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IN MUSIC NEWS



Holly Palmer's Varied Talents Shine On Reprise
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 20, 1996

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War On Piracy Continues In China

New Technology, Lax Penalties Foster Ongoing Counterfeiting

BY BRETT ATWOOD AND GEOFF BURPEE

HONG KONG—The war against CD piracy in China is far from over, say many software industry insiders. Although U.S. sanctions against China were averted June 17 after a lengthy dispute over China's failure to act against copyright violations and counterfeit production of CD products within its borders, there are likely to be continuing conflicts with the country over counterfeit CD production.

"It's a huge business," says Valerie Colbourn, a corporate attorney for the law and corporate affairs division of Microsoft (Hong Kong). "Focusing on China is the key, since the factories that produce the illegal products are located there. Even though the seizures may be increasing, the counterfeit market is getting worse. These China-produced goods are continuing to seep out through Hong Kong into other Asian markets, then to Russia, Europe, and even the U.S."

Some industry insiders say that

China's drawn-out reluctance to adhere to the 1995 International Intellectual Property Rights Agreement is a signal of things to come. Despite China's written pledge to help combat counterfeit

goods within its borders, counterfeit production of audio and video CDs and CD-ROMs skyrocketed after the agreement's implementation. According to the Recording Industry Assn. of America, in 1995 Chinese raids seized about 2 million illegal CD-based products; this pales in comparison with the more than 50 million products that the RIAA estimates to be available on the market. Legitimate CD and CD-ROM production in China is estimated at 5 million-7 million units annually, but there have been at least 31 known counterfeit CD plants in China, according to the RIAA. Although 15 of those plants were closed in mid-June amid threats of sanctions by the U.S. government, others remain open and are operating at full capacity.

Many of the factories are reportedly joint ventures with Taiwanese businesses, which help finance the costly equipment needed to produce counterfeit CD product.

When CD piracy began in the early '90s, audio CDs represented the bulk of pirate activity. However, in 1995 most seizures were CD-ROMs. In 1996, it appears that video CDs that contain MPEG-encoded movies will join computer software as the most widely available pirated goods, according to Calvin

(Continued on page 75)



goods within its borders, counterfeit production of audio and video CDs and CD-ROMs skyrocketed after the agreement's implementation.

According to the Recording Industry Assn. of America, in 1995 Chinese raids seized about 2 million illegal CD-based products; this pales in comparison with the more than 50 million products that

NARM Restructures, Changes Fee System

BY ED CHRISTMAN

NEW YORK—In an effort toward revitalization, the National Assn. of Recording Merchandisers has revamped the way it operates and the way its membership is structured.

After a yearlong study, NARM has broadened its view of participation in its general membership and has made changes to strengthen the voice of associate members. The trade group has also changed its fee structure, which, in effect, raises dues.

Moreover, NARM has created a new tier to its structure, the issues

forums, to ensure that the organization is more responsive to its members' needs.

NARM initiated its strategic planning project with the aid of the Tecker Consultants firm after a growing number of members voiced complaints that the group's meetings had become ineffective at addressing important industry issues.

At the 1995 NARM convention, Jack Eugster, chairman of the Musicland Group, said that it sometimes seemed that the organization held "meetings in search of an agenda."

(Continued on page 69)



WB Taps Live Appeal Of Australia's You Am I

BY CHRISTIE ELIEZER

SYDNEY—Aussie power trio You Am I, currently performing on the U.S.

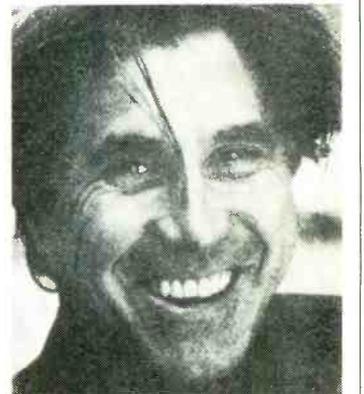


YOU AM I

Lollapalooza tour, debuted on the Australian Record Industry Assn. and Australian Music Report charts at No. 1 the week ending July 6 with their album "Hourly, Daily."

(Continued on page 81)

MUSIC TO MY EARS



Bryan Ferry's Radiant 'Dance' Lights Up Reprise's 'Phenomenon'

PAGE 3

R&B Finds New Soul In Columbia's Maxwell

BY CARRIE BORZILLO

LOS ANGELES—The new wave of young R&B artists inspired by classic soul sounds has spawned its third



MAXWELL



breakthrough artist: Maxwell.

The artist, whose Columbia debut, "Maxwell's Urban Hang Suite," is No. 110 on The Billboard 200 this week, follows the success of the like-minded D'Angelo ("Brown Sugar," EMI) and the Tony Rich Project ("Words," LaFace/Arista) (Billboard, March 9).

"Maxwell's Urban Hang Suite," (Continued on page 81)

HOMEFRONT

MTV's McGrath To Address Billboard Music Vid Meet

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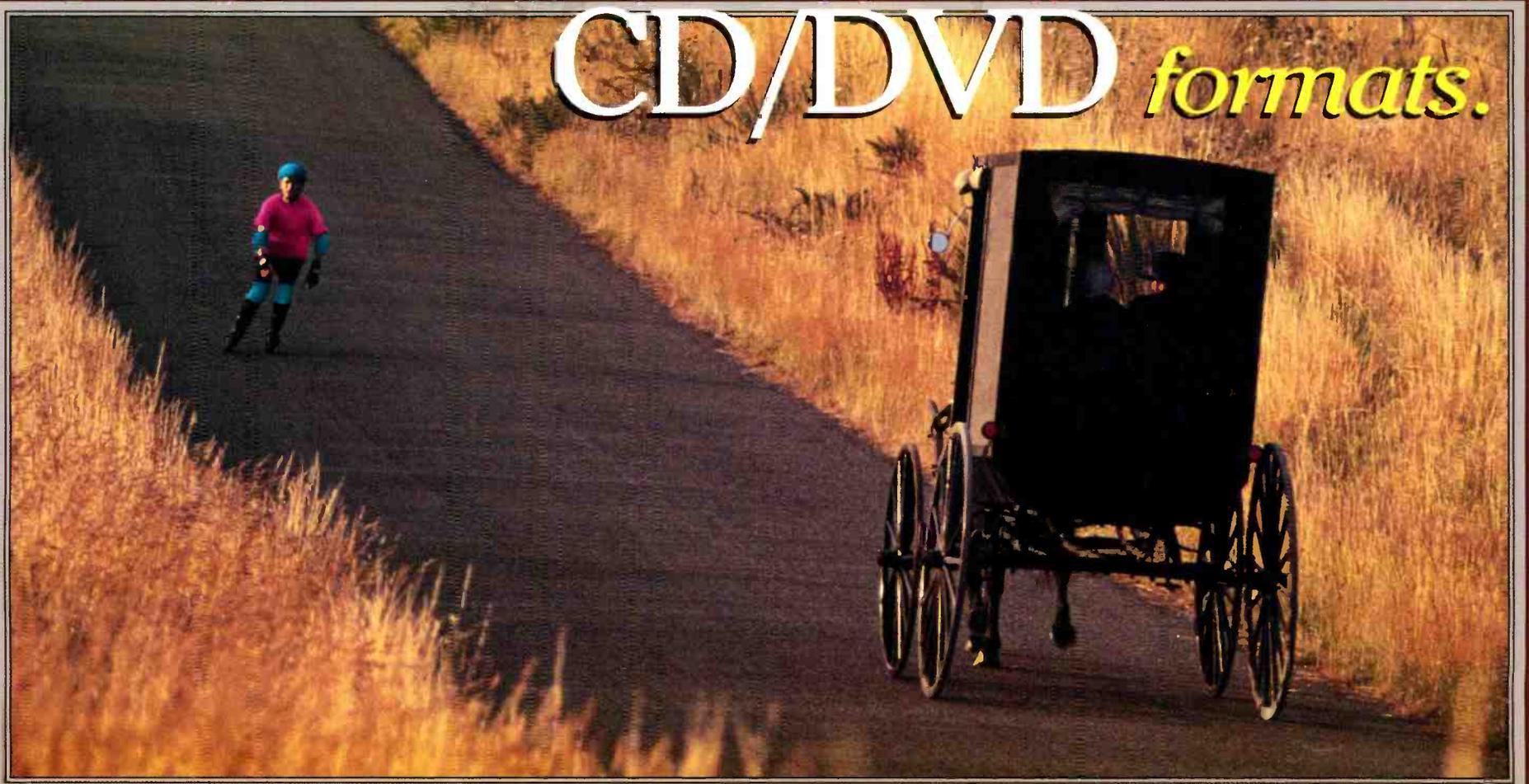


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Ferry's 'Brilliant' Singing Takes Flight

"The song's strength is its melody and the big expansive chorus, during which you imagine flying over vast plains—or I do, at any rate," observes singer Bryan Ferry with a diffident chuckle, discussing his decision to record "Dance With Life (The Brilliant Light)" for the Reprise soundtrack to the new Touchstone Pictures film "Phenomenon."

The airy, imposing ballad by writers Bernie Taupin and Martin Page (served July 9 to AC and adult top 40 radio formats) was offered to Ferry in May by the movie's executive soundtrack producer, Robbie Robertson, who disclosed that Page had Ferry in mind when he sketched the music.

"I'm a big fan of Robbie Robertson," says Ferry, "so even though I'd begun my next album when he phoned me up, I agreed to go over to Trevor Horn's studio in London to hear the demo."

Roughly a decade earlier, Ferry was confronted with a similar proposition while finishing his 1985 "Boys And Girls" record. He was tendered a pop dirge by Keith Forsey and Steve Schiff that was then slated to be the main theme of the movie "The Breakfast Club." As with "Dance With Life," the earlier piece was expressly tailored to Ferry's debonair vocal delivery. Bryan elected to pass on the former tune, "Don't You (Forget About Me)," which went on to become the first No. 1 U.S. hit for Simple Minds, but this time, a mixture of *déjà vu*, prudence, and gut intuition gave the British singer pause.

"This new song sounded very American to me," says Ferry, chatting in his Studio One loft workshop in west London, "and it had a strong romantic atmosphere that suited me. I'd been singing a lot, having just done a European tour with an orchestra, and I was really enjoying my own voice. So even though I hadn't seen anything of 'Phenomenon' and hadn't a clue about how it would be received, I made the last-minute decision to be the singer for 'Dance With Life,' which flowed easily from the very first try in front of the microphone."

Opening with a pondering drum pattern and crestfallen keyboard passages, the bittersweet "Dance With Life" chides lovers to pay heed to the joys of the present and "make every day count," noting that experience teaches that there's "no knowledge as wise as the heart."

Fans of Ferry's museful material with Roxy Music and his career as an urbane solo minstrel will recognize "Dance's" smoldering stylistic links to such classic serenades from his singles arsenal as "Dance Away" (1979), "Oh Yeah (On The Radio)" (1980), "Same Old Scene" (1980), "More Than This" (1982), "Slave To Love" (1985), "The Right Stuff" (1987), and "Your Painted Smile" (1994).

Dapper Ferry's refined approach to rock'n'roll helped groom the fashion statements of a gamut of artists, from David Bowie in his Thin White Duke phase to the band ABC, whose 1982 "The Lexicon Of Love" album is currently enjoying a critical and commercial resurgence in the U.K. But Ferry's smart veneer has sometimes blinded observers to the motifs of fragility and evanescence that bring his music tension and depth.

In Ferry's quixotic creative sphere, beauty, suavity, and the trappings of good taste are impeccably ironic emblems for all things impermanent, representing the polish we apply in touching defiance of life's unavoidable decay. So it shouldn't be surprising that behind his calculated silhouette as a self-sufficient cavalier lies a devoted family man of modest working-class origins whose social

life centers on informal respites with wife Lucy and sons Otis, 13, Isaac, 11, Tara, 6, and Merlin, 5.

Born Sept. 26, 1945, in Washington, a north England farming/mining village near Newcastle, Ferry is the second of three offspring (he has two sisters, teachers Ann and Enid) of farmer/farrier Frederick Charles Ferry and onetime chemical factory worker Polly.

In previous talks with this writer, Ferry surmised that he may have gained his equivocal sense of life's grand sweep from his beloved father, whose "only luxury, since he always gave everything to his children," was a private flock of carrier pigeons. "He belonged to a local racing club," explained Ferry over lunch in 1985, "and it would organize all these baskets of homing pigeons to be taken to some distant point, like the coast of France. There, the baskets were opened, and the birds flew back to their owners, just like magic."

Ferry's own peregrinations have had a telling effect on his songmanship. Frequent treks to Ireland conferred Celtic coloration upon Roxy's "Avalon" (1982) and "Boys And Girls," the latter dedicated to his dad, who took sick on a 1984 jaunt with Bryan to Galway and died within days.

"My family and I have just been to Morocco and Seville [Spain], which were very stimulating," says Ferry, "and we're going to the south of France soon for a couple of weeks. But aside from attending a few parties now and then, I'm either working five days a week here at my studio/office complex or I'm home with my four boisterous boys, who need a lot of attention."

"But I've been moving along quite fast on my next album, which I'm co-producing with Robin Trower, who was with me in 1994 on the Marrakesh-influenced record 'Mamouna' [Arabic for 'good luck']. I've also been writing certain songs with Dave Stewart, and Dave co-produces those tracks with me. I take all the tapes home each night, but I find you've got to be careful what you play for the kids, because they're such critics! 'Oh, Dad,' they say, 'the vocals are too low, and you need to change the drum sound.' It's tough!

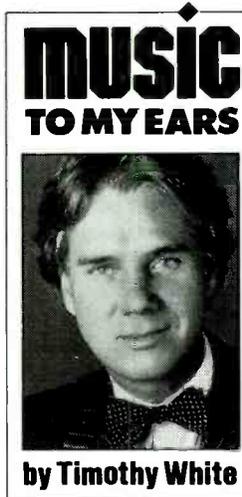
"Happily," Ferry adds, "we share a fondness for the same pop, rock, and rap—like Coolio and Radio-

head, whose guitarist, Jonny Greenwood, is playing on my next record. I also like Garbage, a great live band, and Pulp, who are produced by Chris Thomas, who did many Roxy albums. And I love Portishead's subtle grooves."

Ferry foresees his album-in-progress as a spring '97 release and warns fans to expect some "new aspects" to his elegantly nuanced sound. "I've been playing a lot of keyboards, and some songs, like 'Love War,' are very aggressive."

For now, Ferry is basking in the radiant early response he has garnered for his high-gliding vocals on "Dance With Life." Later on this June evening, he'll meet with video director David Dobkin to plot a clip that goes to MTV July 29.

Ferry's sympathy with the swirling track's advice to "look at that light in the sky" mirrors remarks he made over lunch in 1985 as he spoke affectionately of his late parent's elevating public passion. "I'll always remember my father seeing his prize pigeon returning one day from a race. It was wonderful as a child to watch an adult doing something so completely in tune with his spirit. He'd recognize the bird when it was still miles away, no more than a *speck* in the sky, and he held me close and shouted out, 'Ah! There she is!'"



by Timothy White

THIS WEEK IN BILLBOARD

MTV SPAWNS A SPINOFF

The original music video channel is creating M2, a channel to be devoted to video clips. The new outlet will be a looser, "free-form" version of its older cousin and will reflect the burgeoning culture of the Internet. Music video editor Brett Atwood reports. **Page 67**

NMPA REPORTS ON COLLECTIONS

A study of worldwide music publishing royalties in 1994, conducted by the National Music Publishers' Assn., shows Japan bumping Germany from second place for the first time. Deputy editor Irv Lichtman has the story. **Page 34**

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Commentary

'Mature' Home Video Still In Fine Health New Technologies Don't Threaten A Robust Industry

BY JEFFREY P. EVES

It has been nearly two decades since home video was the sexy new technology on America's block. And for just about as long, we've been hearing predictions of our industry's demise. At first, it was simply cable pay-per-view that was going to do us in. When that didn't happen, the doomsday chorus trumpeted the alleged threat from multichannel PPV. Then came so-called video-on-demand. And through it all, the home video industry not only survived but grew stronger.

Lately, the video bashing has turned into a crescendo announcing the impending victory over home video by everything from direct-to-home satellite to broadband cable to high-speed delivery by telecommunication companies. These are today's sexy new technologies so extolled by Wall Street and others. And once again, despite the doomsayers, home video will continue to thrive.

One reason for my confidence is the very factor that causes others to write us off: home video's maturity. VCR penetration is now at 87% of all households, so of course our growth rate is bound to slow. But an industry's maturity should not be equated with disappearance. The VCR has joined a few other items, such as the TV set and the telephone, as a basic household necessity. That gives us a position of strength that can only be envied by the computer industry and other potential competitors for consumers' leisure time.

No product can achieve near total saturation if it's too complicated, and home video's enormous success can be attributed largely to its low-tech status. What could be simpler than bringing a video-tape home from the store, inserting it into a machine, and pushing a single button? For all the hype about high technology that enthralls Wall Street, the average consumer likes video because it's easy to use.

Visiting the video store is also an easy task. Video stores are nearly as abundant

as supermarkets and almost always within a couple of miles of home. Moreover, consumers find them fun to browse in.

Another advantage of home video over potential competitors is the user's total control of his or her environment. Consumers can watch a video when they want, where they want, and how they want. They can pause to run to the refrigerator or to answer the phone without missing anything. They can rewind and fast-for-

ward and see the video or any part of it as often as they or their children like. And parents can have total control over what their children watch today, not in the future world of the government-mandated V-chip, which would block certain programming from youngsters.

Watching home video is undoubtedly an important group activity for friends and families. But people not only watch together, they make social occasions out of visiting the store to select their videos. Two-thirds of all video store visits are made in the company of at least one other person. By its very nature, the video store experience—seeing what's

new, finding titles overlooked in the past—cannot be duplicated by any competitor. In fact, a new Video Software Dealers Assn. study finds that even as PPV options increase, consumers prefer renting or buying videos at local retailers over ordering them from PPV (see story, page 50).

Today, for every dollar a studio makes from PPV, it makes \$30 from video. A majority of Hollywood's total film-related revenues now comes from video: 57% of domestic film revenues and 53% of international film revenues come from home video.

As for the home video rental window, there is simply no reason for the studios to abandon this lucrative cash cow. For one thing, they get their money up front, not over time. They can, for example, book \$30 million in sales and receive all the cash within 60 days. In sharp contrast to the theatrical film business, the success of any given video release can be projected with a great degree of accuracy.

The continued strong support for home video from both consumers and the film industry adds up to a robust industry entering its third decade of providing unprecedented entertainment choices to the American public. Given home video's high market penetration and high level of consumer satisfaction with the video store experience, neither the VCR nor the industry developed around it are likely to be significantly affected in the next several years by even the most novel emerging technologies.

As home video makes the transition from the explosive growth rate of its entrepreneurial phase to the solid, steady, and sustainable growth rate of maturity, the industry will be challenged by new technologies and old. No one can say with certainty what the industry will look like in 10 or 15 years, but for the foreseeable future, home video is assured of maintaining its position as America's favorite leisure-time activity.



'Home video's enormous success can be attributed largely to its low-tech status'

Jeffrey P. Eves is president of the Video Software Dealers Assn.

LETTERS

A PLACE CALLED 'HOPE'

Thank you so much for the June 22 article by Bradley Bambarger regarding "Place Of Hope." I don't know a producer who doesn't feel that his or her own pro-

ject is special, and those are my sentiments. But this album is special for the mere fact of the lives it has already touched: "Place Of Hope" has already helped sponsor 10 students to complete courses during 1995-1996 at Funda Community College in Soweto [South Africa]. Again, thank you. Peace and hope.

Gail Hamilton
Executive Producer
"Place Of Hope"
Choice Productions
Nashville

JAZZED ABOUT 'WOMEN IN JAZZ'

It was wonderful to see your cover articles "Women In Jazz: Music On Their Terms" [Billboard, June 29]. In 1979, the Lower Manhattan Cultural Council began an annual summer program, "Women In Jazz."

Many of the women that we have presented in the past 17 years are cited in



CINDY BLACKMAN

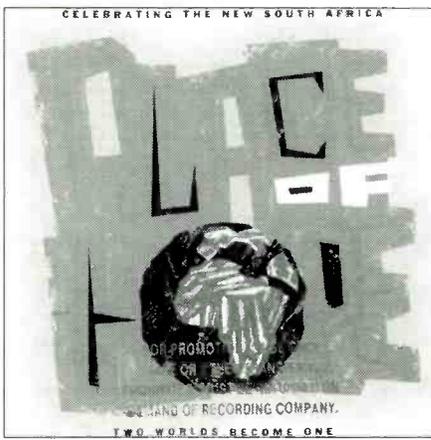


JANE IRA BLOOM

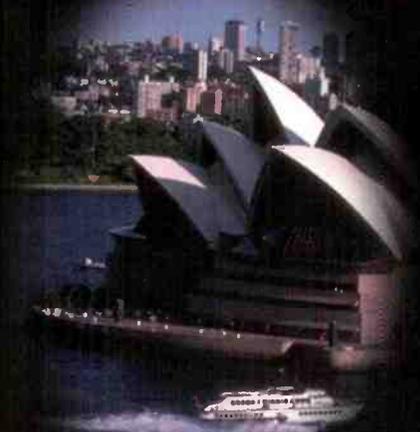
your article. It is sad that so many other talents were not, as it is still difficult to be a woman in jazz. And we are looking for a sponsor for this year's program, scheduled to be held in early September in the plaza at the World Trade Center.

Thank you for focusing attention on the dynamism of women artists in the jazz scene.

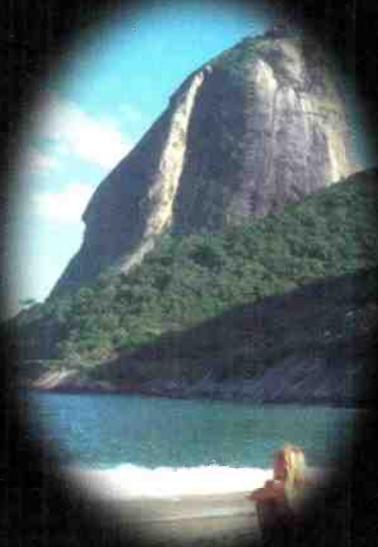
Jenny Dixon
Executive Director
Lower Manhattan
Cultural Council
New York



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LONDON

Pioneer Explores New Territory With PMG Label

■ BY CHET FLIPPO

NASHVILLE—Pioneer Electronic Corp., through its North American subsidiary Pioneer North America, is starting a new music label here.

The label, to be known as the Pioneer Music Group, will be headquartered in Franklin, about 30 miles south of here, and will initially concentrate on noncountry artists.

Veteran music-industry executive Charlie Lico, who has been named president/CEO, says PMG will be a



LICO

wholly owned but autonomous venture with "deep pockets" and a "long-term commitment." He sees it as a "multi-genre, global entity."

Lico's first appointment tapped Eagles founding member Bernie Leadon as VP of A&R. No signings have been announced, although both executives say that at least one signing of a "name act" is imminent and that talks with several others are under way.

Since Japanese electronics giants

(Continued on page 80)



PMG

Zomba Buys 75% Of Windsong/Pinnacle Creates Indie Force In Records, Publishing, Distribution

■ BY JEFF CLARK-MEADS

LONDON—A new indie grouping is aiming to reclaim the middle ground of the record industry.

Clive Calder's Zomba record and publishing group has bought a majority stake in Steve Mason's Windsong/Pinnacle export and distribution operations. Calder says the dovetailing of the two groups and the like-mindedness of the founders means that a new, global, independent force can be created.

The Zomba Group, of which Calder is chairman/CEO, has bought a 75% stake in London-based Windsong International, which comprises main arms Windsong Exports—a company that has twice won a Queen's Award for export achievement—and Pinnacle Distribution.

Simultaneously, Zomba has

acquired Mason's 80% holding in Rough Trade Records Germany, along with 100% of Rough Trade's Benelux arm.

Other Windsong International subsidiaries now controlled by Zomba include the Music for Nations label stable, the Connoisseur Collection compilation company, the Windsong in Concert label, Collins Classics, and Pinnacle Imports.

Calder says that all present management structures will remain in place and that Mason is an integral part of the group's expansion.

According to Calder, Zomba will switch distribution from BMG to Rough Trade in the Germany/Switzerland/Austria region and to Pinnacle in the U.K. at the end of September.

Zomba will also open a regional office in Singapore in January, he says, and from that point, all Zomba product will be distributed independently throughout the Asian markets.

Calder says he and Mason discussed the possibility of combining resources in 1989 and 1993 but began the ultimate, successful round of negotiations this spring.

Calder maintains that the new grouping is not a result of Mason selling out at the best price but a meeting of independent minds.

"The businesses are so complementary," Calder says. "Zomba has never been in distribution or export, and Steve Mason has not been in music publishing or rights usage."

Calder calls the agreement "the biggest deal an independent company has ever done" and states that the intention now is to reclaim the middle ground between the majors and the rest of the indies.

"Steve and I both sense that there is a degree of frustration among artists, managers, and lawyers, with the bureaucracy of the majors and the way the majors have bought up all the other independents with power in the marketplace: A&M, Virgin, Island, and Chrysalis."

Calder states that by founding and developing their own companies, he and Mason share a philosophy and an aggressive commercial spirit. The aim now, Calder says, is to spread that philosophy and presence to the maximum number of territories around the world.

Neither side is revealing the figures involved in the deal, but sources estimate that Mason's operations had revenues of \$200 million in the last fiscal year.

According to the U.K. Record

(Continued on page 73)

VSDA Study Targets PPV Piracy Issue

■ BY SETH GOLDSTEIN

LOS ANGELES—It's not an issue today, but unauthorized copies of pay-per-view movies could eat into tomorrow's home video revenues, according to a study conducted by Chilton Research Services for the Video Software Dealers Assn.

"Taping activity is low, because right now, PPV buy rates are low," says the report, released during VSDA's 15th annual convention, held here July 10-13. "What will matter in the long term is the rate at which PPV movies are taped."

Two years ago, Cambridge Associates in Stamford, Conn., did a similar survey for VSDA and arrived at similar conclusions.

Combating movie piracy, which hurts more as PPV windows become shorter, was one of four initiatives proposed by association president Jeffrey Eves in his state-of-the-industry talk July 10. Eves said the proliferation of so-called black box decoders, capable of lifting encoded cable signals from pay TV, has reached "epidemic proportions." He proposed "the aggressive involvement" of studios, cable operators, satellite broadcasters, and VSDA in fighting the thefts.

(Continued on page 73)

Justice Settles Suit Against Sony, Philips

■ BY MELINDA NEWMAN

NEW YORK—Justice Records has reached a settlement in its infringement and antitrust suit against Sony and Philips that will allow the Houston-based company's patented Soundboard technology to be utilized at manufacturing plants around the world.

The suit, originally filed in December 1995, alleged that Sony and Philips violated the Sherman Antitrust Act by keeping Justice from manufacturing

(Continued on page 73)



Sony's Razor Sharp. Sony Music Entertainment and Wu-Tang Clan's Rakeem (aka RZA) recently announced the forging of joint-venture label Razor Sharp Records. Funded and distributed by Sony Music, Razor Sharp's releases will be marketed and promoted worldwide through the Epic Records Group and its labels. Initial signings include Wu-Tang Clan member Ghost Face Killah, Cappadonna, and Blue Raspberry. In addition to overseeing Razor Sharp's operations, RZA will write and produce for Sony Music artists and will develop talent exclusively for Sony Music and Razor Sharp. Pictured celebrating the deal, from left, are David Glew, chairman, Epic Records Group; RZA; Thomas D. Mottola, president/COO, Sony Music Entertainment; and Ron Sweeney, executive VP, black music, Epic Records.

Class-Action Suit Claiming Price Fixing Filed Against Major Labels

■ BY BILL HOLLAND

Consumers in Tennessee and 13 other states allege in a class-action suit that the six major record companies have conspired to fix and maintain the prices of CDs.

Although major labels have previously come under fire over the issue of pricing, the complaint is the first class-action suit brought against them by consumers.

The suit was filed jointly July 8 by lawyers in Tennessee, Pennsylvania, Minnesota, California, Florida, Illinois, Louisiana, Mississippi, North Carolina, Washington, and the District of Columbia.

The attorneys filing the suit represent consumers in Tennessee, Alabama, California, Florida, Kansas, Maine, Michigan, Minnesota, Mississippi, New Mexico, North Dakota, South Dakota, West Virginia, Wisconsin, and the District of Columbia.

The suit, Chris Robinson and George Silvey vs. EMI Music Distribution, was initially filed in Blount County Circuit Court in Maryville, Tenn. The court

granted the suit immediate class-action status, allowing other CD buyers to join the action.

The suit calls for damages that would not exceed \$5,000 per plaintiff, although at this stage, the number of class plaintiffs (and total damages claimed) is unknown.

The labels named in the complaint include EMI Music Distribution Inc., Sony Music Entertainment Inc., WEA

(Continued on page 70)

Nat'l Centre For Pop Music Planned U.K. Project To Inform With Interactive Media

LONDON—The British record industry is on course for a new \$23 million showcase.

The National Centre for Popular Music is set to open in the northern English city of Sheffield at the beginning of 1998. The 45,000-square-foot center will use the latest technology to educate and inform visitors about all aspects of music and the social context of different genres.

The project has secured the equivalent of \$2.5 million from the U.K. government's Arts Council and nearly \$3 million from the European Union's Regional Development Fund. An application for a further \$14.7 million will go before the Arts Council July 23; the center's backers say they are confident the sum will be approved.

Their confidence was recently bolstered by a public expression of enthusiasm for the project by Virginia Bottomley, the secretary of state for National Heritage and the politician to whom the Arts Council reports.

With or without new Arts Council money, the fact that the center already has more than \$5 million in funding, a site, and a building design has somewhat eclipsed plans by the London-based record industry to establish a similar project in the British capital. The officials behind the Sheffield develop-

ment say, though, that they feel their plans do not preclude a London center being established.

The plans for the National Centre for Popular Music in Sheffield are a manifestation of the music industry in the city. The project began taking shape in the spring of 1993 after Sound City—the weeklong celebration of music run by the British Phonographic Industry, the BBC, and the U.K.'s Musicians' Union—was held in Sheffield in April of that year.

The most public face of the National Centre project at that time was Tim Strickland, a man with lengthy experience in artist management and other areas of the music business, who served as Sound City coordinator in Sheffield. He is now the center's creative director.

Strickland points out that London architects Branson Coates won the competition to design the building at the beginning of this year. Contractors are soon to be appointed, he says, and work is due to start on the site between Paternoster Row and Charles Street in the center of Sheffield in the fall.

Strickland adds that the center's management is in discussion with musicologists, including Mercury Music Prize chairman Simon Frith, as

(Continued on page 69)

BMG ENTERTAINMENT TO OPEN OFFICE IN BEIJING

LONDON—BMG Entertainment International is to open a representative office in Beijing that will fall under the jurisdiction of the company's new pan-China VP, Landow Lee.

The move follows an agreement last month between the U.S. and Chinese governments over copyright protection issues that averted the imposition of trade sanctions against the Asian nation. BMG Entertainment International president/CEO Rudi Gassner

says those governments and "our [music] industry organizations... have made significant strides recently in the international fight against piracy."

The office will serve a liaison function between BMG's various trade activities in China. Lee, whose Music Impact companies in Hong Kong, Taiwan, Singapore, and Malaysia were acquired by the multinational earlier this year, was expected to lead BMG's mainland moves if normal trade rela-

tions were maintained.

Lee says he has promoted concerts in China for the past six years, managed a number of Chinese artists, and been involved with Chinese movie production. "It's not so difficult for me to do business there," he adds.

Lee reports to Michael Smellie, senior VP for BMG in the Asia-Pacific region, who says the mainland move is "a natural extension" of the company's

(Continued on page 69)

Artists & Music

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

Travis Tritt Gets Personal In Marketing New WB Set

BY DEBORAH EVANS PRICE

NASHVILLE—Though some people might expect a Travis Tritt album co-produced with Don Was to be the Warner Bros. artist's most rocking album ever, Tritt and Warner executives think listeners will be surprised to find that "The Restless Kind," due Aug. 27, is his most traditional country outing ever.

Tritt is so excited about the release that he and Was are visiting WEA branch offices to promote the project, and Warner Bros. is getting behind the release with a major push to radio and retail in the U.S. as well as Europe.

Bill Mayne, senior VP of promotion, Warner Bros. Nashville, says that before the record was complete, Tritt



TRITT

told him, "This next record is going to be the most country one I've ever made." Mayne admits he was surprised when he heard Was was co-producing, because he's known primarily for his work in the rock arena.

After seeing Tritt and Was in the studio, Mayne says he knew the collaboration was working. "Don makes very, very pure music. There is a simplicity in this recording that's just wonderful,"

Mayne says. "And I've got to give a lot of credit to Travis as co-producer. It truly was a joint collaboration."

The first single, "More Than You'll Ever Know," was written by Tritt and shipped to radio Monday (15). "This is the old Travis," says WNOE New Orleans PD Bob Young. "Travis
(Continued on page 70)



Holly Palmer Discovers Her Musical Niche Singer/Songwriter Leaves Jazz For Rock On Reprise Debut

BY CARRIE BORZILLO

LOS ANGELES—She honed her craft on Nancy Wilson and Sarah Vaughan standards in high school and rediscovered the Beatles and played in loud rock bands in college, and now Holly Palmer has rolled her varied talents into an enticing debut album.

"Holly Palmer," due Aug. 6 on Reprise, features Palmer's remarkable, soulful voice and a fresh lyrical slant on relationships.

Highlights of the 11-song set, which was produced by Palmer and Kenny White (who has worked with Shawn Colvin and Marc Cohn) and co-written by Palmer and a group of collaborators, include "Lickerish Man," "Different Languages," "Fourteen Year Old Moment," "Five Little Birds," and "Scandinavian Ladies."

"Lickerish Man" begins with Palmer singing part of the nursery rhyme "It's Raining, It's Pouring" and dives into a perverted tale of pure lust. Me'shell Ndegéocello plays bass on "Lickerish Man" and "Come Lie With Me." Other

musicians featured on the album include noted guitarists Bill Frisell and John Leventhal.

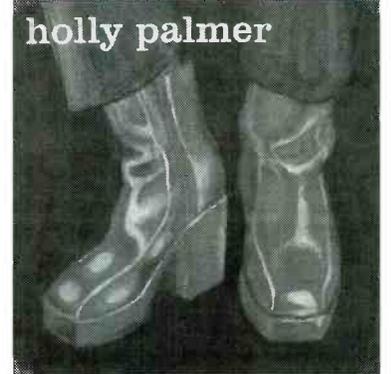
Palmer's songs are published by Emerald Forest Entertainment, of which her former manager Marla McNally serves as co-CEO. The 25-year-old New York-based Palmer is now managed by Larry Wanagas of Bumstead Productions.

Palmer grew up in Santa Monica, Calif., and Seattle and attended the Berklee College of Music in Boston on a full scholarship before moving to the Big Apple to play in bands. She says that finding her musical niche took a while.

"I really modeled my voice after Nancy Wilson and early Sarah Vaughan," says Palmer. "For many years, I thought I wanted to be a jazz singer. That's what I was always singing. I was listening to top 40, but the music I was creating was jazz. When I got out of Berklee, I started doing

everything from old soul, like Stevie Wonder and Al Green, [to] more improvised free jazz that had no preconceived meter or harmony. I listened to the Beatles again, which I hadn't done since I was a kid, and I played in a loud rock band. I was all over the map."

Palmer switched from jazz as her



genre of choice to the rock/pop style she beautifully displays on "Holly Palmer" because she wanted to perform music more relevant to her life.

"I couldn't sing jazz standards all my life," says Palmer, who had a development deal with Island Records in 1993 that failed to result in a recording contract. Only one song from those demos, the moving "Different Languages," remains from the Island deal.

"My music friends would always tell me to write what I know," she says. "I worked on my sound a lot, too. I felt the pull to belt all the time. So I had to really home in on what my voice was comfortable doing. I love singers that have their own sound, like Sarah and Nancy, and I paid attention to people like Chet Baker and Donny Hathaway."

Palmer came to the attention of Reprise Records when Sue Drew, VP of A&R (U.S.) at the label, was given a tape by McNally.

"It's funny how many people saw me and didn't want to deal with me," says Palmer. "Because of my experiences
(Continued on page 80)

Paul Anka Teams With Latino 'Amigos' For Sony Set

BY JOHN LANNERT

Although Paul Anka has notched 12 top 10 hits and recorded 121 albums during a career that has spanned nearly 40 years, the famed singer/songwriter describes without pretense his forthcoming English- and Spanish-language record "Amigos" as "a milestone album that I was never able to make until now."

Set for release July 30 (coincidentally, the day Anka turns 55), the Globo/Sony Discos album largely contains bilingual duet versions of Anka-written evergreens sung with a prominent lineup of Latino and non-Latino stars. Among the guest artists are Juan Gabriel, Ricky Martin, Julio Iglesias, Celine Dion, Tom Jones, Ana Gabriel,

José Luis Rodríguez, José José, Myriam Hernández, and Lucero.

Lending instrumental backing support are Arturo Sandoval and Kenny G, the latter of whom plays on "Do I Love You," a previously unreleased Anka composition featuring Anka, his daughter Anthea, and Barry Gibb. Among the Anka nuggets included on "Amigos" are lead single "My Home Town," recorded with Juan Gabriel; "Diana" with Martin; "My Way" with Iglesias; and "She's A Lady" with Jones and Rodríguez.

Anka is one of the most self-con-

tained artists in the business. He owns the masters of his early hits; has his own publishing company, Paulanne Music Inc.; and is managed by another

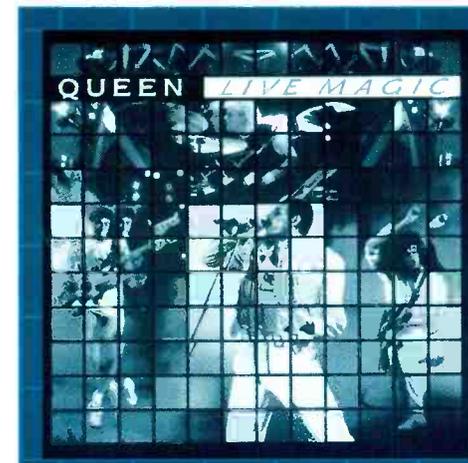
Anka-owned company, Paul Anka Productions, which is headed by executive of business affairs Gloria Jewett.

Anka owns several portraits of himself that were done by Andy Warhol; one of those paintings serves as the cover artwork for "Amigos."

One of the first pop acts to regularly tour Latin America, Anka has long been a revered fixture in the region as a



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UPCOMING

Billboard®



REGIONAL MEXICAN

Issue Date: Aug. 17

Ad Close: July 23

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

Contact:

Daisy Ducret
(P): 213-728-0134
(F): 213-525-2395



ENHANCED CD

Issue Date: Aug. 17

Ad Close: July 23

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

Contact:

Deborah Robinson
212-536-5016



HOLIDAY PRODUCT SHOWCASE

Issue Date: Aug. 24

Ad Close: July 30

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

Contact:

Jodie Francisco
213-525-2304



CD REPLICATION

Issue Date: Aug. 24

Ad Close: July 30

The CD manufacturing and replication market continues to flourish as artists make more music for CD-based formats. Billboard's August 24 issue takes a comprehensive look at what increased demand will mean for CD replicators. Other areas to be examined include an update on the SID code system, preparing for DVD, the growing trend of indie bands producing CD's in lower quantities and the practice of making masters on CD.

Contact:

Ken Karp
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JAPAN

Issue Date: Aug. 31

Ad Close: Aug. 6

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

Contact:

Aki Kaneko
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Tokuro Akiyama
81-44-433-4067



WEA 25TH ANNIVERSARY

Issue Date: Aug. 31

Ad Close: Aug. 6

The first to incorporate three major labels into one distribution structure, WEA's innovations have touched the music industry for a quarter of a century. **Billboard's** August 31 issue salutes this 25th anniversary with an in-depth look at development, key accomplishments, legendary artists, and significant industry "firsts." This salute will also feature a Q&A with WEA president Dave Mount and a list of WEA's top 20 best-selling albums of all time.

Contact:

Robin Friedman
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INTERNATIONAL TALENT AND TOURING DIRECTORY

**Publication Date:
October 9**

Ad Close: August 2

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

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Zero Hour's 22 Brides Find Comic Alter Ego

BY TERRI HORAK

NEW YORK—From a humble beginning as hijinx among friends, the comic book series "22 Brides"—inspired by Libby and Carrie Johnson, founders of the Zero Hour Records band of the same name—has become a player in the comic book market.

The characters were introduced by creators Joe Quesada and Jimmy



Palmiotti in "Ash," the debut comic book series from their Event Comics. "Ash" (they recently signed a deal with DreamWorks, which will produce a full-length animated film featuring the fire-fighting superhero), the partners decided to launch a second title.

"The trend is pretty much books based on female characters, and Joe and I agreed if we named it '22 Brides,' we could have 22 women running around [in it]," he says.

Palmiotti adds that the "fun part is that eventually Joe and I can write 22 different stories. We have about 10 characters so far, including a transvestite."

The first issue in the "22 Brides" four-book miniseries was released in May and has sold almost 80,000 copies, well beyond the book's break-even point, according to Palmiotti. The second was released in late June, and two



more are due by the end of the year.

The Johnsons, who are sisters, say that they have had various reactions to seeing themselves depicted in a comic book but that they are now focusing on the fun aspects of their larger-than-life selves.

"I like being immortalized as a comic person. As far as being portrayed as violent, gun-toting bitches, I don't mind at all. I think it's a hoot," Carrie says.

Libby explains how she came to terms with her initial trepidation. "When they first proposed the idea, I was a little afraid of the big-busted-women-with-guns image, but there is

(Continued on page 30)

A Double-Barreled Blast Of Blues

Smithsonian, MCA To Issue Boxed Sets

BY CHRIS MORRIS

LOS ANGELES—Just in time for the summer blues festival season, a pair of comprehensive blues boxed sets—one from the Smithsonian Collection of Recordings, the other from MCA Records—will see near-simultaneous release in July.



On July 23, the Smithsonian Collection will issue "Mean Old World: The Blues From 1940 To 1994," a four-CD, 79-track compilation focusing mainly on post-World War II developments in the genre. On July 30, MCA will release "Blues Classics," a three-CD, 72-song collection comprising 1927-1969 recordings drawn from the company's extensive catalog holdings.

Allan Larman, blues buyer at the Rhino Records store in Los Angeles, says that the seasonal prominence of blues and a recent surge in sales within the genre—thanks to the popularity of such young acoustic performers as Keb'Mo' and Corey Harris—bode well for the commercial fortunes of the boxed sets.

"I'm noticing a burst of energy in blues sales," Larman says. "Once again, people are looking for something different... A lot of people are talking about the MCA box already."

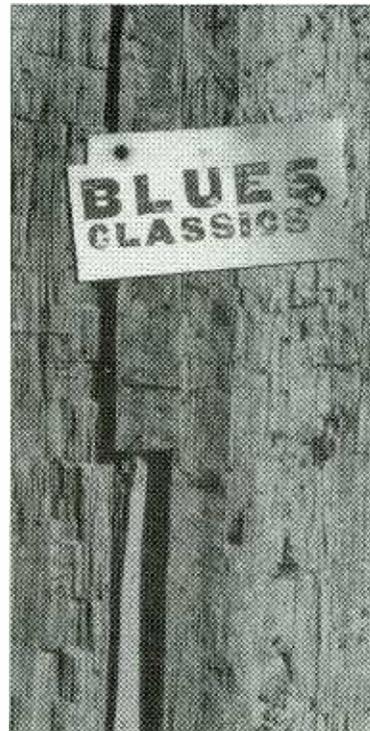
"Mean Old World" is the second set devoted to the blues produced by the Smithsonian Collection, the non-profit record arm of the Smithsonian Institution. In 1993, the label issued "The Blues: A Smithsonian Collection Of Classic Blues Singers," a four-CD package surveying material released between 1926 and 1985, with an emphasis on prewar blues performers.

Smithsonian Collection executive producer Bruce Talbot says, "It was

always my intention when we did the first Smithsonian [blues] set that that would not be the end of the story. I wanted to produce a set which dovetailed with the original set and carried the story right up to date. And I wanted to try, in the space of two four-CD sets, to give a really good overview of

has direct relationships with living blues musicians. He's done a lot of interviews, and he has a very sincere viewpoint as far as the blues are concerned."

The box's selections survey the full sweep of the blues from the early '40s onward. Artists include blues-orient-



the blues for people who might not want to buy every Charlie Patton set and everything on [blues reissue label] Yazoo."

"Mean Old World," which is priced at \$59.95 for CDs and \$54.95 for cassettes, was compiled by blues scholar Larry Hoffman, who also wrote the extensive annotation for the set's 90-page illustrated booklet.

Talbot says of Hoffman, "He's got as good, if not better, a grip on the state of the blues today and its evolution over the last 50 years than most people. He has tremendous enthusiasm and tremendous knowledge. He

ed jazz performers Billie Holiday, Dinah Washington, and Hot Lips Page; R&B artists Louis Jordan, Amos Milburn, and Johnny Otis; Chicago-based titans of the '50s Muddy Waters, Elmore James, Howlin' Wolf, Little Walter, Jimmy Reed, Sonny Boy Williamson, Buddy Guy, and Otis Rush; postwar country blues artists Fred McDowell, Robert Pete Williams, Lightnin' Hopkins, and Mance Lipscomb; urban hitmakers Bobby Bland and Junior Parker; guitar heroes B.B. King, Albert King, and Albert Collins; and latter-day Mississippi juke-joint performers Roosevelt "Booba" Barnes and Junior Kimbrough, among many others.

The compilation brings the genre right up to date: Its last track, by Harris, was recorded in 1994.

As with its other historical compilations, the Smithsonian Collection cross-licensed material from a variety of labels for "Mean Old World." The package was manufactured by MCA Special Markets & Products, since MCA was the source of the majority

(Continued on page 68)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Steve Heldt is promoted to senior VP of sales for the Elektra Entertainment Group in New York. He was VP.

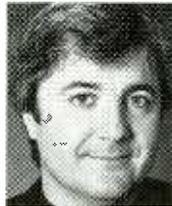
Morty Wiggins is named senior VP of marketing and artist development for A&M Records in Hollywood, Calif. He was VP at Bill Graham Management.

Wayman Jones is appointed senior VP, marketing and R&B promotion, at Mercury Records in New York. He was VP of R&B promotion at Virgin Records.

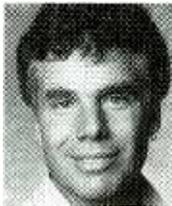
Jeff Walker is promoted to senior VP of business and legal affairs at RCA Records in New York. He was VP of business and legal affairs.

MCA Records in Universal City, Calif., names Michael Regan VP of sales. He was senior director of marketing at A&M Records.

Fran DeFeo is promoted to VP of national publicity for Columbia Records in New York. She was national



HELDT



WIGGINS



JONES



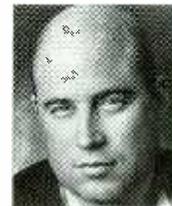
WALKER



REGAN



DEFEO



HECHT



ALVAREZ

director, media.

Joe Hecht is appointed VP of rhythm-crossover promotion for Arista Records in New York. He was VP of top 40 promotion for Relativity Records.

Virgin Records in New York names Chuck Slomovitz national director of marketing development and an A&R representative. He was the label's national director of alternative promotion.

Michael Horton is appointed senior director of black music promotion for Universal Records in New

York. He was national director of promotion at Interscope Records.

Wayne Zeitner is promoted to VP/GM of Everland Entertainment and HeartCry Records in Nashville. He was executive director of Everland Entertainment.

Ricardo Howell is named manager of publicity at EMI Records in New York. He was executive assistant to the VP of black music at the label.

Jonathan Shapiro is appointed Southeast regional promotion manager for American Recordings in

Atlanta. He was in the promotion department at Elektra.

Rob Roy is named retail marketing director at Gellery Records in San Rafael, Calif. He was an artist management assistant at the Rosebud Agency.

PUBLISHING. Ivan F. Alvarez is appointed VP, Latin music, for MCA Music Publishing in New York. He was director of Latin membership at ASCAP.

BMI in New York promotes Mark Kleiner to director, writer/publisher

relations, and John Coletta to director, online communications. They were associate directors.

RELATED FIELDS. Fred Suss is named entertainment director of the music and entertainment division of Production Group International in Arlington, Va. He was VP of the National Speaker's Forum.

Cory H. Isaacson is named sales/marketing director for Entertainment Marketing Inc. in Chicago. He was group promotions director at the Lazin Group.

DeMent Does It The Way She Should

3rd Warner Bros. Album To Get Triple-A Focus

BY DAVID SPRAGUE

NEW YORK—Iris DeMent has stayed her unique musical course for so long that its wending arteries of homespun country and coffeehouse folk may actually be coming into vogue again. With "The Way I Should," which will be out Aug. 27 on Warner Bros., the mercurially voiced singer/songwriter hasn't made any concessions to trends.

"We know that Iris has a marketplace of fans that stands at about 100,000 or so," says Carl Scott, VP of artist development at Warner Bros. "She's delivered a record that's going to allow us to go out and expand on that, in part because we can take it to radio in a different way."

Scott describes "The Way I Should" as "tailor-made for triple-A radio, since it's one of those records that could've slipped between the cracks until very recently." He says that format will be the focus of the label's radio promotion, with additional efforts targeted at college and NPR outlets, where DeMent has enjoyed support in the past.



DEMENT

"She's the kind of artist that can make people who don't think they like country music listen again," says Peter Bochan, who hosts "All Mixed Up," an eclectic program on noncommercial WBAI New York. "Her voice is absolutely otherworldly, kind of like a female Jimmie Dale Gilmore: It's the kind of thing you never get sick of hearing."

It has been nearly 2½ years since DeMent released her sophomore album, the critically acclaimed but commercially disappointing "My Life." She says she spent much of that time—save the months of touring that followed that album's release—"just trying to figure out what I wanted to say and then how I wanted to say it, which is always a struggle for me."

"I also spent a long time trying to find a producer that I felt understood me," adds DeMent, who ultimately chose Randy Scruggs to handle production. "We just went into the recording with totally open minds. Randy may have had more of a plan; I just wanted to have a good time."

The album is deeply ingrained with that relaxed sort of ambience, thanks in part to such guests as keyboardist Chuck Leavell and vocalist Delbert McClinton, who duets with DeMent on the wry "Trouble." As a songwriter, however,

DeMent (whose songs are published through her own Songs of Iris) demonstrates a knack for traditional folk topicality, as evidenced by the new album's likely emphasis track, "Wasteland Of The Free."

"I've spent a lot of time at home, and I purposely paid a lot more attention to what was going on in the world around me," she explains.

"As far as 'The Wall In Washington' [a wrenching song that extrapolates several stories from a scene at the Vietnam War Memorial], my brother served two terms there, and although he came home

(Continued on page 22)



Perfectly Clear. Members of Capitol Records act Everclear proudly display their platinum albums for "Sparkle And Fade." Shown, from left, are Phil Costello, senior VP of promotion, Capitol; band members Greg Eklund and Art Alexakis; Perry Watts-Russell, VP of A&R, Capitol; Everclear's Craig Montoya, band manager Darren Lewis; Gary Gersh, president/CEO, Capitol; and Lou Mann, GM/senior VP, Capitol.

New Farrell Festival Launches In Aug.;

Madison Square Garden Is Hopping

PERRY FARRELL'S ENIT FESTIVAL will kick off Aug. 9 in Cleveland, launching the Lollapalooza co-founder's latest venture into multi-act, multimedia experiences.

Among the acts taking part are Farrell's band **Porno For Pyros**, **Black Grape**, **Love And Rockets**, **Lady Miss Kier**, **Orb**, **Meat Beat Manifesto**, **Rebirth Brass Band**, **Buju Banton**, **Rabbit In The Moon**, **Sun Ra Arkestra**, and the **Flying Neutrinos**. The festival takes its name from a term in Ludwig Pallmann's book "Cancer Planet Mission," which described a unifying event that provided harmony and a cultural exchange.

Booked by Artists and Audience, ENIT will stop in 15 cities. The events will start with a tree-planting ceremony around 4 p.m., and then the music will be interspersed with a cocktail hour and a communal meal. In eight cities, Farrell has received permission for the festival to go all night (revelers will be treated to the strains of the Sun Ra Arkestra and yoga instruction as the sun rises). In the seven remaining towns, the music will end by 2 a.m. Ticket prices, including the meal, will be about \$38. There is no service charge for tickets ordered over the Internet.

As one would imagine, finding locations has been a mind-expanding exercise. Farrell says, "When we were doing routing, I just told the people I employ, 'Find me venues. The ones that you know we can do, but as we proceed, please, [tell me] what's your most farfetched idea. Let's start with those.'"

Outside the Los Angeles area, the festival will take place in a field on Bear Mountain; in other places, ENIT will play at more traditional venues, such as the Garden State Arts Center in Holmdel, N.J.

Attendance is limited to 10,000, says Farrell. As for feeding the masses, he says, "We're approaching the Krishna centers because they've been very coordinated in the past in feeding people and blessing food. I love the idea of food cooked with love. I don't even like the idea of going with vendors. I might be premature in saying that, but they're looking for a cash return."

A cash return is not something Farrell is expecting. "I stand to lose as much as a million dollars [on ENIT], which could be my life's savings," he says.

However, he's keeping himself from thinking how he could potentially turn the event into a moneymaker if it continues after this year. "I'll tell you what happens is, if you start thinking down the line, you kind of cheat the year you're working on... I want the attitude to be very zen; what you're working on in the moment is the most important. If we look at it lazily and are rubbing our hands and licking our chops—like in three years, here comes the big return—in a way, don't you feel like it's a rip-off?"

"It's kind of like when you start dating. People are so nice, there's sex everywhere, and then all of a sudden, it's like, 'Cook it yourself.'"

Unlike Lollapalooza, where Farrell felt the ancillary attrac-

tions should hold as much allure as the musical acts, ENIT will focus on the performers. Vendors will sell T-shirts and straw mats, "but I'm not looking at this as a merchandising megastore. We're not having silly hats and Guatemalan jewelry. I don't want people to feel like we have a vacuum cleaner in everyone's pocket."

He picked the performers based "on absolute love. I love their attitudes toward life. All these people are in touch with technology and are in touch with their spirituality. [The music] is sophisticated and intelligent enough for my taste, and it's also fun and danceable. There's nothing in there that

I wouldn't click a glass with you over or pull you out on the dancefloor."



by Melinda Newman

ACTIVE ARENAS: Since the amphitheater boom in the mid-to-late-'80s and the subsequent compression of much of the touring business into the sheds' May-September season, arenas have been crying the blues about the lack of acts playing indoors during the summer. However if Madison Square Garden's July slate is any indication, it may be time to turn on

the lights and welcome the music back with open arms.

July marks the New York arena's busiest summer concert month in more than a decade, with the following acts on the docket: **Smashing Pumpkins**, July 12-Saturday (13); **the Who** (performing "Quadrophenia"), Tuesday (16)-Thursday (18); Saturday (20)-22; **Kiss**, July 25-28; and **Hootie & the Blowfish**, July 30-31.

The good news is that both the Smashing Pumpkins' and Kiss' tours are playing indoor dates across the country, as are **the Cure** and **Garth Brooks**. No additional Who dates have been announced for the U.S., but don't be surprised if other major markets are added.

THIS AND THAT: Mercury Records will release "Women For Women 2" Sept. 17. The album, which features songs from female artists such as **Tina Turner**, **Celine Dion**, **Sheryl Crow**, **Amy Grant**, **Indigo Girls**, **Joan Osborne**, and **Vanessa Williams**, benefits the National Alliance of Breast Cancer Organizations, a nonprofit information resource center on breast cancer. The first "Women For Women," released in 1994, has sold 50,000 units, according to SoundScan... A fund-raiser for wheelchair paralympian **Chris Waddell** will be held July 22 at Tramps in New York. Featured will be **Peter Stuart** from **dog's eye view**, **Blue Rodeo**, **Too Much Joy**, and members of the cast of "Rent." There will also be a celebrity auction with material from such artists as **Aimee Mann**, **Belly**, **the Tragically Hip**, and **Juliana Hatfield**.

He may be dead, but **Timothy Leary** is coming to a radio station near you. On Tuesday (16), PsychoRelic/Mausoleum Classix will release "Right To Fly," a collection of Leary tunes recorded in the months preceding his death... **The Chieftains** will appear on ABC soap opera "One Life To Live" July 30. The show will be taped on one of the band's only days off on its 22-city July tour.

Zoo's Dogstar To Show Its Music Is Up To Speed

BY MOIRA McCORMICK

CHICAGO—Dogstar is a band. At least, that is what its three Los Angeles-based members hope to prove to the rock world, first with the Tuesday (16) release of the enhanced EP "Quattro Formaggi" and then with their Aug. 27 debut album, "Our Little Visionary," both on Zoo Entertainment. Group members agree that Dogstar has its work cut out for it, though, since it is widely perceived as a vanity project for bassist Keanu Reeves.

"He's just our bass player," says drummer Rob Mailhouse (also an actor) of the cinematic heartthrob. "He's not our singer; he's just... back there, playing bass." Nevertheless, Reeves has naturally been the center of attention since Dogstar's inception 3½ years ago. And his presence has made things happen for the band much more quickly than they would have for a group without a movie star. A year ago, Dogstar (then a quartet) performed a sold-out national club tour without a record, much less a record deal.



DOGSTAR

Shortly thereafter, the band signed to Zoo, a move that struck many observers as premature and predicated entirely on Reeves' status as a matinee idol.

"We've gotten a lot of advantages because of the situation we're in," acknowledges Mailhouse, "but it's also caused a lot of disadvantages." Foremost among them, he says, is that the spotlight was on Dogstar from its earliest developmental stages. He perhaps naively says, "we just wanted to play and learn, not to be critiqued [in major publications] or be on the news. We've sort of gone

(Continued on next page)

SHURE MICROPHONES

ONE GREAT PERFORMER DESERVES ANOTHER.

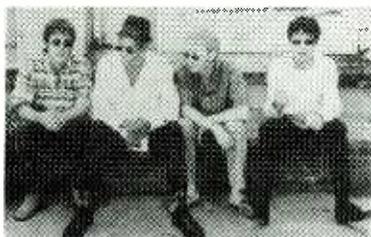
"Weird Al" Yankovic

SHURE

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MCA's Ocean Colour Scene Reveals Its Pop Muscle On 'Shoals'

BY PAUL SEXTON



OCEAN COLOUR SCENE

LONDON—Ocean Colour Scene, a band widely pegged for success, is nearing platinum album sales here—five years after those predictions were made.

OCS is approaching sales of 300,000 units in the U.K. for "Moseley Shoals," its first album for MCA, which was released here April 8. The album has already produced three substantial hits here, "The Riverboat Song," "You've Got It Bad," and "The Day We Caught The Train," attracting acclaim with its guitar-filled, '60s-leaning rock. The twist is that this success comes years after OCS had been consigned to the bargain bins by many after a much-vaunted but ultimately unsuccessful spell with Fontana, distributed by Phonogram (now Mercury).

MCA will release "Moseley Shoals" in the U.S. Aug. 27, leading with "You've Got It Bad," which was released as a CD-5 July 9. "We took the album to college radio on July 1," says Robbie Snow, VP of product management for MCA (U.S.). "We've been working 'The Riverboat Song' as an import at college, had the band over here to do some long-lead-time press, and sent a couple of journalists to the U.K. We think college radio and alternative specialty shows need to dabble with the album for a while."

In the U.K., OCS' audience is perceived as similar to that of "modfather" Paul Weller, who for some years has used OCS guitarist Steve Cradock in his studio and touring bands. They share a producer in Brendan Lynch, and Weller plays on three songs on "Moseley Shoals," which takes its name from the studio in Birmingham, England, where it was recorded.

Mark Sadler, head of music at commercial radio outlet BRMB Birmingham, has supported this local band all year. "Music's changed, and now is their time," he says. "'Moseley Shoals' is a fantastic

album; every single from it has just been right up our street. Just as Oasis and Pulp and Blur did the business, we've moved on, and six months ago, we saw bands like Ocean Colour Scene and Doggy coming through."

OCS' current sound amounts to a substantial reinvention of a group previous-

ly marketed as a contemporary pop-leaning combo. Lead singer Simon Fowler; another Weller acolyte who cites Bob Dylan as a lifelong influence, says of the shifts in British rock and pop tastes that have allowed his band to make its belated breakthrough, "That's been brought about by Weller and Oasis, and you could include Blur—they've also turned young people on to a style of music from the fine family jewels of post-war Britain. When we were interviewed the first time round, journalists would say [accusingly], 'So, you like the Beatles, do you?'" Now, he adds, Oasis' Gallagher brothers' open espousal of the Fab Four has made their influence acceptable.

OCS' story begins in 1989, when Cradock, then playing with the Boys, joined with Fowler, bassist Damon

Minchella, and drummer Oscar Harrison (from fellow local band the Fanatics). In 1990, they were signed to the independent !Phffft label, for which their second single, "Yesterday Today," a joint venture with Phonogram, nudged the U.K. top 50.

Problems set in when !Phffft was purchased by Phonogram, which placed the band on its Fontana label. The album that the band had started recording with legendary producer Jimmy Miller was rejected, as was a subsequent version. The self-titled record that finally emerged in the spring of 1992 lists production by Miller, Hugo Nicolson, Tim Palmer, and Steve Osborne. The album failed to chart, and, according to the band, OCS "walked out" on Fontana. "The stuff we were doing initially with Jimmy in Birmingham sounds far more like what we're doing now than the first album," notes Fowler. (That record was released by Fontana/Mercury in the U.S.)

OCS then had what Fowler describes

as a "three-year party," landing a publishing deal with Island Music late in 1994 and the MCA deal the following summer. Chris Cradock, their manager and Steve's father, says, "I don't think any of us lost faith. The music was good, and the willpower behind this setup is second to none. We're certainly a stronger band than we were, and we've got an excellent label."

A fourth U.K. single from the album, "The Circle," is planned for a late-August release, with another British tour beginning in early October. Then, MCA hopes to bring the band to the U.S., with a Japanese trip planned for December.

But according to Snow, OCS' "second coming" in the U.K. market is something that MCA will downplay in the U.S. "This is a great album, and we believe in it wholeheartedly," he says. "But my experience is that [emphasizing overseas success] sometimes hurts you—it comes off as hype. This album is going to stand on its own."

ZOO'S DOGSTAR

(Continued from preceding page)

through the ringer; we never had a chance to grow [naturally]. But we just wouldn't go away because we felt really strong about what we're doing."

Reeves says, "We've kind of [put] the cart before the horse sometimes, doing a headline tour without a record, opening for Bon Jovi at [Los Angeles' Great Western] Forum when it was our second gig as a trio, things like that."

Dogstar has successfully weathered the largely unfavorable reviews that have dogged it from the outset. Reeves, no stranger to critical catcalls on the acting front as well, says circumspectly, "Our press has been really . . . funny," adding with some vexation, "If you want to say our music sucks, fine. But if you're going to write a review, at least say the word 'music' in it."

It was the period following last summer's club tour—which exhibited a well-rehearsed, stylistically scattershot band—that marked a turning point for

Dogstar. Lead singer/guitarist Bret Domrose, dismayed at the band's inconsistent mixture of scrappy garage pop, busy art rock, and Springsteen-ish bombast, briefly quit. "There were so many musical selves fighting each other. I just didn't think it had much of a future at that point," says Domrose, a San Francisco native who had played in seminal Bay Area punk outfit the Nuns. "Then Robert and Keanu said, 'We're more interested in the direction you're going, and we'd like to try to make it work.'" Dogstar proceeded to part with second guitarist Gregg Miller, a founding member whose musical leanings diverged from that of the others.

Domrose, who had alternated lead vocals and songwriting with Miller and Mailhouse, was handed the reins as lead singer and primary songwriter. Now pursuing the rough-edged guitar pop that is Domrose's metier, Dogstar's refocused sound coalesced. Zoo president Lou Maglia signed the band eight months ago.

Maglia, who had experience developing another celebrity-member band—the late River Phoenix's group Aleka's Attic while he was at Island Records—says there was "concern that Dogstar wouldn't be taken seriously." He notes, "In such a situation, you can't expect the press to be kind." But as to whether the band would have been offered a contract if Reeves weren't a member, Maglia replies, "Keanu's presence means they'll have a certain amount of attention. But I signed them because I found them to be a credible band." The band is managed by Los Angeles-based Anger Management and booked by Creative Artists Agency.

Domrose says Dogstar had been approached by two other labels, one offering a development deal and the other wanting to push Dogstar as Reeves' band. "No one really came out and said that, but we kind of got that vibe," Reeves says. "Then Zoo came up and was like, 'We really like your music. Do what you want to do. And here it is on paper.' They gave us complete creative control. We've had no pressure from them."

Producer Rick Parashar (Pearl Jam) helmed the four songs on "Quattro Formaggi," which was recorded in Seattle. "Our Little Visionary" was produced by veteran Ed Stasium (Living Colour, Soul Asylum). "He's the Zen master," Reeves enthuses. "Sometimes he'll be hyperspecific and sometimes let something go because, as he says, 'It grooves.'"

(Continued on page 22)

amusement

business

BOXSCORE
TOP 10 CONCERT GROSSES

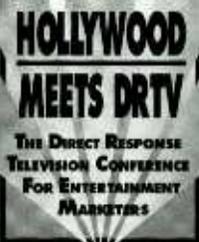
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES KENNY WAYNE SHEPHERD	RDS Stadium Dublin	July 5-6	\$3,210,196 (\$2,014,308 paid) (\$1,195,888 seats)	72,000 two seats	Aiken Promotions
TIBETAN FREEDOM CON- CERT: BEASTIE BOYS, RED HOT CHILI PEPPERS, SMASHING PUMPKINS, JOHN LEE HOOKER, PAVEMENT, JOHN YONG OHNOMA, SONIC YOUTH, FUGEEES, AND OTHERS	Polo Fields Golden Gate Park San Francisco	June 15-16	\$2,817,420 (\$285,000)	100,000 two seats	Bill Graham Presents
EAGLES	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	June 24-25	\$1,915,726 (\$77,852)	25,668 two seats	Terry Bassett Presents SMG Prods
KISS ALICE IN CHAINS SPONGE	Tiger Stadium Detroit	June 28	\$1,561,951 (\$85,450/\$35,027.50)	19,067 two seats	Brass Ring Prods
GEORGE STRAIT STEVE WARNER TIM MCGRAW FAITH HILL, TERRI CLARK, PAUL BRANDY	Texas Stadium Irving, Texas	June 29	\$1,308,335 (\$31,330-\$23)	44,917 seats	PACE Concerts
STING COWBOY JUNKIES	Jones Beach Theatre Wantagh, N.Y.	July 6-7	\$915,506 (\$7,837)	22,266 two seats	Delsener/Slater Enterprises
EAGLES	Corel Centre Kanata, Ontario	June 29	\$864,366 (\$1,205,278 Canada) (\$30,052.50)	14,136 seats	Terry Bassett Presents
EAGLES	Molson Amphitheatre Toronto	June 27	\$832,901 (\$1,122,746 Canada) (\$85,500/\$57.50)	15,320 seats	MCA Concerts
COLLAPSOOZA '96 METALLICA SOUNDGARDEN RAMONES, SCREAMING TREE, RANCID, PSYCHOTICA, AND OTHERS	Deer Creek Music Center Noblesville, Ind.	July 2	\$759,430 (\$7,500)	26,292 seats	Sunshine Promotions
EAGLES	Molson Centre Montreal	June 28	\$748,616 (\$1,051,113 Canada) (\$30,752)	11,380 seats	MCA Concerts Terry Bassett Presents

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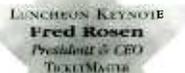
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PAUL ANKA

(Continued from page 7)

endrelli.

Anka says each of the songs "opens in Spanish, and then I kind of fit in. My presence in these songs is really that of a composer."

Effusive in his praise for his singing partners, Anka adds that he wanted the "Amigos" sessions to assume an air of cordial fellowship. "I tried to make this project as personable as possible," he says.

Anka's camaraderie was appreciated by his duet cohorts, many of whom cherished their studio experience with him.

Juan Gabriel, a recent inductee into Billboard's Latin Music Hall of Fame, says cutting "My Home Town" with Anka was "like getting reacquainted with myself, because he was a part of my adolescence."

Martin, who is starring in "Les Misérables" on Broadway in New York, points out that his studio stint with Anka was a valuable learning experience. "Paul is a teacher," says Martin. "There was a great exchange of ideas and thoughts, and it helped me grow as an artist."

The "Amigos" project began to take shape earlier this year, when Anka and Sony Mexico managing director Angel Carrasco first discussed the album.

When the record was completed in May, Sony began mapping out a marketing strategy utilizing Globo Records, a Sony-distributed imprint that promotes Sony's product via television campaigns.

Sony Discos (U.S.) VP/GM George Zamora says Globo's eight-week TV blitz that will commence in August on U.S. Spanish-language network Univision will be complemented by a similarly vigorous thrust at retail.

"We're treating this album as a mainstream release, like a Julio Iglesias or Gloria Estefan record," says Zamora. "We're going to the major Anglo accounts with complete visibility programs. We want to take advantage of the fact that Paul has got a very recognizable name, along with the Latin stars on the record."

Anka's bilingual effort figures to break big in Miami, the most pop-oriented Latin market in the U.S.

Indeed, Marc Woodard, Latin buyer for Miami-based retail chain Spec's, reckons that Anka's enduring popularity with middle-aged Latinos and Anglos alike is so powerful that "we are going to put the album on a price and positioning program chainwide, which is kind of unique for us for a Latin album."

Miami's pop-friendly environment at radio presages a rosy future for "My Home Town." Betty Pino, PD/DJ at WCMQ-FM there, was the first to play the song July 3. Saying that the Anka/Juan Gabriel combination is superb, Pino notes that she is enamored with "Amigos" overall. "For Paul Anka to record hits with the main Latino stars is an honor for we Latinos and for the Latino music industry," she says.

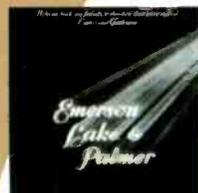
Sony affiliates throughout Latin America are still formulating marketing strategies for "Amigos." It seems likely, however, that Anka will travel to Latin America to help market "Amigos" with promotional stops or concerts.

In the U.S., Sony is attempting to put together a TV special featuring participants from the album. In addition, Sony is coordinating promotional activities with Anka's busy touring schedule, which puts him on the road for 25-30 weeks per year. A favorite at casinos, Anka may perform shows featuring several of his studio singing mates.

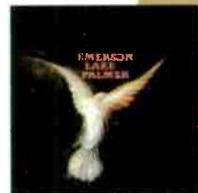
Oh, what a lucky man you are.

Emerson, Lake & Palmer's classic albums are now available on Rhino.

The band that led the progressive rock movement with such classic albums as *Tarkus*, *Brain Salad Surgery*, and *Trilogy* have entrusted their classic albums to Rhino, where they will be reissued with the full cooperation of the band members. All of these albums are now available, including a deluxe edition of *Brain Salad Surgery*, which features special lenticular packaging that replicates the original H. R. Giger-designed album art.



Welcome Back, My Friends, To The Show That Never Ends—Ladies And Gentlemen (72228) (two CDs)



Emerson, Lake & Palmer (72223)



Pictures At An Exhibition (72225)



Live At The Royal Albert Hall (72236)



Love Beach (72231)



Tarkus (72224)



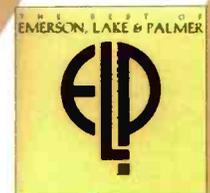
Trilogy (72226)



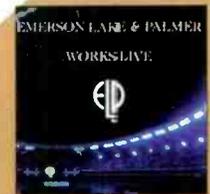
The Return Of The Manticore (four-CD box) (72234)



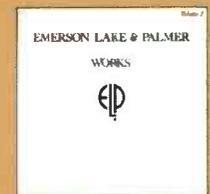
Black Moon (72235)



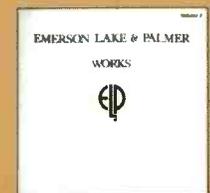
The Best Of Emerson, Lake & Palmer (72233)



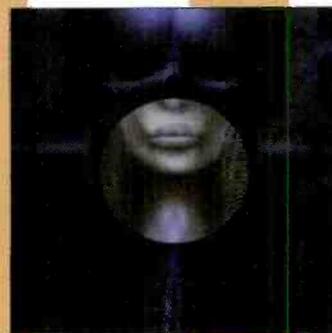
Works Live (72232) (two CDs)



Works, Volume 2 (72230)



Works, Volume 1 (72229) (two CDs)



Brain Salad Surgery (special deluxe reissue) (72495)

The Best Of Emerson, Lake & Palmer • *Black Moon* • *Brain Salad Surgery* (special deluxe reissue available 7/16/96) • *Emerson, Lake & Palmer* • *Live At The Royal Albert Hall* • *Love Beach* • *Pictures At An Exhibition* • *The Return Of The Manticore* (four-CD box) • *Tarkus* • *Trilogy* • *Welcome Back, My Friends, To The Show That Never Ends—Ladies And Gentlemen* (two CDs) • *Works Live* (two CDs) • *Works, Volume 1* (two CDs) • *Works, Vol. 2*

*Rhino in no way means to alienate ELP's female fans with the gender-specific nature of this headline. The use of the word *man* was based on expert market research that revealed an overwhelmingly male target market for these recordings. So, if you represent one of the 6.5 women in America who we believe would purchase one of these CDs, you have our most sincere apologies.



BILLBOARD'S HEATSEEKERS ALBUM CHART

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

FOR WEEK ENDING JULY 20, 1996

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	4	12	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY
2	6	13	DISHWALLA A&M 540319 (10.98/15.98)	PET YOUR FRIENDS
3	3	21	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
4	2	2	4 HIM BENSON 4321 (10.98/15.98)	MESSAGE
5	12	3	NADA SURF ELEKTRA 61913/EEG (10.98/15.98)	HIGH/LOW
6	7	5	RHETT AKINS DECCA 11424/MCA (10.98/15.98)	SOMEBODY NEW
7	13	4	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
8	5	2	SCREAMING TREES EPIC 64178* (10.98 EQ/16.98)	DUST
9	—	1	REVEREND HORTON HEAT INTERSCOPE 90065 (10.98/16.98)	IT'S MARTINI TIME
10	8	15	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
11	9	25	ENRIQUE IGLESIAS • FONOVISA 0506 (10.98/13.98)	ENRIQUE IGLESIAS
12	10	35	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
13	11	3	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98)	BETTER DAYS AHEAD
14	16	3	MEN OF VIZION 550 MUSIC 66947/EPIC (10.98/15.98)	PERSONAL
15	18	7	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98)	BRINGING DOWN THE HORSE
16	17	8	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
17	14	3	HORACE BROWN MOTOWN 530625* (10.98/16.98)	HORACE BROWN
18	15	2	REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
19	26	15	POE MODERN 92605/AG (10.98/15.98)	HELLO
20	25	7	JORDAN HILL 143 82849/AG (7.98/11.98)	JORDAN HILL
21	45	2	DONNA LEWIS ATLANTIC 82762/AG (10.98/15.98)	NOW IN A MINUTE
22	20	3	KEB' MO' OKEH 67316/EPIC (10.98/16.98)	JUST LIKE YOU
23	24	12	SOUTHERN CULTURE ON THE SKIDS GEFEN 24821 (9.98/12.98)	DIRT TRACK DATE
24	28	3	SUPERDRAG ELEKTRA 61900/EEG (10.98/15.98)	REGRETFULLY YOURS
25	37	4	MONA LISA ISLAND 524244* (8.98/12.98)	11-20-79

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	42	2	JAMES BONAMY EPIC 67069 (10.98 EQ/15.98)	WHAT I LIVE TO DO
27	32	16	DJ KOOL CLR 7209 (10.98/15.98)	(LET ME CLEAR MY THROAT)
28	22	15	MARK KNOPFLER WARNER BROS. 46026 (10.98/16.98)	GOLDEN HEART
29	33	4	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
30	27	5	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
31	36	7	COMMISSIONED BENSON 4184 (10.98/15.98)	IRREPLACEABLE LOVE
32	21	10	TINA ARENA EPIC 67533 (10.98 EQ/16.98)	DON'T ASK
33	34	4	MICKEY HART RYKODISC 10338 (11.98/16.98)	MICKEY HART'S MYSTERY BOX
34	29	7	JUNIOR BROWN MCG CURB 77843/CURB (10.98/15.98)	SEMI-CRAZY
35	23	15	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
36	19	2	JIMMIE DALE GILMORE ELEKTRA 61836/EEG (10.98/16.98)	BRAVER NEWER WORLD
37	35	35	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
38	31	8	PRONG EPIC 66945* (10.98 EQ/16.98)	RUDE AWAKENING
39	—	4	PUFF JOHNSON WORK 53022/COLUMBIA (10.98 EQ/16.98)	MIRACLE
40	44	39	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
41	—	2	BOB CARLISLE DIADEM 9691/BENSON (10.98/16.98)	SHADES OF GRACE
42	46	13	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
43	43	8	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY
44	50	2	J'SON HOLLYWOOD 62028 (10.98/14.98)	J'SON
45	—	12	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98)	KOLLAGES
46	49	8	SHAKIRA SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
47	47	2	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD
48	38	5	PATTI ROTHBERG EMI 36834 (10.98/15.98)	BETWEEN THE 1 AND THE 9
49	—	7	LOS TIGRES DEL NORTE FONOVISA 6049 (7.98/11.98)	UNIDOS PARA SIEMPRE
50	40	41	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART

POPULAR UPRIISINGS

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

PSYCHOTICA MANIA: One doesn't know where to begin when describing the strangeness that surrounds New York's androgynous, glam/punk/industrial band Psychotica.

Strange fact No. 1: The band was signed to Ventrue Enter-



Stepping Out. Valerie Carter, who has sung back-up on records by James Taylor, Linda Ronstadt, and Don Henley, goes solo for the first time in 18 years with her Unity Records debut, "The Way It Is," released July 9. Carter plans to play clubs when she wraps up singing back-up for Taylor in October. Taylor, Ronstadt, Lyle Lovett, Jackson Browne, and Edwin McCain appear on the album, which features covers of Van Morrison's "Into The Mystic," Bill Withers' "Who Is He," and Earth, Wind & Fire's "That's The Way Of The World."

tainment/American Recordings before playing its first gig.

Strange fact No. 2: After the band's second gig at SqueezeBox at New York club Don Hill's, the curators of Cleveland's Rock and Roll Hall of Fame decided to put the band in the museum. Though

the group's self-titled debut album isn't out until July 23, Psychotica singer Patrick Briggs, who books SqueezeBox, boasts a Saran-Wrapped likeness of himself placed alongside Trent Reznor, L7, David Bowie, and Iggy Pop in the Hall of Fame display that notes the influence that Pop and Bowie have had on the next generation of musicians.

To add to the mayhem, Psychotica is probably one of, if not the, most-talked-about acts at this year's Lollapalooza, at which it's playing the main stage. (Last year, the band played the second stage.) The band shocks audiences with Briggs' Marilyn Manson-ish appearance and its over-the-top stage antics. When Psychotica plays late-night gigs at over-21 clubs, its show usually involves a naked Briggs entering the stage in an egg-like concoction. Its all-ages shows, however, are toned down slightly.

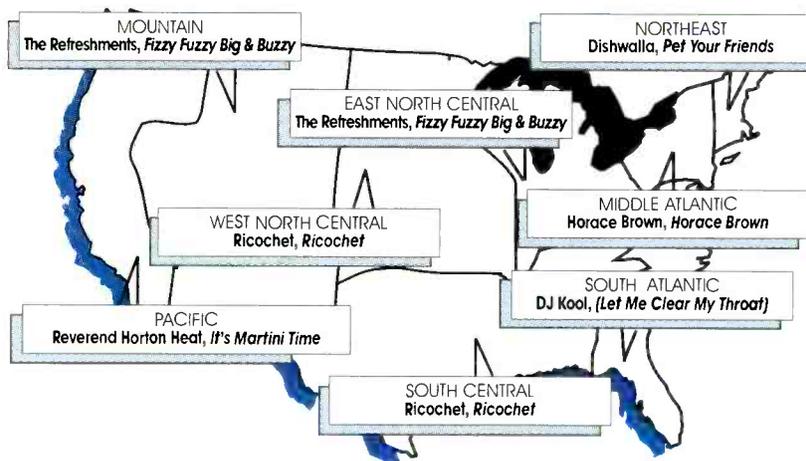
Extreme antics and strangeness aside, the band's album is surprisingly peppered with melody, with a bit of piano thrown in. "Ice Planet Hell," "Starfucker Love," and "Freedom Of Choice" are a few pure rock gems to check out on the album.

"I'm from the old school of entertainment ethics," says Briggs, a former Los Angeles prostitute, who tries to send a message



Hunger Pains. The Hunger's Universal Records debut, "Devil Thumbs A Ride," is No. 24 in the East North Central Regional Roundup this week. The Houston-based industrial rock band, which opened for Candlebox in June, is playing mostly Texas and West Coast clubs through July 28. The second single, "Undone," was serviced to mainstream and modern rock radio July 8.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. The Refreshments Fizzy Fuzzy Big & Buzzy
 2. Dishwalla Pet Your Friends
 3. Ricochet Ricochet
 4. Kenny Lattimore Kenny Lattimore
 5. Men Of Vizion Personal
 6. Rhett Akins Somebody New
 7. Nada Surf High/Low
 8. Screaming Trees Dust
 9. The Verve Pipe Villains
 10. Norman Brown Better Days Ahead

- SOUTH ATLANTIC**
1. DJ Kool (Let Me Clear My Throat)
 2. Dishwalla Pet Your Friends
 3. Norman Brown Better Days Ahead
 4. Ricochet Ricochet
 5. Rhett Akins Somebody New
 6. The Refreshments Fizzy Fuzzy Big & Buzzy
 7. Enrique Iglesias Enrique Iglesias
 8. Nada Surf High/Low
 9. Men Of Vizion Personal
 10. Paul Brandt Calm Before The Storm

to teens that anyone can turn a troubled life into a productive one, like he has. "If people are going to pay \$40 to be entertained, you better do it. That's what we try to do. I don't ever do anything onstage that doesn't fit with the music and lyrics. What you see visually always has something to do with the song; in that respect, it's like musical theater. We don't do things just to be silly and shock people.

"In my mind, it's like bringing a Salvador Dali painting to life. It's a little surreal and a little tongue-in-cheek. You need a sense of humor about it."

Briggs says that he wants to bring "fabulousness" back into the rock show and that Psychotica's performances are a statement of sorts against such bands as Oasis, which is known for its lethargic stage presence.

"Playing in front of 15,000 kids, it literally makes my eyes well up," says Briggs of the Lollapalooza dates. "We're all completely overwhelmed. We never

expected any of this. When Amanda [Scheer-Demme, president of Ventrue] said she wanted to sign us after hearing a rehearsal, I was like, 'Bullshit.' Then they wanted to put us in the Hall of Fame, and I'm, again, like, 'Yeah, right.' Now we get people moshing to our ballad, and I'm like, 'That's wrong.' We've been wrong from the get go, but I

guess it's so wrong, it's right."

Mark Neiter, VP of alternative promotion at American, says the reaction to Psychotica at Lollapalooza has been "overwhelmingly positive. The band sold 600 copies of their [self-titled] EP at the first two shows. We're trying to create some impressions and familiarity before we go after it at radio."



Heating Up. Billie Ray Martin's extensive East Coast radio promo tour in June and July has paid off. Her Sire debut, "Deadline For My Memories," is No. 8 in the Northeast Regional Roundup and No. 15 in the Middle Atlantic Regional Roundup this week. The second single, "Running Around Town," will be worked to top 40, top 40/rhythm, clubs, and mix shows July 22.

