IN MUSIC NEWS



Lorrie Morgan Reinvents Herself On New BNA Album SEE PAGE 30

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 4, 1996

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the new groove

C JAZZ WITH A HIP HOP TWIST.



THE MIDWEST HAS A NEW MUSIC HAVEN: INDIANA

Teaming Up For A Cause

■ BY BRADLEY BAMBARGER

BLOOMINGTON, Ind.—Food and music often serve each other well, and

the two in tandem have become an es pecially worthwhile tradition here.

Every year for the past 11, the Bloomington music community has come together to help feed the hungry with "Live From Bloomington," a series of club nights and compilation CDs that employs local music to benefit the area's Hoosier Hills Food Bank. (Continued on page 90)

Tejano Business Gets Fine-Tuned

■ BY RAMIRO BURR

SAN ANTONIO, Texas-After years of explosive growth, Tejano music seems to have hit a plateau this year,



LA MAFIA

with label executives, radio programmers, distributors, and concert pro-(Continued on page 97)



FOLLOWS PAGE 50

'Live From Bloomington': Breaking Away: Mysteries Of Life, Vida, El Niño, Salaam Blossom In Bloomington

■ BY BRADLEY BAMBARGER

BLOOMINGTON, Ind.—Home of Indiana University, Bloomington



MYSTERIES OF LIFE



serves as an oasis of progressive culture in an otherwise conservative Midwestern locale. A fertile music scene has been cultivated here, one

show great artistic and commercial

marked by a remarkable diversity.

Among dozens of acts of nearly

every genre in Bloomington, several



promise. Aiding these artists is a coterie of home-grown labels, programmers, clubs, scenesters, and studio (Continued on page 88)

Way Cool's Why Store Has All The Answers

■ BY BRADLEY BAMBARGER

INDIANAPOLIS-The Why Store is in many ways a major label's dream



band. It's a song-oriented, rock-rooted combo with sharp players and a charis-(Continued on page 89)

On The Horizon: MTV2, A Video-Intensive Channel

MTV NETWORKS

■ BY BRETT ATWOOD

LOS ANGELES-MTV Networks

is readying MTV2, a spinoff music video channel that some industry executives predict will emulate the clip-intensive,

free-form spirit of early MTV.

MTV2 will consist almost entirely of music video programming and will likely be commercial-free, according to multiple music-industry sources. In addition, the channel may eventually contain custom-programmed playlists that target the

differing musical tastes of various regional television markets.

Although MTV has not officially

announced its plans for the new music video channel, several sources confirm that the service is in advanced stages of

development and could debut as soon as late summer.

Andy Schuon, MTV executive VP of programming, says, "MTV2 will serve as a companion to our existing MTV, but at this point, there are no specific details that we can get into (Continued on page 87)



'It' Made In The U.K. SEE PAGE 5



SEE PAGE 57

HOMEFRONT

Billboard Online Launches Archive Service On Internet SEE PAGE 98





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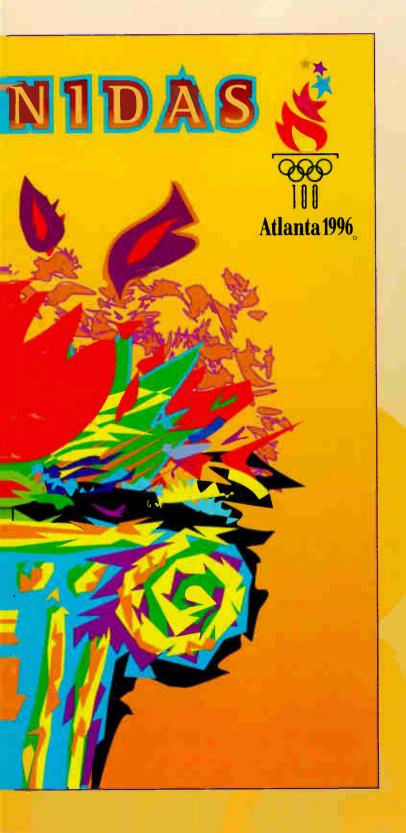
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Sleeper: Nobody Does 'It' Better

"It was quite a captivating place to be, to stand onstage," recalls Sleeper singer/songwriter Louise Wener. "It felt powerful, and I hadn't really felt that before."

Wener could be recalling Sleeper's pivotal April 13, 1994, appearance on a five-band bill at London's Astoria theater ("the first big show we'd done; it was the start of everything for us"), during which she unveiled such vivacious songs of sexual longing and expedience as "Delicious" and "Lady Love Your Countryside," which were released that May on a four-track EP that soon topped the U.K. independent singles chart.

