher Dexter
 Staten Island, N.Y.

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

From the platinum plus solo album by

MARK KNOPFLER

golden heart



Announcing the new single

Imelda

Available now from Warner Bros. Records

Record # 2-46026

<http://www.mark-knopfler.com>





"BRIGHT SPOT: Billboard Live opened its doors with lively music and a brash swagger that suggests it could bring back vitality to Sunset Strip night life."

*-Los Angeles Times,
August 6, 1996*

We would like
to thank

Tony Bennett

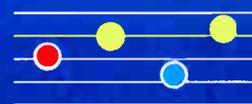
Gin Blossoms

Candy Butchers

Jenny McCarthy

Riki Rachtman

for helping us
celebrate the
opening
of our first club.



Billboard Music Group

Artists & Music

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

Eels Satisfy Expectations

Debut DreamWorks Act Passes Muster

■ BY CRAIG ROSEN

LOS ANGELES—There is a certain amount of pressure that comes with being in the first new band to release an album on the much-talked-about DreamWorks label, admits E, front man of L.A.-based trio eels. The band's



"Beautiful Freak" is due Tuesday (13) on the label founded by David Geffen and run by the legendary Warner Bros. executive team of Mo Ostin, his son Michael, and Lenny Waronker.

"It's a double-edged sword," says the Virginia native, who is known simply as E. "It's really great that we

are the first band to come out on DreamWorks, because they are really focused on us, and it's good timing,



EELS

but there is also that pressure, because DreamWorks got so much media attention because of the big moguls that started it. Everyone has
(Continued on page 89)

HEATSEEKERS ACTS EXPLODE

Dishwalla: A&M Hits Again

■ BY CARRIE BORZILLO

LOS ANGELES—A&M has struck again with a strategy of long-term artist development. Following the Gin Blossoms, Blues Traveler, Sheryl Crow, and Soundgarden, Dishwalla is the latest act on the label to achieve success long after the release of its debut, "Pet Your Friends."

It took "Pet Your Friends," released in August 1995, 10 months to reach the top spot on the Heatseekers album



DISHWALLA

Mercury's Refreshments

■ BY CARRIE BORZILLO

LOS ANGELES—One word instantly pops up when talking about Tempe, Ariz.'s latest rock sensation, the Refreshments: fun.

The band's guaranteed-to-make-you-smile first single, "Banditos," and onstage antics have driven its Mercury debut, "Fizzy Fuzzy Big & Buzzy," to the No. 1 spot on Heatseekers for the week ending July 20.

"Banditos," sung with singer/gui-



THE REFRESHMENTS

Atlantic Loves Lewis

■ BY DOUGLAS REECE

LOS ANGELES—Unlike many of her countrymen, Atlantic Records artist and Wales native Donna Lewis has managed to make an impact in the U.S. before even making a dent in her home market.

The mainstream radio success of Lewis' debut single, "I Love You Always Forever," from the album "Now In A Minute," has propelled the singer/songwriter from relative obscu-



DONNA LEWIS

Matured New Edition Goes 'Home Again' On MCA Set

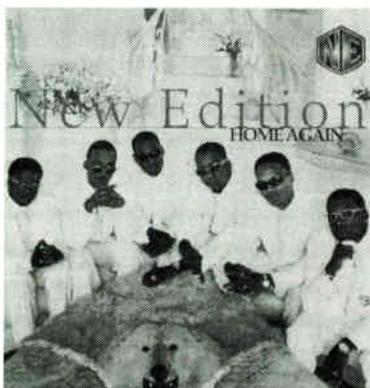
■ BY J.R. REYNOLDS

LOS ANGELES—When MCA releases New Edition's reunion album, "Home Again," globally on Sept. 10, the label hopes the now-adult group will reach the same heights it attained in the '80s, when the act's perky teen music saturated the pop and R&B airwaves.

It's been more than eight years since New Edition recorded together and ruled pop music's landscape with such R&B chart-topping singles as "Candy Girl," "Cool It Now," "Can You Stand The Rain," and "Mr. Telephone Man."

In all, New Edition scored 14 top 10 hits on the Hot R&B Singles chart between the act's debut in 1983 and its last studio album in 1989. Three of New Edition's albums were certified

platinum and one was certified gold by the Recording Industry Assn. of



America. The act's self-titled sophomore set peaked at No. 1 on the Top
(Continued on page 88)

chart and another two months to crack the upper part of The Billboard 200. The Santa Barbara, Calif.-based band became a Heatseekers Impact act when the album reached No. 89 on The Billboard 200 for the week ending Saturday (10).

This week, the album is No. 95 on The Billboard 200 and has sold 154,000 units, according to SoundScan.

The success of Dishwalla is due mostly to the multiformat appeal of "Counting Blue Cars." The song is No. 8 on Mainstream Rock Tracks, No. 15 on Modern Rock Tracks, No. 15 on Hot 100 Singles, and No. 16 on Adult Top 40 this week.

While the Gin Blossoms and the other aforementioned bands have proved they're not one-hit wonders, Dishwalla's fate is still to be determined.

"I'm anxious, we're all anxious to get on to the next single and see if there is something else [for fans] here other than that one song," says Dishwalla
(Continued on page 90)

tarist Roger Clyne's comic slant, is a tale about heading down to Mexico to hold up a bank. It peaked at No. 11 on Mainstream Rock Tracks and at No. 14 on Modern Rock Tracks in June. This week, it is No. 36 on Modern and No. 29 on Mainstream.

The band became Heatseekers Impact artists when "Fizzy," released Feb. 27, broke into the top half of The Billboard 200 at No. 97 for the week ending Saturday (10). This week, the album, which has sold more than 134,000 units, according to SoundScan, is No. 103 on The Billboard 200.

While some bands would rather be thought of as serious, thought-provoking, and issue-driven, the Refreshments revel in fun and irreverence.

"There are those people or critics who will slag or criticize it because it
(Continued on page 90)



ity to growing international popularity.

The Warner/Chappell-published song is No. 9 on the Hot 100 Singles chart this week and has distinguished itself as the first single on that chart to receive the Greatest Gainer/Airplay designation for five consecutive weeks.

Lewis, who was inspired to write "I Love You Always Forever" after reading "Love For Lydia," an H.E. Bates romantic novel, describes the tune as "a very simple song about people falling in love in the summer."

The track, which is representative of the album's ethereal, upbeat tempo and layered keyboard effects, borrowed its chorus, "I love you always forever, near and far closer together," directly from Bates' book.

"When I was writing the song, I kept thinking that I couldn't possibly use these lyrics, because they were too soppy and romantic," says Lewis. "But by the time I finished the song, they
(Continued on page 90)

MONDAY NIGHT FOOTBALL

abc NIGHT abc

ARE YOU READY FOR SOME FOOTBALL?

★ ABC's Monday Night Football® Official Party Album ★

Including the ABC's Monday Night Football® Theme by Hank Williams Jr. "Are You Ready For Some Football (Operation Invasion)" Jerry Reed "When You're Hot, You're Hot," The Troggs "Wild Thing," Bachman Turner Overdrive "You Ain't Seen Nothing Yet" and more!

Album available August 27

<http://www.hollywoodrec.com>

abc **Hollywood** RECORDS

Artists ©1996 Hollywood Records. ABC's Monday Night Football is a registered trademark of ABC Sports, Inc.

Vance, Planotones Find Niche At 32 Label Uses 'Straight-Ahead' Marketing For Doo-Wop Set

■ BY TERRI HORAK

NEW YORK—With "Looking For An Echo," the debut release from Jay & the Americans co-founder Kenny Vance and his group the Planotones, 32 Records is taking a straight-ahead approach to marketing.

"Where we've made the effort, we've gotten a response, so we're trying to broaden the [market] in the most cost-effective way," says the album's producer and 32 Records head Joel Dorn (Jazz/Blue Notes, Billboard, May 4).

The label is named for Dorn's favorite sports number (worn by greats Jim Brown, Magic Johnson, and Sandy Koufax), and its philosophy is, "Anything that's good enough to wear 32 is good enough to be on our label,"



KENNY VANCE & THE PLANOTONES

Dorn says.

Released in May, the album, an up-to-date take on '50s and '60s doo-wop, has pockets of support, including some unlikely radio formats, but Dorn is quick to point out that the label does not want to "over-represent" the title.

Dorn—whose production credits include albums for Roberta Flack, Leon Redbone, Aaron Neville, and Bette Midler—says, "We made this record because we love this music, and we all had fun from beginning to end. Every year I do one project that's a labor of love, and that's the way we approached it. We didn't have a certain radio [format] in mind."

The goal for a niche project like this, Dorn says, is to try to directly reach the people who will respond to the music. Live shows—including opening for Dennis Miller and Jay Leno in Atlantic City, N.J., and for Phoebe Snow in New York—talk-radio guest

appearances by Dorn and Vance, and performances on traditional oldies show bills are all part of the plan.

With national distribution through Denver-based Passport, 32's retail promotion has been limited to select markets and has included some co-op advertising and listening-post promotions. The album is also offered for sale through an 800 number announced during radio appearances.

To present "Looking For An Echo" to radio, Dorn hired Peter Hay, head of New York-based independent promotion firm Twin Vision, though Dorn says, "There's not a category out there called modern oldies, so this is one of those man-without-a-country records."

Hay is working the album at triple-A, college, and vocally oriented jazz/AC stations. "It's a little different, obviously, but I thought it was absolutely an adult album and therefore an adult alternative album," Hay explains.

"What we're going for is knocking down a few walls in a few markets, because I know there's plenty of adventurous programmers. The philosophy is, 'If you don't ask, you don't get,' and I'm quite happy in some places with the response," Hay adds.

One of those places is smooth jazz WLOQ Orlando, Fla., which is playing two tracks from the album. PD Steve Huntington added the first track, "This Magic Moment," almost right away and, based on the response, picked up "Hey Señorita" soon after.

"I don't have to BS you on this one," Huntington says. "I think it's such a great recording. We're happy to play it on the air. It's a well-recorded album and a great choice of material."

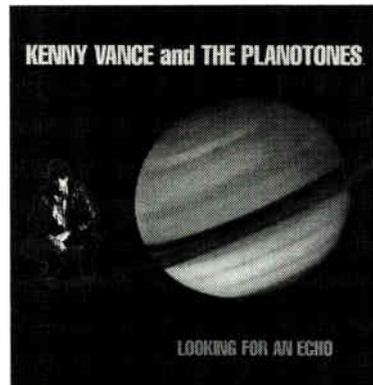
The group's love and respect for the repertoire is evident, and the new, alternately tender and exciting interpretations allow the songs—a mix of the familiar and the obscure—to stand on their own merit.

Huntington cites the "striking arrangements" of many of the songs on the album, and Vance explains,

"Some songs live inside of you, so we tried to re-create them so that they sound valid for now but keep the soul intact."

For Vance, who is a film music supervisor, soundtrack producer, and actor, the timing was right for this project. "You get to a certain point in life when, if you're lucky, you get to say, 'OK, what do I want to do now?' Well, I got into the business to be a singer. This music is very much a part of me. You know the things that touch you when you're young are the things that stay with you."

Vance assembled the Planotones in 1978 for the film "American Hot Wax," and the current configuration has been



active for four years. The lineup includes vocalist/keyboardist Murray Weinstock, guitarist Jerry Friedman, and singers Gary Bonner and Eddie Hokenson.

"It's one thing to hold onto an adolescent dream yourself, but to convince four other guys is difficult. I needed guys who were collecting royalties from other things," Vance jokes. The Turtles hit "Happy Together," written by Bonner, is among the group members' writing credits.

"I think there is a certain corporate mentality that refuses to even give this record a listen, but I feel like it's a blessing that I'm still doing this," Vance says. "There's a certain innocence and purity to it, and even though we're not kids anymore, we can keep that part alive."

Czech Success On Ariola Ends Ivan Kral's Exile

■ BY ROBERT D. GRAY

PRAGUE—Former Patti Smith and Iggy Pop collaborator Ivan Kral's first solo album, "Nostalgia," is building on success Kral is achieving as a producer in his homeland, to which he has returned after 20 years of exile in the U.S.

Best known for working with Patti Smith in the '70s and Iggy Pop in the '80s, Kral has established himself as a top-flight producer in the post-communist Czech Republic, winning a Czech music-industry award as 1995 producer of the year.



KRAL

"It's overwhelming; it's too much," Kral says about reception by the Czech music industry. "It's been really wonderful. It's the first time I feel like I'm doing something I've always wanted to do."

"Nostalgia," released in October on BMG Ariola, has sold well beyond his expectations—about 9,000 copies, according to BMG. The musician is hoping to expand his marketability throughout Europe and into his adopted home, the U.S.

The 48-year-old was a college freshman in the U.S. in 1968 when the Soviet-led Warsaw Pact invasion of the former Czechoslovakia stamped out democratic reforms here and made his return unthinkable until after 1989's collapse of communism. Kral, who did not speak English prior to moving with his parents to New York in 1966, said the experience was "scary," but it paid off.

Thirty years later, he is splitting time between his home of six years, Seattle, and his birthplace here and creating music in both places. Kral says he enjoys the positive vibes here: "I don't know how to describe it, but there's a certain thing here. It reminds me of the turn of the century or the Bohemians in Paris in the '20s."

Kral adds, "The only strain I see is

sometimes I don't see my wife [of 10 years, Lynette], who has a shop in Seattle. Lynette was a big turning point for me musically. She knew people and clubs. She knew Patti Smith, and she introduced me to Max's Kansas City in New York, where all the glitter people got started."

After the Patti Smith Group broke up and he parted with Pop, Kral recorded and toured with the band Native for a while but says he was still not recording the style of music he wanted. Now a re-energized solo act,



Kral has emerged with a thoughtful, intelligent album. Some tracks date back 15 years, but most were written in 1995.

"All I do is keep writing," Kral says. "A lot of stuff I did . . . would be refused, and I always heard the same thing: 'It's too European, it's too romantic, it's too melancholy or sad—keep it for yourself.' This is stuff I kept in my hands and said, 'OK, here it is. Take it or leave it.'"

BMG Czech Republic took a gamble on Kral, and label executives say they are pleased with fan response. Petr Cap, the label's head of promotion, explains, "'Nostalgia' is very sophisticated and only has English-language lyrics, which is not so acceptable in this market. But we've been bloody successful, and we're happy."

Radek Vaskovic, program manager at Prague's national radio station, Kiss 98 FM, says, "Ivan's well respected as a producer, but the market is not aware of him as a performer yet. If we play it on the radio, people regard it as foreign."

Nevertheless, Lenka Wienerova, managing director at Prague's regional alternative/progressive rock station Radio 1, says her DJs play Kral "quite

(Continued on page 97)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Motown Records in New York names **Adrian White** senior VP of business and legal affairs, **Serena Gallagher** VP of publicity, and **Chip David** VP-controller of finance. They were, respectively, VP at Sony Music, head of Gallagher Communications, and audit senior manager at Ernst & Young.

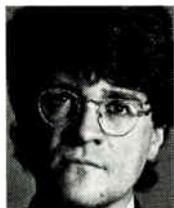
Sony Classical appoints **David Weyner** senior VP of international product management and **Larry Kraman** VP of international product development. Weyner retains his post as senior VP/GM at Sony Classical USA; Kraman was founder/president of the Newport Classic label.

Bonnie Goldner is promoted to VP of national promotion at RCA Records in New York. She was VP of promotion.

Joel Hoffner is appointed VP of sales and marketing at Rising Tide/Nashville. He was VP of sales at Uni Distribution.



WHITE



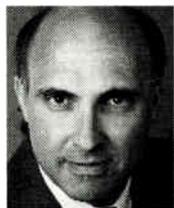
WEYNER



KRAMAN



GOLDNER



HOFFNER



TOBEY



HOCK



SAFFER

Chris Tobey is named VP of marketing/new technologies for Warner Music Group in Los Angeles. He was senior VP of marketing/new technologies of Elektra Entertainment Group.

Randy Hock is named VP of promotion and marketing for Zero Hour Records in New York. He was VP of sales and marketing at Musicom International.

Dave Dannheisser is promoted to VP of promotion for Warner Bros. Records in Atlanta. He was national rock promotion director.

Atlantic Records promotes **Kim**

Stephens to senior director of promotion/A&R in New Orleans and **Mark Fritzges** to senior director of national promotion in Pittsburgh. They were, respectively, national director of promotion/A&R and national director of promotion.

Jive Records in New York promotes **David McPherson** to senior director of A&R and **Kenyatta "Tally" Galbreth** to manager of A&R/sample clearance and names **Bryan Adams** associate director of publicity. They were, respectively, director of A&R, coordinator of A&R/sample clearance,

and manager of media relations at Tommy Boy.

Wendy Weisberg is named associate director of publicity/West Coast for Virgin Records in Los Angeles. She was manager of media relations at Relativity Records.

Crisan Garrett is appointed controller at Rhino Entertainment in Los Angeles. She was director of A&R administration at Sony Music.

PUBLISHING. **Julie Glaze** is named manager of film and TV music/creative at MCA Music Publishing in Los

Angeles. She was a music coordinator at New Line Cinema.

RELATED FIELDS. **Judith Saffer** is elected president of the Copyright Society of the U.S.A. She is assistant general counsel at BMI.

The Women in Music Business Assn. appoints **Valerie Minett** Internet and convention marketing director in Nashville and **Sandy Serge** chapter coordinator in Atlanta. Minett runs Timberwolf Artist Management; Serge is head of Serge Entertainment.

ZZ Top Returns To Its Blues Roots

2nd RCA Set Features Stripped-Down Rock

BY JIM BESSMAN

NEW YORK—According to Billy Gibbons, “Rhythmeen,” the title of ZZ Top’s new album, derives from a loose combination of the words “rhythm” and “mean,” though “men of rhythm” will also do.

As such, ZZ Top’s follow-up to its 1994 RCA label debut, “Antenna,” harkens back to the venerable Texas power trio’s early, stripped-down, blues-based rock, rather than the more produced and synthetic sound of its later work.

“As it was coming together, that was one of the aspects that was grooving the most—this rhythmic thing,” says guitarist/vocalist Gibbons, producer of “Rhythmeen” along with manager Bill Ham. “We’ve made no secret that we’ve left the synthesizers behind and have returned to early ZZ style.” The album comes out Sept. 17.

The impetus for the return to roots was the group’s session for “She’s Just Killing Me,” which ZZ Top wrote and recorded for the Robert Rodriguez film “From Dusk Till Dawn” and which is included on “Rhythmeen.”

“They were in a rush and gave us a day, so we wrote a couple of tunes in about 30 minutes and spent another 30



ZZ TOP

minutes recording them,” continues Gibbons, whose bandmates remain bassist/vocalist Dusty Hill and drummer/vocalist Frank Beard. “I thought, ‘This is crazy! It’s rough and raw and needs redoing.’ But it was to their liking, and it got us thinking, ‘Do we really need to do so much smoothing and polishing these days?’

“But more than anything, it was a response to a cry from longstanding ZZ fans that they wanted their ‘Little Ol’ Band From Texas’ laying it all down straight and clean, and not without the blues and a beat. They wanted it all the original way, and we heard about it

from letters, phone calls, faxes, E-mails: ‘You guys only know three chords, and there are only the three of you, so it shouldn’t be that hard!’ ”

“Rhythmeen,” which is also the title of the opening track, was cut at Ardent Studios in Memphis, Charlatan’s in Hollywood, Calif., and John’s House of Funk in the band’s hometown of Houston. It was at a 250-seat club in Houston where Rodriguez lensed a video for “She’s Just Killing Me,” further inspiring the band to return to its musical origins.

“We’d been talking with them for a long time about revising their roots and going back to basics,” notes RCA’s VP of artist development and marketing Hugh Surratt, whose music-business roots go back to promoting ZZ Top 20 years ago in Detroit as local promo rep for London Records, the band’s label at the time. “Once they went back to a small club and sweated on the crowd, it carried over to how they wanted to

(Continued on page 13)



Twins Triumph. The Cocteau Twins celebrate the success of their new album, “Milk And Kisses,” with a show at the Mayan Theater in Los Angeles. Shown, from left, are Kelli Eagan, Capitol college promotion staffer; Nick Bedding, national director of Capitol’s adult format; Mike Snow, Capitol’s associate director of college promotion; and Simon Raymonde and Elizabeth Fraser of the Cocteau Twins. Kneeling in front is Steve Nice, Capitol college promotion staffer.

Aerosmith Management Turnabout; Archers Inaugurate Alias Arrangement

WALK THIS WAY: Wendy Laister has been named Aerosmith’s new manager. The band fired its manager of 12 years, Tim Collins, July 31.

Laister has worked with the band for three years, initially as a consultant and then as a VP at Collins Management. She is based in New York.

Aerosmith continues work on its first album for Columbia Records under a new contract reportedly worth \$30 million. Its last studio album for Geffen, 1993’s “Get A Grip,” has been certified for sales of 7 million by the Recording Industry Assn. of America.

The new album, recorded in Miami with producer Glen Ballard (who is now working with Van Halen), was originally slated for a September release. It is now scheduled to come out Nov. 24 or in Jan. 1997. “Obviously, everyone wants it to come out at the end of November,” says a source, who adds that a decision about the release date will be made over the next several weeks as the band finishes mixing the album in Los Angeles.

Although rumors have flown that Columbia is unhappy with some of the material, a label spokesman says that is not the case and that no new songs are being recorded. The release of “Get A Grip” was delayed nearly a year after the band decided to write additional tracks for the project.

Collins says he’s still “shocked” over being dismissed by the band during a “14-minute meeting” held at a Boston hotel. “I got one minute for every year of service,” says Collins, who managed Aerosmith guitarist Joe Perry for two years before taking on the whole band. “It was the coldest meeting I was ever in.”

Collins says he had not spoken with the band for six weeks prior to the firing. “We were taking a break from each other,” he says.

Collins—whom the members of Aerosmith have credited with helping them become drug-free, as well as with turning them back into a multiplatinum act—told The Boston Globe’s Steve Morse that “there’s a certain element in the group that hasn’t totally chosen sobriety.” When asked to explain, Collins says, “I’m just going to leave it at that.” The band calls his claims that any of them have backslid into drug abuse “ludicrous.”

Collins says after a six-month sabbatical he “absolutely will get back into management.” Although it was reported that he had turned down offers to manage Guns N’ Roses, Pearl Jam, and Bruce Hornsby—a report he will not confirm—Collins stresses, “These people did not come to me

while they were with their current managers.”

He admits that, whomever he takes on next, it will be hard to top his experience with Aerosmith. “I’m really grateful for the 12 years I was allowed to be their coach. They’ve been an important part of my professional and personal life. I’m going to miss them.”

ASSUMING AN ALIAS: Archers Of Loaf’s “All The Nations Airports” will be the first album funneled through a new arrangement between Alias Records and Elektra

Entertainment. The Burbank, Calif.-based indie remains 100% owned by company president Delight Jenkins; however, a number of titles per year will now be jointly promoted and marketed by Alias and Elektra and distributed through WEA. Under the terms of the deal, Alias will offer Elektra at least four releases a year, which it can work or pass on. Albums not going through Elektra and WEA will go through Alternative Distribution Alliance. Alias previously had a nonexclusive distribution deal with Caroline.

“There’s an advantage to [linking with] a big company like Elektra because of the input they have with commercial radio. It’s a little harder for independents to get in there,” says Jenkins. “And at retail, the WEA system has more influence than the indie system.”

The Archers Of Loaf album will be released Sept. 24. Also being considered are upcoming projects by Matt Keating and Throneberry.

THIS AND THAT: Cheap Trick has signed with Castle Communications for North America and Europe and with JVC Records for Southeast Asia. Expect a new album from the Tricksters in early 1997 (Billboard, Aug. 10) . . . Toni Braxton has signed with the William Morris Agency for booking . . . Bruce Springsteen will start a 33-city U.S. solo acoustic tour Sept. 16 at the Benedum Center in Pittsburgh . . . Morrissey has inked with Mercury Records . . . RuPaul has signed with Rhino Records.

Hootie & the Blowfish have established a music scholarship fund at the State University of New York with a \$10,000 donation. The money comes from sales of non-refunded tickets to the band’s Aug. 3-4 shows at Jones Beach Theater, Long Island, N.Y. The band declared the tickets to be void after it was discovered that the first 10 rows at each show were never sold directly to fans, as is stipulated in the band’s concert rider (Billboard, July 13).

Dancing Cat’s Winston Pays Tribute To Vince Guaraldi

BY CHRIS MORRIS

LOS ANGELES—Good grief, Charlie Brown! George Winston, noted for his best-selling “folk piano” albums like “Autumn” and “December,” has recorded an album of Vince Guaraldi tunes—“Linus & Lucy: The Music Of Vince Guaraldi,” due Sept. 17 from Dancing Cat/Windham Hill.

Pianist/composer Guaraldi, a San Francisco native who died in 1976, scored a top 25 hit in 1962 with his Grammy-winning pop-jazz tune “Cast Your Fate To The Wind,” but he is also remembered for his lyrical scores for the long-running series of animated TV specials featuring Charles Schulz’s “Peanuts” characters.

Winston’s label is anticipating a major hit. Windham Hill president Steve Vining says, “This is the biggest marketing campaign that Windham Hill has ever been involved in, and we have very large expectations for the



GEORGE WINSTON

album, both domestically and worldwide.”

Ron McCarrell, VP of marketing at Windham Hill, believes that the familiarity of Guaraldi’s compositions—especially the “Peanuts” themes, which have become part of the collective consciousness through 30 years of TV reruns—will help broaden Winston’s already sizable audience.

“We feel like we’re in a position here to touch that [original] fan base initial-

(Continued on page 13)

SHURE MICROPHONES

ONE GREAT PERFORMER DESERVES ANOTHER.

SHURE

THE SOUND OF PROFESSIONALS...WORLDWIDE.™

John Hiatt

Sandra St. Victor's Sexy Soul Salvation Ex-Family Stand Member Makes Solo Bow On Warner

BY HAVELOCK NELSON

NEW YORK—"I'm no Wonderwoman," says Sandra St. Victor. But with "Mack Diva Saves The World," her Warner Bros. debut, the former member of the Family Stand attempts an afro-puffed sound revolution as an alternative to orgiastic new-jill swing.

On the record, which ships Sept. 24, St. Victor represents the power, strength, passion, and supreme sexiness demonstrated by such '70s blaxploitation characters as Foxy Brown and Coffy.

"The '70s was the era of soul," she says. "And I think it's a great time to bring those elements back. Looking at videos now, I see [hoochie mamas] saying things like, 'He could do whatever he wants to as long as he buys me a Lexus or something.' These are the [poses] my daughter sees, and it scares the hell out of me. I didn't have that kind of thing growing up, so I have some self-respect and dignity. I'm offering that as an option."

Layered by producers V. Jeffrey Smith, Mark Batson, Tim and Bob, Cutfather and Joe, Michael "Mixo" Johnson, Howard McCreary, and Robert Palmer, "Mack Diva Saves The World" floats reflective vibes, flesh and spirit crisscrossing and colliding. "Sexuality and spirituality are very much intertwined," St. Victor offers. "Just ask Marvin Gaye. Done the right way, a good lay is a lot like touching God. I think we're losing touch with that sort of sincere sensuality. We're losing touch with what made soul music soul music."

The album's introductory skit welcomes listeners into "a deep, in-your-face, nasty, sticky-wet, neck-bobbin', socio-funky spiritual world." From there, St. Victor bares her soul over varied blackadelic tracks that glide, bop, slide, and sway. Titles include "Chocolate," a sweet, springy track that celebrates the spirit of the Million Man March; "Knocked Up & Locked Down," a minor-key blues shuffler; and first



ST. VICTOR

single "Rise," which ships Sept. 10.

According to St. Victor, the lyrics to the latter song—which are arranged as vignettes in three distinct verses—were inspired by the bouncy sound of the track. "When I heard it," she says, "I just started thinking about people or situations that could use some yeast."

"The first verse is about a woman in need of some sort of restoration in her life; the second talks about a brother in a dead-end corporate job who just decides, 'Man, I'm gonna get my own thing.' And just to break up the seriousness, the last verse takes on a guy who has a lot to say about what he can do in the bedroom. Once he gets there, though, he can't, um, rise to the occasion."

The title of St. Victor's album comes from a good friend of hers, cultural critic and writer Greg Tate. She says it springs from what he perceived as her persona. "Whether I try to be or not, people always tell me I'm an example to women," says St. Victor. "So I decided to just take that and really focus."

Denise Brown, VP of black music at Warner Bros., says, "This record is much more accessible than anything Sandra has ever done. She has really grown as an artist."

That may be the result of the long journey St. Victor took to get to the new set. She became a solo artist in 1992, when the Family Stand—a band she shared with V. Jeffrey Smith and Peter Lord—disbanded. The group recorded three albums and was simultaneously soulful, funky, and rocky. "We broke up just because it was so difficult for us to maintain," says St. Victor, referring to the struggle involved in gaining support from black radio and the group's label, Elektra.

She then scored a solo deal with the same label. "[Elektra Entertainment chairman] Bob Krasnow was really excited about the project," she says. "But when he heard the actual album, he wanted me to cut it again." The album had been reworked to everyone's satisfaction when St. Victor got the call that Krasnow had left the label. His replacement: Sylvia Rhone, who had presided over the Family Stand's career.

"It was quite a shock, to say the least," says St. Victor. "Anyhow, we spoke and I wrote her a letter, sort of cleaning the slate."

St. Victor says she and Rhone tried working together, but, in the end, they parted ways.

The quest for a new deal began, and St. Victor says she chose to roll with Warner Bros. because of her past relationship with Brown, who had been her lawyer.

'The '70s is the era of soul music. I think it's a great time to bring those elements back'

The marketing strategy for "Mack Diva Saves The World" is a grass-roots one that emphasizes exposure.

Two weeks ago, Warner Bros. debuted the Mack Diva hot line in New York on which callers can hear a song or a skit. They can also leave a message. The outgoing audio changes biweekly.

The line is being advertised via postcards distributed to press, radio, and tastemakers by Warner Bros. and Have a Nice Party, a marketing firm that is targeting primarily salons, restaurants, and other gathering places.

In early August, a sampler cassette containing four candidates for the second single will ship to this same pool of people that got the cards. Vinyl pressings containing club remixes of the single will go to club DJs later in the month.

Another element of the plan is stage performances. Showcases with a live band are being planned at Tramps in New York on Aug. 28 and Billboard Live in Los Angeles in September. "We want the world to see that Sandra is a seasoned performer," says Brown.



Kiss Off. As per the band's contract, concert promoters of sold-out Kiss shows are being told that they must dress in full band regalia. Here, Mitch Slater, left, and Ron Delsener of Delsener/Slater Enterprises pretend they're Paul Stanley and Gene Simmons. Kiss sold out four nights at Madison Square Garden in New York. (Photo: Chuck Pulin)

Hannibal Set Targets Young Fans Of John Cale

BY CHRIS MORRIS

LOS ANGELES—John Cale, an *éminence grise* of both rock'n'roll and modern classical music, returns to the marketplace Sept. 24 with Hannibal Records' "Walking On Locusts." The album, his first solo studio release since 1989, melds his pop and classical tendencies.

Though Cale hasn't issued an album since the 1992 live retrospective "Fragment Of A Rainy Season" on Rykodisc subsidiary Hannibal, the veteran performer has hardly been invisible.

In 1993, Cale participated, somewhat reluctantly, in the reunion of the Velvet Underground, the trailblazing New York band that he helped found in the mid-'60s; Warner Bros. issued a live album culled from the band's

European dates. In 1995, PolyGram issued a mammoth five-CD Velvets boxed set, "Peel Slowly And See"



CALE

(Billboard, Aug. 19, 1995). Cale was himself the subject of a two-CD 1994 Rhino retrospective, "Seducing Down The Door."

Hannibal product manager Thane Tierney believes that with Cale's storied history now recognized by younger listeners, the melodic, highly accessible "Walking On Locusts" could hit with a new generation of consumers.

Tierney says, "It's so great to have this background awareness of him

(Continued on next page)

amusement

business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES KENNY WAYNE SHEPHERD	Wembley Stadium London	Aug. 3	\$2,203,203 (1,426,945 pounds) \$69.48/\$46.32/ \$38.60	47,348 sellout	Harvey Goldsmith Entertainments
EAGLES KENNY WAYNE SHEPHERD	Murrayfield Stadium Edinburgh, Scotland	Aug. 4	\$2,053,576 (1,330,036 pounds) \$44/\$40.14/\$38.60	49,312 sellout	DFC Concerts
NEIL DIAMOND	Target Center Minneapolis	July 12-14	\$1,519,295 \$35/\$27.50/\$17.50	50,493 three sellouts	Delsener/Slater Enterprises
KISS NIXONS (30) D GENERATION (31)	FleetCenter Boston	July 30-31	\$1,257,175 \$50/\$35	31,664 two sellouts	Beaver Prods.
KISS NIXONS (19) D GENERATION (20)	Gund Arena Cleveland	July 19-20	\$1,150,083 \$40/\$29.50	35,270 two sellouts	Belkin Prods.
LOLLAPALOOZA '96: METALLICA, SOUNDGARDEN, RAMONES, SCREAMING TREES, RANCID, PSYCHOTICA, AND OTHERS	Irvine Meadows Amphitheatre Irvine, Calif.	Aug. 3-4	\$1,071,560 \$35	30,616 two sellouts	Avalon Attractions
NEIL DIAMOND	Palace of Auburn Hills Auburn Hills, Mich.	July 1-2	\$1,048,943 \$35/\$27.50/\$17.50	35,920 two sellouts	Delsener/Slater Enterprises
GARTH BROOKS	Rose Garden Portland, Ore.	July 25-27	\$987,714 \$21	55,871 three sellouts	Estrella Entertainment Group
EAGLES KENNY WAYNE SHEPHERD	NYNEX Arena Manchester, England	Aug. 2	\$755,554 (489,983 pounds) \$46.25/\$42.40	16,634 sellout	Harvey Goldsmith Entertainments
GLORIA ESTEFAN	Alamodome San Antonio, Texas	July 21	\$713,568 \$69.50/\$44.50/ \$34.50/\$24.50	19,148 20,313	PACE Concerts

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



THE ROYALTY NETWORK

SPECIALIZING IN:

Royalty Statement Preparation
Administration of Publishers Catalogs
Preparation of Audits/Audit Rebuttals
Royalty Tracking for Publishers/Songwriters
Mechanical/Sync/Master Licensing

(718) 382-3272

ZZ TOP RETURNS TO ITS BLUES ROOTS

(Continued from page 11)

make 'Rhythmeen.' It has the funkier, grittier sound that they started with when they were 'That Little Ol' Band From Texas': You can even feel Billy's guitar pick scratching the strings."

Listeners, adds Gibbons, may also be struck by the "fat sound" resulting from the "scarcity of tracks" used in recording the album. "Here we are limiting the tracking to three guys, save one or two overdub tracks," he says. "Gone are the five tracks of backing guitars, six tracks of overdubbed singing—but we didn't seem to lose the bigness, and skinning it up so much allowed us to get dirty and gritty and fill up the holes. As far as the composing, there was almost a sense of evolution in reverse: The more we got into 'Let's keep it simple,' the more de-evolutionized it got. Bob Dylan we still ain't—Howlin' Wolf's still more like it."

The first single from "Rhythmeen," "What's Up With That," goes to radio Sept. 3. "It's a snaky, sinewy blues song that will surprise a lot of people," says Surratt, who is targeting mainstream rock formats and, because of the song's "texture," triple-A radio. "At the urging of our promotion department, a few triple-A stations are already testing early ZZ material, not the standard hits that are pretty crispy, but other stuff, and we're seeing a few—[such as] KFOG in San Francisco—starting to experiment successfully with it, which lays the groundwork for when we plop this on their laps."

KIND OF A REBIRTH

Dave Richards, PD of active rock station WRXC Chicago, has tested "What's Up With That" for 50 people so far. "The worst response was, 'That's pretty good,' and the best was, 'Wow! These guys are back! The synthesizers are gone, they're playing guitar and sounding like ZZ Top—and it's still a catchy ZZ Top song.'"

Richards adds that the station—which plays "pre-synth ZZ," including hits "Tush" and "La Grange," as well as "Jesus Just Left Chicago," which, "of course, is a big anthem here!"—had "burned out" on the band the last few years. "But this [new] stuff is very fresh and is kind of a rebirth for them, and having the rich, blues-based history that we do here in Chicago, a band like ZZ that's working its bluesy roots has potential here."

The European version of the single, Gibbons says, will include two live tracks, "Nasty Dogs And Funky Kings" and a cover of Robert Johnson's "Stop Breakin' Down," cut during a handful of recent small-club gigs in Texas and California. "Our sly engineer kept one ear to the ground and found out the nights we planned our secret outings and tagged along with a portable DAT," says Gibbons, who adds that similar club dates may be inserted into the group's upcoming domestic tour. "We did have fun going back to getting out late at night, and Dusty complained as much as in the early days, since we didn't tell anyone and just packed our gear into a station wagon and made him carry his own rig [into the clubs]!"

ZZ Top is completing its Continental Safari Summer of '96 tour of Europe, Russia, and South Africa in preparation for U.S. dates in late September. "This opening European jaunt has allowed us to brush up our presentation of some of the new tracks," says Gib-

bons. "It's quite a challenge to attempt to unveil unfamiliar material, but it was easily done, having restricted the new album to just the three of us."

The band is set to perform the new single on "Late Show With David Letterman" Sept. 11. The group then hits the road almost immediately, starting with the Eastern seaboard and then covering the bulk of the country by the end of the year.

This means, of course, that the incredibly long gap between the release of "Antenna" and its support tour will not be repeated this time. "They'll be [on the road] very soon after the album streets—which is very important," says Surratt, who notes that touring will be buttressed by "very proactive consumer advertising."

DANCING CAT'S WINSTON PAYS TRIBUTE TO VINCE GUARALDI

(Continued from page 11)

ly and then hopefully expand George's fan base even wider, because of the accessibility of this material," McCarrell says.

A child of the '60s—"I'm 47; the top of my head's 94," the balding pianist says drolly—Winston became familiar with Guaraldi's music as a teen.

"I grew up with pop instrumental music," the pianist says. "So basically, it was like anything that was on the radio that was instrumental and sorta had a beat. Vince had [one of the] first jazz hit singles; that was extremely rare."

Winston, who supplied extensive annotation and a Guaraldi discography to the liner notes for "Linus & Lucy," believes that even though most people have Guaraldi's music buried in their minds through persistent exposure over the years, they may not be really aware of him as a musician and a writer.

"Many people who know his music don't necessarily know him," he says. "They don't necessarily know the name of 'Cast Your Fate To The Wind.' They know the melody; they might not know who composed it. Same thing with the 'Peanuts' pieces: Most people have seen 'A Charlie Brown Christmas' but don't necessarily know that he was the composer for 16 other 'Peanuts' animations."

Winston considers Guaraldi one of his pianistic role models. "I'd be lost without my mentors: Vince Guaraldi, James Booker, Fats Waller, Teddy Wilson, Professor Longhair, and Henry Butler."

"Linus & Lucy" wasn't quick to arrive. Winston, whose last album, "Summer," was released in 1991, has performed Guaraldi's pieces in concert since 1971 and first formulated the idea of an all-Guaraldi album recital in 1983.

Over the years, Winston researched the album extensively, listening to some 50 recorded versions of "Cast Your Fate To The Wind" alone.

"I got tapes loaned to me by the [Guaraldi] family," he says. "The Mendelsons, the producers of the 'Peanuts' [shows], they've helped. I was able to hear some things that were aired only once. I wanted to hear everything I could possibly hear—there's only one shot at this."

"There won't be a Volume Two, although there will be other Guaraldi pieces on other records I do. There are other pieces that seem to fit. I'm going to do a rhythm-and-blues-type solo piano record, and I'm going to do another

"The last record scanned 60,000 [units] the first week out and did very well—over 650,000—so there's an active half-million fan base for sure," says Surratt.

However, that fan base has diminished significantly since the height of the band's popularity in the mid-'80s. "Eliminator," released in 1983, has been certified by the Recording Industry Assn. of America for sales of 7 million units, while 1985's "Afterburner" has hit the triple-platinum mark.

"What we need to do is alert and activate the fan base," Surratt says. "Even though ZZ toured so much later—seven or eight months—after 'Antenna' came out, every market they toured in sold records as soon as tickets went on sale and radio and TV spots

went on—and they weren't even tagged with the album! So there's a group of people out there who will get it—we just can't depend on radio now, because the universe is a lot narrower."

TV advertising will involve everything from "tractor pulls," Surratt says, to spots on "ESPN Sports Center" and the E! cable channel; print venues will include Sports Afield, Guns & Ammo, and Easy Rider.

However, no videos are planned. "It's hard to believe, since ZZ's a global entity, thanks to video, and so many of the new songs have such wild stories in them," says Gibbons, who adds that all three musicians have been plying "ancient" 16 mm film equipment to capture "tasty" imagery that could be culled for future clips. But as Surratt

notes, even though ZZ Top is "one of the original linchpins" of MTV, "they don't want anything to do with ZZ now—or many of their other original bands."

Instead, ZZ Top will try to reach its fans via a comprehensive World Wide Web site on the Internet.

"The focus will be on the new record," says Surratt, but every month a new chapter in the band's history will be added to the Web site, using material from a tremendous archival stash accumulated from the time the band played tobacco houses in Kentucky to the time it headlined the L.A. Forum for three nights during the 1983 Eliminator tour. "So we'll gradually present via the Web site that this is a legendary rock band which has stayed intact for 20-plus years."

er folk piano album about the Great Plains... I've got enough material, so this song'll fit there, this song'll fit here."

McCarrell says that Winston's large audience may be well primed for "Linus & Lucy" already.

"There's almost been this quiet pre-marketing campaign or pre-release campaign going on for years," the executive says. "He's been performing this material in concert and talking about this album, so loads and loads of fans over the years have seen him in concert and are aware of this and are expecting this, to some degree."

To kick off the record, Windham Hill will service Winston's version of "Cast Your Fate To The Wind" to radio the first week in September.

"We'll be going for new AC, the smooth jazz format," McCarrell says. "We should be able to stir up some action on a selected-market basis at AC radio. There are certain targeted college programs I think we can get on. Jazz radio is an area we can go to as well."

WINSTON PROMOTION

The normally retiring Winston will have a hand in promoting the album, McCarrell says. "George keeps a low profile as far as the media goes, and it's worth pointing out that he's going to be a little more active for this project than he has in the past, primarily because he has somebody else to talk about besides himself."

Windham Hill has produced an eight-minute electronic press kit on which Winston performs solo and discusses "Linus & Lucy" and Guaraldi's music.

To highlight the "Peanuts" association, the EPK includes clips from a couple of the TV specials produced by Lee Mendelson, who also published Guaraldi's music for the specials through Lee Mendelson Film Productions (BMI). The motif continues on the album package, which features a sticker on which the Schulz characters Schroeder (a pianist himself) and Charlie Brown's pooch Snoopy and the legend "Peanuts" songs" are prominently displayed.

"The Charles Schulz people, [comics syndicator] United Features Syndicate, have been a pleasure to work with and very cooperative," McCarrell says. "We have some 'Peanuts' images that we're going to use to varying degrees in various elements."

Winston recently completed taping in Hawaii (where he has produced several slack-key guitar albums for his Dancing Cat imprint) for an hourlong PBS special that will begin airing in October. Vining says the production of the show is being underwritten by Korean electronics manufacturer Samsung, which will use footage from it in its demonstration disc for DVD.

McCarrell says, "We're lining up now for a live radio show, syndicated or brought through Public Radio International—that's a syndicator to the NPR area."

Winston, who is managed and booked through his Santa Cruz, Calif.-based company Dancing Cat, will tour heavily behind "Linus & Lucy." After isolated dates in August, he takes off in earnest, beginning Sept. 6 in Lawrence, Kan., on a trek that will hit most of the South, Midwest, and New England by Christmas.

"Linus & Lucy" will also be solidly promoted in foreign territories via Windham Hill's international distributor BMG, with international touring anticipated for 1997.

Vining says that Winston will tour in Europe from mid-January to early March, hitting the U.K., Germany, Spain, and Poland. Dates in Scandinavia, Italy, and other Eastern European nations are possible.

"In the case of the U.K., [BMG Enterprises Group] will use George's record to revive and promote the entire Windham Hill catalog this fall," Vining says. He adds that Winston is set for dates in Southeast Asia March 17-April 23.

Hong Kong-based BMG International Asia-Pacific strategic marketing manager David Bland says, "The new Vince Guaraldi album is a change of direction for George. It could be good for him here."

Bland adds, "He's very well established in Taiwan and Korea. A proposed extended Asian tour is in the works for next year... He's a major artist in Korea. In album sales, he's a top artist."

"George Winston already has a large fan base in Japan, so our target market is going to be people who are already listening to his music," says Shin Miyata, Windham Hill label manager at BMG Victor in Japan, where the album will be released Sept. 16. "We'll ask him to do some phone interviews [before coming to Japan] and also some face-to-face interviews. We always do in-store [point-of-purchase] displays and make up promo materials like postcards or calendars as giveaways."

Assistance in preparing this story was provided by Steve McClure in Tokyo and Geoff Burpee in Hong Kong.

HANNIBAL TARGETS YOUNG JOHN CALE FANS

(Continued from preceding page)

now, based on the higher profile of the Velvet Underground, and then to be able to follow that up with [a new record]."

Cale acknowledges that the new album covers much stylistic terrain but notes that it cannot truly be called a comprehensive career summation.

"One thing that I really steered clear of was the manic side of things, and that really comes from not writing songs on guitar," Cale says. "Something happens to your testosterone level when you strap on an electric guitar."

For the album, the Welsh-born musician—a classically trained keyboardist and viola player—utilized the Soldier String Quartet, which also backed him on a 1995 tour. On two tracks, "Dancing Undercover" and "Set Me Free" (published, like all Cale's songs, by John Cale Music Inc. [BMI]), the group

is joined by Velvet Underground drummer Maureen Tucker.

"It's an interesting phenomenon, because they're so far apart, strings and a drum kit," says Cale. "The only [band] that I think successfully solved that problem was ELO, by electrifying the strings so much that they almost became another percussion instrument. Maureen was fine. She works in a groove."

Many of the songs on the album were created out of music Cale had stored in his home computer. One found item led to the composition of the track "Crazy Egypt," a collaboration with David Byrne.

"I pulled out all the stuff that had been sitting there for a while doing nothing [to] see if there was any hope for it," Cale recalls. "And one of the pieces that popped out was this bass

(Continued on page 31)

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
FOR WEEK ENDING AUGUST 17, 1996				
★ ★ ★ NO. 1 ★ ★ ★				
1	3	11	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98)	BRINGING DOWN THE HORSE
2	2	8	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
3	1	25	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
4	6	19	POE MODERN 92605/AG (10.98/15.98)	HELLO
5	9	7	SUPERDRAG ELEKTRA 61900/EEG (10.98/15.98)	REGRETFULLY YOURS
6	10	6	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
7	8	2	PFR VIREO 51550/CHORDANT (9.98/14.98)	THEM
8	4	9	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
9	7	39	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
10	—	1	MISTA EASTWEST 61912/EEG (10.98/15.98)	MISTA
11	5	29	ENRIQUE IGLESIAS ● FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
12	16	6	4 HIM BENSON 4321 (10.98/15.98)	MESSAGE
13	11	19	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
14	12	6	SCREAMING TREES EPIC 64178* (10.98 EQ/16.98)	DUST
15	20	9	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
16	17	6	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
17	—	1	SEX PISTOLS VIRGIN 41926 (16.98 CD)	FILTHY LUCRE LIVE
18	14	12	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
19	13	2	MARCO ANTONIO SOLIS FONOVISA 0512 (9.98/13.98)	EN PLENO VUELO
20	26	7	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98)	BETTER DAYS AHEAD
21	24	17	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
22	19	7	MEN OF VIZION 550 MUSIC 66947/EPIC (10.98/15.98)	PERSONAL
23	18	3	THE SAMPLES MCA 11435 (10.98/16.98)	OUTPOST
24	39	3	RICH MULLINS REUNION 16205/ARISTA (9.98/15.98)	SONGS
25	25	4	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS

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	15	7	HORACE BROWN MOTOWN 530625* (10.98/16.98)	HORACE BROWN
27	22	3	11/5 DOGDAY 3200 (9.98/14.98)	A-1 YOLA
28	36	20	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
29	47	3	THE WHY STORE WAY COOL MUSIC 11420/MCA (7.98/12.98)	THE WHY STORE
30	31	16	SOUTHERN CULTURE ON THE SKIDS GEFEN 24821 (9.98/12.98)	DIRT TRACK DATE
31	—	3	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
32	33	14	TINA ARENA EPIC 67533 (10.98 EQ/16.98)	DON'T ASK
33	23	4	ELECTRONIC WARNER BROS. 45955 (10.98/16.98)	RAISE THE PRESSURE
34	38	7	KEB' MO' OKEH 67316/EPIC (10.98/16.98)	JUST LIKE YOU
35	35	5	BOB CARLISLE DIADEM 9691/BENSON (10.98/14.98)	SHADES OF GRACE
36	32	8	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
37	29	11	JORDAN HILL 143 82849/AG (7.98/11.98)	JORDAN HILL
38	27	2	KRISTINE W CHAMPION 66842*/RCA (10.98/15.98)	LAND OF THE LIVING
39	—	10	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
40	42	5	JACI VELASQUEZ MYRRH 4025/WORD (7.98/11.98)	HEAVENLY PLACE
41	30	11	JUNIOR BROWN CURB 77843 (10.98/15.98)	SEMI-CRAZY
42	37	9	PATTI ROTHBERG EMI 36834 (10.98/15.98)	BETWEEN THE 1 AND THE 9
43	44	12	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
44	—	1	ORANGE 9 MM ATLANTIC 82902/AG (10.98/15.98)	TRAGIC
45	48	43	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
46	21	8	MICKEY HART RYKODISC 10338 (11.98/16.98)	MICKEY HART'S MYSTERY BOX
47	34	5	REVEREND HORTON HEAT INTERSCOPE 90065 (10.98/16.98)	IT'S MARTINI TIME
48	—	1	PETER WHITE COLUMBIA 67730 (10.98 EQ/16.98)	CARAVAN OF DREAMS
49	45	8	MONA LISA ISLAND 524244* (8.98/12.98)	11-20-79
50	—	1	DEFTONES WARNER BROS. 46054 (7.98/11.98)	ADRENALINE

POPULAR UPRISINGS

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

GREAT BALLS OF FIRE: One would think that having Lollapalooza as your first American tour would feel like quite a coup. Not if you're the young lads in Sweden's latest import, **Fireside**, whose Amer-



Fish Tales. Mojo Records' follow-up to its successful debut act Goldfinger is the ska/punk band Reel Big Fish, which plays on Goldfinger's album. The Orange County, Calif., band's label debut, "Turn The Radio Off," produced by Oingo Boingo bassist John Avila, is due Tuesday (13). "Snoop Dog, Baby" is on the Vans/Warped tour sampler, even though the band didn't appear on the tour. "Everything Sucks" is the first single for college and modern rock radio.

ican Recordings debut, "Do Not Tailgate," hit stores Aug. 6.

"It means a lot to our reputation, but the festival isn't that good. It's not well organized," says Fireside singer **Kristofer Astram**. "There were no real hassles, but the impression I

got from it was that the worst Swedish festivals are better organized than Lollapalooza. I wanted to see the main stage bands, and I had a pass, but I had no ticket, so I was thrown out during the **Ramones**."

Fireside is the first Swedish act to play the mega-touring event (Billboard, July 27).

"Their thoughts on Lollapalooza are different than ours," quips **Mark Neiter**, VP of alternative promotion at American. "They are huge in Europe and Sweden, and not many know of them here. Their sound is something the underground/college community could really get excited about, and that's why it's important to get them in front of the hardcore music fans at Lollapalooza."

Those that dig bands like **Fugazi** or **Quicksand** should find Fireside music to their ears.

American went to college radio the week of Aug. 5 with the full-length album and to mainstream rock and modern rock with the single "Kilotin," tentatively, on Aug. 27.

The skate world is also being targeted. Approximately 10,000 cassette samplers featuring Fireside and labelmates **Barkmarket**, **Crown**



Here She Comes. Canadian singer/songwriter Mary Margaret O'Hara gets a second shot at her critically acclaimed "Miss America." Originally released on Virgin in 1988, the album is being rereleased on Koch Records Tuesday (13). O'Hara sings "Florida" on "Sweet Relief II: Gravity Of The Situation," the Vic Chesnutt tribute.

Heights, and **God Lives Underwater**, as well as **Johnny Cash's** version of **Soundgarden's** "Rusty Cage," were passed out at Lollapalooza and on the Vans/Warped tour. Big Brother magazine also sent the tapes to its subscribers this month.

TIDBITS: Gee Street/Island's **New Kingdom** is on an East Coast swing in support of "Paradise Don't Come Cheap," released Aug. 6... Too Pure/American's **Long Fin Killie** is in the midst of a month of dates with **Soul Coughing**...

Tampa, Fla.'s **Sugarspoon** will embark on a headlining club tour after its dates with **Imperial Drag** wrap up Friday (16). "Like Shine" from the band's self-titled MCA debut, due Tuesday (13), is gaining spins at mainstream rock radio.

MOVING ON: It was a difficult decision, but I'm giving up my gig as Heatseekers features editor of Billboard for an exciting and challenging opportunity as news editor of the new online music magazine **allstar**. I'll keep one foot in the print world by freelancing for **Billboard**.

Allstar, which is owned by **N2K** (Billboard, July 20), bows Sept. 9 at <http://www.allstar.com>.

The daily magazine, which will cover everything from rock to hip-hop to alternative country, can also be found at the **Rocktropolis** site at <http://www.rocktropolis.com>.

I can be reached at **allstar**, 7750 Sunset Blvd., Los Angeles, Calif. 90046. My new digits are 213-874-7777 (phone) and 213-468-2575 (fax). E-mail is carrie@allstarmag.com.

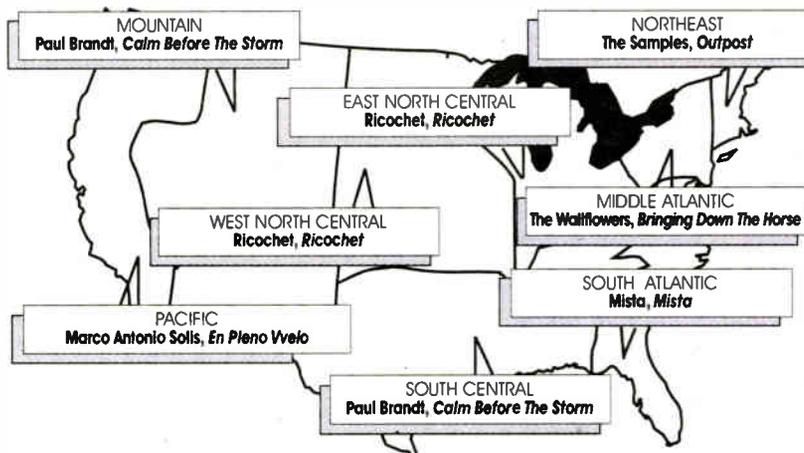


Loose Grooves. N.Y. Loose has 2½ minutes of its song "Spit" in the movie "The Crow: City Of Angels," in a scene where Iggy Pop is menacing as the villain. The pairing is quite fitting, as the band takes its name from the Stooges song "Loose," and "Spit" is inspired by Pop's audience-spitting days. N.Y. Loose's Hollywood Records debut, "Year Of The Rat," is due Oct. 8.

The **Popular Uprisings** column and **Heatseekers** stories will be left in the capable hands of **Doug Reece**, who can be reached at 213-525-2295.

See you in cyberspace!

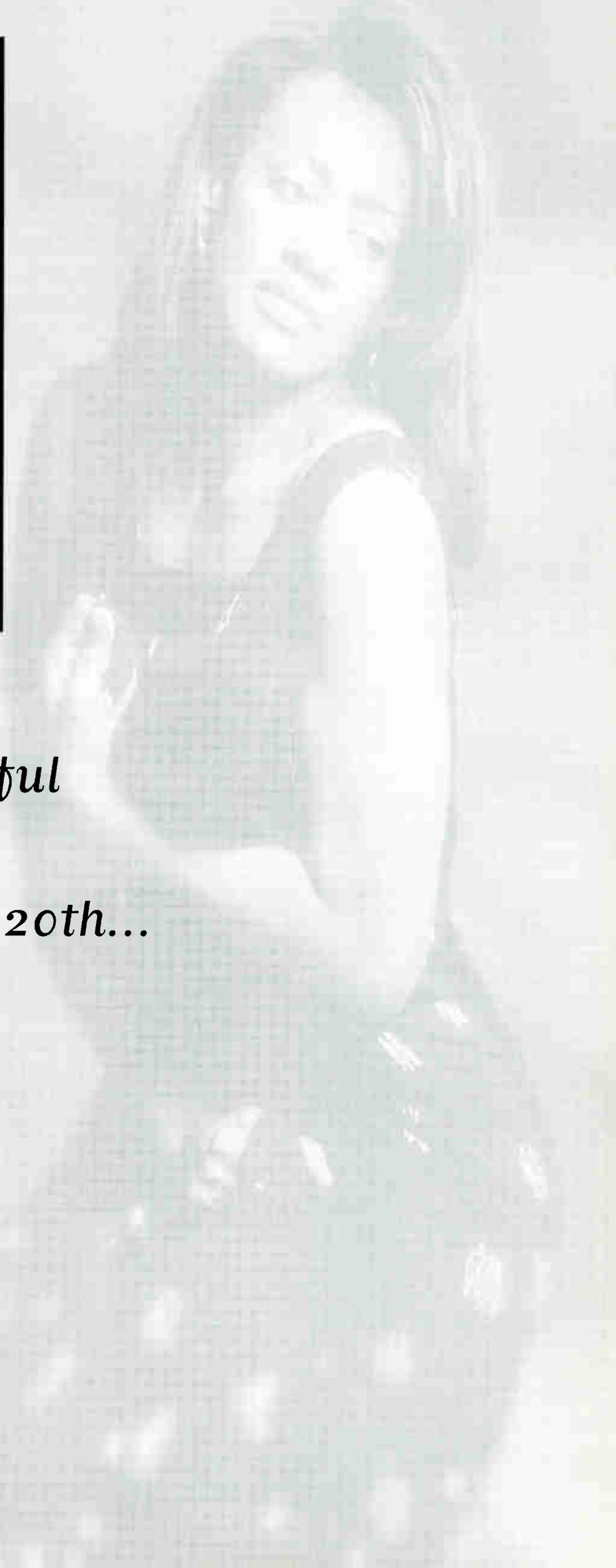
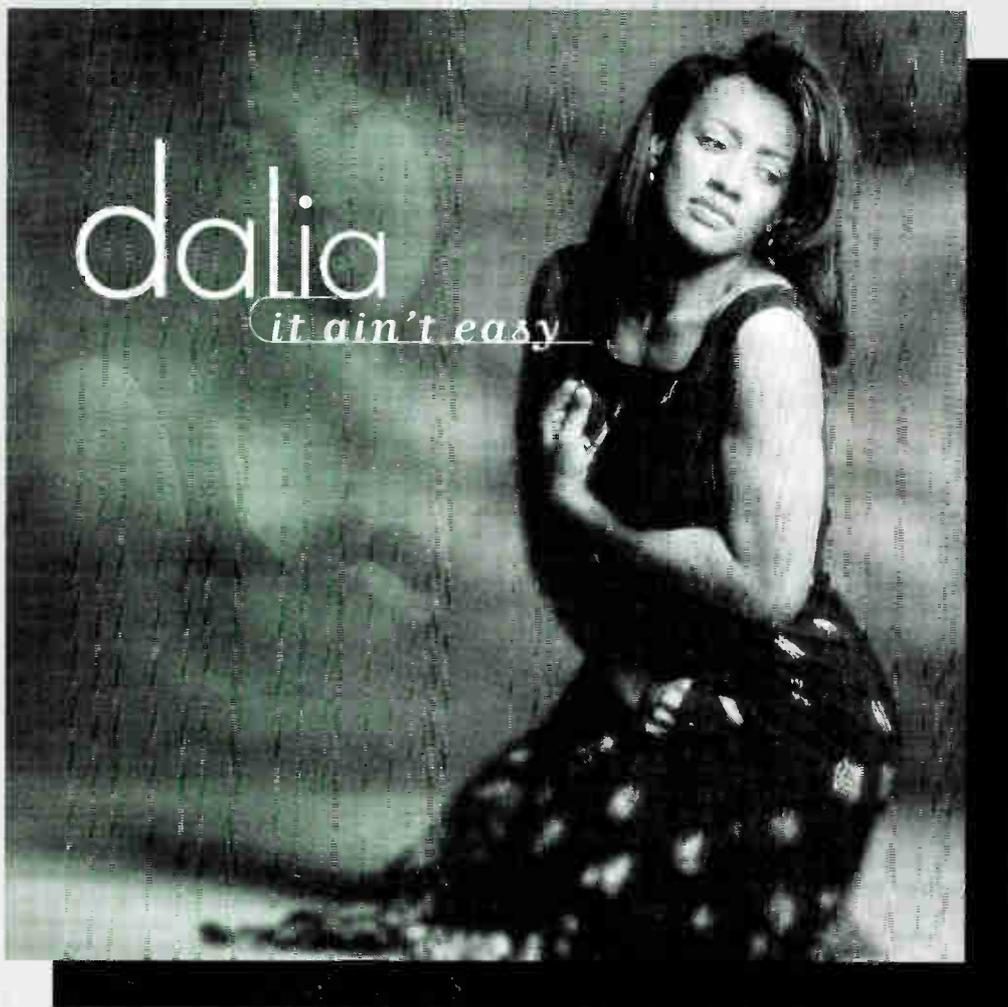
REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Ricochet <i>Ricochet</i>	1. Mista <i>Mista</i>
2. Paul Brandt <i>Calm Before The Storm</i>	2. The Wallflowers <i>Bringing Down The Horse</i>
3. Rhett Akins <i>Somebody New</i>	3. Ricochet <i>Ricochet</i>
4. The Wallflowers <i>Bringing Down The Horse</i>	4. Mystikal <i>Mind Of Mystikal</i>
5. Superdrag <i>Regretfully Yours</i>	5. DJ Kool (Let Me Clear My Throat)
6. The Why Store <i>The Why Store</i>	6. Paul Brandt <i>Calm Before The Storm</i>
7. Kenny Lattimore <i>Kenny Lattimore</i>	7. James Bonamy <i>What I Live To Do</i>
8. Kenny Wayne Shepherd <i>Ledbetter Heights</i>	8. Rhett Akins <i>Somebody New</i>
9. James Bonamy <i>What I Live To Do</i>	9. Shakira <i>Pies Descalzos</i>
10. Donell Jones <i>My Heart</i>	10. Enrique Iglesias <i>Enrique Iglesias</i>



*The newest, most powerful
female vocalist
hitting the airwaves August 20th...*

Dalia



PURE
PURE RECORDS, LTD.

UPCOMING

Billboard



COLOMBIA

Issue Date: Sept. 14

Ad Close: Aug. 20

As the Colombian record market continues to emerge, **Billboard's** September 14th issue provides a complete overview of the region's music industry. **Billboard's** own John Lannert explores the increasing popularity of artists outside their own countries and the establishment of major label branch offices in Colombia. Other features will highlight label activity (including Fuentes and Sonolux) and profiles on Colombian artists making musical impact.

Contact:

Angela Rodriguez
305-441-7976



AUSTRALIA

Issue Date: Sept. 28

Ad Close: Sept. 3

Billboard's September 28th issue bridges the industry to the land "Down Under's" music market. This spotlight provides a report on the issues and trends affecting the Australian music industry, including pressures on retail price levels from imports, changes in the radio and touring landscape, major/indie label activity and the artists they're signing. Coverage will also feature a look back at the 10-year history of the ARIAs and this year's nominees in key categories.

Contact:

Amanda Guest
613-9824-8266



COUNTRY MUSIC

Issue Date: Oct. 5

Ad Close: Sept. 10

Country music continues to impact charts and captivate a wide range of listeners. Nashville Bureau Chief Chet Flippo provides an in-depth summary of the market's general developments, trends and overall health. Coverage will also explore a handful of the most active imprints and their thoughts and views on the future direction of the genre. Also, Deborah Evans Price examines the labels' repositioning of their slow-to-start artists into the market, and in turn, their successful re-entry.

Contact:

Lee Ann Photoglo
615-321-4294



BRAZIL

Issue Date: Oct. 5

Ad Close: Sept. 10

The Brazilian music market is booming with activity. In **Billboard's** October 5th issue, Latin American Bureau Chief John Lannert profiles this exploding genre by exploring reasons behind Brazilian music's recent surge and its positive outlook for future growth. Other features will include a blow-by-blow look at major label artists, the presence of indies in the market, an outline of Brazilian radio and its mechanisms for monitoring airplay.

Contact:

Angela Rodriguez
305-441-7976
Gene Smith
212-536-5001
Daisy Ducret
213-525-2307

Reach Billboard's 200,000

WORLDWIDE SPECIALS & DIRECTORIES 1996



**CHARLES AZNAVOUR-
50TH ANNIVERSARY**

Issue Date: Oct. 12

Ad Close: Sept. 17

Charles Aznavour's 50-year career will be celebrated in **Billboard's** October 12th issue with Paris correspondent Emmanuel Legrand providing a comprehensive interview and review of Aznavour's contributions during his half century in the music industry. This special advertising supplement reports on Aznavour's popularity in the international marketplace on the occasion of an upcoming U.S. tour and a major retrospective of his work being released by EMI.

Contact:

Francois Millet
331-4549-2933



UK II

Issue Date: Oct. 19

Ad Close: Sept. 24

Billboard's October 19th issue explores the most up-to date developments of this active music arena. This spotlight provides inside information on rising new U.K. artists and their impact on sales through international touring. It will also include a report on which radio stations are offering the most creative promotional opportunities for touring artists, as well as highlights on the state of the touring and venue markets via comments from venue managers and concert promoters.

Contact:

Catherine Flintoff
44-171-323-6686



**1997 INTERNATIONAL
BUYER'S GUIDE**

**Publication Date:
December 11**

Ad Close: October 9

Music and home entertainment executives across the globe rely on the International Buyer's Guide to assist them in making their most important buying decisions. The IBG includes listings of record labels, home video companies, wholesalers & distributors, music publishers, replicators & tape duplicators. Your ad in the IBG will connect you to the executives with the buying power, so put the power of **Billboard** to work for you!

Contact:

Los Angeles: Dan Dodd
213-525-2299
New York: Kara DioGuardi
212-536-5008

**Place your
ad today!**

EAST/MIDWEST

212-536-5004 - PH
212-536-5055 - FAX
KEN PIOTROWSKI
PAT ROD JENNINGS
DEBORAH ROBINSON
KEN KARP

WEST

213-525-2307 - PH
213-525-2394/5 - FAX
JODIE FRANCISCO
LEZLE STEIN
ROBIN FRIEDMAN

SOUTHEAST

615-321-4294 - PH
615-320-0454 - FAX
LEE ANN PHOTOGLO

FLORIDA/LATIN AMERICA

305-441-7976 - PH
305-441-7689 - FAX
ANGELA RODRIGUEZ

ASIA PACIFIC/AUSTRALIA

613-9824-8260 - PH
613-9824-8263 - FAX
AMANDA GUEST

LONDON

44-171-323-6686 - PH
44-171-323-2314 - FAX
CHRISTINE CHINETTI
CATHERINE FLINTOFF

FRANCE

331-4549-2933 - PH
331-4222-0366 - FAX
FRANCOIS MILLET

**MEXICO/
WEST COAST LATIN**

213-525-2307
DAISY DUCRET

JAPAN

81-44-433-4067 PH/FAX
TOKURO AKIYAMA
213-650-3171 - PH
213-650-3172 - FAX
AKI KANEKO

ITALY

39+(0)362+54.44.24 - PH
39+(0)362+54.44.35 - FAX
LIDIA BONGUARDO

readers worldwide!

BLACKstreet Shifts Musical Route 2nd Interscope Set Features R&B Approach

BY J.R. REYNOLDS

LOS ANGELES—Backed by one of hip-hop's most enduring artist/producers and a catchy first single that features one of the industry's hottest rappers, BLACKstreet hopes to take "Another Level" exactly where the album title suggests when Interscope releases the set Sept. 10.

"We're taking our music to a higher plane," says BLACKstreet producer and founder Teddy Riley, who has constructed a less hip-hop-oriented album than the act's self-titled debut.

In fact, "No Diggity," the set's first single, which features Dr. Dre, is the only rap track on the album. Riley says, "This project is heavy with R&B. Even with 'No Diggity,' the first thing you hear musically is blues. Then as you get further in, you begin hearing R&B with a touch of jazz and collaborations of other music."

Further demonstration of BLACKstreet's move from more hip-hop-influenced recordings is the gospel-styled track "The Lord Is Real." The set also includes a completely reworked version of the Beatles' "Can't Buy Me Love."

Soul For Real Nurtures Pop Sound On 2nd Uptown Set

BY SHAWNEE SMITH

NEW YORK—Despite the fact that "Candy Rain," Soul For Real's 1995 debut album, was released amid a tumultuous label transition, it was able to score platinum-certified status. Now, as Uptown prepares for the Sept. 24 release of "For Life," the quartet's sophomore set, label executives and the group are confident that they can achieve even greater sales heights.

"We did well with our first album," says Chris "Choc" Dalrymple, 25, the



SOUL FOR REAL

eldest member of the all-brother group. "But we could have done much better if we released more singles."

Rounding out the group is Jason, 16; Brian, 20; and Andre, 22.

The act says "Candy Rain" wasn't given the promotional attention that could have generated greater sales because it got caught in the middle of Uptown's management restructuring when founder and former president/CEO Andre Harrell exited to

Riley says, "We only used the hook and lyrics for the Beatles track, and their representatives gave us their blessings, which really surprised us." BLACKstreet features two new



BLACKSTREET

artists, Mark Middleton and Eric Williams, who replace Levi Little and David Hollister, and the quartet—whose music is licensed through Smokin' Sounds and Zomba—offers a more mature lyrical theme and broader musical diversity on "Another Level." Despite the shift in direc-

tion, Riley is confident that the group will not alienate its original fan base.

assume a similar position at Motown last year. "The whole situation was bubbling for about a year," says Uptown CEO Heavy D. regarding the management shake-up. "It wasn't intentional, but Andre [Harrell] was dealing with some real life-changing decisions. [Soul For Real] could have had a multi-platinum album, but they didn't have the promotion. There were a lot of good singles that didn't get released."

Despite the problems, "Candy Rain" sold 820,000 units, according to SoundScan, and peaked at No. 5 on the Top R&B Albums chart; three singles were released: "Every Little Thing I Do," the gold-certified "If You Want It," and "Candy Rain."

The new album is a departure from the "bubble gum" type of music that "Candy Rain" presented. "It has more ballads," says Kim Dalrymple, the group's manager and the band members' sister. "'Candy Rain' was targeted to a younger crowd; ['For Life'] will reach more of a pop audience."

Uptown product manager Nicole Dollison says, "We're not trying to lose any audience, but 'Candy Rain' had a younger demographic. 'For Life' will appeal to a more mature crowd—to the people who listen to R. Kelly."

"They've all grown up since they first came out," says Kim Dalrymple. "Even Jason; [fans] used to listen to their music and think he was a girl. But he's no longer that 14-year-old boy you see in the videos. He's changed physically—he's taller—and vocally."

Soul For Real's more grown-up look reflects the act's more mature lyrical

(Continued on next page)

tion, Riley is confident that the group will not alienate its original fan base.

"The music still has the same kind of street vibe that was on our first album, and Chauncey Hannibal and I still form the group's core, so we're looking for this album to not only keep our original fans, but to make a whole lot of new ones," says Riley.

BLACKstreet's 1994 self-titled debut peaked at No. 7 on the Top R&B Albums chart and sold 941,000 copies, according to SoundScan. The set's standout single "Before I Let

(Continued on next page)



Flick King. PMP CEO Paul Stewart, who recently inked a worldwide distribution agreement with Loud Records, celebrates his birthday with friends at the Atlas Bar & Grill in Los Angeles. Stewart is supervising music for the upcoming film "Sprung." He was also music supervisor for the newly released picture "Phat Beach," which stars Coolio. Pictured, from left, are Off Da Hook's Twice, Gang Starr's Guru, Stewart, and the Luniz's Yuck Mouth.

Benson & Hedges Offers Smokin' R&B Tour; Eddie Murphy Launches Comedy Label

R&B TOUR: The chitterlin' circuit might be defunct, but there's at least one outfit out there that's rolling with the right idea to gain stage opportunities for R&B acts.

The first leg of Club Benson & Hedges, a concert tour billed as "100 nights of live, contemporary R&B music," comes to a close in Los Angeles with Groove Theory playing Wednesday (14) at the Palace, George Howard on Friday (16) at B.B. King's Blues Club, and Solo on Saturday (17) at B.B. King's.

Concurrently, in Chicago, Terry Ellis plays Tuesday (13) at Park West, Art-N-Soul performs Wednesday (14) at Clique, and Pure Soul plays Thursday (15) at the Cubby Bear.

The tour will stop in New Orleans, Houston, and Dallas before closing in Atlanta Nov. 16.

In all, 24 nightspots across the country will be utilized as venues. Other acts on the tour include Silk, Shai, Zapp with Roger Troutman, Chantay Savage, Intro, and Just The Sax II.

NEW HAPS IN THE BIZ: Vocalist Siedah Garrett has inked a deal with Delicious Vinyl to record with the Brand New Heavies. Look for the revamped act's new set in '97... Hip-hop group Parlay is the first act released through veteran music exec Ernie Singleton's Los Angeles-based Fully Loaded Records. Although distribution is pending, "Lonely At The Top," the act's first single, was released July 29. No word yet on when the album will drop. Singleton, who was appointed by Los Angeles Superior Court to run Ruthless Records following the death of Eazy-E, will continue in that capacity.

The Comedy Label, formed by comedian Eddie Murphy, will "bring the entire recorded genre of comedy under one roof." Also shopping for distribution, the Comedy Label will be based in Atlanta and will have offices in Los Angeles and New York. Murphy will serve as the label's chairman, and his brother Vernon Lynch Jr. will act as co-executive VP.

BACK TO SCHOOL, MUSIC STYLE: The 15th-anniversary celebration of the Minnesota Black Music Expo and Awards runs Aug. 26-Sept. 2 at the Hyatt Regency in Minneapolis. The expo will feature six new-talent showcases, an all-star benefit concert, and daily workshops... Billboard/Airplay Monitor's 1996 Radio Seminar and Awards will be held Sept. 5-7 at the Sheraton New York Hotel and Towers... The Economic Opportunity Board of Clark County's micro-business program and KCEP Las Vegas will host the Business of the Music 1996 conference Sept. 21-22 at the West Las Vegas Library Theater.

Sept. 26-28, Gavin will host "The Sessions Vol. I: Mix-

ing Education With Entertainment To Take It All To The Next Level." The three-day music conference, which focuses on hip-hop, will be held at the Henry J. Kaiser Convention Center in Oakland, Calif.

WORTHY CAUSES: The Juvenile Diabetes Foundation will host its annual music-industry dinner Sept. 12 at the Sheraton New York Hotel and Towers.

The dinner—created by committee co-chairs Vivian Scott, urban music VP at 550 Music, and Jerry Ade, president of Famous Artists Agency—has raised nearly \$1 million for the foundation since its 1993 inception.

This year, the dinner will honor Vibe magazine president/CEO Keith Clinkscales and Black Entertainment

Television music and programming VP Lydia Cole. For more information on the charity event, call Double XXposure at 212-757-2669.

Steve Crumley, operations manager/PD for WXYV Baltimore, will be honored at the fifth annual Salute to Excellence Awards dinner, which will be held Oct. 24 at the Sheraton New York Hotel and Towers.

Proceeds from the dinner will benefit the Baltimore YMCA and the Baltimore United Negro College Fund scholarship. For more information concerning the event, phone Cynthia Badie Associates at 212-222-9400.

GEAR CORNER: On Friday (16), Wu-Tang Clan celebrates the opening of Wu-Wear in Atlanta. The shop will feature trendy sporting wear. The company, owned by the Loud Records rap collective, already has a Staten Island, N.Y., outlet, which was opened in 1995. Look for Wu-Wear to open a store in L.A. later this year.

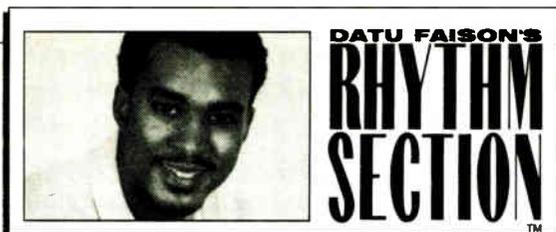
Not coincidentally, there's a "Wu-Wear" single out. The record is on Big Beat's "High School High" soundtrack and features the RZA, Method Man, and Cappadonna. The Tri-Star film will be released Oct. 25. The soundtrack hits stores Sept. 10.

SHOWTIME: "20th Century R&B... A Musical Celebration," starring Maxine Brown, Vivian Reed, and Bunny Sigler, opened Aug. 6 and will run through Aug. 31 at Rainbow & Stars in New York. The show was conceived and produced by Tony-nominated Steve Paul and celebrates the songs and artists that have placed R&B among the greatest influences in American popular music.

"Ain't Misbehavin'," the 1978 Broadway musical, will embark on a national tour beginning Oct. 18 at the Lied Center for Performing Arts in Lincoln, Neb. The touring version of the musical features the talents of Martha Reeves & the Vandellas. The tour is scheduled to run through spring 1997.



by J. R. Reynolds



RAPPER'S DELIGHT: It has been almost three years since we've seen a new set from **A Tribe Called Quest**, and that's a long time in terms of hip-hop. Their last album, "Midnight Marauders" (Jive), debuted at No. 1 on Nov. 27, 1993.

This week, "Beats, Rhymes And Life," the fourth release from the band that began as part of the Native Tongues rap clique, rings in at No. 1 with more than 35,000 units from R&B core stores, earning it Hot Shot Debut honors. The album's first single, "I'nce Again," was never made commercially available but peaked at No. 38 on the Hot R&B Airplay chart. The group is currently on the Smokin Grooves tour, which will hit 33 cities in the U.S., along with rappers **Nas**, the **Fugees**, **Cypress Hill**, and **Busta Rhymes**.

Hailing from Port Arthur, Texas, rap act **UGK** arrives with its second set, "Ridin' Dirty," which enters Top R&B Albums at No. 2, a career high. UGK's previous album, also on Jive, entered at No. 12 before peaking at No. 9 on Sept. 24, 1994. The group got its start on Big Tyme, an indie based in its hometown, where it recorded an EP before being picked up by Jive.

Formerly of the group **South Circle**, Houston-based **Mr. Mike** makes his solo splash into the rap arena with "Wicked Wayz" (Suave House/Relativity), which enters at No. 5 on Top R&B Albums. South Circle's last release, "Anotha Day Anotha Balla," entered and peaked at No. 8. Mr. Mike's praiseworthy chart entry can be attributed to his strong sales base in the Southeast and Midwest, especially in his home state. "It has been selling really well," says **Tracy Leckbee**, manager of Blockbuster Music in Odessa, Texas.

SWEATING IT OUT: The top five has seen some pretty tough competition lately, as star acts **R. Kelly**, **Toni Braxton**, and **2Pac** have each had their reign in the highchair for at least two weeks. This week, **Keith Sweat** finally gets his time to shine, as "Twisted" (Elektra/EEG) goes to No. 1 on Hot R&B Singles. This marks the first time Sweat has hit the top since Jan. 25, 1992, when he held the slot with "Keep It Comin'." The new single gets the added push based on a 5% sales increase at R&B core stores and a 5% increase in airplay points, moving "Twisted" 3-2 on Hot R&B Singles Sales and 6-5 on Hot R&B Airplay. Stations heavily supporting the single include WFXA Augusta, Ga.; WGZB Louisville, Ky.; and WIZF Cincinnati. "Twisted" marks the fifth No. 1 single in Sweat's career.

ASCENDING: Blazing the trail that some are calling R&B alternative is **Maxwell**, who earns Hot Shot Debut honors for "Ascension" (Columbia), which enters at No. 11. It seems that people are really catching on to Maxwell's sound, as his previous single entered at No. 87 and peaked at No. 79 in June. The single also comes in with a bang on Hot R&B Singles Sales, where it is No. 18, and moves 16-14 on Hot R&B Airplay. Among the stations helping the ascension are WDKX Rochester, N.Y.; WAEK Augusta, Ga.; and WPLZ Richmond, Va. His album "Maxwell's Urban Hang Suite" peaked at No. 12 on Top R&B Albums, where it is currently No. 17.

THEY'VE GOT HEART: With a 35% increase in airplay points, **SWV** makes a grand entrance on Hot R&B Singles at No. 14 with "Use Your Heart" (RCA), the second single from the album "New Beginning." That increase in airplay points moves the single 27-17 on Hot R&B Airplay, while it enters Hot R&B Singles Sales at No. 16. RCA promotion VP **Michael Johnson** says, "We followed radio's lead on the single; they told us to use our heart." The group is scheduled to begin a 15-city tour Sept. 5 along with **Nas**, **Keith Sweat**, **Bone**, and **Total**.

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	4	3	LYN' KING	NINE (PROFILE)	14	15	6	HOKEY POKEY	THE PUPPIES (CONVERTIBLE/PANDISC)
2	3	3	I'M THE ONLY PLAYER	MELIECK BRITT (EASTWEST/EEG)	15	13	6	SEXUAL CAPACITY	COLOR ME BADD (GIANT/WARNER BROS.)
3	6	6	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL)	16	20	5	LA RAZA II	FROST (RELATIVITY)
4	19	2	JUMP ON IT	SIR MIX-A-LOT (AMERICAN/RHYME CARTEL/WARNER BROS.)	17	—	1	PIECE OF CLAY	MARVIN GAYE (REPRISE/WARNER BROS.)
5	8	3	KREEP	CHINO XL (AMERICAN/WARNER BROS.)	18	12	14	SUMMER MADNESS	JERALD DAEMWON (GRP)
6	14	3	KNOCK KNOCK	SAM "THE BEAST" (CLR)	19	—	6	IT AIN'T RIGHT	OTR CLIQUE (ALL NET)
7	—	1	SHE SAID	THE PHARCYDE (DELICIOUS VINYL/INTERSCOPE)	20	18	13	GET RIGHT	MAC MALL (RELATIVITY)
8	9	4	CRUSH	BIG SHUG (FFRR/PAYDAY)	21	23	10	ACTUAL FACTS	LORD FINESSE (PENALTY/TOMMY BOY)
9	—	1	ANOTHER DAY	NICK TORALE (D-TOWN)	22	—	39	SOME ENCHANTED EVENING	THE TEMPTATIONS (MOTOWN)
10	17	8	INTIMATE THOUGHTS	RENAIZANCE (ALL NET)	23	24	2	TRY LOVE AGAIN	THE DRAMATICS (HYPPED INTERNATIONAL/BELLMARK)
11	11	4	DO YO' THANG	AL TARIQ (KOOL FASH) (CORRECT)	24	—	2	I'LL BE WITH YOU	BRAD WATSON (BELLMARK)
12	10	4	FREAK OF THE WEEK	DJ POLO FEATURING RON JEREMY (SALMON/ICHIBAN)	25	—	8	BOUNCE	D.J. MAGIC MIKE (CHEETAH/WARLOCK)
13	16	12	TO DA BEAT CH'ALL	MC BREED (WRAP/ICHIBAN)					

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

R&B

BLACKSTREET

(Continued from preceding page)

You Go," rose to No. 2 on the Hot R&B Singles chart, where it remained for four weeks.

The label hopes to continue its winning ways with "No Diggity," which was serviced on vinyl to key DJs and mix-show jocks July 23. The infectious rhythmic groove was issued to all R&B and crossover programmers July 29, and during its first week of widespread release, the track received 613 detections on 52 stations, according to Broadcast Data Systems.

On July 30, Interscope launched a visual campaign by servicing the video for the single to the Box. The clip, which was directed by Hype Williams, was serviced to MTV, BET, and regional and local shows Aug. 6.

The video should prove memorable for viewers because Riley and the rest of BLACKstreet are portrayed as puppet likenesses similar to the "Little Penny" character in the Nike TV spots featuring NBA star Anfernee "Penny" Hardaway.

Dr. Dre and Interscope's Queen Pen, who also raps on "No Diggity," make real-life cameo appearances in the clip.

"Our awareness campaign centers around the single's appeal," says Michelle Thomas, marketing executive for Interscope. "Members of the group have been doing drops for radio, as well as phone interviews in support of the record."

Although an official international release date for "Another Level" had not been announced at press time, Thomas anticipates the set dropping simultaneously with the domestic date or a week later.

SOUL FOR REAL

(Continued from preceding page)

theme. "For Life" also struts the group's collective lead-vocal abilities, with such ballads as "Can't You Tell," "Your Love Is Calling," and "Stay."

"They talk a lot about appreciating love, no longer being carefree, and being responsible in your life," Dollison says.

The label plans to target R&B and crossover radio consumers. "Never Felt This Way," the first radio track, was released to stations Aug. 5 and showcases Andre and Jason singing lead.

The label has no plans to release "Never Felt This Way" as a single. "We want to sell albums," says Marc Offenbach, sales VP at Universal, Uptown's domestic distributor. "Soul For Real is a platinum act with two gold singles. We want people to come and buy the album as a total work."

Prior to the album's release, participating retailers will conduct T-shirt giveaways. For a limited time after "For Life" goes on sale, consumers buying the album will receive a compilation video featuring the group's three clips from its debut set, along with the clip for "Never Felt This Way," which is currently being shot.

"For Life," which will be distributed internationally by MCA, is scheduled for simultaneous release in Canada, the U.K., and Japan. Although Soul For Real has yet to sign with a booking agency, plans are under way for the act to join an Uptown Family tour featuring labelmates Heavy D., Monifah, and newcomer McGruff.

Billboard

FOR WEEK ENDING AUGUST 17, 1996

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
*** No. 1 ***					
1	1	1	4	ELEVATORS (ME & YOU)	OUTKAST (C) (D) (M) (T) (X) LAFACE 2-4177/ARISTA
2	3	3	7	LOUNGIN	LL COOL J (C) (D) (T) DEF JAM 575062/MERCURY
3	2	2	10	HOW DO U WANT IT/CALIFORNIA LOVE	2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND
4	4	4	23	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG
5	6	10	18	PO PIMP	DO OR DIE (FEATURING TWISTA) (C) (D) (T) RAP-A-LOT/NOO TRYBE 38559/VIRGIN
6	5	5	14	HAY	CRUCIAL CONFLICT (C) (D) (T) PALLAS 56008/UNIVERSAL
*** GREATEST GAINER ***					
7	46	—	2	WU-WEAR: THE GARMENT RENAISSANCE	RZA FEAT. METHOD MAN & CAPPADONNA (C) (T) BIG BEAT 98045/ATLANTIC
8	7	9	3	ALL I SEE	A+ (C) (D) (T) KEDAR 56003/UNIVERSAL
9	10	13	6	PAPARAZZI	XZIBIT (C) (D) (T) LOUD 64565/RCA
10	8	7	6	IT'S A PARTY	BUSTA RHYMES FEAT. ZHANE (C) (D) (T) ELEKTRA 64268/EEG
11	9	6	23	AIN'T NO NIGGA/DEAD PRESIDENTS	JAY-Z FEAT. FOXXY BROWN (M) (T) (X) FREEZE/ROC-A-FELLA 53233*/PRIORITY
12	12	—	2	SHAKE A LIL' SOMETHIN'...	THE 2 LIVE CREW (C) (D) (T) U.I. JOE 890
13	11	8	15	THA CROSSROADS	BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6335/RELATIVITY
14	13	12	28	GET MONEY	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG
15	26	—	2	NO MORE TEARS	MASTER P FEAT. SILKK & MO B. DICK (C) (D) (T) NO LIMIT 53237/PRIORITY
16	14	11	7	CLONES/SECTION	THE ROOTS (C) (T) (X) DGC 19402/GEFFEN
17	16	14	18	SCARRED (FROM "EDDIE")	LUKE (C) (T) LUTHER CAMPBELL 164000
18	19	17	12	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE")	COOLIO (C) (D) (T) TOMMY BOY 7731/ISLAND
19	15	16	8	I CONFESS	BAHAMADIA (C) (D) (T) (V) CHRYSALIS 58437/EMI
20	24	30	3	ANYTHING GOES	RAS KASS (C) (T) PRIORITY 53219
21	18	15	24	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK")	MC LYTE FEAT. XSCAPE (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG
22	17	18	11	HANG EM' HIGH	SADAT X (C) (D) (T) LOUD 64561/RCA
23	21	20	12	OPERATION LOCKDOWN/DA WIGGY	HELTAH SKELTAH (C) (T) DUCK DOWN 53232/PRIORITY
24	27	43	3	100 SPOKES	ABOVE THE LAW (C) (T) (X) TOMMY BOY 7739
25	20	21	4	A LIL' SOME'EM SOME'EM	RAPPIN' 4-TAY (C) (T) (X) CHRYSALIS 58575/EMI
26	22	19	17	TRES DELINQUENTES	DELINQUENT HABITS (C) (D) (T) PMP/LOUD 64526/RCA
27	25	24	24	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW	BUSTA RHYMES (C) (M) (T) (X) ELEKTRA 64335/EEG
28	23	22	21	RENEE (FROM "DON'T BE A MENACE...")	LOST BOYZ (C) (D) (M) (T) ISLAND 854584
29	32	28	26	5 O'CLOCK	NONCHALANT (C) (M) (T) (X) MCA 55075
30	30	39	20	LET ME CLEAR MY THROAT	DJ KOOL (T) (X) CLR 5218*
31	33	37	6	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 97005/INTERSCOPE
32	NEW	1	1	UNTIL THE DAY	NONCHALANT (C) (T) MCA 55199
33	29	25	9	IF I RULED THE WORLD	NAS (T) COLUMBIA 78327*
34	28	26	10	BOOM BIDDY BYE BYE	CYPRESS HILL (C) (T) RUFFHOUSE 78339/COLUMBIA
35	35	29	15	OREGANO FLOW	DIGITAL UNDERGROUND (C) (T) (X) CRITIQUE 15571/RADIKAL
36	34	23	10	SO FLY	DOMINO (C) (D) (T) OUTBURST/DEF JAM 576508/ISLAND
37	37	36	3	MY CREW CAN'T GO FOR THAT	TRIGGA THA GAMBLER FEAT. SMOOTHIE THA HUSTLER & D.V. ALIUS KHIRST (C) (D) (T) NO DOUBT/DEF JAM 578334/MERCURY
38	NEW	1	1	SHE SAID	THE PHARCYDE (C) (D) (T) DELICIOUS VINYL 97006/INTERSCOPE
39	42	34	11	WHERE I'M FROM	PASSION (C) (D) (M) (T) (X) MCA 55096
40	45	—	2	LYN' KING	NINE (T) PROFILE 7451*
41	NEW	1	1	JUMP ON IT	SIR MIX-A-LOT (C) (D) (T) (V) (X) AMERICAN/RHYME CARTEL 17626/WARNER BROS.
42	44	45	4	DO YO' THANG	AL TARIQ (KOOL FASH) (C) (T) (X) CORRECT 10205
43	40	42	4	FREAK OF THE WEEK	DJ POLO FEAT. RON JEREMY (C) (T) (X) SALMON 3727/ICHIBAN
44	31	27	19	REAL LIVE SH*T	REAL LIVE FEAT. K-DEF & LARRY-O (C) (T) (X) PIRATE/BIG BEAT 98113/AG
45	41	32	21	MR. ICE CREAM MAN	MASTER P (C) (D) (T) NO LIMIT 53218/PRIORITY
46	39	31	12	DON'T YOU WORRY	RUFFA FEATURING TASHA (C) (M) (T) MCA 55094
47	38	35	17	LIVE AND DIE FOR HIP HOP	KRIS KROSS (C) (T) (X) RUFFHOUSE 78270/COLUMBIA
48	RE-ENTRY	3	3	HOKEY POKEY	THE PUPPIES (C) (T) (X) CONVERTIBLE 138/PANDISC
49	43	38	16	THE WORLD IS A GHETTO (FROM "ORIGINAL GANGSTAS")	GETO BOYS FEAT. FLAJ (C) (T) (X) RAP-A-LOT/NOO TRYBE 38544/VIRGIN
50	RE-ENTRY	30	30	NASTY DANCER/WHITE HORSE	KILO (C) (T) WRAP 349/ICHIBAN

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 PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				★ ★ ★ No. 1 ★ ★ ★		
1	3	3	9	TWISTED K.SWEAT,E.MCCAINNE (K.SWEAT,E.MCCAINNE,KUT.KLOSE)	◆ KEITH SWEAT (C) (D) (M) (T) (V) (X) ELEKTRA 64282/EEG	1
2	1	1	6	I CAN'T SLEEP BABY (IF I) R.KELLY (R.KELLY)	◆ R. KELLY (C) (D) (V) JIVE 42377	1
3	2	2	11	YOU'RE MAKIN' ME HIGH/LET IT FLOW BABYFACE,B.WILSON (B.WILSON,BABYFACE)	◆ TONI BRAXTON (C) (D) (M) (T) (V) (X) LAFACE 2-4160/ARISTA	1
4	8	8	7	LOUNGIN R.SMITH (LL.COOL.J,B.WRIGHT,L.WHITE)	◆ LL COOL J (C) (D) (T) DEF JAM 575062/MERCURY	4
5	6	5	4	ELEVATORS (ME & YOU) OUTKAST (A.BENJAMIN,A.PATTON)	◆ OUTKAST (C) (D) (M) (T) (X) LAFACE 2-4177/ARISTA	5
6	4	6	12	ONLY YOU S.COMBS,STEVE J. IS.COMBS,S.JORDAN,M.SCANDRICK,Q.PARKER,M.KEITH,D.JONES,DJ.ROGERS,H.CASEY	◆ 112 FEATURING THE NOTORIOUS B.I.G. (C) (D) (M) (T) (X) BAD BOY 7-906/ARISTA	4
7	5	4	10	HOW DO U WANT IT/CALIFORNIA LOVE JOHNNY "J" DRE (T.SHAKUR,J.JACKSON,DR.DRE,R.TROUTMAN,L.TROUTMAN,N.DURHAM,W.CUNNINGHAM,M.HOOKS)	◆ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (V) (X) DEATH ROW 85462/INTERSCOPE	1
8	7	7	11	WHY I LOVE YOU SO MUCH/AIN'T NOBODY D.SIMMONS,D.SIMMONS,D.AUSTIN,A.CRISS	◆ MONICA (C) (D) (M) (T) (V) (X) ROWDY 3-5072/ARISTA	3
9	9	10	15	TOUCH ME TEASE ME (FROM "THE NUTTY PROFESSOR") K.MOORE,KORNGAY (K.MOORE,J.BLUE,M.HOOTEN,K.SWADYE,KORNGAY,F.BROWN,D.YOUNG,B.PREATER,J.)	◆ CASE FEAT. FOXXY BROWN (C) (D) (T) SPILLEE/ROTTENFELT JAM 85462/MERCURY	4
10	10	9	16	KISSIN' YOU R.SAADIQ (J.JACKSON,R.SAADIQ,J.JOHNSON,B.JAMES)	◆ TOTAL (C) (D) (M) (T) (V) (X) BAD BOY 7-9056/ARISTA	6
				★ ★ ★ Hot Shot Debut ★ ★ ★		
11	NEW		1	ASCENSION (DON'T EVER WONDER) MUSZE (MUSZE,SHUR)	◆ MAXWELL (C) (D) (T) (X) COLUMBIA 78372	11
12	12	17	7	THE THINGS THAT YOU DO R.JERKINS (R.JERKINS)	◆ GINA THOMPSON (C) (D) (T) MERCURY 578158	12
13	11	11	8	I LIKE (FROM "THE NUTTY PROFESSOR") J.E.JONES (M.JORDAN,J.E.JONES,H.W.CASEY,R.FINCH)	◆ MONTELL JORDAN FEAT. SLICK RICK (C) (D) (T) DEF JAM 575046/MERCURY	11
14	NEW		1	USE YOUR HEART P.WILLIAMS,C.HUGO (P.WILLIAMS,C.HUGO)	◆ SWV (C) (D) (T) RCA 64607	14
15	15	16	25	C'MON N' RIDE IT (THE TRAIN) C.C.LEMONHEAD,J.MCCOWAN (C.C.LEMONHEAD,J.MCCOWAN,B.WHITE)	◆ QUAD CITY DJ'S (C) (D) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/ATLANTIC	15
16	16	19	8	BLACKBERRY MOLASSES ORGANIZED NOIZE (ORGANIZED NOIZE,M.ETHERIDGE)	◆ MISTA (C) (D) (T) (X) EASTWEST 64299/EEG	16
17	17	18	10	IF I RULED THE WORLD POKE, TONE (N.JONES,J.OUVIER,S.BARNES,J.PARKER,K.WALKER)	◆ NAS (T) COLUMBIA 78327*	17
18	13	13	15	YOU HEAVY D (HEAVY D,R.BURRELL,V.HERBERT,C.KING)	◆ MONIFAH (C) (D) (T) UPTOWN 56001/UNIVERSAL	11
19	19	20	7	MY BOO R.TERRY (R.TERRY,C.MAHONEY,JR.)	◆ GHOST TOWN DJ'S (T) SO SO DEF 78358*/COLUMBIA	19
20	14	15	14	GET ON UP MR. DALVIN (MR. DALVIN,K-CI,JOJO)	◆ JODECI (C) (D) (M) (T) (X) MCA 55123	4
21	18	14	15	HAY W.DYSTYLE (W.MARTIN,M.KING,C.JOHNSON,R.LEVERSTON)	◆ CRUCIAL CONFLICT (C) (D) (T) PALLAS 56008/UNIVERSAL	10
22	28	27	4	SO MANY WAYS (FROM "HIGH SCHOOL HIGH") J.DUPRI,C.LOWE (J.DUPRI,C.S.LOWE,R.CALHOUN)	◆ THE BRAXTONS (C) (T) ATLANTIC 87056	22
23	23	26	3	BABY LUV B.P.WILSON (A.LARRIEUX,L.LARRIEUX,B.WILSON)	◆ GROOVE THEORY (C) (T) EPIC 78359	23
				★ ★ ★ Greatest Gainer/Sales ★ ★ ★		
24	44		2	TOUCH MYSELF (FROM "FLED") D.AUSTIN (D.AUSTIN)	◆ T-BOZ (C) (D) (T) ROWDY/LAFACE 3-5080/ARISTA	24
25	20	12	15	THA CROSSROADS 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
				★ ★ ★ Greatest Gainer/Airplay ★ ★ ★		
26	37	47	15	PO PIMP THE LEGENDARY TRAXSTER (AK 47,BELO ZERO,N.A.R.D.)	◆ DO OR DIE (FEATURING TWISTA) (C) (D) (T) RAP-A-LOT 38559/NOO TRYBE	26
27	27	32	6	ME AND THOSE DREAMIN' EYES OF MINE D'ANGELO,B.POWER (D'ANGELO)	◆ D'ANGELO (C) (D) (V) EMI 58570	27
28	21	25	15	IN THE HOOD D.JONES (D.JONES,G.TOBAR,P.RICHARDSON)	◆ DONELL JONES (C) (D) (M) (T) (X) LAFACE 2-4127/ARISTA	21
29	29	30	7	WHERE DO WE GO FROM HERE HERBERT (L.STEPHENS,D.COX)	◆ DEBORAH COX (C) (D) ARISTA 1-3223	29
30	24	21	15	NEVER TOO BUSY D.HALL (D.HALL,K.JONES)	◆ KENNY LATTIMORE (C) (T) (X) COLUMBIA 78245	19
31	22	34	3	WHY DOES IT HURT SO BAD (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 1-3213	22
32	32	61	3	MOVIN' ON D.HALL (D.HALL,C.PENISTON,G.CHAMBERS)	◆ CECE PENISTON (C) (D) (T) (X) A&M 581656	32
33	33	29	28	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE...") JOE JOE,J.THOMPSON (J.THOMAS,J.THOMPSON,M.WILLIAMS)	◆ JOE JOE (C) (D) (V) ISLAND 854530	2
34	34	36	11	WITH YOU E.BAKER,SOMETHIN' FOR THE PEOPLE (E.BAKER,R.HOLIDAY,C.WILSON,W.J.YOUNG)	◆ SOMETHIN' FOR THE PEOPLE (C) (D) (T) (X) WARNER BROS. 17681	34
35	26	23	17	HOUSE KEEPER S.WILLIAMS,T.RILEY (G.SPENCER III,T.RILEY,S.BLAIR)	◆ MEN OF VIZION (C) (D) MJJ/550 MUSIC 78274/EPIC	13
36	25	22	9	BACK TO THE WORLD JAMEY JAZ (J.JAZ,M.RODERICK,R.PATTERSON)	◆ TEVIN CAMPBELL (C) (D) (V) QWEST 17629/WARNER BROS.	16
37	39	41	4	ALL I SEE C.CARR (C.CARR,R.JERKINS,SMITH BROTHERS)	◆ A+ (C) (D) (T) KEDAR 56003/UNIVERSAL	37
38	38	38	8	THAT GIRL R.LIVINGSTON,S.PIZZONIA (G.BENSON,M.ELIOTT,R.LIVINGSTON,S.PIZZONIA,O.BURRELL,B.T.JONES,S.CROPPER,L.STIENBERG)	◆ MAXI PRIEST FEATURING SHAGGY (C) (D) (T) (V) VIRGIN 38550	38
39	30	31	20	ALWAYS BE MY BABY M.CAREY,J.DUPRI (M.CAREY,J.DUPRI,M.SEAL,J.HARRIS III,T.LEWIS)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78276	1
40	31	24	18	YOU'RE THE ONE A."ALLSTAR" GORDON, JR. (ALLSTAR,A.MARTIN,J.MATIAS,T.JOHNSON,C.GAMBLE)	◆ SWV (C) (D) (T) (X) RCA 64516	1
41	40	40	25	LADY D'ANGELO,R.SAADIQ (D'ANGELO,R.SAADIQ)	◆ D'ANGELO (C) (D) (M) (T) (V) (X) EMI 58543	2
42	41	35	7	GIVE ME ONE REASON D.GEHMAN,T.CHAPMAN (T.CHAPMAN)	◆ TRACY CHAPMAN (C) (D) (V) ELEKTRA 64346/EEG	35
43	35	28	6	IT'S A PARTY EASY MO BEE (T.SMITH,R.NEUFVILLE,O.HARVEY)	◆ BUSTA RHYMES FEATURING ZHANE (C) (D) (T) ELEKTRA 64268/EEG	27
44	36	33	23	AIN'T NO NIGGA/DEAD PRESIDENTS SKI (S.CARTER,D.WILLIS,A.MOON,T.THOMAS)	◆ JAY-Z FEAT. FOXXY BROWN (M) (T) (X) FREEZE/ROC-A-FELLA 53233*/PRIORITY	17
45	45	45	8	LET'S STAY TOGETHER (FROM "A THIN LINE LOVE & HATE") E.BENET,G.NASH,JR.,D.POSEY (E.BENET,G.NASH,JR.,D.POSEY)	◆ ERIC BENET (C) (D) JAC-MAC 17656/WARNER BROS.	45
46	48	48	6	TELL ME (I'LL BE AROUND) T.TAYLOR,C.FARRAR (T.TAYLOR,C.FARRAR,B.WRIGHT,L.WRIGHT,D.ANDREWS,T.CARDWELL,M.PEOPLES,S.WILLIAMS)	◆ SHADES (C) (D) (T) MOTOWN 860410	46
47	NEW		1	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") RZA (R.DIGGS)	◆ RZA FEAT. METHOD MAN & CAPPADONNA (C) (T) BIG BEAT 98045/ATLANTIC	47
48	42	42	4	LIKE A WOMAN T.RICH (T.RICH)	◆ THE TONY RICH PROJECT (C) (D) (M) (T) (X) LAFACE 2-4175/ARISTA	42
49	43	43	6	THINGS WE DO FOR LOVE E.FERRELL (H.BROWN,E.FERRELL)	◆ HORACE BROWN (C) (D) MOTOWN 860360	43

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
50	47	39	24	KEEP ON KEEPIN' ON (FROM "SUNSET PARK") J.DUPRI (J.DUPRI,MC.LYTE,M.JACKSON)	◆ MC LYTE FEAT. XSCAPE (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	3
51	55	56	4	GLORIA M.STOKES (M.STOKES,E.JOHNSON)	◆ JESSE POWELL (C) SILAS 55208/MCA	51
52	53	53	4	GOOD LOVE C.R.CASON (C.R.CASON)	◆ JOHNNIE TAYLOR (C) MALACO 2525	52
53	46	37	11	THEY DON'T CARE ABOUT US M.JACKSON (M.JACKSON)	◆ MICHAEL JACKSON (C) (D) (T) (V) (X) EPIC 78264	10
54	51	51	12	I'LL DO ANYTHING FOR YOU J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,A.NESBY,J.WRIGHT)	◆ ANN NESBY (C) (D) (T) (X) PERSPECTIVE 587542	51
55	52	46	9	YOU SAID S.BROWN (R.ODEN,FLEX,S.SAPP)	◆ MONA LISA (C) (D) (T) ISLAND 854630	33
56	56	57	7	WISHES (FROM "KAZAAM") J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,N.MORRIS,S.STILLS)	◆ NATHAN MORRIS (C) (D) (T) (X) PERSPECTIVE 587550	56
57	54	50	14	FOREVER MORE N.M.WALDEN (N.M.WALDEN,P.JOHNSON,S.J.DAKOTA)	◆ PUFF JOHNSON (C) (D) WORK 78297/EPIC	31
58	57	54	5	CHANGE THE WORLD (FROM "PHENOMENON") BABYFACE (T.SIMS,G.KENNEDY,W.KIRKPATRICK)	◆ ERIC CLAPTON (C) (D) (V) REPRISE 17621/WARNER BROS.	54
59	59	65	8	HOME R.OWENS (T.OWENS,R.OWENS)	◆ 4U (C) (X) RIP-IT 2711	59
60	58	55	18	SCARRED (FROM "EDDIE") D.RUDNICK (L.CAMPBELL,L.DOBSON,M.YOUNG)	◆ LUKE (C) (T) LUTHER CAMPBELL 164000	31
61	68	77	6	PAPARAZZI THAYOD (A.JOINER,E.BANKS)	◆ XZIBIT (C) (D) (T) LOUD 64565	61
62	64	68	4	SAY IT AGAIN (FROM "EDDIE") M.WINANS (M.WINANS,K.HICKSON,D.ROYNTON)	◆ NNEKA (C) (D) ISLAND 854648	62
63	66		2	SHAKE A LIL' SOMETHIN'... D.HOBBS (D.HOBBS,M.ROSS,C.WONG WONG)	◆ THE 2 LIVE CREW (C) (D) (T) LIL' JOE 890	63
64	65	66	6	I'LL MAKE YOUR DREAMS COME TRUE (FROM "KAZAAM") J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	◆ SUBWAY (C) (D) (T) (X) PERSPECTIVE 587554	64
65	71	63	20	LET'S LAY TOGETHER (FROM "DON'T BE A MENACE...") R.KELLY (R.KELLY)	◆ THE ISLEY BROTHERS (C) (D) ISLAND 854586	24
66	60	58	19	AIN'T NOBODY/KISSING YOU C.THOMPSON,S.COMBS,BABYFACE (F.EVANS,C.THOMPSON,S.COMBS,BABYFACE)	◆ FAITH EVANS (C) (D) (M) (T) (V) (X) BAD BOY 7-9055/ARISTA	14
67	72		2	SLIP N' SLIDE R.MOORE (R.MOORE,DANNY BOY)	◆ DANNY BOY (C) (D) DEATH ROW 99974/INTERSCOPE	67
68	62	64	14	I'LL NEVER STOP LOVING YOU S.DIAMOND (S.DIAMOND,J.8LUME)	◆ J'SON (C) (D) HOLLYWOOD 64008	57
69	61	59	6	IT HURTS LIKE HELL (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	◆ ARETHA FRANKLIN (C) (D) ARISTA 1-3222	51
70	63	60	8	I CONFESS N.O.JOE (A.REED,N.O.JOE)	◆ BAHAMADIA (C) (D) (T) (V) CHRYSALIS 58437/EMI	45
71	93		2	RED LIGHTS E.SERMON (M.ELLIOT,E.SERMON,T.SMITH,L.TROUTMAN,R.TROUTMAN)	◆ THA TRUTH (C) (T) PRIORITY 53236	71
72	81		2	ALL MY LUV T.C.RILEY (TRACY,LATTREL)	◆ ART N' SOUL (C) (X) NATURE BOY/BIG BEAT 98068/ATLANTIC	72
73	70	62	6	CLONES K.WILLIAMS (TROTTER,ABDUL-BASIT,JENKINS,BLENMAN,WILLIAMS)	◆ THE ROOTS (C) (T) (X) DGC 19402/GEFFEN	62
74	74	81	4	A LIL' SOME'EM SOME'EM A.EATON (A.FORTE,A.EATON,L.HAYWOOD)	◆ RAPPIN' 4-TAY (C) (T) (X) EMI 58575	74
75	78	78	16	PLEASE DON'T GO C.STOKES,C.CUENI (C.STOKES,C.CUENI)	◆ IMMATURE (C) (D) (T) MCA 55158	16
76	86		2	ORDINARY GIRL LIONEL RICHIE/JAMES CARMICHAEL (L.RICHIE,BABYFACE)	◆ LIONEL RICHIE (C) (D) (V) MERCURY 578375	76
77	79	79	7	COME AROUND (FROM "THE NUTTY PROFESSOR") M.ROONEY,M.MORALES (M.ROONEY,M.MORALES)	◆ DOS OF SOUL (C) (D) DEF JAM 576552/MERCURY	77
78	NEW		1	NO MORE TEARS MASTER P,K.FRANKLIN (T.HESTER,MASTER P)	◆ MASTER P FEATURING SILKK & MO B. DICK (C) (D) (T) NO LIMIT 53237/PRIORITY	78
79	67	67	11	HANG 'EM HIGH A.MALEK (D.MURPHY,A.MALEK,J.KIRKLAND,E.MORRICONE)	◆ SADAT X (C) (D) (T) LOUD 64561	53
80	75	72	12	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") WINO,BRIAN G (A.IVEY,JR.,F.LEWIS)	◆ COOLIO (C) (D) (T) TOMMY BOY 7731/ISLAND	47
81	96		2	100 SPOKES COLD 187UM (G.HUTCHISON,K.GULLEY,K.CROSS)	◆ ABOVE THE LAW (C) (T) (X) TOMMY BOY 7739	81
82	82	70	8	STAKES IS HIGH/THE BIZNESS J.DEE,DE LA SOUL (K.MERCER,D.JOLICOEUR,V.MASON,L.LISTON)	◆ DE LA SOUL (T) TOMMY BOY 730*	53
83	83		2	BIG LONG JOHN T.KELLY,C.DILLON (E.BROWN,A.KELLY,C.DILLON)	◆ MAD COBRA (C) (T) (X) EMI 58573	83
84	76	71	13	PARTY 2 NITE AL B.SURET,T.DUDLEY (AL B.SURET,L.WILSON,K.GAMBLE,J.HUFF)	◆ LADAE! (C) (T) (X) MOTOWN 860514	44
85	NEW		1	ANYTHING GOES R.KASS,L.HOLBY (J.AUSTIN)	◆ RAS KASS (C) (T) PRIORITY 53219	85
86	89	92	3	EVERYBODY DJ CLARK KENT (C.KENT,H.DESIRE,T.HESTER,G.GILSAINT,J.CARTER)	◆ SKIN DEEP (C) (D) (T) LOOSE CANNON 578112/ISLAND	86
87	77	76	13	IT'S YOU THAT'S ON MY MIND C.STOKES,S.MATHER (C.STOKES,MATHER,B.MARKIE)	◆ QUINDON (C) (T) VIRGIN 38542	35
88	NEW		1	UNTIL THE DAY C.THOMPSON (D.BAPTISTE,Q.BAPTISTE,C.THOMPSON)	◆ NONCHALANT (C) (T) MCA 55199	88
89	88	82	11	OPERATION LOCKDOWN/DA WIGGY E-SWIFT,MR. WALT (E.BROOKS,S.PRICE,J.BUSH,W.DEWGARDE)	◆ HELTAH SKELTAH (C) (T) DUCK DOWN 53232/PRIORITY	64
90	91	94	3	MY CREW CAN'T GO FOR THAT (FROM "THE NUTTY PROFESSOR") DR.PERIOD (D.PITTMAN,T.SMITH,D.SMITH,N.SCRANTON,D.HALL,J.GATES,S.ALLEN,C.MAYFIELD)	◆ TRIGGER THA GAMBLER FEAT. SMOOTHIE DA HUSTLER & D.V. ALUS KHRIST (C) (D) (T) NO CD/DVD/DEF JAM 578334/MERCURY	90
91	94	86	14	HE'S NOT GOOD ENOUGH J.POWELL (J.HARRIS III,T.LEWIS,M.HORTON,D.STOKES,D.CHAVIS)	◆ SOLO (C) (D) (X) PERSPECTIVE 587526	50
92	85	89	7	SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME") W.AFANASIEFF (A.MENKEN,S.SCHWARTZ)	◆ ALL-4-ONE (C) (D) WALT DISNEY 64011/HOLLYWOOD	83
93	87	75	10	IF IT'S ALL GOOD BERNARD & PIERCE (L.PIERCE,B.WISE)	◆ COLOUR CLUB (C) VERTEX 8010/JVC	59
94	84	88	19	DON'T WANNA LOSE YOU J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,L.RICHIE)	◆ LIONEL RICHIE (C) (D) (V) (X) MERCURY 852857	17
95	80	80	15	FASTLOVE G.MICHAEL,J.DOUGLAS (G.MICHAEL)	◆ GEORGE MICHAEL (C) (D) (T) (V) DREAMWORKS 59001/GEFFEN	44
96	95	85	13	CAJUN MOON R.DROESEMEYER (J.J.CALE)	◆ RANDY CRAWFORD (C) (T) (X) BLUEMOON 98071/ATLANTIC	65
97	90	87	4	BEING SINGLE (AIN'T EASY) K.DEANE (V.GEORGE,K.DEANE)	◆ VALERIE GEORGE (C) (D) (T) MOTOWN 860528	87
98	97	90	16			

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top entries like 'YOU'RE MAKIN' ME HIGH' and 'I CAN'T SLEEP BABY (IF I) R. KELLY (JIVE)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes entries like 'C'MON N' RIDE IT (THE TRAIN)' and 'IN THE HOOD'.