"Ice Planet Hell" will be serviced to modern rock and mainstream rock radio Aug. 13.

ROADWORK: The Gravel Pit heads out with Nada Surf and Superdrag Saturday (13)-July 28 for an East Coast swing in support of its second album, "The Gravel Pit Manifesto" on Q Division.



Beauty Is . . . Loose Cannon act Skindeep takes a breather in Los Angeles while shooting the video for "Everybody," its second single. Pictured, from left, are director Jeff Byrd, Skindeep's Smoove and Freekie, Loose Cannon president Lisa Cortes, and Skindeep's Rick the Gangsta.

Aaliyah Set Courts Broader Fan Base Assorted Producers Featured On Blackground Album

■ BY J.R. REYNOLDS

LOS ANGELES—Armed with the distributing muscle of new partner Atlantic Records and a bevy of veteran and new producers, vocalist Aaliyah hopes "One In A Million," her sophomore Blackground set, will both re-establish her million-plus fan base and broaden the artist's mainstream appeal when the album is released internationally Aug. 27.

Unlike her debut album, which was produced solely by R. Kelly, "One In A Million" features an assortment of pro-

ducers. Credits include such veteran producers as Jermaine Dupri, Jay Dibbs, Vincent Herbert, and Kay Gee and newcomer Timberland, who produced half of the set's tracks. Kelly was not involved with "One In A Million."

"We wanted Aaliyah to keep growing, so we didn't want to have the same suspects on her new project," says Atlantic product development director Eddie Santiago.

"Age Ain't Nothin' But A Number," Aaliyah's 1994 debut set, was distributed through Zomba subsidiary Jive Records and sold 1.1 million units, according to SoundScan. The album peaked at No. 3 and No. 18 on the Top R&B Albums chart and The Billboard 200, respectively.

That album featured "Back & Forth" and "At Your Best (You Are Love)," which were No. 1 and No. 2 for three weeks on the Hot R&B Singles chart, respectively. The singles peaked at No. 5 and No. 6 on the Hot 100 Singles chart, respectively.

Blackground recently signed a long-term worldwide pressing and distribution deal with Atlantic after the expiration of its pact with Zomba Recording Ventures (Billboard, June 22).

Aaliyah was more involved with "One In A Million" than she was on her first album, taking co-writing credits and assisting in the creative direction of the project. "I wanted to maintain my smooth street musical image but wanted to be funky and hot yet sophisticated," says the 17-year-old artist, who has yet to sign a publishing deal.

"One In A Million" has two remakes, the Isley Brothers' "Choosy Lover" and the Marvin Gaye classic "Got To Give It Up," which features the rapping of Slick Rick. The set also taps rapper Treach of Naughty By Nature, who guests on "I Got Your Back."

Santiago describes "If Your Girl Only Knew," the first single, as "a very funky midtempo track, with lots of heavy retro keyboard and organ work, along with live drums and a thumping

bassline."

The single was produced by Timberland, and promotion copies were serviced to R&B and crossover stations July 12. The single was digitally uploaded to the same stations Monday (15).



AALIYAH

In an effort to generate visual awareness of Aaliyah, advertisements began running June 24 on BET and July 8 on the Box; both will

run through Aug. 6.

Santiago says, "Because her first album came out in 1994, people kept asking where Aaliyah was, so the spot features special effects of her coming back from being literally underground."

The single's videoclip was shot by director Joseph Khan, whose work includes clips for New Edition and Montell Jordan.

The video—which features cameo appearances by Junior M.A.F.I.A.'s Little Kim, Biv 10 act 702, and debut Blackground acts Both Ends and Cashmere—was serviced to local and national video shows July 8, the same date that the ad began airing on the Box.

Immediately after the single's release, the label plans a heavy print ad campaign for Aaliyah in such trade publications as Hits, Black Radio Exclusive, Urban Network, and Impact. Prior to the album's release, print ads will run in the consumer publications Seventeen, Black Beat, the Source, Sister 2 Sister, and YSB.

Because of Aaliyah's outstanding scholastic achievements, the label also plans to run ads in React, an educational teen publication inserted in various daily and weekly papers across the country.

"Because she's an advocate of breast
(Continued on next page)

Lessons To Learn From R&B's Old School; Sinbad, Vintage Acts Hit The Islands

SOUL STUFFING: What many young folk have deemed "old-school music" should more accurately be termed "classic R&B by heritage artists." And while the charts continue to be dominated by contemporary hip-hop/R&B acts, classic R&B waxes supreme in many quarters—among young and old.

A case in point is the entertainment tapped for the 50th birthday bash for entertainment entrepreneur **Butch Lewis**, who hosted a marathon celebration at his beachside Delaware estate June 28-30.

During the soiree, the former boxing promoter produced a gratis, standing-room-only concert that featured **James Brown**, **Bobby Womack**, and **the Whispers**.

All of the activities during the weekend were held in a huge tent on the beach, and WDAS Philadelphia PD Joe "Butterball" Tamburro served as DJ.

Guests at the invitation-only gig say the musical acts on hand rocked the house. While Brown performed only three songs, he successfully "energized" the reported 300 guests. Brown was followed onstage by the Whispers, who performed a "blistering hot" 45-minute set. Womack's smooth vocals closed out the Saturday-evening show, which ran well into the wee hours of the morn.

COMIC'S PICKS: "Sinbad's First Annual Summer Jam & '70s Soul Music Festival," released June 25 on Intersound, features live performances of classic hits from such vintage acts as **Average White Band**, **Gladys Knight**, **Teena Marie**, **Maze Featuring Frankie Beverly**, **the Ohio Players**, **the O'Jays**, **War**, and **Earth, Wind & Fire**.

The performances were culled from a concert festival that was held during the 1995 Memorial Day weekend on the Caribbean island of St. Martin. Comedian **Sinbad** hosted the show and serves as the set's executive producer, along with **Mark Adkins**.

Included on the album, which is the soundtrack to the HBO special that aired last summer, are comic bits by Sinbad.

On Sept. 24, Intersound plans to release "Sinbad's Second Annual Summer Jam & '70s Soul Music Festival," which was recorded this year over the Memorial Day weekend in Montego Bay, Jamaica.

STAGE TRIBUTE: "The Men, The Myths, The Music, And Me," a one-man musical celebration starring singer/actor **Byron Motley** and featuring the music of and stories about popular black male vocalists throughout the 20th century, runs Aug. 1-Sept. 1 at the Court Theater in Los Angeles.

Through song and prose, Motley pays tribute to and traces the steps of black artists **Sam Cooke**, **Paul Robeson**, **Cab Calloway**, **Johnny Mathis**, **Nat "King" Cole**, **Sammy Davis Jr.**, and **Marvin Gaye**.

An entertainment veteran, Motley has performed with **Natalie Cole**, **Joe Cocker**, **Patti Austin**, **Peter Allen**, and **Celine Dion**. He has also performed solo with the **Boston Pops Orchestra** under the baton of **John Williams**.

Motley was also a featured performer with acclaimed musical thespian **Patti LuPone** on her one-woman show "Patti LuPone On Broadway."

MAD MUSIC: **Jamaaladeen Tacuma's** "Dreamscape," an import on DIW Records, rocks the house with incredible bass and lead guitar sounds and heavy rhythmic grooves to satisfy the funk-and-jazz jones that resides in your soul.

Recorded and mixed about a year ago at Sonic Recording Studios in Philadelphia, "Dreamscape" offers listeners a sumptuous plate of music courtesy of electric bassist/percussionist Tacuma, who composed the album's 10

tracks.

At Tacuma's side are **Rick Iannacone**, electric guitar and banjo; **Jef Lee Johnson**, electric guitar; **Ben Schacter**, saxophone; **Daryl "Kwesi" Burge** and **Adam Guth**, drums; **Richard Tucker**, electric guitar; and **Jahphar Barron**, trumpet. **Ursula Rucker** provides poetry.

"Dreamscape" is distributed through Disk Union.

BOOK KORNER: Temple University Press has released "Droppin' Science: Critical Essays On Rap Music And Hip Hop Culture," edited by **William Eric Perkins**. The collection of editorial works discuss the roots and evolution of rap and hip-hop.

Topics include women in rap, gangsta rap, Latino rap, message rap, and the influence of the music genre on fashion, dance, and popular culture.

Perkins takes the intellectual, high-brow road with this comprehensive rap examination—he's a faculty fellow at the W.E.B. Dubois House at the University of Pennsylvania—and the collection of essays he's chosen to include will sadly never reach the eyes of the members of young society to which the book is addressed. This is due mainly to the book's emotionless, complex analyses (the majority of the essays were written by academic scholars).

Perhaps if the author came out with a music video version and soundtrack . . .

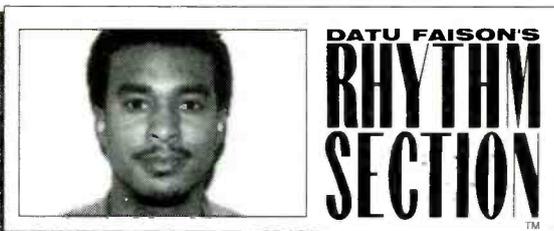
(Continued on next page)



by J. R. Reynolds



Guitars All Around. Paul Jackson Jr. stands with fellow guitarists after his recent performance at B.B. King's Blues Club in Los Angeles. The gig served as the launch point for "Never Alone/Duets," the artist's current Blue Note set. Pictured, from left, are Jackson, Ray Parker Jr., David Williams, and Phil Upchurch.



NAS-TRODAMUS: You could have predicted a week ago, when street-date violations caused Nas' "It Was Written" to debut early at No. 66 on Top R&B Albums, that the rapper would garner top honors on the chart after his sophomore album reaped a full week of sales. With a 77,000-unit gain on the core R&B store panel, the Columbia artist's release catapults 62-1, which easily makes him this week's Greatest Gainer. On top of that, he also bows atop The Billboard 200 (see Between the Bullets, page 80). His debut album, "Illmatic," entered the R&B list at No. 2 in May 1994; that was also the set's peak position.

DEBUTS IS HIGH: Long Island, N.Y., trio **De La Soul** is back from a three-year hiatus with its fourth album, "Stakes Is High" (Tommy Boy), which also fell victim to street-date violations on last week's chart. With an increase of more than 17,000 units at R&B stores, the album soars 57-4, making it the band's highest chart position since its 1989 debut, "3 Feet High And Rising," which hit No. 1.

Speaking of high stakes, **Crucial Conflict's** debut, "The Final Tic" (Pallas/Universal), rounds out this week's top five. The first single, "Hay," peaked at No. 10 on the Hot R&B Singles chart, while climbing as high as No. 2 on Hot Rap Singles.

SQUEEZE PLAY: Competition is getting pretty thick at the top of Hot R&B Singles, as **2Pac's** "How Do U Want It"/"California Love" (Death Row/Interscope) fights off a valiant effort by **Toni Braxton's** "You're Makin' Me High" (LaFace/Arista) for No. 1 honors. The former had a 1% gain in airplay audience, while the latter suffered a 10% loss in airplay. Look for **R. Kelly's** "I Can't Sleep Baby (If I)" (Jive), No. 3 with a 45% sales increase, and **Keith Sweat's** No. 4 "Twisted" (Elektra/EEG), up 15% in sales, to be tough contenders next week.

THE CLAPPER: One of the great things about music is its ability to unite different types of music and people. One such collaboration is this week's debut by **Eric Clapton** and **Babyface**. "Change The World" (Reprise/Warner Bros.). With sales of more than 3,000 units and airplay on heritage R&B station WBLX New York, it earns this week's Hot Shot Debut, at No. 55, and "has the potential to become a huge crossover hit," according to a source at the station.

IT HURTS BOO: This week's Greatest Gainer/Airplay goes to Atlanta bass/singing sensation **Ghost Town DJ's** "My Boo" (So So Def/Columbia). The song moves 35-28 on Hot R&B Singles, with much of that movement due to a 36% increase in airplay points, which also moves it 28-19 on Hot R&B Airplay. The record is being played on 58 monitored stations; among the leaders are WJMH Greensboro, S.C., WHTA Atlanta, WBLX Mobile, Ala., and KBXX Houston.

Aretha Franklin's "It Hurts Like Hell" (Arista) garners Greatest Gainer/Sales honors, which pushes the single 77-51 on Hot R&B Singles. It debuts at No. 39 on Hot R&B Singles Sales. Stations taking the lead on the single include WPLZ Richmond, Va., WJTT Chattanooga, Tenn., and WBLX Mobile, Ala.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	10	3	REAL MAN	GEORGE NOOKS & LUPA (CORRECT)
2	—	1	BEING SINGLE	VALERIE GEORGE (MOTOWN)
3	2	7	WHO COULD IT BE	(DJANO FEAT. THE JUNGLE BROS. (ISLAND JAMAICA/ISLAND))
4	—	1	BODY KNOCKIN'	SA-DEUCE FEATURING SHAZAM (MECCA DON/EASTWEST/EEG)
5	5	2	SHOT CALLIN' & BIG BALLIN'	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL)
6	18	9	WHAT GOES AROUND COMES AROUND	BOB MARLEY (JAD)
7	3	4	GOOD THANG	DIAMOND (WARLOCK)
8	6	2	SEXUAL CAPACITY	COLOR ME BADD (GIANT/WARNER BROS.)
9	11	6	ACTUAL FACTS	LORD FINESSE (PENALTY/TOMMY BOY)
10	13	10	JEMMAL MADNESS	JERALD DAEMONY (GRP)
11	21	2	HOKEY POKEY	THE PUPPIES (CONVERTIBLE/PANDISC)
12	4	4	EVERYBODY	SKIN DEEP (LOOSE CANNON/ISLAND)
13	—	1	SAVING MY LUV 4 YOU	NTC (DCT/BELLMARK)
14	15	9	GET RIGHT	MAC MALL (RELATIVITY)
15	7	8	TO DA BEAT CH'ALL	MC BREED (WRAP/CHIBAN)
16	14	3	IT AIN'T RIGHT	OTR CLIQUE (ALL NET)
17	12	4	INTIMATE THOUGHTS	RENAZZANCE (ALL NET)
18	8	6	HOT OUTSIDE	M.C. BRAINZ (WRAP/CHIBAN)
19	9	7	MONEY DON'T MAKE YOUR WORLD STOP	FUDGE (PERSPECTIVE)
20	—	1	WE COME TO JAM	SLAPBAK (TOXIC FUNK)
21	19	36	SOME ENCHANTED EVENING	THE TEMPTATIONS (MOTOWN)
22	20	2	KISS LONELY GOOD-BYE	STEVIE WONDER (MOTOWN)
23	24	7	BOUNCE	D.J. MAGIC MIKE (CHEETAH/WARLOCK)
24	—	1	LA RAZA II	FROST (RELATIVITY)
25	25	2	SUNDAY MORNIN'	DOD POWELL (DISCOVERY)

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

R&B

AALIYAH

(Continued from preceding page)

cancer screenings and champions the plight of Alzheimer's disease, she'll be doing a series of PSAs," says Santiago.

Although Aaliyah, who is managed by her father, Michael Houghton, has yet to sign with a booking agency, a late-summer/early fall U.S. tour is planned.

The album, which will be released through WEA International outside the U.S., features a bonus track on the U.K. and Germany versions. An international promotional tour is being scheduled for the end of September in those territories, as well as in South Africa and Japan, where Aaliyah established a following with her debut set.

THE RHYTHM & THE BLUES

(Continued from preceding page)

WU-MANIA GROWING: We've been swamped with queries as to when Loud's **Wu-Tang Clan** will come out with a follow-up to 1993's platinum "Enter The Wu-Tang (36 Chambers)."

The album, which remains on the Top R&B Albums chart after 128 weeks, peaked at No. 8 in September 1993.

Says Loud president **Steven Rifkind**, "Look for the album on Nov. 9, the same date that we came out with their first album."

Rifkind says that despite the busy schedules of the group members, many of whom have released solo efforts since the debut set, the whole clan was on hand to record the still-untitled album.

Those who just can't wait for Wu's return might check the group out at this year's Lollapalooza tour, which kicked off July 9 at the Green Mountain Fairgrounds in Powmal, Vt.

ON THE ROAD AGAIN: Former Polydor recording artist **Marva Hicks** is set to join pop star **Michael Jackson** on his international concert tour, which begins Tuesday (16) in Brunei.

Hicks, who worked as a backup singer at concerts by **Whitney Houston** and **Stevie Wonder**, has left the L.A. stage musical "Dinah Was" to work on the Jackson tour.



Flamin' Trio. James Brown, center, stands with former bandmates Bobby Byrd, left, and Bootsy Collins following a concert performance during the Godfather of Soul's birthday bash May 3 at the Augusta (Ga.) Civic Center. The show comes on the heels of the June 4 release of the Polydor Chronicles Brown anthology "Funk Power/1970: A Brand New Thang."

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	6	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO) 5 weeks at No. 1
2	4	32	3	LOUNGIN (C) (D) (T) DEF JAM 575062/MERCURY	LL COOL J
3	2	3	10	HAY (C) (D) (T) PALLAS 56008/UNIVERSAL	CRUCIAL CONFLICT
4	3	2	11	THA CROSSROADS ▲ (C) (D) (T) RUTHLESS 6335/RELATIVITY	BONE THUGS-N-HARMONY
5	5	4	19	C'MON N' RIDE IT (THE TRAIN) ● (C) (M) (T) (X) QUADRASOUND/BIG BEAT 98083/AG	QUAD CITY DJ'S
6	6	5	19	AIN'T NO NIGGA/DEAD PRESIDENTS ● (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	JAY-Z FEAT. FOXXY BROWN
7	8	—	2	IT'S A PARTY (C) (D) ELEKTRA 64268/EEG	BUSTA RHYMES FEATURING ZHANE
8	9	8	14	SCARRED (FROM "EDDIE") (C) (T) LUTHER CAMPBELL 164000	LUKE
9	7	6	24	GET MONEY ▲ (C) (M) (T) (X) UNDEAS/BIG BEAT 98087/AG	JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
10	10	7	20	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") ● (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	MC LYTE FEAT. XSCAPE
11	11	9	8	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE") (C) (D) (T) TOMMY BOY 7731/ISLAND	COOLIO
12	12	—	2	PAPARAZZI (C) (D) (T) LOUD 64565/RCA	XZIBIT
13	14	11	4	I CONFESS (C) (D) (T) (V) CHRYSALIS 58437/EMI	BAHAMADIA
14	13	10	13	TRES DELINQUENTES (C) (D) (T) PMP/LOUD 64526/RCA	DELINQUENT HABITS
15	18	14	7	HANG EM' HIGH (C) (D) (T) LOUD 64561/RCA	SADAT X
16	15	15	8	OPERATION LOCKDOWN/DA WIGGY (C) (T) DUCK DOWN 53232/PRIORITY	HELTAH SKELTAH
17	19	18	6	SO FLY (C) (D) (T) OUTBURST/DEF JAM 576508/ISLAND	DOMINO
18	16	12	17	RENEE (FROM "DON'T BE A MENACE...") ● (C) (D) (M) (T) ISLAND 854584	LOST BOYZ
19	25	21	8	DON'T YOU WORRY (C) (M) (T) MCA 55094	RUFFA FEATURING TASHA
20	22	16	22	5 O'CLOCK ● (C) (M) (T) (X) MCA 55075	NONCHALANT
21	17	13	20	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (C) (D) (T) (X) ELEKTRA 64335/EEG	BUSTA RHYMES
22	20	20	15	REAL LIVE SH*T (C) (T) (X) PIRATE/BIG BEAT 98113/AG	REAL LIVE FEAT. K-DEF & LARRY-O
23	27	25	11	OREGANO FLOW (C) (T) (X) CRITIQUE 15571	DIGITAL UNDERGROUND
24	23	19	6	BOOM BIDDY BYE BYE (C) (T) RUFFHOUSE 78339/COLUMBIA	CYPRESS HILL
25	RE-ENTRY	3		CLONES/SECTION (C) (D) (T) DGC 19402/GEFFEN	THE ROOTS
26	26	17	17	MR. ICE CREAM MAN (C) (D) (T) NO LIMIT 53218/PRIORITY	MASTER P
27	21	22	16	LET ME CLEAR MY THROAT (T) (X) CLR 5218*	DJ KOOL
28	29	28	13	LIVE AND DIE FOR HIP HOP (C) (T) (X) RUFFHOUSE 78270/COLUMBIA	KRIS KROSS
29	24	24	5	IF I RULED THE WORLD (T) COLUMBIA 78327*	NAS
30	31	23	12	DOUBLE TROUBLE (C) (D) (T) WEEDED 20189/NERVOUS	MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
31	30	27	12	THE WORLD IS A GHETTO (FROM "ORIGINAL GANGSTAS") (C) (T) (X) RAP-A-LOT/NOO TRYBE 38544/VIRGIN	GETO BOYS FEAT. FLA J
32	32	29	7	WHERE I'M FROM (C) (D) (M) (T) MCA 55096	PASSION
33	40	43	14	PO PIMP (C) (D) (T) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	DO OR DIE (FEATURING TWISTA)
34	28	26	4	THE BIZNESS/STAKES IS HIGH (T) TOMMY BOY 730*	DE LA SOUL FEAT. COMMON SENSE
35	35	36	27	NASTY DANCER/WHITE HORSE (C) (T) WRAP 349/CHIBAN	KILO
36	33	—	2	SHOT CALLIN' & BIG BALLIN' (C) (D) (T) SOUTHPAW 22101/DELICIOUS VINYL	THE WHORIDAS
37	34	30	18	SHADOWBOXIN' (C) (T) GEFFEN 19396	GENIUS/GZA FEAT. METHOD MAN
38	36	35	12	THIS IZ REAL (C) (T) NOO TRYBE 38536/VIRGIN	SHYHEIM
39	37	40	20	DOIN IT ● (C) (D) (T) (V) DEF JAM 576120/MERCURY	LL COOL J
40	39	33	8	THE MAD SCIENTIST (C) (T) (X) WILD PITCH 19397/GEFFEN	THE LARGE PROFESSOR
41	41	31	13	IF HEADZ ONLY KNEW... (C) (T) (X) PENDULUM 58549/EMI	HEATHER B.
42	38	37	5	ACTUAL FACTS/GAME PLAN (C) (T) (X) PENALTY 7172/TOMMY BOY	LORD FINESSE
43	47	39	9	I MUST STAND (C) (T) RHYME SYNDICATE 53210/PRIORITY	ICE-T
44	RE-ENTRY	19		SOUL FOOD (C) (D) (T) (V) (X) LAFACE 2-4145/ARISTA	GOODIE MOB
45	43	45	9	GET RIGHT (C) (D) (T) RELATIVITY 1551	MAC MALL
46	NEW ▶	1		HOKEY POKEY (C) (T) (X) CONVERTIBLE 138/PANDISC	THE PUPPIES
47	42	—	2	IT AIN'T RIGHT (C) (D) (T) ALL NET 2281	OTR CLIQUE
48	RE-ENTRY	8		MOTHER'S PRAYER (C) CRITIQUE 15570	POPPA DOO
49	RE-ENTRY	12		PERFECT MATCH (C) (T) (X) LOUD 64532/RCA	CELLA DWELLAS
50	44	49	16	HOOP IN YO FACE (FROM "SUNSET PARK") (C) (T) FLAVOR UNIT/EASTWEST 64312/EEG	69 BOYZ FEAT. QUAD CITY DJ'S

○ 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 single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING JULY 20, 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/Greatest Gainer ***						
1	62	—	2	NAS COLUMBIA 67015* (10.98 EQ/16.98) 1 weeks at No. 1	IT WAS WRITTEN	1
2	1	—	2	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
3	2	1	3	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
4	57	—	2	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	4
*** Hot Shot Debut ***						
5	NEW	—	1	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
6	4	2	5	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98/17.98)	THE NUTTY PROFESSOR	1
7	5	3	21	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
8	3	54	3	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
9	6	4	7	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	1
10	7	6	8	THE ISLEY BROTHERS T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
11	8	8	51	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	E. 1999 ETERNAL	1
12	9	7	6	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
13	10	5	4	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	5
14	14	10	22	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
15	13	9	34	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
16	11	—	2	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	11
17	18	11	12	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
18	20	21	5	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98) SO SO DEF BASS ALL-STARS	SO SO DEF BASS ALL-STARS	18
19	16	16	14	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	16
20	15	—	2	ME'SHELL NDEGECELLO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
21	NEW	—	1	N.W.A. RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	21
22	17	12	11	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN'	4
*** Pacesetter ***						
23	33	34	7	BOBBY CALDWELL SIN-DROME 8910 (10.98/14.98)	SOUL SURVIVOR	23
24	22	13	10	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA KALI	4
25	12	—	2	VARIOUS ARTISTS EASTWEST 61925*/EEG (10.98/15.98)	AMERICA IS DYING SLOWLY	12
26	21	15	11	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
27	23	—	2	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
28	27	22	51	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
29	24	17	15	GETO BOYS ● RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	THE RESURRECTION	1
30	35	47	4	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	30
31	19	14	7	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
32	25	20	40	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
33	30	23	8	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	8
34	28	25	21	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	4
35	29	19	35	QUINCY JONES ● QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	6
36	26	18	3	HORACE BROWN MOTOWN 530625* (10.98/16.98) HS	HORACE BROWN	18
37	31	26	53	D'ANGELO EMI 32629 (10.98/15.98)	BROWN SUGAR	4
38	37	35	8	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
39	32	27	15	BUSTA RHYMES ● ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	1
40	34	33	33	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	4
41	42	36	25	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	18
42	40	28	34	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
43	38	38	5	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	38
44	41	29	3	MEN OF VIZION MJJ/550 MUSIC 66947/EPIC (10.98/15.98) HS	PERSONAL	29
45	36	24	12	SOUNDTRACK ▲ FLAVOR UNIT/EASTWEST 61904*/EEG (10.98/15.98)	SUNSET PARK	1
46	45	37	43	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	8
47	46	32	4	GEORGE CLINTON & THE P-FUNK ALLSTARS 550 MUSIC 67144*/EPIC (10.98/16.98)	T.A.P.O.A.F.O.M.	27
48	43	44	51	JODECI ▲ MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1

49	49	49	16	DJ KOOL CLR 7209 (10.98/15.98) HS	(LET ME CLEAR MY THROAT)	21
50	39	31	3	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98) HS	BETTER DAYS AHEAD	31
51	48	51	21	SOUNDTRACK ● JAC-MAC 46134/WARNER BROS. (10.98/15.98)	A THIN LINE BETWEEN LOVE & HATE	5
52	51	59	70	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) HS	MIND OF MYSTIKAL	14
53	52	39	11	MAC MALL RELATIVITY 1505* (10.98/16.98)	UNTOUCHABLE	6
54	44	30	6	SHYHEIM NOO TRYBE 41583*/VIRGIN (10.98/15.98)	THE LOST GENERATION	10
55	53	46	4	MONA LISA ISLAND 524244* (8.98/12.98) HS	11-20-79	38
56	47	43	5	DIGITAL UNDERGROUND RADIKAL 15452*/CRITIQUE (10.98/16.98)	FUTURE RHYTHM	26
57	56	55	49	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
58	55	52	35	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	14
59	68	60	12	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98)	NAKED AND TRUE	40
60	50	42	5	DELINQUENT HABITS PMP/LOUD 66929*/RCA (10.98/15.98)	DELINQUENT HABITS	31
61	69	62	87	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	7
62	66	58	103	BONE THUGS-N-HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
63	58	48	4	DOMINO OUTBURST/DEF JAM 531033*/MERCURY (10.98 EQ/16.98)	PHYSICAL FUNK	34
64	78	69	36	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98)	ON TOP OF THE WORLD	2
65	60	64	37	SOUNDTRACK ● UNDERWORLD 32438/CAPITOL (10.98/16.98)	DEAD PRESIDENTS	1
66	79	77	49	TRU NO LIMIT 53983*/PRIORITY (10.98/16.98) HS	TRUE	25
67	61	50	41	GERALD LEVERT & EDDIE LEVERT, SR. ● EASTWEST 61859/EEG (10.98/15.98)	FATHER AND SON	2
68	54	40	5	ICE-T RHYME SYNDICATE 53933*/PRIORITY (10.98/16.98)	VI: RETURN OF THE REAL	19
69	92	76	14	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) HS	KOLLAGES	13
70	70	73	14	SOUNDTRACK UNDERWORLD 35818/CAPITOL (10.98/16.98)	DEAD PRESIDENTS VOLUME II	45
71	63	45	12	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	15
72	65	56	13	MC EHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98)	DEATH THREATZ	3
73	75	67	35	GOODIE MOB ● LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	8
74	74	70	31	IMMATURE MCA 11385* (9.98/15.98)	WE GOT IT	14
75	73	72	83	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
76	91	75	6	PUFF JOHNSON WORK 53022/COLUMBIA (10.98 EQ/16.98) HS	MIRACLE	61
77	71	79	37	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) HS	DOGG FOOD	1
78	95	80	12	MARVIN SEASE JIVE 41585 (10.98/15.98)	PLEASE TAKE ME	54
79	72	61	6	SOUNDTRACK ISLAND/HOLLYWOOD 524243*/ISLAND (10.98/16.98)	EDDIE	44
80	64	41	4	HEATHER B. PENDULUM 38383*/EMI (10.98/15.98) HS	TAKIN MINE	36
81	93	—	2	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46060 (9.98/15.98)	SOMETHIN' FOR THE PEOPLE	81
82	90	83	36	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98)	DOWN SOUTH HUSTLERS	13
83	94	90	38	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98)	THE BEST OF S.O.S. BAND	27
84	59	53	10	SOUNDTRACK NOO TRYBE 41533/VIRGIN (10.98/15.98)	ORIGINAL GANGSTAS	8
85	76	68	45	FAITH EVANS ▲ BAD BOY 73003*/ARISTA (10.98/15.98)	FAITH	2
86	87	—	2	THE GAP BAND INTERSCOPE 9183 (9.98/13.98)	LIVE & WELL	86
87	81	74	86	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
88	RE-ENTRY	3	VARIOUS ARTISTS LAFACE 26026/ARISTA (10.98/16.98)	RHYTHM OF THE GAMES: 1996 OLYMPIC GAMES ALBUM	88	
89	85	82	51	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98)	OFF THE HOOK	3
90	80	65	10	SOUNDTRACK HUDLIN BROS./EPIC SOUNDTRAX 67636/EPIC (10.98/16.98)	THE GREAT WHITE HYPE	27
91	77	71	36	GENIUS/GZA ● GEFENN 24813* (10.98/15.98)	LIQUID SWORDS	2
92	88	63	7	DR. DRE TRIPLE X 51226 (10.98/16.98)	FIRST ROUND KNOCKOUT	18
93	82	78	36	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98)	GROOVE THEORY	14
94	67	—	2	THE HARD BOYZ POWER/BIG BEAT 92674*/AG (10.98/15.98)	TRAPPED IN THE GAME	67
95	RE-ENTRY	42	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33	
96	84	88	6	ANN NESBY PERSPECTIVE 549022 (10.98/14.98)	I'M HERE FOR YOU	64
97	97	95	46	BRIAN MCKNIGHT ● MERCURY 528280 (10.98 EQ/16.98)	I REMEMBER YOU	4
98	RE-ENTRY	11	JESSE POWELL SILAS 11287/MCA (9.98/15.98) HS	JESSE POWELL	35	
99	RE-ENTRY	63	BARRY WHITE MERCURY 522459 (10.98 EQ/16.98)	ALL TIME GREATEST HITS	70	
100	100	92	24	MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98)	ANTHOLOGY	57

○ 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.



Behind Every Mob There's a Face.
MR. SCARFACE INTRODUCES
FACE MOB
The other side of the law
Featuring the single "The Other Side"
Album out August 6

©1996 Rap-A-Lot/Noo Trybe Records

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 93 R&B stations are electronically monitored 24 hours a day, 7 days a week. 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 songs like 'YOU'RE MAKIN' ME HIGH' and 'I CAN'T SLEEP BABY (IF I)'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been recurrent in the airplay chart.

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

R&B SINGLES A-Z

- Vertical list of R&B singles A-Z with song titles and artists. Includes 'TITLE (Publisher - Licensing Org.) Sheet Music Dist.' and '36 AIN'T NOBODY/KISSING YOU'.

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 sales songs like 'PAPARAZZI' and 'I HURTS LIKE HELL'.

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	1	4	8	BEFORE ATLANTIC 85489 2 weeks at No. 1	◆ PET SHOP BOYS
2	3	3	9	MOVE YOUR BODY MAW 009/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
3	4	5	8	LOOKING AT YOU COLUMBIA 78249	SUNSCREAM
4	9	19	4	PROFESSIONAL WIDOW ATLANTIC 85499	TORI AMOS
5	5	1	10	WRONG ATLANTIC 85505	EVERYTHING BUT THE GIRL
6	6	8	9	ALWAYS BE MY BABY COLUMBIA 78313	◆ MARIAH CAREY
7	2	2	9	YOU KEEP ME HANGIN' ON MCA 55195	REBA MCENTIRE
8	13	20	5	LET THIS BE A PRAYER CHEEKY 013/CHAMPION	◆ ROLLO GOES SPIRITUAL WITH PAULINE TAYLOR
9	11	13	8	FOR THE LOVE OF YOU 143 85506/ATLANTIC	◆ JORDAN HILL
10	12	17	7	LIFT UP YOUR HANDS JELLYBEAN 2510	XODUS FEATURING DAWN TALLMAN
11	7	9	9	ONE BY ONE REPRIS 43643	◆ CHER
12	22	32	3	KEEP ON JUMPIN' LOGIC 59047	◆ MARTHA WASH & JOCELYN BROWN
13	8	7	10	JAZZ IT UP STRICTLY RHYTHM 12442	THE ERICK MORILLO PROJECT
14	25	38	3	YOU'RE MAKIN ME HIGH LAFACE 2-4161/ARISTA	◆ TONI BRAXTON
15	10	11	8	GET ON UP MCA 55125	◆ JODECI
16	16	24	6	THIS IS YOUR NIGHT TOMMY BOY 735	AMBER
17	18	22	6	CHAINS EPIC 78317	◆ TINA ARENA
18	23	30	5	CHA CHA LOGIC 59042	ARMAND VAN HELDEN
19	19	27	5	LOVE DON'T LIVE HERE ANYMORE MAVERICK PROMO/WARNER BROS.	◆ MADONNA
20	14	6	12	THEME FROM MISSION: IMPOSSIBLE MOTHER 576671/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
21	15	16	7	YOU GOT ME FOREVER K4B 021	MAYDIE MYLES
22	20	25	6	IN DE GHETTO MERCURY PROMO	BAD YARD CLUB FEATURING CRYSTAL WATERS
★★★ Power Pick ★★★					
23	37	—	2	IF MADONNA CALLS GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
24	28	33	4	LEVITICUS: FAGGOT MAVERICK 43710/REPRIS	◆ ME'SHELL NDEGECELLO
25	32	35	4	ONE MORE TIME KING STREET 1043	DIVAS OF COLOR FEAT. EVELYN "CHAMPAGNE" KING
26	26	26	7	LIFT ME MOONSHINE MUSIC 88425	EDEN FEATURING CALLAGHAN
27	21	14	9	WAVE SPEECH (THE GUITAR SONG) PAGODA 281001	PETER LAZONBY
28	24	15	10	LOVE LOVE LOVE PULSE-8 IMPORT	SECRET LIFE
29	33	43	3	ARE YOU READY FOR SOME MORE? STRICTLY RHYTHM 12443	REEL 2 REAL
30	17	10	12	CHILDREN ARISTA 1-3007	◆ ROBERT MILES
31	35	41	3	CELEBRATE MOONSHINE MUSIC 88429	ELLI MAC
32	39	39	4	SET THE WORLD ON FIRE STOCKHOLM IMPORT	E-TYPE
33	45	49	3	I'M IN LOVE MUSIC PLANT 036	GEORGIE PORGIE
34	34	34	6	YOU OUGHTA KNOW SYBERSOUND 816	SYBERSOUND
★★★ Hot Shot Debut ★★★					
35	NEW ▶	1	1	STAND UP DVB 120085/A&M	LOVE TRIBE
36	46	50	3	WE GOTTA LOVE PULSE-8 IMPORT	KYM SIMS
37	47	—	2	STAY OUT ALL NIGHT CUTTING 369	DOCTOR LOVE
38	40	48	3	LOVE YOU THE RIGHT WAY NERVOUS 20195	BYRON STINGILY
39	27	21	11	CHECK THIS OUT MAXI 2036	CEVIN FISHER
40	36	36	5	ONE OF US INTERHIT 10160	OUTTA CONTROL
41	30	29	9	TAKE ME HIGHER STRICTLY RHYTHM 12429	XLR8 FEATURING SUGAR
42	41	45	4	LOVE POWER COLUMBIA PROMO	CLAUDIA CHIN
43	49	—	2	CRY INDIA POPULAR 26004	◆ UMBOZA
44	50	—	2	OLD FASHIONED LOVIN' DOME IMPORT	FIONA DAY
45	29	18	13	STOPGO MOONSHINE MUSIC 88430	D'STILL'D
46	NEW ▶	1	1	KEEP PUSHIN' PEPPERMINT JAM IMPORT	BORIS DLUGOSCH
47	38	23	14	AMERICA (I LOVE AMERICA) SUGAR DADDY/BIG BEAT 95643/ATLANTIC	◆ FULL INTENTION
48	48	44	5	YOU CAN GET IT FLOORWAX 1579	CRITICAL FEATURING LEE'AR
49	43	37	13	ALWAYS THERE TALKIN LOUD IMPORT/VERVE	INCOGNITO FEATURING JOCELYN BROWN
50	NEW ▶	1	1	YOU GOT TO PRAY EIGHT BALL 99	JOI CARDWELL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan					
★★★ No. 1 ★★★					
1	1	1	6	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND 5 weeks at No. 1	◆ 2PAC (FEAT. KC AND JOJO)
2	2	2	6	YOU'RE MAKIN ME HIGH/LET IT FLOW (M) (T) (X) LAFACE 2-4161/ARISTA	◆ TONI BRAXTON
3	4	35	3	LOUNGIN (T) DEF JAM 575063/MERCURY	◆ LL COOL J
4	3	5	19	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) FREEZE/ROC-A-FELLA 53233/PRIORITY	◆ JAY-Z FEAT. FOXXY BROWN
5	9	4	9	ONE MORE TRY (T) (X) CHAMPION 64528/RCA	◆ KRISTINE W
6	8	—	2	KEEP ON JUMPIN' (T) (X) LOGIC 59047	◆ MARTHA WASH & JOCELYN BROWN
7	6	16	12	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASOUND/BIG BEAT 95664/ATLANTIC	◆ QUAD CITY DJ'S
8	15	11	5	IF MADONNA CALLS (T) (X) GROOVILICIOUS 011/STRICTLY RHYTHM	JUNIOR VASQUEZ
9	11	6	10	GET MONEY (M) (T) (X) UNDEAS/BIG BEAT 95668/AG	◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.
10	12	9	4	I LIKE (T) DEF JAM 575047/MERCURY	◆ MONTELL JORDAN FEATURING SLICK RICK
11	19	19	3	THE THINGS THAT YOU DO (T) MERCURY 578159	◆ GINA THOMPSON
12	10	13	6	ONE BY ONE (T) (X) REPRIS 43643	◆ CHER
13	7	10	10	CHILDREN (M) (T) (X) ARISTA 1-3007	◆ ROBERT MILES
14	25	39	4	TWISTED (M) (T) (X) ELEKTRA 66031/EEG	◆ KEITH SWEAT
★★★ Hot Shot Debut ★★★					
15	NEW ▶	1	1	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499AG	TORI AMOS
16	14	12	7	ONLY YOU (M) (T) (X) BAD BOY 7-9061/ARISTA	◆ 112 FEAT. THE NOTORIOUS B.I.G.
17	5	3	5	THE BUSINESS/STAKES IS HIGH (T) TOMMY BOY 730	◆ DE LA SOUL FEAT. COMMON SENSE
18	17	26	3	WHERE DO YOU GO (M) (T) (X) ARISTA 1-3226	◆ NO MERCY
19	13	7	5	IF I RULED THE WORLD (T) COLUMBIA 78327	◆ NAS
20	18	8	11	THEME FROM MISSION: IMPOSSIBLE (T) (X) MOTHER 576671/ISLAND	◆ ADAM CLAYTON & LARRY MULLEN
21	20	14	14	YOU'RE THE ONE (T) (X) RCA 64551	◆ SWV
22	16	15	6	THIS IS YOUR NIGHT (T) (X) TOMMY BOY 735	AMBER
★★★ Greatest Gainer ★★★					
23	44	—	2	WON'T GIVE UP MY MUSIC (T) (X) JELLYBEAN 2513	PULSE FEAT. ANTOINETTE ROBERSON
24	21	17	8	GET ON UP (M) (T) (X) MCA 55125	◆ JODECI
25	24	22	3	MY BOO (T) SO SO DEF 78358/COLUMBIA	◆ GHOST TOWN DJ'S
26	22	25	5	KISSIN' YOU (M) (T) (X) BAD BOY 7-9059/ARISTA	◆ TOTAL
27	23	20	10	TOUCH ME TEASE ME (T) SPOILED ROTTEN/DEF JAM 854621/MERCURY	◆ CASE FEAT. FOXXY BROWN
28	28	37	19	LET ME CLEAR MY THROAT (T) (X) CLR 5218	DJ KOOL
29	NEW ▶	1	1	DO YOU BELIEVE (T) BASEMENT BOYS 008	007
30	RE-ENTRY	5	5	CAFE CON LECHE (T) (X) OUT OF CONTROL 13507	EL PRESIDENTE
31	NEW ▶	1	1	BEFORE (T) (X) ATLANTIC 85489/AG	◆ PET SHOP BOYS
32	33	29	8	WRONG (T) (X) ATLANTIC 85505/AG	EVERYTHING BUT THE GIRL
33	26	24	7	THEY DON'T CARE ABOUT US (T) (X) EPIC 78212	◆ MICHAEL JACKSON
34	27	18	18	RELEASE ME (T) (X) UPSTAIRS 0118	ANGELINA
35	39	41	3	MACARENA (T) BMG U.S. LATIN 39227	LOS DEL RIO
36	29	27	7	DOUBLE TROUBLE (T) WEEDED 20189/NERVOUS	◆ MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
37	40	33	7	WHY I LOVE YOU SO MUCH/AIN'T NOBODY (M) (T) (X) ROWDY 3-5073/ARISTA	◆ MONICA
38	38	—	8	MAKE THE WORLD GO ROUND (T) (X) CHAMPION 322	SANDY B.
39	NEW ▶	1	1	PAPARAZZI (T) LOUD 64535/RCA	◆ XZIBIT
40	RE-ENTRY	6	6	BOOM BIDDY BYE BYE (T) RUFFHOUSE 78338/COLUMBIA	◆ CYPRESS HILL
41	32	—	16	SWEET DREAMS (T) (X) RCA 64504	◆ LA BOUCHE
42	31	34	16	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78313	◆ MARIAH CAREY
43	34	30	5	CLONES/SECTION (T) DGC 22216/GEFFEN	◆ THE ROOTS
44	NEW ▶	1	1	MARIA (T) (X) COLUMBIA 78352	◆ RICKY MARTIN
45	45	32	9	LOOKING AT YOU (T) (X) COLUMBIA 78249	SUNSCREAM
46	RE-ENTRY	3	3	I CONFESS (T) CHRYSALIS 58437/EMI	◆ BAHAMADIA
47	37	23	19	KEEP ON, KEEPIN' ON (T) (X) FLAVOR UNIT/EASTWEST 66044/EEG	◆ MC LYTE FEAT. XSCAPE
48	RE-ENTRY	13	13	FEEL THE MUSIC (T) (X) STRICTLY RHYTHM 12430	◆ PLANET SOUL FEAT. BRENDA DEE
49	41	28	7	OPERATION LOCKDOWN/DA WIGGY (T) DUCK DOWN 53232/PRIORITY	◆ HELTAH SKELTAH
50	RE-ENTRY	2	2	DO YOU MISS ME (T) (X) CLASSIFIED 0227	JOCELYN ENRIQUEZ

○ 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

MÉGA DANCE HITS

THE NEW SINGLE FROM

SECRET LIFE >

LOVE LOVE LOVE

ALREADY TOP 10 CLUB PLAYLIST CHART
12/CASS/CD

GET READY FOR

ABIGAIL >

NIGHTMOVES REMIXED BY RHYTHM MASTERS

REMIXED BY FRANKIE KNUCKLES & THE PLAYBOYS

NEW SINGLE

KYM SIMS >

WE GOTTA LOVE

REMIXED BY DAVID MORALES & MIX MASTER 12/CASS/CD



PULSE 8 RECORDS - THE BEST IN DANCE 245 OLD MARYLEBONE ROAD LONDON NW1 5QT T: (44) 0171 224 9405 F: (44) 0171 224 9425

TRAX

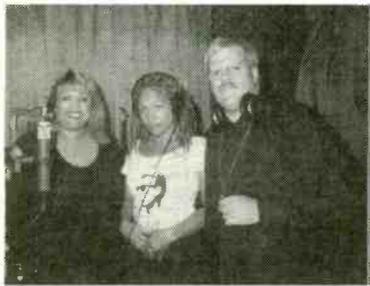
(Continued from page 20)

gling "Living For The Weekend"), or the diva power of **Jackie Moore** (wailing on "Helpless") and **Shannon** (serving the timeless "Give Me Tonight"), you need look nowhere else for a fix of groove nourishment.

And if you crave the sweetness of a classic pop hook, there is the candy-like bite of "I'm Your Man" by **Wham!** and the shimmy vigor of **Will To Power's** "Say It's Gonna Rain." Meanwhile, **Fox The Fox** pleasantly jars the senses with the sumptuous "Precious Little Diamond."

Still hungry? Leave it to **Cyndi Lauper** to sate you with the rumbling "Change Of Heart"—or maybe you are in the mood for the darker, more seductive vibe of **Claudja Barry's** "Down And Counting."

And with that your meal is complete.



No More Snappin'. Orbik Records diva **Thea Austin** takes a break during a recent session cutting tracks for her first U.S. solo album, "EuroDiva, Volume One," which is due in early September. Best known as the singer of the Snap smash "Rhythm Is A Dancer," Austin is producing and writing the set's material with West Coast team **Michael Eckart** and **Dain Noel**. After she completes this project, Austin will jet to Germany to tour behind her current Coconut Records single, "Let Go." A stateside tour will begin in the fall. Pictured, from left, are singer **Jeannie Tracey**, Austin, and Orbik president/artist **Karel**.

When shopping for the comfort food of dance music, accept no half-baked or freeze-dried substitutes for the real thing. "Club Epic" is a gourmet delight. And you can consume it again and again... and again.

INTO THE GROOVE: If you participated in the recent spate of gay pride parties around the world, chances are good that you twirled at least a dozen times to "Pride" by oh-so-adorable ingénue **Johnna**. It's a fun little number that banks on the singer's ebullient delivery, as well as the emotional buttons that will be pushed by such lyrics as "Don't be ashamed, we all love the same." Yeah, this is a totally contrived effort. But we're an unapologetic sucker for a kicky hi-NRG beat (deftly formulated by **Motiv-8**) and a snappy, anthemic chorus—both of which are in ample supply here. **Johnna** has just completed her first PWL-International album, which will also include her equally festive spring hit "Do What You Feel." Nothing like a little candy for the mind.

Here's an unusual, intriguing collaboration: Techno-dub team **the Chemical Brothers** have joined with **Oasis** singer **Noel Gallagher** to record the jokingly titled "Tomorrow Never Noels," which nicks bits of "Tomorrow Never Knows" by **the Beatles**. A nearly impossible-to-find white-label pressing of the cut has gotten a nice workout on several underground London turntables. No word yet on when (or if) the jam will see the light of commercial release. Sounds too good to sit in only a scant few DJs' hands.

Speaking of festive singers named **Gallagher**, **More Protein's Eve Gallagher** pops up on fab DJ/producer **Mrs. Wood's** 12-incher "Heartbreak." Catchy as can be, this **React U.K.** single is a twirly summer delight—and it has revived our starvation for new material from **La G.** Time to get back into the studio, **Miss Thing!**

Meanwhile, **Mrs. Wood** is laying down

tracks for her first artist-driven album (due in the fall) and has just issued an edgy beat-mixed techno compilation called "Bitter And Twisted." Both sets are for **React**.

Although nearly every major label in London has been wooing him, influential DJ **Danny Rampling** has decided to join the A&R staff of the independent **Mihistry of Sound Records**. Besides enjoying the complete creative freedom that comes with being at an indie, **Rampling's** deal, we hear, has been sweetened with the promise his own, still-unnamed subsidiary label. In addition to his duties at **Ministry of Sound**, **Rampling** will continue his involvement with **Metropole Records**, a label he runs with partner **Alex Gold**. Can't wait to hear what the lad has up his signing sleeve—it should be mighty good. The man has impeccable musical taste.

NetMix, the Internet's first and only online mix show, will feature the turntable skills of revered DJ and **Perfecto Records** honcho **Paul Oakenfold** for the remainder of July. This groovy

li'l service has been spearheaded by Boston DJ/entrepreneur **Tony Zeoli** and has previously featured the talents of **Alan Russell**, **Armand Van Helden**, **Greg Cuoco**, and **Mark Lewis**. If you missed any of these jocks, **NetMix** has an archive area. So be sure to check 'em out. For more information, contact **Zeoli** at djtonyz@netmix.com.

JUST A LITTLE BIT MORE: Do we dare believe that **France Joli** will actually unveil a new single? We've been promised new music from the disco icon for years now—and have joined her many fans in disappointment. But it looks like it's for real this time. **Popular Records** is plotting for the onset of "Touch," a **Tony Green** production that warmly revisits the sound of her '70s salad days. Remixes for the single are near completion and should be available later this month. Also promised is a full-length album. We won't even allow ourselves to be excited about that yet. One step at a time...

On the flip side of the musical coin,

Popular is aiming to toughen up its street image by starting **Submarine Records**, a subsidiary that will specialize in instrumental and experimental club fare. The label will initially draw its music from the well of U.K. indies **Limbo Trax** and **Hooj Choons**.

Yet another independent label to be aware of is New York's new **Ultra Records**. The outlet is coming on strong, with no less than three stormers. "All Of Me" teams **the Backroom Boys** with singer **Takiya Dixon**, and it shimmers with pop gloss. "Lift Me Up" marks a rare appearance of producer **Mark "M.K." Kinchen**, who surrounds belter **Claire Rivers** in his signature R&B-inflected house rhythms.

Finally, **Ultra's** best bet for success at this point is "This Love We've Found" by **Reel Soul** featuring the glorious **Carolyn Harding**. **Harding** turns it out in a major way here, making the most of the track's hard-edged beat and pillowy keyboards. This could be the record that pushes **Harding** over the top and right onto crossover radio.

ZOO'S DOGSTAR

(Continued from page 12)

The result is a cohesive package of nicely ragged, tuneful guitar rock, all originals except for a cover of **Badfinger's** "No Matter What." **Maglia** says he is "very encouraged" by the results: "It's 100% better than I expected. I've seen this band develop in the past eight months in a way I wish other bands would." As to what **Zoo** would have done if the record had been less than satisfactory, **Maglia** candidly replies, "We'd have taken more of a foreign marketing

approach."

The band departed July 4 for a six-week tour of Europe, Japan, and Taiwan; a U.S. jaunt will likely begin in January. **Maglia** notes that no radio single is being promoted right away, but that "Quattro Formaggi" leadoff track "Honesty Anyway," which also appears on the album as an **Ed Stasium** mix, is the emphasis track. "We'll let it breathe on its own," says **Maglia**, "paving the way. By the time the album's ready to drop, we'll decide whether 'Honesty' will be the single. We'll probably do a video of it as well."

One thing **Zoo** won't do is run ads in teen magazines. "We're sensitive to the fact that **Dogstar** has three members,"

Maglia says of the label's policy to not trade on **Reeves'** pinup image.

But image aside, does **Reeves** think his busy acting schedule—he starts a new film in September—is an obstacle to his music career or vice versa? "I love to act, so that's pretty much my priority," he says, stressing that he did not, as was reported, drop out of the sequel to his blockbuster hit "Speed" because of **Dogstar**. "But that priority can move."

The band and label's top priority now is proving that **Dogstar** is legit. "Hopefully, people will dig our album and like our show," says **Reeves**, "so if someone says, 'Dogstar sucks!' someone else will say, 'No, they don't, actually.'"

IRIS DEMENT

(Continued from page 11)

fine, I remember watching TV every night when they'd roll the names of the guys who died that day, wondering if I'd see his."

Not all of "The Way I Should" is political in nature: "I'll Take My Sorrow Straight" is an old-fashioned, pedal steel-and-fiddle weeper, while a touch of Western flavor is imparted in "This Kind Of Happy," co-written with **Merle Haggard**.

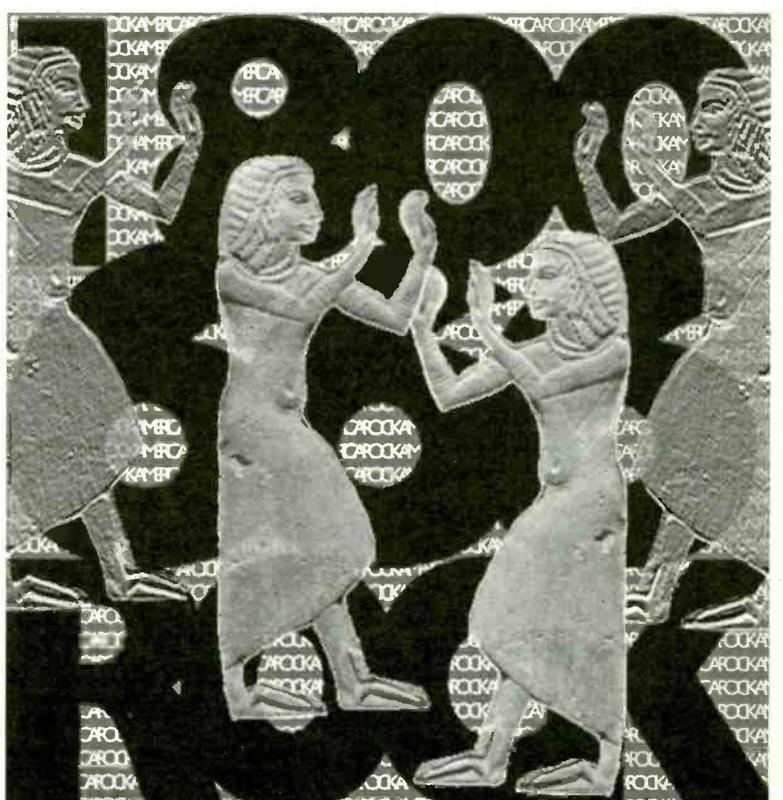
"I played electric piano in **Merle's** band for a while," she recalls. "And one day, I went to him with this song I'd had for a few years and could never write a chorus to. About 10 minutes later, he came over and said, 'I think I've got the answer.' And he did!"

DeMent, who is managed by **D.J. McLachlan** and booked by **Monterey Peninsula Artists**, intends to return to the road this fall for an extensive tour, which **Scott** says is the label's most powerful tool.

"Whenever **Iris** plays, she wins over people who might never have heard her before," he says. "And our goal is to get her to places where she may not be as exposed—playing theaters, possibly as part of a package, as opposed to going back to the same folk clubs."

Warner Bros. will roll out its retail and advertising campaigns as that tour progresses.

"I'm looking forward to being able to play these songs for an audience, which is what I've always enjoyed doing," says **Dement**. "It's not just 'a way to make a living'—even if I couldn't make a living at this, I know it's what I'd be doing."



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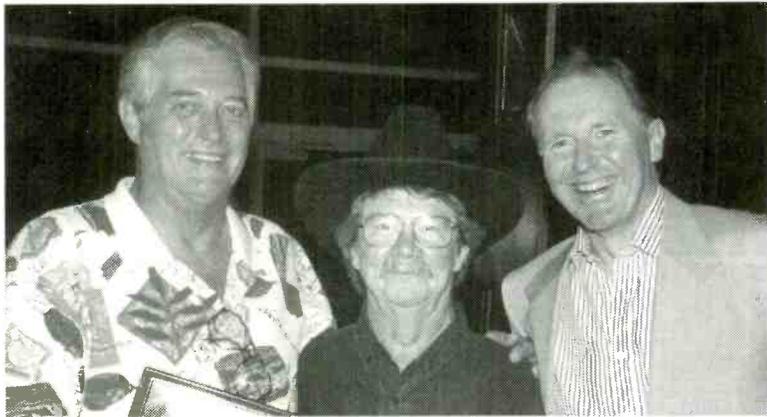
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Hurt In Joint Venture. Nashville publishing veteran Henry Hurt has entered into a joint venture with BMG Music Publishing Nashville, which he founded eight years ago. The new company is Cabin 11 Music Group, which includes Tennessee Ridge Runner Music (ASCAP) and Cross Creek Music (BMI). Hurt will also serve as VP of country acquisitions for BMG. Shown, from left, are Hurt, Cabin 11 songwriter John MacRae, and BMG Music Publishing Worldwide president Nick Firth.

Foresters Resurface On Resound Set To Receive Christian/Country Focus

BY DEBORAH EVANS PRICE

NASHVILLE—After a four-year absence from country radio, the Forester Sisters are back with “More Than I Am,” to be released Aug. 27 on the new Warner Resound label. The album will be marketed to the mainstream country and the Christian/positive country audiences.

The Forester Sisters debuted on Billboard’s Hot Country Singles & Tracks chart in January 1985 with “(That’s What You Do) When You’re In Love,” which peaked at No. 10. They went on to become country radio mainstays with such No. 1 hits as “I Fell In

Love Again Last Night,” “Just In Case,” “Mama’s Never Seen Those Eyes,” “You Again,” and a song they recorded with the Bellamy Brothers,



THE FORESTER SISTERS

been working weekends and doing what we’ve always done. We had a base with our hit records and our fans, and we’ve continued to work.”

Each of the sisters, Kathy, June, Kim, and Christy, live in or near their hometown of Lookout Mountain, Ga., and between them have seven children. Christy Forester says she and her sisters were lured back into recording by Warner Bros. Nashville president Jim Ed Norman.

“We weren’t really thinking about doing another record, and then Jim Ed Norman called us and approached us with this project,” Christy says. “The timing was great, and we were ready.”

“More Than I Am” is one of the first two projects to come from Warner Resound. (The first is an album by the Vigilantes Of Love, which should be out two weeks prior to the Foresters.) The label will specialize in serving both the Christian market through Warner Christian Distribution and the mainstream market through WEA.

(Continued on page 25)

“Too Much Is Not Enough.” Their last country radio single was “I Got A Date,” which peaked at No. 58 on Hot Country Singles & Tracks in the summer of 1992.

“More Than I Am” is their first record in three years. “We’ve still been touring,” says Christy Forester. “We’ve

Touching Base With Bill Anderson; Getting Behind The Wheel For A Cure

JULY 13 WAS OFFICIALLY Bill Anderson Day in Nashville. To celebrate the day, which was his 35th anniversary on the Grand Ole Opry, Anderson invited 300 of his fans to town for dinner and a concert, a luncheon cruise on the General Jackson, and other activities at the Opry. Anderson has been writing and recording hits for many decades, and the first volume of a greatest hits album was just released on Varèse Sarabande. Volume two, due out next year, will include some of his duets with Jan Howard and Mary Lou Turner, as well as some of the instrumentals that his band the Po’ Boys recorded. He also has written a book of country recollections titled “I Hope You’re Living As High On The Hog As The Pig You Turned Out To Be,” out on Simon & Schuster. Songs of his in recent years have been covered by Elvis Costello, Vince Gill, Rick Trevino, Chely Wright, and Steve Wariner.

Nashville Scene asked Anderson what else he has been up to recently. “I’m really kind of doing a three-pronged thing these days,” Anderson says. “I’ve really gotten back into songwriting. That’s [been] my main thrust for the past couple of years. I’ve started co-writing with a lot of young writers . . . I still work between 60 and 75 dates on the road, and

I still enjoy that. And then there’s my work at the Opry. Porter Wagoner and I alternate months hosting the ‘Opry Backstage Show,’ and that gives me just enough TV exposure. Nobody comes up to me at the mall and says, ‘Gee, I thought you were dead.’ They won’t play me on radio, but I’m still on TV.”

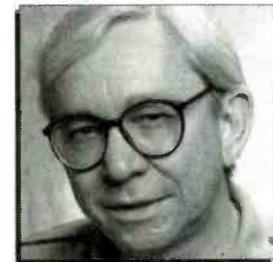
On the state of current country, he says, “In many ways, this is what we all dreamed of in the ‘50s and ‘60s, to have this kind of acceptance. And yet I guess it’s certainly not without its problems. I hear some of the older country music fans saying they wish it were back the way it used to be . . . I find it exhilarating. I find a tremendous amount of young creative energy out there. I’m writing with Vince Gill, Skip Ewing, Deborah Allen, just a bunch of people.”

On the fact that he and other country legends are not played on country radio, he says, “I think that what country music needs is an alternative radio format. I just can’t believe that country music is so broad and the radio exposure for it is so narrow. I mean, it just doesn’t make any sense. I think it’s working for the stations, but surely not every station is No. 1. Surely there’s an alternative format. And it’s not just for the older artists. There’s so much good music out there that’s just not getting played. It would be like a breath of fresh air to be able to hear all that. I may be over-optimistic, but I just think that it’s going to happen.”

ON THE ROW: Mark Collie will host his third annual

Celebrity Race for Diabetes Cure Oct. 9 at the Nashville Speedway. Those racing in Legends cars will include Faith Hill, the Mavericks, Tanya Tucker, David Lee Murphy, Terri Clark, Tim McGraw, Brooks & Dunn, and Tracy Lawrence . . . Meanwhile, Brooks & Dunn have done a NASCAR promotional campaign for TBS, which reports a substantial rise in ratings for its telecast of the Coca-Cola 600 race. The campaign consisted of on-air vignettes, event marketing, and radio and cable operator promotions . . . Songwriter Sterling Whipple, known for such hits as “Third Rock From The Sun,” has signed with Hamstein Cumberland Music . . . The Mavericks and Junior Brown will play Wolf Trap near Vienna, Va., for the first time July 21 . . . The Grand Ole Opry is running Tuesday matinees through Aug. 13 . . .

The Jim Reeves Museum and Jim Reeves Enterprises here have been sold to United Shows of America Inc., a local company. Reeves’ widow, Mary, who had run the companies since his death in 1964, is now in a convalescence home near Nashville . . . Rick Trevino is launching his new album, “Learning As You Go,” with a series of in-store performances at Wal-Mart, Kmart, Hastings, Blockbuster, and Best Buy stores in Texas, Oklahoma, New Mexico, and Arizona.



by Chet Flippo

RECORD ROUNDUP: The best song I’ve heard lately comes from the increasingly fertile school of country music in Hoboken, N.J., Long Island, N.Y., and New York’s East Village. “Beer And Kisses” sounds like a guaranteed duet hit. The writer is Amy Righy, who is fondly remembered as a member of Last Roundup on Rounder Records. She’s got other good stuff on her debut Koch International album, “Diary Of A Mod Housewife,” but remember these words: “Beer And Kisses” . . . The Geezinslaws might find themselves a hit with their single on SOR of Alex Harvey’s great song “Five Dollar Fine (For Whining).”

Rhino has reissued its fine “Hillbilly Fever” anthology as “Heroes Of Country Music.” The series’ five CDs each cover a different genre: West Coast country, Western swing, honky tonk, Nashville, and country rock . . . Truck-driving songs are back in “Rig Rock Deluxe: A Musical Salute To The American Truck Driver” on Diesel Only/Upstart. It features Buck Owens’ first recording in years (the song “Will There Be Big Rigs In Heaven”), Junior Brown teaming with Red Simpson, Del Reeves teaming with Jim Lauderdale, Marty Stuart, Billy Joe Shaver, Steve Earle, Nick Lowe, Don Walser, and Kay Adams with BR5-49. Fun stuff.

Giant’s Carter Eyes Her Career With 20 Years Of ‘Hindsight’

BY CHET FLIPPO

NASHVILLE—At age 40, Carlene Carter is marking her 20th anniversary as a recording artist by looking back at her roller-coaster career and pondering her next 20 years in music.

Giant Nashville is issuing a greatest-hits album, “Hindsight 20/20,” due Aug. 27, which will be Carter’s last project for the label. Now living in Santa Fe, N.M., Carter is in no rush to find another label. She’s taking her time and, meanwhile, touring with Pam Tillis and Lorie Morgan on the Kraft tour.

The retrospective album is an eclectic blend of music reflecting her tumultuous past. It contains 20 cuts from prior albums, as well as unreleased material, including a Bob Dylan song, “Trust Yourself,” on which Dylan and Dwight Yoakam sing backup.

Carter’s career has come full circle. She comes from the first family of country, the Carter Family, and was on the road as a teenager with stepfather Johnny Cash, mother June Carter Cash, and sister Rosanne Cash. Then she hurtled through her New York pop years and her marriage to Nick Lowe. Now, says Carter, she’s more comfortable with who and what she is.

“I really feel my mortality now,” Carter says, “turning 40 and seeing my daughter 6 feet tall and onstage at the Roxy at the same age that I was. But I really like being a young old lady. I can’t wait to be a grandma.”

As for the future, Carter wants to take it easy. She says she’s enjoying touring with Tillis and Morgan. “It’s like being with girlfriends in high school,” she says. “It’s hard in this business to have girlfriends. It makes me feel really good to be in this group.”

“Every time a music finds a market, they’ll go in and beat the shit out of it,”

she says. “They did it with all these hat acts. I’m sure a lot of them are talented, but I couldn’t begin to tell you who half of them are. They just beat it to death.”

Carter says that coming from a music family, she has seen the rise and fall of many artists. “I want a career as an artist and an entertainer, not necessarily as a chart-topper,” she says. “Unfortunately, in country music these days, it has gotten to where you’re only as successful as your last single. And I don’t want to end up like that. Longevity and respect are not necessarily what it’s all about anymore, unfortunately.”



CARTER

Carter says she may try any number of projects at this point in her career:

“But I feel like I’m starting over. I’m not scared because I’m not on a label; I feel like I can do anything now. I’m excited about that. I’m going to produce myself, and I want to produce some girls, other women, and direct videos on them. I think that right now, women in country are the coolest. They’ve got something to say, and they’re kinda tough.”

Even though her album will not go to country radio, Carter has a loyal fan base in the U.S. and, especially, in Europe. Skip Young, senior buyer for the Hastings chain, agrees. “Carlene has always been a steady seller for us,” he says. “She keeps that loyal audience.”

Carter is managed by Mark Hartley of Fitzgerald/Hartley and booked by Rick Shipp of the William Morris Agency. Her publishing is by High Steppie Music/ASCAP.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING JULY 20, 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	74	SHANIA TWAIN ▲ ⁷ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS 29 weeks at No. 1	THE WOMAN IN ME	1
2	2	3	11	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
3	3	2	12	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	1
4	4	4	3	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
5	5	5	24	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
6	6	7	37	ALAN JACKSON ▲ ² ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
7	8	8	5	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
8	7	6	6	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
9	9	9	82	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
★★★ GREATEST GAINER/HEATSEEKER IMPACT ★★★						
10	14	15	10	MINDY MCCREADY BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	10
11	13	12	51	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
12	11	—	2	WADE HAYES COLUMBIA 67563/SONY (10.98/15.98)	ON A GOOD NIGHT	11
13	10	11	33	GARTH BROOKS ▲ ⁸ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
14	12	10	5	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
15	15	16	21	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	15
16	16	13	15	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
17	17	14	12	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)	BLUE MOON	6
18	19	21	42	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
19	18	18	5	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	13
20	24	23	4	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	20
21	21	17	48	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
22	20	20	21	WYNONNA ▲ ³ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
23	23	22	46	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
24	22	19	45	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
25	25	27	9	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
26	28	24	33	VINCE GILL ▲ ³ MCA 11394 (10.98/16.98)	SOUVENIRS	3
27	30	34	120	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
28	35	38	22	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98)	TENNESSEE MOON	3
29	29	25	41	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
30	26	26	7	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12
31	31	29	5	WILLIE NELSON ISLAND 524242 (10.98/16.98)	SPIRIT	20
32	33	32	38	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
33	32	28	109	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
34	40	42	43	TRAVIS TRITT ▲ ² WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS - FROM THE BEGINNING	3
35	34	30	67	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
36	37	41	199	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
37	36	37	55	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	13

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	39	36	25	LONESTAR BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
39	27	35	3	MARTY STUART MCA 11429 (10.98/15.98)	HONKY TONKIN'S WHAT I DO BEST	27
40	41	39	74	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
41	45	33	130	JEFF FOXWORTHY ▲ ¹ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
42	42	40	24	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE WITH THE TRUTH	10
43	38	31	40	REBA MCENTIRE ▲ ³ MCA 11264 (10.98/16.98)	STARTING OVER	1
44	44	—	2	DAVID BALL WARNER BROS. 46244 (10.98/16.98)	STARLITE LOUNGE	44
45	43	44	109	TRACY BYRD ▲ ³ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
★★★ PACESETTER ★★★						
46	55	70	3	JAMES BONAMY EPIC 67069/SONY (10.98/15.98) HS	WHAT I LIVE TO DO	46
47	47	43	43	GEORGE STRAIT ▲ ³ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
48	50	52	35	SAWYER BROWN CURB 77785 (10.98/15.98)	THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
49	51	47	60	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) HS	OUT WITH A BANG	10
50	54	48	103	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
51	48	46	41	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
52	52	50	145	REBA MCENTIRE ▲ ³ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
53	49	45	7	JUNIOR BROWN MCG CURB 77843/CURB (10.98/15.98) HS	SEMI CRAZY	32
54	53	51	43	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	STRONG ENOUGH	4
55	46	49	13	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
56	57	53	256	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
57	59	57	13	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
58	61	55	54	LORRIE MORGAN ▲ ³ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
59	56	56	93	ALABAMA ▲ ³ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
60	71	74	3	JEFF FOXWORTHY LAUGHING HYENA 2009 (10.98/16.98)	LIVE	60
61	62	—	2	CONFEDERATE RAILROAD ATLANTIC 82911/AG (10.98/15.98)	GREATEST HITS	61
62	63	58	86	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
63	60	—	2	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	60
64	58	54	9	HAL KETCHUM MCG CURB 77797/CURB (10.98/15.98)	THE HITS	43
65	64	59	37	AARON TIPPIN ● RCA 66740 (9.98/15.98)	TOOL BOX	12
66	69	66	5	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	66
67	74	69	36	DWIGHT YOAKAM ● REPRISE 46051/WARNER BROS. (10.98/16.98)	GONE	5
68	65	63	19	DIAMOND RIO ARISTA 18812 (10.98/15.98)	IV	14
69	67	65	39	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) HS	WE ALL GET LUCKY SOMETIMES	26
70	66	67	41	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
71	68	61	51	TRACY BYRD ● MCA 11242 (10.98/15.98)	LOVE LESSONS	6
72	70	68	127	THE MAVERICKS ▲ ³ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
73	RE-ENTRY	114	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2	
74	73	62	93	BROOKS & DUNN ▲ ⁵ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
75	RE-ENTRY	65	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	45	

○ 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.

DOES TOBY KEITH WRITE AS GREAT AS HE SINGS
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Nashville, Tennessee

COUNTRY CORNER



by Wade Jessen

BASEBALL, HOT DOGS, AND APPLE PIE: **Ricochet** takes double honors on Billboard's Hot Country Singles & Tracks, simultaneously scoring its first No. 1, "Daddy's Money," and Hot Shot Debut, "The Star Spangled Banner" at No. 58. **Debi Fleischer**, VP of promotion at Columbia Nashville, says this double-header is a consummate compliment to the group and its music. Fleischer adds that the label serviced the national anthem to country radio at the request of programmers who discovered an edited version of the song on Columbia's recent NASCAR compilation; the promo single was serviced to ballparks, racetracks, and other sporting venues to solicit event-related play.

While the national anthem has made noteworthy appearances on the Hot 100 by **Whitney Houston** (1991) and **Jose Feliciano** (1968), it has never before charted on the country list. Fleischer says the track may be included on Ricochet's sophomore set. Meanwhile, the group's self-titled debut album holds at No. 15 on Top Country Albums.

YOUNG COUNTRY: Two new artists share the spotlight for sales spurts on Top Country Albums. One is **Mindy McCready** (BNA), who gets the Greatest Gainer nod for "Ten Thousand Angels," which has an increase of more than 2,500 units. McCready jumps 14-10 on the country chart, earning Heatseeker Impact status for her 113-86 jump on The Billboard 200.

James Bonamy's 30% hike is sufficient to retain his Pacesetter crown, awarded last week when "What I Live To Do" scored a 22% increase. **Phil Little**, national sales director at Sony's Nashville division, says the emotionally compelling single "I Don't Think I Will" and its accompanying video have stirred early consumer reaction. Little adds that Bonamy's late '95-early '96 tour with **John Michael Montgomery** helped build anticipation for the set. "I Don't Think I Will" rises 32-26 on our airplay list, increasing by more than 400 spins. New airplay is being detected at WCHY Savannah, Ga., WBBS Syracuse, N.Y., and KIIM Tucson, Ariz.

YES, I AM: **Brooks & Dunn's** "I Am That Man" (Arista) leads the Airpower pack, moving 19-17 with an increase of more than 400 spins. **Kim Leslie**, music director at WSM Nashville, says that track is tailor-made to follow the runaway success of "My Maria." Leslie says, "This cut hits an often-overlooked demo right between the eyes," referring to single adults over 30. On the other side of the demographic coin, Leslie adds, her station's young-adult listeners have already made the song an anthem.

"I Am That Man" moves more than 2,000 units on Top Country Singles Sales (16-10), while "Borderline" rings more than 40,000 pieces to remain at No. 3 on Top Country Albums and No. 25 on The Billboard 200.

MORE HOT AIR: **John D. Loudermilk's** classic composition "Then You Can Tell Me Goodbye" earns Airpower stripes for **Neal McCoy** (Atlantic), rising 21-19 with an increase of more than 300 spins. As Atlantic issues very few country cassette singles, "Then You Can Tell Me Goodbye" stands out. It rises 6-5 on Top Country Singles Sales, moving more than 4,000 units. McCoy's self-titled album tallies 17,000 units and rises 8-7 on Top Country Albums.

Tim McGraw (Curb) puts the icing on the Airpower cake with "She Never Lets It Go To Her Heart," which jumps 27-20 with an increase of more than 500 plays.

FORESTERS RESURFACE ON RESOUND

(Continued from page 23)

Warner Resound VP/GM **Barry Landis** is excited about having the **Foresters** on the label. "They are the perfect blend of artists and are Christians who want to make their art as strong as they possibly can," he says. "They aren't Christian artists, but artists... I'm interested in working with artists who are Christians. I want to make sure the emphasis is on the music. If we get the music right, the rest of it flows, and I think their record is incredible."

The **Foresters** are pleased with the project as well. "We took our time with this," **Christy** says. "We co-produced it, which was very fulfilling for us because we have always wanted to produce. So we took our time in picking songs and in preproduction with the

vocals and tried to experiment with some techniques we've never used before. We wanted to make it special."

Christy says that people may be a little surprised. "It's a diversion from what we've done in the past," she says. "It may turn off some people because it's a little edgier or [more] contemporary than we've done before."

"We just wanted to make an album we felt was the best representation of us," adds **Kim**. "Out of all the records we've made, we definitely feel this one is more representative of what we've always wanted to make... We spent so much time choosing songs for this album. These are the kinds of songs we were doing before we got our record deal. We felt like we had gotten away from what was really our love, and this

was a wonderful opportunity to make the kind of record we wanted to make. [We wanted] the record to have a real positive message."

The **Foresters** say they've always liked performing positive music but have never tried to be "preachy." (Their only previous Christian album was a 1988 TV-marketed album called "Family Faith.") "From the beginning, we felt that the most sellable point of the new record was that it's positive," **Kim** says. "It didn't matter to us where this album went because we felt the songs could supercede any pigeon-hole."