But actually, the brainy, comely English bandleader is referring to her appearance as a 13-year-old Beal Comprehensive School student in a bare-bones production of "The Crucible," Arthur Miller's 1953 tale of the 17th-century witchcraft trials in Salem, Mass. Young Wener had the role of confessed "witch" Abigail Williams, an alluring adolescent who bears false witness in the pseudo-pious persecution/prosecution while secretly scheming to steal the husband of her rival. Miller's classic drama portrayed the grisly crowd hysteria and

conformity to power later displayed in Nazi Germany, the McCarthyist character assassinations of the '50s, and the race-baiting and recovered-memory claims currently littering the court system.

"Abigail was a character you could utterly lose yourself in, because it was so extreme," says Wener, "and I was attracted to the extremes of it, although I felt very sorry for her."

The issues of prejudice disguised as virtue and social propriety vs. hypocrisy are, as usual, tackled with delectation by Wener and the rest of Sleeper (guitarist Jon Stewart, bassist Diid Osman, and drummer Andy Maclure) on the group's excellent second album, "The It Girl," due June 18 on Indolent/Arista Records.

That Sleeper eagerly performs surgery on its generation's malaise rather than reflecting the squeamish nostalgia of prevailing Britpop trends is as exciting today as it was at the Astoria—and this assessment stems from fond personal experience. Having just left Billboard's London office on that chilly Wednesday evening back in '94, this observ-

er impulsively bought a ticket and walked into the theater off Charing Cross Road to witness a performance so far superior to the competent but mannered sets of the other acts on hand (Shark Boy, Miranda Sex Garden, Madder Rose, and Senser) that it led to Sleeper's first substantive press coverage (Billboard, June 4, 1994).

Dressed in snug, simple street clothes, and as comfortable with her trim form as she was with her artistic instincts, Wener and crew addressed the Astoria crowd with an effortless zest that felt seductive in every sense. Shaped around Wener's intrepid coo and the chromatic shiver of Stewart's rich chordal shifts, the rock arrangements for "Delicious," "Lady Love Your Countryside," and the droll "Swallow" used themes of sensual tension and release as metaphors for self-motivation, the drums and bass lending the scenarios much immodest detail. A year onward, top 20 U.K. hits "Inbetweener" and "What Do I Do Now?" followed suit. By the time the 1995 "Smart" album assembled "Inbetweener" and other inescapable siren songs, Sleeper had toured Britain five times, opening for rising bands such as Blur or headlining midsized venues.

"We were lucky we did a load of touring, because that's what

formed us," Wener says of the group's grasp of rock dynamics and song structure. As in Sleeper's past work, each gamely inquisitive track on "The It Girl" tests the physical and spiritual palettes of youthful curiosity, until the passion-tipsy storyteller in "Sale Of The Century" (the first U.S. single) wonders, "How long 'til reason makes us small again?"

"Love makes you a little insane," Wener admits with a laugh, "yet rationality always kicks in. Dreamy persistence fascinates me, but so do powerlessness, ruined lives, and people who can't or don't get what they want."

A legendary example of the latter was the original 'it' girl of the Roaring '20s: screen actress Clara Bow. Her bobbed hair, petal lips, and un-self-conscious personal magnetism defined the fancy-free symbol of the flapper. Shortly after she starred in the emblematic 1927 film "It," however, Bow's private life became a hellish downward helix of romantic scandals and mental decay that left her confined to sanitariums.

"The album title comes from a line in the new song 'Lie Detector,' " says Wener, "and it's about the concept that

there's only one Clara Bow-type girl allowed to be 'it' each year, yet there can be a hundred guys—the usual female tokenism."

As demonstrated by her interest in willful figures—such as Bow, Williams, and the waif from "The Wizard Of Oz" evoked in Surrender Dorothy, the band that evolved into Sleeper—Wener wants to examine daily tales of "empowerment and victim-hood" in a conservative, submissive society.

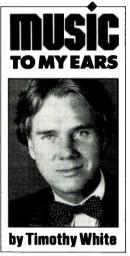
Born July 30, 1966, in suburban Ilford, England, the third child of civil servant Donald Wener and the former Audrey Dixon, Louise Jane Wener grew up in a household torn between her father's Jewish-Polish liberalism and the strict Church of England roots of her mum. "They had a really bad relationship," Wener admits, "and were both terribly frustrated, depressed, and angst-ridden about their lives. But they stayed together 40-odd years, until my dad died at the age of 71.

"When you grow up in this kind of unhappy envi-

ronment, you can't help but feed off that and put it into the music you make," notes Wener, who adds that grandfather Philip Dixon's "incredible, beautifully written" diaries as a World War I doughboy in the trenches were also a big influence on her lyrics. "My childhood made me isolated and a people-watcher," she says, "but it also made us kids want to go out and crack our heads against the wall until we achieved what we wanted."