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

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs alphabetically by title, such as '100 SPONES (T-Boy, ASCAP/Phonix)', 'AINT NOBODY GOT NOTHING ON YOU', 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 'ELEVATORS (ME & YOU)' and 'BACK TO THE WORLD'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs alphabetically by title, such as 'AINT NO NIGGA/DEAD PRESIDENTS', 'I CAN'T SLEEP BABY (IF I)', etc.

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

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

HOT R&B RECURRENT AIRPLAY

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent airplay songs like 'NOT GON' CRY', 'SITTIN' UP IN MY ROOM', etc.

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent airplay songs like 'SOON AS I GET HOME', 'WHO CAN I RUN TO', etc.

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

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent sales songs like 'PO PIMP', 'RED LIGHTS', etc.

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent sales songs like 'TWISTED', 'UNTIL THE DAY', etc.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING AUG. 17, 1996

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Hot Shot Debut ***						
1	NEW		1	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98)	BEATS, RHYMES AND LIFE	1
2	NEW		1	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
3	1	1	6	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
4	2	2	6	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
5	NEW		1	MR. MIKE SUAVE HOUSE 1519*/RELATIVITY (10.98/15.98)	WICKED WAYZ	5
6	3	3	7	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
7	4	4	9	SOUNDTRACK ▲ DEF JAM 53191*/MERCURY (11.98/17.98)	THE NUTTY PROFESSOR	1
8	6	7	12	THE ISLEY BROTHERS ● T-NECK 524214/SLANO (10.98/16.98)	MISSION TO PLEASE	2
9	7	9	7	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
10	8	6	25	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
11	5	5	5	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
12	9	8	55	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
13	13	17	9	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	13
14	10	10	11	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
15	11	12	10	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
16	14	15	26	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (10.98/24.98)	ALL EYEZ ON ME	1
17	12	16	18	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	12
18	16	14	38	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
19	15	19	8	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
20	20	20	16	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
21	19	21	15	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
22	18	18	8	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	5
23	17	11	6	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	4
24	22	29	37	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	4
25	27	26	44	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
26	24	30	6	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
27	23	24	11	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
28	25	32	14	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA KALI	4
29	30	28	15	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
30	26	22	5	N.W.A RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	20
31	29	27	55	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
32	40	40	9	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	32
33	NEW		1	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	33
34	35	38	57	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
35	37	35	19	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/MIRGIN (10.98/16.98)	THE RESURRECTION	1
36	21	13	3	SADAT X LOUD 66922*/RCA (10.98/15.98)	WILD COWBOYS	13
37	NEW		1	MISTA EASTWEST 61912/EEG (10.98/15.98) HS	MISTA	37
38	39	33	25	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
39	28	23	6	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	11
40	NEW		1	SOUNDTRACK TVT SOUNDTRAX/BLUNT 8020*/TVT (7.98/16.98)	PHAT BEACH	40
41	33	48	3	11/5 DOGDAY 3200 (9.98/15.98) HS	A-1 YOLA	33
42	31	25	6	ME'SHELL NDEGECELLO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
43	32	36	7	HORACE BROWN MOTOWN 530625* (10.98/16.98) HS	HORACE BROWN	18
44	41	42	12	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
45	34	37	11	BOBBY CALDWELL SIN-DROME 8910 (10.98/14.98)	SOUL SURVIVOR	23
46	45	44	38	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
47	53	—	2	COLOUR CLUB VERTEX 3004/JVC (10.98/15.98)	IN THE FLOW	47
48	36	31	4	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	31
49	38	34	12	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
50	48	46	19	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1

51	43	41	39	QUINCY JONES ● QWEST 45875/WARNER EROS. (10.98/16.98)	Q'S JOOK JOINT	6
52	42	43	29	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	18
53	51	54	74	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
*** GREATEST GAINER ***						
54	87	88	6	THE GAP BAND INTERSOUND 9183 (9.98/13.98)	LIVE & WELL	54
55	49	45	7	MEN OF VIZION MJJ 550 MUSIC 66947/EPIC (10.98/15.98) HS	PERSONAL	29
56	52	52	47	SOLO ● PERSPECTIVE 549017/ARM (10.98/16.98)	SOLO	8
57	57	53	53	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
58	50	47	4	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	43
59	59	57	20	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
60	44	39	6	VARIOUS ARTISTS EASTWEST 61925*/EEG (10.98/15.98)	AMERICA IS DYING SLOWLY	12
61	54	51	55	JODECI ▲ MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
62	64	56	25	SOUNDTRACK ● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5
63	47	49	7	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98) HS	BETTER DAYS AHEAD	31
64	58	64	7	VARIOUS ARTISTS LAFACE 26026/ARISTA (10.98/16.98)	RHYTHM OF THE GAMES: 1996 OLYMPIC GAMES ALBUM	58
65	56	55	15	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	6
66	67	73	6	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46060 (9.98/15.98)	SOMETHIN' FOR THE PEOPLE	66
67	66	63	107	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
68	65	65	39	GOODIE MOB ● LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
69	79	80	40	EIGHTBALL & MJG ● SUAVE HOUSE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
*** PACESETTER ***						
70	98	—	2	DAZZ BAND LUCKY 010 (10.98/14.98)	UNDER THE STREETLIGHTS	70
71	74	69	10	ANN NESBY PERSPECTIVE 549022 (10.98/14.98)	I'M HERE FOR YOU	64
72	72	79	42	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
73	62	62	91	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
74	70	85	87	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
75	68	71	39	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
76	RE-ENTRY	15	MARVIN SEASE JIVE 41585 (10.98/15.98)	PLEASE TAKE ME	54	
77	61	60	8	MONA LISA ISLAND 524244* (8.98/12.98) HS	11-20-79	38
78	86	70	10	SHYHEIM NOO TRYBE 41583*/MIRGIN (10.98/15.98)	THE LOST GENERATION	10
79	82	82	10	SOUNDTRACK ISLAND/HOLLYWOOD 524243*/ISLAND (10.98/16.98)	EDDIE	44
80	95	—	14	JESSE POWELL SILAS 11287/MCA (9.98/15.98) HS	JESSE POWELL	35
81	90	89	131	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
82	80	67	18	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAGES	13
83	75	77	40	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
84	69	59	41	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
85	85	95	49	FAITH EVANS ▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
86	88	83	53	TRU NO LIMIT 53983*/PRIORITY (10.98/16.98) HS	TRUE	25
87	71	78	16	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE	40
88	46	50	3	FUNK MOBB SICK WID' IT 45006/JIVE (10.98/15.98) HS	IT AIN'T 4 PLAY	46
89	91	84	41	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
90	RE-ENTRY	82	MARY J. BLIGE ▲ MCA 11156* (10.98/15.98)	MY LIFE	1	
91	89	91	65	2PAC ▲ DEATH ROW/INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
92	83	75	17	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	3
93	73	58	16	SOUNDTRACK ▲ FLAVOR UNIT/EASTWEST 61904*/EEG (10.98/15.98)	SUNSET PARK	1
94	60	81	3	SOUNDTRACK ROWDY 37012/ARISTA (10.98/16.98)	FLED	60
95	96	—	17	SOUNDTRACK UNDERWORLD 35818/CAPITOL (10.98/16.98)	DEAD PRESIDENTS VOLUME II	45
96	77	72	45	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
97	RE-ENTRY	49	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4	
98	76	61	8	GEORGE CLINTON & THE P-FUNK ALLSTARS 550 MUSIC 67144*/EPIC (10.98/16.98)	T.A.P.O.A.F.O.M.	27
99	55	74	4	20-2-LIFE INMATE 1 (10.98/16.98)	TWENTY-TWO-LIFE	55
100	63	68	9	DIGITAL UNDERGROUND CRITIQUE 15452*/RADIKAL (10.98/16.98)	FUTURE RHYTHM	26

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

Album in stores August 27

PO PIMP

picture this featuring the hit Po Pimp executive producer: James A. Smith

http://www.virginrecords.com

NEIGHBORHOOD WATCH RECORDS | JMS Management | RAP-A-LOT RECORDS

Getting Reinvigorated By The Insinuating Beat

EVERY ONCE IN A WHILE, you have to walk away from something to realize how much you love it. When we recently escaped the daily grind of life in clubland for a week of vacation, the last thing we wanted to encounter was a dance beat. In fact, as we planned seven glorious days of playing with our puppy in the park, reading trashy novels, and watching the entire ABC-TV soap lineup, the idea of listening to music more rhythmic than a typical **Indigo Girls** record seemed downright painful—until about the third day of the week.



Angel's Grooves. Producer/DJ Angel Moraes takes a break during a mastering session for "Hot'n'Spicy," a beat-mixed compilation of his previous singles due later this month on the New York-based label of the same name. The set's track listing reaches back to the start of his career in 1993, and it includes such underground dance-floor staples as "Welcome To The Factory," "Heaven Knows," and "The Cure." Also featured is "What I Want, What I Need," a new single with guest vocals by Kelli Sae. Moraes recently inked a U.K. distribution deal for the project with the independent Subversive Records.

It was at that point that we started to crave the pulse of an energetic beat, not to mention the vigor of a diva vocal and the twist of a clever keyboard sample. Fortunately, we had tossed a handful of advance cassettes in our bag before leaving the office. As we popped each tape on, something wonderfully odd happened. We could hear the music without the cluttering clouds of business or industry politics. What a joy it was to listen to **Vanessa Daou's** new single, "Two To Tango," or **Funky Green Dog's** first album and not feel compelled to say anything more than, "Wow, this is cool." Such revelation. It was like rediscovering the reason we desperately wanted this gig six years ago.

So now we're back behind the desk. Faxes are piling up, voice mail is filling up, and deadlines are heating up. Nearly every person we encounter is a knot of stress. Just as the glow of vacation seems to fade, we hang up



by Larry Flick

the phone and pop on another tape. Aaahh . . . it really is all about the music, isn't it? If only more people in this business would momentarily pause and simply listen to the music they're dealing with. It can be quite focusing. Our aim is to keep doing exactly that. Somehow, the rest will get done.

BACK TO THE BEATS: Speaking of the **Vanessa Daou** single, "Two To Tango" has been juiced from its original languid jazz/funk pace into a house kicker by **Danny Tenaglia** and Vanessa's hubby, **Peter Daou**. Tenaglia and Vanessa Daou have often collaborated on remixes and never fail to bring out interesting parts of each other's musical personalities. The Valley of the Daou and Lotus versions are particularly tasty, balancing the need for aggressive rhythms with the ethereal nature of Vanessa Daou's voice. "Two To Tango" previews the artist's second Krasnow Entertainment/MCA disc, "Slow To Burn," a gorgeous album that is dripping with sensuality. The single is due any second now, with the album slated for early October impact.

Another MCA offering well worth active turntable time is **Frankie Knuckles'** post-production of "Hit Me Off" by **New Edition**. To our ears, the hip-hop mix that flooded radio initially seemed hard to improve upon, but Knuckles has come to the table with an unusually forceful house version that is impossible to resist. Nowhere in sight are his signature lush strings. Instead, he opts for a spare beat and dark keyboards that will please underground purists while drawing props from jeepsters who normally shrug past house music.

When the powers that be at Epic said the label would be working **Michael Jackson's** "HIStory" for well over a year, they sure weren't kidding. The label will soon begin stomping behind the project's umpteenth single, "Stranger In Moscow"—and like its predecessors, the song's primary strength lies in a bevy of trend-savvy remixes. **Hani**, **Todd Terry**, and the **Basement Boys** have been solicited to inject a little street vibe into the track, with mostly slammin' results. Both Terry and the Basement Boys bring their familiar house sounds to the song while taking successful stabs at weaving downtempo grooves.

As potent as those mixes are, the reason to jump onto this record is Hani's inventive post-productions. His Numb mix cruises at a trance/ambient pace, shrouded in haunting, minor-key synths, while his Chill-Hop version rattles with jungle tension. These remixes are so good that we'd be willing to bet that if this record

doesn't boost M.J. into the hippest light among underground punters, we doubt that anything will.

Twisted America Records is finally off and running with the long-anticipated "Fired Up" by **Funky Green Dog**, a percussive, tribalistic anthem that previews what we predict will be one of the most important house music albums of the year. Tenaglia's remixes are too hot for mere words. Just drop the needle on the vinyl and let your body do the talking. And while you're twitchin' and twirlin', begin counting down to Sept. 24, which is when the act's self-titled disc will be in stores.

How excited were we to find a brand-new single by **Irene Cara** during a recent riffle through the racks of New York's Vinylmania Records? We have been on the hunt for anything by this dormant diva for two years now. (In fact, if you are reading this, Irene, give us a call!) "All My Heart" on Italy's UDP Records shows the singer in excellent voice, waxing romantic and optimistic over a breezy hi-NRG musical foundation created by **Peter Vice** and **Michele Vice**. It's easy to get past the fact that the music is mildly derivative of "Children" by **Robert Miles** once Cara begins to belt her way through the chorus, throughout which she is backed by a joyous girlie choir. Perfect for tea-dances and any crowd that squeals for the likes of **La Bouche** and **Real McCoy**. Actually, the right stateside label scenario could result in a top 40 revival for this fab singer. A&R reps, get crackin'!

GATHERINGS: Citizens of clubland love few things more than an excuse to come together for a good schmooze. Maybe that's why there are so many gatherings planned throughout the year—including Billboard's Dance Music Summit. The cool thing is the uniqueness of each event in its presentation and direction. It certainly



Moving On Up. Wanda Vaughn, a member of popular pop/dance trio the Emotions, has signed a recording deal with West Coast indie Raging Bull Records. The singer will divide her time between gigs with the act, known for such '70s classics as "Best Of My Love," and cutting her first album for the label. The project will be previewed with a still-untitled single before the end of 1996. Flanking the seated Vaughn, from left, are Raging Bull executives Joseph Isgro, Paul Ring, and Joey Batts.

makes for a warmly noncompetitive calendar year.

On Aug. 26-29, mobile DJs and hardware specialists will turn the Trump Plaza hotel in Atlantic City, N.J., upside down for the 1996 International DJ Expo. Presented by DJ Times and Testa Communications, this event offers a soup-to-nuts view of this corner of the dance music industry. After five years, this has become one of the best opportunities to do business with Numark and Pioneer, among numerous other companies.

On Oct. 17-19, the European club community will meet in Holland for the first Amsterdam Dance Event. Organized by the Conamus Foundation, this confab will balance the requisite artist showcases with unusual daytime discussions. Among the more intriguing prospects are the territory focus groups, which will provide an in-depth view of various European dance markets. Participants will get an idea of how each market works, who the major players are, and the styles of music in specific territories.

Among the acts already booked for the event are **Todd Terry**, **Sister Bliss**, **Richie Hawtin**, **Red Snapper**, and **Mixmaster Morris**. They will appear at clubs that include Mazzo, Paradiso, Havana, and Escape.

BEATS AND PIECES: Prepare to gag with glee. Old-school diva **Siedah Garrett** has joined **Brand New Heavies** as their full-time front woman. The act is locked away in a studio, writing and recording material for an album that could be ready for consumption in early '97. For those too young to remember, Garrett is a former protégé of **Quincy Jones** whose voice and songwriting skills made for many a radio hit—not the

least of which was her own "K.I.S.S.I.N.G." First **Irene Cara's** new single, and now this—can we possibly be happier?

On the compilation tip, Left Coast sensation **Richard "Humpty" Vision** follows his red-hot "This Is My House" with "House Nation," an album that displays his sharp turntable mixing skills, as well as a song selection combining future hits, such as "Devotion" by **Devone**, with current faves, such as "Superstar" by **Charm Farm**. Available on Aqua Boogie Records.

Another multi-act disc deserving attention is the gay-targeted "I'm Coming Out" on Canada's Quality Records. Although there is a lot of familiar music here, including the amusing "It's Raining Men" by the **Weather Girls**, there are festive rarities, such as "Hit And Run Lover" by **Carol Jiani**. The album is enjoying a crossover hit on Canadian radio with "I'll Just Say Goodnight" by local rising star **Carol Medina**.

If you are among the many who gave a listen to the Christian-leaning "Sweet Salvation" by **Worldwide Message Tribe** earlier this year, then your mind should be open to the music on "Jumping In The House Of God," an album that teams the group with several promising new acts. Among the strongest artists featured is rapper **Cameron Dante**, whose DJ prowess is familiar to regular punters on the Manchester, England, rave circuit.

The beats on "Jumping In The House Of God" are totally credible and accessible to mainstream dance-floors. In fact, we'd bet that the right amount of promotional TLC could push "Joy" by **Sani** onto crossover radio. Something for the folks at Warner-Alliance Records to consider.

Billboard. Dance Breakouts
FOR WEEK ENDING AUGUST 17, 1996
CLUB PLAY

1. KEEP ON JUMPIN' LISA MARIE EXPERIENCE FFRREEDOM
2. I AIN'T GOT TIME NEXT PHASE SUB-URBAN
3. LAST NIGHT A DJ SAVED MY LIFE THE MILK STOCKHOLM IMPORT
4. JUMP ON IT SIR MIX-A-LOT AMERICAN
5. BRAND NEW DAY MINDS OF MEN PERFECTO IMPORT

MAXI-SINGLES SALES

1. JUMP ON IT SIR MIX-A-LOT AMERICAN
2. TOUCH MYSELF T-BOZ ROWDY
3. OUT FOR THE CASH DJ HONDA RELATIVITY
4. IT'S A PARTY BUSTA RHYMES FEAT. ZHANE ELEKTRA
5. UNTIL THE DAY NONCHALANT MCA

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	4	7	YOU'RE MAKIN' ME HIGH LAFACE 2-4161/ARISTA 1 week at No. 1	◆ TONI BRAXTON
2	1	3	7	KEEP ON JUMPIN' LOGIC 59047	◆ MARTHA WASH & JOCELYN BROWN
3	5	6	6	IF MADONNA CALLS GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
4	6	10	5	STAND UP DV8 120085/A&M	LOVE TRIBE
5	4	5	9	LET THIS BE A PRAYER CHEEKY 013/CHAMPION	◆ ROLLO GOES SPIRITUAL WITH PAULINE TAYLOR
6	3	1	8	PROFESSIONAL WIDOW ATLANTIC 85499	TORI AMOS
7	8	19	7	CELEBRATE MOONSHINE MUSIC 88429	ELLI MAC
8	9	15	7	ARE YOU READY FOR SOME MORE? STRICTLY RHYTHM 12463	◆ REEL 2 REAL
9	17	30	5	YOU GOT TO PRAY EIGHT BALL 99	JOI CARDWELL
10	11	14	8	ONE MORE TIME KING STREET 1043	DIVAS OF COLOR FEAT. EVELYN "CHAMPAGNE" KING
11	7	2	12	LOOKING AT YOU COLUMBIA 78249	SUNSCREAM
12	10	12	10	THIS IS YOUR NIGHT TOMMY BOY 735	◆ AMBER
13	19	23	7	WE GOTTA LOVE PULSE-8 IMPORT	KYM SIMS
14	16	11	9	CHA CHA LOGIC 59042	ARMAND VAN HELDEN
15	14	9	11	LIFT UP YOUR HANDS JELLYBEAN 2510	XODUS FEATURING DAWN TALLMAN
16	15	16	8	LEVITICUS: FAGGOT MAVERICK 43710/REPRISE	◆ ME'SHELL NDEGECELLO
17	13	8	13	MOVE YOUR BODY MAW 010/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
18	26	32	6	CRY INDIA POPULAR 26004	◆ UMBOZA
19	21	27	7	I'M IN LOVE MUSIC PLANT 036	GEORGIE PORGIE
20	32	45	3	YOU'LL BE MINE (PARTY TIME) EPIC 78379	◆ GLORIA ESTEFAN
21	23	31	6	STAY OUT ALL NIGHT CUTTING 369	DOCTOR LOVE FEATURING MIKO
22	34	46	3	STUPID GIRL ALMO SOUNDS 88004/GEFFEN	◆ GARBAGE
23	18	13	10	CHAINS EPIC 78317	◆ TINA ARENA
24	22	28	8	SET THE WORLD ON FIRE STOCKHOLM IMPORT	E-TYPE
25	12	7	12	BEFORE ATLANTIC 85489	◆ PET SHOP BOYS
26	31	37	4	WOMBO LOMBO MANGO 531042/ISLAND	◆ ANGELIQUE KIDJO
27	33	43	4	WALKING ON SUNSHINE VESTRY 023/STRICTLY RHYTHM	THE JAH BOYZ FEAT. IAN STARR AND CHARLIE CASANOVA
28	27	34	5	KEEP PUSHIN' PEPPERMINT JAM IMPORT	BORIS DLUGOSCH
29	20	17	9	LOVE DON'T LIVE HERE ANYMORE MAVERICK PROMO/WARNER BROS.	◆ MADONNA
30	37	40	4	RHYTHM OF LOVE DIGITAL DUNGEON 1211	NATIVE WARRIOR
31	42	—	2	GIVE ME STRENGTH PERFECTO/KINETIC PROMO/REPRISE	JON OF THE PLEASED WIMMIN
★★★ Power Pick ★★★					
32	47	—	2	WON'T GIVE UP MY MUSIC JELLYBEAN 2513	PULSE FEATURING ANTOINETTE ROBERSON
33	28	33	7	LOVE YOU THE RIGHT WAY NERVOUS 20195	BYRON STINGILY
★★★ Hot Shot Debut ★★★					
34	NEW ▶	1	1	KILLING ME SOFTLY WITH HIS SONG ATLANTIC PROMO	ROBERTA FLACK
35	24	20	13	ALWAYS BE MY BABY COLUMBIA 78313	◆ MARIAH CAREY
36	46	—	2	PARADISE MOONSHINE MUSIC 88433	GYPSY QUEENS
37	43	47	4	LONG TRAIN RUNNIN' (WITHOUT LOVE) AUREUS 1600	NICOLE
38	41	44	4	SPIRITUAL ATLANTIC PROMO	FRANCIS DUNNERY
39	25	21	12	FOR THE LOVE OF YOU 143 85506/ATLANTIC	◆ JORDAN HILL
40	48	—	2	I IS WHAT I AM G-ZONE/GEE STREET INDEPENDENT 531052/ISLAND	MOVEMENT UNDERGROUND
41	30	26	10	IN DE GHETTO MERCURY 578029	BAD YARD CLUB FEATURING CRYSTAL WATERS
42	44	48	3	IT'S TIME TO PARTY FREEZE 50093	MANTRONIX FEATURING ALTHEA MCQUEEN
43	RE-ENTRY	20	20	SUPERNATURE PURE 2252	CERRONE
44	NEW ▶	1	1	BADMAN JUNK DOG 01/CHAMPION	◆ SISTER BLISS
45	NEW ▶	1	1	DOWN WITH THIS MCA 55157	◆ CHARISSE ARRINGTON
46	NEW ▶	1	1	BACK TO THE WORLD QWEST PROMO/WARNER BROS.	◆ TEVIN CAMPBELL
47	NEW ▶	1	1	ONLY YOU KING STREET 1044	KIMARA LOVELACE
48	RE-ENTRY	13	13	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-3214	◆ WHITNEY HOUSTON
49	38	24	14	WRONG ATLANTIC 85505	◆ EVERYTHING BUT THE GIRL
50	49	50	3	DO YOU BELIEVE BASEMENT BOYS 008	007

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	10	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND 9 weeks at No. 1	◆ 2PAC (FEAT. KC AND JOJO)
★★★ Greatest Gainer ★★★					
2	8	22	7	WHERE DO YOU GO (M) (T) (X) ARISTA 1-3226	◆ NO MERCY
3	4	7	16	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/AG	◆ QUAD CITY DJ'S
4	2	5	3	ELEVATORS (ME & YOU) (M) (T) (X) LAFACE 2-4178/ARISTA	◆ OUTKAST
5	5	4	10	YOU'RE MAKIN' ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 2-4161/ARISTA	◆ TONI BRAXTON
★★★ Hot Shot Debut ★★★					
6	NEW ▶	1	1	ASCENSION (DON'T EVER WONDER) (T) (X) COLUMBIA 78365	◆ MAXWELL
7	6	2	3	IN DE GHETTO (T) MERCURY 578029	BAD YARD CLUB FEATURING CRYSTAL WATERS
8	3	3	11	ONLY YOU (M) (T) (X) BAD BOY 7-9071/ARISTA	◆ 112 FEATURING THE NOTORIOUS B.I.G.
9	9	—	2	WHY DOES IT HURT SO BAD/I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) (M) (T) (X) ARISTA 1-3214	◆ WHITNEY HOUSTON
10	7	12	14	CHILDREN (M) (T) (X) ARISTA 1-3007	◆ ROBERT MILES
11	NEW ▶	1	1	WU-WEAR: THE GARMENT RENAISSANCE (T) BIG BEAT 95658/AG	◆ RZA FEAT. METHOD MAN & CAPPADONNA
12	12	6	7	LOUNGIN (T) DEF JAM 575063/MERCURY	◆ LL COOL J
13	11	10	7	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
14	14	21	8	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	◆ KEITH SWEAT
15	13	8	23	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	◆ JAY-Z FEAT. FOOXY BROWN
16	16	9	6	KEEP ON JUMPIN' (T) (X) LOGIC 59047	◆ MARTHA WASH & JOCELYN BROWN
17	10	34	3	MOVIN' ON (T) (X) A&M 581657	◆ CECE PENISTON
18	20	23	5	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	TORI AMOS
19	17	24	9	IF MADONNA CALLS (T) (X) GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
20	22	15	10	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	◆ AMBER
21	23	26	6	DO YOU MISS ME (T) (X) CLASSIFIED 0227	JOCELYN ENRIQUEZ
22	19	11	9	IF I RULED THE WORLD (T) COLUMBIA 78327	◆ NAS
23	35	17	4	AMERICA (I LOVE AMERICA) (T) (X) SUGAR DADDY/BIG BEAT 95643/AG	◆ FULL INTENTION
24	25	25	10	ONE BY ONE (T) (X) REPRISE 43643	◆ CHER
25	15	16	7	THE THINGS THAT YOU DO (T) MERCURY 578159	◆ GINA THOMPSON
26	18	—	2	NEVER GONNA SAY I'M SORRY (M) (T) (X) ARISTA 1-3227	◆ ACE OF BASE
27	24	13	9	KISSIN' YOU (M) (T) (X) BAD BOY 7-9059/ARISTA	◆ TOTAL
28	32	28	3	SUPERNATURE (T) (X) PURE 2252	CERRONE
29	46	42	5	ARE YOU READY FOR SOME MORE? (T) (X) STRICTLY RHYTHM 12463	◆ REEL 2 REAL
30	21	—	2	LYIN' KING (T) PROFILE 7451	◆ NINE
31	29	27	14	GET MONEY (M) (T) (X) UNDEAS/BIG BEAT 95668/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
32	40	20	9	THE BIZNESS/STAKES IS HIGH (T) TOMMY BOY 730	◆ DE LA SOUL FEAT. COMMON SENSE
33	26	32	13	ONE MORE TRY (T) (X) CHAMPION 64528/RCA	◆ KRISTINE W
34	27	31	7	MACARENA (T) BMG LATIN 39227	LOS DEL RIO
35	45	30	3	STAND UP (T) DV8 120085/A&M	LOVE TRIBE
36	RE-ENTRY	4	4	ONE OF US (T) (X) INTERHIT 10160	OUTTA CONTROL
37	28	14	5	BEFORE (T) (X) ATLANTIC 85489/AG	◆ PET SHOP BOYS
38	30	29	9	CLONES/SECTION (T) (X) DGC 22216/GEFFEN	◆ THE ROOTS
39	34	19	8	I LIKE (T) DEF JAM 575047/MERCURY	◆ MONTELL JORDAN FEATURING SLICK RICK
40	RE-ENTRY	9	9	WHY I LOVE YOU SO MUCH/AIN'T NOBODY (M) (T) (X) ROWDY 3-5073/ARISTA	◆ MONICA
41	44	40	15	THEME FROM MISSION: IMPOSSIBLE (T) (X) MOTHER 576671/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
42	36	36	14	TOUCH ME TEASE ME (T) SPOILED ROTTEN/DEF JAM 854621/MERCURY	◆ CASE FEAT. FOOXY BROWN
43	33	—	2	SHAKE A LIL' SOMETHIN'... (T) LIL' JOE 890	THE 2 LIVE CREW
44	RE-ENTRY	2	2	THAT GIRL (T) VIRGIN 38550	◆ MAXI PRIEST FEATURING SHAGGY
45	38	35	18	YOU'RE THE ONE (T) (X) RCA 64551	◆ SWV
46	NEW ▶	1	1	SHE SAID (T) DELICIOUS VINYL 95002/INTERSCOPE	◆ THE PHARCYDE
47	NEW ▶	1	1	BODY SNATCHERS (T) SOUNDS OF THE CAPITAL 920	RARE ESSENCE
48	NEW ▶	1	1	USE YOUR HEART (T) RCA 64606	SWV
49	31	18	3	BABY LUV (T) EPIC 78360	GROOVE THEORY
50	RE-ENTRY	9	9	MAKE THE WORLD GO ROUND (T) (X) CHAMPION 322	SANDY B.

○ 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.

PULSE

8

SUMMER
BLOCK
BUSTERS

ROZALLA

EVERYBODY'S FREE
(TO FEEL GOOD) '96
CA\$INO, SUENO & TONY DE VIT REMIXES

U.C.C.

THE KEY THE SECRET '96
DANCIN DIVAZ & ARMAND VAN HELDEN REMIXES

PIZZAMAN

HELLO HONKY TONKS
(ROCK YOUR BODY)
PIZZAMAN & COTTON CLUB REMIXES -
TAKEN FROM THE ALBUM PIZZAMANIA

BOXCAR

PEOPLE GET HIGH
FORTHRIGHT & CA\$INO REMIXES -
FROM THE FORTHCOMING ALBUM 'ALGORHYTHM'





Wishing On A Star. Bryan White has added his voice to Walt Disney Records' album "The Best Of Country Sings The Best Of Disney." He sings "When You Wish Upon A Star." Other artists taking part are George Jones, Pam Tillis, Diamond Rio, Kathy Mattea, and Tanya Tucker. Shown, from left, are White's manager, Marty Gamblin; producer Gary Burr; White; WDR product manager Susie Romano; and WDR A&R director/executive producer Harold J. Kleiner.

Black's Back With Greatest Hits

RCA Set Marks Return To Radio After A Hiatus

■ BY DEBORAH EVANS PRICE

NASHVILLE—A greatest-hits package generally signals the end of one chapter in an artist's career and heralds the beginning of a new one. As RCA releases "Clint Black (The Greatest Hits)" Sept. 24, Black can look back on an impressive string of hits, starting with his 1989 debut "A Better Man" and winding up with "Life Gets Away," which peaked at No. 4 on the Hot Country Singles & Tracks chart last December.

Now, after a self-imposed absence from country radio during the first half of 1996, Black is launching the lat-

est chapter in his career with a new single, a new album, and his first major acting role.

"It's pretty exciting for me because I don't just sit back and look at the past, but I had to figure out what I wanted on [the album], and I had to think about what I want to say about it. So it's been a great reflection," Black says.

After seven years of touring almost nonstop, Black has taken time off this year to rest, refocus, and revitalize his creative energies. He recorded three new songs for his 15-track greatest-hits collection—"Like The Rain," "Halfway Up," and "Cadillac Jack Favor." "Like The Rain" will be released to country radio Aug. 26 and will be Black's first single this year.

"We stopped at year end, and we've kind of kept him off the radio," says RCA Label Group chairman Joe Galante. "Between [Left Bank Management], Clint, and ourselves, we all thought about giving ourselves some time off. Ever since [1989] it's been a dead run. We've had one album after another album, after another single, after another single."

Galante says the label timed the greatest-hits package to take advantage of the fourth quarter. "People have been asking for quite some time, 'When are we going to get a Clint Black record?' And they are about to get one."

GOOD TRACK RECORD

Galante says radio programmers have told his promotion staff they are glad to have new music from Black. "There has been a great deal of excitement," he says. "They feel like in this sea of unknowns, they really need some established people who have got more of a proven track record, and Clint is certainly one of those. And since he's been off the radio a little bit, it actually provides a little bit more excitement."

Galante is pleased with the new cuts on the album. "He's singing great," the label chief says. "James [Stroud, the co-producer] and he really locked into a groove in terms of making these tracks for the new album... Clint is a very distinctive singer. I really do believe these tracks will jump out of the radio. He's always had a special place on country radio. They have been very good to him over the years."

Two of the new cuts, "Halfway Up" and "Cadillac Jack Favor," will be featured in Black's upcoming TV movie, which tells the real-life story of rodeo champion Jack Favor, who was framed for murder and spent eight years in prison before he was exonerated. Favor has never been inducted into the Rodeo Cowboy Hall of Fame, an oversight Black is hoping to remedy by drawing attention to Favor's life and discussing the possibility of induction with the Professional Rodeo Cowboys Assn.

Black co-wrote "Cadillac Jack Favor" with band member and long-time collaborator Hayden Nicholas and says it was one of the most diffi-

cult songs they ever wrote. "We wanted to tell the story and help bring attention to the movie and the fact that he wasn't in the Hall of Fame," he says. "We worked hard on it to try to



BLACK

tell the story and not give it away, because we want people to see the movie. But we also want people to hear the song and if they didn't see the movie, still get it. It was one of those songs

that is real important, like the movie framing someone's life story. We felt it was the perfect opportunity to write a saga."

The new songs mark the first time Black's wife, actress Lisa Hartman Black, has sung with him on an album. He says she was reluctant and had to be coaxed into it. "She sings with me on my demos when I'm working at home," he says, "but I couldn't get her in the studio until somebody heard her on the demo and said... I needed to get her into the studio."

Black says fans have been encouraging his wife to sing with him for years, and when management also began urging her to do it, she relented. "I've been trying to convince her for years to sing background," he says. "If nothing else, I'll be paying somebody in the family."

To make consumers aware of the album, RCA Label Group senior VP/GM Randy Goodman says several strategies are planned. "We've been talking about to our distribution company and to our account base and radio stations for several months," Goodman says. "We began our communication with the accounts and our own distribution company the beginning of June, and that will continue right up until the dropping of this album."

MOVIE TIE-INS PLANNED

Goodman says RCA is exploring ways to tie in Black's appearance in the Favor movie with the album. "We are in the process," he says. "We have yet to sit down and speak specifically with the network about what exactly our promotional tie-ins are going to be."

Goodman expects the record to have a long life. "This record comes out the end of September, and we go right into the [Country Music Assn.] awards and right into the Christmas selling season, and that's going to be the life of the first single," he says. "In the life of the second single, we're going to have an event—the Jack Favor movie—and all the promotional spins we'll be able to get off that."

"So that's exciting and unique and from a marketing point of view will allow us to maintain a high level of visibility and impact on this record... The marketing plan is about creating as much awareness at the consumer level that a Clint Black record is coming."

To do that, the label has planned several radio specials and promotions.

(Continued on page 27)

Trisha Yearwood's Olympic Games Performance An Exercise In Excellence

NASHVILLE SCENE SPOTLIGHT: There are defining moments in every career, and Trisha Yearwood's came Aug. 4, when she took the stage before the world to close the Olympic Games in Atlanta.

With billions watching worldwide, Yearwood was a commanding presence as she sang "The Flame." She was never more authoritative than when she made that Olympic moment her own. Yearwood truly has stepped onto the world stage as perhaps the best this country can offer. Equally assertive is her forthcoming MCA album, "Everybody Knows," due Aug. 27.

Yearwood has rapidly come into her own as perhaps the prototypical new female country artist. She rose through the ranks as a Music Row intern (at MTM Records) while earning a degree in music business at Belmont University here. She earned her stripes as a demo singer. After Garth Brooks tapped her to open shows for him, it was only a matter of time before she came into her own. Her debut single, "She's In Love With The Boy," went to No. 1; her career has grown ever since; and she has rapidly matured as an artist. (Yearwood serves as a member of the board of directors of the Country Music Assn.)

Yearwood confesses to Nashville Scene that in the midst of the biggest moment of her career—the Olympics—she felt a twinge of temptation to take care of a little business.

"I was just joking," she says, "but I thought, what if I got up there and said, 'Before I sing this beautiful song, I want to tell you about this brand-new album I have coming out.' You know, there was that captive audience of 3.5 billion people around the world. If we sold to even one-half of a percent of those... The business side of me was kicking in, I guess."

About the Olympic moment, Yearwood says, "I'm not easily moved by things, but that was pretty amazing. It's hard to describe. It was not a nervous feeling; it was not that I felt that the whole world was watching. What was so overwhelming was the feeling that this is the only time that the whole world comes together, and you really feel it there. I was trembling from head to toe, but it wasn't from nerves. I guess it was from the awesomeness of the event—that all the countries of the world were gathered in peace. It's not something you can describe."

Yearwood originally recorded "The Flame" for MCA Nashville's "One Voice" Olympic album. When the Olympic

Committee approached her to perform it at the the closing ceremonies, it was a top-secret affair. Yearwood recorded an a cappella track to be played at the ceremony, and she planned to lip-sync to it, since she was to be standing at the flame cauldron while her backing group, the **Morehouse Men's Choir**, was on the stadium field. "Instead," she says, "we decided to do it live, and I'm glad we did. I don't think it would have had the impact it did otherwise."

That song sense shows up on her new album. For someone who is not a writer, Yearwood consistently finds quality songs that form a cohesive work for her. She declines to analyze this, saying, "I figure I'm at a good place in my career. Country music is changing, but I'm not trying to figure it all out. I just try to make records that I think are good. I'm in the position of being an artist who has been lucky that I'm able to maintain what I'm doing, even though I'm not the biggest commercial star out there. I don't have to sacrifice whatever integrity I have. Part of that has to do with why I'm in the business and the people I deal with."

Yearwood says she is lucky to have producer **Garth Fundis**. "I've never had a producer telling me I have to cut more radio-friendly songs or more this or more that."

Yearwood says the songs she and Fundis chose for "Everybody Knows" are about relationships, and the album, she feels, balances songs that can be commercial with songs she did simply because she likes them. "I can actually hear four or five of these things on the radio in my head," she says. "Then there are other songs that just need to be there. I mean, nobody releases 10 singles off an album anyway. Every song doesn't have to be a line dance."

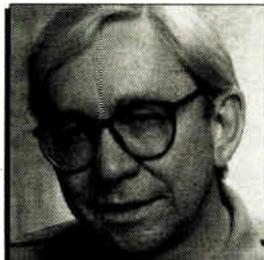
The first single, "Believe Me Baby (I Lied)," typifies her selection process. "I'm really proud that I got that song," she says. "It came down to almost arm-wrestling Kim Richey [the Mercury artist who co-wrote the song]. She had the song on hold for herself. Garth told me about the song and said, 'It's perfect for you, but you can't have it.' Finally, he played it for me, but I still couldn't have it. This was over a year ago. Kim is a friend of mine, and I'm a big fan of hers, so I wasn't going to just take it from her. But we just kept asking her about it. Then, when Kim started cutting her album, she went in a little different direction, and we were able to get the song. It reminds me of old [Linda] Ronstadt. I love the lyric. I'm semi-famous for recording songs about guys as jerks, but this song is more about the woman being the jerk, and I kind of like that, for a change."



YEARWOOD



by Chet Flippo



Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 158 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
				*** No. 1 ***		
1	1	3	14	CARRIED AWAY T. BROWN, G. STRAIT (S. BOGARD, J. STEVENS)	◆ GEORGE STRAIT (V) MCA 55204	1
2	2	5	15	ON A GOOD NIGHT D. COOK (P. NELSON, D. COOK, L. BOONE)	◆ WADE HAYES (C) (D) (V) COLUMBIA 78312	2
3	8	9	13	I AM THAT MAN D. COOK, K. BROOKS, R. DUNN (T. MCBRIDE, M. POWELL)	◆ BROOKS & DUNN (C) (V) ARISTA 1-3018	3
4	5	10	14	THEN YOU CAN TELL ME GOODBYE B. BECKETT (J. D. LOUDERMILK)	◆ NEAL MCCOY (C) (D) (V) ATLANTIC 87053	4
5	7	8	13	ONLY ON DAYS THAT END IN "Y" J. STROUD (R. FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	5
6	9	11	9	SHE NEVER LETS IT GO TO HER HEART J. STROUD, B. GALLIMORE (T. SHAPIRO, C. WATERS)	TIM MCGRAW CURB ALBUM CUT	6
7	13	14	15	I DON'T THINK I WILL D. JOHNSON (D. JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	7
8	10	12	27	IT'S MIDNIGHT CINDERELLA A. REYNOLDS (K. WILLIAMS, K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	8
9	11	13	11	GUYS DO IT ALL THE TIME D. MALLOY, N. WILSON (B. WHITESIDE, K. TRIBBLE)	◆ MINDY MCCREADY (C) (D) (V) BNA 64575	9
10	4	4	16	THAT'S WHAT I GET FOR LOVIN' YOU M. D. CLUTE, T. DUBOIS, DIAMOND RIO (K. BLAZY, N. THRASHER)	DIAMOND RIO (V) ARISTA 1-2992	4
11	6	2	17	DADDY'S MONEY R. CHANCEY, E. SEAY (B. DIPIERO, S. SESKIN, M. D. SANDERS)	◆ RICOCHET (C) (V) COLUMBIA 78097	1
12	15	15	14	GIVIN' WATER TO A DROWNING MAN S. HENDRICKS, L. PARNELL (G. NICHOLSON, L. R. PARNELL)	LEE ROY PARNELL (V) CAREER 1-0503	12
13	18	27	8	SO MUCH FOR PRETENDING B. J. WALKER, JR., K. LEHNING (D. WHITE, D. GEORGE, J. TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64267	13
14	3	1	21	DON'T GET ME STARTED M. WRIGHT (R. AKINS, S. HOGIN, M. D. SANDERS)	◆ RHETT AKINS (V) DECCA 55166	1
15	16	17	13	RUNNIN' AWAY WITH MY HEART D. COOK, W. WILSON (M. BRIT, S. HOGIN, M. D. SANDERS)	◆ LONESTAR (V) BNA 64549	15
16	19	23	12	LEARNING AS YOU GO S. BUCKINGHAM, D. JOHNSON (L. BOONE, B. LAWSON)	◆ RICK TREVINO (V) COLUMBIA 78329	16
				*** AIRPOWER ***		
17	20	28	8	LIVING IN A MOMENT D. JOHNSON (P. BUNCH, D. JOHNSON)	◆ TY HERNDON (C) (D) (V) EPIC 78334	17
18	12	7	15	NO ONE NEEDS TO KNOW R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	1
				*** AIRPOWER ***		
19	22	29	10	THAT GIRL'S BEEN SPYIN' ON ME T. SHAPIRO (M. T. BARNES, T. SHAPIRO)	BILLY DEAN (C) (V) CAPITOL NASHVILLE 58563	19
20	17	22	10	BIG GUITAR M. BRIGHT (H. PAUL, H. GROSS)	◆ BLACKHAWK (C) (V) ARISTA 1-3017	17
				*** AIRPOWER ***		
21	23	26	11	IT'S LONELY OUT THERE P. TILLIS (B. DIPIERO, P. TILLIS)	PAM TILLIS (V) ARISTA 1-0505	21
				*** AIRPOWER ***		
22	24	34	6	YOU CAN'T LOSE ME S. HENDRICKS, F. HILL (T. BRUCE, T. MCHUGH)	◆ FAITH HILL WARNER BROS. ALBUM CUT	22
23	27	33	13	4 TO 1 IN ATLANTA T. BROWN (B. KENNER, L. RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	23
24	26	32	10	ARE WE IN TROUBLE NOW K. LEHNING (M. KNOPFLER)	◆ RANDY TRAVIS (V) WARNER BROS. 17619	24
25	28	37	11	JACOB'S LADDER C. CHAMBERLAIN, K. STEGALL (T. MARTIN, C. SWEAT, B. SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	25
26	32	43	5	WORLDS APART T. BROWN (V. GILL, B. DIPIERO)	◆ VINCE GILL (V) MCA 55213	26
27	34	44	6	BELIEVE ME BABY (I LIED) G. FUNDIS (K. RICHEY, ANGELO, L. GOTTLIEB)	◆ TRISHA YEARWOOD (V) MCA 55211	27
28	31	39	7	YOU'RE NOT IN KANSAS ANYMORE B. GALLIMORE, T. MCGRAW (Z. TURNER, T. NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	28
29	33	41	6	LOVE REMAINS J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS, J. DADDARIO)	COLLIN RAYE (V) EPIC 78348	29
30	36	42	6	A WOMAN'S TOUCH N. LARKIN, T. KEITH (T. KEITH, W. PERRY)	TOBY KEITH (V) A&M NASHVILLE 581714	30
31	30	30	20	BLUE CLEAR SKY T. BROWN, G. STRAIT (M. D. SANDERS, J. JARRARD, B. DIPIERO)	GEORGE STRAIT (V) MCA 55187	1
32	29	31	20	MY MARIA D. COOK, K. BROOKS, R. DUNN (D. MOORE, B. W. STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	1
33	25	21	18	HOME K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	3
34	40	50	4	VIDALIA K. STEGALL (T. NICHOLS, M. D. SANDERS)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	34
35	21	20	19	THERE'S A GIRL IN TEXAS S. HENDRICKS (T. ADKINS, V. VIPPERMAN)	◆ TRACE ADKINS (C) (V) CAPITOL NASHVILLE 58562	20
36	41	51	4	STARS OVER TEXAS T. LAWRENCE, F. ANDERSON (L. BOONE, P. NELSON, T. LAWRENCE)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87052	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
37	38	48	11	I DO J. LEO (P. BRANDT)	◆ PAUL BRANDT (C) (D) (V) REPRISE 17616	37
38	37	45	9	WHOLE LOTTA GONE J. SLATE, J. DIFFIE (M. OLIVERIUS, B. BURNS)	JOE DIFFIE (V) RCA 78333	37
39	42	49	5	THE MAKER SAID TAKE HER E. GORDY, JR., ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA (V) RCA 64588	39
40	39	46	6	SUDDENLY SINGLE K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	TERRI CLARK (V) MERCURY NASHVILLE 578280	39
41	47	54	5	ME AND YOU B. BECKETT (S. EWING, R. HERNDON)	◆ KENNY CHESNEY (C) (V) EPIC 78333	41
42	49	56	4	CHANGE MY MIND C. HOWARD (J. BLUME, A. J. MASTERS)	◆ JOHN BERRY (C) (V) CAPITOL NASHVILLE 58577	42
43	50	52	4	MORE THAN YOU'LL EVER KNOW D. WAS, T. TRITT (T. TRITT)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17606	43
44	51	62	3	THE ROAD YOU LEAVE BEHIND T. BROWN (D. L. MURPHY)	◆ DAVID LEE MURPHY (V) MCA 55205	44
45	35	16	19	A THOUSAND TIMES A DAY E. GORDY, JR. (G. BURR, G. NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78309	13
46	44	38	13	BLUE W. RIMES (B. MACK)	◆ LEANN RIMES (C) (D) (V) CURB 76959	10
47	43	36	17	HEAVEN HELP MY HEART T. BROWN (D. TYSON, T. ARENA, D. MCTAGGART)	WYNNONNA (V) CURB 55194/MCA	14
48	52	55	7	WHY CAN'T YOU E. GORDY, JR. (L. STEWART, R. C. BANNON)	◆ LARRY STEWART (C) (V) COLUMBIA 78307	48
49	53	65	4	HURT ME W. C. RIMES (D. ALLEN, R. VAN HOY, B. BRADDOCK)	LEANN RIMES CURB ALBUM CUT	49
50	55	60	6	NOBODY'S GIRL J. SCHERER, T. DUBOIS (G. PETERS)	◆ MICHELLE WRIGHT (C) (V) ARISTA 1-3023	50
51	60	—	2	IRRESISTIBLE YOU J. STROUD, B. GALLIMORE (B. LAWRENCE)	TY ENGLAND (C) (V) RCA 64598	51
52	45	35	20	BY MY SIDE J. STROUD (CONSTANT CHANGE)	LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512/RCA	18
53	46	40	14	WRONG PLACE, WRONG TIME T. BROWN (J. STEWART, S. MILLER)	MARK CHESNUT (V) DECCA 55198	37
54	56	59	7	THAT WAS HIM (THIS IS NOW) K. CANNON, L. SHELL (V. RUST, K. URBAN)	4 RUNNER (C) (V) A&M NASHVILLE 581650	54
55	58	63	7	I NEVER STOPPED LOVIN' YOU J. THOMAS (S. AZAR, J. BLUME)	◆ STEVE AZAR (C) RIVER NORTH 163013	55
56	66	—	2	HOME AIN'T WHERE HIS HEART IS (ANYMORE) R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY NASHVILLE 852138	56
57	48	47	11	REDNECK GAMES S. ROUSE (J. FOXWORTHY, S. ROUSE, R. SCAIFE)	◆ JEFF FOXWORTHY WITH ALAN JACKSON (C) (D) (V) WARNER BROS. 17648	42
58	61	69	3	WHAT WILL YOU DO WITH M-E R. PENNINGTON, WESTERN FLYER (C. MARTIN, R. TIGER)	WESTERN FLYER (C) SIEP ONE 507	58
59	63	71	3	GOODNIGHT SWEETHEART P. MCMAKIN (K. WILLIAMS, L. D. LEWIS, R. BOUDREAUX)	◆ DAVID KERSH (C) (D) (V) CURB 76990	59
60	57	58	19	HIGH LONESOME SOUND T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 55188	12
61	65	—	2	I JUST MIGHT BE J. STROUD (J. MOFFAT)	LORRIE MORGAN (C) (V) BNA 64608	61
62	54	57	9	MISSING YOU D. COOK, R. MALO (R. MALO, A. ANDERSON)	◆ THE MAVERICKS (C) (V) MCA 55021	54
63	62	68	4	ONCE I WAS THE LIGHT OF YOUR LIFE T. WILKES, P. WORLEY (H. PRESTWOOD)	STEPHANIE BENTLEY (V) EPIC 78336	62
64	59	53	18	HONKY TONKIN'S WHAT I DO BEST J. NIEBANK, J. NIEBANK (M. STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 55197	23
65	70	—	2	THAT LAST MILE C. HOWARD (L. BOONE, W. ROBINSON)	◆ JEFF CARSON CURB ALBUM CUT	65
				*** Hot Shot Debut ***		
66	NEW ▶	1	1	LOVE IS STRONGER THAN PRIDE R. CHANCEY, E. SEAY (R. BOWLES, D. JOHNSON)	◆ RICOCHET (V) COLUMBIA 78098	66
67	NEW ▶	1	1	THAT'S ENOUGH OF THAT B. MEVIS (M. D. SANDERS, R. ALBRIGHT, L. SILVER)	◆ MILA MASON (C) (V) ATLANTIC 87047	67
68	NEW ▶	1	1	FALL REACHING J. STROUD, D. HUFF (R. E. ORRALL, J. LEO)	◆ CHRIS WARD (C) (V) GIANT 17601/REPRISE	68
69	68	—	2	GOIN' GOIN' GONE J. NIEBANK, N. THRASHER, K. SHIVER (N. THRASHER, M. DELANEY)	◆ THRASHER SHIVER ASYLUM ALBUM CUT	68
70	NEW ▶	1	1	STRAWBERRY WINE C. FARRIN (M. BERG, G. HARRISON)	◆ DEANA CARTER (C) (V) CAPITOL NASHVILLE 58585	70
71	RE-ENTRY	18	18	A LOVE STORY IN THE MAKING J. GUESS (A. ANDERSON, C. WISEMAN)	LINDA DAVIS (C) (V) ARISTA 1-2991	33
72	NEW ▶	1	1	SHE'S GETTIN' THERE M. A. MILLER, M. MCANALLY (M. A. MILLER, S. EMERICK, M. C. POTTS, J. NORTHROP)	SAWYER BROWN (C) (D) (V) CURB 76987	72
73	NEW ▶	1	1	FEAR OF A BROKEN HEART G. FUNDIS (P. JEFFERSON, B. SPENCER, S. MCCLINTOCK)	PAUL JEFFERSON (C) ALMO SOUNDS 89006	73
74	NEW ▶	1	1	THANKS TO YOU T. BROWN, J. NIEBANK (M. STUART, G. NICHOLSON)	◆ MARTY STUART (V) MCA 55226	74
75	67	—	2	HANGIN' IN AND HANGIN' ON E. SEAY, S. BUCKINGHAM (B. THOMAS, T. MCBRIDE, R. HERNDON, G. NICHOLSON)	DAVID BALL (C) (D) (V) WARNER BROS. 17574	67

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

Billboard Top Country Singles Sales

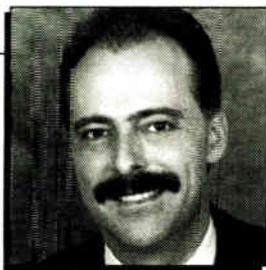
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	9	BLUE CURB 76959 9 weeks at No. 1	LEANN RIMES
2	2	2	9	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
3	7	19	3	GUYS DO IT ALL THE TIME BNA 64575	MINDY MCCREADY
4	3	4	8	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
5	4	3	19	MY MARIA ARISTA 1-2993	BROOKS & DUNN
6	5	6	4	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
7	6	5	15	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
8	9	20	3	LIVING IN A MOMENT EPIC 78334/SONY	TY HERNDON
9	11	15	5	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
10	10	8	7	I AM THAT MAN ARISTA 1-3018	BROOKS & DUNN
11	8	7	23	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
12	24	—	2	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT
13	12	9	13	THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	NEW ▶	1	1	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
15	14	11	12	ON A GOOD NIGHT COLUMBIA 78312/SONY	WADE HAYES
16	13	10	17	TREAT HER RIGHT CURB 76987	SAWYER BROWN
17	21	22	6	JACOB'S LADDER MERCURY NASHVILLE 578004	MARK WILLS
18	19	13	17	MY HEART HAS A HISTORY REPRISE 17683/WARNER BROS.	PAUL BRANDT
19	20	17	17	VIDALIA/MEANT TO BE MERCURY NASHVILLE 852874	SAMMY KERSHAW
20	15	14	23	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
21	16	16	52	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
22	17	—	2	STARS OVER TEXAS ATLANTIC 87052/AG	TRACY LAWRENCE
23	23	21	25	HOME AIN'T WHERE HIS HEART IS (ANYMORE)/YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
24	22	18	23	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JO DEE MESSINA
25	18	12	11	DADDY'S MONEY COLUMBIA 78097/SONY	RICOCHET

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.

COUNTRY CORNER



by Wade Jessen

THE DISTANCE: In a tepid week for country album sales, Vince Gill's "High Lonesome Sound" is the only title on Top Country Albums (13-11) to show a gain exceeding 1,000 units and is one of only 29 titles on the entire chart to show any increase. In fact, rural music experienced such an ambivalent week that we had to adopt more lenient bullet criteria for Top Country Albums than we used for any of this issue's other album charts.

Gill's gain of more than 1,500 pieces parks our Greatest Gainer trophy squarely upon his mantle, with the nearest contender for that honor being Mindy McCready's "Ten Thousand Angels" (BNA), which gains more than 900 units and bullets at No. 5.

David Sanders, market development coordinator at MCA Nashville, says that Gill's increase is reminiscent of sales spurts experienced by earlier Gill titles when his power ballads begin to "kick in" at radio. Sanders says that "Worlds Apart," which rises 32-26 on Hot Country Singles & Tracks, is an emotionally charged contrast to the set's title track, which was its lead single. "High Lonesome Sound" peaked at No. 12 in the June 8 issue and featured bluegrass banjo and Appalachian harmonies by Alison Krauss. The album features two takes of the title track: One is the radio version, and the other is a stripped-down production that features Krauss and her band, Union Station.

Sanders also cites the socially conscious emotionalism of the "Worlds Apart" video as a consumer motivation. That clip is in heavy rotation at country cable ports CMT and TNN. The video portrays several emotional scenes, including one of a minister who inspects the charred ruins of a burned church.

Of the 20 titles Gill has driven into the top 10 on Hot Country Singles & Tracks, 12 have been ballads. Three of those downtempo tracks peaked at No. 1.

THE THINGS WE DO FOR LOVE: Kenny Chesney's "Me And You" (BNA) picks up the percentage-based Pacesetter award on Top Country Albums for a second consecutive week, rising 61-52 with a 23% gain. Meanwhile, the title track from that package jumps 47-41, increasing by more than 500 detections. Bill Hagy, PD at WXBQ Johnson City, Tenn., says that Chesney's song is just one in a throng of ballads hitting country radio this summer. Hagy, an outspoken critic of ballad singles, says that radio usually feels an onslaught of ballads much later in the year. Hagy says Music Row generally doubles up on ballad releases in the early autumn months, theorizing that hit ballads equal sales increases. Hagy's theory is that the ballad glut has arrived early in order to fatten up the sagging summertime retail figures.

Hagy says that despite the problems this tempo imbalance creates for programming, he senses that several ballads could break through the clutter, citing Chesney's song and Larry Stewart's "Why Can't You" (52-48) as examples. "These are the songs that rip your heart out, make people fall in love, and, in doing so, keep our format healthy and memorable," Hagy says.

KEEPING SCORE: Managing the tempo balance at country radio is a constant challenge, and here's the way our airplay chart stacks up with respect to the ratio of ballads to uptempo tracks. Slightly more than one-third (28) of the titles appearing on Hot Country Singles & Tracks are ballads. Midtempo material also accounts for 28 titles on that list, while uptempo songs fill the remaining 19 positions. George Strait's "Carried Away," which holds at No. 1 for a second week, is the only ballad on the chart to have made it all the way to the top. Meanwhile, half of the titles that bullet on Top Country Albums are currently represented at radio by ballads.

CLINT BLACK

(Continued from page 25)

including a Huntsman Entertainment syndicated radio special, a Westwood One countdown show, a satellite radio tour, and promotions with the syndicated "After MidNite With Blair Garner" show. "Since Clint is so strong in radio, we feel that is the place to really hit his demographic," Goodman says. "So we're going to be pouncing on syndicated radio in October and continuing through November and December."

Goodman says the label also plans to cover its bases at the retail level. "Our plan is to look at our critical few accounts, the accounts that make up 75% of our business, and just ensure that from Oct. 1 to Dec. 31 if you go into one of those stores, you can't help but see Clint Black product. We've got a 'coming soon' campaign set with Handleman that is going to put us out to all the Kmart's. And Clint played the Anderson [Merchandisers] convention here in Nashville about a month ago, and they're going to be working with us on a very high visibility campaign."

Mike Gionet, new country music buyer at Tower Records in Nashville, says he's looking forward to the release. "I can't wait. He's been around since 1989 and has been a steady seller since the start," Gionet says. He adds that he expects the movie's airing in early 1997 will provide an additional boost to sales.

To drive people into the stores when the album comes out, Goodman says, there will be an extensive ad campaign. There are also plans for Black to do a great deal of media to raise visibility, and he will make appearances on the Internet via BMG's World Wide Web site. Black will also be part of a campaign with Kellogg and the American Heart Assn. that will place his image on boxes of breakfast cereal.

"That's going to tie Clint in to millions of impressions on what Kellogg calls their 'Heart Healthy' line of cereals," Goodman says. "The campaign will run Oct. 6 through Nov. 17. In that period of time there are going to be various circulars run in Sunday papers. We're going to hit 110 million Sunday [readers] through Sunday papers through that period. That's going to be another good visibility campaign for him as well."

There are no plans for Black to embark on a tour as yet. Black's book-

ing agent is Ron Baird at Creative Artists Agency.

"The only thing that worries me about all these new acts coming into prominence is everybody is going to wear out the touring market," Black says. "If you are going to go out and play in the same town that in the same month just had Tim McGraw, Reba McEntire, Vince Gill, or Alan Jackson, you are expecting too much out of the concertgoers. You are seeing it going from, when I came in, six to eight headliners to 26 headliners."

"Some people need to get their butts off the road and stop touring constantly. We can't do it. This is something I feel real passionate about. The industry has grown up and the numbers have grown, [but] the

amount of concertgoers is still pretty much the same, and when you have certain acts, which I won't name, that tour every single year and try to do 100-plus cities, it's not going to work for very long. It's expecting too much of the marketplace."

In his time off the road, Black has been contemplating further developing his publishing company, Blackened Music. Black says he writes more than he records and would like to pitch some of his songs to other acts. He has signed a writer, Thom Ward, to his publishing company and plans to help develop his writing career.

"I'm going to be putting on my publishing hat and going out personally and looking at who needs what and what I can provide," he says.



In His Footsteps. Sixteen-year-old Shooter Jennings is following in the footsteps of his legendary father, Waylon Jennings, by entering the music business and signing a writer's agreement with BMI. Shown, from left, are Waylon Jennings, Shooter Jennings, and BMI associate director of writer/publisher relations Mark Mason.



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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
23 4 TO 1 IN ATLANTA (Tom Collins, BMI/Brownsouth, BMI) WBM	
24 ARE WE IN TROUBLE NOW (Chariscourt Ltd., PRS/Almo, ASCAP) HL	
27 BELIEVE ME BABY (I LIED) (Mighty Nice, BMI/Wart No More, BMI/PolyGram Int'l, ASCAP/Julian, ASCAP) HL	
20 BIG GUITAR (EMI Blackwood, BMI/Gator Tale, BMI/Half Mine, BMI) HL	
31 BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP) WBM/HL	
46 BLUE (Trio, BMI/Fort Knox, BMI) WBM/HL	
52 BY MY SIDE (Red Brazos, BMI/T's Timeless, BMI) WBM	
1 CARRIED AWAY (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM	
42 CHANGE MY MIND (Zomba, ASCAP/Bull's Creek, BMI) WBM	
11 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	
14 DON'T GET ME STARTED (Sony/ATV Tree, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sam's Jammin', BMI) HL	
68 FALL REACHING (EMI April, ASCAP/JKids, ASCAP/Warner-Tamerlane, BMI/Hellmaymen, BMI)	
73 FEAR OF A BROKEN HEART (Irving, BMI/McJames, BMI/Salzano, BMI/More Baroque, BMI/Hamstein Strou-	
12 KAVARIOUS, ASCAP	
12 GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l, BMI/Lee Roy Parrnell, BMI) HL	
69 GOIN' GOIN' GONE (Rio Bravo, BMI/Gila Monster, BMI) WBM	
59 GOODNIGHT SWEETHEART (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Tharwamillion, BMI) HL	
9 GUYS DO IT ALL THE TIME (QMP, ASCAP/leap, ASCAP/Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP)	
75 HANGIN' IN AND HANGIN' ON (Sony/ATV Cross Keys, ASCAP/High Seas, BMI/Mangrove, BMI/PolyGram Int'l, BMI/Songs Of McBride, BMI/Songs Of Rayman, BMI)	
47 HEAVEN HELP MY HEART (EMI April Canada, ASCAP/Into Wishin', ASCAP/EMI April, ASCAP/Tina Arena, SOCAN/Dreaming Public, SOCAN/Down In Front, SOCAN) HL	
60 HIGH LONESOME SOUND (Benefit, BMI) WBM	
56 HOME AIN'T WHERE HIS HEART IS (ANYMORE) (Loon Echo, ASCAP/Zomba, ASCAP) WBM	
33 HOME (WB, ASCAP) WBM	
64 HONKY TONKIN'S WHAT I DO BEST (Warner-Tamerlane, BMI/Marty Party, BMI) WBM	
49 HURT ME (Mike Curb, BMI/Diamond Storm, BMI/Posey, BMI/Rockin'R, BMI/Sony/ATV Tree, BMI) HL/WBM	
3 I AM THAT MAN (Warner-Tamerlane, BMI/Constant Pressure, BMI/Acuff-Rose, BMI) WBM	
7 I DON'T THINK I WILL (Sydney Erin, BMI)	
37 I DO (Warner-Tamerlane, BMI/Polywog, BMI/Socan, BMI) WBM	
61 I JUST MIGHT BE (Jerry Taylor, BMI)	
55 I NEVER STOPPED LOVIN' YOU (Murray, BMI/Top Of The Levy, BMI/Zomba, BMI) WBM	
51 IRRESISTIBLE YOU (Sony/ATV Cross Keys, ASCAP)	
21 IT'S LONELY OUT THERE (Little Big Town, BMI/American Made, BMI/Sony/ATV Tree, BMI/Ben's Future, BMI) WBM/HL	
8 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	
25 JACOB'S LADDER (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM	
16 LEARNING AS YOU GO (Sony/ATV Cross Keys, ASCAP) HL	
17 LIVING IN A MOMENT (Pat Price, BMI/Sydney Erin, BMI)	
66 LOVE IS STRONGER THAN PRIDE (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Sydney Erin, BMI)	
29 LOVE REMAINS (Sony/ATV Tree, BMI) HL	
71 A LOVE STORY IN THE MAKING (Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	
39 THE MAKER SAID TAKE HER (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/EMI Blackwood, BMI) WBM/HL	
41 ME AND YOU (Acuff-Rose, BMI/Songs Of Rayman, BMI) WBM	
62 MISSING YOU (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/Andersons, BMI) HL	
43 MORE THAN YOU'LL EVER KNOW (Post Oak, BMI) HL	
32 MY MARIA (Duchess, BMI/Bug, BMI/Prophecy, BMI) HL	
50 NOBODY'S GIRL (Sony/ATV Tunes, ASCAP/Purple Crayon, ASCAP) HL	
18 NO ONE NEEDS TO KNOW (Loon Echo, BMI/Zomba, ASCAP) WBM	
2 ON A GOOD NIGHT (Sony/ATV Tree, BMI/Teniece, BMI/Don Cook, BMI/Sony/ATV Cross Keys, ASCAP) HL	
63 ONCE I WAS THE LIGHT OF YOUR LIFE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL	
5 ONLY ON DAYS THAT END IN Y (Of Music, ASCAP)	
57 REDNECK GAMES (Max Laftis, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL	
44 THE ROAD YOU LEAVE BEHIND (Old Desperados, ASCAP/N2 D, ASCAP)	
15 RUNNIN' AWAY WITH MY HEART (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL	
6 SHE NEVER LETS IT GO TO HER HEART (Great Cumberland, BMI/Tom Shapiro, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM	
72 SHE'S GETTIN' THERE (Travelin' Zoo, ASCAP/Telly Larc, ASCAP/John & Justin, ASCAP/Club Zoo, BMI/Lee Greenwood, BMI/Bambi Smithers, BMI)	
13 SO MUCH FOR PRETENDING (Seventh Son, ASCAP/Glen Campbell, BMI/New Court, BMI/Hayes Street, ASCAP) WBM	
36 STARS OVER TEXAS (Sony/ATV Cross Keys, ASCAP/SLI, ASCAP/Sony/ATV Tree, BMI/Teniece, BMI) HL	
70 STRAWBERRY WINE (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI)	
40 SUDDENLY SINGLE (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony/ATV Tree, BMI) WBM/HL	
74 THANKS TO YOU (Warner-Tamerlane, BMI/Marty Party, BMI/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP)	
19 THAT GIRL'S BEEN SPYIN' ON ME (Island Bound, ASCAP/Famous, ASCAP/Diamond Struck, BMI/Hamstein Cumberland, BMI) HL/WBM	
65 THAT LAST MILE (Sony/ATV Cross Keys, ASCAP/Seven Summits, BMI/Will Robinsons, BMI)	
67 THAT'S ENOUGH OF THAT (MCA, ASCAP/Sweet Silver, ASCAP)	
10 THAT'S WHAT I GET FOR LOVIN' YOU (Careers-BMG, BMI/A Hard Day's Write, BMI/Rio Bravo, BMI) WBM/HL	
54 THAT WAS HIM (THIS IS NOW) (What About Vern, ASCAP/Firststars, ASCAP/Almo, ASCAP/Bugle, ASCAP/Coburn, BMI) WBM	
4 THEN YOU CAN TELL ME GOODBYE (Acuff-Rose, BMI) WBM	
35 THERE'S A GIRL IN TEXAS (Sawng Cumpny, ASCAP/Vip Vipperman, ASCAP)	
45 A THOUSAND TIMES A DAY (MCA, ASCAP/Gary Burr, ASCAP/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL	
34 VIDALIA (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL	
58 WHAT WILL YOU DO WITH M-E (Cro-Jo, BMI/Dennis Morgan, BMI) WBM	
38 WHOLE LOTTA GONE (Golf Club, ASCAP/Affiliated, ASCAP/Oliverius, ASCAP/Cut-Write, BMI/C.S.A., BMI)	
48 WHY CAN'T YOU (EMI Blackwood, BMI/B Rit B Rock, BMI/Nic Kim R, BMI) HL	
30 A WOMAN'S TOUCH (PolyGram Int'l, ASCAP/Tokeco, BMI/Zomba, ASCAP) WBM/HL	
26 WORLDS APART (Benefit, BMI/Little Big Town, BMI/American Made, BMI) WBM	
53 WRONG PLACE, WRONG TIME (Millhouse, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI) HL	
22 YOU CAN'T LOSE ME (Big Tractor, ASCAP/WB, ASCAP/Golding Bird, BMI/Thornhawk, BMI) WBM	
28 YOU'RE NOT IN KANSAS ANYMORE (Coburn, BMI/Bro' N Sis, BMI)	

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 17, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	4	LEANN RIMES CURB 77821 (10.98/15.98)	4 weeks at No. 1 BLUE	1
2	2	2	78	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
3	3	3	15	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
4	4	4	16	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
5	5	5	14	MINDY MCCREADY BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
6	6	6	41	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
7	9	12	86	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
8	7	7	28	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
9	10	8	7	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
10	11	11	37	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
11	13	13	10	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
12	8	9	55	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
13	12	10	9	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
14	14	15	19	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
15	16	17	8	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	15
16	15	14	25	RICOCHE COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	14
17	18	18	46	TIM MCGRAW ▲ CURB 77800 (10.98/16.98)	ALL I WANT	1
18	19	16	6	WADE HAYES COLUMBIA 67563/SONY (10.98 EQ/15.98)	ON A GOOD NIGHT	11
19	27	28	7	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	19
20	24	24	50	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
21	23	26	49	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
22	17	19	3	RICK TREVINO COLUMBIA 67452/SONY (10.98/15.98)	LEARNING AS YOU GO	17
23	26	25	52	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
24	21	22	9	RHETT AKINS OECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	13
25	20	20	25	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
26	28	27	13	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
27	25	21	9	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
28	22	23	16	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6
29	29	30	124	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
30	31	33	203	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
31	30	32	37	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
32	37	41	47	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
33	34	36	113	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
34	41	37	45	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
35	42	54	90	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	35
36	47	31	26	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
37	43	45	17	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	33	43	134	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
39	32	29	9	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	20
40	36	38	59	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13
41	39	39	71	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
42	35	40	113	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
43	46	49	47	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
44	40	35	11	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
45	45	44	78	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
46	38	34	42	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
47	50	51	149	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
48	49	48	107	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
49	51	46	29	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
50	53	50	47	GEORGE STRAIT ▲ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
51	55	—	2	SUZY BOGGUSS CAPITOL NASHVILLE 36460 (10.98/15.98)	GIVE ME SOME WHEELS	51
★ ★ ★ PACESETTER ★ ★ ★						
52	61	72	6	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	49
53	44	52	97	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
54	54	47	39	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
55	48	42	28	PATTY LOVELESS ● EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
56	52	55	11	JUNIOR BROWN CURB 77843 (10.98/15.98) HS	SEMI-CRAZY	32
57	56	53	44	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	1
58	57	56	64	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
59	58	57	7	JEFF FOXWORTHY LAUGHING HYENA 2009 (10.98/16.98)	LIVE	57
60	60	60	260	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
61	59	59	17	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
62	63	62	58	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/15.98)	GREATEST HITS	5
63	66	68	4	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/15.98)	I STOLE THIS RECORD	63
64	65	67	9	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	64
65	62	65	45	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
66	69	64	45	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
67	68	61	13	HAL KETCHUM CURB 77797 (10.98/15.98)	THE HITS	43
68	67	63	6	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	60
69	64	58	7	MARTY STUART MCA 11429 (10.98/15.98)	HONKY TONKIN'S WHAT I DO BEST	27
70	75	71	15	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98)	IT'S WHAT I DO	18
71	RE-ENTRY	41	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12	
72	71	73	55	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
73	73	—	128	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
74	70	70	6	CONFEDERATE RAILROAD ATLANTIC 82911/AG (10.98/15.98)	GREATEST HITS	61
75	RE-ENTRY	166	BROOKS & DUNN ▲ 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, COMPILED, AND PROVIDED BY **SoundScan®**
FOR WEEK ENDING AUGUST 17, 1996

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	274
2	2	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	86
3	4	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	73
4	3	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	55
5	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	270
6	10	GARTH BROOKS ▲ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	39
7	7	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	253
8	6	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	99
9	9	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	272
10	11	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	272
11	8	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	5
12	12	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	268
13	15	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	124

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT VOLUME 80	6
15	13	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL VOLUME 79	6
16	21	BILLY RAY CYRUS ▲ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	64
17	18	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	36
18	17	WAYLON JENNINGS ▲ RCA 8506 (7.98/11.98)	GREATEST HITS	137
19	19	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	30
20	16	GARTH BROOKS ▲ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	31
21	24	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	37
22	20	TOBY KEITH ▲ A&M NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	18
23	25	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. II	66
24	23	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	120
25	—	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	85

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

Artists & Music



by Jim Macnie

THE FIRST FOUR VOLUMES of Rhino Records' Masters of Jazz collection were released July 16. The series parallels the label's respected and successful Blues Masters collection. The discs include "Traditional Jazz Classics," "Bebop's Greatest Hits," "Big Bands Of The '30s & '40s," and "Big Bands Of The '50s & '60s." The historic tracks were compiled by journalist Will Friedwald and Rhino's James Austin, senior director of special projects. "So far, it's being received pretty well," says Rhino spokesman David Dorn. "Ultimately, it's going to be one of those great catalog pieces that always does well for us."

Each CD contains 18 cuts and has a suggested retail price of \$15.98. The programming of the bebop edition in particular is illuminating and fun. "The packages are great for anyone testing the waters for the first time," says Dorn. "But those who have a full grip on jazz should be into it, too; there's always room for a great collection. There's nothing wrong with listening to a classic record like 'Giant Steps' all the way through. But sometimes you want variety."

The next three titles—"Male Vocalists," "Female Vocalists," and "Jazz Hit Singles"—will hit the racks Sept. 17. Although the series is not slated to continue beyond the seven titles, Dorn says, "We could easily keep going now that we're set up, [with] modern jazz, avant-garde, whatever. We'll see how it does. I mean, who would have thought we'd do 25 volumes of 'Have A Nice Day'?"

CLASSIC RECORDS, the label making some of the best-sounding long players around, has struck a deal with Blue Note to take over the vinyl arm of its Connoisseur Series.

"We approached them about it," says Classic's president, Mike Hobson. "They looked us over and said, 'Yeah, we'd love for you to take the baton.'" It's called the Classic Blue Note Series. Michael Cuscuna will oversee the product; the albums will be mastered at the famed Bernie Grundman Studio in Los Angeles. The titles will be a mix of the obvious and the rare.

Hobson says the titles will include "the discs that everybody loves," like Cannonball Adderley's "Something Else" and John Coltrane's "Blue Trane." "People buy those every time they're reissued," says Hobson. "But we'll also come out with some unusual stuff."

The rarities will include "Money Jungle" by Charlie Mingus, Duke Ellington, and Max Roach, and Clifford Jordan's "Cliff Craft." According to Hobson, the Jordan title "was originally released in mono—we found the stereo tape." Along with the oldies, Classic has the vinyl rights to Cassandra Wilson's "New Moon Daughter," which has never been on vinyl domestically. The first batch of titles will be released in early 1997.

DREYFUS JAZZ has a lot to be proud of these days. The label picked up awards for best contemporary jazz recording (Roy Haynes' "Te Vou!") and best mainstream jazz recording (the Mingus Big Band's "Gunslinging Birds") at the National Assn. of Independent Record Distributors and Manufacturers convention in late May. The honors went to deserving titles—both discs are superb. The Mingus group was at the Fez room of New York's Time Cafe July 31-Aug. 2, recording the follow-up to its prize-winner. It will be the band's first live disc.

Meanwhile, on July 20, Dreyfus released a pair of 1980 rarities by pianist Bill Evans: "Turn Out The Stars" and "Letter To Evan." Upcoming titles include a Stéphane Grappelli/Michel Petrucciani outing, "Flamingo," and a disc by tenor saxist Steve Grossman with drummer Art Taylor, "Bouncing With Mr. A.T." They're due in October.

Billboard

FOR WEEK ENDING AUGUST 17, 1996

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	4	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
			4 weeks at No. 1	
2	2	56	BOOMBASTIC ● VIRGIN 40158*	SHAGGY
3	3	10	REGGAE GOLD 1996 VP 14*9*	VARIOUS ARTISTS
4	4	11	SOUL ALMIGHTY: THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
5	5	63	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
6	6	13	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
7	7	55	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [HS]	BUJU BANTON
8	8	38	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
9	9	39	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
10	10	14	VALLEY OF DECISION GOTTF 4501	CHRISTAFARI
11	11	133	BAD BOYS ▲ BIG BEAT 92251*AG	INNER CIRCLE
12	NEW▶		SEXPERIENCE CRITIQUE 11154/RADIKAL	MAD COBRA
13	13	39	PROPHECY AFRICAN STARIRAL 529264*/ISLAND [HS]	CAPLETON
14	12	56	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
15	RE-ENTRY		SCENT OF ATTRACTION 550 MUSIC 67094* [HS]	PATRA

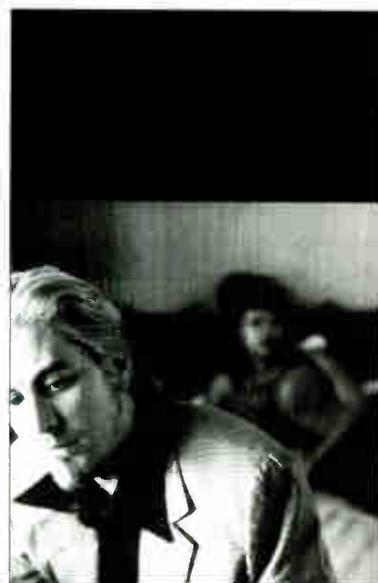
TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	10	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
			3 weeks at No. 1	
2	2	39	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. [HS]	KENNY WAYNE SHEPHERD
3	3	40	GREATEST HITS ● EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	4	7	JUST LIKE YOU OKEH 67316/EPIC [HS]	KEB' MO'
5	5	51	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
6	6	23	PHANTOM BLUES PRIVATE #2139	TAJ MAHAL
7	7	3	A PIECE OF YOUR SOUL CODE BLUE 82921*AG	STORYVILLE
8	8	18	THE ALLIGATOR RECORDS 25 TH ANNIV. COL. ALLIGATOR 110111	VARIOUS ARTISTS
9	9	16	LIVE! THE REAL DEAL SILVERTONE 41543/JIVE [HS]	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)
10	10	51	BLUES ● MCA 11060	JIMI HENDRIX
11	11	51	KEB' MO' OKEH 57863/EPIC	KEB' MO'
12	RE-ENTRY		ESSENTIAL BLUES 2 HOUSE OF BLUES 161183	VARIOUS ARTISTS
13	12	13	YA THINK I'D KNOW BETTER BLIND PIG 5033	COCO MONTOYA
14	RE-ENTRY		SOME RAINY MORNING MERCURY 526667	ROBERT CRAY
15	13	4	A ASS POCKET OF WHISKEY MATADOR 214	R.L. BURNSIDE

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	71	THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG	GIPSY KINGS
			32 weeks at No. 1	
2	2	21	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
3	3	5	ONE WORLD PUTUMAYO 126	VARIOUS ARTISTS
4	5	80	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS
5	4	90	THE MASK AND MIRROR WARNER BROS. 45420 [HS]	LOREENA MCKENNITT
6	6	25	FILM CUTS RCA VICTOR 68438	THE CHIEFTAINS
7	9	15	CELTIC TREASURE—THE LEGACY OF TURLOUGH O'CAROLAN NARADA 63925	VARIOUS ARTISTS
8	10	47	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
9	12	62	GIPSY KINGS ▲ ELEKTRA 60845/EEG	GIPSY KINGS
10	15	3	GREEN LINNET RECORDS THE TWENTIETH ANNIV. COL. GREEN LINNET 106	VARIOUS ARTISTS
11	7	8	COMMON GROUND CAPITOL 57691	VARIOUS ARTISTS
12	8	36	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
13	11	22	NIGHT SONG REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK
14	14	75	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
15	NEW▶		A JOHNNY CLEGG & JULUKA COLLECTION PUTUMAYO 127	JOHNNY CLEGG & JULUKA

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



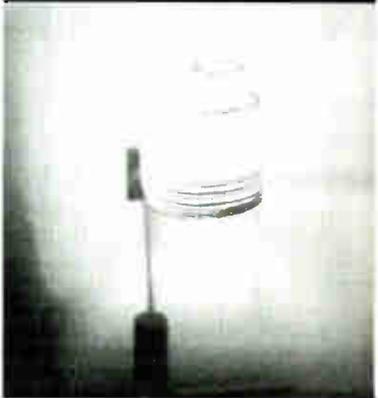
TERRELL BEAUTIFUL SIDE OF MADNESS

THE SEEDY SIDE
OF URBAN LIFE HAS NEVER
SOUNDED SO GOOD.
COAST TO COAST
TOURING BEGINS AUGUST 7
AND NEVER ENDS.

PRODUCED BY JOHN PORTER
HTTP://WWW.VIRGINRECORDS.COM

© 1996 VIRGIN RECORDS AMERICA, INC.

paintblank roots. blues. soul.



REGGAE MUSIC

Free Catalog, Same Day Mail, Best Price
Call Toll Free To Place Orders

1-800-441-4041

Fax: 718-658-3573



Import & Export



REGGAE GOLD
1996
LP, CD & CASS
VP 1479

MAIN BRANCH: 89-05 138th Street, Jamaica, NY 11435 Tel: 718-291-7058
IN FLORIDA: 5893 S.W. 21st St., W. Hollywood, Florida 33023 Tel: 305-966-4744 Fax: 305-966-8766

LARGEST DISTRIBUTOR

Top Contemporary Christian

THIS WEEK	LAST WEEK	WAS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	SoundScan [®]
			★ ★ No. 1 ★ ★	
1	1	62	JARS OF CLAY ● ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
2	2	14	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
3	3	37	DC TALK ● FOREFRONT 5140/CHORDANT	JESUS FREAK
4	5	2	PFR VIREO 1550/SPARROW HS	THEM
5	4	18	ANDY GRIFFITH SPARROW 1440/CHORDANT HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
6	6	6	4 HIM BENSON 4321 HS	THE MESSAGE
7	8	6	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT HS	GOD
8	7	24	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
9	9	50	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
10	13	5	RICH MULLINS REUNION 6725/WORD HS	SONGS
11	10	24	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
12	12	8	BOB CARLISLE DIADEM 9691/BENSON HS	SHADES OF GRACE
13	17	43	CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
14	18	22	THIRD DAY REUNION 0117/WORD HS	THIRD DAY
15	15	11	JACI VELASQUEZ MYRRH 5615/WORD HS	HEAVENLY PLACE
16	14	39	VARIOUS ARTISTS ● SPARROW 1516/CHORDANT	WOW-1996
17	19	18	TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
18	23	74	POINT OF GRACE WORD 5608 HS	THE WHOLE TRUTH
19	20	40	CARMAN ● SPARROW 1422/CHORDANT	R.I.O.T.
20	21	116	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
21	31	10	MICHAEL CARD & JOHN MICHAEL TALBOT MYRRH 3604/WORD HS	BROTHER TO BROTHER
22	24	61	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
23	22	7	BIG TENT REVIVAL FOREFRONT 5147/CHORDANT	OPEN ALL NITE
24	27	53	RAY BOLTZ WORD 1601 HS	THE CONCERT OF A LIFETIME
25	16	11	COMMISSIONED BENSON 4184 HS	IRREPLACEABLE LOVE
26	30	21	VARIOUS ARTISTS MYRRH 0461/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT
27	26	7	VARIOUS ARTISTS STARSONG 0089/CHORDANT	NEVER SAY DINOSAUR
28	33	146	MICHAEL W. SMITH ● REUNION 0086/WORD	THE FIRST DECADE 1983-1993
29	34	44	KATHY TROCCOLI REUNION 0110/WORD HS	SOUNDS OF HEAVEN
30	35	100	AMY GRANT ▲ MYRRH 6974/WORD	HOUSE OF LOVE
31	RE-ENTRY		PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT HS	TRUST
32	RE-ENTRY		NEWSBOYS STARSONG 0005/CHORDANT HS	GOING PUBLIC
33	29	193	DC TALK ▲ FOREFRONT 5100/CHORDANT	FREE AT LAST
34	28	3	SARAH MASEN RE:THINK 1594/CHORDANT	SARAH MASEN
35	38	7	ALVIN SLAUGHTER HOSANNA 8962/INTEGRITY	GOD CAN
36	40	71	ANOINTED WORD 0902 HS	THE CALL
37	RE-ENTRY		STEVEN CURTIS CHAPMAN ● SPARROW 1408/CHORDANT HS	HEAVEN IN THE REAL WORLD
38	RE-ENTRY		STEVE GREEN SPARROW 1490/CHORDANT HS	THE LETTER
39	39	17	SIERRA STARSONG 0083/CHORDANT HS	DEVOTION
40	RE-ENTRY		GARY CHAPMAN REUNION 0109/WORD HS	SHELTER

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

Artists & Music

HIGHER GROUND



by Deborah Evans Price

CHAPMAN VIES For 'Prime Time': Singer/songwriter and all-around funny guy Gary Chapman is one of the prime contenders for the job as host of The Nashville Network's flagship show, "Prime Time Country." Chapman has hosted various shows on TNN from time to time, including his "Sam's Place" series from Nashville's Ryman Auditorium, "Country In The Rockies," and "Wrangler City Of Hope Softball Challenge," which was filmed during Fan Fair and aired this month. In addition, he's served a couple stints guest-hosting "Prime Time Country."

"What I bring to the table is . . . my personality. What's gotten me into trouble over the years has been a smart mouth and a willingness to say practically anything. That happens to be a strength in this situation," Chapman says. "I think I also bring an awareness to the desk that I think is unique for me. I grew up in a small town, and I believe the majority of the viewers that are out there who would love to tune in and watch this show are living in pretty much the same town that I grew up in, and I understand them." Asked why the gig was so attractive to him, Chapman responds, "Because Nashville is attractive, and this show should be an accurate reflection of how wonderful and bustling with talent this city is. And if I can help do that, and I think I can, I want this job."

Chapman says the thing that makes the job challenging is also what makes it so appealing. "The most difficult thing is the pressure of coming up with fresh entertainment every night, and it's also the most pleasing. It falls into the willing grasp of my personality to try to do something that demands spontaneity, and that's part of the reason it scares

me to death and part of the reason I really want to do it." TNN's original nightly prime-time show was the long-running "Nashville Now," hosted by Ralph Emery, which was succeeded by the Crook & Chase show "Music City Tonight." "Prime Time Country" replaced that show last year and was originally hosted by former "Dukes Of Hazard" star Tom Wopat. He was dismissed in April.

Chapman fully realizes he would be coming aboard a troubled ship. "There are pros and cons to coming in when it's not at the top of its game," he says. "If I do well, I will be the hero, and if I don't do well, I don't think anyone will blame me completely. So it's kind of a best of all worlds."

Chapman would make the perfect host. Anyone who has enjoyed his zany sense of humor as host of "Sam's Place" or watched how effortlessly he conducts himself in a hosting capacity has to be impressed with his ability to land on his feet and be consistently entertaining. Here's wishing him the best.

CCMA NOMINATIONS: The Christian Country Music Assn. has announced the top 10 nominees for its annual awards show, to be held Nov. 14 at Nashville's Ryman Auditorium. Bryan White and Rebecca Holden will host the show. The nominees follow.

Entertainer of the year: CrossCountry, Lisa Dagg, Del Way, the Fox Brothers, Bruce Haynes, Ken Holloway, Paula McCulla, Jeff McKee, Rivers & Owens, Wilcox & Pardoe. **Male vocalist:** Del Way, Michael J. Grimm, Bruce Haynes, Todd Hervey, Ken Holloway, Buddy Hyatt, Jeff McKee, Ron David Moore, Don Richmond, W.C. Taylor. **Female vocalist:** Elaine Anderson, Betsy Craig, Lisa Dagg, Judy DeRamus, Sheri Easter, Debra Kay, Lori Loza, Terri Lynn, Susie Luchsinger, Paula McCulla, Dinah Thomas, Kathy Yoder Treat. **Vocal group:** Brush Arbor, Clark, CrossCountry, the Cumberland Boys, the Days, Dinah & the Desert Crusaders, the Fox Brothers, Manuel Family Band, MidSouth, Southern Chapel. **Pioneer Award:** Del Way, Bruce Haynes, Gene Higgins, Deborah Kay, Susie Luchsinger, MidSouth, Paul Overstreet, David Patillo, Ricky Skaggs, Billy Walker.

Awards will also be presented in the vocal duo, song, mainstream country artist, new artist, video, musician, radio station, and radio personality of the year categories.

In the SPIRIT



by Lisa Collins

COMING ON STRONG: Verity Records is staying true to its promise of building a powerhouse gospel label with the recent announcement of singer, songwriter, and pastor Daryl Coley as the newest addition to its burgeoning roster—which already includes John P. Kee & the New Life Community Choir, Vanessa Bell Armstrong, and Richard Smallwood. The announcement, made last month during the recording of "Verity Records Presents: Live At The Apollo," brings to an end speculation over which label will land Coley, who since 1990 had been recording for Sparrow Records. Coley had been openly critical of Sparrow's marketing of his product over the last couple of years. The four albums recorded under the Sparrow banner include his current release, "Beyond The Veil." So, for Coley, with this move comes excitement of what the future could hold.

"I anticipate cultivating great relationships in projects that will combine music ministry and business," Coley states. "Verity will allow me the chance to further expand my horizons." Verity GM Tara Griggs-McGee adds, "We are pleased to be part of the next explosive stage of his career."

Coley's first album on Verity is due in early 1997.

GOING THROUGH CHANGES: In a continued effort to reflect the highest level of accuracy, bowing this week are modifications in our Top Gospel Albums chart, an out-

growth of the conversion from the core R&B panel to the overall SoundScan panel. The changes have been the topic of lengthy dialog with industry reps who now favor the use of the larger sample.

One of the biggest concerns, according to Geoff Mayfield, director of charts for Billboard, had been the difficulty for independent labels to chart. But Mayfield found upon examining test charts that a majority of the albums entering the chart with data provided by the larger panel were indeed independent fare. What's more, the charts—for the first time—will be inclusive of Christian bookstore sales.

PRESENTING BRODERICK E. RICE: "Martin" co-star Tommy Ford recently opened his Los Angeles home to a host of celebrities and well-wishers in celebration of the recording debut of a good friend, Broderick E. Rice, whose album, titled "Tommy Ford Presents: Broderick E. Rice Alive Alive Alive" (Born Again Records), bowed at No. 2 on Billboard's Top Gospel Albums chart last week. Rice, whose father is a Baptist pastor in Los Angeles, gives all credit to God for his successful chart showing. The L.A.-bred singer/comedian, who hopes one day to pastor a church, is happy to report, "I'm doing what I believe I was called to do. I tell people that I'm booked for life."

BRIEFLY: Congratulations to U.S. sprinter Jon Drummond, who helped bring home the silver in the men's 400-meter relay at the recent Olympic Games in Atlanta. Drummond is a member of Kirk Franklin & the Family . . . In Los Angeles, the Kurt Carr Singers recently recorded their second album under the Gospo Centric banner "Live" at the West Angeles Church of God in Christ. In attendance were actresses Jackie Harry and Kellie Williams, rapper Skee-Lo, gospel great Walter Hawkins, Bishop Charles Blake, Kevin Bond (who produced the album), and Donald Lawrence, who served as a consultant on the project, which is tentatively scheduled for release during the first quarter of 1997.

ARE YOU READY TO REACH THE MOST RESPONSIVE READERS IN THE MUSIC ENTERTAINMENT INDUSTRY?