Landis believes the **Foresters'** music could work well in the country and Christian markets. He says the label

(Continued on page 33)

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
34 4 TO 1 IN ATLANTA (Tom Collins, BMI/BrownSouth, BMI) WBM	ASCAP/CarolinTone, BMI/Tommy Jimmy, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI)
39 ARE WE IN TROUBLE NOW (Chariscourt Ltd., PRS/Almo, ASCAP)	9 HOME (WB, ASCAP) WBM
74 BACK IN MY ARMS AGAIN (PolyGram Int'l, ASCAP/New Songs De Burgo, ASCAP/Mama Guitar, ASCAP/R-Bar-P, ASCAP) HL	29 HONKY TONKIN'S WHAT I DO BEST (Warner-Tamerlane, BMI/Marty Party, BMI) WBM
51 BELIEVE ME BABY (I LIED) (Mighty Nice, BMI/Wait No More, BMI/PolyGram Int'l, ASCAP/Julann, ASCAP)	17 I AM THAT MAN (Warner-Tamerlane, BMI/Constant Pressure, BMI/Acuff-Rose, BMI) WBM
28 BIG GUITAR (EMI Blackwood, BMI/Gator Tale, BMI/Half Mine, BMI) HL	26 I DON'T THINK I WILL (Sydney Erin, BMI)
25 BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabama Band, ASCAP/Wid-country, ASCAP/Miss Blyss, ASCAP) WBM/HL	61 I DO (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
12 BLUE (Trio, BMI/Fort Knox, BMI) WBM/HL	40 IF I WERE YOU (Sony/ATV Tree, BMI) HL
18 BY MY SIDE (Red Brazos, BMI/It's Timeless, BMI) WBM	70 I NEVER STOPPED LOVIN' YOU (Murray, BMI/Top Of The Levy, BMI/Zomba, BMI) WBM
11 CARRIED AWAY (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM	30 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM
63 THE CHANGE (Little Tybee, ASCAP/MCA, ASCAP) HL/CLM	36 IT'S LONELY OUT THERE (Little Big Town, BMI/American Made, BMI/Sony/ATV Tree, BMI/Ben's Future, BMI) WBM/HL
72 CHECK PLEASE (McLames, BMI/Will Bacon, BMI/Arving, BMI/Check Please, ASCAP/Almo, ASCAP) WBM	31 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
71 CIRCUS LEAVING TOWN (Mike Curb, BMI) WBM	43 JACOB'S LADDER (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM
1 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	33 LEARNING AS YOU GO (Sony/ATV Cross Keys, ASCAP) HL
64 DANCIN' WITH THE WIND (Magnasong, BMI/Red Quill, BMI/Craig Bickhardt, ASCAP/Almo, ASCAP) WBM	38 LIVING IN A MOMENT (Pat Price, BMI/Sydney Erin, BMI) WBM
24 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Tokeco, BMI/Bill Green, BMI) HL	48 LOVE REMAINS (Sony/ATV Tree, BMI)
4 DON'T GET ME STARTED (Sony/ATV Tree, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sam's Jammin', BMI) HL	56 A LOVE STORY IN THE MAKING (Mighty Nice, BMI/AI Andersongs, BMI/Blue Water, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
54 EVERYTHING I OWN (Stroudacaster, BMI/Give Reese A Chance, BMI/Baby Mae, BMI) WBM	65 THE MAKER SAID TAKE HER (Maypop, BMI/Wildcountry, BMI/Route Six, BMI/EMI Blackwood, BMI)
7 EVERY TIME I GET AROUND YOU (N2 D, ASCAP/Old Desperados, ASCAP)	68 ME AND YOU (Acuff-Rose, BMI/Songs Of Rayman, BMI/CMI, BMI)
59 EVERY TIME SHE PASSES BY (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/Bantry Bay, BMI) HL	6 MEANT TO BE (Sony/ATV Tree, BMI/Chris Waters, BMI/Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI) WBM/HL
21 GIVIN' WATER TO A DROWNING MAN (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/PolyGram Int'l, BMI/Lee Roy Parnell, BMI) HL	60 MISSING YOU (Sony/ATV Tree, BMI/Raul Malo, BMI/Mighty Nice, BMI/Andersongs, BMI)
32 GUYS DO IT ALL THE TIME (QMP, ASCAP/Teapot, ASCAP/Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP)	5 MY HEART HAS A HISTORY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM/HL
14 HEAVEN HELP MY HEART (EMI April Canada, ASCAP/Into Wishin', ASCAP/EMI April, ASCAP/Tina Arena, SOCAN/Dreaming Public, SOCAN/Down In Front, SOCAN) HL	27 MY MARIA (Duchess, BMI/Bug, BMI/Prophecy, BMI) HL
49 HIGH LONESOME SOUND (Benefit, BMI) WBM	66 NOBODY'S GIRL (Sony/ATV Tunes, ASCAP/Purple Crayon, ASCAP)
73 HILLBILLY RAP (Lord Burgess, ASCAP/Cherry Lane, ASCAP/K-Town, ASCAP/Clay Basket, ASCAP/Augie, ASCAP) HL	2 NO ONE NEEDS TO KNOW (Loon Echo, BMI/Zomba, ASCAP) WBM
47 REDNECK GAMES (Max Laffs, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL	10 ON A GOOD NIGHT (Sony/ATV Tree, BMI/Terilee, BMI/Don Cook, BMI/Sony/ATV Cross Keys, ASCAP) HL
23 RUNNIN' AWAY WITH MY HEART (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL	13 ONLY ON DAYS THAT END IN Y (Of Music, ASCAP)
75 SEE YA (Kicking Bird, BMI/Thomashawk, BMI/Bud Dog, ASCAP) CLM	35 PHONES ARE RINGIN' ALL OVER TOWN (EMI April, ASCAP) HL
20 SHE NEVER LETS IT GO TO HER HEART (Great Cumberland, BMI/Tom Shapiro, BMI/Diamond Struck, BMI/Mike Curb, BMI) WBM	
42 SO MUCH FOR PRETENDING (Seventh Son, ASCAP/Glen Campbell, BMI/New Court, BMI/Hayes Street, ASCAP) WBM	
58 THE STAR SPANGLED BANNER (It's On Hold, BMI)	
50 STARTING OVER AGAIN (Sweet Summer Night, ASCAP/Rightsongs, BMI/Earbone, BMI) HL	
53 SUDDENLY SINGLE (Great Cumberland, BMI/Diamond Struck, BMI/Tom Shapiro, BMI/Sony/ATV Tree, BMI) WBM	
67 TANGLED UP IN TEXAS (Little Shop Of Morgansons, BMI/Chrysalis, ASCAP/Billy Beau, ASCAP/Warner-Tamerlane, BMI/Joey, BMI) WBM	
41 THAT GIRL'S BEEN SPYIN' ON ME (Island Bound, ASCAP/Famous, ASCAP/Diamond Struck, BMI/Hamstein Cumberland, BMI) HL/WBM	
8 THAT'S WHAT I GET FOR LOVIN' YOU (Careers-BMG, BMI/A Hard Day's Write, BMI/Rio Bravo, BMI) WBM/HL	
62 THAT WAS HIM (THIS IS NOW) (What About Vern, ASCAP/Firstars, ASCAP/Almo, ASCAP/Bugle, ASCAP/Coburn, BMI)	
19 THEN YOU CAN TELL ME GOODBYE (Acuff-Rose, BMI) WBM	
22 THERE'S A GIRL IN TEXAS (Sawng Cumprny, ASCAP/Vip Viperman, ASCAP)	
16 A THOUSAND TIMES A DAY (MCA, ASCAP/Gary Burr, ASCAP/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL	
15 TIME MARCHES ON (Sony/ATV Tree, BMI) HL	
3 TREAT HER RIGHT (Intergrity's Hosanna!, ASCAP/Lensongs, ASCAP/Blonde Hair, BMI)	
45 WHOLE LOTTA GONE (Golf Club, ASCAP/Affiliated, ASCAP/Oliverius, ASCAP/Cut-Write, BMI/C.S.A., BMI)	
57 WHY CAN'T YOU (EMI Blackwood, BMI/B Rit B Rock, BMI/Nic Kim R, BMI)	
52 A WOMAN'S TOUCH (PolyGram Int'l, ASCAP/Tokeco, BMI/Zomba, ASCAP) WBM	
69 WORLDS APART (Benefit, BMI/Little Big Town, BMI/American Made, BMI)	
37 WRONG PLACE, WRONG TIME (Millhouse, BMI/EMI Tower Street, BMI/EMI Blackwood, BMI) HL	
46 YOU CAN'T LOSE ME (Big Tractor, ASCAP/WB, ASCAP/Kicking Bird, BMI/Thomashawk, BMI) WBM	
44 YOU'RE NOT IN KANSAS ANYMORE (Coburn, BMI/Bro 'N Sis, BMI)	
55 YOU STILL GOT ME (Supernaw, ASCAP)	

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® FOR WEEK ENDING JULY 20, 1996

THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART	THIS WEEK	LAST WEEK	ARTIST	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98)	12 GREATEST HITS	270	14	15	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	33
2	2	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	82	15	14	JEFF FOXWORTHY LAUGHING HYENA 2080	SOLD OUT VOLUME 80	2
3	3	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	51	16	13	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPALL GLASER ▲ ² RCA 66841 (10.98/15.98)	WANTED! THE OUTLAWS	10
4	4	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	69	17	19	DWIGHT YOAKAM ▲ ² REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	26
5	5	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	95	18	20	BILLY RAY CYRUS ▲ ⁸ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	60
6	9	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	249	19	16	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	32
7	7	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	268	20	23	WAYLON JENNINGS ▲ ⁴ RCA 8506 (7.98/11.98)	GREATEST HITS	133
8	6	REBA MCENTIRE ▲ ³ MCA 4979* (7.98/12.98)	GREATEST HITS	268	21	22	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	116
9	10	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	266	22	18	GARTH BROOKS ▲ ⁵ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	30
10	8	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	35	23	24	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	120
11	11	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	264	24	21	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	28
12	—	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	1	25	17	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	30
13	12	JEFF FOXWORTHY LAUGHING HYENA 2079	THE ORIGINAL VOLUME 79	2					

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

Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING JULY 20, 1996

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
1	2	5	13	*** No. 1 *** DADDY'S MONEY R. CHANCEY, E. SEAY (B. DIPIERO, S. SESKIN, M.D. SANDERS)	◆ RICOCHET (C) (V) COLUMBIA 78097	1
2	1	4	11	NO ONE NEEDS TO KNOW R.J. LANGE (S. TWAIN, R.J. LANGE)	◆ SHANIA TWAIN (V) MERCURY NASHVILLE 852986	1
3	8	8	18	TREAT HER RIGHT M.A. MILLER, M. MCANALLY (L. LEBLANC, A. ALDRIDGE)	◆ SAWYER BROWN (C) (V) CURB 76987	3
4	9	9	17	DON'T GET ME STARTED M. WRIGHT (R. AKINS, S. HOGIN, M.D. SANDERS)	◆ RHETT AKINS (V) DECCA 551166	4
5	7	11	20	MY HEART HAS A HISTORY J. LEO (M.D. SANDERS, P. BRANDT)	◆ PAUL BRANDT (C) (V) REPRISE 17683	5
6	5	6	18	MEANT TO BE K. STEGALL (C. WATERS, R. BOWLES)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	5
7	3	2	18	EVERY TIME I GET AROUND YOU T. BROWN (D.L. MURPHY)	DAVID LEE MURPHY (V) MCA 551186	2
8	13	15	12	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	8
9	4	3	14	HOME K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	3
10	12	16	11	ON A GOOD NIGHT D. COOK (P. NELSON, D. COOK, L. BOONE)	◆ WADE HAYES (C) (D) (V) COLUMBIA 78312	10
11	11	26	10	CARRIED AWAY T. BROWN, G. STRAIT (S. BOGARD, J. STEVENS)	GEORGE STRAIT (V) MCA 55204	11
12	10	10	9	BLUE W. RIMES (B. MACK)	◆ LEANN RIMES (C) (D) (V) MCG CURB 76959	10
13	15	20	9	ONLY ON DAYS THAT END IN "Y" J. STROUD (R. FAGAN)	CLAY WALKER GIANT ALBUM CUT/REPRISE	13
14	14	14	13	HEAVEN HELP MY HEART T. BROWN (D. TYSON, T. ARENA, D. MCTAGGART)	WYNONNA (V) CURB 551194/MCA	14
15	6	1	18	TIME MARCHES ON D. COOK (B. BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	1
16	16	18	15	A THOUSAND TIMES A DAY E. GORDY JR. (G. BURR, G. NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78309	16
*** AIRPOWER ***						
17	19	33	9	I AM THAT MAN D. COOK, K. BROOKS, R. DUNN (T. MCBRIDE, M. POWELL)	◆ BROOKS & DUNN (C) (V) ARISTA 1-3018	17
18	18	23	16	BY MY SIDE J. STROUD (CONSTANT CHANGE)	LORRIE MORGAN & JON RANDALL (C) (V) BNA 64512/RCA	18
*** AIRPOWER ***						
19	21	29	10	THEN YOU CAN TELL ME GOODBYE B. BECKETT (J. D. LOUDERMILK)	◆ NEAL MCCOY (C) (D) (V) ATLANTIC 87053	19
*** AIRPOWER ***						
20	27	35	5	SHE NEVER LETS IT GO TO HER HEART J. STROUD, B. GALLIMORE (T. SHAPIRO, C. WATERS)	TIM MCGRAW CURB ALBUM CUT	20
21	26	31	10	GIVIN' WATER TO A DROWNING MAN S. HENDRICKS, L. PARNELL (G. NICHOLSON, L.R. PARNELL)	LEE ROY PARNELL (V) CAREER 1-0503	21
22	30	30	15	THERE'S A GIRL IN TEXAS S. HENDRICKS (T. ADKINS, V. VIPPERMAN)	◆ TRACE ADKINS (C) (V) CAPITOL NASHVILLE 58562	22
23	31	32	9	RUNNIN' AWAY WITH MY HEART D. COOK, W. WILSON (M. BRIT, S. HOGIN, M.D. SANDERS)	LONESTAR (V) BNA 64549	23
24	17	12	20	DOES THAT BLUE MOON EVER SHINE ON YOU N. LARKIN, T. KEITH (T. KEITH)	◆ TOBY KEITH (C) (V) A&M NASHVILLE 576140	2
25	20	13	16	BLUE CLEAR SKY T. BROWN, G. STRAIT (M.D. SANDERS, J. JARRARD, B. DIPIERO)	GEORGE STRAIT (V) MCA 55187	1
26	32	36	11	I DON'T THINK I WILL D. JOHNSON (D. JOHNSON)	◆ JAMES BONAMY (V) EPIC 78298	26
27	24	21	16	MY MARIA D. COOK, K. BROOKS, R. DUNN (D. MOORE, B. W. STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	1
28	34	37	6	BIG GUITAR M. BRIGHT (H. PAUL, H. GROSS)	◆ BLACKHAWK (C) (V) ARISTA 1-3017	28
29	25	24	14	HONKY TONKIN'S WHAT I DO BEST T. BROWN, J. NIEBANK (M. STUART)	◆ MARTY STUART & TRAVIS TRITT (V) MCA 55197	23
30	22	19	20	I THINK ABOUT YOU J. HOBBS, E. SEAY, P. WORLEY (D. SCHLITZ, S. SESKIN)	◆ COLLIN RAYE (V) EPIC 78238	3
31	45	56	23	IT'S MIDNIGHT CINDERELLA A. REYNOLDS (K. WILLIAMS, K. BLAZY, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	31
32	39	49	7	GUYS DO IT ALL THE TIME D. MALLOY, N. WILSON (B. WHITESIDE, K. TRIBBLE)	◆ MINDY MCCREADY BNA ALBUM CUT	32
33	36	42	8	LEARNING AS YOU GO S. BUCKINGHAM, D. JOHNSON (L. BOONE, B. LAWSON)	◆ RICK TREVINO (V) COLUMBIA 78329	33
34	35	41	9	4 TO 1 IN ATLANTA T. BROWN (B. KENNER, L. RUSSELL BROWN)	TRACY BYRD (V) MCA 55201	34
35	29	28	16	PHONES ARE RINGIN' ALL OVER TOWN M. MCBRIDE, P. WORLEY, E. SEAY (M. BEESON, K. VASSY, D. MACKECHNIE)	MARTINA MCBRIDE (C) (V) RCA 64487	28
36	38	44	7	IT'S LONELY OUT THERE P. TILLIS (B. DIPIERO, P. TILLIS)	PAM TILLIS (V) ARISTA 1-0505	36
37	37	39	10	WRONG PLACE, WRONG TIME T. BROWN (J. STEWART, S. MILLER)	MARK CHESNUTT (V) DECCA 55198	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
38	42	51	4	LIVING IN A MOMENT D. JOHNSON (P. BUNCH, D. JOHNSON)	◆ TY HERNDON (C) (D) (V) EPIC 78334	38
39	40	46	6	ARE WE IN TROUBLE NOW K. LEHNING (M. KNOPFLER)	◆ RANDY TRAVIS (V) WARNER BROS. 17619	39
40	33	27	20	IF I WERE YOU K. STEGALL, C. WATERS (T. CLARK)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	8
41	46	52	6	THAT GIRL'S BEEN SPYIN' ON ME T. SHAPIRO (M. T. BARNES, T. SHAPIRO)	BILLY DEAN (C) CAPITOL NASHVILLE 58563	41
42	50	59	4	SO MUCH FOR PRETENDING B.J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64267	42
43	47	48	7	JACOB'S LADDER C. CHAMBERLAIN, K. STEGALL (T. MARTIN, C. SWEAT, B. SWEAT)	MARK WILLS (C) (V) MERCURY NASHVILLE 578004	43
44	52	66	3	YOU'RE NOT IN KANSAS ANYMORE G. GALLIMORE, T. MCGRAW (Z. TURNER, T. NICHOLS)	JO DEE MESSINA CURB ALBUM CUT	44
45	51	54	5	WHOLE LOTTA GONE J. SLATE, J. DIFFIE (M. OLIVERIUS, B. BURNS)	JOE DIFFIE (V) EPIC 78333	45
46	56	—	2	YOU CAN'T LOSE ME S. HENDRICKS, F. HILL (T. BRUCE, T. MCHUGH)	◆ FAITH HILL WARNER BROS. ALBUM CUT	46
47	48	47	7	REDNECK GAMES S. ROUSE (J. FOXWORTHY, S. ROUSE, R. SCAIFE)	◆ JEFF FOXWORTHY WITH ALAN JACKSON (C) (D) (V) WARNER BROS. 17648	42
48	62	—	2	LOVE REMAINS J. HOBBS, E. SEAY, P. WORLEY (T. DOUGLAS, J. DADDARIO)	COLLIN RAYE (V) EPIC 78348	48
49	49	40	15	HIGH LONESOME SOUND T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 55188	12
50	44	25	17	STARTING OVER AGAIN T. BROWN, R. MCENTIRE (D. SUMMER, B. SUDANO)	◆ REBA MCENTIRE (V) MCA 55183	19
51	66	—	2	BELIEVE ME BABY (I LIED) G. FUNDIS (K. RICHEY, ANGELO, L. GOTTLIEB)	◆ TRISHA YEARWOOD (V) MCA 55211	51
52	73	—	2	A WOMAN'S TOUCH N. LARKIN, T. KEITH (T. KEITH, W. PERRY)	TOBY KEITH (V) A&M NASHVILLE 581174	52
53	54	—	2	SUDDENLY SINGLE K. STEGALL, C. WATERS (T. SHAPIRO, T. CLARK, C. WATERS)	TERRI CLARK (V) MERCURY NASHVILLE 578280	53
54	53	55	8	EVERYTHING I OWN S. GIBSON (R. WILSON, T. MARTIN)	AARON TIPPIN (V) RCA 64544	53
55	55	58	6	YOU STILL GOT ME R. LANDIS (D. SUPERNOW, K. KING)	DOUG SUPERNOW GIANT ALBUM CUT/REPRISE	55
56	41	34	15	A LOVE STORY IN THE MAKING J. GUESS (A. ANDERSON, C. WISEMAN)	LINDA DAVIS (C) (V) ARISTA 1-2991	33
57	60	70	3	WHY CAN'T YOU E. GORDY JR. (L. STEWART, R. C. BANNON)	◆ LARRY STEWART (C) (V) COLUMBIA 78307	57
*** Hot Shot Debut ***						
58	NEW	—	1	THE STAR SPANGLED BANNER R. CHANCEY, E. SEAY (F. S. KEY)	RICOCHET COLUMBIA PROMO SINGLE	58
59	57	61	7	EVERY TIME SHE PASSES BY R. BENNETT (G. DUCAS, M. HEENEY)	◆ GEORGE DUCAS (C) CAPITOL NASHVILLE 58565	57
60	59	68	5	MISSING YOU D. COOK, R. MALO (R. MALO, A. ANDERSON)	◆ THE MAVERICKS (C) (V) MCA 55021	59
61	61	65	7	I DO J. LEO (P. BRANDT)	◆ PAUL BRANDT (C) (D) (V) REPRISE 17616	61
62	67	73	3	THAT WAS HIM (THIS IS NOW) B. CANNON, L. SHELL (V. RUST, K. URBAN)	4 RUNNER (C) (V) A&M NASHVILLE 581650	62
63	65	62	19	THE CHANGE A. REYNOLDS (T. ARATA, W. TESTER)	◆ GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	19
64	58	60	9	DANCIN' WITH THE WIND B. MAHER, GREAT PLAINS (J. SUNDRUD, C. BICKHARDT)	◆ GREAT PLAINS (C) MAGNATONE 1105	58
65	NEW	—	1	THE MAKER SAID TAKE HER E. GORDY JR., ALABAMA (R. ROGERS, M. WRIGHT)	ALABAMA (V) RCA 64588	65
66	70	—	2	NOBODY'S GIRL J. SCHERER, T. DUBOIS (G. PETERS)	◆ MICHELLE WRIGHT (C) (V) ARISTA 1-3023	66
67	69	69	5	TANGLED UP IN TEXAS M. WRIGHT (D. MORGAN, B. BURNETTE, L. HENLEY)	◆ FRAZIER RIVER (V) DECCA 55101	67
68	NEW	—	1	ME AND YOU B. BECKETT (E. EWING, R. HERNDON)	KENNY CHESNEY (C) (V) BNA 64589	68
69	NEW	—	1	WORLDS APART T. BROWN (V. GILL, B. DIPIERO)	VINCE GILL (V) MCA 55213	69
70	75	75	3	I NEVER STOPPED LOVIN' YOU J. THOMAS (S. AZAR, J. BLUME)	◆ STEVE AZAR (C) RIVER NORTH 163013	70
71	74	—	5	CIRCUS LEAVING TOWN J. CRUTCHFIELD (P. CLAYPOOL)	PHILIP CLAYPOOL CURB ALBUM CUT	71
72	RE-ENTRY	—	9	CHECK PLEASE G. FUNDIS (P. JEFFERSON, J. MICHAELS)	◆ PAUL JEFFERSON (C) (V) ALMO SOUNDS 89003	50
73	NEW	—	1	HILLBILLY RAP B. BECKETT (E. BURGIE, W. ATTAWAY, P. HENNING, B. EDWARDS, N. ROGERS)	NEAL MCCOY ATLANTIC ALBUM CUT	73
74	RE-ENTRY	—	15	BACK IN MY ARMS AGAIN B. BECKETT (L.R. PARNELL, R.M. BOURKE, C. MOORE)	KENNY CHESNEY (C) (V) BNA 64523	41
75	64	57	9	SEE YA B. BECKETT (T. MCHUGH, C. WARD)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	51

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

Billboard Top Country Singles Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
FOR WEEK ENDING JULY 20, 1996

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	*** No. 1 *** BLUE CURB 76959 5 weeks at No. 1	LEANN RIMES
2	2	2	5	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
3	3	3	15	MY MARIA ARISTA 1-2993	BROOKS & DUNN
4	4	5	11	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
5	6	8	4	THEN YOU CAN TELL ME GOODBYE ATLANTIC 87053/AG	NEAL MCCOY
6	5	4	19	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
7	9	9	7	DADDY'S MONEY COLUMBIA 78097/SONY	RICOCHET
8	8	7	19	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
9	7	6	18	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
10	16	21	3	I AM THAT MAN ARISTA 1-3018	BROOKS & DUNN
11	18	19	9	THERE'S A GIRL IN TEXAS CAPITOL NASHVILLE 58562	TRACE ADKINS
12	11	14	8	ON A GOOD NIGHT COLUMBIA 78312/SONY	WADE HAYES
13	10	15	13	MY HEART HAS A HISTORY REPRISE 17683/WARNER BROS.	PAUL BRANDT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	12	48	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
15	12	17	13	TREAT HER RIGHT CURB 76987	SAWYER BROWN
16	17	18	13	MEANT TO BE MERCURY NASHVILLE 852874	SAMMY KERSHAW
17	13	10	19	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JO DEE MESSINA
18	15	11	21	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
19	20	16	26	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
20	19	13	16	TEN THOUSAND ANGELS BNA 64470/RCA	MINDY MCCREADY
21	NEW	—	1	SO MUCH FOR PRETENDING ASYLUM 64267/EEG	BRYAN WHITE
22	25	—	2	JACOB'S LADDER MERCURY NASHVILLE 578004	MARK WILLS
23	22	22	5	EVERYTIME SHE PASSES BY CAPITOL NASHVILLE 58565	GEORGE DUCAS
24	21	20	56	ANGELS AMONG US RCA 62643	ALABAMA
25	24	—	2	BIG GUITAR ARISTA 1-3017	BLACKHAWK

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.

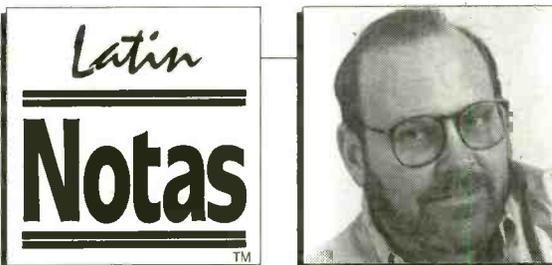
Hot Latin Tracks



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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
1	1	1	10	ENRIQUE IGLESIAS FONOVISIA	POR AMARTE 8 weeks at No. 1 R. PEREZ-BOTIJA (E. IGLESIAS, R. MORALES)
No. 1					
2	NEW	1	1	MARCO ANTONIO SOLIS FONOVISIA	QUE PENA ME DAS M.A. SOLIS (M.A. SOLIS)
AIRPOWER					
3	4	10	3	LUIS MIGUEL WALT DISNEY	SUENA W. AFANASIEFF (A. MENKEN, S. SCHWARTZ)
4	6	6	4	OLGA TANON WEA LATINA	ME SUBES, ME BAJAS, ME SUBES M.A. SOLIS (M.A. SOLIS)
5	7	7	12	INTOCABLE EMI LATIN	NO TE VAYAS J.L. AYALA (G. ABREGO)
6	3	2	13	CRISTIAN FONOVISIA	AMARTE A TI D. FREIBERG (D. FREIBERG, W. ARENZONI)
7	8	5	8	VICENTE FERNANDEZ SONY	NO TE VAYAS PRAMIREZ (V. FERNANDEZ)
AIRPOWER					
8	NEW	1	1	LOS TIGRES DEL NORTE FONOVISIA	EL REPORTERO E. HERNANDEZ (T. BELLO)
9	11	16	10	EZEQUIEL PENA FONOVISIA	EBRIO DE AMOR M.A. SOLIS (L. CASTILLO)
10	5	8	8	SHAKIRA SONY	DONDE ESTAS CORAZON L. FOCHOA, S. MEBARAK (S. MEBARAK, L. FOCHOA)
11	9	9	8	BRONCO FONOVISIA	TRAICION A LA MEXICANA NOT LISTED (M. DELGADO, D. UNGARO)
12	17	17	4	SORAYA POLYGRAM LATINO	AMOR EN TUS OJOS R. ARGENT, P. VAN HOOKE (SORAYA)
13	13	23	3	LIBERACION FONOVISIA	HAS DE SABER V. CANALES (J. COREANI)
14	14	14	7	FRANKIE RUIZ POLYGRAM RODVEN	IRONIA V. URRUTIA (J. NUÑEZ)
15	18	19	5	GRUPO LIMITE POLYGRAM LATINO	ESTA VEZ J. CARRILLO (M. GALINDO, F. GALINDO)
16	19	18	8	BOBBY PULIDO EMI LATIN	TE VOY A AMAR E. ELIZONDO (B. PULIDO)
AIRPOWER					
17	25	—	2	EDNITA NAZARIO, EMILIO, GRACIELA BELTRAN EMI LATIN	POR SIEMPRE UNIDOS K.C. PORTER (K.C. PORTER, G. LAUREANO)
18	15	25	5	PEDRO FERNANDEZ POLYGRAM LATINO	LA MUJER QUE AMAS H. PATRON (B. ADAMS, R. LLANGE, M. KAMEN)
19	2	3	11	EROS RAMAZZOTTI ARISTA/BMG	LA COSA MAS BELLA E. RAMAZZOTTI (E. RAMAZZOTTI, C. GUIDETTI, A. COGLIATI, N. MANO)
20	10	11	11	SELENA EMI LATIN	NO QUIERO SABER A. B. QUINTANILLA III (A. B. QUINTANILLA III, PASTUJILLO)
AIRPOWER					
21	24	21	4	BANDA MAGUEY FONOVISIA	PORQUE ES AMOR ESOLANO (G. IBARRA)
22	12	15	6	DLG SIR GEORGE/SONY	TODO MI CORAZON S. GEORGE (J. CHESTER)
AIRPOWER					
23	22	32	4	LA TROPA F EMI LATIN	LA MALA VIDA J. FARIAS, J. FARIAS (J. FARIAS)
24	21	20	6	MARC ANTHONY EMI LATIN	ASI COMO HOY A. FERNANDEZ, M. ANTHONY (O. ALFANNO, M. ANTHONY)
25	30	—	5	AMBRA ZAFIRO/BMG	TE PERTENEZCO NOT LISTED (ASSOLO, F. MIGLIACCI, E. MIGLIACCI, S. ACQUA)
26	38	—	3	BANDA ZETA FONOVISIA	ROCK NATIVO ZE LUIS (ZE LUIS)
27	32	—	2	MARC ANTHONY RMM	HASTA AYER S. GEORGE, M. ANTHONY (NOT LISTED)
28	23	22	5	RAUL ORTEGA Y SU BANDA ARRE FONOVISIA	TE NECESITO R. ORTEGA (J. GUADALUPE ESPARZA)
29	35	37	4	LOS FUGITIVOS POLYGRAM LATINO	VOY A INTENTARLO TODO P. MOTTA (A. CHAVEZ)
30	26	24	6	JENNIFER Y LOS JETZ EMI LATIN	VEN A MI A. QUINTANILLA JR., B. MOORE (J. E. CUESTA)
31	NEW	1	1	LA MAFIA SONY	MEJORES QUE ELLA M. LICHTENBERGER JR. (A. LARRINAGA)
32	27	28	9	LOS TIRANOS DEL NORTE FONOVISIA	PARA MORIR IGUALES J. MARTINEZ (J. A. JIMENEZ)
33	20	13	9	LOS TUCANES DE TIJUANA EMI LATIN	6 PIES BOCA ABAJO J. NIEVES IZUNZA (M. QUINTERO LARA)
34	28	26	18	GRUPO LIMITE POLYGRAM LATINO	TE APROVECHAS J. CARRILLO (M. ASSIAS)
35	33	30	8	LOS RIELEROS DEL NORTE FONOVISIA	EL INVENCIBLE NOT LISTED (H. VELAZ)
36	36	39	10	MAZZ EMI LATIN	AMIGO MIO J. GONZALEZ (H. LANZI)
37	34	34	5	DAVID LEE GARZA Y LOS MUSICALES EMI LATIN	TU BOCA ROJA NOT LISTED (M. OROZCO-GOMEZ)
38	NEW	1	1	MARCOS LLUNAS POLYGRAM LATINO	VIDA P. MANAVELLO (S. DAVINCI, F. DELPRETE)
39	29	29	15	MICHAEL SALGADO JOEY	SIN ELLA J.S. LOPEZ (J. ALEJANDRO)
40	NEW	1	1	OXIGENO EMI LATIN	CHIKITIKI POOM A. B. QUINTANILLA III (F. TORRES, R. TREVIZO)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
29 STATIONS	23 STATIONS	63 STATIONS
1 LUIS MIGUEL WALT DISNEY SUENA	1 FRANKIE RUIZ POLYGRAM RODVEN IRONIA	1 MARCO ANTONIO SOLIS FONOVISIA QUE PENA ME...
2 OLGA TANON WEA LATINA ME SUBES, ME BAJAS,...	2 MARC ANTHONY RMM HASTA AYER	2 INTOCABLE EMI LATIN NO TE VAYAS
3 SHAKIRA SONY DONDE ESTAS CORAZON	3 DLG SIR GEORGE/SONY TODO MI CORAZON	3 LOS TIGRES DEL NORTE FONOVISIA EL REPORTERO
4 SORAYA POLYGRAM LATINO AMOR EN TUS OJOS	4 TONO ROSARIO WEA LATINA ESTUPIDA	4 EZEQUIEL PENA FONOVISIA EBRIO DE AMOR
5 EROS RAMAZZOTTI ARISTA/BMG LA COSA MAS BELLA	5 LIMI-T XXI MERENGAZO/RMM QUE TE PASA CONMIGO	5 BRONCO FONOVISIA TRAICION A LA MEXICANA
6 ENRIQUE IGLESIAS FONO-VISA POR AMARTE	6 MANNY MANUEL RMM I WANNA HOLD YOUR ...	6 LIBERACION FONOVISIA HAS DE SABER
7 MARC ANTHONY EMI LATIN ASI COMO HOY	7 GISELLE RCA/BMG ESA NO ES MEJOR QUE YO	7 VICENTE FERNANDEZ SONY NO TE VAYAS
8 AMBRA ZAFIRO/BMG TE PERTENEZCO	8 LUIS MIGUEL WALT DISNEY SUENA	8 GRUPO LIMITE POLYGRAM LATINO ESTA VEZ
9 MARCOS LLUNAS POLYGRAM LATINO VIDA	9 MARC ANTHONY EMI LATIN ASI COMO HOY	9 BOBBY PULIDO EMI LATIN TE VOY A AMAR
10 EDNITA NAZARIO, EMILIO, GRA-CIELA BELTRAN EMI LATIN POR...	10 DOMINGO QUINONES RMM SI TU TE VAS	10 ENRIQUE IGLESIAS FONO-VISA POR AMARTE
11 CRISTIAN FONOVISIA AMARTE A TI	11 OLGA TANON WEA LATINA ME SUBES, ME BAJAS,...	11 BANDA MAGUEY FONOVISIA PORQUE ES AMOR
12 MARC ANTHONY RMM HASTA AYER	12 AMBRA ZAFIRO/BMG TE PERTENEZCO	12 LA TROPA F EMI LATIN LA MALA VIDA
13 THE BARRIO BOYZZ EMI LATIN UNA NACION	13 VICTOR MANUELLE SONY PENSAMIENTO Y PALABRA	13 BANDA ZETA FONOVISIA ROCK NATIVO
14 MENUDO MUSICA FUTURA/RTP/SONY NO...	14 TONY VEGA RMM ESPER-ARE A QUE TE...	14 RAUL ORTEGA Y SU BANDA ARRE FONOVISIA TE...
15 DLG SIR GEORGE/SONY TODO MI CORAZON	15 EL GRAN COMBO FONOVISIA ASI LOGRAMOS NUESTRO...	15 JENNIFER Y LOS JETZ EMI LATIN VEN A MI



by John Lannert

EMI LATIN LINKS WITH DISA: EMI Latin has taken a mighty step toward increasing its share in the giant regional Mexican market by inking a licensing pact with Disa, a powerhouse Mexican indie located in Monterrey.

EMI Latin president José Béhar says the "long-term deal" will help expand EMI's presence in the regional Mexican market in the U.S. "I truly believe that we can increase our business from the get-go by 15%-20% annually," says Béhar, who lauds the business acumen of Disa executives Paty Chávez and her husband, Domingo. "What's most exciting about Disa, apart from the great catalog, is the management. I am just so impressed by the management and by how proactive and how hands-on they are."

Among the prominent artists included in the deal, which takes effect Sept. 1, are Cardenales De Nuevo León, Bryndis, and Los Rehenes.

"What we plan to do is release the 60 most important catalog items," says Béhar, "and we plan to key in on 12-15 releases annually with acts that are established, semi-established, or developing."

NEW SELENA, JUANGA: José Béhar says that EMI Latin will be dropping a new Selena album in September. The forthcoming record will contain previously released songs refashioned by Selena's brother A.B. Quintanilla III, plus several previously unreleased tunes. Also due out in September, says Béhar, is "Juan Gabriel Y Las Tres

Señoras," a ranchera record featuring Mexican mega-star Juan Gabriel and three of Mexico's most venerated ranchera divas: Lola Beltrán, who recently passed away; Lucha Villa; and Amalia Mendoza.

Due out in August is the label debut by Los Mismos, whose members formerly made up Los Bukis, the backing band of Fonovisa superstar Marco Antonio Solís.

Lastly, Béhar says that Bobby Pulido, the label's fast-rising star, may follow in the footsteps of labelmate Emilio and launch a career in the country music market.

MCA TAPS LÓPEZ: Jesús López has been named senior VP, Latin American and U.S. Latino operations, for MCA Music Entertainment International. López, a long-time BMG executive, most recently was BMG's VP of Latin North America.

STATESIDE BRIEFS: Enrique Iglesias' self-titled bow on Fonovisa has been certified gold by the Recording Industry Assn. of America. The gold disc is the fourth RIAA honor for Fonovisa... Noted Argentinian producer/songwriter Pepe Motta, who has worked primarily with such regional Mexican acts as PolyGram Rodven's Los Fugitivos and Charanda Band, Luna/Fonovisa's Los Caminantes, and Fonovisa's Los Aguirre and Tentación, has formed his own production company, Pepe Motta Productions. The firm is based in North Hollywood, Calif. ... Mario Sánchez, who previously was manager of AFG Sigma Records, has started his own label, Mayo Records. Just released on the San Antonio, Texas, indie are "Puros Éxitos," a first album by hot banda crew Banda Magüey that was never put out in the U.S., and "El Meneito," by a Chilean rap act called Los Locos.

ARGENTINA NOTAS: EMI Argentina rock trio Los Enanitos Verdes have just put out "Guerra Gaucha," a (Continued on page 30)

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Indie Labels Thrive In Chile, Often With Support From Multinationals

BY PABLO MÁRQUEZ

SANTIAGO, Chile—In the past 10 years, the domination of multinational record companies in the Latin American markets has erased all but the hardest of independent labels.

In Chile, however, domestic indies are popping up with increasing frequency, often with the enthusiastic patronage of a multinational that is

distributing an indie imprint. No fewer than four indies have formed in the last year. One multinational, Sony Chile, has even created its own boutique, indie-style label, Krater.

At first glance, Chile's tiny recording market would not seem able to sustain much of a robust indie scene.

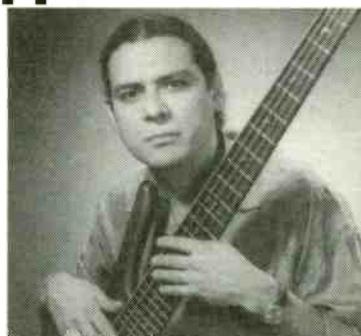
According to figures released by Chile's record-industry trade group, Asociación de Productores Fonográ-

ficos de Chile (AFP), the domestic record industry in 1995 sold 8,152,000 units, which generated \$78 million in revenue. By contrast, the U.S. record market in 1995 generated about \$12.3 billion in revenue.

AFP's sales data was compiled from information turned over by the five multinational companies that make up AFP: Sony, BMG Chile, EMI Chile, Warner Chile, and PolyGram Chile. Sales information from indie labels is sketchier. There are no indie members in AFP, and because there is no trade outfit representing independents, there is no way to verify sales statistics.

But Jaime Román, director of prominent Chilean indie Musicavisión, estimates that unit sales by domestic indies in 1995 reached 1.5 million, or about 4% of the national record market. Román attributes about 800,000 units of those sales to Musicavisión's extensive catalog, which has been dominated by titles from Chilean television series and national singers.

The importance of Musicavisión in the market can be easily verified because since 1995, the small label has been a distributed imprint of PolyGram, which keeps accurate tabs on Musicavisión's sales data. Likewise, sales tallies from Alerce, one of Chile's oldest indies, which has entered into a joint venture agreement with Sony, can be accu-



CAMPOS

rately checked.

However, the rest of the old-line indies—Unión Records, Magic Records, Star Sound, Sonosur—do not provide sales information that can be readily verified. Therefore, the impact of these labels is difficult to gauge. What is indisputable, however, is that the number of indie labels is on the rise.

The move toward a more independent stance in Chile reflects record markets in other countries where indie labels are closer to the streets, allowing them to spot new musical trends before the multinationals. Independents can also create and execute marketing campaigns much more rapidly than major labels. Meanwhile, the major labels' distribution and administrative muscle in a country such as Chile allows these indies an opportunity to maximize the sales potential of their artists.

Carlos Necochea, founder of indie label Nuevo Espacio, which is associated with PolyGram and Musicavisión, says the roles of indies and majors are mutually beneficial.

"To do a good job with a local artist obliges you to be associated with a multinational," says Necochea. "Otherwise, it's impossible to do promotion and distribution of the product."

Necochea, a highly regarded producer whose label has put out albums by former member of Congress Jorge Campos, pop pianist Roberto Bravo, and rock group Anachena, observes that his task lies in the creative field, an area, he adds, where major labels are ill-suited to prosper due to the fact that "they are obliged to follow mandates from their headquarters and release priority product."

Not all indies are able or willing to team with multinationals. Thrash imprint Toxic Records; Caleta, a label founded to release albums by jazz-rock group La Marraqueta; and rock indie Background have struck out on their own to provide exposure for new domestic product.

"The idea of Background," says label founder Hugo Chávez, "is to rescue the work of excellent artists that, for different reasons, does not interest the majors and without our support would be lost. The idea is that a [musical] document will remain, so that when they remember Chilean rock of the '90s, they won't name only [prominent Chilean rock acts] Lucybell, Los Tres, and La Ley."

Limited finances have compelled domestic indie labels and artists to create innovative promotional campaigns. Background has established a mail-order system for its catalog. Caleta's La Marraqueta has linked

with a clothing line that will offer a record with the purchase of one of its clothing products.

Sony has not gone to such measures to sell its indie product. The label simply founded Krater, an affiliated imprint that will work exclusively with domestic rock acts.

Sony GM José Antonio Eboli says having an independent label like Krater within the Sony corporate structure "will serve as a base for the development of new artists that are far from the mainstream of Sony's catalog and the difficult competition in the marketplace. Besides, a rock artist is better received by critics and the public alike when he comes from an independent label."

The first album to be released by Krater was "¿Quién Mató A Gaete?" by poet/musician Mauricio Redolés. The album was produced by Alvaro Henríquez, lead singer of Sony rock act Los Tres. Two other rock groups that have recently signed with Krater are Contradicción and La Rue Morgue.

Several indie labels have been unable to survive. Still, some recording acts would not have been signed



LA RUE MORGUE

if they had not previously released albums on indie imprints. But when many of these groups signed with a multinational, the advantages of being associated with a major became clear.

For instance, Chile's finest thrash group, Criminal, put out its first album, "Victimized," on its own label, Inferno. The record went unnoticed until BMG picked it up and rereleased it with a vigorous promotional campaign. "Victimized" became a hit in the domestic rock scene and was even released in Japan.

Besides the enormous disparity in recording budgets of indie labels and multinationals—an average of \$2,000 for an indie record compared with \$40,000 for a priority multinational release—there exists an equally gaping breach in the promotional and marketing monies spent by indies when compared with the large sums routinely invested by the majors.

For this reason, such bands as Criminal, its labelmate Pánico, and EMI's Los Santos Dumont have been able to penetrate the domestic rock scene only after signing with a multinational. The ample financial strength of the multinationals has prompted many Chilean acts to link up with a multinational instead of putting out debut product on their own. Three acts—Venus, Mandrácula, and Huaika—chose to release their maiden albums on BMG rather than on their own imprints.

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LATIN TRACKS A-Z

- TITLE** (Publisher - Licensing Org.) Sheet Music Dist.
- 33 6 PIES BOCA ABAJO (Zomba Golden Sands, ASCAP)
 - 6 AMARTE A TI (The Sound Retreat, BMI)
 - 36 AMIGO MIO (Peermusic, BMI/Bright Morning, BMI)
 - 12 AMOR EN TUS OJOS (Yami, BMI)
 - 24 ASI COMO HOY (EMOA, ASCAP)
 - 40 CHINITIKI POOM (Copyright Control)
 - 10 DONDE ESTAS CORAZON (Copyright Control)
 - 9 EBRIO DE AMOR (Copyright Control)
 - 35 EL INVENCIBLE (Fonmusic, SESAC)
 - 8 EL REPORTERO (TN Ediciones, BMI)
 - 15 ESTA VEZ (Warner Chappell)
 - 13 HAS DE SABER (Vander, ASCAP)
 - 27 HASTA AYER (Copyright Control)
 - 14 IRONIA (Unimusic, ASCAP)
 - 19 LA COSA MAS BELLA (EMI Blackwood, BMI)
 - 23 LA MALA VIDA (J Farias, BMI)
 - 18 LA MUJER QUE AMAS (HAVE YOU EVER REALLY LOVED A WOMAN?) (Badams, ASCAP/Zomba, ASCAP/KMA, ASCAP/New Line, BMI/Sony/ATV Songs, BMI/Screen Gems-EMI, BMI)
 - 31 MEJORES QUE ELLA (Mafiola, ASCAP)
 - 4 ME SUBES, ME BAIAS, ME SUBES (Mas Latin, SESAC)
 - 20 NO QUIERO SABER (EMI Blackwood, BMI/A.Q. III Music, BMI/Peace Rock, BMI)
 - 5 NO TE VAYAS (Canciones Mexicanas, SESAC)
 - 7 NO TE VAYAS (Copyright Control)
 - 32 PARA MORIR IGUALES (Peermusic, BMI)
 - 1 POR AMARTE (Fonmusic, SESAC/Unimusic, ASCAP)
 - 21 PORQUE ES AMOR (Copyright Control)
 - 17 POR SIEMPRE UNIDOS (Mundo Nuevo, SESAC/Insignia, ASCAP/Famous, ASCAP)
 - 2 QUE PENA ME DAS (Mas Latin, SESAC)
 - 26 ROCK NATIVO (Vander, ASCAP)
 - 39 SIN ELLA (Eliaz, BMI)
 - 3 SUENA (SOMEDAY) (Wonderland, BMI/Walt Disney, ASCAP)
 - 34 TE APROVECHAS (Copyright Control)
 - 28 TE NECESITO (Vander, ASCAP)
 - 25 TE PERTENEZCO (T'APPARTENGO) (Copyright Control)
 - 16 TE VOY A AMAR (Zomba Golden Sands, ASCAP)
 - 22 TODO MI CORAZON (Jamuna Songs, ASCAP/Insignia, ASCAP/Famous, ASCAP)
 - 11 TRAICION A LA MEXICANA (Copyright Control)
 - 37 TU BOCA ROJA (D.L. Garza, BMI)
 - 30 VEN A MI (Copyright Control)
 - 38 VIDA (Copyright Control)
 - 29 VOY A INTENTARLO TODO (Pacific, ASCAP)

THE Billboard Latin 50™

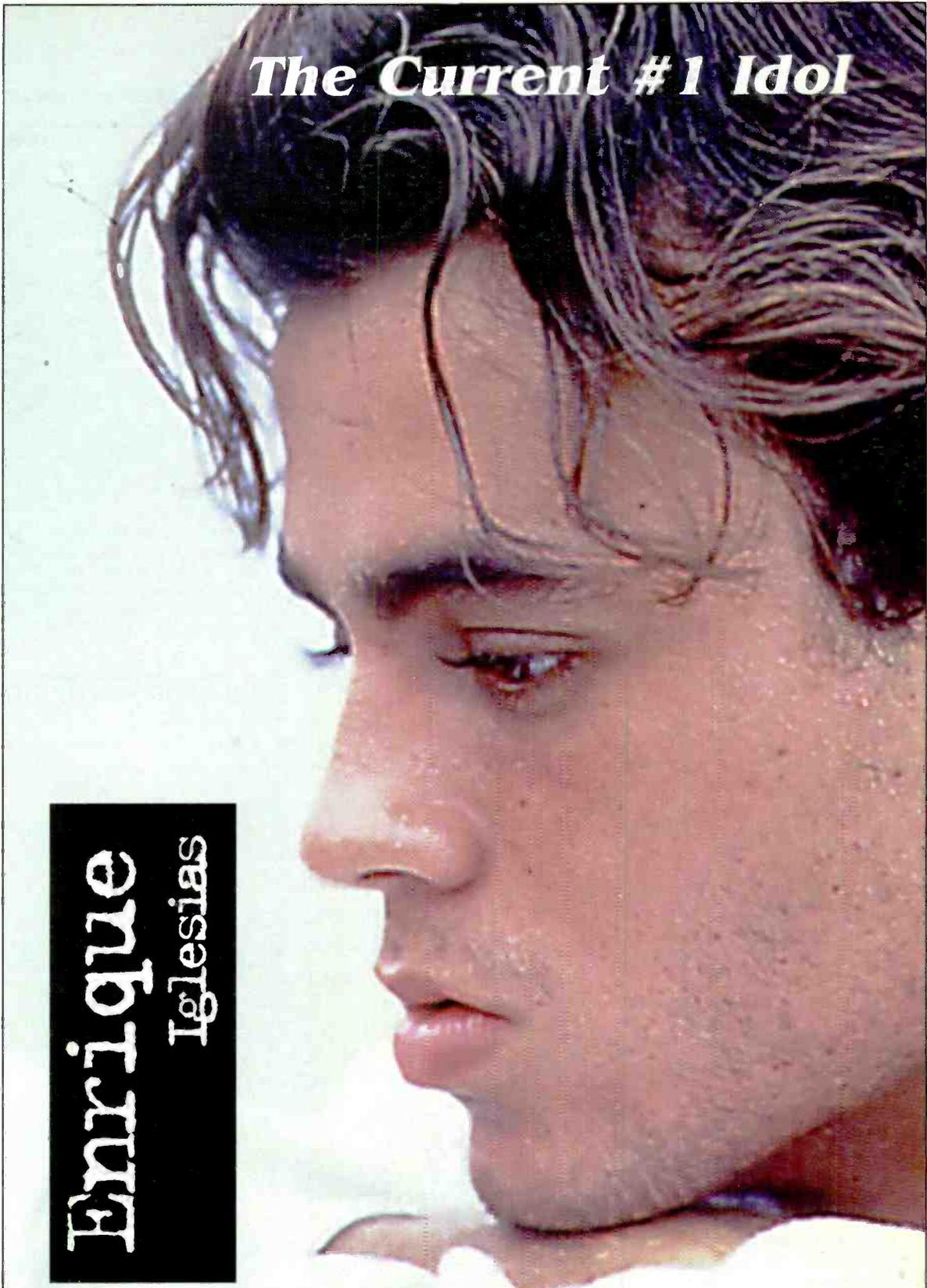
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★★ No. 1 ★★★★★					
1	1	36	ENRIQUE IGLESIAS ●	FONOVISIA 0506 HS	9 weeks at No. 1 ENRIQUE IGLESIAS
2	2	53	VARIOUS ARTISTS	ARIOLA 31388/BMG	MACARENA MIX
3	4	67	GIPSY KINGS ●	NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS
4	3	51	SELENA ▲	EMI 34123/EMI LATIN	DREAMING OF YOU
5	5	18	SHAKIRA	SONY 81795 HS	PIES DESCALZOS
6	9	11	LOS TIGRES DEL NORTE	FONOVISIA 6049 HS	UNIDOS PARA SIEMPRE
7	8	8	VARIOUS ARTISTS	EMI LATIN 36283	VOCES UNIDAS
8	6	13	OLGA TANON	WEA LATINA 13667 HS	NUEVOS SENDEROS
9	7	17	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA
10	12	9	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR
11	11	42	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
12	10	4	VARIOUS ARTISTS	RCA 36939/BMG	VERANO '96
13	13	41	GLORIA ESTEFAN ●	EPIC 67284/SONY	ABRIENDO PUERTAS
14	14	10	INTOCABLE	EMI LATIN 37449 HS	LLEVAME CONTIGO
15	17	10	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA
★★★★ GREATEST GAINER ★★★★★					
16	20	3	LOS DEL RIO	ARIOLA 37587/BMG	MACARENA NON STOP
17	16	14	VARIOUS ARTISTS	EMI LATIN 37690	TEJANO AWARD NOMINEES
18	15	120	SELENA ▲	EMI LATIN 28803 HS	AMOR PROHIBIDO
19	22	29	MICHAEL SALGADO	JOEY 3427	EN CONCIERTO
20	18	25	BOBBY PULIDO	EMI LATIN 34166	DESVELADO
21	27	159	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
22	29	9	ILEGALES	ARIOLA 32416/BMG	ILEGALES
23	21	23	LOS TUCANES DE TIJUANA	ALACRAN 36384/EMI LATIN	MUNDO DE AMOR
24	28	54	JULIO IGLESIAS	SONY 81604	LA CARRETERA
25	23	7	EROS RAMAZZOTTI	ARISTA 35442	DONDE HAY MUSICA
26	19	7	VICENTE FERNANDEZ	SONY 81896	Y SUS CANCIONES
27	24	24	CRISTIAN	FONOVISIA 0510 HS	EL DESEO DE OIR TU VOZ
28	26	30	PEDRO FERNANDEZ	POLYGRAM LATINO 528671	PEDRO FERNANDEZ
29	30	98	LUIS MIGUEL ▲	WEA LATINA 97234	SEGUNDO ROMANCE
30	25	38	LUIS MIGUEL ●	WEA LATINA 11212	EL CONCIERTO
31	34	23	LA MAFIA	SONY 81722 HS	UN MILLON DE ROSAS
32	31	7	RUBEN VELA	HACIENDA 204	EL COCO RAYADO
33	40	41	KINITO MENDEZ	J&N 35164/EMI LATIN	EL HOMBRE MERENGUE
34	33	47	MARC ANTHONY	RMM 81582 HS	TODO A SU TIEMPO
35	43	26	LA TROPA F	EMI LATIN 36463	A UN NUEVO NIVEL
36	36	3	LOS FUGITIVOS	POLYGRAM RODVEN 531846	DIOS
37	32	158	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
38	35	11	VARIOUS ARTISTS	POLYGRAM RODVEN 531538	CARNAVAL DEL MERENGUE '96
39	39	159	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
40	42	6	SORAYA	POLYGRAM LATINO 527831	EN ESTA NOCHE
41	45	27	LOS TUCANES DE TIJUANA	ALACRAN 34975/EMI LATIN	14 TUCANAZOS BIEN PESADOS
42	46	158	SOUNDTRACK ●	ELEKTRA 61240/EEG	THE MAMBO KINGS
43	38	6	DLG	SIR GEORGE 81694/SONY	DLG
44	RE-ENTRY		RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1740	ARRANCAME EL CORAZON
45	37	35	PETE ASTUDILLO	EMI LATIN 36011 HS	COMO TE EXTRANO
46	41	43	MAZZ	EMI LATIN 30913 HS	SOLO PARA TI
47	47	35	LOS DEL RIO	ARIOLA 18570/BMG	A MI ME GUSTA
48	48	11	VARIOUS ARTISTS	PROTEL/RTP 7010/SONY	MERENGUE EN LA CALLE 8 '96
49	RE-ENTRY		JOSE JOSE	ARIOLA 30422/BMG	MUJERIEGO
50	RE-ENTRY		LOS DEL MAR	CRITIQUE 15440/BMG	MACARENA

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 ENRIQUE IGLESIAS FONO-VISA ENRIQUE IGLESIAS	1 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	1 LOS TIGRES DEL NORTE FONO-VISA UNIDOS PARA SIEMPRE
2 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	2 GLORIA ESTEFAN EPIC/SONY MI TIERRA	2 GRUPO LIMITE POLYGRAM LATINO POR PURO AMOR
3 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	3 KINITO MENDEZ J&N/EMI LATIN EL HOMBRE MERENGUE	3 INTOCABLE EMI LATIN LLEVAME CONTIGO
4 SELENA EMI/EMI LATIN DREAMING OF YOU	4 MARC ANTHONY RMM TODO A SU TIEMPO	4 JENNIFER Y LOS JETZ EMI LATIN DULZURA
5 SHAKIRA SONY PIES DESCALZOS	5 VARIOUS ARTISTS POLYGRAM RODVEN CARNAVAL DEL MERENGUE '96	5 VARIOUS ARTISTS EMI LATIN TEJANO AWARD NOMINEES
6 VARIOUS ARTISTS EMI LATIN VOCES UNIDAS	6 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	6 SELENA EMI LATIN AMOR PROHIBIDO
7 OLGA TANON WEA LATINA NUEVOS SENDEROS	7 DLG SIR GEORGE/SONY DLG	7 MICHAEL SALGADO JOEY EN CONCIERTO
8 GIPSY KINGS NONESUCH/AG TIERRA GITANA	8 VARIOUS ARTISTS PROTEL/RTP/SONY MERENGUE EN LA CALLE 8 '96	8 BOBBY PULIDO EMI LATIN DESVELADO
9 RICKY MARTIN SONY A MEDIO VIVIR	9 CARLOS VIVES POLYGRAM LATINO LA TIERRA DEL OLVIDO	9 LOS TUCANES DE TIJUANA ALACRAN/EMI LATIN MUNDO DE AMOR
10 VARIOUS ARTISTS RCA/BMG VERANO '96	10 VARIOUS ARTISTS RHINO/AG SALSA FRESCA: DANCE HITS OF THE 90S	10 VICENTE FERNANDEZ SONY Y SUS CANCIONES
11 LOS DEL RIO ARIOLA/BMG MACARENA NON STOP	11 VARIOUS ARTISTS POLYGRAM RODVEN CARNAVAL DE LA SALSA '96	11 PEDRO FERNANDEZ POLYGRAM LATINO PEDRO FERNANDEZ
12 ILEGALES ARIOLA/BMG ILEGALES	12 VARIOUS ARTISTS RMM TROPICAL TRIBUTE TO THE BEATLES	12 LA MAFIA SONY UN MILLON DE ROSAS
13 JULIO IGLESIAS SONY LA CARRETERA	13 VARIOUS ARTISTS POLYGRAM LATINO EL EQUIPO	13 RUBEN VELA HACIENDA EL COCO RAYADO
14 EROS RAMAZZOTTI ARISTA DONDE HAY MUSICA	14 JESUS ALEMANY HANNIBAL/RKODISC CUBANISMO!	14 LA TROPA F EMI LATIN A UN NUEVO NIVEL
15 CRISTIAN FONOVISIA EL DESEO DE OIR TU VOZ	15 JUAN LUIS GUERRA 440 KAREN/BMG GRANDES EXITOS	15 LOS FUGITIVOS POLYGRAM RODVEN DIOS

○ 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. HS indicates past and present Heatseeker titles. © 1996, Billboard/BPI Communications and SoundScan, Inc.



Enrique Iglesias

7 consecutive weeks #1 Top Seller

- 6/23/96
- 6/16/96
- 6/09/96
- 6/02/96
- 5/26/96
- 5/19/96
- 5/12/96

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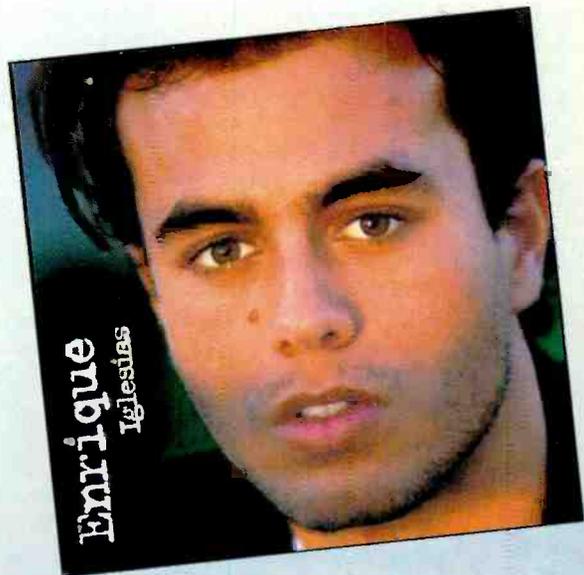
BRAZIL by: POLYGRAM

LATIN AMERICA by: SONY

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"El Sonido Mágico de los 90's"

LATIN NOTAS

(Continued from page 27)

solid effort that boasts production contributions by **Jeff Baxter** and **Gustavo Borner** along with guest appearances by **Café Tacuba** front man **Cosme**; **Daniel Binelli**, a former bandleader with **Astor Piazzolla**; and percussionists **Domingo Cura** and **Luis Conte**. The band recently concluded a U.S. swing in Los Angeles.

Warner Argentina superstar **Fito Páez** has finished up his latest album, "Euforia," which was recorded in an "unplugged" format at a television studio with musicians who played on his latest tour, plus a 20-piece orchestra. "Euforia" contains 13 of Páez's greatest hits, as well as three previously unreleased songs: "Dar Es Dar"; the first single, "Cadáver Exquisito"; and "Tus Regalos Deberían De Llegar." The album is due July 26. . . . Sony Argentina's **Los Fabulosos Cadillacs** have been on an interesting road trip lately. After their successful May 29 show at New York's Palladium with EMI Mexico's **Las Víctimas Del Dr. Cerebro** and **King Changó** and their sold-out May 31 concert with Warner Mexico's **Café Tacuba** at Los Angeles' Universal Amphitheater, the group launched a European mini-trek that concluded July 8 in Paris. The Cadillac's Palladium performance featured an unexpected appearance by **Rubén Blades**, who joined the band on their version of his song "Desaparaciones" . . . The Hard Rock Café in Buenos

Aires celebrated the company's 25th anniversary May 31-June 1 with a special weekend bash that included shows by BMG's **Los Auténticos Decadentes**, **Zimbabwe**, **Los Enanitos Verdes**, and **Luis Alberto Spinetta**. Also featured was an impromptu jam session by Brazilian race car hero **Emerson Fittipaldi** and proud club owner **Charles Lewis**.

The multi-artist Latino compilation package "Red Hot + Latin," sponsored by the Red Hot Organization, an AIDS awareness group, will be released Dec. 1 on **Jellybean Benítez's** label H.O.L.A./PolyGram. **Blades** already has cut a track with Panamanian band **Son Miserables**. In addition, **Los Fabulosos Cadillacs** are recording with **Fishbone**. Other artists soon to deliver their tracks are RMM's **Marc Anthony** with **Terence Trent D'Arby**; RCA/BMG's **El General** with **Patra**; and **Café Tacuba** with either **Ariola/BMG's Juan Gabriel** or **Karen/PolyGram's Juan Luis Guerra**.

CHART NOTES: Though **Fonovisa** star **Enrique Iglesias** remains atop Hot Latin Tracks and The Billboard Latin 50 for the eighth consecutive week, his reign over Hot Latin Tracks may end next week. That's because his labelmate **Marco Antonio Solís** makes a strong debut this week at No. 2 with "Que Pena Me Das," his first single as a solo act.

Fonovisa continues to dominate Hot Latin Tracks; it has spent all but two weeks in 1996 at the top of the chart.

Elsewhere on Hot Latin Tracks, **La Mafia's** "Mejores Que Ella" enters at No. 31, and emotive salsa/pop idol **Marc Anthony** pulls the first chart triple by appearing on three singles from three labels. Anthony is the duet partner of **La Mafia** front man **Oscar de la Rosa** on "Mejores Que Ella." Anthony appears at No. 21 with "Así Como Hoy," from EMI Latin's hit Olympic album "Voces Unidas," and at No. 27 with "Hasta Ayer," the fifth hit single from his RMM smash album "Todo A Su Tiempo."

New to Hot Latin Tracks this week are **PolyGram** Latino upstart pop vocalist **Marcos Llunas**, who debuts at No. 38 with "Vida," and EMI Latin Tejano outfit **Oxígeno**, which bows at No. 40 with "Chikitiki Poom."

At retail, do not expect any change at the top of The Latin 50, as **Iglesias'** eponymous gold album and the multi-artist package "Macarena Mix" run 1-2 for the fourth successive week. **Iglesias'** album peaked at 150 two weeks ago on The Billboard 200—a solid chart feat considering that **Iglesias** has not achieved a crossover profile.

BMG continues to successfully mine the dance market as three sets—each of which contains the anthemic "Macarena"—are entrenched in the top 20 of The Billboard Latin 50. The trio of hit albums are the aforementioned "Macarena Mix"; "Verano '96," which slips 10-12; and **Los Del Río's** "Macarena Non Stop," which moves 20-16 with a bullet.

Assistance in preparing this column was provided by **Marcelo Fernández Bitar** in Buenos Aires.

ZERO HOUR'S 22 BRIDES FIND COMIC ALTER EGO

(Continued from page 10)

a lot of depth to it. The women in the book are standing up for their mother. They're really strong and ballsy, and I like that."

The leader of the "22 Brides" gang, a dark character named **Painkiller Jane**, will likely be spun off, **Palmiotti** says. "Brides" is kind of like [Archie Comics'] **Betty** and **Veronica** with machine guns and a sense of humor," he says. "Even though the girls do some bad stuff, their motivation is from their heart."

While the books' creators are music fans (**Palmiotti** and **Quesada** write record reviews for each issue),

explore all avenues in terms of marketing," says **Randy Hoek**, VP of promotion and marketing for **Zero Hour**.

Taking into consideration the long history linking music and comics (**Billboard**, May 14, 1994), **Hoek** says, "We have to do our research [on past tie-in campaigns], because the last thing we want to do is make this band a cartoon."

The critically acclaimed group's self-titled debut album was recorded as a duo—**Carrie** on guitar and vocals and **Libby** on keyboards and vocals—and released in June 1994

22 BRIDES



22 Brides' alternative/folk sound has little connection to the series. "The story line is a whole different concept, and I like the fact that this has nothing to do with our music," **Carrie** says.

For its participation, the band receives a full page in the back of the book, which it has been filling with an ad for its second album, "Beaker." It has made a T-shirt featuring the characters that it is selling at shows. The band appeared at the **Events Comics** booth at a comic convention in North Carolina and performed at a benefit concert there, but no other promotional dates are planned.

A new series of "22 Brides" comics will start in January, and **Zero Hour** plans to take advantage of the exposure when the band's third album is released early next year.

"This is an exceptionally clever way to draw attention to **22 Brides**, and it's not every day we get an opportunity like this, so we will



(**Billboard**, May 28, 1994). For "Beaker," issued last September, it became a full-fledged band with the addition of guitarist/bassist **John Skehen** and drummer **Ned Stroh**, who helped add a rougher edge to the sound.

Still, **Libby** says, "We're kind of on the folk/pop indie side, so you wouldn't think a band like ours would inspire a comic. But I think it's art, and art isn't truth, it's creativity and imagination."

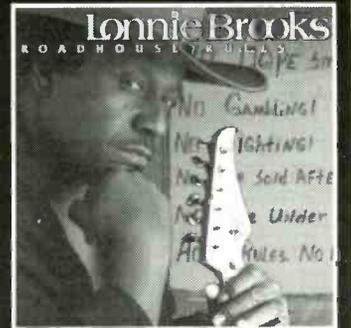
Carrie, who says most of her friends in New York are comic book artists, agrees and sees a lot of creative potential in connecting to the comic book world. But she adds that the two realms remain separate. "We're not looking at it commercially, but it does expose us to kids who follow the careers of **Jimmy** and **Joe**, so if kids continue to read their books, it does open up a larger window for us. But mainly, I feel very honored that they asked us to do it."

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TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			■■■■■	
			★★ NO. 1 ★★	
1	1	35	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. HS	KENNY WAYNE SHEPHERD 19 weeks at No. 1
2	4	6	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
3	2	36	GREATEST HITS ● EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	3	3	JUST LIKE YOU OKEH 67316/EPIC HS	KEB' MO'
5	5	19	PHANTOM BLUES PRIVATE 82139	TAJ MAHAL
6	8	47	FROM THE CRADLE ▲ DUCK/REPRISE 45735/WARNER BROS.	ERIC CLAPTON
7	6	14	THE ALLIGATOR RECORDS 25TH ANNIV. COLLECTION ALLIGATOR 110/111	VARIOUS ARTISTS
8	7	12	LIVE! THE REAL DEAL SILVERTONE 41543/LIVE HS	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)
9	9	6	ESSENTIAL BLUES 2 HOUSE OF BLUES 161183	VARIOUS ARTISTS
10	11	47	BLUES ● MCA 11060	JIMI HENDRIX
11	10	47	KEB' MO' OKEH 57863/EPIC	KEB' MO'
12	13	9	YA THINK I'D KNOW BETTER BLIND PIG 5033	COCO MONTOYA
13	12	14	LONG WAY HOME VERVE 529465	CLARENCE "GATEMOUTH" BROWN
14	NEW▶		CLEANING HOUSE ALLIGATOR 4840	SAFFIRE- THE UPPITY BLUESWOMEN
15	NEW▶		A ASS POCKET OF WHISKEY MATADOR 214	R.L. BURNSIDE

TOP WORLD MUSIC ALBUMS™

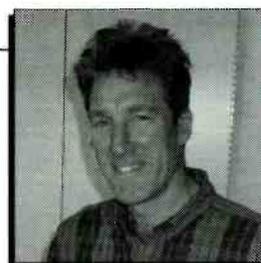
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	67	THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG	GIPSY KINGS 28 weeks at No. 1
2	2	17	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
3	5	4	COMMON GROUND CAPITOL 37691	VARIOUS ARTISTS
4	4	86	THE MASK AND MIRROR WARNER BROS. 45420 HS	LOREENA MCKENITT
5	NEW▶		ONE WORLD PUTUMAYO 115	VARIOUS ARTISTS
6	3	11	CELTIC TREASURE- THE LEGACY OF TURLOUGH O'CAROLAN NARADA 63925	VARIOUS ARTISTS
7	8	21	FILM CUTS RCA VICTOR 68438	THE CHIEFTAINS
8	7	19	LORE ATLANTIC 82753	CLANNAD
9	6	32	WOMEN OF THE WORLD: CELTIC PUTUMAYO 120	VARIOUS ARTISTS
10	9	76	THE LONG BLACK VEIL ● RCA VICTOR 62702	THE CHIEFTAINS
11	13	4	BLACKWATER VIRGIN 41381	ALTAN
12	RE-ENTRY		NIGHT SONG REAL WORLD 2354	NUSRAT FATEH ALI KHAN & MICHAEL BROOK
13	RE-ENTRY		CESARIA EVORA NONESUCH 79379/AG HS	CESARIA EVORA
14	15	2	CELTIC COLLECTION PUTUMAYO 125	VARIOUS ARTISTS
15	11	43	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	52	BOOMBASTIC ● VIRGIN 40158*	SHAGGY 51 weeks at No. 1
2	3	6	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS
3	2	7	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
4	4	9	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
5	5	59	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS
6	6	51	'TIL SHILOH LOOSE CANNON 524119*/ISLAND HS	BUJU BANTON
7	7	34	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
8	8	35	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
9	11	10	VALLEY OF DECISION GOTEE 4501	CHRISTAFARI
10	9	129	BAD BOYS ▲ BIG BEAT 92261/AG	INNER CIRCLE
11	12	47	SCENT OF ATTRACTION 550-MUSIC 67094* HS	PATRA
12	NEW▶		HARD BAND FOR DEAD MOON 83	THE TOASTERS
13	13	35	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND HS	CAPLETON
14	15	52	FREE LIKE WE WANT 2 B ELEKTRA 61702*/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
15	RE-ENTRY		RESISTANCE GIANT 24633/WARNER BROS. HS	BIG MOUNTAIN

□ 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.

Artists & Music



by Jim Macnie

OFFICIAL: The June 17 issue of Time magazine declared Wynton Marsalis one of America's 25 most influential people, citing his "revolution of tradition" in the realm of jazz. On July 1, the 34-year-old trumpeter/composer helped sign an agreement that makes the Jazz at Lincoln Center program a full-fledged constituent member of the Lincoln Center family, on par with the equally august Juilliard School, New York City Ballet, and Metropolitan Opera.

"We're going to bring [jazz with] style into the 21st century," Marsalis said from the podium. "We're sincere." The proliferation of concerts, educational programs, and cross-country tours is part of that sincerity, as is the high quality of playing provided by Marsalis' ensemble, which performed for an hour for free after the signing was completed.

The program launched its own site on the Internet's World Wide Web on July 1. The site's address is www.jazzatlincolncenter.org.

Marsalis is also the musical director of the Olympic Jazz Summit, a concert taking place at Atlanta's Symphony Hall July 28-30. The event will incorporate aspects of Afro-Cuban styles and unite such expert instrumentalists as trumpeter Jon Faddis, percussionist Milton Cardona, and trombonist Papo Vasquez. Wynton's next Columbia disc, a document of his extended composition "Blood On The Fields," is due from Sony in early 1997.

Eric Reed, Marsalis' piano wizard who played provocatively and thoughtfully at the post-signing gig, has been signed to the Impulse! label.

ETC: Singer/songwriter/percussionist Milton Nascimento made a rare U.S. appearance as part of the Brazilian Northeast Festival that took over New York for a week (June 19-23). And there was nothing meager about his June 20 concert at the Brooklyn Academy of Music. Backed by the Brooklyn Philharmonic, which in turn was augmented by a pair of children's choruses, Nascimento sang tunes from his June 25 Warner Bros. release, "Amigo." It, too, was recorded with a large ensemble, the Symphony Jazz Orchestra of São Paulo.

The program was a benefit for Comunidade Solidaria, an organization that fights poverty and social exclusion in the poorer municipalities of Brazil. The Nascimento charm was evident throughout the night. Actress Sonia Braga hosted.

Branford Marsalis' next disc, currently untitled, is another outing as Buckshot LeFonque. It's due in September. Branford, the plain old jazz sax virtuoso, will bring his trio (with drummer Jeff Watts and bassist Reginald Veal) to New York's Village Vanguard July 23-28. The final 16 pieces of the Denon Savoy MS 20-bit Master Transfer Collection were issued in mid-April, and the label's marketing manager, Dan Marx, says those interested should grab them up.

"The first 16, which came out in the fall of '95, are collector's items," Marx says. "They're currently hard to find." Pressing was limited; no more than 2,500 were made of any one record, and the public responded fast.

The current titles in the racks include classics like Dizzy Gillespie's "The Champ," Art Pepper's "Surf Ride," and Curtis Fuller's "Blues-ette."

Savoy also continues with newly recorded music. A Sept. 21 release is planned for pianist Marc Copland's "Second Look." Last year's "Stompin'" on Savoy was an overlooked gem of modern mainstream jazz. Also scheduled from the label is "Naked Jazz Takes Off."

"Naked Jazz is a collective of 15-18 musicians from Atlanta," says Marx. "On the record they group themselves into a range of traditional configurations—everything from trio to octet." An October or November release date is planned.

ON TOUR ALL SUMMER.

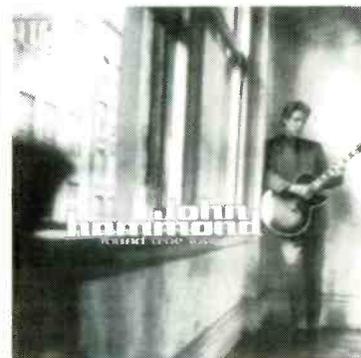
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February 1996

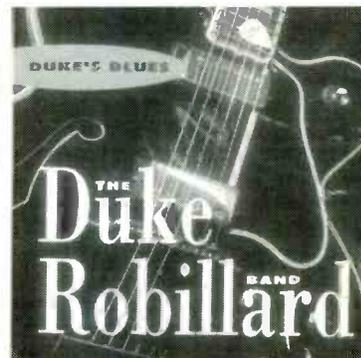
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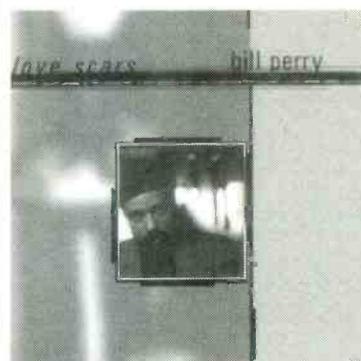
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Top Gospel Albums

THIS WEEK	LAST WEEK	WKS ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
★ ★ NO. 1 ★ ★				
1	1	11	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 10 weeks at No. 1	WHATCHA LOOKIN' 4
2	4	26	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
3	3	6	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 [RS]	THE SPIRIT OF DAVID
4	2	6	MISSISSIPPI MASS CHOIR MALACO 6022 [RS]	I'LL SEE YOU IN THE RAPTURE
5	NEW		BYRON CAGE & PURPOSE ATLANTA INT'L 10223	TRANSPARENT IN YOUR PRESENCE
6	8	20	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 [RS]	STAND!
7	7	157	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72119 [RS]	KIRK FRANKLIN AND THE FAMILY
8	6	7	COMMISSIONED BENSON 4184	IRREPLACEABLE LOVE
9	9	9	DOTTIE PEOPLES & THE PEOPLES CHOIRALE ATLANTA INT'L 10221	COUNT ON GOD
10	5	2	DARYL COLEY SPARROW 51523	BEYOND THE VEIL
11	38	12	WITNESS CGI 1185	SONG IN THE NIGHT
12	12	2	VARIOUS ARTISTS INTERSOUND 9190	TOGETHER AS ONE
13	14	12	WALTER HOWARD MEEK 2492	WHATEVER YOU WANT, GOD'S GOT IT
14	10	39	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
15	11	4	RON WINANS, FAMILY & FRIENDS CHOIR SELAH 7510	FAMILY AND FRIENDS CHOIR VOL. 4
16	13	10	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
17	NEW		ALLEN & ALLEN CGI 1195	COME SUNDAY
18	16	75	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 [RS]	SHOW UP!
19	17	91	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
20	32	5	THE INSTITUTIONAL RADIO CHOIR VECTRON 2179	I WILL GIVE YOU PRAISE
21	RE-ENTRY		O'LANDA DRAPER & THE ASSOCIATES WARNER ALLIANCE 46005	GOTTA FEELIN'
22	NEW		WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 4483	HELP ME TO BE STRONG
23	29	37	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
24	20	54	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 4168 [RS]	LIVE IN NEW YORK BY ANY MEANS...
25	28	55	THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
26	36	113	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
27	30	164	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
28	26	55	DONALD LAWRENCE & THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW [RS]	BIBLE STORIES
29	19	14	THE WILLIAMS SISTERS FIRST LIGHT 4003	LET EVERY EAR HEAR — LIVE ON THE EAST COAST
30	15	23	GMWA PHILADELPHIA MASS CHOIR VECTRON 2180	FOR THE GOOD OF THEM
31	NEW		YOLANDA ADAMS TRIBUTE 1000	IN WASHINGTON D.C.
32	27	53	YOLANDA ADAMS TRIBUTE 3592 [RS]	MORE THAN A MELODY
33	31	23	GERALD THOMPSON & THE TENNESSEE FULL GOSPEL BAPTIST MASS CHOIR ATLANTA INT'L 10215	LET THE CHURCH SAY AMEN
34	24	24	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 72131 [RS]	A NEW THING-EXPERIENCE THE FULLNESS...
35	35	2	PAMELA ARMOUR & THE MEMPHIS SHOP INTERSOND 9176	MIDDLE OF A MIRACLE
36	21	37	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
37	NEW		REV. CLAY EVANS & THE AARC MASS CHOIR SAVOY 14830/MALACO	COMING HOME
38	RE-ENTRY		HELEN BAYLOR WORD 66443/EPIC [RS]	THE LIVE EXPERIENCE
39	34	58	WILLIAM BECTON & FRIENDS WEB 9145/INTERSOND [RS]	BROKEN
40	22	11	ST. JAMES CHOIR SOUND OF GOSPEL 217	I TRUST IN GOD

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. [RS] indicates past or present Heatseeker titles. © 1996, Billboard/BPI Communications.

Reverend Clay Evan's newest album from Savoy brings The Gospel home in a way that reaches every Christian heart and soul.



Artists & Music



by Lisa Collins

BEHIND THE SCENES: Unofficial reports have Grammy-winning artist Hezekiah Walker in negotiations with Benson Music Group for a label deal. Additionally, Walker, who for the last few months has been focusing on pastoring his New York-based church, recently struck a deal with Benson to record his *Love Fellowship Tabernacle Choir* in October. His award-winning *Love Fellowship Crusade Choir* is slated to record its next live effort in November.

Recently, Walker took part in Benson's big collaborative release "The Real Meaning Of Christmas," which is being billed as "a gospel musical experience." The project, being prepped for release in September, features Fred Hammond & Radical For Christ, Commissioned, the Colorado Mass Choir (which is receiving medium to heavy radio airplay on its debut release, "Watch God Move"), Angelo & Veronica, Ben Tankard, and Gary Oliver and will include folio choral books and master-track accompaniment tapes. Benson is gearing the bulk of its marketing efforts to the music departments of African-American churches across the country.

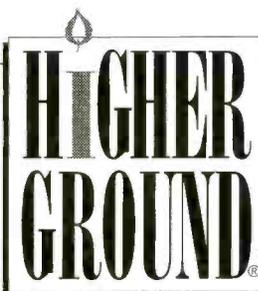
Hot on the heels of the Rev. Clay Evans' surprise chart hit "I've Got A Testimony" (Meek Records), Savoy Records released "Coming Home" June 11. The album is a combination of two live sessions that were previously recorded by the label but never released. Savoy executive director the Rev. Milton Biggham

says this album is the best of those sessions. As to its timing, Biggham reports, "We had planned this Clay Evans release long before his current album, particularly since a release from him had been long overdue for us."

The album once again teams Evans and Biggham on lead vocals in the title track. Meanwhile, Savoy has Olympic fever, as the Georgia Mass Choir's visibility is sure to be elevated with the five performances it has been contracted to do by the Olympic Arts Festival for the Cultural Olympiad Atlanta 1996. Among those events is the opening of Atlanta's Centennial Park Thursday (18), a concert with CeCe Winans July 23, and a concert with Kirk Franklin in Savannah, Ga.

SPREADING ITS WINGS: Central South Gospel is expanding its distribution sphere with Born Again Records, with which it has announced an exclusive distribution pact that officially became effective last month. The Los Angeles-based label, founded by Barnett Williams in 1992, is home to Kenny Eldridge & the Jesus Celebration Mass Choir, whose current release, "Excited," reached the top 10 on Billboard's Top Gospel Albums chart, and gospel comedian Broderick E. Rice. Rice's debut recording, "Alive," is composed of comedy bits coupled with slammin' choir vocals. It was released earlier this month and is generating excitement in the marketplace. This is partly due to Rice's growing reputation from guest spots on BET's "Screen Scene" and "Teen Summit," as well as his popularity in Hollywood's comedy scene.

BRIEFLY: Aleho Records is prepping the latest album from the GMWA Women Of Worship, "The Crown Collection," for release next month, to coincide with the annual meeting of the Gospel Music Workshop of America.



by Deborah Evans Price

SHOT OF 'SELTZER': In the wake of "W.O.W.," "My Utmost For His Highest," "One Way," and other successful multi-artist compilations comes a great new project for modern rock/alternative fans. "Seltzer," subtitled "Modern Rock To Settle Your Soul," is due from ForeFront Aug. 20 and will feature some of the top names in Christian modern rock.

"We put together 16 artists from several different labels along with some of our artists," ForeFront president/CEO Dan Brock says. "De Talk, Audio Adrenaline, Grammatrain, and Holy Soldier are the ForeFront artists on there. And there are several others from the other labels, [including] Jars Of Clay, Newsboys, and PlankEye. It's kind of a unique project. It's not a regular ForeFront release.

"We felt like this year with the green light coming to de Talk and Jars Of Clay—as it did at the Dove Awards, with de Talk being the artist of the year and having the song of the year and Jars Of Clay being the new artist of the year—we've kind of been leading this charge for a while of taking more cutting-edge groups and saying, 'Hey, they can sell a lot of records and affect a lot of people's lives around the world.' De Talk had been our best example of that. So we thought this was a great time to step up to the plate and promote our entire industry's alternative/modern rock side."

The project includes de Talk's "Jesus Freak," Jars Of Clay's "Liquid," Third Day's "Forever," Big Tent Revival's "The Best Thing," PlankEye's "B.C.," PFR's "Garden," Newsboys' "God Is Not A Secret," and Johnny Q. Public's "Body Be," among other tunes. Brock and Forefront executive VP Eddie DeGarmo serve as execu-

tive producers of the project, with Shannon DeGarmo as production coordinator.

Look for the album to be promoted this summer at concerts, festivals, and youth camps around the country, where participating acts will be flinging "Seltzer" Frisbees into the crowds. Coupons, T-shirts, and other items will also help push the album. Looks like another great project from the ForeFront folks.

MASEN/JARS: If you haven't already heard Sarah Masen's re:think debut, which hit the streets June 25, check it out. Under the skilled tutelage of re:think chief Charlie Peacock, this young singer/songwriter has crafted an impressive debut marked by intuitive songwriting and a wonderfully evocative voice. The debut single, "All Fall Down," is being promoted to mainstream triple-A radio by Coast to Coast Promotion and Marketing, known for its work with singles by Smashing Pumpkins, the Cure, and k.d. lang. Coast to Coast president Susan B. Levin says Masen has "true star potential."

Consumers recently had the chance to see that star potential shine as Masen opened for Jars Of Clay on several dates on their current tour. I think the musical styles and artistic direction of these acts makes perfect sense from a touring standpoint, and this bill would make a great fall tour. I know I'd like to see this combination in action in Nashville sometime soon. With the success the Jars guys have already had in the mainstream and the impact Masen stands poised to have in that arena, this could be one of the hottest concert pairings this year, sparking key mainstream success for both acts.

NEW'S NOTES: More than \$24,000 was raised this year at the 9th annual Send-A-Kid-To-Kamp Radiothon in Lexington, Ky. This year's lineup featured the Steeles, Amy Lambert, Gold City, the Nelons, the Bishops, Carroll Roberson, the Mighty Gospel Enforcers, Greater Vision, the Merediths, and the Perrys. "It was just a thrill to be involved with such a worthwhile event that's actually doing something to help young people," the Steeles' Jeff Steele says. "We can't wait to get back." The money raised will enable 225 underprivileged children to attend camp.

(Continued on next page)

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports. 	
			★ ★ NO. 1 ★ ★	
1	1	58	JARS OF CLAY ● ESSENTIAL 5573/BRENTWOOD HS 14 weeks at No. 1	JARS OF CLAY
2	2	10	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
3	4	33	DC TALK ● FOREFRONT 5140/CHORDANT	JESUS FREAK
4	3	2	4 HIM BENSON 4321 HS	THE MESSAGE
5	5	14	ANDY GRIFFITH SPARROW 1440/CHORDANT HS I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	
6	7	20	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
7	8	46	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
8	9	2	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT HS	GOD
9	10	20	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
10	13	4	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 HS	SPIRIT OF DAVID
11	14	7	COMMISSIONED BENSON 4184 HS	IRREPLACEABLE LOVE
12	6	39	CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
13	12	14	TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
14	23	4	BOB CARLISLE DIADEM 9691/BENSON HS	SHADES OF GRACE
15	15	35	VARIOUS ARTISTS ● SPARROW 1516/CHORDANT	WOW-1996
16	16	18	THIRD DAY REUNION 0117/WORD HS	THIRD DAY
17	17	70	POINT OF GRACE WORD 5608 HS	THE WHOLE TRUTH
18	21	6	MICHAEL CARD & JOHN MICHAEL TALBOT MYRRH 3604/WORD HS	BROTHER TO BROTHER
19	18	7	JACI VELASQUEZ MYRRH 5615/WORD HS	HEAVENLY PLACE
20	22	112	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 2119/CHORDANT HS	KIRK FRANKLIN AND THE FAMILY
21	19	57	VARIOUS ARTISTS WORD 0604	MY UTMOST FOR HIS HIGHEST
22	20	3	BIG TENT REVIVAL FOREFRONT 5147/CHORDANT	OPEN ALL NITE
23	24	17	VARIOUS ARTISTS MYRRH 0461/WORD	MY UTMOST FOR HIS HIGHEST: THE COVENANT
24	NEW ▶		RICH MULLINS REUNION 6725/WORD	SONGS
25	26	2	DARYL COLEY SPARROW 1523/CHORDANT	BEYOND THE VEIL: LIVE AT THE BOBBY JONES GOSPEL EXPLOSION
26	25	36	CARMAN ● SPARROW 1422/CHORDANT	R.I.O.T.
27	29	142	MICHAEL W. SMITH ● REUNION 0086/WORD	THE FIRST DECADE 1983-1993
28	30	3	VARIOUS ARTISTS STARSONG 0089/CHORDANT	NEVER SAY DINOSAUR
29	28	49	RAY BOLTZ WORD 1601	THE CONCERT OF A LIFETIME
30	27	7	KING'S X WARNER ALLIANCE 82880/WCD	EAR CANDY
31	36	40	KATHY TROCCOLI REUNION 0110/WORD HS	SOUNDS OF HEAVEN
32	RE-ENTRY		BRYAN DUNCAN MYRRH 3616/WORD	MY UTMOST FOR HIS HIGHEST: QUIET PRAYERS
33	39	52	VARIOUS ARTISTS SPARROW 1445/CHORDANT	AMAZING GRACE: A COUNTRY SALUTE TO GOSPEL
34	34	20	GARY CHAPMAN REUNION 0109/WORD HS	SHELTER
35	32	189	DC TALK ▲ FOREFRONT 5100/CHORDANT	FREE AT LAST
36	35	67	ANOINTED WORD 0902 HS	THE CALL
37	NEW ▶		YOLANDA ADAMS TRIBUTE 9219/DIADEM	YOLANDA LIVE IN WASHINGTON
38	33	97	AMY GRANT ▲ MYRRH 6974/WORD	HOUSE OF LOVE
39	40	15	SIERRA STARSONG 0083/CHORDANT HS	DEVOTION
40	37	36	PHILLIPS, CRAIG & DEAN STARSONG 0074/CHORDANT HS	TRUST

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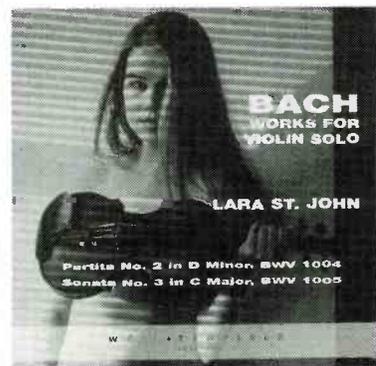


by Heidi Waleson

WELL, IT GOT MY ATTENTION: Kathy Geisler, head of Well-Tempered Productions in Berkeley, Calif., reports that she's getting some pretty strong reactions to the label's newest release, violinist Lara St. John playing solo works of Bach.

The black-and-white cover photo—which shows the 25-year-old violinist from the waist up, holding her violin horizontally across her chest and apparently otherwise unclothed—prompted one radio station to return the CD unopened and ask to be removed from the label's comp list. It also brought the label a few unappreciative phone calls.