Wener's older sister Susan would become a noted BBC broadcaster, and brother Geoff has managed Sleeper (renamed in 1993 in coy tribute to Woody Allen) since Wener and Stewart recast the combo they conceived after their days at the University of Manchester by hiring Maclure and Osman. Lo and behold, the underdogs from the Astoria are now England's finest new band.

As for Sleeper's own time spent in the trenches, Wener says, "What we try to do is condense a big idea into a small medium, while telling the truth. Stylistically, I don't think we've ever joined any club or jumped on any train. But if 10 years from now anyone wants to look back and understand what this period was like for people our age, I think they'll look to pop music and maybe some of the real people we tried to write about. So it's almost like keeping a cultural diary."



THIS WEEK IN BILLBOARD

RENZER GOES TO MCA MUSIC

Former Zomba senior VP of North American operations David Renzer has become the global president of MCA Music Publishing and has already plotted a strategy to make the company a "midsize" power. Deputy editor Irv Lichtman reports. Page 39

NAB EXAMINES THE INTERNET

Much of the time at the National Assn. of Broadcasters convention in Las Vegas was devoted to discussing the revenue possibilities of the Internet, which range from World Wide Web sites to subcarriers. Radio editor Chuck Taylor has the story. Page 82

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Commentary

'Out' Music's Slow Mainstream Inroads

■ BY JESSE HULTBERG

With the recent, fast-growing presence of out queer boys and girls in pop music, history is being made. This is not a statement of self-importance. It's a fact. In a few years or maybe sooner, you'll turn on the local radio station and hear a romantic love song being sung from one man to another and not bat an eyelash.

Until that time, however, a transitional period is happening, in which labels are slowly reaching out to openly gay musicians with unabashedly same-sex songs. For a gay male musician, or should I say a male musician who happens to be gay, it's both an exciting and frustrating time.

Let's play a game. Think of the first name that pops in your head that fits these criteria: openly gay, American male (wearing men's clothes), pop/rock singer with lyrics that do more than just imply his orientation, and signed to a major record label. There's got to be one, right? Well, there isn't. Hard to believe? End of game? No, it's actually just the beginning.

I know what you're thinking: What's the big deal? Musicians should stand on their own musical merits regardless of sexual orientation. Who cares if you're gay, straight, black, white, blah, blah, blah? I agree, but . . . if we don't care, why aren't there already famous American, gay male musicians whose lyrics use same-sex pronouns? We do care, and it does mean something. It implies the beginning of an end to

So why have none of the majors or major independents taken the plunge and backed an American male queer pop singer? The reasons are many, but there is one that rings truest: Record companies are looking for artists who have big-enough followings to produce a profit on their investment.

The "coming out" of lesbian superstars, such as k.d. lang and Melissa Etheridge, has certainly helped show that there is an audience for out musicians. Not only do these artists continue to sell albums, but they have won Grammys. RuPaul's rapid rise may have catered to the mainstream's penchant for drag, but it also ushered in our first openly gay American man with

The last 20 years, in fact, have seen a number of lesbian and gay-identified musicians who have carved out a niche for themselves and consequently helped establish the ones we know today. My own sketchy time line begins in 1976 with the first same-gender story I heard in a song: "Sweet Woman" by Cris Williamson (a woman) from "The Changer And The Changed" (Olivia Records,

And, of course, we all witnessed the phenomenon called the Village People. Worthy of a college dissertation in gay studies, their kooky success still manages to fascinate in regard to gay identity. Did those thousands of record-buying, hustle-dancing kids know they were queer or not? I didn't, and my gut feeling says others didn't either. In that sense, the Village People do not really

qualify as openly gay. But lyrically and stylistically, they were and still are the best reflection of '70s urban gay male culture.

Later, Phranc represented the quintessential punk/folk singer breaking the lesbian folk stereotype. She managed to gar-



'There is not one gay musician who doesn't feel the buzz today'

Jesse Hultberg is a New York-based independent recording artist. His selftitled solo debut album was released by Wild Monk Records in 1994.

ner a lot of attention and a contract at Island Records. And, of course, there was the British Invasion: Bronski Beat broke the ice first with "Smalltown Boy," and then came Erasure. Both Jimmy Somerville and Andy Bell admitting their gayness and selling it was certainly a change in approach. England had already given us David Bowie and Elton John, whose bisexuality was admitted, even if it was pretended or over-exaggerated. But there was something more identifiable in the new crop.