SURE YOU ARE . . .

CALL
BILLBOARD CLASSIFIED
1-800-223-7524
FAX: 212-536-5055
212-536-5174

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <small>SoundScan®</small>	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	1	15	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 14 weeks at No. 1	WHATCHA LOOKIN' 4
2	2	10	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 HS	THE SPIRIT OF DAVID
3	4	43	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
4	5	161	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 HS	KIRK FRANKLIN AND THE FAMILY
5	6	10	MISSISSIPPI MASS CHOIR MALACO 6022 HS	I'LL SEE YOU IN THE RAPTURE
6	3	11	COMMISSIONED BENSON 4184	IRREPLACEABLE LOVE
7	7	5	YOLANDA ADAMS TRIBUTE 1000	YOLANDA LIVE IN WASHINGTON
8	8	24	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 HS	STAND!
9	9	6	DARYL COLEY SPARROW 51523 BEYOND THE VEIL: LIVE AT THE BOBBY JONES GOSPEL EXPLOSION XII	
10	19	3	BRODERICK RICE BORN AGAIN 1010 TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE	
11	10	60	ANOINTED WORD 67051/EPIC HS	THE CALL
12	11	3	SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR WORD 67687/EPIC	JUST A WORD
13	13	79	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 HS	SHOW UP!
14	32	73	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
15	26	16	RADICAL FOR CHRIST INTEGRITY 08792 PRAISE IN THE HOUSE WITH RADICAL FOR CHRIST	
16	17	58	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS...
17	12	30	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
18	14	8	RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205	FAMILY AND FRIENDS IV
19	20	57	YOLANDA ADAMS TRIBUTE 3592 HS	MORE THAN A MELODY
20	21	6	VARIOUS ARTISTS INTERSOUND 9190	TOGETHER AS ONE
21	27	5	BEN TANKARD TRIBUTE 9021	INSTRUMENTALLY YOURS
22	24	41	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
23	25	14	WITNESS CGI 1185	SONG IN THE NIGHT
24	18	14	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
25	23	13	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10221	COUNT ON GOD
26	35	60	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOUND HS	BROKEN
27	33	41	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
28	15	17	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
29	RE-ENTRY		KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72130 KIRK FRANKLIN AND THE FAMILY CHRISTMAS	
30	16	59	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW HS	BIBLE STORIES
31	RE-ENTRY		THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO LIVE IN MEMPHIS II	
32	29	98	HELEN BAYLOR WORD 66443/EPIC HS	THE LIVE EXPERIENCE
33	22	95	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
34	36	3	ALLEN & ALLEN CGI 1195	COME SUNDAY
35	31	53	SHIRLEY CAESAR WORD 67301/EPIC HS	SHIRLEY CAESAR LIVE...HE WILL COME
36	28	30	THE WINANS QWEST 45888/WARNER BROS.	HEART & SOUL
37	30	117	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
38	40	168	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
39	38	87	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
40	RE-ENTRY		VARIOUS ARTISTS CGI 1090	GOSPEL'S GREATEST HITS

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

Classical KEEPING SCORE



by Heidi Waleson

CONCERT MAN TO DG: On his first official day on the job as president of Deutsche Grammophon (DG), Karsten Witt was in New York checking out the territories. He was not ready to offer specifics about his plans for the venerable label, but his background, which has nothing to do with the record business, gives some indication as to why the company went after him.



WITT

Witt is the entrepreneur who started such ensembles as the **Junge Deutsche Philharmonie** and, in 1980, the **Ensemble Moderne**, now one of the hottest groups on the European scene. He spent the last five years running the Vienna Konzerthaus, which, he says, presents 330 concerts per year in its three halls and rents the spaces for an equal number of events. The presented concerts included 30 subscription series and a half-dozen festivals, including Wien Moderne and the Vienna Festival.

During his tenure, Witt says, the number of concerts in the facility increased by 50%, and the number of people attending them grew 10%-20% each year; this in a relatively small city where the competing Musikverein already provided many concerts. This is cheery news, indeed, and not the usual story about how classical music is failing to attract new fans.

Witt improved access to concerts at the Konzerthaus. "When I got there, the box office had one telephone, and it was always busy," he says. "It was an honor to get a ticket." A modernized box office, he says, "opened up a somewhat closed world."

Witt's thoughts about the classical record industry run along similar lines. "I'm not so sure there's a crisis of the recording industry—more a crisis of distribution," he says. "Retail as we know it is not adequate to the differentiation of product. There is no way for the audience to really hear, and choose among, our 300-400 releases a year. We're in a period of transition, from a technical point of view. There are so many ways to

acquire consumer goods, at varying stages of development: shops, telephone, computer, television. Direct mail is not developed enough."

But Witt thinks the consumers are out there, just as they were in Vienna. "There are new audiences all the time, people buying something for the first time," he says. "There are new markets, tremendous growth in Korea and South America, for example. The success of compilations is a sign that people are interested in classical music. [Compilations] are wonderful for people who don't know what to buy, because they don't have to make decisions they're not ready for." Witt knows the feeling; he once went looking for world music recordings for his children in three record shops, had no idea what to choose, and left empty-handed.

"We have to show people a route through the repertoire," Witt says. "We need a more dramaturgical approach." Witt sees DG becoming profoundly involved in education and building an audience of people who buy more than one record a year. He says DG will continue its work in contemporary music and will expand into other genres, such as some types of world music. Not crossover, however. "Let the others do that," he says.

Now, Witt says, his main task is to restructure the company. "For a long time, record companies just delivered product from the artist to the consumer," he says. "It just worked. Now it doesn't. We need more feedback. Our task is to bring the artist and audience together in a more creative and complex way."

STILL MORE TANGOS: Pianist/conductor **Daniel Barenboim** has returned to his Argentinian roots with a new disc, "Tangos Among Friends" on Teldec. Barenboim plays piano for 14 tangos composed by, among others, **Carlos Gardel** (Barenboim's childhood idol), **Alberto Ginastera**, and **Astor Piazzolla**; Barenboim's trio is completed by bassist **Hector Consolé** and **Rodolfo Mederos**, who swings and wails on bandoneón. To kick off the record's European release last April, the trio played a sold-out concert at the Théâtre du Châtelet in Paris. The U.S. release is set for Aug. 20; on Oct. 11, the trio will play a concert of two 40-minute sets after a **Chicago Symphony** benefit dinner. (Barenboim's usual gig, of course, is conducting that august ensemble.) Two more tango dates are scheduled for London and Buenos Aires in September, and a club date in New York is under discussion.

HANNIBAL SET TARGETS YOUNG FANS OF JOHN CALE

(Continued from page 13)

part that I'd written that really was very much a Talking Heads bass part. I asked Dave, who's a good friend, and he came in, and it was done very quickly. He put a guitar part down."

Two other numbers on the album, "Sweet Corrida" and "Tell Me Why," were built around drum parts by Moroccan Ibrahim and Hassan Hakmoun. Cale had utilized them as part of a percussion ensemble for his production of the Corsican Choir.

Undoubtedly the most moving composition on "Walking On Locusts" is "Some Friends," an elegy written for Velvet Underground guitarist Sterling Morrison, who died last year (Billboard, Sept. 16, 1995).

"I pulled out one of these tracks I didn't use on the 'Basquiat' movie with [director] Julian Schnabel. There was this very moody orchestral piece, and I didn't know what it was going to be, but slowly, as soon as I started doing it, it sort of happened all at once. It really is all about... when you work out in your subconscious your relationships with your friends, and when they pass.

"I was really relieved when it was written. There was something, obviously, that was bothering me about what was happening last summer, and I kind of feel that it's resolved."

Cale plans to support "Walking On Locusts" with a short U.S. tour; his backing band will likely include guitarist David Tronzo and drummer Ben Perowski.

"Once I have this band together, I'll give it a good shot," Cale says. "I'll keep going with it until next year and see if I can have as much fun with this one as with all the other bands I've had."

"He wants to go for it," Tierney says. "He wants to be out on the road, he wants to make himself available in ways that perhaps he hadn't been able to before... It's been a while since he's actually had an album he could tour behind."

The jaunt, booked by Performers of the World, will run from early October through Oct. 23. The tour will likely culminate in New York; for that date, Tierney adds, "we're very active in the planning stages of having a large event

... that could involve radio and television and retail, all in a big way.

"What we're hoping to do is have L.A. and New York [shows] be the big anchors of significant events, and then have the other dates just to raise the profile, and then come back in late January and early February and really start touring."

Hannibal will likely issue "Dancing Undercover" as the album's first emphasis track.

"I think we have sort of a three-pronged attack, which is the more adventurous modern rock stations, triple-A, and very heavily toward the college stations as well," Tierney says. "John is very much a heritage artist, and I think that there are a lot [more] college students who know about John Cale than actually know him, and that's something that we really want to change."

Some TV exposure will probably be in the offing as well, Tierney says: "The people at 'The Tonight Show' have been very supportive and have left the door open for John to appear there."

His help is on the way,
and just in time, with
the newest release from
Willie Neal Johnson
& The New Keynotes
"Help Me To Be Strong"

on

MALACO
RECORDS
NARID



Songwriters & Publishers

ARTISTS & MUSIC

Peermusic Exec Exits U.K. For L.A.

Lloyd Brings European Perspective To New Post

BY NIGEL HUNTER

LONDON—John Lloyd, creative manager at peermusic (U.K.), will move west to Los Angeles soon to take up new responsibilities at the publisher's headquarters as senior director of talent acquisition.

The vacancy there was caused by the recent departure of Nanci Walker to Sony as senior VP of A&R. Kathy Spanberger, peer's COO, approached Lloyd to see if he would be interested in relocating to take the job.

"I've always wanted to work in the States," he says. "I've spent a lot of time over there working in American studios with British acts like Rick Astley, Five Star, Latin Quarter, and Hot House, so it won't be completely strange to me."

Lloyd sees Anglo-American repertoire continuing as the dominant force in international music for the foreseen-

able future. Consequently, he notes, creative posts in both countries are largely interchangeable, providing that a few local idiosyncrasies are kept in mind.

"I'm looking forward to bringing my A&R experience with a European perspective to an already successful creative operation, working with a top team in Los Angeles with a great track record," he says. "There are infinite possibilities for co-writing between peer's songwriters in Europe and the States, and obviously, one of my main tasks will be to find the right matches and blending, creating even more Anglo-American fusion."



LLOYD

Lloyd has sought and considered for development virtually every kind of music throughout his career. Naturally, he pays heed to prevailing trends or changes of direction, but he is not an advocate of concentrating on a niche or two.

"I've never specialized in any one genre," he says, "and I'll be working right across the spectrum in alternative, R&B, dance, and with songwriters of all kinds. The U.S. being as big and diverse as it is, I'm anticipating getting more closely acquainted with country, the blues, and Latin with great enthusiasm. The sheer amount of quality acts coming out of America is stimulating, and it's equally good to see more U.K. acts gaining attention once again in America after a lean period."

During his two years with peermusic (U.K.), Lloyd has been working with such songwriters as Ray St. John, who wrote "Smooth Operator" for Sade, and Julia Taylor-Stanley, who has had cuts done by Diana Ross and new Mercury act Mary. New acts that he has been helping to develop include Taste Xperience, Wild Flowers, I V Webb, and Irish band Roche.

Lloyd has spent his entire working life as a musician and music-business executive. Born in Liverpool, England, he left school when he was 16 to play trumpet in his father's jazz band and guitar in a rock group. He joined RCA Records U.K. in 1976 when he was 22 and worked in the mailroom for six months before becoming a talent scout covering the U.K. in 1979. He moved to Chrysalis Music two years later in the same capacity.

As a senior A&R executive, he returned to RCA in 1984 for another six years, during which time he took singer Heather Small out of Hot House to form M People. He then assumed a similar post at Polydor before joining peermusic (U.K.) in August 1994.



The Marc Of Success. Marc Nelson, who has penned songs for Pebbles, Freddie Jackson, and Tanya Blount, among others, has signed a global publishing deal with MCA Music Publishing. He collaborated with Tony Rich on "Come Over Here," which is on Toni Braxton's latest LaFace album, "Secrets," and has been in the studio with Paula Abdul. He's also a member of LaFace group Az Yet, which has an album produced by Babyface due out at the end of the summer. Shown seated, from left, are Carol Ware, VP of creative services for MCA Music; Nelson; and David Renzer, worldwide president of MCA Music. Shown standing, from left, are John Alexander, executive VP of creative services for MCA Music; Sherry Orson, director of creative services for MCA Music; and Donna Caseine, manager of creative services for MCA Music.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"COME SUNDAY"

Written by Duke Ellington

Published by G. Schirmer, Inc. (ASCAP)

"Come Sunday" is a classic Duke Ellington song first made popular via his historic Sacred Concert series. The song has been performed and recorded by various artists over the years, including gospel/soul diva Donna McElroy. The most recent interpretation of the classic tune is the title cut of gospel/jazz duo Allen & Allen's current CGI Records album.

"That song is a favorite of our manager," Allen Wiggins says of Garrett Johnson. "And for the past year prior to doing the recording, he said, 'You can do anything you want to on this new CD, but you've got to record "Come Sunday." I believe if you put that Allen & Allen producing [skill] on it, it will be awesome.'"

Wiggins' partner in the duo, Bruce Allen, says Daryl Coley was their first choice for lead vocalist. "After we heard it, we thought Daryl Coley had to be the person," Allen says. "We started arranging the song and putting it together with him in mind and hadn't even called to see if he would do it."

Why was Coley the obvious choice? "Because of the arrangement; that song changes keys about five times," Allen says. "You have to have a very strong vocal range, and Daryl Coley

is very gifted in that area."

Like any contemporary act re-recording a classic song, Allen & Allen's goal was to reinvent the tune. Wiggins says, "We wanted to do something to it that no one else had done. It was already done in an original jazz style, and Donna McElroy had done it in a laid-back, more contemporary jazz [style]. We added an R&B and jazz mixture with gospel overtones."

When asked why Ellington's song is such a timeless work, Allen responds, "The song itself is such a great song, and it's proven that because it's been around for years." Wiggins adds, "One of the reasons it's been around so long is the message of the song. It's a message of hope, and for all generations that message is still being conveyed. I think that's going to be a very lasting, positive effect on our generation."



NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
MACARENA (BAYSIDE BOYS MIX)	A Romero Monge, R. Ruiz	SGAE/ASCAP, Rightsongs/BMI
HOT COUNTRY SINGLES & TRACKS		
CARRIED AWAY	Steve Bogard, Jeff Stevens	Warner-Tamerlan/BMI, Rancho Belita/BMI, Jeff Stevens/BMI
HOT R&B SINGLES		
TWISTED	Keith Sweat, Eric McCaine, Kut Close	Keith Sweat/ASCAP, E/A/ASCAP, WB/ASCAP, Deep Sound/ASCAP, Short Dolls/BMI, Zomba/ASCAP
HOT RAP SINGLES		
ELEVATORS (ME & YOU)	Andre Benjamin, Antwan Patton	Chrysalis/ASCAP, Gnal Booty/ASCAP
HOT LATIN TRACKS		
QUE PENA ME DAS	Marco Antonio Solis	Crisma/SESAC

Indifference Is No Excuse For Not Assembling Music Folios

MORE THAN EXTRA CHANGE: Why would a hit recording act deny itself hundreds of thousands of dollars in royalties through indifference or laziness?

Although the matter has been of longstanding concern to the music print community, Words & Music got an earful recently when it made an inquiry on a related subject.

According to one major music print executive, the release of matching folios of hit rock albums has been delayed for as much as a year because of failure to provide folio companies with timely access to musical parts to be translated into print. Added to the mix is the artists' indifference to being represented in music print.

Words & Music can understand this only when an act makes a conscious creative choice *not* to see a matching folio marketed in music print. Sometimes an act feels that its music shouldn't be formalized. That's something the music community must live with, of course.

But negligence or indifference is unwarranted. Needless to say, music print companies lose out, for when they finally do get the folio out, the excitement behind the album may have faded.

This is lost money for everyone, often amounting to hundreds of thousands of dollars for acts on the basis of the sale of a single matching folio. Not to mention the loss of cross-promotional possibilities that could lift sales of the album itself.

THE OTHER HITS: Some see the '60s as a time of mighty change on the rock scene; others see the decade as a remarkably fertile period for the Broadway and off-Broadway musical. Of the latter point of view is Maurice Levine, who has been staging the Lyrics & Lyricists series at the 92nd Street Y in New York for the past 27 years. In that regard, he has set "Broadway Songs Of The Sixties" for the 1996-97 season, which introduces a Saturday-evening performance along with the traditional two each on Sunday and Monday.

"The decade is so rich that it bog-

gles the imagination," Levine has written to his supporters. "For example, there were 130 shows that played on the Broadway boards in that decade. Not all were smash hits, but that doesn't matter. Even the losers often contained fabulous songs that are of great interest. And after all, 'Lyrics & Lyricists' is in the song business."

Among that decade's undeniable successes were "Fiddler On The Roof," "Hello, Dolly!," "Cabaret," "Mame," "Bye Bye Birdie," "How To Succeed In Business Without Really Trying," "Oliver!," "Man Of La Mancha," "Sweet Charity," "A Funny Thing Happened On The Way To The Forum," "Funny Girl," "On A Clear Day, You Can See Forever," "1776," and "Hair." Off-Broadway shows included "The Fantasticks" (still running 36 years after opening), "Little Mary Sunshine," "Dames At Sea," and "You're A Good Man, Charlie Brown."

The new season will begin in December and continues in February, March, April, and June.



by Irv Lichtman

SAM COOKE WINS AGAIN: First place in the seventh annual Ralph J. Gleason Music Book Awards, sponsored by BMI and Rolling Stone magazine, goes to "You Send Me: The Life And Times Of Sam Cooke" by Daniel Wolff (with S.R. Crain, Clifton White, and G. David Tenenbaum), published by William Morrow and Co. Second prize in the 1995 awards was won by "Rage To Survive" by Etta James and David Ritz (Villard Books), and third prize goes to "Lefty Frizzell: The Honky-Tonk Life Of Country Music's Greatest Singer" by Daniel Cooper (Little Brown and Co.). Books eligible for the 1996 awards can be sent to Dr. John Gilbert, New York University, 35 W. 4th St., Room 777, New York, N.Y. 10003.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, "Load."
2. Eric Clapton, "Riff By Riff."
3. "Schoolhouse Rock," songbook.
4. Lenny Kravitz, "Cirrus."
5. Mr. Big, "Hey Man."

Puerto Rico Loses Folk Master Cepeda

P.R. MOURNS: Collective grief overtook Puerto Rico July 21 when the legendary master of the island's folk rhythms bomba and plena, **Rafael Cepeda Atilas**, died of a heart attack. He was 86.

Considered the patriarch of the now familiar Afro-Antillean cadences, Cepeda helped disseminate Puerto Rico's mesmerizing grooves by playing congas, tambourines, and maracas on stages around the world.

In 1983, Cepeda was recognized for his artistic achievement by the National Endowment of the Arts, which presented him with a National Heritage Fellowship. That same year, he was awarded a citation from the Smithsonian Institute.

More than 400 songs are attributed to the prolific composer, including "El Bombón De Elena," which is widely performed at the island's numerous patron-saint festivals.

Cepeda's most recent releases, "Encuentro De Bomba Y Plena" (1993) and "Raíces De Bomba Y Plena" (1994), were put out by his son **Modesto** on his M.C. Bomba imprint.

Most recently, the steward of Puerto Rico's black music was putting the final touches on an album with his son that featured a guest appearance by famed sonero **Andy Montañez**. The 12-song set will be dedicated to the elder Cepeda, with proceeds from the album benefiting a bomba and plena school he founded 18 years ago. Says Modesto, "I composed a song that I sang during my dad's funeral, so we



by John Lannert

are going to include it in the album."

In the '40s and '50s, Cepeda's compositions catapulted the careers of other esteemed Puerto Rican musicians, including **Ismael Rivera** and **Rafael Cortijo**, two of the island's greatest salsa and conga talents.

In contrast to the initial sorrow that accompanied news of Cepeda's death, his burial July 23 featured festive percussionists and colorful dancers who lead a procession to his grave in his native Villa Palmeras, a neighborhood of San Juan.

MTV VID NOMS IN: MTV Latino kicked off its inaugural 1996 Premios MTV with the announcement of the five nominees for best video of the year. BMG acts nabbed three of the noms, which are listed here in alphabetical order: "Abarajame," **Illya Kuryaki & the Valderramas** (PolyGram Argentina); "Don Palabras," **Maldita Vecindad** (BMG Ariola México); "Ella Usó Mi Cabeza Como Un Revólver," **Soda Stéreo** (BMG Argentina); "La Cosa Más Bella," **Eros Ramazzotti** (BMG Italy); and "Mal Bicho," **Los Fabulosos Cadillacs** (Sony Argentina).

The nominees were selected by members of MTV's recently formed

Academy of Music and Video, a group of professionals involved in the production of Spanish-language music and videos. MTV Latino viewers will vote on their favorite video, which will be announced as part of the International Viewer's Choice Awards Sept. 4 at the 1996 MTV Video Music Awards at Radio City Music Hall in New York.

Academy members will vote on 11 other categories. Soda Stéreo tops all acts in these categories, with four nominations. Closely following, with three noms each, are Illya Kuryaki, Maldita Vecindad, and EMI México's **Víctimas Del Dr. Cerebro**.

ZAMORA TO EXIT SONY? Industry insiders says that **George Zamora** has been fired from his post as VP/GM Sony Discos. Sony has yet to officially comment on the alleged dismissal. Sources say, as well, that Zamora is being offered another slot within the Sony organization. Zamora's reported replacement is **Oscar Lord**, president of

(Continued on next page)

LATIN TRACKS A-Z

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

- 6 AMOR EN TUS OJOS (Yami, BMI)
- 31 BAILAR PEGADOS (Copyright Control)
- 25 BUSCANDO UN AMOR (Gary Hobbs, BMI)
- 37 CUANDO LA VEA (Betito, BMI)
- 18 DAME (Copyright Control)
- 39 EBRIO DE AMOR (Copyright Control)
- 4 EL REPORTERO (TN Ediciones, BMI)
- 14 ESTA VEZ (Warner Chappell)
- 20 ESTRELLA GEMELA (STELLA GEMELLA) (Copyright Control)
- 28 HAS DE SABER (Vander, ASCAP)
- 9 HASTA AYER (Copyright Control)
- 27 IRONIA (Unimusic, ASCAP)
- 36 JAULA DORADA (SACM, ASCAP)
- 35 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-ENUM BMI)
- 38 MARINERITO, MARINERON (J&N, ASCAP)
- 33 ME DUELE TANTO (Copyright Control)
- 2 MEJORES QUE ELLA (Mafiosa, ASCAP)
- 8 ME SUBES, ME BAJAS, ME SUBES (Mas Latin, SESAC)
- 11 MI PUEBLO (MY HOMETOWN) (Chrysalis Standards, BMI)
- 17 MI REINA (Copyright Control)
- 12 NO LLORARE (Beechwood, BMI)
- 5 NO LLORES POR MI (Fonomusic, SESAC/Unimusic, ASCAP)
- 3 NO PUEDO ARRANCARTE DE MI (Huina, BMI)
- 7 NO TE VAYAS (Canciones Mexicanas, SESAC)
- 24 NO TE VAYAS (Copyright Control)
- 26 PENSAMIENTO Y PALABRA (Wilkins, ASCAP)
- 22 POR AMARTE (Fonomusic, SESAC/Unimusic, ASCAP)
- 13 PORQUE ME ENAMORE DE TI (Zomba Golden Sands, ASCAP)
- 1 QUE PENA ME DAS (Crisma, SESAC)
- 10 SUENA (SOMEDAY) (Wonderland, BMI/Walt Disney, ASCAP)
- 34 TE APROVECHAS (Copyright Control)
- 29 TE NECESITO (El Conquistador, BMI)
- 16 TE VOY A AMAR (Pulido, BMI)
- 32 TODO CON ELLA (Vander, ASCAP)
- 40 TRAICION A LA MEXICANA (Copyright Control)
- 21 TU ETERNO ENAMORADO (Copyright Control)
- 19 VEN A MI (Copyright Control)
- 23 VIDA (Copyright Control)
- 30 VOY A INTENTARLO TODO (Pacific, ASCAP)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	5	MARCO ANTONIO SOLIS FONOVISIA	QUE PENA ME DAS M.A. SOLIS (M.A. SOLIS)
2	2	6	5	LA MAFIA SONY	MEJORES QUE ELLA M. LICHTENBERGER JR. (A. LARRINAGA)
3	5	11	3	CRISTIAN FONOVISIA	NO PUEDO ARRANCARTE DE MI D. FREIBERG (M.A. JIMENEZ)
4	3	2	5	LOS TIGRES DEL NORTE FONOVISIA	EL REPORTERO E. HERNANDEZ (T. BELLO)
5	9	28	3	ENRIQUE IGLESIAS FONOVISIA	NO LLORES POR MI R. PEREZ BOTIJA (E. IGLESIAS, R. MORALES)
6	7	10	8	SORAYA POLYGRAM LATINO	AMOR EN TUS OJOS R. ARGENT EVAN HOOKE (SORAYA)
7	6	5	16	INTOCABLE EMI LATIN	NO TE VAYAS J. AYALA (G. ABREGO)
8	4	3	8	OLGA TANON WEA LATINA	ME SUBES, ME BAJAS, ME SUBES M.A. SOLIS (M.A. SOLIS)
9	11	13	6	MARC ANTHONY RMM	HASTA AYER S. GEORGE M. ANTHONY (NOT LISTED)
10	8	4	7	LUIS MIGUEL WALT DISNEY	SUENA W. AFANASIEFF, R. LOPEZ (A. MENKEN, S. SCHWARTZ)
11	18	—	2	PAUL ANKA & JUAN GABRIEL SONY	MI PUEBLO H. GATICA, JUAN GABRIEL, R. PEREZ (PANKA)
				★ ★ ★ AIRPOWER ★ ★ ★	
12	19	23	4	ANA BARBARA FONOVISIA	NO LLORARE J. AVENDANO LUHRS (T. GOAD)
				★ ★ ★ AIRPOWER ★ ★ ★	
13	20	—	2	LOS TUCANES DE TIJUANA EMI LATIN	PORQUE ME ENAMORE DE TI J. NIEVES IZUNZA (M. QUINTERO LARA)
14	16	14	9	GRUPO LIMITE POLYGRAM LATINO	ESTA VEZ J. CARRILLO (M. GALINDO, F. GALINDO)
15	13	16	9	PEDRO FERNANDEZ POLYGRAM LATINO	LA MUJER QUE AMAS H. PATRON (B. ADAMS, R.J. LANGE, M. KAMEY)
16	21	20	12	BOBBY PULIDO EMI LATIN	TE VOY A AMAR E. ELIZONDO (B. PULIDO)
17	24	33	3	LA MAKINA J&N/EMI LATIN	MI REINA O. SANTANA (O. SANTANA)
18	NEW	1	1	LUIS MIGUEL WEA LATINA	DAME L. MIGUEL, K. CIBRIAN (A. LERNER, K. CIBRIAN)
19	23	22	10	JENNIFER Y LOS JETZ EMI LATIN	VEN A MI A. QUINTANILLA JR., B. MOORE (J.E. CUESTA)
20	NEW	1	1	EROS RAMAZZOTTI ARISTA/BMG	ESTRELLA GEMELA E. RAMAZZOTTI (E. RAMAZZOTTI, V. TOSETTO, M. LAVERZI, A. COGLIATI)
21	NEW	1	1	BANDA MAGUEY FONOVISIA	TU ETERNO ENAMORADO E. SOLANO (E. SOLANO)
22	17	7	14	ENRIQUE IGLESIAS FONOVISIA	POR AMARTE R. PEREZ BOTIJA (E. IGLESIAS, R. MORALES)
23	31	—	3	MARCOS LLUNAS POLYGRAM LATINO	VIDA P. MANAVELLO (S. DAVINCI, F. DELPRETE)
24	14	12	12	VICENTE FERNANDEZ SONY	NO TE VAYAS P. RAMIREZ (V. FERNANDEZ)
25	35	—	2	GARY HOBBS EMI LATIN	BUSCANDO UN AMOR G. VELAQUEZ (G. HOBBS)
26	27	32	3	VICTOR MANUELLE SONY	PENSAMIENTO Y PALABRA S. GEORGE (L. BATISTA, WILKINS)
27	12	8	11	FRANKIE RUIZ POLYGRAM RODVEN	IRONIA V. URRUTIA (J. NUNEZ)
28	15	15	7	LIBERACION FONOVISIA	HAS DE SABER V. CANALES (J. COFREANT)
29	30	24	9	RAUL ORTEGA Y SU BANDA ARRE FONOVISIA	TE NECESITO R. ORTEGA (J. GUADALUPE ESPARZA)
30	28	27	8	LOS FUGITIVOS POLYGRAM LATINO	VOY A INTENTARLO TODO P. MOTTA (A. CHAVEZ)
31	34	31	4	RITMO ROJO FONOVISIA	BAILAR PEGADOS M. CONTRERAS (L. GOMEZ ESCOLAR, J. SEIJAS)
32	NEW	1	1	BRONCO FONOVISIA	TODO CON ELLA NOT LISTED (R. DAMIAN)
33	NEW	1	1	LOS HUMILDES FONOVISIA	ME DUELE TANTO E. ELIZONDO (J. VELAZQUEZ AGUILAR)
34	RE-ENTRY	21	1	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J. CARRILLO (M. MASSIAS)
35	37	30	8	LA TROPA F EMI LATIN	LA MALA VIDA J. FARIAS, J. FARIAS (J. FARIAS)
36	32	35	3	LOS CAMINANTES LUNA/FONOVISIA	JAULA DORADA A. DE LUNA (M. URIETA)
37	38	39	3	JAY PEREZ SONY	CUANDO LA VEA J. PEREZ, J. DE LA ROSA (C. BARRERA, A. CASTANEDA III)
38	NEW	1	1	PAPUCHO Y SU GRUPO WAO J&N	MARINERITO, MARINERON J. ENCARNACION (J. ENCARNACION)
39	25	17	14	EZEQUIEL PENA FONOVISIA	EBRIO DE AMOR M.A. SOLIS (L. CASTILLO)
40	10	9	12	BRONCO FONOVISIA	TRAICION A LA MEXICANA NOT LISTED (M. DELGADO, D. UNGARO)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
29 STATIONS	23 STATIONS	63 STATIONS
1 SORAYA POLYGRAM LATINO	1 MARC ANTHONY RMM	1 MARCO ANTONIO SOLIS
2 CRISTIAN FONOVISIA	2 VICTOR MANUELLE SONY	2 LOS TIGRES DEL NORTE
3 LUIS MIGUEL WALT DISNEY	3 LA MAKINA J&N/EMI LATIN	3 ENRIQUE IGLESIAS
4 EROS RAMAZZOTTI ARISTA/BMG	4 FRANKIE RUIZ POLYGRAM	3 INTOCABLE EMI LATIN
5 MARCOS LLUNAS POLYGRAM	5 PAPUCHO Y SU GRUPO	4 LOS TUCANES DE TIJUANA
6 LA MAFIA SONY	6 WAO J&N MARINERITO...	5 ANA BARBARA FONOVISIA
7 OLGA TANON WEA LATINA	7 RUBEN BLADES SONY	6 GRUPO LIMITE POLYGRAM
8 FRANCO DE VITA SONY	8 TONO ROSARIO WEA LATINA	7 LA MAFIA SONY
9 MARC ANTHONY RMM	9 ESTUPIDA	8 MEJORES QUE ELLA
10 ENRIQUE IGLESIAS FONOVISIA	10 DOBLE AMOR	8 BOBBY PULIDO EMI LATIN
11 THE BARRIO BOYZZ EMI	11 DLG SIR GEORGE/SONY	9 TE VOY A AMAR
12 LUIS MIGUEL WEA LATINA	12 TODO MI CORAZON	9 JENNIFER Y LOS JETZ EMI
13 EDNITA NAZARIO, EMILIO, GRACIELA BELTRAN EMI LATIN	13 EL GRAN COMBO FONOVISIA	10 VEN A MI
14 PEDRO FERNANDEZ POLYGRAM LATINO	14 ASI LOGRAMOS NUESTRO...	10 ENRIQUE IGLESIAS FONOVISIA
15 SHAKIRA SONY	15 JAILENE EMI LATIN	11 NO LLORES POR MI
	16 YO LO HAGO MIO	11 BANDA MAGUEY FONOVISIA
	17 EROS RAMAZZOTTI	12 TU ETERNO ENAMORADO
	18 ARISTA/BMG ESTRELLA...	12 GARY HOBBS EMI LATIN
	19 DOMINGO QUINONES RMM	13 BUSCANDO UN AMOR
	20 SORAYA POLYGRAM LATINO	13 LIBERACION FONOVISIA
	21 AMOR EN TUS OJOS	14 HAS DE SABER
	22 GISELLE RCA/BMG	14 RAOUL ORTEGA Y SU BANDA
	23 ESA NO ES MEJOR QUE YO	15 ARRE FONOVISIA TE...
		15 RITMO ROJO FONOVISIA
		16 BAILAR PEGADOS

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.

MANHATTAN LATIN MUSIC CENTER

LATIN CLUB

Distribuidora One Stop

TIENE LOS MEJORES PRECIOS EN EL MERCADO
SI LO CONSIGUES A MENOS NOSOTROS SE LO IGUALAMOS

VENGAN Y COMPAREN

DOS CENTRICOS LOCALES PARA SERVIRLE A USTED.....

Toll Free 1-800-745-4509

New York
Tel: (212) 563-4508
Fax: (212) 563-4847

Miami
Tel: (305) 591-7684
Fax: (305) 477-0789

Member of **NARD**

H.L.

DISTRIBUTORS, INC.

LA DISTRIBUIDORA MAS GRANDE Y MAS COMPLETA EN MUSICA LATINA EN EL MUNDO SIN DUDA, SIMPLEMENTE LA MEJOR!

Discos Compactos • Videolaser • Cassettes • Accesorios Y MUCHO MAS!

LLAMENOS HOY!

1-800-780-7712

6940 S.W. 12 Street Miami, FL 33144 • Local: (305) 262-7711 • Fax: (305) 261-6143

Artists & Music

Argentinian Reissues Prove Profitable

BY MARCELO FERNÁNDEZ BITAR

BUENOS AIRES—Argentina's record labels are finding out that when it comes to Argentinian rock, everything old is new—and prosperous—again.

Virtually every Argentinian record company is reaping fruitful rewards thanks to the recent spate of reissues of vintage home-grown rock.

Domestic indies, including Main Records, Meloepa, and Leader Music, have secured licenses with defunct independent labels.

Kuki Pumar, president of Leader Music, secured most of his label's reissues from Sicomercant when that company filed for bankruptcy. Pumar says that Leader Music is still hungry for more classic homebred rock, since, unlike a multinational, his label has no access "to international albums from a main office."

Leader Music's catalog now includes most hot-selling rock titles from the '70s, such as León Gieco's greatest-hits package "7 Años," Miguel Mateos' "Rockas Vivas," and rock icon Charly García's first albums with supergroup Seru Girán. Among the other popular acts whose albums have been acquired by the label are rock trio Pappo's Blues and folk duo Pedro Y Pablo. Annual sales of the reissued product can reach 75,000 units, a solid figure for a domestic indie.

Gold records are awarded in Argentina for albums whose sales exceed 30,000 units; platinum is for sales surpassing 60,000 units.

Recently, MCA followed the indies' lead with a remastered set by cult band Don Cornelio & La Zona. Other multinationals, such as BMG, PolyGram, and EMI, have already embarked on similar remastering projects.

Last year, PolyGram reissued 12 titles of the most important Argentinian rock label in the '80s: Interdisc. One Interdisc act, Los Abuelos De La Nada, sold 80,000 units of four studio albums, a live record, and a greatest-hits collection that contained a bonus track.

Alberto Paiaro, sales director of BMG, explains that the popularity of old recordings and classic songs received a boost several years ago, when the movie "Tango Feroz" was released.

"Argentine rock has experienced a boom since 1992-93, when a film inspired by the lives of local rockers in the '60s became a blockbuster and the soundtrack went three times platinum," says Paiaro.

"Tango Feroz" not only spawned strong album sales but sparked comebacks for '60s rock heroes Alejandro Medina (EMI), Moris (PolyGram), and Pajarito Zaguri (Lagash).

BMG has put out reissues of product by legendary rock acts Almendra, Los Gatos, and Arco Iris, as well as material by '80s bands Virus, Memphis La Blusera, and Miguel Mateos/Zas.

Sony has entered the reissues fray with the release of midpriced CDs. But Sony's main asset now is the deep catalog of Microfón, the esteemed home of early Argentinian rock acts, including García's first band, Sui Géneris.

Although there are no official statistics documenting sales activity of Microfón product, Mario Kaminsky, Microfón's former president who is now Sony's exploitation consultant, recalls that Microfón's 1993 release of a five-CD boxed set by Sui Géneris sold 20,000 units.

Kaminsky proudly points out that the Microfón catalog boasts prominent rockers Aldo Monges, Los Del Suquia, Les Luthiers, and Los Chalchaleros. He expects monthly sales of the Microfón catalog to swing between 30,000 and 50,000 units.

Included in Sony's acquisition of Microfón is product by important tango and folklore artists who have been bundled with similar Sony acts into a series called Frente a Frente. A rock series, featuring 30 CDs, will be titled Rock Vivo, and the releases will begin in August. Alfredo Rosso, a celebrated rock critic, produced the liner notes and original artwork for the project.

Interestingly, June 1996 marked the 30th anniversary of the first domestic rock single, "Rebelde," which was cut by a one-shot act on CBS called Los Beatniks.

The band, fronted by Moris and Zaguri, composed its own songs, which chronicled the local problems of Argentine adolescents.

While "Rebelde" was far from a hit at the time of its release, it is now a collector's item that for the first time in Argentina's musical history showcased beat-style rhythms and socially conscious lyrics like "Everybody calls me a rebel, but my heart is free, and I won't be a slave to tradition/Let's change guns for love, and let's make a better world."

One year later, RCA hit paydirt with Los Gatos, whose rock song "La Balsa" immediately became an anthem. Los Gatos' self-titled album sold an astonishing 200,000 units. From then on, every label strived to build its own roster of rock artists.

Oddly enough, 30 years later, there will be no celebration commemorating the birth of Argentinian rock, save for "Treinta Años De Rock Nacional," a memorabilia exhibition scheduled to take place in October at a popular Buenos Aires convention center, Centro Municipal De Exposiciones. Organized by Alberto Ohanian, a former promoter of BMG rock act Soda Stéreo, the exhibit will boast rare audio and video footage, photos, and musical instruments.

NOTAS

(Continued from preceding page)

Right Touch Productions, a production company whose affiliated labels are distributed by Sony.

CHART NOTES: The flip-flopping at the top of The Billboard Latin 50 appears to be over. Two weeks ago, Ariola/BMG's various-artists package "Macarena Mix" made its debut at No. 1, ousting Enrique Iglesias' eponymous Fonovisa album. Last week, when The Billboard Latin 50 was not published, Iglesias reclaimed the top rung. This week, "Macarena Mix" returns to No. 1, and with sales of "Enrique Iglesias" dropping 20%, "Macarena Mix" looks a good bet to stay atop the chart.

Meanwhile, Marco Antonio Solís' "Qué Pena Me Das" (Fonovisa) is resting comfortably atop Hot Latin Tracks for the fourth straight week, and "Dáme," the lead single from Luis Miguel's Aug. 20 release "Nada Es Igual" (WEA Latina), makes a surprisingly low chart bow at No. 18.

Assistance in preparing this column provided by Pedro Ruz Gutiérrez.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE			
★★★ No. 1 ★★★								
1	2	57	VARIOUS ARTISTS	ARIOLA 31388/BMG 2 weeks at No. 1	MACARENA MIX			
2	1	40	ENRIQUE IGLESIAS	FONOVISIA 0506	ENRIQUE IGLESIAS			
3	4	71	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS			
4	3	2	MARCO ANTONIO SOLIS	FONOVISIA 0512	EN PLENO VUELO			
★★★ GREATEST GAINER ★★★								
5	10	7	LOS DEL RIO	ARIOLA 37587/BMG	MACARENA NON STOP			
6	8	22	SHAKIRA	SONY 81795	PIES DESCALZOS			
7	6	21	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA			
8	5	55	SELENA	EMI 34123/EMI LATIN	DREAMING OF YOU			
9	7	15	LOS TIGRES DEL NORTE	FONOVISIA 6049	UNIDOS PARA SIEMPRE			
10	9	12	VARIOUS ARTISTS	EMI LATIN 36283	VOCES UNIDAS			
11	12	13	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR			
12	11	17	OLGA TANON	WEA LATINA 13667	NUEVOS SENDEROS			
13	14	46	RICKY MARTIN	SONY 81651	A MEDIO VIVIR			
14	16	163	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA			
15	15	45	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS			
16	13	14	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA			
17	17	51	MARC ANTHONY	RMM 81582	TODO A SU TIEMPO			
18	19	124	SELENA	EMI LATIN 28803	AMOR PROHIBIDO			
19	22	14	INTOCABLE	EMI LATIN 37449	LLEVAME CONTIGO			
20	21	11	EROS RAMAZZOTTI	ARISTA 35442	DONDE HAY MUSICA			
21	26	34	PEDRO FERNANDEZ	POLYGRAM LATINO 528671	PEDRO FERNANDEZ			
22	18	8	VARIOUS ARTISTS	RCA 36939/BMG	VERANO '96			
23	24	27	LOS TUCANES DE TIJUANA	ALACRAN 36384/EMI LATIN	MUNDO DE AMOR			
24	20	18	VARIOUS ARTISTS	EMI LATIN 37690	TEJANO AWARD NOMINEES			
25	33	58	JULIO IGLESIAS	SONY 81604	LA CARRETERA			
26	38	3	LOS DEL MAR	CRITIQUE 12000/BMG	VIVA EVITA			
27	39	58	MANA	WEA LATINA 99707	CUANDO LOS ANGELES LLORAN			
28	28	33	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO			
29	23	13	ILEGALES	ARIOLA 32416/BMG	ILEGALES			
30	25	11	VICENTE FERNANDEZ	SONY 81896	Y SUS CANCIONES			
31	29	28	CRISTIAN	FONOVISIA 0510	EL DESEO DE OIR TU VOZ			
32	27	4	PROYECTO 1	EMI LATIN 36672	MEGA REMIX HITS			
33	34	39	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA			
34	30	29	BOBBY PULIDO	EMI LATIN 34166	DESVELADO			
35	37	102	LUIS MIGUEL	WEA LATINA 97234	SEGUNDO ROMANCE			
36	32	42	LUIS MIGUEL	WEA LATINA 11212	EL CONCIERTO			
37	44	5	BANDA MAGUEY	FONOVISIA 9431	ETERNO ENAMORADO			
38	35	27	LA MAFIA	SONY 81722	UN MILLON DE ROSAS			
39	31	11	RUBEN VELA	HACIENDA 204	EL COCO RAYADO			
40	47	2	ANA BARBARA	FONOVISIA 9449	AY AMOR			
41	40	141	GIPSY KINGS	ELEKTRA 60845/EEG	GIPSY KINGS			
42	45	162	LINDA RONSTADT	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE			
43	41	10	SORAYA	POLYGRAM LATINO 527831	EN ESTA NOCHE			
44	42	163	LUIS MIGUEL	WEA LATINA 75805	ROMANCE			
45	36	23	ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ			
46	RE-ENTRY		THALIA	EMI LATIN 35217	EN EXTASIS			
47	43	44	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE			
48	48	3	GARY HOBBS	EMI LATIN 37766	ARDIENTE			
49	RE-ENTRY		MANA	WEA LATINA 90818	DONDE JUGARAN LOS NIÑOS			
50	RE-ENTRY		SOUNDTRACK	ELEKTRA 61240/EEG	THE MAMBO KINGS			
			POP	TROPICAL/SALSA	REGIONAL MEXICAN			
1	VARIOUS ARTISTS	ARIOLA/BMG MACARENA MIX	1	GLORIA ESTEFAN	EPIC/SONY MI TIERRA	1	LOS TIGRES DEL NORTE	FONOVISIA UNIDOS PARA SIEMPRE
2	ENRIQUE IGLESIAS	FONOVISIA ENRIQUE IGLESIAS	2	GLORIA ESTEFAN	EPIC/SONY ABRIENDO PUERTAS	2	GRUPO LIMITE	POLYGRAM LATINO POR PURO AMOR
3	GIPSY KINGS	NONESUCH/AG THE BEST OF GIPSY KINGS	3	MARC ANTHONY	RMM TODO A SU TIEMPO	3	JENNIFER Y LOS JETZ	EMI LATIN DULZURA
4	MARCO ANTONIO SOLIS	FONOVISIA EN PLENO VUELO	4	KINITO MENDEZ	J&N/EMI LATIN EL HOMBRE MERENGUE	4	SELENA	EMI LATIN AMOR PROHIBIDO
5	LOS DEL RIO	ARIOLA/BMG MACARENA NON STOP	5	SOUNDTRACK	ELEKTRA/EEG THE MAMBO KINGS	5	INTOCABLE	EMI LATIN LLEVAME CONTIGO
6	SHAKIRA	SONY PIES DESCALZOS	6	VARIOUS ARTISTS	POLYGRAM RODVEN CARNAVAL DEL	6	PEDRO FERNANDEZ	POLYGRAM LATINO PEDRO FERNANDEZ
7	GIPSY KINGS	NONESUCH/AG TIERRA GITANA	7	DLG SIR	GEORGE/SONY DLG	7	LOS TUCANES DE TIJUANA	ALACRAN/EMI LATIN MUNDO DE AMOR
8	SELENA	EMI/EMI LATIN DREAMING OF YOU	8	VICTOR MANUELLE	SONY VICTOR MANUELLE	8	VARIOUS ARTISTS	EMI LATIN TEJANO AWARD NOMINEES
9	VARIOUS ARTISTS	EMI LATIN VOCES UNIDAS	9	RUBEN BLADES	SONY LA ROSA DE LOS VIENTOS	9	MICHAEL SALGADO	JOEY EN CONCIERTO
10	OLGA TANON	WEA LATINA NUEVOS SENDEROS	10	VARIOUS ARTISTS	R&N/AG SALSA FRESCA: DANCE HITS OF THE 90S	10	VICENTE FERNANDEZ	SONY Y SUS CANCIONES
11	RICKY MARTIN	SONY A MEDIO VIVIR	11	FRANKIE RUIZ	POLYGRAM RODVEN COMPLICAME	11	BOBBY PULIDO	EMI LATIN DESVELADO
12	EROS RAMAZZOTTI	ARISTA DONDE HAY MUSICA	12	VARIOUS ARTISTS	PROTEL/RT/SONY MERENGUE EN LA CALLE '96	12	BANDA MAGUEY	FONOVISIA ETERNO ENAMORADO
13	VARIOUS ARTISTS	RCA/BMG VERANO '96	13	JESUS ALEMANY	HANNIBAL/RKODISC CUBANISMO!	13	LA MAFIA	SONY UN MILLON DE ROSAS
14	JULIO IGLESIAS	SONY LA CARRETERA	14	VARIOUS ARTISTS	RMM TROPICAL TRIBUTE TO THE BEATLES	14	RUBEN VELA	HACIENDA EL COCO RAYADO
15	LOS DEL MAR	CRITIQUE/BMG VIVA EVITA	15	VARIOUS ARTISTS	POLYGRAM RODVEN CARNAVAL DE LA SALSA '96	15	ANA BARBARA	FONOVISIA AY AMOR

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

PROD • KUBANEY • FONOVISIA • EMI/LATIN • COMBO • BMG/LATIN • TOP TEN HITS • RODVEN & MUCH MORE! • WEA LATINA • SONY DISCOS • POLYGRAM • MUSICAL

TODO!
LO QUE USTED
NECESITE

DE LA DISTRIBUIDORA MAS GRANDE EN EL MUNDO

TOLL FREE: 800-329-7664
OR 305-621-0070 / FAX: 621-0465
ASK FOR MARTHA

bassin
DISTRIBUTORS

DISCOS COMPACTOS, VIDEOLASER, CASSETTES, ACCESORIOS, VIDEOS Y MUCHO MAS!

TODO EN MUSICA LATINA

TANGO - FOLKLORE - ROCK ARGENTINO
MERENGUE - CUMBIA - SALSA

Catálogo gratis.
Ofertas todos los meses.
Envíos a todas partes del mundo.

distribuidora belgrano norte s.r.l.
Zabala 3941. Capital Federal (1427). Buenos Aires. Argentina.
Teléfonos: (54-1) 555-6100/6200 Fax: 555-6400.

REGIONAL MUSIC OF MEXICO

THE BILLBOARD SPOTLIGHT



LEFT TO RIGHT: LOS TIGRES DEL NORTE • LA MAFIA • GRUPO LIMITE

EXPLODING REGIONAL-MEXICAN MARKET ATTRACTS "MAJOR" ATTENTION

Banda, norteña and ranchera-rooted music is now the "fastest-growing segment of the U.S. Latin-record business."

BY JOHN LANNERT

Suddenly, and belatedly it seems, regional Mexican sounds, which are rooted in such rural, locally based rhythms as norteña, ranchera and banda, have become de rigueur at the major record labels in Mexico and the U.S.

Forever ignored by the U.S. major labels, regional Mexican artists and deals are now being scooped up by the big multi-national record companies on both sides of the U.S./Mexico border.

In the past year, two Mexican divisions of record conglomerates—EMI Mexico and Warner Music Mexico—have acquired a pair of Monterrey, Mexico, indies prominent in the norteña field. EMI purchased DLV, while Warner bought MCM. Another Monterrey indie, Disa, has inked a licensing accord with EMI Latin.

"This deal with Disa," says EMI president José Béhar, "underscores our belief that regional Mexican remains extremely active and will continue to grow."

The label acquisitions by EMI and Warner bode well for their state-side counterparts EMI Latin and WEA Latina, respectively, because they will provide a bountiful source of repertoire for exploitation in the U.S. WEA Latina is planning to establish a separate label to work exclusively with regional Mexican artists.

MORE JOINT VENTURES COMING

Stateside majors are getting busy with their own regional Mexican projects, as well. BMG has teamed with Mexican impresario Oscar Flores to form a joint-venture company called Huina S.A. Also expected to make a big-time jump into the regional market in the next several months is Sony Discos.

"We at Sony want to become a major player in the fastest-growing segment of the U.S. Latin-record industry," says label VP/GM George Zamora.

Regional Mexican is an attractive genre to the majors right now for the same reasons it has always been attractive. The music is popular with Mexican immigrants, who account for a large proportion of stateside Mexicans, who in turn, are the largest Latino group in the U.S., comprising 60% to 65% of the Hispanic population in the country. The vast majority

of Spanish radio stations in the U.S. play regional Mexican music. Industryites in the U.S. estimate that 40% to 50% of the domestic market is represented by regional Mexican artists.

And the continuous flow of immigrants from Mexico who are fiercely protective of their cultural roots assures an ever-enlarging, enthusiastic—and loyal—base of consumers. Further, these immigrants are spreading beyond their traditional bases such as California to nearly every corner of the U.S., to "anyplace where there is agriculture," says Debra Villalobos, Latin buyer of Camelot Music. Villalobos, who claims that sales of regional Mexican product is on the rise at Camelot, points out that the chain is selling product in non-traditional Mexican locales, such as Ohio and Georgia.

FLEXIBILITY AND NO COMPLAINTS

Another reason for the rock-solid growth of regional Mexican recording artists is their appeal as live acts. They are down-to-earth, hard-gigging performers who draw huge crowds and high marks for good behavior.

Henry Cárdenas, president of Chicago-based concert company Cárdenas, Fernández & Associates, says the flexibility of the regional

Mexican acts has enabled "the genre to triumph. These bands attract the biggest audiences of any genre. They don't complain and they are open to play anytime, anywhere. If I tell a group we'll do 1,000 people in Detroit, they will say, 'Let's go!' If you tell a pop act like Luis Miguel or Juan Gabriel to go to Minneapolis to play for 800 people, they won't go."

Recording artists from other genres certainly have recognized the potential of the regional Mexican market. Several Tejano acts—including La Mafia, Emilio and the late Selena—expanded their audience and record sales by making significant headway into the regional Mexican market. Tejano artists still crack space on regional Mexican stations with a well-placed cumbia entry.

Even WEA Latina's merengue diva Olga Tañón has notched a top 10 hit album with a Mexican-flavored pop sound that has attracted fans of regional Mexican music. Conversely, regional Mexican artists such as Fonovisa superstar Marco Antonio Solís have broadened their audience by blending pop with indigenous Mexican rhythms.

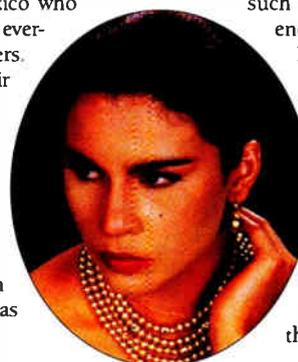
CATCHING UP TO FONOVISA

There is no clear-cut answer as to why the major labels took so long to come to the regional Mexican party. But they certainly are trying to make up for lost ground in a hurry. They will, however, have to cover a lot of ground to catch up to Fonovisa. The Los Angeles-based label—a subsidiary of Mexico's giant television network Televisa—is the longtime leader in the regional Mexican market. Fonovisa has stayed atop the regional Mexican market by cultivating close business relationships with a broad array of regional Mexican stations.

In addition, Fonovisa has unparalleled access to U.S. Spanish-language network Univision, of which Televisa is part owner. Fonovisa's licensing deals with Mexican interests—which have provided many of its stars—will soon end and deprive the label of its source of artists. Still, the label has the wherewithal and experience to secure new talent.



Marco Antonio Solís



Olga Tañón

Continued on page 42



Los Tigres Del Norte



SD-6049
 AVAILABLE
 IN COMPACT DISC
 & CASSETTE



"El Sonido Mágico de los 90's"

FONO VISA, INC

HEADQUARTERS: 7710 Haskell Avenue, Van Nuys, CA 91406 • (818) 782-6100 Fax (818) 782-6162

FLORIDA
 6355 N.W. 36th STREET
 3rd FLOOR
 MIAMI, FL 33166
 TEL. (305) 871-8050 FAX (305) 871-0240

HOUSTON
 ARENA TOWERS II
 7324 S. W. FWY., SUITE 1490
 HOUSTON, TX 77074
 TEL. (713) 773-0300 FAX (713) 773-0317

PUERTO RICO
 AVE. PONCE DE LEÓN #268 PISO 10,
 SUITE 1003
 SAN JUAN, P. R. 00917
 TEL. (787) 767-1281 FAX (787) 250-6683

GEORGIA
 501 CHASE LANE
 NORCROSS, GA 30093
 TEL. & FAX
 (770) 416-0830

CHICAGO
 1341 W. FULLERTON
 SUITE # 144
 CHICAGO, IL 60614
 TEL. (312) 348-0896

NEW YORK
 107-70 77th STREET
 OCEAN PARK
 BROOKLYN, N. Y. 11917
 TEL. (718) 835-3580

Marco Antonio **SOLIS**

*En pleno
vuelo*



SP-0512
Available
in Compact Disc
& Cassette



FONOVISA, INC

HEADQUARTERS: 7710 Haskell Avenue, Van Nuys, CA 91406 • (818) 782-6100 Fax (818) 782-6162

"El Sonido Mágico de los 90's"

FLORIDA
6355 N.W. 36th STREET
3rd FLOOR
MIAMI, FL 33166
TEL. (305) 871-8050 FAX (305) 871-0240

HOUSTON
ARENA TOWERS II
7324 S. W. FWY., SUITE 1490
HOUSTON, TX 77074
TEL. (713) 773-0300 FAX (713) 773-0317

PUERTO RICO
AVE. PONCE DE LEON #268 PISO 10,
SUITE 1003
SAN JUAN, P. R. 00917
TEL. (787) 767-1281 FAX (787) 250-6683

GEORGIA
501 CHASE LANE
NORCROSS, GA 30093
TEL. & FAX
(770) 416-0830

CHICAGO
1341 W. FULLERTON
SUITE # 144
CHICAGO, IL 60614
TEL. (312) 348-0896

NEW YORK
107-70 77th STREET
OCEAN PARK
BROOKLYN, N. Y. 11917
TEL. (718) 835-3580

REGIONAL MEXICAN MUSIC

READY AND WILLING LABELS SCRAMBLE TO GET SLICES OF REGIONAL MEXICAN PIE

Activity ranges from expansion and restructured staff to licensing and custom imprints

BY JOHN LANNERT with RAMIRO BURR

Realizing the ever-steady commercial expansion of regional Mexican artists in the U.S., executives at both the major labels and independents are scurrying to secure new talent, new deals and new executives to work regional Mexican product.

Many of the executives from the majors emphasize that one of the key ingredients for the success of their forays in the regional Mexican arena is the procurement of executive talent who possess an intimate knowledge of the music and the market.

All of the majors emphasize that the buildup of their regional Mexican rosters will be done with deliberation and care. Further, they note that some of their Tejano artists will attempt to increase their audience by cutting tracks—mostly cumbia-oriented—that will appeal to regional Mexican fans. But, according to several executives, the rosy scenario for regional Mexican music is marred by the persistently weak Mexican peso, which has sparked an enduring flow of parallel imports into the U.S. Following is a survey of activity at the various labels.

ARISTA LATIN

Arista Latin, the newly formed Latin music division of Arista/Texas, has achieved significant penetration in the regional Mexican market with its popular Tejano/pop act La Diferenzia.

Now the label is taking a more direct shot at the regional Mexican industry with a just-released album by 16-year-old mariachi singer Nydia Rojas.

With regional Mexican continuing to be robust, Arista's VP/GM Cameron Randle says that, when he and the label's manager of promotion and artist development, Joe Treviño, sign artists, they are looking for acts who score big with fans on each side of the Mexico/U.S. border.

"Every time Joe and I look for a potential artist to sign, we look at it with one eye toward how that artist will play in Mexico and beyond," says Randle. "Obviously, regional Mexican enters into that equation because of its popularity both here and in Mexico."

And, while Rojas seems best geared for regional Mexican radio, Randle says he is working her product at Tejano radio, where mariachi usually fares poorly. He notes, as well, that appropriate tracks by the label's Tejano artists Joel Nava and Rick Orozco will be serviced to regional Mexican stations.

"There is an immense audience at regional Mexican radio that we want to reach with our artists," says Randle, "but we will work product that we think is viable in both markets."



Joel Nava (left), Rick Orozco

BALBOA RECORDS

Though Balboa's sales manager Efrém Besanilla laments the deleterious effect of parallel imports on the regional Mexican market, he is optimistic, overall, that the genre will continue to grow. "And what is interesting," says Besanilla, "is that regional Mexican music is expanding throughout the U.S. It no longer is big only in cities with large Hispanic populations, but also in new markets such as New York, Atlanta and states in the Midwest."

The upswing in the regional Mexican market in the U.S. has prompted the Los Angeles regional Mexican indie to add personnel. "We are now in Los Angeles, Chicago, New York, Texas, Miami and Puerto Rico," says Besanilla.

A host of albums from Balboa's ample regional Mexican roster is due out in October. The biggest names releasing records are Antonio Aguilar, El Mexicano and Jorge Luis Cabrera. Besanilla is excited, as well, about upcoming product from newcomers Silverado, Los Caporales and Adam Sánchez, son of legendary norteño artist Chalino Sánchez.



Antonio Aguilar (left), Jorge Luis Cabrera

BMG

Long known as the premier rock label, BMG is now setting its sights on the regional Mexican market via a joint-venture company with noted Mexican impresario Oscar Flores.

Continued on page 40

Mixed Signals Dim Tejano's Bright Prospects

Live Scene Down, But Label Execs Remain Upbeat

BY RAMIRO BURR

With new artists and healthy sales, Tejano music remains one of the most robust genres in the regional Mexican field.

Some conservative observers, however, see signs that the market has crested after years of growth and now say cau-

capacity of the Tejano market. San Antonio promoter Steve Mendoza adds that there are too many promoters in the Tejano market.

"Used to be there were only two or three promoters in town," states Mendoza. "Now you have church groups, the



Intocable

tion is the new watchword, particularly for live shows.

More than a few concerts have bombed, and new artists trying to get a foothold are finding it hard to crack a flooded market.

"I think the market is suffering from overexposure," says Sonny Flores, a Dallas-based promoter/booking agent.

YMCAs and every rookie promoter putting on shows each week. It's killing the market."

Only the mammoth Tejano Rodeo clubs in Dallas and San Antonio seem to be bucking the negative trend. But other venues have replaced live bands with DJs.

While some bands complain that

"IT USED TO BE THERE WERE ONLY TWO OR THREE PROMOTERS IN TOWN," STATES SAN ANTONIO PROMOTER STEVE MENDOZA. "NOW YOU HAVE CHURCH GROUPS, THE YMCAS AND EVERY ROOKIE PROMOTER PUTTING ON SHOWS EACH WEEK. IT'S KILLING THE MARKET."

"We have a lot more radio stations and clubs than we did a few years ago. But at the same time, there are many more bands on more record labels."

Since 1990, Tejano has grown fast and furiously, attracting the involvement of major record labels, including Sony Discos, BMG, WEA Latina, PolyGram Latino, Arista Latin and EMI Latin, the latter of which is considered the leader in the Tejano market.

Previous record sales peaks of 50,000 units by such heavyweights as La Mafia, Selena and Mazz were supplanted by new sales benchmarks of 400,000 units to 500,000 units.

The proliferation, however, of new labels and new artists has outpaced the

some club owners are making money without them, a few artists are simply redoubling their efforts to stage shows.

"We are hustling harder than ever and we're getting more gigs in new markets," says Joey Rodriguez, manager of Sony's Tejano veteran Ram Herrera.

BUMPER YEAR FOR SALES

If the live scene for Tejano acts appears dead, the opposite is true with the Tejano imprints. Manono Gonzalez, VP of national promotion and Southwest operations at EMI Latin, says he expects another bumper year in album sales.

"We have more than 10 groups selling platinum [100,000 units sold] by such

Continued on page 44

"Destined To Become A Crossover Smash."

- JOHN LANNERT, BILLBOARD

NYDIA ROJAS



The heritage of Mariachi rests in hundreds of years of culture.
The future of Mariachi explodes in 16-year-old Nydia Rojas.

Her debut album features "No Me Amenaces," "Cuando Estoy Contigo," "México Y Su Música,"
"Si Sabes Agradecer" and much more.

MARIACHI, AS YOU KNOW IT, WILL NEVER BE THE SAME.

Produced by
José L. Hernández

ARISTA
LATIN

©1996 Arista Records, Inc., a unit of BMG Entertainment

Management: Stephen Drimmer/Silverlight Entertainment
Booking: Jorge Piños/William Morris Agency

REGIONAL MEXICAN MUSIC

Chart Recaps: The Year To Date

The recaps in this spotlight reflect activity on the Regional Mexican subchart that appears biweekly with The Billboard Latin 50. Rankings reflect accumulated unit sales, as calculated by SoundScan, for each week an album appears on the 15-position chart (including those compiled during the unpublished weeks). Fonovisa's strength in the regional Mexican market may not necessarily be reflected on Billboard's sales charts because of the great number of sales that occur at swap meets, which typically are not monitored by SoundScan.

The recaps were compiled by chart manager John Lannert with assistance from Anthony Colombo and Michael Cusson.

TOP REGIONAL MEXICAN ALBUM ARTIST

- Pos. ARTIST (No. Of Charted Titles) Label**
- 1 SELENA (5) EMI Latin
 - 2 LOS TIGRES DEL NORTE (3) Fonovisa
 - 3 PETE ASTUDILLO (1) EMI Latin
 - 4 LA MAFIA (2) Sony
 - 5 INTOCABLE (2) EMI Latin
 - 6 MAZZ (1) EMI Latin
 - 7 PEDRO FERNANDEZ (2) PolyGram Latino
 - 8 LA TROPA F (1) EMI Latin
 - 9 BOBBY PULIDO (1) EMI Latin
 - 10 LOS TUCANES DE TIJUANA (2) Alacran



HOT REGIONAL MEXICAN TRACKS ARTIST

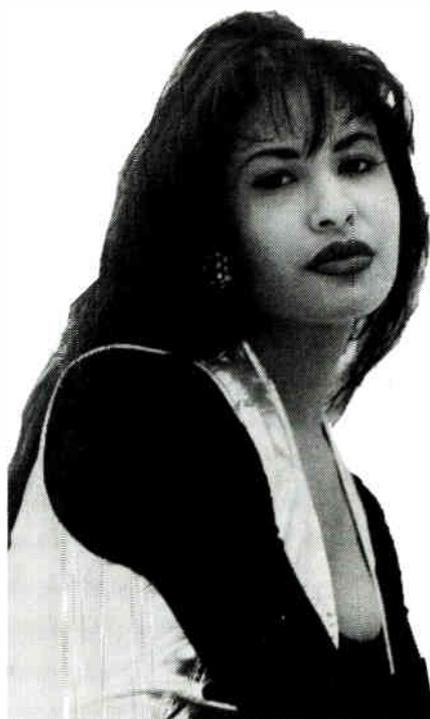
- Pos. Artist (No. Of Charted Tracks) Label**
- 1 LA MAFIA (2) Sony
 - 2 LOS TIGRES DEL NORTE (4) Fonovisa
 - 3 BRONCO (3) Fonovisa
 - 4 LIBERACION (3) Fonovisa
 - 5 ENRIQUE IGLESIAS (3) Fonovisa
 - 6 PETE ASTUDILLO (1) EMI Latin
 - 7 MICHAEL SALGADO (2) Joey
 - 8 BOBBY PULIDO (2) EMI Latin
 - 9 GRUPO LIMITE (2) PolyGram Latino
 - 10 CRISTIAN (2) Fonovisa



Los Guardianes del Amor (top) and Lizza Lamb

HOT REGIONAL MEXICAN TRACKS

- Pos. TITLE—Artist—Label**
- 1 UN MILLON DE ROSAS—La Mafia—Sony
 - 2 COMO TE EXTRANO—Pete Astudillo—EMI Latin
 - 3 EL CIRCO—Los Tigres Del Norte—Fonovisa
 - 4 TE APROVECHAS—Grupo Limite—PolyGram Latino
 - 5 AMOR—Cristian—Fonovisa
 - 6 JUAN SABOR—La Tropa F—EMI Latin
 - 7 DESVELADO—Bobby Pulido—EMI Latin
 - 8 ENAMORADO DE UN FANTASMA—Liberacion—Fonovisa
 - 9 SIN ELLA—Michael Salgado—Joey
 - 10 TODO POR TI—Bronco—Fonovisa
 - 11 UNA NOCHE MAS—Liberacion—Fonovisa
 - 12 NO TE VAYAS—Intocable—EMI Latin
 - 13 ME ASUSTA PERO ME GUSTA—Ana Barbara—Fonovisa
 - 14 MUNDO DE AMOR—Los Tucanes De Tijuana—Alacran
 - 15 SI TU TE VAS—Enrique Iglesias—Fonovisa



LABELS SCRAMBLE

Continued from page 38

BMG's MD Francisco Villanueva says the new venture, called Huina S.A., will provide an effective entree for BMG into the regional Mexican market. In addition, says Villanueva, BMG will continue to sign acts directly to the label. "We are getting into the regional Mexican business with Oscar, and we also want to sign acts directly to the label," says Villanueva.



Los Guardianes del Amor (top) and Lizza Lamb

The first album released under the joint venture was an eponymously titled record by Silueta. Two acts signed directly to BMG—Los Guardianes Del Amor and La Trácion Del Norte—have just put out product, as well. Furthermore, says Villanueva, BMG's operation on the West Coast will be greatly expanded, due, in part, to the swelling size of the regional Mexican arena. Villanueva already has restructured BMG's Tejano office with the appointment of veteran executive Mike Romero. The latest record by BMG's Tejano artist Lizza Lamb was produced by La Mafia's studio whiz Mando Lichtenberger Jr.

EMI LATIN

EMI Latin, which hit pay dirt in 1995 in the regional Mexican market with Graciela Beltrán and with Los Tucanes De Tijuana, whom EMI Latin markets in a licensed deal with Alacran Records, recently took a deeper plunge into regional Mexican by dint of a licensing agreement with powerful Monterrey, Mexico, indie Disa.

Included among Disa's sturdy lineup of regional Mexican acts are Los Cardenales De Nuevo León, Brindys and Los Reheneas.

EMI president José Béhar lauds the pact with Disa, saying that the deal will



Clockwise from left: Graciela Beltrán, Los Tucanes de Tijuana, Pete Astudillo

help the label grow in a market "that makes up about 50% of the sales in the U.S. Latin market." Béhar is jazzed, as well, about a September ranchero release by Mexican idol Juan Gabriel and three of Mexico's most famous divas: Lola Beltrán, who passed away earlier this year, Lucha Villa and Amalia Mendoza. Entitled "Juan Gabriel Y Las Tres Señoras," the record will head up the upcoming slate of regional Mexican product by Graciela Beltrán (no relation to Lola) and Los Tucanes De Tijuana.

In August, EMI Latin shipped the debut album by Los Mismos, whose members formerly backed singer/songwriter great Marco Antonio Solís.

Béhar expects the major labels to cut into Fonovisa's commanding share of the regional Mexican market. "Five years ago, I said that EMI Latin was an alternative for regional Mexican acts," says Béhar, "but I was wrong. Now, however, we are a viable alternative. After all, Disa left Fonovisa and came to us."

Due in part of EMI Latin's deal with Disa, Béhar reckons that his label is "a

lap ahead of the competitors."

In the meantime, EMI Latin continues to dominate the Tejano market with such mainstays as Mazz and Emilio, along with newly breaking artists Jennifer Y Los Jetz, Bobby Pulido and Pete Astudillo, an awardee at Billboard's third annual Latin Music Awards.

FONOVISA

Although Fonovisa is about to lose valuable Mexican sources for its regional Mexican roster, the label still packs a formidable lineup of artists, led by Marco Antonio Solís, Los Tigres Del Norte and Bronco. In addition, Fonovisa is breaking such new talent as José Manuel Figueroa and Ana Barbara. Other up-and-coming acts include Polo Urías Y Su Maquina, Raúl Ortega Y Su Banda Arre, Banda Magüey and Ezequiel Peña.

The first label to openly embrace and promote regional Mexican artists, Fonovisa established a series of lucrative licensing deals with Mexican record companies and production firms whose hit acts helped solidify Fonovisa as the leader in the regional Mexican market.

In recent years, Fonovisa has branched out into Tejano music, signing promising artists like Annette Y Axxion and Letty Guval.

FREDDIE

Long established as the biggest independent label in Texas, Freddie Records enters its third decade as a top supplier of the top regional Mexican acts on the border. Chief among them is the label's best-seller, norteño king Ramon Ayala Sr., whose most recent album, "Arrancame El Corazon," has done very well since its late May release.

"It's probably the fastest-selling Ayala CD in the last three or four years," says Freddie Martinez, Jr., VP/A&R director for the Corpus Christi-based label. "And it's appeared in all the charts, including Billboard. Ayala is a main priority for us—as are Fandango USA, Los Chamacos and young groups like Potente and Grupo Increible."

Martinez says the label has launched major radio campaigns in Houston and the Rio Grande Valley to promote these artists, Los Chamacos' new album, due for late-August release, is titled "Los Chamacos En Vivo, Pure Party Live."

Another new push for the label is videos. "In the past, our budget for high-quality videos was limited," says Martinez. "And it was exclusive for upper-tier artists since it was hard to recoup the costs on smaller acts. But there are a lot more venues today, a lot more TV shows, and that helps with promotions."

Freddie, which has a promotion person in California and a distribution office in Leon Guanajuato, Mexico, has a roster of about 22 artists, half of whom are

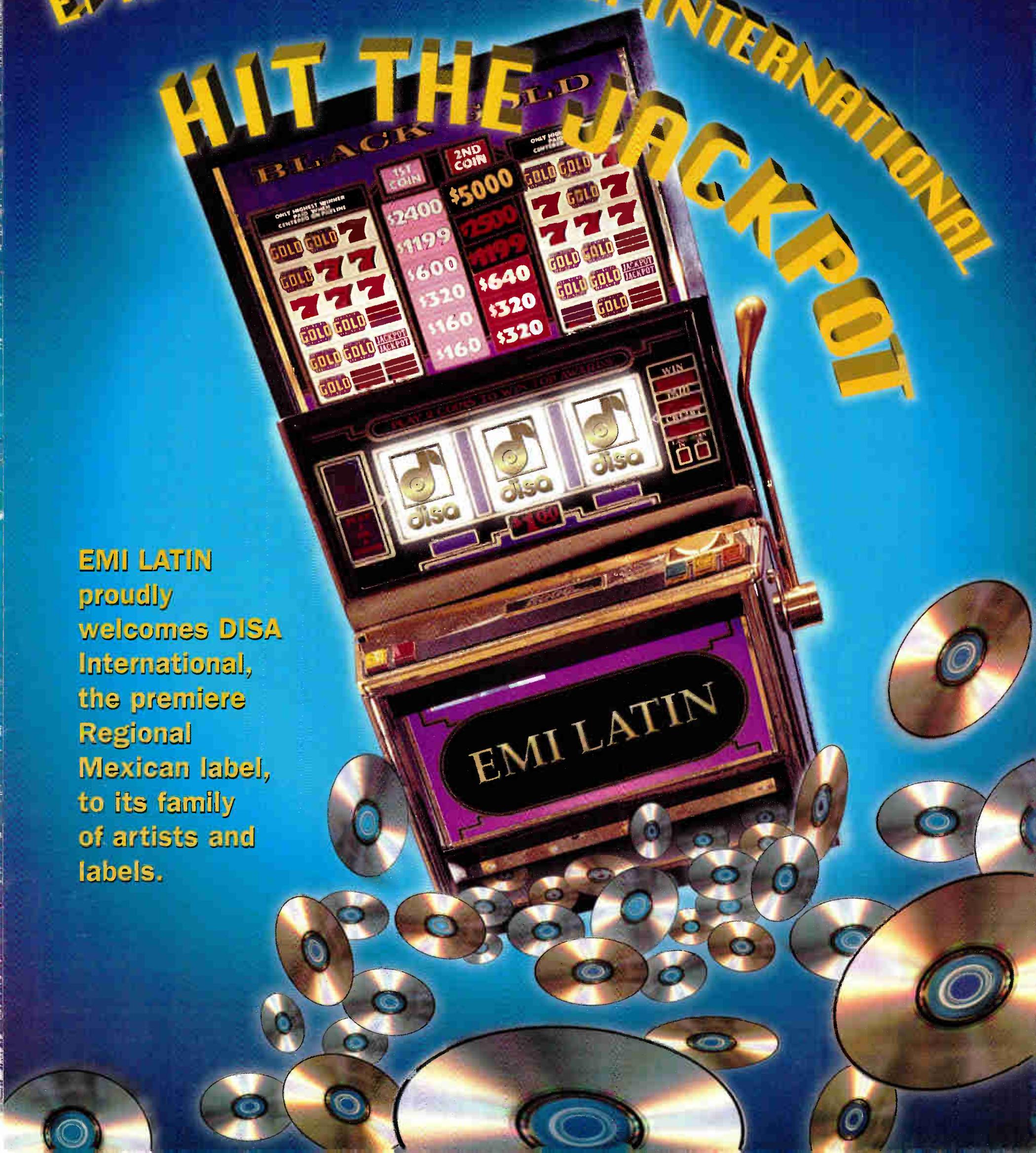


From the top: Ramon Ayala Y Sus Bravos del Norte; Fandango USA; Jaime Y Los Chamacos; Potente; Grupo Increible

Continued on page 42

EMI LATIN AND DISA INTERNATIONAL HIT THE JACKPOT

EMI LATIN
proudly
welcomes **DISA**
International,
the premiere
Regional
Mexican label,
to its family
of artists and
labels.



REGIONAL MEXICAN MUSIC

LABELS SCRAMBLE

Continued from page 40

Tejano, with the rest in the norteño or grupo/cumbiero genre.

The company has also purchased a plot of land where, in a few years, it hopes to consolidate its warehouse/duplication/main offices and its studios—which are currently in two separate locations. As for staffing, Martínez is looking for two promotion/publicity people. “We’re understaffed because of recent turnover, but we need new people,” he says. “It’s tough for us to keep up with all the promotions here, in California and in Mexico.”

MP

The accelerating rise of regional Mexican popularity has also sparked interest and participation from indie labels owning prominent profiles in other sectors of the Latino music industry.

One of those indies, Miami-based MP Records, is actively trying to get a foot in the regional Mexican door. It has not been so easy for a label recognized more for breaking salsa and merengue acts than promising Mexican artists.

“The regional Mexican market is very strong, and the fans of this music are very loyal to their artists,” says MP president Tony Moreno, “but it’s hard to get airplay and exposure because we are very well-known as a tropical label. But if you can break one act, you can get



Clockwise, from the top left: Manuel Ascanio, Los Archies, Wally Garza

some credibility.”

Seeing that most of the stateside regional Mexican hits originate from Mexico then cross over to the U.S., Moreno founded MP Mexico. That imprint is run by Juan González, who also works MP’s tropical product in Mexico.

Among MP’s expanding regional Mexican lineup are Manuel Ascanio, Banda Herradura, Grupo Atrapado, Los Duendes De Control, Los Líricos De Terán, Grupo Chispa, Super Banda Costa Brava, Grupo Chispa and Los Archies.

Wally Garza and Manny Colash are two Tejano acts on MP’s roster.

POLYGRAM LATINO

Pop-leaning imprint PolyGram Latino has scored its largest sales successes lately with regional Mexican acts Pedro Fernández and Grupo Límite. PolyGram Rodven’s durable pop grupo Los Fugitivos is rolling at retail, too.

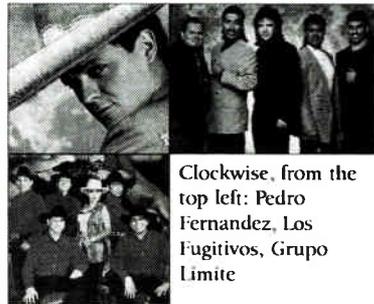
But, despite its impressive prosperity

with regional Mexican artists, PolyGram Latino will continue to expand slowly in the genre, says label GM Salvador Pérez Muñoz.

“We are not going to be signing 20 artists,” Pérez states. “We are going to be very selective.”

One positive trend in the regional Mexican market, he observes, is that the musical elements of pop and regional Mexican are beginning to merge, thereby allowing both genres to penetrate additional markets.

“There are artists like Olga Tañón—who adds a Mexican flavor to pop—and there are artists like Pedro Fernández



Clockwise, from the top left: Pedro Fernández, Los Fugitivos, Grupo Límite

who are moving closer to pop,” says Pérez. “These musical blends give both artists more international in appeal.”

Pérez says Fernández, is not only selling the U.S. and Mexico, but also in Chile, Venezuela and Colombia. Moreover, a greatest-hits package by Fernández will be released this year in Spain.

Other regional Mexican acts signed to PolyGram Latino are Banda Rugido and Grupo Eterno. Charanda records for PolyGram Rodven.

“And,” adds Muñoz, “don’t forget that 90% of the songs by [pop duet] Pimpinela have a regional Mexican feel.”

Pérez does not plan to expand his staff for the regional Mexican market, but he may put together a team for the Tejano market when the “time is right. Then we will enter strongly.” PolyGram Latino’s Tejano act Latin Breed put out its latest record several months back.

SONY DISCOS

Though Sony’s VP/GM George Zamora says he cannot get into specifics, he stresses that Sony “will be making a major push into the regional Mexican market.



Sony VP/GM Zamora

Regional Mexican has been the biggest growth area in the last seven years in the U.S. With the continuing stream of immigrants coming in, the market will only grow larger.”

To bolster its presence in the regional Mexican market, Sony recently inked a licensing deal with Mexican imprint Maya Records. Zamora states that “Más Románticos Que Nunca,” by Maya’s Los

Unicos De México, sold 15,000 units during a two-week period in June. Luis Pisterman, Sony’s VP, West Coast, engineered the Maya deal, which will run for three years.

Earlier this year, Zamora tapped Marco Antonio Rubí as director of A&R. Formerly a top executive with the now-defunct Mexican pop imprint Melody Records, Rubí is widely regarded as very knowledgeable of regional Mexican music.

Zamora comments that parallel imports continue to be a concern, although the situation is not critical.

“Still, we have to be careful of pricing,” says Zamora. “We also simultaneously release regional Mexican product in the U.S. and Mexico to shoot down imports.”

WEA LATINA

Warner Mexico’s acquisition of Mexican indie MCM in early 1996 augers a bright future for WEA Latina’s prospects in the U.S. regional Mexican market, says label VP/GM Sergio Rozenblat.

“We will be able to set up a regional Mexican unit under a dual company structure,” says Rozenblat. “I’m looking forward to having [regional Mexican] product and experts to work that product.”

The timing of the creation of the upstart regional Mexican imprint, says Rozenblat, hinges on negotiations involving Fonovisa and MCM. Fonovisa currently owns U.S. distribution rights to MCM product.

WEA Latina’s lone regional Mexican act, Lalo Y Los Descalzos, would be worked by the regional Mexican imprint.

Rozenblat views the parallel importation of product from Mexico to the U.S. as a “serious issue.” But he notes that “Sometime soon, the peso has to stabilize against the dollar. Once there is a little more parity, I think we will see growth in the market once again.” ■

MARKET ATTRACTS ATTENTION

Continued from page 35

Among the genres included on Billboard’s Latin music sub-charts is regional Mexican, which also includes Tejano recording artists. As more and more Tejano acts gain airplay on regional Mexican radio stations, the musical distinction between the two categories can become blurred even though very few regional Mexican acts appear on Tejano radio stations.

Five years ago, when the first regional Mexican/Tejano Spotlight appeared in Billboard, the two categories were treated as separate musical industries. Generally, they remain apart as business entities, but if “Tejano” acts such as Michael Salgado and Intocable are good indicators, regional Mexican and Tejano may be moving closer together in the future.

For this reason, the accompanying segments in this Regional Mexican Spotlight contain references to both regional Mexican and Tejano musics where appropriate. ■

RADIO

Regional Mexican stations are spreading like a California brush fire to other parts of the U.S. And where there’s radio, there’s a market for live music and record sales.

When KLAX-FM first topped the Los Angeles market three years ago, the general-market radio consultants discovered what fans of regional Mexican had known all along: The genre is a major radio format.

KLAX has long since fallen from the top of the L.A. market, but it still remains the No. 2 Spanish-language station in the market.

Regional Mexican stations dominate the radio landscape throughout California and in Chicago. Nearly half of the stations reporting to Billboard’s Hot Latin Tracks chart are regional Mexican.

What’s more, regional Mexican stations are spreading like a California brush fire to other sections of the U.S. Nowadays, there are regional Mexican stations in Atlanta (WAOS-AM, WAZX FM, WXED-AM), New York (WXIX-AM), Fort Myers, Fla., (WWCI-AM), and Walla Walla, Wash (KZHR-FM).

The growth of regional Mexican stations reflects the broad dispersal of Mexican immigrants, who no longer are settling in areas with a large proportion of Latinos.

The increased number of regional Mexican stations also offers grand opportunities to break acts for record labels, particularly those that are now just getting their feet wet in the market. “And where there is radio,” says Henry Cárdenas, president of concert firm Cárdenas, Fernández & Assoc., “there will be a demand for live performances.”

And while regional Mexican stations overwhelmingly play artists who perform norteña, banda and cumbia, these stations also have played pivotal roles in the radio prosperity of pop artists of the likes of Luis Miguel, Cristian and Enrique Iglesias. Without the crucial support of regional Mexican radio, none of these stars could have scaled the Hot Latin Tracks chart.

—J.L.

SOUTHWEST WHOLESALE LATIN MUSIC

Call today for our new
LATIN MUSIC CATALOG

The most updated source for Latin Music

With your catalog you get an informative mailer
NOTAS MUSICALES
regarded as the best in the business.

We are also the first distributor on the
WORLD WIDE WEB

1-800-275-4799

6775 Bingle Road
Houston, TX 77092
713-460-4300 Fax 713-460-1480
<http://www.nexsoft.com/~sww>

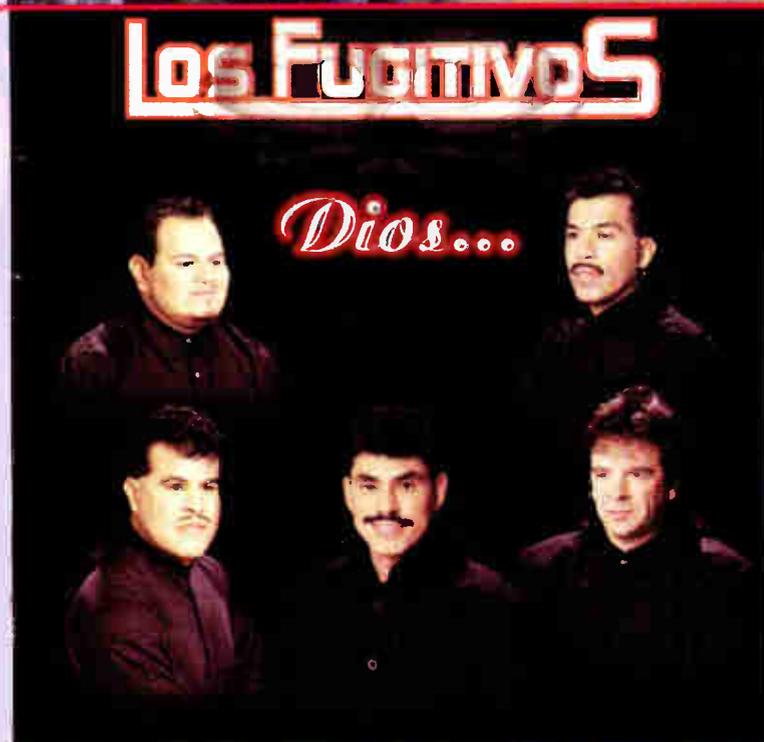
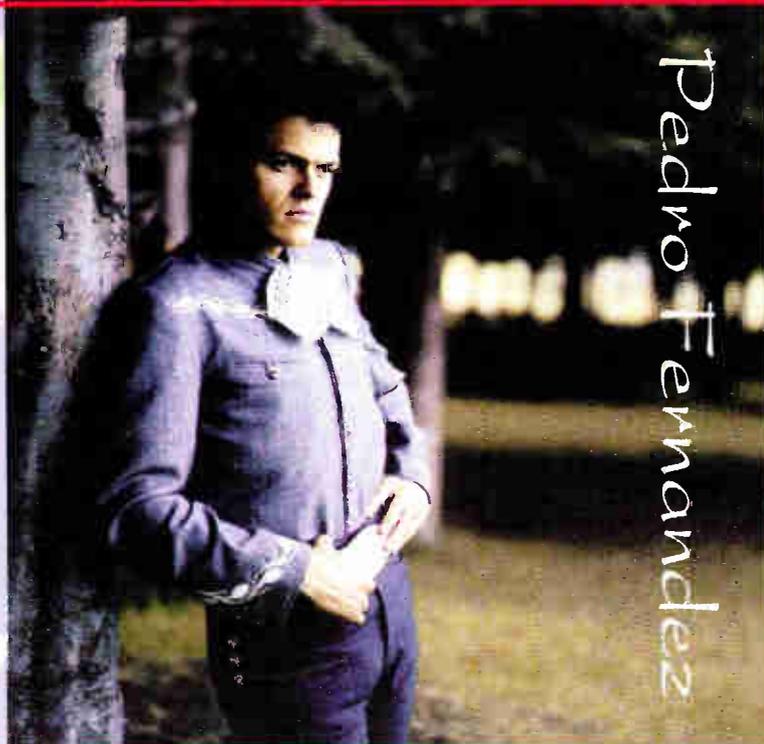


SOUTHWEST WHOLESALE

records & tapes

PolyGram

Is
"The Future"
in
Regional Mexican
Music



GRUPO LIMITE

600,000

PEDRO FERNANDEZ

400,000

LOS FUGITIVOS

200,000

Just released

PolyGram & PolyGram

LATINO

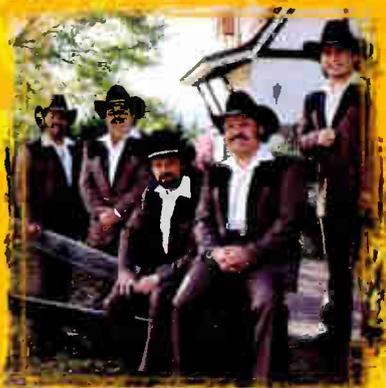
MEXICO

TO BE RELEASED SOON:

GRUPO ESCAPE • CHARANDA BAND • PERLA COLOMBIANA • GRUPO ETERNO

REGIONAL MEXICAN MUSIC

THE SOUNDS OF SUCCESS, NEVER SOUNDED THIS GOOD.



RAMON AYALA
Y SUS BRAVOS DEL NORTE



JAIME Y LOS CHAMACOS



FANDANGO U.S.A.



POTENTE

For Over 25 Years
THE INDEPENDENT LEADER
COMMITTED TO THE CONTINUAL DEVELOPMENT OF
REGIONAL MEXICAN AND
TEJANO MUSIC.



JODY FARIAS E INCREIBLE



LAS ILEGALES



LOS SULTANES DE NUEVO LEON



DONDE LAS ESTRELLAS
BRILAN MAS



RENE ZAPATA
Y GRUPO PRESIDENTE



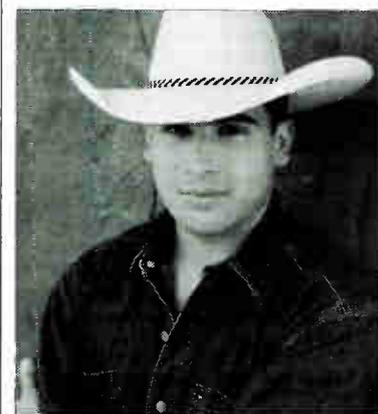
ALMA TEJANA

TEJANO'S PROSPECTS

Continued from page 38

acts as Intocable, Bobby Pulido and Mazz." In addition, EMI Latin continues to break new acts in the Tejano market (Jennifer Y Los Jctz, Bobby Pulido), while taking well-known names (La Tropa F) to new sales heights.

Other label executives share Gonzalez's optimism. BMG MD Francisco Villanueva recently restructured the Texas operation and installed veteran



Bobby Pulido

PREVIOUS RECORD SALES PEAKS OF 50,000 UNITS BY SUCH HEAVYWEIGHTS AS LA MAFIA, SELENA AND MAZZ HAVE BEEN SUPPLANTED BY NEW SALES BENCHMARKS OF 400,000 TO 500,000 UNITS.

record executive Mike Pinero to run the office. "We are going all out to be a success in the Tejano market," says Villanueva.

TEAMWORK AND TIMING

Executives at labels without self-contained operations dedicated to the Tejano market—such as PolyGram Latino and WEA Latina—are equally enthusiastic about establishing Tejano offices.

"The Tejano market is fantastic," says PolyGram Latino's MD Salvador Pérez Muñoz, "and when the time is right, we will enter and enter strongly. However, we have to get the right team that knows the music and knows how to work the product."

Despite their ebullient attitude toward the Tejano market, most label executives point out that they often try to cross over their Tejano acts into the larger regional Mexican market.

Sony was one of the first labels to cross a Tejano act, when La Mafia began securing airplay on Tejano stations with tracks from its 1991 album, "Estrás Tocando Fuego."

Sony VP GM George Zamora notes that the label's Tejano acts often cut two or three tracks that might appeal to regional Mexican fans. "Usually, the songs will be Mexican cumbias that can work in the regional Mexican market."

Continued on page 46

1111 S. BAUGHMAN BLVD., CORPUS CHRISTI, TEXAS 78412 TEL: 512-992-8422 FAX: 512-992-8428
 2142 W. W. BOYD # 203, HOLLYWOOD, CALIFORNIA 90028 TEL: 310-466-8722 FAX: 310-466-2109

© 1996 FREDDIE RECORDS, INC.

GUARDIANES
DEL
AMOR



Platinum MENTION IN UNITED STATES WITH FIRST ALBUM
"Cuatro Palabras" AND SECOND ALBUM "Camino al Cielo".

Double Gold Mention IN MÉXICO WITH FIRST ALBUM
"Cuatro Palabras".

FOR SIEMPRE Y PARA SIEMPRE

NOW AVAILABLE AND FEATURING THE FIRST SINGLE

"El Perro, El Gato y Yo".

BMG
M.S. LATIN



BMG
BERTELSMANN
DE MÉXICO, S.A. DE C.V.

REGIONAL MEXICAN MUSIC

TEJANO'S PROSPECTS

Continued from page 44

says Zamora. Similarly, Arista Latin's VP/GM Cameron Randle has his eyes pinned on the regional Mexican market when he signs new artists. "We don't want to exclude the Tejano world, and we want to do things that will be viable in the Tejano market, but we want to include the regional Mexican world beyond Texas," says Randle, whose Austin, Texas-based label has broken Tejano act

ONLY THE MAMMOTH TEJANO RODEO CLUBS IN DALLAS AND SAN ANTONIO SEEM TO BE BUCKING THE NEGATIVE TREND. OTHER VENUES HAVE REPLACED LIVE BANDS WITH DJs.

La Diferencia in the regional Mexican stronghold of California. "It's a fact of life that the Tejano market is growing, but it is certainly secondary to the regional Mexican market."

SAMENESS AT RADIO

Proof of Tejano's growth plainly can be seen at radio, where KXTN-FM continues to rule in San Antonio. A third Tejano FM station recently was launched in Houston.

"That's good to see [a new station], but the problem around the state is [that] too many radio stations are only playing established groups and they are not willing to play new artists," laments Charlie Tijerina, owner of Bravo Records, whose new artist, Konstellación, has had a tough time cracking the playlists.

"The [Tejano] market is beginning to wear down because it is the same group on the radio and on the [concert] circuit," says Tijerina. "There is no development of new talent." ■



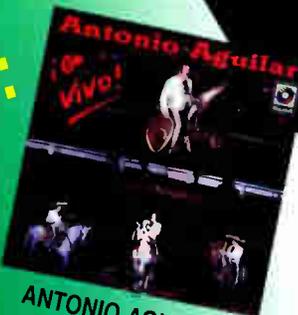
Balboa Records, Co.

Distributor, Importer, Exporter
Manufacturer of Latin Music.



THE MOST SUCCESSFUL INDEPENDENT
RECORD COMPANY IN U.S.A.

TOP
ARTIST:



ANTONIO AGUILAR



BANDA BRAVA



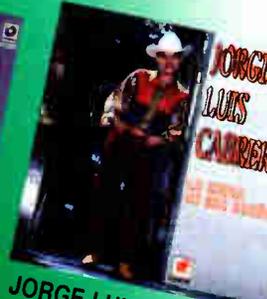
CHALINO SANCHEZ



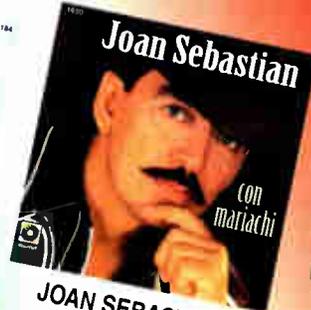
GRUPO LIBRA



EL MEXICANO



JORGE LUIS CABRERA



JOAN SEBASTIAN



LA COSTEÑA



LABERINTO

TOP
CATALOG



MERCEDES CASTRO



PANCHO BARRAZA



VAQUEROS MUSICAL



ADAN SANCHEZ



AIDA CUEVAS



BANDA CAPOTE



BANDA CAPORALES



BANDA CUISILLOS



BANDA GUADALUPE



CHALINO SANCHEZ Y CORNELIO REYNA



ARTURO CARRASCO



LOS ACOSTA



KORAJJE



LOS FLAMERS



LOS RECODITOS



PEDRO INFANTE



SUPER BANDA G



TROPI-ROLLO 8



MAIN OFFICE IN MEXICO CITY:
DISCOS MUSART S.A. DE C.V.
AV. CUITLAHUAC 2335, MEXICO CITY, 02870 MEX.
PHONE: (225) 341 52 78, FAX: (525) 341 19 60

OFFICE IN U.S.A.:
BALBOA RECORDS Co.
10900 WASHINGTON BLVD.
CULVER CITY, CA. 90230, U.S.A.
PHONE: (310) 204 37 92, FAX: (310) 204 08 86

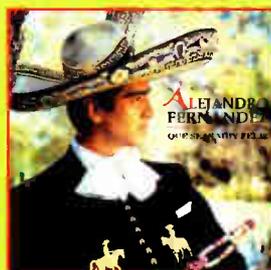


What's So Special?
Spotlight On
Colombia
SEPTEMBER 14
ISSUE
At Close: August 20

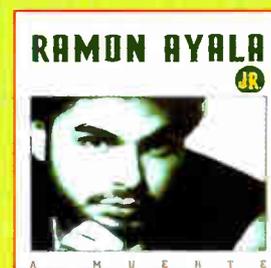
THE BEAT OF A THOUSAND GENERATIONS



Alejandro Fernandez
"Que Seas Muy Feliz"



Ana Gabriel "Joyas De Dos Siglos"



Ramon Ayala, Jr.
"A Muerte"



Vicente Fernandez
"Y Sus Canciones"



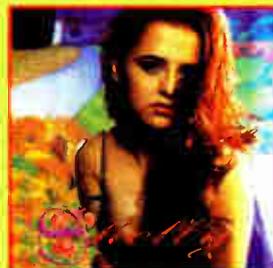
La Mafia
"Un Millon De Rosas"



Izamar
"Enamorado Del Amor"



Fama "Lagrimas De Alegria"



Shelly "Shelly"



Los Palominos "Duele El Amor"



Los Unicos De Mexico
"Mas Romanticos Que Nunca"

SONY DISCOS.
The leader in Mexican music.

Sony Music International

Sony
DISCOS

© 1996 Sony Discos.

SSL Stays On Top By Catering To The Recording Elite

BY DAN DALEY

Part one of a two-part feature on leading console manufacturer Solid State Logic.

OXFORDSHIRE, England—Only a small, starkly lettered sign on the gates of Solid State Logic's headquarters alerts passersby that the site is anything other than the Victorian-era convent school that it was built to be in 1888.



A training session at SSL's headquarters in Oxfordshire, England.

Set amid the rolling meadows of Oxfordshire, 60 miles or so north of London, the company goes about the business of hand-building custom boards in a manner more reminiscent of the way Bentleys and Rolls-Royces are produced than the Detroit-like production-line methodology that has become pervasive in pro audio lately, as many manufacturers move decidedly in a commodities-type direction.

The automotive analogy suits SSL managing director John Jeffery, who observes, "It's very much the SSL ethic not to go downmarket." That said, his formal engineering demeanor relaxes and he adds, without a trace of ingenuousness, "Why should we? We're so good at what we do."

There is neither complacency nor smugness in Jeffery's matter-of-fact tone, and he is more than willing to let SSL's record speak for itself: By its own estimates, SSL's market share stands at more than 75% of all high-end studios, defined as those in the \$250,000-plus range; the company has more than 2,000 consoles and other systems in use worldwide; its development of a comprehensive, intentionally closed-loop proprietary line of digital and analog consoles and workstations has come as close as any to establishing industry standards; and its latest analog console entry, the upscale (upward of \$750,000) 9000J, has become a success on several continents in less than two years at a time when project studios proliferate. Rolls-Royce should have it so good.

SSL was founded in 1969 by U.K. entrepreneur and inventor Colin Saunders. Its primary product at the time was an electronic interface for large pipe organs (which is still made). Its original core of employees, however, consisted of musicians and audio engineers, at least by vocation, and they toyed on and off with the idea of designing a new kind of recording console. In 1977, with a few limited production models behind them, they introduced the first integrated console and

automation system, the SL 4000B, followed by the more famous E Series in 1979, which won several prestigious design awards but, more important, won the hearts of an audio industry that was on the cusp of a convergence with computers and microprocessors.

The E console's success launched SSL's research and development team into a flurry of activity that began to manifest itself several years later: In 1981, the enhanced automation package Total Recall, which allowed signal

processing as well as fader levels to be automated, was introduced, followed in October 1989 by ScreenSound, SSL's nonlinear audio-for-picture recording and editing system.

Ultimation, an even higher level of console automation, came in 1991, and later the same year, the SL 8000G and enhanced automation variant G+ were introduced. In 1992, SSL launched Scenaria, a fully automated mixing system with integrated digital audio and video. OmniMix, introduced in 1993, enhanced that platform by adding multi-format surround-sound capability.

In 1994, the 9000J debuted in a geographically diverse array of major studios—including Ocean Way, Starstruck, and Right Track—and went a long way toward bolstering SSL's reputation as a tracking console as well as a mixing one, a pervasive impression the company had long labored to redress. Also in 1994, SSL unveiled the Axiom automated digital recording/console system with 96-track nonlinear capability.

By that time, SSL's product line had grown increasingly upscale, in terms of both price and performance. Ironi-

cally, the industry was undergoing a revolution in the opposite direction, with the advent of low-cost consoles from companies like Mackie and such inexpensive storage systems as the Alexis Adat and Tascam DA-88.

SSL's course was not deliberately contrary to industry trends. Rather, it was an adherence to a strategy mapped out long ago that survived even after the company was purchased by British media conglomerate Carlton Communications Plc. in June 1989 for a price that industry sources estimate at \$60 million in cash and stock options. (SSL's management would not comment on the purchase price.)

In fact, the team concept and evolutionary product-development approach established by Saunders and continued under Jeffery's stewardship has paid off, with SSL's product line responsible for about a quarter of the roughly \$262 million in revenues reported by Carlton last year for its audio/video division, which includes SSL's sister company, video technology developer Quantel.

"Colin Saunders built a good team, and we've kept that concept ever since," says Jeffery, noting that while SSL has built interfaces for other operating systems, such as OMF and AIFF, the fundamental basis of its product line is proprietary but designed so that virtually any product in a given line can be upgraded at any point by users. It also provided its users with cross-platforming from within its product family, offering the 96-channel DiskTrack nonlinear recording capability developed for the Axiom as an option on its analog 9000J console.

Mundy assigns an engineer to take

BUILDING THEIR OWN

SSL's entire product line is conceived and manufactured in a 20,000-square-foot plant—slated for an expansion—on a 15-acre site here. Director of production Janet Mundy oversees the staff of 250 and the monthslong process of building a console or workstation, from the sizing of the frame through a complicated, customized assembly process that culminates in extensive testing, which, for an Axiom, can take 10 days, and for a 9000J console, as much as five weeks, including component burn-in and on/off cycling.

Mundy assigns an engineer to take



Kings Of The Hill. Spartanburg, S.C., band Albert Hill visited Reba McEntire's new Starstruck Studios in Nashville to cut its upcoming album for Universal Records. Shown in the front row, from left, are drummer Kenny Hogan and lead vocalist Aaron Whisnant. In the back row, from left, are Universal A&R rep Tom Lewis, Buck Williams of PGA Booking Agency, Albert Hill producer and manager Paul Riddle, Universal president Daniel Glass, and engineer Chuck Ainlay.

each job from start to finish, and she signs off on each step along the way. Every console carries the customer's name on it from the onset.

SSL is the U.K.'s largest single user of banded computer cabling, and the longest cable run for a single console was 7.5 kilometers. The largest console is a privately owned 120-input board. The smallest are three four-channel 5000 Series consoles for ADR, installed at Todd/AO Studios (although several ancient eight-channel broadcast sidecars are scattered about and still in use).