The photo (by Felix Limardo) is actually quite attractive, though it makes St. John look a good 10 years



younger than she is. That prompted me to open the package and check out her credentials. They are impressive: She comes from Canada, graduated from the Curtis Institute of Music, studied with a number of big names, made her Eur-

opean debut in 1981 at age 10, and has soloed with the Cleveland Orchestra, among other ensembles. So, Lolita she's not. When my husband picked the disc off the review pile to give it a spin, we found that she plays Bach beautifully.

Geisler, who says she got the cover idea from a recital poster that St. John had made when she was at Curtis, was horrified at the Lolita suggestion. "It's just her with her violin, alone," she insists. "Let's let artists stop being anonymous behind the repertoire. And the visual concept can draw people in. Classical has just not yet come to terms with its visual role."

It seems to be working: Allegro, the label's distributor, is getting orders for the disc in record numbers from such retailers as Best Buy, Borders, Virgin, and Hear Music.

The interest is such that Well-Tempered is planning a promotional tour for October, during which the violinist will make about 40 in-store appearances (presumably clothed), at which she will sign copies of the cover art poster.

The label, which has 22 titles of both straight classical music and classical music realized on synthesizer, scored earlier successes with releases by the Sonos Handbell Ensemble. "Christmas With Sonos" sold 10,000 units, according to Geisler. And that just with pictures of bells.

JAPAN GOES BAROQUE: Speaking of Bach, Robert von Bahr of Swedish label Bis wants us to know that he has embarked on a full cycle of Bach cantatas (that's 75 discs' worth) with the Bach Collegium Japan under the direction of Masaaki Suzuki. The first two volumes are out; a third is due next month.

Von Bahr, who started his label approximately 20 years ago in order to record his flutist wife playing contemporary repertoire, has stuck his neck out before. This time, he was captivated by the sound of the choir—most of whose members are soloists from Tokyo University, one of Japan's elite music schools—"that could trill in unison."

The group also boasts a dulcet countertenor soloist, Yoshikazu Mera, 25. The recordings are being made in the Shoin Women's University Chapel in Kobe, Japan, and each will be made after three concert performances and unlimited rehearsal time. Von Bahr projects four or five recordings a year for the next 15 years; he has added the Passions and the B Minor Mass to the project, plus 13 CDs of Suzuki playing Bach on the harpsichord. And the fact that Ton Koopman is engaged in a Bach cantata project on Erato worries him not at all.

BAKER REDUX: If you've been missing Dame Janet Baker, she narrates Erato's world premiere recording of Britten's interesting, quasi-Wagnerian take on "The Odyssey," "The Rescue Of Penelope," which accompanied a radio play; Kent Nagano conducts. Lorraine Hunt, one of Baker's finest successors in the mezzo world, sings Britten's cantata "Phaedra" on the same disc.

WHEN YOU'RE HOT: Classical station WCLV Cleveland has instituted a "hot rotation" system for some new recordings. On Mondays through Saturdays, the station designates a "choice record of the day" and plays tracks from it six times a day in all dayparts, then does so again on the same day of the week for the following two weeks, for a total of 18 plays; it is then replaced by a new choice record.

Initial hot rotation releases include "Spirits" (Richard Stoltzman, RCA), "Virtuoso Tuba" (Ken Morgan, ASV), "Angeli" (Ensemble P.A.N., Telarc), "Latin American Lollipops" (Bolivar Symphony, Dorian), "Summon The Heroes" (John Williams & the Boston Pops, Sony), "Bibbidi Bobbidi Bach" (various artists, Delos), and "Northern Landscapes" (CBC Vancouver Orchestra, CBC).

FORESTERS RESURFACE ON RESOUND

(Continued from page 25)

plans to release "Hammer & Nail" as the first single to country radio the first week of August. The title cut is being shipped to Christian radio. Warner Resound is hiring independent promoters to push the single in each market.

"We know it's going to be an uphill battle for us," says Landis of mainstream country radio, "but I think it has a real good chance of working. It's such a Judds-

sounding record that it could be a very popular thing."

Kim Leslie, music director of WSM-AM-FM Nashville, says she's looking forward to hearing the album. "I think it's great," she says of their return to recording. "There are a lot of artists that have sort of [faded] away. With this new wave, they got caught in the undertow, and I would love to see some of them come back."

Landis thinks the record will be a hit with longtime country fans as well as garner the Forester Sisters new fans in the Christian market. "I think they do feed each other," he says of the two audiences. "I think the whole positive country format has some room for a hit artist in that arena. That's almost the perfect joining of the Christian and mainstream worlds. I think the fact that they are known in the country market will help them do well in the Christian market and vice versa."

Marty Harris, a sales representative at Nashville's Baptist Bookstore, says the Foresters stand a good shot at finding success with the Christian audience because

other girl groups, such as Point Of Grace and Sierra, are selling well. "Even though I'm not a country music fan, I've heard of them," Harris says, "and I think their name [recognition] will help."

Landis says Warner Resound will promote the set heavily in major SoundScan markets via advertising and press. He adds that the label is working on a campaign involving the National Center for Missing and Exploited Children tying into a song on the album titled "Have You Seen Me?"

The Forester Sisters are booked by the Nashville-based Agency for the Performing Arts, and they are managing themselves.

Kim Forester says they are glad to have returned with a record in which they strongly believe. "Music has always been such a driving force for us," she says. "It's been our life, and we wanted to continue making records, but we didn't want to make a record we didn't feel good about. It's not worth it to make something we're not completely proud of, and that's the only way we would come back into this again."

HIGHER GROUND

(Continued from preceding page)

Patty Cabrera will be featured on Christianity Online on Thursday (18). The Spanish version of her Curb debut album hits the streets Tuesday (16) . . . Brian Free & Assurance have signed with Daywind's White Field Music label. Look for their new album in July . . . Kim Hill has signed with Star Song. Her label debut is expected in February. David Kershenbaum will produce the project.

Songwriters & Publishers

ARTISTS & MUSIC

Japan Hops To 2nd In NMPA Survey Replaces Germany In '94 Collections Study

BY IRV LICHTMAN

NEW YORK—Worldwide music-publishing royalties in 1994 showed a 9% increase over the previous year, with Japan taking a second-place ranking for the first time, according to a survey of collection societies by the National Music Publishers' Assn.

The report says that music-publishing revenues reached \$5.83 billion in 1994. NMPA says that the new report, which is the U.S. trade group's fifth, reflects the largest number of participating societies. (According to the NMPA, revenues are reported in U.S. dollars and are therefore subject to currency fluctuations; because of the complexity of collecting such global data, NMPA's report reflects figures generated in 1994.)

As has been the case in NMPA's four previous studies, the U.S. led the way in 1994 with more than \$1.24 billion in revenues. But an important change took place with the elevation of Japan to second place with \$922.82 million in collections, more than the former second-place holder, Germany, which reported \$875.07 million in revenues in 1994.

However, the study notes, "currency fluctuations explain most, if not all, of the overall ranking shifts evident in this year's report. For example, currency fluctuations played a significant role in Japan's jump to second place... Between 1993 and 1994, the Japanese yen gained substantial ground against the U.S. dollar, increasing in value from \$.0087 to \$.012 during the 12-month period."

The study further notes that during the period covered in the study, Japanese royalty collection group JASRAC worked with the Music Publishers Assn. of Japan to "push for higher royalty payments on behalf of its music copyright owners in the area of broadcasting revenues."

As a consequence, Japan moved to fourth place in performance-based income, up from its seventh-place position a year earlier; the study says.

France keeps its fourth-place ranking, with \$643.66 million, while Britain stayed in fifth place, with \$503 million. The remaining top 10 nations are Italy (\$328.05 million), the Netherlands (\$310.72 million), Spain (\$112.38 million), Argentina (\$101.46 million), and Switzerland (\$97.78 million).

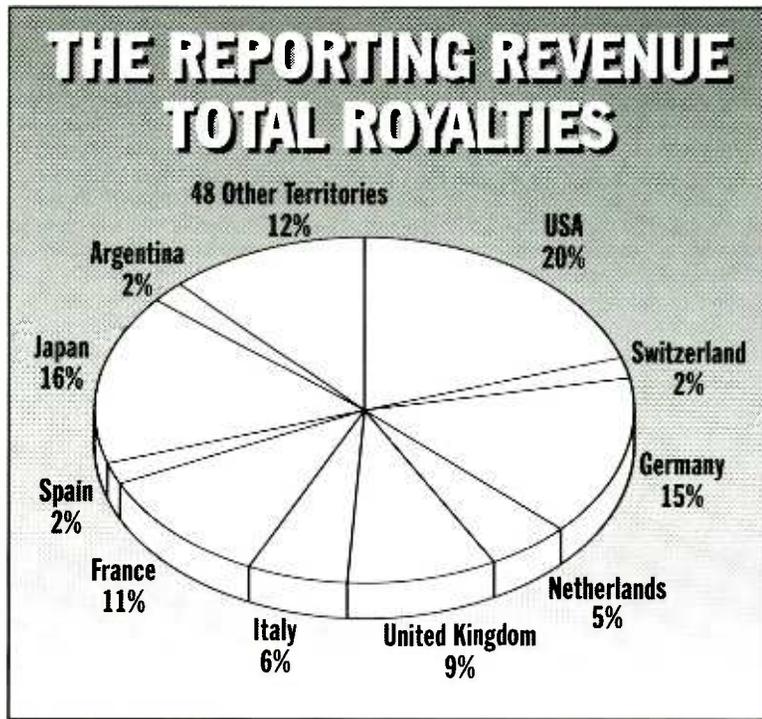
According to the NMPA, the top five markets accounted for nearly 75% of the world's royalty collections in 1994.

The study notes that the "once-defining gap between performance-based income and reproduction-based income is fast disappearing."

The 58 territories participating in the study reported \$2.59 billion in performance income, 44% of their total collections, while reproduction income was 42% of the total. Other sources of income were printed music and ancillary income that is not reported by the collection societies.

A report two years ago indicated that reproduction-based income trailed performance-based income by 4%. NMPA suggests that the gap has been closed by an increase in the number of countries reporting, increases in mechanical rates in the U.S. and Canada, enactment of more private taping laws, and increases in CD prices (mechanical royalty rates are often set as a percentage of the CD's price).

(Continued on page 42)



'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"DAY BY DAY"

Written by Stephen Schwartz with additional lyrics by Toby McKeehan and Kevin Smith

Published by Range Road Music Inc./Quartet Music Inc./New Cadenza Music Corp. (ASCAP)

"Day By Day" one of the hits from the Broadway musical "Godspell," is one of the best-known show tunes of its era. The recording by the original cast, featuring lead vocalist Robin Lamont, debuted on the Hot 100 Singles chart May 20, 1972, and stayed there for 14 weeks, peaking at No. 13. The song is currently enjoying a revival on dc Talk's album "Jesus Freak."

"It has always been a real great melody to me," dc Talk's Toby McKeehan says. "And it has always amazed me how a song born in that era, even though it wasn't based on Christian music or anything to do with the church, was such a powerful song." He starts reciting the lyric: "Day by day/Oh dear Lord, three things I pray/To see thee more clearly/Follow thee more nearly/Love thee more dearly."

"I think it kind of sums up the Christian walk. On a daily basis we have to remember that. It's so hard, because sometimes we get caught up in the long term and start thinking about three weeks from today when really we have to take it day by day as far as our walk with God goes. It's not a decision you can make and say, 'I'm going to pursue God and pur-

sue putting others' needs in front of my own for the next year.' It's a day-by-day thing."

McKeehan and another member of dc Talk, Kevin Smith, wrote additional lyrics for their version, which McKeehan admits is quite different from the original.

"First of all, the song didn't have verses," McKeehan says. "It was just a chorus that repeated over and over. We wrote chords to the verse and wrote lyrics also to those sections. Then we basically used their chorus and applied it to our song..."

"It sounds very different. It's guitar-based, very driving, kind of a four-on-the-floor beat, but it's a moody little song. It takes you way down on the verses and gets intensely energetic on the chorus."



NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
HOW DO U WANT IT/CALIFORNIA LOVE	Tupac Shakur, J. Jackson, Dr. Dre, Roger Troutman, L. Troutman, N. Durham, W. Cunningham	Joshua's Dream/BMI, Interscope Pearl/BMI, Warner-Tamerlane/BMI, Black/Hispanic/ASCAP, Suge/ASCAP, Emoni's/ASCAP
HOT COUNTRY SINGLES & TRACKS		
DADDY'S MONEY	Bob DiPiero, Steve Seskin, Mark D. Sanders	Little Big Town/BMI, American Made/BMI, Love This Town/ASCAP, David Aaron/ASCAP, Starstruck Writers Group/ASCAP, Mark D./ASCAP
HOT R&B SINGLES		
HOW DO U WANT IT/CALIFORNIA LOVE	Tupac Shakur, J. Jackson, Dr. Dre, Roger Troutman, L. Troutman, N. Durham, W. Cunningham	Joshua's Dream/BMI, Interscope Pearl/BMI, Warner-Tamerlane/BMI, Black/Hispanic/ASCAP, Suge/ASCAP, Emoni's/ASCAP
HOT RAP SINGLES		
HOW DO U WANT IT/CALIFORNIA LOVE	Tupac Shakur, J. Jackson, Dr. Dre, Roger Troutman, L. Troutman, N. Durham, W. Cunningham	Joshua's Dream/BMI, Interscope Pearl/BMI, Warner-Tamerlane/BMI, Black/Hispanic/ASCAP, Suge/ASCAP, Emoni's/ASCAP
HOT LATIN TRACKS		
POR AMARTE	Enrique Iglesias, Roberto Morales	Fonometric/SESAC, Unimusic/ASCAP

EMI Picks Merchandising Co.; 'Good News' For Show Music Fans

MATCHMAKER: Although EMI Music Publishing has been matching its vast catalog of songs to appropriate merchandising tie-ins with various products and services, the publisher's executive VP of music services, **Joanne Boris**, says there is much more to gain by linking for the first time with a company that has the ideas and contacts to broaden such usage.

So EMI Music has made a deal with Pyramid Licensing Group to develop long-term marketing programs for its titles, lyrics, and music. Boris says that in seeking a merchandising rep, she found that other companies failed to recognize the potential of music publishing tie-ins, seeing the potential of only artist relationships rather than that of songs.

"Pyramid doesn't necessarily go for the obvious songs," says Boris. "For instance, Chip Taylor's 'Wild Thing' is one of the obvious sources. They said that Taylor's 'Angel Of The Morning' could benefit from the [renewed consumer interest] in angels."

Pyramid's chairman is **Lois Sloan**, who Boris says is capable of taking EMI songs beyond the usual ideas, to capture a market that ranges from babies to baby boomers.

While not revealing specifics of the arrangement with Pyramid, Boris says that in general, Pyramid will make the song match, and EMI Music will negotiate the deal.

GOOD NEWS, ETC: Last year, U.K.-based **John Yap**, who has produced many original-cast albums, started a subsidiary company, Jay Productions, through his well-known TER Ltd. Now, with a distribution deal with Portland, Ore.-based distributor Allegro, product is beginning to flow into the U.S. market.

Among the interesting projects is a "complete" "Guys And Dolls," featuring **Emily Loesser**, daughter of the score's writer, **Frank Loesser**. In a supplemental attraction, there are three songs that Loesser wrote for the film version of the classic musical, plus the song "Traveling Light," a first-rate Loesser concoction that was dropped from the original 1950 production.

Also of interest to show-music afi-

cionados is "Good News." The hit 1927 musical (wonderfully made into a 1947 MGM musical) is performed by cast members from a 1993 production at the Wichita (Kan.) Musical Theatre. This version contains the show's original songs by the great songwriting team of **DeSylva, Brown, And Henderson**, plus others from their years together. Gems from the original production include the title song, "The Best Things In Life Are Free," "Lucky In Love," "The Varsity Drag," and "Just Imagine." Added evergreens are "You're The Cream In My Coffee," "Together," "My Lucky Star," and "Button Up Your Overcoat."

Also available is a complete version of the **Cole Porter** musical "Kiss Me, Kate," with supplemental material that includes the overtures to Porter's "Candide," "Jubilee," and "Out Of This World."

Other releases from Jay Productions are the rerelease of a 1982 production of "Camelot" starring **Richard Harris** and recordings of "Grease" and "Jesus Christ

Superstar."

The next release from Allegro of Jay albums includes recordings of "Oliver!", "The Rocky Horror Picture Show," and "Annie Get Your Gun."

ALL IN THE FAMILY: Three songs have been nominated for the first Family Film Awards, to be presented Aug. 22 on CBS by the World Film Institute in conjunction with dick clark productions inc.

They are "An American Symphony" from "Mr. Holland's Opus," "Colors Of The Wind" from "Pocahontas," and "You've Got A Friend In Me" from "Toy Story." Veteran producer/music publisher **Joel Diamond** is among the show's co-producers. The panel of judges includes composer/producer **Al Kasha**.

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

1. **Metallica**, "Load."
2. **Bush**, "Sixteen Stone."
3. **Sepultura**, "Roots."
4. **Lenny Kravitz**, "Circus."
5. **Dave Matthews Band**, "Under The Table And Dreaming."

Studio Action

ARTISTS & MUSIC

The Captain Pilots A Studio With 'Elephant' Wings

BY ALAN DI PERNA

CANOGA PARK, Calif.—At last it can be revealed: the origin of Rumbo Recorders' name and the reason the popular Los Angeles recording facility has always had an elephant as its logo.

"I had a little elephant named Rumbo when I was 5," says studio owner Daryl Dragon, the nautical half of '70s hit-making group the Captain & Tennille. "I already had two other elephants, named Dumbo and Jumbo. My parents gave me another one, so I called him Rumbo. When I got older, my little gray VW was also Rumbo. Then we got a studio: my little toy. I had to think of a name. I thought of Rumbo."

Despite its unlikely name and off-the-beaten-path location in the west San Fernando Valley, Rumbo has carved a considerable niche for itself on the L.A. recording scene. Recent clients include Silverchair, Smashing Pumpkins, and Stone Temple Pilots. Now in its 17th year, the facility has recently completed renovations on Studio A, the largest of its three studios.

Studio A has long been one of the largest tracking spaces in the area. But management started to wonder if the room was too large for most mod-

ern recording sessions.

"A lot of space went unused, except when we did large orchestras, like the 62-piece orchestra we did for a Barry Manilow project," says Shawn Berman, chief engineer at Rumbo. "So we spoke to some of the producers who work here regularly, particularly Mike Clink [Guns N' Roses] and Ron Nevi-



The control room for Rumbo Recorders' Studio A, featuring a 60-input Neve V Series console with Flying Faders automation, two Studer A827 analog 24-track recorders, and Custom Tad monitor systems, powered by Yamaha 2200s.

son [the Who, Jefferson Starship]. They both said the same thing: 'There's unused dead space at the back

of the room. Put iso booths back there. That would be awesome.'"

Heeding its clients' advice, Rumbo called in studio contractor Dave Guth, who added two isolation booths next to an existing booth at the rear of the room. Windows on three walls of each booth give musicians full visual contact with the other booths, the main studio area, and the control room. Studio A also boasts a fourth iso room, a triangular, carpeted space, next to the control room. Then there's "the Captain's Pit," a glassed-in area partially below floor level, adorned with a ship's steering wheel. (A nautical decorative motif runs throughout Rumbo.) The lounge area is also wired up to act as a sixth iso booth.

The result is a highly modular, adaptable recording space that allows very large ensembles to have full eye contact while also achieving maximum acoustic isolation. And even with the addition of the iso booths, the main recording area is still a capacious 2,300 square feet.

"Adding one wall for the iso booths really changed the sound of the room—for the better," says Berman. "The room now has more presence. People have responded very well to it. Mr. Big was the first client in the room once the remodeling was completed. They had

done their two previous records in the room as well. So we were really interested to see what the band would think of what we'd done. They liked the fact that you could stick all the amps in iso booths and not worry about moving things around. They were really happy with the drum sound."

Studio A's 650-square-foot control room was left unchanged. The room is based around a 60-input Neve V Series console with Flying Faders automation and two Studer A827 analog 24-track recorders. Custom Tad monitor systems, powered by Yamaha 2200s, are used throughout the studio. The Studio A control room remained fully operational during renovations in the tracking area last year. The Captain & Tennille used the studio to complete their "20 Years Of Romance" album during that time.

"Daryl mainly did keyboards in the control room," Berman explains. "When Toni [Tennille] went out in the main room to sing, the construction guys would take a break. It took about two months to finish the construction work. The room never shut down."

When Rumbo's management considered renovating Studio B, with its funky '70s Southwest decor, client response was unanimous, according to Berman. "They said, 'Leave it alone.

It's got a vibe.' " The studio's 550-square-foot control room features a 40-input Trident 80C console. The 1,300-square-foot tracking area boasts a rock rear wall, which is a particular favorite of Clink's.

"Mike loves the way drums sound in this room," says Berman. The producer recorded Guns N' Roses' "Appetite For Destruction," "GN'R Lies," and "The Spaghetti Incident" in Studio B. Guns N' Roses guitarist Slash's album with Snakepit, "It's Five O'Clock Somewhere," was cut there as well.

The newest room at Rumbo, Studio C, was added in 1991. The impetus to build the room came from studio manager Vicky Camblin. "We found people were coming here to track and then leaving to do their overdubs at a smaller, less expensive studio," says Camblin. "I told Daryl, 'We should do something about keeping them here.' We had a storage area in the back, and Daryl had always been toying with the idea of having a studio back there. We decided the time was right to go ahead with it."

The studio consists of a 650-square-foot control room (equipped with a 32-input Trident Series 80), two iso booths, and an upstairs lounge.

(Continued on next page)

Arista Nashville's DuBois Prefers To Remain A Matchmaker Of Songs, Acts

BY DAN DALEY

NASHVILLE—"I'd rather do your taxes than sit there and do a vocal comp." So states Tim DuBois, only half-smiling as he says it.

Ironically, he could do your taxes and probably save you some money in the process. While DuBois shares a songwriting background with other leading Nashville producers, his résumé also includes stints as a CPA, senior financial analyst, and professor of accounting at two universities in his native Oklahoma and at three in Nashville.

DuBois' background in economics and finance serves him well as head of Arista Records' Nashville division, where he has been known to take a tough stance against bloated record and video budgets. "Some of the best records of our time came from small-budget productions, and the same goes for videos," he says with equal touches of ideology and pragmatism.

DuBois' innate willingness to act as a director of resources both defines his perception of what a producer is and fits in with the traditional Nashville production

methodology that makes the pre-production marriage of the song and artist paramount. He was temperamentally adapted to the way Nashville works even before he arrived here in 1977, the year after he had his first country cover as a songwriter, "A Good Old Fashioned Saturday Night Honky Tonk Barroom Brawl" by Vernon Oxford.

"I'm surprised you don't remember it," DuBois says facetiously, displaying a quick, self-effacing humor that reflects his ability to navigate an industry predicated on personal relationships.

As a songwriter, he signed to Bob Montgomery's House of Gold Music, a publishing company that was seminal in nurturing writers who were nudging country toward edgy, pop influences (including BlackHawk members Van Stephenson and Dave Robbins). There he wrote several hit songs, including Jerry Reed's "She Got The Goldmine (I Got The Shaft)" and Alabama's "Love In The First Degree," in a career as a composer that has continued through winning the Country Music Assn.'s song of the year in 1991 for Vince Gill's "When I Call Your Name," co-written with Gill.

Those early successes provided a foundation for him and fellow Oklahoma expatriates Scott Hendricks (an engineer who is now head of Capitol Nashville and whose younger brother was a student of DuBois') and guitarist Greg Jennings to launch Restless Heart (initial members were Jennings, Larry Stewart, Dave Innis, Paul Gregg, and John Ditttrich), a band that DuBois says was formed in 1983 to circumvent the frustrations he was experiencing in trying to push beyond the conventions of country songwriting at the time.

DuBois financed the band's early demos, using spec time at local studios. In short order, the band had three No. 1 singles within a 12-month period, coming to maturity about the same time that Randy Travis and acts who came to be known as "new traditionalists" were reinvigorating the traditional country idiom.

"Randy was coming from right of center, and Restless Heart was coming from as left of center as you can get," DuBois recalls. "Restless Heart was the kind of rock-based country that I had started to fall in love with back in Austin [Texas] in the '70s. This is what country was for me."

Restless Heart kicked off what has become a string of band productions for DuBois; he has also produced or executive-produced

(Continued on next page)

NEW PRODUCTS & SERVICES

AUDIOPHILE EQUIPMENT manufacturer AMC of South Pasadena, Calif., introduces the CD8, a moderately priced CD player aimed at the professional and project studio markets, as well as the company's core client base of home-theater enthusiasts. The unit features a one-bit digital-to-analog circuit, a five-pole analog filter, coaxial digital output, 98 decibels of dynamic range, and a signal-to-noise ratio of more than 107 decibels, according to a statement from AMC parent company Weltronics.

AMC also unveils the CVT3030a, an upgraded version of its CVT3030 vacuum-tube amplifier with digital-to-analog conversion. The new amp carries a suggested list price of \$1,000.

QUARTER NOTE COMPUTERS introduces a four-space, rack-mountable computer designed specifically for musicians, recording studios, theaters, and other audio-visual applications. The pentium-based unit—built in a rugged, shock-mounted chassis—comes factory-equipped with Windows 95, Microsoft Works, and Cakewalk Express and accepts all PC boards and software, including Plug N Play, according to a statement from La Jolla, Calif.-based Quarter Note Computers. The unit also includes Soundblaster Multimedia, 512K Pipeline Burst Cache, eight megabytes of RAM, a 1.2-gigabyte hard-disc drive, and a 1.44-megabyte floppy drive.

IN ITS ONGOING EFFORT to tap into the pro audio market, Digitech introduces the Studio 400, a multi-effects digital processor that offers four independent XLR and 1/4-inch balanced inputs and outputs. Powered by two proprietary processing chips, the Studio 400 can handle up to eight effects at a time, in any order and in any combination, according to a statement from the Sandy, Utah, company. The parameters include multiple reverbs, delays, chorusing, flanging, panning, intelligent pitch shifting, rotary speaker simulation, compression, equalization, and detuning. Designed for easy operation, the unit contains 191 factory presets, which can be edited and saved to 100 user locations. The Studio 400 samples at a frequency of 44.1-kilohertz and works on the AES/EBU and S/PDIF digital protocols. The unit carries a suggested list price of \$869.95.

PROFILE



DUBOIS

THE CAPTAIN PILOTS A STUDIO WITH 'ELEPHANT' WINGS

(Continued from preceding page)

Although it was designed as an overdub room, Studio C has found wider uses.

"Tom Petty did his entire 'Into The Great Wide Open' album in Studio C—tracking and everything," Berman says. "He was the first artist to come in after we built the room. He booked it for close to five months and did everything here, with Jeff Lynne producing. We just put the drums in different places, sometimes up in the lounge, sometimes in the hallway."

Audio tie lines to Studio C's upstairs lounge came in handy on another

Lynne-produced project, Ringo Starr's "Time Takes Time" album. "They needed to do some drum overdubs, so they set up Ringo's kit in the lounge with three mikes," explains Berman. "There's a window in the lounge, so he could look down on the control room. They'd give him a wave, and he'd start playing."

Rumbo started as a private-use facility in 1977, built with money from the Captain & Tennille's 1975 hit "Love Will Keep Us Together." Dragon decided that he wanted his own place to prepare the follow-up record.

"I just couldn't justify whatever the commercial studio rate was back then—\$75 an hour. I thought it would be a better idea to put the money into owning my own equipment. I asked a realtor to find me in a place in the west [San Fernando] Valley because I like the area out here."

The idea to make the studio a commercial venture came from Geordie Hormel at the Village Recorder in nearby Santa Monica, Calif., where Dragon was still doing some of his recording. "I asked him, 'Is there any money in the recording studio busi-

ness?' And he told me that Fleetwood Mac had just spent a year at the Village doing one of their albums. I said, 'Boy, that would pay for a studio right there.' So I called in Rudy Brewer, who had done design work at the Village."

Brewer completed the original design of Studio A, which opened in 1979. In the early '80s, the space adjacent to Dragon's, formerly a swimming pool supply company, became available, and Studio B was constructed.

Over the years, Rumbo has built a reputation as a hard-rock haven, with such clients as Guns N' Roses, Kiss, Megadeth, Motley Crue, Poison, Raging Slab, Stone Temple Pilots, War-

rant, and even Spinal Tap. But recently, Camblin has been actively courting a more diverse client base.

"We still do a lot of hard rock, but there's also a lot more diversity," says Berman. "John Tesh has done three albums here. All-4-One did one of their hit singles here. David Foster has done quite a bit of work at Rumbo. Ice Cube came in for a soundtrack project recently. We've never had a problem with people wanting to be in Hollywood. Being away from it all was part of Daryl's original plan. Once people get here, they can concentrate on work. But if they want to go out and party, Hollywood's only 20 minutes away."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 6, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	THA CROSSROADS Bone Thugs & Harmony/ D.J. U-Neek (Ruthless)	YOU'RE MAKIN' ME HIGH Toni Braxton/ Babyface, B. Wilson (Laface)	NO ONE NEEDS TO KNOW Shania Twain/ Robert John Lange (Mercury Nashville)	UNTIL IT SLEEPS Metallica/ B. Rock (Elektra)	PEPPER Butthole Surfers/ Steve Thompson (Capitol Records)
RECORDING STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Aaron Connor	RECORD PLANT/ DARP (Hollywood/Atlanta, GA) Brad Gilderman Russell Elevado	SOUNDSTAGE (Nashville) Ron "Snake" Reynolds	THE PLANT (San Francisco) Randy Staub	BEARVILLE (Woodstock, NY) Chris Shaw
RECORDING CONSOLE(S)	SSL 4000B	SSL 4000G+ SSL 6056E	SSL 4000E	SSL 4064G	Neve 8088
RECORDER(S)	MCI JH 114	Studer A800 Sony 3348 Studer A827	Sony 3348	Studer A800/ Sony 3348	Studer A800
MASTER TAPE	Ampex 499	Ampex 499/467	Ampex 467	BASF 468	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	STUDIO CAT (Los Angeles) Aaron Connor	RECORD PLANT (Hollywood) Bob Brockman	LE STUDIO (Quebec) Lynn Peterzell	RIGHT TRACK (New York) Randy Staub	Greene Street (New York) Chris Shaw
CONSOLE(S)	SSL 4000B	SSL 4000G+	SSL 4056G	SSL 9096J	API Legacy
RECORDER(S)	Panasonic 3700	Studer 820	Sony 3348	Sony 3348	Studer 800
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	HHb DAT	Ampex 966
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	HIT FACTORY Herb Powers	MASTERSONICS Glenn Meadows	STERLING SOUND George Marino	STERLING SOUND George Marino
CD/CASSETTE MANUFACTURER	Allied Digital	BMG	PDO/HTM	WEA	Capitol-EMI

© 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.

TIM DUBOIS

(Continued from preceding page)

records for Exile, Diamond Rio, and Black Hawk, all Arista acts. He explains his preference for self-contained acts as a combination of "the energy a band brings to record, as opposed to a solo artist with studio musicians" and the fact that "I guess at heart I'm just a masochist."

DuBois' oeuvre also includes productions with Steve Wariner and executive productions for Linda Davis, Michelle Wright, and Lee Roy Parnell. But unlike the discographies of his cohorts—producer/label heads such as Tony Brown and James Stroud—DuBois' list is relatively short. He attributes this to the fact that in his personal priorities, producing records is behind songwriting and running the label, which itself is an excuse for more opportunities to match songs and artists and for finding co-producers who share his vision of a project and can handle the detail work to make the records.

Mike Clute, owner of Midtown Tone & Volume studio, DuBois' co-producer on Diamond Rio, and the engineer on the first Restless Heart record, says, "Tim's an emotional contributor to a record, not a technical one. He's involved in the song selection, and he tries to be there for the tracking and the initial arrangements. He's generally not around for the detail work, but that's his style of production, and it obviously works. What really sets him apart is that he's the great diplomat of the studio. He gives a lot of respect, and he gets it back. He knows how to calm nerves and how to get people up. He's learned how to give everyone involved in a project a sense of power over it, so that when it comes time to compromise, it's done in a very healthy way that doesn't lead to 'safe' records. It leads to good ones."

Technology does not scare DuBois—he was the executive producer of Diamond Rio's most recent album, "IV," which was made on the Otari RADAR system, the first major-label country record produced completely on a hard-disc system.

"My main input has always been song selection," DuBois acknowledges. "I get no joy in spending eight hours searching for the right Telecaster sound. There was a point for me when that was fun, but not anymore. Production was just a way to get my songs out. When it came time to start this label [he initiated Arista's country division in 1989], my biggest asset was as a finder of

songs and talent. I think it still is."

The statement is neither a concession nor an admission in Nashville, where making the connection between song and artist forms the core of production and is reminiscent of the more traditional role that A&R people played in the making of pop records through the '50s. What characterizes DuBois' tenure is that he has successfully applied the techniques of modern producer and traditional A&R man to a succession of bands in country music, a genre that has historically favored solo acts. He has also shown a commercially successful affinity for bands he does not produce: When the Tractors campaigned to secure a Nashville record deal, fellow Oklahoman DuBois was their main target, and he signed the twice-Grammy-nominated band in 1991.

As hands-off as he is in the studio, DuBois says he is aware of the plight that Nashville studios are finding themselves in: The city is becoming overcrowded, and studio rates have not increased appreciably in almost a decade. But he looks at the situation with an economist's eye, noting larger market forces at work than may be perceived easily on the Row.

"I try to remain completely objective about the studio process," he says. "I've never been an investor in a studio, and I've never asked a producer to use one studio over another. I want them to go where the artist is most comfortable, but also where the artist can get the fairest deal, because it's the artist who's ultimately paying for the record. What's going on with studios now is that technology has allowed what used to require a huge space to be done in a 10-by-12 room. I'm sensitive to what [studios] are going through, but technology has done that to 40 other professions, and there's no easy answer. And," he adds, "the record labels here will be going through their own version of it shortly," referring to the proliferation of labels in Nashville.

DuBois is also aware of the influx of Californians and New Yorkers to Nashville, particularly those who have brought personal recording studios with them, which has significantly contributed to the increase in recording capacity in Nashville. But as an outsider himself, speaking with what he calls "a twang, not a drawl," he says, "I wouldn't worry. As I've said before, Nashville changes them more than they change Nashville."

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

SGAE Statutes Anger Publishers Dispute Leads To New Spanish Organization

■ BY HOWELL LLEWELLYN

MADRID—A Spanish civil war has erupted in music publishing here.

Some 19 publishers led by the label-linked major companies have broken away from the 60-member Spanish Music Publishers Assn. (AEDEM) to form the Professional Organization of Music Publishers (OPEM) following an extraordinary general assembly of the Spanish society of authors' and music publishers' rights (SGAE).

OPEM majors argue that AEDEM has become obsolete and ineffective and that a new professional grouping was necessary. But the issue that provoked the rupture was the 75%/25% approval at the SGAE meeting of three important modifications to SGAE statutes that could have a significant effect on the Spanish music industry.

The June meeting voted to allow SGAE to license multimedia material, such as CD-ROM and Internet items; to arbitrate in disputes between any of its 40,000 members; and to set up ad-hoc companies and projects that will break with the society's nonprofit traditions.

At a prior AEDEM meeting, the board of directors voted unanimously to reject the modifications, but many publishers approved them. Some 35% of the SGAE general assembly is publishers, but only 25% of attendees at the meeting voted against the changes.

One of the dissidents is former AEDEM president Juan Márquez, who is also president of EMI Music Publishing Spain, Virgin Publishing here,

EGO Musical, and Hispavox Ediciones Musicales, as well as one of three SGAE VPs. "What we had at the SGAE meeting were two conflicting postures representing the music publishing world, and that is unfeasible in practice," Márquez says.

"This internal split among publishers is unique to Spain, as far as I know," he adds. "It amounts to two different concepts that I do not believe can be explained by the simple 'majors vs. locals' divide."

Márquez argues that AEDEM is not professional enough. It has no separate office, no telephone number, and no permanent staff. "Each of us performed AEDEM tasks as and when we could, and earlier attempts to professionalize it were thwarted by cost considerations," he points out. "We have no intention of destroying AEDEM; it's just that we need something more dynamic."

Márquez estimates that OPEM members, although a voting minority in AEDEM, represent some 90% of international repertoire and about 60% of domestic repertoire.

With regards to the modifications, Márquez explained why such publishing heavyweights as EMI, Sony, PolyGram, BMG, and Warner/Chappell voted against the SGAE board of directors, the authors, and local publishers.

SGAE voted to free itself to grant licenses to multimedia material, or what it calls "free repertoire." Márquez says the OPEM publishers strongly oppose having to grant SGAE rights

for multimedia material through SGAE's code and membership contract.

"Multimedia do not exist in Spain's 1987 Law of Intellectual Property, which means they have not been juridically defined," says Márquez. "We say, let the legislators define multimedia, not SGAE."

SGAE executive president Teddy Bautista responds, "Not only do we not see the point in waiting for legislation on multimedia, but we don't think the lawmakers will ever define them. The law does not define what a record is, for example, simply the method used to transmit the music on the record. Multimedia product already exists, and every day we are being asked to grant licenses."

One of the AEDEM faithful is Francisco Salazar of Nemo Ediciones Musicales, a member of the board of directors of both AEDEM and SGAE. He says, "We publishers in general need to trust in a strong and efficient rights society that monitors, controls, and charges the rights generated by these new products. The exception would be publishers with an international commercial structure."

Márquez says the OPEM publishers are opposed to SGAE's arbitration powers because it is by nature pro-author and because SGAE wants to set up its own court above and beyond the normal arbitration tribunals that exist under law.

Bautista refutes this by pointing out that SGAE would arbitrate between
(Continued on next page)

Bulgaria Piracy On A Par With China; IFPI Asks For EU Help

■ BY JEFF CLARK-MEADS

LONDON—The European Union is being asked to act against a piracy problem "comparable with China" on Europe's doorstep.

International labels body IFPI is pressing the EU to get tough with Bulgaria, which, according to the organization,

is exporting up to 20 million unlicensed CDs annually. An IFPI representative adds that this level of piracy "threatens widespread market instability in the European Union."

IFPI director of European affairs, Frances Moore has written to the European commissioners responsible for relations with Eastern Europe, Hans van den Broek and Sir Leon Brittan, to request action.

Moore states in her letter that Bulgaria has adequate copyright legislation but that it is not effectively enforced, "despite frequent promises by the Bulgarian authorities."

She then presses the commissioners to block Bulgaria's planned accession to the World Trade Organization next year until its government makes "a clear commitment to enforce its intellectual property laws and effectively fight piracy."

Moore's letter continues, "Bulgaria must be made to realize that it has no place within the WTO unless it cleans up its act. In addition, in order to test the resolve of the Bulgarians, the EU should demand a special enforcement

period to bring tangible results before it gives agreement on Bulgarian accession."

Moore concludes, "Bulgaria is a source of major market destabilization across Eastern Europe, Russia, and the EU. Failing to tackle this problem
(Continued on next page)

Japanese Pop Star Created As The Ultimate Image Girl

■ BY STEVE McCLURE

TOKYO—Japanese pop idol Kyoko Date is a manager's dream come true.

The 16-year-old entertainer, who lives with her parents in a typical Tokyo suburb, is amazingly easy to work with, according to Kaz Hori, VP of HoriPro Inc., Date's management agency.

"She doesn't complain about anything, and she doesn't get sick," says Hori, paying tribute to his young charge's sense of professionalism.

(Continued on next page)



KYOKO DATE

newsline...

SWISS AUTHORS' society SUISA increased net income by 6.6% last year to the equivalent of \$95 million, while costs declined by 2.3% to \$20 million, according to the body's annual report. The society's figures for 1995 show income from the country's new home taping and rental royalties for the first time. The monies produced by these new provisions—\$3.4 million—account for 70% of the rise in total revenues, SUISA says.

DANISH AUTHORS' society KODA is claiming to have produced one of the world's lowest administration cost percentages. Last year's costs of 5% of revenues were the lowest in KODA's 70-year history, the organization says. Operating income was the equivalent of \$119 million, up 13% over 1994's total. KODA represents 17,000 Danish composers and 1.5 million abroad.

U.K. COLLECTING society Video Performance Limited says it has removed another barrier to broadcasters' using music videos. VPL set up its Music Mall operation earlier in the year as a one-stop clearance house for producers. Now, an agreement between Music Mall and the Musicians' Union means broadcasters no longer have to get new clearance for performances on older videos, VPL says. Says VPL director Roger Drage, "This makes everyone's life easier and will, hopefully, result in more music programming."

EMI RECORDS Group U.K. and Ireland has renamed its 30-year-old budget operation, Music for Pleasure, EMI Gold. EMI Gold will be overseen by director Paul Holland, who joined EMI at Christmas from BBC Worldwide Publishing.

Tech Survey To Study British Record Biz

LONDON—The British record industry is to be surveyed to see if it is using new technology to its full potential.

Sponsored by the British Phonographic Industry, the survey will be conducted by Andersen Consulting, BPI director general John Deacon announced at the organization's annual general meeting June 3.



BOTTOMLEY

best practice.

Guest speaker at the meeting was the U.K.'s national heritage secretary, Virginia Bottomley (Billboard, July 13).

Asked after her speech whether the government intended lowering the current 17.5% value-added-tax



British Phonographic Industry director general John Deacon, left, and chairman John Preston listen to the speech by Virginia Bottomley, national heritage secretary.

rate on records, Bottomley replied, "Knowing the chancellor and knowing the difficulties in VAT, I wouldn't like to hold out unrealistic hopes on this matter."

Earlier, Bottomley had heaped praise on the record industry for its economic, social, and cultural achievements.

JEFF CLARK-MEADS

Arbelo's Debut Set A Spanish Phenomenon Singer/Songwriter Was An Unknown Until Recently

BY HOWELL LLEWELLYN

MADRID—Observers in Spain's music industry can't remember the last time anything like it happened. Rosana Arbelo, an unknown singer/songwriter with just a handful of small concerts under her belt, has stormed onto the chart with a debut album that almost entirely lacked promotion or marketing. "Fantastic! Just what the industry needed after so long in the doldrums—a shot in the arm," says MCA Music Entertainment Spain director Carlos Ituiño of his surprise signing Arbelo, whose bow, "Lunas Rotas" (Broken Moons), had sold 61,000 units in three weeks by the end of the first week of July, according to MCA.

Arbelo entered the official sales chart at No. 4, with only George Michael and Joaquín Sabina keeping her from No. 1 in the following two weeks.

Prior to the album's release, Arbelo had only performed 16 concerts and those were before an audience that averaged less than 100 people. The 32-year-old's first concert was six months ago; her 17th was scheduled to be the label's official July 10 showcase in Madrid for 1,500 people.

Arbelo moved to Madrid from the Canary Islands 12 years ago to study music. Six years ago, she began composing songs intended for other artists, many of whom recorded her work, including gypsy disco/flamenco sisters Azúcar Moreno.

Friends encouraged her to perform the songs in their homes and finally persuaded her to play in a tiny 70-capacity Madrid club six months ago. She then recorded a demo tape.

A copy of the tape fell into the hands of fellow Canarian Teddy Bautista, executive president of the Spanish authors' and music publishers' society SGAE, who was entranced by her "mystical, culturally mixed, but above

all beautiful and fluid music."

He played the tape to various labels, but it was MCA's Ituiño who took up the gauntlet. By now, Arbelo's name was being discussed in the industry, and a couple of radio DJs acquired copies of the tape. The rest, as they say, is history.

"The figures speak for themselves," says Ituiño. "She sold 25,000 units in the first week, to enter at No. 4 as an unknown, 36,000 by the end of the second week, and 61,000, to go gold after three weeks. And that's before her first real concert, the Madrid showcase."



ARBELO

A bubbly Arbelo says, "I don't know how to explain this. I never intended to be a singer, but my friends insisted I sing my compositions to them, and they encouraged me to record the demo. There's no special technique in the recording, although producer José Antonio Romero is also a great guitarist."

Arbelo admits that the only possible explanation for the hit from nowhere is exposure on the popular morning radio music show presented by José Antonio Abellán on the Catholic Church-owned Cadena COPE's AC network, Cadena 100. "Abellán has been like a godfather," she says.

Abellán explains that he asked to listen to Arbelo's tape, liked the songs on it, and started playing certain tracks on his program one month before the album's June 10 release.

"I didn't tell listeners who the singer was, and I was soon getting calls from listeners who were almost hysterical to know who this person was," he recalls. "There was no special rotation involved."

SGAE STATUTES ANGER PUBLISHERS

(Continued from preceding page)

members only when all sides agree. "It would never be obligatory," he says.

Salazar stresses that the majority of SGAE members have long wanted arbitration from SGAE instead of having to go through the complex and costly legal system. "SGAE would guarantee speed, economy, and knowledge of the matters under review, elements often difficult to find in judicial procedures."

The "nonprofit" modification arises because SGAE voted to be able to set up trading companies to promote and market such repertoire products as books, records, music publishing, and radio stations.

Márquez alleges that SGAE argues that it will be involved in cultural promotion that no private company would want to tackle. "SGAE wants to get involved in film production, and that would constitute unfair competition against producers. SGAE should simply not get involved in commercial activities."

Bautista says the proposed system of commerce already exists in most European countries. "The model is already in operation and used by several rights societies," he adds.

Salazar agrees that SGAE should be

a nonprofit society with regards to its central task of collecting and paying out intellectual property rights. "But this has nothing to do with other complementary activities, for which the development of foundations or organizations can be founded."

Márquez says OPEM plans to impugn the modifications and has a team of lawyers looking into the case. But he stresses, "Of course we don't want to take SGAE to court. They do a magnificent job for the Spanish music industry, have much more weight than their European counterparts, and are leaders in Latin America. Plus, I plan to stay a loyal member of SGAE."

Salazar says he sees "absolutely no danger for the future of AEDM" and adds that the key to the dispute is the difference of interests between the publishers with multinational links and those whose scope is local.

He says the modifications were the last straw and agrees with Márquez that SGAE is simply a reference point in the excision.

Márquez says that once OPEM has voted its first executive committee, it will join the International Confederation of Music Publishers.

Rival network M-80, which belongs to Spain's biggest radio company, Cadena SER, also played Arbelo's songs before the album came out. Director Javier Pons says, "MCA invited us to one of her concerts where there were 30 people in a tiny bar. Three days later we were playing a song on a morning program, and a week later it was in rotation."

The song was "Fuego Lento" (Slow Fire), although the single is "El Talisman." Arbelo says that children love "Fuego Lento" because it has a magical quality, although they do not grasp its sexual undertones.

This suggests another reason for the album's unprecedented success. "A lot of the buyers are women," says Arbelo. "There are not really any other female composers in Spain, and I offer a new type of sensitivity."

"A lot is sung about sex and love, but the lyrics are usually written by men," she adds. "It's strange for women to express themselves in this strong, hard-line way. I love that—we must be even more mischievous in matters of the heart and of the bed."

She has accumulated more than 200 unrecorded songs for any budding female artists with similar feelings. "The songs are very universal. They celebrate the splendor of love, and that affects everybody."

Victor Guzman, manager of the Madrid Rock record store, says that "Lunas Rotas" went straight to the top of the store's chart. "It's a major social phenomenon," he says. "Abellán on Cadena 100 really helped it along, and its success is just what the Spanish industry needs. There's no other women around like Rosana."

Sony Japan Exec Shuffle Sees A&R Head Resign

BY STEVE McCLURE

TOKYO—A key Sony Records A&R manager here is leaving the company along with 10 other staffers in the wake of an executive shuffle that industry insiders say favors administrative personnel over staff with creative backgrounds. Sony Records is a label group within Sony Music Entertainment Japan.

Takeyasu Hashizume, 49, recently announced his resignation as GM of Sony Records' domestic No. 3 A&R division, which handles such major acts as the Boom and Tube. Media reports here say that Hashizume will be named president of Warner Music Japan division east west Japan, a position currently held by WMJ chairman Ryuzo Junior Kosugi, at the end of this month.

It is not unusual in Japan for an A&R director to move from one company to another along with a few artists, but this case is unusual in that instead of artists, A&R staffers will be moving with Hashizume.

A senior WMJ executive told Billboard that he would neither confirm nor deny that Hashizume will be named president of east west Japan. Hashizume could not be reached for comment.

The announcement of Hashizume's resignation coincided with the formal approval at Sony Music Entertainment Japan's June 27 shareholders meeting of an executive reshuffle that saw Ryokichi Kunugi named president of SMEJ, replacing Shugo Matsuo, who had held the post for the past three years.

Kunugi had been president of mail-order subsidiary Sony Family Club, and his appointment is seen as favoring the

sales and administration side of the company.

Other key personnel changes approved at the meeting include the appointment of SMEJ deputy presidents Hiroshi Inagaki and Shigeo Maruyama as president and VP, respectively, of SME Axcel Inc., a think tank set up to define corporate strategy and achieve synergy within the Sony Music group. Toshio Ozawa, chairman of SMEJ until being replaced by Matsuo, will serve as SME Axcel's chairman.

Neither Inagaki nor Maruyama will be replaced as VPs of SMEJ, but both will remain directors of the company.

In an apparent attempt to downplay the significance of Hashizume's departure, Ozawa was quoted in the business/financial daily Nihon Sangyo Shim-bun as saying that while staff A&R directors have worked closely with artists, independent producers are starting to play a more important role in the creative process.

An SMEJ spokesman was quoted by the same publication as saying that the reorganization is designed to strengthen the company's management base. How-

(Continued on next page)

BULGARIAN PIRACY

(Continued from preceding page)

before granting Bulgaria greater trading legitimacy will do serious damage to the EU's internal market."

An IFPI statement says Bulgarian exports of pirate discs cost legitimate record companies \$100 million per year, making the piracy problem there "comparable with China."

The organization says the exports are "flooding markets in [Eastern] and central Europe and Russia," and that Bulgarian-made discs have been found in the U.K., Germany, and the Netherlands.

In addition to pressure via the WTO negotiations, IFPI wants the EU to refuse to grant Bulgaria any developing-country concessions that IFPI feels would allow the government to backtrack on commitments to fight piracy.

The Bulgarian authorities have already made promises to take effective action.

A high-powered delegation of European record-industry executives visited Sofia, Bulgaria, in March (Billboard, April 6) to see for themselves the progress being made against pirates and to hear the views of the government.

Two members of the delegation, Sony Music Entertainment Europe president Paul Russell and his counterpart at EMI Music, Rupert Perry, told Billboard after meeting with officials that they felt the Bulgarian authorities were "generally moving in the right direction." Though they conceded that enforcement fell short of desired standards, they felt that the government should be given time to honor its promise to make a significant clean-up effort within six months.

Perry stated at the time that while he was comfortable with the government's assurances, "actions speak louder than words."

Piracy Resurfaces In Singapore

SINGAPORE—Record piracy is resurfacing here following years of decline, with local counterfeiters the main suspects.

Latest estimates from international labels body IFPI suggest that pirated product here accounts for 12%-15% of total sales and is worth more than \$90 million per year. The piracy rate for 1992 was less than 5%.

Peter Lau, EMI Singapore's man-

aging director, says pirates have been most active with compilations, with Chinese-language pop being increasingly pirated.

Record companies here believe the problem is homegrown and, in an effort to combat it, Singapore police set up a special unit last year, and joint IFPI/police raids have been stepped up.

PHILIP CHEAH

JAPANESE POP STAR CREATED

(Continued from preceding page)

Date (pronounced "dah-tay") is set to debut as a TV commercial "image girl" this summer. HoriPro hopes to land her parts in movies and TV dramas. Her debut album is set due out in the fall, and a CD-ROM featuring her is in the works.

If she sounds too good to be real, well, that's because she isn't. Date is the world's first "virtual idol" and exists only as a computer-generated graphic image.

HoriPro came up with the idea for a virtual idol last year when discussing software development strategies for the multimedia era. Each department at HoriPro was asked which qualities it would like to see in an idol/star, and an in-house special project team called "Digital Kids '96" was put together to create the ultimate idol.

The result was the charming but

nonexistent Date.

A technique called "motion capture" was used to make Date "move" in a natural way, paying special attention to the need to synchronize her face and mouth with spoken or sung voice-overs.

It remains to be seen whether Date will be accepted by Japanese pop fans, or whether they will notice any difference between her and the legions of prepackaged pubescent "stars" that litter the Japanese pop landscape.

"Our dream was to create a human being through computer graphics," says the HoriPro press release announcing Date's debut.

HoriPro sees Date as the first in a series of virtual idols. There was no word on whether the company is planning to develop a virtual manager.

Ben Harper Finds World Outside U.S. Not So Cruel

IN EUROPE, people are less concerned with musical genres and will accept the music before the marketing technique," says singer/songwriter **Ben Harper**, whose two albums on Virgin Records, 1994's "Welcome To The Cruel World" and 1995's "Fight For Your Mind," have been acclaimed for their genre-crossing style and thoughtful lyrics.

An African-American artist who has reclaimed the acoustic roots of blues, funk, and soul, Harper has resisted attempts to be pigeonholed by the music business in the U.S. "I can't concern myself with that because, simply put, it's all music," says Harper, speaking from Portugal during a summer tour of Europe. "It's never been a concern to me to define myself."

So it has been gratifying for Harper to discover that European media and audiences have been less concerned with putting him in a stylistic box and more willing to listen to his distinctive songs. Harper has sold 70,000 copies of "Fight For Your Mind" in the U.S. but more than 300,000 units worldwide. His summer tour schedule includes appearances at the Phoenix Festival in the U.K. Friday (19) and the Paleo Festival in France July 24.

Before the release of "Welcome To The Cruel World," Harper made his first promotional foray to Europe, and he has toured here repeatedly since, reaffirming the importance of artists devoting time to these countries. In Europe and other international markets, he has had another pleasant surprise.

"Nowhere do people pay closer attention to the lyrics, especially American lyrics, than in non-English-speaking countries," he marvels. "In Japan, in France, in Turkey, they have lyrical translations [provided by Virgin], and they dive into them." And his songs challenging the social and political status quo have been embraced as well. "People in America act as if it's unpatriotic to question the system that you pay for, even though it's your moral responsibility."

As one of a small but growing number of artists who are pushing the accepted definitions of R&B in the U.S., Harper has found a different attitude toward artist development here. "In Europe, they haven't lost sight of [the roots of] R&B and soul music and their musical meaning. They're not so inundated with 'turn 'em out then throw 'em out.'"

THE BREAKUP of **Crowded House**, announced recently, may free brothers **Neil** and **Tim Finn** for all sorts of interesting ventures—if the previous dissolution of **Split Enz** is any sign. Consider "Enzso," released earlier this year by Sony Music New Zealand, an album of

Split Enz songs recorded by fellow Kiwi artists with the accompaniment of the **New Zealand Symphony Orchestra** and the **NZ National Youth Choir**, with arrangements and production by **Eddie Rayner**. Participating in "Enzso," along with the **Brothers Finn**, were vocalists **Dave Dobbyn**, **Annie Crummer**, and **Sam Hunt**.

DEALS AND MOVES: Sweden's MNW Records has recently licensed several of its labels and artists with record companies in Brazil, including **Plastico**, **Dileva**, and the West-side Fabrication label to **Velas Records**; **Psychotic Youth**, **Star-market**, **Pottlatch**, and **Randy** to **Natasha Records**; and **This Perfect Day**, **Yoni**, blues artist **Diz Watson** and the **Source/Resource** labels to

Estudio Eldorado Records . . . Los Angeles-based **Domo Records**, which launched Japanese new age artist **Kitaro** in the U.S., has opened **Domo Records Europe** in London under managing director **Philip Hardy**, a former promotion and marketing executive with **BMG/RCA** in New York.

BORDER CROSSINGS: "Genghis Blues" is an independently produced CD collaboration between blues

musician **Paul "Earthquake" Pena**, of Cape Verdian ancestry, and throat-singer **Kongar-ol-Ondar**, from the Asian region of Tuva in south central Russia. Pena's style combines American "gut-bucket" blues with the Cape Verdian "morna" vocals sung in Creole, while Ondar performs the Tuvan throat-singing style that produces two notes simultaneously. In an appearance in which each distinctive singer will perform individually and then bring their styles together, Pena and Ondar will showcase "Genghis Blues" in a free concert in New York at the World Financial Center's Winter Garden July 25 at 7 p.m.

NooVooDoo is a group assembled by drummer **Jimmy Daniels**, who, aside from session work with the likes of **Teddy Riley** and **Toots & the Maytals**, has been inspired by the music of voodoo rituals he has witnessed in Haiti, Cuba, and Brazil. Promoting an independently released CD, "Holylands," **NooVooDoo** plays the **Celebrate Brooklyn Festival** in Prospect Park, N.Y., on Friday (19).

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount Street, London, WC1E 7AH, or faxed to 44-171-323-2316.

HOME & ABROAD



by Thom Duffy

Virgin Gravitates To Pluto's Pop/Rock Label Adds 6 Cuts To Vancouver Band's Debut

BY LARRY LeBLANC

TORONTO—Whether you call it a pop or a rock-driven group, **Pluto** is seeking to distance itself from its Canadian independent roots.

The Vancouver-based band's self-titled album was released in Canada by **Virgin Music Canada** June 26. The album will be released in the U.S. by **Virgin** Aug. 20. There are not yet any plans to release the set elsewhere.

"Some critics say we're power pop, but then again, other people call us a rock band," says **Pluto's** main songwriter/guitarist/singer **Ian Jones**. "Our show is very rock. [Our direction] isn't planned out or contrived."

After signing **Pluto** last October, **Virgin Music Canada** had first planned to license a remixed version of the band's infectious, pop-oriented debut album, "Cool Way To Feel," issued by **Vancouver-based Mint Records** in 1994.

That idea, however, was scrapped when **Laura Bartlett**, VP/GM of **Virgin Music Canada**, decided that she wanted the band to record several new songs for the impending album. The band members—**Jones**, **John Ounpuu** (bass, vocals), **Justin Leigh** (drums), and **Rolf Hetherington** (guitar)—were delighted because they had written some songs and were anxious to try them out in the studio.

Impressed by demos of six new songs, **Geoff Kulawick**, director of A&R for **Virgin Music Canada**, arranged for the band to work with producer **Neill King** (**Buzzcocks**, **Undertones**) at **Fantasy Studios** in **Berkeley, Calif.** These songs are included on the **Virgin** version of the album, which was mixed by the **Butcher Brothers** (**Urge Overkill**, **Anthrax**).

"Combining new songs and cuts from the **Mint** album makes for a very cool album," says **Kulawick**. "The [addition of the] six new songs allowed us to chop off the songs from the **Mint** record that weren't up to snuff."

"Paste," the lead-off Canadian track, is No. 6 on **The Record's** modern rock chart and No. 14 on the **Canadian music trade's** contemporary album radio chart in the July 15 issue.

"That song is really catchy and energetic," says **Debra Svicki**, music director of album rock **CILQ Toronto**. "It was on the **Mint** album, and **Virgin** really spiced it up. The band is very Beatlesque, but very '90s. I like their vibe."

"We've just got the [new version of the album], and it'll do well," says **Grant McDonough**, owner of **Zulu Records** in **Vancouver**. "The **Mint** pressing did incredibly well for us."

Expectations for **Pluto** from **Virgin** in the U.S. are quite high, according to label executives there. "This band is every-

thing we've been looking for, and the fact that it came from our Canadian office is a bonus," says **Susan Collins**, VP of A&R for **Virgin U.S.**, noting that **Pluto** will be headlining **Virgin's** showcase at the **EMI Music Distribution** convention, which will be held in **Toronto** July 26-28.

To launch **Pluto** in America, **Virgin** serviced 5,000 copies of an EP titled "Paste" June 3 to college and select alternative stations in the U.S. Along with the song "Paste," the EP features "Expelled," "Failure," and a nonalbum track, "#17." The EP was commercially released in the U.S. June 25, while a clip for "Paste" was serviced to regional video programs. Also on June 3, **Virgin** serviced key U.S. retailers and more than 900 skate and surf shops with stickers, posters, and copies of the EP.



PLUTO

Virgin will also ship a second focus track, "When She's Happy," Aug. 2 to alternative and triple-A stations in the U.S.

Speaking about the two-focus-track strategy, **Barbara Bolan**, senior VP of marketing for **Virgin**, says, "We want to give the college world its own time to discover and fall in love with the band. 'When She's Happy' is better suited to alternative rock and triple-A."

Pluto was formed in **Vancouver** in 1993, when **Leigh** and **Ounpuu**, who had been playing in the **Manchester, England**-influenced trio **Movieland**, answered a classified ad in **Vancouver's** alternative weekly, **The Georgia Straight**, placed by **Jones** and **Hetherington**, who were in a band that, according to **Ounpuu**, had played "one or two shows and had a million different names."

Twenty-one days after its first rehearsal, the band was recording at **Vancouver Studios** (later renamed **Greenhouse Studios**), which resulted in the band's debut 7-inch single, "Pretty Little Jacket," on the band's own **Popgun Records** in 1993.

"We borrowed a lot of money and recorded and released it ourselves," says **Jones**. "We mailed it out to [Canadian] college radio and to **CBC-Radio** on our own. It charted on [Canadian] college radio and got played on the **CBC**. We did an initial pressing of 1,000 copies; we've got about 50 left."

For a follow-up, the band contacted friends at **Mint**, which released the 7-inch "Death Star" the same year, which sold out its 1,000-copy pressing, according to **Jones**.

From the beginning, **Pluto** has played as much as possible outside of the **Vancouver** area, where audiences remain relatively cool to pop-styled bands.

Ounpuu says, "We decided that if **Vancouver** wasn't quite a pop town, then we wouldn't think of ourselves in the context of **Vancouver**, but rather in the context of

bands everywhere. It wasn't difficult getting gigs in other parts of Canada."

Leigh adds that booking U.S. dates without a manager or an agent was a trickier task. "It took a lot of phone calls, and 50% of them would fall through," he says. "On our first attempt to tour the U.S., we got two shows under our belt, came back to **Vancouver** for three days off, and then couldn't get back over the border. We had to cancel the tour."

Despite a 7-inch vinyl single, "Failure," being released by the **Montreal-based**, **Warner Music Canada**-distributed **Shake the Record** in 1994, **Pluto** turned to **Mint** once more to release "Cool Way To Feel," which sold 2,500 units, according to **Jones**.

"Originally, our idea was to have **Mint** only put out a 7-inch, not to do an album with them," says **Ounpuu**. "We have a lot of friends at **Mint**, but it was never where we really belonged. They didn't know quite what to do with us, and we didn't know what to do with them."

While alternative-oriented **Mint** may have had its shortcomings for such a commercially minded, ambitious band as **Pluto**, **Jones** says the label provided a springboard at a crucial time in the group's development. "We couldn't have done what we've done without them," he says.

With booking and club connections provided by such **Mint** labelmates as **Vancouver-based** **Cub** and the **Smugglers** and through working with the **New York-based** **Agency Group**, **Leigh** and **Jones** were able to book U.S. dates and tour **Canada** three times.

Kulawick spotted **Pluto** performing in early '95 at a **Mint** showcase during the **MusicWest** music conference in **Vancouver**. **Kulawick** had purchased the band's previous singles and had liked them but hadn't been impressed with the album.

"It was an extremely bad mixing and mastering job with no bottom end," he says. "However, I heard really catchy pop songs, like 'Paste' and 'Failure,' which I thought, if they were remixed, would smoke. So I went after them."

Ounpuu recalls that **Canadian** majors ignored the band following the release of the **Mint** album. "Only after we did the **Mint** showcase at **MusicWest** and then played [the Toronto music conference] **North By Northeast** [in the spring of 1995] did we have a few labels interested," he says.

Jones adds, "This isn't even our first album for **Virgin**. The album is part of a separate licensing deal between us, **Mint**, and **Virgin**. We got **Mint** into the deal. Everybody's happy."

Mint co-owner **Bill Baker** concurs: "A lot of people have assumed that I would feel bitter about their leaving, but I'm very excited for them. Ever since we began our relationship, there was an understanding that when big money came calling they'd want to move on to a bigger label. The guys in **Pluto** were insistent that we get what they felt we deserved. They've been true gentlemen."

Pluto, now managed by **Mick Bridgen** of **San Francisco-based** **Bill Graham Management**, has toured **North America** with **Cub** and **Pansy Division** and **Canada** with **Cracker** since signing with **Virgin**. "We're spending the summer touring in the States," says **Jones**. "We're doing dates in **New York**, **Chicago**, **Boston**, **Buffalo** [N.Y.], and **Detroit**. We'll be on the road forever with this album."

SONY JAPAN

(Continued from preceding page)

ever, he added, it is understandable that some people are not happy with the changes.

SMEJ is Japan's biggest record company, with an estimated market share of 17.7%. For the 1995 fiscal year ending in March 1996, the company had sales of 114.55 billion yen (\$1.07 billion), up 2.3% from 1994 and a profit of 20.96 billion yen (\$195.2 million), down 12.3%. Company officials blamed higher promotion costs for the profit decline.

HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 07/15/96	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	LA-LA-LA LOVE SONG TOSHINOBU KUBOTA WITH NAOMI CAMPBELL SONY	
2	3	AINO KOTODAMA SPIRITUAL MESSAGE SOUTHERN ALL STARS VICTOR	
3	2	STAY KYOSUKE HIMURO POLYDOR	
4	6	EAJYU * RIDER TAMIO OKUDA SONY	
5	5	YOU'RE MY SUNSHINE NAMIE AMURO A&M TRAX	
6	8	ASIA NO JYUNSHIN PUFFY EPIC/SONY	
7	NEW	EVERY LITTLE THING, EVERY PRECIOUS THING LINDBERG TMC RECORDS	
8	NEW	SORA ULFULS TOSHIBA-EMI	
9	NEW	BOOGIE WOOGIE '96 ULFULS TOSHIBA-EMI	
10	4	TAIYOU WA TSUMINAYATSU SOUTHERN ALL STARS VICTOR	
1	NEW	NANASE AIKAWA RED CUTTING EDGE	
2	2	SYARANQ SINGLE BEST 10 OMAKETSUKI BMG VICTOR	
3	1	MR. CHILDREN SINKAI TOY'S FACTORY	
4	NEW	ZARD TODAY IS ANOTHER DAY B-GRAM	
5	4	SOUNDTRACK LONG VACATION TOSHIBA-EMI	
6	NEW	EIKICHI YAZAWA MARIA TOSHIBA-EMI	
7	NEW	MOTOHARU SANNO FRUITS EPIC/SONY	
8	NEW	BOOM TROPICALISM-0 DEGREES SONY	
9	5	TOMOMI KAHARA LOVE BRACE PIONEER LDC	
10	7	VARIOUS ARTISTS NOW 4 TOSHIBA-EMI	

EUROCHART HOT 100		07/03/96		MUSIC & MEDIA
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	
1	1	MACARENA LOS DEL RIO SERDISCO		
2	2	KILLING ME SOFTLY FUGEES COLUMBIA		
3	3	FABLE ROBERT MILES DBX		
4	6	LEMON TREE FOOL'S GARDEN INTERCORD		
5	4	COCO JAMBOO MR. PRESIDENT CLUB CULTURE/WEA		
6	9	BECAUSE YOU LOVED ME CELINE DION EPIC/COLUMBIA		
7	5	CHILDREN ROBERT MILES DBX		
8	13	THREE LIONS BADDIEL & SKINNER & LIGHTNING SEEDS EPIC		
9	8	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC		
10	12	RETURN OF THE MACK MARK MORRISON WEA		
11	7	THE X FILES THEME MARK SNOW WARNER BROS.		
12	11	HEAVEN U96 MOTOR MUSIC		
13	14	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ZOMBA/JIVE		
14	17	TIC, TIC TAC CARRAPICHO RCA		
15	10	FASTLOVE GEORGE MICHAEL VIRGIN		
16	15	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM		
17	NEW	INSOMNIA FAITHLESS ZOMBA/JIVE		
18	18	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA		
19	16	UNTIL IT SLEEPS METALLICA VERTIGO/MERCURY		
20	NEW	WHERE LOVE LIVES ALISON LIMERICK ARISTA		
1	1	METALLICA LOAD VERTIGO/MERCURY		
2	3	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE		
3	6	FUGEES THE SCORE COLUMBIA		
4	2	GEORGE MICHAEL OLDER VIRGIN		
5	5	EROS RAMAZZOTTI DOVE C'E MUSICA DDD		
6	7	CELINE DION FALLING INTO YOU EPIC/COLUMBIA		
7	8	ROBERT MILES DREAMLAND DBX		
8	4	BRYAN ADAMS 18 TIL I DIE A&M		
9	NEW	NEIL YOUNG & CRAZY HORSE BROKEN ARROW REPRISE		
10	9	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND		
11	NEW	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE		
12	10	TINA TURNER WILDEST DREAMS PARLOPHONE		
13	12	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE		
14	11	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION		
15	13	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY		
16	19	TAKE THAT GREATEST HITS RCA		
17	16	FOOL'S GARDEN DISH OF THE DAY INTERCORD		
18	15	MICHEL POLNAREFF LIVE AT THE ROXY S.M.A.L.L.		
19	NEW	OCEAN COLOUR SCENE MOSELEY SHOALS MCA		
20	NEW	BECK ODELAY GEFEN		

GERMANY		(Media Control) 07/09/96	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	KILLING ME SOFTLY FUGEES COLUMBIA	
2	2	INSOMNIA FAITHLESS INTERCORD	
3	3	COCO JAMBOO MR. PRESIDENT WEA	
4	4	MACARENA LOS DEL RIO RCA	
5	5	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS ARIOLA	
6	14	WHERE DO YOU GO NO MERCY ARIOLA	
7	7	HEAVEN U96 MOTOR MUSIC	
8	16	IRONIC ALANIS MORISSETTE WEA	
9	8	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	
10	10	SPRING RMB MOTOR MUSIC	
11	11	SOLDIER SOLDIER CAPTAIN JACK EMI	
12	9	FU-GEE-LA FUGEES COLUMBIA	
13	15	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING MCA	
14	12	RETURN OF THE MACK MARK MORRISON WEA	
15	6	FABLE ROBERT MILES MOTOR MUSIC	
16	17	JEIN FETTES BROT INTERCORD	
17	18	PIU BELLA COSA EROS RAMAZZOTTI ARIOLA	
18	NEW	BOOMERANG BLUMCHEN EDEL	
19	13	REBEL YELL SCOOTER EDEL	
20	NEW	VISION OF LIFE DOWN LOW ZYX	
1	2	FUGEES THE SCORE COLUMBIA	
2	1	METALLICA LOAD MERCURY	
3	3	ROBERT MILES DREAMLAND MOTOR MUSIC	
4	4	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA	
5	5	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	
6	6	BRYAN ADAMS 18 TIL I DIE POLYGRAM	
7	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/JIVE	
8	8	ARZTE LE FRISUR METRONOME	
9	9	GEORGE MICHAEL OLDER VIRGIN	
10	NEW	DIE SCHLUMPFER ALLES BANANE! EMI	
11	10	CELINE DION FALLING INTO YOU SONY	
12	11	TINA TURNER WILDEST DREAMS EMI	
13	12	OTTO LIVE POLYGRAM	
14	NEW	BON JOVI THESE DAYS MERCURY	
15	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY	
16	14	NEIL YOUNG WITH CRAZY HORSE BROKEN ARROW WEA	
17	13	DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST	
18	NEW	DOG EAT DOG PLAY GAMES INTERCORD	
19	15	CRANBERRIES TO THE FAITHFUL DEPARTED MERCURY	
20	16	PUR ABENTUEERLAND INTERCORD	

FRANCE		(SNEP/IFOP/Tite-Live) 06/29/96	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	MACARENA LOS DEL RIO ARIOLA	
2	2	TIC, TIC TAC CARRAPICHO RCA	
3	3	LEMON TREE FOOL'S GARDEN EMI	
4	5	MISS CAMPING BORIS VERSAILLES	
5	4	THE X FILES THEME MARK SNOW WARNER BROS.	
6	7	MACARENA LOS DEL MAR BAX DANCE	
7	6	CHILDREN ROBERT MILES SONY	
8	11	EVERYBODY WORLDS APART EMI	
9	18	SAMBOLERA MAYI SON KHADJA NIN VOGUE	
10	8	L'HYMNE A L'AMOUR JOHNNY HALLYDAY MERCURY	
11	9	CELEBRATE (THE LOVE) ZHI-VAGO PANIC	
12	10	1,2,3,4 (SUMPIN' NEW) COOLIO TOMMY BOY	
13	17	TU ES LE FEU QUI M'ATTISE OPHELIE WINTER EASTWEST	
14	NEW	FABLE ROBERT MILES SONY	
15	13	FASTLOVE GEORGE MICHAEL VIRGIN	
16	15	RETURN OF THE MACK MARK MORRISON WEA	
17	19	JE VOUS AIME ADIEU HELENE SEGARA ORLANGO	
18	12	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBA/JIVE	
19	16	FRESH BEAT SYSTEM EMI	
20	14	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC	
1	1	MICHEL POLNAREFF LIVE AT THE ROXY SONY	
2	2	CARRAPICHO FIESTA DE BOI BUMBA RCA	
3	4	FUGEES THE SCORE SONY	
4	3	CELINE DION FALLING INTO YOU COLUMBIA	
5	5	METALLICA LOAD MERCURY	
6	8	ROBERT MILES DREAMLAND SONY	
7	6	MYLENE FARMER ANAMORPHOSEE POLYDOR	
8	7	GEORGE MICHAEL OLDER VIRGIN	
9	9	CELINE DION D'EUX COLUMBIA	
10	10	KHADJA NIN SAMBOLERA VOGUE	
11	11	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND	
12	12	OPHELIE WINTER NO SOUCY! EASTWEST	
13	NEW	DISCO GENERATION GENERATION DISCO BMG	
14	13	MARIAH CAREY DAYDREAM COLUMBIA	
15	20	DANY BRILLANT HAVANA WEA	
16	NEW	ZUCCHERO SPIRITO DIVINO POLYDOR	
17	NEW	WORLDS APART EVERYBODY EMI	
18	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	
19	NEW	TINA TURNER WILDEST DREAMS EMI	
20	NEW	FOOL'S GARDEN DISH OF THE DAY EMI	

CANADA		(The Record) 07/15/96	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	FUGEES THE SCORE COLUMBIA	
2	2	TRACY CHAPMAN NEW BEGINNING ELEKTRA	
3	3	TRAGICALLY HIP TROUBLE AT THE HENHOUSE MCA	
4	4	METALLICA LOAD ELEKTRA	
5	5	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	
6	6	CELINE DION FALLING INTO YOU COLUMBIA	
7	NEW	SARAH MCLACHLAN RARITIES, B-SIDES AND OTHER STUFF NETTWERK	
8	9	GEORGE MICHAEL OLDER OREAMWORKS	
9	10	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND	
10	7	SOUNDGARDEN DOWN ON THE UPSIDE A&M	
11	8	BRYAN ADAMS 18 TIL I DIE A&M	
12	12	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	
13	11	BECK ODELAY DGC	
14	13	BUSH SIXTEEN STONE INTERSCOPE	
15	NEW	TONI BRAXTON SECRETS ARISTA	
16	18	BONE THUGS-N-HARMONY E. 1999 ETERNAL RUTHLESS	
17	14	VARIOUS ARTISTS MISSION: IMPOSSIBLE O.S.T. ISLAND	
18	16	VARIOUS ARTISTS HIT ZONE POLYTEL	
19	15	SHANIA TWAIN THE WOMAN IN ME MERCURY	
20	19	"WEIRD AL" YANKOVIC BAD HAIR DAY ATTIC	

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	KILLING ME SOFTLY FUGEES COLUMBIA	
2	NEW	BORN SLIPPI UNDERWORLD JUNIOR BOY'S OWN	
3	1	THREE LIONS BADDIEL & SKINNER & LIGHTNING SEEDS EPIC	
4	3	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM	
5	5	BECAUSE YOU LOVED ME CELINE DION EPIC	
6	NEW	IN TOO DEEP BELINDA CARLISLE CHRYSALIS	
7	NEW	YOU'RE MAKIN ME HIGH TONI BRAXTON LAFACE/ARISTA	
8	NEW	KEEP ON JUMPIN' TODD TERRY FEATURING MARTHA WASH & JOCELYN BROWN MANIFESTO/MERCURY	
9	8	DON'T STOP MOVIN' LIVIN' JOY UNDISCOVERED/MCA	
10	NEW	NICE GUY EDDIE SLEEPER INDOLENT/RCA	
11	4	TATTVA KULA SHAKER COLUMBIA	
12	7	JAZZ IT UP REEL 2 REAL POSITIVA/EMI	
13	10	ALWAYS BE MY BABY MARIAH CAREY COLUMBIA	
14	NEW	TO WIN JUST ONCE SAW DOCTORS SHANTOWN	
15	9	WHERE LOVE LIVES ALISON LIMERICK ARISTA	
16	15	NOBODY KNOWS TONY RICH PROJECT LAFACE/ARISTA	
17	12	WRONG EVERYTHING BUT THE GIRL VIRGIN	
18	NEW	SOMETHING 4 THE WEEKEND SUPER FURRY ANIMALS CREATION	
19	6	OH YEAH ASH INFECTIOUS	
20	16	THE DAY WE CAUGHT THE TRAIN OCEAN COLOUR SCENE MCA	
21	27	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER/POLYDOR	
22	NEW	WORK IT OUT DEF LEPPARD BLUDGEON RIFFOLA/MERCURY	
23	23	FEMALE OF THE SPECIES SPACE GUT	
24	17	WE'RE IN THIS TOGETHER SIMPLY RED EASTWEST	
25	NEW	GIRL POWER SHAMPOO FOOD/PARLOPHONE	
26	20	THERE'S NOTHING I WON'T DO JX HOOJ CHOONS/FRREEDOM	
27	18	THAT GIRL MAXI PRIEST FEATURING SHAGGY VIRGIN	
28	13	HEY GOD BON JOVI MERCURY	
29	11	ENGLAND'S IRIE BLACK GRAPE FEATURING JOE STRUMMER AND KEITH ALLEN RADIOACTIVE/MCA	
30	19	BLURRED PIANOMAN THREE BEAT/FRREEDOM	
31	24	SOMETHING FOR THE WEEKEND DIVINE COMEDY SETANTA	
32	21	SURPRISE BIZARRE INC SOME BIZARRE/MERCURY	
33	NEW	FREE TO DECIDE CRANBERRIES ISLAND	
34	NEW	1NCE AGAIN A TRIBE CALLED QUEST JIVE	
35	30	OOH AAH... JUST A LITTLE BIT GINA G ETERNAL/WEA	
36	22	MAKE IT WITH YOU LET LOOSE MERCURY	
37	29	NAKED LOUISE 1ST AVENUE/EMI	
38	25	TELL HIM QUENTIN & ASH EASTWEST	
39	14	FORBIDDEN CITY ELECTRONIC PARLOPHONE	
40	NEW	INSENSITIVE JANN ARDEN A&M	

THIS WEEK	LAST WEEK	ALBUMS
1	1	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
3	4	CELINE DION FALLING INTO YOU EPIC
4	3	OCEAN COLOUR SCENE MOSELEY SHOALS MCA
5	10	SMURFS THE SMURFS GO POP! EMI TV
6	11	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
7	5	FUGEES THE SCORE COLUMBIA
8	6	GEORGE MICHAEL OLDER VIRGIN
9	21	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II DECONSTRUCTION
10	15	ASH 1977 INFECTIOUS
11	9	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR
12	14	EVERYTHING BUT THE GIRL WALKING WOUNDED VIRGIN
13	8	BRYAN ADAMS 18 TIL I DIE A&M
14	16	TINA TURNER WILDEST DREAMS PARLOPHONE
15	22	SIMPLY RED LIFE EASTWEST
16	13	DODGY FREE PEACE SWEET A&M
17	7	LOUISE NAKED 1ST AVENUE/EMI
18	12	ROBERT MILES DREAMLAND DECONSTRUCTION
19	19	MARIAH CAREY DAYDREAM COLUMBIA
20	29	SLEEPER THE IT GIRL INDOLENT/RCA
21	24	PATSY CLINE THE VERY BEST OF PATSY CLINE MCA
22	27	BON JOVI THESE DAYS MERCURY
23	23	TAKE THAT GREATEST HITS RCA
24	20	METALLICA LOAD VERTIGO/MERCURY
25	26	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC
26	25	JEFF WAYNE/VARIOUS ARTISTS THE WAR OF THE WORLDS COLUMBIA
27	18	BECK ODELAY GEFEN/MCA
28	32	OASIS DEFINITELY MAYBE CREATION
29	28	MIKE & THE MECHANICS HITS VIRGIN
30	17	NEIL YOUNG AND CRAZY HORSE BROKEN ARROW REPRISE/WEA
31	34	GARBAGE GARBAGE MUSHROOM
32	37	CRANBERRIES TO THE FAITHFUL DEPARTED ISLAND
33	31	CAST ALL CHANGE POLYDOR
34	33	PAUL WELLER STANLEY ROAD GO! DISCS
35	NEW	BOOTH AND THE BAD ANGEL BOOTH AND THE BAD ANGEL FONTANA/MERCURY
36	40	PULP DIFFERENT CLASS ISLAND
37	30	GABRIELLE GABRIELLE GO BEAT
38	NEW	NAS IT WAS WRITTEN COLUMBIA
39	NEW	TELLA FITZGERALD ESSENTIAL ELLA VERVE/POLYGRAM TV
40	NEW	UNDERWORLD SECOND TOUGHEST IN THE INFANTS JUNIOR BOY'S OWN

ITALY		(Musica e Dischi/FIMI) 07/08/96	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	FABLE ROBERT MILES DBX	
2	2	SUMMER IS CRAZY ALEXIA DWA	
3	3	DON'T STOP MOVIN' LIVIN' JOY MCA	
4	4	KEEP PUSHING BORIS DUGOSH TIME/SUNTURE	

HITS OF THE WORLD

CONTINUED

NETHERLANDS (Stichting Mega Top 50) 07/03/96

THIS WEEK	LAST WEEK	SINGLES
1	NEW	KILLING ME SOFTLY FUGEES COLUMBIA
2	2	FANTASY WORLD CHARLIE LOWNOISE & MENTAL THEO POLYDOR
3	1	MACARENA LOS DEL RIO BMG
4	8	ZO VER WEG GUUS MEEUWIS & VAGANT ARCADE
5	3	CHILDREN OF THE NIGHT NAKATOMI ZOMBAJIVE
6	6	IRONIC ALANIS MORISSETTE WARNER
7	5	VRIJ ZIJN MARCO BORSATO POLYDOR
8	7	TO DESERVE YOU BETTE MIDLER WARNER
9	4	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS ZOMBAJIVE
10	9	HAND IN HAND DUNE VIRGIN
ALBUMS		
1	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
2	4	ANDREA BOCELLI BOCELLI POLYDOR
3	3	MARCO BORSATO ALS GEEN ANDER POLYDOR
4	1	METALLICA LOAD MERCURY
5	5	CELINE DION FALLING INTO YOU COLUMBIA
6	10	FUGEES THE SCORE COLUMBIA
7	8	GUUS MEEUWIS & VAGANT VERBAZING ARCADE
8	NEW	BETTE MIDLER EXPERIENCE THE DIVINE WARNER
9	6	GEORGE MICHAEL OLDER VIRGIN
10	7	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE

IRELAND (IFPI Ireland) 07/04/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	6	LEMON TREE FOOL'S GARDEN ENCORE/EMI
3	8	MYSTERIOUS GIRL PETER ANDRE FEATURING BUBBLER RANX MUSHROOM
4	2	BECAUSE YOU LOVED ME CELINE DION EPIC
5	3	MACARENA LOS DEL RIO RCA
6	5	THEME FROM MISSION: IMPOSSIBLE ADAM CLAYTON & LARRY MULLEN MOTHER
7	4	NOBODY KNOWS TONY RICH PROJECT LAFACE/ARISTA
8	7	A BETTER MAN BRIAN KENNEDY RCA
9	NEW	THREE LIONS BADDIEL & SKINNER & THE LIGHTNING SEEDS EPIC
10	10	ALWAYS BE MY BABY MARIAH CAREY COLUMBIA
ALBUMS		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE
2	4	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
3	2	FUGEES THE SCORE COLUMBIA
4	7	OASIS (WHAT'S THE STORY) MORNING GLORY? CREATION
5	5	CELINE DION FALLING INTO YOU EPIC
6	3	ASH 1977 INFECTIOUS
7	6	CORRS FORGIVEN, NOT FORGOTTEN LAVATLANTIC
8	8	GEORGE MICHAEL OLDER VIRGIN
9	9	METALLICA LOAD VERTIGO/MERCURY
10	NEW	RADIOHEAD THE BENDS PARLOPHONE

BELGIUM (Promuvi) 07/12/96

THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO RCA
2	10	I'M ON FIRE 2 FABIOLA CIRCUS/ANTLER-SUBWAY
3	2	FABLE ROBERT MILES BMG-ARIELA/NEWS
4	9	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS ZOMBAJIVE
5	3	LEMON TREE FOOL'S GARDEN EMI
6	4	LAAT GET READY! PLAY THAT BEAT
7	6	OOH AAH ... JUST A LITTLE BIT GINA G WEA
8	NEW	BECAUSE YOU LOVED ME CELINE DION COLUMBIA
9	7	IK WIL ALLES MET JE DOEN LILIANE SAINT-PIERRE POLYDOR
10	NEW	IT'S GONNA BE ALRIGHT DEEP ZONE OUTLAND/RHYTHM
ALBUMS		
1	1	METALLICA LOAD MERCURY
2	NEW	GERT & SAMSON SAMSON VOL. 6 PHILIPS
3	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER BROS.
4	4	CELINE DION FALLING INTO YOU COLUMBIA
5	3	ANDREA BOCELLI BOCELLI POLYDOR
6	5	EROS RAMAZZOTTI DOVE C'E MUSICA ARIOLA
7	10	FUGEES THE SCORE COLUMBIA
8	NEW	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CAPITOL/PARLOPHONE
9	9	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE
10	6	GEORGE MICHAEL OLDER VIRGIN

AUSTRIA (Austrian IFPI/Austrian Top 30) 07/02/96

THIS WEEK	LAST WEEK	SINGLES
1	1	COCO JAMBOO MR. PRESIDENT WARNER
2	3	HEAVEN U96 POLYGRAM
3	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
4	4	MACARENA LOS DEL RIO BMG
5	7	1,2,3,4, ALL THE LADIES NO SUKKAZ VIRGIN
6	5	CHILDREN ROBERT MILES POLYGRAM
7	NEW	GET DOWN BACKSTREET BOYS ZOMBAJIVE
8	NEW	FABLE ROBERT MILES POLYGRAM
9	NEW	RETURN OF THE MACK MARK MORRISON WARNER
10	9	REBEL YELL SCOOTER EMV
ALBUMS		
1	1	METALLICA LOAD POLYGRAM
2	3	BRYAN ADAMS 18 TIL I DIE A&M
3	2	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
4	NEW	DIE SCHLUMPFER ALLES BANANE VOL. 3 EMI
5	9	FUGEES THE SCORE SONY
6	5	BACKSTREET BOYS BACKSTREET BOYS ZOMBAJIVE
7	7	CELINE DION FALLING INTO YOU SONY
8	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
9	6	DIE ARZTE LE FRISUR POLYGRAM
10	NEW	ROBERT MILES DREAMLAND POLYGRAM

DENMARK (IFPI/Nielsen Marketing Research) 07/04/96

THIS WEEK	LAST WEEK	SINGLES
1	1	MACARENA LOS DEL RIO BMG
2	7	KILLING ME SOFTLY FUGEES PLADECOMPAGNIET
3	2	KENDER DU DET? MONA, MONA, MONA PAPPAS/SHOW EMI
4	4	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING MCA
5	5	RETURN OF THE MACK MARK MORRISON WARNER
6	8	LEMON TREE FOOL'S GARDEN EMI
7	9	FIRESTARTER PRODIGY MD
8	3	BIG BOYS IN RED & WHITE LANDSHOLDET & BIG FAT SNAKE EMI
9	6	SOMMERKLAR HUMLERRIDDERNE PLADECOMPAGNIET
10	NEW	OOH AAH ... JUST A LITTLE BIT GINA G WARNER
ALBUMS		
1	4	LIS SORENSEN INDITIL DIG IGEN—BEST OF POLYGRAM
2	2	GEORGE MICHAEL OLDER VIRGIN
3	1	KIM LARSEN KIM LARSEN & KUJUKKEN EMI
4	5	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
5	3	METALLICA LOAD POLYGRAM
6	NEW	CORRS FORGIVEN, NOT FORGOTTEN WARNER
7	6	BRYAN ADAMS 18 TIL I DIE POLYGRAM
8	7	EROS RAMAZZOTTI DOVE C'E MUSICA BMG
9	NEW	FUGEES THE SCORE PLADECOMPAGNIET
10	NEW	KENNY ROGERS WITH LOVE CMC

NORWAY (Verdens Gang Norway) 07/03/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGEES COLUMBIA
2	3	MACARENA LOS DEL RIO BMG
3	2	LEMON TREE FOOL'S GARDEN EMI
4	4	IRONIC ALANIS MORISSETTE WARNER
5	7	DET VA'KKE MIN SKYLD TFL SCANDINAVIAN
6	10	GUDI HVOR DU ER DEILIG BJELLEKLANG BMG
7	6	OOH AAH ... JUST A LITTLE BIT GINA G WARNER
8	5	UNTIL IT SLEEPS METALLICA POLYGRAM
9	9	HEAVEN'S NOT FOR SAINTS MORTEN HARKET BMG
10	NEW	THREE LIONS BADDIEL & SKINNER & THE LIGHTNING SEEDS SONY
ALBUMS		
1	1	D.D.E. DET GAR LIKAR NO NORSKE GRAM
2	2	FUGEES THE SCORE COLUMBIA
3	NEW	SIMON & GARFUNKEL THE DEFINITIVE COLLECTION SONY
4	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
5	5	MARK KNOPFLER GOLDEN HEART POLYGRAM
6	4	METALLICA LOAD POLYGRAM
7	NEW	TRINE REIN BENEATH MY SKIN EMI
8	6	GEORGE MICHAEL OLDER VIRGIN
9	NEW	NEIL YOUNG & CRAZY HORSE BROKEN ARROW WARNER
10	NEW	POSTGIROBYGGET MELIS NORSKE GRAM

PORTUGAL (Portugal/AFP) 07/02/96

THIS WEEK	LAST WEEK	ALBUMS
1	2	DELFINIS O CAMINHO DA FELICIDADE ARIOLA
2	1	GNR TUDO O QUE VOCE QUERIA EMI
3	NEW	EROS RAMAZZOTTI DOVE C'E MUSICA BMG ARIOLA
4	7	MAMONAS ASSASSINAS MAMONAS ASSASSINAS EMI/GLOBE
5	NEW	GEORGE MICHAEL OLDER VIRGIN
6	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
7	NEW	VANGELIS PORTRAITS POLYDOR
8	9	IRAN COSTA SO SE FOR DANCE VIDISCO
9	5	BRYAN ADAMS 18 TIL I DIE A&M
10	10	JULIO IGLESIAS 24 GREATEST HITS COLUMBIA

HONG KONG (IFPI Hong Kong Group) 06/30/96

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LEON LAI PERHAPS ... POLYGRAM
2	2	FAYE WONG IMPULSIVE CINEPOLY
3	1	JACKY CHEUNG FORGET YOU, I CAN'T DO THAT POLYGRAM
4	3	HACKEN LEE WHEN I FOUND YOU MUSIC IMPACT
5	5	VIVIAN CHOW HOT KISS POLYGRAM
6	9	ANDY HUI 17 SURPRISE GREATEST HITS CAPITAL ARTISTS
7	6	SAMMI CHENG CAN'T GIVE UP WARNER
8	7	CASS PHANG ALL BECAUSE OF YOU—GREATEST HITS EMI
9	10	JACKY CHEUNG LOVE & SYMPHONY POLYGRAM
10	4	EMIL CHOU MUSIC THAT JUST HEARD ALREADY ROCK

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

PORTUGAL/U.K.: Portuguese and British musicians have come together on an unusual cross-cultural project, "After Dark" (BMG Portugal), which was assembled by British sound engineer and producer Jonathan Miller. Sung in both English and Portuguese, "After Dark" is a psychedelic musical trip of smooth dance rhythms and cool acid jazz mixed with Portuguese house music. Started in 1994, the "After Dark" project involves various vocalists, including Marité Cunha (of the group Ravel) and Dora (of the group Delfins), both from Portugal, and Kevin Saunders (of the group Marden Hill) and Michael MacDermott (of the group Workshy), both from the U.K. Pedro Ayres Magalhães (of the group Madreus) wrote and performs a song called "Lisbon Sunset," and Fernando Cunha (of Delfins) plays guitar on "Leva Me" (Take Me), sung by Marité Cunha. Other musicians taking part include guitarist Mário Delgado (of



Resistencia and Delfins), trumpeter Neil Yates (of Brand New Heavies), and keyboard player Chris Bemand (of Marden Hill). According to Miller, the album is an attempt to capture the spirit of night life in the main Portuguese cities. He describes Lisbon as "Fellini on acid" and says Oporto "has a certain elegance, and people are different in a more friendly way." Miller has commuted between the U.K. and Portugal since 1991 and speaks with some authority when he says that "Portuguese artists should be themselves and not copy the Bon Javis and Blurs of this world. If they work hard, they will find a place here or abroad for their music ... but [they] have to be different and original."