In the '90's, the picture is still developing. Ironically, the music industry now validates us (lesbians and gays) by not treating us as a unified market. Music is not furniture. It cannot be sold to a wildly diverse community with clever, inclusive advertising. What we've seen instead is the industry increasingly dabbling with the elusive gav market.

For about two years, there has been one compilation after another with such names as "Knock Out" or "Outspoken." They are backed by major labels and are free with a subscription to Out magazine. These CDs usually contain songs by mostly heterosexual bands that music execs hope gay people will like.

More recently, actual queers have been featured on independent compilations, such as "Outloud," "This Way Out," "A Love Worth Fighting For," and "Free" (I appear on this one). Some of them are good, some of them are not, but at least it's an attempt by the artists involved to build a following that will eventually make the difference when the majors come calling.

And they will come calling. Already, major labels, such as Atlantic Records, which has created a "gay marketing division," are becoming more openly aggressive in their interest.

Bottom line: There is not one gav musician out there who doesn't feel the buzz today. In some ways, this pits us against one another, as though we are afraid there won't be enough room to support all of our music. This feeling will be compounded if the industry tries to sell our music to one another just because we're queer, without targeting straight folks as well. Any gay recording artist will tell you how hard it is to sell a rock album to an opera lover or a folk album to a disco bunny. Visibility tends to highlight our differences.

Frankly, I'm excited by the future and the possibility of an out-gay presence in pop music, even if it makes us a little humdrum (I don't think it will). I'm excited because I don't think sexual orientation is enough reason either to feel special-or to be left out.

LETTERS

NEW AGE SOUNDINGS

I'm writing to support your ongoing exploration of the new age genre in your pages (New Age Spotlight, Billboard, April 6). It was nice to see Billboard consulting people who really know the genre, namely John Diliberto and New Age Voice. We feel it's important to encourage new age coverage in Billboard. Meantime, Soundings of the Planet is coordinating the musical centerpiece at the New Age World Conference in San Diego, June 1-4, the largest conference of its kind.

Thanks for keeping the new age buzz alive and growing!

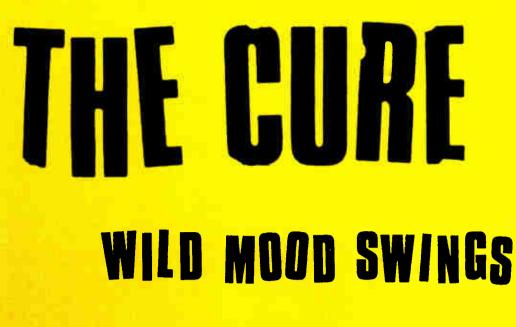
Bruce Franks Soundings of the Planet Tucson, Ariz.

I struggle with the suggestions for improving the Canadian content (Cancon) regulations that [CFOX Vancouver programmer] Rob Robson makes (Commentary, Billboard Feb. 24). Just because an artist carries a passport with a beaver on it is not enough; if you live, write, work, record, eat, and sleep in Bangkok, Thailand, or L.A., how Canadian can your record be? Also, his suggestion that new Canadian acts get double credit for airplay would put the shoehorn to a lot of dinosaur acts, but it would also reduce the overall amount of airplay received by homegrown acts. I would favor this amendment to the rules only if the Cancon quota were increased, say 35%.

My suggestion is to leave the Cancon regulations alone. I am not always in agreement with the actions of the Canadian Radio-television and Telecommunications Commission, but in this case, the CRTC has succeeded by imposing quotas that are generally easy to meet with quality product. Their effect is largely beneficial, and their existence is transparent to most listeners. As a nation, Canadians too often look elsewhere (especially south) for a pat on the back, but on the radio, thanks to current-intensive programmers such as Robson, we can hear how good we really can be.

Carl Jorgensen Canadian Broadcasting Company/ Societè Radio-Canada Sudbury, Ontario