Mundy also oversees the section-by-section dismantling of completed larger consoles for delivery to studios with tight spaces, where the boards are reassembled after delivery. The entire assembly and delivery services—along with installation and user training—are part of the product price. The most unusual delivery was to Capri Digital in Italy several years ago, when a fully assembled 72-input SL 8000 was

slipped into the hilltop studio sideways, lifted by a helicopter.

"Every product is heavily customized, from the sweep angle of the wings to the color," Mundy explains. "If you want purple, you can have purple."

The headquarters' grounds are rounded out with two large outbuildings, one housing several demonstration/training studios designed by Andy Munro and Sam Toyashima (SSL puts on training sessions for its products at no charge to freelancers there and on the road) and an employee facility that includes a cafeteria with a staff chef.

The amenities and gilded touches are nice, but Jeffery is clear on the notion that they are simply reflective of the way that SSL does business, whom it does business with, and the level of quality for which it strives.

"That's why something like training on the systems is mandatory for new users and included in the sales price," he says. "There's a cycle that's critical

(Continued on next page)

AUDIO TRACK

NEW YORK

STOREHOUSE RECORDING artist Michael Ellis has nearly completed his debut set, "Slice Of Life," at Sweetfish Recording Studios in Argyle, N.Y. Production was handled by Mike Siskind with Marc Fuller engineering. Mix-down is expected to begin in late September at Mega-Trax of Merrick, N.Y., with Jeff Shears operating the console.

LOS ANGELES

AT THE VILLAGE RECORDER, Tom Petty tracked his new album, the soundtrack for "She's The One," with producer Rick Rubin and first engineer Jim Scott. Other recent sessions at the legendary facility include a project by L.A. punk band Revolux and sessions by Bernie Taupin, Thomas Newman, Angela Lansbury, Vanessa Williams, Amy Grant, Jack Mack & the Heart Attack, and Richard Marx... At King Sound & Pictures, producer Matt Wallace (the Replacements, Paul Westerberg) mixed Holy Hand Grenade's upcoming album for Fish of Death/Unity Records. Guitarist Nick Kane of the Mavericks produced Dee Lannon for Blue Puffer Records; studio owner Jimmy Sloan engineered and mixed.

NASHVILLE

WOODLAND STUDIOS hosted a number of top recording projects, including a David Lee Murphy mix session for GBT Music with producer Tony Brown and engineer Brian Tankersley; a self-produced Martina McBride mix date, also for GBT, with producer/engineer Tankersley; a Rick Ferrel tracking and overdubbing session for RCA with producer Steve Gibson and engineer Alan Schulman; a Patty Loveless mix date with producer Jeff Margolis and engineer Russ Martin for Margolis' production company; an Etta James overdub session

for Private Music with producer Barry Beckett and engineer Pete Greene; and a John Michael Montgomery overdub date for Atlantic with producer Csaba Petocz and engineer David Hall... At the Music Mill, George Jones overdubbed an MCA project with producers Buddy Cannon and Norro Wilson and engineers Billy Sherrill and Grahame Smith. Also, Ty England overdubbed for an RCA project with producer James Stroud and engineers Tim Kish and Tony Castle.

OTHER LOCATIONS

IN AUSTIN, TEXAS, the folks at Sweetfish Recording Studios hosted producer Dave Fridmann, who has been working with Warner Bros.' Lotus Crown, Elektra's Jennyanykind, and Birmingham, Ala.-based act Verbena for Merge Records. Also at Sweetfish, Rolling Stones producer Andrew Loog Oldham and engineer Steve Rosenthal recorded Argentine rock act Los Ratonés Paranóicos; renowned mastering engineer Bob Ludwig reportedly stopped in on the last day of the session to check out the studio and visit with Oldham and Rosenthal... Ska/punk band Less Than Jake cranked out basic tracks for its upcoming Capitol Records debut at the world-famous Criteria Recording Studios in Miami. Michael Rosen produced and engineered with assistance from Chris Carroll. Also at Criteria, engineer Francis Buckley remixed tracks for "The Adventures Of Pinocchio" soundtrack. The Stevie Wonder tracks for that project were produced for Cherry Lane Music using Criteria's Studer D827 48-track digital machine and its SSL 4096 G+ console in Studio B. Carroll assisted on the project.

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.

SSL STAYS ON TOP BY CATERING TO RECORDING ELITE

(Continued from preceding page)

to the philosophy of the company: People are buying the best for a lot of money, and we are providing the support from the minute the sale starts to ensure that it always stays the best for them. One of our biggest problems is that we have equipment out there that's been running for years with no sign of passing on."

SSL's first console sale was a 32-channel A series unit to Country Lane Studio in Munich in 1978. That board is still in operation.

"So we have to keep coming up with new concepts, but at the same time, make those concepts evolutionary via upgrades to our users," continues Jeffery. "It's a delicate balance, but we've achieved it because... we're increasingly serving a niche in the business, the niche at the top of the pro audio pyramid. The bottom of that pyramid may be growing dramatically, but we can tell you, based on our sales, that the very top that we service is also growing."

That growth is occurring at 5%-10% annually, a rate Jeffery believes is consistently achievable.

"Silly rates of growth are not our game," he observes. "Neither is growth by acquisition, which is something you're seeing a lot of these days. When it comes to a choice between acquisitive or organic growth, I go for organic—development from within—every time."

Jeffery, who began his career as an engineer for Philips and came to SSL in 1994 via a longstanding relationship within Carlton, works closely with Hazel Simpson, a pro audio industry veteran and now SSL's director of sales and marketing. Simpson joined SSL in 1994 after two years of running former SSL subsidiary DAR, which was sold last April. For five years prior to that, Simpson was sales director at SSL's putatively closest competitor in the upscale market, AMS/Neve.

Jeffery and Simpson orchestrated the reorganization of the SSL product lines last year to deal with their proliferation and the number of markets the company was selling into, from music to broadcast to post-production.

"Broadcast was always an important part of our sales base, with music being the main base," Simpson says. "But since 1990, digital broadcast and post-production markets are now 42% of our turnover and growing. So we identified two distinct market sectors, digital broadcast and post-production on one hand, and music and film on the other, and addressed them as independent markets with their own marketing teams."

The heads of the U.S. offices in New York and Los Angeles oversee sales to all market sectors there, as do the regional heads of SSL in Paris, Milan, Tokyo, and the recently established Singapore office. Regional independent

distributors handle sales to other areas.

Simpson and Jeffery agree that SSL works best as an upper-market systems developer that eschews the rush to inexpensive black boxes in favor of designing comprehensive proprietary production and post-production environments.

"The idea of pursuing a proprietary approach to product development was also a strategic concept, and it's not intended to be at the [total] exclusion of other platforms," Simpson says. "But we believe that creating our own plat-

form allows us to design a much more flexible, customizable system that lets clients do exactly what they want and not be constrained by either the limits of a shared protocol or by any other kinds of compromise. The more you accommodate other manufacturers' systems, the more you put the user at risk, because you have no control over another manufacturer obsoleting one of its products or protocols."

In the past year, SSL has accelerated developments of protocol interfaces with AIFF and OMF, as well as with

Lightworks' digital video system.

"There's no such thing as total interchange; it's a bit of a Holy Grail," Simpson quips, underscoring the fact that SSL considers itself a market-driven company, albeit a market that the company is largely responsible for developing, irrespective of trends in the rest of the industry.

In part two, which will appear in next week's issue, the author reports on SSL's success in marketing and product development.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING AUGUST 10, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	CLUB PLAY
TITLE Artist/ Producer (Label)	MACARENA (Bayside Boys Mix) Los Del Rio/ C.De Yarza, M. Triay (RCA)	I CAN'T SLEEP BABY (IF I) R. Kelly R. Kelly (Jive)	CARRIED AWAY George Strait/ T. Brown, G. Strait (MCA)	TRIPPIN ON A HOLE IN A PAPER HEART Stone Temple Pilots/ B. O'Brien (Atlantic)	KEEP ON JUMPIN' Martha Wash & Jocelyn Brown/ Todd Terry (Logic)
RECORDING STUDIO(S) Engineer(s)	ESTUDIO BOLA/ BAYSIDE MUSIC (Seville, SPAIN/Miami) Jesus Bola/Mike Triay	CHICAGO RECORDING COMPANY (Chicago) Peter Mokran Stephen George	EMERALD (Nashville) Steve Tillisch Brian Hardin	WESTERLY RANCH (Santa Ynez, CA) Nick DiDia	AXIS RECORDING (New York) Bill Klatt
RECORDING CONSOLE(S)	Sony MPX 3000/ Tascam 3500	Neve VR 72 SSL 4000G	SSL 4064E/G	API Neve	SSL 6000E
RECORDER(S)	Sony PCM 3324A/ Spectral Digital Workstation	Studer A827	Otari DTR 900 II	Studer A827	Studer A827
MASTER TAPE	Sony/Hard Disc	3M 996	Ampex 467	Ampex 456	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	BAYSIDE MUSIC (Miami) Mike Triay	CHICAGO RECORDING COMPANY (Chicago) Peter Mokran	MASTERFONICS (Nashville) Chuck Ainlay Graham Lewis	SOUTHERN TRACKS (Atlanta) Brendan O'Brien	AXIS RECORDING (New York) Bill Klatt
CONSOLE(S)	Tascam 3500	Neve VR 72	SSL 4064E/G	SSL 4064G Plus with Ultimotion	SSL 6000E
RECORDER(S)	Spectral Digital Workstation	Studer A827	Studer MH827D	Studer A827	Studer A827
MASTER TAPE	Hard Disc	3M 996	Ampex 467	Ampex 456	Ampex 499
MASTERING Engineer	ABSOLUTE AUDIO Leon Zervos	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	PRECISION MASTERING Stephen Marcussen	ABSOLUTE AUDIO Leon Zervos
CD/CASSETTE MANUFACTURER	BMG	BMG	MCA	WEA	BMG

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

Billboard® BIG EIGHT ESSENTIAL REFERENCE GUIDES

1. International Buyer's Guide: The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109

2. International Talent & Touring Directory: The source for U.S. & International talent, booking agencies, facilities, services & products. \$95

3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA. \$145

4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/video tape/disc industry. \$55

5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$55

6. NEW! The Power Book September 1996 Edition: The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75.

2 BOOK BUY! The Power Book September Edition AND The Power Book March 1997 Edition—\$119 (order March '97 edition now & save more than 20% and beat '97 price increase! — mails in March '97)

7. International Latin Music Buyer's Guide: The essential tool for finding business contacts in the latin music marketplace. \$65

8. SALE! International Recording Equipment & Studio Directory: All the facts on professional recording equipment, studios & equipment usage. (1994 Edition) ~~\$60~~ \$40

Mail in this ad with check or money order or call today!
For fast service call: 1-800-223-7524 or 1-800-344-7119.

In NY call (212) 536-5174. In NJ call (908) 363-4156.

Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Please add \$5 per directory for shipping (\$12 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.

All sales are final.

BDZZ3076

MORE ALBUMS GO GOLD ON AMPEX THAN ON ALL OTHER TAPES PUT TOGETHER

INTRODUCING QUANTEGY.
MAKERS OF AMPEX BRAND TAPE.

www.quantegy.com

by
QUANTEGY

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

MCPS Answers Societies' Ire

We're On Your Side, Says U.K. Body After P'Gram Deal

■ BY JEFF CLARK-MEADS

LONDON—The new era of central licensing in Europe is coming into sharper focus.

The groundbreaking deal involving PolyGram's record and publishing arms and the U.K.'s Mechanical Copyright Protection Society (MCPS) caused deep disquiet on the European continent when the collecting societies there discovered they would be cut out of the royalties loop on PolyGram's Anglo-American repertoire (Billboard, July 27).

MCPS has now reacted to that criticism by saying that it is eager to remain central to the community of European collecting societies and that it has done nothing to undermine the publishers' position in impending discussions over the level of mechanical rates.

MCPS raised continental ire with its new central licensing deal for Europe with PolyGram, which became effective July 1. While such agreements are now commonplace, the controversial factor in this instance is an innovative service being offered to MCPS members that was introduced at the same time the deal was concluded.

The new service, termed "central accounting," has deprived continental European collecting societies of income.

Under PolyGram's previous central-licensing deal in Europe with Dutch mechanical rights society STEMRA, all societies within the European Union (EU) were involved. For example, when PolyGram Spain released a record, it would pay royalties to STEMRA, which, after taking its commission, would pass on the remainder to Spanish society SGAE for distribution to the Spanish publisher. SGAE would take its own commission out of the sum to be distributed to the publisher.

Under the new deal, all PolyGram record companies within the EU pay royalties to MCPS in London. The difference now is that MCPS is offering the unique service of distributing the income from PolyGram labels directly to publishers in the relevant country. In this way, only one commission is taken instead of two. MCPS argues that this means publishers get more of their money more quickly and with a greater degree of control over the distributing society.

Though the offer is open to all MCPS members, only PolyGram International Music Publishing has taken the new service.

The fact that the service exists at all has angered continental European collecting societies. Not only are they aggrieved at having been taken out of

the royalties loop, but they fear that MCPS' new service is the first step toward the direct transfer of royalty payments from the record arm of an international corporation to its sister publishing company without outside supervision.

MCPS finance director Chris Martin is adamant, though, that this is not the case now, nor is it the intention for the future. He says that MCPS' new relationship with the two arms of PolyGram "does not allow the record company and sister publishing company to settle accounts directly."

He adds, "In all cases, MCPS will be licensing and collecting and distributing the royalties. It will also be carrying out auditing for all works."

Martin says he feels the continental societies "have no reason to be concerned. We are still controlling PolyGram records. In fact, it may be that we are controlling them better than in the past. MCPS audit rights will be exercised on a pan-European basis on all PolyGram accountings—much more thorough than ever before."

Though MCPS' arrangement with PolyGram publishing covers only material originated outside the European continent—effectively the U.K. and the U.S.—Martin acknowledges that it will still deprive the continental societies of

significant income. He says he understands that "they are not going to be very happy."

Nonetheless, he says MCPS is determined to remain at the core of the publishing community and argues that the society is in no way undermining its colleagues' position.

Some significant players on the continent have expressed concern that MCPS is eroding mechanical royalty revenues. Martin responds that his society's deal with PolyGram record companies operates at the established mechanical royalty rate in each European territory and does not undercut existing payment levels.

Furthermore, he says, MCPS remains a member and supporter of pan-European publishers' group BIEM and is eager to see a strong stance from the copyright holders when new mechanical royalty rate negotiations begin. The current agreement between BIEM and the International Federation of the Phonographic Industry expires next month.

"The societies should not feel threatened by what we have done," Martin says.

He acknowledges, though, that three continental societies have begun the process of severing reciprocal arrangements with MCPS over other revenue streams. The termination of such agreements, he points out, is a lengthy and involved process.

Sony Realigns In Germany Columbia, Epic To Stand Alone

■ BY CHRISTIAN LORENZ

FRANKFURT—Sony Music Europe is extending its two-company philosophy here with the establishment of Columbia and Epic as stand-alone labels.

The move, aimed at building a stronger local roster and providing better targeted services to retail and media, brings the German company's structure in line with the structures of the U.K., France, the Netherlands, Italy, and Spain (Billboard, Jan. 13).

The driving force behind the split is a changing domestic market, in which artists and producers are exercising increasing control over the recording and marketing processes.

Jochen Leuschner, senior VP of Sony Music Entertainment Germany/Switzerland/Austria, says, "The German music market has become more transparent. Producers and artist managers have a much clearer idea of what the individuals behind different labels stand for. It is vital for us to be an attractive business partner to the creative forces in the market."

The split into Epic and Columbia enables Sony to detail key staff members to handle specific music genres.

Leuschner says that Sony's greater closeness to its artists will be accompanied by even greater quality control. He feels that this is particularly significant because of the view of many in Germany that the market here is in danger of being swamped. "The number of releases has never been higher than today," observes Leuschner. "The market will not be able to handle this amount of product for an indefinite period."

Leuschner says that in the long run, he intends to curb release levels, and he sees the label split as a step in the right direction. "The split brings us, as a major, back to the pioneering days of the record business," says Leuschner. "There will be a small number of label professionals dealing intensively with a handful of artists."

Epic and Columbia now stand in
(Continued on page 53)



MUNICH—The retirement of Albert Czapski as managing director of BMG Ariola Media after 38 years with the company precipitated the formation of possibly Germany's most exotic rap group.

BMG Entertainment International in the German-speaking territories and BMG Ariola Media threw a retirement party for Czapski. The occasion, attended by many BMG artists as well as worldwide president/CEO Rudi Gassner, saw the debut—and only—performance by the Hörselberg Steinhäuser Projekt, which sang the self-penned "Er Ist Weg" (He Is Gone). Pictured, from left, are band leader and BMG Germany/Switzerland/Austria president Thomas Stein; Czapski; fellow rappers Christoph Schmidt (executive VP of BMG GSA) and Susanne Schulenberg (deputy managing director of BMG Ariola Munich); Czapski's wife, Ingrid Dauer-Czapski; and band member Vera Epp-Winter (managing director of BMG Ariola Media).

ELLIE WEINERT

Japan Embraces Soft Pop Of Former Toto Singer Williams

■ BY STEVE McCLURE

TOKYO—Former Toto vocalist Joseph Williams recently signed a worldwide deal with PolyGram K.K. division Kitty Records, reflecting the continuing popularity here of the kind of melodic soft rock epitomized by Toto.

Of his recently released Kitty debut album, "I Am Alive," Williams says, "It has the flavor of Toto," stressing that he means the band's soft mid-'80s approach.

"Before I joined the band, that's sort of what my writing was like, and I think that's partly why they wanted to have me in the band. I can't really escape that style—it's a part of me."

Williams first came to Japan in 1986, when Toto was promoting its "Fahrenheit" album. He left Toto in 1989 after recording two albums with the quintessentially L.A. band and then worked as a songwriter for various music publishers.

"A lot of the songs that were not covered I just sort of kept for myself," Williams says, explaining the genesis of many of the tracks on "I Am Alive."

"People made the comment that these songs sounded better for me as an artist than for anybody else," he says.

Williams is glad to be singing his own material after spending the last few years trying to come up with hits for other artists.

"Publishers give you assignments.

They give you this long list of artists who are looking for songs, and you do your best and try and write songs that will fall under the heading of what these artists are looking for," Williams says, a hint of frustration creeping into his voice. "And nine times out of 10, you end up with a bunch of great songs that don't get covered."

One Williams composition that did get covered was "Man In Me," which was sung by Peter Cetera and had lyrics—written by Paul Gordon—based on the book "Iron John."

When and if "I Am Alive" will be released in the U.S. is unclear.

"The people still making serious noise in the States with this kind of [adult contemporary] music are already

huge established stars," Williams says. "The record companies don't really want to know from any new acts that do this kind of music. But every once in a while, someone will come out with some brand-new AC-oriented thing, and it will go straight to the top of the charts. It just depends."

The album's title track features former Toto drummer Jeff Porcaro, who died in 1992. "It's the only track that has live drums," says Williams, "so it's sort of our way of paying homage to his playing. And the record is also dedicated to him."

"Heroes," the first single, was used in a TV commercial promoting Tokyo's recently opened Hotel Nikko.

'I can't really escape that style—it's a part of me'

DIVIDED WE STAND!

COLUMBIA

B.G. The Prince of Rap
Construction
Culture Beat
DAF DOS
Falling Infinities
Die Fantastischen Vier
Gagu
Hallberg
Herbert Kneibels
Affentheater
Peter Hofmann
Jam & Spoon
Münchener Freiheit
Phantoms of Future
Pharao
Jack Radics
Sharon Stoned
Sieg Über Die Sonne
S 'n' G
Sündikat
Taucher
Tokyo Ghetto Pussy
The Free
Andreas Vollenweider
Victoria Wilson James
Yo.Co. Ross
Aziza Mustafa Zadeh



Das Auge Gottes
Bad Religion
Frank Black
Creme 21
Gum
Die Jünger
Klein
Essie Singers
Lemonbabies
The Mission
Nationalgalerie
Samba
Selig
Die Sterne
Such A Surge

Sony Music Media

Kuschelrock
Dance Now!
Ronny's Pop Show
Body & Soul
Die Superhitparade
der Volksmusik
Charts Pur
Andreas Martin
Michelle
Edward Simoni
Mareijke Amado

COLUMBIA

POPKOMM Stand: F10
Dance Pool: G60 · Jazz: D56



POPKOMM Stand: E100

Sony Music Media

POPKOMM Stand: E10

COLUMBIA ,  & **Sony Music Media** are divisions of Sony Music Entertainment (Germany) GmbH
www.sonymusic.de

Beatles Pop Up In Japanese Ad Campaigns

Starr, McCartney Endorse Apple Juice, School

TOKYO—Paul McCartney and Ringo Starr are the latest Western celebrities to allow their images to be used in Japanese ad campaigns.

Starr's endorsement of the Takara beverage company's new apple drink in a nationwide ad campaign makes prominent use of the drummer's name, since "ringo" means "apple" in Japanese. And since his surname sounds much like the Japanese word for "mashed," his full name is used to draw attention to Takara's claim that its new brand



STARR

of apple juice uses bits of ground-up fruit to give it a fresh taste.

The Takara campaign is not the first time the former Beatle has been featured in a Japanese ad campaign. Some years ago, Starr appeared in a local campaign for Schweppes tonic water in which he voiced the immortal phrase "Are you happy?"

McCartney, on the other hand, has never before let his image be used in a Japanese ad. But he allowed cram-school company Kumon to use a clip from his opening speech at the Liverpool Institute of the Performing Arts in its TV spot. The clip featured McCartney exhorting the school's students to excel by quoting the Beatles hit "We Can Work It Out," a

phrase that the ad says matches Kumon's philosophy.

An ad trade paper here says it is the first time McCartney has authorized the use of his image in a commercial.



McCARTNEY

Arnold Schwarzenegger (Nisshin instant noodles).

STEVE McCLURE



Prime Time Deal. Executives of U.K. national TV station Channel 4 mark a publishing agreement reached with Zomba Music. Under the terms of the deal, Zomba—whose catalog includes hits by Bruce Springsteen, Michael Jackson, and Bryan Adams, among many others—will offer independent Channel 4 program producers privileged access to its catalog as well as advice on publishing-related matters. Shown after sealing the deal, from left, are Steven Howard, managing director of Zomba Music; Colin Leventhal, managing director of Channel 4 International; Michael Grade, chief executive of Channel 4; and Richard Kirstein, head of film and television at Zomba Music.

Jazz Enjoys Resurgence In Germany

BY WOLFGANG SPAHR

HAMBURG—A revival of the once-thriving jazz market here may be under way.

New figures show a resurgence fueled by the rise of such musical genres as rap and bolstered by new marketing strategies.

Jazz music sales in Germany totaled the equivalent of \$40 million (2.8 million units) in 1995, according to market research organization GfK in Nuremberg. While total music revenues in Germany were up 0.43% last year, at \$3.12 billion, jazz sales increased in value by 4.68%.

Companies are capitalizing on the youth appeal of jazz influences incorporated into dance music. Siegfried E. Loch, owner of leading jazz label Act Music, says, "The market for jazz recordings was flat during the '70s and '80s. With the exception of established artists, such as Miles Davis, Herbie Hancock, and the like, jazz was primarily left

to independent labels in Europe and Japan. Great U.S. artists—like Keith Jarrett, Pat Metheny, and Oregon—and the new generation—like Cassandra Wilson, Greg Osby, and Steve Coleman—could not find a label in the U.S.

"The situation dramatically changed with the arrival of a new generation of pop artists in the U.S. and U.K. around 1990. Young black rap artists rediscovered the great jazz of the '50s, and now major record companies are back in jazz, and big dollars are being spent in signing old and new jazz artists. Jazz is a business again."



Wolf-D. Gramatke—president of PolyGram Germany, which has one of the strongest and most prolific repertoires on a variety of labels—sees a link between these new genres and the jazz renaissance but emphasizes the importance of marketing. "Not only is much of the current jazz repertoire more appealing to young people," he says, "but jazz is being marketed much more effectively. We created our Motor division to market jazz and associated genres, and it has paid off extremely well."

PolyGram releases around 200 jazz albums in Europe a year, with sales accounting for 3% of the total European revenue. Motor, headed by Christian Kellersmann, has seen PolyGram's jazz sales in Germany increase by 15% in 1994 and another 15% last year.

The establishment of pan-industry jazz marketing and promotion group the Jazz Marketing & Vertrieb 2½ years ago under the auspices of German industry organization the BPW has also helped to stimulate interest in jazz. The group comprises representatives of the five multinational companies plus MCA and 13 independent German labels.

In 1994, the group created the Jazz Award for albums selling in excess of 10,000 units and, in cooperation with German music trade paper Der Musikmarkt, initiated a monthly jazz chart listing the 20 most successful albums as indicated by dealer surveys.

Although jazz's share of total record sales is minimal, it is estimated that there are more than 100 labels producing jazz in Germany, ranging from major independent producers, such as Munich's ECM and ENJA, to very small labels that release only three or four

albums a year.

One enterprising label that set out to widen the jazz audience is In + Out Records. The label's catalog includes albums by groups with youth appeal, such as Chico Freeman's "Brainstorm" and Lester Bowie's "Brass Fantasy." Bowie is featured on one of In + Out's most



prestigious releases this year, "Brassy Voices," an album that gathers a 52-voice Norwegian choir, an award-winning Norwegian brass quintet, and U.S. gospel singer David Peaston.

Act is concentrating its efforts on multicultural crossover recordings. The success of Vince Mendoza and Arif Mardin's "Jazzpana" album and Michael Gibbs' "Europeana" is setting the pace. "Tales From Viet-Nam," the latest Act release by French-Vietnamese guitarist Nguyen Le and "Sol Mestiz" by Martin Stockhausen are also part of the label's program.

Logic Names Weinek Managing Director

LONDON—Frankfurt-based dance label Logic and sister publishing house Songs of Logic have a new managing director.

The companies, part of BMG Entertainment International Germany/Switzerland/Austria, have named Andreas Weinek to the position. He replaces Matthias Martinsohn.

Weinek was previously head of the national A&R/marketing department of BMG Ariola Munich. In his new role, he will concentrate on all A&R matters and the Songs of Logic catalog.

Another management move sees Andreas Peter recruited from Berlin-based Hansa Musik Produktion to take responsibility for Logic's marketing, sales, and commercial affairs.

Weinek and Peter will also take responsibility for the operations of Logic's subsidiary companies in London and New York.

JON CROUCH

EXECUTIVE TURNTABLE

RECORD COMPANIES. Virgin International names Nick King commercial director. He was with EMI Records Mexico, where he was responsible for business development.

Sony Music Entertainment Germany appoints Joerg Hacker managing director of Frankfurt-based Epic Records. He will take up the appointment Oct. 1. He is currently A&R director at edel records Germany.

EMI Group U.K. and Ireland names Paul Holland director of EMI Gold. Jackie Fisher and Steve Woof are both named repertoire manager. Holland and Woof are appointed internally; Fisher was with Polydor.

VIDEO COMPANIES. WarnerVision International names David Champion GM of WarnerVision Australia. He was commercial director of HMV Australia. Jerome Chung is named GM of WarnerVision France. He was senior buyer for video products with FNAC France.

RETAILING. U.K. chain Andys Records appoints Theresa Kane personnel director and company secretary and

David Jones operations director. Both were senior managers.

RELATED FIELDS. Peter Britton is named consultant director of the U.K.'s Performing Right Society. He was head of copyright policy with the U.K. government's Department of Trade and Industry.

Group W Satellite Communications names Rachel Melsom director of marketing services, responsible for directing and implementing Country Music Television's marketing activities throughout Europe. She was an account manager at Harari Page U.K.

MTV Europe appoints Paul Chard VP of advertising sales (syndication and licensing) for MTV Networks Europe and Elaine Luff account director of new business development for MTV Networks Europe. He was commercial director of Lazer Sales U.K.; she was director of marketing and business development for Media-Com U.K.

The U.K.-based International Federation of the Phonographic Industry names Paul Jessop director of technology. He was a manager with British

Telecommunications.

RECORD COMPANIES. Michael Yao is appointed internally to managing director of Warner Music Taiwan.

PolyGram U.K. names Virginia Irving international marketing manager for the Asia region. She was channel launch consultant with MTV Networks U.K.

RELATED FIELDS. Sanctuary Music Productions U.K. names Paul Burton commercial director. He was financial controller with The Grapevine Label U.K. Reed MIDEM Organisation U.K. names Christophe Blum director of its music division covering MIDEM, MIDEM Asia, and MILIA. He will continue as director of international sales. Rene Peres is named director of its television division. He will continue as international marketing director.

Broadcast Music Inc. names Brandon Bakshi associate of the performing rights department at its London office. He returns from working in the performing rights and government relations departments at its New York office.

TANJA BERGER

For Singer Neneh Cherry, It's A Woman's World

A SLOW, DARK, descending string section sets up a tense and sensual trip-hop rhythm as Neneh Cherry begins singing "Woman," one of the most striking hits of this summer in Britain. With its understated yet insistent arrangement, "Woman" offers a lyric that is as determined and provocative as Cherry herself. It is a feminist reply, 30 years after the fact, to James Brown's 1966 hit "It's A Man's Man's Man's World."

"Woman" has climbed to No. 8 in the past three weeks on the All-Stations Airplay chart, published in the U.K. by Music Monitor, Billboard's sister publication. The single entered Music Monitor's Independent Retail Chart last week at No. 11.

The song is from Cherry's forthcoming album, "Man," which will be released in the U.K. in September on Hut Recordings, a subsidiary of Virgin Records. A U.S. release of the album is not expected until early next year.

For David Boyd, head of Hut Recordings in London, having Cherry on his label was an unexpected pleasure. Boyd and Cameron McVey, Cherry's partner, manager, co-writer, and co-producer, had worked together on previous projects. Boyd provided A&R guidance for "Man" before the decision was made to release it through Hut (known for acts the Verve and David McAlmont).

"I met Neneh a few times, and we shared musical tastes," recalls Boyd. "Cameron liked the way we [at Hut] worked. I A&R'd the album, and Cameron said, 'If you put the work in on this, you should put it out.' We just love her here."

For Cherry, who now lives in Spain, an international perspective on her music comes naturally. The stepdaughter of late jazz trumpeter Don Cherry, the singer spent part of her childhood in her native Sweden and relocated first to New York, then, in her teens, to London. She found fame first in the U.K. with her solo album "Raw Like Sushi" and the hit song "Buffalo Stance," which went to No. 3 in the U.S. in 1989. Her most recent triumph was "Seven Seconds," an anti-racism duet with Youssou N'Dour that was a hit across Europe in 1994.

In her work, 32-year-old Cherry draws on the perspective gained as a mother of three; she is currently juggling the promotion for her new album with care of her infant daughter, Mabel. "She's a strong woman," observes Boyd.

That is clear as Cherry conveys

images of pain and strength in "Woman" with a voice both vulnerable and tough. "Woman" deserves to be a major hit for Cherry in the U.S.

BORDER CROSSINGS: Belfast, Northern Ireland, band Chimera has been gaining alternative radio and press attention in the U.S. for its debut single, "Catch Me," a fetching mix of rock guitar and lilting Irish vocals. The track is from the band's debut album, "Earth Loop," which has been released by U.S. independent label Grass Records and has received airplay at stations that include KCRW Los Angeles, WBCN Boston, and WLIR Long Island, N.Y., according to the record label. Chimera is on a U.S.

tour that will include shows at Luna Park in West Hollywood, Calif., Aug. 21 and the Mercury Lounge in New York Sept. 19.

Tour dates in the U.K. earlier this year supporting Joe Grushecky raised the profile of Scooter & the Strethearts, veteran rockers from Essen, Germany. The band's independently released album "Stories To Tell" is a 15-track collection of heartfelt,

heartland-style rock'n'roll, spiced with countrified touches of dobro, lap steel, accordion and delightful melodies. Standout tracks: the title song, the romantic harmonies of "Ricky & Vincent," and a cover of "The Devil's Right Hand," written by Steve Earle. "Stories To Tell" is distributed by Voices Music in Germany.

One of the key figures on the British blues scene, Otis Grand, releases "Perfume And Grime" on Sequel Records in Britain Aug. 27. The disc was cut in New Orleans with a lineup of guest musicians that include Joe Louis Walker, Curtis Salgado, and Eddie Bo & the Big Easy... Country Music International, the leading consumer magazine for country fans in the U.K., has tapped as its new editor Jeremy Isaac, formerly assistant editor of Cable Guide magazine. Andrew Vaughan, founding editor of Country Music International, has joined the London office of Country Music Television as its director of public relations.

Home & Abroad is a biweekly column that spotlights the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

HOME & ABROAD



by Thom Duffy

Hart Ends Hiatus By Baring His Soul Columbia To Issue His 1st Set In Five Years

■ BY LARRY LeBLANC

TORONTO—An international pop sensation a decade ago, Corey Hart intends to relaunch his career with a self-titled album, slated for release Sept. 10 on Columbia Records in Canada. It is the 34-year-old Canadian singer/songwriter's first album in five years.

Hart—who has lived in Nassau, Bahamas, since last November—abruptly withdrew from recording following the commercial failure of his 1991 Sire Records album, "Attitude And Virtue."

"I felt I didn't have anything to say as a writer anymore," Hart says. "I had also been hurt by the process of having such huge successes early in my career, followed by several years where my records weren't being well-received anymore."

Produced by Hart and Humberto Gatica, the new album is an alternately joyful and dark journey through Hart's life. Listening to it is like opening Hart's diary and reading his most personal thoughts about his relationships.

Hart says he never intended to record the compositions, which he wrote from 1992 to mid-1994. He was encouraged by his manager, Bruce Brault, and Vito Luprano, VP of A&R for Sony Music Entertainment (Canada). "[Writing the songs] was a process I needed to do for my own sense of who I was," says Hart.

The album looks back on the breakdown of Hart's marriage to graphic designer Erika Gagnon (chronicled on such songs as "On Your Own," "Someone," and "Sunflower"), to whom he dedicated the album. It also charts the growth of his love for 26-year-old Quebec francophone singer Julie Masse, with whom he had a child, India, last year. His relationship with Masse is evident in such songs as the album's lead-off track, "Black Cloud Rain," due Sept. 3, as well as "Third Of June," "India," and "Simplicity."

"[The songs] evaluate what I understood in my life to be pillars of stability," says Hart. "When you are in a breakup, everything you felt you understood is no longer there for you. You're shadowboxing with yourself."

It was Luprano who suggested that Hart record Boudleaux Bryant's "Love Hurts," recorded by the Everly Brothers in the '60s and by Nazareth in the '70s. Hart, who has only recorded one cover previously on his albums—the George Weiss/Luigi Creatore/Hugo Peretti composition "Can't Help Falling

In Love (With You)" in 1986—was skeptical at first.

"Thematically the [album's lyrics] represent a tapestry of emotions, and I didn't want anything that would invade that spirit," Hart says. "However, the song feels like it was meant to be there."

"Anybody can reinvent themselves after Alanis Morissette [did it successfully]," says Jason Sniderman, VP of Toronto-based Roblan Distributors, which operates the 79-store Sam the Record Man national chain. "Also, '80s nostalgia will count for something [with a Hart return]."

Rick Camilleri, president of Sony Music Entertainment (Canada), says the company is looking to take Hart's career "back to where he left off. He was one of the biggest Canadian artists of the 1980s. We're looking for a mass



HART

market for him, and our marketing of the album will involve television and radio [advertising], and Corey will be very accessible for media promotion."

At press time, there were no plans to release the album outside Canada.

Hart says that as a kid he knew he wanted to be a singer. His father moved the family to Malaga, Spain, when Hart was 4 years old and to Mexico City when he was 9. According to Hart, while his family was living in Key Biscayne, Fla., his sister Donna introduced her 11-year-old brother to singer Tom Jones. Hart sang for Jones, who then asked Canadian singer Paul Anka to hear the youngster.

Anka was so impressed with Hart that he financed Hart's recording of two of his songs the following year in a Las Vegas studio. The tracks were never issued, but two years later, Anka gave Hart another song, "Ooh Baby." Produced by Harry Hinde, the single was released by United Artists Records of Canada in 1974 but failed to chart, and Hart was dropped by the label.

"Through the Paul Anka experience, I realized people wrote their own songs," says Hart.

When he was 16, Hart went to Los Angeles for three days, seeking a record deal. "[Label] receptionists kept asking me to fill out forms. They showed me boxes with over 3,000 tapes. I flew back to Montreal totally dejected."

In early 1983, Hart signed with EMI Music Canada-distributed Aquarius

Records, based in Montreal. His first album, "First Offense," was released in Canada in November 1983 and in the U.S. on EMI the following May.

The success of "Sunglasses At Night," which reached No. 7 on the Hot 100, and its follow-up single, "It Ain't Enough," which reached No. 17 on the Hot 100, spurred "First Offense" to No. 31 on The Billboard 200 album chart.

On the album's release, Hart, whose stage experience had been limited to appearances at the World Song Festival in Tokyo at the age of 17, was suddenly thrown into the world of performing. After warm-ups at six local clubs, he served as opening act for Culture Club at the Montreal Forum in spring of 1984.

This was followed by Canadian dates opening for Thomas Dolby and April Wine and U.S. dates opening for Rick Springfield and Hall & Oates—more than 200 shows in the 18 months following the release of "First Offense." "It was all instinct [onstage], I didn't know what I was doing," Hart says.

The 1985 album "Boy In The Box" was boosted by the success of its lead single, "Never Surrender," which reached No. 3 on the Hot 100 and No. 1 on Canadian trade weekly the Record's single chart. The album reached No. 20 on The Billboard 200 and was certified diamond (1 million units) in Canada. In 1985, Hart was nominated for a Grammy Award for outstanding new artist and won a Juno Award for "Never Surrender," which was named top single.

However, Hart's pop stardom world imploded in 1986 when his third album, "Fields Of Fire," peaked at No. 55 on The Billboard 200 despite being certified triple platinum (300,000 units) in Canada. With three albums in four years and tours in North America, Europe, Australia, and Japan, Hart's schedule was also taking its toll. In the summer of 1987, he canceled his national Canadian tour due to exhaustion after only three dates.

"Those four years [1983-87] were a whirlwind of experiences," says Hart. "I went from wanting to achieve a dream to living it. I became insulated, and there were times when I was just plain scared because it was so crazy."

Hart's subsequent Aquarius albums (released on EMI outside Canada) also fared poorly. 1988's "Young Man Running" peaked at No. 121 on The Billboard 200, while 1990's "Bang!" only reached No. 134. Four months after he asked for and received his release from Aquarius, Hart signed with Sire, for which he recorded "Attitude And Virtue," which failed to chart in the U.S.

"When 'Attitude And Virtue' came and went very quickly, I decided that it was best that I just stop [recording]," says Hart.

"I was testing the ground to see if writing or producing someone else was the route for me to explore," says Hart. "I found it wasn't the way for me to go. I don't want to go through [the job of producing others] again. I found that I prefer working on my own music."

Asked if he will be touring to support his new album, Hart, who has not appeared publicly for eight years, says, "I'd love to. I'm hoping the record will garner enough success that we'll be able to financially put a tour out there. However, there are no dates booked yet."

SONY REALIGNS IN GERMANY

(Continued from page 50)

direct competition with each other. An early result of the division sees dance label Dancepool integrated into Columbia, while Epic will launch its own dance label, Epidrome, to be headed by Bela Cox, formerly head of A&R at Germany-based Logic Records.

In the spirit of Sony's new philosophy, Epidrome will compete with Dancepool for new signings and market share.

"Sony's labels never had to fight each other over a signing before," says Leuschner. "But I am confident that

sporting competition will be an incentive to our staff."

Sony Music Europe president Paul Russell is positive that the time is right to introduce such structural changes. He says the label split "allows for a much greater flexibility to meet the upcoming demands and developments we face together in the future."

Sony Music Germany deputy managing director Hubert Wandjo has been appointed as managing director of the new Columbia company, while his counterpart at Epic is Jörg Hacker. Both will report to Leuschner.

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 08/12/96		
THIS WEEK	LAST WEEK	SINGLES
1	2	ATSUKU NARE MAKI OHGURO B-GRAM
2	3	AOI INAZUMA SMAP VICTOR
3	4	ASIA NO JYUN SIN PUFFY EPIC SONY
4	1	NAMIDA NO KAGE SYARANQ BMG VICTOR
5	5	SPARK YELLOW MONKEY COLUMBIA
6	7	MACHIBUSE YUMI ARAI TOSHIBA-EMI
7	10	FOREVER LOVE X JAPAN EAST WEST JAPAN
8	NEW	DENEN DKOUJI TAMAKI SONY
9	NEW	MORE KISS DOS PIONEER LDC
10	NEW	DARK HALF—TOUCH YOUR DARKNESS ICEMAN EPIC SONY
ALBUMS		
1	2	SOUTHERN ALL STARS YOUNG LOVE VICTOR
2	1	NAMIE AMURO SWEET 19 BLUES AVEX TRAX
3	3	NANASE AIKAWA RED CUTTING EDGE
4	4	RATS & STAR BACK TO THE BASIC EPIC SONY
5	6	ZARD TODAY IS ANOTHER DAY B-GRAM
6	5	PUFFY AMIYUMI EPIC SONY
7	7	MAKIHARA THE DIGITAL COWBOY WEA JAPAN
8	NEW	ANRI ANGEL WHISPER FOR LIFE
9	NEW	VARIOUS ARTISTS ONE VOICE TOSHIBA-EMI
10	9	SYARANQ SINGLE BEST 10 OMAKETSUKI BMG VICTOR

CANADA (The Record)		
THIS WEEK	LAST WEEK	SINGLES
1	2	BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC
2	1	KILLING ME SOFTLY FUGEES COLUMBIA
3	4	RETURN OF THE MACK MARK MORRISON WEA
4	3	JUST A GIRL NO DOUBT INTERSCOPE/MCA
5	NEW	WHO YOU ARE PEARL JAM EPIC
6	NEW	FREEDOM ROBBIE WILLIAMS EMI
7	NEW	FOREVER LOVE GARY BARLOW BMG
8	7	MOTHER MOTHER TRACY BONHAM ISLAND
9	5	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
10	6	I LOVE TO LOVE LA BOUCHE BMG
11	20	I WANT YOU SAVAGE GARDEN ROA
12	10	OOH AAH... JUST A LITTLE BIT GINA G WEA
13	NEW	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGINEMI
14	12	BLUE LEANN RIMES CURB
15	15	FORGIVEN, NOT FORGOTTEN CORRS EASTWEST
16	18	THA CROSSROADS BONE THUGS-N-HARMONY OANCE POOL/SONY
17	16	PEPPER BUTTHOLE SURFERS EMI
18	9	X FILES TRIPLE X SHOCK
19	8	GLYCERINE BUSH INTERSCOPE/MCA
20	NEW	YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG
ALBUMS		
1	1	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
2	2	CELINE DION FALLING INTO YOU EPIC
3	4	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
4	3	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
5	6	ENZO ENZO EPIC
6	8	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
7	5	LEANN RIMES BLUE CURB
8	7	BUSH SIXTEEN STONE INTERSCOPE/MCA
9	9	FUGEES THE SCORE COLUMBIA
10	11	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
11	10	LA BOUCHE SWEET DREAMS BMG
12	NEW	ANTHONY WARLOW THE BEST OF ACT ONE POLYDOR
13	13	GEORGE MICHAEL OLDER VIRGIN
14	12	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
15	18	BILL WHELAN RIVERDANCE EASTWEST
16	14	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
17	16	EVERYTHING BUT THE GIRL WALKING WOUNDED VIRGIN
18	17	METALLICA LOAD VERTIGO/MERCURY
19	NEW	ELVIS PRESLEY ALL TIME GREATEST HITS BMG
20	15	JOHN FARNHAM ROMEO'S HEART BMG

EUROCHART HOT 100 07/31/96 MUSIC & MEDIA		
THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	MACARENA LOS DEL RIO SERDISCO
3	3	FOREVER LOVE GARY BARLOW RCA
4	4	LEMON TREE FOOL'S GARDEN INTERCORD
5	14	I CAN'T HELP MYSELF KELLY FAMILY EMI
6	5	FABLE ROBERT MILES DBX
7	6	TIC, TIC TAC CARRAPICHO RCA
8	7	WANNABE SPICE GIRLS VIRGIN
9	8	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA
10	9	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBAJIVE
11	10	INSOMNIA FAITHLESS ZOMBAJIVE
12	12	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYDOR
13	16	HIGHER STATE OF CONSCIOUSNESS '96 REMIXES WINK MANIFESTO/MERCURY
14	18	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
15	11	BECAUSE YOU LOVED ME CELINE DION EPIC/COLUMBIA
16	13	RETURN OF THE MACK MARK MORRISON WEA
17	NEW	JE TE DONNE WORLDS APART ARISTA
18	17	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
19	NEW	CRAZY MARK MORRISON WEA
20	15	HEAVEN U96 MOTOR MUSIC
ALBUMS		
1	1	FUGEES THE SCORE COLUMBIA
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK/REPRISE
3	3	EROS RAMAZZOTTI DOVE C'E MUSICA ODD
4	4	METALLICA LOAD VERTIGO/MERCURY
5	5	ROBERT MILES DREAMLAND DBX
6	6	GEORGE MICHAEL OLDER VIRGIN
7	7	CELINE DION FALLING INTO YOU EPIC/COLUMBIA
8	8	BRYAN ADAMS 18 TIL I DIE A&M
9	9	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI
10	12	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE
11	11	TINA TURNER WILDEST DREAMS PARLOPHONE
12	10	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
13	20	OCEAN COLOUR SCENE MOSELEY SHOALS MCA
14	13	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
15	15	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
16	16	JOHNNY HALLYDAY LORADA TOUR MERCURY
17	NEW	SMURFS THE SMURFS GO POP! EMI TV
18	14	TONI BRAXTON SECRETS LAFACE/ARISTA
19	NEW	WORLDS APART EVERYBODY EMI
20	NEW	ZUCCHERO SPIRITO DIVINO POLYDOR

CANADA (The Record)		
THIS WEEK	LAST WEEK	SINGLES
1	2	BECAUSE YOU LOVED ME/POWER OF THE DREAM CELINE DION EPIC
2	1	KILLING ME SOFTLY FUGEES COLUMBIA
3	4	RETURN OF THE MACK MARK MORRISON WEA
4	3	JUST A GIRL NO DOUBT INTERSCOPE/MCA
5	NEW	WHO YOU ARE PEARL JAM EPIC
6	NEW	FREEDOM ROBBIE WILLIAMS EMI
7	NEW	FOREVER LOVE GARY BARLOW BMG
8	7	MOTHER MOTHER TRACY BONHAM ISLAND
9	5	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
10	6	I LOVE TO LOVE LA BOUCHE BMG
11	20	I WANT YOU SAVAGE GARDEN ROA
12	10	OOH AAH... JUST A LITTLE BIT GINA G WEA
13	NEW	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGINEMI
14	12	BLUE LEANN RIMES CURB
15	15	FORGIVEN, NOT FORGOTTEN CORRS EASTWEST
16	18	THA CROSSROADS BONE THUGS-N-HARMONY OANCE POOL/SONY
17	16	PEPPER BUTTHOLE SURFERS EMI
18	9	X FILES TRIPLE X SHOCK
19	8	GLYCERINE BUSH INTERSCOPE/MCA
20	NEW	YOU'RE MAKIN' ME HIGH TONI BRAXTON BMG
ALBUMS		
1	1	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI
2	2	CELINE DION FALLING INTO YOU EPIC
3	4	CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
4	3	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
5	6	ENZO ENZO EPIC
6	8	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA
7	5	LEANN RIMES BLUE CURB
8	7	BUSH SIXTEEN STONE INTERSCOPE/MCA
9	9	FUGEES THE SCORE COLUMBIA
10	11	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
11	10	LA BOUCHE SWEET DREAMS BMG
12	NEW	ANTHONY WARLOW THE BEST OF ACT ONE POLYDOR
13	13	GEORGE MICHAEL OLDER VIRGIN
14	12	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
15	18	BILL WHELAN RIVERDANCE EASTWEST
16	14	ROXETTE DON'T BORE US—GET TO THE CHORUS! EMI
17	16	EVERYTHING BUT THE GIRL WALKING WOUNDED VIRGIN
18	17	METALLICA LOAD VERTIGO/MERCURY
19	NEW	ELVIS PRESLEY ALL TIME GREATEST HITS BMG
20	15	JOHN FARNHAM ROMEO'S HEART BMG

GERMANY (Media Control) 08/06/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	I CAN'T HELP MYSELF KELLY FAMILY EMI
3	4	WHERE DO YOU GO NO MERCY ARIOLA
4	3	INSOMNIA FAITHLESS INTERCORD
5	10	FOREVER LOVE GARY BARLOW RCA
6	6	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING MCA
7	13	SPRING RMB MOTOR MUSIC
8	5	COCO JAMBOO MR. PRESIDENT WEA
9	8	IRONIC ALANIS MORISSETTE WEA
10	NEW	FREEDOM ROBBIE WILLIAMS EMI
11	9	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBAJIVE
12	18	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX RCA
13	12	SEXY EIS BURGER LARS DIETRICH EASTWEST
14	17	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
15	20	SEVEN DAYS AND ONE WEEK B.B.E. MOTOR MUSIC
16	7	MACARENA LOS DEL RIO RCA
17	NEW	MISTER FEELING MASTERBOY POLYGRAM
18	16	BLUE JEANS SQUEEZER EMI
19	14	SOLDIER SOLDIER CAPTAIN JACK EMI
20	11	BOOMERANG BLUMCHEN EGEL
ALBUMS		
1	1	FUGEES THE SCORE COLUMBIA
2	2	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI
3	3	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
5	5	METALLICA LOAD MERCURY
6	6	ROBERT MILES DREAMLAND MOTOR MUSIC
7	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE
8	11	TINA TURNER WILDEST DREAMS EMI
9	8	CELINE DION FALLING INTO YOU SONY
10	10	ARZTE LE FRISUR METRONOME
11	9	BRYAN ADAMS 18 TIL I DIE POLYGRAM
12	14	DIY TOTEN HOSEN OPIUM FURS VOLK EASTWEST
13	15	DOG EAT DOG PLAY GAMES INTERCORD
14	12	GEORGE MICHAEL OLDER VIRGIN
15	13	PUR ABENTUEERLAND INTERCORD
16	18	CAPTAIN JACK THE MISSION EMI
17	19	ZUCCHERO STRAY CAT IN A MAD DOG CITY POLYDOR
18	16	SOUNDTRACK WERNER—DAS MUSS KESSELN SPV
19	NEW	TONI BRAXTON SECRETS ARIOLA
20	17	DEEP BLUE SOMETHING HOME MCA

GERMANY (Media Control) 08/06/96		
THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	I CAN'T HELP MYSELF KELLY FAMILY EMI
3	4	WHERE DO YOU GO NO MERCY ARIOLA
4	3	INSOMNIA FAITHLESS INTERCORD
5	10	FOREVER LOVE GARY BARLOW RCA
6	6	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING MCA
7	13	SPRING RMB MOTOR MUSIC
8	5	COCO JAMBOO MR. PRESIDENT WEA
9	8	IRONIC ALANIS MORISSETTE WEA
10	NEW	FREEDOM ROBBIE WILLIAMS EMI
11	9	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBAJIVE
12	18	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX RCA
13	12	SEXY EIS BURGER LARS DIETRICH EASTWEST
14	17	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
15	20	SEVEN DAYS AND ONE WEEK B.B.E. MOTOR MUSIC
16	7	MACARENA LOS DEL RIO RCA
17	NEW	MISTER FEELING MASTERBOY POLYGRAM
18	16	BLUE JEANS SQUEEZER EMI
19	14	SOLDIER SOLDIER CAPTAIN JACK EMI
20	11	BOOMERANG BLUMCHEN EGEL
ALBUMS		
1	1	FUGEES THE SCORE COLUMBIA
2	2	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI
3	3	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
5	5	METALLICA LOAD MERCURY
6	6	ROBERT MILES DREAMLAND MOTOR MUSIC
7	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE
8	11	TINA TURNER WILDEST DREAMS EMI
9	8	CELINE DION FALLING INTO YOU SONY
10	10	ARZTE LE FRISUR METRONOME
11	9	BRYAN ADAMS 18 TIL I DIE POLYGRAM
12	14	DIY TOTEN HOSEN OPIUM FURS VOLK EASTWEST
13	15	DOG EAT DOG PLAY GAMES INTERCORD
14	12	GEORGE MICHAEL OLDER VIRGIN
15	13	PUR ABENTUEERLAND INTERCORD
16	18	CAPTAIN JACK THE MISSION EMI
17	19	ZUCCHERO STRAY CAT IN A MAD DOG CITY POLYDOR
18	16	SOUNDTRACK WERNER—DAS MUSS KESSELN SPV
19	NEW	TONI BRAXTON SECRETS ARIOLA
20	17	DEEP BLUE SOMETHING HOME MCA

FRANCE (SNEP/IFOP/Tite-Live) 08/03/96		
THIS WEEK	LAST WEEK	SINGLES
1	2	MACARENA LOS DEL RIO ARIOLA
2	1	TIC, TIC TAC CARRAPICHO RCA
3	3	JE TE DONNE WORLDS APART EMI
4	4	KILLING ME SOFTLY FUGEES SONY
5	6	LEMON TREE FOOL'S GARDEN EMI
6	5	MACARENA LOS DEL RIO BAX DANCE
7	7	SAMBOLERA MAYI SON KHADJA NIN VOGUE
8	8	PIU BELLA COSA EROS RAMAZZOTTI ARIOLA
9	NEW	TERRE INDIGO PHILIPPE CANDELON & BARBARA SCAFF UNE MUSIQUE
10	10	FAST LOVE GEORGE MICHAEL VIRGIN
11	15	WHERE DO YOU GO NO MERCY BMG
12	9	MISS CAMPING BORIS VERSAILLES
13	12	RETURN OF THE MACK MARK MORRISON WEA
14	11	FABLE ROBERT MILES SONY
15	13	EVERYBODY WORLDS APART EMI
16	16	THE X FILES THEME MARK SNOW WEA
17	19	LES POEMES DE MICHELLE TERI MOISE SOURCEVIRGIN
18	14	L'HYMNE A L'AMOUR JOHNNY HALLYDAY MERCURY
19	17	FRESH BEAT SYSTEM EMI
20	20	MOI J'AIME DANSER LES SCHTROUMPFS FTO
ALBUMS		
1	2	WORLDS APART EVERYBODY EMI
2	1	JOHNNY HALLYDAY LORADA TOUR MERCURY
3	3	FUGEES THE SCORE SONY
4	5	MICHEL POLNAREFF LIVE AT THE ROXY SONY
5	7	GEORGE MICHAEL OLDER VIRGIN
6	4	GENERATION DISCO GENERATION DISCO BMG
7	6	ROBERT MILES DREAMLAND SONY
8	8	CARRAPICHO FIESTA DE BOI BUMBA RCA
9	9	CELINE DION FALLING INTO YOU COLUMBIA
10	11	ZUCCHERO SPIRITO DIVINO POLYDOR
11	16	METALLICA LOAD MERCURY
12	12	CELINE DION D'EUX COLUMBIA
13	14	KHADJA NIN SAMBOLERA VOGUE
14	15	MYLENE FARMER ANAMORPHOSEE POLYDOR
15	18	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
16	19	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
17	10	LES SCHTROUMPFS SCHTROUMPFF PARTY VOL. 2 FTD
18	17	LOS DEL RIO F'ESTA MACARENA ARIOLA
19	13	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
20	NEW	SOUNDTRACK TRAINSPOTTING EMI

FRANCE (SNEP/IFOP/Tite-Live) 08/03/96		
THIS WEEK	LAST WEEK	SINGLES
1	2	MACARENA LOS DEL RIO ARIOLA
2	1	TIC, TIC TAC CARRAPICHO RCA
3	3	JE TE DONNE WORLDS APART EMI
4	4	KILLING ME SOFTLY FUGEES SONY
5	6	LEMON TREE FOOL'S GARDEN EMI
6	5	MACARENA LOS DEL RIO BAX DANCE
7	7	SAMBOLERA MAYI SON KHADJA NIN VOGUE
8	8	PIU BELLA COSA EROS RAMAZZOTTI ARIOLA
9	NEW	TERRE INDIGO PHILIPPE CANDELON & BARBARA SCAFF UNE MUSIQUE
10	10	FAST LOVE GEORGE MICHAEL VIRGIN
11	15	WHERE DO YOU GO NO MERCY BMG
12	9	MISS CAMPING BORIS VERSAILLES
13	12	RETURN OF THE MACK MARK MORRISON WEA
14	11	FABLE ROBERT MILES SONY
15	13	EVERYBODY WORLDS APART EMI
16	16	THE X FILES THEME MARK SNOW WEA
17	19	LES POEMES DE MICHELLE TERI MOISE SOURCEVIRGIN
18	14	L'HYMNE A L'AMOUR JOHNNY HALLYDAY MERCURY
19	17	FRESH BEAT SYSTEM EMI
20	20	MOI J'AIME DANSER LES SCHTROUMPFS FTO
ALBUMS		
1	2	WORLDS APART EVERYBODY EMI
2	1	JOHNNY HALLYDAY LORADA TOUR MERCURY
3	3	FUGEES THE SCORE SONY
4	5	MICHEL POLNAREFF LIVE AT THE ROXY SONY
5	7	GEORGE MICHAEL OLDER VIRGIN
6	4	GENERATION DISCO GENERATION DISCO BMG
7	6	ROBERT MILES DREAMLAND SONY
8	8	CARRAPICHO FIESTA DE BOI BUMBA RCA
9	9	CELINE DION FALLING INTO YOU COLUMBIA
10	11	ZUCCHERO SPIRITO DIVINO POLYDOR
11	16	METALLICA LOAD MERCURY
12	12	CELINE DION D'EUX COLUMBIA
13	14	KHADJA NIN SAMBOLERA VOGUE
14	15	MYLENE FARMER ANAMORPHOSEE POLYDOR
15	18	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
16	19	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
17	10	LES SCHTROUMPFS SCHTROUMPFF PARTY VOL. 2 FTD
18	17	LOS DEL RIO F'ESTA MACARENA ARIOLA
19	13	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
20	NEW	SOUNDTRACK TRAINSPOTTING EMI

HITS OF THE U.K.

© 1996, Billboard/BPI Communications/Chart-Track 08/09/96 © 1996, Music Control GmbH 08/09/96

THIS WEEK	LAST WEEK	SINGLES
1	1	WANNABE SPICE GIRLS VIRGIN
2	13	FREEDOM ROBBIE WILLIAMS CHRYSALIS
3	3	MACARENA LOS DEL RIO RCA
4	NEW	GOOD ENOUGH DODGY A&M
5	9	I AM, I FEEL ALISHA'S ATTIC MERCURY
6	7	KILLING ME SOFTLY FUGEES COLUMBIA
7	11	WOMAN NENEH CHERRY HUT/VIRGIN
8	5	BORN SLIPPY UNDERWORLD JUNIOR BOY'S OWN
9	NEW	TRASH SUEDE NUDE
10	2	HIGHER STATE OF CONSCIOUSNESS '96 REMIXES WINK MANIFESTO/MERCURY
11	12	HOW BIZARRE OMC POLYDOR
12	6	EVERYTHING MUST GO MANIC STREET PREACHERS EPIC
13	NEW	

HITS OF THE WORLD™

C O N T I N U E D

NETHERLANDS (Stichting Mega Top 50) 07/31/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	10	AQUARIUS PARTY ANIMALS EOEL
3	6	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX BMG
4	2	LULLO, HEB JE NOG JISKEFET SONY
5	3	SOLDIER SOLDIER CAPTAIN JACK EMI
6	8	FOREVER LOVE GARY BARLOW BMG
7	4	FANTASY WORLD CHARLIE LOWNOISE & MENTAL THEO POLYDOR
8	5	ZO VER WEG GUUS MEEUWIS & VAGANT ARCADE
9	NEW	MAAR NU HEB IK ER EEN KATJA SCHUURMAN OINO
10	NEW	THA CROSSROADS BONE THUGS-N-HARMONY EPIC
ALBUMS		
1	1	BETTE MIDLER EXPERIENCE THE DIVINE WARNER
2	2	ANDREA BOCELLI BOCELLI POLYDOR
3	3	FUGEES THE SCORE COLUMBIA
4	4	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
5	5	MARCO BORSATO ALS GEEN ANDER POLYDOR
6	6	CELINE DION FALLING INTO YOU COLUMBIA
7	7	GUUS MEEUWIS & VAGANT VERBAZING ARCADE
8	NEW	CHAOS AND DISORDER WARNER
9	9	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE
10	10	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF EMI

IRELAND (IFPI Ireland/Chart-Track) 08/01/96

THIS WEEK	LAST WEEK	SINGLES
1	2	LEMON TREE FOOL'S GARDEN ENCORE/EMI
2	9	WANNABE SPICE GIRLS VIRGIN
3	1	KILLING ME SOFTLY FUGEES COLUMBIA
4	NEW	ALL OUT OF LOVE OVER THE TOP EPIC
5	4	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
6	NEW	FREEDOM ROBBIE WILLIAMS CHRYSALIS
7	3	FOREVER LOVE GARY BARLOW RCA
8	8	BORN SLIPPY UNDERWORLD JUNIOR BOYS OWN
9	5	MACARENA LOS DEL RIO RCA
10	6	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
2	2	VARIOUS ARTISTS MOVIE KILLERS TELSTAR
3	3	CORRS FORGIVEN, NOT FORGOTTEN LAW/ATLANTIC
4	4	ASH 1977 INFECTIOUS
5	5	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
6	9	RADIOHEAD THE BENDS PARLOPHONE
7	7	CELINE DION FALLING INTO YOU EPIC
8	NEW	VARIOUS ARTISTS BIG MIX 96 EMI TV/WARNER ESP
9	8	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
10	NEW	PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA

BELGIUM (Promuvi) 08/09/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	MACARENA LOS DEL RIO RCA
3	4	BAILANDO PARADISIO OANCE DEVELOPMENT
4	5	TIC, TIC TAC CARRAPICHO RCA
5	3	I'M ON FIRE 2 FABIOLA CIRCUS/ANTLER-SUBWAY
6	6	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
7	8	ZO MACHO JIMMY B LAFABIT
8	7	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBAJIVE
9	NEW	IRONIC ALANIS MORISSETTE MAVERICK/WARNER BROS.
10	NEW	EVIVA ESPANA SHA-NA NICE & EASY
ALBUMS		
1	1	FUGEES THE SCORE COLUMBIA
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/WARNER BROS.
3	4	CELINE DION FALLING INTO YOU COLUMBIA
4	3	SAMSON & GERT SAMSON VOL. 6 PHILIPS
5	6	METALLICA LOAD MERCURY
6	5	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
7	7	ANDREA BOCELLI BOCELLI POLYDOR
8	8	BRYAN ADAMS 18 TIL I DIE A&M
9	9	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
10	10	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE

AUSTRIA (Austrian IFPI/Austrian Top 30) 07/30/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	NEW	I CAN'T HELP MYSELF KELLY FAMILY EMI
3	2	COCO JAMBOO MR. PRESIDENT WARNER
4	4	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
5	3	HEAVEN U96 POLYGRAM
6	5	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBAJIVE
7	8	INSOMNIA FAITHLESS EMI
8	6	MACARENA LOS DEL RIO BMG
9	9	RETURN OF THE MACK MARK MORRISON WARNER
10	NEW	SEXY EYES WHIGFIELD ECHO-ZYX
ALBUMS		
1	2	FUGEES THE SCORE COLUMBIA
2	1	DIE SCHLUMPFE ALLES BANANE! VOL. 3 EMI
3	4	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
4	3	METALLICA LOAD POLYGRAM
5	5	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
6	6	BRYAN ADAMS 18 TIL I DIE A&M
7	8	ROBERT MILES DREAMLAND POLYGRAM
8	9	CELINE DION FALLING INTO YOU SONY
9	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE
10	NEW	BON JOVI THESE DAYS POLYGRAM

DENMARK (IFPI/Nielsen Marketing Research) 07/31/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES PLADECOPAGNIET
2	2	MACARENA LOS DEL RIO BMG
3	4	FOREVER LOVE GARY BARLOW BMG
4	10	MARGARINE DISKOFIL SCANDINAVIAN
5	3	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING MCA
6	5	KENDER DU DET? MONA, MONA, MONA PAKASSESHOW EMI
7	7	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN POLYDOR
8	6	OOH AAH . . . JUST A LITTLE BIT GINA G WARNER
9	8	DUB I DUB AXEL BOYS QUARTET FLEX
10	NEW	RETURN OF THE MACK MARK MORRISON WARNER
ALBUMS		
1	2	WHAM! THE FINAL PLADECOPAGNIET
2	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	3	FUGEES THE SCORE PLADECOPAGNIET
4	6	JACOB HAUGAARD SA'IN ER LIVET REPLAY
5	4	LIS SORENSEN INDITL DIG IGEN—BEST OF POLYGRAM
6	7	GEORGE MICHAEL OLDER VIRGIN
7	8	CORRS FORGIVEN, NOT FORGOTTEN WARNER
8	NEW	TRINE REIN BENEATH MY SKIN EMI
9	5	KIM LARSEN KIM LARSEN & KJUKKEN EMI
10	NEW	BRYAN ADAMS 18 TIL I DIE POLYGRAM

NORWAY (Verdens Gang Norway) 07/31/96

THIS WEEK	LAST WEEK	SINGLES
1	2	GUDI HVOR DU ER DEILIG BJELLEKLANG BMG
2	1	KILLING ME SOFTLY FUGEES COLUMBIA
3	3	MACARENA LOS DEL RIO BMG
4	4	LEMON TREE FOOL'S GARDEN EMI
5	NEW	COCO JAMBOO MR. PRESIDENT WARNER
6	7	HEAVEN U96 POLYGRAM
7	5	IRONIC ALANIS MORISSETTE WARNER
8	6	DET VAKKE MIN SKYLD TFL SCANDINAVIAN
9	NEW	FOREVER LOVE GARY BARLOW BMG
10	NEW	1000 SMIL DE LILLOS SONET
ALBUMS		
1	2	SIMON & GARFUNKEL THE DEFINITIVE COLLECTION COLUMBIA
2	1	FUGEES THE SCORE COLUMBIA
3	3	D.D.E. DET GAR LIKAR NO NORSKE GRAM
4	4	KENNY ROGERS WITH LOVE EMI
5	5	SMURFENE SMURFEHITS 1 EMI
6	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
7	9	POSTGIROBYGGET MELIS NORSKE GRAM
8	7	MARK KNOPFLER GOLDEN HEART POLYGRAM
9	NEW	ODD BORRETZEN NOEN GANGER ER DET ALL RIGHT ARCADE
10	NEW	SAIJONMAA & THEODORAKI MIKIS & ARJA NORSKE GRAM

PORTUGAL (Portugal/AFIP) 08/06/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	DELFINOS O CAMINHO DA FELICIDADE ARIOLA
3	2	ROBERT MILES DREAMLAND DECONSTRUCTION
2	3	ENRIQUE IGLESIAS CANTA EM PORTUGUES STRAUSS
4	4	GNR TUDO O QUE VOCE QUERIA EMI
5	NEW	CARRAPICHO FIESTA DE BOI BUMBA RCA
6	7	SCORPIONS PURE INSTINCT EASTWEST
7	5	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
8	NEW	ROBERTA MIRANDA O MELHOR DE . . . WEA
9	6	METALLICA LOAD VERTIGO/MERCURY
10	8	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI/OLBO

HONG KONG (IFPI Hong Kong Group) 07/28/96

THIS WEEK	LAST WEEK	ALBUMS
1	2	EDMOND LEUNG BREATHE CAPITAL ARTISTS
2	1	EKIN CHENG IF THE SKY RAIN BMG
3	10	SANDY LAM THE NIGHT IS TOO DARK ROCK
4	5	JACKY CHEUNG FORGET YOU, I CAN'T DO THAT POLYGRAM
5	9	PRISCILLA CHAN POLYGRAM 88 EXTREME TONE COLOUR SERIES POLYGRAM
6	4	KAREN TONG FLU BEFORE AND AFTER POLYGRAM
7	6	SAMMI CHENG CAN'T GIVE UP WARNER
8	3	LEON LAI PERHAPS . . . POLYGRAM
9	8	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
10	7	SOUNDTRACK YOUNG & DANGEROUS (III) BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

CZECH REPUBLIC: While the Dracula in Bram Stoker's original novel hails from Romania, the dark prince has been lorded over the Czech music world for the past nine months. Songwriters Karel Svoboda, Zdeněk Borovec, and Richard Hes have brought the timeless classic to life as a stage musical. It premiered in October 1995, just in time for Halloween, and continues to play to sellout houses in both the original Czech and newer English-language versions. The Czech-language soundtrack features pop stars Lucie Břila, Daniel Landa, and Jiří Korn. Sales of the album, which was released shortly after the musical opened, have since topped 40,000 copies, and it should reach platinum (50,000). Břila contributes a typically powerful and brooding vocal performance on "Jsi Můj Pán" (You're My Lord) and leads the ensemble finale, "Draculova Smrt" (Dracula's Dead). Meanwhile, Leona Machálková, who is also featured prominently throughout the show, holds her own in two showcase duets, one with Landa (as Dracula), "Vím Že Jsi Se Mnou" (I Know That You're With Me), and another with Korn, "Šašek A Adriana" (Šašek And Adriana). Korn leads the company during the uptempo "Upíří Ples" (Vampires' Ball) and also shines in his solo spot, the ominously titled "Smrt" (Death). If box-office and album sales are any indication, it may be some time before the sun sets (or should that



be rises?) on this production.

ROBERT D. GRAY

IRELAND: The hand-held goatskin drum known as the bodhrán has been called "the poor relation" of traditional Irish musical instruments because of its supporting role. But a new album, "An Bodhrán/The Irish Drum" (Gael-Linn) by Colm Murphy, restores the ancient drum to its rightful place of honor. "While most musics of the world display a percussive dimension," Murphy says, "it is a blinkered view that sees the bodhrán as superfluous to requirements in Irish music." A good bodhrán player should maintain a steady and powerful rhythm, variety of tone, and the ability to tailor his or her variations to the shape of the melody. These are qualities possessed in abundance by Murphy, making him a much sought-after accompanist. On the album, he plays reels (with De Danann), jigs (with accordionist Mairtin O'Connor, bouzouki player Alec Finn, and fiddler/flutist Frankie Gavin), hornpipes (with tin whistle player Sean Ryan), and polkas (with accordionist Jackie Daly and fiddler Seamus Creagh), which most bodhrán players regard as a challenge. Murphy is also joined by Eoin O Riabhaigh (uilleann pipes) and Conal O Grade (flute) on a selection of jigs, including a tune known variously as "The Knights Of St. Patrick" and "King Of The Pipes," which was recorded by Leo Rowsome on his landmark 1959 album "King Of The Pipers." In contrast to these instrumental themes, there is also a traditional number, "Citi Na gCumann," sung by Ciaran O Gealbhaigh.

KEN STEWART

SPAIN: When Rosana Arbelo recently soared to the top of the album chart with her debut album, "Lunas Rotas" (Broken Moons), on MCA, it seemed to mark the emergence of a new order in Spain's singer/songwriter elite. But there is plenty of life left in the old guard, and a veteran of that same elite, Joaquín Sabina, has since entered the chart at No. 1 with his album "Yo, Mí, Me, Contigo" (I, Me, To Me, With You) on BMG/Ariola. Perhaps Sabina's broadest work in years, the album combines rock, salsa, Cuban son, Peruvian waltz, bolero, rumba, and even rap and has sold 170,000 units in one month. Sabina, like all the singer/songwriters who were big in the '70s and are still at the top, is a leftist who thinks of himself as a "guerrilla of song." He is passionate about Latin America, especially Cuba. "In terms of feelings, the difference between Latin America and Europe is devastating," he says. "[In Latin America], your skin is still worth more than your suit, the fat women really dance, people really fuck, they really laugh, hunger is real." The song "Postal De La Habana" (Postcard From Havana) was recorded with Canary Island salsa singer Caco Senante. Other top international musicians lending a hand are Ariel Rot from Argentina, Pedro Guerra from the Canaries, Carlos Varela from Cuba, and Manu Chao from France. With Spanish-Argentine band Los Rodríguez, Sabina is on a 30-date Spanish tour until Oct. 5.



HOWELL LLEWELLYN

RUSSIA/NEPAL: Top-selling Russian singer Masha Rasputina has forged international links and struck up an unlikely friendship with the royal family of Nepal, thanks to her song "Let Me Go To Himalayas." She was invited to stay at the royal palace in Katmandu after the number was translated and brought to the attention of the Nepalese royal family, and she has apparently visited there more than once.

VADIM YURCHENKO

U.K.: "Funny Black Women On The Edge" is the intriguing title of a highly entertaining stage play written by and starring comedienne Angie La Mar. The play, which is made up of inter-linked sketches performed by La Mar and a very able, female supporting cast, recently finished its second run at the Theatre Royal in East London. Part of the fun included live and mimed impressions of such stars as En Vogue, Tina Turner, Eternal, and Mica Paris. Meanwhile, the real Des'ree made a rare, low-key appearance at the Lewisham Theatre in South-east London, where she performed three songs at the start of a literary question-and-answer event featuring writer Susan L. Taylor. Noting that she has been out of the limelight because she has been recording her next Sony album, Des'ree said, "So please keep your positive vibes and energies for me, because I can't wait for you to feel the goose bumps that we feel [recording the songs]."

KWAKU

BMI, ASCAP Celebrate 1996 Pop Music Awards

Performing right organization BMI recently held its 44th annual Pop Awards dinner. Kenneth "Babyface" Edmonds took home songwriter of the year honors for the fifth time and picked up an award as writer of the song of the year, "I'll Make Love To You."



National Academy of Recording Arts and Sciences (NARAS) president/CEO Michael Greene, left, gets a chance to visit with BMI VP of writer/publisher relations Charlie Feldman, who serves as president of NARAS' New York chapter.



Pictured during the festivities, from left, are BMI board of directors member J. Clinton Formby, BMI VP of government relations Fred Cannon, Epic Records' artist Tina Arena, California state Sen. Jim Costas, BMI board member George Willoughby, and BMI board chairman Donald Thurston.



Socializing following the ceremony, from left, are Nancy Barry; Jeff Barry, president of the National Academy of Songwriters; David Simone, Songs of PolyGram; Marla McNally Phillips, Emerald Forest; and attorney Lee Phillips.



Former Tubes vocalist and pop award winner Fee Waybill, center, is congratulated by Rick Riccobono, VP of writer/publisher relations for BMI, left, and BMI president/CEO Frances W. Preston.



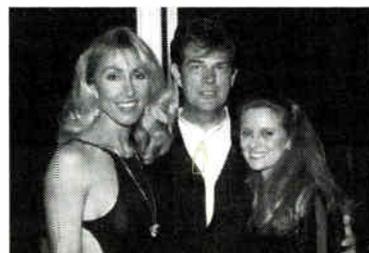
Pictured at the ceremony, from left, are Rick Riccobono, VP of writer/publisher relations for BMI; Richard Rowe, president of Sony Songs, co-publisher of the song of the year; Kenneth "Babyface" Edmonds; Jody Graham-Dunitz, executive VP of Sony/ATV Music Publishing; Les Bider, chairman/CEO of Warner/Chappell Music, winner of college song of the year for R.E.M.'s "What's The Frequency Kenneth?"; Frances W. Preston, president/CEO of BMI; and Martin Bandier, chairman/CEO of EMI Music Publishing, publisher of the year.



Two-time winner Seal accepts a pop award for "Prayer For The Dying." Pictured, from left, are producer/songwriter Trevor Horn; BMI's Rick Riccobono, VP of writer/publisher relations for BMI; SPZ Music's Liam Teeling; Seal; Frances W. Preston, president/CEO of BMI; and SPZ Music's Debbie Capponetta.



Del Bryant, senior VP of writer/publisher relations and performing rights for BMI, far left, and Frances W. Preston, president/CEO of BMI, far right, congratulate award winners Stephanie and Steve Tyrell.



Songwriter/producer David Foster, center, chats with his wife, Linda Thompson Foster, left, and assistant VP of writer/publisher relations for BMI Barbara Cane.



"Beverly Hills 90210" star Jamie Walters, right, accepts congratulations for his pop award from fellow BMI songwriter Dave Koz, center, and friend Betty Brasky.

ASCAP recently held its 13th annual Pop Music Awards in Los Angeles. Among the evening's highlights was the presentation of the Golden Note Award to songwriter, artist, and producer Tom Petty.



Melissa Etheridge, far left, is congratulated on receiving the ASCAP songwriter of the year award by, from left, Lance Freed, president of Almo Music; actress/comedian/award copresenter Ellen DeGeneres; and Marilyn Bergman, ASCAP president/chairman of the board.



Marilyn Bergman, ASCAP president/chairman of the board, is flanked by Jimmy Jam, left, and Terry Lewis, who picked up the ASCAP song of the year award for "On Bended Knee." The song was recorded by Boyz II Men and published by Flyte Tyme Tunes/EMI Music Publishing.



David Pirner, right, and Dan Murphy, members of college radio award winner Soul Asylum, graciously accept congratulations from Marilyn Bergman, ASCAP president/chairman of the board.



Tom Petty, left, receives ASCAP's Golden Note Award for his "enduring place in contemporary American music" from producer/Interscope president Jimmy Iovine, center, and Marilyn Bergman, ASCAP president/chairman of the board.



Green Day's Billie Joe Armstrong, left, visits with Marilyn Bergman, ASCAP president/chairman of the board, following the awards ceremony. Green Day scored an award for its song "When I Come Around."

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Re-Engineering Of EMI Music Distribution Outlined At Convention

■ BY ED CHRISTMAN

TORONTO—After an extensive restructuring in the second quarter of the year, staffers from EMI Music Distribution (EMD) gathered here July 22-26 for the company's annual convention, where they were turned into a reinvigorated team armed with the mandate to become the No. 1 distributor.

At the convention's keynote address, Charles Koppelman, chairman/CEO of EMI-Capitol Music Group North America,



acknowledged to the EMD troops that "the last few months have seen a lot of change, and some of that change has been painful . . . Change is tough—I know it, and you know it."

Koppelman was referring to what company executives have termed the re-engineering of the distribution company. In addition to changing its name from Cema Distribution to EMI Music Distribution, the company did away with its regional setup and put in its place 10 market teams, enlarged the major account group, changed the roles of many of its employees, and realigned the organization to improve communications and accountability. Along the way, some staffers lost their jobs (Billboard, June 8).

But Koppelman thanked employees for helping the company face its challenges "honestly and bluntly."

He pointed out that the music industry "is not the same business it was in years past, and it won't be the business we know today for much longer . . . Together, EMI-Capitol Music, EMD, and I have

drawn a line in the sand between the past and the future. Where you and I stand right now is the future. And the key to a successful future demands that we change the way we run this business."

He noted that EMI-Capitol North America will achieve success through the hard work and dedication of the EMD staff and its ability to adapt to the changes and make the most of their new roles and responsibilities.

Later, Jim Fifield, president/CEO of EMI Music, told staffers not to be distracted by rumors that the company is up for sale (Billboard, Aug. 3). He reiterated not only that the company is not up for sale but that during his tenure there have never been discussions with other parties about selling the company.

He then told EMD that the company made an initial public stock offering Aug. 19, and he explained the dynamics of being a public company. He said that because EMI-Capitol is an attractive investment, the best way to ensure that it remains independent is for the company to work as a team and continue to turn out good results that would make an acquisition extremely expensive.

EMD president/CEO Russ Bach followed Koppelman, explaining that the account base is the reason the re-engineering was necessary. The customer is the reason there is a need to "adapt, to be faster, more fluid, and more flexible—to redefine our skills," he stated.

In fact, conversations with the account base helped shape the changes at EMD. The customers, according to Bach, told EMD "what is wrong and what we need to [do to] change it. The customer has given us an insightful road map for change."

The suggested changes included the need to improve business practices, customer service, and "communications, both internally and with [accounts]," Bach said. Furthermore, he noted that sophisti-

cated retailers make buying decisions based on information, not just music. That information includes artists' sales histories, planned marketing support and deal terms, and local market sales and consumer information.

A key ingredient to the re-engineering is making sure that everyone in the organization focuses on "selling through," not just on getting product into stores. He pointed out that "the customer says that the distribution companies are so concerned with getting the order that they are not working the release." To rectify that, Bach noted that EMD has become "the first company in the industry to

reward sell-through rather than ship-out."

In an interview with Billboard, EMI Music Group North America executive VP/GM Terri Santisi, who played an integral role in the re-engineering of EMD, elaborated on how the organization is ensuring that sell-through to the consumer is the ultimate priority of EMD staffers.

Santisi said that the "flattening" of EMD was made not only to improve internal and external communication but to enhance accountability as well.

For years, the industry's sales organizations have focused on front-loading product into stores.

"Their compensation used to be based on ship-in to the stores; now it is for what goes out the door," she stated. "That is the job [of marketing teams]: to increase traffic to the store and get sell-through for the retailers."

Consequently, EMD's pay structure has been changed so that the market teams are compensated on sell-through, which can be measured by looking at sales of EMI-Capitol Music on a market-by-market basis, as computed by SoundScan.

Moreover, Santisi noted, the company would like to pay salesmen in EMD's major account group on the

(Continued on next page)

Beating The Web Domain-Name Punch Some Companies' Names Are Already Taken

■ BY DOUGLAS REECE

LOS ANGELES—Some music and entertainment companies that are anxious to establish a presence on the Internet's World Wide Web are encountering a significant problem: Their trademarked company names have already been snagged in cyberspace by somebody else.

Many domain names, which are online addresses that enable Internet users to easily navigate to a specific area of the Web, have been registered by companies and individuals that had the foresight to grab the well-known domain addresses before the Web exploded into the mainstream. Among the nonmusic sites that bear popular music-industry-related domain names are capitol.com, epic.com, tower.com, m2.com, tnn.com, madonna.com, nin.com, and even billboard.com.

In most instances, these names have been registered by companies

with names that are similar to those in the music industry. Capitol.com, for example, is owned by Capitol Multimedia Inc., while madonna.com is registered by a religious-icon artist.

Mike Farrace, VP of publications

retailer is working on building reciprocal links with Tower Concepts that will allow users to jump from one company's site to the other's.

"I don't feel it's worth wringing our hands about," says Farrace. "The best thing we can do is work with [Tower Concepts] and promote the hell out of our site name."

A similar resolution was reached in the multimedia world when Macromedia lost the domain name for Shockwave, its popular Internet application that adds multimedia elements to the Web. Shockwave.com, owned by Shockwave Engineering, now contains a link to the Macromedia site.

Another company found an efficient way to sidestep the problem it discovered when several of its properties' domain names had already been taken.

Martin Clayton, VP/GM of new media for Gaylord Entertainment,

(Continued on page 70)

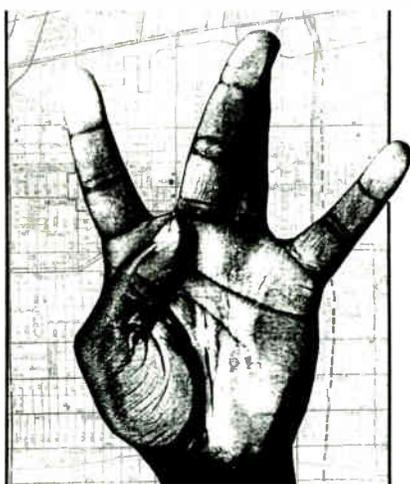


Billboard and Tower Records/Video are two companies that were surprised to learn that their trademarked names are in use as World Wide Web names by other companies.



and electronic marketing at Tower Records, says the company has found an amicable way of dealing with Tower Concepts Inc., the New Hartford, N.Y.-based software developer that owns tower.com.

Besides heavily advertising Tower Records' Web site (towerrecords.com) in its various publications, the



WESTSIDE CONNECTION[®]

"BOW DOWN"

THE NEW SINGLE IN STORES IN SEPTEMBER

THE ALBUM COMING IN OCTOBER

Featuring:
ICE CUBE
MACK 10
WC



RE-ENGINEERING OF EMI MUSIC DISTRIBUTION OUTLINED

(Continued from preceding page)

same basis. But since SoundScan doesn't release sales information by account, EMD would need to have accounts supply point-of-sale information for EMI-Capitol releases, something the distributor

is trying to bring about.

A key ingredient to the re-engineering, according to Santisi, is to ensure that the field is empowered. The market teams know their markets best, she said, and when the

labels come out with a project, the new setup allows them to say, "This is what we should do in our market."

During his address to EMD, Bach listed other changes the organization is making in response to retailers' suggestions. For example, he noted that accounts say that their planning cycles are 8-10 weeks, but labels provide marketing plans when it's convenient for them as opposed to the account. Retailers can't just "wave a magic wand over 610 stores and get them to execute overnight," he said.

Later, Gene Rumsey, EMD's senior VP of the major account groups, picked up that theme, noting that from now on, labels will have to supply information to EMD sooner. For releases with at least \$100,000 in initial advertising, labels should have marketing plans available to EMD 14 weeks ahead of release date, while releases with moderate advertising plans of \$20,000-\$100,000 should be ready eight weeks ahead of release.

Rumsey noted that there will be a standard format for marketing plans and that they will be sent electronically to everyone in sales and marketing.

In addition to the electronic transmissions, EMD management has been hard at work preparing new tools for the company. One tool is a database of forthcoming tours of EMI-Capitol artists. That information, which will be updated weekly, can be sorted by tour dates, cities, market areas, artists, dates, and labels.

Also, management has created a new advertising calendar report that is considered more user-friendly. It shows confirmed advertising programs, retail dates, outlets, and market areas, among other data, and can be sorted by retailer, market team, designated market area, date, artist, and label. Rumsey said, "We have better tools, laptops, and automated reports."

Terry Sautter, senior VP of field sales and marketing, summarized where EMD is heading by noting that it has a multifaceted plan to become the industry leader. The main elements of the plan, according to Sautter, are to better understand the customer's perspective, to improve the marketing of releases, to provide better and more timely information, and to begin to communicate more effectively, not just with the customers but with EMD's labels as well.

In his speech, Bach noted that the convention's theme was "Mission: Possible," because EMD's mission is to win through thinking, working, and succeeding as a team.

That point was reiterated by the various label presidents who addressed the convention as part of their product presentations; they pledged their support to the new EMD and thanked it for the hard work its staffers had already delivered on the labels' behalf.

Bach closed the meeting portion of the convention by stating, "This moment is our future—let us claim it and run with it... I want to win, I know you want to win, and together, we will be the industry leader."

newsline...

MUSICLAND says that although sales rose in the second quarter, its net loss more than doubled from a year ago. When the results were announced, investors drove the value of the stock down 15%. For the three months that ended June 30, Musicland reports a net loss of \$18.6 million on \$372.4 million in sales, compared with a loss of \$7.5 million on \$331.7 million in sales in the same period last year. Chairman Jack Eugster says, "Our mall-based businesses exceeded expectations for the quarter. However, at Media Play, successful sales-building efforts were offset by lower gross margins." Musicland says that it closed eight Media Play stores during the quarter and that the chain's profit margin was hurt by reduced prices on books. Despite these results, Musicland reports that sales for stores open at least one year increased 1.8% from the year before. For the superstores (Media Play, On Cue), same-store sales were up 4.7%; for the mall stores (Sam Goody, Musicland, Suncoast Motion Picture Co.), they rose 0.6%.

EMERSON RADIO CORP. has filed suit in Delaware Chancery Court against Recoton, a marketer of consumer electronics accessories, over its proposed acquisition of loudspeaker manufacturer International Jensen. Recoton won a bidding war against Emerson. The court scheduled a hearing Thursday (15) on a motion by Emerson for an injunction.

BLOCKBUSTER MUSIC had an operating loss of \$5.3 million in the second quarter, which ended June 30, according to a report from parent company Viacom. In the same period last year, the retailer posted operating earnings of \$5.8 million. Revenue rose 9.6% to \$139.7 million from \$127.4 million. The company owned 511 stores at quarter's end, compared with 536 in the same period the year before. Meanwhile, operating cash flow at Blockbuster Video declined 9.9% to \$171.3 million from \$190.1 million, while revenue rose 24.9% to \$682.6 million from \$546.6 million. There were 4,795 company-owned and franchised Blockbuster Video stores worldwide at the end of the quarter. Viacom says the unimpressive results stemmed "primarily from the continuing weakness of the music retail industry and the impact in the year-earlier quarter of lower-than-normal rental tape amortization costs."

WARNER HOME VIDEO and **MGM/UA Home Entertainment** say they plan to release video product in the People's Republic of China. They have a licensing agreement with Shenzhen Advanced Science Enterprise Group, a manufacturer and distributor of video CD and laserdisc hardware and software in China. The companies say they are the first major video suppliers to be represented in China. Warner Home Video, which has rights to distribute MGM/UA features on video, posted worldwide revenue of \$1.6 billion last year.

EXECUTIVE TURNTABLE

RETAIL. Brian Woods is promoted to executive VP/chief marketing officer for Blockbuster Entertainment Group in Fort Lauderdale, Fla. He was senior VP of marketing.

HOME VIDEO. Jeff Holder is appointed VP, creative affairs, for Sony Wonder in Santa Monica, Calif. He was VP of development and programming at Hanna-Barbera Productions.

Steve Hudson is named marketing manager, children's product, for Turner Home Entertainment in Atlanta. He was sports marketing manager for Cox Communications.

Unapix Consumer Products in New York appoints Erin Jourdan marketing manager and Gary Karp operations manager. They were, respectively, marketing coordinator for Tor/Forge Books and assistant projects director for Diagnostic



WOODS



HOLDER

Research.

ENTER*ACTIVE. Gerald Sokol is named executive VP/CFO for NTN Communications in Carlsbad, Calif. He was treasurer/VP of finance for Tele-Communications Inc.

Please send all information for the Merchants & Marketing Executive Turntable to Billboard, 1515 Broadway New York, N.Y. 10036. Photos are welcome.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND 54 weeks at No. 1	260
2	2	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	191
3	3	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	267
4	4	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE	90
5	5	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) [RS]	RAGE AGAINST THE MACHINE	21
6	6	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	254
7	9	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	266
8	7	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	274
9	12	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	19
10	19	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	263
11	11	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	271
12	8	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	242
13	13	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	263
14	14	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	37
15	10	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	238
16	15	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	269
17	16	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	63
18	17	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	256
19	18	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	59
20	21	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/17.98)	GREATEST HITS	26
21	20	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	148
22	22	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	246
23	27	SARAH MCCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) [RS]	FUMBLING TOWARDS ECSTASY	2
24	23	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	254
25	25	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	218
26	29	ADAM SANDLER ▲ WARNER BROS. 45393 (9.98/15.98) [RS]	THEY'RE ALL GONNA LAUGH AT YOU	2
27	26	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	253
28	24	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	103
29	28	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	173
30	30	MARVIN GAYE MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	37
31	32	CAROLE KING ▲ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY	86
32	33	ERIC CLAPTON ▲ DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)	UNPLUGGED	14
33	34	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	161
34	37	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	20
35	35	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	267
36	46	U2 ▲ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	214
37	40	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	68
38	—	THE CRANBERRIES ▲ ISLAND 514156 (10.98/17.98) [RS]	EVERYBODY ELSE IS DOIN IT, SO WHY CAN'T WE?	1
39	31	OFFSPRING ▲ EPITAPH 86432* (9.98/14.98) [RS]	SMASH	2
40	38	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	16
41	43	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	136
42	39	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	222
43	42	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	21
44	44	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	123
45	—	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	17
46	36	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	16
47	47	GUNS N' ROSES ▲ GEFFEN 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	165
48	41	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	117
49	—	EAGLES ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	147
50	—	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	150

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [RS] indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

Chapin Sings Message Of Global Goodwill On 'Around The World'

AS THE WORLD TURNS: "This is the media age, and kids get a lot of bad news," says Tom Chapin. "My job is to spread good news."

Which is just what Chapin's done his whole career and continues to do with his new release, "Around The World And Back Again" (ATWABA) on Sony Wonder, which will street Aug. 27. With songwriting collaborators Michael Mark, John Forster, and Jon Cobert—who also make up his band—the lanky performer and family man has crafted a spicy, exuberant new album whose theme of global goodwill is especially welcome in these increasingly xenophobic times.

As do Chapin's previous family releases, "ATWABA" brims with memorable melodies, zestful arrangements, and diamond-bright wordplay. This may be an album about multiculturalism, but if that word suggests didactic, deadly earnest, and downright dull lecture-hall fare, fear not. "ATWABA" is a joyous profusion of exotic musical styles, with smart, witty, and highly humorous lyrics. The title cut invokes far-flung locales, from Managua to Saskatoon. "What Is A Didjeridoo?" takes a gander at musical instruments with wacky-sounding names, like the Greek bouzouki, Russian balalaika, and, of course, the Australian aboriginal



by Moira McCormick

didj: "You pucker and blow and this sucker will buzz/And growl like it's full of carpet fuzz/It's the coolest sound that ever was."

"The Wonderful World Of Yes" demonstrates how to pronounce the affirmative in French, Swahili, Spanish, Japanese, and Chinese (as well as how to say "no" in Denmark, India, Israel, Brazil, and Russia). "Dance Dance Dance" covers the Irish jig, Spanish *pasa doble*, and Navajo hoop dance, among others, while "It's Gonna Be Dinner Soon" offers a smorgasbord of international cuisine.

Naturally, it would not be a Chapin album without an ecology-themed song or two ("Song Of The Earth," "A Forest In The Rain"). And album track "Heartache To Happy" has been chosen as a theme song for Save the Children, which Chapin is supporting via public service announcements and an upcoming large-scale concert (date, venue, and supporting acts to be announced later).

"The lovely thing about doing this record was the sense of community," says Chapin. "A wonderful guild of performers and writers put this together." The aforementioned Forster, who has long been Chapin's primary co-writer and producer, was tied up this time, working with Mary-Kate and Ashley Olsen on their next album (though he did help compose "The Wonderful World Of Yes"). As a result, Chapin, Mark, and Cobert wrote and produced "ATWABA" together.

"It was a different energy this time," says Chapin. "We did miss John, but it was a very good, fun experience." Mark, Chapin's bassist, co-wrote the bulk of the album with Chapin. National children's network Radio AHS will likely focus on a particularly funny and catchy track called "Gonna Go To Borneo," a "shaggy dog story" (Chapin's words) that sneaks in satiric references to the Mob and the Donner party amid its fanciful tale of a journey made by bicycle, car, plane, and Chinese junk.

"I love to include things on the records which will serve as touchpoints for kid/parent conversations," says Chapin. "After listening to 'The Troubadour,' a child might wonder, 'What's Excalibur?' Or, 'Who's Eleanor of Aquitaine?' or 'What's a zither?' or any number of questions that could be inspired by Chapin's richly detailed recordings.

Chapin is the sole survivor of the major-label incursion into children's music in the early '90s. At the time, in hopes of discovering the next Raffi, the big companies snapped up children's singer/songwriters by the cartload, only to ditch them all for licensed characters when the true nature of the kids' audio business became apparent. Chapin is the only human kids' artist left on a major label, and Sony Wonder pledges to make him "a household word."

Those are the words of Sony Won-

der's senior VP of creative affairs, Becky Mancuso-Winding, who says that Chapin's "wholesome values" represent the epitome of American family entertainment. "Tom writes very intelligently for kids, which means there's something there for parents, too," she says. "Our goal is to take Tom to the next level."

First on the agenda is marketing "ATWABA," which Mancuso-Winding says is being accorded "a huge promotion not normally given [kids'] audio product." A major component of the marketing campaign involves a corporate sponsorship with Chrysler, 60% of whose customers are families with children, according to Mancuso-Winding. "We put together a free audio sampler consisting of two new songs and six from Tom's catalog," she says. In the car manufacturer's summer newsletter, which reached more than 4 million

minivan owners, an ad offering the sampler appeared.

"The response was astonishing," says Mancuso-Winding, "and reached six figures in the first week alone. Initial order numbers for 'ATWABA' have been much higher than expected." Chapin's involvement with Save the Children, she notes, means "up to 10 million impressions a week" via the PSAs.

Chapin admits to having had qualms about becoming involved in a corporate sponsorship, but he came to realize that his alliance with a car manufacturer is "a pretty painless thing—just about everyone owns a car. I'm not a skill, either. And the word is getting out to my audience."

Mancuso-Winding says Sony Wonder plans to do much more to push Chapin and is looking into the most effective

(Continued on page 61)

Billboard® FOR WEEK ENDING AUGUST 17, 1996

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	1	10	READ-ALONG WALT DISNEY 60268 (6.98 Cassette)	THE HUNCHBACK OF NOTRE DAME
2	2	7	LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE
3	3	5	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/16.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC
4	5	50	VARIOUS ARTISTS ● WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
5	4	10	SING-ALONG WALT DISNEY 60894 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME
6	6	28	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
7	8	50	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/16.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
8	7	17	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
9	9	50	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
10	12	32	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1
11	10	39	READ-ALONG ● WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
12	11	16	READ-ALONG WALT DISNEY 60219 (6.98 Cassette)	THE ARISTOCATS
13	13	49	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
14	15	43	BARNEY ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
15	14	13	SING-ALONG WALT DISNEY 60898 (10.98 Cassette)	DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 1
16	16	15	SING-ALONG WALT DISNEY 60891 (10.98 Cassette)	MICKEY'S FAVORITES
17	18	45	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
18	20	42	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD
19	19	21	READ-ALONG WALT DISNEY 60221 (6.98 Cassette)	OLIVER & COMPANY
20	21	41	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
21	17	8	MY FIRST READ-ALONG WALT DISNEY 60269 (5.99 Cassette)	QUASIMODO'S BUSY DAY
22	24	38	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
23	22	37	READ-ALONG WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
24	RE-ENTRY		VARIOUS ARTISTS ▲ WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
25	23	35	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS

Children's recordings: original soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1996, Billboard/BPI Communications, and Soundscan, Inc.

AMERICA'S BEST KEPT SECRET

Still Independently Owned And Operated
Serving The Retail Community For Over 13 Years

- CD's
- LP's
- Cassette Singles
- Music Video
- Cassettes
- CD5's
- Laserdiscs
- Accessories

- Over 100,000 Audio Titles In-Stock
- Over 6,000 Laser Disc Titles In-Stock
- Instant Stock Verification
- Next Day Delivery
- Knowledgeable / Courteous Staff

PACIFIC COAST ONE-STOP

Great Service. Great Fill. Great Price.

Call For Our Free 600 Page Catalog

WEST	EAST
Toll Free : 800 • 736 • 3640 Ext. 1224	Toll Free : 800 • 514 • 1071
Fax: 805 • 583 • 3005 / 805 • 583 • 1414	Fax: 609 • 662 • 1235

NO SURPRISES INSIDE

You know what's inside this box.

How many times has an order taken forever to arrive. Then it finally shows up and it's wrong or incomplete. These are the kinds of surprises you can do without.

At Southwest Wholesale your orders are our highest priority. Your order is checked and rechecked for accuracy from the time it is received to the time it is shipped. Also, place an order before 4PM, either by phone, fax, or our Electronic Data Interchange system, and it goes out that day.

And don't forget our selection of more than 130,000 titles, a great selection of Latin music, a bilingual staff, and a full line of accessories. Also, keep up to date with our weekly mailer, the *Informant*. This all adds up to make Southwest Wholesale your complete one-stop.

Our commitment to quality service means fewer "surprises" and more timely shipments. We strive to fill every box with one thing—exactly what you ordered. So the next time you sign for a delivery, make sure it's from Southwest Wholesale.

800-275-4799

EMAIL: sww@neossft.com WEBSITE: <http://www.neossft.com/~sww>

6775 Bingle Road ■ Houston, Texas 77092 ■ 713/460-4300 Fax 713/460-1480

Ring Bell for Service



Get Connected To The Music Source.

- CD, CS, MAXI-CS, CD 5, Cassette Singles and 12"
- T-Shirts, Videos, Laserdiscs, Accessories
- Professional Products, CD ROM and MUCH MORE
- Thousands of Titles always on Sale
- New Store Openings Our Specialty
- One of The Largest Selection of Independent Titles Anywhere



800-329-7664 Ask For Wanda

15959 N.W. 15TH. AVE. MIAMI, FL 33169 FAX 305-628-1508

NORWALK DISTRIBUTORS INC.

is making some **BIG** changes,
FOR OUR CUSTOMERS!!!



Compact Discs
Cassettes
Laserdiscs
Accessories

Give us a call today
and see what's new!
Great Customer Service!
Same Day Shipping!!
Weekly Mailer Direct To You!!!
Call Toll Free
800-877-6021
or (714) 995-8111

Check Out Our Everyday Low Price on Major Label CD's:

CD List	Our Price
\$17.97	\$11.80
\$16.97	\$10.87
\$15.97	\$10.16
\$11.97	\$ 7.97

- * Weekly Mailer
 - * Same Day Shipping
 - * Serving The Entire U.S.
 - * New Release Discounts
- tel (714) 223-8798
fax (714) 724-5162



ASK YOUR CURRENT ONE-STOP TO MATCH
OUR PRICES. WHEN THEY WON'T, CALL US!



Tired of leaving messages on
voice mail and hoping some-
one will call you back?
**YOU SHOULD HAVE
CALLED H.L.!**

1-800-780-7712

LOCAL: 305-262-7711 • FAX: 305-261-6143

6940 S.W. 12 Street Miami, FL 33144

SERVICE IS OUR MAIN PRIORITY

- ▶ Compact Discs
- ▶ Cassettes
- ▶ Videos
- ▶ Laserdiscs
- ▶ Accessories
- ▶ Excellent Service
- ▶ Super Prices
- ▶ Best Fills
- ▶ Knowledgeable Sales Reps.
- ▶ Same Day Shipping
- ▶ Deep Catalog
- ▶ Customer Satisfaction
Guaranteed!

Merchants & Marketing

Former Circuit City Execs Bring Fresh Picks To Supermarkets

LAST WEEK, Circuit City lost three of its key music retail executives. Mike Rigby, who was senior buyer at the Richmond, Va.-based chain and oversaw its music and video operation, national buyer Phil McConnell, and inventory manager Larry Wadford left the chain for what they perceive to be greener pastures.

This week, Retail Track had the pleasure of having its first conversation with Rigby. According to Rigby, who is no longer restrained by Circuit City's policy of not talking to the trade press, the three executives and other, as yet unnamed, parties have started a company called Fresh Picks, which intends to place music in supermarkets.

In the new venture, Rigby—who, before helping to launch Circuit City into music, played a key role in W H Smith's thrust into the U.S. market via the Wall—is president/COO; McConnell is VP of merchandising; and Wadford is VP of distribution.

No word on who will assume the departing executives' responsibilities at the chain. (Did I mention that Circuit City declines to comment?)

Anyway, Rigby says that he envisions that Fresh Picks will have music in 300 supermarket outlets by the end of the year. Each of those stores will stock about 300 front-line titles, tailored to the neighborhood they are in, and will be armed with listening stations that can expose new product. Moreover, he says, setting up a special-order business will be a key ingredient in the concept.

"We are currently evaluating offers," he says. "We have more demand than we are prepared to service at this point." Rigby is quick to add that the reason Fresh Picks has been greeted so warmly by the supermarket industry is that the unnamed partners in the enterprise have knowledge, experience, and contacts in the supermarket business. He states that these partners approached Rigby and his team about partnering for the concept.