FERNANDO TENENTE

NETHERLANDS: While Monique Klemann, one of the two singing sisters in Lois Lane, the country's premier pop band, is on maternity leave, the group is taking a break after several hectic years marked most notably by a collaboration with the artist formerly known as Prince in 1992. An eight-track mini-album with the self-explanatory title "Covers" (Lana Lane/CNR Music/Arcade) has been released to bridge the gap between last year's "Fire Flight" collection and the fall release of a greatest-hits package, which will include four new tracks. The band sees "Covers" as an "inbetweenie," as Ian Dury—one of the artists covered—would put it. The album features duets with various Dutch celebrities, including actor Huub Stapel, who sounds exactly like Dury on "Wake Up And Make Love To Me." TV presenter and singer Angela Groothuizen joins in on Barry Manilow's "Could It Be Magic," while cabaret artist Paul De Leeuw enhances a version of Baccara's '70s disco hit "Yes Sir I Can Boogie." The track listing also includes songs by Chic, Jimi Hendrix, Blondie, Chicago, and the Champs.

ROBERT TILLI

BULGARIA: The disco hit "Ghaida" (Bagpipes) by the young folk-pop group the Biscuits is the first pop song recorded completely in Bulgaria to be included on a Western compilation. The number, which became the Bulgarian soccer team's anthem for the Euro 96 championship held in England in June, is included on "Stadium Hits Of The Nations," a collection of championship themes released by the German label Town Music.



CHAVDAR CHENDOV

SERBIA: Darkwood Dub is the most important group to emerge from this country so far in the '90s. Having built up a cult following during its seven-year career based on live appearances and music for several films, this highly influential band has now released its second album, "U Nedogled" (Where The Eye Can Not Reach) on the Radio B92 label (Global Music Pulse, Billboard, July 13). Reggae rhythms are mixed with rock and jazz melodies that have then been filtered through a pop aesthetic, and Darkwood Dub's music provides an authentic soundtrack to the harsh realities of urban life in Serbia during and after the breakup of the former Yugoslavia. The band's Serbian lyrics, which are often enhanced by archaic forms of the language, use the universal myths of Babylon and Zion as a powerful metaphor for the everyday experiences of people here. This album also marks a step forward for the band in its use of studio techniques such as sampling and scratching, which add a new dimension to its familiar live sound. Already other groups have begun to make music in a similar style, but none have yet equaled the peculiar brilliance of this unique act.

STAJIC ALEKSANDER

CZECH REPUBLIC: "There is no category for her music." That's the way Monika Načeva's record label, Bonton Music, describes her second album, "Nebe Je Rudý" (The Sky Is Blood Red). The singer has changed her band lineup and steered away from the usual sound of Czech pop to create a collection that blends rhythms and riffs from a variety of genres, including rock, blues, and ethnic music styles. The band, simply called Načeva, features the lyrics of noted Czech writer and poet Jáchym Topol and even borrows from the writings of German philosopher Friedrich Nietzsche on "Co Tě Nezabije To Tě Posili Aspoň, Na Chvili Boj Se Nic" (What Doesn't Kill You Makes You Stronger, Don't Worry For Awhile). The disc features two versions of the track—a short, pure percussion piece that opens the album and a longer, vocal version that brings it to a close. Sandwiched between these two jazzy items is a collection of songs full of experiment and adventure. Starting with the soulful title track, showcasing the singer's velvet voice crooning, "Heaven is blood red like your lips," the songs are fused together to create a moody soundtrack. The untitled "...," "Jama" (The Hollow), and "Vis To Ty" (You Know That) take the listener on a trip that ends up on "Měsíc" (The Moon), which is the album's first single release. While Načeva has not yet blasted off commercially, "Měsíc" has won critical acclaim and topped the chart for several weeks at Prague's hip, independent station Radio 1 FM. Now that the band is touring the republic in support of the album, Bonton Music expects a big boost in sales to follow.

ROBERT D. GRAY

LIFELINES

BIRTHS

Boy, Carl William, to Mike and Laurel Engstrom, June 3 in Thousand Oaks, Calif. Father is director of marketing/creative services for I.R.S. Records.

Girl, Annie Emilia, to Sante and Nancy Scorcio, nee Brizzi, June 9 in New York. Father is director of desktop technologies and services at Sony Music. Mother was formerly with EMI Records.

MARRIAGES

Pati de Vries to Philip Ames, May 11 in New York. Bride is an artist manager and co-owner of 7 Twenty Records. Groom is a sound engineer/producer.

Pamela Kelly to Steve Boogar, May 25 in Incline Village, Nev. Bride is VP of worldwide marketing for Barbie Media. Groom is a multimedia consultant.

Lisa M. Bica to Lawrence M. Grodsky, May 26 in West Bloomfield, Mich. Bride is assistant manager at Harmony House in Birmingham, Mich., PD of WCAR Detroit, and hosts a show on WLLZ Detroit. Groom is the Michigan sales representative for M.S. Distributing.

Karen Bergin to Michael Sheehan, June 22 in Poughkeepsie, N.Y. Bride is director of finance for BMG Songs. Groom is associate director of finance for RCA Records.

Frances Pennington to Curt Smith, June 29 in Rhinebeck, N.Y. Bride is VP of media and creative development for EMI Records. The groom, formerly of Tears For Fears, is the front man for the group Mayfield.

Peter Klingler to Rebecca Michaels, July 6 on Cape Cod, Mass. Groom is drummer in the Rake's Progress.



Outstanding Service. BMI president/CEO Frances W. Preston received the Distinguished Service Award from the Elaine Kaufman Cultural Center in New York. Shown, from left, are Kaufman board chairman Leonard Goodman, Kaufman Center president Elaine Kaufman, Preston, EMI Music Publishing chairman/CEO Martin Bandier, and Kaufman Center executive director Lydia Kontos.

NEW COMPANIES

TourVen Inc. is a management and marketing consulting firm for touring attractions, special events, and venues in the sports and entertainment fields formed by three former MCA Concerts executives: Frank Roach, Sunny Rubenstein, and Denise Biron. In addition to an ongoing consultancy with MCA Concerts, one of TourVen's first projects is the booking and marketing of "Barney's Big Surprise," a national musical stage show featuring the popular children's character. 3900 W. Alameda Ave., Suite 1700, Burbank, Calif. 91505; phone 818-972-1862; fax 818-972-1601.

Chapter One Productions is a spoken-audio production company offering a full range of services, including casting, directing, narrating, recording, proofing/editing, mastering, duplicating, abridging, and consulting. With years of experience working with the National Library Service and other audio publishers, the company's founders are narrator/director Carol Jordan Stewart, director/researcher Carol Tvaroh, and narrator/studio engineer John Polk. The

company has a publishing subsidiary, **DogEared Audio**, which specializes in works of particular interest to women. 1825 Fleming Road, Louisville, Ky. 40205; phone 502-451-0749; fax 502-451-0817; E-mail dogearedaudio@msn.com.

MoonStone Marketing is a publicity and marketing firm geared toward the Christian music industry. Ardent/Forefront artists Big Tent Revival and Reaching The World Ministries are among the company's initial clients. Jeanne Neitzel, P.O. Box 223, Antioch, Tenn. 37011-0223; phone 615-731-0033; fax 615-731-8993.

Humphrey & Parker LLC, a law partnership that will specialize in entertainment law as well as tax and estate planning, was formed by David E. Parker and Charles G. Humphrey. Parker was VP/general counsel to the Lenny Silver family of companies, including Amherst Records, Record Theater, and Transcontinent Record Sales. 135 Delaware Ave., Suite 405, Buffalo, N.Y. 14202; phone 716-852-0155; fax 716-852-2779.

JAPAN HOPS TO 2ND IN NMPA SURVEY

(Continued from page 34)

For the second year in a row, Japan beat the U.S. in 1994 in reproduction-based income, with \$582.88 million. That represented 24% of all worldwide revenues collected in this category in 1994.

In a preface to the report, NMPA president/CEO Ed Murphy notes, "As earlier surveys have clearly demonstrated, legitimate revenues continue to be generated in those markets with the strongest copyright laws: the United States, Japan, and Western Europe. Still, there are positive signs of the growing acceptance of the international community's acceptances of the importance of copyright protection."

In 1992, the NMPA released its first study, which covered revenues in 1990. Since that study, Murphy notes, the number of territories agreeing to supply the group with data has nearly doubled.

According to the NMPA, the sale of printed music "continues to be only a small part" of total worldwide royalty collections. In 1994, printed music revenues of \$604.12 million accounted for 10% of all royalty revenues. The U.S. printed music market is the largest,

with \$187.30 million in revenues in 1994, accounting for 31% of the world's printed music market, followed by Germany, at 21% and \$125.83 million in revenues.

The NMPA study notes that information on printed music royalties is difficult to obtain because "far less than half of the countries participating in this survey supplied data in this category. Primarily, this is because the sale of printed music is an individual activity tallied by each music publisher and not an activity subject to centralized collection."

However, according to the study, the global music market "has never been as interconnected and exciting. Artists have unprecedented opportunity to have their work heard in every corner of the globe, but this opportunity must be accompanied by assurances that, wherever the work is heard, copyright will be protected. Overall, this has been a year of progress toward that goal."

The 1994 report appears as the trade group is set to host its annual meeting Monday (15) in Los Angeles. NMPA operates the Harry Fox Agency, which collects mechanical rights royalties.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar, Billboard*, 1515 Broadway, New York, N.Y. 10036.

JULY

July 10-13, **Video Software Dealers Assn. Annual Convention**, L.A. Convention Center, Los Angeles. 800-955-8732.

July 13, **Women In Music Business Assn. Luncheon And Seminar**, Loew's Hotel, Santa Monica, Calif. 619-416-0935.

July 13, **NARAS VocalTech Seminar**, Fort Mason Conference Center, San Francisco. 415-749-0770.

July 13-17, **NAB Executive Management Development Seminar For Radio Broadcasters**, University of Notre Dame, Notre Dame, Ind. 202-775-3510.

July 16, **The Song: From Demo To Production**, presented by NARAS' Los Angeles chapter, A&M Soundstage, Hollywood, Calif. 310-392-3777.

July 16-18, **PLUG.IN.96: New Music Meets New Technology Symposium**, Cooper Union, New York. 212-780-6060.

July 17-19, **Billboard's Third Annual Dance Music Summit**, Chicago Marriott Downtown, Chicago. 212-536-5002.

July 18, **Ingredients For Success: Representation**, presented by Women in Music, BMI, New York. 212-459-4580.

July 21-27, **Berklee In L.A.**, presented by Berklee College of Music, Claremont McKenna College, Los Angeles. 818-905-5938.

AUGUST

Aug. 12, **TJ Martell Team Challenge Cup**, Glen Oaks Club, Old Westbury, N.Y. 212-888-0617.

Aug. 29, **Atlanta Legends Ball To Benefit Sickle Cell Anemia**, Omni Hotel, Atlanta. 404-373-6830.

Aug. 29-Sept. 1, **Minnesota Black Music Expo And Awards**, Hyatt Regency, Minneapolis. 312-268-8286.

SEPTEMBER

Sept. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Sheraton, New York. 212-536-5002.

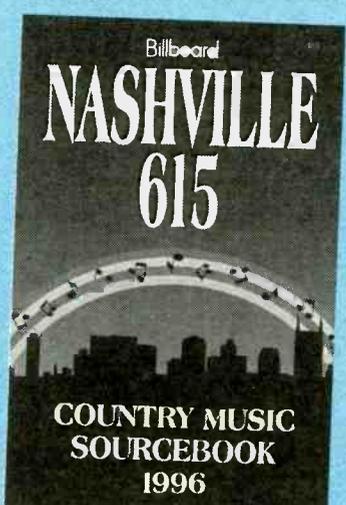
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BDCM3506



Never Lose Hope. U.S. and South African musicians took time off from promoting the Warner Bros. all-star collaborative disc "Place Of Hope" (Billboard, June 22) to perform at several special events in New York, including an appearance at St. Paul's Community Baptist Church as part of the UNICEF celebration for Day of the African Child. The ensemble also performed during the Harlem Renaissance Day festivities at the Abyssinian Baptist Church. Pictured in Harlem, in the front row, from left, are musician Tsepeo Tschola, "Place Of Hope" producer Victor Masondo, the Rev. Dino Woodard, the Rev. Calvin Butts, executive producer Gail Hamilton, and musician Roy Wooten. In the back row, from left, are musicians Ray Phiri, Ian Herman, and Tony Cedras.

Merchants & Marketing

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WEA, Indies Top Distributors For 1996's First Half; BMG Rockets To No. 1 In R&B

WEA Is Also No. 1 In Country Albums; BMG No. 1 In Singles

BY ED CHRISTMAN

NEW YORK—BMG Distribution zoomed to the top of the heap among R&B album distributors in the first half of 1996, even as WEA maintained its hold on the No. 1 spots in total U.S. market share and country albums.

In total market share, the No. 1 and No. 2 spots were occupied by WEA and the independent label community, respectively, the same slots they occupied in the first half of 1995. Both posted the same market share figures in

those two periods, with WEA enjoying a 21.9% showing and the independent sector collectively garnering 19.5%.

With R&B albums, BMG more than doubled its market share in the first six months of 1996 to finish with 25.2%, up from the 10.8% share the company posted in the first half of 1995, when it was the No. 5 R&B distributor.

The market-share rankings are determined by SoundScan, which collects point-of-sale information from retail and rack accounts. About 85% of the U.S. marketplace reports to the Hartsdale, N.Y.-based company, which then projects figures for the entire U.S. market.

Total market share is based on unit sales for all music configurations and formats. The market share for country and R&B albums consists of data col-

lected by SoundScan exclusively for those genres as reflected in Billboard's album charts.

WEA's claim to the No. 1 spot was helped by continuing strong sales of Alanis Morissette's "Jagged Little Pill." That album, which was the No. 3 selling album last year, is the top-selling album so far in 1996.

Other top-selling albums for WEA are both Hootie & the Blowfish albums, "Fairweather Johnson" and "Cracked Rear View"; Metallica's "Load"; and Tracy Chapman's "New Beginning."

WEA posted strong market shares in singles, where it was the No. 2 distributor. And it was the leader in market shares for the following album genres: current, alternative, hard rock, and jazz.

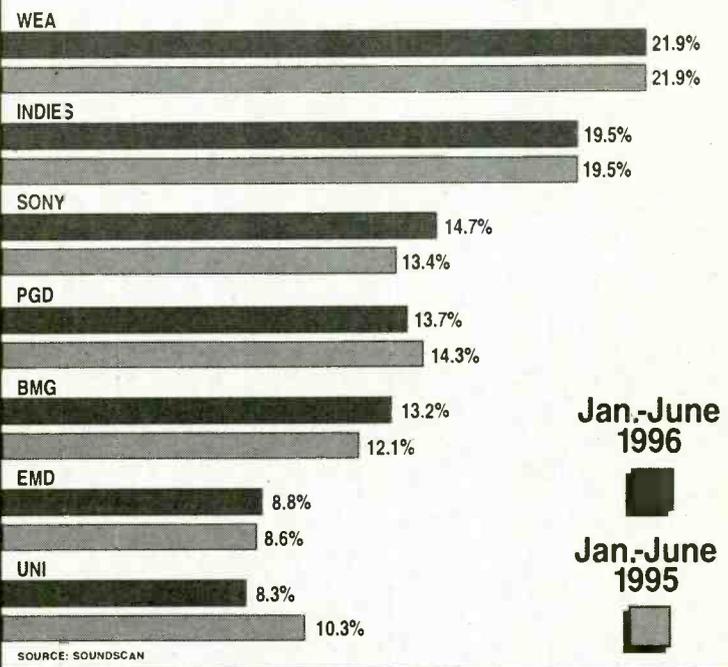
The independent sector has been experiencing steady growth since SoundScan started tabulating market share. Big-selling albums for the independents included Coolio's "Gangsta's Paradise." Independents were the leading album distributor for the classical and rap genres, as well as for albums appearing on the Heatseekers chart.

The biggest gain in total market share was accumulated by Sony Music Distribution, which increased 1.3 percentage points to come in at No. 3 with a 14.7% share for the first half of 1996. In the corresponding period in 1995, Sony was No. 4, with a 13.4% share.

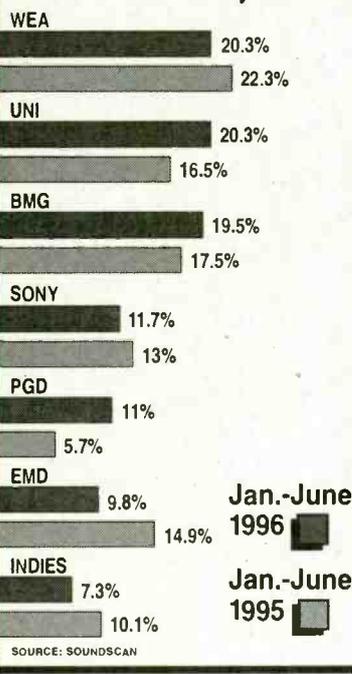
Sony's big guns in the first half of 1996 included the Fugees' "Score," Mariah Carey's "Daydream," Celine Dion's "Falling Into You," Oasis' "(What's The Story) Morning Glory?," and the Presidents Of The United States Of America's self-titled album. Each topped the million-unit mark, according to SoundScan. In addition, Sony was the second-largest distributor of rap albums.

PolyGram Group Distribution slipped into fourth place with a 13.7% share in the first half of 1996; that was down slightly from the 14.3% the company posted last year in the same time frame. PGD was the No. 2 distributor

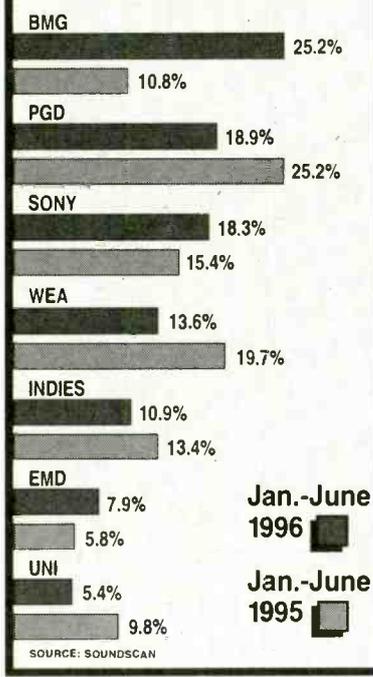
Total U.S. Market Share By Distributor



U.S. Market Share By Distributor: Country Albums



U.S. Market Share By Distributor: R&B Albums



in classical, jazz, and R&B albums, and its big-selling albums in this year's first half included Shania Twain's "The Woman In Me" and 2Pac's "All Eyez On Me." The latter album was part of a one-off distribution deal with Interscope, which has since parted with MCA.

BMG Music Distribution held steady at fifth place, even though its market share climbed by slightly more than a percentage point. In the first half of 1996, the company gathered a 13.2% share of the market, up from the 12.1% it had last year in the same period.

In addition to being the top R&B album distributor, BMG snared the lead as the top singles distributor and placed second in total market share. Among the company's top-selling albums were the "Waiting To Exhale" soundtrack, Alan Jackson's "The Greatest Hits Collection," and R. Kelly's self-titled album.

EMI Music Distribution, which was known last year at this time as Cema Distribution, enjoyed a slight uptick in market share to 8.8%, up from last year's 8.6%, which helped the company move to the No. 6 slot. Its top-selling

albums in the first half of 1996 were the Smashing Pumpkins' "Mellon Colie And The Infinite Sadness" and the Beatles' "Anthology 2."

Uni Distribution tumbled into last place, falling one spot, thanks to a two-percentage point drop in market share. The company posted an 8.3% share in the first half of 1996.

BMG's frenetic pace for R&B album distribution knocked PGD from the top spot it held in the first half of last year; it retained that lead for all of 1995. In slipping back to No. 2, PGD dropped more than six percentage points but managed a respectable 18.9% for the first six months of 1996. Sony came in at No. 3, thanks to a gain of almost three percentage points in market share. Sony posted an 18.3% tally, up from the 15.4% it had in the same period last year.

WEA continued its tumble in R&B album market share, coming in at fourth place with 13.6%. That was down from the 19.7% it posted in the first half of 1995 and the 22.2% it garnered in the first half of 1994.

The independent sector came in fifth (Continued on page 48)

HELTAN SKELTAN NOCTURNAL
Featuring the new single "Operation Lockdown"
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NARM Survey: Average Record Store Sale Dropped Almost \$5 Over Last Three Years

NEW YORK—A National Assn. of Recording Merchandisers member survey puts the price war in perspective with some hard numbers: The average revenue per transaction at a record store has dropped almost \$5 over the last three years, even though the average number of items per sale remains almost the same.

According to the survey, which polled NARM members operating 4,188 stores, there was an average of 2.4 items per sale in 1995, 2.3 in 1994, and 2.6 in 1993. But the average revenue from those sales was \$21.54, \$23.95, and \$26.33, respectively.

In analyzing the work force, NARM found that its members' 4,188 outlets and respective home offices employed a total of 6,733 salaried employees and 28,622 hourly employees. Also, the average chain store was open 80.5 hours per week, while independent retailers averaged 58.5 hours.

The average number of employees for stores ranging from 1,000-2,499 square feet was 5.4, according to the survey. Stores ranging in size from 2,500-5,999 square feet had an average of 6.8 employees, and stores that measure 6,000-11,999 square feet employed, on average, 11.1 employees.

Stores that occupy 12,000-20,000

square feet had an average of 19.4 employees, while superstores (measuring more than 20,000 square feet) had 36.6 employees on average.

In looking at stock-keeping units and sales for those store sizes, the survey found that small stores carried 33,200 SKUs and averaged \$752,000 in annual sales. Midsize stores carried, on average, 50,500 SKUs and rang up \$1.2 million in sales, while large stores carried 78,500 SKUs and averaged \$1.96 million in sales.

Superstores carried 122,900 SKUs and had average annual revenues of \$3.2 billion, while mega-stores had inventories with 281,500 SKUs and generated annual sales of \$6 billion.

Last year, music was bought with cash or check 70.8% of the time and with credit cards 29.2% of the time, according to the survey.

The association's study also broke out the \$8.31 billion in sales generated by NARM members. For all those members, including rackjobbers and one-stops as well as retailers, the study found that CD albums accounted for 41% of sales, cassette albums were 12.3%, cassette singles were 1.2%, CD singles were 1%, and vinyl was 0.3%.

Also, video (VHS) rental and sales

were 14.4%; laserdisc sales and rentals were 0.7%; other prerecorded videos, 0.6%; enhanced CDs, 0.05%; MiniDiscs, 0.03%; and blank audio and video tape, 1%.

Books and magazines were 4.2%; accessories, 1.8%; gift certificates, 0.5%; audio/video hardware, 11.4%; clothing, 0.6%; and miscellaneous items, 7.5%. The latter category consists of posters, CD-ROMs, video games, food, greeting cards, tickets, used CDs, comic books, computer software, incense, jewelry, karaoke tapes, novelty items, sheet music, sunglasses, 45s, oils, and boutique items.

In looking at album sales, the survey found that the top 200 albums accounted for 32.6% of sales in 1995, down from 35% in 1994. Also, current titles, or titles sold within 15 months of release date, accounted for 55.6% of sales, while catalog titles were 43.4%.

The survey also noted that 1995 returns were 20.8% for NARM members, up from 13.5% in 1994. Video returns also had an upswing, from 15.8% in 1994 to 23.1% last year.

ED CHRISTMAN



The County Of Tower. Jayne County, one of the original punk rockers, still knows how to make the rounds. As part of the campaign to promote her latest album, "Deviation" on Royalty Records, and her autobiography, "Man Enough To Be A Woman," County stopped by Tower Books in New York for an in-store reading. Pictured, from left, are Dave Oumet, assistant manager at Tower Books; Dave R, VP of A&R at Royalty; County; Diane Conley of Serpent's Tail publicity firm; and Doug Calvin, president of Royalty.

CONVENTION CAPSULES

The following events occurred at the Tower Records/Video Retail Party held June 14-16 in Sacramento, Calif.

AND THE ENVELOPE PLEASE: At the convention, Tower Records/Video management presented awards for stores of the year. In the U.S., the company's Campbell, Calif., outlet was named superstore of the year; the Concord, Calif., outlet won in the large-store category; the Fresno, Calif., store won in the medium-store category; and Dublin, Calif., took the honors in the small-store category.

The company's Shibuya store in Tokyo won the store of the year award for the Far East division, while the Whiteleys outlet in London won for the European division. The Bellevue, Wash., Tower Books store won the award in the bookstore division.

IT'S A GLOBAL THING: With Tower deriving increased revenue from stores outside the U.S., its conventions display an increasingly international flavor; attendees represented Ireland, Japan, Israel, Mexico, the U.K., and the chain's forthcoming store in Buenos Aires. For a few, the event meant the first trip to Tower's home country.

Mexico regional director **Katie Kirby**, a U.S. transplant, won the advertising department's television spot contest with an original script that touted Tower's breadth of selection, while Dublin manager **Stevy Berube** had a chance to network with the brass from his "sister store" in Dublin, Calif., GM **Babs Fahrney** and records/video sales manager **Pat Wolf**.

Perhaps no one personified Tower's global reach better than Stonestown, Calif., video sales manager **Pete Leon**. When he arrived on Friday, he sounded

(Continued on page 48)

newsline...

NATIONAL RECORD MART reports a \$3.8 million net loss for the fiscal year that ended March 30, compared with a profit of \$712,000 the previous year. Net sales rose 3.5% to \$99.1 million from \$95.7 million



because of the addition of 10 stores and an extra week in the fiscal year. But sales for stores open at least a year declined 2.7%. The company says that \$1.9 million of the net loss was a one-time charge attributed to an accounting change that

required the writedown of the value of certain assets. The gross profit margin fell to 36.9% of sales from 37.5% the year before. NRM says the weak results were due in part to fewer hit releases, "the continuation of an intense competitive marketplace," and a growing consumer preference for low-margin CDs over cassettes. But during the fourth quarter, NRM's same-store sales increased 10.6%. The company ended the year with 151 stores.

CELEBRITY HOME ENTERTAINMENT, the parent of children's video company Just for Kids, has emerged from bankruptcy and secured financing from Mezzanine Financial Fund. Celebrity filed for Chapter 11 protection in April 1991. Just for Kids' recent releases include Roald Dahl's "The BFG (Big Friendly Giant)" and "The Tin Soldier."

OVERSEAS FILMGROUP INC., an independent movie distributor, is merging with Entertainment/Media Acquisition Corp., a publicly traded acquisition company, in a deal valued at \$24 million. The resulting company, which will keep the Overseas Filmgroup name, will be based in Los Angeles. Last year, Overseas reported operating profit of \$2.6 million on \$21.7 million in revenue. Some of its films include "The Secret Of Roan Inish" and "Antonia's Line." Beverly Hills, Calif.-based Entertainment/Media Acquisition has \$11.3 million in assets and no debt.

OPTICAL LASER DISC ASSN. named "The Lion King" (Image/Buena Vista Home Video) best overall disc among 1995 releases in its fifth annual Consumer Laser Disc Awards. Other awards included best sound, "True Lies" (20th Century Fox Home Entertainment); best film to disc transfer, "True Lies"; best special edition, "Amadeus" (Pioneer Entertainment/Special Editions); best widescreen edition, "Waterworld" (MCA/Universal Home Video); best foreign film, "Hard Boiled" (Image/Criterion Collection); best special interest, "Hoop Dreams" (Image/New Line Home Video); and best popular music, "U2: Rattle And Hum" (Pioneer Entertainment/Paramount Home Video).



NAVARRÉ, a leading independent distributor of music and multimedia, has acquired Honolulu-based music distributor Record Service and its subsidiary Surfside, which distributes BMG and EMD titles in Hawaii. Meanwhile, Navarre's multimedia publishing subsidiary Digital Entertainment has reached a sales and marketing deal to distribute Hanley-Wood's multimedia home improvement line. "The Interactive Guide To Home Building And Remodeling Products" will be released in August.

ALPHA ENTERPRISES, a manufacturer of home-storage products for CDs and videos, has consolidated its music warehousing from facilities in Kentucky, North Carolina, and Pennsylvania to a newly acquired 210,000-square-foot distribution center in Canton, Ohio. The facility has 10 shipping docks and 20 employees.

ALLIANCE ENTERTAINMENT, a leading wholesaler and distributor of pre-recorded music, says that Castle Communications has signed REO Speedwagon to a three-record deal. This month, Castle released "Building The Bridge," the band's first set in six years. Castle has also issued its first movie soundtrack, for Nickelodeon Pictures' "Harriet The Spy."

THE MOTION PICTURE ASSN. reports that Polish authorities raided a pirate video- and audio-duplicating operation in Siedlce, Poland, in late May that netted \$4 million worth of equipment and pirated product from four warehouses. Assisting the police were representatives of the MPA, international labels body IFPI, and the Federation for Protection of Audiovisual Works. The MPA estimates that \$39 million was lost to U.S. copyright holders last year because of movie piracy in Poland.

RTI, a wholesaler of music and consumer electronics, says it has formed a partnership with electronics firm Nakamichi America to market a new multi-unit CD listening station called MusicBank for music retailers. According to RTI, each three- or seven-disc station will be equipped with Koss headphones.

EXECUTIVE TURNTABLE

HOME VIDEO. 20th Century Fox Home Entertainment in Beverly Hills, Calif., appoints **Brad Kirk** senior VP of marketing and **Steven Feldstein** VP of communications and media relations. They were, respectively, VP of marketing for Helene Curtis and director of DVD marketing and communications for Philips Electronics.

Michael Arkin is named senior VP of marketing for Paramount Home Video in Hollywood, Calif. He was director of entertainment marketing for Premiere magazine.

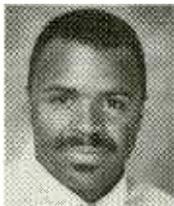
Mickey Elfenbein is appointed CEO of Simitar Entertainment in Minneapolis. He was CEO of K-tel International.

ENTER*ACTIVE. **Peter Doctorow** is named president of Philips Media Games in Los Angeles. He was VP of product management at Davidson and Associates.

Richard Wolpert is named senior VP of technology for Disney Online in Burbank, Calif. He was president of Chance



FELDSTEIN



MIKELL

Technologies.

RELATED FIELDS. Sony Disc Manufacturing in Springfield, Ore., promotes **Quintin Mikell** to director of manufacturing, **Joe Eckerle** to manager of production, and **Angela Martinek** to manager of mastering. They were, respectively, manager of production, manager of mastering, and manager of project engineering.

Richard A. Garvey is appointed group president for the Reader's Digest Assn. in Pleasantville, N.Y. He was VP of marketing for LEGO Systems.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		WKS. ON CHART
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★★ NO. 1 ★★		
1	1	BOB MARLEY AND THE WAILERS ▲ ⁸	LEGEND	256
		TUFF GONG 846210*/ISLAND (10.98/17.98) 50 weeks at No. 1		
2	2	JIMMY BUFFETT ▲ ²	SONGS YOU KNOW BY HEART	263
		MCA 5633* (7.98/11.98)		
3	4	BEASTIE BOYS ▲ ⁵	LICENSED TO ILL	187
		DEF JAM 527351/MERCURY (7.98 EQ/11.98)		
4	3	METALLICA ▲ ⁴	...AND JUSTICE FOR ALL	250
		ELEKTRA 60812/EEG (9.98/15.98)		
5	8	SOUNDTRACK ▲ ⁸	GREASE	86
		POLYDOR 825095/A&M (10.98/16.98)		
6	5	METALLICA ▲ ³	RIDE THE LIGHTNING	238
		MEGAFORCE 60396/EEG (9.98/13.98)		
7	6	METALLICA ▲ ³	MASTER OF PUPPETS	234
		ELEKTRA 60439/EEG (9.98/15.98)		
8	7	RAGE AGAINST THE MACHINE ▲	RAGE AGAINST THE MACHINE	17
		EPIC 52959* (10.98 EQ/16.98) [S]		
9	9	PINK FLOYD ▲ ¹⁰	THE WALL	270
		COLUMBIA 36183* (15.98 EQ/31.98)		
10	16	JAMES TAYLOR ▲ ⁸	GREATEST HITS	262
		WARNER BROS. 3113* (7.98/11.98)		
11	11	PINK FLOYD ▲ ¹³	DARK SIDE OF THE MOON	267
		CAPITOL 46001* (9.98/15.98)		
12	14	THE SMASHING PUMPKINS ▲ ⁴	SIAMESE DREAM	33
		VIRGIN 88267* (9.98/15.98)		
13	10	TRACY CHAPMAN ▲ ³	TRACY CHAPMAN	15
		ELEKTRA 60774/EEG (7.98/11.98)		
14	12	JIMI HENDRIX ▲ ²	THE ULTIMATE EXPERIENCE	59
		MCA 10829 (10.98/17.98)		
15	13	JOURNEY ▲ ⁸	JOURNEY'S GREATEST HITS	265
		COLUMBIA 44493 (9.98 EQ/15.98)		
16	15	PATSY CLINE ▲ ⁶	12 GREATEST HITS	250
		MCA 12* (7.98/12.98)		
17	17	VAN MORRISON ▲ ²	THE BEST OF VAN MORRISON	55
		POLYDOR 841970/A&M (10.98/17.98)		
18	19	NINE INCH NAILS ▲ ²	PRETTY HATE MACHINE	144
		TVT 2610* (9.98/15.98)		
19	28	ERIC CLAPTON ▲ ⁷	TIME PIECES - THE BEST OF ERIC CLAPTON	259
		POLYDOR 800014/A&M (7.98 EQ/11.98)		
20	18	ENYA ▲ ⁴	WATERMARK	242
		REPRISE 26774/WARNER BROS. (10.98/15.98)		
21	21	ELTON JOHN ▲ ¹³	GREATEST HITS	252
		ROCKET 512532/ISLAND (7.98/11.98)		
22	23	SOUNDTRACK ▲ ⁷	TOP GUN	99
		COLUMBIA 40323 (7.98 EQ/11.98)		
23	20	STEVE MILLER BAND ▲ ⁶	GREATEST HITS 1974-78	259
		CAPITOL 46101 (7.98/11.98)		
24	24	THE DOORS ▲ ³	THE BEST OF THE DOORS	249
		ELEKTRA 60345/EEG (12.98/19.98)		
25	22	CREEDENCE CLEARWATER REVIVAL ▲ ²	CHRONICLE VOL. 1	169
		FANTASY 2* (10.98/17.98)		
26	26	EAGLES ▲ ²²	THEIR GREATEST HITS 1971-1975	263
		ELEKTRA 105*/EEG (10.98/15.98)		
27	25	JANIS JOPLIN ▲ ²	GREATEST HITS	214
		COLUMBIA 32168 (5.98 EQ/9.98)		
28	31	AC/DC ▲ ¹²	BACK IN BLACK	157
		ATLANTIC 92418/AG (10.98/15.98)		
29	27	ENIGMA ▲ ²	THE CROSS OF CHANGES	12
		CHARISMA 39236/VIRGIN (10.98/16.98)		
30	34	GLORIA ESTEFAN ▲ ³	GREATEST HITS	22
		EPIC 53046 (10.98 EQ/17.98)		
31	29	CAROLE KING ▲ ¹⁰	TAPESTRY	82
		EPIC 34946 (7.98 EQ/11.98)		
32	48	MARVIN GAYE	EVERY GREAT MOTOWN HIT	33
		MOTOWN 636058 (7.98/11.98)		
33	—	ANNIE LENNOX ▲	DIVA	26
		ARISTA 18704 (10.98/15.98)		
34	44	ERIC CLAPTON ▲ ¹⁰	UNPLUGGED	10
		DUCK/REPRISE 45024/WARNER BROS. (10.98/16.98)		
35	35	METALLICA ▲ ²	KILL 'EM ALL	82
		MEGAFORCE 60766/EEG (10.98/15.98)		
36	33	MADONNA ▲ ⁶	THE IMMACULATE COLLECTION	64
		SIRE 26440*/WARNER BROS. (13.98/18.98)		
37	32	SOUNDTRACK ▲	DAZED AND CONFUSED	16
		MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)		
38	36	LED ZEPPELIN ▲ ¹⁶	LED ZEPPELIN IV	218
		ATLANTIC 82638/AG (10.98/15.98)		
39	30	TORI AMOS ▲	LITTLE EARTHQUAKES	3
		ATLANTIC 82358*/AG (10.98/15.98)		
40	41	ZZ TOP ▲ ²	GREATEST HITS	31
		WARNER BROS. 26846 (10.98/16.98)		
41	39	U2 ▲ ¹⁰	THE JOSHUA TREE	210
		ISLAND 842298 (10.98/17.98)		
42	45	THE BEATLES ▲ ⁹	ABBÉY ROAD	113
		CAPITOL 46446* (10.98/16.98)		
43	40	THE BEATLES ▲ ⁸	SGT. PEPPER'S LONELY HEARTS CLUB BAND	147
		CAPITOL 46442* (10.98/16.98)		
44	37	LYNYRD SKYNYRD ▲	BEST-SKYNRYD'S INNYRDS	119
		MCA 42293 (7.98/12.98)		
45	38	FLEETWOOD MAC ▲ ⁴	GREATEST HITS	218
		WARNER BROS. 25801 (9.98/16.98)		
46	42	ALICE IN CHAINS ▲ ³	DIRT	17
		COLUMBIA 52475 (10.98 EQ/15.98)		
47	—	HANK WILLIAMS, JR. ▲	GREATEST HITS, VOL. 1	12
		CURB 77638 (6.98/9.98)		
48	47	ENYA ●	THE CELTS	48
		REPRISE 45681/WARNER BROS. (10.98/16.98)		
49	43	SANTANA ▲ ²	GREATEST HITS	49
		COLUMBIA 33050 (7.98 EQ/11.98)		
50	—	BRYAN ADAMS ▲ ⁵	SO FAR SO GOOD	11
		A&M 540157 (10.98/17.98)		

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

Merchants & Marketing



An Operatic Discussion. At the 34th Assn. of Music Personnel and Public Radio Conference in San Francisco, Sony Classical composer Richard Einhorn discussed how he wrote his opera/oratorio "Voices Of Light," inspired by the film "The Passion Of Joan Of Arc." Shown, from left, are Susan Schiffer, director of press and publicity, Sony Classical; Sean O'Sullivan, associate director of alternative media and publicity, Sony Classical; Steve Wehmhoff, sales rep, Sony Classical; Alexander Miller, VP of marketing, Sony Classical; Shirley Stoller, manager, Tower Classical Annex in San Francisco; Einhorn; Howard Gorbis, director of West Coast sales, Sony Classical; Charlie Richards, classical buyer, Virgin Megastore in San Francisco; and Barry Guerrero, classical manager, Virgin Megastore in San Francisco.



Passion. José Carreras celebrated his new Atlantic Classics album, "Passion," at the HMV store on Fifth Avenue in New York. Shown, from left, are Fazal Mohamed, GM of HMV Fifth Avenue; Arthur Moorhead, VP of marketing and operations for Atlantic Classics; Carreras; and Kevin Copps, VP/GM of Atlantic Classics. (Photo: Chuck Pulin)



Trans World Awards. At Trans World Entertainment's annual sales banquet at the Rainbow Room in New York, PGD was named distributor of the year. Shown, from left, are Russ Bach, president, EMD; Jim Caparro, president, PGD; Vinnie Barbiglia, buyer, Trans World Entertainment; and Bob Higgins, chairman, Trans World Entertainment.



The Secret Of Life. Imprint artist Gretchen Peters visited WaxWorks' corporate offices in Owensboro, Ky., and performed selections from her new album, "The Secret Of Life." Shown, from left, are Terry Woodward, president of WaxWorks/Disc Jockey Music Stores; Green Daniel, Peters' husband and manager; Peters; Connie Baer, VP of marketing and artist development for Imprint Records; Ken Adams, sales rep for Distribution North America; and Larry Shelton, independent label buyer for Disc Jockey.



Conductor At Harmony. Chandos artist and Detroit Symphony Orchestra conductor Neeme Järvi signed autographs at Harmony House Classical in Royal Oak, Mich. Shown, from left, are Paul Yee, Harmony House regional manager; Eric Love, Harmony House classical manager; Järvi; and Bill Close, Harmony House classical buyer.

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Merchants & Marketing

Vets Droz, Urie To Head Uni; Sony Updates Its MAP Policy

A NEW BEGINNING: It looks like the nearly six-month search for a new tearp to head up Uni Distribution is nearing completion. Although contracts have yet to be signed, it appears that MCA Music's upper management has lured **Henry Droz**, the elder stagesman of distribution who left WEA three years ago, out of retirement to take the reins at Uni. He replaces **John Burns**, who resigned from the company two weeks ago after 23 years of service.

Droz, who is said to have twice resisted MCA's overtures over the last few months, cleared the big hurdle to take the position when he received a waiver last week from a noncompete clause from Warner Music Group, sources say. One senior Warner Music Group executive confirms that Droz got the waiver, saying, "He's an enormous asset to the industry, and everyone here wishes him well."

Joining Droz at the helm of the company will be **Jim Urie**, senior VP of sales at Arista Records.

Although he has been toiling in label sales for the last three years, Urie, who will have the title of executive VP and/or GM at Uni, has plenty of distribution experience under his belt: He was once a branch manager at Sony Music Distribution and headed distribution at PolyGram for 2½ years.

An MCA spokesman declined to comment, and Droz and Urie couldn't be reached for comment by press time.

Although the two have never worked together, the teaming of Droz and Urie—which was first reported by Hits magazine—is considered well-balanced by industry observers. Droz has a long history of being a label-friendly distributor, while Urie's skills have been honed by the marketing/sales/distribution revolution that has reshaped the music business over the past three years. The Droz/Urie one-two punch is expected to beef up the capabilities of Uni, which is considered to be one of the weaker players in the distribution arena because it is outmanned in the field. If all goes according to plan, in one to three years, Droz will step down and return to the good life, and Urie will get the nod for the top spot.

In the meantime, until the two sign contracts and come aboard, **Bob Schnieders**, who has been the No. 2 executive at Uni for the past five years, will oversee the daily operations of the company. Schnieders' future role with the company will likely be decided by the incoming management team. But working in Schnieders' favor, according to sources at MCA-affiliated companies, is the fact that he is highly regarded by the MCA labels, he is widely respected among the retail account base, and he has a long history with the company.

MAPPED: As expected, Sony Music Distribution issued its new get-tough minimum-advertised-price policy on July 2. That policy disallows advertising funds to an account for 60 days if the account advertises a Sony CD title below the company's MAP, regardless of who pays for the advertisement. In Sony's previous MAP policy, accounts were allowed to advertise Sony product below MAP if the accounts paid for the ads.

While the revamped policy is broader reaching, Sony left some loopholes. For instance, if a violation occurs, Sony will not pay for that ad or allow any new campaigns to begin, but other ongoing, committed advertising will still receive funding, according to the company's policy letter.

MAP policies, of course, will be in the spotlight for the foreseeable future now that a couple of attorneys appear to have filed a class-action suit, alleging that such policies constitute price fixing (see story, page 6).

NEW ALLIANCES: EMI-Capitol Music Group North America is farming out its deep catalog titles to Alliance Entertainment Corp., which will market and sell them through a distribution deal.

According to a press release from the two parties, Alliance has agreed to purchase a minimum of \$16 million in product from EMI-Capitol. Included in the deal are 450 titles, including albums by **Judy Garland**, the **Band**, **Willie Nelson**, **Ashford & Simpson**, and **Ten Years After**.

Alliance could not be reached for comment due to phone problems at the company's headquarters, but sources familiar with the deal say that the EMI-Capitol titles will go through the Alliance Label Development group, which provides enhanced marketing services for some labels going through Independent National Distributors Inc., one of Alliance's independent distributors.

Due to the price war affecting music retail, catalog product has become a tough sell as merchants are returning deep catalog titles in an effort to improve inventory turns and hence, profitability. The move by EMI-Capitol is an extension of a strategy begun earlier this year, when the company created the EMI-Capitol Music Marketing Group. That company was formed to mine, market, and sell the EMI-Capitol catalog, a responsibility previously held by EMI Music Distribution. In segmenting catalog sales, EMI-Capitol management says it wanted to free the distribution company so that it could concentrate on working developing artists and selling hits.

AND THE ENVELOPE PLEASE: **Barney Cohen**, CEO of Valley Record Distributors, has been named northern California's entrepreneur of the year in the manufacturer/distributor/wholesale/retail category, according to a company press release. The award was sponsored by Ernst & Young and other firms.

DOING BUSINESS: Nordic Information Systems, which specializes in supplying inventory replenishment systems and other software to wholesalers and retailers, has signed on Handleman Co.'s book division for its Music Video Plus System, according to a company press release.

MAKING TRACKS: **Fred Croshal**, head of sales at the Work Group, has left the label and is seeking opportunities. He can be reached at 818-707-2754.

RETAIL TRACK

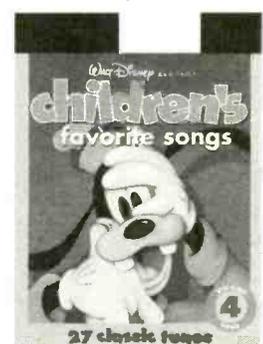
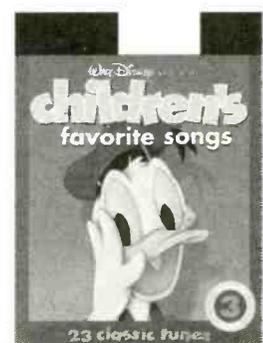
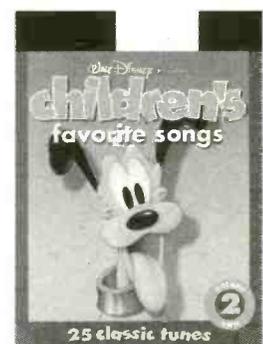
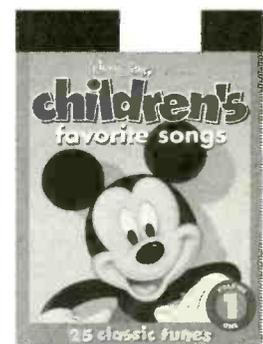
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Commemorative Sets Mark Anniversaries For Green Linnet, Stony Plain, Global Pacific

ANNIVERSARY WALTZ: When we hear that somebody is celebrating a birthday or anniversary, we usually send along a wish of "many happy returns."

However, in the cases of Green Linnet Records, Stony Plain Records, and Global Pacific Records—all of which are marking anniversaries this year—a simple "congratulations" should suffice. Something about that word "returns" might not sit right.

Danbury, Conn.-based Green Linnet marks 20 years in the independent record business this year. The company, headed by president Wendy Newton, has established itself as the U.S. leader in the Celtic and British Isles field. Its wares are surveyed on the handsome new two-CD compilation "The Twentieth Anniversary Collection," which includes among its 38 tracks selections by such Green Linnet mainstays as Altan, Silly Wizard, the Tannahill Weavers, Patrick Street, June Tabor, Dick Gaughan, and the Bothy Band.

(The day after the label compilation hit our desk, Rob Simonds, president of the REP Co. in Minneapolis, called to let Declarations of Independents know that Green Linnet has pactured with REP for exclusive national distribution, effective Aug. 15. REP had previously handled Green Linnet on a regional basis, but that deal concluded last fall. However, Simonds says, "We never stopped talking about a national deal.")

Canada's Stony Plain, based in Edmonton, Alberta, is also acknowledging two decades in business with a two-CD set, "20 Years Of Stony Plain." The roots music label was founded in 1976 by Holger Petersen, who, then as now, was hosting the local radio show "The



by Chris Morris

Natch'l Blues" and created the imprint as an outlet for his blues releases.

Since then, Stony Plain—which is a stalwart member of the National Assn. of Independent Record Distributors and Manufacturers—has released both self-recorded albums and music licensed from a variety of American roots music labels. The company's commemorative set includes exemplary offerings by such talents as Steve Earle, Sylvia Tyson, Webb Wilder, Doug Sahm, Bobby Charles, Ian Tyson, the Holmes Brothers, Roosevelt Sykes, King Biscuit Boy, Jesse Winchester, and Johnny Shines.

Finally, Sonoma, Calif.-based Global Pacific Records is acknowledging 15 years in business this year under the direction of president/CEO Howard Sapper. Long a force in the new age field, the label is noting this latest milestone with the release of three thematic compilations, "World Visions—The Rhythms," "Ageless Pathways—The Journey," and "Trance World—The Inspiration." Featured artists include Steve Kindler, Barefoot, Georgia Kelly & Dugan Bogdanovic, RebbeSoul, and Bob Kindler.

QUICK HITS: Country singer/songwriter Billy Joe Shaver has signed a multi-album deal with Justice Records in Houston. "Highway Of Life," the new album by Shaver, who most recently recorded for Zoo Entertainment, is due from Justice Aug. 6. . . . Cluster—the German electronic music duo of Dieter Moebius and Hans-Joachim Roedelius, whose 13-album catalog has been reissued by Gyroscope/Sky via Caroline (Billboard, Jan. 27)—is on its first-ever North American tour. The trek continues through Aug. 9.

FLAG WAVING: The Dallas-based quintet Bedhead plays softly—very softly, as a listen to the group's new album—"Beheaded,"

released on Austin, Texas-based Trance Syndicate—will confirm.

This sometimes presents a problem during live performances, according to guitarist/vocalist Matt Kadane.

"It can sometimes be a real nightmare," Kadane says. "Even if there are 150 people completely silent up in the front, there are still some morons making noise at the bar. It's pretty disheartening when people make so much noise that we can't hear the parts that the other people in the band are playing."

Despite the fact that Bedhead features no fewer than three guitarists—Kadane, his brother Bubba, and Tench Coxe—the band eschews volume for a hushed, disquieting presentation. On "Beheaded," the group's second full-length album (the first, "WhatFunLifeWas," was issued in 1992), the playing is in a muted style that greatly recalls the Velvet Underground's classic third album. Kadane acknowledges that "there are substantial similarities between us and them."

Although the band's highly subdued music and lyrics of intense despondency demand commitment and attention on the part of its audiences, Bedhead has been attracting a growing number of fans in the modern rock community. Kadane notes that on the group's current U.S. trek, which began in mid-June, "we've had bigger shows as this tour's gone along. There are more people who want to come out and hear us."

He adds, somewhat pessimistically, "There are a lot of new quiet bands, but I don't know if it's gonna last. . . . There's something about loud music that gets people's blood pumping."

Happily, the group has been mated with a very sympathetic group for most of its road dates: Stars Of The Lid, a two-piece unit that includes Bedhead's sound man.

The tour, which is heading toward the West Coast, concludes Monday (15). Following a late-summer hiatus (prompted by drummer Trini Martinez's imminent fatherhood), the group will head for Europe in October for a month of shows in England, the Netherlands, Belgium, and France. Kadane says he expects that Bedhead will play "sporadic" U.S. dates in the late fall.

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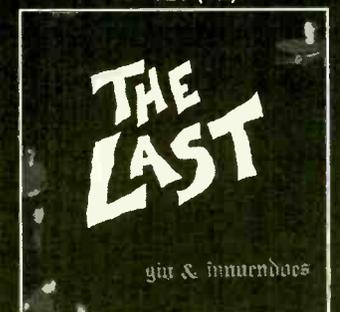


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A Square U.S. Deal For Raffi At Rounder Records

ROUNDER AND ROUNDER: Raffi, family music's biggest star, has inked an exclusive U.S. licensing agreement with Rounder Records. Raffi's catalog of 11 children's albums and his eco-themed release "Evergreen, Everblue," which had been distributed by MCA, are included in the deal, as is new product. The albums will appear on Raffi's U.S. label, Shoreline. The two-tiered Rounder deal includes retail distribution to be handled by Rounder's Distribution North America division, while children's specialty markets will be catered to by wholesale division Rounder Kids.

"As the MCA deal drew to a close [it terminates at the end of July], I was considering where my music might fit," says Raffi from the Vancouver offices of Troubadour Records, his Canadian label, which may remain distributed by MCA Canada. "My musical roots are folk, so with Rounder, in a sense, I've come full circle. Since I'm not a dinosaur or a marketable cartoon character, I thought Rounder would fit what I am."

Known for roots music of all kinds, including folk, blues, bluegrass, reggae, and world music, Rounder Records boasts a cultivated group of children's artists, including **John McCutcheon, Cathy Fink & Marcy Marxer, and Mike & Peggy Seeger.** "They've had stunning success with **Alison Krauss,** of whom I'm a big fan," Raffi says. "I felt they could handle the sort of sales I hope to achieve."

Raffi, whose catalog has sold more than 8 million copies in North America, says he and Rounder are working on revising the artwork on his earlier cassettes and CDs. "Especially cassettes," he says. "At the time they were first released, the LP was still the dominant format, and the LP artwork was shrunk down to J-card size, which really didn't do it justice."

Once the artwork is revamped, "Rounder will be releasing all the titles they have," says Raffi, "which is all but [the 1995 release] 'Raffi Radio,' which MCA still has for a year."

The Rounder deal, Raffi notes, coin-



by *Moira McCormick*

cides with the 20th anniversary of his first children's album, "Singable Songs For The Very Young." (Has it really been that long?) Raffi's next release will be a print project—a picture book, to be precise, the 11th and latest in a series from Crown Books/Random House called Songs to Read. Each book contains lyrics to a single Raffi song as text, with accompanying color illustrations. The new title is "Rise And Shine."

Speaking of books, the Raffmeister has cleared his schedule for the next

CONVENTION CAPSULES

(Continued from page 44)

very much the Californian, free of any discernible dialect, but by Sunday night, his speech was drenched in an authentic Scottish brogue. What gives? Turns out Leitch was born and bred in Scotland, and the time he spent chatting with Glasgow manager **Kenny McKay** naturally influenced him to revert to his native tongue.

LAUGHING MATTER: Comedian **Jack Gallagher,** who served as MC at Tower's last conference in 1993, reprised that role, armed with a sackful of barbs to hurl in the direction of the labels and distributors that sponsored various events.

Gallagher's lampoon of a memo detailing how stores should order WEA product was so well received that delegates from the distributor wanted a copy of the performance on video. Since the afternoon session had not been taped, Gallagher had to repeat the routine at dinner that evening. "Just what a comedian dreams of,"

quipped Gallagher. "To repeat the same joke to the same audience on the same day." To his credit, the encore drew enthusiastic laughter.

BENEFICIAL: Kid Rhino is continuing the series of pediatric AIDS benefit albums begun by Walt Disney Records with the Aug. 27 release of "For Our Children, Too." An all-star compilation featuring **Celine Dion, Cher, Seal, Toni Braxton, Carly Simon, Amy Grant, Natalie Cole, Luther Vandross, David Foster, James Taylor, Whoopi Goldberg, Harry Belafonte, Elton John, George Harrison, Natalie Merchant, Richard Marx, Faith Hill, and Bryan White,** "For Our Children, Too" is dedicated to Pediatric AIDS Foundation founder **Elizabeth Glaser,** who died of AIDS last year.

Disney's first "For Our Children" album, released in 1991, featured **Bob Dylan, Barbra Streisand, Sting, Paul McCartney, Bruce Spring-**

sted, and others. It was followed by "For Our Children: The Concert," the soundtrack to a concert video released by Disney that featured another cast of pop celebrities. "For Our Children, Too" is the second studio album in the series; artists involved have waived recording fees and royalties. All net proceeds from album sales go directly to the Pediatric AIDS Foundation.

Also new from Kid Rhino is the four-CD "Schoolhouse Rock" boxed set, featuring all the original music from the groundbreaking ABC-TV series. The first project produced under the Kid Rhino/ABC Children's Entertainment/Atlantic Records agreement, the \$49.98-list set is pack-

aged in a 6- by 12-inch faux-denim three-ring notebook, with loose-leaf liner notes featuring original graphics. The boxed set contains all the music from "Schoolhouse Rock" segments "Grammar Rock," "America Rock," "Science Rock," "Scooter Computer & Mr. Chips," and "Money Rock," along with all the material from the out-of-print 1973 LP "Multiplication Rock." Kid Rhino spokeswoman **Cathy Williams** says that the boxed set will be targeted to adults who grew up with "Schoolhouse Rock" but that audio releases catering to kids and families will be broken out in the near future.

AND THE ENTERTAINMENT, PLEASE: In addition to **Gallagher,** the labels and distribution companies attending the convention brought along an act or two for entertainment. On the opening night of the convention, **Phil Cody** (Interscope) and **Delbert McClinton** (Rising Tide) rocked out. The next day, **Keb'Mo'** (550 Music/Epic) and the **Philosopher Kings** (Columbia) provided entertainment. **The Isley Brothers** (Motown) took the stage Saturday night and provided the right combination of old and new to get the crowd up and dancing. And on the closing day of the convention, the **Verve Pipe** (RCA) turned in a blistering set, while **Me'shell Ndegéocello** (Maverick) did up the closing-night bash just right.

IMPROVISATION: Five of the six major distributors were listed on the agenda as event hosts, but EMI Music Distribution, which was in the throes of its reorganization when the Retail Party was planned, seemed a no-show. Just prior to Sunday afternoon's awards presentation, however, delegates were treated to hors d'oeuvres and champagne by Virgin, Capitol, Capitol Nashville, and EMI. **Joyce Castagnola** and **Joe McFadden,** sales chiefs of, respectively, Virgin and Capitol, played host and introduced an EMD video presentation, but the event was sponsored by the labels, rather than the distributor.

OPS: Gaffe of the weekend occurred when one of the distributors marred an otherwise attractive assortment of convention goodies that was handed out to all Tower stores managers by including a sticker that said that a particular album was "available at Virgin Megastores."

This article was prepared by *Geoff Mayfield and Ed Christman.*

Billboard® FOR WEEK ENDING JULY 20, 1996

Top Kid Audio™			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES	TITLE
			LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	
★★★ No. 1 ★★★				
1	1	6	READ-ALONG WALT DISNEY 60268 (6.98 Cassette)	THE HUNCHBACK OF NOTRE DAME
2	2	3	LINDA RONSTADT ELEKTRA 61916/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE
3	3	6	SING-ALONG WALT DISNEY 60894 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME
4	4	46	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)	
5	5	24	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
6	6	46	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)	
7	7	13	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
8	8	46	BARNEY ▲ ² BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOL. 1
9	9	35	READ-ALONG ● WALT DISNEY 60265 (6.98 Cassette)	TOY STORY
10	10	12	READ-ALONG WALT DISNEY 60219 (6.98 Cassette)	THE ARISTOCATS
11	12	4	MY FIRST READ-ALONG WALT DISNEY 60269 (5.99 Cassette)	QUASIMODO'S BUSY DAY
12	16	28	VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1
13	NEW ▶		VARIOUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/16.98)	
14	11	41	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
15	13	45	KENNY LOGGINS ● SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER
16	14	37	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
17	22	11	SING-ALONG WALT DISNEY 60891 (10.98 Cassette)	MICKEY'S FAVORITES
18	21	38	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND
19	20	9	SING-ALONG DISNEY'S CLASSIC SING-ALONG COLLECTION: VOL. 1 WALT DISNEY 60898 (10.98 Cassette)	
20	24	39	BARNEY ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOL. 2
21	18	17	READ-ALONG WALT DISNEY 60221 (6.98 Cassette)	OLIVER & COMPANY
22	17	31	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
23	23	34	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
24	15	31	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
25	RE-ENTRY		VARIOUS ARTISTS ▲ ² WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2

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.

MARKET SHARE

(Continued from page 43)

again this year, even though it suffered a decrease in market share to 10.9%, down from the 13.4% that the indies posted in the same time frame last year.

EMD climbed out of the cellar with a slight jump in market share. It finished the year's first half with a 7.9% slice of the R&B album pie, up from the 5.8% the company tallied in the same period last year. Uni, meanwhile, lost more than four percentage points, finishing with a 5.4% market share, down from 9.8%.

In country albums, WEA held on to the top spot, even through it lost two percentage points in market share, and Uni's share surged by almost four percentage points. WEA claimed a 20.32% share in the first half of 1996, while Uni finished a hair behind it with 20.29%. WEA's total last year during the same period was 22.3%, while Uni's was 16.5%.

BMG posted a two percentage

point gain in the year's first half, as compared with the same period last year. It finished with a 19.5% market share, good enough to claim the No. 3 spot for distributing country albums.

Sony came in at No. 4 with an 11.7% share, while No. 5 PGD enjoyed the largest growth, finishing the year's first half with 11%; last year it was in the cellar with a 5.7% share. EMD had the biggest loss in country album market share and came in sixth with a 9.8% score, down from the 14.9% it posted last year in the same period.

The independent sector fell to last place in the distribution of country music albums with a 7.3% share, down from 10.1% in the first half of '95. It was last in the first half of 1993 and climbed out of the cellar to finish sixth in the first half of both 1994 and 1995.

The Enter*Active File

MERCHANTS & MARKETING

N2K Boosts Internet Presence Across Genres

BY DOUGLAS REECE

LOS ANGELES—New York-based N2K Entertainment, the company best known for operating such online music sites as Jazz Central Station and retail store Music Boulevard, has moved to bolster its presence on the Internet with several developments, including the acquisition of major rock'n'roll World Wide Web site Rocktropolis (<http://www.rocktropolis.com>).

The cityscape-designed site gives users access to various rock-related areas, with content ranging from music samples and videoclips to digitized magazines, including the proprietary publication Ozone. Also included at Rocktropolis are links to artist-specific areas for such acts as Soundgarden and Sting.

According to Larry Rosen, chairman/CEO of N2K, the purchase was related to the company's goal of building a network of multiple-genre sites that tie in to its retail location.

"All of our genre sites will aggregate people by their musical interests, and Music Boulevard will serve as the hub," says Rosen. "We already have a major jazz site, we are in the process of building a major classical site, and, instead of starting from the ground floor up, we decided to acquire a substantial rock site."

"We accomplished two things at once," he adds. "We got a brand name, and we saved ourselves the six months it would have taken to produce our own site."

N2K will maintain Rocktropolis Los Angeles' offices and staff. Founder Rob Turner will continue to oversee Rocktropolis, while Rob Lord, one of the founders of the Internet Underground Music Archive, has been hired as VP of rock sites for N2K. In this capacity, Rosen says, Lord will "overlook our entire presence with rock as it is related to our company."

Lord says his immediate goals for Rocktropolis are to improve its content and prepare a customized broader band



N2K Entertainment's online retail site Music Boulevard.

version of the site for 14.4-baud modem users.

Lord will also head up the site's rock-themed All Star magazine, which launches Monday (15).

On July 1, the site was upgraded with a new design, complete with enhanced graphics and "virtual endcaps" that highlight specific artists as users enter various genre areas.

CONSOLIDATION

Similar to the consolidation of the software industry, wherein smaller companies found that increasingly sophisticated machinations and competition required that they ally themselves with larger, more profitable developers to sustain business, the sale of Rocktropolis may signify a trend toward more sophisticated ventures on the Internet.

In one related instance, online music retailer CDnow and content-providers Jazz Online and SonicNet have found it mutually beneficial to form partnerships.

Josh Bernoff, a senior analyst for Forrester Research, says that the financial realities of succeeding with Internet-related businesses have been clouded by a false public perception that the online world provides a level playing field.

"Although it may be true to a certain extent that anyone can start a Web site, to operate an online business successfully, you need significant financial means," says Bernoff. "If you were to compare it

to the record industry, we see that there are many indie labels that are able to exist and will continue to exploit opportunities on a smaller level, but backing is a necessity for any long-term, significant growth."

Rosen, too, points out the need for a solid financial foundation for today's burgeoning online enterprises.

"What happened with the Internet is that, with a really cool idea, you can enter with low costs," says Rosen. "The problems come when you want to turn [your site] into a business, and you begin dealing with very expensive and complex database and firewall technology."

"With Rocktropolis, they were at a point where they wanted to grow but did not have the financial resources to see the site really mature," says Rosen. "Meanwhile, we started with the idea that we were going to [establish multiple sites] on a very large scale. With technology changing every 15 seconds, our company



A screen from N2K's newly acquired World Wide Web site Rocktropolis.

has 136 people working on everything from coding to R&D and audio technologies. Those are the kind of things that can be really pressing on a company that is undercapitalized."

N2K ENCODED MUSIC

Furthering its involvement in multimedia properties, N2K plans to sell genre-specific enhanced CDs. Rock and pop music will be released under the name N2K Encoded Music. N2K Encoded Jazz, N2K Encoded Classical, and N2K Encoded Blues titles will also be released.

Rosen says that by using information provided by Telebase, the online marketing and database specialist with which N2K merged last year, retail opportunities for the company have expanded greatly.

Rosen says that N2K will tie in its ECDs with the company's online properties. At the same time, enhanced material will refer users to the company's sites for additional, more timely information.

A working example of this idea is N2K's October release "Jazz Central Station Global Poll Winners," a compilation of music, video footage, and other enhanced content from such artists as Pat Metheny and Joshua Redman. It will also detail the nomination and selection process through which artists were chosen by a user poll taken on N2K's jazz site.

The second ECD will be "Legacy Of Gerry Mulligan," a compilation of works by the late jazz saxophonist that will include two new titles produced by Phil Ramone and arranged by Dave Grusin that were recorded before the artist's death.

The album, which will also bow in October, is timed for simultaneous release



A screen from Jazz Central Station.

with a Smithsonian Institute-sponsored documentary on the artist and a Wynton Marsalis-conducted orchestral tribute at New York's Lincoln Center.

Coinciding with Black History Month, N2K will release a collection of blues recordings in February 1997 that were gathered in the field by producer Tim Duffy. Duffy traveled through the South recording more than 300 masters of legendary blues artists to which N2K acquired the rights.

Though these projects are compilations of licensed music, Rosen says, the label will eventually sign and develop its own artists.

Distribution for traditional retail outlets is being negotiated, he says.

BERNSTEIN JAZZED IN JAPAN

Building upon its rock and jazz sites, N2K is constructing a classical site and increasing its presence in the international arena by tailoring its sites to specific foreign markets.

Musical Insights, scheduled for a Nov. 1 launch, is N2K's forthcoming classical site. Like its other sites, Musical Insights will be partially made up of artist clips and interviews, liner notes, and biographical information and will facilitate product purchases via a link to Music Boulevard.

Featured on the classical site will be an area dedicated to late composer Leonard Bernstein. The exclusive agreement signed with the Bernstein estate gives N2K access to items from the artist's archives located in the Library of Congress.

Rosen says content will range from personal artifacts and letters to sound samples from Bernstein's educational Young People's Concerts and current schedules and locations of live performances featuring Bernstein's music, such as "West Side Story" and "On The Town."

Bernstein's daughter Nina says the massive scope of her father's work lent itself well to the Internet.

"Dad left behind an enormous archive that is a reflection of his legacy," she says. "Besides his work as a composer, a conductor, and a teacher, he had a foot in so many different camps, from Broadway to symphony, television, the recording industry. We are dealing with so many different formats and areas of interest that N2K just seemed uniquely suited to putting this together."

Meanwhile, the company has beefed up its international appeal by creating a customized Japanese version of its Jazz Central Station site.

In its new incarnation, the site has not only undergone language changes but has been revamped to highlight popular Japanese jazz artists.

Macintosh Fest Offers Cybercast Concert

THE GIG: Internet-surfing music lovers are likely to go into sensory overload, as several established and developing acts will cybercast their performances from the Macintosh New York Music Festival, held Sunday (14)-Saturday (20). Artists and tune-in times are available at <http://www.thegig.com>.

WHEELS 'N DEALS: SegaSoft has made equity investments in online game developer Mpath Interactive, which plans to offer the online gaming service Mplayer later this year, and children's software developer Cloud 9 Interactive... GT Interactive Software has acquired Form-Gen Corp., publisher of the hit PC shooter "Duke Nukem 3D." GT has also acquired children's software developer/publisher Humongous Entertainment. The deals follow hot on the heels of GT's acquisition of software developer/publisher the Wizard Works Group... The Palace, the Time Warner Interactive-developed virtual world chat software, is the centerpiece of the Palace Inc., a private corporation formed by Intel, Softbank, and Warner Music Group. More than 100,000 versions of the software have been downloaded since its release on the Internet's World Wide Web in November 1995. Mike Maerz, formerly VP of Intel's Internet and Communications Group, has been named president/CEO of the new company, while Palace co-creators Jeff Burngardner and Mark Jeffrey join as chief technology officer and director of commercial marketing, respectively.

DEAD AGAIN: The Grateful Dead's Bob Weir and Mickey Hart will go online Monday (15) on Compuserve's WOW! for an online chat session to discuss their participation in the FURTHUR Festival, a collective of musicians traveling to 31 cities in 45 days this summer. Fellow musicians Jorma Kaukonen (Hot Tuna), Steve Berlin (Los Lobos), and John Wesley Harding will also participate in the cyberchat, which will occur at 6 p.m. Eastern time.

The event marks the launch of WOW!'s exclusive FURTHUR online section, which contains videoclips and photos from the concert. It is the first major music event for WOW!, which was launched earlier this year.

KORN LIVE: Immortal/Epic recording act Korn will host a live Internet call-in talk show Thursday (18) at L.A. Live's Web site (<http://www.lalive.com>). The program, which airs at 7 p.m. Eastern time, will also contain the world premiere of newly recorded material by the act for its forthcoming sophomore album. The RealAudio broadcast will use a QuickTimeVR 3D model of the studio where the material was recorded, a live Webcam video feed, a chat room, and online giveaways of Korn merchandise. L.A. Live is also hosting Webcasts of Candlebox on Sunday (14), the Hunger on July 28, and Prong Aug. 2.

BITS 'N BYTES: Richard Wolpert has been named senior VP of technology at Disney Online. Wolpert was most recently president of Chance Technologies... Warner Bros. artist Electronic will guest on the Monday (15) edition of "Cyber-Talk" on America Online (keyword: Warner) at 6:30 p.m. Pacific time... Frente performs live on the Internet Thursday (18) at 10:30 p.m. Eastern time at <http://www.atlanticrecords.com>.



The WEA Gang Hangs. The staff of WEA Multimedia takes a break during the recent E3 convention. Pictured in the front row, from left, are multimedia sales coordinator Alma Villegas, Western regional sales manager Mary Gass, Eastern regional sales manager Linda Wolfe, North Central regional sales manager Bruce Mueller, multimedia marketing manager Kerri Uejo, and senior VP of visual entertainment John Scott Jr. In the back row, from left, are director of multimedia sales (East Coast) Brian Johnson, director of multimedia sales (West Coast) Terry Schevker, and Chicago sales associate John Kustak.

VSDA Report Cites Industry Health Video-On-Demand, PPV, Satellite Show Decline

BY SETH GOLDSTEIN

NEW YORK—The Video Software Dealers Assn. is telling retailers they can sleep easier. Despite competing media, VSDA's first report on the health of the business finds "continued growth and solid prospects" through the end of the millennium.

The report, released on the opening day of the association's 15th annual convention in Los Angeles July 10-13, isn't quite so kind to pay-per-view, video-on-demand, and direct satellite delivery, three strategies meant to wean consumers from cassettes. In his state of the industry remarks that followed the release of the so-called "white paper," VSDA president Jeffrey Eves said it's time to declare video-on-demand "the first major casualty on the information superhighway."

His choice of words is deliberate: Two years ago, analysts were calling home video the road kill of the '90s. Instead, by every measure, the business continues to grow, sell-through more so than rental, according to the VSDA report. Projected home video spending, it says, should increase to just less than \$20 billion in 2000 from about \$16 billion this year. Over the next five years, sell-through's share will advance to more than half the total.

That information was supplied by Adams Media Research, one of two veteran home video analysts whose previously published information VSDA selected for the white paper. Paul Kagan Associates is the other, and it's no less upbeat. Kagan shows the steady climb of expenditures from about \$4 billion in 1985 to \$15 billion-plus in 1996.

VSDA, in fact, relied solely on outside sources to prepare the report, which was targeted for the financial community. The association installed its VidTrac service six months ago to collect data on rentals from about 4,000 retailers, but Eves says it's still too new to be used to project the future.

So, after considerable debate, VSDA decided to turn to Kagan for most of its information. "If we didn't settle pretty much on one," says Eves, the association risked confusion. Kagan, whose numbers are included in most video retailer stock prospectuses, is "well regarded," he adds.

Moreover, Eves considers Kagan to be "reasonably conservative" and to have similar views to VSDA's own analysis of the industry. "If our only concern was to hype the business," he adds, "the temptation would have been great to use the biggest numbers we could find." Alexander & Associates, whose figures are considerably higher than Adams' or Kagan's, wasn't included in the white paper for that reason, Eves says.

VSDA spent about \$100,000 to prepare and print 25,000 copies. Home video regulars should be "reasonably familiar with the contents," says Eves, who hopes the white paper will aid retailers that are "talking to a local banker about a line of credit."

With talk of the information superhighway scaring lenders, the report "helps alleviate any of those fears in the banking and real-estate communities," says Wayne Mogel, VP of distributor Star Video and 1996 convention chairman. "It would also alleviate any concerns Wall

Street might have."

Eves took an early draft to bankers, listened to their comments, and made changes in an effort to explain such concepts as the "window," the period of time in which a movie is available only on cassette. VSDA also bolstered discussion of what it terms "the age-old human instinct" to shop.

Financial analysts became enamored of video-on-demand largely because "they think people hate to go to video stores," Eves says. Actually, the white paper maintains that

(Continued on next page)



They're Bonding. Studio executives from Warner Bros. and MGM/UA joined Hollywood Casino VP Thomas Cantone at the studio store in Atlantic City, N.J., to plan sell-through sales of "GoldenEye." Getting ready for Bond are, from left, John Rayser, Warner Bros.; Cantone; Michael Lennox, MGM/UA; and Scott Davi-dow, MGM/UA. Units owned and operated by Hollywood Casino in the South, Midwest, and Northeast will promote the repriced title in a monthlong campaign.

Home Vid Data: A Lot Of Baloney? A Truce In Cable/Tape Movie War

DATA DYSFUNCTION: Hollywood makes a big deal of the home video research featured in those intent-to-purchase ads that run in the trades.

However, not all studios are equal in the eyes of one research veteran who thinks that marketing sophistication "even among the big players leaves an awful lot to be desired. The process is very poorly understood." The biggest problem is their ignorance of consumer dynamics, he says. "I hear, 'I don't want to know that. Just give me the numbers.' That's the way they've always done it, and that's the way they're measured. It's a real mind-set."