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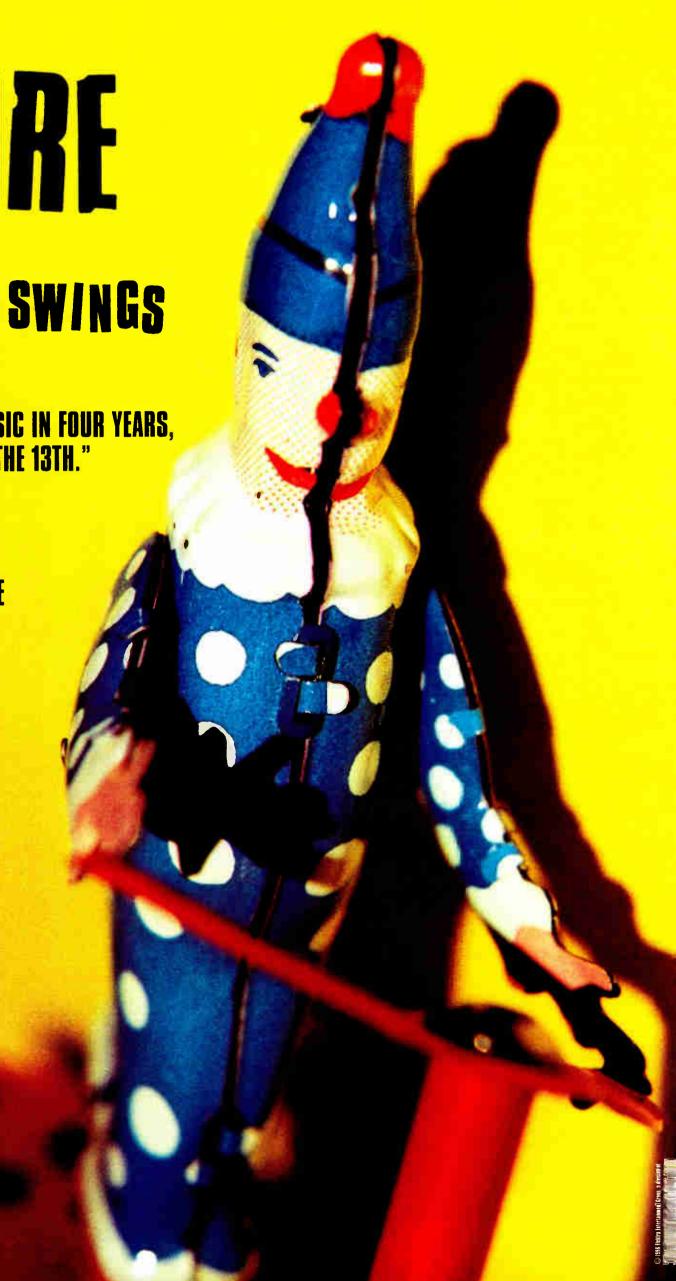
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Brooks & Dunn Dominate At 31st ACMs

Awards A Boost For Newcomers Twain, White, Lonestar

■ BY CRAIG ROSEN

LOS ANGELES-After taking the coveted awards for entertainer of the year and top vocal group, performing, and serving as co-hosts of the 31st annual Academy of Country Music Awards, Brooks & Dunn are the

artists most likely to benefit from the wins and exposure.

In fact, the duo of Kix Brooks and Ronnie probably benefited from publicity before the show, held



April 24 at the Universal Amphithe-

"Borderline," the duo's first album since 1994's "Waitin' On Sundown," became its second consecutive title to enter the Top Country Albums chart at the summit; the set debuts this week on The Billboard 200 at a career-high position of No. 5.

Other acts that scored big at the ACMs and are likely to win at retail are Shania Twain and fellow newcom-

New Markets Are Stressed At Meet For Warner Int'l

■ BY CHRISTIE ELIEZER

SYDNEY-New markets new technology, and new sources of A&R and income were dominant themes at Warner Music International's worldwide managing directors' conference. held here April 22-26.

Ramon Lopez, chairman/CEO of WMI, says that the meeting was "historical" for the company in that it was the first managing directors' assembly since recent management changes at the company's U.S. labels. It also was the first WMI conference held in the Asia-Pacific, a sign of that

region's increasing importance.

During their presentations, Warner Music executives from the U.S. took pains to reassure the attendees that they were in a new era under stable leadership.

In attendance were Robert A. Daly and Terry Semel, co-chairmen of Warner Music Group; Ahmet Erte-Val and Azzoli. chairmen/CEOs of Atlantic Records Group: Elektra Entertainment Group chairman Sylvia Rhone and president Seymour Stein; WMG chief technologist Jac Holzman; chairman/CEO of Warner/Chappell Music Leslie Bider; WEA Inc. president David Mount; and Discovery Records president Syd Birenbaum. Present from Warner Bros. Records were chairman Russ Thyret, president Steven Baker, and Reprise Records president Howie Klein.

ASIA-PACIFIC'S ROLE ON RISE

Staging the WMI conference in the Asia-Pacific was a strategic indication of the company's interests in the region. "We must become citizens of the region," Lopez told the 120 attendees at the Sheraton on the Park Hotel. "We must adapt to its values and cultures and incorporate these into our company. Only that way can we suc-

8

(Continued on page 93)

ers Bryan White (top new male vocalist) and Lonestar (top new duet/ group). All three were Heatseekers Impact acts.