Rigby also anticipated a question that was looming large in my mind when he emphatically stated that Fresh Picks will not be price-driven. (Readers of past columns may have noticed my subtle implication that Circuit City practices loss-leader pricing of music and is not good for the business.)

"Our hope here is that we will be received by the industry favorably [as a vehicle], which can make the pie bigger," Rigby says. "We believe that we will reach a customer base that enjoys and [occasionally] purchases music but doesn't have the motivation to go out consistently to places where music is sold."

Moreover, such a customer base provides a perfect opportunity to help labels market new music via listening booths. Say what you will about Circuit City, but even I have to acknowledge that the chain's listening-booth promotional programs draw high praise from label and distribution executives. Rigby apparently hopes to duplicate that success at Fresh Picks, because he says he wants to have a listening station in each

outlet that can provide samples from 12-16 albums. He has yet to cut an agreement with a listening-station supplier.

Further, he notes, the typical supermarket averages 20,000 customers per week, many of whom make more than one visit. In other words, the average supermarket enjoys annual foot traffic of 1 million customers, including repeat business. That traffic represents a tremendous opportunity for special-order product, Rigby states. Again, Rigby didn't reveal how he was going to pull off a special-order business in the hectic supermarket environment.

Rigby says it is Fresh Picks' objective to have a 48-hour turnaround on special orders. That way, customers can order product when they are at the store buying their weekly groceries and then pick it up when they return a couple of days later to pick up something they forgot or to replenish something that was used up—all without going out

of their way to buy music.

Fresh Picks, says Rigby, is all about "leveraging the convenience traffic and the repeat foot traffic that the supermarket environment offers."

Rigby acknowledges that Fresh Picks is not first to put music in supermarkets, as some rackjobbers and the occasional label (notably, Capitol) have supplied music to that sector. But he says he believes that Fresh Picks can establish a beachhead in supermarkets through which the company will distinguish itself from the competition.

One advantage Rigby believes his operation will have is that his arrangement with supermarkets will be to run lease departments, which gives him greater control over his destiny.

He points out that Fresh Picks has many details to hammer out before it is ready to run. For instance, he says, the company has yet to pick out a fulfillment house, which will replenish stores as well as handle the special-order business.

In addition, the business will be located, at least for the first year, in Richmond, Va., and New York. He says that the success of the business will determine where it is located in the future. If the account base is grouped in one sector of the country, the company may move its headquarters so that it can more efficiently service that base. Also, he says, if the company grows big enough, the business may warrant that Fresh Picks set up its own distribution center.

Finally, he says, the partners plan to finance Fresh Picks by taking the company public. While some may question the ability of a start-up company to put together a stock offering, Rigby says there is already "sufficient interest to make the public offering a success."

And for those who brush these assurances aside and are skeptical about the wherewithal of the new company to pull off an IPO, Rigby reminds that the poker game is still young and that while some of the cards are showing, Fresh Picks has yet to reveal its full hand.

RETAIL TRACK

by Ed Christman



ADVERTISEMENT



THE LITTLE
MERMAID
SOUNDTRACK
AND
READ-ALONG

LAST
TIME
AVAILABLE!

LIMITED
QUANTITIES!

ORDER NOW
BEFORE IT'S
TOO LATE!

ORDERS MUST BE
RECEIVED AND
SHIPPED BEFORE
AUGUST 31, 1996!

CONTACT YOUR WALT
DISNEY RECORDS
SALES MANAGER OR
DISTRIBUTOR TODAY!

MAKE SURE THE LITTLE
MERMAID READ-ALONG
AND SOUNDTRACK ARE
"PART OF YOUR WORLD"
TODAY!



Share the music of Disney
at our website:

<http://www.disney.com/DisneyRecords>



WALT DISNEY
RECORDS
© DISNEY

Merchants & Marketing

Mekons: Versatile Artisans Of Punkdom Quarterstick Act Unleashes Album, Related Art Book

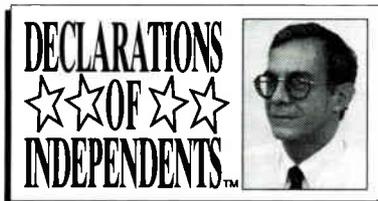
OBJETS D'ART: Not many bands have accomplished enough to mount an exhibition of their artwork or to issue a CD accompanied by a 200-page book on their art and mythology. But that's precisely what the Mekons have done.

Quarterstick Records, an imprint of Touch & Go in Chicago (where some of the band members now reside) has issued the veteran punk group's new album, "Mekons United," as an enclosure in a spectacular like-titled book. The tome serves as the catalog for an exhibition, also called "Mekons United," which hung at the Polk Museum of Art in Lakeland, Fla., from April through July 28.

Since their founding in 1977 in Leeds, England, the Mekons have managed to handsomely synthesize the warring tendencies in British post-punk music—sharp-eyed social commentary on the one hand; art for art's sake on the other. The band, profiled in *Flag Waving* in 1994, has always made tart, self-referential music that has weaved its uncertain, amusing way through the multitudinous contradictions that confront all punk rock bands.

The splendid "Mekons United" book brings all those contradictions to the (coffee) table: It juxtaposes essays (by such critics as Greil Marcus and the late Lester Bangs), letters, a novel-in-progress called "Living In Sin" (its title is a play on the name of the Mekons' label, Sin Records, which itself mockingly refers to Memphis' Sun Records), and, most fabulously, mind-bending artwork by the band members for a prismatic portrait of punkdom's most versatile artisans.

Much of the art, reproduced mainly in color, is staggeringly gorgeous. The best of it comes from founding member Jon Langford, whose scarred portraits of American musical icons like Elvis Presley, Bob Wills, and Hank Williams (whose obsessive depiction reflects Langford's own fascination with the dark side of our music) are



by Chris Morris

starkly evocative. Also sublime are Eric Bellis' sprawling canvases; the finest of these is a fantastical rendering of "The Writing Of 'Where Were You?,'" the band's scathing 1978 single.

The enclosed album marks another departure for a group that has veered through hard-edged punk and American country music during its 19-year career. "Mekons United" sports a harsh electronic sound and oft-ranting vocals; it's a bracing and ever-challenging departure from the rootsy sound that has dominated the group's sound for a decade.

Simply, "Mekons United" is a tour de force from perhaps the only band that exhibits equal ability in the musical and the visual arts. (Not surprisingly, the band's previous Quarterstick album was a literary collaboration: "Pussy, King Of The Pirates," released earlier this year, counterpoises songs by the Mekons with texts from a recent novel by abrasive writer Kathy Acker.)

Touch & Go is marketing the book/CD package at record retail and bookstores; it will also be sold at galleries where the "Mekons United" show will be hung. A gallery tour of the U.S. and Europe is being planned.

In more good news for Mekons enthusiasts, Quarterstick has just reissued "The Edge Of The World," the group's fantastic 1986 Sin album, which finds the band at its most countrified. The set features some politically charged originals and acerbic covers of Williams' "Alone And Forsaken" (performed à la the Velvet Underground) and Don Gibson's "Sweet Dreams."

The band will also be making some rare live appearances: In late August, it will play a trio of shows in Chicago and Seattle with an eight-piece lineup featuring veteran members Rico Bell, Lu Edmonds, and Susie Honeyman. On Sept. 1, Acker and the Mekons will perform "Pussy, King Of The Pirates" live at the Seattle Opera House. On Sept. 3, a "Mekons United" show featuring readings from the book will be held at Schubas in Chicago.

RYKO RETOOLS: In the wake of Bob Carlton's departure as GM of Rykodisc in Salem, Mass. (Billboard, July 27), the label has made other organizational changes. Peter Wright has

been named acting GM, while Thomas Enright is now national sales manager. The company's marketing and product management departments have been combined; Jill Christiansen has taken control of that area, while longtime marketing director John Hammond has departed the label.

FLAG WAVING: Sonny Burgess can't stop rockin'. The rockabilly singer/guitarist—a contemporary of Elvis Presley, Jerry Lee Lewis, Carl Perkins, and Roy Orbison at Sun Records during the '50s—is roaring back with a new self-titled album on Rounder Records.

Burgess, who cut an outstanding comeback album, "Tennessee Border," with producer Dave Alvin in 1992, has gained a large cult following over the years for such crazed Sun classics as "We Wanna Boogie," "Red Headed Woman," and the supremely demented "Sadie's Back In Town."

"We almost have to do the old songs," says Burgess of his current concert repertoire. "This little group of fans, there's not millions of 'em, and they keep buying the stuff. I wish there was a million of 'em."

For "Sonny Burgess," the singer/guitarist recorded in Nashville with producer Garry Tallent, the bassist of the E Street Band. Among the tunes Tallent brought to the session was "Tiger Rose," a previously unrecorded song by his former Boss, Bruce Springsteen.

"That was the funniest thing you ever saw," Burgess says. It seems that Tallent had no copy of the lyrics, so he called Springsteen, who left him a phone message on which he sang the tune. "He copied it off the phone message and had to sing it to me," Burgess recalls.

Other highlights of the album, which features Burgess' trademark vocal wobble and flashing picking, include "Six Nights A Week," a barroom romper by Alvin and Chris Gaffney; the wry Henry Gross song "Bigger Than Elvis"; tracks penned by Radney Foster ("You Tear Me Up") and Steve Forbert ("Catbird Seat"); and a show-closing gospel number, "Fly Right On By," written by Burgess' cousin Larry Cheshire.

"I do like gospel music," Burgess says. "I do gospel at home. We just did some Sunday night in church."

Burgess says he plans a tour of the West Coast to promote the album later in the year. In the immediate future, he'll be appearing at a big rockabilly show at Lincoln Center in New York on Aug. 23; the bill will include Rounder labelmates Rosie Flores and Sleepy LaBeef.

CHILD'S PLAY

(Continued from page 59)

form of publicity—television exposure. Mancuso-Winding says that Sony Wonder has a "long-term commitment" to Chapin, who also recently released an adult album, "Join The Jubilee," on Burlington, Vt.-based Gadfly Records, owned by former Silo Inc. executive Mitch Cantor. The album includes a quartet of songs written and popularized by Chapin's late brother, Harry. "Our strategy is that, through break-

ing Tom, we can show other companies that a live children's artist can be successful, that they don't have to confine themselves to [licensed] characters," says Mancuso-Winding. "It's heart-breaking to have so many amazingly talented kids' artists out there and not be able to launch them. We really hope to make Tom Chapin a success story and influence the kids' business as whole."

COMPACT DISCS
CASSETTES
VIDEOS
VINYL
CD SINGLES
CASSETTE SINGLES
CD-ROM
ACCESSORIES

you're not just another number... **WE VALUE OUR CUSTOMERS!**

- Knowledgeable and friendly sales reps ready to answer any questions
- Same day shipping
- Weekly mailer
- Inquire about **FREE NEXT DAY DELIVERY**

WHAT MORE COULD YOU WANT?

IMPACT MUSIC

LOW PRICES • GREAT SERVICE
WEEKLY SPECIALS • EXCELLENT FILL

1.800.899.DISC 3472

the listening stations
you can take
to the
BANK.



Nakamichi and RTI proudly unveil the MusicBank™, your affordable solution to multi-unit listening stations.

Designed to withstand peak traffic of busy retail stores, this low-cost commercial CD Listening Station showcases Nakamichi-renowned technology and unsurpassed high-fidelity audio reproduction. Units are available in 3- or 7-disk models and come with 1 set of Koss headphones, designed exclusively for retail

listening station applications. And each unit is guaranteed for 1 year. 3 year total warranties available.

So if you're in the market for customized sampling that will put money in your bank, call today to order your MusicBank™. It'll pay.

Available exclusively through RTI.



To order or for more information, call 1-800-383-3257 or toll-free FAX 1-800-807-2700, or FAX 402-330-1771

THE LAST Gin & Innuendoes SST 323 (CD)



The first CD in six years from L.A.'s legendary pop romantic troubadours.

also available

GONE
"Best Left Unsaid"
SST 313 (CD)

SST RECORDS. DISTRIBUTOR FOR:
SST, CRUZ, NEW ALLIANCE
CALL: 310-590-8853 FAX: 310-590-8513
WRITE: P.O. BOX 1, LAWNSDALE,
CA 90260 USA



More Than You Can Imagine



CD EXTRA
Wherever the artist wants to take the music.

Now Playing On CD-ROMs Everywhere:

Alice In Chains, Bob Dylan, Toad The Wet Sprocket, Mariah Carey, James Taylor, Ottmar Liebert, Spin Doctors, Prong, George Clinton, Michael Jackson, Vernon Reid, Gloria Estefan, Keb'Mo', Harry Connick, Jr., emmet swimming, Fiona Apple, Expanding Man.
The commitment has just begun...

Enter Our Brave New World
<http://www.sony.com/music/multimedia>

COLUMBIA
RECORDS

Sony Music Entertainment Inc.

epic

CD EXTRA™

SEE WHAT YOU CAN HEAR.

"Columbia," "Epic" and  Reg. U.S. Pat. & Tm. Off. Marca Registrada."™ is a trademark/© 1996 Sony Music Entertainment Inc.

Enhanced CD



PHOTO: WILL CROCKER / THE IMAGE BANK

The Enhanced Experience So Far

It's The Indies Who Support The Fledgling Format

BY RICHARD HENDERSON

Enhanced CDs arrived with much fanfare in the fall of '95, and major labels spent major dollars developing multimedia packages. Most were sold at higher prices than conventional audio discs, and, since there was no one programming standard, many CD or CD-ROM players were allergic to the new technology. The bloom was off the rose in short order, leaving plucky independent labels who believed in the new technology sorting out equipment incompatibilities and restoring consumer confidence.

Rather than despair at the thought of E-CDs becoming the quadraphonic technology of the '90s, DIY confidence appears to prevail in mid-'96. A survey of companies whose rosters are comprised of Enhanced CDs turned up an interesting array of opinions and strategies. Many labels double as software authors, their own productions leading to development deals with other, often major, labels. Low development budgets and no-frills programming are the order of the day. So, too, is a price point comparable to conventional audio CDs, deemed essential by every label contacted for this article.



Chris Smith, OM Records

TESTING THE WATERS

Among the indies who function equally as record labels and software developers is nu.millennia, based in Los Angeles and San Diego. Paul Atkinson, a partner in the company and president of the record division, cites "inexperienced developers putting out inadequately tested software" as being among the initial barriers to the acceptance of Enhanced CDs.

"There has been hesitancy in jumping into the new format, because it's not easy to do, to create multimedia that properly complements an artist's music," says Atkinson. "Simply having the physical ability to do it doesn't mean that it will turn out well. We anticipated a launch earlier this year, based on the assumption that the RIAA and NARM would be doing a public-awareness campaign about Enhanced CD. We've had to rethink our plans and relaunch our product entirely through our own marketing without the benefit of such a campaign." Nu.millennia has developed more than 15 titles in the past year, with a country release (in conjunction with Giant Records) by Clay Walker inaugurating the label.

Atkinson's confidence in his company's development team tempers his judgment of Enhanced CDs to date: "I don't think anyone has yet demonstrated that it can be successful commercially and creatively.

There hasn't been a title that's broken through as a major success," he says. "I hope we're the company that proves that both can be achieved."

Lane Dunlop, VP of new media for Nettwerk Records, might take issue with these remarks. Sarah MacLachlan's "Freedom Sessions" E-CD, authored by Dunlop's development team, Nettmedia, sold more than 200,000 copies and contributed to a 25% increase in back-catalog sales. In contrast to the lavish sums spent on the industry's first enhanced titles, Dunlop estimates "anywhere from \$3,000 to \$25,000" for development of a given title's enhanced portion. Dunlop's division has become a victim of its own success in development, with jobs for other labels absorbing Nettmedia's energies. Says Dunlop, "For an indie,

it's important to remember that you don't have to reinvent the wheel every time you do an Enhanced CD. They can be done simply and effectively."

Of reluctance in the marketplace to embrace the new discs, OM Records president Chris Smith says, "Overall, as a category, retail has had a hard time getting their heads around what to do with it. We haven't marketed the hell out of the fact that our three titles are E-CDs, so they're placed with regular CDs. Our 'Groove-active Collection' winds up in the acid-jazz section in Tower, and that's fine with us. Until there's a separate category in the stores, as warranted by a sufficient amount of product, that's

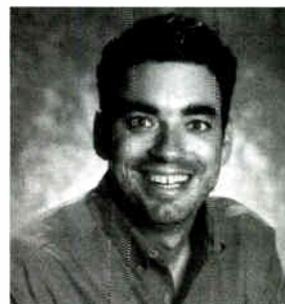
what we'd prefer to be happening right now.

DIY AT RETAIL

"Such gains as we've made at retail, we've made on our own," Smith continues. "Our distributor is too concerned with the large number of labels they handle to strategize as to how to handle Enhanced CDs. I believe it's critical to go anywhere to meet with chain buyers and explain the product to them. We've been successful at Tower, Virgin and Best Buy. For indie labels, unless they get very lucky, they can't expect their distributors to function in a proactive way with the new format. They've got to get out there and do the job themselves.

"More new musical forms, underground dance music and world music, are where the market is for the new technology. I don't know if a Huey Lewis Enhanced CD is the future. The person who is into this

Continued on page 69



David Hayden, PC Music

Enhanced CD

The Compatibility Conundrum

Continuing Format Debate Is One For The Books

BY CHARLY PREVOST

Labels Give Artists License To Experiment, But Some Find Fear Of Commitment To The Format

BY BRETT ATWOOD

Enanced CDs may have the ability to add intriguing multimedia content to conventional music releases, but many music artists say they are still waiting for the wow. A key challenge remains in convincing artists to take a more aggressive role in the development of the music multimedia format.

While there is no doubt that many artists, such as Peter Gabriel and Todd Rundgren, have taken a leap of faith in the music-themed multimedia genre, some top-name artists are holding back until the technical glitches and CD-ROM drive-incompatibility issues of the format get solved.

DOING IT RIGHT

For example, the Smashing Pumpkins' Billy Corgan says that he is weary of the E-CD format. "I don't like getting involved until they have a more solid place commercially," says Corgan. "I know a lot of people are excited about it, but until it finds its place, people are wasting their time and effort. We put so much time into everything we do; it would be disappointing to find that no one was interested or that the technology was not fully ready to properly support it."

The Cure's Robert Smith says that E-CDs "are just not good enough yet. We don't see the point of participating in something if the medium is the message," says Smith. "It's an interesting idea, but is that art in itself?"



Todd Rundgren saw the light of E-CD early on.

Smith says The Cure looked into making its recent "Wild Mood Swings" release an Enhanced CD but ultimately declined. "We thought about having a disc that would tie into the Internet," says Smith. "Maybe there would be a lock element to it, where only people who went to our concerts would be able to access a special portion of our Web site. But, it just proved to be too problematic to do. If we aren't able to do it the right way, then we don't want to be involved."

However, the icy reception to E-CD by some artists is likely to thaw soon, as more artists are beginning to discover the potential to extend their art through the E-CD format.

LABEL PERSPECTIVE

"We find that many artists are only now starting to embrace it," says Steve Rennie, senior VP of Epic Records, West Coast (U.S.). "At first, I was making calls about Enhanced CDs. Now, I am taking calls. From my perspective, anything that appears on the CD is part of the artist's canvas. The label shouldn't dictate [the content] at all. We are letting the artists have a say in it all."

Georgia Bergman, VP of creative enterprises for Warner Bros., Inc.,

Playback compatibility issues have dogged the Enhanced CD since its first appearance nearly three years ago. The ongoing debate among developers, record labels, software companies and hardware manufacturers is over mastering standards, and the lack of a single accepted standard has kept the format in a virtual 'beta test' mode since its introduction. Although these standards are meant to be invisible to the consumer, understanding the differences and terminology is essential in understanding the current state of Enhanced CD.

Agreement on a universal mastering standard is the single biggest step that the industry can take to stabilize the technology and simplify its marketing. Although Enhanced CDs use CD-ROM technology, they differ from CD-ROMs. They are, in fact, vastly more complex because of the compatibility feature that allows them to play in both audio players and ROM drives. The basic difference concerns the storage of various data types in various locations of the disc. Where to place the audio (red book), is at the root of a debate that has divided the concerned parties into two equally convinced camps.

THE INSIDE TRACK

In its original architecture, the CD was designed with the audio portions (red book) of the program stored on tracks two to 99 (from the center to the outer edge). Track one can be used for computer data (yellow book) and is closest to the hub of the disc. This illustrates why certain "mixed-mode" titles require that CD players be set to track two to access audio, with track one being used for the ROM data. Most of the problems associated with mixed-mode discs were solved by placing a space between the computer data and track-one audio, thereby virtually eliminating the chance of hearing the data (which could be loud, abrasive, white noise that could blow speakers, or worse, cause hearing injuries). Discs with the track one "fix" in place are usually referred to as "pre-gap" or "multi-mode" discs. Widespread testing has shown multi-mode to have the most reliable playback performance across the broadest universe of ROM drives and audio players, and various brands of multi-mode mastering processes have become the de facto standard at WEA, EMI, BMG and PolyGram.

The other prevailing format is the multi-session or "blue book" standard that Philips and Sony developed in association with Microsoft. Simply described, multi-session changes the CD's architecture by altering where data and music are stored, with the music stored first, closest to the hub, and the data moved to the disc's outer edge. Examples are the Sony 'CD Extra' titles, released since October '95, the Microsoft Sampler (bundled with Windows 95) and the soundtrack to "Flipper," recently released through MCA. Initially, late in 1995, Sony bundled its music titles (then called CD Plus) with a CD-ROM, "Corel Drivers For Enhanced CDs," which upgraded the ROM



Moby used the pre-gap method.

drivers on some computers to read multi-session discs. This proved tedious and confusing for some consumers and added costs; it's not included in recent releases. Providing the new drivers are correctly installed, however, CD-ROM playback should be seamless and reliable whether on MAC or PC. Advocates of multi-session say that "blue book" discs have better compatibility with audio players. (Although impossible to verify at press time, there are some reports that multi-session discs may be incompatible with a number of audio players, especially portables and some automobile CD players.)

GENERATION PRE-GAP

Whereas multi-session uses at least two separate sessions to store information on the disc, "pre-gap" is a single-session Enhanced CD that doesn't alter the basic architecture of the CD. Here, red book information is tucked away in the index of the track one pause segment. Pre-gap is a way to put ROM content on disc so that users of audio players will have no "mixed mode" side effects. Attractive to developers and labels alike, no driver upgrade is required, making it somewhat more elegant. Unfortunately, a number of older CD-ROM drives have been unable to read pre-gap discs, and there are reports of

some audio-player incompatibilities. This has been the basis for negative feedback from early enthusiasts.

To add to the confusion, new Windows 95 'SCSI' virtual drivers (post December 1995) do not allow pre-gap discs to mount. According to Chris Tobey, VP of marketing, new technologies, at the Warner Music Group and an attendee of the latest RIAA technical-committee meetings in New York on July 17, "Intensive conversations are currently being held between Microsoft, all the major labels and the technical committee of the RIAA. Everyone wants to come up with a timely and workable solution."

The Moby and Bush Enhanced CDs, released in July '95, were the first major-label releases using the pre-gap method. Since then, the majority of enhanced titles have used it. Playback problems with NEC and Toshiba drives (NEC had a U.S. market share of 9.1% and Toshiba, 7.8%, Source: Dataquest Market Share 1994) went largely ignored by hardware manufacturers until the release of the Rolling Stones "Stripped" E-CD, late last year, when manufacturers started implementing firmware upgrades to their CD-ROM drives to read pre-gap E-CDs. Previously, the majority of manufacturers focused their driver-upgrade efforts on multi-session discs. Since then, many older drives have been discontinued and replaced by newer, fully compatible drives that can read both formats. TEAC offers a chip upgrade to anyone who returns a problem drive to them.

Although the intent has been to create a product where differences are invisible to the user, it's clear the industry is only part-way there. A plethora of formats and specifications continue to confuse. ■

says that, as artists become more educated about Enhanced CDs, they will want to become more involved in them. "The Enhanced CD provides a chance for artists to reflect who they are," says Bergman. "[E-CDs] are not creative cookie-cutters. Every project is its own little monster, just as every album and video is different."

THE INTERNET LINK

Many music labels are hoping to lure more artists into participating, with new forms of content that will characterize the next generation of E-CD releases. For example, the Internet is likely to play a key role in most new E-CDs, according to many music-industry executives. Many labels, including Capitol, Columbia and Epic, plan to incorporate Web links into many of their forthcoming E-CDs. The Internet component of these E-CDs often will link directly to a Web page that is designed specifically for the E-CD user. The Internet link can provide users with up-to-date artist information—such as tour dates and timely contests—that isn't possible in the manufactured media.



The Cure hasn't caught the E-CD bug.

Expect more music videos to pop up on future E-CDs, too. "Videos are a natural fit for Enhanced CDs," says Nikke Slight, director of multimedia for Atlantic Records. "If an artist is not getting much video exposure on TV, this is a way for the video to reach the fans. We sometimes have great additional footage from these shoots and [electronic press kits] that have only been used internally in the past. Here is another outlet for them."

Bergman says that Warners has learned that consumers respond favorably to the inclusion of elements like music videos and song lyrics on Enhanced CDs. However, she cautions, although good content is a key to the success of the E-CD format, technological incompatibilities have been the real culprit in keeping E-CDs from flourishing.

"We cannot divorce the issue of content from the issue of technology," says Bergman. "There are incompatibility issues we thought would have been resolved a year ago that are still not resolved. Rather than being able to fully concentrate on what makes a pretty picture or good

Enhanced CD, we find that a great deal of our resources are held hostage to 'Will it play on my computer?' That's infuriating. All videos play in the same videocassette player. All CDs play in the same CD player. Yet, we still are not able to make Enhanced CDs work in every CD-ROM drive. It's frustrating, and, in the end, that affects the content." ■

THE ULTIMATE ALLIANCE FOR ENHANCED CDS

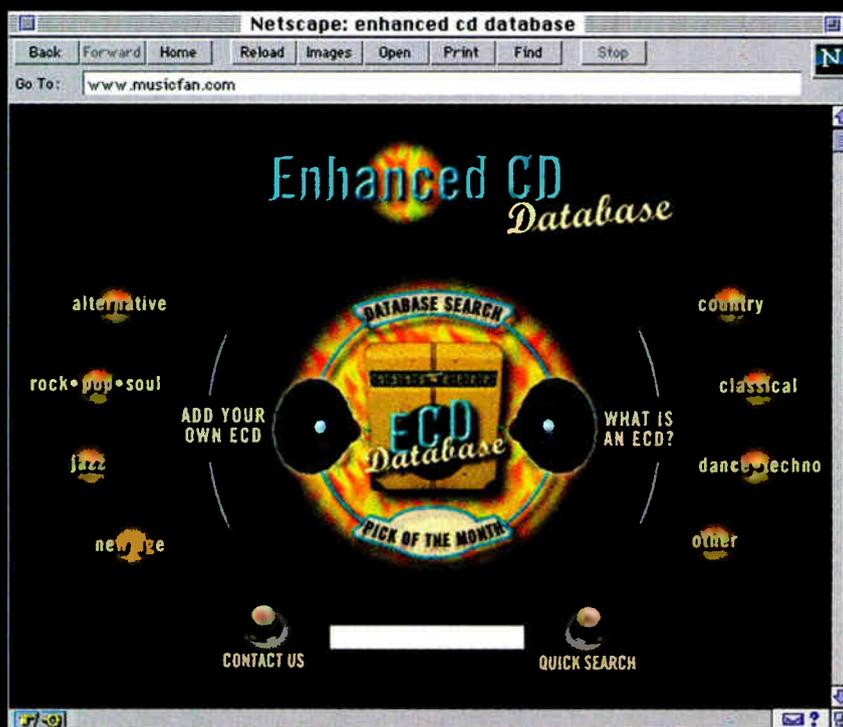


ENTERTAINMENT

Apple Computer and N2K announce an exclusive relationship to provide the definitive source for enhanced CDs on the Internet.



www.musicblvd.com
Every artist. Every album. Every label. Every day.



www.musicfan.com
Your one-stop site for enhanced CD info and tools.

Apple Computer and N2K. A powerful team in music and technology.



www.apple.com



ENTERTAINMENT
info@N2K.com

Enhanced CD

Enhanced Chances At Retail

Stores Must Be Sold On The Idea Before They Can Sell The Product

BY DEBBIE GALANTE BLOCK

Record labels and industry publications continue to tout the emergence of the Enhanced CD and all of its attributes, but do consumers know what they are, and are they selling? Retailers say "not really." Awareness, merchandising and hardware-compatibility issues are still major stumbling blocks for what most retailers believe is a product with potential.

The first step in marketing any new product is to educate the retailer about the product. Retailers say Enhanced CD education has not come from the labels themselves, but rather from the Recording Industry Association Of America (RIAA) and the National Association Of Retail Merchandisers (NARM). In the form of a tabloid, RIAA put an insert into the NARM member newsletter last year. The "Enhanced CD Inquirer" gave retailers a product description and details on how it works and also offered the opportunity for follow-up with questions and comments. Sean Hickey, music manager at Borders Books & Music, Bryn Mawr, Penn., says, "RIAA should be commended, because it was from them I received a list of Enhanced CDs titles."

One of the latest awareness efforts from the RIAA was a retailer contest, "See What You Can Win," which awarded a Miko Zero-Footprint touch-screen kiosk from Avalon Communications Corp. and an Apple Multimedia PC as a grand prize. Kevin Ferrer, manager of the Tower Records store in Fairfax, Va., won this custom-designed kiosk, which allows consumers to experience the power of Enhanced CDs firsthand using touch-screen technology to explore the live-action videos, band interviews and liner notes found on the discs.

According to RIAA VP Tim Sites, the contest, which was announced at the NARM show in March and publicized through NARM's *Sounding Board* newsletter as well as through the Macey Lippman newsletter, *Lip Service*, generated hundreds of entries from around the country. Each participant completed a 13-question multiple-choice test on Enhanced CDs, which was then scored for accuracy. The contest was also available via the Enhanced CD home page (<http://www.enw.com/enhancedCD>), which now lists the correct answers for each question. Some of the sample questions included a basic description of an Enhanced CD, a query on some of the artists who have released Enhanced CD titles, what a consumer needs in order to run an Enhanced CD on a computer, and how many SKU numbers a title may have.

"This questionnaire was our way of getting even the hourly store clerks involved in learning about the Enhanced CD. Our members want retailers to be fully knowledgeable before there is a real consumer demand," Sites says. Also available from the RIAA is a retailer reference guide that offers a Q&A about basic Enhanced CD equipment.

TARGETING CONSUMERS

Consumer campaigns are just not happening yet, although Microsoft is bundling an Enhanced CD sampler with Windows 95. Artists include Soundgarden, Sarah McLachlan, Mary Chapin Carpenter, Randy Newman, John Coltrane, Sky Cries Mary, Ali Farka Toure (with Ry Cooder), The Pat Metheny Group and Alexander Nevsky performing the work of Borokofiev.

In February 1996, an official Enhanced CD tagline and logo was adopted by all six major music-distribution companies for retail packaging, advertisements, promotional materials and sales literature. But do E-CD titles really stand out on the store shelf?

Lew Garrett, VP of buying and merchandising at Camelot Music, North Canton, Ohio, says, "Up to this point, Enhanced CDs have been more size than sales. Part of the industry-wide problem is merchandising. It is a dilemma. Should we create an Enhanced CD section?" Most stores put the E-CDs alongside other albums by the same artist. "We can't afford to stock duplicate inventory," says Garrett.

Returns is another issue shading retailer enthusiasm. Not all Enhanced CDs are made to the same standard, thus there is a system-compatibility issue. So if a consumer buys one title, it may run fine on his/her system whereas the next title he/she buys may not run at all. The Interactive Multimedia Association's CD-Match program may help consumers here. This voluntary program calls for a Uniform label for CD-ROM titles, which is much like an FDA label. Also, there is free software available that allows consumers to print out their system information in a way that matches the Uniform label CD-Match Software programs exist for Windows, Macintosh and OS/2. A consumer education campaign with regard to IMA's program has also been launched through retailers and through the Internet (<ftp://ima.org/pub/cdmatch>).

Borders' Hickey says, "We often have the problem of customers buying an Enhanced CD title, without knowing what it is, and trying to play it in their audio CD player, not knowing that it doesn't work unless they skip



Tower manager Kevin Ferrer (center) won an E-CD kiosk for his Fairfax, Va., store. RIAA VP Tim Sites (left) and Avalon Communications president Bob Wexler presented the prize.

to the second track."

In fact, according to Jon Kerlikowske, general manager at Tower Records Nashville, "That's usually where the returns happen. We find that customers don't often come in the store looking for an Enhanced CD—

Continued on page 69

NEWSOM : DIETZ

Design & Production of Enhanced CD's, Interactive CDROM's and Websites.

(And we still do album covers!)

PROJECTS INCLUDE:

Interactive press kits for album and video projects by Thomas Dolby, Carlos Santana & Tangerine Dream.
Enhanced CD's for Joe McBride, Roberto Perera & Eric "Scorch" Scortia
Websites for Miramar Recordings (<http://www.uspan.com/miramar>) & adobe.mag (<http://www.adobemag.com>)
Album and video covers for projects by Jan Hammer, Tangerine Dream, Todd Rundgren & Robbie Dupree.

left brainers call:
206.382.1060

right brainers call:
206.621.1855

AN INTERACTIVE ADVENTURE IN MUSIC, VIDEO AND NATURE WITH
HEAT, SOUL, AND PASSION OF THE MEDITERRANEAN SOUND

freeland



E-CD-WIN/MAC COMPATIBLE WITH 12 SONGS
(READABLE ON NORMAL CD PLAYER)

NDM
New Digital Media

Via Rovereto 23/29 - 20059 VIMERCATE ITALY Tel. 39+ (0)39+ 6991.1 Fax 6991.403

So you say you want a REVOLUTION?

Who said it took \$50,000 and six months to develop an **ENHANCED CD** or **INTERNET Home Page**? Not **PC Music**. We have pioneered a new technology called **ECD Express™** that cuts out 90% of the development time and cost.

We can help you set yourself apart through:

- Increased awareness and sales •
- New distribution channels •
- Exposure to the millions of Internet users •

We offer a wide array of services including:

- Enhanced CDs •
- Internet World Wide Web Sites •
- Interactive Press Kits •
- Computer CD-ROM Compilations •



REVOLUTIONIZING THE MUSIC BUSINESS

Houston • Los Angeles • London
713 • 803 • 1454
www.pcmusic.com

LASERLIGHT

DIGITAL CD+ROM

Superior Quality Enhanced CDs

"They are in a word...amazing!"

—Los Angeles Times



"The score printout capability has made LaserLight's CD+ROM into an even better value; just visit your nearest music store, look at the prices of scores, and you'll see what I mean."

—Fanfare Magazine



"The program notes for Beethoven's Seventh (thirteen screens of it) ... are breezy and unthreateningly informal."

—Fanfare Magazine



"...Undeniably a well thought out and put together concept at a price that is hard to beat."

—Cyberworld



"This is a most creative use of the capabilities of CD-ROM to entertain and educate"

—High Performance Review



THE COMPLETE SCORES

The multi part orchestral scores are synchronized with the music. Simply follow along, while zooming in and out for different views. Any single page or the entire score can be easily outputted on a home printer, with the highest quality available, eliminating the need to purchase sheet music.



NOTES ABOUT THE COMPOSER AND SCORE

Biographical and introspective information about the composer and the specific musical composition are printable. The biographical notes were written specifically for Laserlight and can be used, without permission, for book reports, term papers and other reference.



VIDEO REFERENCES

Colorful video footage demonstrating the ambiance of the composers' native countryside, evident in their creations.



DIGITAL MUSIC ON YOUR COMPUTER

Need to switch over to your word processor, or check your E-mail? No problem! Laserlight CD+ROM lets you listen to music while using other computer programs. Our booklet even provides a diagram on how to connect your computer to your stereo system.



PLAY MUSIC IN YOUR CD PLAYER

Each Laserlight CD+ROM is a fully digital (DDD) compact disc playable on any conventional CD player. When playing the CD+ROM in your CD player, simply start the music by selecting track two, the ROM information is stored on track one.

TECHNICAL SUPPORT

Each Laserlight CD+ROM has been thoroughly tested. In the unlikely event that you experience a problem, the CD+ROM booklet provides you with a telephone number for technical assistance.



"LaserLight has brought budget CD+ROMs to the marketplace... one can be sure that even the big companies will be watching closely"

—Fanfare Magazine

Available Titles

Mozart, Symphony No. 40	(#90001)	Tchaikovsky, Symphony No. 5	(#90019)
Mozart, Symphony No. 41 "Jupiter"	(#90002)	Baroque Highlights	(#90020)
Beethoven, Symphony No. 1	(#90003)	Liszt, Piano Concerto No. 2	(#90021)
Beethoven, Symphony No. 2	(#90004)	Tchaikovsky, Ballet Suites	(#90022)
Beethoven, Symphony No. 3 "Eroica"	(#90005)	Tchaikovsky, The Nutcracker	(#90023)
Beethoven, Symphony No. 4	(#90006)	Masters of Classical Music, Mozart	(#90024)
Beethoven, Symphony No. 5	(#90007)	Masters of Classical Music, J.S. Bach	(#90025)
Beethoven, Symphony No. 6 "Pastorale"	(#90008)	Masters of Classical Music, Beethoven	(#90026)
Beethoven, Symphony No. 7	(#90009)	Masters of Classical Music, Strauss	(#90027)
Beethoven, Symphony No. 8	(#90010)	Masters of Classical Music, Wagner	(#90028)
Beethoven, Symphony No. 9 "Choral"	(#90011)	Masters of Classical Music, Tchaikovsky	(#90029)
Vivaldi, The Four Seasons	(#90012)	Masters of Classical Music, Vivaldi	(#90030)
Bach, Brandenburg Concertos 1-3	(#90013)	Masters of Classical Music, Chopin	(#90031)
Bach, Brandenburg Concertos 4-6	(#90014)	Masters of Classical Music, Schubert	(#90032)
Dvorak, Sym. No. 9 "From The New World"	(#90015)	Masters of Classical Music, Verdi	(#90033)
Chopin, Piano Concerto No. 1	(#90016)	Bach, Orchestral Suites Nos. 1 & 2	(#90034)
Chopin, Piano Concerto No. 2	(#90017)	Jack Lemmon - Prokofiev's Peter and the Wolf	(#90035)
Mozart, Eine Kleine Nachtmusik and Divertimentos	(#90018)		

"Frustrated closet conductors of the classics rejoice!"

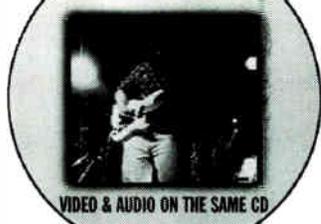
—Herald Sun, Australia

Member of
NAIRD

WINDOW™ COMPATIBLE DESIGNED AND DEVELOPED BY *Musical* FOR DELTA MUSIC INC.

DELTA MUSIC INC. • 2500 BROADWAY AVENUE, SUITE 380 • SANTA MONICA, CA 90404 • (310) 453-9504 • FAX (310) 828-1435 • www.deltamusic.com

ENHANCED CD



CD+

IMAGINE NEAR FULL SCREEN (480 X 320)
FULL MOTION (24 FPS) VIDEO ON A CD
ALONGSIDE OVER 50 MINUTES OF
YOUR MUSIC.

BUT WHY IMAGINE... CALL US!

WE WORK IN ALL VIDEO FORMATS FROM
YOUR FINISHED MASTER OR EDIT AND
CREATE SPECIAL FX IN OUR MEDIA 100
EDIT SUITE FROM YOUR RAW FOOTAGE.

VIDEOS PLAY ON ANY MODERN MULTIMEDIA SYSTEM
PC AND MAC COMPATIBLE
INTERACTIVE OR EXTENDED VIDEO FORMAT

**OH... AND THE PRICE...
YOU WON'T BELIEVE IT!**

SG MUSIC & MULTIMEDIA

TEL. (212) 268-1831
FAX (212) 736-2502

Enhanced CD

What's New

Upcoming E-CD Releases Show Wide Range
Of Product

BY STEVE TRAIMAN

Based on recent release activity, products in the pipeline through year-end and the expanding interest of many artists, Enhanced CD (E-CD) is here to stay. Without the hype and hoopla, a growing number of singles, CD5s (EPs) and albums are finding their way into music stores and multimedia outlets, from both established and developing acts.

Apple Computer's new E-CD World Wide Web site was offering close to 140 titles as of mid-June, according to the list provided by David Pakman, interactive music business-development manager. Based on anticipated releases, there should be close to 200 titles in stores by the holidays.

The Web site (http://music.apple.com/music/ecd_index3) also offers the month's featured title, Squirrel Nut Zippers' "Hot" on Mammoth in June; Apple's "E-CD Fact Book" highlights; and details on how to join the Apple Media Group, which now has more than 700 multimedia developers and authors.

MAJOR RELEASES

Sony Music Entertainment (U.S.) launched its series of CD Extra titles with free multimedia in March with Otmar Liebert's "Opium." Other titles on the Sony or Epic labels recently arriving at stores were provided by Fred Ehrlich, senior VP/GM of new technology and business development, with more promised on a regular basis through the rest of the year. Included are Spin Doctors, "You've Gotta Believe In Something"; Prong, "Rude Awakening"; George Clinton CD5; Michael Jackson, "They Don't Care About Us" single; Vernon Reid, "Mistaken Identity"; Gloria Estefan, "Destiny"; Keb'Mo', "Just Like You"; Harry Connick Jr., "Star Turtle"; Emmet Swimming, untitled; and Fiona Apple, "Tidal."

Warner Music Group titles were supplied by Chris Tobey, VP, marketing/new technologies, with more expected later this year. Due in stores this month are Randy Newman, "Randy Newman's Faust"; Robert Schimmel's "Robert Schimmel Comes Clean," the first enhanced comedy album; Tim McGraw, "More Of It"; Love In Reverse, "I Was Here" debut Reprise album; Tracy Chapman, "New Beginning" single; and Per Shop Boys, "Before" single.

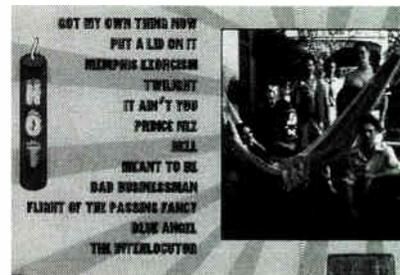
Labels handled by EMI Music Distribution include these titles through mid-September, confirmed by Liz Heller, Capitol Records senior VP, new media. Capitol has Yoko Ono, "Rising Mixes"; Dave Koz, "Off The Beaten Path"; and Holly Cole, "It Happened One Night." Nettwerk has Skinny Puppy's "Brap Vol. 3 & 4" and Sandbox's "Bionic." EMI Music Canada has

Wendy Lands' "Angels And Ordinary Men." Expected in January 1997 on Blue Note is a John Coltrane E-CD, including previously unreleased alternate takes of "Blue Train" and "Lazy Bird."

For BMG Entertainment North America, Kevin Conroy, senior VP, marketing, highlights a number of owned and distributed label titles. BMG Classics has "The Kaplan Mahler Edition," a 100th-anniversary "Second Symphony" gift set that includes "The Mahler Album" 2 E-CD set, 140-page booklet and printed score at the regular 2-CD price. There's also James Galway, "James Galway: A Portrait" in November; and "Alexander Nevsky," developed by Microsoft and based on RCA's earlier laserdisc and soundtrack releases, in September. Mausoleum has Voivod, "Negatron," developed by AIX; and Zoo Entertainment has Dogstar, "Quatroformaggi," through nu.millennia.

At Arista, artist-development VP Richard Sanders notes several projects. A Bogmen E-CD single, "Yellar," will be sold by the band at all summer tour sites; an initial 20,000 copies of "Aimee," a 12-audio track and 8-enhanced track sampler, were due in retail outlets in late July, featuring such acts as Crash Test Dummies, Johnny Bravo and BT5-49. Based on a new E-CD programming "template," at least four more titles are promised this year, primarily singles.

At the MCA Music Entertainment Group, interactive-programming VP Alby Galuten expects to have a number of E-CDs out later this year. The "Flipper" soundtrack E-CD was released on Track Factory/MCA this spring.



Squirrel Nut Zippers' "Hot" E-CD was featured on Apple's Web site.

THE INDIES

Using the registered i-trax E-CD production format responsible for more than 70 projects, Mark Waldrep of AIX Entertainment reports several recent and upcoming projects for independent labels. Included are "Music For A Bachelor Pad Vols. 1-3" for DCC Records, featuring 186 titles; Gretchen

Peters, "The Secret Of Life," the first release for Imprint Records; Merrell Fankhauser, "Return To Mu," double E-CD; and Steve Martin, "Twenty Years Of Wild And Crazy," both in production for Aspen Recording Society.

For OM Records' "continuous mix sound collections," Dave Cornett says the label will follow up the spring success of "So Big" with titles through summer to include "Soul Motion," Clever Jeff's "Black Music Messengers," Nick Philip's "Radical Beauty," and Mark Farina's "Mushroom Jazz."

Rykodisc will release Throwing Muses' "Limbo" Aug. 13 and a "Galaxie 500" 4-disc boxed set Sept. 24.

Using its E-CD Express multimedia-development service, PC Music completed "Pop Goes Interactive," a compilation sampler for Germany's VIVA Music Television, president David Hayden reports. Coming this month are "Texas Rock-N-ROM," a compilation of Texas-based bands, and "Wasted Potential," the debut album from the Houston-based alternative rock band.



Comedian Robert Schimmel makes E-CD a laughing matter.

The REV Retro subsidiary of REV Entertainment and Century Records division of Multi-Media Industries Corp. will jointly produce at least 10 E-CD albums, with the first expected as early as September, according to REV president Ed Roynesdal.

Other E-CD activity from independent labels includes Rhino Records with "The Monkees," an upcoming release through nu.millennia, as a follow-up to "Rock Expedition: The 1960s" and "Soul Expedition: The 1960s," both with Compton New Media. 21st Century Media will have "Modern Recording Techniques" as an

Enhanced Is Our Middle Name.



Joe McBride
KEYS TO YOUR HEART
HUCD 3035



Roberto Perera
HARP AND SOUL
HUCD 3036



Eric Scorch Scortia
VITAL ORGAN
HUCD 4006

Over 30 minutes of video,
artist interviews, sound
bites & internet access!



U.S. retailers call
1-800-334-3394

HEADS UP
INTERNATIONAL LTD.

P.O. Box 976 Lynnwood WA 98046 USA
206.349.1200 Fax 206.349.1166
<http://headsup.com>

Universal Beat

is pleased to announce the union of Audio and Vision

The Audiovision Enhanced CD

* Enhanced CD Development and Design

* Internet Marketing and Design

* All Types of Promotions

Universal Beat, Inc. The Multimedia Solution

134 West 32nd Street, Suite 602, New York, New York 10001 Phone 212.330.1806



E-CD sampler for next April's National Assn. of Broadcasters (NAB) convention, president Jim Baker confirms, based on the response to "Prestige Studios Of The World" at this year's NAB. Spring-summer E-CDs included Fact Twenty Two, "Sticky Pop," on the Black Music label; Hans Leveine, "Hans Jazz Band," on MID, Multimedia; and Tom Robinson, "Having It Both Ways," on Cooking. ■

ENHANCED EXPERIENCE

Continued from page 63

technology is more likely to appreciate those styles of music."

Texas' PC Music is described by its president, David Hayden, as a "21st-century record label, which is to say that we're not a label in the traditional sense. We're almost more of a software publisher that distributes product through both the retail computer channel as well as the music channel." He notes that E-CD buyers "don't want fluff, but you don't have to be Nintendo or a game developer to get across information about the musicians. The market is still somewhat immature, but retailers are optimistic about the future of Enhanced CD, not for \$30 or \$40 titles, but for \$10-to-\$15 titles that include cool interactive elements."

Another exemplar of creating extra work-for-hire income from in-house programming is Pat Scholes, director of engineering for Memphis' Ardent Records, as well as director of the affiliated Art Of Christian Music label, the entire product line of which has had multimedia content. Scholes has written technical documents in conjunction with the various standards issued by the RIAA for Enhanced CDs, and is now in demand as a developer for other labels' enhanced product. He says his philosophy is to "make the interactive part a supplement to the music and try to keep the development cost low, around the \$20,000 mark."



Pat Scholes, Ardent Records

Says Scholes, "Our first titles, 'Techno Squid Eats Parliament' and 'Two Minutes Hate,' were released in two versions—an audio-only disc at the regular price, and the E-CD for \$19.98. The stores didn't know what to do with two versions of a title, one costing more, so we've since shifted to a same-price policy. When I hear the big labels talk about an increased price point for these discs, I think they've missed the forest for the trees. It's like album cover art; people in my grandparents' generation didn't

have colorful pictures on their records, but once someone invested in cover art, everyone had to follow suit. The beauty of what we have done as an independent—since we're using the new format to leverage the profiles of our smaller bands—is to experiment in a low-profile way in the early days of the format, and cut through a lot of the confusion that initially greeted potential users."

When asked whether the majors benefit from the indies' hard knocks, Liz Heller, senior VP of new media at Capitol Records, says, "All of us are doing [research and development] at the same time. She recognizes that smaller labels don't always have to deal with the bureaucratic issues that majors are obliged to confront, such as striking new kinds of deals with software developers and artists, thus leaving them freer to experiment. "What the indie E-CD labels are doing is really great. [Small labels are] the breeding ground for new talents, as indies always have been. Of the discs I've seen, some of the compilations and some of the tools they are using are fantastic. It shows us that [multimedia] doesn't have to be that complicated for it to be satisfying and for it to find an audience. You can find a grassroots following for something and manage the expectations in a totally different way." ■

CHANCES AT RETAIL

Continued from page 66

although they may discover it there and buy it."

Price differentials between the conventional CD and the enhanced versions do not seem to be as great as retailers originally anticipated, although some titles do have two different SKUs and two different prices, and consumers do question that, Hickey comments.

One final issue that seems to be slowing the growth of this format, at least from a retailer's point of view, is consumer burnout. "They've just been through the Mini Disc and, not long before that, the 3-inch CD single. And, even a while back there was CD+Graphics, which also offered video. Maybe they are just tired of the myriad of CD gimmicks. In-store kiosks that demonstrate what Enhanced CDs can do are probably the best way for consumers to really get interested in the product," he adds.

However, slow sales aside, Camelot's Garrett is quick to point out that it may take time for Enhanced CD bugs to be worked out, but that doesn't mean there will never be a market for them. "Cassettes were introduced in 1964, but were not a valid market until 1980," he cautions. ■

Nettmedia

ENHANCED CD PRODUCTION

WEB DESIGN AND MAINTENANCE



At Nettmedia we don't care what you call it or what format you use. We develop multimedia experiences that capture the spirit of the artist. No pocket protectors required. The artist and their music are first. Nettmedia makes multimedia that works - on time and on budget.

sarah mclachlan
dream warriors
tec party
nettwerk productions
sandbox
the goops
download
capitol records
wendy lands
wild strawberries
rose chronicles
loud records

bryan adams
emi music canada
barenaked ladies
reprise records
skinny puppy
i mother earth
xzibit
the rankin family
mystery machine
ginger

multimedia that works

Nettmedia • 632 Broadway Suite 301 • New York, NY • 10012 • Tel 212.477.8198 • Fax 212.477.6874
info@nettmedia.com • http://www.nettmedia.com

ROCKET LAB LLC

Enhanced CD

Audio Mastering

Audio Restoration

San Francisco

415 495 2297

fax 415 495 2684

www.rocketlab.com

seen any good music lately?

These enhanced music debut releases from **Her Majesty The Baby** and **3 Penny Needle** from nu.millennia records are filled with exciting interactive videos, interviews and rich visual environments. Visit **Clay Walker** at his ranch, watch the **hot** new video from 3 Penny Needle's—**Brand New Worries** and immerse yourself in the hypnotic atmospheres of Her Majesty The Baby's—**Mary**. And fans who don't have access to a CD ROM are not excluded from the great music, the audio is playable on any standard CD player!



Distributed in the United States by BMG Distribution, a unit of BMG Entertainment, 1540 Broadway, New York, New York 10036. ©1996 nu.millennia inc. All trademarks are the property of their respective owners.

HER MAJESTY THE BABY

Street date: September 17, 1996
Featuring: Blackbirds
Multimedia includes animated videos for each song, and more!

Mary

3 PENNY NEEDLE

BRAND NEW WORRIES

Street date: September 17, 1996

Featuring: Lemming Song
Multimedia includes unique 3-D environment and kool-asheck video/photo wall.



nu.millennia records

MTAX ENHANCED MUSIC CD

Clay Walker Self Portrait

Street date: October 1, 1996
Features five Clay Walker classics, interviews, original video of Clay's 500-acre ranch, and more!

For information contact: nu.millennia records at 310.446.8544 www.numill.com

The Enter*Active File

MERCHANTS & MARKETING

New Web Site A Ticket To Live Music

■ BY BRETT ATWOOD

LOS ANGELES—House of Blues New Media and Progressive Networks are joining forces to create a World Wide Web site that promises to be a primary Internet destination for live music programming.

LiveConcerts.com, which will debut in mid-September, will netcast performances from House of Blues venues in Los Angeles, New Orleans, and Boston, as well as from future clubs in Chicago; Myrtle Beach, S.C.; Orlando, Fla.; Paris; and London.

"This brings the audience of these shows to a worldwide audience," says Marc Schiller, VP of House of Blues New Media. "It is a new destination point for music fans who want to come each week and experience bands that they may not hear on the radio or see on TV. This is a very

exciting opportunity to expose an incredible culture of music that is missing in traditional media."

House of Blues has already been active on the Internet and in new-media industries and has its own Web site (<http://www.hob.com>), which has netcast performances by John Hiatt, the Fugees, the Cocteau Twins, and the Sex Pistols. However, LiveConcerts.com aims to promote regular "tune-in" habits by programming Internet concert events at the same time each week.

Although much of the specific programming content was still in development at press time, Schiller says music performances from House of Blues and other venues will be a key part of the programming strategy for the Web site (<http://www.liveconcerts.com>).

The new site will also feature other syndicated radio programs,

original Internet programming, and simulcasts of local radio stations, according to Schiller.

Already confirmed for LiveCon-



certs.com is an edited version of the syndicated radio program "House Of Blues Radio Hour," which is hosted by Dan Ackroyd. The site is also in final negotiations to bring the U.K.-based Reading Festival to the Internet.

The new venture will be owned and managed equally by both companies, according to Larry Levitsky, VP/publisher of Progressive Networks.

"Both of our companies will work together to build awareness of this site," says Levitsky. "There is a real untapped market for creative audio content on the Internet."

Progressive Networks will use its established Timecast Web page (<http://www.timecast.com>), which is an online guide to live netcasting on the Web, to lure Internet users to the new site. The Timecast site will contain a link that highlights the new site and its active netcasts.

The jointly developed site will feature audio netcast programming that utilizes Progressive Networks' RealAudio audio-streaming player. Although there will not be Internet-delivered video to accompany its audio when LiveConcerts.com launches, it is expected that the site will eventually add video programming. Several industry sources say that Progressive Networks is not far from unveiling its own Internet video-streaming technology to compete with existing Internet video software developed by Intel, Xing, VDonet, and Graham Video Technologies.

The House of Blues/Progressive Networks site will compete with other fledgling music-related Web sites that feature frequent live audio netcasts, including SonicNet, imusic, AudioNet, and L.A. Live.

Getting an Internet audience is a key challenge that faces LiveConcerts.com. A large portion of Internet users never become aware of many specific netcast events, which are often scheduled only days before they happen. More significantly, looking for these events can be akin to seeking a needle in a haystack. Due to the ever-expanding nature of the Internet, many sites remain out of sight, out of mind. In addition, some Web sites have yet to figure out the best way to effectively promote their events within and outside the Internet.

However, Levitsky says that the House of Blues/Progressive Networks site will not get "lost in the shuffle."

"The problem has been that people tend to find out about netcast concerts by accident," says Levitsky. "They happen to log on and discover that an event is already going on. But this will be a full-blown music site that will build an audience of repeat visitors."

LiveConcerts.com will be advertiser-supported and may eventually charge for access to its audio events.

At its launch, the site will reward visitors who register their names and E-mail addresses with what Levitsky calls "reserved seating" to its music events. Registered users will be able to get priority access to netcast events, which occasionally reach their maximum capacity of participants due to limited audio streams.

"The thing people need to be aware of," he says, "is the process of trying to get back a domain name short of litigation."

BEATING THE WEB DOMAIN-NAME PUNCH

(Continued from page 57)

which owns TNN and Opryland, says that he was stunned to find that the Web's domain names for tnn.com and opryland.com were already taken.

Eventually, Clayton figured a way to remedy the situation. "We had to have the simplest domain name that we could come up with and that was meaningful to all of our businesses: country.com," says Clayton. "That was the one we had to have, and I was in a panic to get it once the obvious slapped me in the face."

After tracking down country.com owner Mark Keith of Bolivar, Mo., Clayton discovered that Keith was no longer interested in using the name.

Keith offered the site to Clayton for \$10. Clayton counteroffered with an all-expense paid trip to Nashville for Keith and his family.

In the meantime, Clayton began registering several Web domain names at a furious pace.

"When I realized how easy it was to get a domain name," he says, "I thought of every possible name that had to do with our programming." Those that Clayton procured include countrytv.com, countrymusic.com, and nhra.com (National Hotrod Racing Assn.).

Other times, however, domain names are acquired with more nefarious intentions. There are still parties that arbitrarily acquire trademarked names with the intent of reselling them to deep-pocketed corporations.

In many cases, there has been a deluge of litigation regarding who owns the right to domain names.

Herndon, Va.-based Network Solutions, which operates the Internet Network Information Center (InterNIC), is the official organization in charge of registering.

According to David Graves, Internet business manager at Network Solutions, InterNIC is processing domain names at a rate of 40,000 per month.

As a result, corporations are continually finding out that names to which they figured they would auto-

matically be privy are already taken on the Internet.

Bonnie Neubeck, president of Web site developer Internet Broadcasting Corp., says that domain name registration is a simple yet pivotal matter for companies, regardless of their trademark status or future online intentions.

"This is a case where the law has not caught up with reality," says Neubeck. "If you take a trademarked name and put '.com' behind it, is that significant enough to differentiate the name or not? It comes down to a face-off and who has the biggest lawyer."

A VALUABLE ASSET

Adds Neubeck, "It's tricky, because a domain name is a very valuable electronic asset. There's only one in the world, and that's why we always tell the companies we're dealing with that even if they aren't prepared to do anything on the Internet right now to at least let us register their names."

If a company wishes to contest a domain name, it may present InterNIC with a copy of its federal trademark registration, whereby the organization will determine if the name adequately corresponds with the domain name. If it does, InterNIC checks to see if the trademark date precedes the domain-name registration date. In certain cases, the domain name holder will also hold a trademark for the name, since more than one party can own a trademark name.

For example, although Billboard magazine's Web presence is under the domain name billboard-online.com, Billboard has a right to use billboard.com under trademark law, according to Georgina Challis, senior VP/general counsel for Billboard Music Group. However, that domain name is already taken by a Web marketing firm.

"Since we have the registered trademark, 'Billboard,' dating back

into the 1950s, we believe we have prior rights to the name," she says. "If we cannot reach an agreement, we will take the appropriate actions."

In all cases in which the domain name holder is determined not to have the right to a domain name by prima facie evidence, InterNIC provides the registrant with several options.

The domain name holder can relinquish the name to the trademark owner, register a new domain name, and use both names for a 90-day transitional period.

However, if the domain name user does not consent, InterNIC will put the name on hold until the conflicting parties reach an agreement in court or otherwise.

Graves says that these policies are designed to indemnify InterNIC and that no legal precedent has been set for resolving domain-name issues.

"Unfortunately, there is no legislation or any case that addresses how trademarks and domain names are related," says Graves. "It is a new frontier of law, and we will register domain names on a first-come, first-serve basis. We cannot be in the business of dispute resolution."

Still, as David Kelly, partner in the Washington, D.C.-based law firm Finnegan, Henderson, Farabow, Garrett, and Dunner, points out, InterNIC has not always managed to avoid being implicated legally.

Kelly, who specializes in trademark law, mentions a recent case in which the domain-name owner of ty.com obtained an injunction against InterNIC, which prevented the organization from interfering in the registered domain owner's use of ty.com.

Kelly says current trademark laws have so far been deemed adequate for domain-name issues and advocates a more restrained approach by opposing sides.

"The thing people need to be aware of," he says, "is the process of trying to get back a domain name short of litigation."

Retail Gearing For Nintendo 64 System

NINTENDO'S \$20 MILLION DEBUT: Nintendo of America is making sure that its 64-bit gaming system Nintendo 64, due to hit retail Sept. 30, will be hard to miss. The company is supporting the launch with a \$20 million promotion for an extensive in-store sampling campaign with Blockbuster Video and Nickelodeon.

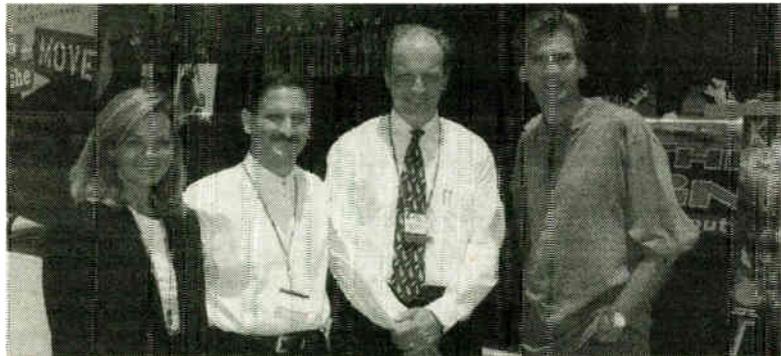
Blockbuster customers in the U.S. will be able to rent the Nintendo 64 for three evenings for \$16.99. Beginning Sept. 30, Blockbuster will give out game pieces for a "Spot The Dot" contest, which requires participants to watch Nickelodeon's prime-time programming to win. The contest awards more than 35,000 prizes to viewers with winning game pieces and is part of Nintendo's planned \$50 million push for the game machine's launch.

In Japan, where the machine has already hit retail shelves, the Nintendo 64 has shipped 800,000 units. Nintendo of America estimates that it will ship at least half a million units in the U.S. by the end of the year.

BITS 'N' BYTES: Internet service provider Netcom has agreed to block access to material that may infringe on the copyrights of the Church of Scientology, following a lengthy legal battle with the Religious Technology Center. While many in the industry applaud the development as a much-needed victory in the crackdown on Internet copyright infringements, some observers say that the action signifies a disturbing trend of going after the providers of Internet access, rather than the copyright violators. . . . GT Interactive, which publishes and distributes top-selling CD-ROM titles, including "Duke Nuke 3D" and "Doom II," has reported record revenues of \$72 million for the second quarter, which ended June 30.

HOT SITES: The National Football League is coming to the Internet's World Wide Web. Starwave Corp. is developing the site (<http://www.nfl.com>), which is scheduled to debut Sept. 1. . . . Event guide Polaris, which was developed by the Entertainment Promotions Network, is now online at <http://www.epn.com/polaris>. . . . Madacy Entertainment Group has launched a Web site for its "101 Strings" orchestra label at <http://www.101strings.com>. . . . New Country magazine has debuted on the Web at <http://www.newcountrymag.com>.

House of Blues has opened a graphic chat site that uses the Palace software. Information on how to access the new site is at <http://www.hob.com/palace>. . . . A Web site promoting New Line's forthcoming film "The Island Of Dr. Moreau" is accessible at <http://www.drmoreau.com>. . . . Jurassic Park: The Ride opens on the Internet at <http://www.jurassic.unicity.com> on Tuesday (13). . . . MCA Records' music site (<http://www.mcarecords.com>) is sponsoring an Internet contest that requires visitors to seek and find 10 Popsicles hidden throughout the site. Winners will receive the CD sampler "Musicle," which contains complete tracks from many MCA acts.



It's A Wonderful Life. Sony Wonder showed off its wares last month, not on the Video Software Dealers Assn. exhibit floor but in a bus parked in front of the Los Angeles Convention Center. Next to it was another highway cruiser that house-cousin sister company Sony Music Video. Singer Kenny Loggins, who performs on the Wonder label, is introduced to Blockbuster staffers. Shown, from left, are Toni Miller, studio merchandising manager; David Pulda, buyer for kids' and family video; Dean Wilson, retail purchasing director; and Loggins.

Series Trimmed In Slim Fitness Market Streamlined Inventory Now Key To Success

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—The fitness video market has slimmed down to an arena primarily for proven winners, with flabby entries being shown the door by retailers anxious to maximize investment returns. In response, most labels have lightened their release loads.

Such series as the Firm from BMG Video and Denise Austin's Hit the Spot from PPI Entertainment continue to shine, but the category remains in the doldrums it entered two years ago. Gone is the reduced-price product that used to clog the shelves of Price Club

and Costco. Streamlined inventory is now the key to success.

The video buyer at one large national chain, who requested anonymity, confirms that sales are down. "Fitness is a category I feel has reached its peak, with the exception of a few strong videos that continue to perform well," he notes. "We are not cutting back on the genre, but we are being more selective in the depth of product we carry."

Best Buy has bitten the bullet. In May, the chain trimmed nearly 25% of its fitness inventory after experiencing a sustained period of lackluster sales. The result has been a 10% comparable-store jump in May-July volume over the same period last year, says video merchandise buyer Joe Pagano.

"We are very encouraged," Pagano says. "We really pared down the number of titles we carried so we could put more emphasis on the ones that we wanted to support and on providing line display." Among the winners: PolyGram Video's Reebok series, Hit the Spot, and the Firm.

"It got to the point where a lot of opportunists took advantage of the market," says Michelle Fiddler, associate director of marketing at BMG Video. "Consumers got confused and frustrated, but what stands the test of time is still here."

The Firm is getting a significant boost via BMG's alliance with Time-Life Video & Television, which has staged a very successful direct-response campaign and increased awareness of the series. Yet Fiddler says retail sales are easily outpacing the TV campaign. The series now claims about 10% of the market, according to VideoScan data, with four new Firm titles slated to debut next month.

"Some of the lines that were out there just got too long," says Anchor Bay Entertainment marketing VP Sandy Weisenauer of the retail logjam. Anchor Bay's Crunch line, expanding by four this fall, has sold in the "hundreds of thousands," she adds.

WarnerVision, which once tried to corner the fitness market, now has a case of product indigestion. Its extensive BodyVision and Buns of Steel labels are on a reduced-release diet, and the bellwether Jane Fonda series will not see an addition in 1997, the first year without a release since Fonda created the genre in 1982. In fact, WarnerVision may retire some of those titles next year, says Julie LaFond, president of Jane Fonda Health & Fitness.

PPI Entertainment is aggressively soliciting retailers with a plan to chip away at WarnerVision inventory and replace it with Austin and other PPI titles. The promotion, called "Operation

(Continued on page 73)



BMG Video's the Firm series retains a solid grip atop the sales charts.



"Fat Burning Blast" turns up the heat on Denise Austin's fitness titles, distributed by PPI Entertainment.

Tape Business Going Forward; Duvall Joins The Barney Family

FORTUNE'S CHILD: The resilience of home video as we know it—mostly prerecorded cassettes and some laserdiscs—continues to amaze. For all the huffing and puffing over DVD and direct satellite delivery, the tape business keeps generating bigger numbers.

Take, for example, the latest data from the International Recording Media Assn. (ITA). Princeton, N.J.-based ITA reports a 38% jump in U.S. pancake shipments last year. These pancakes, not be confused with the breakfast food, unspool the blank tape for the movies consumers want to buy. And according to ITA's figures, there are plenty of both.

Pancake volume rose to the equivalent of 558 million two-hour cassettes last year, from 405 million. Dollar volume kept the pace, up 32% to \$427.8 million in 1995 vs. \$324.7 million the previous year. Unit deliveries have more than tripled, and dollars have nearly doubled since 1990, two indicators of sell-through's growth.

Need further proof? Rank Video Services America once again has boosted duplication capacity, this time adding 22% to its Northbrook, Ill., plant. Last year, Rank was busy creating an outpost in Arkansas. "Our studio customers continue to experience record-breaking growth," says president/CEO David Cuyler in a replay of earlier statements. Sell-through will keep growing in A-title releases "while expanding into new categories of titles in the years to come." Rank has also built a 535,000-square-foot distribution center in Pleasant Prairie, Wis., to complement its main facility in Gurnee, Ill., 12 miles south.

Duplicators keep shooting for the stars; DVD keeps shooting itself in the foot. No news release is now the best news: Every time a player manufacturer in Japan makes an announcement, it's debunked in a heartbeat.

Television Digest, the consumer electronics publication of record, immediately found U.S. sources to contradict Toshiba's July 26 statement that it would ship players in October. The Digest and sister newsletter Audio Week ran their "truth squad" stories July 29, the same day The Wall Street Journal related Toshiba's "daring but unproven strategy" to go forward without Hollywood's support. If they deliver anything at all this year, Toshiba and Matsushita aren't likely to place more than a handful of DVD players, and not until late in the fourth quarter.

In another sign of the inability of the members of the DVD consortium to work together, Sony and Philips say they're licensing their patents separately. Originally, 10 companies were to join in a single patent pool that would have simplified agreements with outsiders and revenue sharing. Now, DVD aspirants will have to make several

stops—cumbersome but not unusual in the hardware world.

By the way, don't for a moment believe that fizzled launches are unique to DVD. The cautionary tale of the five largest photo manufacturers who rushed a new photography system to market this spring should convince Matsushita and Toshiba otherwise and perhaps convince them to hold off until next year. As documented in The Wall Street Journal, the five—including Kodak, Minolta, Canon, and Nikon—have been unable to get sufficient quantities of their Advanced Photo System cameras into stores six months after the national rollout. Frustration and confusion at retail have ensued.

In an eerily familiar quote, a Konica executive told The Journal: "It's mind-boggling that the developers wouldn't push the launch back until the fall so we could get all our ducks in a row." He adds, "If we don't recover quickly, the Advanced Photo System could be the Edsel of the photographic industry."

BARNEY'S FRIEND:

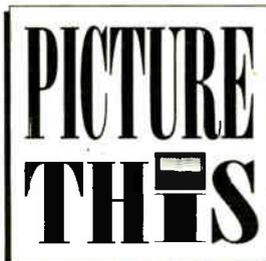
Shelley Duvall has hitched her wagon to a star. The actress/producer, who recently moved to Texas, will be making family videos for Dallas-based Lyrick Studios, which markets Barney and Wishbone via its Lyons Group and Big Feats! Entertainment subsidiaries, respectively.

Despite the nay-sayers, Lyons keeps moving the goods. Barney titles accounted for 29% of nontheatrical children's sales through mid-May, according to VideoScan. Overall demand shrank 7% during the first five months of 1995, but Barney volume soared 20%, Lyons says. It claims to have sold more than 35 million dino-powered cassettes.

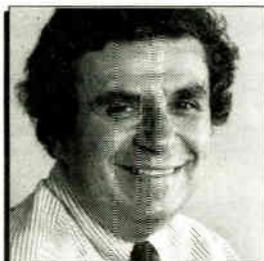
Duvall, operating out of her home and Lyrick's offices, will revise one of her earlier efforts, "Mother Goose Rock & Rhyme," for fourth-quarter release on her new Lyrick label. Another title, "Mother Goose Is Missing," is in development. "What I'm excited about are all these ideas," said Duvall in an interview during the Video Software Dealers Assn. convention in Los Angeles last month. "Lyrick is giving me the opportunity."

According to Lyrick CEO Tim Clott, formerly of Paramount Home Video and, like Duvall, a Texas native, in return for picking up the cost, the company gets "a first look." Clott expects TV exposure to enhance retail prospects.

The same chance may not be readily available elsewhere. Duvall, who produced the Bedtime Stories and Mrs. Piggle-Wiggle series for MCA/Universal, thinks the studio has lessened its kid-vid commitment. Cabin Fever Entertainment, meanwhile, just took on distribution of Faerie Tale Theatre, Duvall's first series.



by Seth Goldstein



SLIPPERY WHEN WET.



And it doesn't get wetter than this, as 11 of Playboy's hottest Playmates bare it all in sexy adventures overflowing with fun. **Wet & Wild: Bottoms Up.** Just in time for summer, it's a video spectacular sure to make your customers sweat... with anticipation!



PLAYBOY HOME VIDEO

© 1996 Playboy. All Rights Reserved.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ NO. 1 ★★★					
1	3	4	12 MONKEYS ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt
2	1	4	BROKEN ARROW (R)	FoxVideo 0896385	John Travolta Christian Slater
3	2	6	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
4	4	4	MR. HOLLAND'S OPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
5	5	6	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
6	6	9	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
7	8	10	CASINO ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
8	7	9	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
9	9	3	THE JUROR (R)	Columbia TriStar Home Video 11603	Demi Moore Alec Baldwin
10	12	2	RUMBLE IN THE BRONX (R)	New Line Home Video Turner Home Entertainment N4428	Jackie Chan
11	17	2	HAPPY GILMORE (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42898	Adam Sandler
12	21	2	EYE FOR AN EYE (R)	Paramount Home Video 33091	Sally Field Kiefer Sutherland
13	10	7	SABRINA (PG)	Paramount Home Video 15294	Harrison Ford Julia Ormond
14	13	6	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
15	11	7	FATHER OF THE BRIDE PART II (PG)	Touchstone Home Video Buena Vista Home Video 6695	Steve Martin Diane Keaton
16	16	5	SENSE AND SENSIBILITY (PG)	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant
17	19	4	NIXON (R)	Hollywood Pictures Home Video Buena Vista Home Video 6701	Anthony Hopkins Joan Allen
18	14	10	GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
19	18	5	BED OF ROSES (PG)	New Line Home Video Turner Home Entertainment N4409	Christian Slater Mary Stuart Masterson
20	22	7	SUDDEN DEATH ◆ (R)	MCA/Universal Home Video Uni Dist. Corp. 82591	Jean-Claude van Damme
21	15	11	THE AMERICAN PRESIDENT (PG-13)	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening
22	20	11	POWDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery
23	23	8	GRUMPY OLD MEN (PG-13)	Warner Home Video 14191	Jack Lemmon Walter Matthau
24	29	2	FOUR ROOMS (R)	Miramax Home Entertainment Buena Vista Home Video 7956	Antonio Banderas Madonna
25	NEW ▶		UNFORGETTABLE (R)	MGM/UA Home Video 905530	Ray Liotta Linda Fiorentino
26	24	5	THE CROSSING GUARD (R)	Miramax Home Entertainment Buena Vista Home Video 7404	Jack Nicholson Anjelica Huston
27	NEW ▶		GEORGIA (R)	Miramax Home Entertainment Buena Vista Home Video 7764	Jennifer Jason Leigh Mare Winningham
28	28	12	JUMANJI (PG)	Columbia TriStar Home Video 11743	Robin Williams
29	NEW ▶		THE CITY OF LOST CHILDREN (R)	Columbia TriStar Home Video 83723	Daniel Emilfork Mireille Mosse
30	30	7	TWO IF BY SEA (R)	Warner Home Video 14159	Sandra Bullock Denis Leary
31	NEW ▶		SCREAMERS (R)	Columbia TriStar Home Video 11863	Peter Weller Jennifer Rubin
32	25	21	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
33	35	5	DRACULA: DEAD AND LOVING IT (PG-13)	Columbia TriStar Home Video 80093	Leslie Nielsen Mel Brooks
34	37	2	THEODORE REX (PG)	New Line Home Video Turner Home Entertainment N4406	Whoopi Goldberg
35	26	18	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
36	40	2	GHOST IN THE SHELL (NR)	Manga Entertainment PolyGram Video 80060355293	Animated
37	NEW ▶		COPS: TOO HOT FOR TV! (NR)	MVP Home Entertainment 1001	Various Artists
38	34	12	DEAD PRESIDENTS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5263	Larenz Tate Chris Tucker
39	31	16	TO DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
40	32	13	HOW TO MAKE AN AMERICAN QUILT ◆ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82595	Winona Ryder Dermot Mulroney

◆ 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.

British Vids To Get Additional, Detailed Content Warning

■ BY PETER DEAN

LONDON—Read it before you see it: That's the option being given to British consumers who want an inkling of the content of the tapes they're about to rent or purchase.

The advice relating to violence, sex, nudity, strong language, and adult themes from the British Video Assn. (BVA) and the British Board of Film Classification (BBFC) will be printed on cassette sleeves. The information is in addition to the classification certificate, which restricts programs to certain age groups.

Information will be grouped under four headings so that an 18-rated video might read as follows: theme: torture victim; strong language: frequent and coarse; sex and nudity: sexual references; and violence: graphic descriptions.

The move comes after yet another assault on video by the national press and the publication of a report commissioned by a parliamentary all-party family and child protection group that claims to establish links between screen violence and pornography and crime. In the June 23 edition, Great Britain's Sunday Times ran an article based on a survey of 2,000 schoolchildren about their video viewing habits, how many cassettes they watched, and which 18-rated titles they had seen.

Two-thirds of 9- to 11-year-olds said they had watched adult features, which prompted the paper to headline the front-page story "Most Under-11s Watch Violent Videos." Apparently half of those questioned had seen "Child's Play," linked by a high court judge to the murder of toddler James Bulger several years ago. Scottish children claimed to have watched "Trainspotting," which is about drug addiction. However, the title isn't available on video yet, even in time-coded preview versions.

Interestingly, almost all of the videos mentioned in the Times survey have been shown on cable and satellite-delivered channels that are free of many of the controls traditionally imposed on the U.K. video industry.

Historically, the trade has been given a rough ride over the levels of sex and violence on video. Despite some of the toughest video censorship in the world, Britain's media singles out cassettes as the most likely way that children and potential criminals are influenced by sex and violence on screen.

Vendors decided to accept sleeve advice only after BVA had agreed to a compromise with the BBFC, which awaits clarification of its ratings procedure from the government. The Hollywood majors were reluctant to participate in the scheme because of the BBFC's suggested wording.

The BBFC, meanwhile, was not prepared to let the distributors write the descriptions themselves. The issue was resolved with the use of more objective descriptions, such as "mild," "strong," and "frequent," rather than such words as "grotesque" and "scary."

The system is in effect voluntarily for six months, employing language chosen by the BBFC from a predetermined list of options. In an effort to prevent squabbles, the BVA has asked that the BBFC not use ongoing negotiations or disagreements over the wording to hold up the certificates. Titles with the advice sleeve should be in stores shortly since the BBFC has started applying the model to all movies under review.

Top Music Videos

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				Type	Suggested List Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number		
★★ NO. 1 ★★					
1	1	9	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF 9.98
2	2	2	R.I.O.T. PART 2 Sparrow Video Chordant Dist. Group 43196	Carman	LF 19.98
3	3	136	OUR FIRST VIDEO ▲ ⁴ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF 12.95
4	4	23	R.I.O.T. ◆ Sparrow Video Chordant Dist. Group 43161	Carman	LF 19.98
5	5	25	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF 19.98
6	13	19	REMOTELY CONTROLLED Word Video 1695	Mark Lowry	LF 21.95
7	7	45	THE WOMAN IN ME ▲ PolyGram Video 8006336605	Shania Twain	LF 9.95
8	6	18	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF 12.95
9	8	60	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF 24.98
10	9	21	UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF 19.95
11	12	77	THE COMPLETE BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF 9.98
12	11	59	VIDEO GREATEST HITS-HISTORY ▲ ² Epic Music Video Sony Music Video 50123	Michael Jackson	LF 19.98
13	10	126	LIVE AT THE ACROPOLIS ▲ ⁵ Private Music BMG Video 82163	Yanni	LF 19.98
14	14	37	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF 14.98
15	15	83	X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	LF 19.95
16	NEW ▶		COCKTAILS Jive/Zomba Video BMG Video 41559	Too Short	LF 19.98
17	17	93	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF 9.95
18	NEW ▶		WHATCHA LOOKIN' 4 Gospeo Centric 72134	Kirk Franklin And The Family	LF 19.95
19	19	40	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF 19.98
20	16	33	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF 9.95
21	20	89	HELL FREEZES OVER ▲ ² Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF 24.98
22	18	137	LIVE SHIT: BINGE & PURGE ▲ ¹⁰ Elektra Entertainment 5194	Metallica	LF 89.98
23	24	92	BARBRA-THE CONCERT ▲ ³ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF 24.98
24	NEW ▶		FAREWELL A&M Video PolyGram Video 9639	Oingo Boingo	LF 19.95
25	21	39	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF 14.98
26	23	44	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF 19.95
27	NEW ▶		GOTTA FEELIN' Warner Alliance Video 38440	O'Landa Draper & The Associates	LF 19.98
28	26	90	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF 24.98
29	22	7	LIVE IN CENTRAL PARK 6 West Home Video BMG Video 15734	Annie Lennox	LF 19.98
30	33	74	YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS 7.98
31	29	22	REBA: CELEBRATING 20 YEARS MCA Music Video Uni Dist. Corp. 14083	Reba McEntire	LF 19.98
32	30	34	VOODOO LOUNGE ● PolyGram Video 8006374833	Rolling Stones	LF 19.95
33	25	7	TOP SECRET DOWN LOW VIDEOS Jive/Zomba Video BMG Video 41579	R. Kelly	LF 19.98
34	RE-ENTRY		LITTLE EARTHQUAKE ● WarnerVision Entertainment 50335-3	Tori Amos	LF 16.98
35	28	49	KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF 19.95
36	31	26	VIEUPHORIA Virgin Music Video 77788	The Smashing Pumpkins	LF 19.98
37	32	35	VIDEO ARCHIVE PolyGram Video 8006374813	Def Leppard	LF 19.95
38	37	20	LIVE AT MADISON SQUARE GARDEN Warner Alliance Video 38438	The Brooklyn Tabernacle Choir	LF 19.98
39	35	62	THE CREAM OF ERIC CLAPTON ▲ PolyGram Video 440081189	Eric Clapton	LF 14.95
40	27	89	THE 3 TENORS IN CONCERT 1994 ▲ ⁵ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF 29.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1996, Billboard/BPI Communications.

Industry Members, Performers Gather At Video Software Dealers Assn. Convention

The Video Software Dealers Assn. show in Los Angeles last month offered lots of opportunities to smile. Here are a few, as seen on the exhibit floor:



Rhino's Army Schorr poses with a couple of characters from Comedy Central, a new addition to his line of releases that includes "The Monkees" and "Shindig."



Happy times: Orion's Herb Dorfman, second from right, enjoys the moment with Hugh Hefner, center, and, from left, Playboy executives Richard Rosetti, Tony Lynn, and Barry Leshtz. Orion is distributing Playboy rental titles.



MGM/UA put on a snow-stopping revue to celebrate "The Birdcage."



Jon Cryer brings "Pompatus Of Love" to BMG staffers. Shown, from left, are Peggy Del Brocco, Dina Ciotti, Michelle Fiddler, Jodi Rovin, and Debra Murray.

SERIES TRIMMED IN SLIM FITNESS MARKET

(Continued from page 71)

Clean Sweep," has already signed Target Stores, which will significantly increase PPI space beginning in September (Billboard, July 27).

"There has been a lot of the same thing released over and over in the market that lacks the personality to drive the product," says Gary Korb, PPI director of marketing. "Denise always makes her exercises fresh."

Korb also credits the \$9.98 price point as a key element to the success of last year's four Hit the Spot titles, which VideoScan says have sold about 750,000 units. A follow-up Hit the Spot Gold series debuts this month.

Supermodel Claudia Schiffer scored a win for CBS/Fox Video with the "Perfectly Fit" series. But success is relative. Marketing VP Peter French admits, "Sports and fitness video is not as hot a product category as we would like it to be."

French says that CBS/Fox is now more selective about its releases. "It has to be truly unique, demonstrably superior, and amply supported," he says. French hopes CBS/Fox's threetape Personal Trainers series qualifies.

Some labels feel that retailers have gone too far in their quest to cut the fat. "The retailers really pulled back, and I think some of them overreacted, and now what's happening is a self-fulfilling prophecy," says Weisenauer.

Yet most believe that the housecleaning will allow their titles to stand out on less dusty shelves—one reason Warner is sticking with Fonda's Personal Trainer line for another year, says LaFond. "Those titles certainly have not been overexposed. Our hope is they are going to get the attention that perhaps we haven't had in the past year."

Anchor Bay is stepping up marketing for Crunch. "There has been a lot of confusion in retailers' minds as to what they are going to stock, so it's a good time for us to solidify our position in the marketplace," Weisenauer says.

Fine-tuning existing promotions makes good sense to retailers, too. Best Buy's Pagano maintains that placing a relatively obscure title these days is tough. "Having too lenient a policy is what got us to the place we were," he says. "Too broad a selection turned out to be bad for business."

To accompany the Hit the Spot Gold tapes, PPI will unleash a promotion that allows consumers to preview various Austin videos on in-store TeleScan monitors at the touch of a keypad. At least one mass merchant will support the campaign, says Korb.

BMG, meanwhile, is prepping point-of-purchase displays tailored to the majority of Firm fans who are multiple-tape owners. Displays for the new Firm cassettes include tear-off cards that show potential buyers how they can mix and match the various titles in the series.

A Firm mall tour is in the works for January, and BMG plans to do a lot more consumer advertising, including print and outdoor campaigns, Fiddler says. TV coverage will be left to Time-Life.

WarnerVision is banking on the debut of Fonda's first cookbook, due Oct. 1 from Turner Publishing, to reignite interest in her new and old titles. Fonda will be on the talk-show circuit promoting the book, and she plans to do an eight-city tour, as well.

Billboard

FOR WEEK ENDING AUGUST 17, 1996

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™					
★ ★ NO. 1 ★ ★					
1	1	13	MICHAEL JORDAN: ABOVE & BEYOND	FoxVideo (CBS/Fox) 8360	14.98
2	3	332	MICHAEL JORDAN: COME FLY WITH ME♦	FoxVideo (CBS/Fox) 2173	19.98
3	2	163	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	19.98
4	4	239	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98
5	8	9	GRANT HILL: NBA SENSATION	FoxVideo (CBS/Fox) 8325	14.98
6	5	85	LESLIE NIELSEN'S BAD GOLF MY WAY♦	PolyGram Video 8006331153	19.95
7	7	13	100 YEARS OF OLYMPIC GLORY	Turner Home Entertainment 3294	29.98
8	11	9	KEN GRIFFEY JR.: ADVENTURES IN BASEBALL	ABC Video 44112	19.95
9	6	27	WAYNE GRETZKY'S ALL-STAR HOCKEY	Buena Vista Home Video 5271	12.99
10	9	7	DREAM TEAM 1996 GOES FOR THE GOLD	FoxVideo (CBS/Fox) 8343	14.98
11	10	155	MAGIC JOHNSON: ALWAYS SHOWTIME	FoxVideo (CBS/Fox) 3189	19.98
12	14	21	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS	PolyGram Video 8006353633	19.95
13	12	19	TORVILL & DEAN, FACE THE MUSIC	PolyGram Video 8006366353	19.95
14	13	17	WWF: RAW HITS	WarnerVision Entertainment 52106-3	12.95
15	RE-ENTRY		WORLD CUP USA: OFFICIAL PREVIEW	PolyGram Video 8006315733	14.95
16	20	29	DREAM TEAM II	FoxVideo (CBS/Fox) 8133	14.98
17	RE-ENTRY		BASEBALL: A FILM BY KEN BURNS	Turner Home Entertainment B5318	179.98
18	19	3	MUHAMMAD ALI: SKILL, BRAINS, & GUTS	MPI Home Video MP7116	19.98
19	17	137	BAD GOLF MADE EASIER	ABC Video 45003	19.98
20	RE-ENTRY		SHAQUILLE O'NEAL: LARGER THAN LIFE	FoxVideo (CBS/Fox) 8179	19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail stores sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
HEALTH AND FITNESS™					
★ ★ NO. 1 ★ ★					
1	1	15	THE FIRM: NOT-SO-TOUGH AEROBICS	BMG Video 80122	14.98
2	3	27	THE FIRM: BODY SCULPTING BASICS	BMG Video 80110-3	19.98
3	4	31	THE GRIND WORKOUT: FITNESS WITH FLAVA♦	Sony Music Video 49796	12.98
4	2	43	THE FIRM: 5 DAY ABS	BMG Video 80116-3	14.98
5	8	41	THE FIRM: LOW IMPACT AEROBICS	BMG Video 80111-3	19.98
6	6	59	THE GRIND WORKOUT HIP HOP AEROBICS	Sony Music Video 49659	12.98
7	5	15	THE FIRM: LOWER BODY SCULPTING	BMG Video 80120	14.98
8	7	33	THE FIRM: UPPER BODY	BMG Video 80118-3	14.98
9	RE-ENTRY		CLAUDIA SCHIFFER: PERFECTLY FIT ABS	FoxVideo (CBS/Fox) 8240	14.98
10	9	81	YOUR PERSONAL BEST WITH ELLE MACPHERSON	Buena Vista Home Video 3851	19.99
11	18	153	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT♦	GoodTimes Home Video 7032	19.99
12	RE-ENTRY		THE FLO-JO WORKOUT: MIND, BODY, AND SPIRIT	Paramount Home Video 82043	19.95
13	10	11	CRUNCH: TURBO SCULPT	Anchor Bay Entertainment	9.98
14	13	47	PAULA ABDUL'S GET UP AND DANCE!	Live Home Video 0114	14.98
15	19	3	RICHARD SIMMONS: DISCO SWEAT	GoodTimes Home Video	9.99
16	14	117	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	14.98
17	11	13	ABS, CHEST & LEGS OF STEEL 2000	WarnerVision Entertainment 51312-3	29.95
18	16	13	CRUNCH: BRAND NEW BUTT	Anchor Bay Entertainment SV10024	9.99
19	15	45	DAISY FUENTES: TOTALLY FIT WORKOUT	WarnerVision Entertainment 51760	19.95
20	20	9	SLIDE REEBOK: BASIC TRAINING WORKOUT	PolyGram Video 4400834873	19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

'Natural' Director's Cut Makes Splash For Vidmark

'NATURAL BORN' MARKETERS: The story of "Natural Born Killers: The Director's Cut" keeps getting better for the title's distributor, Vidmark Entertainment.

Although Vidmark senior VP of sell-through **Don Gold** says 75% of retail won't stock the release, the company initially shipped a respectable 61,000 units, excluding Canada and laserdisc sales. Suggested list is \$29.99.

To no one's surprise, mass merchants and Blockbuster refused to carry "Natural" because of content. (Blockbuster

does carry the R-rated version for rental.) However, music and combo stores went to bat for it. While the sell-through edition isn't a home run, "Natural Born Killers" is at least a triple.

Gold says that on street date, July 30, Musicland had first-day sales of 4,000 copies, Best Buy moved 3,000 units, and Camelot Music and Trans World Entertainment sold 1,000 each. All have re-ordered, pushing Vidmark's total sales to 78,000 cassettes.

Street-date advertising on a local Los Angeles rock station brought more than 2,000 people to Musicland's Sam Goody store in Universal's Citywalk to get a copy of the tape signed by director **Oliver Stone** and music score contributor/**Nine Inch Nails** front man **Trent Reznor**. Only about 500 received autographs during the two-hour session.

"Their appearance was the largest in-store event ever for the Citywalk store," says store operations manager **Michelle Stranahan**, noting that the line began forming hours before the store opened.

Across town at the Virgin Megastore, buyer **Marty Sikich** says the six-store chain has sold about 25% of its initial order. He expects the title to be the store's best-selling tape and laserdisc, based on the early trend.

Gold attributes much of the opening-day success to Stone, who went beyond the call of duty in promoting the tape; Pioneer, which compiled the interviews for the bonus tape; and Interscope Records, which secured Reznor's involvement. "Everyone worked together and did what they said they were going to do," says Gold. "Together, it made the release bigger than most people thought it would be."

In fact, Gold says, Vidmark's competitors for the title estimated that the vendor would sell only 40,000 units.

As previously reported, Stone was able to shop the director's cut after Warner Bros. refused to rerelease the video. Rights reverted to Regency Films, which co-produced the movie with Stone. The consumer press latched onto the controversy, adding fuel to Vidmark's publicity campaign.

Next up for Vidmark is "Tommyland," the home movie compilation of **Pamela Anderson Lee** and her rock-

er husband, **Tommy Lee**. Vidmark snapped up the footage sight unseen in July, and it still hasn't seen a finished version. "We've got 14 hours of tape to look at and edit before we'll have a product," says Gold.

Like "Natural Born Killers," Gold says, the Anderson title will be a long-term project, and the key to its success will depend on the buxom blonde. "Pamela is going to be very cooperative, and she'll be a huge draw anywhere we take her," he adds.

LITTLE PURCHASE: LIVE Home Video continues to build its children's library with the acquisition of the TV special "Littlest Angel."

The supplier snagged video and almost-worldwide broadcast rights to the program, which is based on the late **Charles Tazewell's** 50-year-old Christmas book. Canada is excluded from the deal.

In production is a 30-minute animated special, which won't be ready for prime time until the 1997 holiday season. Following the TV debut, LIVE will release it on video.

Although "Littlest Angel" is a single-program acquisition, LIVE has been busy inking video distribution deals for the Hello Kitty and Littlest Pet Shop series. All of LIVE's kids titles are marketed under the Family Home Entertainment banner.

EVERYTHING OLD IS NEW AGAIN: For at least the third time, 20th Century Fox Home Entertainment is repromoting "The Sound Of Music." The hook this time is that the three-hour video will be available on one tape instead of two. Fox has also knocked down the price from \$25 to \$19.98, effective Aug. 27.

Apparently, the new configuration was enough to bring in promotional tie-in partners MCI and Royal Caribbean Cruises. MCI will offer a 60-minute phone card with a cassette purchase and a switch to its long-distance service. Royal Caribbean will conduct two consumer sweepstakes for a free cruise and travel discount prizes.

Fox is also reworking "My Fair Lady," to celebrate the movie's 30th anniversary. Priced at \$19.98, the classic **Lerner and Loewe** musical will be available Oct. 1 in letterbox and pan-and-scan versions with a L'eggs pantyhose cross-promotion.

A \$2 instant coupon for L'eggs products, as well as other discount offers, will be packed inside each "My Fair Lady" copy.

There's more: Mattel Toys will issue a limited edition of five "My Fair Lady" dolls, each featuring a different costume. Barbie is to be made in the likeness of **Audrey Hepburn**, who played **Eliza Doolittle**, while Ken sports **Henry Higgins'** outfits.

SHELF TALK

by Eileen Fitzpatrick



Video continues to build its children's library with the acquisition of the TV special "Littlest Angel."

The supplier snagged video and almost-

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	38	2	COPS: TOO HOT FOR TV!	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
2	3	6	GHOST IN THE SHELL	Manga Entertainment PolyGram Video 80060355293	Animated	1996	NR	19.95
3	1	9	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
4	2	9	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
5	4	12	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
6	6	9	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
7	5	20	BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
8	7	15	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
9	9	7	PLAYBOY'S RISING STARS AND SEXY STARLETS	Playboy Home Video Uni Dist. Corp. PBV0787	Various Artists	1996	NR	19.95
10	8	11	MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
11	14	22	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
12	13	2	PLAYBOY'S HARD BODIES	MCA/Universal Home Video Uni Dist. Corp. PBV0793	Various Artists	1996	NR	19.98
13	10	15	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
14	21	3	WATERWORLD ◊	MCA/Universal Home Video Uni Dist. Corp. 82680	Kevin Costner Dennis Hopper	1995	PG-13	19.98
15	12	7	SABRINA	Paramount Home Video 05402-003	Humphrey Bogart Audrey Hepburn	1954	NR	14.95
16	32	2	DESPERADO	Columbia TriStar Home Video 11653	Antonio Banderas	1995	R	19.95
17	NEW ▶		HOW THE WEST WAS FUN	Warner Home Video 13925	Mary-Kate & Ashley Olsen	1995	NR	14.95
18	11	8	CRIMSON TIDE	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman	1995	R	19.99
19	15	13	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
20	23	5	MR. BEAN: PERILOUS PURSUITS	PolyGram Video 80060367773	Rowan Atkinson	1996	NR	19.95
21	17	3	MR. BEAN: TERRIBLE TALES	PolyGram Video 80060367733	Rowan Atkinson	1996	NR	19.95
22	18	11	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
23	24	23	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
24	16	9	DUNSTON CHECKS IN	FoxVideo 8962	Eric Lloyd Jason Alexander	1995	PG	19.98
25	22	12	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
26	19	4	CONGO	Paramount Home Video 33038	Dylan Walsh Laura Linney	1995	PG-13	14.95
27	36	2	THE JOHN WOO COLLECTION	Fox Lorber Video Orion Home Video 1226	Various Artists	1996	NR	29.98
28	20	12	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
29	25	58	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
30	34	6	"WEIRD AL" YANKOVIC: BAD HAIR DAY	Scotti Bros. Video 5053	Weird Al Yankovic	1996	NR	9.95
31	37	21	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
32	26	5	DISNEY'S SING ALONG SONGS: TOPSY TURVY	Walt Disney Home Video Buena Vista Home Video 600703	Animated	1996	NR	12.99
33	28	6	ANNIE LENNOX: LIVE IN CENTRAL PARK	6 West Home Video BMG Video 15734	Annie Lennox	1996	NR	19.98
34	29	5	SPECIES	MGM/UA Home Video Warner Home Video 905607	Ben Kingsley Natasha Henstridge	1995	R	19.98
35	39	6	PENTHOUSE: THE ULTIMATE PET GAMES	Penthouse Video WarnerVision Entertainment 50799-3	Various Artists	1996	NR	19.98
36	31	8	THE NET	Columbia TriStar Home Video 11613	Sandra Bullock	1995	PG-13	19.95
37	30	11	DIE HARD WITH A VENGEANCE	FoxVideo 8858	Bruce Willis Samuel L. Jackson	1995	R	19.98
38	33	19	RIVERDANCE-THE SHOW	Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
39	35	16	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
40	27	19	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99

● 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.

COPS #1 WITH A BULLET

Thank You!

If you're one of the thousands of retail storefronts who helped make **COPS - Too HOT For TV!** the Number One best selling video in America, we thank you. With customer awareness at an all-time high and two all new titles on the way, there's still time to join the force!

What Makes COPS So Hot At Retail?

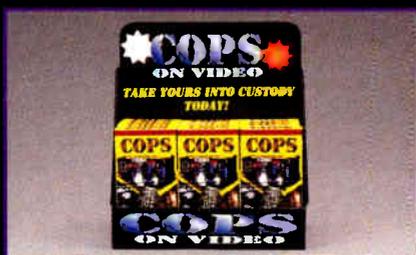
- A massive foundation of loyal TV fans that log an average of 50-Million viewings Each Week! More weekly viewings than all of the current top-ten theatrical giants - combined!
- Since first airing in January of 1989, viewers have demanded the complete stories - the gritty, graphic and hilarious footage that's "Too HOT For TV!" Now, retailers deliver what TV can't.
- Thousands of 60-second TV spots are now breaking, driving hoards of hungry **COPS** fans to "Video Retailers Everywhere!"

Grab Your Share Of The Action...

...Capture All The **COPS** You Can!



48-Piece Standee
UPC #610078120434



18-Piece Counter-top UPC #610078120236

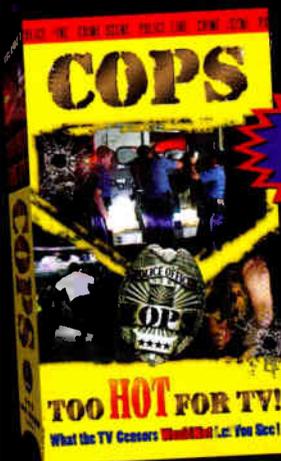
Maximize Profits - Stock **COPS** Collections!



COPS 3+3 Super Set \$99.95 S.R.P.
UPC #610078112132

COPS 2+T Kit \$59.95 S.R.P.
UPC #610078110237

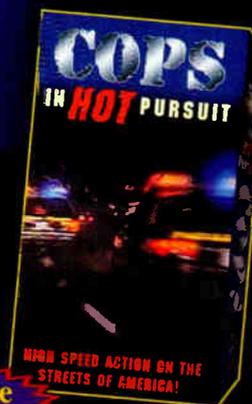
COPS 2+2 Kit \$69.95 S.R.P.
UPC #610078110435



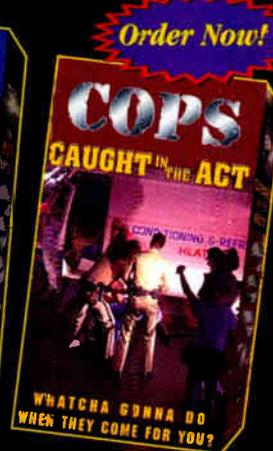
COPS Too Hot For TV!
UPC #610078100139

Order Now!
\$19.98
S.R.P.

Available
SEPT '96



UPC #610078100436



CAPTURE COPS NOW!
1-800-637-3555

WARNING: *COPS Too Hot for TV* contains nudity, adult language and mature subject matter. Parental discretion is extremely advised. Not Rated.



MVP Home Entertainment, Inc.

Check us Out On The Web! www.tvcops.com

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

VARIOUS ARTISTS

Honor—A Benefit For The Honor The Earth Campaign

PRODUCERS: various

Daemon 19012

From the Indigo Girls' Daemon label comes a compilation with a worthy cause and an impressive cast that includes the Indigos, Toad The Wet Sprocket, Bonnie Raitt and David Grisman, Jane Siberry, Rusted Root, Victoria Williams, the Latin Playboys, Matthew Sweet, Soul Asylum, and native American artists John Trudell, Ulali, Indigenous, and Keith Secola & Wild Band Of Indians. Some of the tunes are newly recorded; others are from the artists' archives of live and studio material. Project benefits the Honor the Earth Campaign, which protects indigenous communities from exploitation.

STORYVILLE

A Piece Of Your Soul

PRODUCER: David Z

Code Blue/Atlantic 82921

Bluesy rock band from Austin, Texas, debuts on a major label after a highly acclaimed indie release. The credentials of the various members—past associations include Stevie Ray Vaughan, John Mellenkamp, Joe Ely, the Mavericks, and Carlene Carter—are evident on such tunes as focus track "Good Day For The Blues," the Robert Cray-reminiscent "Blind Side," and the rocking "Bitter Rain." Although the group lacks a defining sound, its ardent fan base and a market receptive to roots-oriented rock bode well for continued success.

IN CONCERT AT THE ROYAL ALBERT HALL

Les Misérables

PRODUCER: none listed

Relativity/Tristar 1559

To celebrate the 10th anniversary of "Les Misérables," cast members from worldwide productions assembled in London's Albert Hall last fall to present the work in concert. The piece—which could not have been created without the influence of Andrew Lloyd Webber, Stephen Sondheim, or, perhaps, Kurt Weill—displays its power once more on disc. The music is all here on two discs, and the assemblage, naturally, gives all it has given in the various stage productions.

JAZZ

★ DAVID McMURRAY

The Dave McMurray Show

PRODUCER: David McMurray

Warner Bros. 45958

Intrepid reedman David McMurray was an integral part of the funky, off-the-wall sound of Was (Not Was). This wailing R&B/contemporary jazz set throws funk and hip-hop elements into the mix for a party-time concoction that hints at McMurray's role as a Junior Walker for the millennium. Guest wizards of Was include such dexterous sidemen as Luis Resto, Randy Jacobs, and Rayse Biggs, and further Was influence pops up in McMurray's odd vocal loops and acid funk interludes. McMurray's restless, acrobatic solos invigorate the infectious dance funk rhythms of

SPOTLIGHT



KRISTINE W.