Years ago, much attention was given to the migration of packaged-goods marketers into home video. Their arrival has greatly enhanced sell-through strategies, but top studio brass don't have that background and don't give it sufficient credence, according to this source. It's not surprising, given that most product goes through distributors that maintain direct contact with retail accounts.

"Relative to other industries," he adds, "the flow of information is incomplete. And it isn't just a matter of getting it. It's understanding it as well." Some vendors, particularly those serious about selling direct, are better than others. "I'm favorably impressed by MCA, Warner, and MGM," he continues. At the other end of his scale: Columbia TriStar.

FRIENDLY ENEMIES: Normally, movies on tape and movies on cable aren't mentioned in the same breath, unless a supplier of one is blasting the other.

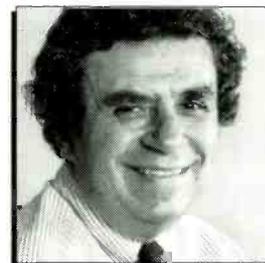
However, BMG Independents wants peace in our time, so BMG Video's newly formed rental label has joined with the Independent Film Channel in a yearlong cross-promotion that should benefit both parties. It couldn't be simpler or more effective: BMG Independents will run IFC commercials at the front of its cassettes; IFC will run Independents trailers on the channel, a Bravo subsidiary available in 5.5 million homes.

"It's so rare that cable and home video work together," says BMG Video marketing VP Mindy Pickard. "We're going after the same target market. This will be a new library for sell-through down the road." BMG will back theatrical release of some titles, but carefully. Cabin Fever Entertainment recently announced a similar, albeit more ambitious, program. "They're biting off more than we are," she continues. "We want to walk before we run."

Pickard and sales VP Gene Fink have another iron in the fire, the cassette debut of the Cabbage Patch Kids in two titles, "The Clubhouse" and "The New Kid." The programs, originally produced to promote Cabbage Patch Kids,

are tied to a Mattel promotion of the dolls. Mattel recently took over stewardship of the line.

MOVES: Jane Love, formerly of Anderson Merchandisers, joins W H Smith in Atlanta to oversee its 600-store expansion into sell-through. The chain, with corporate headquarters in Britain, has a presence in major U.S. markets, including airports. Anderson was one of two video rackjobbers servicing Wal-Mart until the mass merchant shifted to direct purchasing.



by Seth Goldstein

Raymond Cooper joins Discovery Communications as VP of business development for Discovery Enterprises Worldwide and GM of Discovery Channel Video. Cooper, who came from the National Geographic Society, is responsible for home video expansion, a major growth avenue for Discovery.

VIDBITS: Rentrak can't unload Pro Image, its money-losing sports-clothing chain. A deal that had been in the works as recently as June 11 fell apart a few weeks later. Rentrak reports that other discussions are under way and that it will continue restructuring Pro Image with the goal of making a dividend distribution to shareholders should a sale not be consummated.

Metromedia International Group has completed the acquisition of Samuel Goldwyn and Motion Picture Corp. of America. The two independents will be hitched to MIG's Orion Pictures, which just secured a \$300 million credit line for the benefit of all three. Hallmark Entertainment distributes Goldwyn titles on video. MIG's purchase of record wholesaler Alliance Entertainment to direct the entertainment group was abandoned earlier this year.

Fitness queen Kathy Smith has joined with Inphomation Communications to form Lifestyle Essentials, which will market a nonvideo line, including equipment and nutritional products. WarnerVision distributes her tape catalog... Time Life Video & Television is direct-marketing "The West" prior to its Sept. 15 PBS debut. Key to the sale pitch: Ken Burns is executive producer and senior creative consultant to the eight-part series. TLV has priced the first tape at \$9.99 and the others at \$19.99 each.

The feds have broken up allegedly the largest piracy factory in the U.S., New York-based Amerson Video, which was capable of dubbing hundreds of thousands of copies of current theatrical titles, including "The Hunchback Of Notre Dame" and "Mission: Impossible." Amerson delivered to stores in six states and the District of Columbia, charging as little as \$4 for a fully packaged tape.

New Kid Tries Its Hand At 'Kukla, Fran And Ollie'

NEW YORK—Now that the original audience for "Kukla, Fran And Ollie" is aging baby boomers with families of their own, Martin Tahse thinks the time is ripe to introduce the television classic to home video.

Tahse's New Kid Home Video in Santa Monica, Calif., is introducing the first episodes of "Kukla, Fran And Ollie" to retail this fall at a sell-through price of \$14.95 per cassette. Tahse, a veteran producer with 25 After-School Specials and numerous made-for-TV movies to his credit, has never ventured into the retail market. However, five After-School titles were recently made available to schools and libraries.

Tahse and development director Michael Volde are eschewing a label deal with an established kid-vid vendor in favor of going it alone. Their chief guides to retail will be veteran distributors Ingram Entertainment and Baker & Taylor Video; Tahse will advertise New Kid in the weekly mailers of both wholesalers.

The exposure is costly but necessary for a newcomer like Tahse, who admits to ignorance of the business until a year



New Kid Home Video taps into classic TV with the late-October release of five "Kukla, Fran And Ollie" titles.

ago. Despite the heavy competition for retail shelf space and parents' attention, Tahse figures to deliver about 200,000 copies of the initial five cassettes, which will also be available packaged together, at \$74.75 suggested list.

High on the list of potential retail accounts are the new breed of children's outlets, such as Zany Brainy,

(Continued on next page)

VSDA REPORT

(Continued from preceding page)

"study after study" indicates that consumers are happiest when they make their cassette decisions "first-hand," as they do with food and clothing.

Whatever questions remain unanswered will be covered in the next edition. "Once we start this, we can't stop," Eves says. Eves thinks VSDA has an obligation to update the report at least annually, the subject of a meeting he wants to convene after the convention. Another topic of conversation: whether to take the white paper on the road to the financial community in major cities.

At some point, VSDA will contribute VidTrac data on rental and, perhaps, sell-through. "That depends on whether we expand the service," Eves says. "We have had requests, but it's not a decision we would address any time before next year."

VSDA's rank-and-file prefer rental to sell-through, but Eves thinks attitudes are changing. "We see growing sales of new product, not just dealers blowing out used tapes,"

(Continued on page 55)

NEW KID

(Continued from preceding page)

Noodle Kadoodle, and Books-A-Million, as well as stores ranging from video independents to mass merchants. Neither Ingram nor B&T supply direct-buying chains, such as Wal-Mart and Target Stores. Ingram, however, does sell to Best Buy, which has significantly expanded its video inventory.

Tahse may be a market tyro, but he's thoroughly familiar with "Kukla, Fran And Ollie," a magical blend of puppetry and people. About 20 years ago, Tahse acquired all rights to the 40 episodes of the series produced in Chicago and broadcast on public TV from 1971 to 1973.

It was a second life for the show, which debuted in 1947 and became one of NBC's most watched programs. "Kukla, Fran And Ollie" remained among TV's biggest draws for 21 years until creator (and puppet voice) Burr Tilstrom and host Fran Allison decided to take a break. Tahse is counting on the show's reputation, the affectionate memories of loyal viewers, and positive reviews from newspaper and TV critics to build sales.

New Kid Home Video is budgeting little to support the Sept. 17 prebook deadline and the Oct. 22 street date beyond a mailing to 150,000 day-care centers. Tahse prefers describing his approach as "sensible" rather than "shoestring." He says, "You've got three generations of people. This is a catalog item for baby boomers who came of age since the first broadcasts." His target audience is the 67 million Americans 34 and older. "That's a lot of people," he says.

Many viewers had a chance to renew their acquaintance with "Kukla, Fran And Ollie" in 1976, when Tahse took the program into broadcast syndication. He has also licensed the program for viewing on the children's segment of Starz, a pay-TV service. Starz may be enlisted to help advance the retail rollout.

Tahse took his time entering home video because, he says, "I didn't want to be the first one out there." He's equally cautious about the future beyond the introductory package: "I don't know yet what we're going to do."

SETH GOLDSTEIN

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ANCHOR BAY ENTERTAINMENT

Hot 'Cops' Clips Due; New Interviews For 'Killers'

UNDER ARREST: Airing seven days a week in syndication, the Fox Television series "Cops" gets as much air time as "I Love Lucy" and is seen in about as many countries. But in case the public hasn't watched enough high-speed chases and drug busts, highlights of the show will be released on video beginning this month.

Scheduled for release July 23, "Cops Too Hot For TV" will be issued by Music Video Products Home Entertainment, which previously issued the best-selling "BabyMugs."

The 45-minute tape, at \$19.98 list, is a compilation of segments deleted from the show because of broadcast standards.

MVP will release two follow-up titles, "Cops In Hot Pursuit" and "Cops Caught In The Act," Aug. 23 and Sept. 23, respectively. (The latter title is about cops catching bad guys in the act, not citizens catching bad-guy cops on tape.)

According to MVP president/CEO Philip Knowles, "Cops Too Hot For TV" sold 500,000 units via a direct-response campaign conducted by Hollywood Products in 1995. Initial retail orders for the MVP trio are "in excess of 250,000 units for each title," says Knowles, who claims there are significant orders from Trans World Entertainment, Best Buy, and Blockbuster Video. MVP also has a hefty verbal commitment from Blockbuster Music.

"Television programs have not done so well in the past," Knowles says, "but one or two titles of late have been successful, and retailers are giving them a chance again." MVP, he adds, beat out several majors for the rights. "It was very tough."

MVP will assault retail with

some heavy-duty marketing elements, including a "Cop Shop" merchandising display. It holds the videos plus a variety of licensed merchandise for the show, including T-shirts, hats, jackets, and coffee mugs.

In an advertising tie-in with Fox Television, the network will air commercials for the tapes for a six-week period following street date of the first title. MVP expects to tag the ads with retail locations as an incentive for dealers to carry the titles.

The Canoga Park, Calif.-based company will offer several gift pack configurations, including tapes and merchandise at prices

from \$45-\$99. A three-tape gift set without merchandise is also available. Although no other releases are planned, Knowles says MVP has access to plenty of footage for new "Cops" releases.

'NATURAL BORN' REDO: Vidmark Entertainment is changing some of the behind-the-scenes footage on a cassette packaged with "Natural Born Killers: The Director's Cut." For once Oliver Stone isn't objecting.

The new edition of the highly controversial "Natural Born Killers" arrives July 30 in a two-tape collector's set priced at \$29.99 (Billboard, June 15). Originally, the bonus tape included a 20-minute British Sky Broadcasting program, but Vidmark has decided to kill the segment. It will be replaced by 30 minutes of interviews with performers Woody Harrelson, Juliette Lewis, Tommy Lee Jones, Tom Sizemore, and Robert Downey Jr.

That half-hour segment was originally slated to appear only on

(Continued on page 54)

SHELF TALK

by Eileen Fitzpatrick



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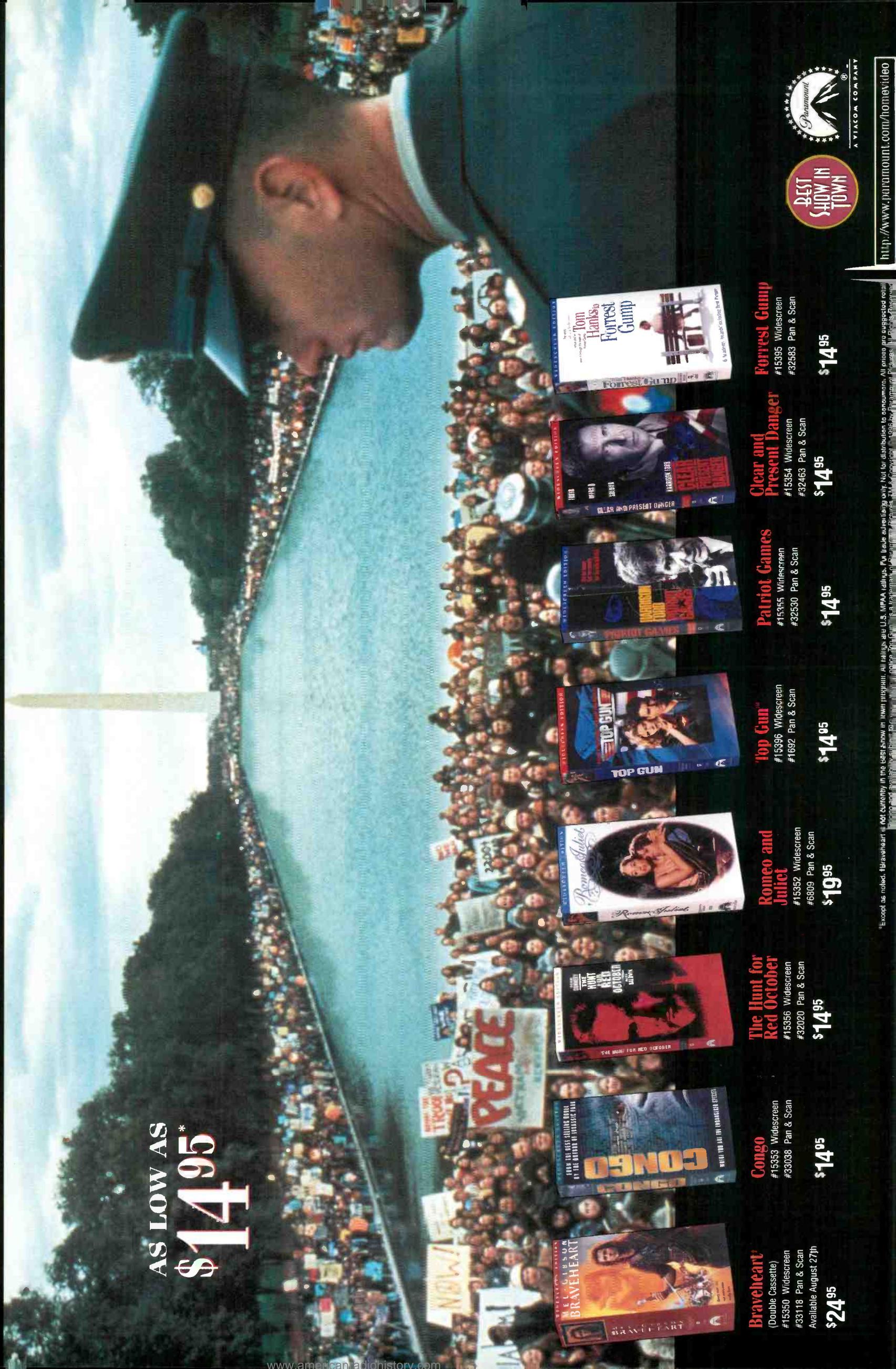
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	3	5	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Uni Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19.95
2	1	5	HEAVY METAL	Columbia TriStar Home Video 74653	Animated	1981	R	19.95
3	2	8	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15.95
4	6	5	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
5	5	7	MORTAL KOMBAT-THE MOVIE	New Line Home Video Turner Home Entertainment N4310	Christopher Lambert Talisa Soto	1995	PG-13	19.98
6	4	11	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1970	G	26.99
7	7	16	BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	22.98
8	15	2	GHOST IN THE SHELL	Manga Entertainment PolyGram Video 80060355293	Animated	1996	NR	19.95
9	8	4	CRIMSON TIDE	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman	1995	R	19.99
10	9	11	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Bassett	1995	R	19.98
11	11	5	DUNSTON CHECKS IN	FoxVideo 8962	Eric Lloyd Jason Alexander	1995	PG	19.98
12	10	18	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
13	19	3	SABRINA	Paramount Home Video 05402-003	Humphrey Bogart Audrey Hepburn	1954	NR	14.95
14	12	3	PLAYBOY'S RISING STARS AND SEXY STARLETS	Playboy Home Video Uni Dist. Corp. PBV0787	Various Artists	1996	NR	19.95
15	13	7	DIE HARD WITH A VENGEANCE	FoxVideo 8858	Bruce Willis Samuel L. Jackson	1995	R	19.98
16	14	9	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0788	Stacy Sanches	1996	NR	19.95
17	16	8	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirstie Alley	1995	PG	22.98
18	28	5	TOMMY BOY	Paramount Home Video 33131	Chris Farley David Spade	1995	PG-13	14.95
19	21	7	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1996	NR	14.98
20	18	17	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22.98
21	17	7	PHANTOM 2040: THE GHOST WHO WALKS	Family Home Entertainment Live Home Video 27647	Animated	1996	NR	14.98
22	27	19	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26.99
23	24	4	THE NET	Columbia TriStar Home Video 11613	Sandra Bullock	1995	PG-13	19.95
24	20	8	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14.98
25	23	15	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26.99
26	36	2	ANNIE LENNOX: LIVE IN CENTRAL PARK	6 West Home Video BMG Video 15734	Annie Lennox	1996	NR	19.98
27	29	2	"WEIRD AL" YANKOVIC: BAD HAIR DAY	Scotti Bros. Video 5053	Weird Al Yankovic	1996	NR	9.95
28	31	54	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	19.95
29	NEW ▶		DISNEY SING ALONG: TOPSY TURVY	Walt Disney Home Video Buena Vista Home Video 600703	Animated	1996	NR	12.99
30	26	12	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	19.95
31	25	15	RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	24.95
32	35	19	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	19.95
33	NEW ▶		MR. BEAN: PERILOUS PURSUITS	PolyGram Video 80060367773	Rowan Atkinson	1996	NR	19.95
34	NEW ▶		SPECIES	MGM/UA Home Video Warner Home Video 905607	Ben Kingsley Natasha Henstridge	1995	R	19.98
35	30	6	DIE HARD TRILOGY	FoxVideo 8945	Bruce Willis	1996	R	44.98
36	34	2	PENTHOUSE: THE ULTIMATE PET GAMES	Penthouse Video WarnerVision Entertainment 50799-3	Various Artists	1996	NR	19.98
37	40	3	JUDGE DREDD	Hollywood Pictures Home Video Buena Vista Home Video 5261	Sylvester Stallone	1995	R	19.99
38	22	14	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	14.98
39	32	6	LICENCE TO KILL	MGM/UA Home Video Warner Home Video 204741	Timothy Dalton Carey Lowell	1989	PG-13	14.95
40	37	14	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996. Billboard/BPI Communications.

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Patriot Games
 #15955 Widescreen
 #32530 Pan & Scan
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Clear and Present Danger
 #15354 Widescreen
 #32463 Pan & Scan
\$14.95



Forrest Gump
 #15395 Widescreen
 #32583 Pan & Scan
\$14.95



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Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®						
★★ NO. 1 ★★						
1	1	5	BAD HAIR DAY Scotti Bros. Video 5053	Weird Al Yankovic	SF	9.95
2	2	132	OUR FIRST VIDEO ▲ Dualstar Video Warner/Vision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
3	4	21	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
4	3	14	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
5	6	41	THE WOMAN IN ME ▲ PolyGram Video 8006336605	Shania Twain	LF	9.95
6	7	17	UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95
7	5	3	LIVE IN CENTRAL PARK 6 West Home Video BMG Video 15734	Annie Lennox	LF	19.98
8	8	56	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
9	9	73	THE COMPLETE BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
10	11	33	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
11	10	122	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
12	13	55	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
13	14	133	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
14	15	15	REMOTELY CONTROLLED Word Video 1695	Mark Lowry	LF	21.95
15	12	85	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
16	19	36	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
17	16	89	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
18	29	79	X-TREME CLOSE-UP ▲ PolyGram Video 4400853953	Kiss	LF	19.95
19	17	29	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
20	24	88	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 50115	Barbra Streisand	LF	24.98
21	21	35	CRAZY VIDEO COOL 6 West Home Video BMG Video 25731-3	TLC	SF	14.98
22	28	40	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19.95
23	18	19	R.I.O.T. ◆ Sparrow Video Chordant Dist. Group 43161	Carman	LF	19.98
24	20	18	REBA: CELEBRATING 20 YEARS MCA Music Video Uni Dist. Corp. 14083	Reba McEntire	LF	19.98
25	30	86	LIVE! TONIGHT! SOLD OUT! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
26	23	3	TOP SECRET DOWN LOW VIDEOS 6 West Home Video BMG Video 41579	R. Kelly	LF	19.98
27	39	70	YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
28	26	16	LIVE AT MADISON SQUARE GARDEN Warner Alliance Video 38438	The Brooklyn Tabernacle Choir	LF	19.98
29	25	30	VOODOO LOUNGE ● PolyGram Video 8006374833	Rolling Stones	LF	19.95
30	33	31	VIDEO ARCHIVE PolyGram Video 8006374813	Def Leppard	LF	19.95
31	22	30	LITTLE EARTHQUAKE ● Warner/Vision Entertainment 50335-3	Tori Amos	LF	16.98
32	36	145	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
33	27	55	ABBA GOLD: GREATEST HITS ● PolyGram Video 4400855493	Abba	LF	19.95
34	34	39	DESIGN OF A DECADE 1986/1996 ● A&M Video PolyGram Video 6577	Janet Jackson	LF	19.98
35	RE-ENTRY		KONFIDENTIAL ● PolyGram Video 4400876033	Kiss	LF	19.95
36	RE-ENTRY		THE WALL-LIVE IN BERLIN ▲ PolyGram Video 0826493	Roger Waters	LF	9.95
37	35	28	THE FIRST U.S. VISIT Apple Corps Ltd. MPI Home Video 6218	The Beatles	LF	24.98
38	32	7	HE WILL COME Word Video 95229	Shirley Caesar	LF	19.95
39	RE-ENTRY		VIEUPHORIA Virgin Music Video 77788	The Smashing Pumpkins	LF	19.98
40	37	36	EL CONCIERTO ● Wea Latina 11639	Luis Miguel	LF	19.98

○ 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 Commu-

SHELF TALK

(Continued from page 52)

the laserdisc edition. "We thought the interviews were much more interesting than the British Sky program," says a Vidmark spokesman.

'HEAVY' DEMAND: Columbia TriStar Home Video is selling so many copies of the animated cult movie "Heavy Metal" that it has run out of special packaging ordered for the title.

Since the June 4 street date, Columbia has shipped 800,000 units to dealers. Reorders have been brisk, and the supplier has decided to discontinue the silver metallic sleeve because it can't get the material fast enough. To keep up with the demand, Columbia has shifted to cardboard—gray or silver.

OSCAR EPIC: The best picture of 1995, "Braveheart," will be repriced for sell-through Aug. 27.

Reduced to \$24.95, the Paramount Home Video release will come with a \$5 rebate when consumers purchase "Braveheart" and either "Forrest Gump," "Congo," "Clueless," or "Tommy Boy." The offer expires Feb. 28, 1997. "Forrest Gump" has been reduced to \$14.95 in conjunction with the promotion.

Oscar-winning "Braveheart" will be available in a two-tape configuration in pan-and-scan and widescreen versions. The title is also part of Paramount's recent widescreen-edition promotion, which includes "Forrest Gump," "Clear And Present Danger," "Congo," "The Hunt For Red October," "Patriot Games," and "Romeo And Juliet."

Widescreen or letterbox video versions are big at retail. Several studios have taken the opportunity to re-promote titles.

MGM/UA Home Video, for example, will release the 25th anniversary edition of "Fiddler On The Roof" and "Heaven's Gate" at \$24.98 each in first-time-ever widescreen versions. They arrive in stores Sept. 10 as part of MGM/UA's Screen Epics collection.



Chart Beat's
home on the
Internet

New trivia question posted weekly

<http://www.billboard-online.com>

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
★★★ NO. 1 ★★★					
1	1	5	GET SHORTY (R)	MGM/UA Home Video 905493	John Travolta Gene Hackman
2	2	6	CASINO ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
3	4	5	LEAVING LAS VEGAS (R)	MGM/UA Home Video 905524	Nicolas Cage Elisabeth Shue
4	3	6	GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
5	6	2	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
6	5	7	THE AMERICAN PRESIDENT (PG-13)	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening
7	8	3	SABRINA (PG)	Paramount Home Video 15294	Harrison Ford Julia Ormond
8	7	3	FATHER OF THE BRIDE PART II (PG)	Touchstone Home Video Buena Vista Home Video 6695	Steve Martin Diane Keaton
9	9	7	POWDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary Steenburgen Sean Patrick Flanery
10	11	4	GRUMPIER OLD MEN (PG-13)	Warner Home Video 14191	Jack Lemmon Walter Matthau
11	34	2	DEAD MAN WALKING (R)	PolyGram Video 8006382433	Susan Sarandon Sean Penn
12	10	8	JUMANJI (PG)	Columbia TriStar Home Video 11743	Robin Williams
13	13	3	SUDDEN DEATH ◆ (R)	MCA/Universal Home Video Uni Dist. Corp. 82591	Jean-Claude van Damme
14	20	2	MIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mira Sorvino
15	12	14	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
16	15	17	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
17	14	10	THE MONEY TRAIN (R)	Columbia TriStar Home Video 11073	Wesley Snipes Woody Harrelson
18	NEW▶		SENSE AND SENSIBILITY (PG)	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant
19	16	8	DEAD PRESIDENTS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5263	Larenz Tate Chris Tucker
20	18	6	NICK OF TIME (R)	Paramount Home Video 33041	Johnny Depp Christopher Walken
21	NEW▶		BED OF ROSES (PG)	New Line Home Video Turner Home Entertainment N4409	Christian Slater Mary Stuart Masterson
22	22	9	HOW TO MAKE AN AMERICAN QUILT ◆ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82595	Winona Ryder Dermot Mulroney
23	17	12	TO DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
24	19	10	THE BRIDGES OF MADISON COUNTY (PG-13)	Warner Home Video 13772	Clint Eastwood Meryl Streep
25	21	3	TWO IF BY SEA (R)	Warner Home Video 14159	Sandra Bullock Denis Leary
26	25	3	BIO-DOME (R)	MGM/UA Home Video 905533	Pauly Shore Stephen Baldwin
27	23	10	WAITING TO EXHALE (R)	FoxVideo 8946	Whitney Houston Angela Bassett
28	29	4	HEAVY METAL (R)	Columbia TriStar Home Video 74653	Animated
29	NEW▶		THE CROSSING GUARD (R)	Miramax Home Entertainment Buena Vista Home Video 7404	Jack Nicholson Anjelica Huston
30	24	11	NOW AND THEN (PG-13)	New Line Home Video Turner Home Entertainment 3371	Christina Ricci Demi Moore
31	27	21	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
32	28	4	DUNSTON CHECKS IN (PG)	FoxVideo 8962	Eric Lloyd Jason Alexander
33	30	2	RICHARD III (R)	MGM/UA Home Video 905528	Sir Ian McKellen Annette Bening
34	NEW▶		DRACULA: DEAD AND LOVING IT (PG-13)	Columbia TriStar Home Video 80093	Leslie Nielsen Mel Brooks
35	31	9	TOM AND HUCK (PG)	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro
36	26	9	WHITE MAN'S BURDEN (R)	HBO Home Video 91289	John Travolta Harry Belafonte
37	33	13	STRANGE DAYS (R)	FoxVideo 893985	Ralph Fiennes Angela Bassett
38	35	12	SMOKE (R)	Miramax Home Entertainment Buena Vista Home Video 6315	William Hurt Harvey Keitel
39	36	19	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
40	39	3	BLUE IN THE FACE (R)	Miramax Home Entertainment Buena Vista Home Video 7403	Harvey Keitel Michael J. Fox

◆ 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.

VSDA REPORT CITES INDUSTRY HEALTH

(Continued from page 51)

he claims. "It's happening with traditional retailers." Meanwhile, mass merchants such as Wal-Mart are beginning to rent tapes. "There is a convergence. People are doing both."

All of this is happening in a market almost untouched by rival media, at least as outlined in the report. VSDA treats pay-per-view as little more than an annoyance. The studios have lengthened the home video window at the expense of PPV, "a testimony to the steadily growing leverage enjoyed by video retailers," the report says.

As the result of VHS' tight grip, VSDA notes, "home video contributes more than 30 times the revenue to studio coffers than is generated by PPV." Cassette revenues now account for 57% of Hollywood's total, according to a 1996 Goldman Sachs movie industry update quoted in the white paper.

VSDA is readying the release of a separate Chilton Research study of 2,000 households that indicates that

consumers continue to prefer renting tapes to ordering PPV movies. In fact, heavy PPV buyers make more trips to the video store than do light buyers.

Video-on-demand fares worse. VSDA says the heaviest use of the Time-Warner system being tested in



Orlando, Fla., isn't to order hit films and video games but to buy "32-cent stamps." Other VOD trials, such as Videotron in Quebec, have shut down entirely, the report states.

PPV and VOD weren't factors in the decline of rentals last year, which VSDA attributes to a drop in hit movies and "a sharp downturn" in video games. This year, Kagan and Adams predict a 4.5%-5% gain

in rentals. Sell-through never faltered in 1995, posting a 16% increase, and it will be up by nearly 10% in 1996.

But not all retailers are agreeing with the report's conclusion that new technologies pose no threat to the future of the home video business.

"PPV and VOD are not going away," says Suncoast Motion Picture Co. president and VSDA board member Gary Ross. "I definitely disagree with that portion of the report. PPV and VOD haven't had many successes, but it's not road kill. I'd call them lame ducks on the side of the road."

Although most dealers report robust sales for the first half of 1996, financial analysts have focused on how new home delivery systems will negatively affect the home video business.

The white paper report, according to one retailer, "puts down in analyst-ease information that really pushes their buttons."

Billboard

FOR WEEK ENDING JULY 20, 1996

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
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RECREATIONAL SPORTS™

★★ NO. 1 ★★					
1	1	328	MICHAEL JORDAN: COME FLY WITH ME♦	FoxVideo (CBS/Fox) 2173	19.98
2	2	9	MICHAEL JORDAN: ABOVE & BEYOND	FoxVideo (CBS/Fox) 8360	14.98
3	3	235	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98
4	5	9	100 YEARS OF OLYMPIC GLORY	Turner Home Entertainment 3294	29.98
5	4	159	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	19.98
6	6	23	WAYNE GRETZKY'S ALL-STAR HOCKEY	Buena Vista Home Video 5271	12.99
7	7	13	WWF: RAW HITS	WarnerVision Entertainment 52106-3	12.95
8	10	5	GRANT HILL: NBA SENSATION	FoxVideo (CBS/Fox) 8325	14.98
9	14	3	DREAM TEAM 1996 GOES FOR THE GOLD	FoxVideo (CBS/Fox) 8343	14.98
10	9	5	KEN GRIFFEY JR.: ADVENTURES IN BASEBALL	ABC Video 44112	19.95
11	13	81	LESLIE NIELSEN'S BAD GOLF MY WAY♦	PolyGram Video 8006331153	19.95
12	15	15	TORVILL & DEAN, FACE THE MUSIC	PolyGram Video 8006366353	19.95
13	12	59	NBA SUPER SLAMS 2	FoxVideo (CBS/Fox) 8198	14.98
14	11	93	SIR CHARLES	FoxVideo (CBS/Fox) 5992	19.98
15	8	151	MAGIC JOHNSON: ALWAYS SHOWTIME	FoxVideo (CBS/Fox) 3189	19.98
16	16	133	BAD GOLF MADE EASIER	ABC Video 45003	19.98
17	RE-ENTRY		DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS	PolyGram Video 8006353633	19.95
18	18	7	DODGERS ON-LINE	Orion Home Video 95014	19.98
19	RE-ENTRY		DREAM TEAM II	FoxVideo (CBS/Fox) 8133	14.98
20	19	55	SHAQUILLE O'NEAL: LARGER THAN LIFE	FoxVideo (CBS/Fox) 8179	19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
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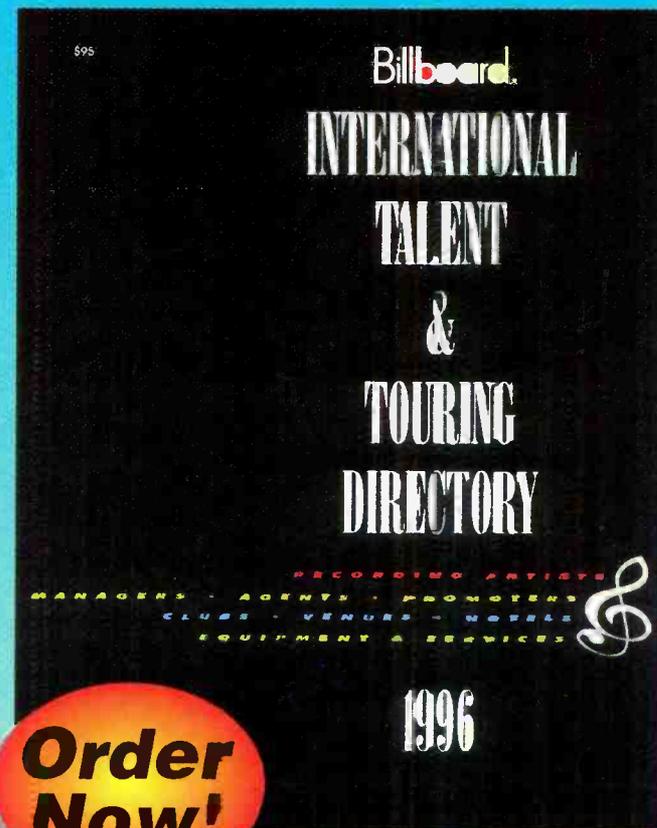
HEALTH AND FITNESS™

★★ NO. 1 ★★					
1	1	11	THE FIRM: NOT-SO-TOUGH AEROBICS	BMG Video 80122	14.98
2	2	27	THE GRIND WORKOUT: FITNESS WITH FLAVA♦	Sony Music Video 49796	12.98
3	3	39	THE FIRM: 5 DAY ABS	BMG Video 80116-3	14.98
4	4	23	THE FIRM: BODY SCULPTING BASICS	BMG Video 80110-3	19.98
5	5	11	THE FIRM: LOWER BODY SCULPTING	BMG Video 80120	14.98
6	8	7	CRUNCH: TURBO SCULPT	Anchor Bay Entertainment	9.98
7	6	55	THE GRIND WORKOUT HIP HOP AEROBICS	Sony Music Video 49659	12.98
8	9	41	DAISY FUENTES: TOTALLY FIT WORKOUT	WarnerVision Entertainment 51760	19.95
9	11	37	THE FIRM: LOW IMPACT AEROBICS	BMG Video 80111-3	19.98
10	7	29	THE FIRM: UPPER BODY	BMG Video 80118-3	14.98
11	10	77	YOUR PERSONAL BEST WITH ELLE MACPHERSON	Buena Vista Home Video 3851	19.99
12	15	43	PAULA ABDUL'S GET UP AND DANCE!	Live Home Video 0114	14.98
13	13	9	CRUNCH: BRAND NEW BUTT	Anchor Bay Entertainment SV10024	9.99
14	16	9	ABS, CHEST & LEGS OF STEEL 2000	WarnerVision Entertainment 51312-3	29.95
15	14	85	ALI MACGRAW'S YOGA MIND & BODY	Warner Home Video 35826	19.98
16	RE-ENTRY		CLAUDIA SCHIFFER: PERFECTLY FIT BUNS	FoxVideo (CBS/Fox) 8242	14.98
17	RE-ENTRY		CLAUDIA SCHIFFER: PERFECTLY FIT ARMS	FoxVideo (CBS/Fox) 8243	14.98
18	17	35	T'AI CHI: FUNDAMENTALS	Video Treasures 9652	14.98
19	19	113	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	14.98
20	12	25	CLAUDIA SCHIFFER: PERFECTLY FIT ABS	FoxVideo (CBS/Fox) 8240	14.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP



Chaos And Disorder
PRODUCER: none listed
Warner Bros. 46317

Originally intended for "private use," as the self-deposed ☿ states in the CD booklet, this album is a new recording by the enigmatic artist and his longtime band, the New Power Generation. Musically, the release bears two distinguishing features: it is predominantly a rock'n'roll record, and it is refreshingly rough around the edges. Rather than the self-aggrandizing, media-conscious Prince of the late '80s and early '90s, this is the artist who simply likes to make music for its own sake. Fans will enjoy the raw quality of these tracks and appreciate the fact that the artist decided to release them after all. Initial single "Dinner With Delores" could find a home at mainstream rock, top 40, and R&B radio, and other tracks could follow suit. A welcome return to basics.

EVELYN LAYE

Gaiety Girl
PRODUCER: Peter Demsey
ASW Living Era 5211
Evelyn Laye, a British star of operetta, died in February at 95. This tribute covers 21 recordings she made in England between 1923 and 1945, singing roles that featured memorable melodies by the likes of Lehar, Kern, Romberg, and Coward. Among them are "When I Grow Too Old To Dream," "I'll See You Again," "Lover, Come Back To Me," and "One Kiss." On two sessions she duets with formidable German operetta star Richard Tauber. The recording quality is generally high, and the performances are a tribute to Laye's lovely voice.

THOMAS HAMPSON

The Best Of Broadway
PRODUCER: Thomas Z. Shepard
Angel 55249
As other Angel/EMI projects have clearly shown, the star opera baritone is at home with Broadway material, using a combination of vocal sensitivity and muscular power without being overbearing. Backed by the strong American Theatre Orchestra, Thomas Hampson surveys the best of another era (i.e., "All The Things You Are," "If Ever I Would Leave You") and contemporary standards from the stage (i.e., "Bring Him Home," "The Music Of The Night"). Hampson's commanding presence is a treat for the ears.

RAP

JAY-Z

Reasonable Doubt
PRODUCERS: Various
Roc-A-Fella/Freeze/Priority 50592
The precursor to this album from the bullet-ridden streets of Brooklyn, N.Y., is the ghetto-gold Jeep anthem "Ain't No Nigga," which features Foxy Brown. Like this satin-smooth bubbler, the rest of the set is built atop slinky buttah-bounce, with talk about regulating and maintaining like a kingpin. Coarse, hard-edged tracks discuss selling white crack for greenbacks (which are in turn spent on

SPOTLIGHT



ALTAN

Blackwater
PRODUCERS: Altan & Brian Masterson
Virgin 41381

It was only a matter of time before this fine Irish folk ensemble found its way to a major label, having established itself a leading voice in that country's traditional music revival. On this outstanding work, fiddler/vocalist Mairéad Ní Mhaonaigh takes center stage following the death of her husband and group co-founder Frankie Kennedy, who distinguished himself by his whistle and flute playing. With a couple of exceptions, the material here consists of traditional jigs, reels, and songs arranged by Ní Mhaonaigh and sung mostly in Celtic. Highlights include love song "Molly Na gCuach Ni Chuilleanáin," English-language ditty "Ar Bhruach Na Carraige Báine," instrumental "The Dance Of The Honeybees," and tribute "A Tune For Frankie." A step forward for a deserving band.

designer clothes, foreign cars, expensive jewelry, and fly gals). The ferocious track "Brooklyn's Finest" features the Notorious B.I.G. reprising his role as the black Frank White.

NAS

It Was Written
PRODUCERS: Various
Columbia 67015
Baby-faced, fluid-voiced Queens, N.Y., rapper shines on sophomore set overseen by Trackmasters Entertainment. Making moves and never faking, he delivers funky,

SPOTLIGHT



SOUL COUGHING

Irresistible Bliss
PRODUCERS: David Kahne, Steve Fisk, Soul Coughing
Slash/Warner Bros. 46175

On its second album, ultra-hip downtown New York outfit continues to shape its own sound from fragments of avant-garde jazz, Beat-era spoken word, lounge music, rock'n'roll, funk, hip-hop, and more. As on Soul Coughing's debut, front man M. Doughty's stream-of-consciousness lyrics—half spoken, half sung—find a comfortable bed in the band's trance-like grooves, which are augmented with tastefully chosen samples. Among the finest cuts on an album ripe for college, commercial alternative, and triple-A radio are "Super Bon Bon," "Soundtrack To Mary," and the playful "Disseminated," which features a sample from "cartoon jazz" composer Raymond Scott. A band that ventures into the musical unknown with skill and gusto.

spooked-out tracks that bop like a mack, rhyming about street props, cream (cash), and the drama in between. His beguiling, violent, and mystic rhymes reveal a thirst for the good life by any means necessary. Besides Poke and Tone from Trackmasters, the artist benefits from production by DJ Premier and Dr. Dre, who says on the track "Nas Is Coming" that folks need to "kill that East Coast/West Coast shit [and] make some money." The Firm crew—which boasts Foxy Brown, AZ, and Carmega—joins Nas on the swirling "Affirmative Action."

VITAL REISSUES®

B.B. KING

How Blue Can You Get?—Classic Performances, 1964 To 1994
COMPILATION PRODUCER: Andy McKaie
MCA 11443
Two-CD set features blues trail blazer B.B. King in a series of superb live recordings spanning three of his nearly five decades in show biz. Culled from various label vaults—including MCA, ABC, Crusader, BluesWay, Impulse, and GRP—and featuring previously unreleased material, album sounds remarkably seamless, thanks to impeccable restoration and sound sequencing decisions. Among the highlights are a recent recording of "Ain't Nobody's Business" with Ruth Brown, early '60s tracks taped at the Regal, and duets with the Crusaders, Bobby Bland, and Gladys Knight. Threading this wide-ranging material is King's gruff wail and his unmistakable Lucille.

VARIOUS ARTISTS

Green Linnet Records—The Twentieth Anniversary Collection
PRODUCER: The Green Linnet Brain Trust
Green Linnet 106
If any label deserves to pat itself on the back for 20 years of unflinching service to the music community, it's Connecticut-based Celtic specialists Green Linnet. Founded and led by Wendy Newton, Green Linnet has spearheaded the Celtic music revival and advanced the careers of Séamus Ennis, Capercaille, Altan, Eileen Ivers, June Tabor, Martin Hayes, the Bothy Band, the Tannahill Weavers, Silly Wizard, Dick Gaughan, Kornog, and others. Two-CD set celebrates the company's heritage with a compilation of 33 tracks from Ireland, Scotland, Brittany, and the U.S. Includes ample annotation and a capsule history of the label.

SPOTLIGHT



MICKEY HART'S MYSTERY BOX

PRODUCER: Mickey Hart with Robin Millar
Rykodisc 10338
A worldly musician, author, scholar, composer, producer, engineer, patron of the arts, and the drummer for the Grateful Dead, Mickey Hart has always set his own agenda. His latest project, co-written with Dead lyricist Robert Hunter, features vocal ensemble the Mint Juleps backed by an eclectic cast of musicians that includes Giovanni Hidalgo, Zakir Hussain, Jeff Sterling, Airto Moreira, Habib Faye, Bruce Hornsby, Graham Wiggins, and Robin Millar. The resulting sound can pass for pop, rock, world music, ambient, funk, soul, or any combination thereof. Highlights of a set primed for triple-A, college, and adventurous AC outlets include the effervescent "Where Love Goes (Sito)," the funky "The Sandman," and Jerry Garcia tribute "Down The Road." One of the freshest albums in recent memory.

COUNTRY

KEITH GATTIS

PRODUCER: Norro Wilson
RCA 66834
Keith Gattis is the great young hope of traditional country, and his debut album demonstrates enormous potential. Longtime trad country producer Norro Wilson puts a hard honky-tonk edge on this collection of solid songs. Gattis wrote or co-wrote eight of the 10 songs here and addresses head-on the traditional country themes of heartache and honky-tonking. Current single "Little Drops," which he wrote, shows that this young man (25 years old) is likely to be a master of the Texas/Oklahoma brand of straight-ahead country. He already has a hand-tooled, leather-covered Fender Telecaster guitar—just like Waylon Jennings.

WADE HAYES

On A Good Night
PRODUCER: Don Cook
Columbia 67563
Wade Hayes continues to impress as a new country artist who is obviously well-steeped in country history and traditions. He's got an expressive, full, rangy voice that can surround a raucous barroom song or caress a ballad. Hayes is coming into his own as a writer, and his song selection is smart: The classic Willie Nelson/Hank Cochran tune "Undo The Right" is perfect for him, as is Brooks & Dunn's "Our Time Is Coming." He also shows his sentiments on "This Is The Life For Me" (which he wrote with Chick Rains and Gary Nicholson).

JAZZ

★ CARNEGIE HALL JAZZ BAND

Carnegie Hall Jazz Band
PRODUCER: George Wein & John Faddis
Blue Note 36728
CHJB is one of the major repertory jazz orchestras, with a mission of presenting new works as well as classic material re-fashioned "in refreshingly novel forms." This debut effort certainly is that—four arrangers, including Frank Foster and Jim McNeely, rebuild chestnuts as familiar (or tired) as "Sing, Sing, Sing" (Benny Goodman) and "In the Mood" (Glenn Miller) and refurbish more modern anthems, such as Coltrane's "Giant Steps." The soloists? Trumpeter Faddis, trombonist/arranger Slide Hampton, tenorman Lew Tabakin, and others just about scorch the studio walls. The album also ups the ante on sonic realism (no compression or reverb here), with the two-mike Cello Recording System. The result: the sound of a powerful acoustic band kicking butt in a good room—what a concept!

★ DAVE HOLLAND QUARTET

Dream Of The Elders
PRODUCER: Manfred Eicher
ECM 1572
A delightful midnight breeze of an album! Although ECM's minimalist black-and-white cover shot of a hilltop won't have impulse buyers snatching up this wonderful effort by the great bassist's recent group, fans of the former Miles sideman will always expect the best, and they'll get it. The mood here runs to gentle grooves and meditation, and Steve Nelson's work on vibes and marimba and Gene Jackson's drum work perfectly set off the the exotic melodies of Holland's tunes (usually stated by Nelson and Eric Person on alto or soprano sax). Cassandra Wilson joins the proceedings for a beautifully languid version of a composition built for the Maya Angelou poem "Equality." Late-night jazz programmers will also love Holland's "Winding Way" and "Lazy Snake."

LATIN

LUIS PERICO ORTIZ

Café Con Leche Y Dos De Azúcar
PRODUCER: Luis Perico Ortiz
RMM 82023
Fine salsa-leaning effort features arresting lead vocals by Rubén Román and Henry Santiago and hooky choral interludes that are neatly framed inside Ortiz's crisp musical tableaux. Smoldering, bolero-shaded instrumental "Canción Encantada" deserves shot at jazz/AC radio.

NEW AGE

★ HANS CHRISTIAN

Surrender
PRODUCER: Hans Christian Reumschuessel
Allemande 960121
Hans Christian is a classical cellist who sends his instrument through an array of digital processing melded with Middle Eastern frames drums, fretless bass, and guitars on his second CD of world chamber fusion. Christian was accompanist to pianist Ira Stein and folk-rocker Victoria Williams, and his own music is cinematic in scope. He weaves sinewy leads and serene cello choirs amid sarod-like balalaika, Eastern drones, and cyclical desert caravan grooves. The album's kinetic sensuality resides in the same cross-cultural zone as Dead Can Dance and Trance Mission. Contact: 415-457-3719.

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 Lichtenman (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

▶ NEW EDITION Hit Me Off (3:59)

PRODUCER: Silky
WRITERS: Silky, D. Bingham, J. Dyson, R. DeVoe, M. Bivins
PUBLISHER: not listed
MCA 3751 (c/o Uni) (cassette single)
The wait for New Edition's long-promised reunion record is finally over—and this preview into the album "Home Again" is a smoker. Vocally, time has treated the lads extremely well. The high-pitched squeak and tenor harmonies have been replaced by swarthy machismo and mature baritone. Despite the individual styles developed via solo careers, the act's chemistry is well intact, and the members appear to have fallen into group mode with ease. They make excellent use of Silky's chilled jeep/funk groove (which pops with a cool sample from Blackmoon's "I Gotcha Opin") and seductive chorus chant. Needless to say, this is a smash. Jam on it.

▶ T-BOZ Touch Myself (no timing listed)

PRODUCER: Dallas Austin
WRITER: not listed
PUBLISHER: not listed
Rowdy 5078 (c/o BMG) (cassette single)
TLC's feline vixen takes a momentary solo trip on this chugging jeep mover from the soundtrack to "Fled." With each recording, she sheds a little more of her girlish posture, revealing an assured funk stylist who makes the most of her limited (but hugely appealing) voice. It does not hurt that she has producer Dallas Austin in her corner. He has surrounded her with a sleek rhythm base and jazzy keyboards, not to mention a playfully sexy tune that must have been a blast to record. With no clear sign of a new TLC project in the immediate future, this solid single will temporarily sate those hankering for a bit of that act's vibe.

▶ ACE OF BASE Never Gonna Say I'm Sorry (3:16)

PRODUCERS: Denniz Pop, Max Martin, Joker
WRITER: J. Berggren
PUBLISHERS: Megasonn/Careers-BMG, BMI
REMIXER: Geo
Arista 3221 (c/o BMG) (cassette single)
A wise single selection from the act's current album, "The Bridge." It takes this Swedish foursome right back where they began—chirping atop a glossy reggae/pop melody that instantly triggers memories of the breakthrough hit "All That She Wants." It worked once, and chances are good that it will work again. Even the act's harshest critics will have to admit that the hook is instantly memorable. For a refreshing change of formula, check out Geo's lively remix, which is rife with jangly funk guitars and a harder backbeat.

★ FAITH EVANS Come Over (no timing listed)

PRODUCERS: Chucky Thompson, Sean "Puffy" Combs
WRITERS: F. Evans, F. Howard, C. Thompson, S. Combs
PUBLISHERS: Chyna Baby/Janice Combs/EMI-Blackwood/Ninth Street Tunnel, BMI; EMI-April/Li'l Dante, ASCAP
Bad Boy/Arista 9065 (c/o BMG) (cassette single)
This latest release from Evans' 1995 album proves that there's no lack of single choices from this sterling collection. Actually, this may prove to be set's biggest and best offering to date. Evans comes on like a baby Gladys Knight, wailing over the track's languid and soulful hip-hop groove. The song's smooth and harmonious chorus is a lovely icing to verses that ooze with warmth and romance. A must-hear for pop, R&B, and even AC radio listeners.

★ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN Keep On Jumpin' (4:02)

PRODUCER: Todd Terry
WRITERS: P. Adams, K. Morris
PUBLISHERS: Keep On/Leeds, ASCAP
REMIXERS: Todd Terry, Masters At Work, Benji Candelario
Logic 59047 (c/o BMG) (cassette single)
Three titans of dance music gather for a positively electric rendition of Musique's disco-era chestnut. The countless hours of radio airplay Terry earned for his remix of "Missing" by Everything But The Girl will help this track's top 40 visibility. He has deftly crafted an arrangement that is sweet enough for popsters but tough enough to keep his longtime club supporters happy. And what can be said of Wash and Brown? These clubland legends don't disappoint in a pairing that shows 'em doing what they do best: vamping and belting with gospel-like vigor. Jump on it.

R & B

▶ CECE PENISTON Movin' On (3:25)

PRODUCER: Dave "Jam" Hall
WRITERS: D. Hall, C. Peniston, G. Chambers
PUBLISHERS: Stone Jam/WB/Ness, Nitty and Capone/Blue Zephyr/PolyGram International/Orisha, ASCAP
REMIXER: Jorge "G-Man" Corante, Junior Vasquez
A&M 00254 (c/o PGD) (cassette single)
The title cut from Peniston's new collection shows her finally fitting comfortably into the R&B sound that she has been cultivating over the past few years. Her booming voice now possesses the darker shades needed to hang tough in circles inhabited by such artists as Faith Evans and Mary J. Blige. Producer Dave "Jam" Hall contributes to Peniston's vocal confidence by placing her in a sleek, funk-fortified musical context that complements her phrasing style quite well. For those who miss Peniston's dance music alter ego, there is a trend-sensitive club version by Junior Vasquez.

AZ YET Last Night (4:14)

PRODUCER: Babyface
WRITERS: Babyface, K. Andes
PUBLISHERS: ECAF/Sony Songs, BMI; Keiande Songs, ASCAP
LaFace 4181 (c/o BMG) (cassette single)
Here's yet another gem from the soundtrack to "The Nutty Professor." Az Yet is a charismatic male quintet that aims to come across as a mature alternative to the army of smooth groups currently vying to harmonize their way to the platinum land owned by Boyz II Men. Honey-soaked notes are poured over old-school soul music carrying the unmistakable stamp of producer/writer Babyface (does this man ever take a nap?). Engaging as can be.

SMOOTH Love And Happiness (3:44)

PRODUCERS: Chris Stokes, Sean "the Maestro" Mather
WRITERS: Green, Hodges
PUBLISHERS: Irving/Al Green, BMI
Perspective 00239 (c/o PGD) (cassette single)
Al Green's soul evergreen is updated for the jeep generation by a promising young vocal group. Fueled by a finger-snapping midtempo groove, the act lays a silky bed of harmonies throughout the jam, firmly supporting a suave lead vocal and a fun, free-flowing rap interlude. Rife with multiformat hit potential, this will likely break out of R&B-driven urban outlets before making the transition to pop radio.

COUNTRY

▶ VINCE GILL Worlds Apart (3:58)

PRODUCER: Tony Brown
WRITERS: V. Gill, B. DiPiero
PUBLISHERS: Benefit/Little Big Town/American Made, BMI
MCA 55213 (c/o Uni) (7-inch single)
Slow, stately, polished, but oozing with

raw emotion—just the kind of beautiful ballad that country radio has come to expect from the great Vince Gill. Penned by Gill with Bob DiPiero, the well-crafted lyric about a strained relationship benefits immensely from the poignancy of Gill's delivery. When he turns that tenor voice into a mournful instrument, disillusionment never sounded so heartbreaking.

▶ TRAVIS TRITT More Than You'll Ever Know (3:24)

PRODUCERS: Don Was, Travis Tritt
WRITER: T. Tritt
PUBLISHER: Post Oak, BMI
Warner Bros. 8304 (7-inch single)
The first single from Tritt's forthcoming album, "The Restless Kind," is a sweet ballad that boasts some great lines, such as in the second verse, "I'm sure you've heard it said hearts have windows, but mine has doors a painful past has closed." It paints a picture of a man coming to terms with his own emotions and struggling to convey the depth of his feelings to the woman in his life. Tritt's rowdy, boisterous hits sometimes overshadow the fact that he's one of country's most effective balladeers, and his heartfelt delivery on this tune should make it an instant success. Country radio may be expecting a more rocking album, but the country-to-the-core instrumentation on this single, co-produced by Don Was and Tritt, is a preview of a great country album to come.

▶ JOHN BERRY Change My Mind (3:16)

PRODUCER: Chuck Howard
WRITERS: J. Blume, A.J. Masters
PUBLISHERS: Zomba Enterprises, ASCAP; Bull's Creek, BMI
Capitol 10349 (CD promo)
Berry seems to be exploring more of the nuances in his powerful voice on this fine outing. All the power and passion that people have come to expect from Berry are present in abundance on this tune, but this time there is even more of a pensive tone that works well in this song about a man looking to his woman to help save their relationship. As the first single from his September album, "Faces," this track could put Berry back in the hit parade.

STEPHANIE BENTLEY Once I Was The Light Of Your Life (3:27)

PRODUCERS: Todd Wilkes, Paul Worley
WRITER: H. Prestwood
PUBLISHERS: Careers-BMG/Hugh Prestwood, BMI
Epic 78336 (c/o Sony) (7-inch single)
It is hard to go wrong with a Hugh Prestwood song, and Bentley does justice to this ode to bygone love. At times, the production seems out of step with the mood of the lyric, but overall it is a pleasing offering that should help to further acquaint her with country radio.

WESTERN FLYER What Will You Do With Me (3:54)

PRODUCERS: Ray Pennington, Western Flyer
WRITERS: C. Martin, R. Tiger
PUBLISHERS: Cro-Jo/Dennis Morgan, BMI
Step One 507 (7-inch single)
This is a fine country weeper in the tradition of Tammy Wynette's classic "D-I-V-O-R-C-E." A couple is breaking up, and a question from their little boy puts things in perspective. The lead singer has a strong voice, and the production skillfully complements the lyric. Another fine effort from the folks at Step One.

DANCE

★ RICKY MARTIN Maria (4:31)

PRODUCER: not listed
WRITERS: I. Blake, L.G. Escobar, K.C. Porter
PUBLISHERS: Draco Cornelius/Sony Latin, BMI; Famous/Para-Sac/Mundo Nuevo, SESAC
REMIXERS: Pablo Flores, Javier Garza
Columbia 78352 (c/o Sony) (CD single)
Latin music heartthrob is poised to

take his first steps into the mainstream with this rousing tribal anthem. Reconstructed from a track on the singer's latest album, "A Medio Vivir," the song works extremely well within the confines of a house bassline, which is iced, contrasting with the original cut's flashy horns and rave-ish synths. The chants are infectious and add fleshy fun to the spree of wriggling percussion. Applause to remixer Pablo Flores and Javier Garza for concocting a record that will work in house music circles without alienating Martin's purist fans.

KIMARA LOVELACE Only You (8:58)

PRODUCER: Phillip Damien
WRITER: not listed
PUBLISHER: not listed
REMIXER: Danny Tenaglia
King Street 1044 (12-inch single)
Divya-in-training Lovelace makes a good first impression on this hearty underground houser, which benefits from the production input of Phillip Damien, who has a knack for walking the tightrope dividing deep house and pop. A double-pack of remixes allows Damien and remixer Danny Tenaglia plenty of room to explore a variety of sounds. Best of the bunch is Tenaglia's rugged Twilo version, which has a balance of vocals and percussion breaks. Contact: 212-594-3636.

DARRYL D'BONNEAU Don't Turn Your Back On Me (9:00)

PRODUCERS: Jellybean Benitez, Hex Hector
WRITER: T. Edmonds
PUBLISHERS: InterSong USA/Warner-Chappell, ASCAP
Jellybean 2512 (12-inch single)
D'Bonneau has been inching closer to a major hit for a while, and this one could be it. He has found the song that best showcases his high-pitched and stagey tenor range, and producers Jellybean Benitez and Hex Hector have contrasted the light soul of the song with a dark, bottom-heavy house arrangement. Skip the dubs and stick with the primary mix. It is abundant with peak-hour dancefloor drama. Contact: 212-777-5678.

AC

▶ BETTE MIDLER God Help The Outcasts (3:27)

PRODUCER: Arif Mardin
WRITERS: A. Menkin, S. Schwartz
PUBLISHERS: Wonderland, BMI; Walt Disney, ASCAP
Walt Disney 24900 (CD promo)
Midler brings some of her patented diva finesse to this stately ballad from the soundtrack to Disney's latest film smash, "The Hunchback Of Notre Dame." She provides the depth needed to keep this song's sorrowful lyrics from becoming too weepy, while producer Arif Mardin molds an arrangement that has the same orchestral grandeur that made Midler's "Wind Beneath My Wings" soar. Kids familiar with the movie will love this; while adults looking for something sweet on AC radio will want to go there, too.

▶ JILL SOBULE The Secretive Life (3:58)

PRODUCERS: Brad Jones, Robin Eaton
WRITERS: J. Sobule, R. Eaton, P. MacDonald
PUBLISHER: not listed
Castle 05 (CD promo)
The soundtrack for "Harriet The Spy" should get a useful boost from this amusing cut. Sobule grins her way through a twangy pop/rocker that owes a tip o' the hat to the great music of the James Bond and "Peter Gunn" series. The video, directed by Stephen Kirklys, has already begun to get play on MTV and VH1, hinting that a much-deserved crossover into the top 40 arena may not be too far away.

★ VALERIE CARTER The Way It Is (4:01)

PRODUCER: Eddie Offord
WRITERS: M. Goldenberg, K. Hunter, V. Carter
PUBLISHERS: Longitude/Faux/River Honey, ASCAP; Astro Glide, BMI
Countdown/Unity 22787 (CD cut)
Carter is a journeywoman session singer who has appeared on countless hit records by Linda Ronstadt, Jackson Browne, and James Taylor, among others. Success with her own music could easily be in the offing with this title cut from her excellent third solo disc. Easy-going but with a nice rock kick, this jam has a spare arrangement that gives Carter plenty of room to fully flex her fine, fine voice. If you have embraced the heyday hits of Ronstadt, Browne, or Taylor, then this is an essential listening experience. Contact: 310-581-2700.

ROCK TRACKS

▶ R.E.M. Sponge (4:06)

PRODUCERS: Scott Litt, R.E.M.
WRITER: V. Chesnutt
PUBLISHERS: Ghetto Bells/Bug, BMI
Columbia 67573 (c/o Sony) (CD promo)
One of the highlights of "Sweet Relief II: Gravity Of The Situation" (which showcases the songs of Vic Chesnutt) is this surprisingly rhythmic and introspective rocker. Michael Stipes' familiar groan stretches out over a taut, funky bassline that is coated with razor-sharp guitar lines and sullen keyboards. If this is an indication of R.E.M.'s future direction, prepare for an intensely industrial phase that may prove to be the group's most radical and satisfying. Regardless, expect to hear this on every possible rock radio station for months to come.

▶ LUSH Shake, Baby, Shake (3:31)

PRODUCERS: Pete Bartlett, Lush
WRITER: E. Anderson
PUBLISHER: Songs of PolyGram International, ASCAP
4AD 8303 (c/o Relativity) (CD single)
Lush indeed. Programmers with a sweet tooth for sugar-coated British pop will find this morsel downright irresistible. Following up the foursome's likable modern rock radio success with "Lady Killers," "Shake, Baby, Shake" is a winner, to be sure. Soft vocal tracks and bouncy guitars are instantly addictive.

KEVIN SALEM Underneath (3:23)

PRODUCER: Niko Bolas
WRITER: K. Salem
PUBLISHERS: Warner-Tamerlane/Van Rier, BMI
Roadrunner 178 (CD promo)
Salem's second album, "Glimmer," is previewed with an aggressive, guitar-heavy rave-up that will likely broaden the singer/tunesmith's budding following. His snarling delivery during the verses is offset by floating chorus harmonies and a backbeat that just doesn't quit. The kind of record that sounds best blasting from your car radio while speeding down the highway.

RAP

▶ SIR MIX-A-LOT Jump On It (4:00)

PRODUCER: Sir Mix-A-Lot
WRITERS: Sir Mix-A-Lot, J. Jordan, C.L. Cook, S. Robinson, M.A. Wright
PUBLISHERS: Where's My Publishing, ASCAP; Regen/Sugar Hill, BMI
American/Reprise/Rhyme Cartel 8233 (c/o Warner Bros.) (cassette single)
You can always count on Sir Mix-A-Lot to bring a cool party twist to hip-hop. He resurfaces with a butt-wiggler that weaves funny, crowd-inciting rhymes into a pop-sweetened electro/hip-hop groove. The melody is a real brain-sticker, and it will likely be the fuel that brings this always-appealing rapper back onto top 40 and crossover airwaves.

Reviews & Previews



CHILDREN'S

AROUND THE WORLD WITH SEABERT

Just For Kids Home Video/Celebrity Home Entertainment

95 minutes, \$24.95

JFK's latest animated clamshell darling is an environmentally minded globe trotter guided by a charismatic baby seal. This story of the early life of Seabert—who has waddled his way through several previous releases—finds an Eskimo girl and American boy uniting first to save the pup from poachers in Greenland and then to rescue endangered animals around the world. Their adventures lead them to such diverse locales as Paris, the African plains, and Central America. Label promotions are working the "Free Willy" and "Andre" angle.

THE WIND IN THE WILLOWS

GoodTimes Home Video

80 minutes, \$14.95

Another title based on the timeless Kenneth Graham story, GoodTimes' "The Wind In The Willows" hits retail at just about the same time as the latest edition in BMG Video's series. This feature, which spent some time on the festival circuit, boasts the voices of Vanessa Redgrave and Michael Palin and is truly animated in every sense of the word. Production values are terrific, and the story—true to the original book's celebration of friendship, adventure, and appreciation for our environment—speaks for itself.

SALLY'S FIRST DAY AT SCHOOL, NEW FRIEND ON THE BLOCK

PolyGram Video

25 minutes each, \$9.95 each

PolyGram's "Busy World Of Richard Scarry" series gets busier with these two videos released in plenty of time to help young viewers get excited about going to school and making new friends. In the first tape, Sally Cat proves that apprehensions about the first day of kindergarten can melt into a truly memorable experience. The second offering finds Huckle Cat and Lowly Worm playing hosts to a new neighbor and disproving any preconceived notions. Each video features two additional episodes and two mini-musical safety lessons.

BAKE MY DAY, LICENSE TO COOK

Blackboard Entertainment

30 minutes each, \$12.95 each

Live-action personality, a chance to make real-life treats, and some solid education about food preparation and nutrition add up to a recipe for success in these additions to the "You Can" series. The kitchen, with its plentiful gadgets and potpourri of smells, is one of the most enticing areas in the house. Adult supervision is definitely a good idea for these two tapes, which provide children with the necessary mindset to make a pizza and specialty cake, respectively, using real kitchen accessories. (Contact: 800-YOU-CAN-1.)

DOCUMENTARY

BEHIND THE SCENES WITH KING KONG IN SPECIAL EFFECTS

NOVA/WGBH Video

33 minutes, \$12.95

NOVA's new large-format production "Special Effects" premiered July 4 at select IMAX theaters, and that painstaking project has spurred the creation of this making-of video complement. The leading man in this behind-the-scenes look at miniature models, cinematic secrets, and larger-than-life production techniques is none other than a modern-day King Kong, who is

brought down to diminutive proportions. The camera takes viewers into the labs where the models were created and provides interviews with the NOVA project's producer, director, animator, sound-effect experts, and more. (Contact: 800-255-9424.)

INSTRUCTIONAL

KEEPING KIDS SAFE

PSI Productions

27 minutes, \$14.95

This first in the "Personal Safety Series" of crime prevention programs provides a crash course that parents and guardians will want to watch and discuss with children. Narrated by a crime prevention educator and his preteen helper; the tape sheds light on the most appropriate and safe behavior for children in such everyday occurrences as interacting with strangers, going to school, and visiting a public restroom. Scenarios, which include even basic violent situations such as being yelled at by a librarian or teased by an older sibling or friends, are acted out with a mind toward safety. Solid information, solidly presented. (Contact: 800-684-6818.)

WITHOUT WARNING... IT WORKS BOTH WAYS

Summer Haven Productions

34 minutes, \$24.95

Dramatic narration and artistic filming technique set the stage for this female-centric taped instruction about what to do if attacked in a variety of settings. A series of re-enactments—including possible scenarios in a parking garage, in an elevator, in a car, and at the shopping mall in the company of a child—are analyzed and replayed by a black belt in Chinese Kenpo karate with a specialty in women's self-defense. The end game here is to arm women with a weapon that often proves more powerful than a gun: good common sense. And in that regard, it succeeds marvelously. (Contact: 800-755-WARNING.)

INTRODUCTION TO DESKTOP VIDEO

Videomaker Inc.

40 minutes, \$12.95

The folks at Videomaker, the consumer

magazine for video camera aficionados, bring expertise and experience to their third instructional video. Using as its base material recorded during the past several years, the spliced-and-diced program homes in on a rainbow of topics germane to the merger of the camera and the computer. Discussions of appropriate hardware and software, demonstrations, and lots of practical advice abound on such facets of DTV as animation, editing, and future technological trends. Previous titles from Videomaker include "Basic Shooting" and "Video Editing." (Contact: 916-891-8410.)

LEARNING TO PLAY BETTER CHECKERS

Curriculum Media Inc./Victory Audio Video Services

25 minutes, \$15

Despite its cartoon cover, this tape is primarily a live-action lesson in how to better oneself—and better enjoy—the game of checkers. Hosted by Bob Pike, checkers pro, and based on his book "Winning Checkers For Kids," the program, aimed at youngsters, promises that viewers will never look at that old black-and-red board in the same way. A brief history of the game and its lingo is followed by demonstrations of creative moves and strategies that are augmented by some fun, cleverly drawn animation. For example, checkers come to life and grow crowns in a segment on the art of "kinging." (Contact: 310-416-9140.)



NIXON

Graphix Zone

Windows/Macintosh Hybrid CD-ROM

Oliver Stone's "Nixon" fizzled at the box office, but this CD-ROM based on the film is a winner. Ten thousand pages of unpublished documents from Nixon's ill-fated presidency are contained on this disc. No one in his right mind could be expected to cycle through them all, but a well-designed search engine signifi-

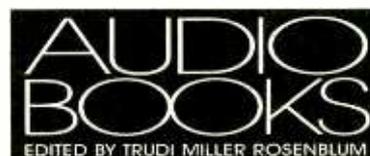
cantly simplifies the task of tracking down specific data. The complete Watergate transcripts, biographical information on 250 individuals involved in Nixon's life, the infamous Watergate tapes, and the full indictment of Nixon are among the documents contained in this intriguing disc. For better or for worse, filmmaker Oliver Stone's editorial stamp is also present here. In addition to an original essay by Stone, there is an interactive screenplay from the film, which allows the user to follow Stone's logic as he constructed his biographical opus. More than 700 historic photos and over 20 minutes of video footage of Nixon are also here. A fascinating slice of history.

EYEWITNESS ENCYCLOPEDIA OF SPACE AND THE UNIVERSE

DK Multimedia

Windows/Macintosh Hybrid CD-ROM

This reference disc offers a fairly straightforward crash course on all things astronomy. Users can explore the universe through multiple video, audio, and animations contained on the disc, which also has a complete historical tutorial on the origins of astronomy. A fairly difficult quiz will challenge most users, while a virtual observatory allows users to view the appearance of the sky on any date from 3000 BC to 7000 AD. Those wanting to brush up on their space skills will want to launch this title.



BLACK BEAUTY

By Anna Sewall

Read by Martin Jarvis

Penguin Audiobooks

3 hours (abridged), \$10.95

Jarvis' sensitive, cultured British voice is perfect for the role of Black Beauty, the well-meaning horse who lives through a succession of owners, both kind and cruel, in 19th-century Eng-

land. Sewell's classic is an entertaining story and a heartfelt plea for kindness to both animals and humans. Jarvis brings the colorful cast of characters to life, and the story has a happy ending, making it a fine addition to a child's audio library.

THE DEEP END OF THE OCEAN

By Jacquelyn Mitchard

Read by Dana Ivey

Penguin Audiobooks

3 hours (abridged), \$16.95

The blurb on the back of this audio touts it as being "as wrenching as 'The Good Mother' or 'Ordinary People,'" but that's far from the case. Instead, it's a disjointed, unsatisfying listen. Dana Ivey does her usual fine job of reading, but her well-done narration can't disguise the problems with this audio. It begins compellingly enough: A mother, Beth, checks into a hotel with three children and leaves the oldest, 7-year-old Vincent, to watch his 3-year-old brother Ben while she registers. When she turns around, Ben is missing. The hours following his disappearance—the intense search and Beth's anxiety—are described with all the nail-biting tension one could expect. But then the story abruptly leaps ahead 10 years. We are left wondering how the parents' relationship was affected by the loss of their child: Did husband Pat blame Beth for not keeping closer watch on the children? How did the family cope with the loss? As a teenager, Vincent gets into trouble with the law, and we're left to deduce that he must have some emotional problems caused by guilt over his brother's disappearance. But we don't get to truly know Vincent or understand what he's feeling. Likewise, at one point Beth has a one-night-stand with an old boyfriend—but since we're not told anything about her relationship with her husband, the fling is a meaningless plot point without context.

Without reading the original book, it's impossible to know if the gaps are due to poor abridging or poor writing. But some faults are clearly the author's. For example, her irritating habit of skipping important crisis points and then describing them after the fact. For example, the family and detectives finally discover the whereabouts of the missing child—and suddenly we jump weeks ahead and the child is back with his family.

What's completely missing is the dramatic moment when adolescent Ben (now called Sam) learns that the family that raised him was actually his kidnapers. On another occasion, the author has Vincent awaken in the hospital and realize he was in a car accident, when it would have been much more exciting to describe the accident as it occurred. This literary strategy drains the story of a lot of its tension. Finally, the story has an intentionally inconclusive, ambiguous ending that leaves the listener annoyed and dissatisfied.

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Producer/composer Robert Benford Lepley takes six poems by Rainer Maria Rilke and interprets each in two ways: first as a straight reading by Meryl Streep, accompanied by Lepley's music, and then as a Gregorian-style chant, performed by the vocal ensemble New York Voices. The latter mode is more effective: The chants have a lovely, ethereal, timeless quality. The readings-with-music, however, vary: "To Music" works very well, with Streep accompanied by piano music that fits in with the poem. But on "Already The Ripening Barberries Are Red," the accompaniment includes a soprano saxophone whose wandering melody distracts the listener from the poetry. All in all, though, this is an unusual and intriguing way of presenting poetry.

IN PRINT

AND THEN I WROTE

Edited by Tom Russell and Sylvia Tyson

Arsenal Pulp Press (Vancouver)

242 pages, \$16.95

Solo recording artists Russell and Tyson (formerly of folk duo Ian & Sylvia) have compiled an entertaining and sometimes enlightening collection of quotes about songwriting from a wide variety of composers and artists spanning musical genres from Tin Pan Alley to rap.

Infinitely browsable, the book contains plenty of amusing anecdotes, quotable bons mots, and thoughtful revelations. Chuck Berry got the name "Maybellene" from a cow in a children's story; he notes that since the girl in the song is a two-timer, he didn't want to pick a popular girl's name and offend anyone. Otis Blackwell wrote "All Shook Up" after a guy shook a Coke bottle until it fizzed over, then dared Blackwell to write a song about it.

Of the song "Rape Me," Kurt Cobain said, "Basically, I was trying to write a song that supported women and dealt with the issue of

rape. Over the last few years, people have had such a hard time understanding what our message is, what we're trying to convey, that I just decided to be as bold as possible. How hard should I stamp this point? How big should I make the letters?"

On a reflective note, Elvis Costello says, "Somebody—I think it was Morrissey—said, 'I could never write a love song without having a get-out clause in verse three.' There was something of that in a lot of my writing. There was

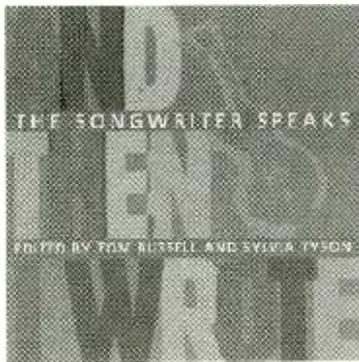
always the unwillingness to be vulnerable."

A quote from Jerome Kern proves that some things never change: In 1920, Kern said, "I am trying to do something for the future of American music, which today has no class whatsoever and is mere barbaric mouthing."

Songwriters also talk about their influences, the music that inspires them, and their philosophies of songwriting.

Grouped by theme, the quotes reveal fascinating patterns about the songwriting experience. Many writers talk of being "antennas" or "receivers," not writing so much as pulling songs out of the air. Most say they write songs because they "have" to—it's an innate drive, whether or not they can make money at it. The hell of writer's block is a common experience. And most songwriters agree that simplicity is key to a good song.

Taken together, the book offers an intriguing look into the mind of the songwriter and provides some food for thought for aspiring writers. TRUDI MILLER ROSENBLUM





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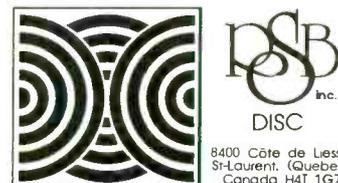
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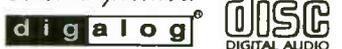
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Contact Information

Maureen Ryan, Special Events Manager
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Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



This Land Is Our Land. Country artist Joe Diffie recently held his fourth annual golf tournament benefiting First Steps of Nashville, an organization that aids mentally and physically challenged kids. This year's event brought in \$35,000, bringing total proceeds to more than \$250,000. Shown, from left, are Epic Records' Rick Hughes, Diffie, and WIVK Knoxville, Tenn., PD/music director Les Acree.

The Airwaves Of Gary Owens' Life Radio Is Still Tops For 'Laugh-In' Regular

■ BY BOB RUSK

LOS ANGELES—More than 40 years after making his broadcasting debut from the KORN fields of South Dakota, legendary radio personality Gary Owens is still making waves over the air.

On June 15, his familiar voice went up via satellite as part of the new Music of Your Life format, distributed nationally by Jones Satellite Networks.

On his show, Owens mixes lively pop standards by such artists as Frank Sinatra, Linda Ronstadt, and Barry Manilow with his frequently

ad-libbed remarks and creative off-the-cuff bits.

A prime example is a parody inspired by the Tom Cruise movie "Mission: Impossible."

With the original Lalo Schiffrin theme playing in the background, Owens intones, "Good morning, Mr. Phelps. Your assignment today is to destroy a tyrannical dictator in South America. When you're through doing that, be sure to go to the Piggly Wiggly store, pick up some veggies, a loaf of bread, some fruit, and maybe some toilet tissue. This tape will self-destruct . . ." Owens then uses his voice to create the sound of an explosion.

"I fill the show with a lot of different elements," he explains. "There's playing the music, maybe making a witticism about something, or telling the listeners something they didn't already know about an artist."

It's the same on-air approach Owens has employed since getting into the business in the '50s as a teenager at KORN Mitchell, S.D. "Radio has always been an integral part of my life," he says. "I started when I was 16 and paid my way through college."

"As a kid, I loved listening to the radio, everything from 'Superman' to 'The Shadow' and Jack Benny and Fred Allen. They were wonderful. My parents would listen, and we'd just sit around and stare at the radio, as many people still do," Owens says.

After serving a quick apprenticeship at KORN, he went on to harvest bigger oats at stations in Omaha, Neb., and Denver. Then, Owens went to work for the McLendon stations, a major chain in the '50s, making stops in Dallas, Houston, New Orleans, and San Antonio, Texas.

"I was a trouble-shooter for McLendon, doing unusual things to gain ratings," Owens says. "I worked in three markets in one year."

He came to California in 1959 to join KEWB San Francisco. Moving up within the company, Owens saw his dream come true two years later: landing a job in Hollywood, Calif. He was hired to do morning drive at top-rated KFWB Los Angeles. Within a year, he was lured across town to do afternoons at middle-of-the-road KMPC, where he stayed for 20 years.

"I went from playing rock'n'roll to playing Nat 'King' Cole and Sinatra," Owens says. "The reason I did it is because I wasn't getting much outside work at KFWB. They would limit you to Clearasil spots and dance hops. I had come to Hollywood to do movies, televisions, and cartoons. All of the motion picture and TV producers and directors listened to KMPC."

One of Owens' fans was a casting director at Universal Studios, who offered him parts in the '60s sitcoms "McHale's Navy" and "The Munsters."

"I got a number of jobs as a result of working at KMPC and never had to audition," Owens says. "I've done over 1,000 shows on camera, and that doesn't include the voice-overs. Going to KMPC was the best move I ever made."

Stanley L. Spero, GM of KMPC from 1968 to 1979, calls Owens "one



Then And Now. The glasses may have changed, but the voice remains the same: Gary Owens from his "Rowan And Martin's Laugh-In" days in the '60s, left, and today.

of the brightest minds in personality radio. Gary is not only an outstanding announcer with an outstanding voice, he has a quick wit and is a tremendous talent."

Another Owens fan was producer George Schlatter, who was developing "Rowan And Martin's Laugh-In" in the late '60s, a TV program that stretched the limits of television comedy. Owens was cast as the announcer.

(Continued on next page)

Billboard Seminars Cover Major Formats Panels To Reflect Radio's New Corporate Stance

■ BY CHUCK TAYLOR

The Billboard/Airplay Monitor Radio Seminar & Awards banquet, scheduled Sept. 5-7 at the New York Sheraton, promises to inform, enlighten, and entertain industry professionals with an agenda reflective of radio's aggressive new stance in the corporate arena.

It's also a pretty good opportunity to circulate your résumé in these uncertain times, which are characterized by consistent downsizing and pink slips flying like pigeons over an outdoor wedding.

In addition to artist showcases, networking opportunities, and a high-gloss closing banquet at which the Billboard Radio Award winners will be announced, the conference will offer participants more than a dozen sessions covering all major formats: top 40, AC, country, adult and mainstream R&B, triple-A, and modern and mainstream rock. A number of all-format panels are scheduled as well.

The conference will kick off Friday morning, Sept. 6, with five simultaneous format sessions. Among them, "The Dance Revival: Does It Feel Mighty Real?" will foster discussion on radio's favorite new topic: the impact of new dance outlet WKTU New York on top 40 playlists. Station and label perspectives will be represented.

An R&B roundtable will bring together veterans of the format to offer a view on how it has changed over the years and a fresh set of theories on the current fragmentation between mainstream, hip-hop, and adult-leaning outlets.

"The Country Community Center" will provide an opportunity for country broadcasters and label executives to discuss the issues and challenges now facing country radio. It's an

opportunity for country proponents to focus on topics uniquely relevant to country radio.

An AC radio session will help define the format's next step. Will it be Barbra Streisand or Gin Blossoms? Listen to consultants and join in a public forum on how the words "adult" and "contemporary" fit together today.

Modern rock, today's format du jour, is already showing signs of niching, as top 40 stations lean modern, modern stations lean AC, and alternative outlets try to uphold their individuality. "A Niche In Time: Modern Rock in Changing Times" will investigate the format's future.

Also scheduled for Friday are panels dealing with today's two most important industry issues: the current station buying, swapping, and selling frenzy and the Telecommunications Act that prompted it.

As a follow-up to last year's popular group-heads panel, "By Next Year One Of These Men Will Own Your Station," this year's seminar will present "Group Heads: One Of These Men Owns Your Station." Hear from radio executives who are aggressively buying stations across the country before you meet them at your next staff meeting.

"Four Stations, One PD, And A Telecom Bill: So Who's Listening To The Music?" will attempt to answer the question of what happens in this post-Telecom Act era of consolidation, in which one PD makes music decisions for multiple stations. Programmers in all formats who oversee more than one station will discuss the challenges.

After a reception Friday night and label showcases, attendees will probably be thankful to take a seat for the session "Technology Isn't Just For Techno-Geeks Anymore." Digital audio broadcasting, hard-drive

automation, digital downloading of music, and the Internet are among topics to be tackled, with a spin on finding out how these high-profile technical issues will affect radio and its relationship with labels.

Another new session this year will be "The All-Format Market Leaders Panel," during which programmers of the leading stations in major markets will talk about what they have in common that transcends format. This one could get heated, so bring your fire extinguisher.

A second round of format panels will highlight the Saturday agenda, including the forum "Program Your Own New York Country Station." Attendees will break into teams with guidelines and a budget to come up with a winning formula for a New York country station, including a slogan and call letters, air staff, programming philosophy, core artists, rotations, and a marketing and promotion plan. The session is designed to be fun but also a learning experience about what goes into making a successful station in a tough market.

R&B attendees will be interested in "Rappin' On Radio: Hip-Hop On Mainstream And Mix Show," which explores the issue of rap music's momentum in today's urban landscape and its future both as an individual format and as an integral part of mainstream R&B stations.

Album rock gets its turn in "Rock Of Ages: Album Rock Looking For Its Roots," which will aid mainstream rock programmers and label execs in defining the format against modern rock. It will also decide on the format's core artists.

And top 40 will be redefined in a panel that explores the format's evolution in the mid-'90s and searches out the latest direction for an enduring, endearing format.

(Continued on next page)

A Look Up The Ladder

Since starting out in the early '50s, Gary Owens has put more than a dozen call letters on his résumé. "Although it sounds like I've worked for a lot of stations, I really haven't," he explains. "I've worked for various corporations, such as the McLendon group and was sent to various cities."

Following is a list of Owens' stops up the ladder.