Twain, the only other multipleaward winner, took honors for album of the year, "The Woman In Me," and for top new female vocalist.

The Mercury Nashville album, pro-

duced by Twain's husband, Robert John 'Mutt' Lange, has been on The Billboard 200 for 60 weeks. It has sold more than 4 million copies, according to Sound-



Scan, but Twain's two-trophy triumph and her performance of the ballad "No One Needs To Know" are likely to spur sales even further.

"You always see a spike in sales with anyone who performs and wins multiple awards," says Chuck Nicoll,

major-label buyer for the 144-store, Owensboro, Ky.-based WaxWorks. "It even happens with artists who have already had tremendous success up to the point of the show. There are still people who haven't bought that record yet, but that last bit of exposure will get them out there."

In one of the evening's biggest up-



BROOKS & DUNN

sets, Patty Loveless won in the top female vocalist category over such stiff competition as Twain, perennial favorite Reba McEntire. show co-host Faith

Hill. It was Loveless' first ACM award.

In other key categories, Alan Jackson and the Mavericks scored repeat victories: Jackson was again named top male vocalist, while the Mavericks (Continued on page 93)



Strength In Numbers. Mercury and Triloka Records recently signed a jointventure deal. Established in 1990, Triloka's roster includes Ali Akbar Khan, Hugh Masekela, and Jai Uttal. In 1992, the label recruited Steely Dan's Walter Becker and producer Roger Nichols to serve on the label's A&R committee, and the team has produced nine projects for the label. Triloka will continue to operate independently from its headquarters in Santa Fe, N.M., but the arrangement calls for Mercury to provide crossover marketing support. The first release under the agreement, from Jeff and Joan Beal, is due in mid-May. Pictured upon conclusion of the deal, from left, are Danny Goldberg, president/CEO, Mercury Records; Mitchell Markus, president, Triloka; and David Silver, VP of creative planning, Mercury Records.

■ BY DOMINIC PRIDE

LONDON-MCA Records has won an important court victory in its battle with U.K. reissues specialist Charly Records Limited over the rights to use the Chess Records masters.

Charly and MCA have been fighting a complicated legal battle for more than four years over the rights to use the Chess masters, which include classic blues recordings by such artists as Buddy Guy, Muddy Waters,

This judgment, like a U.S. federal court decision of 1992 and subsequent appeal decisions, rules unequivocally in favor of MCA in the Chess dispute. Another ruling at the same session effectively took Charly's Chess product out of the market.

Lawyers for MCA have sent letters to dealers and exporters advising

On April 18, Judge Justice Jacob copyright dispute and awarded costs of 450,000 pounds (approxidamages to be specified by an in-

MCA Names Former Viacom Exec Biondi Chairman/CEO

■ BY DON JEFFREY

NEW YORK-Frank Biondi, who was president/CEO of the parent company of MTV and Blockbuster until early this year, has been named chairman/CEO of entertainment conglomerate MCA Inc.

The 51-yearold executive is responsible for MCA Music Entertainment Group, Universal Pictures, MCA Home Video, and a host of other businesses ranging from televi-



sion production to theme parks. His appointment had been rumored for weeks.

It is fitting that Biondi takes the reins of one of the Big Six global record companies; just a year ago, as president/CEO of Viacom Inc., he was spearheading that company's explorations into entering the record business. Talks were reportedly conducted between Viacom and Doug Morris, who went on to become chairman of MCA Music Entertainment.

No changes are expected in the running of MCA Music with Biondi's appointment. Some sources point out that his strength as a financial executive and deal-maker and his experience in expanding Viacom's businesses worldwide will be pluses for MCA. For years, MCA Music had been considered the laggard among the giant record companies in terms of international reach.

Morris will continue to report to MCA Inc. president/COO Ron Meyer, who now reports to Biondi. Biondi in turn answers to Edgar Bronfman, CEO of Seagram, which acquired 80% of MCA from Matsushita Electric Industrial last year for \$5.7 billion.

Biondi was fired by Viacom chairman Sumner Redstone in January over differences in strategy and style. When speculation surfaced that Biondi might go to MCA, reports circulated that Redstone was seeking concessions from MCA to let Biondi out of a noncompetition clause in his contract. Sources say no such deal was made.

Virgin Megastore Opens In N.Y.

First-Day Sales Exceed Expectations

■ BY DON JEFFREY

NEW YORK-Virgin Retail Group has opened its long-awaited, 75,000square-foot Megastore-billed as the largest record store in the world-in Times Square here, and in the process achieved its best-ever first-day sales.