Land Of The Living

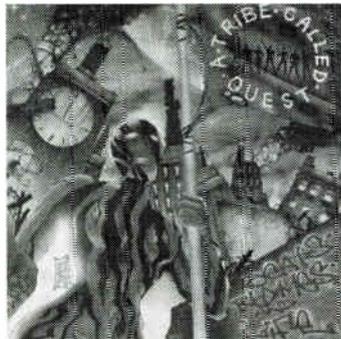
PRODUCERS: Various

Champion/RCA 16532

Enormously charismatic dance music belter makes a fine first impression on a sterling collection that combines the shiny hi-NRG gloss required by pop radio listeners with the edgy house intensity demanded by club purists. Kristine's history as a Las Vegas lounge singer has given her delivery a deliciously dramatic flair that serves such Euro-flavored anthems as "Feel What You Want," "Let Me In," and the recent crossover hit "One More Try." Composed of more than merely trend-sensitive tunes, the set offers softer, more intimate moments, such as "Breathe" and "Love Song," that allow Kristine to display her solid songwriting skills and performing chops, which could eventually transcend the dance genre.

"Around The World In 8 Measures" and "Old School"; the urban world music of "The Beginning"; the P-Funk intimations of "The Jam"; and "Spill It (All Out)," a rap number with a welcome sample of Eric Burdon & War's "Spill The Wine."

SPOTLIGHT



A TRIBE CALLED QUEST

Beats Rymes And Life

PRODUCER: The Ummah

Jive 41587

For a hip-hop act, staying away for two years without a new record can be artistic suicide, as groundbreaking groups like the Pharcyde, 3rd Bass, and Black Sheep can attest. But based on the early response from radio and retail, A Tribe Called Quest still has a good life. Atop buttah-smooth beats constructed from choice samples, warm keyboards, and well-oiled drum machines, rappers Q-Tip and Phife rap with phat, jazzy, mature coolness that's universal. They brag, expose their souls, and reveal abstract spirituality without preaching. The new single, "Stressed Out," which gently massages the skull, features Faith Evans. Tribe is one of rap music's most consistent groups, and its new release is a sonic achievement that shouldn't be overlooked.

COUNTRY

★ GEORGE JONES

I Lived To Tell It All

PRODUCERS: Norro Wilson, Buddy Cannon

MCA 11478

Country's No. 1 living legend is still in

SPOTLIGHT



ASTOR PIAZZOLLA

Concerto For Bandonéon

PRODUCER: none listed

Harmonia Mundi 901595

Fusing the urban folk tradition of tango with art music ambitions, Argentine Astor Piazzolla created nuevo tango, a dichotomous form of rhythm and melody, heart and mind, nostalgia and the avant-garde. The late composer's albums, such as "Zero Hour," and his collaborations with such performers as the Kronos Quartet, are marvels in which excitement and rapt delicacy flow into one another. This album contains some of his best-known tunes, including the heart-melting "Adios Nonino" and the larger-scale title work. Pablo Mainetti on bandoneón, Lluís Vidal on piano, and conductor Josep Pons relay this music beautifully and idiomatically, even if they emphasize grace over fire. An excellent introduction to a master's work, the album anticipates similar efforts from Yo-Yo Ma and Gidon Kremer.

fine voice, and this set is a breathtaking run through some great country songs. If you haven't had your heartstrings tugged in a while, check out "Tied To A Stone" or "Hundred Proof Memories." With the single "Honky Tonk Song," Jones finally addresses his famous DUI arrest by police when he was riding his lawn mower down the highway in search of a bar after then wife Tammy Wynette had hidden all his bottles and car keys. Abject misery has never sounded so good. Thank God for George Jones.

LATIN

▶ MARCO ANTONIO SOLÍS

En Pleno Vuelo

PRODUCER: Marco Antonio Solís

Fonovisa 0512

Winner of the producer of the year and songwriter of the year kudos in May during Billboard's third annual Latin Music Awards, this soft-spoken, former lead singer of Mexican supergroup Los Bukis makes his debut as a solo act a familiar one as he breezes through an array of his typically tender romantic odes, which are neatly offset on this album by adventurous rhythmic tracks "El Masoquista" and "Pirekua Michoacana."

▶ PAUL ANKA

Amigos

PRODUCERS: Humberto Gatica, David Foster, Rudy Pérez

Globo/Sony 82002

A pop icon from late '50/early '60s who still enjoys a large following in Latin America, Paul Anka marks his initial foray into the Spanish-language market with a likable package of bilingual cov-

NEW AGE

PANGEA

PRODUCERS: Dan Lacksman, Sacha Chaty

EastWest World 61947

With Pangea, Deep Forest svengali Dan Lacksman picks up the same tribal beat that made the first Deep Forest album so popular. With Sacha Chaty, he marries insistent electronic dance grooves to vocal melodies and sampled instruments from across Africa, all sliced, diced, and reconfigured in the digital blender. The pop techno-tribal sound of Pangea is sure to have the same appeal as Deep Forest, and "Memories Of Pangea" and "Water & Fire" could equal the impact of "Sweet Lullaby." However, at some point perpetrators of this uncredited ethnological pillaging should be called to task.

WORLD MUSIC

▶ TARIKA SAMMY

Beneath Southern Skies

PRODUCER: Paul Hostetter

Shanachie 64067

After two excellent U.S. albums, Madagascar world music sensation Tarika Sammy broke up, but founder Samoela Andriamalalaharijaona (mercifully abbreviated to Sammy) re-formed his band and returns with an equally engaging, yet more understated, sound. Highlights of this continent-crossing confection from the land of the lemur include the heartbreaking vocal harmonies of "Arovy Ny Biby," the spectral uptempo melody of "Hisoma," the trance-inducing staccato hooks of "Jereo Ange!," the caressing groove of "Voly Hazo," the compelling guitar patterns of "Basse Marovana," and the driving "Veloma E!," which draws its rootsy, American-influenced sound from Sammy's harmonica.

GOSPEL

WILLIE NELSON & BOBBIE NELSON

How Great Thou Art

PRODUCERS: Willie Nelson, Freddy Fletcher, Bobbie Nelson

Finer Arts Records 9605

Willie Nelson and his sister Bobbie recorded this wonderful album at his Pedernales Studio in Texas. After his trouble with the IRS, when he opened the studio, the first song recorded was "How Great Thou Art." They began recording in 1993 and continued over the course of the next two years, imbuing the project with a warm, rootsy sound. The Nelsons began their careers singing in church, and this project contains many of the gospel standards they grew up with, including moving versions of "Just A Closer Walk With Thee," "It Is No Secret," "What A Friend We Have In Jesus," and "In The Garden." Contact: 303-755-2546.

VITAL REISSUES

BILL EVANS TRIO

Turn Out The Stars

PRODUCER: none listed

Dreyfus 36553

Letter To Evan

PRODUCER: none listed

Dreyfus 36554

Bill Evans recorded these live trio sessions at London club Ronnie Scott's in the summer of 1980. Despite the introspective vibrancy of his playing, he would be dead one month later. These two CDs drawn from that live stint feature bassist Marc Johnson and drummer Joe LaBarbera, who provide the right support for Evans' lush, whimsical improvisational flights and manic chordal constructions. Even with his most innovative years behind him, the unmistakable flair that made him one of the crucial architects of modern jazz piano is still in evidence; on his playful, insatiable reworkings of "Like Someone In Love"; on his thunderous take of "My Romance"; on his enjoyably disjointed treatment of "But Beautiful"; on his bluesy tonal mesh of "My Man's Gone Now"; and on his rhapsodic rendition of longtime favorite "Emily." Original Evans themes are highlighted by the

straightforward, joyous beauty of "Letter To Evan" and the similarly splendid "Two Lonely People," "Turn Out The Stars," and "Laurie."

STEVE EARLE

Ain't Ever Satisfied—The Steve Earle Collection

COMPILATION PRODUCER: Andy McKaie

Hip-O/MCA 40006

At a time when country renegade Steve Earle is beginning to shed the personal demons that kept him from living up to his promise as one of the genre's top songwriters and performers, Hip-O reissues the best of the artist's mid-to-late-'80s MCA catalog in a handsome two-disc set that also includes material that was not released on his U.S. albums. Among the highlights are such Earle standbys as "Guitar Town," "Hillbilly Highway," "Devil's Right Hand," "I Ain't Ever Satisfied," and "Billy Austin," as well as live performances of Bruce Springsteen's "State Trooper" and the Rolling Stones' "Dead Flowers." For prospective Steve Earle followers, this collection is a great primer. For old fans who missed the artist during his absence from the industry in the early '90s, this worthy release is a blast from the past.

ALBUMS—SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

► GABRIELLE Give Me A Little More Time

(3:59)
 PRODUCERS: The Boilerhouse Boys
 WRITERS: Gabrielle, B. Wolff, A. Dean, B. Barson
 PUBLISHERS: Perfect Songs/Songs of PolyGram International/EMI/Blackwood, BMI
Go! Discs/London 7287 (cassette single)
 The last time stateside listeners heard this appealing British belter was on the trendy, hip-hop-vibed hit "Dreams." Two years later, she returns with a more classic-sounding pop ditty that casts a complementary light on her sweetly feline and nicely matured vocal style. The widespread success of this single in the U.K. and Europe gives the label a story to tell radio here. Although this is straight-ahead top 40 fare, AC and pop-leaning R&B programmers should also have a close listen.

★ STING I'm So Happy I Can't Stop Crying

(3:56)
 PRODUCERS: Hugh Padgham, Sting
 WRITER: Sting
 PUBLISHERS: Magnetic/Regatta/Irving, BMI
A&M 00293 (c/o PGD) (cassette single)
 It is a shame that more people have not embraced Sting's current "Mercury Falling" collection—particularly since it is easily among his better solo efforts. The third release from the set is a country-flavored ballad that shows the artist at his most tender and engaging. It's kind of odd at first to hear Sting's reedy tenor amid the twang of a slide guitar, but it ultimately works. This single would be a fine fit alongside Hootie & the Blowfish on pop or triple-A stations.

BANANARAMA Take Me To Your Heart

(3:13)
 PRODUCER: Gary Miller
 WRITERS: K. Woodward, S. Dallin, G. Miller, P. Barry, S. Torch
 PUBLISHERS: Warner-Chappell/All Boys, BMI
 REMIXERS: Tony DeVit, Max Cassan, Nando Vanelli, Simon Parkes, Geo, Mark Cyrus
Curb 1278 (cassette single)
 With Euro-NRG dance music all the rage at radio, why shouldn't Bananarama climb aboard the bandwagon and use it as a vehicle for its U.S. career resurrection? This springy number could actually do the trick. It is covered in vibrant synths and a cute chorus that you'll be singing along with in moments. To hedge all programming bets, there are no less than eight versions of the song to choose from, including one with a jarring but pleasant reggae groove.

MERRIL BAINBRIDGE Mouth

(no timing listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Universal 1058 (CD single)
 Minimalist production allows Bainbridge to show off her sweet, yet somewhat generic-sounding, vocals on this sparsely instrumented single. Sugar-sweet pop and gushing sentiment with a clean hook should give this life at top 40 stations. However, many will find plenty to be annoyed at with this light-as-a-feather track. Still, that hasn't kept radio programmers in Bainbridge's home country of Australia from making this a popular track there.

R & B

► LUTHER VANDROSS Your Secret Love

(4:01)
 PRODUCER: Luther Vandross
 WRITERS: L. Vandross, R. Verteiney
 PUBLISHERS: EMI-April/Uncle Ronnie's Music, ASCAP, Reed Verteiney, BMI
LV/Epic 8358 (c/o Sony) (cassette single)
 With old-school soul all the rage at R&B radio, the timing of a new Vandross pro-

ject could not be better. This languid title cut to his forthcoming collection serves as a solid reminder that few can brew classic finger-snappin' rhythms and warmly romantic lyrics this well. Vandross' narrative is so precise and vivid that you can almost feel the candlelight as he cruises through the song's plush, quietly unfurling arrangement. Programmers should play this single as a textbook lesson for youngsters on how R&B balladry is done properly.

► FOR REAL Like I Do

(4:08)
 PRODUCER: Dallas Austin
 WRITER: not listed
 PUBLISHER: not listed
Rowdy 5079 (c/o BMG) (cassette single)
 What a pleasure it is to see this delightful, sorely underappreciated female quartet get a new lease on life with Rowdy Records and producer Dallas Austin. The group members flex their creamy and softly soulful harmonies over a Motown-flavored funk jam that will have listeners fondly reminiscing about watching "Soul Train" on Saturday mornings. With luck, the act's recent visibility on the "Waiting To Exhale" soundtrack will provide an incentive for previously uninformed people to check For Real's vocal charm and make this a winning single.

PNY Ginuwine

(5:25)
 PRODUCER: Timbaland
 WRITERS: E. Lumpkin, T. Mosley, S. Garrett
 PUBLISHERS: Papah/Who Am I?/Herblichious, ASCAP
550 Music/Epic 8227 (c/o Sony) (CD single)
 This sex jam, played out through horse-riding metaphors, is an even-metered gallop through lovely backing vocals and machine-generated music. While lead vocal elements are indistinguishable from several similar jams receiving heavy play, "Ginuwine" makes up for it with endearing style and funk. Added vocals run through a synthesizer provide a unique supplemental element to the baseline and act as an interesting refrain.

COUNTRY

► GEORGE JONES Honky Tonk Song

(2:46)
 PRODUCERS: Buddy Cannon, Norro Wilson
 WRITERS: F.J. Myers, B. Yates
 PUBLISHERS: Dixie Stars, ASCAP; Sixteen Stars, BMI
MCA 55228 (c/o Uni) (7-inch single)
 Country radio in the '90s is more than willing to support a pack of young singers who were raised on George Jones, yet the man himself is having a hard time getting airplay. Something is truly wrong with this world. Jones is singing better than ever, and this cute tune, penned by Frank Myers and Billy Yates, has a clever lyric tailor-made for the Possum. At a recent listening party on Music Row, MCA Nashville president Tony Brown hit his knees bowing to Jones and his monumental talent. That says it all.

► BILLY RAY CYRUS Trail Of Tears

(3:24)
 PRODUCERS: Terry Shelton, Billy Ray Cyrus
 WRITER: B.R. Cyrus
 PUBLISHERS: Songs-of-PolyGram International/Sly Dog, BMI
Mercury 122 (c/o PolyGram) (CD promo)
 Just when people might have thought they had Billy Ray Cyrus figured out, he throws an impressive curve with this wonderful bluegrass tune, which is marked by tasty guitar picking and a mournfully emotional vocal performance. The single is the first from his upcoming album of the same name. Country radio should give this a chance: Fresh and different, it sounds like a great cure for the stale sameness that is creeping into the format.

► LINDA DAVIS Walk Away

(3:58)
 PRODUCER: John Guess
 WRITERS: M. Beeson, R. Byrne
 PUBLISHERS: EMI-April/K-Town, ASCAP; EMI-Blackwood/Robert Byrne, BMI
Arista 3037 (c/o BMG) (7-inch single)
 Davis' evocative voice shines on this

stunning ballad about the pain of a failed relationship. John Guess' production provides the perfect framework for Davis to work her special vocal magic. She delivers a nuanced performance that should garner attention at country radio.

★ BAKER & MYERS A Little Bit Of Honey

(3:37)
 PRODUCERS: Nelson Larkin, Michael Hollandsworth
 WRITERS: G. Baker, F.J. Myers
 PUBLISHERS: Zomba Enterprises/Dixie Stars, ASCAP
Curb 1255 (7-inch single)
 This song captures the harmony, energy, and special magic that makes these guys such an enjoyable act live. But best of all, the track has a feisty fiddle and percolating groove that should fit perfectly on country radio. The sing-along chorus and positive lyric should make this a favorite with radio listeners and could garner these talented artists the recognition they so rightly deserve.

MILA MASON That's Enough Of That

(2:44)
 PRODUCER: Blake Mevis
 WRITERS: M.O. Sanders, R. Albright, L. Silver
 PUBLISHERS: MCA/Amson/Sweet Silver, ASCAP
Atlantic 6825 (7-inch single)
 Mason—one of Atlantic's newest additions to its roster—makes her debut with this toe-tapping, uptempo number. Mason exudes lots of energy and displays an appealing vocal presence on this song about a woman who has had enough of a sour relationship.

KENNY WAYNE SHEPHERD Aberdeen

(3:52)
 PRODUCER: David Z.
 WRITER: B. White
 PUBLISHER: Wynwood, BMI
Revolution 7972 (cassette single)
 Shepherd heats things up considerably on acoustic blues giant Bukka White's rambunctious, soulful tune. Blues lyrics, country-flavored guitar riffs, and distorted vocals come together on this track. A perfect example of a great tune made better by a willingness to stretch boundaries without destroying the integrity that influenced the cover in the first place.

THE BEACH BOYS FEATURING JAMES HOUSE

How I Much I Love You (2:48)
 PRODUCERS: Brian Wilson, Joe Thomas
 WRITERS: B. Wilson, R. Christian
 PUBLISHERS: Irving/BMG, BMI
River North 51416 (7-inch single)
 The next single from "Stars And Stripes," the River North project featuring numerous artists performing Beach Boys classics with the famed California ensemble, is this energetic offering from House that exudes summertime fun. House's gutsy, edgy vocals interplay nicely with the Beach Boys' trademark harmonies, creating a record that sounds warmly familiar, yet fresh and inventive.

NEW & NOTEWORTHY

THRASHER SHIVER Goin' Goin' Gone

(3:51)
 PRODUCERS: Justin Niebank, Neil Thrasher, Kelly Shiver
 WRITERS: N. Thrasher, M. Delany
 PUBLISHERS: Rio Bravo/Gila Monster, BMI
Asylum 61929 (cassette single)
 Country radio is always clamoring for something different, and here it is. Neil Thrasher and Kelly Shiver's voices blend seamlessly into an inviting new sound that should perk up programmers' ears. The Appalachian-tinged production perfectly complements the lyric about a way of life that's rapidly vanishing. The lyric is so vivid that the listener can readily see the images. Great song, great production, and great performance add up to one outstanding debut.

DANCE

CHADD Live It Up (Como Vivir)

(8:50)
 PRODUCERS: Chadd, Mick Hanson
 WRITER: Chadd
 PUBLISHER: M-Powered, ASCAP
 REMIXERS: Chadd, Mick Hanson, Roland Hernandez
M-Powered 002 (CD single)
 Latin dance heartthrob pouts and preens his way through this sexy follow-up to his underground breakthrough "The One." Working with co-producer Mick Hanson, Chadd keeps the track's house beat firm and aggressive, covering it with icy synths and festive Spanish-language chants. Of the four remixes, DJs are advised to dive directly into the dark and edgy Blue Dawn version. Contact: 212-481-6555.

ROCK TRACKS

LOU REED Sex With Your Parents

(3:37)
 PRODUCER: Lou Reed
 WRITER: L. Reed
 PUBLISHERS: Lou Reed/EMI-Blackwood, BMI
Warner Bros. 8342 (CD promo)
 This anti-censorship rap delivered by Reed over a blues-spiked jam is more creative and less preachy than most watered-down, weak-willed freedom anthems. Reed clearly maintains his voice as a multigenerational free-speech advocate and popular icon. Unfortunately, the "beeped" editing job on the radio cut is annoying, distracting, and poorly done. It puts an obvious touch of irony on Reed's point, but it sure makes for poor listening.

IMPERIAL DRAG Spyder

(3:47)
 PRODUCERS: Brad Jones, Roger Joseph Manning Jr.
 WRITERS: E. Dover, R. Manning
 PUBLISHERS: Dover Sole/EMI-Virgin/Sunshine Suicide Songs, ASCAP
Work 8369 (c/o Sony) (CD single)
 Following up its raucous single "Boy Or A Girl," Imperial Drag lays down an equally funny and glamorous track. Who would have guessed that former Jellyfish member Eric Dover would adapt his fun, fun, fun style so readily to a song with the point of view of your friendly neighborhood drug dealer? Still, the act reveals echoes of the bubblegum tendencies of Jellyfish. A superb rock arrangement with exceptionally tight, creative performances.

TYPE O NEGATIVE My Girlfriend's Girlfriend

(3:47)
 PRODUCERS: Josh Silver, Peter Steele
 WRITER: P. Steele
 PUBLISHERS: Roadblock/Pyromantic, ASCAP
Roadrunner 179 (CD single)
 Not the first song about having a threesome, but certainly one of the best. With vocals borrowing heavily from Bauhaus and Sisters Of Mercy, "My Girlfriend's Girlfriend" is sonically multilayered, goth-rock genius that mixes the best elements of its predecessors with a new approach. Light synthesizer arrangements blurred by darker guitars and industrial noise, combined with a fun, provocative refrain, bring Type O Negative back to the rock forefront.

NADA SURF Popular

(no timing listed)
 PRODUCER: Ric Ocasek
 WRITER: not listed
 PUBLISHERS: Caws, BMI; Lorca, ASCAP
Elektra 9531 (CD single)
 Playing to those of us who considered ourselves misfits in our formative years, Nada Surf blows up the angst factor on an epic scale for its debut single. This tried and true formula is working like a charm at rock radio, with the track getting kids into a frenzy over how unfair it is not to get the girl, the car, or the respect they think they deserve. Undeniably hooky with humorous spoken sections, "Popular" has become just that with programmers. Still, you cannot help but wonder if the members of Weezer are scratching their collective heads in an effort to understand cookie-cutter A&R. It doesn't help that Elektra

brought Ric Ocasek, who also produced Weezer, on board to helm the project.

EXPANDING MAN Download (I Will)

(4:11)
 PRODUCER: Mike Denneen
 WRITERS: Expanding Man
 PUBLISHER: Jim Rules, BMI
Q Division/Columbia 7998 (c/o Sony) (CD single)
 Five-man act Expanding Man play well together, never cluttering the musical landscape with unnecessary flourishes. Unfortunately, "Download" remains an unmistakably bland and unexciting single. Routine, though tight, clichéd rock that, to an extent, is reminiscent of the worse half of Nuno Bettencourt and Extreme's work.

LIFE OF AGONY Don't You (Forget About Me)

(4:18)
 PRODUCER: Steve Thompson
 WRITERS: K. Forsey, S. Schiff
 PUBLISHERS: MCA, ASCAP, Music Corp. of America, BMI
Roadrunner 183 (CD single)
 There are some songs that, while fitting uniquely to their times, just weren't meant to be exhumed from their respective rock grave sites. Life Of Agony records a fairly faithful, inconsequential cover of Simple Minds' hit "Don't You (Forget About Me)" with poor results. A good example of the state of our musical culture, in which artists and record companies scamper to cash in on the petty sentimentality inspired by rehashed pop tunes. Apparently, we are running out of corpses.

RAP

★ OUTKAST Elevators (Me And You)

(no timing listed)
 PRODUCERS: Antonio M. Reid, Kenneth B. Edmonds, Organized Noise, OutKast
 WRITER: not listed
 PUBLISHERS: Chrysalis/Gnat Booty, ASCAP
 REMIXERS: Crazy C, James Hoover, Alvin Spreights
LaFace 73008 (c/o BMG) (CD single)
 Dre and Big Boi's thick-as-ALAGAsyrup Southern drawl coupled with the track's eery keyboard riff and heavy bassline make "Elevators" irresistible. Filling the shoes of old Southern bards, OutKast's lyrics breathe life into the typical rapper's strife—it ain't all champagne and Versace: "I got more fans/ than the average man/ but not enough loot to last me to the end of the week/ I live for the beat/ like you live check to check/ If you don't move your feet/ then I don't eat/ so we like neck to neck." Hip-hop/spoken word at its peak, OutKast samples the oratorically rich culture to superbly depict ghetto life.

THE PHARCYDE She Said

(4:12)
 PRODUCER: Trevant "SlimKid" Hardson
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: Jay-Dee, Mike Caren
Delicious Vinyl 2201 (cassette single)
 SlimKid ventures into production on yet another Pharcyde vignette of unrequited love and lust. Between the original production and two quiet storm-type remixes, listeners can bump to the sounds of a laid-back Pharcyde all day and all night long. A strictly relax-mode track, "She Said" reminds listeners that hip-hop can be about more than playing high-post, gun toting, and violence.

XZIBIT Papparazzi

(3:56)
 PRODUCERS: Eric "E-Swift" Brooks, Thayod
 WRITERS: A. Joiner, E. Banks
 PUBLISHERS: Everyone, BMI; Westside Dynasty, ASCAP
Loud/RCA 7863 (c/o BMG) (cassette single)
 Talk about creativity. Xzibit matches hardcore lyrics with violin concerto music, taking hip-hop to a new level. It's unsure if others will be following—but they shouldn't. "Papparazzi" is a one-of-a-kind deal that can't be duplicated by another rapper with as much sincerity. It's not guaranteed that Xzibit can continue to produce more tracks in this vein. But as a first, it's a hit.

Reviews & Previews



MUSIC

CHARLEY PRIDE: AN EVENING IN CONCERT

Honest Entertainment
45 minutes, \$19.95
A near-hour of smooth sounds is what's in store for longtime fans of Pride, who this year celebrates his 30th anniversary as a recording artist. The man who entered the music scene with an RCA album called "Country Charley Pride" sails through 16 tried-and-true tunes, ranging from "Kiss An Angel Good Morning" to "Just Between You And Me" to "A Whole Lot Of Lovin'" to the Hank Williams standard "Lovesick Blues." The production isn't embellished with commentary or artistic camera angles; the focus here is solidly on the music. Contact: 615-242-4452.

O'LANDA DRAPER & THE ASSOCIATES

Warner Alliance
75 minutes, \$19.98
Warner Alliance puts the dramatic visuals together with the spirited music of O'Landa Draper & the Associates in this longform that complements the group's new album, "Gotta Feelin'." A booming gospel celebration is what's in store from the winner of Stellar and Dove Awards and four Grammy nominations, with notables "Bless The Lord, O My Soul," "He's Faithful," and "Sho' Do Love Ya" among the highlights. Memphis-based Draper travels the States spreading his faith via workshops, seminars, and the like. This video provides a way for fans to get the message straight from the music.

CHILDREN'S

EBONY EXPRESSIONS

Playtime Productions Inc.
30 minutes, \$12.95
Just when you thought there were no more baby steps to take, out pops this first video created expressly for African-American infants and toddlers. It's the brainchild of three new mothers with time—and a video camera—on their hands, and the familiar formula features kids doing their thing to toe-tapping music. There's also an educational element: Two segments seek to teach viewers their ABCs and numbers. Although a perfect genre video would comprise footage of children of many races playing together, it's true that the current crop is lacking in African-American representation, and this tape fits an underserved niche. Contact: 888-96-EBONY.

SHELLEY DUVALL'S FAERIE TALE THEATRE

Razzmatazz Entertainment
60 minutes each, \$9.98 each
Razzmatazz, Cabin Fever Entertainment's new children's label, kicks off with the rerelease of 12 titles from the star-studded live-action series that puts fairy tales in a whole new light. Duvall's evergreen productions, licensed from Showtime Entertainment, cast the likes of Robin Williams, Billy Crystal, Susan Sarandon, Anjelica Huston, and Christopher Reeve in some of the most unique roles of their careers in classic tales that range from "3 Little Pigs" to "Sleeping Beauty" to "Jack And The Beanstalk." Cabin Fever is pushing multiple purchases and strong in-store support.

TIMMY THE TOOTH: BIG MOUTH GULCH

MCA/Universal Home Video
32 minutes, \$12.98
Timmy dons his cowboy hat and boots for his latest adventure, set in the Wild

West and chock-full of fun, original music. The protagonist and pals Brushbrush, Bubbles, and Miss Flossy let their imaginations run wild during story time and find themselves transported to a community saloon in the dusty town of Big Mouth Gulch. Things get a little hairy when Goonius Nemesis III comes to town and tries to dethrone Timmy from his sheriff's post, but a good old-fashioned spelling bee determines who the true leader is. Like its nine predecessors, "Big Mouth Gulch" is clamshell-packaged and features several promotional tie-ins.

DOCUMENTARY

30 YEARS OF NATIONAL GEOGRAPHIC SPECIALS

Columbia TriStar Home Video
95 minutes, \$19.95
Although it would seem an impossible task to cull only an hour and a half of best-of footage from three decades of magnificent National Geographic specials, this release does a terrific job. From the underwater world of Jacques Cousteau to the cliff excavations of Louis and Mary Leakey, from the heart of the Serengeti to the Arctic Circle, survival of the fittest is the predominant thread that weaves together the lessons in natural history. There's not time for much depth here—segments are shown in no particular order, accompanied by onscreen notification of their origin—but the video certainly whets appetites for more and could do wonders for Nat Geo's catalog titles. Also new are the yellow-bordered "Inside The White House" and "Russia's Last Tsar."

3-D Safari

Time-Life Video & Television
52 minutes, \$19.99
Time-Life's latest tape treads the precarious line between wildlife documentary and horror flick. The camera follows a cluster of explorers as they trek through two Indonesian rainforests, encountering along the way their share of bears, orangutans, and elephants, as well as some breathtaking scenery. Then there's the 3D element, which viewers can access by putting together a pair of cardboard binoculars that come packaged with the tape. As the box art hints, the glasses are supposed to add thriller elements, such as the hidden jaws of a python. Like most 3D experiments, this one falls flat. Fortunately, the program can be enjoyed without the gimmick. (Contact: 703-838-7007.)

INSTRUCTIONAL

THIS GOOD EARTH

VCS Inc. (Wimberly, Texas)
35 minutes, \$19.95
This tape is a must-have for those who really like to get down and dirty. A comprehensive guide to soil—yes, soil—the program begins with a lesson in the types of soil and their pH compositions; moves on to cover soil amendments, the function of water, and composting; and winds up with tips on how to improve many types of gardening. From gardens of vegetables and flowers to fruit and tree plots, the tape leaves little ground unturned and covers just about all climates across the U.S.

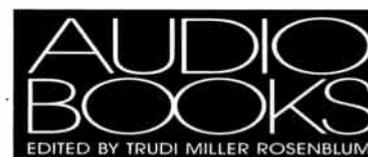


PET SHOP BOYS

Before
Atlantic Records
Enhanced CD
The Pet Shop Boys' latest dance single, taken from the forthcoming album "Bilingual," contains bonus multimedia content, including song lyrics, a music video, and photos. The strongest element is the hyper-charged, cyber-flavored video, which may be hard to find on TV. Developed by engine.RDA, this disc contains a simple and easy-to-use interface. The no-premium pricing is another plus. With hope, other labels will develop ECD singles like this in the future.

INTERACTIVE RADIO (INTERACTIVE TRANCE)

<http://www.InteractiveAudio.com>
Requires Netscape Navigator 2.0/Shockwave 5.0 Plug-in
Closet DJs can polish their mixing skills with this cutting-edge World Wide Web site, which allows users to mix together elements of a techno/trance track live over the Internet. Each sound selection produces a different on-screen graphic, resulting in a pulsating light show that is controlled with the computer keyboard. This site, which uses the new Macromedia Shockwave 5.0 plug-in, is unlike anything else on the Internet. It contains a mock radio that can be "tuned" with a click of the mouse to several different Shockwave-streamed songs.



NIGHTFALL: WINDCHILL

By David McCaughna
Backed with "Hands Off" by John Graham
Both stories performed by a full cast
Paperback Audio (an imprint of Durkin Hayes)
53 minutes, \$5.99
"Nightfall" is a Canadian radio series that presents half-hour "Twilight Zone"-type stories performed in the style of old-time radio programs, with a full cast of actors, music, and sound effects. "Windchill" is a typical but effective ghost story: A young woman driving alone gets lost in a snowstorm and is befriended by a polite but strange young man who invites her to spend the night at his cottage. The best part of this audio production is the spooky sounds that permeate the cottage: a ghostly child's voice, a tinkling music box, etc. The "surprise" ending is obvious, but it's still a fun listen. In "Hands Off," a scientist creates a formula for a scent that immediately arouses hostility and murderous impulses in anyone who smells it. Then it spills on him, and he becomes a target for anyone who gets near him. Like the rest of the Paperback Audio line, this is a well-produced, entertaining audio program at a value price.

ELLEN FOSTER

By Kaye Gibbons
Read by the author
Simon & Schuster
3 hours (abridged), \$18
Gibbons' award-winning debut novel flows equally as well in this fine abridgement. "Ellen Foster" is the first-person story of a young Southern girl in the '50s whose childhood is traumatic, to say the least: She witnesses her mother's suicide, is molested by her father, is bounced around to uncaring relatives (including a grandmother who blames Ellen for her mother's death, and frequently tells her so), before finally ending up in a caring foster home, where she starts to heal. There is also a touching subplot about Ellen's close friendship with a black girl, and her gradual awareness of her own unconscious racism.

What makes the novel unique is the childlike straightforwardness with which Ellen tells her story. The sparse style is infinitely more effective and haunting than a more garish account would have been. On the Christmas following her mother's death, Ellen's father is out drunk somewhere, so the child buys presents for herself: "When I got home, I wrapped the presents, and wondered if I ought to wrap something laying around the house for my daddy. I did not have enough paper. He did not come home that night anyway. I wrapped them at the kitchen table and hid them. When I found them the next day, I was very surprised, in the spirit of Christmas."

Gibbons' youthful, Southern voice is perfect for Ellen. She reads in an oddly flat, almost expressionless voice that at first seems at odds with the shocking story, but as the tale goes on, the reason becomes clear: Ellen is so traumatized by what she has witnessed that she has distanced herself from her emotions and repressed her pain as a survival mechanism. That calm, unemotional voice is chillingly effective, especially during such scenes as this: "Nadine said I was an ungrateful little bitch and I needed to have the hell beat out of me. And then when she got up and walked toward me, I told her flat out not to touch me or I would kill her. I said it low and strong, as my daddy said it to me." This is a powerful, memorable audio that ends on a note of hope.

IN PRINT

DARK STAR—AN ORAL BIOGRAPHY OF JERRY GARCIA

By Robert Greenfield
Morrow
240 pages, \$22

From the author of the acclaimed biography "Bill Graham Presents: My Life In Rock And Roll" comes this fascinating exploration into the life of late legend Jerry Garcia, as told by close friends, relatives, Grateful Dead band mates, and other members of the music intelligentsia.

Timed to coincide with the first anniversary of Garcia's death, Greenfield's book paints an intimate and candid portrait of one of the most enigmatic figures in rock'n'roll. Rather than take the typical narrative approach, Greenfield sets up the book as a series of chronologically arranged testimonials from the likes of Clifford "Tiff" Garcia (Jerry's older brother); musicians Merl Saunders, Jorma Kaukonen, John "Marmaduke" Dawson, David Grisman, and Peter Albin; former Dead manager Rock Scully, who has just authored a memoir titled "Living With The Dead"; various friends and psychedelic-era scenesters; the artist's personal physician; and the women in Garcia's life: Carolyn "Mountain Girl" Garcia, Sara Ruppenthal Garcia, and Manasha Matheson Garcia.

Although the author was not able to enlist the full cooperation of Grateful Dead icons Bob Weir and Mickey Hart, he draws on late-'80s interviews with them as well as with Gar-

cia himself, Bill Graham, Pete Townshend, Grace Slick, music industry veteran Joe Smith, and others.

Despite the lack of input from former Dead members, the book captures the essence of the band. Greenfield invites his guest narrators to describe in sometimes painful detail the grueling tours that became the Dead's stock in trade.

Some speak freely of the drug orgies in which Garcia and company routinely embarked. In a particularly poignant passage, Scully describes his effort to get Garcia to clean up his heroin habit in the mid-'80s: "The doctor went down there and spent about 20 minutes with Garcia. He

came back up, he was ashen gray. He said, 'Rock, it's a good thing you called me. This man is about to die.'"

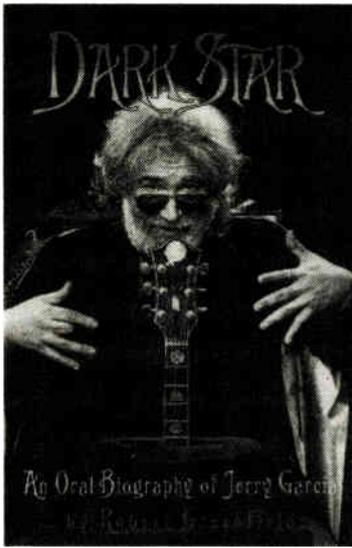
Even the earliest reminiscences lend insight into Garcia's character. The opening paragraph—in which Tiff Garcia describes how he accidentally cut off a portion of his 4-year-old brother's finger—portrays Jerry as a tough-minded survivor determined to achieve his goals, regardless of whatever obstacles stood in his way. Years later, when Garcia slipped into a diabetic coma and nearly died, the same fighting spirit brought him out of it, according to quotes from those who saw him through the episode.

Admirably, Greenfield makes no effort to reconcile conflicting accounts. He stands aside and lets the participants speak for themselves, editorializing only by providing his own occasional quotes where appropriate.

In a short epilog, Greenfield explains his decision to remain a transparent narrator: "My job is not to analyze, categorize, or summarize the man. To do so would only trivialize the life. Instead, I would like to join my voice with all the others who felt the need to send best wishes his way for safe passage on the long and stranger trip on which he may now be embarked."

In the spirit of oral tradition, Greenfield is the consummate nonauthor, keeping his silence while passing along the voice of the people.

PAUL VERNA



CLASSIFIED ADVERTISING RATES

Call Jeff Serrette NY State - 212-536-5174
 Billboard Classified • 1515 Broadway
 New York, NY 10036

FAX YOUR AD
212-536-5055

Regular Classified: \$5.50 per word, minimum order: \$115.00
 DISPLAY CLASSIFIED: \$156.00 PER
 1" - 1 issue 143.00 PER
 1" - 3 issues 136.00 PER
 1" - 13 issues 127.00 PER
 1" - 26 issues 106.00 PER
 1" - 52 issues
 REVERSE ADVERTISEMENTS: \$20.00
 POSITION WANTED: \$75.00 PER COLUMN INCH
 BOX NUMBER: \$22.50/RADIO HELP WANTED: \$85.00 PER INCH
 CLASSIFIED ADVERTISING IS NON-COMMISSIONABLE
CALL TOLL FREE: 1-800-223-7524

****REAL ESTATE TO THE STARS****
 For Real Estate information call Kara DioGuardi
 In NY (212) 536-5008

Real Estate To The Stars
\$74.00 per inch
 ALL MAJOR CREDIT CARDS ACCEPTED

SERVICES

500 CASSETTES \$595
 • COMPOSITE NEGS FROM YOUR CAMERA READY ART
 • CASSETTE RUNNING MASTER
 • TEST CASSETTE
 • APEX PRINTING ON CASSETTE
 • 1000 x ONE-COLOR INSERT (500 FOR REORDER)
 • NORELCO BOX CELLO WRAPPED
 REORDER ANYTIME \$385

1000 4-COLOR CASSETTES \$899
 • CASSETTE RUNNING MASTER
 • TEST CASSETTE
 • APEX PRINTING ON CASSETTE
 • 2000 x 4-COLOR INSERTS FROM YOUR PRINT-READY FILM
 (1000 EXTRA FOR REORDER)
 • NORELCO BOX SHRINK WRAPPED
 REORDER ANYTIME \$750

UP TO 22 MINUTES PER SIDE Ask for our free brochure!!!

Rainbo Records and Cassettes
 1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765

SERVICES

TRUTONE INC.
 MASTERING THE MUSIC WORLD
 FOR 2 DECADES!

• ANALOG / DIGITAL MASTERING
 • SONIC RESTORATION • CD ONE-OFF'S
 • COMPACT DISKS
 • CASSETTES (HIGH SPEED) REAL TIME
 • COLORED VINYL
 • CUSTOM CASSETTE BLANKS
 • DESIGN • PRINTING • PACKAGING

310 HUDSON STREET
 HACKENSACK, NJ 07601
 TOLL FREE: 1-888-TRUTONE

SERVICES

COMPACT DISCS • 85¢ EACH
 (Bulk from your C.D. ready master and label positives) minimum 1000
 Complete CD and Cassette Packages Available
1-800-874-4174
 CALL FOR A QUOTE
 Digital Mastering Systems • Digital Audio Duplication • Computer Graphics
NATIONAL TAPE & DISC
 1110-48th Avenue North • Nashville, TN 37209

GUIDE TO FREE!
MASTER TAPE PREPARATION
 Full of tips from the manufacturing side on how to prepare your master for error-free manufacturing. A must for recording artists and studios.
 Call today for your FREE copy:
1-800-468-9353
 609-663-9030 • <http://www.discmakers.com>

DISC MAKERS

DSB Inc.
 DISC
 8400 Côte de Liesse,
 St-Laurent, (Quebec)
 Canada H4T 1G7

IF YOU THINK YOU'VE GOT THE GREATEST PRODUCT AROUND... CHECK US OUT! WITH OVER 14 YEARS EXPERIENCE IN MASTERING AND MANUFACTURING, TO FULFILLMENT AND GRAPHIC PRINTING, YOU CAN'T GO WRONG.

CALL US NOW !!!
 AND ASK FOR OUR FREE CATALOG. THE 1 NUMBER 2 REMEMBER:
1-800-361-8153
 Let us Make your Music!

digalog **COMPACT DISC**
 DIGITAL AUDIO

SMALL AD = BIG SAVINGS!
 ON OUR EVERYDAY LOW PRICES.
 1000 CD's \$1575 / 500 CD's \$899
 1000 CASS'S \$799 / 500 CASS'S \$449
 From your CD-R and finished film separations.
 INCLUDES: 4 page, 4-color over 1 color booklet, 4 color inlay card, 2 color CD label, jewel box & shrink wrap.
MAJOR LABEL QUALITY GUARANTEED!
 Call today for our price list & additional services.
MAGNETIC AIR PRODUCT Toll Free 1-888-229-2233

COMPACT DISC Replication

EUROPADISK QUALITY
 Optical Disk
Europadisk
 Manufacturing
 EUROPADISK SERVICE

- Bulk CD-Audio / CD-ROM
- Retail-Ready Packages
- Vinyl Records
- Cassette Duplication

The Choice of Indies, Since 1977
EUROPADISK, LTD.
 For Sales or a Catalog, Call: **800-455-8555**
 75 Varick Street, New York, New York 10013, (212) 226-4401 FAX (212) 966-0456

COMPACT DISC / VINYL / CASSETTE PRODUCTION
DESIGN / SEPS / PRINT / PACKAGES / DROP-SHIP
QUALITY !
 FREE CATALOGUE or SPECIAL QUOTE, CALL:
 ALIGNED AUDIO 1-800-869-6561
 or 718-788-6969 / FAX 718-499-0421
SMALL AD. BIG VALUE!

DIGITAL FORCE
 212-333-5953
 E-Mail: digitalforce@morebbs.com
 TOTAL CD, CD-ROM & CASSETTE PRODUCTION
 MASTERING GRAPHIC DESIGN
 REPLICATION PRINTING
 PERSONALIZED EXPERT SERVICE PACKAGING
 The Power of Excellence SM
 330 WEST 58th ST, NY, NY 10019

CUSTOM COMPACT DISCS
 Affordable single copy CDs starting at \$30.
\$5.00 OFF WITH THIS AD
46 PRODUCTIONS
 42W557 Hawk Circle, St Charles, IL 60175
 Tel (800) 850 5423 - FAX (800) 203 1725
 Contact Us On The Internet at FortySixP@aol.com
 Visit our Web Page at <http://www.beaches.net/46P>

SPECIAL COMPACT DISCS
1000 for \$1595
 LIMITED TIME

GUARANTEED QUALITY
ALSHIRE
 CUSTOM SERVICE
 P. O. Box 7107
 BURBANK, CA 91510
 (800) 423-2936
 Fax (818) 569-3718

RETAIL READY PACKAGE
 CUSTOMER SUPPLIES: DAT, 1630, or CDR MASTER • COMPOSITE NEGATIVES & COLOR KEYS • CD LABEL FILM POSITIVE

CD-R's \$16*
 Your Logo / Fast Turnaround
 ADVANCE / PRE-RELEASE REFERENCE / ROM BETA COPIES
 *Per Disk For Multiple Copies
DB Plus Digital Services, Inc.
 250 WEST 57th ST. N.Y.C. N.Y. 10107
 212-397-4099 / 397-2207 FAX

CD MANUFACTURING
 CASSETTE DUPLICATION • GRAPHIC DESIGN
 PRINTING • DIGITAL EDITING & MASTERING

ESP
 EASTERN STANDARD PRODUCTIONS, INC.
 37 JOHN GLENN DRIVE, BUFFALO NY 14228
 (716) 691-7631 • FAX (716) 691-7732

1-800-527-9225

CD-AUDIO REPLICATION
 The best disc is an APD disc
1-800-APD-DISC (273-3472)
FAX: (315) 788-8342

AMERICAN PRO DIGITAL
 E-Mail: apdinc@northnet.org

THE NAMES YOU KNOW AND TRUST...

HIGH BIAS BULK-BLANK AUDIO TAPES
 UNBOXED-UNLABELED

LENGTH	TDK PRO-SA COBALT	maxell XL II	BASF CHROME PLUS	BASF CHROME SUPER
C-10	24 ¢	25 ¢	25 ¢	28 ¢
C-15	26 ¢	27 ¢	30 ¢	31 ¢
C-20	28 ¢	30 ¢	31 ¢	35 ¢
C-30	33 ¢	36 ¢	35 ¢	45 ¢
C-46	40 ¢	45 ¢	42 ¢	58 ¢
C-62	47 ¢	50 ¢	50 ¢	68 ¢
C-80	56 ¢	68 ¢	65 ¢	85 ¢
C-92	62 ¢	75 ¢	72 ¢	87 ¢
C-100	70 ¢	83 ¢	76 ¢	95 ¢

ALL LENGTHS AVAILABLE - 1 MINUTE TO 126 MINUTES

...FROM THE COMPANY YOU KNOW AND TRUST

764 5th Avenue, Brooklyn, New York 11232
 In NYC Tel: (718) 369-8273
 24 Hour Fax: (718) 369-8275

NRS
 National Recording Supplies Inc.

145 Lauro Pinero Ave., Ceiba, Puerto Rico 00735
 In Puerto Rico Tel: (809) 885-2316

CALL TOLL FREE 1-800-538-2336

1,000 CDs & 1,000 CASSETTES \$2,895
 RETAIL READY!
FREE CATALOG
FREE DIGITAL BIN DEMO
CALL 1-800-955-7271

BUSINESS OPPORTUNITIES

PARTNER/INVESTOR REQUIRED
 Owner of nationally distributed, independent record label with deep catalog and international profile seeks equity partner or investor to expand operations. Fax in strict confidence to:
(310) 477-5756

CONSULTANTS

CONSULTANTS \$100,000 + -
 Entertainment media and communication industries. L.A. & N.Y. - 3-10 yrs. consulting experience. Fax 312-775-1405

REAL ESTATE RATES
 Rate \$74
 1 inch by 1 column • See Coupon For Details

(Continued on next page)

FOR SALE

Jewel Boxes from 18¢
 Colored Jewels • Jewel Boxes
 CD Blisters • Security Packaging
 Plastic Sleeves • Price Guns
 Mailers • Dividers • Norelcos

The Jewelmaster Packaging System
 Retail-level shrinkwrapping. Does CDs, Videos
 cassettes, LP's, posters & more...only \$189.95!
 Indies • Budgets • Novelties • Accessories • Blank Tape

Performance Dist's
 12 Oak St. New Brunswick, NJ 08901
 Tel: 908.545.3004 Fax: 908.545.6054

• Psychedelic • Heavy Metal • Punk • Jazz • Blues • R&B •
Campus Records
 Wholesale Distributor of
 "Deletions/Overstocks" IMPORT
 874 Albany Shaker Road
 Latham, NY 12110 EXPORT
 (518) 783-6698
 (518) 783-6753 FAX

For a Unique Blend of Independent and
 Major Label Closeouts and Overstocks

Thrash • Noise • New Age • Dance • Electronic • C&W • Roggae • Industrial •

Buy direct and save! While other people are
 raising their prices, we are slashing ours. Major
 label CD's, cassettes and LP's as low as 50¢.
 Your choice from the most extensive listings
 available. For free catalog call (609) 890-6000.
 FAX: (609) 890-0247 or write
SCORPIO MUSIC, INC.
 P.O. BOX A
 TRENTON, NJ 08691-0020

DON'T BUY CUTOUTS!
 Until You See Our Catalog
 Of Great Cassettes & CD's
TARGET MUSIC DISTRIBUTORS
 7925 NW 66th Street - Dept. J
 Miami, Florida 33166
 PH: 305-591-2188 • FAX: 305-591-7210
 DEALERS ONLY

COMPUTERS

YOUNG SYSTEMS LIMITED
 COMPUTER SYSTEMS FOR
 THE MUSIC & VIDEO INDUSTRY
 770-449-0338
 MORE THAN 30 YEARS OF EXPERIENCE
 770-840-9723 FAX

Musicware
 Complete POS / Inventory
 Control for ALL your record and
 multimedia store needs!
 Available in Spanish too!

FAX: (919)833-1900
 E-mail pos@unidal.com
 http://www.idcsoft.com

Toll Free 1-888-222-4POS

COMPUTER SYSTEMS & SERVICES

RecordTrak
 Inventory Management
 For Record Stores
 800-942-3008
 Fax 203-269-3930
 Voice 203-265-3440

TAPES

1-800-TAPE WORLD or 1-800-245-8000
 We'll beat any price! 5.95 SHIPPING • FREE CAT.

SONY	MAXELL	TKX	FUJI
DAT-120 5.99	XL11-90 1.59	DAT-120 6.49	SVHS-T120 6.49
DAT-124 pro 8.99	XL11S-90 1.99	SA-90 1.49	BM11-120 3.49
T-120V 1.69	ST-120 6.99	SAV-90 1.99	HI 8 120 5.99
L-750HG 3.99	DAT 124 pro 7.99	T 120 EHG 2.49	DCC-90 6.99
COR-74 6.49	T120HGK 2.49	JVCST120 5.99	DR-190 .69
MDW-74 8.49	MD74 7.99	UD3S-90 8.99	XEI30 pro .99

TAPE WORLD 220 SPRING ST. BUTLER, PA 16002 FAX 412-281-4296
 OVER 600 DIFFERENT, SAME DAY SHIPPING, M-F 8-5

HELP WANTED

MUSIC MERCHANDISE BUYER needed for new merchandise
 company servicing the entertainment/broadcast industry.
 Excellent opportunity for experienced buyer to focus on music
 merchandise trade. This position is responsible for the research,
 identification, selection, pricing, and position of music related
 products for our customers. An eye for value, a proclivity for
 uniqueness, the instincts of a trader and a developed sense of
 urgency will distinguish the successful candidate. Statistical
 analysis expertise and negotiation ingenuity take precedence.
 Send resume to:
SPEER COMMUNICATIONS, LTD.
 3201 DICKERSON PIKE
 NASHVILLE, TN 37207
 FAX: (615) 650-6293

**INTERNS NEEDED FOR
 BILLBOARD MAGAZINE &
 AIRPLAY MONITOR.**
**NON-PAID BUT SCHOOL
 CREDIT CAN BE
 ARRANGED. MOSTLY
 CLERICAL BUT A GREAT
 LEARNING EXPERIENCE.**

PLEASE SEND RESUMES TO
 1515 BROADWAY
 14TH FL. NY, NY 10036
 ATTN: ADVERTISING INTERN.

**WANTED
 EXPERIENCED BOOKING AGENT**
 for International Agency based in Boston.
 Artist roster comprised of renowned
 instrumental and vocal artists. Knowledge
 of U.S. Tour coordination preferred.
 Fax Resume: 617-254-7480

URBAN MUSIC VIDEO PROGRAM
 SEEKS AGGRESSIVE, EXPERIENCED
 ADVERTISING SALES/MKTG. PROF.
 GREAT GROWTH POTENTIAL.
 RELOCATION NOT NECESSARY. FAX
 RESUME AND SALARY HISTORY TO:
 (407) 362-5229
 PHONE: (407) 362-5232

ART DIRECTOR/GRAPHIC DESIGNER
 Talented and motivated individual
 needed F/T to run a one person (you)
 creative services department for
 successful independent record label.
 Must have thorough knowledge of all
 current computer graphic software &
 hardware. Also, mechanicals, print &
 press. 3+ years experience within a
 fast paced, deadline oriented
 environment a must. Also, exceptional
 creative abilities, organizational skills
 & calm personality. New York area.
 Please send resume with salary
 requirements & four samples to:
 Billboard Classified
 Box #8334
 1515 Broadway
 New York, NY 10036

**BOOKS/
 PUBLICATIONS**

FREE DJ & NIGHTCLUB CATALOG
 88-Pages of pro sound, lighting & video
 gear. Discount prices! All major brands!
 Call Today: 1-800-945-9300
**PRO SOUND &
 STAGE LIGHTING™**

ACCOUNT MANAGER POSITIONS
 Fast growing, national independent distributor
 is expanding its national sales force. Openings
 are available in the Ohio Valley and the Eastern
 United States. Applicants must have at least 5
 years experience in music store sales and have
 a good understanding of music and music store
 operations. We offer a competitive base salary,
 expense allowance, commission override and
 performance bonus. Interested parties should
 write to: Account Manager Position, Allegro
 Corporation, 14134 N.E. Airport Way, Portland,
 OR 97230. Fax: 503-257-9061. All applications
 kept confidential. No phone calls please. We are
 an equal opportunity employer.

ALLEGRO
 CREATING DEMAND • DELIVERING ENTERTAINMENT

WANTED
 Fast-growing, independent label seeking
 experienced, self-motivated individuals
 for the following positions:
NATIONAL SALES MANAGER
 Coordinate all releases with distributor
 and key accounts. Experience a must.
PUBLICIST
 Director of publicity department handling
 eclectic roster on a national level.

Salary commensurate with experience.
 Fax resume and cover letter to:
EARACHE RECORDS
 212-343-9244
 Attn: Billboard ad

ANNOUNCEMENTS

FROM PMP RECORDS
*Sir Kent and Keith Sweat - Talking
 about Keith's hit single - "I Take
 My Time," which has the ladies
 pampering for more of his time
 and Keith's #1 LP in the country.
 They both at the same time said,
 "Keep up the good work."*

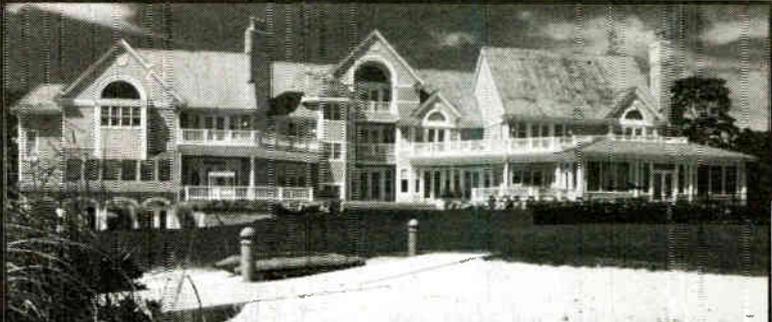
POSTERS

WHOLESALE POSTER CATALOG
 Hottest Music, Movies,
 Fantasy, Collegiate & More!
 Plus it's FREE!
POSTERSERVICE, INC.
 Available to retailers only.
800-666-7654

POSTERS • POSTERS
 BUY DIRECT FROM THE LARGEST
 MANUFACTURER IN THE U.S.
 ROCK 'N' ROLL • PIN-UPS • SPORTS • WE ALSO
 SPECIALIZE IN BLACK LIGHT VELVET POSTERS
 AND MUCH MORE!
 FULL COLOR CATALOG AVAILABLE
 CALL Toll Free 1-800-221-6730
 (In N.Y. 718-441-5500)
Kinky ENTERPRISES, INC.
 132-05 ATLANTIC AVE.
 RICHMOND HILL, N.Y. 11418
 DEALERS ONLY

REAL ESTATE TO THE STARS

Rate \$74
1 inch by 1 column
Kara DioGuardi
(800) 223-7524 • (212) 536-5008



Residential - Bayport, South Shore, Long Island, Waterfront - Neo-Classic Custom
 Built 13,000 Sq. Ft. Bay Front Home Indoor and Outdoor Pools, Pool House, Dock,
 Boat Lift and Many Extras.
Brian A. Ammar (516) 447-2377
 BANK OWNED FINANCING AVAILABLE TO QUALIFIED BUYER

COMMERCIAL SPACE

Commercial - Shinnecock Canal,
 Southampton, Long Island, Waterfront -
 29 Unit Resort Complex Located On The
 Shinnecock Canal. Office, Pool House,
 Beach Front, Parking, Great Opportunity.
 Brian A. Ammar (516) 447-2377
 BANK OWNED FINANCING AVAILABLE TO QUALIFIED BUYER

WANTED TO BUY

SMITH ALSTER
 AND COMPANY

**Music & Video
 INVENTORY
 CONSULTANTS**

**WE BUY
 NAME BRAND MERCHANDISE**

- > Audio Books
- > Consumer Electronics
- > Videos
- > Laser Discs
- > Video Games
- > Computers
- > Compact Discs
- > Cassettes

(954) 351-0000
 Fax: (954) 351-0561

Too much overstock?
 Selling your Collection?
 Going Out of Business?
**CASH for CDs, Tapes,
 LPs, Software, Videos**
Scot at 602-835-9102

Reach For the STARS!
Moving? Relocating?

**ARE YOU INTERESTED IN
 RESIDENTIAL,
 COMMERCIAL OR STUDIO
 PROPERTIES? BE SURE TO
 READ THE ADS IN THE
 REAL ESTATE TO THE
 STARS CLASSIFIED
 SECTION EVERY WEEK IN
 BILLBOARD.**

FIXTURES

**FACTORY DIRECT
 • CD JEWELBOX STORAGE CABINETS.**
 In Stock Now, No Waiting.
 Choice of colors, 2 sizes.
 2 drawer, 570 Capacity, \$239
 3 drawer, 855 Capacity, \$269
 Prices INCLUDE locks.
 Textured steel construction.



• CD JEWELBOX SHELF, 2-TIER.
 Gridwall, Slatwall, Pegboard.
 8 facings, capacity 64. 25" long,
 double tier. Black, white, grey.
 Adjustable dividers. "Flip-thru"
 browsing. Use for CD-ROM.
 Architectural Merchandising Floor
 Plans at "no cost or obligation".

- JEWEL BOX OR LONG BOX COMPACT DISC DISPLAYERS
- AUDIO CASSETTE DISPLAYERS
- LASER DISC DISPLAYERS
- VIDEO CASSETTE DISPLAYERS
- ELECTRONIC ARTICLE SURVEILLANCE SYSTEMS

Stocked in Baltimore & Los Angeles
 Free 100 Page Color Catalog
1-800-433-3543
 Fax: 310-937-2070

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 12, **T.J. Martell Team Challenge Cup**, Glen Oaks Club, Old Westbury, N.Y. 212-888-0617.

Aug. 15, **Isaac Hayes' Birthday World Literacy Crusade Fund-Raiser**, Century Club, Century City, Calif. 213-930-2366.

Aug. 17, **Celebrity Basketball Double-Header**, presented by the Network for Educating Women in Sports, Long Island University, Brooklyn, N.Y. 718-342-0141.

Aug. 21-24, **4th Annual Cutting Edge Music Business Conference**, Contemporary Arts Center, New Orleans. 504-945-1800.

Aug. 22-25, **Jack The Rapper Music Convention And Expo '96**, Sheraton Gateway Hotel/Georgia International Convention Center, Atlanta. 407-290-2289.

Aug. 22-25, **1996 U.S. Transplant Games**, presented by the National Kidney Foundation, University of Utah, Salt Lake City. 800-622-9010.

Aug. 26-Sept. 2, **Minnesota Black Music Expo And Awards**, Hyatt Regency, Minneapolis.

312-268-8286.

Aug. 29, **Atlanta Legends Ball To Benefit Sickle Cell Anemia**, Omni Hotel, Atlanta. 404-373-6830.

SEPTEMBER

Sept. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Sheraton, New York. 212-536-5002.

Sept. 9, **Fifth Annual Bobby Hatfield Charity Golf Classic**, to benefit the Southern California Lupus Foundation, Los Coyotes Country Club, Buena Park, Calif. 714-833-2121.

Sept. 11, **The LAWIM Music Resources Marketplace**, presented by Los Angeles Women in Music, Olympic Collection Banquet and Conference Center, Los Angeles. 213-243-6440.

Sept. 11, **Hollywood Meets DRTV: The Direct Response Television Conference For Entertainment Marketers**, presented by InFinnity Direct and Williams Television Time, Universal Sheraton, Santa Ana, Calif. 800-331-5706.

Sept. 13, **Deadline for ASCAP Foundation Songwriter Workshop Series**, beginning Oct. 26, New York. 212-621-6474.

Sept. 17-19, **Interactive Multimedia Assn. Expo**, Jacob Javits Convention Center, New York. 415-286-2500.

Sept. 20-22, **Women In Music Business**

Assn. Eastern Regional Conference, Holiday Inn Crowne Plaza, Nashville. 619-416-0935.

Sept. 21, **How To Start And Run Your Own Record Label**, The New Yorker Hotel, New York. 212-688-3504.

Sept. 21-28, **Georgia Music Festival And Hall Of Fame Awards Show**, various locations, Macon, Ga. 404-656-7575.

Sept. 28, **Music Biz 101: How It Works And How To Make It Work For You**, Holiday Inn, Brookline, Mass. 508-526-7983.

OCTOBER

Oct. 2, **30th Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.

Oct. 3, **SESAC Country Music Awards**, SESAC Headquarters, Nashville. 615-320-0055.

Oct. 9-12, **NAB Radio Show And World Media Show**, Los Angeles Convention Center, Los Angeles. 202-775-4970.

Oct. 21, **Academy Of Country Music Bill Boyd Golf Classic**, De Bell Golf Course, Burbank, Calif. 213-462-2351.

NOVEMBER

Nov. 7-9, **Billboard Music Video Conference And Awards**, Crowne Plaza Parc Fifty-Five Hotel, San Francisco. 212-536-5002.

LIFELINES

BIRTHS

Girl, Olivia Grace, to **Derek and Kiki Huston**, July 9 in New Orleans. Father is the saxophone player with Margartaville/Island band the Iguanas.

Boy, Liam, to **Michael and Kathleen Cronin**, July 12 in Nashville. Father is a recording-studio design contractor.

Boy, Paris Julian, to **Jean-Pierre Diaz and Maria Gonzales**, July 19 in New York. Father is manager of college rap promotion for Arista Records.

Girl, Margaret Etta, adopted by

Steven Priest and Maureen O'Connor, born July 27 in Los Angeles. Father is a former member of the band Sweet. Mother is executive VP at Rogers & Cowan.

Boy, Lucas Michael Holland, to **Nicky Holland and Peter Koepke**, July 30 in New York. Mother is an Epic recording artist. Father is the president of London Records.

Boy, Max Henry, to **Caroline Leavitt and Jeff Tamarkin**, July 31 in New York. Mother is a copywriter for Columbia House Video Club. Father is

a freelance writer and former editor of *Goldmine* magazine.

Girl, Angelica Karin, to **John and Karin Cloud**, Aug. 4 in Uppsala, Sweden. Father is the international manager of MNW Records.

DEATHS

John Panozzo, 47, of ruptured blood vessels resulting from a hemorrhage, July 16 in Chicago. He was drummer and co-founder of the band Styx. The band earned four consecutive triple-platinum albums and had eight top 10 singles between 1974 and 1990, including the No. 1 single "Babe." This May, the band launched a tour of the U.S., but Panozzo was unable to participate due to health reasons. He is survived by his mother, Elizabeth; his twin brother and Styx bassist Chuck; his sister, Emily Siwek; and his daughter, Emily Ann.

Jay Lee Webb, 59, of pancreatic cancer July 31 in Nashville. A singer/songwriter, Webb began his career as leader of the Sandy Valley Boys and toured with his sister Loretta Lynn's band, playing fiddle and guitar as well as singing. He recorded for Decca Records in the late '60s and early '70s. In addition to Lynn, he is survived by sisters Crystal Gayle, Betty Hopkins, and Peggy Sue Wright; brothers Herman and Don; and son David Michael.

Cyrus Anthony Hendricks, 37, of complications from diabetes, July 25 in Beverly Hills, Calif. A professional tour and production manager for the past 15 years, Hendricks has worked for many top R&B artists, including Babyface, Toni Braxton, Bobby Brown, the Isley Brothers, ♪, and TLC. He is survived by his mother, stepfather, and brother, and his children, Johnathan, Quiani, and Melodia.

GOOD WORKS

ASPEN FEST DONATION: Time Warner will be the official sponsor of the Aspen (Colo.) Music School beginning with the 1997 summer season. Time Warner will contribute \$400,000 to the school over the three-year period of the agreement, which ends with the Aspen Music Festival's 50th anniversary in 1999. The contribution represents the largest single donation

from a corporation in the history of the event. The Aspen Music Festival and School provide professional training for musicians, public performance, renewal of faculty and visiting artists, and service to the art form and the community. Contact: **Debbie Ayers** or **Carrie Paterson** at 970-925-3254 or fax 970-920-1643.

Have you visited
Billboard Online
yet?
On the Internet at
<http://www.billboard-online.com>

Billboard's 1996 International Latin Music Buyer's Guide puts a world of Latin Music contacts in the palm of your hand!

Billboard

1996
International
Latin Music
Buyer's Guide

Completely Updated for '96

Over 3,000 listings in 18 countries worldwide lets you reach: record company executives • research music publishers • find a wholesaler or distributor • get in touch with Latin Music radio stations in the U.S. and Puerto Rico • locate clubs, latin talent and their managers and agents • and much more!

The **1996 International Latin Music Buyer's Guide** is the only directory of its kind published in English and a vital business tool for anyone involved in the Latin Music marketplace!

To order your copy call toll-free:
1-800-344-7119. In NY 212-536-5174.

In NJ 908-363-4156. Or send check for \$65 plus \$5 shipping & handling (\$12 for international orders) with this ad to:

Billboard Directories, Dept. BDLD3075,
PO Box 2016, Lakewood, NJ 08701.

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC.

Orders payable in U.S. funds only. All sales are final.

BDLD3086

1996 Billboard & Airplay Monitor Radio Seminar & Awards

September 5 - 7 • New York Sheraton

Get the Inside Track - Panels You Can't Miss:

- "Soul Survivors: R&B Veterans Roundtable"
- "The Dance Revival: Does it Feel Mighty Real?" (Top 40)
- "A Niche in Time: Modern Rock in Changing Times"
- "Group Heads: One of These Men Owns Your Stations"
- "Air Personality Supergroup"
- "Program Your Own New York Country Station"

Special Attractions

- Live Artist Showcases
- Billboard/Airplay Monitor Radio Awards Dinner sponsored by Elektra & Epic Records
- Networking opportunities -- cocktail parties & dinners

Hotel Reservations

For reservations, please call (212) 581-1000 or toll free at (800) 223-6550 and state that you're with the Billboard/Airplay Monitor Radio Seminar.

New York Sheraton, 811 Seventh Avenue at 52nd Street

Room Rate: \$179.00 single or double
\$375.00 one bedroom suite

Please note: The hotel will sell out quickly, make reservations far in advance

Discount Airline Information

Garber Travel has been designated as the official travel agent and United Airlines as the official carrier for the Billboard/Airplay Monitor Radio Seminar. You are eligible to receive special fares and discounted tickets for travel to New York, from August 29 - September 18, 1996. To qualify for these reduced rates, reservations must be booked directly through Garber Travel at (800) 527-1335. Please identify yourself as a Billboard/Airplay Monitor Radio Seminar attendee to receive discount.

Registration Bags

Take this opportunity to be included in the Radio Seminar Registration Bag, presented to all registered attendees, or if you choose, just to radio attendees. To reserve your place, call (212) 536-5002 and leave a message requesting registration bag forms.

Contact Information

Maureen Ryan, Special Events Manager
(212) 536-5002 ph • (212) 536-5055 fax

Registration Forms

This form may be duplicated. Please type or print clearly. Make all payments to **Billboard Magazine**.

REGISTRATION HOURS:

Thursday, September 5 Friday, September 6
Noon - 4:00 pm 9:00am - 4:00pm

REGISTRATION FEES:

(please check appropriate payment)

RADIO	NON-RADIO
<input type="checkbox"/> \$199.00	<input type="checkbox"/> \$449.00 - Pre-Registration - Form and payment must be postmarked by August 15
<input type="checkbox"/> \$249.00	<input type="checkbox"/> \$499.00 - Full Registration - After August 15 and walk-up

(Proper identification must be submitted for radio rates i.e. business card. A photo ID will need to be presented upon pick-up of badge at registration.)

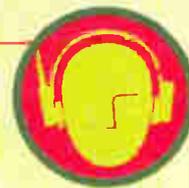
TO REGISTER:

Mail this form with payment to:
Maureen P. Ryan, Billboard Magazine 1515 Broadway, 14th Floor, New York, NY 10036
OR FAX to (212) 536-5055

FIRST NAME: _____ LAST NAME: _____
COMPANY: _____ TITLE: _____
ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____ COUNTRY: _____
PHONE: _____ FAX: _____
I'M PAYING BY: CHECK MONEY ORDER VISA/MC AMEX
CREDIT CARD #: _____ EXP. DATE: _____
CARDHOLDER'S NAME: _____
CARDHOLDER'S ADDRESS: _____
CARDHOLDER'S PHONE: _____
CARDHOLDER'S SIGNATURE: _____

(Credit cards not valid without signature & expiration date)

Cancellation Policy: All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the conference, if notification is received on or before July 30th. Cancellations received between July 30th and August 15th will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after August 15th 1996. Name changes within the company are permitted if received in writing by August 30th.



Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR

Broadcasting Pirates Set Sail Aboard Radio Ship Electra

■ BY DEE McVICKER

Allan Weiner and Scott Becker of pirate radio fame are waiting for their ship to come in. Again.

This time, however, they hope that when their seafaring radio ship finally arrives, the Federal Communications Commission (FCC) will let it set sail.

In the almost 10 years that Weiner and Becker have dreamed of pulling anchor on a floating broadcast vessel, two shortwave ships have landed them in trouble with the broadcast regulatory agency. The Sarah, which Weiner anchored several miles off Long Island, N.Y., in 1987, was too close to shore for the FCC's comfort, and the Fury, a vessel that Weiner and Becker had hoped would ride the high seas of offshore broadcasting starting in 1994, never even left the harbor.

Things will be different, they hope,

when their new ship—the Electra, named after radio pioneer Guglielmo Marconi's radio ship of the '20s—leaves its U.S. port later this summer.

Providing it doesn't create waves with the FCC first, the Electra will broadcast a 25-kilowatt AM signal and two 50-kW shortwave signals offshore near France or Israel or in the Caribbean. Depending on where the Electra is anchored at the time, it will broadcast shortwave anywhere from the top of the 160-meter band to the bottom of the 40-meter band on commercial frequencies and at the lower or upper end of the AM band. The broadcasts will cause no interference to land-lubbing or seafaring broadcasters, according to Weiner.

In addition to launching the Electra, the two radio pirates, as they are often described, have a new mission: to bring old-time radio shows, environmental news, and environmental programming to people around the

world. One 50-kW shortwave will broadcast old-time radio shows around the clock via a "Yesterday USA" satellite feed. The programming is a service of public domain old-time radio shows and vintage music provided by the National Museum of Communications, a non-profit broadcast museum based in

'The world needs one free and open, operating, floating radio station'

Dallas. "Yesterday USA" is available on satellite, cable, and the Internet.

The Electra's second 50-kW shortwave signal and its 25-kW AM signal will broadcast environmental programming and reports, some from a studio on board, while blocks of air time will be available for lease to programming parties.

Lightwave Mission Broadcasting, the company formed by Weiner and Becker to launch the ship, will offer membership opportunities to those who wish to help fund the venture. At least one environmental organization has agreed to underwrite the costs, according to Becker, and about \$250,000 has been sunk into the ship to make it seaworthy.

The oceangoing tugboat's hull has been reinforced for maneuverability in the Antarctic, should the Electra venture there. An aerial mast more than 100 feet tall is being installed, and generators will provide power offshore as needed. The Electra is expected to sail late this summer.

"The world needs one free and open, operating, floating radio station that can go to a hot spot anywhere, broadcast a message, tell a story, and satisfy a lot of different needs out there," says Weiner.

The FCC doesn't necessarily agree. According to Richard Swanson of the FCC International Bureau, satellite and radio communications

division, a ship broadcasting in international waters is in violation of a treaty set forth by the International Telecommunications Union, a coalition of 200 member countries, including the U.S.

"The international radio regulations prohibit any broadcasting from a ship," Swanson says.

Between them, Weiner and Becker have had more experience with the FCC and radio ships than anyone in the U.S., according to Christopher Edwards, publisher of Offshore Echo's, a European periodical read by broadcast hobbyists.

Edwards has covered the radio-ship capers of Weiner and Becker for the past 10 years and says they have dogged determination to set an offshore radio vessel in water. Edwards knows of only two such vessels operating in the world today; both are located near Israel and have political intentions.

Weiner, who helped with the now-docked U.K. radio ship Radio Caroline, is perhaps best known for his ship the Sarah.

The vessel operated for four days in 1987 before the FCC shut it down. Weiner tried to broadcast from the ship again in 1988, but, he says, the government got a restraining order against the ship and its operators.

Later, the Sarah's broadcast equipment was dismantled, and the ship was sold to MGM studios as a movie prop.

The Fury, which Weiner and Becker built years later, met with a similar demise on Jan. 19, 1994, when FCC authorities boarded the ship and confiscated broadcast equipment. Becker, Weiner, and staff were not charged with a crime.

Becker claims that the FCC "got us right in the harbor with trumped-up charges that we were broadcasting on the ship, which is absolutely 100% false."

Weiner and Becker, both broadcasters by trade—Weiner holds a license for television station KDE-TV 36 Kiowa, Kan., and Becker has held licenses for several stations and is

now an engineer for WEGP-AM Presque Isle, Maine—say they are smarter about the radio-ship business the third time around.

For example, their new oceangoing tugboat-turned-radio-ship will be licensed to host countries, which Weiner and Becker claim will offer protection from the FCC.

"The Electra will be operating within the territorial jurisdiction of a host country, which will give it all the legal protection that it needs, and it will not violate any treaties or any regulations," Weiner says.

The two say they are negotiating with broadcast authorities in France, Israel, and Caribbean countries for broadcast licenses.

In addition, the ship will not broadcast while in U.S. waters and will be monitored by an independent agency to demonstrate such, should the FCC say otherwise. Weiner says he understands that "when the ship is in port, it's under FCC rules and regulations. It can't transmit without a license."

Moreover, says Becker, "we have 100% control of what's going to happen to this ship this time. Allan H. Weiner and Scott Becker have 100% maneuverability on this ship."

Both Becker and Weiner believe that had they not turned the Fury over to the almost exclusive control of a religious ministry, they would not have courted the wrath of the FCC.

Unlike the Electra, which will be privately funded by several parties, the Fury was predominantly funded by R. Stair's Overcomer Ministry of Waterboro, S.C., whose philosophies often clashed with those of the Fury's shipmates and, in Becker's and Weiner's estimation, those of the FCC.

"I want to make clear that this ship is not a political platform [or] a religious platform," Becker says of the Electra. "As far as the organizers, Allan and myself and Lightwave Mission Broadcasting, we are neither left nor right. What we want to do is attract programmers from all walks of life."

'96 Ad Revenue Up 5%

Radio Outperforms Other Media

■ BY CHUCK TAYLOR

NEW YORK—As the radio industry closes the ledger on the first half of 1996, the Radio Advertising Bureau (RAB) reports year-to-date revenue increases of 5% over the January-June '95 period.

Local spot revenue was up 6%, and national spending climbed 4%, compared with the first half of 1995.

RAB president Gary Fries believes that all indicators point toward continued increases through the rest of the year. "Local and national revenues are solid in virtually all geographic areas, and radio is outperforming both the U.S. economy and other major marketing media in terms of overall growth," he says.

Fries also factors in ongoing economic stability, the upcoming presidential election, and healthy consumer

spending as indicators of continued revenue gains.

For the month of June, the radio industry etched its 46th consecutive month of revenue gain. Local revenue increased 5%, national spot revenue posted a 9% gain, and combined advertising was up 6% over the same month in '95.

The dramatic jump in national spending, Fries says, was fueled by double-digit increases in the Southwest, West, and Southeast. The Southeast—perhaps in light of the Olympic Games—sustained a 27% jump in national revenues, while the Southwest saw increases of 23%.

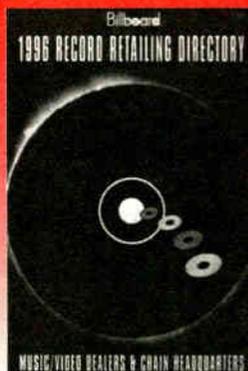
The RAB bases its figures on a radio revenue index of more than 100 markets. The figures are calculated by the accounting firms of Miller Kaplan Arase & Co. and Hungerford Aldrin Nichols & Carter.

The #1 Choice Of The Record and Video Industry

Billboard's Record Retailing Directory

Billboard's Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relied upon by the entire record and video industry, Billboard's Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.



Jam-packed with listings:

- phone and fax numbers
- store names and addresses
- chain store planners and buyers
- store genre or music specialization
- audio book retailers nationwide

RRD packs all this essential information into one compact 6 x 9 directory — so it's easy to handle and take on the road.

Industry leaders agree—this source of reliable information is too valuable to be without. To order your copy at \$145 plus \$5 shipping and handling (\$12 for international orders) call (800) 344-7119. In NJ call (908) 363-4156.

Or send check to:

Billboard Directories, Dept. BDRD3036, P.O. Box 2016, Lakewood, NJ 08701.

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. Please make any necessary name and address corrections above. All sales are final.

BDRD3036

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	***No. 1*** CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON 2 weeks at No. 1
2	2	1	25	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
3	3	3	16	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
4	4	5	7	FOREVER COLUMBIA ALBUM CUT	MARIAH CAREY
5	6	7	8	WHERE DO WE GO FROM HERE MERCURY 578102	VANESSA WILLIAMS
6	5	4	31	INSENSITIVE A&M 581274	JANN ARDEN
7	7	6	29	NOBODY KNOWS LAFACE 2-4115/ARISTA	THE TONY RICH PROJECT
8	12	16	4	WHY DOES IT HURT SO BAD ARISTA 1-3213	WHITNEY HOUSTON
9	8	8	22	ALWAYS BE MY BABY COLUMBIA 78276	MARIAH CAREY
10	9	9	19	REACH EPIC 78285	GLORIA ESTEFAN
11	11	12	12	YOUR LOVE AMAZES ME CURB 76991	MICHAEL ENGLISH
12	10	10	10	ONE BY ONE REPRISE 17695	CHER
13	14	13	54	BACK FOR GOOD ARISTA 1-2848	TAKE THAT
14	13	11	37	DON'T CRY ZTT 17708/WARNER BROS.	SEAL
15	17	18	7	SOMEDAY WALT DISNEY 64011/HOLLYWOOD	ALL-4-ONE
16	16	15	44	BLESSED ROCKET 85239/ISLAND	ELTON JOHN
17	19	21	8	JEALOUSY ELEKTRA 64301/EEG	NATALIE MERCHANT
18	21	28	3	***AIRPOWER*** I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
19	18	17	65	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
20	15	14	15	LET IT FLOW ARISTA 2-4160	TONI BRAXTON
21	25	24	3	ONE CLEAR VOICE RIVER NORTH ALBUM CUT	PETER CETERA
22	23	23	11	FOLLOW YOU DOWN A&M 581380	GIN BLOSSOMS
23	22	20	23	COUNT ON ME ARISTA 1-2976	WHITNEY HOUSTON & CECE WINANS
24	NEW	1	1	***HOT SHOT DEBUT*** ORDINARY GIRL MERCURY 578375	LIONEL RICHIE
25	24	22	21	DON'T WANNA LOSE YOU MERCURY 852857	LIONEL RICHIE

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	20	***No. 1*** GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN 8 weeks at No. 1
2	2	2	9	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
3	3	4	13	YOU LEARN MAVERICK 17644/REPRISE	ALANIS MORISSETTE
4	7	11	8	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
5	4	3	25	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
6	6	6	31	INSENSITIVE A&M 581274	JANN ARDEN
7	5	5	24	FOLLOW YOU DOWN A&M 581380	GIN BLOSSOMS
8	8	8	12	JEALOUSY ELEKTRA 64301/EEG	NATALIE MERCHANT
9	10	12	12	WHO WILL SAVE YOUR SOUL ATLANTIC 87151	JEWEL
10	9	9	35	WONDER ELEKTRA 64376/EEG	NATALIE MERCHANT
11	12	10	24	IRONIC MAVERICK 17698/REPRISE	ALANIS MORISSETTE
12	11	7	29	NOBODY KNOWS LAFACE 2-4115/ARISTA	THE TONY RICH PROJECT
13	15	15	63	RUN AROUND A&M 580982	BLUES TRAVELER
14	14	14	45	NAME METAL BLADE 17758/WARNER BROS.	GOO GOO DOLLS
15	13	13	23	ALWAYS BE MY BABY COLUMBIA 78276	MARIAH CAREY
16	22	24	6	COUNTING BLUE CARS A&M 581462	DISHWALLA
17	16	16	27	CLOSER TO FREE SLASH 17674/REPRISE	BODEANS
18	17	18	53	ROLL TO ME A&M 581114	DEL AMITRI
19	21	23	5	TUCKER'S TOWN ATLANTIC 87051	HOOTIE & THE BLOWFISH
20	23	26	7	***AIRPOWER*** FOREVER COLUMBIA ALBUM CUT	MARIAH CAREY
21	18	17	18	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	HOOTIE & THE BLOWFISH
22	24	27	11	MACARENA (BAYSIDE BOYS MIX) RCA 64407	LOS DEL RIO
23	19	20	22	EVERYTHING FALLS APART COLUMBIA ALBUM CUT	DOG'S EYE VIEW
24	28	34	3	NOWHERE TO GO ISLAND ALBUM CUT	MELISSA ETHERIDGE
25	25	25	13	CHILDREN ARISTA 1-3006	ROBERT MILES

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 36 adult contemporary stations and 42 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 300 adult contemporary detections or 600 adult top 40 detections for the first time. © 1996, Billboard/BPI Communications.

Radio PROGRAMMING

SPRING '96 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Sp '95	Su '95	Fa '95	W '96	Sp '96	Call	Format	Sp '95	Su '95	Fa '95	W '96	Sp '96
SAN FRANCISCO--(4)							MIAMI--(11)						
KGO	N/T	6.9	6.7	8.0	6.8	6.8	WEDR	R&B	5.7	5.8	6.2	6.0	5.7
KCBS	N/T	4.8	5.1	5.3	4.8	4.8	WPOW	top 40/rhythm	5.0	5.1	4.3	5.2	5.6
KMNR	sports	4.1	4.1	3.9	3.6	4.5	WLYF	AC	5.2	5.1	5.3	5.1	5.4
KMEL	top 40/rhythm	4.4	4.6	4.1	4.1	4.2	WRMA	Spanish	5.8	5.4	6.3	4.8	5.4
KFRC-AM-FM	oldies	3.1	4.0	3.5	3.5	3.9	WAMR-FM	Spanish	1.5	1.4	4.7	5.2	4.6
KKSF	jazz/AC	3.3	3.3	2.8	3.5	3.9	WHOT	R&B adult	5.1	5.1	5.4	5.1	4.3
KYLD	top 40/rhythm	3.5	3.6	3.6	3.7	3.8	WQAI	Spanish	4.0	4.4	4.0	4.5	4.0
KOIT-AM-FM	AC	3.6	4.3	4.4	4.0	3.4	WYHI	top 40	4.0	3.9	3.5	3.6	4.0
KBXL	R&B adult	2.7	2.6	2.6	2.0	2.8	WZTA	album	2.6	3.3	3.2	3.3	3.7
KDFC-AM-FM	classical	2.8	2.5	2.9	2.8	2.7	WVLE	jazz/AC	2.8	3.0	2.8	3.3	3.5
KITS	modern	3.5	3.0	2.8	2.8	2.5	WFLC	country	3.8	3.6	3.6	3.3	3.4
KSPD	N/T	1.2	1.1	1.8	1.8	2.2	WKIS	country	3.8	3.2	3.3	3.6	3.3
KBBG	'70's oldies	1.4	2.0	2.1	2.0	2.1	WMXJ	oldies	3.5	3.9	3.1	3.9	3.3
KSOL/KYLD	R&B adult	1.6	2.0	2.0	2.3	2.1	WDXJ	Spanish	3.6	3.8	4.1	3.0	3.2
KLOK	Spanish	1.6	1.2	2.0	1.6	2.0	WTMI	classical	2.7	2.6	3.1	3.2	3.1
KRAB	adult std	2.6	2.5	2.6	2.3	1.9	WCMQ-AM/WSPK	Spanish	2.0	2.9	2.9	2.8	2.7
KBYA	AC	1.8	1.8	1.5	1.7	1.9	WIDD	N/T	3.5	3.3	3.4	3.4	2.6
KOME	modern	2.0	2.0	2.2	2.1	1.7	WBGG	cls rock	2.5	2.1	2.6	2.2	2.3
KSAN	country	1.7	2.4	2.1	1.9	1.7	WQBA-AM	Spanish	2.5	2.7	2.5	2.6	2.2
KSDJ	album	2.2	2.0	2.0	2.0	1.6	WCMQ-FM/WZMQ	Spanish	1.6	1.6	1.6	1.5	2.1
KEZR	AC	9	9	1.0	1.5	1.4	WSHE	AC	2.1	1.9	2.0	1.6	2.1
KPIX-AM-FM	N/T	2.4	2.1	1.8	1.0	1.4	WINZ	N/T	2.0	2.4	2.1	1.9	1.7
KVCY	country	1.5	1.5	1.9	1.7	1.4	WQAM	sports	1.5	1.8	1.4	1.8	1.7
KRQR	AC	1.7	1.6	1.3	1.6	1.3	WSUA	Spanish	1.8	1.5	1.0	1.7	1.7
KKSI	adult std	9	9	9	1	1	WRTO	Spanish	3.3	3.1	1.4	1.4	1.5
KZSF/KZWC	Spanish	9	1.0	7	9	1.0	WMBM	religious	1.3	1.1	1.7	1.0	1.3
DALLAS/FT. WORTH--(7)							ATLANTA--(12)						
KHKS	top 40	5.0	5.1	5.6	5.7	6.2	WSB-AM	N/T	7.2	7.1	6.9	8.0	9.2
KSCS	country	6.0	5.6	5.5	5.0	6.2	WVEE	top 40/rhythm	11.9	10.4	9.8	9.6	8.9
KRDA-FM	R&B	4.6	5.7	4.6	5.4	5.2	WVFX-FM	country	9.6	9.4	9.0	8.7	8.6
KVIL	AC	5.4	5.2	5.6	5.4	5.2	WSTR	top 40	5.2	5.4	6.1	6.1	6.2
KYRG	country	4.9	5.1	4.8	3.9	4.9	WNHX	modern	6.2	6.1	6.0	6.2	5.7
WISAP	N/T	5.1	4.9	4.7	4.6	4.3	WHTA	R&B	4.6	3.9	4.3	5.4	5.1
KPLX	country	4.0	4.1	3.9	4.4	4.2	WPCB	AC	4.1	5.6	6.7	6.0	5.1
KRBY	R&B adult	4.1	3.7	3.8	3.7	4.1	WSB-FM	oldies	4.3	3.8	4.2	4.5	5.0
KRLD	N/T	3.5	3.8	3.8	3.7	4.1	WFDA	album	5.6	4.4	4.9	3.9	5.0
KDMX	album	4.0	4.4	4.9	4.6	3.9	WALR-AM-FM	R&B adult	5.6	5.6	5.3	5.3	4.9
KEGL	oldies	3.8	4.6	3.9	4.0	3.4	WYAY	country	3.7	4.3	3.4	3.0	3.6
KOAI	jazz/AC	5.3	4.2	4.2	3.6	3.4	WZGC	cls rock	3.8	3.6	3.6	3.3	3.1
KDGE	modern	4.6	3.2	3.5	3.6	3.2	WIZF	jazz/AC	2.3	2.7	3.4	3.3	2.7
KLTY	religious	3.1	2.8	2.7	2.6	2.9	WGST-AM	N/T	2.9	2.3	2.1	2.1	2.5
KTKQ	album	2.8	2.8	3.3	4.0	2.7	WGST-FM	N/T	2.8	1.8	2.1	2.3	2.5
KLIF	N/T	1.9	1.9	2.5	2.3	2.6	WAOK	religious	2.8	2.6	2.0	2.1	1.9
KZPS	cls rock	3.1	2.4	2.8	2.2	2.6	SEATTLE--(13)						
KTKC	sports	1.4	1.1	2.0	2.1	2.3	KIRO-AM	N/T	5.9	6.3	8.8	5.6	7.1
KRRW	cls rock	2.6	2.2	2.6	2.9	2.2	KUBE	top 40/rhythm	5.9	6.0	6.1	6.6	5.7
WRR	classical	2.2	2.7	1.8	2.1	2.2	KVI	N/T	6.2	4.9	5.3	5.0	5.5
KESS	Spanish	1.3	1.2	1.1	1.7	1.7	KMP5-AM-FM	country	5.9	5.0	5.0	4.6	5.4
KHCK/KICI-FM	Spanish	1.6	1.7	2.0	1.6	1.6	KBSG-AM-FM	oldies	5.6	5.5	5.4	5.9	5.0
KAM	adult std	1.5	1.6	1.6	1.9	1.2	KPLZ	AC	3.2	4.0	4.0	4.0	4.7
KHYN	religious	1.5	1.6	1.6	1.9	1.2	KYCW	country	3.1	3.2	3.0	3.4	4.6
KEWS	N/T	2.1	2.5	2.0	1.7	1.1	KNDQ	modern	5.1	4.6	4.5	4.1	4.3
KMRT-AM-FM	Spanish	5	1.1	1.0	1.1	1.1	KZDK	cls rock	4.2	5.4	4.2	4.4	4.2
KKDA-AM	R&B adult	1.5	1.6	1.1	1.1	1.0	KISW	album	3.5	4.0	3.6	3.4	4.1
WASHINGTON, D.C.--(8)							MINNEAPOLIS/ST. PAUL--(16)						
WMZQ-AM-FM	country	6.0	5.5	5.6	5.3	6.4	KQRS-AM-FM	album	11.8	12.8	10.8	10.6	11.6
WHUR	R&B adult	4.3	5.7	5.2	5.4	5.8	WCCO	N/T	12.0	11.9	13.1	13.3	10.5
WPCC-FM	R&B	8.4	7.3	7.2	6.5	5.6	KDWB	top 40	6.9	6.4	7.0	7.8	8.0
WASH	AC	4.2	5.1	5.0	4.8	5.1	WLTE	AC	7.0	6.3	6.3	6.4	6.2
WBIG	oldies	3.8	3.9	4.4	4.4	4.9	KEYE	country	5.8	6.3	6.8	5.5	6.1
WKYS	R&B	3.5	4.1	3.6	4.1	4.8	KZTP-FM	AC	5.9	6.6	5.9	5.3	6.1
WMMJ	R&B adult	3.8	3.4	4.0	4.9	4.6							

In dance music, the lyrics are all about love and ecstasy—that false sense of euphoria in clubs,” says Republica lead singer Saffron. “That’s all a bit tired. We want to write about what life is like on Monday morning.”

No. 23 on Modern Rock Tracks this week, Republica’s debut single, “Ready To Go,” takes the guilty pleasures of juiced-up technopop and adds a dash of rock guitar to help it all go down easier for those with rock’n’roll ears. And the song’s words—like those on much of the English band’s self-titled first album on deConstruction/RCA—tend to be a bit more centered in real life than those of most dancefloor fodder.

“Like most of our songs, ‘Ready To Go’ is about relationships, realistically,” Saffron says. “It’s

about giving someone a second chance. The girl and boy thing can get a bit over the top. Sometimes you just have to say, ‘You are all those things, and I’m all these things, and let’s step back and have another go at it.’”



“The girl and boy thing can get a bit over the top. Sometimes you have to step back and have another go at it.”
—Saffron of Republica

Based in London with her bandmates—guitarist Johnny Male, keyboardists Tim Dorney and Andy Todd, and drummer Dave Barborossa—Saffron

was born in Nigeria and grew up in the seashore town of Brighton, England. As a young adult there and in London, she came of age going to gigs by the Jam, the Clash, and Siouxsie & the Banshees. The attraction of that sort of rock music over club tunes is what Saffron would like to incorporate into Republica’s albums and shows. “With those groups, people could get off on the music [when] out on a Friday or Saturday night but listen to it at home, too,” she says.

“Music in the last few years has definitely taken a turn for the better in Britain,” Saffron adds. “It’s not so ‘flavor of the month’ as it used to be. But we’re not really Britpop. We’re a dance band. So we’re underdogs. And maybe that’ll help us in the long run.”

Billboard® FOR WEEK ENDING AUGUST 17, 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	2	15	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
2	2	1	12	UNTIL IT SLEEPS	◆ METALLICA ELEKTRA/EEG
3	3	3	6	GOOD FRIDAY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
4	4	6	10	BURDEN IN MY HAND DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
5	8	—	2	WHO YOU ARE NO CODE	PEARL JAM EPIC
6	5	4	10	TONIGHT, TONIGHT MELON COLLIE AND THE INFINITE SADNESS	◆ THE SMASHING PUMPKINS VIRGIN
7	7	9	4	WALLS "SHE'S THE ONE" SOUNDTRACK	◆ TOM PETTY & THE HEARTBREAKERS WARNER BROS.
8	6	5	22	COUNTING BLUE CARS PET YOUR FRIENDS	◆ DISHWALLA A&M
9	11	14	6	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
10	13	12	9	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
11	10	10	14	VANISHING CREAM DEVIL THUMBS A RIDE	◆ THE HUNGER UNIVERSAL
12	14	11	8	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	◆ SPONGE COLUMBIA
13	9	7	12	LONG WAY DOWN A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
14	17	38	3	OVER NOW UNPLUGGED	◆ ALICE IN CHAINS COLUMBIA
15	15	16	7	ALL I KNOW DUST	◆ SCREAMING TREES EPIC
16	12	8	16	PRETTY NOOSE DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
★★★AIRPOWER★★★					
17	18	21	7	AIN'T MY BITCH LOAD	METALLICA ELEKTRA/EEG
18	16	13	11	SKIN & BONES VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
19	21	25	5	BUT ANYWAY LIVE FROM THE FALL	◆ BLUES TRAVELER A&M
20	NEW	1	1	KEY WEST INTERMEZZO (I SAW YOU FIRST) MR. HAPPY GO LUCKY	◆ JOHN MELLENCAMP MERCURY
21	19	20	8	PEPPER ELECTRIC LARRYLAND	◆ BUTTHOLE SURFERS CAPITOL
22	27	27	5	SHAME WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
23	20	15	15	AGAIN ALICE IN CHAINS	◆ ALICE IN CHAINS COLUMBIA
24	23	23	26	MACHINEHEAD SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
25	22	19	22	WHERE THE RIVER FLOWS COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
26	24	17	16	HUMANS BEING "TWISTER" SOUNDTRACK	◆ VAN HALEN WARNER SUNSET/WARNER BROS.
27	31	30	5	WIRE FOMA	THE NIXONS MCA
28	25	24	8	ABERDEEN LEDBETTER HEIGHTS	◆ KENNY WAYNE SHEPHERD GIANT
29	26	18	15	BANDITOS FIZZY FUZZY BIG & BUZZY	◆ THE REFRESHMENTS MERCURY
30	28	31	6	LACK OF WATER THE WHY STORE	THE WHY STORE WAY COOL MUSIC/MCA
31	38	—	2	KING OF NEW ORLEANS FRICTION, BABY	◆ BETTER THAN EZRA ELEKTRA/EEG
32	34	36	3	ONE MORE ASTRONAUT SCENERY AND FISH	◆ I MOTHER EARTH CAPITOL
33	32	34	3	SO MUCH TO SAY CRASH	◆ DAVE MATTHEWS BAND RCA
34	29	28	6	BETWEEN HEAVEN AND HELL BOOK OF SHADOWS	ZAKK WYLDE Geffen
35	33	32	5	STANDING OUTSIDE A BROKEN... ROCKET	◆ PRIMITIVE RADIO GODS ERGO/COLUMBIA
36	30	29	5	TUCKER'S TOWN FAIRWEATHER JOHNSON	◆ HOOTIE & THE BLOWFISH ATLANTIC
37	37	35	4	BIG TIME BROKEN ARROW	NEIL YOUNG WITH CRAZY HORSE REPRISE
38	40	—	2	MY MY AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
39	39	—	2	BIG CHAIR WHO'S TOMMY COOPER?	◆ REACHAROUND CARPORT/TRAUMA/INTERSCOPE
40	35	22	13	LEAVE ME ALONE "THE CABLE GUY" SOUNDTRACK	◆ JERRY CANTRELL WORK

Billboard® FOR WEEK ENDING AUGUST 17, 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	1	11	STANDING OUTSIDE A BROKEN... ROCKET	◆ PRIMITIVE RADIO GODS ERGO/COLUMBIA
2	3	3	11	STUPID GIRL	◆ GARBAGE ALMO SOUNDS/GEFFEN
3	2	2	14	PEPPER ELECTRIC LARRYLAND	◆ BUTTHOLE SURFERS CAPITOL
4	4	4	14	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
5	8	—	2	WHO YOU ARE NO CODE	PEARL JAM EPIC
6	5	5	10	WHERE IT'S AT ODELAY	◆ BECK DGC/GEFFEN
7	6	6	12	TONIGHT, TONIGHT MELON COLLIE AND THE INFINITE SADNESS	◆ THE SMASHING PUMPKINS VIRGIN
8	7	7	17	SPIDERWEBS TRAGIC KINGDOM	◆ NO DOUBT TRAUMA/INTERSCOPE
9	9	14	8	BURDEN IN MY HAND DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
10	15	16	7	DOWN 311	◆ 311 CAPRICORN/MERCURY
11	10	8	7	FREE TO DECIDE TO THE FAITHFUL DEPARTED	◆ THE CRANBERRIES ISLAND
12	11	9	8	ALL I KNOW DUST	◆ SCREAMING TREES EPIC
13	12	10	9	DON'T LOOK BACK IN ANGER (WHAT'S THE STORY) MORNING GLORY?	◆ OASIS EPIC
14	13	11	7	POPULAR HIGH/LOW	◆ NADA SURF ELEKTRA/EEG
15	14	13	20	COUNTING BLUE CARS PET YOUR FRIENDS	◆ DISHWALLA A&M
16	17	15	9	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	◆ SPONGE COLUMBIA
★★★AIRPOWER★★★					
17	20	34	3	KING OF NEW ORLEANS FRICTION, BABY	◆ BETTER THAN EZRA ELEKTRA/EEG
★★★AIRPOWER★★★					
18	18	18	7	SUCKED OUT REGRETFULLY YOURS	◆ SUPERDRAG ELEKTRA/EEG
19	16	12	13	TAHITIAN MOON GOOD GOD'S URGE	◆ PORNO FOR PYROS WARNER BROS.
★★★AIRPOWER★★★					
20	19	20	5	SO MUCH TO SAY CRASH	◆ DAVE MATTHEWS BAND RCA
21	22	31	5	ANGRY JOHNNY HELLO	◆ POE MODERN/ATLANTIC
22	23	30	6	BUT ANYWAY LIVE FROM THE FALL	◆ BLUES TRAVELER A&M
23	24	33	4	READY TO GO REPUBLICA	◆ REPUBLICA RCA
24	21	19	16	WHO WILL SAVE YOUR SOUL PIECES OF YOU	◆ JEWEL ATLANTIC
25	39	40	3	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
26	27	26	26	MACHINEHEAD SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
27	25	27	13	INSIDE BETWEEN THE 1 AND THE 9	◆ PATTI ROTHBERG EMI
28	26	25	8	LONG WAY DOWN A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
29	38	36	3	SHAME WITHER BLISTER BURN + PEEL	◆ STABBING WESTWARD COLUMBIA
30	30	23	14	YOU LEARN JAGGED LITTLE PILL	◆ ALANIS MORISSETTE MAVERICK/REPRISE
31	NEW	1	1	NOVOCAINE FOR THE SOUL BEAUTIFUL FREAK	◆ EELS DREAMWORKS/GEFFEN
32	35	35	4	GOLD DUST WOMAN "THE CROW CITY OF ANGELS" SOUNDTRACK	◆ HOLE HOLLYWOOD
33	32	29	15	PRETTY NOOSE DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
34	34	37	3	BIG CHAIR WHO'S TOMMY COOPER?	◆ REACHAROUND CARPORT/TRAUMA/INTERSCOPE
35	31	24	19	HERE IN YOUR BEDROOM GOLDFINGER	◆ GOLDFINGER MOJO/UNIVERSAL
36	28	22	17	BANDITOS FIZZY FUZZY BIG & BUZZY	◆ THE REFRESHMENTS MERCURY
37	29	17	12	MINT CAR WILD MOOD SWINGS	◆ THE CURE FICTION/ELEKTRA/EEG
38	NEW	1	1	THE ONE THE BURDENS OF BEING UPRIGHT	◆ TRACY BONHAM ISLAND
39	36	28	20	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	◆ TRACY BONHAM ISLAND
40	37	32	9	OPEN THE DOOR RUBBING DOESN'T HELP	◆ MAGNAPOP PRIORITY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 mainstream rock stations and 76 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1996, Billboard/BPI Communications.



HITS!
IN
TOKIO

Week of July 28, 1996

- ① You're Makin' Me High / Toni Braxton
- ② Change The World / Eric Clapton
- ③ It's Alright / Deni Hines
- ④ Devil's Haircut / Beck
- ⑤ Theme From Mission: Impossible / Adam Clayton And Larry Mullan
- ⑥ Macarena (Bayside Boys Mix) / Los Del Rio
- ⑦ Fall In Love Again / Ray Hayden
- ⑧ Dinner With Delores / †
- ⑨ The Only Thing That Looks Good On Me Is You / Bryan Adams
- ⑩ Back To The World / Tevin Campbell
- ⑪ In Paradise / Janet Kay
- ⑫ Reach / Gloria Estefan
- ⑬ Jounetsu / UA
- ⑭ I Love Girls / Inner Circle
- ⑮ Taking The Easy Way Out / The Trampolines
- ⑯ Children / Robert Miles
- ⑰ Perfumes Of Paradise / Teresa Bright
- ⑱ Do You Know Where You're Coming From / M-Beat Featuring Jamiroquai
- ⑲ In The Name Of Love / Earth, Wind And Fire
- ⑳ Kokorowo Hiraite / Zard
- ㉑ For The Love Of You / Jordan Hill
- ㉒ Swallowtail Butterfly-Aino Uta- / Yen Town Band
- ㉓ Leviticus: Faggot / Me'Shell Ndegocello
- ㉔ Tour / Carlinhos Brown
- ㉕ Break Out! / Nanase Aikawa
- ㉖ Deeper And Deeper / Anna McMurphy
- ㉗ Wrong / Everything But The Girl
- ㉘ Last Night / C.J. Lewis
- ㉙ If I Ruled The World / Nas
- ㉚ Rainbow / Meja
- ㉛ North Shore Serenade / Na Leo
- ㉜ Asiano Junshin / Puffy
- ㉝ Hear Me In The Harmony / Harry Connick, Jr.
- ㉞ You're The One / SWV
- ㉟ Now You're Not Here / Swing Out Sister
- ㊱ Fastlove / George Michael
- ㊲ Forbidden City / Electronic
- ㊳ Killing Me Softly / Fugees
- ㊴ Beach Baby / Baha Men
- ㊵ Fill Me Up / Linda Perry
- ㊶ Someday / All 4 One
- ㊷ Hana / Mr. Children
- ㊸ Girl Talk - Never Fall In Love Again - Cosa Nostra
- ㊹ Forever More / Puff Johnson
- ㊺ Stakes Is High / De La Soul
- ㊻ Cupnoodle Song / Pineforest Crunch
- ㊼ Get Another Plan / Abstract Truth
- ㊽ Tell Me / Victoria Tokstoy
- ㊾ In Walked Love / Louise
- ㊿ Dareyou! Sukinanonni / Touko Furuuchi

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/>

ARS Buys EZ; Jacor Cleared To Acquire Citicasters; Keeney Nominated For FCC

EZ AS PIE: Maintaining the pace of major radio groups absorbing other power players, American Radio Systems announced Aug. 5 its \$655 million acquisition of EZ Communications. The combined group will consist of 96 radio stations in 20 markets, creating a large enough slice of the radio pie to rank as the No. 2 broadcaster in the U.S. in terms of revenue, behind CBS/Infinity.