KORN	Mitchell, S.D.
KOIL	Omaha, Neb.
KIMN	Denver
KLIF	Dallas
KILT	Houston
WNOE	New Orleans
KTSA	San Antonio, Texas
WIL	St. Louis
KEWB	San Francisco
KFWB	Los Angeles
KMPC	Los Angeles
KPRZ	Los Angeles
KIIS	Los Angeles
KFI	Los Angeles
KKGO	Los Angeles
KJOI	Los Angeles

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	21	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION 17 weeks at No. 1
2	2	5	5	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
3	3	3	12	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN
4	5	4	25	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
5	4	2	18	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
6	6	7	27	INSENSITIVE A&M 581274	◆ JANN ARDEN
7	7	6	15	REACH EPIC 78285	◆ GLORIA ESTEFAN
8	13	24	4	WHERE DO WE GO FROM HERE MERCURY 578102	◆ VANESSA WILLIAMS
9	10	15	6	ONE BY ONE REPRISE 17695	CHER
10	8	8	33	DON'T CRY ZTT 17708/WARNER BROS.	◆ SEAL
11	11	11	50	BACK FOR GOOD ARISTA 1-2848	◆ TAKE THAT
12	22	26	3	FOREVER COLUMBIA ALBUM CUT	◆ MARIAH CAREY
13	9	12	11	LET IT FLOW ARISTA 2-4160	TONI BRAXTON
14	18	20	8	YOUR LOVE AMAZES ME CURB 76991	MICHAEL ENGLISH
15	16	16	40	BLESSED ROCKET 852394/ISLAND	◆ ELTON JOHN
16	15	10	19	COUNT ON ME ARISTA 1-2976	◆ WHITNEY HOUSTON & CECE WINANS
17	17	13	17	DON'T WANNA LOSE YOU MERCURY 852857	◆ LIONEL RICHIE
18	12	9	11	FAST LOVE DREAMWORKS 59001/GEFFEN	◆ GEORGE MICHAEL
19	19	17	26	SO FAR AWAY LAVA ALBUM CUT/ATLANTIC	◆ ROD STEWART
20	20	18	61	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
21	21	22	9	SUDDENLY ISLAND 576991	◆ SORAYA
22	24	25	7	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
23	26	28	3	SOMEDAY WALT DISNEY 64011/HOLLYWOOD	◆ ALL-4-ONE
24	23	23	7	YOU STILL TOUCH ME A&M 581582	◆ STING
25	25	21	12	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	16	GIVE ME ONE REASON ELEKTRA 64346/EEG	◆ TRACY CHAPMAN 4 weeks at No. 1
2	2	2	21	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION
3	3	5	5	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
4	4	3	20	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
5	5	7	20	IRONIC MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
6	6	8	31	WONDER ELEKTRA 64376/EEG	◆ NATALIE MERCHANT
7	8	11	9	YOU LEARN MAVERICK 17644/REPRISE	◆ ALANIS MORISSETTE
8	10	10	27	INSENSITIVE A&M 581274	◆ JANN ARDEN
9	11	9	25	NOBODY KNOWS LAFACE 2-4115/ARISTA	◆ THE TONY RICH PROJECT
10	9	6	19	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
11	7	4	14	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
12	13	14	41	NAME METAL BLADE 17758/WARNER BROS.	◆ GOO GOO DOLLS
13	12	13	59	RUN AROUND A&M 580982	◆ BLUES TRAVELER
14	14	12	23	CLOSER TO FREE SLASH 17674/REPRISE	◆ BODEANS
15	16	20	8	JEALOUSY ELEKTRA 64301/EEG	◆ NATALIE MERCHANT
16	15	15	49	ROLL TO ME A&M 581114	◆ DEL AMITRI
				★★★ AIRPOWER ★★★	
17	21	23	8	WHO WILL SAVE YOUR SOUL ATLANTIC 87151	◆ JEWEL
18	18	17	18	EVERYTHING FALLS APART COLUMBIA ALBUM CUT	◆ DOG'S EYE VIEW
19	20	19	11	YOU STILL TOUCH ME A&M 581582	◆ STING
20	23	24	7	KILLING ME SOFTLY RUFFHOUSE ALBUM CUT/COLUMBIA	◆ FUGEES
21	28	30	4	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
22	22	22	24	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
23	26	29	9	CHILDREN ARISTA 1-3006	◆ ROBERT MILES
24	25	25	7	MACARENA (BAYSIDE BOYS MIX) RCA 64407	◆ LOS DEL RIO
25	32	38	3	FOREVER COLUMBIA ALBUM CUT	◆ MARIAH CAREY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 42 adult contemporary stations and 47 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. 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



Everybody Knows. Tony Rich, with hat, stopped by the "Dave Ryan In The Morning Show" at KDWB Minneapolis for a song, a chat, and a pic. He's pictured, from left, with Arista's Charlie Foster, KDWB morning show sidekicks Lee Valsvik and Pat Ebertz, Ryan, and assistant PD/music director Rob Morris.

THE AIRWAYS OF GARY OWENS' LIFE

(Continued from preceding page)

er, who cupped his right hand to his ear, and served as one of the show's zany regulars for its five-year run.

"That was such a groundbreaking show, such a wind-breaking show," Owens says with a hearty laugh. "I remember one of Judy Carne's sketches. She had on this huge medieval wig and said, 'Hello, hello, hello. No one has socked it to me yet.' Then a boxing glove comes out, hits her in the face, and knocks off the wig. It falls to the floor, and she has no hair at all. She looks like Telly Savalas in a dress.

"Then she says, 'Do you know this is the first time I've ever been bald on television!' We were purposely not laughing, and it got by the censors. But it was true. We had never seen her without hair on television."

Just as TV programming has changed since the days of "Laugh-In," so has radio. "I think the big difference today compared to 20 years ago is that most people are doing their shows in English now. Everybody was doing it in Esperanto," jokes Owens, "which was a language that didn't catch on."

BILLBOARD SEMINARS

(Continued from preceding page)

Returning this year will be the "Air Personality Supergroup" session, in which top-name jocks from all formats tell their best stories and discuss what it takes to be a successful entertainer today. Also returning is the popular "Music Trivia Contest And Game Show," in which Airplay Monitor editor Sean Ross tests your knowledge of music trivia (and makes you wonder why any one person holds so much curious information in his head). Compete for prizes and the glamour of impressing your peers.

The seminar culminates Saturday night with the annual Radio Awards ceremony, which will include artist performances and a dinner you'll swear was cooked by Mama.

For information on the seminar, including registration, hotel reservations, and special rates, contact Maureen Ryan at Billboard, 202-536-5002.

But seriously, Owens has noticed that "there is a paucity of words now. Twenty or 25 years ago, there were people who might chat about something for three minutes. That isn't done much anymore unless it's a talk show."

He also points out how formats have changed through the years. In 1961, for example, Elvis Presley and Lawrence Welk each had a No. 1 song on Billboard's Hot 100 Singles chart.

"One record would be wild, and the next one would be middle of the road," Owens says. "A hit chart in the late '50s and early '60s contained a lot of what are now considered middle-of-the-road standards."

Owens plays many of them on his Music of Your Life program, heard on about a dozen stations. According to Debbie Stark, marketing manager at Jones, 20 affiliates will be aboard for the bartered service by the end of July.

In addition, there are other stations that still air the original Music of Your Life format, a taped service that debuted in 1978. It features a heavy dose of '30s big band music, which is not part of the new format.

The current Music of Your Life has affiliates in Charlotte, N.C., Minneapolis/St. Paul, and Palm Springs, Calif., among other markets. Owens' three-hour shift can be plugged into whatever time slot an affiliate chooses.

In Palm Springs, he is heard on morning drive on KCMJ. PD Gary De Maroney says that Owens' name recognition alone is a big draw. "Gary hasn't lost his style," says De Maroney. "He's a pro. We're more than glad to have him on board. There would be no way a market our size could afford him on our own."

While the stations and listeners are thrilled to have Owens back on the air, the five-time winner of Billboard's top radio personality award and inductee into three broadcasting halls of fame, seems even more thrilled.

Before joining the revamped Music of Your Life, he had been off the air for about six months, having most recently worked at KJOI Los Angeles.

"I occasionally will get off the air and strictly do television, cartoons, and commercials," Owens says. "But I eat, drink, and sleep radio. I love radio. I always have."



Larry, Gary, Curly, And Moe. Gary Owens steals a yesteryear moment with the Three Stooges at Mann's Chinese Theater in Hollywood, Calif. Shown, from left, are Larry, Owens, Curly Joe, and Moe. According to Owens, shortly after the photograph was snapped, the trio took the opportunity to place his head in a vice and bonk him with a frying pan.

Inspired by the plaintive visions of such ace songwriters as Paul Westerberg, Bob Mould, and Afghan Whigs' Greg Dulli, Goo Goo Dolls singer/guitarist Johnny Rzeznik has gradually developed his own deft, distinctive take on the bittersweet side of the street.

"I don't know if sad songs are the best songs, but I think they definitely make the most interesting ones," Rzeznik says. "I've written a lot of music when I've been in the midst of personal bullshit. It's a good way of dealing with things—better than getting drunk and wrecking your car."

No. 29 on Modern Rock Tracks this week, "Long Way Down" continues in the forlorn vein of "Naked" and "Name," the two previous Modern Rock hits from the Goo Goo Dolls' fifth album, "A Boy Named

Goo" (Metal Blade/Warner Bros.). Yet the song's presentation as a flat-out rocker can belie its emotional depth. "Some alternative elitist snobs think 'Long Way Down' is a little too 'rock,' but I don't care," Rzeznik says. "A lot more people tell me it's their



"As I see it, you got to take a punch for your friend, a punch from your friend."
—Johnny Rzeznik of the Goo Goo Dolls

favorite tune on the record."

"Long Way Down" concerns "the baggage we all bring into relationships," Rzeznik says. "Someone

else's past—someone you're intimately involved with—can affect you greatly. But as I see it, you got to take a punch for your friend, a punch from your friend. I know my wife has dealt with all my idiotic shit for years."

After years of slugging it out in the trenches, the Goo Goo Dolls have begun to experience a marked upswing in their quality of life thanks to the success of "A Boy Named Goo." So it would seem that Rzeznik and his bandmates, bassist Robby Takac and drummer Mike Malinin, could lack the inspiration to concoct a set of sad-sack sing-alongs to rival "Name," "Naked," "Only One," "Ain't That Unusual," and the probable next single, the potent "Eyes Wide Open." But don't count on it, Rzeznik says: "I have a real knack for making myself miserable."

Billboard®

FOR WEEK ENDING JULY 20, 1996

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	1	1	8	UNTIL IT SLEEPS LOAD	METALLICA ELEKTRA/EEG
2	2	3	11	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
3	3	2	18	COUNTING BLUE CARS PET YOUR FRIENDS	DISHWALLA A&M
4	4	5	12	PRETTY NOOSE DOWN ON THE UPSIDE	SOUNDGARDEN A&M
5	6	10	6	TONIGHT, TONIGHT MELON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
★★★AIRPOWER★★★					
6	23	—	2	GOOD FRIDAY THREE SNAKES AND ONE CHARM	THE BLACK CROWES AMERICAN/REPRISE
7	5	4	12	HUMANS BEING "TWISTER" SOUNDTRACK	VAN HALEN WARNER SUNSET/WARNER BROS.
8	9	11	8	LONG WAY DOWN A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
9	8	8	11	AGAIN ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
10	11	17	6	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
11	7	6	18	WHERE THE RIVER FLOWS COLLECTIVE SOUL	COLLECTIVE SOUL ATLANTIC
12	12	12	11	BANDITOS FIZZY FUZZY BIG & BUZZY	THE REFRESHMENTS MERCURY
★★★AIRPOWER★★★					
13	13	19	10	VANISHING CREAM DEVIL THUMBS A RIDE	THE HUNGER UNIVERSAL
14	10	9	22	MACHINEHEAD SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
15	14	14	9	LEAVE ME ALONE "THE CABLE GUY" SOUNDTRACK	JERRY CANTRELL WORK
16	18	21	4	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	SPONGE COLUMBIA
17	16	13	31	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE	EVERCLEAR TIM KERR/CAPITOL
18	20	22	5	6TH AVENUE HEARTACHE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
19	21	24	7	SKIN & BONES VINNIE SMOKIN' IN THE BIG ROOM	THE HAZIES EMI
20	17	15	32	IN THE MEANTIME RESIDENT ALIEN	SPACEHOG HIFI/SIRE/EEG
21	19	18	11	FLOOD JARS OF CLAY	JARS OF CLAY ESSENTIAL/SILVERTONE/JIVE
22	25	30	4	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
23	24	35	3	ALL I KNOW DUST	SCREAMING TREES EPIC
24	15	7	11	WORK IT OUT SLANG	DEF LEPPARD MERCURY
25	28	34	5	WALKING CONTRADICTION INSOMNIAC	GREEN DAY REPRISE
26	26	28	4	ABERDEEN LEDBETTER HEIGHTS	KENNY WAYNE SHEPHERD GIANT
27	34	38	3	AIN'T MY BITCH LOAD	METALLICA ELEKTRA/EEG
28	35	—	2	OPEN UP YOUR EYES LEMON PARADE	TONIC POLYDOR/A&M
29	32	36	3	CRUEL TO BE KIND RESIDENT ALIEN	SPACEHOG HIFI/SIRE/EEG
30	NEW	1	1	SHAME WITHER BLISTER BURN + PEEL	STABBING WESTWARD COLUMBIA
31	29	20	21	WATER'S EDGE AMERICAN STANDARD	SEVEN MARY THREE MAMMOTH/ATLANTIC
32	40	—	2	BETWEEN HEAVEN AND HELL BOOK OF SHADOWS	ZAKK WYLDE Geffen
33	37	—	2	LACK OF WATER THE WHY STORE	THE WHY STORE WAY COOL MUSIC/MCA
34	22	16	15	TOO MUCH CRASH	DAVE MATTHEWS BAND RCA
35	NEW	1	1	STANDING OUTSIDE A BROKEN... ROCKET	PRIMITIVE RADIO GODS ERGO/COLUMBIA
36	NEW	1	1	BUT ANYWAY LIVE FROM THE FALL	BLUES TRAVELER A&M
37	NEW	1	1	WIRE FOMA	THE NIXONS MCA
38	30	32	8	DAY JOB CONGRATULATIONS I'M SORRY	GIN BLOSSOMS A&M
39	27	23	15	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?	OASIS EPIC
40	NEW	1	1	TUCKER'S TOWN FAIRWEATHER JOHNSON	HOOTIE & THE BLOWFISH ATLANTIC

Billboard®

FOR WEEK ENDING JULY 20, 1996

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	1	1	10	PEPPER ELECTRIC LARRYLAND	BUTTHOLE SURFERS CAPITOL
2	2	3	7	STANDING OUTSIDE A BROKEN... ROCKET	PRIMITIVE RADIO GODS ERGO/COLUMBIA
3	3	4	10	TRIPPIN' ON A HOLE IN A PAPER HEART TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
4	4	9	7	STUPID GIRL GARBAGE	GARBAGE ALMO SOUNDS/GEFFEN
5	7	5	13	SPIDERWEBS TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
6	5	7	8	TONIGHT, TONIGHT MELON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
7	9	11	6	WHERE IT'S AT ODELAY	BECK DGC/GEFFEN
8	6	2	16	COUNTING BLUE CARS PET YOUR FRIENDS	DISHWALLA A&M
9	8	10	9	TAHITIAN MOON GOOD GOD'S URGE	PORNO FOR PYROS WARNER BROS.
10	17	20	4	ALL I KNOW DUST	SCREAMING TREES EPIC
11	18	24	3	FREE TO DECIDE TO THE FAITHFUL DEPARTED	THE CRANBERRIES ISLAND
12	10	6	11	PRETTY NOOSE DOWN ON THE UPSIDE	SOUNDGARDEN A&M
13	12	18	5	DON'T LOOK BACK IN ANGER (WHAT'S THE STORY) MORNING GLORY	OASIS EPIC
14	11	8	16	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT	TRACY BONHAM ISLAND
15	20	26	3	POPULAR HIGH/LOW	NADA SURF ELEKTRA/EEG
16	16	17	8	MINT CAR WILD MOOD SWINGS	THE CURE FICTION/ELEKTRA/EEG
17	15	14	12	WHO WILL SAVE YOUR SOUL PIECES OF YOU	JEWEL ATLANTIC
18	22	22	5	WAX ECSTATIC (TO SELL ANGELINA) WAX ECSTATIC	SPONGE COLUMBIA
19	14	12	15	HERE IN YOUR BEDROOM GOLDFINGER	GOLDFINGER MOJO/UNIVERSAL
20	19	16	13	BANDITOS FIZZY FUZZY BIG & BUZZY	THE REFRESHMENTS MERCURY
21	13	13	10	YOU LEARN JAGGED LITTLE PILL	ALANIS MORISSETTE MAVERICK/REPRISE
22	23	23	6	WALKING CONTRADICTION INSOMNIAC	GREEN DAY REPRISE
23	21	15	22	MACHINEHEAD SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
24	29	37	4	BURDEN IN MY HAND DOWN ON THE UPSIDE	SOUNDGARDEN A&M
25	27	34	3	DOWN 311	311 CAPRICORN/MERCURY
26	31	38	3	SUCKED OUT REGRETFULLY YOURS	SUPERDRAG ELEKTRA/EEG
27	26	30	9	INSIDE BETWEEN THE 1 AND THE 9	PATTI ROTHBERG EMI
28	25	21	14	BULLS ON PARADE EVIL EMPIRE	RAGE AGAINST THE MACHINE EPIC
29	30	39	4	LONG WAY DOWN A BOY NAMED GOO	GOO GOO DOLLS METAL BLADE/WARNER BROS.
30	28	36	5	OPEN THE DOOR RUBBING DOESN'T HELP	MAGNAPOP PRIORITY
31	24	19	17	PHOTOGRAPH VILLAINS	THE VERVE PIPE RCA
32	32	32	4	NOTHING TO BELIEVE IN THE GOLDEN AGE	CRACKER VIRGIN
33	36	—	2	BUT ANYWAY LIVE FROM THE FALL	BLUES TRAVELER A&M
34	NEW	1	1	SO MUCH TO SAY CRASH	DAVE MATTHEWS BAND RCA
35	35	29	19	SISTER FOMA	THE NIXONS MCA
36	34	28	21	GUILTY GRAVITY KILLS	GRAVITY KILLS TVT
37	33	25	15	TOO MUCH CRASH	DAVE MATTHEWS BAND RCA
38	39	31	7	UNTIL IT SLEEPS LOAD	METALLICA ELEKTRA/EEG
39	37	40	5	AGAIN ALICE IN CHAINS	ALICE IN CHAINS COLUMBIA
40	NEW	1	1	ANGRY JOHNNY HELLO	POE MODERN/ATLANTIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 76 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1996, Billboard/BPI Communications.



HITS! IN TOKIO

Week of June 30, 1996

- The Only Thing That Looks Good On Me Is You / Bryan Adams
- Fastlove / George Michael
- Deeper And Deeper / Anna McMurphy
- Reach / Gloria Estefan
- For The Love Of You / Jordan Hill
- You're The One / SWV
- If I Could Change The World / Eric Clapton
- Just A Real Love Night / Metallica
- Do You Know Where You're Coming From / M-Beat Featuring Jamiroquai
- Devil's Haircut / Beck
- How Crazy Are You / Meja
- Children / Robert Miles
- La-La-La Love Song / Toshinobu Kubota With Naomi Campbell
- You're Makin' Me High / Toni Braxton
- North Shore Serenade / Na Leo
- Leviticus: Faggot / Me'Shell Ndegéocello
- Walking Wounded / Everything But The Girl
- Because You Loved Me / Celine Dion
- Haminguga Kikoeru / Kahimi Karie
- Forever More / Puff Johnson
- Jounetsu / UA
- Theme From Mission: Impossible / Adam Clayton And Larry Mullen
- J'attendrai / Nadege
- Taking The Easy Way Out / The Trampolines
- Too Much / Dave Matthews Band
- Sing A Song / Take 6
- When Love Comes Calling / George Benson
- Dareyori Sukinononi / Touko Furuuchi
- Capnoodle Song / Pineforest Crunch
- I'm Proud / Tomomi Kahara
- Lucky Love / Ace Of Base
- Killing Me Softly / Fugees
- Give Me A Little More Time / Gabrielle
- Breakfast At Tiffany's / Deep Blue Something
- Beach Baby / Baha Men
- Tour / Carlinhos Brown
- Fall In Love Again / Ray Haden
- The Earth, The Sun, The Rain / Color Me Badd
- Back To The World / Tevin Campbell
- Taiyouwa Tsumina Yatsu / Southern All Stars
- It's Alright / Deni Hines
- Always Be My Baby / Mariah Carey
- How Deep Is Your Love / Take That
- I Miss You (Come Back Home) / Monifah
- I Wanna B With U / Fun Factory
- Day Oh / Shaggy
- I Will Survive / Chantay Savage
- Girl Talk—Never Fall In Love Again— / Cosa Nostra
- The State I'm In / Trine Rein
- Words Of Love / Original Love

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

Fla. Preacher Accused Of Hiring Hit Man; WKSS MD Charged With Sexual Assault

PRAYING FOR TIME: Religious broadcaster George Crossley—who has spread the word on Orlando, Fla., radio for 11 years—was arrested earlier this month and charged with hiring a man to kill the husband of his girlfriend.

According to published reports, the husband was repeatedly harassing Crossley, 55, including such stunts as calling guests of his show and saying things over the air like "Your host has been sleeping with my wife." Crossley, who is married, allegedly called on a hired gun to silence the interference, but to his surprise, the hit man was an undercover agent with the Bureau of Alcohol, Tobacco, and Firearms.

Crossley hosted a Christian-oriented show on WTLN-AM-FM for the past decade and began a new program, "In Defense Of Liberty," at crosstown WFNZ July 2, the day before he was arrested. According to The Orlando Sentinel, Crossley's career includes stints in liberal politics and radio sales and as a left-wing union organizer. More recently, in addition to his ministry, he has been a high-profile opponent of sex education in schools, abortion, gays in the military, and "sexually suggestive" books in libraries.

Ironically, in a 1995 Orlando Sentinel interview discussing his foes, Crossley commented that "it's critical for me not to see people as the enemy."

Meanwhile, in Hartford, Conn., WKSS music director/jock David Vayda and another man have been charged with first-degree sexual assault and unlawful restraint after a 23-year-old woman accused them of raping her in the station van during a remote from a beachfront restaurant/bar. The alleged incident happened over the Fourth of July weekend. WKSS VP/GM Tim Montgomery isn't commenting, but Vayda has been off the air since.

Plans to bring Howard Stern back to mornings on WCKG Chicago apparently haven't been finalized. However, early this month, Steve Dahl kicked off his new afternoon drive shift on WCKG

with an ersatz homage to O.J. Simpson by driving a white Ford Bronco ahead of a caravan of Illinois highway patrol officers down the Kennedy Expressway to the station's studios, according to GM Mike Disney. In a related item, Stern team member "Stuttering" John Melendez is auditioning for



by Chuck Taylor

middays at modern WXRK New York.

Elsewhere in Chicagoland, WBBM-FM (B96) is betting that listeners are up for a little sex in the morning. The station is expanding its weekend "Private Lives" sex talk show to a.m. drive. Hosted by news director Karen Hand and psychiatrist Kelly Johnson, the show will now be heard 8-10 a.m. Morning team George McFly and Frankie "Hollywood" Rodriguez will now broadcast 5-8 a.m. The Chicago Sun-Times reports that SJS Entertainment is picking up the Sunday-night version of "Private Lives" for national syndication.

Congrats to WMAL Washington, D.C., afternoon driver Bill Trumbell, who has retired after 36 years with the station. He says that he had planned to bid adieu this December, but that the golf course was calling a little louder than the mike.

And sadly, we report the passing of L. David Moorhead, 62. Moorhead, former Metromedia senior VP, CBS VP, and GM of KMET Los Angeles, died July 7.

FORMATS: D.C. GETS FIT

WMZQ-AM Washington, D.C., which has been simulcasting its country FM for 10 years, flips to a talk

format focusing on health and fitness. Steve Chaconas, PD at sister WBZS, adds those duties at WMZQ-AM.

Likewise, Par Broadcasting declared independence day between its top 40 KKLQ-FM San Diego and simulcast KCBQ-AM as the latter goes to syndicated talk. It picks up Tom Leykis, Don and Mike, Larry King, and others. The station holds onto FM morning show Jeff and Jer 5-10 a.m. And nearly two months after its shift to classic hits as the Planet, crosstown KMKX is granted the new calls KPLN.

Modern WIBF Philadelphia is now officially WDRE, the former calls of WLIR Long Island, N.Y., which took those calls from its sister station at 98.5 FM, which flips to WLRI.

Seattle will lose its mainstream R&B AM as late as Sept. 1, when Douglas Broadcasting becomes the new owner of KBLV, and most likely will install its Info Age Radio format.

After 30 years as a country station, KEBC Oklahoma City flips to modern rock as 95X. New calls are pending. Jacobs Media is consulting. Mike McCoy remains PD.

KBZR Phoenix, which signed on several months ago with nothing but old-school R&B, moves to an all-mix format, pending the rollout of its permanent format. KJMZ (Mix 94.5) Las Vegas, which recently flipped to top 40/adult, picks up new calls, KMXB.

FOLKS: DETROIT GETS SLEEKER

Tom Sleeker is named PD of smooth jazz WVMV (V98.7) Detroit. He comes from KMJZ Minneapolis, where he wore a triple crown: PD, MD, and on-air talent.

In Houston, Marc Sherman is upped from MD/afternoon drive to PD at KODA. Former PD Dave Dillon remains as regional programming VP/operations director. At R&B adult KRBV (V100) Dallas, MD Keith Solis is upped to assistant PD. Night host Chris Reynolds adds MD stripes.

Kyle Cantrell is upped from PD of country WSM-AM Nashville and N/T sister WWTN to operations manager of those stations plus country WSM-FM, where he replaces former PD Lee Cory. Cantrell will have day-to-day programming responsibilities for WSM-AM-FM and will hire a PD for WWTN. The lineups for both country stations have been revised.

WGKX (Kix 106) Memphis PD Ray Edwards has been named PD at KDRK Spokane, Wash., where he will also man an as-yet-undetermined airshift. Edwards replaces Tim Roberts, now at KNEW/KSAN San Francisco.

Former WCOD Cape Cod, Mass., GM Bill Files is the new GM at hot AC WFKS (Kiss 99.9) Daytona Beach, Fla., replacing Mike Loures. Look for Kiss to shift to a hotter top 40/adult approach.

Airplay Monitor editor Sean Ross; managing editors Kevin Carter, Phyllis Stark, John Loscalzo, and Janine McAdams; and reporter Marc Schiffman contributed to this column.

Like ARS' Gehron, More PDs Are Moving To Corporate

JOHAN GEHRON DOESN'T fit the profile of your typical corporate bean-counter. As co-COO (with David Pearlman) of Boston-based American Radio Systems, he is one of a growing number of broadcasting execs to break out of the programming ranks, most notably at WLS Chicago.

"The industry has never experienced what we're going through today," Gehron says, in a massive understatement. "This is how we now define the future."

In a Telecom Act world, where corporations swap stations like so many trading cards, ARS continues to actively seek growth opportunities. And unlike other broadcast giants, it isn't limiting those acquisitions to the top 10 or 20 markets. "We prefer to concentrate on growth markets, markets that aren't over-radioed, where we can become one of the key players or the key player," Gehron says. "That's our goal: to control the radio dollars and dol-

lars from other media." That's why ARS is operating in markets where it has the ability to direct the business, he says, such as Las Vegas, San Jose, Calif., Austin, Texas, West Palm Beach, Fla., and Portland, Ore., "the markets of tomorrow."

In this new environment, Gehron says, "there are now three or four strong operators in a market, and that's become the way to go after business we couldn't attract before. We can now go to an advertiser with an impressive portfolio of stations and nail down a \$50,000 or \$100,000 buy, rather than fighting over a \$2,000 order. Before, we didn't have the clout or critical mass to pull off that kind of deal."

Until recently, radio was forced to play by advertising-agency rules. "They would hold a radio cattle call and let stations beat each other up for the few dollars that were on the table," Gehron says. "Thanks to the sheer tonnage of operating more than one station in a growth market, we now operate on a level playing field." Where many agency budgets were previously determined behind closed doors and then doled out with a teaspoon, "with our added clout, we have the opportunity to get in on the planning stage before those budgets are even put on paper," he says.

What about the cumulative effect on mom-and-pop operators? "There will always be opportunities for individual operators," Gehron says. Like many megapoly proponents, he says that diversity in ownership allows for more formative experimentation and less clustering around mainstream formats in order to make money.

"Radio won't grow by taking money from small operators," Gehron continues. "As big as ARS might get, we can never own enough stations in a market to cover every niche format possible.

The beauty of radio is, you can change it overnight simply by bringing in a stack of new records, and if you play them in a better order than the other guys, you'll win.

"Look how quickly a single station can become successful. In the country's largest, most competitive market, WKTU [New York] went from nothing to No. 1 in less than 90 days. Anybody could have done that if they were smart. A stand-alone went against the big guys and beat everybody.

The listener doesn't care who owns the radio station."

Having a former DJ become co-COO of ARS is akin to the PD beating out the sales manager for the GM job. Ten years ago, that was a rarity. Today, more programmers are successfully making the transition to the corporate suite. Gehron recently moderated a panel for the Broadcast Ad Club, and among the owners and managers in attendance were Tribune's Wayne Vriesman, who started as a

news writer; Viacom's Bill Figenshu, who started as a DJ; and CBS honcho Dan Mason, a former PD.

"The job description of today's PD has changed," Gehron says. "They used to be concerned only with playing records, but today, because of deregulation, a PD has become much more well-rounded, more business-oriented, more capable."

Gehron programmed the legendary WLS before being promoted to GM in 1983. He later ran WODS Boston for CBS, until Pyramid brought him back to Chicago as GM of jazz/AC WNUA. He returned to Boston with ARS in '94.

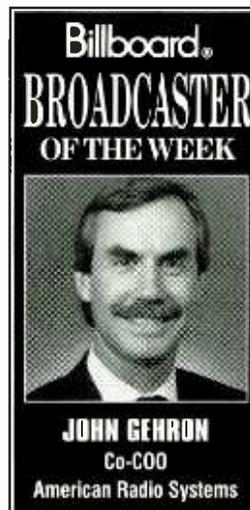
Gehron sees another advantage to owning more than one property per market: one-stop shopping for labels. Meat Loaf recently visited WBMX Boston and ended up visiting four ARS stations. "Labels can now work with groups of stations in a market instead of worrying about two top 40s fighting each other," he says. "It takes the pressure off the labels over playing favorites. Now, the owner can decide where the artist will appear."

For the future, look for ARS to slow its expansion into new markets, says Gehron, in favor of beefing up its rosters in existing markets. ARS recently upped its presence in Rochester, N.Y., Buffalo, N.Y., Dayton, Ohio, Hartford, Conn., and Boston.

"ARS is a people-oriented company whose goal is to grow people faster than assets," he says. Gehron and Pearlman each oversee seven markets: Pearlman covers the East Coast; Gehron covers the West Coast.

"It's our goal to keep that human element alive," says Gehron. CEO Dodge "sets the tone, along with [CFO] Joe Winn. One of the reasons I went to work for ARS in the first place is, our values are similar."

KEVIN CARTER



newsline...

TICHENOR BROADCASTING has announced plans to sell its 20-station group to Heftel, which has been purchased by Clear Channel. Heftel's \$210 million purchase will unite the industry's two largest Spanish-language groups, with 36 stations in 11 markets. Once the air clears, Clear Channel will own a grand total of 128 stations.

JEFF WYATT, veteran Los Angeles radio programmer/personality (KIIS, KPWR), is named GM of new top 40/dance outlet KACD/KBCD (Groove Radio) Los Angeles. He exits his executive VP post at L.A.-based Fair Air Communications, launched last winter, but stays on as a consultant and investor.

G. MICHAEL DONOVAN is named president of Entercom's five Seattle radio properties, up from VP/GM of KMTT.

NASSAU BROADCASTING PARTNERS promotes G. Daniel Henrickson from senior VP to executive VP of seven properties; Gregg Stiansen from national sales manager to VP/GM of WHWH/WPST Princeton, N.J.; WPST music director Dave McKay to PD; and Michelle Stevens from VP of programming to oversee PDs for the company's 12 properties.

Music Video

PROGRAMMING

Pumpkins' Trip To Silent-Film Era Video Recalls Work Of Filmmaker Méliès

BY BRETT ATWOOD

LOS ANGELES—The Smashing Pumpkins travel to uncharted territory in their latest clip, "Tonight, Tonight," which places the modern rock act in a set similar to that used by pioneer French filmmaker Georges Méliès in the silent movie "A Trip To The Moon."

The video, which was directed by Jonathan Dayton and Valerie Faris of Los Angeles-based production company Dayton/Faris, opens with a shot of a Victorian-era crowd as it witnesses the launching of an airship. Several passengers enter the ship, which soon ascends to the sky and, ultimately, the heavens above.

Floating on the clouds are the members of the Smashing Pumpkins, who perform the song in full Victorian-era garb. The airship soon approaches the moon, which, as in the classic film, is actually a human face covered in frosting-like makeup.

A couple leaps from the still-airborne ship and descends onto the moon via umbrella. When the two land, they encounter strange moon citizens, who tie them up and hold them captive. However, they manage to break free and eventually escape the planet on a stray missile. On their return to Earth, the missile crashes into the ocean, where the couple tumbles to the sea and is greeted by the sea god Neptune.

Following an underwater show, which is filled with choreographed formations of mermaids and fish, the video concludes as the two rise to the ocean's surface, where a boat awaits to rescue them.

MTV, which is airing the clip, has designated it a "breakthrough video."

"We thought the video looked different than anything else we had seen," says Patti Galluzzi, VP of music programming for MTV. "It's a compelling and beautiful-looking video."

Pam Marcelllo, VP of video promotion for Virgin, adds, "The first time I saw it, I realized that it was like something that had never been on MTV before. The impact was so immediate that it just knocked your socks off."

The set and photographic style of the video echo the artistry of Méliès, who used painted backdrops and forced per-



SMASHING PUMPKINS

spective set pieces in his work. The clip was shot to look as if it were made during the silent-film era. To achieve that authenticity, the production used a real Mitchell hand-cranked camera from that era.

"We had always been interested in the old silent movies," says Faris. "Méliès shot about 500 films in his career, but only about 150 have survived. He painted all of his own sets and used certain special effects that were far ahead of their time. We were lucky enough to have the luxury of some time to be able to build the sets for this video. It was not something that we could have thrown together in a week."

Dayton says that the three-day video shoot was preceded with one month of preproduction and was followed by a few weeks of post-production work. The video cost about \$400,000 to produce, according to Dayton.

"The set was entirely two-dimensional," says the Smashing Pumpkins' Billy Corgan. "Every part of the set that is seen in the video was painted on flat pieces of wood. There's one shot in the video where it shows the people landing on the moon. The camera was literally about 30 feet back from the set. I guess the whole video has caught some people's eyes because it has a certain charm and unassuming attitude."

Any Stanton, VP of video production for Virgin, says of her first day on the set, "It felt like I was in a fantasy land. There was just a whole lot of detail and work that went into it."

Corgan says that it was a fluke that the eye-opening video got made. The original

creative treatment for the video would have placed the rock act in the middle of a well-choreographed Busby Berkeley-style video. However, shortly before that clip was about to begin shooting, the production team learned that a video with a similar style (the Red Hot Chili Peppers' "Aeroplane") had just wrapped.

"We were already looking at casting the synchronized swimmers when we found out about the other video," says Dayton.

Corgan says that the shoot was among the smoothest of the Smashing Pumpkins' career:

"There wasn't any clashing of egos with this shoot, which we have had in the past," he says. "The band was able to have a lot of creative input, and we avoided any artistic battles with the director. It seems like a lot of people making clips are not necessarily interested in what they are doing. They view music video as a steppingstone to something else. That may be OK for them, but sometimes the band suffers for it. After you do a few of these videos, you start to become aware of the whole process. You learn how the money is spent and how many days a shoot should take. You learn all sides of the artistic process, and that helps us decide what is a viable idea."

Corgan says that the band may shoot one more video from its critically acclaimed album "Mellon Collie And The Infinite Sadness."

"We're looking at shooting a clip for the song 'Thirty-Three,'" says Corgan. "However, we are not sure about whether or not we will be able to do it yet."

PRODUCTION NOTES

LOS ANGELES

Ice Cube directed Kausion's "OG's Trippin'" for Look Hear Productions.

G. Thomas is the eye behind West Side Connection's "Bow Down."

Tupac Shakur and Gobi Nejad co-directed the Outlaws' "Made Niggas."

Director Paul Hunter is the eye behind Keith Sweat's "Twisted" clip. Daniel Pearl directed photography, while Craig Fanning produced.

Block directed Frost's "La Raza Pt. II" video for FM Rocks. Nick Hey directed photography.

The Eels' "Novocaine For the Soul" was directed by Mark Romanek. Allan Wachs produced, and Jeff Cronenworth directed photography for Satellite Films.

Jill Sobule's "Secretive Life" was directed by Stephen Kirklys.

NEW YORK

Ross Monaghan directed Reel 2 Real's "Mueve La Cadera." "Bolex" Joe directed photography. James Brown directed Apollo 440's "Krupa," and Greg Copeland directed photography. Both were produced by Paul Spencer and Steven Wren for Spidercom Films L.A.

Charisse Arrington's "Down With This" was directed by Chris Halliburton. Carrie Bornstein produced, while Chris Norr directed photography for Crazy Horse Productions.

MTV Clip-Heavy Sibling M2 To Hit Airwaves And Net

M2 ABOUT TO DEBUT: MTV Networks has announced that a spinoff service to MTV, which will be called M2, will debut Aug. 1. The announcement follows months of industry speculation about the prospect of a new MTV-branded, clip-intensive channel (Billboard, May 4).

"M2 will play a wider range of genres than MTV taps into, including rock, rap, hip-hop, alternative, R&B, jazz, blues, reggae, and probably a few other genres that we haven't discovered yet," says Andy Schuon, executive VP of programming for MTV.

Schuon says that M2 may eventually include programming blocks of retrospective and current clips, but that it will launch in a looser, "free-form" format.

"The format is that there is no format," says Schuon half-jokingly.

"Music videos may be grouped together by look, style, or intellectually," he adds. "Maybe the **Butt-hole Surfers** will play next to a **Dick Dale** clip. Or two songs that sound alike will be played one after the other."

Schuon says that M2 will not feature heavy, medium, and light video rotations. Instead, it will provide labels with a list of the clips it is playing that details how many times each clip has been aired, as well as its weekly video "adds."

Heavily played clips can expect approximately four or five plays per day, says Schuon.

Localized content will play a significant role in the M2 mix, according to Matt Farber, senior VP of programming and new business for MTV Online. Beginning in November, M2 will air three local M2 affiliate breaks per hour. Cable operators will be able to use the breaks to plug in local music information. The regional music news and information will be accumulated by local stringers of MTV Online, who already file reports on their local music scenes for the World Wide Web and America Online sites.

Farber describes the look of the local breaks as a cross between the Weather Channel and Bloomberg Information Television. Both channels add a heavy dose of computer text-delivered information and graphics to their telecasts. The local spots may contain scrolling news briefs and club dates customized for each area. In the future, locally created music videos may also appear during the regional breaks, which will be sponsor-supported.

Internet culture will also play a significant role in the development of M2. Shortly after its launch, M2 will begin to broadcast computer-receivable data with its video feed. As a video is played, the data will show expanded information about the artist and video produc-

tion. Artist tour dates, contests, and album information will also be transmitted over the InterCast broadcast, which resembles the Web (Billboard, Dec. 16, 1995). Farber says that MTV will also soon begin to broadcast InterCast data, but that, unlike M2, it will not be done 24 hours a day.

Despite some speculation to the contrary, M2 will feature on-air VJs. "120 Minutes" host Matt Pinfield will be one of two on-air hosts at launch. Although another VJ has been hired, his or her name had not been announced at press time. MTV president Judy McGrath says that the channel will hire more on-air talent in the coming months.

No major internal MTV staff shifts are expected, but McGrath says that the channel may give some up-and-coming staffers added responsibilities.

"Some new players and faces will emerge," says McGrath. "But, a large portion of our existing staff will work on M2."

At launch, the distribution for M2 is expected to reach about 3 million homes—most of which are C-Band satellite owners. Unlike MTV, M2's signal is not expected to be scrambled at launch. It had not been determined at press time whether the direct satellite broadcast service United States Satellite Broadcasting, which carries all of MTV Networks' other services, would offer M2 to its 750,000-plus national subscribers. However, it is likely that USSB will add M2 at launch or shortly after. The channel is expected to announce its distribution in cable markets in the coming weeks.

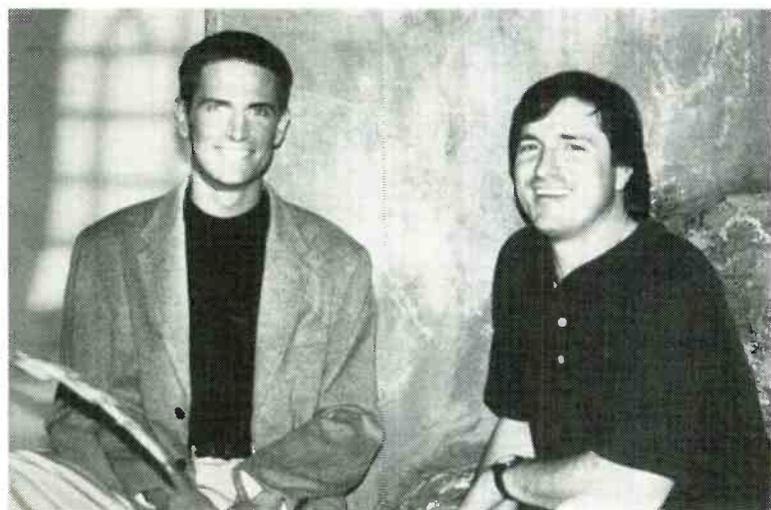
M2 faces a considerable challenge getting distribution on cable systems, which have limited channel capacity. The field is now so competitive that some cable programmers, including MTV Networks' TV Land, are paying cable companies to carry their services. However, MTV does not plan to pay operators to add the service, according to McGrath.

BOX DEAL OFF: Liberty Media Corp.'s deal to acquire a controlling interest in Video Jukebox Network, parent company of the Box, has fallen apart. Liberty's board rejected a plan to boost its stake in the music video programmer from 5% to as much as 60% through the purchase of up to 16 million shares of VJN stock. It was expected that the deal, which was estimated to be worth as much as \$32 million, would give the Box a much-needed distribution boost using the muscle of Liberty, which is a programming division of Tele-Communications Inc. (Billboard, June 1).

THE EYE



by Brett Atwood



Days Of Grace. Myrrh Records artist Greg Long's latest clip, "Days Of Grace," was shot in Nashville and India. Long, left, is pictured with Chuck Shanlever, director of video development, during a break from filming.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- 1 J'son, I'll Never Stop Loving You
- 2 LL Cool J, Loungin'
- 3 Monica, Why I Love You So Much
- 4 Nas, If I Ruled The World
- 5 Bone Thugs-N-Harmony, Tha Crossroads
- 6 112 Feat. The Notorious B.I.G., Only You
- 7 Jodeci, Get On Up
- 8 Montell Jordan Feat. Slick Rick, I Like
- 9 Toni Braxton, You're Makin' Me High
- 10 Coolio, It's All The Way Live (Now)
- 11 Total, Kissin' You
- 12 Mariah Carey, Forever
- 13 R. Kelly, I Can't Sleep Baby (If I)
- 14 Crucial Conflict, Hay
- 15 Too Short, Gettin' It
- 16 Lord Finesse, Actual Facts
- 17 Busta Rhymes, It's A Party
- 18 Case, Touch Me, Tease Me
- 19 Keith Sweat, Twisted
- 20 Men Of Vizion, House Keeper
- 21 George Clinton, If Anybody Gets Fucked Up...
- 22 Fugees, Killing Me Softly
- 23 Tevin Campbell, Back To The World
- 24 Shades, Tell Me
- 25 Fugees, Cowboys
- 26 Heltah Skeltah, Operation Lockdown
- 27 SWV, You're The One
- 28 Ladae, Party 2 Nite
- 29 Jay-Z Feat. Foxy Brown, Ain't No Nigga
- 30 De La Soul, Stakes Is High

*** NEW ONS ***

Tina Turner, Something Beautiful Remains
 The Isley Brothers, Let's Lay Together
 MC Lyte, Everyday
 Monica Feat. Treach, Ain't Nobody
 Nate Morris, Wishes
 Subway, I'll Make Your Dreams Come True
 Deborah Cox, Where Do We Go From Here
 Nonchalant, Until The Day
 Southside B.O.I.Z., Get Ready Here It Comes
 Dru Hill, Tell Me
 Nneka, Say It Again
 Gina Thompson, The Things That You Do
 The Braxtons, So Many Ways



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Paul Brandt, My Heart Has A History
- 2 James Bonamy, I Don't Think I Will
- 3 LeAnn Rimes, Blue
- 4 Sawyer Brown, Treat Her Right

- 5 Ricochet, Daddy's Money
- 6 Patty Loveless, A Thousand Times A Day
- 7 Neal McCoy, Then You Can Tell Me Goodbye
- 8 Wade Hayes, On A Good Night
- 9 Trace Adkins, There's A Girl In Texas
- 10 Trisha Yearwood, Believe Me Baby
- 11 Shania Twain, No One Needs To Know
- 12 Marty Stuart & Travis Tritt, Honky Tonkin....
- 13 David Lee Murphy, The Road You Leave Behind
- 14 Hal Ketchum, Hang In There Superman
- 15 Blackhawk, Big Guitar
- 16 Paul Brandt, I Do
- 17 Ty Herndon, Living In A Moment
- 18 Bryan White, So Much For Pretending
- 19 Randy Travis, Are We In Trouble Now
- 20 Keith Stegall, Roll The Dice
- 21 Joe Nichols, Six Of One, Half A Dozen... †
- 22 Dwight Yoakam, Heart Of Stone †
- 23 Mindy McCready, Guys Do It All The Time †
- 24 Junior Brown, Venom Weann' Denim †
- 25 Michelle Wright, Nobody's Girl †
- 26 Brooks & Dunn, My Mana
- 27 Sammy Kershaw, Meant To Be
- 28 Larry Stewart, Why Can't You †
- 29 Tracy Lawrence, Time Marches On
- 30 Kevin Welch, Life Down Here On Earth †
- 31 Jeff Foxworthy, Redneck Games †
- 32 Chely Wright, The Love He Left Behind †
- 33 Joe Ely, All Just To Get To You
- 34 Steve Azar, I Never Stopped Lovin' You
- 35 Jeffrey Steele, The Roots Of Country
- 36 Steven Craig Harding, Tonight My Heart...
- 37 Great Plains, Dancin' With The Wind
- 38 Bobbie Cryer, I Didn't Know My Own Strength
- 39 George Ducas, Every Time She Passes By
- 40 Davis Daniel, I'm Not Listening Anymore
- 41 Sammy Kershaw, Vidalia
- 42 Keith Gattis, Real Deal
- 43 Charlie Major, (I Do It) For The Money
- 44 David Ball, Circle Of Friends
- 45 Rick Trevino, Learning As You Go
- 46 Nitty Gritty Dirt Band, Maybe Baby
- 47 Tammy Graham, Tell Me Again
- 48 Shelby Lynne, Another Chance At Love
- 49 The Mavericks, Missing You
- 50 Suzy Bogguss, Give Me Some Wheels

*** NEW ONS ***

Chris Ward, Fall Reaching
 Eddy Raven & Jo-Ei Sonnier, Fais Do Do
 Faith Hill, You Can't Lose Me
 Tony Tolver, Bettin' Forever On You



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Bone Thugs-N-Harmony, Tha Crossroads
- 2 Alanis Morissette, You Learn
- 3 The Smashing Pumpkins, Tonight, Tonight
- 4 Metallica, Until It Sleeps
- 5 No Doubt, Spiderwebs
- 6 Nada Surf, Popular
- 7 Toni Braxton, You're Makin' Me High
- 8 LL Cool J, Loungin'
- 9 Oasis, Don't Look Back In Anger **
- 10 Hootie & The Blowfish, Tucker's Town

- 11 Soundgarden, Pretty Noose
- 12 Rage Against The Machine, Bulls On Parade
- 13 Garbage, Stupid Girl
- 14 The Cranberries, Free To Decide
- 15 Fugees, Killing Me Softly
- 16 Primitive Radio Gods, Standing Outside A..
- 17 Stone Temple Pilots, Trippin' On A Hole **
- 18 Beck, Where It's At
- 19 Dave Matthews Band, So Much To Say **
- 20 Coolio, It's All The Way Live (Now)
- 21 Green Day, Walking Contradiction
- 22 Butthole Surfers, Pepper
- 23 Ozzy Osbourne, I Just Want You
- 24 Superdrag, Sucked Out
- 25 Maxi Priest, That Girl
- 26 Hole, Gold Dust Woman
- 27 Dishwalla, Counting Blue Cars
- 28 Mariah Carey, Forever
- 29 2Pac, How Do U Want It
- 30 Me'shell Ndegeocello, Leviticus: Faggot
- 31 Alice In Chains, Agan
- 32 Monica, Why I Love You So Much
- 33 Quad City DJ's, C'mon N' Ride It (The Train)
- 34 R. Kelly, I Can't Sleep Baby (If I)
- 35 Refreshments, Banditos
- 36 Goo Goo Dolls, Long Way Down
- 37 Porno For Pyros, Tahitian Moon
- 38 311, Down
- 39 Los Del Rio, Macarena (Bayside Boys Mix)
- 40 Wallflowers, 6th Avenue Heartache
- 41 Total, Kissin' You
- 42 Joan Osborne, St. Teresa
- 43 Stabbing Westward, Shame
- 44 Case, Touch Me, Tease Me
- 45 Sponge, Wax Ecstatic
- 46 Presidents Of The United States, Lump
- 47 De La Soul, Stakes Is High
- 48 Nas, If I Ruled The World
- 49 Jill Sobule, The Secretive Life
- 50 Robert Miles, Children

** Indicates MTV Exclusive

*** NEW ONS ***

Soundgarden, Burden In My Hand
 Tom Petty, Walls
 D'Angelo, Me And Those Dreaming Eyes Of Mine
 Kiss, Shout It Out Loud
 Magnapop, Open The Door



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Tracy Lawrence, Time Marches On
- 2 Trisha Yearwood, Believe Me Baby
- 3 Trace Adkins, There's A Girl In Texas
- 4 Neal McCoy, Then You Can Tell Me Goodbye
- 5 Ricky Skaggs, Cat's In The Cradle
- 6 Ricochet, Daddy's Money
- 7 Paul Brandt, My Heart Has A History
- 8 Sawyer Brown, Treat Her Right
- 9 James Bonamy, I Don't Think I Will
- 10 Patty Loveless, A Thousand Times A Day
- 11 LeAnn Rimes, Blue
- 12 Blackhawk, Big Guitar
- 13 Jeff Foxworthy, Redneck Games

- 14 Sammy Kershaw, Meant To Be
- 15 Shania Twain, No One Needs To Know
- 16 Marty Stuart & Travis Tritt, Honky Tonkin'
- 17 Wade Hayes, On A Good Night
- 18 Rick Trevino, Learning As You Go
- 19 The Mavericks, Missing You
- 20 Chely Wright, The Love He Left Behind
- 21 Hal Ketchum, Hang In There Superman
- 22 Junior Brown, Venom Weann' Denim
- 23 Bryan White, So Much For Pretending
- 24 Larry Stewart, Why Can't You
- 25 Ty Herndon, Living In A Moment
- 26 Dwight Yoakam, Heart Of Stone
- 27 Brooks & Dunn, My Maria
- 28 Mindy McCready, Guys Do It All The Time
- 29 Randy Travis, Are We In Trouble Now
- 30 Jeffrey Steele, The Roots Of Country

*** NEW ONS ***

Paul Brandt, I Do
 Neil Diamond, Marry Me
 Faith Hill, You Can't Lose Me
 Sammy Kershaw, Vidalia



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Jewel, Who Will Save Your Soul
- 2 Tracy Chapman, Give Me One Reason
- 3 Hootie & The Blowfish, Tucker's Town
- 4 Alanis Morissette, You Learn
- 5 Eric Clapton, Change The World
- 6 Gloria Estefan, Reach
- 7 Gin Blossoms, Follow You Down
- 8 Joan Osborne, St. Teresa
- 9 Collective Soul, The World I Know
- 10 Natalie Merchant, Jealousy
- 11 Celine Dion, Because You Loved Me
- 12 Toni Braxton, You're Makin' Me High
- 13 Fugees, Killing Me Softly
- 14 Mariah Carey, Forever
- 15 Wallflowers, 6th Avenue Heartache
- 16 Dog's Eye View, Everything Falls Apart
- 17 Bryan Adams, The Only Thing That Looks Good...
- 18 Sting, You Still Touch Me
- 19 George Michael, Fastlove
- 20 Gloria Estefan, Turn The Beat Around
- 21 Blues Traveler, Run Around
- 22 Seal, Don't Cry
- 23 Mariah Carey, Always Be My Baby
- 24 Patti Rothberg, Inside
- 25 Queen, Bohemian Rhapsody
- 26 Jann Arden, Insensitive
- 27 John Mellencamp, Wild Night
- 28 Vanessa Williams, Where Do We Go From Here
- 29 Peter Gabriel, Big Time
- 30 R.E.M., The One I Love

*** NEW ONS ***

Tom Petty, Walls
 Blues Traveler, But Anyway
 Maxwell, Ascension
 Dog's Eye View, Prince's Favorite Son

A DOUBLE-BARRELED BLAST OF BLUES

(Continued from page 10)

of the licensed material.

The boxed set will be distributed domestically by Port Washington, N.Y.-based independent distributor Koch International. Due to the great number of licensing sources, the box will not be sold outside the U.S.

The marketing of "Mean Old World" will be essentially publicity-driven, according to Talbot. "We've employed Shore Fire [Media in Brooklyn, N.Y.], the PR company, to do our advance work for us," he says. "They've been making the connections with reviewers, magazines, and so forth, and pointing the way for prerelease publicity and reviews. We're relying primarily on reviews and some co-op advertising with Koch. We don't have a big budget for publicity, unfortunately."

The Smithsonian Collection, which began as a mail-order operation in 1973 with "The Smithsonian Collection Of Classic Jazz," will also make use of a 3 million-name database of Smithsonian customers and exploit its ties to the institution.

Talbot says, "We've got a fairly big database that is based on subscribers to the Smithsonian magazine and people who have paid to be Smithsonian associates and some previous buyers of Smithsonian products. We'll be renting specialist lists for direct-mail solicitations, too. I'm hoping—given that this has got some pretty hot contemporary material on it—it might help us get a younger demographic into our database."

CLASSIC CATALOG

MCA, which has created a large number of reissue packages from its Chess Records holdings, has sought to trawl the breadth of its wholly owned catalog for "Blues Classics."

Andy McKaie, VP of catalog development and special projects at MCA (U.S.), says of the set, "It's a little short of two years in the works. I was wondering about how to draw upon that catalog to make a statement about what we own and begin touching our feet into the prewar area . . . I thought that we could dabble a great deal in the prewar [material] and at the same time touch on some of the later stuff that we haven't touched on before."

To co-compile and co-produce the project and write the notes for its 64-page booklet, McKaie turned to blues authority Mary Katherine Aldin, who produced MCA's 1994 "Chess Blues" box and co-compiled and co-annotated the label's 1989 Waters collection, "The Chess Box."

"We discussed each song and each artist," McKaie says. "We tried to give a level of importance to both, not just to one or the other, but to both . . . [But] the repertoire itself was very important. This is just as if we were doing a [set on] Willie Dixon or any other artist who's known for songs—we had to make sure that the songs were the right songs. In some instances, the songs are as, if not more, important than the artists. The songs, subsequent to those recordings, have taken on such importance in history."

The set draws from recordings originally released on Vocalion, Brunswick, Decca, Aristocrat, Chess, Duke, Peacock, ABC, and BluesWay.

Many of the artists on "Blues Classics" have been virtually unrepresented on major-label reissues

until now. Among the country blues performers included on the set are Furry Lewis, Robert Wilkins, Kokomo Arnold, Peetie Wheatstraw, Sleepy John Estes, and Robert Lee McCoy (aka Robert Nighthawk). All the Chess stars—including Waters, Wolf, Guy, Williamson, and Little Walter—are represented; Duke/Peacock stars, such as Bland and Parker, are also featured. B.B. King, who has spent his latter-day career at MCA, is heard on four cuts from his '60s tenure at ABC.

The durable songs range from Wilkins' 1929 masterpiece "That's No Way To Get Along," later adapted by the singer as the gospel blues "Prodigal Son" and appropriated by the Rolling Stones, to B.B. King's 1964 hit "How Blue Can You Get," which is sampled on Primitive Radio Gods' current modern rock hit, "Standing Outside A Broken Phone Booth With Money In My Hand."

"Blues Classics," a CD-only set that will retail for approximately \$45, is an elaborate package: A butterfly box containing the three CDs is housed in a triple-fold wooden slipcase with a stamped metal plate bearing the title hammered into it. The housing contains a complete track listing and the CD booklet.

"[Designer] Vartan went overboard, to put it mildly," McKaie says. "It's beautiful; it's different."

To promote the set, McKaie says, MCA has "taken a lot of advertising. We're advertising in all the blues magazines; we're also advertising in all the record collector magazines, [including] Goldmine, Discoveries. We're also advertising in [monthly CD newsletter] ICE . . . Every ad has tags with Tower Records on them."

DIRECT MAIL PUSH

A mailing promoting the set has been sent to the 23,000 members of the Chess Club, an MCA direct-mail club servicing Chess fans.

McKaie adds, "At the Long Beach [Calif.] Blues Festival [in September], we're going to be giving out a catalog that will feature [the box]. It's called 'Blues, Rhythm & Roll,' and it features all of MCA's roots-oriented music: rock'n'roll, rhythm and blues, and blues. It will be a consumer-oriented catalog, and the cover of it will be the cover of the [boxed set] booklet. That will be one of the things we mail to all the new members of the Chess Club."

McKaie expects that some neophyte blues fans will be alerted to "Blues Classics" through a Chess Club promotion with Starbucks Coffee shops that will continue through August. "People are writing in," he says, "and they're going to get the 'Class Of '15' [CD] sampler that we made for last year's festival and the new catalog and the first mailer, which talks all about this new package."

MCA's publicity department has already begun to push the set through mailings to publications with long lead times, with mailings to weeklies and dailies to follow.

MCA in the U.S. will make "Blues Classics" available to its foreign subsidiaries. Although the set has been solicited overseas, no release dates have been set yet. However, McKaie says, "I've had tremendous interest. The Far East and other places have already talked to me about it."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 20, 1996.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Bone Thugs-N-Harmony, Tha Crossroads

BOX TOPS

- Case, Touch Me Tease Me
 Total, Kissin' You
 Nas, If I Ruled The World
 J'son, I'll Never Stop Loving You
 Quad City DJ's, C'mon N' Ride It (The Train)
 Crucial Conflict, Hay (Strollin' On)
 Keith Sweat/Kut Kloze, Twisted
 112 Featuring The Notorious B.I.G., Only You
 LL Cool J., Loungin' (Remix)
 All-4-One, Someday
 Vanessa Williams, Where Do We Go From Here
 The Tony Rich Project, Like A Woman
 2Pac, How Do U Want It
 Monica, Why I Love You So Much
 Somethin' For The People, With You
 R. Kelly, I Can't Sleep Baby (If I)
 Donell Jones, In The Hood
 De La Soul, Stakes Is High
 Mista, Blackberry Molasses
 Me'shell Ndegeocello, Leviticus: Faggot
 Immature, Please Don't Go
 Fugees, Killing Me Softly
 2Pac, 2 Of Amerikaz Most Wanted
 A+, All I See
 Los Del Rio, Macarena
 Pete Rock, The Yearn
 Prong, Rude Awakening
 R. Kelly, Down Low (Live To...Mix)

NEW

- A Tribe Called Quest, Ince Again
 Code 3, Humpin' Bumpin'
 Deborah Cox, Where Do We Go From Here
 Everything But The Girl, Wrong
 Robert Miles, Children
 Solution A.D., Fearless
 Sponge, Wax Ecstatic
 Superdrag, Sucked Out
 Super 8, King Of The World



Continuous programming
 3201 Dickerson Pike
 Nashville, TN 37207

- All-4-One, Someday
 Blind Melon, Three Is A Magic Number
 Mariah Carey, Forever
 Adam Clayton & Larry Mullen, Mission: Impossible
 Dick Dale, The Wedge Paradiso
 Def Leppard, Work It Out
 Celine Dion, Because You Loved Me
 Steve Earle, Feel Alright
 Gipsy Kings, La Rhumba De Nicolas
 Buddy Guy, Talk To Me Baby
 Hootie & The Blowfish, Tucker's Town
 Kiss, Rock And Roll All Nite
 Madonna, Love Don't Live Here Anymore
 Joan Osborne, St. Teresa
 The Tony Rich Project, Nobody Knows
 Marilyn Scott, Take Me With You
 The Smashing Pumpkins, Tonight, Tonight
 Sting, You Still Touch Me
 Midge Ure, Breathe
 Verve Pipe, Photograph



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Bob Marley, What Goes Around... (new)
 Maxi Priest Featuring Shaggy, That Girl (new)
 Everything But The Girl, Wrong (new)
 All-4-One, Someday (new)
 Limblifter, Tinfoil (new)
 Bone Thugs-N-Harmony, Tha Crossroads
 George Michael, Fastlove
 The Tragically Hip, Ahead By A Century
 Alanis Morissette, You Learn
 Soundgarden, Pretty Noose
 Def Leppard, Work It Out
 Tracy Chapman, Give Me One Reason
 Bryan Adams, The Only Thing That Looks Good...
 The Smashing Pumpkins, Tonight, Tonight
 Adam Clayton & Larry Mullen, Mission: Impossible



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- George Michael, Fastlove
 Metallica, Until It Sleeps
 Eros Ramazzotti, La Cosa Mas Bella
 Alanis Morissette, You Learn
 Def Leppard, Slang
 Soraya, De Repente
 Adam Clayton & Larry Mullen, Mission: Impossible
 Everything But The Girl, Wrong
 Bryan Adams, The Only Thing That...
 Fugees, Killing Me Softly
 Cowboy Junkies, A Common Disaster
 Cranberries, Free To Decide
 Iliya Kuryaki, Jaguar House
 Black Grape, Kelly's Heroes
 La Union, Negrita
 Garbage, Stupid Girl
 Oasis, Don't Look Back In Anger
 No Doubt, Just A Girl
 The Smashing Pumpkins, Tonight, Tonight
 La Ley, Cielo Market



Five 1/2-hour shows weekly
 Signal Hill Dr
 Wall, PA 15148

- Carman, 7 Ways To Praise
 Carman, My Story
 Carman, There Is A God
 Carman, Amen
 Christafari, My Eyes
 Dakota Motor Co., Stand Up
 Farrell & Farrell, People All Over
 Gina, More Precious
 Gregg & Rebecca Sparks, This Love Is
 Jimmy A. Sweet Angel
 Johnny Q Public, Body Be
 Michael W. Smith, Cry For Love
 Mpxx, Want Ad
 Newsboys, Take Me To Your Leader
 Plankeye, Open House



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
 Eric Clapton, Change The World
 Beck, Where It's At
 Patti Rothberg, Inside
 Spin Doctors, She Used To Be Mine
 Valerie George, Being Single
 Marilyn Scott, EPK '96
 Jim Carrey, Somebody To Love
 Sponge, Wax Ecstatic
 Soundgarden, Pretty Noose
 Cracker, Nothing To Believe In
 Montell Jordan, I Like
 Imperial Teen, You're One
 Midge Ure, Breathe
 Afghan Whigs, Going To Town
 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

- Total, Kissin' You
 Quad City DJ's, C'mon N' Ride It (The Train)
 2Pac, 2 Of Amerikaz Most Wanted
 Toni Braxton, You're Makin' Me High
 Nas, If I Ruled The World
 Bone Thugs-N-Harmony, Tha Crossroads
 SWV, You're The One
 Busta Rhymes, It's A Party
 LL Cool J., Loungin' (Remix)
 Montell Jordan, I Like

NATIONAL CENTRE FOR POPULAR MUSIC PLANNED

(Continued from page 6)

to what should be included in the displays.

Strickland and executive director Stuart Rogers are adamant that the center not be "object-based" and say that there are only very limited plans to display such items as, for instance, Beatles memorabilia.

Rather, they say, the center will use interactive technology to inform and entertain visitors on such subjects as the history of popular music and the technology of making, recording, and broadcasting music. Temporary exhibitions will cover specific subjects; they cite as a potential example the history and development of the Who.

Strickland says of the center, "It will tell the story of popular music in a range of ways. It will be about using technology to tell quite complex stories. It will give people a flavor of where music has come from and where it is going; it will show them what people in society were doing at a time when particular forms of music developed."

Referring to a BBC TV series documenting popular music, he states, "It will be like an interactive version of 'The Rock 'N' Roll Years.' There will be some objects, but we are playing that down."

Rogers adds, "It's not our objective to build a museum or a waxworks."

The center is projected to have a total cost of 15 million pounds (\$23.25 million) and is scheduled to open in January or February 1998, according to Rogers. Strickland says any shortfalls in funding will be made up by borrowings from banks and sponsorships.

The center's publicity says it will attract 400,000 visitors each year and will be self-financed by admission fees. It will be situated in Sheffield's new Cultural Industries Quarter, a development backed by the European Union as part of the regeneration of this post-industrial city, and it already appears on the map of the quarter published by the Sheffield City Council.

Strickland says he has been in



Artist's rendering of the National Centre for Popular Music, slated to open in Sheffield, England, in early 1998.

touch with the BPI throughout the project and names BPI chairman John Preston as "a supporter." Strickland adds, "Last year, we did an update presentation to [BPI director general] John Deacon. People there have been very supportive."

The Sheffield center may, though, be seen as overshadowing plans for a national music center in London.

Rupert Perry, the London-based president of EMI Music Europe and the person overseeing the London project, said at the beginning of the year that plans were taking shape but that there was a long way to go before the first brick was laid (Billboard, Jan. 20).

Perry chairs a pan-industry steering committee the members of which included Music Publishers Assn. chairman Andy Heath, International Managers Forum chairman John Glover, and leading concert promoter Harvey Goldsmith.

Perry says he outlined his plans to Bottomley at a meeting shortly before Christmas and expressed to the minister his hope that the

National Heritage Department help finance the center through its Millennium Fund.

In Perry's vision, the London center would incorporate a museum, a possible 5,000-seat venue, theme restaurants and cafes, retail outlets, rehearsal spaces, and recording studios.

Perry could not be reached for comment at press time; senior BPI executives were also unavailable.

Strickland says he sees no reason why displays at the Sheffield center would not be capable of temporary transfer to any potential London site. "If we are developing digital archives, they will lend themselves to other applications in other places," he states.

Asked about the London project, he says, "We felt they should talk to us. As yet, they have not."

Asked why the center is to be sited in Sheffield, a city not previously regarded as fashionable or among the U.K.'s most attractive, Strickland responds, "Because we thought of it. There is absolutely no reason why it shouldn't be in Sheffield."

He also cites the city's "great musical heritage," which ranges from Joe Cocker to the Human League to emerging stars the Long Pigs.

Bottomley gave her approval to the project in a speech to the BPI's annual general meeting July 3 (Billboard, July 13). She said that not only is the center likely to draw "hundreds of thousands" of visitors each year, it will "celebrate the success and diversity of popular music around the world in an exciting, educational, and entertaining way."

JEFF CLARK-MEADS

Germany's PopKomm Opens Doors To Non-Europeans

■ BY JEFF CLARK-MEADS

LONDON—PopKomm, claimed by organizers to be the world's largest music-industry event, is quietly taking on an international flavor.

For the first time this year, its doors are open to non-Europeans, and according to the organizers, U.S. companies will be making their debuts with stands on the trade-show floor.

PopKomm was established in Cologne, Germany, seven years ago for the German music industry. As it grew rapidly, it pulled in an increasing



number of non-German companies. However, the organizers aimed to preserve its European tone by not accepting stand bookings from elsewhere.

This year, though, that policy has changed. Ralf Plaschke, deputy managing director of organizer Musik Komm, says the company decided against making an announcement, "but when American companies rang up asking for a stand, we didn't turn them down like we have done before. We just wanted this to be a natural development."

PopKomm will be held Aug. 15-17 at Cologne's Congress Center East, and Plaschke is promising that it will be bigger than last year's version, which had 600 exhibiting companies occupying 180,000 square feet of exhi-

bition space. A total of 11,914 delegates attended. PopKomm's rapid growth is evidenced by the fact that last year's exhibition space was twice that of 1994.

Apart from the international element, which will include stands from Canada and Australia, Plaschke says this year's show will reflect the blurring of barriers between entertainment companies. Citing Sega's record label and German TV station RTL's music publishing company, Plaschke says, "As PopKomm, we should not make the mistake of limiting ourselves to traditional music companies but be open to everything that's happening around popular music and popular culture."

Plaschke says that PopKomm's growth this year has been strictly controlled so that the essence of its A&R flavor is not lost. "PopKomm is getting bigger and bigger every year, but we've learned from the experience of the New Music Seminar," he says. "If you go for growth as fast as possible, expenses rise very fast, prices rise very fast, and people start to ask themselves why they are going," he says.

According to Plaschke, the increasing global stature of German music is one reason why growing numbers of people are attending PopKomm. "We have the repertoire and the self-confidence to be not just a market but a repertoire provider," he says. "So, after some voices called for PopKomm to be just a German event, now they are saying, 'Let them come.'"

NARM RESTRUCTURES, CHANGES FEE SYSTEM

(Continued from page 1)

Pam Horovitz, NARM president, says, "The industry has changed, and NARM has to be quick enough to keep up with a more flexible and fluid landscape, which will be in a constant state of change."

Under the old structure, NARM was organized around industry segments, which was how it identified issues, Horovitz says. "It was kind of a top-down structure within which we spent a lot of time revisiting the same issue."

For example, NARM used to hold an annual retailers conference, but after polling its members, it determined that there is no need for such a meeting. Instead, members want meetings formed around issues. If they are interested in the issue, they can attend; if not, they can choose not to attend, Horovitz says.

Also, meetings that center on a

single issue allow member companies to easily decide which staffers to send to the meeting.

The new structure also allows for industry forums to be held to focus on issues. For instance, NARM determined through its strategic planning project that members want to revisit the concept of an industry campaign, similar to the "gift of music" effort a decade back.

In addition to changing the way it addresses issues, NARM has changed its membership structure. For the first time, the six major distribution companies are general members. In the past, they were lumped into the associate-membership group, and as such, they were not eligible to sit on the organization's board of directors or hold office.

The general membership comprises the retail section, which consists of direct-mail services and store operators, and the wholesale/distribution section, which blurs the distinction between distributors, rack-jobbers, and one-stops.

The associate members are divided into entertainment software suppliers and suppliers of related products and services.

Regarding the latter category, Horovitz notes that NARM previously "had a whole population of members who have been systematically excluded from the core NARM voice."

But fixture suppliers, CD manufacturers, and the trade press are "just as important to the success of the industry" as is NARM's general

membership, she adds, so NARM has created a steering committee for that portion of its membership.

"We felt it was important for them to feel welcome in the association and have a steering committee through which they can advise the association and from which we can solicit feedback," she says.

Other changes were designed to affect NARM's revenue stream. In the past, the trade group was largely dependent on its annual convention for revenue, which provides about 60% of NARM's \$2.5 million-\$3 million operating budget.

Membership fees have been increased. Companies with annual revenues of more than \$100 million pay \$3,000 per year, those with more than \$250 million pay \$4,000, those

with more than \$500 million pay \$5,000, and those with more than \$1 billion pay \$6,000.

In the past, regular member companies with more than \$100 million in revenues paid \$2,500, while associate member companies with more than \$75 million paid \$6,000.

NARM chose to increase its revenue stream from dues because it discovered that the old dues structure was "tremendously undervalued," Horovitz says. "We were long overdue for a dues hike, and our member companies didn't think we would have a major rebellion on our hands [with the price increase]."

Moreover, Horovitz says she hopes the new structure "lets members feel that dues are going to be used to address worthwhile issues."



Seeing Double. "Ten Thousand Angels" by country newcomer Mindy McCready topped the Heatseekers chart for the weeks ending July 6 and Saturday (13). The BNA Records artist's second single, "Guys Do It All The Time," is No. 32 on Hot Country Singles & Tracks this week. McCready heads out on a West Coast radio promotional tour Tuesday (16).

BMG ENTERTAINMENT

(Continued from page 6)

growth strategy. All of the major multinational music companies have been exploring ways to advance their China interests. Warner Music International president Stephen Shrimpton, for instance, said that he is looking to its China region VP, Wu Tsu Tsu, to explore its options there and that it has commissioned a market study (Billboard, June 22). The Warner Music Group did have a joint venture in China with a TV syndicate, but it is no longer in place, according to Shrimpton.

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TRITT GETS PERSONAL IN MARKETING NEW WB SET

(Continued from page 7)

Tritt has gone back to basics. This is probably another career record for him."

Tritt's prior albums were produced by Gregg Brown, and when the two decided not to work together on this record, Tritt says he began calling producers.

Tritt had worked with Was on his cut on the "Rhythm, Country And Blues" album and on the televised tribute to Elvis Presley from Memphis. "I always loved working with Don because he was so open to artists and artists' ideas," Tritt says. "And he was very excited about the idea of co-producing with me. I was glad it came about."

Tritt says he was much more involved in this album than ever before. "It is my first true co-production," he says. "My fingerprints are all over this album. Not only did I co-produce the album with Don, I was really involved every single day. It was very much a partnership. I play acoustic guitar on practically every song on this album."

"I play electric guitar on one cut, on 'She's Going Home With Me.' I did all my own harmony vocals on this album, with the exception of about two songs. I even

did the art direction on this album. I'm more involved in this project than I've ever been, and I'm very proud."

Tritt says he learned from Was that "making great albums always comes back to one major thing, and that's great songs... You have to have material that you feel strongly about and speaks to you. And hopefully, if it moves you, it will move other people."

Tritt says he and Was had definite ideas about how to present the 11 cuts on the album.

"We wanted to go in and bring my vocal and me as an artist up to the front instead of burying me in a bunch of background vocals and strip down the band instead of overdubbing a bunch of guitar parts," he says. "We'd go in with six guys and basically record the song."

"We didn't do a lot of overdubbing. Everything was pretty much recorded live. That was different. We'd never taken that approach. Stripping the production down, getting down to the bare bones, good songs, and singing them just as hard and good as I could sing them—that was our objective. We reached that



objective very well. We did everything we wanted to do on this album."

Notwithstanding Was' formidable rock credits, which include albums with the Rolling Stones and Bonnie Raitt, Tritt says one of the things that drew him to the producer was the albums he did with Waylon Jennings, Willie Nelson, and Kris Kristofferson.

Tritt wrote or co-wrote seven of the album's 11 cuts. One of the songs he's most excited about is a duet with Lari White titled "Help Me Get Over You." Tritt worked with White on a CBS special last year and is such a fan of her voice that he asked her to co-write the song and sing it with him.

"She has so much soul and power," he says of White. "And she's an exceptional songwriter. I sent her the demo of the song, and in a couple of weeks she sent her verse back. Then we recorded it together live in the studio."

Mayne says picking singles will be difficult because the album offers so many possibilities. "This record itself takes things to the next level in that people, with established artists, begin to have a certain level of expectation that every single record is going to sound exactly this way," Mayne says. "The creative

challenge is to keep consistency to your core audience but yet, at the same time, keep reinventing yourself and taking on fresh perspective. On this album, Travis has certainly done that."

Tritt is working with the executives at Warner Bros. to introduce the album. The last week of July he and Was will visit WEA offices in Los Angeles, Detroit, Minneapolis, and Amarillo, Texas. Tritt says. "It's the first time for us to take it to them personally and give them a chance to get excited... The way to get the retail people excited about it is to get our home base excited about it first."

Bob Saporiti, senior VP of marketing, Warner Bros. Nashville (U.S. and international) expects distribution staffers to "get a kick out of talking to Don and Travis and getting the inside story on how the album was made."

After last year's greatest-hits package, retail reps seem ready for a new Tritt album. "I really dig Travis. He's one of my favorite country male artists, and I'm really looking forward to hearing what he's done on the new album," says Stephanie Wagner, country music buyer for Tower Nashville. "When he comes out with a new album, it sells really well, especially when there's a strong single."

Saporiti says Warner Bros. plans a big push on the album at retail with a variety of point-of-purchase materials. Plans also include going into the markets ahead of Tritt's current Double Trouble tour with Marty Stuart and coordinating additional exposure.

"We're going to follow the entire tour from start to finish," says Saporiti. The tour, booked by William Morris, began in June and continues through November.

Tritt and Stuart also have appearances scheduled on "Late Show With David Letterman" and at Olympic Village during the Olympics in Atlanta. Tritt

also plans to perform at the Republican National Convention in August.

Tritt says that during the tour he plans to invite radio station representatives backstage before the show and present them with a plaque commemorating his sale of 14 million albums.

Tritt, who is managed by Gary Falcon and Ken Kragen, says Warner Bros. plans to videotape the presentations and play them back on video screens (where available) prior to the concerts to show his appreciation to the stations in their hometowns. "I've always looked at it since day one that my career was a partnership with country radio," says Tritt.

Mayne says Warner also plans to tie radio into the tour by providing an after-concert special that will include Travis calling to thank the station, as well as liners introducing songs. There will also be liners sent to stations promoting his appearance in the market.

Saporiti says Warner also plans to heavily promote the album in Europe, where Tritt toured for the first time earlier this year, visiting England, Ireland, Switzerland, and Germany. Saporiti says the tour was highly successful, selling out Shepherd's Bush Empire Theater in London six weeks in advance. "We had some doomsayers saying his music might not work over there, and we showed them in typical Travis Tritt fashion," Saporiti says.

Plans are for Tritt to return to Europe for a tour in 1997.

"This year I had a chance to renew my relationship with Travis on the road in Europe and really appreciate his artistry and what a great guy he is, and that really helped me in the marketing of this project to try and bring a little of that to the people," Saporiti says. "And the fact that he delivered that in the album makes my job so much easier."

N.Y. Penal Code Amendment Results In Bootleg Seizures

BY BILL HOLLAND

More than 87,000 alleged bootleg CDs were seized by authorities from three locations in New York July 2. They were the first seizures under New York state's bootleg amendment to the penal code.

The seizures, which were of bootlegs ranging from single albums selling for \$25 to boxed sets selling for \$300, were conducted in raids by the New York state attorney general's office and the New York state police.

Andre Grabowicz and Gladys Caporali were arrested at Caporali's residence in Queens, N.Y., and charged with manufacturing, selling, and distributing alleged bootleg CDs, audiocassettes, and videocassettes.

Approximately 10,000 of the alleged bootlegs were confiscated from Grabowicz's retail store, Second Coming Records in Manhattan, N.Y. An estimated 70,000 more were seized from his Queens warehouse. Another 7,000

were confiscated from Revolver Records, a Manhattan shop unconnected with Grabowicz.

Artists represented on the alleged bootlegs include Hootie & the Blowfish, Michael Jackson, the Dave Matthews Band, Phish, Nine Inch Nails, the Allman Brothers, Bob Dylan, the Grateful Dead, the Beatles, and Pink Floyd.

Frank Creighton, VP/associate director of anti-piracy for the Recording Industry Assn. of America, praises the law-enforcement efforts predicated by the new amendment, which took effect in November 1995. The amendment added distribution and sale of bootleg product to the penal law, which had previously been limited to manufacturing of bootleg product.

Creighton says the RIAA "treats retail trade in bootlegs with the seriousness the problem demands and will continue to work with artists and their lawyers and managers to ensure that the artists' rights are protected."



The Initials Stay The Same. MCA Music Publishing has signed Ruffa to a worldwide publishing deal, keeping the MCA label act in the family. His first album, "Diamond In The Ruff," was recently released. Shown at the signing at the publisher's New York offices, from left, are Hank Shocklee, senior VP of the black music division; Jeff Trotter, director of A&R; Ruffa; Kim Jackson, director of creative services; and David Renzer, worldwide president of MCA Music.

CLASS-ACTION SUIT CLAIMING PRICE FIXING FILED AGAINST MAJOR LABELS

(Continued from page 6)

Corp., Uni Distribution Corp., Bertelsmann Music Group Inc., and PolyGram Group Distribution Inc.

The complaint alleges that the labels "have employed a variety of collusive schemes to maintain and increase profit margins" and have violated antitrust and consumer-protection laws by "agreeing on the prices they charge retailers for various 'tiers' or 'categories' of CDs."

The suit also claims that the "defendants either charge the same prices for CDs in these tiers or are within a few cents of each others' prices," and being vertically integrated, the six majors can "make these price increases stick." The time period for the alleged violations begins June 25, 1992.

The complaint charges that the labels have limited the competitive market for CDs in several ways, including not passing onto consumers the decline in the price of manufacturing CDs, which has dropped from more than \$2 in 1983 to less than \$1 today.

The suit further claims that the companies' use of minimum-advertised-price policies penalizes retailers that sell higher-priced CDs below a specific minimum price. It also alleges that the majors "can suspend the payment of co-operative advertising for retailers advertising CDs below certain [MAP] minimums or terminate retailers who advertise and sell CDs below the MAP."

"The restrictive competition resulting from [the] Defendants' MAP policies has a direct and substantial impact on consumers, including [the] Plaintiffs and the Class," the complaint says.

The suit also alleges that the six companies control the lower prices offered

by record clubs "because of their collusive agreement to restrict" artist royalty payments for sales, and it names Columbia House, a joint venture between WEA and Sony, and BMG Music Service.

"[The] Defendants' ability to engage in price discrimination is evidence of their market control," states the complaint. "The end result of such practices is that the consumer is deprived of the benefit of vigorous price competition among retail stores."

The suit names the Nashville offices of all of the labels and cites alleged violations of antitrust and consumer-protection legislation in the states mentioned in the suit.

The suit claims that "a substantial part of the trade in commerce, as well as the arrangement, contract, agreement, trust, combination, conspiracy, and/or common course of conduct giving rise to [the] Plaintiffs' claims, occurred within the state of Tennessee. Therefore, venue in this county is proper."

The complaint was filed in circuit court, lawyers for the plaintiffs say, because consumer lawsuits against private companies are not generally filed in federal court. The complaint also asserts that there is no basis for federal diversity jurisdiction, which requires that each of the plaintiffs have more than \$50,000 in "controversy," or alleged losses.

Representatives from five of the companies named in the suit say that they had not seen the complaint and had no comment.

BMG spokesman Dennis Petrovsky states, "We have not been served, but any allegation that we have engaged in price fixing is totally without merit."

The suit is not the first time that the majors have been charged or investigated for antitrust activity in recent years.

There is a pending investigation by the Federal Trade Commission into the pricing practices of the major record companies, which was launched in October 1993. The Department of Justice is also investigating the collaboration of the six companies in a joint venture to create a new music television network.

In 1995, Digital Distribution, operating as Compact Disc Warehouse, filed a suit against the major record companies in U.S. District Court for the Central District of California. The suit was dismissed before it came to trial but is on appeal to the U.S. Court of Appeals for the 9th Circuit.

In 1982, the major labels were sued by United National Records for price fixing of records and tapes. The plaintiff in that case settled for \$26.2 million in 1985.

The U.K. record industry faced similar charges in 1993 and weathered a storm of criticism from the British press and in public hearings by members of the government's Heritage Select Committee. Meanwhile, the U.K. government's Office of Fair Trading had launched its own inquiry. But a subsequent nine-month investigation by the Monopolies and Mergers Commission found that there was no price-fixing cartel among the majors.

Industry sources estimate that the U.K. investigation cost the record industry as much as 10 million pounds (\$15 million) in time and fees.

Assistance in preparing this article was provided by Jeff Clark-Meads in London.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

THIN AIR: On average, 37 songs bullet on the Hot 100 Airplay chart each week. This week, however, due to specialty radio programming over the extended July Fourth weekend, regular rotations dropped. Only 27 titles showed airplay gains and earned bullets, down from 43 last week.