Ian Duffell, president of Virgin Retail Group USA, says opening-day volume was higher than that of any other store in the chain, including the \$100 million per year Paris location. He expects to attain the first week's revenue projection, which he declined to pinpoint, in only three days. On the first day, the Megastore's 35 cash registers handled an average of 2,000 transactions per hour. The chain's average is between 200 and 300.

The three-level, \$15-million emporium opened at noon April 23 in typical Virgin fashion, with flamboyant founder Richard Branson being lowered from the store's roof atop a large, colored company balloon. After spraying the assembled crowd with champagne on his descent to the sidewalk, Branson cut the ceremonial ribbon, and the doors opened to a crush of customers and curiosity seekers, while a DJ situated in a glass-and-metal tower within the store played Madonna's "Like A Virgin."

Many industry sources interviewed at the party held in the store the night before the opening said they believed the store would be a success because of its location, the depth and breadth of its product lines, and the worldwide cachet of the Virgin brand name.

Other music retailers in midtown Manhattan predicted that the new retail colossus would not hurt their sales.



Richard Branson, founder and chairman of Virgin Group PLC, marked the opening of the Virgin Megastore in New York's Times Square from atop a balloon that was lowered to the sidewalk from the store's roof. (Photo: Chuck Pulin)

In fact, some welcomed the newcomer for the excitement it brings to the business and for its potential to expand the

market for music and video. Bob Douglas, VP of purchasing for HMV, which has a superstore several

(Continued on page 96)

MCA Scores Victory In U.K. Case Over Rights To Chess Masters

and Chuck Berry.

them of the decisions.

ruled in favor of MCA in a "test" mately \$662,000) in that case, plus quiry. In a related ruling, he issued an injunction against Charly's distributing any more Chess product. The ruling also affects Chess product licensed by Charly to third par-

(Continued on page 93)

MUSICLAND CLOSES HOUSTON STORES

NEW YORK-The Musicland Group has pushed into high gear its efforts to eliminate underperforming stores by closing all seven of its Media Play outlets in the Houston market.

Marcia Appel, Musicland VP of music marketing and corporate communications, says the stores were closed so that the company could "reallocate resources to new stores that will be coming on and to highly performing stores, so that we can increase turn and sales.

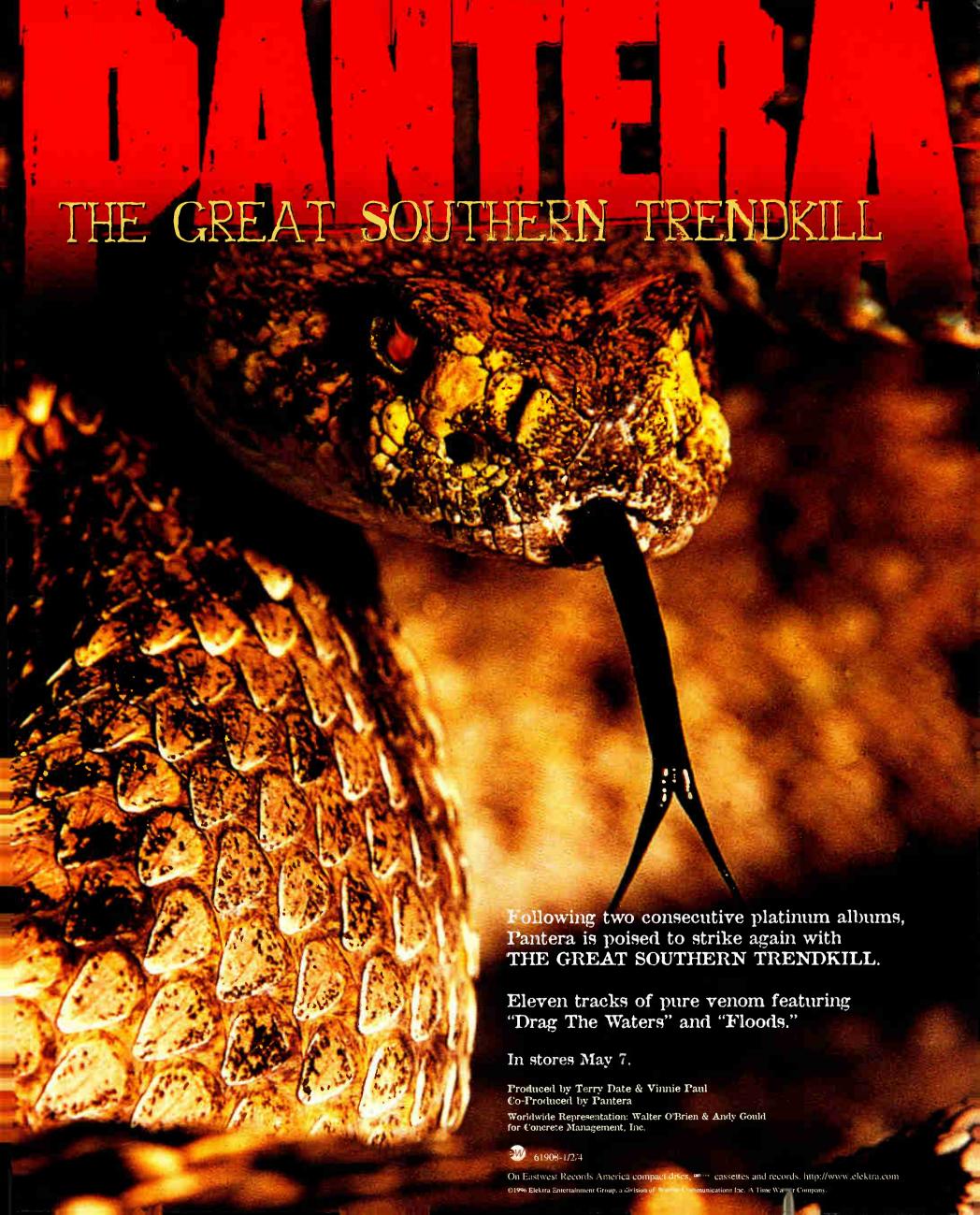
Musicland recently announced that it had created a \$35 million reserve fund to close underperforming stores.