ARS chairman/CEO Steve Dodge, who says that the EZ portfolio "has stunning growth potential," appointed EZ president/CEO Alan Box executive VP of ARS and recommended that he and EZ chairman Art Kellar become members of ARS' board of directors.

Because the deal exceeds FCC limits, the company will have to sell three of EZ's Sacramento, Calif., properties—KQPT, KSSJ, and KMJI.

In other mega-sales news, Jacor Communications has reached an agreement with the U.S. Justice Department's antitrust division allowing it to proceed with the acquisition of Citicasters. Jacor will have to sell top 40 WKRQ (Q102) Cincinnati as a result of the agreement.

The antitrust division had filed a civil suit in U.S. District Court to block the proposed deal, alleging that the merger would allow control of more than 50% of the sales of advertising time in Cincinnati. Jacor currently owns 21 radio stations in seven states, not including the ones that it will gain through a separate acquisition of Noble Broadcast Group. Citicasters owns 19 stations in seven states.

The action comes on the heels of recent Justice Department queries of advertisers after complaints that the radio mergers could lead to artificially increased pricing. John Kamp, general counsel of the American Assn. of Advertising Agencies, ventures that the Jacor case "pretty well lays out the litmus test, and I think it's important to note that the Justice Department also views [local marketing agreements] and leasing as the functional equivalent

of outright ownership—something the FCC has yet to do."

The Clinton administration has nominated **Regina Markey Keeney** to fill the FCC commissioner seat vacated earlier this year by **Andrew Barrett**. Keeney, FCC Common Carrier division



by Chuck Taylor

chief, is the first career commission employee to be nominated. FCC Chairman **Reed Hundt**, as well as the three current commissioners, issued statements of support, as did **Eddie Fritts**, president/CEO of the National Assn. of Broadcasters.

Lastly, I must pass along that Billboard promotions and network radio columnist and Heatseekers features editor **Carrie Borzillo** has made the decision to move on to a new venture. Beginning Aug. 19, she will become news editor of allstar, a start-up online-only music magazine based in Los Angeles.

Carrie joined Billboard in 1992 as a radio reporter and columnist and added Heatseekers duties in 1994, launching the Popular Uprisings column, which showcases breaking talent.

On a personal note, I must add how much I'll miss Carrie's good work and spirited camaraderie. Even though she's based on the West Coast and I am in New York, we spoke nearly every day, and whether the issue was business or approaching a more personal level, she was always full of opinion and zeal. I know she will be missed by the staff of Billboard and by the many contacts she has nurtured through the years.

But fear not: She is eager to stay in touch. You can reach her at allstar at 213-874-7777; fax: 213-468-2575. Best of luck, Carrie. Your loss will be profoundly felt.

FORMAT BATTLES, STAR WARS

KWMX (Mix 107.5) Denver's first act under new PD **Dan Bowen** was to dump its Mix nickname Aug. 1 at midnight, becoming America's Radio Movie Channel. Armed with only a VCR in the studio, it began airing films in their entirety, including "The Incredible Mr. Limpet," "The Shaggy Dog," "Duck Soup," and "Star Wars." At 5 p.m. Aug. 7, the station re-emerged as K-Hits 107.5, Denver's Hit Music Station. It remains mainstream top 40.

Suburban St. Louis outlet **KFAV** (V100) drops modern for country, using the liner "boot-scootin', watermelon-stompin' country." **Mike Thomas** remains PD.

R&B outlet **WLOU** Louisville, Ky., which flipped to brokered religious programming last year, is back in the R&B world—sort of—having gone black gospel under an LMA (and partial simulcast) with crosstown **WLLV**. **WLLV** PD **James Ford** worked at **WLOU** from 1969 to '84.

FOLKS: CURRY'S NO CHICKEN

Interim PD **Kid Curry** becomes the official PD at top 40/rhythm **WPOW** (Power 96) Miami. **Phil Jones**, who had been handling music duties, remains music coordinator. No official music director has been named.

Jim Ryan scoots from the PD seat at **WBEB** Philadelphia to the same at **WLTW** New York. He succeeds **Kurt Johnson**, who is now PD at crosstown sister **WAQX**. Also in Philly, **WPLY** names **WMMX** Cleveland MD **Doug Kubinski** to that position, filling the chair left vacant after **Chuck Tisa's** promotion to PD.

Crosstown **WKKX** (Kix 106) St. Louis ups interim PD **Jeff Allen** to PD from production director. **Allen** replaces **Russ Schell**, who's now with the InterState Radio Network.

Modern **WXDX** Pittsburgh names p.m. driver **Ali Castellini** PD, replacing **Cris Winter**, who moves back to sister album **WDVE** as a member of **Paulsen** and **Krenn's** morning show, replacing the exiting **Dani Coates**. **Castellini** was assistant PD of crosstown **WNRQ** (the Revolution) prior to Secret's purchase of the station and its subsequent format change to jazz/AC.

Steve Reynolds, most recently morning producer at **WRAL** (Mix 101.5) Raleigh, N.C., is named PD, following the transfer of **Todd Fisher** to group PD. Elsewhere in town, **WDCG** (G105) PD **Brian Burns** adds operations manager stripes for G105 and album **WRDU**. **Tom Guild** remains **WRDU** PD. MD **Kip Taylor** is upped to PD at G105. **Andy Holt**, PD of oldies sister **WTRG**, is named OM for that station and classic rock **WZZU**.

Washington, D.C., bureau chief **Bill Holland**, as well as Airplay Monitor editor **Sean Ross**; managing editors **Kevin Carter**, **Phyllis Stark**, **John Loscalzo**, and **Janine McAdams**; and reporter **Marc Schiffman**, contributed to this column.

Morrison Pulls KSCA Up By Its Triple-A Bootstraps

MIKE MORRISON'S RETURN to Los Angeles several years ago as PD of triple-A **KSCA** (FM 101.9) marked his transition from public to commercial radio, as well as the launch of the format in the second-largest market in the country.

Morrison says that if you had asked him two years ago what made his station different, "I would have said that we're a station that plays a lot of very popular artists that no other radio stations in L.A. even know exist. I would have read a list that [featured] Hootie & the Blowfish, Sheryl Crow, Dave Matthews, the Band, etc."

Then came modern **AC KYSR** (Star 98.7), which Morrison describes as "KROQ's flashback weekend, plus new, cool records; [a station] completely stepping aside from the smarmy AC image."

Morrison says what "freaked me out initially was that we were no longer the only cool station that played those artists."

Also, Morrison notes, Star was "claiming them as their artists. Before, if an AC station played Hootie, it was also playing Michael Bolton. When they jettisoned a lot of the heritage AC music, they started to sound a lot more like we were sounding."

"We're a family-owned radio station; we don't have the kind of money to saturate TV with advertising. They do. Competition like that can be scary, but it also causes you to pull yourself up by your bootstraps, which I think we've done."

FM 101.9's first step was to trash the "Southern California's album alternative" handle. A comment made by triple-A **WXRT** Chicago PD **Norm Winer** at a conference provided the spark for a new positioner. Morrison recalls, "He said, 'We used to call ourselves "Chicago's finest rock." I heard him say [that] and thought, "That's a very cool statement." For where we were four or five months ago to where we wanted to be, it made perfect sense to pick it up.' Winer and **WXRT** had abandoned that slogan, but Morrison felt he could use it to describe his station, which was "positioning [itself] in the market as the quality rock station."

Here's a sample 4 p.m. hour: Rolling Stones, "Almost Hear You Sigh"; Jars Of Clay, "Flood"; Kenny Wayne Shepherd, "Born With A Broken Heart"; Don Henley, "The Heart Of The Matter"; U2, "Even Better Than The Real Thing"; Kate Bush, "Running Up That Hill"; Pretenders, "Money Talk"; Jackopierce, "Trials"; Blues Traveler, "But Anyway"; Talking Heads, "And She Was"; Samples, "The Lost Children"; and Sting, "Mad About You."

KSCA also uses the positioner "the station for live music." Morrison says,

"One of the things that our core audiences really appreciates that we do is live performances. We do as many of them as we can without overdoing it." The live on-air fix is provided by everything from syndicated live concerts to "FM 101.9 Music Hall" performances, which, like **KBCO** Denver's "Studio C" sessions, feature visiting artists playing live on the air.

When the station wants to place the live experience in front of an audience, it books the Troubadour. Morrison says, "By associating ourselves with the Troubadour, we tap into a rich heritage that fits perfectly with our image."

Promotionally, Morrison has been active, launching a monthly series of World Class Adventure giveaways, another concept borrowed from **KBCO**. Morrison says, "I'd always shied away from trips, because I never really knew how to set them up and not make it sound like promotional clutter."

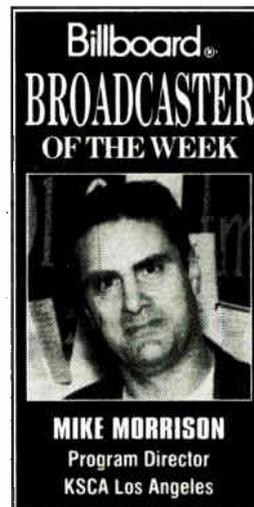
He overcame that by creating a package that included a key location as well as an attraction. So far, the station has sent listeners to Dublin to see Van Morrison and Paris to see the Eagles. Labor Day weekend will feature a trip to a Toronto music festival at which Neil Young, Oasis, the Gin Blossoms, and Jewel, among others, will perform.

KSCA went up 1.2-1.4 12-plus in the spring Arbitrons, but Morrison is especially proud of increases in time spent listening (TSL). "We'd had fairly low TSL by triple-A standards, in the 6½-hour range. Now, 12-plus, we're over nine hours."

In some ways, it comes back to Star. "If Star hadn't come along," Morrison asks rhetorically, "would there have been anything to push me over the edge to do those things? I don't know."

And while FM 101.9 evolved in this latest chapter, Morrison hears Star now "behaving much more like a top 40. They are not adding records immediately. The fact that [at launch] they added dog's eye view immediately was an anomaly. Fortunately, I [again] have the position to hear new adult rock first... [Star has] stepped out of the way of that."

And there's still the freedom that triple-A provides. Last year, when Jerry Garcia died, FM 101.9's reaction became a media event outside the station. "I came in that morning and heard that Garcia had died," says Morrison, "and I told them to just start putting Grateful Dead records on until we figured out what to do. The next thing I know, people are coming in to interview us as 'the station that was so bold as to go all-Grateful Dead.'" The station scored coverage by every local TV station, as well as by CNN. **MARC SCHIFFMAN**



newsline...

TOM CUDDY, VP of programming for **WPLJ** New York, adds VP of music programming stripes for ABC's Radio Division. The 16-year ABC vet maintains his duties with **WPLJ**.

BILL HENDRICH is upped from general sales manager to GM at **WWKA** (K92) and sister station **WDBO** Orlando, Fla. He succeeds **Rich Reis**, who remains VP of NewCity's Orlando stations and GM of co-owned **WCFB**.

JOHN HIATT is named VP/GM of **KLOU** St. Louis, switching from the same role at CBS sister **KKRW** Houston, which the company exchanged to **SFX** for **KRLD** Dallas.

SALEM COMMUNICATIONS has purchased the syndicated **Word in Music** Christian network and **KEGE-AM** Minneapolis for \$3 million. Salem provides programming for some 700 radio stations nationwide.

STATION SALES: **KUTQ/KZHT** Salt Lake City from Bountiful Broadcasting to Regent Communications, and **KWNR** Las Vegas from Southwest Radio Las Vegas to Regent.

KIFM San Diego from **KIFM** Broadcasting to Jefferson Pilot; **WNDU-FM** (U93) South Bend, Ind., from Notre Dame University to Pathfinder Communication; **KFMG** Des Moines, Iowa, from Intergalactic Communications to Saga for \$2.7 million.

Music Video

PROGRAMMING

Prison Concert Breaks Out On MTV

Steve Earle Takes Unique Path To TV Exposure

BY BRETT ATWOOD

LOS ANGELES—In its 15 years on the air, MTV has gone to some unusual places to present its music programming. On Saturday (17), the channel will take viewers where few would dare to deliberately venture: behind the walls of a high-security prison. MTV will air a concert by Steve Earle & the Dukers, who recently performed two prison dates as part of Earle's probation for a drug-related offense.

During the appropriately titled "To Hell And Back" special, Earle discusses his long battle with drugs. That candid interview is interspersed with performance footage from the second of two concerts held within the walls of the Henning, Tenn.-based Cold Creek Correctional Facility.

"Let's just say it wasn't the 'MTV Beach House,'" says Earle of the unconventional performances. "The concerts were not very much fun to do, and I was a little nervous about doing them. It felt hot. There was no air conditioning. The guys in the band had never been in a place like this before. The audience was receptive, even though most of them probably don't listen to my music normally," says Earle. "On top of that, they were locked down for two days while MTV set up for the show in the gym area. So there was an intense energy there. It was a different experience."

MTV executives decided to air the concert after attending one of Earle's live performances in New York.

"It just really struck us as a unique performance," says MTV executive VP of programming Andy Schuon. "It was a departure for us to do, but we have the ability to do a left turn musically every once in a while. Steve is not a core artist for us, but the concert itself is just a fascinating piece of television."

Nancy Stein, VP of promotion/special projects for Warner Bros. Records, says the MTV exposure is a "breakthrough" for the artist, who has had almost no airplay on the channel.

"It's just amazing that he is going to get this sort of exposure through MTV," says Stein. "Steve is so bright and funny, and we hope that this is the beginning of a new phase in his career."

In addition to its exposure on MTV, the concert will be simulcast on several triple-A radio stations.

On July 31, E-Squared/Warner Bros. Records released a promo-only CD single of "Hard-Core Troubadour," which contains a live version of the song from the concert for the incarcerated.

In addition, Warner Bros. is providing retailers with counter cards that include the time and date of the broadcast.

Earle will participate in an online chat about the program on "Cyber-Talk," which can be accessed on the commercial online service America

Online.

Earle says that he was initially skeptical about calling attention to his mandatory prison performances.

"I didn't want these shows to be broadcast," says Earle. "But I realize that I have a responsibility to do this. It may sell some records, but it also may reach somebody who needs to be reached... You have to be careful about the message you send. You can't tell someone something that they don't want to hear. Getting locked up is the good thing. It's the best of several alternatives that suck. Many addicts end up dead."

Earle says that despite efforts to combat drug abuse in the music industry, the interest in battling the widespread abuse of drugs by musicians will disappear as the headlines diminish.

The National Academy of Recording Arts and Sciences "is trying to call attention to these drug problems and be the good guys," says Earle. "If that does some good, then that's fine. But in the final analysis, the average person in the music industry does not care. They don't want to lose any money. As long as someone is making records and showing up for their tour dates, then that is all that matters. I hate to be cynical, but I've been in this a long time, and I know the way that it really is."



Steve Earle recently performed within the walls of the Cold Creek Correctional Facility. Pictured, from left, are Warner Bros. Records' VP of video promotion Lori Feldman, senior VP of media relations Bob Merlis, and VP of promotion/special projects Nancy Stein; Earle; Cold Creek warden Jimmy Harrison; MTV's Kevin Weist, Carol Donovan, and Sherry Howell; and E-Squared's Jack Emerson.

PRODUCTION NOTES

LOS ANGELES

Morgan Lawley directed the clip for "Through The Eyes Of Julie" by Van Gogh's Daughter for Automatic Productions. The video, which was shot on board the Queen Mary in Long Beach, Calif., was produced by Nicole Hirsch; Carolyn Chen was director of photography.

The "People Of The Sun" video by Rage Against The Machine was directed for Squeak Pictures by Peter Christopherson; Fiz Oliver and Catherine Finkenstaedt produced.

NEW YORK

Ozzy Osbourne's "See You On The

Other Side" was directed by Nigel Dick for Squeak Pictures; Mark Fetterman and Catherine Finkenstaedt produced.

Guy Guillet was the eye behind the clip for "Fed Up" by House Of Pain for Original Film; David Moskowitz produced.

NASHVILLE

The video for CeCe Winans' "Every Time" was directed by Marc Ball. Doug Arnold produced, and Denver Collins served as director of photography for Scene Three Inc.

OTHER CITIES

Usher's "Dreamin'," the latest video from the Summer Olympics album "Rhythm Of The Games," was directed by Rubin L. Whitmore II and Eric Haywood for Tribal Communications at Olympic Stadium in Atlanta. Anissa Davis produced, and Glen Mordeci was director of photography.

Brad Frost and Louis Incoyieu directed "Rainfall" by Flock Of Seagulls in Orlando, Fla. Pat Fitzgerald produced for Grayland Pictures.

The eye behind Randy Travis' "Are We In Trouble Now," shot on the Veluzat Ranch in Saugus, Calif., was director Jim Shea for Planet Pictures. The video was produced by Mark Kalbfeld.

Morgan Lawley directed the video for "Precious Little" by Eleanor McEvoy. Set in Ireland, the clip was produced by Nicole Hirsch for Automatic Productions. Alex Melman directed photography.

Rappers On The Rocks At Playboy; M2 Programming None Too Usual

HOT ROCKS GETS MIX, ICE: Playboy TV's steamy music video show "Hot Rocks" will undergo some significant changes when it returns Sept. 14. Rapper Sir Mix-A-Lot joins as host of the program, which will be produced four times per year, rather than 12, according to Playboy TV senior producer Eric Mittleman. In addition, rapper Ice-T will contribute candid commentary on clips in the new segment "Ice On The Rocks." The choice of Sir Mix-A-Lot as host signifies a major shift for the program, which was previously hosted by Playboy playmates, including Carrie Westcott and Jenny McCarthy (now known for her work as co-host of MTV's "Singed Out").

"This isn't about Playboy attempting to legitimize its place in the music industry," says Mittleman. "The show is basically about entertainment, where viewers can sit for an hour and have fun."

Among the raunchy clips that will appear on the program are 2 Pac Featuring KC & JoJo's X-rated "How Do U Want It" and Charm Farm's underground-sex-club-themed "Superstar."

The new episodes will air in Europe on Playboy TV U.K. beginning in October.

M2'S ODD DEBUT:

Though only those with C-band satellite dishes were able to tune in, some unusual clips popped up in M2's debut week on the air. Developing modern rock and R&B acts appear to be getting particularly heavy exposure on the new channel. Among the 89 current clips that made the cut: Crucial Conflict's "Ride The Rodeo," Deftones' "Bored," Grant Lee Buffalo's "Homespun," Local H's "Bound For The Floor," Maxwell's "Ascension," Me'Shell Ndegéocello's "Leviticus: Faggot," Orbital's "The Box," the Pharcyde's "She Said," Iggy Pop's "Lust For Life," Prodigy's "Firestarter," Spacehog's "Cruel To Be Kind," the Tony Rich Project's "Like A Woman," and Neil Young's "Big Time."

M2's programming philosophy is clearly "business unusual." Not all clips on the playlist are from major labels. One odd choice, in particular, is Extra Fancy's "Sinnerman." The modern rock act was dropped from Atlantic only eight weeks after the release of its album, yet the video (which is not being "worked") still made it into rotation. It is encouraging to see that M2 may actually be programming from a place of passion for music, rather than mere commerce. Remember that?

Cable distribution for the new MTV Networks channel is expected

to be announced shortly. Direct broadcast satellite programmer United States Satellite Broadcasting, which carries all other MTV Networks programming, has passed on the new service for now but may soon add it to its digitally delivered lineup.

CMT VIEWERS JAM PHONES: Country Music Television viewers are getting interactive the old-fashioned way. They are picking up the telephone to voice their choice for the top country music videos of all time. The channel recently asked people to call a toll-free number to register their favorite video picks. More than 205,000 viewers have responded to the phone-in promotion, which ended

Aug. 4.

The results will be revealed during the Labor Day weekend as part of a top 100 countdown special. Comedians Jeff Foxworthy and Bill Engvall will co-host the nine-hour event, which will air Aug. 31 and repeat several times throughout the holiday weekend.

CMC PARTY: The opening-night party at the 18th annual Billboard Music Video Conference and Awards Nov. 6-8 will be sponsored by San Francisco-based video programmer California Music Channel, which

has built a solid regional presence, with local ratings that rival those of many national channels. The programmer, which Nielsen rates as the No. 1 music TV station in the San Francisco area, will bring a distinct local flavor to the conference, which shifts to the city by the bay this year after an extended run in Southern California. More information on the CMC kick-off party and other events is due shortly. Keep reading the Eye for details.

FINAL NOTICE: The deadline is fast approaching for labels that want to submit music videos for consideration in the 18th annual Billboard Music Video Awards, which will be held Nov. 9 at the Crown Plaza's Parc Fifty-Five Hotel in San Francisco. Regional music video programmers must fill out a submission form by Thursday (15) and send in a 30-second VHS sample of their show to qualify for this year's event. If you have not yet received a submission form, contact Maureen Ryan at 212-536-5002 with your fax number and one will be sent immediately.

The Eye can be contacted on the Internet. Send news items and comments to BATwood@billboard-group.com.



Cruisin' Along. Rising Tide artist Tony Toliver, right, hams it up with Scene Three director Marc Ball, left, and director of photography Denver Collins during the shoot for "Bettin' Forever On You" in Las Vegas.

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 LL Cool J, Loungin'
- 2 Nas, If I Ruled The World
- 3 Outkast, Elevators
- 4 Bahamadia, 3 Tha Hard Way
- 5 New Edition, Hit Me Off
- 6 R. Kelly, I Can't Sleep Baby (If I)
- 7 Toni Braxton, You're Makin' Me High
- 8 R. Kelly, Down Low
- 9 Domino, Physical Funk
- 10 Case, Touch Me Tease Me
- 11 Sadat X, Hang 'em High
- 12 De La Soul, Stakes Is High
- 13 Lost Boyz, Music Makes Me High
- 14 A Tribe Called Quest, 1 nce Again
- 15 D'Angelo, Me And Those Dreamin' Eyes Of Mine
- 16 D'Angelo, Lady
- 17 The Tony Rich Project, Like A Woman
- 18 Immature, Please Don't Go
- 19 George Clinton, If Anybody Gets Funked Up
- 20 Blahzay Blahzay, Pain I Feel
- 21 Montell Jordan Feat. Slick Rick, I Like 212
- 22 Heltah Skeltah, Operation Lockdown
- 23 Nine, Lyin' King
- 24 House Of Pain, Fed Up
- 25 Too Short, Gettin' It
- 26 H-Town, A Thin Line Between Love & Hate
- 27 Westside Connection, Bow Down
- 28 Solo, He's Not Good Enough
- 29 Mariah Carey, Forever
- 30 Deborah Cox, Who Do U Love

*** NEW ONS ***

Randy Crawford, Forget Me Not
Charisse Arrington, Down Wit This
Alfonzo Hunter, Just The Way
Yo Yo, Same Ol' Thing
Immature, Lover's Groove
Gloria Estefan, You'll Be Mine (Party Time)



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Wade Hayes, On A Good Night
- 2 Bryan White, So Much For Pretending
- 3 Neal McCoy, Then You Can Tell Me Goodbye
- 4 Faith Hill, You Can't Lose Me †
- 5 Blackhawk, Big Guitar
- 6 Travis Tritt, More Than You'll Ever Know
- 7 Rick Trevino, Learning As You Go
- 8 Ty Herndon, Living In A Moment
- 9 Trace Adkins, There's A Girl In Texas
- 10 LeAnn Rimes, Blue
- 11 Jeff Foxworthy, Redneck Games
- 12 James Bonamy, I Don't Think I Will

- 13 Mindy McCready, Guys Do It All The Time
- 14 Billy Ray Cyrus, Trail Of Tears
- 15 Trisha Yearwood, Believe Me Baby
- 16 Shania Twain, Home Ain't Where His Heart
- 17 Randy Travis, Are We In Trouble Now
- 18 Vince Gill, Worlds Apart †
- 19 Ricochet, Love Is Stronger Than Pride
- 20 Beach Boys W/James House, Little Deuce Coupe †
- 21 David Lee Murphy, The Road You Leave Behind †
- 22 Kenny Chesney, Me And You †
- 23 John Berry, Change My Mind †
- 24 Marty Stuart, Thanks To You †
- 25 Thrasher Shiver, Goin' Goin' Gone †
- 26 Ricochet, Daddy's Money †
- 27 Paul Brandt, I Do †
- 28 Hal Ketchum, Hang In There Superman
- 29 Patty Loveless, A Thousand Times A Day
- 30 Eddy Raven & Jo-El Sonnier, Fais Do-Do †
- 31 Junior Brown, Venom Wearin' Denim
- 32 Cleudus T Judd, If Shania Was Mine
- 33 Jeff Carson, That Last Mile †
- 34 The Nitty Gritty Dirt Band, Maybe Baby
- 35 Tracy Lawrence, Stars Over Texas
- 36 Rich McCready, When Hell Freezes Over
- 37 Kevin Welch, Life Down Here On Earth
- 38 Bellamy Brothers, Shine Them Buckles
- 39 Joe Nichols, Six Of One, Half A Dozen
- 40 David Kersh, Goodnight Sweetheart
- 41 Cox Family, Runaway
- 42 Deana Carter, Strawberry Wine
- 43 Gary Allan, Her Man
- 44 Keith Stegall, Roll The Dice
- 45 Steven Craig Harding, Tonight My Heart...
- 46 Sammy Kershaw, Vidalia
- 47 Dwight Yoakam, Heart Of Stone
- 48 Tony Tolver, Bettin' Forever On You
- 49 Willie Nelson, She Is Gone
- 50 The Mavericks, Missing You

† Indicates Hot Shots

*** NEW ONS ***

Brady Seals, Another You Another Me
David Ball, Hangin' In And Hangin' On
Deryl Dodd, Friends Don't Drive Friends...
Great Plains, Healin' Hands
Marty Haggard, In The Afterlife
Ronna Reeves, Rodeo Man
Trace Adkins, Every Light In The House



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Nas, If I Ruled The World
- 2 LL Cool J, Loungin'
- 3 Metallica, Until It Sleeps
- 4 No Doubt, Spiderwebs
- 5 Toni Braxton, You're Makin' Me High
- 6 Nada Surf, Popular
- 7 2Pac, How Do U Want It
- 8 Soundgarden, Burden In My Hand **
- 9 Butthole Surfers, Pepper
- 10 Beck, Where's It At
- 11 Garbage, Stupid Girl
- 12 Stone Temple Pilots, Trippin' On A Hole...
- 13 Mariah Carey, Forever

- 14 Oasis, Don't Look Back In Anger **
- 15 311, Down
- 16 Primitive Radio Gods, Standing Outside A...
- 17 The Smashing Pumpkins, Tonight, Tonight
- 18 Dave Matthews Band, So Much To Say
- 19 John Mellencamp, Key West Intermzzo
- 20 Superdrag, Sucked Out
- 21 Hootie & The Blowfish, Tucker's Town
- 22 Hole, Gold Dust Woman
- 23 Dishwalla, Counting Blue Cars
- 24 Quad City DJ's, C'mon N' Ride It (The Train)
- 25 Tom Petty, Walls
- 26 R. Kelly, I Can't Sleep Baby
- 27 Wallflowers, 6th Avenue Heartache
- 28 Maxi Priest, That Girl
- 29 The Cranberries, Free To Decide
- 30 Alice In Chains, Over Now
- 31 Eric Clapton, Change The World
- 32 New Edition, Hit Me Off
- 33 Montell Jordan Feat. Slick Rick, I Like A Girl
- 34 Whitney Houston, Why Does It Hurt So Bad
- 35 Bone Thugs-N-Harmony, The Crossroads
- 36 Sponge, Wax Ecstatic
- 37 Joan Osborne, St. Teresa
- 38 Alanis Morissette, You Learn
- 39 Keith Sweat, Twisted
- 40 Alice In Chains, Rooster
- 41 Blues Traveler, But Anyway
- 42 The Tony Rich Project, Like A Woman
- 43 Stabbing Westward, Shame
- 44 Patti Rothberg, Inside
- 45 Fugees, Killing Me Softly
- 46 Robert Miles, Children
- 47 Me'shell Ndegeocello, Leviticus: Faggot
- 48 Screaming Trees, All I Know
- 49 Filter, Jurassitol
- 50 Republica, Ready To Go

** Indicates MTV Exclusive

*** NEW ONS ***

A Tribe Called Quest, 1nce Again
Eels, Novocaine For The Soul
Blackstreet f/Dre, No Diggity
Crucial Conflict f/Tori, Ride The Rodeo
Gregg & Rebecca, Spang
Gravity Kills, Blame



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Ricochet, Daddy's Money
- 2 Marty Stuart, Thanks To You
- 3 Ricky Skaggs, Cat's In The Cradle
- 4 Trace Adkins, There's A Girl In Texas
- 5 James Bonamy, I Don't Think I Will
- 6 Wade Hayes, On A Good Night
- 7 LeAnn Rimes, Blue
- 8 Rick Trevino, Learning As You Go
- 9 Blackhawk, Big Guitar
- 10 Jeff Foxworthy, Redneck Games
- 11 Bryan White, So Much For Pretending
- 12 Neal McCoy, Then You Can Tell Me Goodbye
- 13 Junior Brown, Venom Wearin' Denim
- 14 Ty Herndon, Living In A Moment

- 15 Mindy McCready, Guys Do It All The Time
- 16 Randy Travis, Are We In Trouble Now
- 17 Jeff Carson, That Last Mile
- 18 Sammy Kershaw, Vidalia
- 19 Faith Hill, You Can't Lose Me
- 20 David Lee Murphy, The Road You Leave Behind
- 21 Eddy Raven & Jo-El Sonnier, Fais Do-Do
- 22 Bellamy Brothers, Shine Them Buckles
- 23 Kenny Chesney, Me And You
- 24 Nitty Gritty Dirt Band, Maybe Baby
- 25 Paul Brandt, I Do
- 26 Shania Twain, Home Ain't Where His Heart
- 27 Tracy Lawrence, Stars Over Texas
- 28 Beach Boys W/James House, Little Deuce Coupe
- 29 Willie Nelson, She Is Gone
- 30 Cox Family, Runaway

*** NEW ONS ***

Trace Adkins, Every Light In The House
Gary Allan, Her Man
Marty Haggard, In The Afterlife
Ronna Reeves, Rodeo Man
Johnny Rodriguez, You Can Say That Again
Tony Tolver, Bettin' Forever On You
Hank Williams, Jr., Don Juan D'Bubba



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Alanis Morissette, You Learn
- 2 Tracy Chapman, Give Me One Reason
- 3 Jewel, Who Will Save Your Soul
- 4 Hootie & The Blowfish, Tucker's Town
- 5 Eric Clapton, Change The World
- 6 Mariah Carey, Forever
- 7 Toni Braxton, You're Makin' Me High
- 8 Natalie Merchant, Jealousy
- 9 Fugees, Killing Me Softly
- 10 Melissa Etheridge, Nowhere To Go
- 11 Primitive Radio Gods, Standing Outside A...
- 12 Tom Petty, Walls
- 13 John Mellencamp, Key West Intermzzo
- 14 Los Del Rio, Macarena (Bayside Boys Mix)
- 15 Wallflowers, 6th Avenue Heartache
- 16 Gloria Estefan, Reach
- 17 Collective Soul, The World I Know
- 18 Jann Arden, Insensitive
- 19 Joan Osborne, One Of Us
- 20 Seal, Kiss From A Rose
- 21 Blues Traveler, Run Around
- 22 Harry Connick, Jr., Hear Me In The Harmony
- 23 Whitney Houston, Why Does It Hurt So Bad
- 24 Céline Dion, Because You Loved Me
- 25 The Cranberries, Free To Decide
- 26 Melissa Etheridge, I'm The Only One
- 27 The Tony Rich Project, Like A Woman
- 28 Mariah Carey, Always Be My Baby
- 29 Patti Rothberg, Inside
- 30 Hootie & The Blowfish, Old Man & Me

*** NEW ONS ***

Bryan Adams, Let's Make A Night To Remember
Tori Amos, Hey Jupiter
The Braxtons, So Many Ways
Eleanor McEvoy, Precious Little

MATURED NEW EDITION GOES 'HOME AGAIN'

(Continued from page 9)

R&B Albums chart in 1985.

But music has changed in the years since New Edition split. R&B consumer tastes have evolved, and since the act's run during the '80s, radio has programmed everything from new jack swing to gangsta rap.

The group's members—Ralph Tresvant, Ronald DeVoe, Michael Bivins, Ricky Bell, Bobby Brown, and Brown's replacement, Johnny Gill, all of whom appear on the new album—began recording while in their early teens but are now young adults.

In addition, Brown, Gill, and Tresvant have recorded solo sets with varying degrees of success, and Bell, Bivins, and DeVoe recorded under the moniker Bell Biv DeVoe.

To add to the changes in scenery, the majority of the MCA executives originally involved in New Edition's career have moved on.

Says MCA president (U.S.) Jay Boberg, "Home Again" is the first superstar act released since [the new regime] has been here, and it serves as a departmental galvanizer because of the record's across-the-board appeal. This album has been coming for some time now, and when I came in, I personally traveled around the world playing this record for people because it struck me as being so musical."

Louil Silas Jr., president (U.S.) of Silas/MCA, was an A&R executive for New Edition during its '80s heyday and was tapped as executive producer for "Home Again." Silas credits the set's producers with being able to capture New Edition's musical essence without leaning too far toward any one group member.

"[The producers] all knew what our creative objectives were in making this album," says Silas. "It wasn't designed to be groundbreaking."

"Home Again" reflects New Edition's matured performance skills and offers solidly crafted songs with thoughtfully arranged melodies and close, understated harmonies.

TIMELESS ELEMENT

"It features some of today's funkier tracks, but the songs have a timeless element that makes this album something that people will want to listen to over and over," says Silas.

"Home Again" was produced by Jimmy Jam and Terry Lewis, Jermaine Dupri, Sean "Puffy" Combs and Chucky Thompson, Gerald Levert and Edwin Nichols, and newcomers Silky and Dinky Bingham.

"Jimmy and Terry were the alpha and omega of the project, so to speak," says Silas. "They worked with the group on their last album [1988's 'Heart Break'] and tied it all together."

Group member Tresvant says the hardest thing about putting "Home Again" together was agreeing on which tracks to include. "We didn't want to do this project just for the sake of making a quick buck off a New Edition reunion album," he says. "We all wanted it to be the best that it could be—something that the fans would want to buy and that we'd all be proud of."

"Hit Me Off," the rhythmic mid-tempo debut single, was released to R&B, crossover, and top 40 stations July 8. The following day it was ser-

viced to MTV, the Box, and BET, as well as local and regional clip shows.

MCA black music president (U.S.) Ken Wilson says the single will benefit from a visually oriented campaign that includes a teaser in the consumer and trade press that depicts the group's members. A television advertisement teaser for the



single began airing on the Box, BET, and MTV on July 2; the label plans to air a similar teaser in support of the album

prior to its in-store date.

"The first single will be specially priced, and we'll be using endcaps and other retail-positioning tactics to create awareness of the project for consumers," says Wilson.

"Hit Me Off" hits stores on Tuesday (13).

ANTICIPATION HIGH

Despite the act's absence as a unit, anticipation for "Home Again" is high in all quarters. The song was detected 1,678 times at 78 R&B stations for the week ending July 23, according to Broadcast Data Systems.

"They look good and sound better than ever," says Violet Brown, urban music buyer for the 280-store, Torrance, Calif.-based Warehouse Entertainment. "If they had put out a song with a weak sound, it would have been over for them. But the first single's really strong, and we've been receiving tons of requests for it and the album."

Although executives were confident, they did not expect "Hit Me Off" to catch on so quickly. "We were looking for big things from the record at pop radio, but it's heating up even faster than we expected," says Wilson.

"Hit Me Off" was detected 891 times at 66 pop stations for the week ending July 23, according to Broadcast Data Systems.

"The vibe on this single is incredible," says top 40 KUBE Seattle music director Lindsey Cipicic. "It's our ninth biggest record right now, and it hasn't even been released in stores yet. New Edition is going to prove it has longevity, because they possess so much talent."

Boberg adds, "There's so much enthusiasm regarding this project in all quarters that one of our challenges is not to move too quickly. We want to pace 'Home Again' to be an 18-month project."

On July 29, the group traveled to London, where it will work radio, television, and press, followed by similar visits around Europe for 10 days.

"We've already had a ton of Japanese press generated from a junket we had here recently, and we're planning a promo tour there later this summer," says Boberg.

New Edition will embark on a Japanese concert tour early in 1997.

Instead of sending the group on a domestic promotional tour, MCA is planning concert dates—the first leg of which is being scheduled during the yet-to-be-announced second single's lifetime in late October or early November. Creative Artists Agency will handle the booking.

"We're all grown up now and more mature, but we're still going to come with the kind of high-energy show that people came to expect from New Edition," says Tresvant.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 17, 1996.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

D'Angelo, Me And Those Dreamin'...

BOX TOPS

- Bone Thugs-N-Harmony, The Crossroads
- Deborah Cox, Where Do We Go From Here
- Watts G's, Stuck In Da Game
- 2Pac, How Do U Want It
- Keith Sweat/Kut Kloze, Twisted
- Shades, Tell Me (I'll Be Around)
- Aaliyah, If Your Girl Only Knew
- A+, All I See
- Horace Brown, Things We Do For Love
- Code 3, Humpin' Bumpin'
- Crucial Conflict, Hay (Strollin' On)
- The Tony Rich Project, Like A Woman
- Robert Miles, Children
- No Mercy, Where Do You Go
- Los Boyz, Music Makes Me High
- New Edition, Hit Me Off
- T-Boz, Touch Myself
- MC Lyte, Everyday
- Magnapop, Open The Door
- Crucial Conflict, Ride The Rodeo
- R. Kelly, I Can't Sleep Baby (If I)

NEW

- Barenaked Ladies, The Old Apartment
- Brandy, Tania, Gladys Knight & Chaka Khan, Missing You
- Case, I Gotcha
- Everclear, You Make Me Feel Like A...
- Ghost Town DJ's, My Boo
- Gravity Kills, Blame
- Iggy Pop, Lust For Life
- Immature, Lover's Groove
- Lina Santiago, Just Because I Love You
- Melissa Etheridge, Nowhere To Go
- Oasis, Don't Look Back In Anger
- Rocket From The Crypt, On A Rope
- Warren G, What's Love Got To Do With It
- Whitney Houston, Why Does It Hurt So Bad
- Whodini, Keep Running Back
- Yo Yo, Same Ol' Thing



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- Gin Blossoms, As Long As It Matters
- Kiss, Shout It Out Loud
- John Mellencamp, Key West Intermzzo
- Avenue Blue, Naked City
- Blind Melon, Three Is A Magic Number
- Blues Traveler, But Anyway
- Cranberries, Free To Decide
- Def Leppard, Work It Out
- Gipsy Kings, La Rumba De Nicolas
- Hootie & The Blowfish, Tucker's Town
- Whitney Houston, Why Does It Hurt So Bad
- Madonna, Love Don't Live Here Anymore
- Maxwell, Ascension
- Philosopher Kings, Charms
- Doc Powell, Sunday Mornin'
- Lionel Richie, Ordinary Girl
- Sting, You Still Touch Me
- Pete Townshend, Let My Love Open The Door
- Van Halen, Humans Being
- Wallflowers, 6th Avenue Heartache



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Carla Marshal, Farmer (new)
- White Zombie, The One (new)
- Cowboy Junkies, Angel Mine (new)
- Eels, Novocaine For The Soul (new)
- R. Kelly, I Can't Sleep Baby (new)
- Screaming Trees, All I Know (new)
- Imperial Teen, You're One (new)
- Iggy Pop, Lust For Life
- Tracy Chapman, Give Me One Reason
- Metallica, Until It Sleeps
- The Smashing Pumpkins, Tonight, Tonight
- Oasis, Don't Look Back In Anger
- Dishwalla, Counting Blue Cars
- Toni Braxton, You're Makin' Me High
- Alanis Morissette, You Learn

- Cranberries, Free To Decide
- Everything But The Girl, Wrong
- Wild Strawberries, I Don't Want To Think About It
- Maxi Priest Featuring Shaggy, That Girl
- Def Leppard, Work It Out



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Metallica, Until It Sleeps
- Soraya, De Repente
- Alanis Morissette, You Learn
- George Michael, Fastlove
- Everything But The Girl, Wrong
- Cranberries, Free To Decide
- Bryan Adams, The Only Thing That...
- Clayton/Mullen, Mission Impossible
- Black Grape, Kelly's Heroes
- Garbage, Stupid Girl
- Def Leppard, Slang
- Oasis, Don't Look Back In Anger
- Fugees, Killing Me Softly
- The Smashing Pumpkins, Tonight, Tonight
- La Ley, Cielo Market
- No Doubt, Just A Girl
- Cure, Mint Car
- La Union, Negrita
- Gloria Estefan, Reach
- Alejandra Guzman, Toda La Mitad



Five 1/2-hour shows weekly
Signal Hill Dr
Wall, PA 15148

- Johnny Q Public, Body Be
- Plankeye, Open House
- Dakota Motor Co., Railroad
- Steve Taylor, On The Friz
- Christafari, Valley Of Decision
- Audio Adrenaline, Never Gonna Be...
- Rebecca St. James, God
- Michael W. Smith, Cry For Love
- Mxpx, Want Ad
- Gregg & Rebecca Sparks, This Love Is

- Out Of The Grey, All We Need
- Newsboys, Take Me To Your Leader
- Innocence Mission, Wonder Of Birds
- Iona, Treasure
- Gregg & Rebecca Sparks, Field Of Your Soul



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- I Mother Earth, One More Astronaut
- Tori Amos, Hey Jupiter
- Biohazard, A Lot To Learn
- Me'shell Ndegeocello, Leviticus
- Beck, Where It's At
- Brutal Juice, Ugly On The Inside
- Oasis, Don't Look Back In Anger
- Gina Thompson, The Things That You Do
- Marilyn Scott, EPK '96
- Fiona Apple, Shadowboxer
- Dogs Eye View, Prince's Favorite Sun
- Soundgarden, Pretty Noose
- Maxi Priest Featuring Shaggy, That Girl
- LL Cool J, Loungin' (Remix)
- SWV, You're The One
- Republica, Ready To Go
- Metallica, Until It Sleeps
- Magnapop, Open The Door
- China Drum, Can't Stop These Things
- The Tony Rich Project, Like A Woman



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- LL Cool J, Loungin' (Remix)
- Nas, If I Ruled The World
- Keith Sweat/Kut Kloze, Twisted
- Quad City DJ's, C'mon N' Ride It
- Total Featuring Puff Daddy, Kissin' You/Oh Honey
- Shades, Tell Me (I'll Be Around)
- Monica, Why I Love You So Much
- New Edition, Hit Me Off
- Case, Touch Me, Tease Me
- Bone Thugs-N-Harmony, The Crossroads

BILLBOARD ALTERS RELIGIOUS MUSIC LISTS

(Continued from page 4)

the list had been determined by sales from the R&B core store panel, which informs Billboard's R&B and rap sales charts. Over time, executives at gospel and contemporary Christian labels began to question the use of the smaller store panel.

Aside from the volatile impact that the smaller sample had on the chart's rankings, some gospel specialists were concerned that the sales totals provided by the core panel did not adequately reflect the genre's growth in the mainstream marketplace. For example, the sales total this week by No. 1 Kirk Franklin & the Family stands at 12,000 units. Last week, with the smaller panel, their "Whatcha Lookin' 4" had a gospel-topping sum of around 3,500 units.

"The initial decision in 1995 to utilize the R&B panel for the gospel chart was a close call, with almost as many labels endorsing the all-stores sample," says

Geoff Mayfield, director of charts for Billboard. "It was a wait-and-see decision which we promised to revisit after we'd had a chance to see how the chart behaved. The growing number of comments from label and distribution executives led us to adopt the all-stores option."

According to Mayfield, a key problem was that "the core panel was built with R&B in mind, but not all R&B stores carry a full selection of gospel. The resulting sales numbers were small, which left the chart vulnerable to unusual fluctuations. Using all stores, including the Christian bookstore network, will not only give us a better national picture, but will also create a more stable chart."

The Rev. Milton Biggum, executive director of Malaco-distributed inde-

pendent label Savoy, endorsed the core panel in 1995, but chart fluctuations since then led him to prefer the all-stores sample.

"This is a step in the right direction," says Biggum. "There's a place for everybody in gospel, and cream will rise to the top. Now the real gospel truth can be told."

Although some independent labels worried that the conversion to the all-stores panel would tilt the chart toward major distributors, more than half the chart's 40 titles are independently distributed (see page 31). The panel change accounts for 13 re-entries (at Nos. 11, 14, 15, 21, 23, 26, 28, 29, 32, 34, 37, 39, and 40). Of the 13, five are indie fare.

New York-based Datu Faison continues as Billboard's chart manager for

Top Gospel Albums. The "last week" numbers on the chart reflect where titles rank with the new panel rather than the core panel.

Billboard is also refining the criteria that place gospel titles on the Top Contemporary Christian chart. Since April 1995, that chart has allowed entry to gospel titles that show up in the top 30 of both mainstream SoundScan stores and ChristianScan, the subsidiary that tracks sales in Christian bookstores in conjunction with the Christian Music Trade Assn.

Effective this week, the criteria that will be used to determine whether a gospel album belongs on the contemporary Christian list will be either airplay at stations that play the genre or widespread availability in the Christian bookstore market. Those determi-

nations will be made by Nashville-based chart manager Wade Jessen. Labels that believe a gospel title is appropriate to chart on Top Contemporary Christian should contact Jessen prior to its release.

As a result of the change, albums by Fred Hammond, Yolanda Adams, and Daryl Coley have been removed from the Top Contemporary Christian chart, while gospel acts Kirk Franklin & the Family (Nos. 2 and 20) and Commissioned (No. 25) remain (see page 30).

"The old criteria were arbitrary and cumbersome, and the results led to some confusion in the market," says Mayfield. "The new policy brings Top Contemporary Christian in line with the philosophy we use to manage our other specialty charts."

EELS SATISFY EXPECTATIONS

(Continued from page 9)

that 'show me' attitude."

In fact, at a recent eels gig, an observer commented on the number of industry executives in attendance. "One guy said, 'Yeah, they all want to see if the dream works,'" says E, who heard about the conversation from a friend.

Judging by the early response from some influential modern rock radio stations, however, eels and DreamWorks will have nothing to worry about. The album's first single, "Novocaine For The Soul," has received airplay on 71 modern rock stations, including such influential outlets as KROQ Los Angeles, KITS (Live 105) San Francisco, and WHFS Washington, D.C., according to Broadcast Data Systems (BDS).

The song debuts at No. 31 this week on the Modern Rock Tracks chart.

At WNNX (99X) Atlanta, the act was designated "a breakthrough band," and the track has been one of the most-played songs on the station, with 29 spins for the week ending Aug. 5, according to BDS. Says assistant PD Leslie Fram, "We've hyper-rotated it for the last two or three weeks. We thought it sounded different, and it has so many hooks. That's what makes it special."

The early word at retail is also positive. Says Joel Oberstein, director of retail operations for the 11-store, Simi Valley, Calif.-based Tempo Music & Video, "The record has a cool vibe, and it sounds like it could be a hit."

Robert Smith, head of marketing for Geffen, which markets and distributes DreamWorks' releases, says there is a genuine enthusiasm about eels at Geffen.

"Every once in a while, you have a certain reaction, and this feels much the way that Beck and Garbage did,"

Smith says.

To build on that excitement, "Beautiful Freak" will be included in Geffen's "Best Bet" campaign for new and developing artists. The CD will be specially priced at \$8.98.

In addition to the extensive radio play, the Mark Romanek-lensed video for "Novocaine For The Soul" has been designated a Buzz Clip by MTV.

The band, which is managed by Carter of Stereotype Management and booked by Monterey Peninsula, is firming up tour dates, with a six-date trek with Lush confirmed and other dates to be announced.

RADIO FIND

The fact that radio programmers are taking notice of eels isn't surprising. It was Chris Douridas, music director and host of "Morning Becomes Eclectic" on public radio station KCRW Santa Monica, Calif., who brought eels to the attention of DreamWorks A&R executive and staff producer Mike Simpson.

Douridas has been a champion of such artists as Beck and Hayden. Simpson is better known as half of the production team the Dust Brothers, which has produced such critically acclaimed efforts as the Beastie Boys' "Paul's Boutique" and Beck's "Odelay."

After receiving a demo tape of eels from Douridas, Simpson had the band do a showcase gig for DreamWorks executives. "I was amazed that they pulled the songs off live better than they did on tape," says Simpson of the band, which also includes bassist Tommy and drummer Butch (all go by one name only).

After DreamWorks showed interest in the band, eels found themselves in a major-label feeding frenzy. "There was

one show at [L.A. club] the Opium Den that was attended by more A&R people than I have ever seen at any one show before," says Simpson.

Ultimately, however, the band opted for DreamWorks. "We had other companies bidding," says E, who plays guitar and keyboards and produced the album. "But we wanted to go with DreamWorks, even though we could have gotten a bigger deal somewhere else."

E says that the fact that the Ostins and Waronker are at the helm of the label was a big factor in his decision. He was also impressed by Simpson. "I had a really good feeling about him as an A&R guy, plus I always wanted to work with him creatively."

Although E was marketed primarily as a singer/songwriter on his two Polydor solo albums, 1992's "A Man Called E" and 1993's "Broken Toy Shop," he had more creative visions in mind.

"I got pigeonholed into this retro-pop category of musicians that I never intended to be a part of," he says. "I always want to evolve and change through the course of my career."

Much of the material on eels' debut was intended for the third E solo album, but things changed when the singer/songwriter met Butch and Tommy during a jam session at L.A. club the Mint.

"I liked being a solo artist and figured I would continue to be one, until I met Butch and Tommy," says E.

Simpson, who is known for his innovative sampling techniques with the Beasties and Beck, also contributed to the mix.

"I got really interested in sampling, once it clicked to me that it can be used in a much more musical way than I've heard before," says E. "It's also an

answer to the L.A. retro-pop scene, where everyone wants to sound like the Beatles. We don't want to move backward, we want to move forward." The combination of E's classic pop sensibilities combined with modern production techniques allows "Beautiful Freak" to recall the work of the Beatles, the Beach Boys, and XTC without sounding dated.

Simpson co-produced and mixed the album, as well as handling the A&R duties.

ECHOES OF HOME

E's artistic vision is inspired by his home base, the L.A. neighborhood of Echo Park, which borders Silver Lake. However, he's not sure if the eels are part of the Silver Lake scene (Billboard, July 13). "My whole life, I've been an outsider," he says. "I have this thing where I'm not part of the crowd, but I must be, because I live here, and I'm in a band."

E's neurotic but charming persona and his love/hate relationship with L.A. is apparent on "Beautiful Freak" in such songs as "Susan's House" and "Guest List." (E's songs are published by Sexy Grampa Music/Almo Music and are administered by ASCAP.)

E says that the latter track was inspired by a visit to the Viper Room, the West Hollywood, Calif., nightclub co-owned by Johnny Depp. "Every time I was supposed to be on the guest list, I wasn't," says E. "And when you're not on the list, those guys with the walkie-talkies treat you like shit." E says that in the song, he tries to figure out "why it's so important for us to feel like we need to be part of something like that. I came to the conclusion that I don't want to be part of it, because it's just a bunch of shit."

ACKERMAN DEBUTS

(Continued from page 4)

pean executives to introduce themselves and to outline the label's creative thrust.

As for Tedesso, Ackerman says he was particularly struck by the artist's lyric writing. As an example, he cites a song on the album called "There's Another Springsteen (God Made This Mess)," a true tale of a superintendent in a New York building where Tedesso once lived who had the same name as the rock superstar. "I've never heard anyone write [songs] with such startling empathy," says Ackerman.

A third album earmarked for release by Imaginary Road is by guitarist Rob Eberhard-Young and is expected to debut in February 1997.

In addition to Atkinson and Ackerman, who will be headquartered in Windham County, Vt., where Ackerman has recorded for many years, the label's executives include New York-based VP Stuart Pressman, former marketing chief of PolyGram Classics & Jazz; Virginia Andrew, Ackerman's longtime assistant, who lives in Maine; and Corin Nelsen, Ackerman's longtime engineer.

Of his wide-ranging staff, Atkinson says, "It's a big plus to be on separate coasts, because it allows our A&R net to be bigger. Modern technology enables us to do that."

Although Ackerman no longer has a financial stake in Windham Hill, the guitarist is signed to the label under a five-album deal.

In addition to his label/artist activities, Ackerman owns two publishing companies, Imaginary Road Music (BMI) and Beautiful Daughter Music (ASCAP).

Experience The Power!

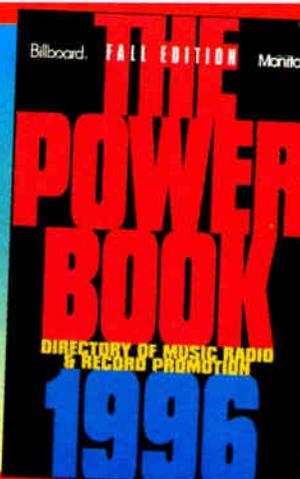
Brought to you by Billboard and Monitor, the most comprehensive guide to radio and record promotion — **THE POWER BOOK** — September 1996 Edition

The most important tool for music, radio and promotion executives to use every day! Order your copy now for just \$75 (plus \$5 shipping and handling, \$12 for international orders).

2-Directory Package Deal! — The Power Book September 1996 Edition AND The Power Book March 1997 Edition for just \$119. Order now & SAVE more than 20% on the March '97 Edition and beat the '97 price increase! (March '97 Edition will automatically mail in March).

To order, or for more information, call (800) 344-7119 or (800) 223-7524. In NY call (212) 536-5174. In NJ call (908) 363-4156. Or mail this ad with your payment to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.



Updated for the Fall!

JAM-PACKED WITH LISTINGS:

- Radio Stations — Country, Rock, R&B, Top 40
- Record Company Promotion Personnel
- Radio Syndicators
- Top 100 Arbitron Markets

BDBP3076

ATLANTIC LOVES DONNA LEWIS

(Continued from page 9)

just seemed to fit."

Her album, which was released in the U.S. May 7, entered the Heatseekers chart at No. 45 on July 13 and rose to No. 6 on Aug. 3. Lewis became a Heatseekers Impact artist when her album entered The Billboard 200 at No. 100 with a Pacesetter distinction for the week ending Saturday (10); it rises to No. 60 this week with the same honor.

Lewis, a former music instructor who was also a member of several cover bands in her Cardiff, Wales, birthplace, signed to Atlantic in 1994 after receiving limited interest from indie labels in her home country.

Arma Andon, who co-manages Lewis with London-based partner Steve Fagnoli, says the artist's approach stands out from much of today's darker-themed music.

"She is the alternative to the alternative," he says. "No disrespect to a large number of female artists out there, but theirs is a message of being abused and upset with their current situation, while Donna's songs are clearly upbeat and refreshing to a public that has by and large been waiting for something like this."

For her part, Lewis says, "I write honest, atmospheric pop. I'm not a political writer, and I don't try to make profound statements, and for some reason, there has been a great response to that here."

While Lewis' evaluation of her work may be modest, John Raso, product manager at Atlantic, says the label will focus on marketing Lewis as a multifaceted artist who writes, mixes, and produces her own work.

Lewis co-produced with Kevin Killen (Kate Bush, Elvis Costello) and wrote the majority of the music and lyrics on the album. "This is an all-purpose artist we're talking about, not a fluff one-hit wonder, and our goal is to make sure the rest of the world knows that," Raso says.

To accomplish this, Lewis will embark on a promotional tour that will run from late August to Sept. 21. She will visit major European markets and the Far East. She is in the midst of a domestic promotional radio tour.

"We're lining up the entire world to do this promotion properly and staggering [appearances and release dates] so we hit them well-timed," says Raso.

He adds that a particular emphasis on the U.K. will capitalize on British press reports of "the Brit who's breaking in America."

The album will be released in the U.K. Sept. 16, preceded by scattered August release dates throughout the rest of Europe.

Though a release date for the album's second single, "Without Love," has not been scheduled for any territory, Raso says it may be released in Europe before the U.S.

Andon says that touring will be put on hold until the beginning of next year.

"The last thing we want her to do is get bogged down in trying to milk one territory and overlook a lot of other territories throughout the world," says Andon. "A 45-city tour may provide instant gratification, but at the end of the day, getting word out around the world is more important."

Lewis has not yet signed with a booking agent.

Domestically, Atlantic has begun its retail push with co-op advertising, listening stations, endcaps, and various positioning and promotional campaigns.

Still, Raso says, dramatic and immediate airplay reaction to the single, which was serviced May 6 to top 40 and

AC stations, led the story on the album.

"The first two markets to kick in and start reacting were Miami and Orlando, Fla., and we literally could not make records fast enough," says Raso.

"It caught us off guard," he adds. "Originally, we had probably shipped only 25,000 albums."

The album has sold more than 53,000 copies, while the single has sold more than 111,000 copies, according to SoundScan.

Raso attributes sales of the album and single to exposure at radio. "Market after market, once we get into dou-

ble-digit spins, it's exactly two weeks [later] that we see it becoming a top-selling single," he says.

VH1 began airing the video for "I Love You Always Forever" in early August.

David Wentworth, buyer at the 15-store, Boston-based Newbury Comics chain, says Lewis' single sales are dramatically increasing at the chain, while album sales are "picking up at a nice, steady pace."

WHYI Miami PD Rob Roberts says the station began playing the track on May 1, five days before the official ser-

vice date, after an Atlantic rep played him a demo.

"Once in a blue moon, you hear a record, and you just know it's a smash, so you jump on it," says Roberts. "The only thing that got as much immediate phone reaction was Meat Loaf's 'I'll Do Anything For Love,' and that had a lot of built-in name reaction. Top 40 desperately needs records like this that may be a little hard to define, but react extremely well."

The single is also showing crossover potential. Though it was originally serviced to modern rock along with top 40

stations, Raso says, Atlantic made a renewed push to those stations, gaining airplay at modern rock WLIR Long Island, N.Y., KHTY Santa Barbara, Calif., WHYT Detroit, and KKNB Lincoln, Neb.

It has also received airplay at rhythm-crossover WBBM Chicago and KYLD San Francisco.

Raso says now that the song has broken at radio, Atlantic will seek press and TV appearances. Lewis appeared on "Live With Regis & Kathie Lee" and will perform on an upcoming episode of Rosie O'Donnell's morning talk show.

MERCURY'S REFRESHMENTS

(Continued from page 9)

is fun, and they say it has no depth or anything," says Clyne. "But I'm of the philosophy that there is as much intrinsic value, be it spiritually, mentally, or emotionally, in going camping or dancing as there is in reading Nietzsche. So I don't mind being fun in the least."

Clyne is happy to be part of a small but growing segment of bands—including Spacehog and the Presidents Of The United States Of America—that are bringing the fun back to rock'n'roll.

"Spacehog is really entertaining, and I also admire the verve of the Presidents," says Clyne. "They're fantastic, and they make no bones about the fact that they love what they do—that's admirable."

"As long as people are getting something out of it, we're happy. It's certainly fun for us," he continues. "I wish I could give [those critics] a big hug and tell them that everything's gonna be OK. Try to crack a smile every once in a while, and things will seem a lot better to you. You know, for every pole there is an opposite."

It's that "opposite" value that attracted Mercury Records.

Peter Lupin, the senior VP of A&R at Mercury who signed the band, says that the aptly titled Refreshments are the "antidote to whatever there is too much of out there."

However, the carefree nature of the band shouldn't lead anyone to draw the conclusion that the Refreshments aren't a rock band to be reckoned with.

"Anyone who writes them off as a flash in the pan or a one-hit wonder is making a very big mistake," says Lupin. "This is one of the most potent, fiery, capable bands I've ever witnessed. There's a level of truth and conviction in all of their stuff that makes it very credible."

Lupin discovered the band through its 1994 Epiphany Records debut, "Wheelie." Seeing its live show at an industry showcase in March swayed Lupin to sign it.

Bill Gamble, PD at modern rock WKQX (Q101) Chicago, is one programmer who was at that performance.

"When you play [industry showcases], you're playing pretty much for a jaded crowd," says Gamble, "but everyone was having a great time. It's hard not to like them."

"Wheelie," the band's vivacious live shows, and airplay on mainstream rock stations KUPD and KDKB Phoenix have helped turn the Refreshments into one of the most popular bands in the Tempe area in recent years.

In fact, the band is so popular in that region that "Fizzy" sold 1,157 units in its first few days of release at Zia Records in Phoenix. In addition, the album debuted at No. 90 at the Torrance, Calif.-based Warehouse Enter-

tainment chain and at No. 1 at the Tower stores in Tempe and Mesa, Ariz., in its first week (Popular Uprisings, March 16).

"We had been warned by our Phoenix stores how big it could be, but I was still blown away by the numbers out of the box," says Bob Bell, new-release buyer of the 280-store Warehouse chain. "A big part of [the Refreshments' continued success] will be keeping them on the road. Once people see them, they're hooked. It's totally clever, quirky, tuneful pop."

The development of the band follows the traditional route of radio, video, and touring.

Since the release of the album, the band—booked by Gina Adler at Creative Artists Agency and managed by Michael Lustig of Cohen Brothers—has hit the road with the Gin Blossoms, Dishwalla (see story, page 9), and

Seven Mary Three; has headlined clubs itself; and has played several radio shows. The band heads to Canada Aug. 18-25 and then back to the U.S. for more headlining dates in September. European dates are in the works.

"It took a long time to get 'Banditos' to where it ended up as a top 10 hit, and now it's at top 40 radio," says Bigi Ebbin, product manager at Mercury. "On that track alone, they sold about 100,000 records, but to get to that point, they toured their asses off and did everything from radio-station stops to the PGD convention to other retailers' conventions. We laid a lot of bases and hit many markets several times."

The second single, "Down Together," is already getting solid modern rock airplay. According to Broadcast Data Systems, "Down Together" is up

135 spins this week, giving the song a total of 318 modern rock spins.

Ebbin says the video for "Down Together" will highlight the band members, in an effort to put faces to the music. The first clip was more of a funny, conceptual venture.

"We were surprised at MTV, because usually they wait for more of a radio story before adding a video, but they added 'Banditos' out of the box," says Jeff Linn, VP of alternative marketing and video promotion at Mercury. "They put it in full-time rotation and really stepped out on it right away."

On the international front, "Banditos" will be released in Australia Aug. 19, and the band will likely tour there soon. No plans have been made yet for Europe.

The Refreshments' songs are published by WB Music Corp.

DISHWALLA: A&M HITS AGAIN

(Continued from page 9)

singer J.R. Richards. "I don't want to be on one of those one-hit-wonder '90s compilations. I don't think that will happen, but I'm certainly anxious to get on to the next thing."

The label is also conscious of the fact that it still has a lot of work ahead of it in order to establish Dishwalla as a band with a career.

"We need another hit," says A&M president/CEO (U.S.) Al Cafaro. "We need to prove it again, and we have to make the connection of who they are as a group. I'm convinced that we have at least two more singles, and that we will establish the band as talented guys who write good songs and perform really well."

"Charlie Brown's Parents" will be the next single; a service date has not been set yet.

"It's interesting," says Cafaro. "More now than at any point in the history of the business that I'm familiar with, we're being judged every single day based on where we are in that moment in time on that track, because of the availability of SoundScan, [and] it becomes secondary for people [whether] it's a good album."

"What we've been trying to do with Dishwalla is stay focused on that very thing—that we have a good album here," he continues. "Our belief in the album is what made us stay with this track for so long. If we didn't also believe in the other tracks on the album, we probably would've given up on ['Counting Blue Cars'] a while ago."

Richards sees the surprising success of "Counting Blue Cars"—which poses the musical question, "What if God is a woman?"—as both a positive and a negative. It's great, he says, that there is so much interest left in "Counting

Blue Cars" that the label recently issued an acoustic version of the song. However, it's a "bummer," he says, that fans know the band solely from one song.

"It's been weird. I was just hoping that we did well enough so that we could tour and do another album," says Richards. "I never had super-high expectations. I'm proud of the album we made and how well we play live."

"Counting Blue Cars" certainly isn't the only gem on the album. The band members have diverse musical tastes—Richards is rooted in '80s technopop, drummer George Pendergast and guitarist Rodney Browning came from a Led Zeppelin/Metallica frame of mind, and bassist Scot Alexander is into old-school funk à la Bootsy Collins—and that combination has been whipped into an album full of interesting dynamics and radio-friendly yet edgy songs.

"Counting Blue Cars," which was serviced to modern rock radio in early

'96, was actually the second single the label serviced. "Haze" was the first offering, in August 1995, but it didn't take off.

"['Counting Blue Cars'] is No. 1 this week for us," says Bill Gamble, PD at modern rock WKQX (Q101) Chicago. "This song doesn't go away. It's like any passive record; it took a long time to get started, and once it kicks in, it continues to test well and has no burn."

As with most successful rock bands, Dishwalla, which contributed "It's Going To Take Some Time" to A&M's "If I Were A Carpenter" tribute album in 1995, has toured a great deal.

Stints with Better Than Ezra, Sheryl Crow, Letters To Cleo and Figdish, the Gin Blossoms, and the Goo Goo Dolls, as well as headlining club dates of its own, helped put the band in front of many fans in the past year. The band is booked by David Levine at the William Morris Agency and managed by David Young at Bliss

(Continued on page 101)



Four Million Seals. English vocalist Seal's second self-titled album (ZTT/Sire/Warner Bros.) has been certified quadruple platinum. Pictured at a ceremony honoring the artist, from left, are David Altschul, vice chairman of Warner Bros. Records Inc.; Russ Thyret, chairman/CEO of Warner Bros. Records Inc.; Rebecca Mostow, Seal's co-manager; Jeff Gold, executive VP/GM of Warner Bros. Records; Seal; Steven Baker, president of Warner Bros. Records; and Seal's co-manager, Robert Cavallo.

VIDEO SALES BULLET FOR 'COPS TOO HOT FOR TV'

(Continued from page 4)

store visits, we've found that many stores are sold out."

Knowles says the title initially shipped in excess of 250,000 units, but "Cops" production team Barbour/Langley reports that orders now exceed 900,000 units, excluding mass-merchant accounts.

"We're about a week behind in shipments," says producer Scott Barbour.

"If this were the week before Christmas, I'd be worried, but part of the problem is that stores ordered conservatively."

As an example, Blockbuster Video bumped its initial order four times and has since placed several reorders, according to Knowles.

Barbour adds that Trans World Entertainment has reordered five

times since the title's street date.

"It would have been hard for us to anticipate this kind of pattern," says Barbour.

Sales of the video have come exclusively from combo stores and video specialists, but MVP and Barbour/Langley expect it to be available at mass merchants, such as Costco, within a month.

Barbour says that many mass merchants took a "wait and see" approach before committing to the title. "Now, they're beginning to place orders," he says.

"Cops Too Hot For TV" follows the video success of other television programs, such as "Star Trek," "The X-Files," and "The Tonight Show" (with Johnny Carson), all of which have a built-in fan base.

"Cops" has been on television since 1989. Barbour/Langley spent approximately \$7 million advertising the spinoff video title via its direct-response campaign last year.

"The television show is still highly rated, and the video lets consumers go to the next level," says Best Buy video merchandise manager Joe Pagano. "It's not on the sales level of a 'Star Trek' or 'X-Files,' but it is unprecedented for this type of program."

Pagano says the 270-store chain has sold about 6,000 units of "Cops."

In addition to name recognition, "Cops" has the benefit of timing. No major sell-through title will be released until the end of September, easing shelf-space limitations.

"We think the title will have limited legs," says Strawberries' Grasso, "but there are not a lot of huge titles out there now, so we think it will be among our top five selling titles through the summer."

In order to take advantage of the

open summer calendar, MVP will release "Cops In Hot Pursuit" Aug. 23 and "Cops Caught In The Act" Sept. 23. These titles are available now only in gift-pack configurations with "Cops Too Hot For TV," which retail for \$45-\$99.

Knowles says preorders for "Cops Caught In The Act" have reached 220,000 units.

Barbour/Langley will keep the "Cops" train rolling with a direct-response campaign for "Cops Too Hot For TV: Volume 2." The campaign should air in September, with retail distribution scheduled for 1997.

Another factor fueling sales is the fact that "Cops" is one of the few reality-based programs available on video. Several tornado videos featuring news footage have cropped up to ride the "Twister" wave, but "Cops" is one of the few and best-known in the field.

"It's true that we don't have competitive product out there now," says Knowles, "but I think retailers underestimated the show's 50 million fan base, and that's the real sales appeal."

Knowles says it's a little too early to tell how long the video's retail legs will last.

"That will depend on how many follow-up titles we release," he says, "and because there is so much footage from eight years of programs, we have an immense amount of material to choose from."

JURY RULES THOMSON'S CD PATENTS INVALID

(Continued from page 4)

ly \$40 million annually in licensing fees. That figure is based on Thomson's royalty rate of 3 cents per unit applied to the 1.6 billion CDs that DMI estimates are manufactured in the U.S. each year.

Although a DMI statement says Thomson's voided patents "may also have covered technology that will be used in developing [DVD]," it was not clear at press time what impact—if any—the verdict may have on DVD.

The jury overturned Thomson's patent claims because DMI demonstrated that MCA/Discovision had developed a similar technology to the one Thomson claimed patents on, according to James DeVries, executive VP/general counsel at Quixote Corp., DMI's parent company.

When DMI's co-defendants settled with Thomson, the case became a *cause célèbre* for DMI. Asked why his company kept up the fight, DeVries

says, "We thought Thomson's patents were invalid. The other [defendants] are music labels. They sell their products wholesale for \$10 apiece. We can't make it up on music or copyright income. We just make discs."

DMI president Myron Shain adds, "This is going to help a lot of the independent manufacturers like ourselves that did not have the [ability] to defray our costs."

However, an industry executive says, "Anybody in the business of manufacturing compact discs, whether or not they're part of a larger organization, always wants to make it as cheap as possible. Nobody wants to take on a license, figuring that someone else in the organization is going to pick up the cost."

The same executive downplays the impact of the Delaware decision. "There is a gain, but it's a gain for everybody in the industry," the exec-

utive says. "Everybody's still on a level playing field. You could say that manufacturing costs just went down, but they went down for everybody by the same amount."

The largest non-label-affiliated CD manufacturer of CDs in the U.S., DMI is headquartered in Chicago and operates plants in Huntsville, Ala., and Anaheim, Calif. It had 1995 revenues of \$87.3 million, according to the statement.

Quixote specializes in highway crash cushions and related safety products. Its 1995 revenues totaled \$185.4 million, according to the statement. At press time, Quixote's stock closed at 6¼ on the Nasdaq exchange, down ¾ from the previous day's close.

At press time, executives at Thomson declined to comment on the decision or on whether they would appeal.

PIRACY DEEMED CRIME IN RUSSIA

(Continued from page 4)

involved in organized crime will face fines of the equivalent of \$12,000 and five years in prison. Previously, those who infringed on copyrights could only be sued for damages.

Brigitte Lindner, legal adviser at the International Federation of the Phonographic Industry (IFPI) in London, says the criminal penalties will be greatly welcomed by legitimate record companies in Russia and the West.

"This will make it much more dangerous for pirates," she says. "It will be a real deterrent to piracy—the first real deterrent in Russia."

Lindner adds that IFPI has been pushing for the criminal penalties to be introduced for two years.

All Russian-produced albums will be covered by the new provision, but Lindner warns that the situation regarding older Western product is not clear.

Russia has been a member of the international Phonograms Convention

since March 13, 1995. This means that the criminal code will apply to all Western albums released after this time. However, Lindner says that she has not yet been able to find Russian legal provisions that cover material released before this date. She hopes the situation will be clarified when senior staff members in Moscow return from vacation.

A further complicating factor is that much of the pirate product circulating in Russia is exported to the country from the neighboring piracy hotspots of Bulgaria to the east and China to the west (Billboard, Aug. 10).

On top of this, some sectors of the Russian market lack knowledge of legitimate practices. For instance, a significant number of distributors and retailers believe that it is legal to sell pirate versions of Western albums that are not otherwise licensed to a Russian company.

Classical Month Moving To April Retailers Wanted It Changed From September

■ BY ED CHRISTMAN

NEW YORK—Classical Music Month, the annual effort launched by the National Assn. of Recording Merchandisers (NARM) in 1994 to heighten the profile of the genre, will not be held this September in order to accommodate the shift of the event to April, beginning in 1997.

Joe Micallef, president of Portland, Ore.-based Allegro Corp. and chairman of the classical music committee of NARM, says the change has been made in response to feedback from the music retail sector. "Retailers said they could get more mileage out of [Classical Music Month] in the spring," Micallef says.

"As in past years, we want the campaign to emphasize visibility in merchandising classical product in

areas of the store other than the classical music section," he says.

One advantage to moving the promotion to April is that it will coincide with National Public Radio's classical music awards. NPR held its first awards show at NARM's annual convention in March, but from now on, those awards will be announced in the first week of April, Micallef says.

OTHER EVENTS SET

Although this year won't have an official Classical Music Month, September will see plenty of activity, Micallef adds. He says that many of the local committees formed in various cities around the country are still planning events for September but that most of those activities will focus on educational outreach programs, which are designed to encourage clas-

sical music appreciation in schools.

For example, with the inaugural campaign in 1994, NARM produced a "Classical Is Cool" study guide, which came with a cassette, to help teachers introduce children to classical music. This year, the organization will produce 25,000 copies, and the accompanying music will be upgraded to CDs. The guide/CD will be distributed to public schools around the country and is funded by contributions from PolyGram, Sony Music, BMG Entertainment, EMI Music, the Warner Music Group, Koch International, and Allegro, Micallef says.

The local classical music committees will sponsor events in April, September, and other months throughout the year as they see opportunities in their local markets, he says.

ECD, CD-ROM DRIVE COMPATIBILITY MARRED BY SOFTWARE CHANGE

(Continued from page 3)

That shift would result in a single ECD standard, but not everyone is pleased with the development.

"I'm not convinced that this forced shift will result in a better product, and that is disturbing to me," says the head of one major music label's multimedia department. "This is another hiccup on the road to introducing the enhanced CD to consumers. We should come up with a game plan for the industry, but no one seems to be taking the initiative. The computer people and the music people are stepping on each other's toes."

Another label executive adds, "This is incredibly frustrating. It puts many labels in a compromising position. Do they now change their tune and embrace the multisession standard?

There is already a catalog of pregap titles on the market. What happens to all of them?"

Albhy Galuten, VP of interactive programming for MCA Music Entertainment Group, believes the ECD impact was unintentional.

"I don't think Microsoft even cares enough about the enhanced-CD format to try to deliberately screw the record labels," says Galuten.

Label executives are hoping that Microsoft will resolve this situation quickly. However, progress toward that end has been painfully slow, according to many.

Part of the frustration faced by labels is that they have been slow to receive the information and software tools needed to begin mastering ECDs

in the multisession format.

Although it has been suggested that Microsoft should immediately fix the software driver that disables the pregap standard, that solution may not be practical, since there are millions of Windows 95-installed computers in circulation that are not compatible with the pregap standard.

Computer users can circumvent the new drivers by reinstalling the original *sesi1hlp.vxd* file contained on their Windows 95 CD-ROM or floppy discs. However, that is not a practical solution for the majority of computer owners, who are not likely to want to tinker with their computers' complex software configurations.

"Those companies that developed in the wrong format can't do much about

it," says Galuten. "Trying to get millions of users to reinstall their existing drivers is like pissing in the wind. It ain't gonna happen."

There is industry optimism that widespread acceptance of the multisession format will result in an end to the music and computer industry infighting and a beginning of creative content.

"If this development means that Microsoft and the other companies are committed to making ECDs play, then in a strange way, this could be a good thing for the format in general," says Josh Warner, a consultant for Virgin Music Group and author of Apple's "Enhanced CD Fact Book," which details the technical specifics of the competing ECD formats. "We need all

the help we can get. The industry needs to get this format accepted. This is a disc architecture issue. It's about where the multimedia information is placed on the CD—not about the content. The inability of the industry to come up with a standard by now is old news. After a two-year fight, it's time to just get on with it. . . . But it is unnerving that a software company is basically mandating a standard back to the record industry."

REACH OVER 200,000
RESPONSIVE READERS EVERY WEEK —
CALL BILLBOARD CLASSIFIED
TODAY!!
800-223-7524
FAX: 212-536-5055
212-536-5174

TAPPING MALI'S VAST MUSICAL TREASURES

(Continued from page 1)

Mali's beloved griot singers and instrumentalists have dominated the country's music scene for much of the 36 years since the nation declared independence. But today, Amy Koita, Tata Bambo Kouyaté, Kandia Kouyaté, and their younger griot followers compete for the spotlight with successful new genres.

ANCIENT HUNTER'S MUSIC

Singing Wassoulou stars draw upon ancient hunter's music to create funky grooves and playful songs that peddle romance and challenge traditional social norms. Wassoulou music—from the region south of Bamako—has gained steadily on the griots since the 1989 debut of the style's pre-eminent songstress, Oumou Sangaré.

Other nongriot artists distill pop from the repertoires of various ethnic groups—Bambara, Senufo, and Bobo—producing some of Mali's most accessible dance music. Homegrown reggae and rap also curry favor, particularly when combined with bold



Amy Koita is perhaps the most popular recording artist among Mali's caste of female praise singers, or griottes.

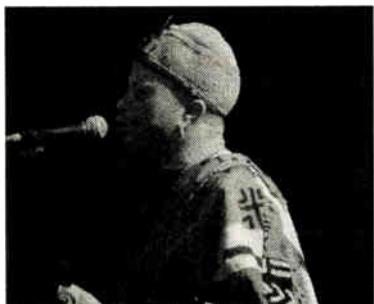
places.

Local cassette producers and distributors, such as Samassa and Sory Lobita, move product, but play little role in developing and marketing artists. European labels, notably Hannibal and World Circuit in the U.K. and Cobalt and Blue Silver in France, have been recording and licensing work by Malian artists for the international market, especially since the mid-'80s success of Salif Keita.

Some American labels are getting in on the action now, too. Mango, Keita's label, heads the list. Xenophile and Rykodisc have licensed titles from the European labels, and Shanachie is putting together a compilation of Malian divas; no release date had been set by press time.

Mali's thriving pirate cassette industry, however, saps the profits of such ventures and plays a role in discouraging these foreign labels from releasing titles in Mali.

So, for the moment, Mali's recording industry is far less developed than



Salif Keita performs at the French Cultural Center in Bamako, Mali.

ural evolution of things, it's inevitable."

For now, the nation still has just one locally produced TV station, ORTM, and it toes the government line in news and political reporting. But on the cultural front, it is difficult to imagine more extensive programming from a single station. Every evening's lineup includes Malian pop music videos and traditional music and dance filmed on location around the country.

On Saturdays, ORTM broadcasts African video compilations; Tuesday nights climax with a lengthy live-in-the-studio concert by a traditional artist or group; and Friday nights close with ORTM's most popular program, "Top Etoiles."

"Top Etoiles" began in 1993 as a pop music spinoff of the traditional music show. But the challenge of filming live electric music proved insurmountable, and the show went to a "playback" approach in which artists lip-sync their songs before a live audience and chat with host Adama Koite, a veteran of Malian state radio.



Oumou Sangaré is the pre-eminent songstress of Wassoulou music.

earnings from a cassette goes into the hands of pirate manufacturers, who give nothing back to the industry.

"Piracy is killing artists," says Adama Koite of "Top Etoiles." "They can't make money from their art."

ORTM's Koly Keita concurs. "Cassettes don't work anymore. If an artist wants to live by his work, he has to play lots of concerts, weddings, and baptisms. You can make more in a single concert than you make from releasing a cassette."

FOREIGN PIRATES

The largest quantities of pirated tapes on the market come from foreign producers, especially, it is widely argued here, from a mysterious Pakistani known as Kalwani.

Philippe Berthier manufactures virtually all of Mali's legal cassettes at his facility, Mali K7 (pronounced "ka-set"). He says, "Kalwani started out in Monrovia, Liberia, making matchboxes. Then he moved into cassettes, manufacturing them in Singapore and dis-



Keletigui Diabaté poses with his balafons.

aging."

Others are less impressed. Madou Bah Traoré is laboriously documenting the workings of the pirate trade. He plans to launch a letter-writing campaign to the prime minister and the minister of culture and to request a meeting to present his findings and demand action.

But what action? Salif Keita thinks that the Malian government should pressure Sierra Leone to close Kalwani down. Another veteran artist and anti-piracy activist believes the police should raid the markets and arrest every small vendor who sells pirated tapes.

Traoré advocates privatizing the bureau of author's rights. ORTM's Koly Keita says artists need to be better educated so that they do not sign contracts that leave producers free to exploit them. But he, Traoré, and many others also concur that the country's powerful customs agency must engage in strict border control.

Berthier estimates that Malians buy



Toumani Diabaté plays the kora.

lyrics, as in the songs of the provocative Oumar Koita.

Musicians from northern Mali, such as world-famous guitarist Ali Farka Touré, have surprisingly little cache in Bamako, where few understand their lyrics. But when Touré won a 1995 Grammy Award for his collaboration with Ry Cooder, "Talking Timbuktu" (World Circuit/Rykodisc), he became a household word.

As yet, no Malian artist has rivaled the country's favorite son, Salif Keita. Though not a griot himself, Keita borrowed the griot's gale-force vocal style and made it accessible to audiences worldwide during the '80s. Keita removed himself from the struggles of post-colonial Mali to work in Abidjan, Cote d'Ivoire, and then in Paris, where he spent more than a decade.

But new winds are blowing in Mali since a popular uprising ended the 23-year dictatorship of Moussa Traoré in 1991. Keita has since returned. He and his band recently performed their first Bamako concerts in more than two years. His new album, "Folon... The Past" (Mango), has electrified the country, and he has just built a digital recording studio in his house, in which he plans to produce local artists.

Keita's return reflects growing confidence around the world that Mali, a country many musicologists credit with having the richest and most influential musical traditions in Africa, is pulling itself together as a model of African modernism.

Commercially speaking, Mali remains a cassette market. Vinyl is long gone, and so few people can afford imported CDs that no one markets them on a large scale. Instead, Bamako's citizens buy tapes on downtown street corners from young boys toting cardboard display boxes, or they purchase them at official distributors' stalls in the city's bustling market-

its musical traditions, and in the absence of record companies with deep pockets, radio and TV play a disproportionately large role in developing the careers of local musicians.

RADIO AND TELEVISION

With former dictator Traoré behind bars in March 1991, Mali set about planning national elections and writing a new constitution. By year's end, the document was complete, including its groundbreaking Article 7, which guaranteed a free press and opened the doors to the first unrestricted access to national radio waves in any West African country.

First came Radio Bamakan, the station allied with ADEMA, the party that would take power in the 1992 elections. Then came Radio Liberté, the more combative Radio Kayira, and a well-funded commercial station, Radio Kledu.

Today's Bamakois can tune in some 15 stations, ranging from a hole in the wall with two beat-up cassette decks, a mike, and a transmitter; to the two government-run stations; to the smoked-glass and air-conditioned editing rooms and studios of Radio Kledu.

Stations play a broad mix of African, American, and European pop music, with a heavy emphasis on Malian stars. Those that can broadcast live sessions and interviews with local artists. Private radio talk shows and political debates have given the government some jitters. Stations report occasional jamming of broadcasts, and they organized to thwart a government attempt to limit Article 7's provisions in 1994.

Kledu has plans and equipment ready to launch a local TV operation as well, but the government has refused to grant a license. "They're afraid," says Yoro Dabo, Kledu's managing director. "But I think that with the nat-

"We promote Malian music starting at the bottom, with the new generation," says Koite. "If you are beginning a serious musical career in Mali, 'Top Etoiles' is now a necessary rite of passage."

"Television launched us all," says Oumou Sangaré. "They don't pay artists, but you can understand that. We live in an underdeveloped country. They don't have any money."

Mohamadou Koly Keita, director of production and programming at ORTM, defends the policy of not paying artists. "We pay the Bureau Malien de Droits D'Auteurs [founded in 1978 to protect artists' rights] an insignificant annual sum, 5 million CFA [about \$10,000]. It's nothing when compared to what we use in terms of music and dance. But if we were to pay the full rights of each artist, it would be impossible for us to program the way we do. You wouldn't have this wonderful bouquet of artists in Bamako. To artists who say they don't come on television because we don't pay them, I say they don't pay us for all the publicity we give them."

Bamako's radio boom has sparked a parallel debate. Camara "M", who programs music for Kledu, notes, "Artists say [after] the first time their tape [is played] on the radio, people won't buy it anymore. But it's not true. How can anyone promote a new tape without playing it on the radio?"

Mamadou Sylla, technical director at Radio Kayira, agrees. "People don't buy fewer tapes," he says. "At least 50 new artists a month air on the radio."

Defenders of Malian radio and TV always argue the free publicity angle. But this argument assumes artists can make money from selling their cassettes, and with Mali ranking as one of the worst victims of organized cassette piracy in Africa, they generally don't.

Anywhere from 40% to 80% of the

tributing them in containers throughout West Africa. When there were problems in Liberia, he moved his factory to Sierra Leone."

Berthier says Kalwani can get a new tape into Bamako markets in as little as 14 days.

Faced with this, such major artists as Salif Keita have demanded compensation from Kalwani, a move criticized by some because it legitimizes piracy. Keita responds, "We deal with him because we are obliged. If he wants to pirate your tape, what can you do? There is no other structure. It's his fault that musicians don't eat."

Others say it is not that simple. Many in the industry here note that Malian producers sell master tapes to Kalwani behind artists' backs and that many others produce their own pirated cassette stocks in local pirate factories.

"Kalwani himself is not a pirate," asserts Madou Bah Traoré, a musician and producer for his wife, Wassoulou singer Djeneba Diakité. Traoré has spent years researching piracy, and he insists that blaming foreign pirates like Kalwani misses the point.

"The Droits d'Auteur is supposed to be there to defend the interests of artists, but they are complicit in this. Kalwani pays them for every product he puts on the market. Before attacking him, you have to attack the ones working here in Mali."

Neighboring countries, notably Ghana and Cote d'Ivoire, have made great strides in closing down cassette piracy operations, so it is hard to escape the conclusion that Mali's government could do more to address the problem. Adama Koite gives the government some credit.

"They understand the problem of piracy now," Koite says. "They passed a law against it in the national assembly almost a year ago. That's encour-

some 8 million cassettes a year. If the profits from those sales went back into the industry, Malians say, the country could afford to buy sound systems for Bamako's two stadiums and for the enormous Palais de la Culture, all of which are great performance venues that have to settle for inadequate sound reinforcement.

PRODUCING FOR TWO MARKETS

Despite these problems, artists continue to record in a variety of studios around Bamako, from small, 8-track cassette operations to Berthier's 16-track digital studio.

Once a record store owner in Lyons, France, Berthier moved to Bamako in 1986 and three years later opened Oubien Productions, Bamako's first modern studio. In the early '90s, EMI underwrote Berthier and helped him set up his cassette duplication facility, Mali K7, but in '93, EMI left the African market. Berthier's operations have survived in part because Ali Farka Touré bought 30% of his business.

Both Berthier and Touré understand that Malian artists might stand to make better money in the international music market than they do at home. Indeed, a number of Malians—notably griot singers Sadio Kouyaté and Kaniba Oulen Kouyaté and kora player Toumani Diabaté—worked in France and England to build a reputation among West African expatriates and Afropop fans. Their successes abroad allowed them to come home with instant star status.

For artists who stay in Bamako, though, it is very difficult to produce music that sells internationally.

For one thing, the international market favors bands that can deliver a rousing live show. The state once sponsored dance bands and produced

(Continued on next page)

WOMEN RISE TO FORE IN REGIONAL MEXICAN MUSIC SCENE

(Continued from page 1)

and ever-increasing interest from major labels as factors contributing to the recent surge.

The late Tejano superstar Selena, who achieved an unprecedented level of mainstream success after her murder in 1995, is also credited as an inspirational role model for the young female artists now rising through the ranks.

Women, moreover, are well represented by highly popular artists throughout all the various subgenres of regional music: Graciela Beltran and Nydia Rojas in mariachi/ranchera, Carmen Jara and Ana Barbara in banda/ranchera, Grupo Limite's Alicia Villarreal in grupo, and Shelly Lares and Elida Reyna in Tejano.

"There's no doubt that Tejano's explosion in the '90s has helped attract a lot of major labels, which provided more opportunities for women," says veteran booking agent/band manager Bill Angelini.

"But I really think it has to do a lot with Selena," he adds. "I believe that the women saw that it could be done. And especially when Selena came out on top, she kicked the doors open, and that changed the thinking that the music was mostly a male-dominated market. Females had never before been considered a viable force."

Sonny Flores, a Dallas-based promoter/booking agent, agrees. "Selena wasn't the only one," he says. "Before her, it was Laura Canales in the '80s, and, of course, there was Gloria Estefan crossing over into pop from salsa."

In the '90s, many top labels have beefed up the female ranks on their rosters. Sony Discos, for example, which already had Stefani and Connexion's Mary Lee Ochoa, has added Lares, whose label debut album, "Shelly," bowed July 30 and features country star Vince Gill on several tracks.

"Shelly has the potential to make that [country] crossover, which is what we have been looking for," says Ray Martinez, sales director for Sony's San Antonio branch office. "She may be the first country female artist crossover



GARCIA

act in a long time. She has all the right qualities: the voice, the style, and the look."

Martinez says the label's planned TV and radio campaigns to push Lares into the country market are still in the early stages.

Other female Sony artists in the regional field include Ana Gabriel, Aida Cuevas, Angeles Ochoa, and Los Unicos De Mexico, an outfit in the grupo vein from Sinola, Mexico, featuring female lead singer Briceyda Angelica Solis Cardenaz.

EMI Latin, the label on which Selena achieved her greatest success, has a half-dozen females working the Tejano field, including Stephanie Lynn, Elsa Garcia, Lynda V. & the Boys, and Agnes Torres of the New Variety Band and recently inked Delia Y Culturas (formerly on Manny Music), whose label debut is set for late September.

"There are definitely more women in the market now than ever before," says Manolo Gonzalez, VP of EMI Latin. "They feel it is easier today to be on the road than it used to be."

Of recent signee Delia Y Culturas, Gonzalez says, "When you talk about Tejano music, Delia is one of the ones who could hit fairly big in Texas."

Delia Gonzalez, a Crystal City, Texas, native, believes that in the '80s, aspiring women were intimidated by the lack of female voices on the radio.

"Things are a whole lot different today," she says. "It's a lot easier; it's more acceptable now. Now you can take your music to a radio station, and they wouldn't think twice about playing it."

But the increase in women's participation hasn't come without struggles.

Reyna's manager, Nikki Sandoval, 23, recalls there were times in the early '90s when male promoters refused to deal with her.

"They would go around me and talk to the musicians about bookings," Sandoval recalls. "But luckily, [the musicians] would send them back to me."

In the regional field, Graciela Beltran, who is on the compilation album "Selena Y Graciela: Las Reinas Del Pueblo" with Selena, is also seeing success on the charts. Beltran has a new banda album due out in September.

IMPRESSIVE DEBUT

But since Selena's death, the main focus in Texas has been on 13-year-old Jennifer Peña of Los Jetz. Selena's father, Abraham Quintanilla, inked the young singer to his label, Q Productions, which is distributed by EMI.

Quintanilla signed Peña last year after watching a videotape of her performing. He was impressed enough to invite her to the Selena tribute, held May 29, 1995, at Houston's Astrodome, which attracted some 30,000 fans.

The 80-pound Peña sang powerful versions of Selena's "Como La Flor" and "Bidi Bidi Bom Bom," which impressed industry executives in attendance.

"It's amazing, when you think about it," Quintanilla says. "She was being booked even though there was no album and no airplay. That one appearance launched her professional career."

Peña's debut album, "Dulzura," was released in May and has reached as high as No. 13 on Billboard's Latin 50 album chart.

Fonovisa, the dominant label in regional Mexican music, is well represented by females as well.

Carmen Jara, a newcomer three years ago, scored high on the charts with her two banda albums in 1994 and 1995. Other women on the Fonovisa roster include ranchera singer Barbara, whose self-titled debut album has sold more than 100,000 copies in Mexico, according to the label.

In the Tejano arena, Fonovisa has the original Tejano queen, Laura Canales, as well as Annette Y Axxion, Esmi Talamantes, and new signee Noemy Esparza Y Metal from Dallas, whose debut album is due out in September, according to Flores, who manages her.

"There is a really good market for women," says Ayelet Soto, who does radio promotion in Fonovisa's Los Angeles office. "All our female artists are working very well, and they sell. But we're always listening for new talent, whether it's a guy or a girl."

PolyGram Latino has launched a heavy promotional campaign behind Grupo Limite, which is led by lead

singer Alicia Villarreal. The Monterey, Mexico-based group's phenomenal success in Mexico (its debut album, "Por Un Amor," has sold more than 600,000 copies in Mexico and the U.S. since its release last year, according to PolyGram) prompted label executives to begin promotional and concert tours in the U.S.

"The group broke big in Mexico, but



BELTRAN

they've also been taking the States by storm," says Jorge Pino, marketing director for PolyGram. "Alicia has a very fresh, unique look, the way she wears her long braids and just fronts the band. She's a real hot star. She communicates easily with the public."

Pino says the band is working on its follow-up album, due out in October.

At the retail level, the growing number of albums by female artists has not gone unnoticed, according to Cesar

Camacho Jr., VP of El Norteño Records, which operates two stores in San Antonio.

"In the '80s, you barely noticed that there were any women in the regional field," Camacho says. "Now at least 30% of our [regional] titles are by women. You know, the Nydia Rojas, Linda Ronstadt, Ana Gabriels, and, of course, artists like Shelly Lares and Stephanie Lynn."

"The public is searching for a new female, a new No. 1," he adds. "There's a niche that the public is trying to fill in, now that Selena is gone."

Bob Grever, whose Cara Records helped launch the '90s Tejano explosion when it was bought by EMI Latin, says the current trend of female artists is simply a reflection of what is happening in Mexico.

"I think [the rising tide of women] comes in cycles. A few years ago, Mexico was dominated by artists such as Veronica Castro, Yuri, Ana Gabriel, and others," says Grever, who is launching the Sound Mex label for Zomba Publishing. "And Selena's success triggered the cycle here. Now it seems every label is out looking for the next female with crossover potential."

Things aren't likely to slow down soon either.

Flores notes, "There's not a week that goes by that I don't receive at least four to five demos from artists looking to get signed up, and half of them are women."

An aggressive new label, Arista-

Texas, moved into Austin, Texas, three years ago and kicked off by signing Tex-Mex acts La Diferenzia, Rick Orozco, Flaco Jimenez, and others.

Last month, the label released the debut album by 16-year-old Nydia Rojas, who has demonstrated that she can combine power and restraint on the torchy rancheras that are the core of the mariachi repertoire.

Rojas says she became interested in music at the age of 4, when she saw the



BELTRAN

film "Nosotros Los Pobres" with Pedro Infante and was so entranced that she learned the lyrics to "Amorci-cio Corazón."

The high school student from Hacienda Heights, Calif., sang for four years with Mariachi Reyna at the International Mariachi USA festival, and in 1993 won first place in a "Sábado Gigante" international talent contest.

Last October, Arista-Texas VP (Continued on page 101)

TAPPING MALI'S VAST MUSICAL TREASURES

(Continued from preceding page)

some great ones, including the Super Rail Band, which launched Salif Keita and Mory Kanté. But bands have declined since the government withdrew support during the '70s.

Today, singer/stars dominate, and few go to the trouble of developing a steady lineup. In addition, 80% of Mali's population is Muslim. Relatively few people drink, and the bar scene—the engine that generates and polishes great bands in such African countries as Zaire or Zimbabwe—is comparatively weak.

Malian artists make their names with cassettes, on TV, and in "mega-concerts," where as many as 14 acts play, each limited to two or three songs. When they go into the studio, stars generally settle for a pickup group and flat drum machine accompaniment that tends to turn off Western listeners.

Berthier has fought this tendency vigorously. "It's a question of taste," he concedes. "But what always interested me were the sounds. When you come to Mali, there is a richness of music and instruments that gives a certain color. That's the sound. So now you add a drum machine and keyboards. It's neither Europe nor Africa. It's nothing really."

Berthier has convinced the artists he produces to use traditional percussion or, if necessary, trap drums rather than electronic instruments, and he's had some success.

Bambara guitarist and singer Lobi Traoré hit the market in 1992 with "Bambara Blues," which Berthier produced. Now Traoré works the European festival circuit, and his powerful new CD, "Segou" (Cobalt), produced at Oubien, may well establish him as Mali's next international sensation.

Perhaps Mali's fastest rising star, Habib Koite, recognized early the value of building a band. His group,

Bamadan, rehearses three times a week, plays every weekend when it isn't on tour, and has won near universal respect as a model for Malian artists to follow.

Discussing the success of Koite's debut album, "Muso Ko" (RFI/Stern's), ORTM's Koly Keita says, "Habib plays hunter's music, balafon music, the northern takamba, his own Kasonke music, and Bambara music. That's difficult for a first album. But he has a sound all his own."

In a country where most artists are locked into a particular ethnic tradition, Habib Koite's ability to mold traditions to his own ends is unusual. Adama Koite of "Top Etoiles" has worked especially hard with griots, encouraging them to sing about relevant topics, rather than the old family histories and praise songs, and to work harder at giving their music what he calls a "universal sonority."

Koly Keita asks, "What does it mean to modernize griot music? To them, it just means introducing electronic instruments. They don't think that it may be the rhythms, the colors, their actual way of playing needs to change. The only griot group that has succeeded in this is the trio of Toumani Diabaté."

Diabaté, a young virtuoso of the 21-string griot's harp, the kora, is a renegade among the griots, known for his unusual collaborations with non-Malian artists. On his new album, "Djelika" (Hannibal/Rykodisc), Diabaté assembles an instrumental griot power trio with Basekou Kouyaté, a young lion of the ngoni (a small lute), and Keletigui Diabaté, an old master of the balafon.

"That's what I call modernizing," says Keita. "They take our traditional Malinke and Bambara songs and distill them, break them up. You hear rock, sometimes blues and jazz, but you still have the sound of Malinke music."

Wassoulou artists also take a critical licking for their failure to advance beyond traditional forms. For every Oumou Sangaré—whose new, mostly acoustic release, "Worotan" (World Circuit), boldly incorporates Pee Wee Ellis and the James Brown horn section—there are hundreds of Wassoulou wannabes reworking tired formulas.

BUILDING PROFESSIONALISM

Virtually all observers of Mali's music industry will say it lacks "professionalism." Jacques Zale directs Bamako's French Cultural Center, which, with a staff of 30 and French government funds, produces the only shows in Bamako that meet international standards.

Zale says, "The hardest thing for an artist to learn is professionalism. We work with young Malian artists who have little experience. We help them learn how to work with a theater, a sound system, and lights, and how to respect an audience."

If Mali remains politically stable, its musical profile will almost certainly continue to rise. Development money pours into the country, and with the spread of satellite TV, Malian audiences are seeing new models and learning to demand more.

And, as Radio Kledu's Camara "M" says, "We haven't exploited even half of our national culture. You can take Mali by the map. If you go to Wassoulou, you find different rhythms from the Manding ones. You go to Segou, there's Bambara music. You go to Mopti, Gao, and Timbuktu, and you hear that each has its own music. Maybe there is a lack of professionalism here. But there's no place richer in culture."

Banning Eyre is co-author of "Afropop! An Illustrated Guide To Contemporary African Music" (Chartwell, 1995).