The two songs that gained the most at radio were "I Love You Always Forever" by **Donna Lewis** (Atlantic) and "Don't Look Back In Anger" by **Oasis** (Epic). With a 40% increase in audience impressions, "I Love You Always Forever" moves 33-20 on Hot 100 Airplay and 42-31 on the Hot 100, earning Greatest Gainer/Airplay status on the latter. Lewis' song is ranked No. 1 at four monitored stations: KFMB San Diego; WXXL Orlando, Fla.; WVKS Toledo, Ohio; and WZJM Cleveland. **Greg Simms**, music director at KFMB, says the song is gaining familiarity with the station's 25-34 target audience and is already pulling in big phones. Lewis performed at KFMB's Beach House two weeks ago.

Oasis earned a 35% increase in audience impressions, moving "Don't Look Back In Anger" 60-41 on Hot 100 Airplay. The **Beatles**-esque song is ranked top five at eight monitored stations. At WHTZ New York, where the song is No. 1, music director **Paul Bryant** says the "radio-friendly" track has picked up in the station's surveys in the past couple of weeks and is performing well with females 18-34.

CLAP ON: The voice is obviously **Eric Clapton's**, but the production elements are undeniably **Babyface's**. According to sources at Reprise, the two enjoyed their collaboration on "Change The World" so much that they would like to work together again, if scheduling permits. "Change The World" from Reprise's "Phenomenon" soundtrack is Clapton's first single to chart on the Hot 100 since "Layla" (Duck/Reprise) peaked at No. 12 in 1992. "Change The World" earns Hot Shot Debut honors for its No. 9 entry on the Hot 100. The song enters Hot 100 Singles Sales at No. 22 and stays flat at No. 8 on Hot 100 Airplay, despite gains at radio. "Change The World" is ranked No. 1 at 10 monitored stations.

SELLING SIDES: Virgin's "That Girl" by **Maxi Priest Featuring Shaggy** posted an 89% increase in unit sales, propelling it 72-45 on Hot 100 Singles Sales and 51-40 on the Hot 100. "That Girl" earns Greatest Gainer/Sales honors for its showing on the Hot 100. Other significant sellers are **LL Cool J's** "Loungin'" (Def Jam/Mercury), which posted a 49% gain, enough for a 13-6 move on Hot 100 Airplay and a 30-16 leap on the Hot 100. Single sales generated 89% of the song's Hot 100 chart points. Meanwhile, **R. Kelly's** "I Can't Sleep Baby (If I)" (Jive) improved 57% and moves 18-10 on Hot 100 Singles Sales and 17-7 on the Hot 100. Sales of singles account for 80% of Kelly's Hot 100 chart points.

HONORABLE MENTION: If memory serves you well, you'll recognize **Ricky Martin** as Miguel, the sultry Latin lover from "General Hospital." And if your memory is exceptional, you'll remember him as a member of the Latin teen quintet **Menudo**, which charted on the Hot 100 with "Hold Me" (RCA) for 11 weeks in 1985. Martin makes his return to the Hot 100 at No. 90 with "Maria," a "Spanglish" track off his Sony Discos album "A Medio Vivir." The track is getting play at 16 monitored stations, including WPOW Miami, where it received 57 spins last week and is ranked No. 1. Martin is starring on Broadway as Marius in "Les Misérables."

New Appointments At Branson Label V2 David Steele Named GM; No Comment From Virgin

LONDON—The Virgin Group is remaining quiet about chairman Richard Branson's new label, despite news of continuing appointments to the company.

Jeremy Pearce, former head of Sony Music Entertainment U.K.'s licensed repertoire division, was appointed in February as business development director of Branson's

projected re-entry into the business of making records. Pearce was joined a month later by former Virgin Records U.K. A&R manager Ronnie Gurr, who has an allied development role.

Now, according to reports in the U.K., David Steele, another former Virgin staffer, has been appointed GM of what is now known as the V2 Music

label.

The Virgin Group, which sold Virgin Records to EMI Music in 1992, is making no comment on the matter. No statements have been issued about V2 or other new music ventures, and calls to the Virgin group's London headquarters were not returned by press time.

JEFF CLARK-MEADS

VSDA STUDY TARGETS PPV PIRACY ISSUE

(Continued from page 6)

Eves claimed that support is growing. This view was supported during the convention, with the announcement of PolyGram Video's anti-black-box campaign. Also, Eves said, WaxWorks/Video Works, a distributor based in Owensboro, Ky., has been running print ads to fight the problem.

However, trade observers think that VSDA has sounded an alarm over signal theft as a pretext for another of Eves' initiatives: adding time between a movie's home video release and the start of its PPV run. Longer cassette windows lessen the impact of illicit copies because retailers can fully exploit hit titles without competition. Chilton data indicate that as few as 2.4% and no more than 4.5% of an estimated 83 million VCR households "are stealing PPV movies."

Eves essentially asked the studios for guarantees that the percentages won't rise while VSDA works to eliminate the black boxes. Attributing much of home video's success to "attractive windows," Eves said that any change favoring PPV "would damage" retailers, "with no collateral benefit to the studios."

VSDA, he added, "will be critical of short windows, and we will applaud long windows." The association recently gave its first VSDA Windows Award to MGM/UA Home Entertainment for offering the longest PPV windows of any studio over the past year. MGM/UA, which averages 63 days per theatrical title, is bucking a trend toward quicker PPV release. The delay, once 90 days for major features, has decreased to 30-45 days.

Eves said he wants "individual dis-

cussions" with the studios to emphasize that longer windows are "simply good business." However, he said, "make no mistake about our intentions. Dialog is a means to an end, not an end itself. We want to see longer windows as a result."

VSDA believes that Hollywood could boost the industry in other ways. One is to advertise more to neutralize rival delivery systems. In 1996, according to Eves, two direct broadcast satellite companies will spend \$300 million trying "to lure consumers away from video stores."

Second, VSDA wants to judge studio efforts on behalf of its members as a way to improve supplier relationships. Eves would like to establish a formal mechanism to "regularly and objectively evaluate and recognize" those studios most supportive of retail.

JUSTICE SETTLES SUIT AGAINST SONY, PHILIPS

(Continued from page 6)

Soundboard-embellished CDs in a number of plants around the world (Billboard, Jan. 13).

The Soundboard, which has been used on albums by Willie Nelson and others, utilizes unused space on CDs that is accessible solely at the discretion of the listener. For example, an act can put a message at the start of its CD that the listener would hear only by backing into the beginning of the regular portion of the CD. If the listener does not access the information, the CD plays normally.

Justice agreed to drop its suit in exchange for a court-stipulated settlement. The June 20 stipulation order

says, "Philips and/or Sony will not refuse to manufacture for Justice Records or any person licensed by Justice Records solely because the disc incorporates the Soundboard."

Jamail claims that at least two other labels received licenses from Justice to use the Soundboard technology, but they were thwarted when the manufacturing plants stalled on implementation of the technology.

The settlement also states that Philips and Sony have no plans to challenge the validity of Justice's Soundboard patents. However, if they do, they must give Justice 30 days notice and file the suit in Houston, where Justice filed its original suit.

In its December suit, filed in Houston's U.S. District Court, Justice also charged that Philips label PolyGram manufactured a Public Enemy album that used Soundboard technology without obtaining a license from Justice.

However, according to Jamail, Philips and PolyGram voluntarily stopped man-

ufacturing the CD before the settlement was reached.

Jamail says that resolving the suit puts him in a position where he can begin to market the Soundboard technology, "because I now know that anyone who licenses it from me will be able to go to any manufacturing plant around the world and have his disc manufactured."

Philips declined to comment on the litigation. A Sony representative says, "We are pleased to report that the claims by Justice have been dismissed. We can confirm the stipulations as expressed in the stipulations order."

In related news, Justice filed a suit against Warner Bros. and WEA June 24 in U.S. District Court in Houston, claiming that Warner Bros. had used the Soundboard technology on its album "The X-Files" without permission and had therefore infringed upon Justice's patent.

Warner Bros. had no comment on the litigation.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	4	DO YOU MISS ME	JOCELYN ENRIQUEZ (CLASSIFIED)
2	10	3	WISHES	NATHAN MORRIS (PERSPECTIVE/A&M)
3	5	7	CAFE CON LECHE	EL PRESIDENTE (OUT OF CONTROL)
4	21	2	WITH YOU	SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
5	9	13	I'LL BE ALLRIGHT	MTS (SUMMIT)
6	7	7	OPERATION LOCKDOWN	HELTAAH SKELTAH (DUCK DOWN/PRIORITY)
7	11	5	YOUR LOVE AMAZES ME	MICHAEL ENGLISH (CURB)
8	—	1	PROFESSIONAL WIDOW	TORI AMOS (ATLANTIC)
9	14	4	I CONFESS	BAHAMADIA (CHRYSALIS/EMI)
10	15	5	BY MY SIDE	LORRIE MORGAN & JON RANDALL (BNR/CA)
11	17	3	DJ GIRL	KATALINA (THUMP)
12	18	5	SO FLY	DOMINO (OUTBURST/DEF JAM/MERCURY)
13	12	15	LET ME CLEAR MY THROAT	DJ KOOL (CLR)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	25	2	THEN YOU CAN TELL ME GOODBYE	NEAL MCCOY (ATLANTIC)
15	20	2	THINGS WE DO FOR LOVE	HORACE BROWN (MOTOWN)
16	16	17	I'M NOT SUPPOSED TO LOVE YOU ANYMORE	BRYAN WHITE (ASYLUM)
17	22	7	HANG 'EM HIGH	SADAT X (LOUD/RCA)
18	—	1	ME AND THOSE DREAMIN' EYES OF MINE	D'ANGELO (EMI)
19	—	1	SHOW ME HEAVEN	TINA ARENA (EPIC)
20	19	9	GUMP	"WEIRD AL" YANKOVIC (ROCKNROLL/SCOTTI BROS./ALL AMERICAN)
21	—	3	HE'S NOT GOOD ENOUGH	SOLO (PERSPECTIVE/A&M)
22	24	6	TEASE ME	3T (MJJ/550 MUSIC)
23	—	1	IT HURTS LIKE HELL	ARETHA FRANKLIN (ARISTA)
24	23	9	PARTY 2 NITE	LADAEI (MOTOWN)
25	13	6	TAKE ME HIGHER	ENERGY (UPSTAIRS)

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

ZOMBA BUYS SHARE

(Continued from page 6)

Industry Survey 1996 by Clifford Dane, Windsong International had revenues in the year to June 30, 1995, the equivalent of \$181 million, with pretax profits of \$1 million.

Mason founded Windsong Exports 20 years ago but did not become a real force in the U.K. industry until the purchase of the then bankrupt Pinnacle Distribution in December 1994.

On the back of the success of PWL label stars Kylie Minogue and Jason Donovan, Mason built Pinnacle into an overwhelmingly dominant force in U.K. indie distribution. At its peak in the late '80s, Pinnacle accounted for more than 10% of all U.K. distribution.

Indeed, as rivals Rough Trade and Spartan folded, Mason was regarded as the savior of independent distribution in the U.K.

Mason was unavailable for comment at press time.

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Hot 100 Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top 100 songs like 'YOU LEARN' by Alanis Morissette and 'Twisted' by Keith Sweat.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, NAME, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the Hot 100 for 20 weeks or more.

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.

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs from rank 50 to 100, including '1, 2, 3, 4 (Sumpin' New)' and 'Macarena'.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top 100 songs like 'How Do U Want It/California Love' and 'Twisted'.

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

Table with columns: RANK, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs from rank 74 to 100, including 'Scarred' and 'Sittin' Up in My Room'.

WAR ON CD PIRACY CONTINUES IN CHINA

(Continued from page 1)

H. Leung, head of intellectual property investigation for Hong Kong's customs and excise department's intellectual property investigation bureau.

Although some factories have been closed, the market for pirated CDs is continuing to grow on all fronts. The same factory and the same machine can now churn out movies, computer software, and music on the same blank discs. As Hong Kong-based American lawyer Stephanie J. Mitchell says, "The industries face the identical problem: You have to reset the lasers and tweak the machines a bit, but ultimately, it's the same production process."

THE HONG KONG CONNECTION

A hub for the export of many counterfeit CD titles is Hong Kong, which, on the eve of its return to Chinese rule, is already a vital component of China's counterfeit business.

In April, a U.S. report to Congress added Hong Kong to a list of regions that are not doing enough to protect intellectual property rights and copyright laws.

Many China-made counterfeit CD products are distributed globally through Hong Kong's free ports. Many of these discs find their way into other continents, including Europe, South America, and, to a lesser extent, North America.

Compared with procedures from other countries, Hong Kong has a relatively free hand when it comes to identifying and seizing pirate product, according to Leung. The customs department can inspect any commercial premises suspected of hoarding pirate goods without a warrant.

As one of the world's freest free ports, Hong Kong calls for a minimum of disturbance with regard to cargo flow. Each day, more than 15,000 trucks and 300 container ships move through border points to Hong Kong from China. Random checks are carried out only on goods destined for the Hong Kong market and on those that must be off-loaded and stored in Hong Kong for more than 24 hours.

"With free port status, it is practically impossible to stop pirated products," says Leung. "The only way to make progress is to strengthen ties with Chinese authorities to stop export."

Mitchell, a former VP at the Business Software Alliance, disagrees. "Pirates are blatantly identified as being officially protected," she says. "The customs police need to crack down; they need to establish the fact that their job is more than just collecting duties."

Even when the local police do their job, the results are often less than satisfactory, according to C.K. Lai, GM of BMG Interactive Entertainment in Hong Kong, who describes Hong Kong as a "paradise for CD-ROM piracy."

Lai, who is also chairman of the new Hong Kong Software Assn., questions the sincerity of many recent local piracy raids. "The headlines make out the operation like Desert Storm. On TV, it gets reported as a big leap forward, but ultimately, the penalties are too soft," he says. "They pay the fine, but it is too easy. The procedures for prosecution are very difficult. It seems that the government's attitude is 'It's your problem, not ours.'"

The widespread availability of counterfeit titles in Hong Kong drastically undermines the legitimate retailers that attempt to sell legal software in the region. However, Hong Kong customs officials have only recently started to crack down on the merchants who sell counterfeit titles. On many occasions, the arrests and seizures appear to be made almost randomly.

For example, during an April 5 raid

of Hong Kong merchants, Hong Kong customs officers confiscated more than \$1.1 million worth of pirated CDs and arrested 41 men and five women. The raid, dubbed "Mega-Snowball III/96," reached 36 vendors in 13 shops throughout Hong Kong, including Sham Shui Po, Mong Kok, and Causeway Bay. However, the raid left many merchants who were openly selling counterfeit merchandise untouched, while neighboring stores were closed down.

Perhaps the most infamous of all illegal computer software outlets is the Golden Arcade, a seedy-looking, multi-level shopping area located in the Sham Shui Po district of Hong Kong.

So blatant and well-known is the selling of counterfeit CD product at the Golden Arcade that it is listed in local tourist guides and on the Internet, where Usenet news groups openly exchange stories of their shopping finds.

The basement level of the Golden Arcade is filled with several vendors who hawk counterfeit CD-ROM titles. Above



Popular utility programs, such as Windows 95, are among the most-pirated CD-ROM titles in China. Pictured is a disc that combines the costly "Microsoft Office" software with three other utility titles.

the bottom two floors of the building are several commercial apartments that double as warehouses for counterfeit CD-ROM stock. Several hidden cameras are placed inside and outside the building to monitor any sign of a potential raid by customs officials and police.

At the Golden Arcade, CD-ROMs sell for as little as HK\$50 (approximately \$7). Each counterfeit disc contains dozens of compressed computer software titles. If bought separately in the U.S., the total value would likely be thousands of U.S. dollars. However, unlike on legitimate CD-ROM titles, some of the densely compressed programs contained on the pirated discs do not work. The packaging is also somewhat makeshift, and spelling errors are common. A legitimately produced CD-ROM can sell for as much as U.S.\$70 and generally contains only one software program.

For example, "Game 96" contains several dozen recent hit titles, including "Wing Commander IV," "Unnecessary Roughness '96," and "Magic Carpet 2," on a single disc.

"Windows 96," a makeshift upgrade of Microsoft's popular Windows 95 operating system software, is a popular counterfeit title. Another title compresses two versions of Windows 95 with "PrintShop Deluxe Ensemble II," "Win '95 Advisor," and "Microsoft Office" onto the same disc. "Microsoft Office" alone can retail for several hundred dollars in legitimate channels.

Several video CDs are sold side-by-side with the counterfeit CD-ROM titles. Consumers scout out Disney's "Toy Story," which is mislabeled "Toy Wonder," as well as such titles as "Jumanji" and "GoldenEye." Many of the video CDs that are sold here appear

months before their legitimate worldwide release on home video.

Most counterfeit products contain makeshift artwork and misspelled titles. Some of the discs contain the standard "all rights reserved" copyright markings. However, no contact address or phone numbers are listed for the "publishing" companies.

Pricy but legal software is sometimes scattered in with the counterfeit merchandise—almost as if it were a deliberate joke on those who attempt to deter the counterfeit pirates.

On April 5, Hong Kong police began their third raid of the year on counterfeit merchants. During the raid, a young merchant, likely no older than 18, leaped over the counter and sealed the only entrance to the small, hidden room that stores the counterfeit merchandise.

The area remained hidden to the customs agents who selectively raided the outside merchants of the shopping arcade. The vendor, wearing a black T-shirt emblazoned with the word "Law-



Disney's hit film "Toy Story" has been available illegally for months on the streets of China and Hong Kong. Pictured is the packaging for a counterfeit video CD release of the film, which misidentifies the film as "Toy Wonder."

man," remained in constant contact with an outside watchman by cellular phone. After twenty minutes passed, the merchant was given the OK by his outside source to reopen for business. The raid finished, customers resumed their shopping through illegal goods.

One customer present at the raid was not put off by the fact that his purchase is illegal.

"Why should we pay more for U.S.-approved software?" asked the customer. "Besides, no one is going to pay more for less. We can barely afford computers, and they want us to spend HK\$300 for a piece of software? Not when you can get these [cheap CD-ROMs]."

Another consumer justified his purchase of multiple counterfeit CD-ROMs by asking, "Why shouldn't I buy them? The government of Hong Kong allows them, because they know that if they crack down on [counterfeit CD-ROMs], then people will be less likely to buy



The Golden Arcade, located in Hong Kong, is the most notorious open market for counterfeit CD-ROMs in the world.

computers. Legal software is just too expensive."

Tariffs and strict commerce regulations prevent foreign companies from selling their goods in China at competitive prices.

A 14% tariff is placed on the import of any non-educational CD-based software titles, while imported game cartridges face a 50% tariff, according to the Interactive Digital Software Assn. The tariff on video cassette movies was recently reduced from 50% to a floating tariff of 9%-15%, depending on the genre of film being imported.

China's high tariffs contribute even further to the cost of the already expensive legitimately produced game titles.

"The high tariffs pretty much keep a lot of foreign companies from selling into the market," says Kathleen Karg, director of intellectual property and public policy for the IDSA.

Although there have been reports that there may be new opportunities for U.S. entertainment companies to enter

oper Bullfrog Productions, which has created such top-selling titles as "Magic Carpet" and "Syndicate." "Well, guess what? CD-ROMs have been around for a long time, and sales have not gone down at all. If people pirate games, it is because they don't have enough money to buy them at full price, and they are worried about the quality of the product. The software community is guilty on both ends. CD-ROMs are very highly priced compared to other entertainment media... and that engenders piracy. A market like China doesn't have the disposable income to pay these prices."

Karg disagrees. "There are a lot of misperceptions out there about the Chinese market," says Karg. "There is a very large population there that has access to technology and has the disposable income needed to support a legitimate market. Some people have this idea that entering the Chinese market means selling to people in the nomadic regions, like Mongolia, who are not looking to buy hi-tech items. But there are some major coastal regional areas and, of course, Hong Kong, where there are huge opportunities."

FUTURE THREATS

China's CD pirates have been able to meet increased demand for counterfeit CD goods without difficulty. A single so-called double-line CD press—literally a side-by-side line that doubles output—enables a factory to press 3 million-5 million CDs in a single year. Priced at approximately \$1.5 million apiece, the machines are not cheap. They are, however, numerous.

One problem for China-based counterfeit CD manufacturers has been environment. Pressing digital discs of any quality requires sterile, temperature- and humidity-controlled conditions that are difficult to create.

However, new machines overcome this problem with entirely self-contained manufacturing systems that can be operated virtually anywhere. At the vanguard: new mini-line machines that are a mere 1.5 meters square. Pending a reliable, portable power supply, pirates may well be cranking out CD-ROMs from the back of container trucks in the near future, perpetually and untraceably roving the countryside like truck-mounted Cold War Soviet missiles.

With such highly mobile and localized operations on the horizon, says a source, "CD piracy will get much worse. Even the most efficient agency can be expected to get only 5% of the product with the current production methods."

Another significant threat looms in the borderless world of the Internet.

Some U.S. pirates are teaming with the Chinese factories to create illegal music-themed CD-ROMs that integrate bootleg recordings of Internet audio broadcast events with digital photos and artwork of such popular rock acts as Porno For Pyros.

Only moments after a June 21 cybercast concert by Porno For Pyros, a World Wide Web user by the name of Jack announced on a post-event chat board that he had recorded the entire event on a recordable CD-ROM and that it would be issued "within weeks" to several U.S. record stores.

"I've got a deal with a factory in China," announced the anonymous pirate, who told fans of the act to scout local stores for "Porno On The Net," a bootleg CD-ROM that contains the audio, video, and multimedia elements of the cybercast event.

Several Internet message forums are used to promote and sell pirated CD-ROMs. However, much of the activity is

(Continued on page 77)

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JULY 20, 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	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
2	1	1	5	METALLICA ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
3	2	4	56	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
4	3	3	21	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
5	4	2	3	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
6	7	7	50	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
7	6	6	34	TRACY CHAPMAN ▲ ELEKTRA 61850*/EEG (10.98/16.98)	NEW BEGINNING	4
8	5	—	2	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
9	8	5	17	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/16.98)	FALLING INTO YOU	2
10	9	8	5	SOUNDTRACK DEF JAM 531911*/MERCURY (11.98 EQ/17.98)	THE NUTTY PROFESSOR	8
				*** GREATEST GAINER ***		
11	10	11	27	NO DOUBT ● TRAUMA 92580*/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	10
12	NEW		1	CRUCIAL CONFLICT PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	12
13	NEW		1	DE LA SOUL TOMMY BOY 1149* (10.98/16.98)	STAKES IS HIGH	13
14	11	28	6	SOUNDTRACK WALT DISNEY 60893 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME	11
15	12	10	10	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
16	16	13	71	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
17	18	20	40	OASIS ▲ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
18	13	9	11	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
19	15	14	7	SOUNDGARDEN A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
20	14	15	12	RAGE AGAINST THE MACHINE EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
21	19	12	7	TOO SHORT DANGEROUS 41584*/JIVE (10.98/16.98)	GETTIN' IT (ALBUM NUMBER TEN)	3
22	21	19	40	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
23	24	22	11	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
24	20	17	5	JIMMY BUFFETT MARGARITAVILLE 11451/MCA (10.98/16.98)	BANANA WIND	4
25	25	18	12	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	5
26	22	16	3	BECK DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
27	28	29	39	GARBAGE ● ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	27
28	NEW		1	SOUNDTRACK REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	28
29	27	23	10	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
30	30	30	21	JEWEL ● ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	27
31	NEW		1	NEIL YOUNG WITH CRAZY HORSE REPRISE 46291*/WARNER BROS. (10.98/16.98)	BROKEN ARROW	31
32	39	32	5	GLORIA ESTEFAN EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
33	26	21	17	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
34	35	37	37	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/22.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
35	29	26	8	GEORGE MICHAEL DREAMWORKS 50000/Geffen (10.98/17.98)	OLDER	6
36	34	33	21	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
37	23	—	2	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	23
38	32	27	78	BUSH ▲ TRAUMA 92531*/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
39	NEW		1	HARRY CONNICK, JR. COLUMBIA 67575 (10.98 EQ/16.98)	STAR TURTLE	39
40	31	25	5	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
41	41	44	8	BUTTHOLE SURFERS CAPITOL 29842* (10.98/15.98)	ELECTRICLARRYLAND	41
42	37	31	35	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98)	GANGSTA'S PARADISE	9
43	40	34	34	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
44	36	36	8	THE ISLEY BROTHERS T-NECK 524214*/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
45	17	—	2	KISS MERCURY 532741* (11.98 EQ/17.98)	YOU WANTED THE BEST, YOU GOT THE BEST!	17
46	NEW		1	BLUES TRAVELER A&M 540515 (16.98/23.98)	LIVE FROM THE FALL	46
47	38	39	15	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
48	NEW		1	N.W.A RUTHLESS 50561*/PRIORITY (10.98/16.98)	GREATEST HITS	48
49	42	46	55	NATALIE MERCHANT ▲ ELEKTRA 61745*/EEG (10.98/16.98)	TIGERLILY	13
50	33	24	3	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	24
51	44	40	24	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
52	47	49	29	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
53	54	60	3	PRIMITIVE RADIO GODS ERGO 67600/COLUMBIA (7.98 EQ/11.98)	ROCKET	53
54	49	54	6	VARIOUS ARTISTS TOMMY BOY 1173 (11.98/16.98)	X-GAMES VOL. 1 — MUSIC FROM THE EDGE	49
55	43	43	25	LA BOUCHE ● RCA 66759 (9.98/15.98)	SWEET DREAMS	28

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
56	62	—	2	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	56
57	46	—	2	TEVIN CAMPBELL QWEST 46003/WARNER BROS. (10.98/16.98)	BACK TO THE WORLD	46
58	56	47	37	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
59	60	57	256	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
60	NEW		1	SPONGE COLUMBIA 67578 (10.98 EQ/16.98)	WAX ESCSTATIC	60
61	53	48	11	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	9
62	65	82	18	311 CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	56
63	55	51	104	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	1
64	45	41	7	SOUNDTRACK WORK 67654/COLUMBIA (10.98 EQ/16.98)	THE CABLE GUY	41
65	52	45	5	BRYAN ADAMS A&M 540551 (10.98/16.98)	18 TIL I DIE	31
66	59	53	21	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
67	48	38	8	SOUNDTRACK MOTHER 531682*/ISLAND (10.98/16.98)	MISSION: IMPOSSIBLE	16
68	50	35	3	HELTAH SKELTAH DUCK DOWN 50532*/PRIORITY (10.98/16.98)	NOCTURNAL	35
69	58	50	34	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
70	68	68	33	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98)	MR. SMITH	20
71	66	61	5	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	61
72	57	42	6	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
73	61	52	9	SOUNDTRACK WARNER SUNSET 46254/WARNER BROS. (10.98/16.98)	TWISTER	28
74	64	—	2	CHER REPRISE 46179/WARNER BROS. (10.98/16.98)	IT'S A MAN'S WORLD	64
75	63	—	2	ME'SHELL NDEGECELLO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	63
76	71	69	25	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
77	77	67	82	GARTH BROOKS ▲ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	1
78	69	58	16	VARIOUS ARTISTS QUALITY 6747/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOL. 4	37
79	73	70	17	STING ● A&M 540483 (10.98/17.98)	MERCURY FALLING	5
80	76	66	10	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
81	82	76	12	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
82	80	77	23	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.98/14.98)	CLUB MIX '96 VOLUME 1	51
83	70	62	6	PORNO FOR PYROS WARNER BROS. 46126 (10.98/16.98)	GOOD GODS URGE	20
84	74	63	7	EVERYTHING BUT THE GIRL ATLANTIC 82912/AG (10.98/16.98)	WALKING WOUNDED	37
85	NEW		1	SOUNDTRACK RCA VICTOR 68564 (10.98/16.98)	INDEPENDENCE DAY	85
				*** HEATSEEKER IMPACT ***		
86	113	111	10	MINDY MCCREEDY BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	86
87	51	—	2	VARIOUS ARTISTS ELEKTRA 61925*/EEG (10.98/15.98)	AMERICA IS DYING SLOWLY	51
88	104	128	3	VARIOUS ARTISTS MADACY 6802 (10.98/15.98)	SUN SPLASHIN' 16 HOT SUMMER HITS	88
89	107	83	51	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	8
90	86	72	10	CELLY CEL SICK WID' IT 41577/JIVE (10.98/16.98)	KILLA CALI	26
91	95	—	2	WADE HAYES COLUMBIA 67563 (10.98/15.98)	ON A GOOD NIGHT	91
92	72	59	13	TRACY BONHAM ISLAND 524187* (8.98/14.98) HS	THE BURDENS OF BEING UPRIGHT	54
93	67	56	23	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
94	91	87	51	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	36
95	85	78	46	JOAN OSBORNE ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) HS	RELISH	9
96	88	80	33	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
97	78	114	4	LINDA RONSTADT ELEKTRA 61916*/EEG (10.98/16.98)	DEDICATED TO THE ONE I LOVE	78
98	97	90	50	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
99	108	91	87	EAGLES ▲ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
100	79	64	9	PANTERA ● EASTWEST 61908*/EEG (10.98/16.98)	THE GREAT SOUTHERN TRENDKILL	4
101	81	75	28	EVERCLEAR ▲ TIM KERR 30929*/CAPITOL (9.98/13.98) HS	SPARKLE AND FADE	25
102	84	73	105	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	15
103	89	81	38	SEVEN MARY THREE ▲ MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) HS	AMERICAN STANDARD	24
104	83	74	47	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
105	106	88	89	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
106	109	109	19	SOUNDTRACK COLUMBIA 67380 (10.98 EQ/16.98)	NOW AND THEN	106
				*** PACESETTER ***		
107	139	151	3	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	107
108	100	106	17	JANN ARDEN A&M 540336 (10.98/15.98) HS	LIVING UNDER JUNE	93

○ 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.

WAR ON PIRACY

(Continued from page 75)

not on the graphically rich Web but on Usenet news groups and the Instant Relay Chat portion of the Internet.

Pirates openly offer illegal CD-ROM and video cartridge games on numerous Internet message postings. A simple search of the words "video games for sale" on Usenet reveals several such offers, including solicitations of custom-made CD-ROMs and game cartridges that can be made to order from a menu of available software titles.

FIGHTING BACK

Thwarting the pirates and the merchandisers of counterfeit goods is no easy task. The difficulty lies in prosecuting cases. This is because in order to press charges against someone selling pirated goods, the party that holds the copyright must prove ownership with a detailed copyright affidavit stating all particulars and must have evidence of copyright infringement.

For large multinationals, such as IBM and Microsoft, this doesn't present much of a problem. However, Leung says his department estimates that as much as 70% of the product sold in Hong Kong's arcades falls into a different category: games, miscellaneous software, and pornographic CD-ROMs designed by small companies without the resources to prosecute in the territory's courts.

"The [illegal software vendors] are very small, and they understand the law very well," says Leung. "They display a product we suspect is pirated, but the CD itself is not in the box. The CDs are stored elsewhere. We believe they are infringing, but we cannot act," says Leung. "Copyright owners are often reluctant to give evidence. Basically, our job now is this: We protect the rights of those owners who care about their rights."

Those shouting loudest—and getting the best results—in the copyright protection battle are large software manufacturers. Microsoft and Nintendo are among the companies that have taken proactive roles in the fight against piracy by routinely launching private investigations into illegal pirate activity in China.

In an attempt to thwart piracy of its products, Microsoft adds elaborate hologram stickers to its packaging. However, even these decals are often pirated.

"No matter how innovative we get with the software or hardware, the pirates will inevitably catch up with us," says Lynn Hvalsoe, general counsel for Nintendo of America.

Nintendo is among the software companies that have had pirated copies of its titles on the streets before they have even been released. As a result, Nintendo keeps close records of all individuals who have access to its games during their development, according to Hvalsoe.

Some CD-ROM publishers are fighting back in other ways. Activision, for example, is creating games that require the consumer to have more than just the CD-ROM in order to play. The company is packing in elaborate game guides, print maps, and other trinkets to add to the overall gaming experience.

"We are putting more value in the box," says Activision president/CEO Robert Kotick. "Some games just aren't the same without them."

Still, Kotick acknowledges, "it's hard to compete against the pirates. We sort of have to coexist with them."

In January, the IDSA and the Business Software Alliance teamed to form the Alliance Against CD-ROM Theft, which uses the muscle of its large membership to combat piracy in China. By teaming the resources of the interactive community, AACT hopes to make more efficient progress in the war against piracy.

We brought together some of the biggest names in the industry to tell you about their choice in studio tapes.



Don Smith
SM 911



Skip Saylor
SM 900



Joe Chiccarelli
SM 900, SM 468



John Jennings
SM 900, SM 468



Richard Dodd
SM 900, SM 468

"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

"The music sounded better coming off the tape than it did going on to it." -Skip Saylor

"I've tried everything else. Once." -John Jennings



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	NEW		1	VARIOUS ARTISTS SURFDOG 90062/INTERSCOPE (10.98/16.98)	MOM — MUSIC FOR OUR MOTHER OCEAN	109
110	93	115	9	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) HS	MAXWELL'S URBAN HANG SUITE	93
111	98	89	17	GRAVITY KILLS TVT 5910 (10.98/16.98) HS	GRAVITY KILLS	89
112	117	105	92	DAVE MATTHEWS BAND ⁴ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
113	103	96	35	ALICE IN CHAINS [▲] COLUMBIA 67248* (10.98 EQ/16.98)	ALICE IN CHAINS	1
114	105	95	86	TLC ^{▲10} LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	3
115	96	94	84	BLUES TRAVELER [▲] A&M 540265 (10.98/17.98)	FOUR	8
116	102	79	5	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	62
117	124	119	7	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98) HS	FIZZY FUZZY BIG & BUZZY	117
118	99	84	8	DEF LEPPARD BLUDGEON RIFFOLA 532486/MERCURY (10.98 EQ/16.98)	SLANG	14
119	110	92	15	BUSTA RHYMES [●] ELEKTRA 61742*/EEG (10.98/16.98)	THE COMING	6
120	111	101	31	ENYA [▲] REPRIS 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
121	121	112	37	OZZY OSBOURNE [▲] EPIC 67091 (10.98 EQ/16.98)	OZZMOSIS	4
122	120	110	46	GOO GOO DOLLS [▲] WARNER BROS. 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
123	87	55	3	PATTI SMITH ARISTA 18747 (10.98/16.98)	GONE AGAIN	55
124	75	—	2	DEAD CAN DANCE [▲] AD 46230/WARNER BROS. (10.98/16.98)	SPIRITCHASER	75
125	112	100	9	THE CURE [●] FICTION/ELEKTRA 61744*/EEG (10.98/16.98)	WILD MOOD SWINGS	12
126	135	122	10	DISHWALLA A&M 540319 (10.98/15.98) HS	PET YOUR FRIENDS	106
127	114	102	69	COLLECTIVE SOUL [▲] ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	23
128	130	118	21	TOTAL [●] BAD BOY 73006*/ARISTA (10.98/15.98)	TOTAL	23
129	101	86	7	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	42
130	90	65	11	SOUNDTRACK [▲] ELEKTRA 61904*/EEG (10.98/15.98)	SUNSET PARK	4
131	116	116	6	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98) HS	RICOCHET	116
132	129	98	15	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
133	127	85	35	QUINCY JONES [●] QWEST 45875/WARNER BROS. (10.98/16.98)	Q'S JOOK JOINT	32
134	123	103	17	THE NIXONS MCA 11209* (9.98/15.98) HS	FOMA	77
135	131	107	53	D'ANGELO [▲] EMI 32629 (9.98/13.98)	BROWN SUGAR	22
136	128	104	31	SOUNDTRACK [●] LONDON 448295 (10.98/16.98)	BRAVEHEART	45
137	119	71	16	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98)	ANTHOLOGY 2	1
138	137	137	20	STABBING WESTWARD COLUMBIA 66152 (9.98/15.98) HS	WITHER BLISTER BURN + PEEL	81
139	118	93	5	DELINQUENT HABITS PMP/LOUD 66929*/RCA (10.98/15.98)	DELINQUENT HABITS	74
140	125	126	33	DC TALK [●] FOREFRONT 25140/CHORDANT (10.98/16.98)	JESUS FREAK	16
141	138	125	91	SOUNDTRACK [▲] MCA 11103* (10.98/16.98)	PULP FICTION	21
142	133	140	86	ABBA [▲] POLYDOR 517007/ISLAND (10.98/17.98)	GOLD	63
143	136	120	8	LUKE LUTHER CAMPBELL 161000* (10.98/16.98)	UNCLE LUKE	51
144	122	149	24	TORI AMOS [●] ATLANTIC 82862*/AG (10.98/16.98)	BOYS FOR PELE	2
145	92	—	2	KMFDM WAX TRAX! 7242*/TVT (10.98/16.98)	XTORT	92
146	132	108	12	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98)	BLUE MOON	51
147	RE-ENTRY		7	SOUNDTRACK MILAN 35739 (9.98/15.98)	BED OF ROSES	91
148	126	97	14	GETO BOYS [●] RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98)	RESURRECTION	6
149	115	—	2	4 HIM BENSON 4321 (10.98/15.98) HS	MESSAGE	115
150	94	139	12	VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98)	SCHOOLHOUSE ROCK! ROCKS	70
151	163	—	2	NADA SURF ELEKTRA 61913/EEG (10.98/15.98) HS	HIGH/LOW	151
152	NEW		1	SOUNDTRACK EMI 52498 (10.98/16.98)	STRIPTease	152
153	143	132	42	TIM MCGRAW [▲] CURB 77800 (10.98/16.98)	ALL I WANT	4
154	140	121	11	VARIOUS ARTISTS MAMMOTH/ATLANTIC 92672/AG (10.98/15.98)	MTV BUZZ BIN	75
155	141	123	5	RHETT AKINS DECCA 11424/MCA (10.98/15.98) HS	SOMEBODY NEW	102

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	166	146	4	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/15.98) HS	CALM BEFORE THE STORM	146
157	152	148	87	BONE THUGS-N-HARMONY [▲] RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
158	153	138	65	WHITE ZOMBIE [▲] GEFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
159	155	147	36	DEF LEPPARD [▲] MERCURY 528718 (10.98 EQ/16.98)	VAULT - GREATEST HITS 1980-1995	15
160	149	117	40	TERRI CLARK [●] MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	79
161	142	99	14	ANDY GRIFFITH SPARROW 51440 (9.98/15.98) HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55
162	134	—	2	SCREAMING TREES EPIC 64178* (10.98 EQ/16.98) HS	DUST	134
163	148	130	21	WYNONNA [▲] CURB 11090/MCA (10.98/16.98)	REVELATIONS	9
164	145	127	19	COWBOY JUNKIES GEFEN 24952 (10.98/16.98)	LAY IT DOWN	55
165	NEW		1	REVEREND HORTON HEAT INTERSCOPE 90065 (10.98/16.98) HS	IT'S MARTINI TIME	165
166	154	134	29	EVERYTHING BUT THE GIRL [●] ATLANTIC 82605/AG (10.98/15.98)	AMPLIFIED HEART	46
167	144	124	43	RED HOT CHILI PEPPERS [▲] WARNER BROS. 45733 (10.98/16.98)	ONE HOT MINUTE	4
168	169	170	138	TOM PETTY & THE HEARTBREAKERS [▲] MCA 10813 (10.98/17.98)	GREATEST HITS	5
169	151	143	48	KORN [●] IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	72
170	171	155	65	SOUNDTRACK [▲] PRIORITY 53959* (10.98/15.98)	FRIDAY	1
171	147	131	11	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98) HS	GOLDFINGER	110
172	150	166	7	ENRIQUE IGLESIAS [●] FONOVISA 0506 (10.98/13.98) HS	ENRIQUE IGLESIAS	150
173	158	136	46	COLLIN RAYE [●] EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
174	146	113	12	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98)	LOUDER THAN WORDS	28
175	161	160	115	LIVE [▲] RADIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
176	156	129	45	FAITH HILL [▲] WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
177	159	173	26	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98) HS	LEDBETTER HEIGHTS	108
178	164	161	124	CELINE DION [▲] 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
179	162	169	3	NORMAN BROWN MOJAZZ 530545/MOTOWN (10.98/16.98) HS	BETTER DAYS AHEAD	162
180	181	193	3	SOUNDTRACK CAST WALT DISNEY 60894 (10.98/16.98)	THE HUNCHBACK OF NOTRE DAME SING-ALONG	180
181	183	175	197	QUEEN [▲] HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	11
182	NEW		1	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA SONY CLASSICAL 62592 (10.98 EQ/16.98)	SUMMON THE HEROES	182
183	186	158	190	KENNY G ^{▲10} ARISTA 18646 (10.98/15.98)	BREATHLESS	2
184	173	172	46	JODECI [▲] MCA 11258* (10.98/16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	2
185	177	164	242	NIRVANA [▲] DGC 24425*/GEFFEN (10.98/15.98)	NEVERMIND	1
186	RE-ENTRY		2	MEN OF VIZION 550 MUSIC 66947/EPIC (10.98 EQ/15.98) HS	PERSONAL	186
187	167	141	11	THE SMASHING PUMPKINS [●] VIRGIN 38545 (3.98/6.98)	ZERO (EP)	46
188	188	178	238	PEARL JAM [▲] EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
189	165	153	46	SOUNDTRACK [▲] TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
190	192	171	9	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
191	NEW		1	THE WALLFLOWERS INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	191
192	190	189	80	SADE [▲] EPIC 66686* (10.98 EQ/17.98)	THE BEST OF SADE	9
193	184	176	97	BOYZ II MEN ^{▲12} MOTOWN 530323 (10.98/16.98)	II	1
194	160	142	4	GEORGE CLINTON & THE P-FUNK ALLSTARS 550 MUSIC 67144*/EPIC (10.98/16.98)	T.A.P.O.A.F.O.M.	121
195	187	162	50	SOUNDTRACK [▲] MCA SOUNDTRACKS 11228*/MCA (10.98/17.98)	DANGEROUS MINDS	1
196	189	177	229	ENYA [▲] REPRIS 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
197	NEW		1	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	197
198	175	159	39	GREEN DAY [▲] REPRIS 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
199	157	133	19	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98) HS	HAPPY NOWHERE	77
200	185	183	278	ENIGMA [▲] CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 36	Maniah Carey 22	Enya 120, 196	Jay-Z 37	Men Of Vizion 186	Quad City DJ's 56	The Cable Guy 64	Too Short 21
311 62	Celly Cel 90	Gloria Estefan 32	Jewel 30	Natalie Merchant 49	Queen 181	Dangerous Minds 195	Total 128
4 Him 149	Tracy Chapman 7	Everclear 101	Jodeci 184	Metallica 2, 59	Rage Against The Machine 20	Friday 170	Shania Twain 16
Abba 142	Cher 74	Everything But The Girl 84, 166	Quincy Jones 133	George Michael 35	Collin Raye 173	The Hunchback Of Notre Dame 14	VARIOUS ARTISTS
Bryan Adams 65	Terri Clark 160	Jeff Foxworthy 89	Toby Keith 146	Monica 94	Red Hot Chili Peppers 167	Independence Day 85	America Is Dying Slowly 87
Rhett Akins 155	George Clinton & The P-Funk Allstars 194	Kirk Franklin And The Family 80	R. Kelly 43	Monifah 129	The Refreshments 117	Mission: Impossible 67	Club Mix '96 Volume 1 82
Alice In Chains 113	Collective Soul 127	Fugees 4	Sammy Kershaw 190	Lorrie Morgan 116	Reverend Horton Heat 165	Mortal Kombat 189	Dance Mix U.S.A. Vol. 4 78
Tori Amos 144	Harry Connick, Jr. 39	Kenny G 183	Kiss 45	Alain Morissette 3	The Tony Rich Project 76	Now And Then 106	Jock Jams Vol. 1 98
Jann Arden 108	Coolio 42	Garbage 27	KMFDM 145	N.W.A 48	Lionel Richie 174	The Nutty Professor 10	Mom — Music For Our Mother
The Beatles 137	Cowboy Junkies 164	Geto Boys 148	Korn 169	Nada Surf 151	Ricochet 131	Phenomenon 28	Ocean 109
Beck 26	The Cranberries 29	Vince Gill 72	La Bouche 55	NAS 1	Linda Ronstadt 97	Pulp Fiction 141	MTV Buzz Bin 154
Blues Traveler 46, 115	Crucial Conflict 12	Goldfinger 171	Kenny Lattimore 197	Me'Shell Ndegeocello 75	Oasis 17	Striptease 152	Schoolhouse Rock! Rocks 150
Bone Thugs-N-Harmony 6, 157	D'Angelo 135	Go Go Goo Dolls 122	Tracy Lawrence 51	Nirvana 185	Adam Sandler 66	Sunset Park 130	So So Def Bass All-Stars 107
Tracy Bonham 92	DC Talk 140	Gravity Kills 111	Live 175	The Dixons 134	Seal 102	Twister 73	Sun Splashin' 16 Hot Summer Hits
Boyz II Men 193	De La Soul 13	Green Day 198	LL Cool J 70	No Doubt 11	Bob Seger & The Silver Bullet Band 105	Waiting To Exhale 69	88
Paul Brandt 156	Dead Can Dance 124	Andy Griffith 161	Lost Boyz 40	Ozzy Osbourne 121	Joan Osborne 95	SOUNDTRACK CAST	X-Games Vol. 1 — Music From The
Toni Braxton 5	Def Leppard 118, 159	Wade Hayes 91	Lyle Lovett 50	Seven Mary Three 103	The Hunchback Of Notre Dame	Sing-Along 180	Edge 54
Brooks & Dunn 25	Delirious? 172	Heltah Skeltah 68	Luke 143	Kenny Wayne Shepherd 177	Sponge 60	105	The Wallflowers 191
Garth Brooks 77, 96	Delirious? 172	Faith Hill 176	Marilyn Manson 93	The Smashing Pumpkins 34, 187	Stabbing Westward 138	105	Bryan White 132
Norman Brown 179	Celine Dion 9, 178	Hootie & The Blowfish 18, 63	Dave Matthews Band 15, 112	Patti Smith 123	String 79	105	White Zombie 158
Jimmy Buffett 24	Dishwalla 126	Enrique Iglesias 172	Maxwell 110	Porno For Pyros 83	Stone Temple Pilots 47	105	John Williams & The Boston Pops
Bush 38	dog's eye view 199	The Isley Brothers 44	Neal McCoy 71	Soundtrack 8	George Strait 23	105	Orchestra 182
Busta Rhymes 119	Eagles 99	Alan Jackson 58	Mindy McCready 86	SOUNDTRACK	Keith Sweat 8	105	Wynonna 163
Butthole Surfers 41	Enigma 200	Jars Of Clay 52	Tim McGraw 153	Bed Of Roses 147	SWV 61	105	"Weird Al" Yankovic 33
Tevin Campbell 57				Braveheart 136	TLC 114	105	Neil Young With Crazy Horse 31

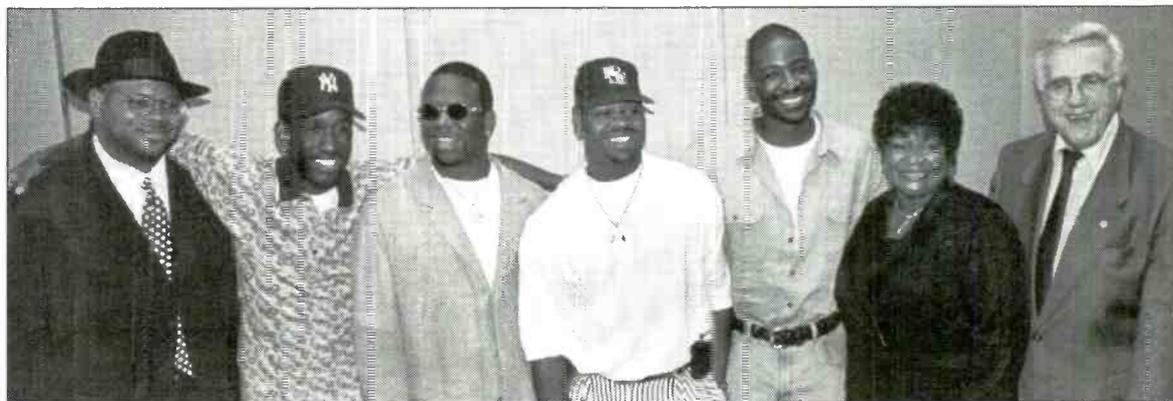
T.J. Martell Foundation Honors Jimmy Jam And Terry Lewis



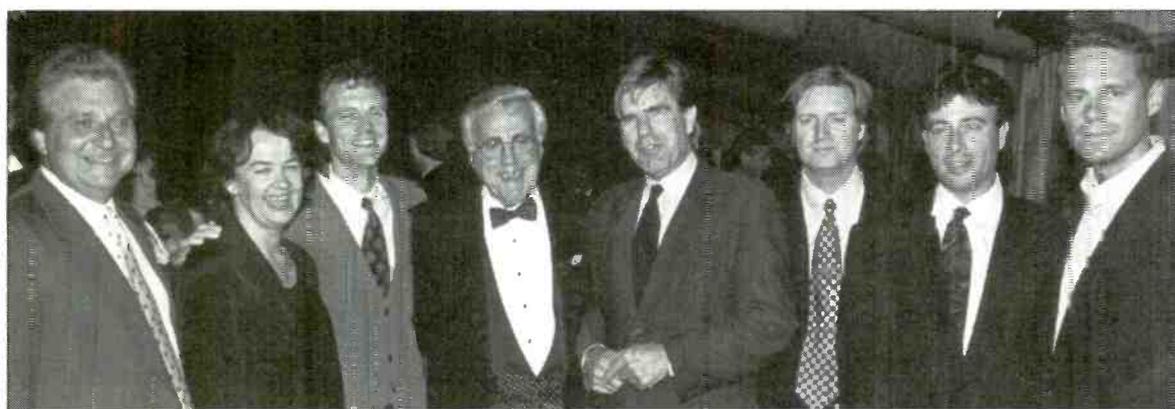
Pictured sharing a few moments before the event begins, from left, are Jimmy Jam; Tony Martell, senior VP/GM at Epic Records and chairman/founder of the T.J. Martell Foundation; Virgin Records artist and mistress of ceremonies Janet Jackson; and Terry Lewis.

Grammy-winning songwriters/producers Jimmy Jam and Terry Lewis were honored June 13 by the T.J. Martell Foundation at its 21st annual Humanitarian Awards Gala. Musical entertainment for the event, which took place at New York's Avery Fisher Hall and under a tent at Lincoln Center, was hosted by Janet Jackson and featured Boyz II Men, Solo,

Sounds Of Blackness, and Ann Nesby. Attendees were treated to a reunion of Jam and Lewis with the Time and a duet by Robert Palmer and Cherelle on "I Didn't Mean To Turn You On." The event raised \$4.8 million for the T.J. Martell Foundation, the music industry-supported organization that funds leukemia, cancer, and AIDS research.



Shown following the Martell Foundation's Humanitarian Award press conference, from left, are Jimmy Jam; Boyz II Men members Shawn Stockman, Wanya Morris, Nathan Morris, and Mike McCary; singer/songwriter Ann Nesby; and Tony Martell, senior VP/GM of Epic Records and chairman/founder of the T.J. Martell Foundation.



Other industry executives showing their support for the Martell Foundation, from left, are Martin Bandier, chairman/CEO, EMI Music Publishing; Judy McGrath, president, MTV; John Sykes, president, VH1; Tony Martell, senior VP/GM of Epic Records and chairman/founder of the T.J. Martell Foundation; Tom Freston, chairman/CFO, MTV Networks; Mike Benson, VP, program planning and promotion, VH1; Rick Krim, senior VP, talent acquisition and marketing, EMI Music Publishing; and Wayne Isaac, senior VP, talent relations, VH1.



Co-honoree Jimmy Jam, left, accepts congratulations from singer/songwriter Ann Nesby; Clive Davis, president/CEO of Arista Records (and last year's honoree); and Tony Martell, senior VP/GM of Epic Records and chairman/founder of the T.J. Martell Foundation.



Dr. James Holland, the Martell Foundation's scientific director, second from right, congratulates co-honoree Jimmy Jam. Looking on, from left, are Ronald Sweeney, senior VP at Sony Music/executive VP of Epic black music and 1996 award dinner chairman, and David Glew, chairman, Epic Records Group and 1997 humanitarian award honoree.



Taking a moment before the festivities begin, from left, are Jimmy Jam; Tony Martell, senior VP/GM of Epic Records and chairman/founder of the Martell Foundation; singer/songwriter Ann Nesby; and Terry Lewis.



Industry executives sharing a happy moment with Jimmy Jam, from left, are Eric Kronfeld, president, PolyGram Holding Inc.; Clarence Avant, chairman, Motown Records; Alain Levy, president/CEO, PolyGram; and Jimmy Jam.



Jimmy Jam, far left, and Terry Lewis, far right, and members of the Time celebrate their temporary reunion with bandleader Morris Day, center.



Pictured socializing, from left, are Ronald Sweeney, senior VP at Sony Music/executive VP of Epic black music and 1996 award dinner chairman; Frances Preston, president/CEO, BMI, and president of the T.J. Martell Foundation; David Glew, chairman, Epic Records Group and 1997 Humanitarian Award honoree; Jimmy Jam; and Tony Martell, senior VP/GM of Epic Records and chairman/founder of the T.J. Martell Foundation.

Bennett Becomes 2nd Prez In Geffen's History

BY CRAIG ROSEN

LOS ANGELES—In a move that Geffen Records chairman/CEO Ed Rosenblatt says is designed to bring a "partnership" back to the front office, Bill Bennett has been named president of the label and sister imprint DGC. Bennett was previously director of promotion/GM.

The move makes Bennett only the second person to hold the title of president in Geffen's 16-year history. When the label was launched in 1980, Rosenblatt was president, and he worked closely with founder David Geffen, who was chairman/CEO.

Following Geffen's departure from the label in April 1995, Rosenblatt was named chairman/CEO. However, he did not name his successor as president at the time.

Says Rosenblatt, "It seems like the right time now. I've been alone for a while, and it was time to get a partner in here as the flow of music increases, both from our staff of A&R people and the joint ventures that we have."

Much like Rosenblatt's rise to chairman/CEO, Bennett's move into the presidency marks a change with continuity and isn't likely to spur other moves at the label.

Says Bennett, "This came out of a close relationship that Eddie and I have already, and it's kind of a continuation of that."

Adds Rosenblatt, "It's a continuation of what David and I started. We're going to continue in that vein. It's going to be a very seamless kind of situation. Bill has been here for a while and has been involved in the running of the company as one



BENNETT

of our senior executives."

Bennett, a 22-year music-industry veteran, joined DGC Records in 1991 as director of promotion. In 1992, when DGC merged with its parent label, Bennett assumed the title for Geffen. Prior to joining Geffen, Bennett had stints at Columbia, Epic, MCA, and Uni Records.

Rosenblatt has successfully piloted the label since Geffen's departure. Earlier this year, he inked a pact with start-up imprint Outpost, which is headed by R.E.M. producer Scott Litt, former Virgin A&R executive Mark Williams, and former Smashing Pumpkins manager Andy Gershon (Billboard, Feb. 3).

Geffen/DGC has also had success on the charts. "Odelay," the second DGC album by Beck, debuted at No. 16 on The Billboard 200 for the week ending July 6. The first single, "Where It's At," is No. 7 this week on the Modern Rock Tracks chart.

However, Rosenblatt says he can use the support of a chief executive. "It's a stressful thing to be running a company," he says. "It's always great if you can have someone [with whom] you can really share 100% of every situation and every problem, particularly if it's someone you can trust."

It is assumed that in naming Bennett, Rosenblatt is looking to the future and his successor, although he says he has no immediate plans to vacate his post. "I'm here well into the new millennium," he says.

Bennett plans to name his successor in the promotion department in the coming weeks. "I would like to get it done as soon as possible, but I don't want to be bound by any schedule. What I would really like to do is take the temperature around here. We have a lot of smart people here, and I want to take advantage of that."

HOLLY PALMER DISCOVERS HER MUSICAL NICHE

(Continued from page 7)

before with industry types, there were certain things that I wanted. I wanted to co-produce the album, and I didn't want anyone telling me what to sound like. Being a female singer that doesn't write all my own songs, I wanted to use my own band... That was really important to me, and Reprise gave me that freedom."

Drew says that while she was intrigued by the interesting lyrics and depth of Palmer's songs on the demo tape, it was the artist's live performance that really blew her away.

"When I heard the tape, I thought the lyrics were extremely interesting and far more deep than most singers you hear," says Drew. "Then I saw her at the Bitter End [in New York], and I was really knocked out by her as a performer. She has a lot of emotions and is really special live. She's very soulful and moving."

Reprise president Howie Klein (U.S.) had a similar reaction to Palmer. "She's an excellent songwriter, and I loved her voice. The whole package was good," he says. "I went to New York to meet her, and she just seemed like one of those artists that has that special magic... It has been a pleasure turning friends on to

her music. Sometimes it's like pulling teeth, but they really get her right away."

Klein isn't worried about competition from the slew of new talented female singer/songwriters, including the Work Group's Fiona Apple, RCA's Leah Andreone, and EMI's Patti Rothberg.

"We just shipped our 10 millionth [copy of Alanis Morissette's 'Jagged Little Pill'] today, and I think this is a very good time for women to be expressing themselves in this truthful, passionate way," says Klein.

Rich Garcia, national director of triple-A radio promotion at Reprise, says, "Competition isn't scary when you're releasing a quality record. The cream will rise to the top. There is no timetable for this, anyway."

The label plans to introduce Palmer via club performances to which members of the press, radio, and retail will be invited. Palmer, who is booked by Monterey Peninsula Artists, will perform at the Fez in New York Tuesday (16) and Aug. 14 and at Luna Park in Los Angeles July 25. More dates will follow.

"Holly Palmer" will be released via Warner Music International in Europe, Canada, Australia, and Japan on Aug. 6.

PIONEER EXPLORES NEW TERRITORY WITH PMG LABEL

(Continued from page 6)

Sony and Matsushita have had bitter-sweet experiences with American music labels, some were surprised that Pioneer was eager to make such a leap.

Pioneer LDC Inc. president Ryuichi Noda says that Pioneer's aim is to provide a "creative platform that will enable Pioneer Electronics to be a driving force in the creation, development, and ownership of entertainment software worldwide."

Lico says the company's approach has been cautious. "We've been talking about this since 1989," he says. "The difference is in the approach. Sony and Matsushita both came in and bought big companies and spent a lot of money. That can be a deep hole. Pioneer wants to own the copyrights and wants to be in the properties business, and in doing so, the approach is, 'Let's start small. Let's build a roster. Let's not buy trouble or buy the past, let's build the future.'"

What they did, he says, was "put a bunch of money into a bank account. They said, 'You're the guy, you have the autonomy. Here's your board, but you do it. It's your company.' So it's hands-off."

Leadon says signings will be careful and select. "The game plan is not to be hyper-aggressive," he says, "but to build a base and grow it from there. We want to build a home for artists we make a long-term commitment to. We're not limited in terms of musical genres—we're looking at alternative, at Christian, at roots, at R&B." Leadon, who recently returned from North by Northwest in Toronto, says the label will look at acts nationwide, although the proliferation of noncountry music in and around Nashville and throughout the South is also a consideration. "There's a music scene over here in Murfreesboro [Tenn.], for example," he says.

Leadon says he and Lico anticipate that their ideal roster size will be 10 acts by the end of the label's second year.

He says his involvement with Pioneer began in corporate-sponsored tie-ins, and his talks with them became more serious after he brought Pioneer executives to Nashville. "I introduced them to artists, took them to guitar pulls and the Bluebird Cafe, and showed them how this is such a diverse artistic community. If new music is going to come out of any area, it's going to come out of this area. They said, 'You're right.'"

Marketing and distribution are still

being negotiated, Lico says. "We're talking to some majors, but we also want to explore Pioneer's resources. Their laserdisc distribution system might be a consideration. Pioneer has its own manufacturing."

Brought to Nashville from Los Angeles in 1989 by Liberty head Jimmy Bowen, Lico was VP of Liberty Nashville. He expanded Liberty beyond country music and was pivotal in Liberty/EMI's acquisition of Sparrow Records.

He also worked with Pioneer on such ventures as the 1992 Garth Brooks Superbowl half-time show and the "Rockin' Country" half-time show in

1993. After leaving Liberty in 1993, he formed his own company, C.L. Entertainment, which represents such acts as CeCe Winans, de Talk, and Mark Collie.

Lico was also executive producer of entertainment for the Saturn Homecoming, a three-day gathering of Saturn automobile owners in Spring Hill, Tenn.

Leadon moved here from Los Angeles seven years ago and has been a prolific sessionman, songwriter, producer, and performer. He has also designed World Wide Web sites on the Internet for Decca Records and MCA Nashville and expects to make PMG a leader in exploiting new media as a music software company.



by Geoff Mayfield

RAP REVS: In addition to Nas capturing The Billboard 200's flag, with an opening-week blitz of 269,000 units, rap accounts for the chart's next two highest debuts, with **Crucial Conflict's** first album leaping in at No. 12 (63,500 units) and **De La Soul's** latest earning a career-high peak at No. 13 (59,000 units). A hits compilation by seminal rap group **N.W.A** also creases the top 50, entering at No. 48.

The bows of Nas and De La Soul show growth. It took Nas' '94 album "Illmatic" 16 of the 19 weeks it spent on The Billboard 200 to approach the sales figures that his new "It Was Written" has achieved in just one week. "Illmatic" bowed at No. 12. De La Soul's previous peak on the big chart was No. 24, scored by its debut album in 1989. Subsequent albums peaked at No. 26 in 1991 and at No. 40 two years later.

On the other hand, a comparison of the new N.W.A title and its last album serves as a reminder that greatest-hits packages generally do not sell as well as albums of new material, because the rappers' 1991 album "Efil4zaggin" debuted at No. 2 and rose to No. 1.

Nas also jumps to the head of the Top R&B Albums class. It leaked onto last week's list at No. 62 as a result of street-date violations.

UP BUT DOWN: No Doubt, No. 11, has The Billboard 200's largest unit gain, an increase of 9,000 units, but it gets pushed out of the top 10 as a result of Nas' big debut. The band's ascent has been the picture of patience and persistence: "Tragic Kingdom" did not reach the top 10 until its 26th week on The Billboard 200. It spent five weeks on Heatseekers before bowing on the big chart... The soundtracks to "The Nutty Professor" and "The Hunchback Of Notre Dame" also get roughed up by the high debuts. The former gets pushed down one rung to No. 10, despite a gain of almost 3,000 units (72,000 units for the week). Sales on "Hunchback" are nearly even with last week's sum, but displacement by the new rap titles pushes it down three places to No. 14 (54,500 units).

AT THE MOVIES: Industrywide sales of current and catalog albums are up over those of last week and those of the comparable 1995 week (see Market Watch, page 82), but some music merchants say they did not see the increases that they expected a four-day weekend to deliver. Outdoor activities and trips may have hampered music sales during the July Fourth weekend, but hot films, including the much trumpeted "Independence Day," were no doubt culprits, too.

But if Hollywood is swiping discretionary income from music stores, it is also putting some cash back in the till via soundtracks. There are 18 soundtracks or movie-related albums on this week's Billboard 200, including three new entries. The only one to debut in the top 50 is "Phenomenon," which chimes in at No. 28 with more than 36,000 units. That's more than double the first-week sales of "Independence Day" (No. 85) and more than four times the current sum rung by "Striptease" (No. 152).

Considering that all three films have gotten a fair amount of publicity and that "Independence Day" opened with a gross more than three times that of "Phenomenon," one has to think that the element that separates the soundtrack to the latter from the other two is the phenomenon known as **Eric Clapton**. His "Change The World," the lead single from "Phenomenon," enters Hot 100 Singles at No. 9 while earning bullets at No. 2 on Adult Contemporary and at No. 3 on Adult Top 40. The song also bullets 16-13 on the Mainstream chart in sister magazine Top 40 Airplay Monitor.

Before we say goodbye to Hollywood, note that the home video release of "Bed Of Roses," which enters Top Video Rentals at No. 21, generates a 75% gain over prior-week sales for that film's soundtrack. Thus, it re-enters The Billboard 200 at No. 147.

SO FAR, SO GOOD: Thank radio for The Billboard 200 Pacesetter honor won by the **So So Def Bass All-Stars** (139-107 with a 33.5% gain). When the album debuted two weeks ago at No. 151, **Whodini's** "Keep Runnin' Back To You" had not yet been serviced to radio. Early action on that and continued growth for "My Boo" by **Ghost Town DJ's** are turning up the heat. The latter zips 35-28 an Hot R&B Singles and 28-19 on Hot R&B Airplay. On Top 40 Airplay Monitor's Rhythm-Crossover chart, it moves 14-7. The All-Stars set bullets 20-18 with a 24% gain on Top R&B Albums.

R&B FINDS NEW SOUL IN COLUMBIA'S MAXWELL

(Continued from page 1)

released outside the U.S. on Sony Music International April 1 and in the U.S. April 2, jumped from its No. 2 Heatseeker spot into the upper part of The Billboard 200 at No. 93 for the week ending July 13. The move made Maxwell a Heatseekers Impact Artist. The album peaked at No. 2 on Heatseekers for the week ending July 6 and is No. 19 this week on Top R&B Albums.

According to SoundScan, the album has sold more than 97,000 units.

In addition to his mining the vintage sounds of R&B from the likes of Marvin Gaye and Curtis Mayfield, Maxwell's homage to the past is evident in the fact that he writes, produces, and plays his own music (Billboard, June 8).

The old-fashioned ideals of monogamy and romance run rampant on "Maxwell's Urban Hang Suite," which takes the listener through a romantic journey from beginning to end.

"Ultimately, it's about the lost era of romance," says the Brooklyn, N.Y.-

based 22-year-old West Indian/Puerto Rican, who usually dons '70s-styled garb. "I feel that if romance can be reintroduced in this age, it might save a lot of people from running around."

Columbia approached the marketing of "Maxwell's Urban Hang Suite" as an album project, much like labels do with triple-A-oriented artists, as opposed to the type of singles-driven campaign usually enlisted for R&B artists.

"One of the biggest things with a label like Columbia, or all labels, is that first you have to sell records, and second you have to market them in a way to get on radio and shoot up the charts," says Michael Mauldin, executive VP of the black music division at Columbia (U.S.) and senior VP of Columbia Records Group (U.S.). "But with Maxwell, we chose to take what he really stood for in the long term and who he is as an artist and not try to compromise his artistry or originality."

With that philosophy, the label selected "... Til The Cops Come Knockin'"

as the first radio emphasis track. Mauldin says it is "maybe not the radio-friendly track" but "a song that really shows who he is."

Mauldin says Maxwell and his manager, David Passick, did not want to worry about radio out of the box.

"One of the biggest surprises was that a company as huge as [Columbia] allowed me to put out the unlikely song," says Maxwell, who is signed to Sony Music Publishing. "I wanted the audience to get behind the vision, in more than the traditional ways. [Columbia] has given me a reason to go to sleep at night. These cats have given me such latitude, even with the [album] cover. Most companies would want [the artist] to be on the cover."

Radio's reception to the first track was, as expected, lukewarm. The song, which was serviced in February, peaked at No. 79 on the Hot R&B Singles chart for the week ending June 8. This week, it is No. 88 on that chart.

The video for the song received "a lot

of love at BET and the Box, but MTV or VH1 never quite came to the party," says Mauldin.

The second emphasis track for radio, "Ascension (Don't Ever Wonder)," is beginning to take off at R&B adult stations, including WBLS and WRKS New York, WVAZ Chicago, KMJQ Houston, and WMMJ Washington, D.C. The performance-based video for the song was sent to various outlets the week of July 8.

Vinny Brown, PD at WBLS, says that "... Til The Cops Come Knockin'" didn't work for the station. However, he says, "'Ascension' is performing very well for our adult audience. It fits just right. He seems to have what it takes to cut through today's clutter. People are taking notice."

Rather than relying on radio and video to expose Maxwell, Columbia focused its efforts on press coverage and in-store play campaigns at mom-and-pop stores. The latter included distributing samplers to introduce people on the street to Maxwell. The album

carried Sony's low developing-artist price of \$11.98 for CD and \$7.98 for cassette.

"Both the chains and the indie stores have been extremely supportive," says Mauldin. "We've had as much in-store play as any other record. Right after the album came out, we were top 10, as far as in-store album play goes."

John Artale, purchasing manager for the 150-store National Record Mart chain based in Carnegie, Pa., says Maxwell's old-school sound is succeeding because it's tapping into the older contemporary urban buyer, as well as the "old-school, white rockers that buy Paul Westerberg and want R&B, but rap is too uncomfortable for them."

Columbia also set up a variety of showcases for representatives from radio, retail, video, press, and Sony to experience Maxwell live.

With a full band, Maxwell, who is booked by the William Morris Agency, embarked on the Columbia Records Road Show concurrent with the Sony Music tour in January and February. The latter hit black schools, such as Morehouse College in Atlanta and Howard University in Washington, D.C.

"Without a doubt, this helped us in a big way and allowed us to introduce him to everyone we needed to," says Mauldin.

Columbia has worked on introducing Maxwell on an international level as well by putting the artist on a three-week European promotional tour in May. He is in the midst of a brief European tour of clubs and festivals through July 23.

"As a label, we're trying to focus stronger on an international scale," says Mauldin. "We want to make a story there for him and sell it back home. We did the same with the Fugees. We really want them to make careers for themselves internationally."

Tentative plans for Maxwell to do U.S. promotional dates and regular gigs in small, intimate venues are slated for September. In the meantime, Mauldin says, the label is focusing on landing television performances for the artist and continuing to work "Ascension."

Adds Mauldin, "People are jonesing for real musicianship and to really see bands onstage. The younger urban audience isn't really hip to what bands are, in today's world of videos and track dates. In a time when hip-hop and other music is making such noise, it's refreshing, in a way, to see artists like Maxwell, Tony Rich, and D'Angelo, who created the buzz in the industry for this style. Showing the more sensual side of the male and the monogamy type of thing gets a lot of respect."

NO IDENTITY CRISIS FOR WARNER ACT YOU AM I

(Continued from page 1)

The band's "Hi Fi Way" achieved a similar feat last year before going gold in Australia with sales of 35,000 units and being signed to Warner in the U.S.

You Am I has become the first domestic act to achieve two consecutive No. 1s with debut albums this decade, and the second band ever to do so, after Midnight Oil's double trick in the mid-'80s with "Diesel And Dust" and "Blue Sky Mining."

Advance sales for "Hourly, Daily" of 30,000 units, according to the act's Australian record label, rooArt, have almost matched total sales of "Hi Fi Way."

Sales were particularly strong the first day of release. Steve Morgan of Greville Records in Melbourne reports, "It went berserk—we did about 100 copies. Sales were steady the rest of the week. We sell a lot of blues and jazz, which move in dribs and drabs, but once in a while, you get the big one."

Morgan says there was a certain amount of anticipation for the album. "Last Christmas, the band played in our back garden to 400," he says. "Since

then, people have been asking about the album's release. About 200 came in wanting to go to You Am I's free show [the week of release] in Melbourne. Unfortunately, we had been allocated just 10 tickets to give away."

Waterfront Records, one of the best-known alternative music outlets in Sydney, sold out of its initial order of 500 copies the first week. Half of these were preorders.

"That was extremely strong for us," says co-manager Allison Galloway. "We have a window display on it, and rooArt gave us signed posters to give away. 'Hourly, Daily' is going to be a major seller for us for the next few months. There's a genuine excitement about it. It's reminiscent of the days when [indie crossover band] Ratecat's album went to No. 1."

While "Hi Fi Way" and the earlier "Sound As Ever" were recorded in New York with Sonic Youth's Lee Renaldo, the new album was made at Sydney's Q Studios with local producers Wayne Connolly and Phil McKercher.

Musically, it is something of a departure, utilizing more acoustic guitar,

strings, and brass.

"There's going to be a bunch of people who liked the last record but hate this one," says guitarist/singer Tim Rogers. "But you can't let that affect you, or you betray every childhood fantasy you ever had. It'd be totally dishonest of us to make a heavy guitar rock album because everyone else expects one, when we don't feel like making one."

Roland McAdam, national promotions manager of rooArt, says that the marketing strategy for the album was virtually predetermined. "You Am I has a huge live following, so our approach was to tap into that," he says.

The first 5,000 copies of "Hourly,



Daily" had a bonus live CD. On the week of release, the band played free shows in Sydney and Melbourne for the media, retailers, and fans who had preordered the album. You Am I also performed at the launch in Sydney of music channel ARC-TV before 3,000 members of the music industry, many of them executives from commercial radio.

Radio support is strongest from a longtime supporter, national network Triple J, which featured the record as album of the week, and the commercial MMM network.

The latter's Sydney station, 2MMM, is playing two singles, "Mr. Milk" and the new "Soldier," four times per day and four album tracks on its Sunday evening "Homegrown" show.

"When I saw them three years ago, it was obvious You Am I had the potential to cross over," says Don Foster, music director at 2MMM. "They started to do that with the last album. When we started playing 'Mr. Milk' last December, we got a very strong listener response. They're particularly strong in Sydney."

The year-old "Hi Fi Way" was released in the U.S. last month. After Lollapalooza, You Am I will continue to tour stateside for three months with Girls Against Boys. After Australian dates in September, it will return to the U.S. and Europe.

The band's success is acclaimed as a

triumph for the country's indie sector. It is rooArt's first release since switching distribution from Warner Music Australia to the Shock Music Group in May.

"Our association was seen as putting all the *enfants terrible* in one basket," quips Shock managing director David Williams. "But they've got some tremendous acts, and it'll solidify our base."

RooArt CEO Chris Murphy says that when he returned to Sydney from the U.K. after giving up management of INXS, inquiries to the retail sector suggested that Shock had the best and most aggressive distribution. "They're still fresh and passionate," says Murphy, whose interests include Sydney radio station KICK-AM and Australian Style magazine.

"They don't have the huge product flow and lack of staff that causes burnout at the majors," adds Murphy. "I don't care how growth-oriented and profit-driven this industry gets—if you don't have that spark in the human resources, you've got nothing."

Past albums by Mark Of Cain, Custard, and James Reyne are to be repackaged through Shock. RooArt's releases for the rest of the year include the Lab, Trout Fishing In Quebec, Melissa James, Dee Cipriano, and country acts Shanley Del, Caroline Young, and the Wheel.



Man In Platinum. Columbia recording artist Johnny Cash, right, displays the honorary platinum award presented to him by Recording Industry Assn. of America chairman Jay Berman following Cash's sold-out show at Washington, D.C.'s 9:30 Club. The award recognizes Cash's status as an "American legend" and commends his more than four decades of "pioneering musicianship" and worldwide sales of more than 50 million units. The audience, which included a dozen congressmen and their families, invited by the RIAA, was treated to a heart-felt performance by Cash and his wife, June Carter.

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MTV's McGrath To Key Billboard Music Vid Meet

The Billboard Music Video Conference has a long-standing tradition of presenting influential and intriguing keynote speakers. The tradition continues this year with MTV president Judy McGrath signing on as the featured speaker for the 18th annual edition of the Billboard Music Video Conference, to be held Nov. 7-9 at Crowne Plaza's Parc Fifty Five Hotel in San Francisco.

McGrath, a 15-year veteran of MTV, brings to the conference her "view from the top" as leader of the world's largest music video programmer. Among her topics will be M2, the new 24-hour music video network that is to debut Aug. 1. The channel is expected to be a significant new U.S. outlet for music videos of all genres (see story, page 67).



Spearheading such innovations is nothing new for McGrath, who has been the creative leader on such landmark consciousness-raising initiatives as "Choose Or Lose" and "Free Your Mind." Under her guidance, MTV has maintained and expanded its role as a leading network geared toward young adults. Programs such as "The Real World" and "Singled Out" have been ratings winners at the channel, which also continues to be a primary source of exposure for music videos.

Follow this space for additional announcements on the conference. Early-bird registration for the conference is \$360, a \$95 savings from the full registration. For registration and sponsorship information, contact Maureen Ryan at 212-536-5002.

PERSONNEL DIRECTIONS

With the rapid growth of the Billboard Music Group, a number of key personnel in the New York headquarters have been given significant new responsibilities. Chief among them is Joellen Sommer, who has been named to the new position of business manager for the Music Group.

In her new post, Sommer will be responsible for budgeting, financial reporting and forecasting for the Music Group. She also will work with Ken Schlager, director of strategic development for the Music Group, in exploring new opportunities, including potential acquisitions and startups. Additionally, Sommer will oversee the Billboard and Airplay Monitor sales support staff and the Billboard directories.

Sommer has been assistant controller of Music Group parent company BPI Communications Inc. since 1991. Prior to joining BPI, she worked at The New York Times and Coopers & Lybrand. She has a master's degree from Baruch College.

Sommer's promotion was announced by Howard Lander, president and publisher of the Music Group, to whom Sommer reports. The Music Group includes Billboard,

the Airplay Monitor, Amusement Business, Musician, Music & Media (Europe), Music Monitor (U.K.), and Billboard Online, as well as directories, conferences, and licensing enterprises such as Billboard Live, the entertainment venue opening Aug. 4 in Los Angeles.

Also donning new stripes at Billboard are Michele Jacangelo, who has been named publicist/special events for the marketing department; Gayle Lashin, who becomes promotion coordinator; and Erica Bengtson, who becomes advertising coordinator.

Jacangelo joined Billboard in 1990 as assistant to the associate publisher and advanced to advertising services manager. She has a degree in marketing from Penn State University. Lashin had been marketing & publicity associate for Billboard. She received her bachelor's in psychology and sociology from the State University of New York at Albany. Both report to Elissa Tomasetti, director of marketing.

Bengtson, who reports to Sommer, joined Billboard as an advertising assistant in 1994. She has a bachelor's degree from Fordham University.



SOMMER



JACANGELO



LASHIN



BENGTON

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1995	1996
TOTAL	325,367,000	343,010,000 (UP 5.4%)
ALBUMS	280,193,000	284,622,000 (UP 1.6%)
SINGLES	45,174,000	58,388,000 (UP 29.3%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1995	1996
CD	178,560,000	202,921,000 (UP 13.6%)
CASSETTE	101,199,000	80,954,000 (DN 20%)
OTHER	434,000	747,000 (UP 72.1%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,727,000	11,231,000	2,496,000
LAST WEEK	LAST WEEK	LAST WEEK
13,093,000	10,684,000	2,408,000
CHANGE	CHANGE	CHANGE
UP 4.8%	UP 5.1%	UP 3.7%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
12,298,000	10,219,000	2,080,000
CHANGE	CHANGE	CHANGE
UP 11.6%	UP 9.9%	UP 20%

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	YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION			
	1995		1996	
NORTHEAST	18,295,000	20,163,000 (UP 10.2%)	SOUTH ATLANTIC	60,678,000 63,450,000 (UP 4.5%)
MIDDLE ATLANTIC	47,654,000	49,741,000 (UP 4.4%)	SOUTH CENTRAL	48,310,000 51,430,000 (UP 6.4%)
E. NORTH CENTRAL	55,947,000	58,920,000 (UP 5.3%)	MOUNTAIN	20,194,000 21,608,000 (UP 7%)
W. NORTH CENTRAL	21,855,000	22,301,000 (UP 2%)	PACIFIC	52,434,000 55,394,000 (UP 5.6%)

ROUNDED FIGURES FOR WEEK ENDING 7/7/96

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

Clapton Adds To Phenomenal Chart Run

ERIC CLAPTON'S latest single is a phenomenon. "Change The World" (Reprise), produced by Babyface, debuts on the Hot 100 at No. 9. That's easily Clapton's highest-debuting single ever, and in its first week, the song from the "Phenomenon" soundtrack is already tied (with 1979's "Promises") as the fourth-highest title of Clapton's solo career.

The most successful Clapton single of the last 20 years was "Tears In Heaven," which spent four weeks at No. 2 in 1992. The guitar god's biggest Hot 100 single was his cover of Bob Marley's "I Shot The Sheriff." That RSO release debuted 22 years and one week ago and went all the way to No. 1.

Clapton's span on the pop singles chart expands to 28 years, six months, and one week. That takes us back to the debut of Cream's "Sunshine Of Your Love" on Jan. 13, 1968. If Clapton hadn't departed the Yardbirds in 1965 before they charted with "For Your Love," his chart span would now be 31 years and two months. But Jeff Beck was in place by the time that rock quintet reached our shores.

On the Adult Contemporary chart, "Change The World" holds at No. 2 with a bullet. That leaves Celine Dion's "Because You Loved Me" (550 Music), another soundtrack single, at No. 1 for a record-extending 17th week. And Clapton shows up on another chart as the Hot Shot Debut: Perhaps it's the Babyface connection that helps "Change" enter Hot R&B Singles at No. 55.

HITS FROM SPAIN: By moving up one place to No. 4, "Macarena" by Los Del Rio (RCA) is tied for the most successful Hot 100 hit to originate in Spain. On Oct. 1, 1966, "Black Is Black" by Los Bravos also peaked at No. 4. William Miranda Rodriguez E-mailed Billboard Online from Peru to say that the original version of Los Del Rio's "Macarena" was the No. 1 single of 1994 there. Back in the U.S., Los Del Rio's all-Spanish version of the song moves 67-

61, and Los Del Mar's cover moves back up the chart, 95-87.

TWO KEITHS: Keith Caulfield of Los Angeles points out that Keith Sweat has his second-biggest Hot 100 hit. "Twisted" (Elektra) bullets 8-6, just below the No. 5 peak reached by "I Want Her" on April 2, 1988. In third place is "I'll Give All My Love To You," which peaked at No. 7 on Feb. 16, 1991. The next week or two will tell if "Twisted" will be Sweat's most successful chart single ever.

BACK AND FORTH: "Killing Me Softly" by the Fugees is No. 1 in many lands (but not the U.S., where it remains unreleased as a commercial single), including the U.K. It takes the crown from "Three Lions" by Baddiel & Skinner & the Lightning Seeds, which replaced "Killing Me Softly," which succeeded "Three Lions." The last time two singles seesawed into and out of the No. 1 position like this was in 1969, when Scaffold's "Lily The Pink" and Marmalade's cover of the Beatles' "Ob-La-Di, Ob-La-Da" alternated at No. 1 during a seven-week period.

OH SAY, CAN YOU SEE: There's no contest as to the oldest song on Hot Country Singles & Tracks. Does the writing credit for F.S. Key provide a clue? Ricochet's version of "The Star Spangled Banner" (Columbia) is the Hot Shot Debut at No. 58. It's the first appearance on this chart for the national anthem. The song has had two chart runs on the Hot 100: Jose Feliciano's version peaked at No. 50 in 1968, and Whitney Houston's interpretation sailed to No. 20 in 1991.

WATT'S UP: Tracey Thorn and Ben Watt have reason to celebrate: As the members of Everything But The Girl, they are the first artists to have a single on the Hot 100 for 50 consecutive weeks. If "Missing" holds on for five more weeks, it will be the longest-running single in the history of the chart.



by Fred Bronson

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featuring "Reach," the Official

Theme of the 1996 Summer

• See the premiere of "You'll Be Mine (Party Time),"
the weekend of July 19th on VH1.

Olympic Games.

• Gloria Estefan is VH1's Artist Of The Month for July.

• Don't miss Gloria on the cover of *People* this month!

• Gloria will be featured in both *Time*
and *TV Guide* this month!

• See Gloria perform "Reach" live on NBC
August 4th at the Olympic Closing Ceremonies.

• See the sizzling HBO "Evolution" Concert
Special Live from Miami on September 21st.

Gloria, we're so proud to be a part of your incredible success!! Love, Your Epic Records Family



"You'll Be Mine (Party Time)" available August 6th on cassette single, CD5 and 12" vinyl.

"Destiny" available now on CD, cassette and MiniDisc.

Executive Producer: Emilio Estefan, Jr.