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 286 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	15	YOU LEARN	ALANIS MORISSETTE (MAVERICK/REPRISE) 5 wks at No. 1	38	41	10	NO WOMAN, NO CRY	FUGEES (RUFFHOUSE/COLUMBIA)
2	3	8	I LOVE YOU ALWAYS FOREVER	DONNA LEWIS (ATLANTIC)	39	34	24	EVERYTHING FALLS APART	DOG'S EYE VIEW (COLUMBIA)
3	2	20	GIVE ME ONE REASON	TRACY CHAPMAN (ELEKTRA/EEG)	40	39	14	TRIPPIN' ON A HOLE IN A PAPER HEART	STONE TEMPLE PILOTS (ATLANTIC)
4	5	10	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)	41	27	2	WHO YOU ARE	PEARL JAM (EPIC)
5	6	17	WHO WILL SAVE YOUR SOUL	JEWEL (ATLANTIC)	42	42	7	THAT GIRL	MAXI PRIEST FEATURING SHAGGY (VIRGIN)
6	4	24	BECAUSE YOU LOVED ME	CELINE DION (550 MUSIC)	43	51	5	DOWN	311 (CAPRICORN/MERCURY)
7	9	18	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA)	44	48	26	CHAMPAGNE SUPERNOVA	OASIS (EPIC)
8	8	18	COUNTING BLUE CARS	DISHWALLA (A&M)	45	44	9	WHERE IT'S AT	BECK (DGC/GEFFEN)
9	14	8	FOREVER	MARIAH CAREY (COLUMBIA)	46	56	4	THIS IS YOUR NIGHT	AMBER (TOMMY BOY)
10	7	24	KILLING ME SOFTLY	FUGEES (RUFFHOUSE/COLUMBIA)	47	45	12	KISSIN' YOU	TOTAL (BAD BOY/ARISTA)
11	12	13	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)	48	46	12	WHY I LOVE YOU SO MUCH	MONICA (ROWDY/ARISTA)
12	10	23	INSENSITIVE	JANN ARDEN (A&M)	49	52	5	BUT ANYWAY	BLUES TRAVELER (A&M)
13	11	28	ALWAYS BE MY BABY	MARIAH CAREY (COLUMBIA)	50	53	6	BURDEN IN MY HAND	SOUNDGARDEN (A&M)
14	15	35	IRONIC	ALANIS MORISSETTE (MAVERICK/REPRISE)	51	58	3	NOWHERE TO GO	MELISSA ETHERIDGE (ISLAND)
15	13	36	NOBODY KNOWS	THE TONY RICH PROJECT (LAFACE/ARISTA)	52	50	13	TOUCH ME TEASE ME	CASE FEAT. FOXO BROWN (SPOILED ROTTEN/DEF JAM/MERCURY)
16	16	12	JEALOUSY	NATALIE MERCHANT (ELEKTRA/EEG)	53	54	9	DON'T LOOK BACK IN ANGER	OASIS (EPIC)
17	19	11	STANDING OUTSIDE A BROKEN PHONE...	PRIMITIVE RADIO GODS (ERGO/COLUMBIA)	54	62	4	SO MUCH TO SAY	DAVE MATTHEWS BAND (RCA)
18	18	19	THA CROSSROADS	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)	55	49	4	HIT ME OFF	NEW EDITION (MCA)
19	23	11	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC)	56	47	19	OLD MAN & ME (WHEN I GET TO HEAVEN)	HOOTIE & THE BLOWFISH (ATLANTIC)
20	20	8	TWISTED	KEITH SWEAT (ELEKTRA/EEG)	57	—	1	IT'S ALL COMING BACK TO ME NOW	CELINE DION (550 MUSIC)
21	17	19	SWEET DREAMS	LA BOUCHE (RCA)	58	57	6	POPULAR	NADA SURF (ELEKTRA/EEG)
22	21	11	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)	59	59	3	ANGELINE IS COMING HOME	THE BADLIES (POLYDOR/A&M)
23	24	45	MISSING	EVERYTHING BUT THE GIRL (ATLANTIC)	60	60	18	SISTER	THE NIXONS (MCA)
24	25	39	WONDER	NATALIE MERCHANT (ELEKTRA/EEG)	61	55	55	TIL I HEAR IT FROM YOU	GIN BLOSSOMS (A&M)
25	22	29	FOLLOW YOU DOWN	GIN BLOSSOMS (A&M)	62	65	21	FLOOD	JARS OF CLAY (ESSENTIAL/SILVERTONE/JIVE)
26	28	9	STUPID GIRL	GARBAGE (ALMO SOUNDS/GEFFEN)	63	75	2	HEAD OVER FEET	ALANIS MORISSETTE (MAVERICK/REPRISE)
27	32	7	MY BOO	GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)	64	—	1	KEY WEST INTERMEZZO (I SAW YOU FIRST)	JOHN MELLENCAMP (MERCURY)
28	31	5	TUCKER'S TOWN	HOOTIE & THE BLOWFISH (ATLANTIC)	65	64	3	ONLY YOU	112 FEATURING THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
29	30	13	PEPPER	BUTTHOLE SURFERS (CAPITOL)	66	68	3	BABY LUV	GROOVE THEORY (EPIC)
30	37	14	SPIDERWEBS	NO DOUBT (TRAUMA/INTERSCOPE)	67	70	2	KING OF NEW ORLEANS	BETTER THAN EZRA (ELEKTRA/EEG)
31	26	19	THE EARTH, THE SUN, THE RAIN	COLOR ME BADD (GIANT)	68	61	13	TAHITIAN MOON	PORTNO FOR PYROS (WARNER BROS.)
32	40	6	WHERE DO YOU GO	NO MERCY (ARISTA)	69	66	3	ALL ALONG	BLESSID UNION OF SOULS (EMI)
33	29	14	CHILDREN	ROBERT MILES (ARISTA)	70	—	1	DO YOU MISS ME	JOCELYN ENRIQUEZ (CLASSIFIED)
34	43	4	LOUNGIN	LL COOL J (DEF JAM/MERCURY)	71	73	2	WALLS	TOM PETTY & THE HEARTBREAKERS (WARNER BROS.)
35	36	7	FREE TO DECIDE	THE CRANBERRIES (ISLAND)	72	74	3	ANGRY JOHNNY	POE (MODERN/ATLANTIC)
36	33	9	IF I RULED THE WORLD	NAS (COLUMBIA)	73	—	4	HOW DO U WANT IT	2 PAC (FEAT. KC AND JOJO) (DEATH ROW/INTERSCOPE)
37	35	13	TONIGHT, TONIGHT	THE SMASHING PUMPKINS (VIRGIN)	74	69	7	ALL I KNOW	SCREAMING TREES (EPIC)
					75	67	25	MACHINEHEAD	BUSH (TRAUMA/INTERSCOPE)

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

HOT 100 RECURRENT AIRPLAY

1	2	3	BE MY LOVER	LA BOUCHE (RCA)	14	11	20	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)
2	3	25	RUN-AROUND	BLUES TRAVELER (A&M)	15	19	12	HOOK	BLUES TRAVELER (A&M)
3	1	9	NAME	GOO GOO DOLLS (METAL BLADE/WARNER BROS.)	16	18	8	SANTA MONICA (WATCH THE WORLD DIE)	EVERCLEAR (TIM KERR/CAPITOL)
4	—	1	SITTIN' UP IN MY ROOM	BRANDY (ARISTA)	17	17	59	ANOTHER NIGHT	REAL MCCOY (ARISTA)
5	4	6	THE WORLD I KNOW	COLLECTIVE SOUL (ATLANTIC)	18	14	5	YOUR LOVING ARMS	BILLIE RAY MARTIN (SIRE/EEG)
6	6	23	ROLL TO ME	DELL AMITRI (A&M)	19	16	7	DON'T CRY	SEAL (ZTT/WARNER BROS.)
7	5	23	ONLY WANNA BE WITH YOU	HOOTIE & THE BLOWFISH (ATLANTIC)	20	20	29	WATERFALLS	TLC (LAFACE/ARISTA)
8	9	4	CLOSER TO FREE	BODEANS (SLASH/REPRISE)	21	21	28	DECEMBER	COLLECTIVE SOUL (ATLANTIC)
9	7	25	KISS FROM A ROSE	SEAL (ZTT/SIRE/WARNER BROS.)	22	23	59	YOU GOTTA BE	DES'REE (550 MUSIC)
10	10	6	1979	THE SMASHING PUMPKINS (VIRGIN)	23	24	22	FANTASY	MARIAH CAREY (COLUMBIA)
11	13	17	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)	24	22	11	ONE SWEET DAY	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
12	12	15	TIME	HOOTIE & THE BLOWFISH (ATLANTIC)	25	15	3	1, 2, 3, 4 (SUMPIN' NEW)	COOLIO (TOMMY BOY)
13	8	19	TELL ME	GROOVE THEORY (EPIC)					

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

69	AIN'T NO NIGGA/DEAD PRESIDENTS	(Lil Lu Lu, BMI/Biggie, BMI/August Moon, BMI/Harlem, BMI)
70	ALL ALONG	(EMI, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
76	ALL I SEE	(Shantav, BMI/EMI, ASCAP/Bom First, BMI/Second Corneth, BMI) HL
20	ALWAYS BE MY BABY	(Sony/ATV Songs, BMI/ATV, BMI/Rye, BMI/So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) WBM/HL
68	ANGELINE IS COMING HOME	(Rastafarian Amvets, ASCAP/Bretlee, ASCAP)
78	ASCENSION (DON'T EVER WONDER)	(Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Itall Shur, BMI)
91	AS LONG AS IT MATTERS	(WB, ASCAP/Philly, ASCAP/Bonneville Salt Flats, ASCAP/Rude Corp, ASCAP)
66	BABY LUV	(Groove 78, ASCAP/Almo, ASCAP/izop, BMI/Sony/ATV Songs, BMI/Dream Team, ASCAP) HL/WBM
99	BACK TO THE WORLD	(Full Keel, ASCAP/Jamey Jaz, ASCAP/Ectasoul, ASCAP/Gabriele, BMI/Longitude, BMI) WBM
18	BECAUSE YOU LOVED ME (FROM UP CLOSE & PERSONAL)	(Realsongs, ASCAP) WBM
60	BLACKBERRY MOLASSES	(Organized Noize, BMI/Stiff Shirt, BMI/Belt Star, ASCAP)
57	BLUE	(Trio, BMI/Fort Knox, BMI) WBM/HL
5	CHANGE THE WORLD (FROM PHENOMENON)	(WB, ASCAP/Interscope, ASCAP/EMI Christian, ASCAP/Bases Loaded, ASCAP/PolyGram Int'l, ASCAP/Careers-BMG, BMI) WBM/HL
25	CHILDREN	(Deity, MCPS/Warner-Tamerlane, BMI) WBM
3	C'MON N' RIDE IT (THE TRAIN)	(Ceejai, BMI/Savette, BMI/Unichappell, BMI)
15	COUNTING BLUE CARS	(Mono Rat, ASCAP/Bigger Than Peanut Butter, ASCAP)
61	DON'T LOOK BACK IN ANGER	(Sony/ATV Songs, BMI)
73	DO YOU MISS ME	(Rhythm Vision, BMI)
32	THE EARTH, THE SUN, THE RAIN	(Eliot Wolf, ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMI/Chrysalis, BMI) HL/WBM
13	ELEVATORS (ME & YOU)	(Chrysalis, ASCAP/Gnal Booty, ASCAP) WBM
65	FAST LOVE	(Big Geoff, PRS/Chappell & Co., ASCAP/Baby Fingers, ASCAP/Freddie Dee, BMI/Little Birdie, ASCAP) WBM
62	FLOOD	(Pogostick, BMI/Bridge Building, BMI/Brentwood, BMI) WBM
30	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU	(Bonneville Salt Flats, ASCAP/Rude Corp, ASCAP/Warner Bros., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Bitter, BMI) WBM
64	GET ON UP	(EMI April, ASCAP/Dalvin DeGrate, ASCAP/LBN, ASCAP/Joel Hailey, ASCAP) HL
10	GIVE ME ONE REASON	(EMI April, ASCAP/Purple Rabbit, ASCAP) HL
88	GUILTY (FROM SEVEN)	(TVT, ASCAP)
37	HAY	(Sallap, BMI/Fict, BMI/Bridgeport, BMI/Warner-Tamerlane, BMI) WBM
8	HOW DO U WANT IT/CALIFORNIA LOVE	(Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Suge, ASCAP/Black/Hispanic, ASCAP/Eman's, ASCAP/Delirious, BMI/Embassy, BMI) WBM
7	I CAN'T SLEEP BABY (IF I)	(Zomba, BMI/R. Kelly, BMI/Sony/ATV LLC, BMI/Ecaf, BMI) WBM/HL
53	IF I RULED THE WORLD (II WILL)	(ASCAP/Zomba, ASCAP/12 And Under, BMI/Slam U Well, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI/Funk Groove, ASCAP/Kuwa, ASCAP) WBM
31	I LIKE (FROM THE NUTTY PROFESSOR)	(Chrysalis, ASCAP/Mo' Swang, ASCAP/Baj, ASCAP/Longitude, BMI) WBM
79	I'LL NEVER STOP LOVING YOU	(Diamond Cuts, BMI/Zomba, BMI) HL/WBM
9	I LOVE YOU ALWAYS FOREVER	(Donna Lewis, ASCAP/WB, ASCAP) WBM
14	INSENSITIVE (FROM BED OF ROSES)	(PolyGram, BMI/Frankly Shirley, BMI/PolyGram Int'l, BMI) HL
87	IN THE HOOD	(Check Man, ASCAP/Tobar, ASCAP/Duck, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Chappell, ASCAP) WBM
95	IN THE MEANTIME	(Hog (Space), ASCAP)
23	IRONIC	(MCA, BMI/Vanhurst Place, BMI) HL
27	IT'S ALL COMING BACK TO ME NOW	(Last Boys, BMI)
48	IT'S ALL THE WAY LIVE (NOW) (FROM EDDIE)	(Boo Daddy, ASCAP/T-Boy, ASCAP/Sony, ASCAP/ATV, BMI/Portrait-Solar, ASCAP) HL
59	IT'S A PARTY (T'Ziah's)	(BMI/9th Town, ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP)
28	JEALOUSY	(Indian Love Bride, ASCAP)
97	JELLYHEAO	(Copyright Control/Momentum, ASCAP)
90	JUST BECAUSE I LOVE YOU	(Warner-Tamerlane, BMI/New Nonpareil, BMI/Moo Maison, ASCAP/Almo, ASCAP)
19	KISSIN' YOU	(Jam Shack II, BMI/Troy III, BMI/Brisong, ASCAP)
42	LIKE A WOMAN	(1995 Oba Oundsa, BMI/Shift Shirt, BMI)
6	LOUNGIN	(Bernard Wright, BMI/Screen Gems-EMI, BMI/Mohoma, BMI/LL Cool J, ASCAP) HL
1	MACARENA (BAYSIDE BOYS MIX)	(Rightsongs, BMI/SGAE, ASCAP) WBM/HL
75	MACARENA	(Rightsongs, BMI/SGAE, ASCAP) WBM/HL
41	MACARENA (RIGHTS)	(Rightsongs, BMI/SGAE, ASCAP) WBM/HL
89	MACHINEHEAD (FROM FEAR)	(Acme, BMI/Mad Dog Winston, BMI)
93	MARIA	(Draco Cornelius, BMI/Sony Latin, BMI/Mundo Nuevo, SESAC/Insignia, ASCAP/Famous, ASCAP) HL
92	MINT CAR	(Fiction, ASCAP) HL
43	MISSING	(Sony/ATV Tree, BMI) HL
45	MY BOO	(Ghostown, BMI/Carl Mo, BMI/Air Control, ASCAP/EMI April, ASCAP) HL
24	NOBODY KNOWS	(Use Shade, BMI/Shift Shirt, BMI/D'Jon, BMI) CLM
72	OLD MAN & ME (WHEN I GET TO HEAVEN)	(Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
74	ONE BY ONE	(PolyGram Int'l, ASCAP) HL
85	ONE MORE TRY	(Champion, ASCAP/BMG, ASCAP/EMI April, ASCAP) HL
16	ONLY YOU	(Justin Combs, ASCAP/EMI April, ASCAP/Amani, ASCAP/Kevin Wales, ASCAP/Sounds From The Soul, ASCAP/Longitude, BMI) HL/WBM
83	PAPARAZZI	(Hennessy For Everyone, BMI/Westside, ASCAP)
55	PO PIMP (N-TH Water)	(ASCAP)
51	REACH	(Foreign Imported, BMI/Realsongs, ASCAP) WBM
96	READY TO GO	(BMG, ASCAP/Momentum, PRS) HL
81	REDNECK GAMES	(Max Laffs, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL
80	SHAKE A LIL' SOMETHIN'...	(Lil' Joe Wein, BMI)
94	SO MANY WAYS (FROM HIGH SCHOOL HIGH)	(So So Def, ASCAP/EMI, ASCAP/Air Control, ASCAP/Takin' Care Of Business, BMI) HL
36	SOMEDAY (FROM THE HUNCHBACK OF NOTRE DAME)	(Wonderland, BMI/Walt Disney, ASCAP) HL
34	STUPID GIRL	(Vibcusher, BMI/Inring, BMI/Deadam, ASCAP/Nineden, ASCAP/EMI Virgin, ASCAP) HL/WBM
26	SWEET DREAMS	(New Well, GEMA/Songs Of Logic, BMI/Warner-Tamerlane, BMI/PMP, BMI) WBM/HL
84	TELL ME (I'LL BE AROUND)	(Screen Gems-EMI, BMI) HL
29	THA CROSSROADS	(Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI/Bovina, ASCAP/EMI April, ASCAP) HL

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	50	MACARENA (BAYSIDE BOYS MIX)	LOS DEL RIO (RCA) 2 wks at No. 1	38	26	21	INSENSITIVE	JANN ARDEN (A&M)
2	2	9	HOW DO U WANT IT/CALIFORNIA LOVE	2 PAC (FEAT. KC AND JOJO) (DEATH ROW/INTERSCOPE)	39	31	4	YOU LEARN/YOU OUGHTA KNOW	ALANIS MORISSETTE (MAVERICK/REPRISE)
3	6	6	LOUNGIN	LL COOL J (DEF JAM/MERCURY)	40	41	3	LIKE A WOMAN	THE TONY RICH PROJECT (LAFACE/ARISTA)
4	3	9	TWISTED	KEITH SWEAT (ELEKTRA/EEG)	41	32	6	IT'S A PARTY	BUSTA RHYMES FEATURING ZHANE (ELEKTRA/EEG)
5	5	20	C'MON N' RIDE IT (THE TRAIN)	QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC)	42	35	16	THE EARTH, THE SUN, THE RAIN	COLOR ME BADD (GIANT)
6	4	6	I CAN'T SLEEP BABY (IF I)	R. KELLY (JIVE)	43	45	15	REACH	Gloria Estefan (EPIC)
7	8	4	ELEVATORS (ME & YOU)	OUTKAST (LAFACE/ARISTA)	44	49	11	MACARENA	LOS DEL RIO (RADIKAL/CRITIQUE)
8	7	11	YOU'RE MAKIN' ME HIGH/LET IT FLOW	TONI BRAXTON (LAFACE/ARISTA)	45	34	8	REDNECK GAMES	JEFF FOXWORTH WITH ALAN JACKSON (WARNER BROS.)
9	9	5	CHANGE THE WORLD	ERIC CLAPTON (REPRISE)	46	43	9	COUNTING BLUE CARS	DISHWALLA (A&M)
10	10								

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

NUTS AND BOLTS: The Hot 100's top 10 has loosened up a bit, but **Los Del Rio** solidifies its pole position, as "Macarena (Bayside Boys Mix)" continues to mount sales and airplay gains. The RCA single is still going strong after 35 weeks, so don't expect it to fall out of the coveted No. 1 position soon. Elektra's **Keith Sweat** is making a run for the top with "Twisted," which slides in behind Los Del Rio at No. 2. Due to a 13% sales gain, "C'mon N' Ride It (The Train)" by the **Quad City DJ's** moves 8-3 on the Hot 100. To spur sales of the album "Get On Up And Dance," Atlantic has cut out the Quadra-sound/Big Beat single. The album is No. 42 on The Billboard 200.

Of the singles in the top 10, **Donna Lewis'** "I Love You Always Forever" (Atlantic) has the most monitored airplay. The song is No. 2 on Hot 100 Airplay, with an audience of more than 65 million. By comparison, Los Del Rio's audience is 43 million.

POWER OF CELINE: No. 13 may be ominous for some, but it appears to be lucky for **Celine Dion**. With airplay registering at 88 monitored stations, her 13th single, "It's All Coming Back To Me Now," breaks into the Hot 100 at No. 27, this week's Hot Shot Debut. This is Dion's highest debut on that chart. "Because You Loved Me" debuted at No. 36 before topping the Hot 100 two weeks later for a six-week stretch. The new single enters Hot 100 Singles Sales at No. 16. Dion is ranked No. 1 at WIOQ Philadelphia, with 56 detections. WIOQ PD **Glenn Kalina** says that "It's All Coming Back To Me Now" was added as a daypart but took off in the station's call-out research, coming back No. 1 across the board in the first week. The song is top five in requests after only two weeks of airplay.

If the single's melodramatic lyrics and rock-opera instrumentation are reminiscent of **Meat Loaf**, that's because **Jim Steinman**, who writes and produces projects for that artist, did the same for "It's All Coming Back To Me Now." Dion's backing vocals were arranged by **Todd Rundgren**.

MERCIFUL: Twins **Ariel** and **Gabriel Hernandez**, two-thirds of **No Mercy**, got their start in the biz as dancers for ♀. The brothers met the Purple One while dancing at his Miami club, Grand Slam. Bronx, N.Y., native **Marty CINTRON** rounds out the Latin-spiced pop trio. "Where Do You Go" vaults 32-22 on the Hot 100, earning Greatest Gainer/Airplay honors for its 24% gain in audience impressions. The **Arista** track moves 28-23 and 40-32 on, respectively, Hot 100 Singles Sales and Hot 100 Airplay. "Where Do You Go" is in the top 10 at 20 of the 110 stations that are playing it. Among the airplay leaders are **WKTU** New York, **WBBM** Chicago, and, of course, **WPOW** and **WHYI** Miami. At **WPOW**, where the song was detected 56 times, PD **Kid Curry** says the version with the Spanish guitar in the middle is top 10 with the station's 18-34 Latina core. He says **No Mercy** is doing well because Miami has always been amenable to "Spanglish dance songs that have been Anglicized." The group is on a 20-city major-market promo tour through mid-September.

SOLO: The "T" in **TLC** has delivered the first solo project from a member of that group (and I thought **Chilli** would be the first). Sales of **T-Boz's** single "Touch Myself" (Rowdy/LaFace/Arista) nearly tripled this week, vaulting the track 73-36 on Hot 100 Singles Sales and 88-56 on the Hot 100. Consequently, "Touch Myself" earns Greatest Gainer/Sales; more than 87% of the single's Hot 100 chart points come from sales. "Touch Myself" is from the "Fled" soundtrack.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	6	WITH YOU	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
2	2	2	MOVIN' ON	CECE PENISTON (A&M)
3	12	10	TAKE ME HIGHER	ENERGY (UPSTAIRS/OUT OF CONTROL)
4	5	7	DJ GIRL	KATALINA (THUMP)
5	—	1	GUYS DO IT ALL THE TIME	MINDY MCCREARY (BNA)
6	25	2	SLIP N' SLIDE	DANNY BOY (DEATH ROW/INTERSCOPE)
7	3	5	SHOW ME HEAVEN	TINA ARENA (EPIC)
8	9	9	YOUR LOVE AMAZES ME	MICHAEL ENGLISH (CURB)
9	8	17	I'LL BE ALLRIGHT	MITS (SUMMIT)
10	—	1	JUMP ON IT	SIR MIKA-LOT (AMERICAN RHYME CARTEL/REPRISE)
11	10	6	THEN YOU CAN TELL ME GOODBYE	NEAL MCCOY (ATLANTIC)
12	—	1	NO MORE TEARS	MASTER P FEAT. SLUGG & MO B. DICK (NO LIMIT/PRIORITY)
13	—	1	NEVER GONNA SAY I'M SORRY	ACE OF BASE (ARISTA)

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

REVAMPED PGD SHIFTS SALES FOCUS

(Continued from page 1)

president of PGD, who is presiding over a restructuring that has seen the company move away from the branch system to a regional alignment (Billboard, Aug. 10).

The re-formation, according to Caparro, represents a "major philosophical and structural change. This is a complete transformation from having people work on pushing records into stores to having them work toward pulling through sales at the cash registers, so that the consumer leaves the store with purchases."

While that is a philosophical shift, Caparro says to carry it out, the company had to implement a tactical shift by redeploying the field force. In addition to the new regional alignment, the redeployment meant a transformation of the field marketing staff.

The field staff positions—marketing representatives, inventory specialists, and artist-development representatives (ADRs)—are being consolidated into artist-development positions, which will be genre-specific. In addition to the existing alternative and

urban ADRs, the company is a creating positions for country, jazz, and classical. The overall conversion process resulted in refocusing the responsibilities of more than 100 staffers.

Caparro says that when PGD executives sat down to discuss a restructuring based on the idea of selling-through product, they started at the cash register, with a blank sheet of paper.

"There was no concern for head counts or eliminating costs," Caparro says. "The premise was, How do we best service the marketplace and our customers, both the labels and the accounts, as it exists today?" The obvious answer is to produce real sales, not just product shipped into stores, which is a radical change in the mind-set of the distribution community, he says.

"So when you start with a blank sheet and throw out the traditional thought process, you start by looking at SoundScan and [Broadcast Data Systems] and see where records actually sell," he says.

Henry Rollins Sues Imago Artist Counters Contract-Dispute Suit

BY DOUGLAS REECE

LOS ANGELES—Henry Rollins has filed a counterclaim in New York District Court against his former label, Imago. The suit, filed July 29, alleges fraud and deceit, breach of fiduciary duty, accounting irregularities, breach of contract, undue influence, and economic coercion, and seeks declaratory relief for unknown damages.

Rollins' suit comes in response to a \$50 million suit filed June 11 in New York District Court by Imago against DreamWorks and Rollins under his real name, Henry Garfield. That action claims that DreamWorks illegally lured Rollins from Imago while he was under contractual obligation to produce six more albums for Imago (Billboard, June 22).

A representative for Imago president Terry Ellis says, "The counter-suit is without merit, and we are proceeding to trial."

Rollins' suit says that his contract with Imago was nullified when the label lost its distribution agreement with BMG on Dec. 31, 1994, making it unable to "manufacture, release, distribute, market, promote, or sell" Rollins' work.

"Both sides have to perform," says Rollins' attorney, Don Engel. "We have to deliver albums, but the record company has to be ready, willing, and able to promote, distribute, and sell those albums. When a label becomes unable to do so, that contract is breached and over."

Titles said to have been affected by Imago's lack of a distribution agreement, according to the suit, were the Imago releases "End Of Silence," "Weight," and "Boxed Life," as well as a video titled "Straight From The Box."

SoundScan reports respective sales of the albums at 261,000, 425,000, and 62,000 units.

Rollins' suit says many retailers did not have his albums during a time when he was making several public appearances, including movie roles and a Grammy performance, due to Imago's lack of a distribution agreement.

In addition to denying allegations made by Imago, the suit counterclaims that Imago induced Rollins into sign-

ing a "long-term, grossly one-sided, and unfair recording agreement" by promising him that a deal with Warner Bros. had been solidified that would allow the label to continue operating effectively.

During this time, says the suit, Rollins broke off negotiations with another label and was thereafter coerced into entering into an unfair contract that required the artist to sign publishing and spoken-word agreements, in addition to music agreements.

The suit refers to a letter sent by Imago's counsel to Rollins' attorney that, according to the suit, stated that Warner would be distributing Imago recordings.

Such a deal never occurred. Imago now exists as an independent label, having struck a distribution deal with Koch International (Billboard, Feb. 10).

Further, the suit says that Ellis "violated his contractual obligations to Rollins" by mismanaging funds from BMG to enrich himself personally and neglecting the label, which ultimately led to the disintegration of the deal with BMG, according to the suit.

The suit also claims that Ellis misused funds given to the label from BMG when the distributor pulled out early from its relationship with Imago.

Additionally, the suit says that Imago "consistently and purposefully understates royalties due to its artists." As a result, the suit claims, it owes Rollins compensatory damages in excess of \$500,000.

In the old way of thinking, he says, distribution companies situated offices in proximity to chains' buying staffs. PGD shifted its focus, however, from placing offices where records are sold to where records are bought, Caparro says, and looked at SoundScan and BDS for guidance.

"If you see that people need to be deployed so that they have the mobility of a cruiser," he says, "then why do you need a fortress-like branch structure?"

After that process was completed, the four regions of operation were established, and the existing nine branches and one sales office became four regional offices and five sales offices, with the Washington, D.C., branch targeted for a shutdown. In addition, the company plans to increase its visibility in a number of markets in which it currently has no presence or only a minor one.

"We want our staff to have personal relationships, not just phone relationships," Caparro says, referring to relations with both nondirect stores and those that buy directly from PGD. He says that PGD plans to "saturate the marketplace with visibility and awareness."

As a result of the restructuring, PGD will be able to "offer the labels more support than ever before for their developing artists," he says.

Al Cafaro, president/CEO (U.S.) of A&M, says, "The reorganization is a gutsy, smart move, and I applaud it."

He points out that Caparro had already built PGD into the premier distribution company, as evidenced by the three consecutive National Assn. of Recording Merchandisers awards it received as distributor of the year.

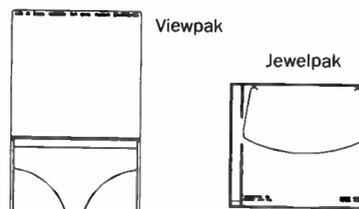
Nonetheless, Caparro has endeavored to redefine and lead PGD in a new direction, which will enhance the company's support of label marketing efforts, according to Cafaro. "That, ultimately, is the challenge and the charge of all of us who run companies: to continue to evolve our companies to keep them powerful," Cafaro says.

Caparro says the overall restructuring has resulted in a slight reduction of bodies. But, he adds, that is because when PGD executives were done building the new company from the ground up and felt that their objectives would be met, they stopped placing staffers.

He says that in addition to four regional directors—Bill Shulte, Kyle Krause, Larry Hensley, and Ron DiMatteo—the company will have eight sales managers and five field managers.

Caparro points out that the field staff is now slightly larger. The number of national account representatives has been increased, and the number of college representatives, a part-time job that involves working major campuses across the country, will be doubled, from 30 to 60.

Draw attention to your promo



Lightweight and unbreakable - lower shipping cost and no breakage

Fully custom - foil stamping and embossing available with your original art

UNIVENTURE
CD PACKAGING & STORAGE

P.O. Box 28398 • Columbus, OH 43228 • 1-800-992-8262 • FAX (614) 529-2110



Billboard HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

FOR WEEK ENDING AUGUST 17, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	1	35	MACARENA (BAYSIDE BOYS MIX) ▲ C.DE YARZA,M.TRIAY (A.MONGE,R.RUIZ)	LOS DEL RIO (C) (D) (T) (V) RCA 64407	1
2	4	7	9	TWISTED ● K.SWEAT,E.MCCAIN (K.SWEAT,E.MCCAIN,KUT KLOSE)	KEITH SWEAT (C) (D) (M) (T) (V) (X) ELEKTRA 64282/EEG	2
3	8	9	23	C'MON N' RIDE IT (THE TRAIN) ▲ C.C.LEMONHEAD,J.MCGOWAN (C.C.LEMONHEAD,J.MCGOWAN,B.WHITE)	QUAD CITY DJ'S (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/ATLANTIC	3
4	2	2	11	YOU'RE MAKIN' ME HIGH/LET IT FLOW ▲ BABYFACE,B.WILSON (B.WILSON,BABYFACE)	TONI BRAXTON (C) (D) (M) (T) (V) (X) LAFACE 2-4160/ARISTA	1
5	6	6	5	CHANGE THE WORLD (FROM "PHENOMENON") BABYFACE (T.SIMS,G.KENNEDY,W.KIRKPATRICK)	ERIC CLAPTON (C) (D) (V) REPRISE 17621	5
6	10	10	7	LOUNGIN R.SMITH (LL COOL J,B.WRIGHT,L.WHITE)	LL COOL J (C) (D) (T) DEF JAM 575062/MERCURY	6
7	7	5	6	I CAN'T SLEEP BABY (IF I) R.KELLY (R.KELLY)	R. KELLY (C) (D) (V) JIVE 42377	5
8	3	3	10	HOW DO U WANT IT/CALIFORNIA LOVE ▲ 2PAC (FEAT. G.KC AND JOJO)	2PAC (FEAT. G.KC AND JOJO) (C) (D) (M) (T) (X) JARVIS/ATLANTIC	1
9	12	13	9	I LOVE YOU ALWAYS FOREVER D.LEWIS,K.KILLEN (D.LEWIS)	DONNA LEWIS (C) (T) (X) ATLANTIC 87072	9
10	5	4	20	GIVE ME ONE REASON ● D.GEHMAN,T.CHAPMAN (T.CHAPMAN)	TRACY CHAPMAN (C) (D) (V) ELEKTRA 64346/EEG	3
11	9	8	4	YOU LEARN/YO OUGHTA KNOW G.BALLARD (A.MORISSETTE,G.BALLARD)	ALANIS MORISSETTE (C) (D) (V) MAVERICK 17644/REPRISE	6
12	11	11	12	WHO WILL SAVE YOUR SOUL B.KEITH (JEWEL)	JEWEL (C) (D) ATLANTIC 87151	11
13	13	12	4	ELEVATORS (ME & YOU) OUTKAST (A.BENJAMIN,A.PATTON)	OUTKAST (C) (D) (M) (T) (X) LAFACE 2-4177/ARISTA	12
14	14	16	28	INSENSITIVE (FROM "BED OF ROSES") E.CHERNEY (A.LOREE)	JANN ARDEN (C) (D) (X) A&M 581274	12
15	19	22	20	COUNTING BLUE CARS P.NICOLO,DISHWALLA (ALEXANDER,BROWNING,KOLANEK,RICHARDS,PENDERGAST)	DISHWALLA (C) (D) (X) A&M 581462	15
16	16	19	12	ONLY YOU ● S.COMBS,STEVIE J. (S.COMBS,S.JORDAN,M.SCANDRICK,Q.PARKER,M.KEITH,D.JONES,D.J.ROGERS,H.CASEY)	112 FEAT. THE NOTORIOUS B.I.G. (C) (D) (M) (T) (X) BAD BOY 7-9060/ARISTA	16
17	17	20	11	WHY I LOVE YOU SO MUCH/AIN'T NOBODY ● D.SIMMONS,D.AUSTIN (D.SIMMONS,D.AUSTIN,A.CRISS)	MONICA (C) (D) (M) (T) (V) (X) ROWDY 3-5072/ARISTA	9
18	15	15	24	BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") D.FOSTER (D.WARREN)	CELINE DION (C) (D) (V) 550 MUSIC 78237	1
19	18	14	16	KISSIN' YOU ● R.SAADIQ (J.JACKSON,R.SAADIQ,J.JOHNSON,B.JAMES)	TOTAL (C) (D) (M) (T) (V) (X) BAD BOY 7-9056/ARISTA	12
20	20	17	20	ALWAYS BE MY BABY ▲ M.CAREY,J.DUPRI (M.CAREY,J.DUPRI,M.SEAL)	MARIAH CAREY (C) (D) (M) (T) (X) COLUMBIA 78276	1
21	26	33	8	THAT GIRL R.LIVINGSTON,S.PIZZONIA (G.BENSON,M.ELIOTT,R.LIVINGSTON,S.PIZZONIA,O.BURRELL,B.T.JONES,S.ROPPER,L.S.TENBERG)	MAXI PRIEST FEATURING SHAGGY (C) (D) (T) (V) VIRGIN 38350	21
22	32	34	7	WHERE DO YOU GO AME (F.REUTHER,R.BISCHOF-FALLENSTEIN)	NO MERCY (C) (D) (M) (T) (X) ARISTA 1-3225	22
23	24	24	23	IRONIC ● G.BALLARD (A.MORISSETTE,G.BALLARD)	ALANIS MORISSETTE (C) (D) (V) X MAVERICK 17698/REPRISE	4
24	22	21	36	NOBODY KNOWS ▲ T.RICH (J.RICH,D.DUBOSE)	THE TONY RICH PROJECT (C) (D) (M) (T) (X) LAFACE 2-4115/ARISTA	2
25	21	25	15	CHILDREN R.MILANI (R.CONCINA)	ROBERT MILES (C) (D) (M) (T) (X) ARISTA 1-3006	21
26	23	23	21	SWEET DREAMS CLICK PRODUCTION (G.A.SARAF,M.SONMEZ,M.THORNTON,R.HAYNES)	LA BOUCHE (C) (D) (T) (V) (X) RCA 64505	13
27	NEW	1	1	IT'S ALL COMING BACK TO ME NOW J.STEINMAN (J.STEINMAN)	CELINE DION (C) (D) (V) 550 MUSIC 78345	27
28	28	31	10	JEALOUSY N.MERCHANT (N.MERCHANT)	NATALIE MERCHANT (C) (D) ELEKTRA 64301/EEG	28
29	25	18	15	THA CROSSROADS ▲ 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
30	27	27	28	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU J.HAMPTON,GIN BLOSSOMS (J.VALENZUELA,R.WILSON,M.CRENSHAW,S.JOHNSON,B.LEEN,P.RHODES)	GIN BLOSSOMS (C) (D) (V) (X) A&M 581380	9
31	30	28	8	I LIKE (FROM "THE NUTTY PROFESSOR") J.E.JONES (M.JORDAN,J.E.JONES,H.W.CASEY,R.FINCH)	MONTELL JORDAN FEAT. SLICK RICK (C) (D) (T) DEF JAM 575046/MERCURY	28
32	29	26	16	THE EARTH, THE SUN, THE RAIN N.M.WALDEN (E.WOLFF,S.PIERSA)	COLOR ME BADD (C) (D) (V) GANT 17654	21
33	31	32	15	TOUCH ME TEASE ME (FROM "THE NUTTY PROFESSOR") K.SIMONE (K.SIMONE,C.WOODARD,J.BULGE,M.HOOTEN,K.KORNEGAY,D.YOUNG,SCHODDY D)	CASE FEAT. FOXXY BROWN (C) (D) (T) SPOILED ROTTEN/DEF JAM 854620/MERCURY	14
34	35	35	4	STUPID GIRL GARBAGE (GARBAGE,STRUMMER,JONES)	GARBAGE (C) (D) (T) ALMO SOUNDS 89004/GEFFEN	34
35	NEW	1	1	WHO YOU ARE B.O'BRIEN (E.VEDDER,GOSSARD,IRONS)	PEARL JAM (C) (D) (V) EPIC 78389	35
36	33	30	8	SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME") W.AFANASIEFF (A.MENKEN,S.SCHWARTZ)	ALL-4-ONE (C) (D) WALT DISNEY 64011/HOLLYWOOD	30
37	34	29	15	HAY ● WILDSTYLE (W.MARTIN,M.KING,C.JOHNSON,R.LEVERSTON)	CRUCIAL CONFLICT (C) (D) (T) PALLAS 56008/UNIVERSAL	18
38	38	60	3	WHY DOES IT HURT SO BAD (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE)	WHITNEY HOUSTON (C) (D) (M) (T) (V) (X) ARISTA 1-3213	38
39	36	36	8	TONIGHT, TONIGHT FLOOD,A.MOULDER,B.CORGAN (B.CORGAN)	THE SMASHING PUMPKINS (C) (D) VIRGIN 38547	36
40	42	47	6	TUCKER'S TOWN D.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONEFELD)	HOOTIE & THE BLOWFISH (C) (D) (V) ATLANTIC 87051	40
41	49	53	7	MACARENA J.BOLA,M.SOLER (A.MONGE,R.RUIZ)	LOS DEL RIO (C) (D) (T) BMG LATIN 39227	41
42	45	56	4	LIKE A WOMAN T.RICH (T.RICH)	THE TONY RICH PROJECT (C) (D) (M) (T) (X) LAFACE 2-4175/ARISTA	42
43	40	41	54	MISSING ● B.WATT,T.THORN,J.COXON (T.THORN,B.WATT)	EVERYTHING BUT THE GIRL (C) (T) (X) ATLANTIC 87124	2
44	39	44	37	WONDER N.MERCHANT (N.MERCHANT)	NATALIE MERCHANT (C) (D) ELEKTRA 64376/EEG	20
45	48	49	7	MY BOO R.TERRY (R.TERRY,C.MAHONEY,JR.)	GHOST TOWN DJ'S (T) SO SO DEF 78358/COLUMBIA	45
46	51	57	6	THE THINGS THAT YOU DO R.JERKINS (R.JERKINS)	GINA THOMPSON (C) (D) (T) MERCURY 578158	46
47	37	38	11	UNTIL IT SLEEPS ● B.ROCK (HETFIELD,ULRICH)	METALLICA (C) (D) ELEKTRA 64276/EEG	10
48	41	45	12	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") WINDO,BRIAN G.(A.IVEY,JR.,F.LEWIS)	COOLIO (C) (D) (T) TOMMY BOY 7731/ISLAND	29
49	50	50	7	WHERE DO WE GO FROM HERE HERBERT (L.STEPHENS,D.COX)	DEBORAH COX (C) (D) ARISTA 1-3223	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
50	44	39	15	THEME FROM MISSION: IMPOSSIBLE (FROM "MISSION: IMPOSSIBLE") L.MULLEN (L.SCHIFRIN)	ADAM CLAYTON & LARRY MULLEN (C) (D) (T) (X) MOTHER 576670/ISLAND	7
51	54	51	18	REACH E.ESTEFAN JR.,L.DERMER (G.ESTEFAN,D.WARREN)	GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78285	48
52	NEW	1	1	USE YOUR HEART P.WILLIAMS,C.HUGO (P.WILLIAMS,C.HUGO)	SWV (C) (D) (T) RCA 64607	52
53	53	59	9	IF I RULED THE WORLD POKE,STONE (N.JONES,J.OLIVIER,S.BARNES)	NAS (T) COLUMBIA 78327*	53
54	60	64	10	THIS IS YOUR NIGHT THE BERMAN BROTHERS (F.BERMAN,C.BERMAN,A.CREMERS)	AMBER (C) (D) (T) (X) TOMMY BOY 7735	54
55	64	78	3	PO PIMP THE LEGENDARY TRAXSTER (AK 47,BELO ZERO,N.A.R.D.)	DO OR DIE (FEATURING TWISTA) (C) (D) (T) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	55
56	88	-	2	TOUCH MYSELF (FROM "FLED") D.AUSTIN (D.AUSTIN)	T-BOZ (C) (D) (T) ROWDY/LAFACE 3-5080/ARISTA	56
57	40	9	9	BLUE W.RIMES (B.MACK)	LEANN RIMES (C) (D) (V) CURB 76959	26
58	47	37	18	YOU'RE THE ONE ● A."ALLSTAR"GORDON,JR. (ALLSTAR,A.MARTIN,I.MATIAS,T.JOHNSON,C.GAMBLE)	SWV (C) (D) (T) (X) RCA 64516	5
59	52	52	6	IT'S A PARTY EASY MO BEE (T.SMITH,R.NEUFVILLE,O.HARVEY)	BUSTA RHYMES FEATURING ZHANE (C) (D) (T) ELEKTRA 64268/EEG	52
60	62	68	8	BLACKBERRY MOLASSES ORGANIZED NOIZE (ORGANIZED NOIZE,M.ETHERIDGE)	MISTA (C) (D) (T) (X) EASTWEST 64299/EEG	60
61	NEW	1	1	DON'T LOOK BACK IN ANGER O.MORRIS,N.GALLAGHER (N.GALLAGHER)	OASIS (C) (D) EPIC 78356	61
62	58	54	14	FLOOD A.BELEV (JARS OF CLAY)	JARS OF CLAY (C) (D) ESSENTIAL/SILVERTONE 42375/JIVE	37
63	NEW	1	1	WU-WEAR: THE GARMENT RENAISSANCE (FROM "HIGH SCHOOL HIGH") RZA (R.DIGGS)	RZA FEAT. METHOD MAN & CAPPADONNA (C) (T) BIG BEAT 98045/ATLANTIC	63
64	56	46	14	GET ON UP MR. DALVIN (MR. DALVIN,K-CI,JOJO)	JODECI (C) (D) (M) (T) (X) MCA 55123	22
65	55	42	15	FASTLOVE ● G.MICHAEL,J.DOUGLAS (G.MICHAEL)	GEORGE MICHAEL (C) (D) (T) (V) DREAMWORKS 59001/GEFFEN	8
66	67	70	3	BABY LUV B.P.WILSON (B.WILSON,A.LARRIEUX,D.BROWN)	GROOVE THEORY (C) (T) EPIC 78359	66
67	61	61	8	WHERE IT'S AT B.HANSEN,DUST BROTHERS (B.HANSEN,SIMPSON,KING)	BECK (T) DGC 22214*/GEFFEN	61
68	69	73	7	ANGELINE IS COMING HOME THE BADLIES (M.NAYDOCK,THE BADLIES)	THE BADLIES (C) (D) (X) POLYDOR 576412/A&M	68
69	65	63	20	AIN'T NO NIGGA/DEAD PRESIDENTS ● SKI (S.CARTER,D.WILLIS,A.MOON,T.THOMAS)	JAY-Z FEAT. FOXXY BROWN (M) (T) (X) FREEZE/ROC-A-FELLA 53233*/PRIORITY	50
70	70	72	6	ALL ALONG EMOSIA (E.SLOAN,J.PENCE,EMOSIA,A.M.SARMIENTO,C.P.ROTH)	BLESSID UNION OF SOULS (C) (M) 58576	70
71	63	62	15	YOU ● HEAVY D (HEAVY D,R.BURRELL,V.HERBERT,C.KING)	MONIFAH (C) (D) (T) UPTOWN 56001/UNIVERSAL	32
72	57	48	17	OLD MAN & ME (WHEN I GET TO HEAVEN) D.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONEFELD)	HOOTIE & THE BLOWFISH (C) (D) (V) ATLANTIC 87074	13
73	73	85	4	DO YOU MISS ME G.GUTIERREZ (G.GUTIERREZ)	JOCELYN ENRIQUEZ (C) (T) (X) CLASSIFIED 0227	73
74	59	58	10	ONE BY ONE S.WARD (A.GRIFFITHS,CHER)	CHER (C) (D) (T) (V) (X) REPRISE 17695	52
75	75	80	9	MACARENA J.LAGRECA,D.LEPAGE (A.MONGE,R.RUIZ)	LOS DEL RIO (C) (T) (X) RADIKAL 15558/CRITIQUE	75
76	76	77	3	ALL I SEE C.CARR (C.CARR,R.JERKINS,SMITH BROTHERS)	A+ (C) (D) (T) KEDAR 56003/UNIVERSAL	76
77	68	55	17	TRES DELINQUENTES O.G. STYLE (I.MARTIN,D.THOMAS,A.MARTINEZ,S.LAKE)	DELINQUENT HABITS (C) (D) (T) PMP/LOUD 64526/RCA	35
78	NEW	1	1	ASCENSION (DON'T EVER WONDER) MUSZE (MUSZE,SHUR)	MAXWELL (C) (D) (T) (X) COLUMBIA 78372	78
79	71	71	13	I'LL NEVER STOP LOVING YOU S.DIAMOND (S.DIAMOND,J.BLUME)	J'SON (C) (D) HOLLYWOOD 64008	62
80	80	-	2	SHAKE A LIL' SOMETHIN'... D.HOBBS (D.HOBBS,M.ROSS,C. WONG WONG)	THE 2 LIVE CREW (C) (D) (T) LIL' JOE 890	80
81	66	69	8	REDNECK GAMES S.ROUSE (J.FOXWORTHY,S.ROUSE,R.SCAIFE)	JEFF FOXWORTHY WITH ALAN JACKSON (C) (D) (V) WARNER BROS. 17648	66
82	74	74	6	WHERE DO WE GO FROM HERE (FROM "ERASER") D.FOSTER (D.FOSTER,L.THOMPSON,E.KOPELSON,D.PASHLEV)	VANESSA WILLIAMS (C) (D) (V) MERCURY 578102	71
83	92	84	5	PAPARAZZI THAYOD (A.JOINER,E.BANKS)	XZIBIT (C) (D) (T) LOUD 64565/RCA	83
84	84	97	3	TELL ME (I'LL BE AROUND) T.TAYLOR,C.FARRAR (T.TAYLOR,C.FARRAR,B.WRIGHT,L.WRIGHT,D.ANDREWS,T.CARDWELL,M.PEOPLES,S.V.WILLIAMS)	SHADES (C) (D) (T) MOTOWN 86041D	84
85	78	81	12	ONE MORE TRY ROLLO,ROB D (ROB D,ROLLO,KRISTINE W)	KRISTINE W (C) (D) (T) (X) CHAMPION 64533/RCA	78
86	72	65	11	THEY DON'T CARE ABOUT US M.JACKSON (M.JACKSON)	MICHAEL JACKSON (C) (D) (T) (V) (X) EPIC 78264	30
87	81	82	7	IN THE HOOD D.JONES (D.JONES,G.TOBAR,P.RICHARDSON)	DONELL JONES (C) (D) (M) (T) (X) LAFACE 2-4127/ARISTA	79
88	90	93	19	GUILTY (FROM "SEVEN") GRAVITY KILLS (GRAVITY KILLS)	GRAVITY KILLS (T) (X) TVT 5912*	86
89	82	76	19	MACHINEHEAD (FROM "FEAR") C.LANGER,A.WINSTANLEY,BUSH (G.ROSSDALE)	BUSH (C) TRAUMA 98079/INTERSCOPE	43
90	93	-	2	JUST BECAUSE I LOVE YOU DJ JUANITO A.GOLDMARK (A.GOLDMARK,M.MUELLER)	LINA SANTIAGO (C) (D) (T) (X) GROOVE NATION 56012/UNIVERSAL	90
91	NEW	1	1	AS LONG AS IT MATTERS J.HAMPTON,GIN BLOSSOMS (P.RHODES,J.VALENZUELA,R.WILSON)	GIN BLOSSOMS (C) (D) (V) (X) A&M 581672	91
92	77	67	5	MINT CAR R.SMITH,S.LYON (SMITH,GALLUP,BAMONTE,COOPER,O'DONNELL)	THE CURE (C) (D) (X) FICTION/ELEKTRA 64292/EEG	58
93	91	96	5	MARIA K.C.PORTER (I.BLAKE,K.C.PORTER,L.GOMEZ ESCOLAR)	RICKY MARTIN (C) (D) (T) (X) COLUMBIA 78351	90
94	97	94	3	SO MANY WAYS (FROM "HIGH SCHOOL HIGH") J.DUPRI (J.DUPRI,C.S.LOWER,C.CALHOUN)	THE BRAXTONS (C) (T) ATLANTIC 87056	94
95	85	88	20	IN THE MEANTIME SPACEHOG B GOOGIN (R.LANGDON)	SPACEHOG (C) (D) HIFI/SIRE 64303/EEG	32
96	99	-	2	READY TO GO REPUBLICA (SAFFRON,DORNEY,TODD,MALE)	REPUBLICA (C) (D) DECONSTRUCTION 64540/RCA	96
97	NEW	1	1	JELLYHEAD B.POGSLEY,PETROL STATION (DE MATOS,MALE,SMITH)	CRUSH (C) (T) (X) 72002 ROBBINS	97
98	86	95	4	WISHES (FROM "KAZAAM") J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,N.MORRIS,S.STILLS)	NATHAN MORRIS (C) (D) (T) (X) PERSPECTIVE 587550/A&M	86
99	79	75	9	BACK TO THE WORLD JAMES JAZ (J.JAZ,M.RODERICK,R.PATTERSON)	TEVIN CAMPBELL (C) (D) (V) QWEST 17629/WARNER BROS.	47
100	83	86	5	WAITING FOR WEDNESDAY J.PATNO,L.LOEB (L.LOEB)	LISA LOEB & NINE STORIES (C) (D) GEFFEN 19400	83

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 maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications.

REECE

(Continued from page 4)

bureau chief Craig Rosen.

"Doug Reece has been an asset to our editorial team since he first came aboard," says editor in chief Timothy White, "and his marked evolution as a music-industry observer has been plain in such projects as his excellent Billboard Report on the Silver Lake music scene in Los Angeles [Billboard, July 13]. We'll miss Carrie Borzillo and wish her the absolute best, but we're very excited to have someone as talented and energetic as Doug to step in and make the crucially important Heatseekers beat his own on Billboard's behalf."

Prior to joining Billboard, Reece was a report-taker at Radio & Records. He has freelance written record reviews and feature articles for CDNOW!, an online music magazine. Reece graduated from Pepperdine University in 1993 with a bachelor's degree in English.

Borzillo has been with Billboard in Los Angeles since May 1992. She was promoted to Heatseekers features editor in January 1994. She will continue to contribute to Billboard on a freelance basis.

KRAL'S SUCCESS

(Continued from page 10)

often." She adds that the jocks, who work without playlists, "connect his name with other music we play—Patti Smith and Iggy Pop."

Kral's name was again connected with Smith's this summer: He opened for her at her July 29 Prague concert.

Cap says a U.S. release of "Nostalgia" is also anticipated, although nothing has yet been set.

Additionally, local BMG executives say a U.K. release remains contingent on Kral's sales success on the continent. His album is currently available in Germany, France, and Holland through BMG.

Meanwhile, Kral has wrapped up a short, 12-date tour that included stops in Munich, Brussels, and Vienna as well as a rare performance in his hometown. More than 600 fans packed the Belmondo club June 7 to catch Kral live. They were not disappointed, as he and his Slovak bandmates faithfully played most of "Nostalgia" and obliged the audience with his rocker "Dancing Barefoot"—a track Patti Smith recorded and which he penned.

Presenting some of the best things ever heard on our studio tapes.

"In our search to find a replacement for 996, we found something better. The BASF SM 900 runs clean and is transparent—everything else is an effect. It's our new house tape."

- Joe, Bruce, Dee Robb
Cherokee Studios

"It created a whole complete area of sound that did not exist before."

- Michael Beinhorn

"I had to look to see if the band was in the control room or playing live, because this stuff has so much dimension to it."

- Don Smith

"SM 468 is really clear, sounds closest to my console, and has been my favorite for 10-15 years. Now, though, everyone wants the elevated levels. SM 900 gives me the compression at the harder levels, plus the clarity of the 468."

- Joe Chiccarelli

"I've tried everything else. Once."

- John Jennings

"The music sounded better coming off the tape than it did going on it."

- Skip Saylor

"It's simple. I use it because I like it. I like it for the way it sounds!"

- Richard Dodd



Demand It.

 **BASF**

To hear the tape that's causing all the talk call:
USA 1-800-225-4350; FAX: 1-800-446 BASF; Canada 1-800-661-8273; Europe (49) 621-59 20-366

ON YOUR MARK ...

GET READY ...

GET SET ...

CALL
BILLBOARD
CLASSIFIED
TODAY!!

800-223-7524

FAX: 212-536-5055

212-536-5174

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
AUGUST 17, 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/Hot Shot Debut		
1	NEW		1	A TRIBE CALLED QUEST JIVE 41587* (11.98/16.98) 1 week at No. 1	BEATS, RHYMES AND LIFE	1
2	2	2	60	ALANIS MORISSETTE ▲ ¹ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
3	NEW		1	ALICE IN CHAINS COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
4	1	1	5	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
5	6	8	21	CELINE DION ▲ ² 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
6	5	5	54	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
7	8	6	7	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
8	4	4	9	METALLICA ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
				Greatest Gainer		
9	10	10	31	NO DOUBT ● TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	9
10	3	3	4	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	3
11	7	7	25	FUGEES ▲ ⁴ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
12	NEW		1	SOUNDTRACK MIRAMAX 20476/HOLLYWOOD (10.98/17.98)	THE CROW: CITY OF ANGELS	12
13	9	9	38	TRACY CHAPMAN ▲ ¹ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
14	11	11	6	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
15	NEW		1	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	15
16	12	12	5	SOUNDTRACK REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
17	14	15	14	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
18	13	13	9	SOUNDTRACK ▲ DEF JAM 53191*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	8
19	16	14	44	OASIS ▲ ³ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
20	17	16	75	SHANIA TWAIN ▲ ¹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
21	28	36	22	311 ● CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	21
22	20	21	43	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	20
23	18	17	11	SOUNDGARDEN A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
24	19	18	44	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
25	23	23	7	BECK DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
26	22	22	15	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
27	21	20	15	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
28	26	25	25	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	25
29	NEW		1	MR. MIKE SUAVE HOUSE 1519/RELATIVITY (10.98/15.98)	WICKED WAYZ	29
30	24	24	16	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
31	27	26	16	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
32	25	19	5	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12
33	31	37	12	BUTTHOLE SURFERS CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	31
34	30	31	14	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
35	32	32	9	GLORIA ESTEFAN EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
36	39	39	7	PRIMITIVE RADIO GODS ERGO 67600/COLUMBIA (10.98EQ/16.98)	ROCKET	36
37	35	35	25	2PAC ▲ ¹ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
38	34	29	41	THE SMASHING PUMPKINS ▲ ¹ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
39	29	28	4	VARIOUS ARTISTS TOMMY BOY 1164 (11.98/16.98)	MTV PARTY TO GO VOLUME 9	28
40	33	30	11	TOO SHORT ▲ DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
41	15	—	2	THE BLACK CROWES AMERICAN/REPRISE 43082/WARNER BROS. (10.98/16.98)	THREE SNAKES AND ONE CHARM	15
42	37	34	21	"WEIRD AL" YANKOVIC ▲ ROCK 'N' ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
43	42	46	6	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	42
44	38	33	82	BUSH ▲ ⁵ TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
45	40	41	38	R. KELLY ▲ ¹ JIVE 41579* (10.98/16.98)	R. KELLY	1
46	44	45	12	THE ISLEY BROTHERS ● T-NECK 524214*/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
47	45	54	37	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98 EQ/17.98)	MR. SMITH	20
48	41	42	9	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
49	36	27	10	SOUNDTRACK WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	11
50	51	38	5	HARRY CONNICK, JR. COLUMBIA 67575 (10.98 EQ/16.98)	STAR TURTLE	38
51	56	70	7	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	51
52	50	55	14	MINDY MCCREADY BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	50
53	47	51	59	NATALIE MERCHANT ▲ ¹ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
54	NEW		1	ROBERT MILES ARISTA 18930 (10.98/15.98)	DREAMLAND	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	43	47	6	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
56	46	44	19	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
57	52	50	33	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
58	48	43	39	COOLIO ▲ ² TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
59	53	53	29	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28
				Pacesetter		
60	100	153	4	DONNA LEWIS ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	60
61	49	40	9	JIMMY BUFFETT ● MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
62	NEW		1	SUBLIME GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	62
63	71	89	6	NADA SURF ELEKTRA 61913/EEG (10.98/15.98) HS	HIGH/LOW	63
64	59	60	108	HOOTIE & THE BLOWFISH ▲ ¹ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
65	55	56	41	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
66	60	59	260	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
67	54	49	12	GEORGE MICHAEL ● DREAMWORKS 50000/GEFFEN (10.98/17.98)	OLDER	6
68	63	63	25	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
69	74	81	13	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	69
70	66	76	86	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
71	76	66	7	VARIOUS ARTISTS MADACY 26927 (10.98/15.98)	SUN SPLASHIN' 16 HOT SUMMER HITS	66
72	58	57	28	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
73	67	58	7	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	24
74	69	75	37	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
75	62	98	5	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 62592 (10.98 EQ/16.98)	SUMMON THE HEROES	62
76	85	90	21	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	76
77	75	71	20	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
78	61	52	5	N.W.A RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	48
79	57	48	5	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	13
80	79	80	29	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
81	73	69	38	SOUNDTRACK ▲ ⁶ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
82	84	87	10	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
83	68	62	5	BLUES TRAVELER A&M 540515 (16.98/23.98)	LIVE FROM THE FALL	46
84	64	72	55	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
85	65	67	10	VARIOUS ARTISTS TOMMY BOY 1173 (11.98/16.98)	X-GAMES VOL. 1 — MUSIC FROM THE EDGE	49
86	77	74	9	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	61
87	81	88	24	STABBING WESTWARD COLUMBIA 66152 (9.98 EQ/15.98) HS	WITHER BLISTER BURN + PEEL	81
88	72	68	9	BRYAN ADAMS A&M 540551 (10.98/16.98)	18 TIL I DIE	31
89	80	73	15	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
90	78	79	27	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
91	83	78	5	SPONGE COLUMBIA 67578 (10.98 EQ/16.98)	WAX ESCSTATIC	60
92	88	85	14	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
93	86	82	21	STING ● A&M 540483 (10.98/17.98)	MERCURY FALLING	5
94	70	61	6	KISS MERCURY 532741* (11.98 EQ/17.98)	YOU WANTED THE BEST, YOU GOT THE BEST!	17
95	89	101	14	DISHWALLA A&M 540319 (10.98/15.98) HS	PET YOUR FRIENDS	89
96	95	118	19	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
97	122	131	11	SOUNDTRACK MILAN 35739 (9.98/15.98)	BED OF ROSES	91
98	94	107	96	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
99	91	104	42	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
100	92	95	16	MASTER P NO LIMIT 5397/B*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
101	93	100	54	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
102	99	105	93	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
103	97	103	11	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98) HS	FIZZY FUZZY BIG & BUZZY	97
104	130	136	37	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
105	111	115	91	EAGLES ▲ ⁶ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
106	87	86	7	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	35
107	90	96	50	JOAN OSBORNE ▲ ³ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
108	128	146	5	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	108

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

Billboard 200 continued

FOR WEEK ENDING AUGUST 17, 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
109	103	109	23	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	103
110	102	122	8	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/15.98) HS	CALM BEFORE THE STORM	102
111	101	117	10	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98) HS	RICOCHET	101
112	82	64	5	NEIL YOUNG WITH CRAZY HORSE REPRISE 46291/WARNER BROS. (10.98/16.98)	BROKEN ARROW	31
113	108	116	88	BLUES TRAVELER ▲ A&M 540265 (10.98/17.98)	FOUR	8
114	172	—	2	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	114
115	140	157	4	VARIOUS ARTISTS RCA 66745* (9.98/15.98)	CLUB CUTZ	115
116	96	92	6	CHER REPRISE 46179/WARNER BROS. (10.98/16.98)	IT'S A MAN'S WORLD	64
117	114	102	11	EVERYTHING BUT THE GIRL ATLANTIC 82912/AG (10.98/16.98)	WALKING WOUNDED	37
118	113	108	109	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
119	106	91	55	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
120	109	129	14	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA CALI	26
121	127	114	4	MAXI PRIEST VIRGIN 41612 (10.98/15.98)	MAN WITH THE FUN	114
122	112	110	90	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	3
123	124	123	35	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
124	139	143	57	D'ANGELO ▲ EMI 32629 (9.98/13.98)	BROWN SUGAR	22
125	156	197	3	POE MODERN 92605/AG (10.98/15.98) HS	HELLO	125
126	105	84	12	SOUNDTRACK ● MOTHER 531682*/ISLAND (10.98/16.98)	MISSION: IMPOSSIBLE	16
127	119	130	46	TIM MCGRAW ▲ CURB 77000 (10.98/16.98)	ALL I WANT	4
128	135	164	4	JOHNNIE TAYLOR MALACO 7480 (9.98/14.98)	GOOD LOVE!	128
129	187	—	2	SOUNDTRACK LAVA 92714/AG (10.98/17.98)	ESCAPE FROM L.A.	129
130	110	97	5	SOUNDTRACK RCA VICTOR 68564 (10.98/16.98)	INDEPENDENCE DAY	73
131	118	128	39	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
132	98	113	5	VARIOUS ARTISTS SURFD0G 90062/INTERSCOPE (10.98/16.98)	MOM — MUSIC FOR OUR MOTHER OCEAN	98
133	115	106	50	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
134	137	135	95	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
135	104	77	6	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	46
136	151	156	69	WHITE ZOMBIE ▲ GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
137	132	124	13	PANTERA ● EASTWEST 61908*/EEG (10.98/16.98)	THE GREAT SOUTHERN TRENDKILL	4
138	170	—	2	VARIOUS ARTISTS LAFACE 26026/ARISTA (10.98/16.98)	RHYTHM OF THE GAMES: 1996 OLYMPIC GAMES ALBUM	138
139	121	112	51	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ COLUMBIA 67291 (9.98 EQ/16.98) HS	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
140	141	126	11	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	42
141	144	132	90	ABBA ▲ POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
142	126	120	32	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
143	150	162	4	VARIOUS ARTISTS ARIOLA 31388/BMG LATIN (8.98/11.98)	MACARENA MIX	143
144	138	127	17	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	54
145	123	119	27	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
146	155	140	21	GRAVITY KILLS TVT 5910 (10.98/16.98) HS	GRAVITY KILLS	89
147	162	155	15	VARIOUS ARTISTS MAMMOTH 92672/AG (10.98/15.98)	MTV BUZZ BIN	75
148	116	93	11	SOUNDTRACK WORK 67654/COLUMBIA (10.98 EQ/16.98)	THE CABLE GUY	41
149	143	137	40	SOUNDTRACK ● CAPITOL 32617 (10.98/16.98)	CLUELESS	49
150	145	163	128	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
151	136	134	73	COLLECTIVE SOUL ▲ ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
152	NEW	—	1	GEORGE BENSON GRP 9823 (10.98/16.98)	THAT'S RIGHT	152
153	125	99	10	PORNO FOR PYROS WARNER BROS. 46126 (10.98/16.98)	GOOD GODS URGE	20
154	120	94	13	SOUNDTRACK ● WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28
155	129	121	6	WADE HAYES COLUMBIA 67563 (10.98/15.98)	ON A GOOD NIGHT	91

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
156	161	158	52	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
157	152	151	21	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	77
158	180	192	3	SUPERDRAG ELEKTRA 61900/EEG (10.98/15.98) HS	REGRETFULLY YOURS	158
159	181	196	3	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	159
160	169	168	50	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
161	149	142	25	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
162	142	133	41	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
163	166	171	49	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
164	147	125	13	THE CURE ● FICTION/ELEKTRA 61744* EEG (10.98/16.98)	WILD MOOD SWINGS	12
165	134	111	6	ME'SHELL NDEGECELLO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	63
166	173	180	201	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
167	175	—	2	PFR VIREO 51550/CHORDANT (9.98/14.98) HS	THEM	167
168	154	141	6	DEAD CAN DANCE 4AD 46230/WARNER BROS. (10.98/16.98)	SPIRITCHASER	75
169	163	161	40	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	15
170	157	149	35	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
171	153	138	8	LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE	78
172	167	173	142	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
173	176	160	91	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
174	164	148	20	THE BEATLES APPLE 34448*/CAPITOL (10.98/31.98)	ANTHOLOGY 2	1
175	117	139	3	RICK TREVINO COLUMBIA 67452 (10.98 EQ/15.98)	LEARNING AS YOU GO	117
176	177	170	44	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	79
177	NEW	—	1	SOUNDTRACK INTERSCOPE 90088 (10.98/16.98)	SUPERCOP	177
178	171	166	18	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
179	107	65	4	♀ WARNER BROS. 46317 (10.98/16.98)	CHAOS AND DISORDER	26
180	146	154	9	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	102
181	133	144	25	WYONNNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
182	158	147	19	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6
183	159	185	30	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	108
184	168	—	2	VARIOUS ARTISTS BEAST 5300 (9.98/14.98)	D.J. MIX 96 VOL. 1	168
185	182	182	69	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
186	160	150	12	DEF LEPPARD ● BLUDGEON RIFFOLA 532486/MERCURY (10.98 EQ/16.98)	SLANG	14
187	178	178	246	NIRVANA ▲ DGC 24425* GEFEN (10.98/15.98)	NEVERMIND	1
188	184	183	242	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
189	NEW	—	1	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. 3 - 60 YEARS OF MUSICAL MAGIC	189
190	183	174	119	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
191	188	188	194	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
192	NEW	—	1	MISTA EASTWEST 61912/EEG (10.98/15.98) HS	MISTA	192
193	198	199	232	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
194	191	190	13	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
195	131	83	3	SADAT X LOUD 66922*/RCA (10.98/15.98)	WILD COWBOY	83
196	148	165	11	ENRIQUE IGLESIAS ● FONOVISA 0506 (10.98/13.98) HS	ENRIQUE IGLESIAS	148
197	185	172	18	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/MIRGIN (10.98/16.98)	RESURRECTION	6
198	174	152	9	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	62
199	165	159	16	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51
200	RE-ENTRY	—	4	4 HIM BENSON 4321 (10.98/15.98) HS	MESSAGE	115

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 37	Mariah Carey 24	Fugees 11	Tracy Lawrence 72	NAS 4	The Tony Rich Project 80	Phenomenon 16	Musical Magi 189
311 21	Celly Cel 120	Kenny G 191	Donna Lewis 60	Me'Shell Ndegeocello 165	Riccochet 111	Pulp Fiction 134	Club Cutz 115
4 Him 200	Tracy Chapman 13	Garbage 22	Live 190	Nirvana 187	LeAnn Rimes 10	Supercop 177	Dance Mix U.S.A. Vol. 4 77
Abba 141	Cher 116	Geto Boys 197	LL Cool J 47	The Dixons 157	Linda Ronstadt 171	Trainspotting 114	D.J. Mix 96 Vol. 1 184
Bryan Adams 88	Terr Clark 176	Vince Gill 82	Lost Boyz 48	No Doubt 9	Sadat X 195	Twister 154	Jock Jans Vol. 1 101
Rhett Akins 180	Collective Soul 151	Goo Goo Dolls 133	Lyle Lovett 73	Oasis 19	Adam Sandler 68	Waiting To Exhale 81	Macarena Mix 143
Alice In Chains 3, 131	Harry Connick, Jr. 50	Gravity Kills 146	Marilyn Manson 145	Joan Osborne 107	Seal 118	Stabbing Westward 87	Mom — Music For Our Mother Ocean 132
Jann Arden 76	Cooolio 58	Andy Griffith 178	Master P 100	Ozzy Osbourne 162	Bob Seger & The Silver Bullet Band 102	Sting 93	MTV Buzz Bin 147
The Beatles 174	The Cranberries 34	Wade Hayes 155	Dave Matthews Band 17, 98	Pantera 137	Seven Mary Three 99	Stone Temple Pilots 56	MTV Party To Go Volume 9 39
Beck 25	Crucial Conflict 32	Heltah Skeltah 106	Maxwell 69	Pearl Jam 188	Kenny Wayne Shepherd 183	George Strait 26	Rhythm Of The Games 138
George Benson 152	The Cure 164	Faith Hill 163	Neal McCoy 86	Tom Petty & The Heartbreakers 172	The Smashing Pumpkins 38	Sublime 62	So So Def Bass All-Stars 51
"The Black Crowes 41	D'Angelo 124	Hootie & The Blowfish 27, 64	Tim McGraw 127	PFR 167	SOUNDTRACK	Superdrag 158	Sun Splashin' 16 Hot Summer Hits 71
Blues Traveler 83, 113	DC Talk 104	Enrique Iglesias 196	Natalie Merchant 53	Porno For Pyros 153	Bed Of Roses 97	Keith Sweat 14	X-Games Vol. 1 — Music From The Edge 85
James Bonamy 159	De La Soul 79	The Isley Brothers 46	Metallica 8, 66	The Presidents Of The United States Of America 139	Braveheart 170	SWV 89	The Wallflowers 108
3one Thugs-N-Harmony 6, 173	Dead Can Dance 168	Alan Jackson 65	George Michael 67	Of America 139	Clueless 149	Johnnie Taylor 128	Bryan White 96
Tracy Bonham 144	Def Leppard 169, 186	Jars Of Clay 57	Robert Miles 54	Maxi Priest 121	The Crow: City Of Angels 12	TLC 122	White Zombie 136
Paul Brandt 110	Celine Dion 5, 150	Jay-Z 55	Rista 192	Primitive Radio Gods 36	Escape From L.A. 129	Too Short 40	John Williams & The Boston Pops Orchestra 75
Toni Braxton 7	Dishwalla 95	Jewel 28	Monica 119	Queen 166	Friday 185	Total 161	Wynonna 181
Brooks & Dunn 31	Eagles 105	Kiss 94	Monifah 140	Quad City DJ's 43	The Hunchback Of Notre Dame 49	Rick Trevino 175	"Weird Al" Yankovic 42
Earth Brooks 70, 74	Enya 123, 193	Korn 156	Lorrie Morgan 198	Rage Against The Machine 30	Independence Day 130	A Tribe Called Quest 1	Neil Young With Crazy Horse 112
Jimmy Buffett 61	Gloria Estefan 35	N.W.A 78	Alanis Morissette 2	Collin Raye 160	Mission: Impossible 126	Shania Twain 20	
Bush 44	Everclear 142	Nada Surf 63	Mr. Mike 29	The Refreshments 103	Now And Then 109	UGK 15	
Busta Rhymes 182	Everything But The Girl 117				The Nutty Professor 18	VARIOUS ARTISTS	
Butt Hole Surfers 33	Jeff Foxworthy 84					Classic Disney Vol. 3 - 60 Years Of	
Tevin Campbell 135	Kirk Franklin And The Family 92						

Broadcasters React Against Dole's Proposal Of Spectrum Auctions

BY BILL HOLLAND

WASHINGTON, D.C.—Opposition from the broadcast industry to Republican presidential candidate Bob Dole's announcement Aug. 5 that he would make broadcasters pay for new digital spectrum was swift.

Although a spokesman for the National Assn. of Broadcasters (NAB) says that NAB senior officials had not yet seen the text of Dole's spectrum fee plan, which was tucked within his larger economic plan that includes a 15% tax cut, the trade group's reaction was clear: "We have been opposed to broadcast-spectrum auctions, and we continue to be opposed," says Dennis Wharton, VP of public affairs for the NAB.

Members of Congress and both the Clinton and the Bush administrations

have floated revenue-raising spectrum auctions or spectrum fee plans since the late '80s, but the NAB has successfully beaten down the idea that broadcasters be made to compete at auctions or pay fees for the use of spectrum over which to broadcast their programming.

In June, House and Senate leaders in a letter to the FCC exempted broadcasters from the auction strategy and instructed the commission to award digital-spectrum licenses without charge to broadcasters so that they could more easily provide the public with digitally enhanced TV.

The industry's argument is that broadcasters—unlike entrepreneurs that would use previously unused spectrum for new, innovative media services—have a history of using public spectrum that the government pro-

vides free in exchange for the so-called "public interest standard"—news and public service announcements and programming.

But that long-held principle, say critics, which is built on the premise of spectrum scarcity, or a limited number of stations, is no longer valid with the arrival of hundreds of channels of cable, satellite, and digital-age services.

In 1992, the FCC set out a course for digital TV in which broadcasters, which broadcast now on a 6-megahertz band, would be given another 6 MHz for the purpose of offering high-definition television, which would have a motion picture-quality picture and CD-quality sound. Once the switch had been made by stations, the old analog 6-MHz spectrum would be "returned" to the government for resale.

However, under the Dole plan, broadcasters would have no guarantee of receiving spectrum and would have to compete with other businesses to buy the new spectrum.

Dole's economic plan for raising government revenue is aimed at TV but could include radio, and the NAB is taking a cautious approach. "At this stage, we can't rule it out," says Wharton. With previous plans, industry vet-

erans thought it improbable that radio owners would be faced with fees, since developing systems for FM digital radio use an "in-band" approach, utilizing existing spectrum.

Dole said that auctions for digital broadcast spectrum, along with other revenue-producing plans, would bring as much as \$34 billion into the treasury over the next six years.



by Geoff Mayfield

BLOCKBUSTER GEARS UP TO BUY DIRECT

(Continued from page 1)

far back in the pack. Unless ETD can woo accounts away from rivals, observers expect it to close branches and lay off personnel. Contingency plans have already been prepared, they say.

Second, Blockbuster wannabes like the publicly held Hollywood Entertainment and Movie Gallery will have to consider buying direct if they are to remain competitive. Stock analyst Curt Alexander of Media Group Research in Providence, R.I., who follows video retail, maintains that the chains are far more focused on store expansion than on buying direct. Nevertheless, "there will be major repercussions," predicts one chain executive. "When [Blockbuster] breathes, we breathe."

Finally, there is the complex web of relationships that Blockbuster has with the studios. Blockbuster wants the control over purchasing that it thinks should accompany its 20%-25% share of rental revenues. It's nowhere near as dominant in sell-through, but sales heavyweights like Best Buy acknowledge that Blockbuster, after a mistake-ridden start, has greatly improved its ability to move under-\$20 cassettes.

"They're being much more aggressive," says one independent. "I think they're looking to get all that traffic renting movies to start buying more."

Buying direct gives Blockbuster even greater control over shelf space, notes a senior home video executive. "They'll have that much more leverage

over the studios that don't have hits. If I were at Blockbuster, I'd do the same thing." Another Hollywood source agrees: "If the 800-pound gorilla that represents 20% of the [rental] business wants to buy direct, everyone is going to accommodate them."

Not every supplier is going to be asked, however. B-movie vendors likely will have a harder time getting accepted, "and you'll see fewer B titles coming out from us," says an executive. Those that make the cut can expect continued pressure to renegotiate their contracts, warns one supplier, who raises the specter of antitrust concerns if other retailers demand similar treatment.

The number of studios and independents, excluding Paramount, that will accept Blockbuster's offer to ship direct isn't known. No one contacted for this story admitted to being in official contact with the chain. Blockbuster limited its comment to one sentence: "Ideally, a component of our long-term plan is to become self-distributed, and we're working on plans to achieve that goal over the next year or so."

Brief as it may be, the offer speaks volumes to suppliers. "All Blockbuster has to say is, 'If you don't . . .,' and we're in," admits one vendor who doesn't relish the prospect of being left out. "It's not our desire to go direct, but we'll listen." Because the ETD order and delivery system works smoothly,

"we would like to put this off as long as possible," this source adds.

In his view, the bigger players will be slow to come aboard: "Disney will not be quick to capitulate." Indeed, Blockbuster shouldn't overestimate its clout, says one recalcitrant studio, which accuses the chain of "grandstanding." It argues that Blockbuster isn't interested "in the way other people conduct their business. It's no secret they do things in an odd way."

Many suppliers don't have the ability to sell direct or can't agree on terms, the studio says, so Blockbuster would do better to negotiate agreements than make demands.

There is some question whether Blockbuster can effect a smooth transition in 1996 or even in 1997. Wal-Mart had point-of-sale and inventory computer systems in place before going direct and still ran into overstocking problems that resulted in massive returns to vendors earlier this year.

Observers think Blockbuster faces an even steeper learning curve. "The potential to screw up 'Twister' is huge," says a vendor, who argues that tracking sell-through "is a daily business. Blockbuster has never operated in this environment. There will be misshipments and a downside to this short term. They're going to have to go through some very big changes."

According to another source, the chain has yet to hire a staff to oversee the tasks that ETD currently performs for a 1%-1.5% profit margin. "It's so close to free now, it is scary," says an executive. "ETD has had years to evolve its system," including a branch network catering to Blockbuster.

Blockbuster, which has a distribution center in Dallas, is expected to add up to four more, in Fort Lauderdale, Fla., and the Los Angeles, Chicago, and New York areas. The investment in brick and mortar could be mitigated, however, by another Viacom subsidiary, Simon & Schuster.

The publisher reportedly is being asked to work out a space-sharing deal with Blockbuster in key metropolitan markets. Blockbuster may also have help prepping rental cassettes for retail display, an ETD responsibility. It can be done at the plant, says a duplicator, already experienced in the direct shipment of sell-through titles.

Another vendor doubts Blockbuster will have any lasting problems in going direct. "If Blockbuster mandates it, even at a greater expense, they have enough resources and clout to do it," he says. "Viacom won't let them fail."



Vietnam Memorial. The Boston Symphony Orchestra recently premiered Sony Classical composer Elliot Goldenthal's "Fire Water Paper: A Vietnam Oratorio" at the Kennedy Center in Washington, D.C. The performance coincided with the anniversary of the end of the Vietnam War. Pictured at a reception following the performance, from left, are Seiji Ozawa, music director, Boston Symphony Orchestra; Yusef Komunyakaa, Pulitzer Prize-winning poet and Vietnam veteran; Goldenthal; Sheila Widnall, secretary of the U.S. Air Force; and columnist/humorist Art Buchwald.

ROLLER COASTER: A chart-topping bow for rap act A Tribe Called Quest and a debut at No. 3 for a past No. 1 act, Alice In Chains, pumps up The Billboard 200's volume. With those titles contributing 297,000 units of new business and another pair debuting in the top 20—the soundtrack from "The Crow: City Of Angels" (No. 12) and a new UGK opus (No. 15)—album sales are up over those of the previous week (see Market Watch, page 102).

That's relatively good news for music stores, but before you run out and buy party hats, please note that the key comparison finds that album numbers are off from the same week in 1995, when the No. 1 title, by Bone Thugs-N-Harmony, sold about 222,000 units, and each of the top eight titles—including debuts by Raekwon and Jimmy Buffett—sold more than 100,000 units. Only four titles exceed 100,000 units this week.

QUEST COMPLETE: Needless to say, A Tribe Called Quest's debut, with first-week sales of 172,500 units, represents a crowning achievement. The group's previous Billboard 200 peak came in 1993, when it bowed at No. 8. Its other SoundScan-era album reached No. 45 in October 1991, and its debut peaked at No. 91 in 1990. Along with the growth the Tribe has seen from one album to the next, the single "Ince Again," which has spent 10 weeks on Hot R&B Singles Airplay, helped open the door for this set's splashy entrance. The track has been running on BET and has just been added at MTV.

GO ASK ALICE: Alice In Chains' last two albums debuted at No. 1, so, knowing how many folks in the music industry root for competitors to fail, I can hear "What has happened to Alice In Chains?" before anyone has even asked the question aloud. This set moves 124,500 units, compared with the 189,000 units the group's self-titled album rang up in November and the 142,000 units accomplished when the "Jar Of Flies" EP debuted in February 1994.

However, considering that live albums and their rehashes of previously released material are always suspect sellers, this one stacks up rather handsomely. In fact, of the several albums that have spun off from MTV's "Unplugged" franchise, only the ones by Nirvana, which blew in at No. 1, and Rod Stewart, which bowed at No. 2, debuted higher than that of Alice. Eric Clapton's spent three weeks at No. 1, but it entered at No. 4. Mariah Carey's, which peaked at No. 3, debuted at No. 8.

Other peaks from the MTV series: 10,000 Maniacs (No. 13), Paul McCartney (No. 14), Kiss (No. 15), Bob Dylan and Neil Young (who each plateaued at No. 23), Tony Bennett (No. 48), and Arrested Development (No. 60). With the exception of Bennett and Arrested Development, those peaks were attained in the debut week. The series also spawned two various-artist sets: "Uptown MTV Unplugged," which entered at No. 71, and "The Unplugged Collection, Vol. One," which bowed at No. 116 and rose to No. 97.

One other "Unplugged"-like title did bow at No. 1, the Eagles' "Hell Freezes Over," but if you are one who splits hairs, neither MTV's cable special nor the album carried the "Unplugged" handle.

THE FINISH LINE: John Williams & the Boston Pops' "Summon The Heroes" has undoubtedly been the most successful of this year's five Olympic-themed albums (Billboard, Aug. 10), but despite continued exposure on NBC, the album slumps a tad this week, with a 7.7% decline (62-75). It could rebound next week in the wake of the much-watched closing ceremonies, which ranked second for the week with a 21.8 rating and a 40 share (but did not air until the final hours of the current chart's tracking week).

The pop- and R&B-flavored "Rhythm Of The Games" vaults 170-138 with a 20% gain over prior-week sales on the big chart, but it dips 58-64 on Top R&B Albums, which is driven by a specialized subset of SoundScan stores. The album contains Gloria Estefan's "Reach," which is also featured on her own album (No. 35). Figure that her role in the closing ceremonies will deliver a kick to both titles, and figure that Celine Dion's bullet at No. 5 on this week's Billboard 200 was Olympic-assisted, too.

ROSY: Jann Arden's "Living Under June" bullets 85-76. She appeared on Comedy Central's "Politically Incorrect" during the tracking week, but we suspect that her 19.6% gain stems more from the video release of the film "Bed Of Roses." The album's soundtrack enjoys a 122-97 ride on a 20.5% bump, but it does not contain Arden's "Insensitive," which was featured in the movie.

SHAWN COLVIN SHEDS 'FOLKIE' IMAGE ON NEW COLUMBIA SET

(Continued from page 1)

mainly acoustic, self-penned songs that offered a refreshingly real voice and point of view. She followed with 1992's "Fat City" (Music to My Ears, Billboard, Oct. 10, 1992), and then, in a somewhat unorthodox move, released an album of remakes in 1994 called "Cover Girl." Last year, indie label Plump Records (which is run by her management company, AGF Entertainment Ltd.) released "Live '88," an album of solo acoustic tunes that Colvin was selling at her shows before she signed with Columbia.

Although she has an extremely loyal live following, her record sales have eroded from the near gold status of "Steady On" to 257,000 units for "Cover Girl," according to SoundScan.

"We need to freshen up Shawn Colvin, and she's given us just the album to do that," says Corson. "Press loves her, radio programmers and retailers love her. Everyone wants her to win, and no one wants it as much as we do. We want more than this base of 300,000-400,000 fans to love her."

Columbia feels it can expand her base with the first single, "Get Out Of This House," a Tom Petty-flavored midtempo track that includes that time-honored kiss-off "Go jump in a lake." While recognizably Colvin, it is clearly the most rocking tune she has ever recorded.

"I think the song makes no bones about what she's talking about," says Corson. "It's fairly autobiographical."

"In truth, the song started because I bought a house, and I think I was having buyer's remorse. I felt sort of imprisoned by the commitment I had made and all of the dreams that I was imposing on the fact that I'd bought this house and what was going to happen in it," she says. "My ex-husband had gone on tour, and I didn't really know anyone, and the song started out to be to myself and just 'get out of there,' and it just turned into a lot of things. I mean, it's about being angry in a relationship. I just kind of had a field day with being mad and pissed off."

In addition to going to Colvin's traditional triple-A audience with the track the last week of August, Columbia plans to take it to adult contempo-

rary, alternative, top 40, and selected rock stations down the road.

"Get Out Of This House" and the album's 11 other songs were written over the course of 1995, including a two-week intensive session spent at the home of her writing partner, John Leventhal. "For the first time ever, I actually had more than enough songs; that was kind of novel," Colvin says. "I'm not a prolific writer—there's absolutely no question about that—but this time I got to pick and choose what fit . . . I did other things I've always wanted to do, like write about characters, which I've never done before."

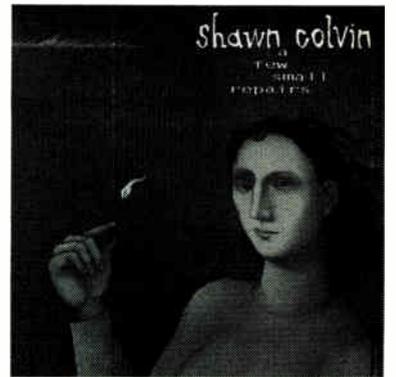
Colvin may not write much, but what she does write often packs an emotional wallop, full of life's truths and bracingly candid statements. On "If I Were Brave," she wonders, "Would I be saved if I were brave and had a baby?" and then goes on to compare herself to "a clown to entertain the happy couples."

"I don't think you have to worry too much about Shawn not writing good songs," says Dave Benson, a consultant with SBR Radio Co., which works with 18 triple-A stations. "But she's at a critical junction with [triple-A] radio. 'Cover Girl' didn't fare well at most commercial stations. I think there was a disappointment that it was cover songs and because 'Fat City' had really set her up in a great position to break through as a new songwriting/singing talent. The album of covers derailed People's expectations, rightly or wrongly."

However, Benson has no doubt that with the right material, Colvin can not only get back on base, but broaden her audience. "She's a very well-regarded artist throughout the entire [triple-A] spectrum, even though the commercial [triple-A] stations are less singer/songwriter-oriented than they were four years ago."

That regard extends to the retail community, although some retailers feel she needs a kick-start. "If 'Cover Girl' didn't scream 'holding pattern,' I don't know what does. As soon as I saw that, I thought, 'We're going to stay here for a while,'" says John Artale, buyer for the Carnegie, Pa.-based National Record Mart chain. "Anybody with that much history has a decent fan base, but they have to try to expand beyond that."

To that end, Columbia is eager to shed what remains of the limiting "folkie" tag originally bestowed upon Colvin. "We've done some fabulous work with her, stylistically," says Corson. "It's all been her idea. You're going to have a fresh, current picture of her."



That's in part because Colvin told the label as much. "[In marketing] the first record, they kept wanting me to have an acoustic guitar slung over my shoulder, and we were going with the folk music thing," she says. "With the second record, they wanted 'I Don't Know Why' to be this big, gigantic power pop ballad, and I think they wanted to 'Mariah' me out a little. I was just so happy to be making records that I thought, 'Whatever.'"

"What I learned from both those experiences was that to have that specific idea from a marketing point of view for me didn't work. It ended up looking too extreme, so I just tried to be more myself."

Columbia's repositioning includes featuring Colvin fronting a band instead of as a solo performer. The video for "Get Out Of This House" will show Colvin in a group setting.

"If you look at her videos, you never see a band," says Corson. "As much as she's about a solo acoustic show, she's also about a full band. We're trying to show that she has this other side."

To further that goal, a large part of the marketing plan entails having Colvin perform on television shows with the full band.

"Television will be a main focal point," says Corson. "We're hoping to get a hit a week. We're looking at several different shows, from [Jay] Leno to [David] Letterman, Rosie O'Donnell, and Regis and Kathie Lee."

Colvin will also get plenty of big-screen exposure via her placement on a number of film soundtracks. In addition to a track on "Tin Cup" (Billboard, Aug. 10), she has cuts in the new Harvey Keitel movie, "Head Above Water"; in Allison Anders' "Grace Of My Heart"; and in the HBO movie "Eddie & Pen," which she also scored.

The singer will start a national headlining tour in January. In the meantime, she's opening dates for Jackson Browne until the end of September.

VIVA, MTV BATTLE FOR GERMAN VID MARKET

(Continued from page 4)

man affiliates of EMI Music, Warner Music, PolyGram Germany, and Sony Music Entertainment, who were spurred to act by their desire to see more German music on the airwaves.

Gorny says that 40% of everything played on VIVA is German, which, he feels, is an accurate reflection of the audience's tastes. He comments, "VIVA is as much German as its market is and as much international as its market is."

Asked further about VIVA's appeal to a German audience, he says, "First it's the language, then it's the other factors that show we have a special relationship with our audience, then it's the music."

All aspects of VIVA—and the company's second channel, VIVA 2, launched in March 1995—are rooted in a close-to-home philosophy. Says Gorny, "Everything I had done before VIVA gave me the impression that pop music is based on culture. I knew that our target audience wants to listen and understand in its own language and in the context of its own culture."

VIVA sought not only to reflect that culture but to become part of it by strong branding from the outset. "The most important part of the creative concept was getting the right identity," Gorny states. "It's vitally important not to just set up a station and just broadcast a metal show, a pop show, a techno show, and a rap show. When we set up, we said, 'We are VIVA.'"

Underscoring that is the declared intention to be as close to the audience as possible. In addition to speaking the same language, that closeness, says Gorny, is "like we're in a public swimming pool. We're all in the same pool

together." For that reason, he says, VIVA's presenters are physically and philosophically as similar as possible to the target audience they are addressing.

Those target groups are analogous to MTV's, with the two stations' main channels competing for the same youth audience and VIVA 2 and MTV's VH-1 battling it out for the over-25 market.

A weapon in VIVA's armory is its overt enthusiasm for German music. Says Gorny, "We play the German music that's on the charts and the new artists we think are worth playing."

"At the outset, German music had a problem in that there wasn't so much on video, but VIVA has produced an industry. After a year, it was easy to find the 40% we wanted."

According to Gorny, this philosophy has had spinoff benefits for the music industry. "I believe VIVA is helping every kind of music and has helped revitalize German music."

The operating philosophy is also paying dividends in business terms. "It's difficult for me to believe it's true that we reached break-even after two years," says Gorny. "I look at the business plan, and it's really incredible."

VIVA's next priority is "to build up the brand." Says Gorny, "If the brand is strong, you can act in every area of popular culture—we want to create a magazine, VIVA cafes, and fashion."

The proof of that view is MTV, whose nine-year head start on VIVA has already established it as a brand across Europe.

Asked about the company's attitude toward VIVA, Peter Einstein, president/business director of MTV Net-

works Europe, says, "On a pan-European basis, any channel that's targeting the youth audience is a competitor."

Research conducted by GFM-GETAS for VIVA in Germany's North Rhine-Westphalia region indicates that MTV is getting the worst of that competition. GFM-GETAS figures say that VIVA's prime-time audience in the region is more than twice that of MTV. VIVA uses such figures to back its claim that it is "the most important music TV station in Germany."

Einstein says he is reluctant to accept the findings of such research, stating instead, "MTV is in a position in Germany that we would want to be in."

MTV intends to strengthen that position with its policy of regionalization, which will bring its programming closer to its target audience. Throughout the process of regionalization, though, MTV has repeatedly stated that its intention is not to become a local broadcaster—something that Einstein regards as a strength.

He argues that MTV is now able to both better reflect local tastes and expose local acts to a global audience, as well as to bring music from around the world to each region.

Einstein says it is not the success of VIVA that precipitated MTV's new strategy. "From the outset, the only thing MTV Europe took from the U.S. was the logo," he says. "After nine years, we've now taken this approach to the next level."

For Gorny, a mark of VIVA's success is its arrival in the mainstream. "VIVA is accepted now as a normal TV station," he states, adding, "I think there's room in the market for us and MTV."

DISHWALLA

(Continued from page 90)

Artist Management.

Dishwalla has also toured Europe a number of times and will return for three weeks in mid-September to mid-October, opening for labelmates the Bluetones, says Kelly Mills, VP of marketing at A&M.

"Dishwalla has been able to excite people on the road from day one, and their touring kept us excited and gave us an opportunity to focus on something longer term," says Cafaro.

While "Pet Your Friends" has been released in continental Europe and most territories abroad in the summer of 1995, it isn't being released in the U.K. until Oct. 28. "Counting Blue Cars" will be released in the U.K. in mid-September and in the rest of Europe in mid-August.

WOMEN RISE TO FORE

(Continued from page 93)

Cameron Randle signed Rojas, saying, "Nydia represents the brightest possible prospect for the future of mariachi music. She is gifted beyond her years."

Meanwhile, a host of Southwest-based indie labels have either recorded or signed new female talent.

These include the locally based AFG Sigma Records, which is pushing Adriana into the grupo market and Elyssia Marie into the Tejano sector with their recent albums.

The Houston-based Voltage Discos label/talent agency has Elida Reyna Y Avante, whose debut Tejano/grupo album, "Atrevete," turned a few heads last year. Reyna is due to release her sophomore set by early fall.

The agency also books numerous

female acts, including Sony's Stefani, as well as Amanda and Nadja, new acts on the Toka Discos label.

Bravo Records, run by ex-La Mafia manager Charlie Tijerina, is promoting new Tejano outfit Konzteccion, which is fronted by lead singer Tanya Garcia. Songwriter Maria Sanchez's label, Mayo Records, is pushing 21-year-old Barbie into the mariachi and grupo scene.

Dallas-based Barb Wire Records signed 13-year-old Amber Rose in June and expects to release her debut Tejano album by November.

Another Dallas indie, Exitos Latinos, run by songwriter Humberto Ramon, recently released the debut by Margo Raymundo, who mixes Tejano and Latin pop styles.

CDs IN 3 WEEKS!

300 CDs for only \$1,590

with black & white inserts

"The people at Disc Makers are fast and good. I was impressed with their willingness to work with me until I was completely satisfied."

—Ralph Brande
Fort Lee, NJ

Call today for your FREE, 1996 full color catalog
1-800-468-9353
24 HOURS TOLL FREE
Outside USA call 609-663-9030; FAX 609-661-3458
<http://www.discmakers.com>



Includes FREE design!

AVL0396-11

DISC MAKERS
AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY

Billboard Live Kicks Off With Sunset Boulevard Bash

An invitation-only crowd estimated in press reports at 3,000-4,000 turned out for the opening Aug. 4 of Billboard Live, the new high-tech music venue on Sunset Boulevard in West Hollywood.

As reported in the Los Angeles Times: "Only a fraction of the estimated 3,500 people actually got in to see performances by Tony Bennett and the Gin Blossoms, but there was arguably even more fun outside where the massive throng was treated to a lively street fair on Sunset Boulevard, which was closed [for several blocks]."

It was the first time Sunset Boulevard had been closed and Hollywood rose to the occasion. Among the celebrities spotted in the crowd: Quincy Jones, Mick Fleetwood, L.L. Cool J, Morrissey, Kenneth "Babyface" Edmonds, Heavy D, Leonardo DiCaprio, Nicolette Sheridan, Jeff Conaway, Alan Thicke, Patrick Swayze, and the evening's hosts, Jenny McCarthy and Riki Rachtman.

But, in the words of the L.A. Times, "the club itself was the night's big hit." The opening party included the unveiling of two giant, outdoor JumboTRON video screens above Sunset Boulevard; the screens

allowed partygoers outside the club to watch the performances by Bennett and Gin Blossoms. Meanwhile, inside the club, the artists successfully put the venue's advanced sound and video systems to the test.

Amid the rush to open for the big bash, much of the detailing of the club's interior remained to be completed. "Considering the complexity of constructing the club from the ground up and the logistics of throwing a party for several thousand VIPs, we were very pleased with the whole event," said Howard Lander, president and publisher of the Billboard Music Group. Billboard Live operates under a long-term agreement with the Music Group. Added Lander, "Both the entertainment industry and the local community have been extremely supportive of our first venture and we were thrilled that we could show our appreciation with this opening extravaganza."

The three-level club, the flagship of a planned global chain, has a capacity of 400 in the main showroom and an additional 100 in the private Board Room. It is constructed on the former site of the legendary Gazzarri's nightclub.

Music & Media Plans Major Role At Popkomm 1996

Music & Media (M&M) will play an active role during this year's Popkomm, to be held Aug. 15-18 in Cologne, Germany. Under the banner "Music & Media Radio Master Class," M&M has organized three radio panels on the following topics:

- Narrow casting versus Broadcasting—Is niche radio commercially viable in Europe?
- The Rocking Campus—A discussion on college radio in Europe.
- Sponsoring—radio as a brand product.

On Saturday, Aug. 17, Music & Media will moderate a panel coined "The European Music Menu." European radio producers and high-level music industry executives will evaluate a selection of current continental European product. All titles to be

reviewed have achieved "Hit" status in their country of origin and have the potential to be border breakers.

Another unique M&M initiative is the Radio Island at Popkomm. Radio programmers can schedule live reports from Popkomm, broadcast from a studio fitted with ISDN lines and codecs provided by Deutsche Telekom and audio editing and registration facilities courtesy of On Air Digital and Syndication. For record labels, the Radio Island offers a valuable opportunity to promote their artists throughout German and European radio. Over 20 artists have already scheduled visits for interviews.

Come visit Music & Media at stand E110/F110 or call Edwin Smelt at 31 20 4875 162 for further information.

New Number Rep For Classified, Directories

Effective immediately, all calls relating to Real Estate Classified Advertising should be directed to Kara DioGuardi at 212-536-5008. DioGuardi has assumed the sales responsibility formerly held by Susan Mazo, who is now assistant to Howard Lander, president and pub-

lisher of Billboard Music Group. Additionally, DioGuardi is handling classified advertising for Musician magazine (formerly handled by Jeff Serrette). DioGuardi also is taking all requests for advertising in Billboard directories for companies based east of the Mississippi.

Dates 'n Data

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7

Billboard Music Video Conference & Awards
Crowne Plaza Parc Fifty Five Hotel, San Francisco • Nov. 7-9

For more information, contact Maureen Ryan at 212-536-5002.

Visit our website at <http://www.billboard-online.com>

For information about subscribing to Billboard Online's complete archive of charts and articles, contact Vince Beese at 212-536-1402/1-800-449-1402.
e-mail: vbeese@billboard-online.com

FOR WEEK ENDING 8/4/96

YEAR-TO-DATE OVERALL UNIT SALES

	1994	1995
TOTAL	376,341,000	394,840,000 (UP 4.9%)
ALBUMS	322,956,000	326,774,000 (UP 1.2%)
SINGLES	53,384,000	68,065,000 (UP 27.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1994	1995
CD	206,343,000	233,015,000 (UP 12.9%)
CASSETTE	116,125,000	92,928,000 (DN 16.2%)
OTHER	488,000	831,000 (UP 58.5%)

OVERALL UNIT SALES THIS WEEK

13,203,000
LAST WEEK
12,496,000
CHANGE
UP 5.7%
THIS WEEK 1994
13,474,000
CHANGE
DOWN 2%

ALBUM SALES THIS WEEK

10,754,000
LAST WEEK
10,087,000
CHANGE
UP 6.6%
THIS WEEK 1994
11,268,000
CHANGE
DOWN 4.6%

SINGLES SALES THIS WEEK

2,449,000
LAST WEEK
2,408,000
CHANGE
UP 17%
THIS WEEK 1994
2,206,000
CHANGE
UP 11%

DISTRIBUTORS' TOTAL MARKET SHARE (7/1/96-7/28/96)

WEA	INDIES	PGD	SONY	BMG	UNI	EMP
22.9%	19.8%	14.4%	13.6%	13.5%	9.1%	6.7%

ROUNDED FIGURES

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

It's All Coming Back To Celine Dion

DION MEETS STEINMAN, and the result is the Hot Shot Debut on the Hot 100. Celine Dion, still enjoying a top 20 hit with "Because You Loved Me," enters at No. 27 with "It's All Coming Back To Me Now," written and produced by Jim Steinman. Dion is not the first person to record this Steinman epic: it was originally released by Pandora's Box on the Virgin label in 1989 and reached No. 51 on the U.K. singles chart.

STILL MISSING: Everything But The Girl's more-than-year-old single moves 40-43 in its 54th chart week on the Hot 100. "Missing" is now tied with the 4 Seasons' "December, 1963 (Oh, What A Night)" as the longest-running single in chart history. The difference is that "Missing" did it in one chart run, and the 4 Seasons did it in two. One more week and the point will be moot: Everything But The Girl will have the record all to itself.

"Missing" may hold the record for the longest consecutive run, but there is a single on the Hot 100 that could outlast it. "Macarena" (Bayside Boys Mix) by Los Del Rio is No. 1 in its 35th chart week and could easily be on the chart in its 55th week and beyond. To clarify the chart history of "Macarena," Jochen Tierbach sent an E-mail from Germany pointing out that the Bayside Boys Mix of "Macarena" was on the Hot 100 for 20 weeks and was removed after falling to No. 71 the week of Jan. 13. It returned once it had enough points to chart in the top 50. Miguel Cunillera and Larry Cohen both cite "Macarena" as the first No. 1 hit title to mention a woman's name since Michael Jackson's "Dirty Diana" in July 1988.

THE LONG AND MODERN ROAD: "The Cable Guy" may be long gone, but a song from the soundtrack remains No. 1 on Modern Rock Tracks for the fourth

week. Primitive Radio Gods' "Standing Outside A Broken Phone Booth With Money In My Hand" (Ergo/Columbia) is the longest title to ever top this chart, reports Lane Beauchamp, arts and entertainment writer for The Kansas City Star. With 49 letters in the title, the track outdistances the previous record holder, the 30-letter "The More You Ignore Me, The Closer I Get," Morrissey's No. 1 hit from April 1994. At the other end of the stick, the shortest title to top Modern Rock Tracks is a tie between "Hit" by the Sugarcubes and "One" by U2, which were consecutive No. 1 hits in April 1992. Green Day's "J.A.R." would be included if you discount punctuation and the parenthetical (Jason Andrew Relva) that followed.

PRIMA DONNA: Another U.K. artist scores a top 10 hit with a debut single, as "I Love You Always Forever" bullets 12-9 for Atlantic's Donna Lewis. The singer from Cardiff, Wales, joins acts that include Nicki French and Take That, which had top 10 hits with their first American singles. Unlike those acts, and unlike Blur and Oasis, Lewis has made it in the U.S. without having a hit at home. That should change soon, as the single of "I Love You Always Forever" is released in the U.K. Aug. 26.

TAKE THAT, TOO: The second ex-member of Take That to chart in the U.K. is Robbie Williams, who moves 13-2 on the British chart with his cover of George Michael's "Freedom." That makes this new version a much bigger hit than the original, which peaked at No. 28 in the U.K. But it misses the No. 1 mark set by the first former member of Take That to chart: Gary Barlow entered at the top a few weeks ago with "Forever Love," which this week drops to No. 17.



by Fred Bronson

one small step...

Billboard online

now fully accessible through the
world wide web

<http://www.billboard-online.com>

Billboard Online, the Music Industry Research Tool, now offers subscribers complete access to our archive of over 30,000 charts and articles, all fully searchable through the World Wide Web. You'll also receive current charts and articles before the magazine hits the newsstands. It's one small step for you, one giant leap for your business.

ph: 800.449.1402 e-mail: vbeese@billboard-online.com

Not yet on the Internet? Get connected with the Billboard/ Internet suite with Netscape Navigator software. Only \$5 for the first month! ph: 800.295.3004



THE **DEVELOPMENT** OF ARTISTS & THE **CREATION** OF HIT RECORDS



Pato Banton



Belinda Carlisle



Feline



Fun Lovin' Criminals



Sinéad O'Connor



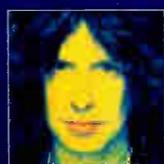
Planet Claire



The Power Station



Patti Rothberg



Mike Scott



Simple Minds



Robbie Williams



World Party

new
Chrysalis UK

A label of the EMI Records Group UK & Eire, the House of Artists & Music.