For two years, Musicland executives have touted the Media Play sufuture of the chain. The strategy backfired, however: The superstores began experiencing declines in same-store sales in the second half of the company's fiscal year, and the company's stock price became further depressed.

perstore concept to Wall Street as the

Musicland executives have privately admitted that Media Play has failed in two or three markets, with Houston the most prominent example. Overall, however, they insist that the concept is healthy and that once the problem markets are dealt with, the chain will again enjoy comparablestore gains. Musicland shares closed April 24 at \$4.375. ED CHRISTMAN

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Miles' 'Children' Gives **Birth To A European Craze**

LONDON-Robert Miles says that board has made it an inescapable his single "Children" started life as a

musical "overnight doodle." but the song has ended up as a springtime Eurosmash, notching sales of more than 2 million units and reaching No. 1 on the charts in seven countries.



Major labels and indies have played a part in making the mellow, trancy instrumental one of the biggest-selling dance singles of all time in Europe, while radio's fondness for the tune across the sound anywhere on the continent.



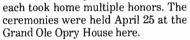
Miles is now signed to the U.K.'s deConstruction records and is due to release an album in June. Mean-

Diverse Artists Dominate Dove Awards DC Talk, Anointed, Jars Of Clay Among Top Winners

■ BY DEBORAH EVANS PRICE

NASHVILLE-The diversity of Christian music was in powerful evi-

dence at the Gospel Music Assn.'s 27th annual Dove Awards, at which rockers DC Talk, pop/AC female foursome Point Of Grace, gospel powerhouse Anointed. and alternative band Jars Of Clav



"It's good to see that the Dove Awards this year are shared by so many artists," says GMA president Bruce Koblish. "We've often said that one of our strengths as an industry is the diversity of styles of our music. I am excited to see that tonight's winners are a reflection of that.



JARS OF CLAY

DC Talk notched top honors, winning artist of the year. Front man Toby McKeehan shared the awards for song of the year and rock recorded song of the year with co-writer Mark Heimermann, for the title cut from the group's hit album"Jesus Freak.'

Point Of Grace netted four awards, including its first group of the year accolade, along with Doves for pop/contemporary song, "The Great Divide";



pop/contemporary album, "The Whole Truth"; and special event album, for its participation on the multi-artist "My Utmost For His Highest" album.

Anointed took three Doves: "The Call" was named contemporary gospel (Continued on page 18)

Bluesman Roy Rogers Dispels Cowboy ID

Singer/Songwriter Takes His Shot On Pointblank/Virgin Set

■ BY CHRIS MORRIS

LOS ANGELES-If bluesman Roy Rogers' new Pointblank/Virgin album "Rhythm & Groove" attains popularity, its success may help dispel a very basic and long-standing identity problem for the artist.

Tom Macaluso, owner of the bluesoriented retail outlet Blue Groove Compact Discs in



Wantagh, N.Y., says, "If I play something [by Rogers] in the store, some-times they'll say, 'Who's that?' . . . I have to explain that it's not the cowboy."

The blues singer/songwriter/guitarist has himself attempted to defuse matters: His first solo album, cut for Blind Pig Records in 1986, was titled "Chops Not Chaps," in droll reference to the ongoing confusion between the two Roy Rogers. His music publishing company (BMI, administered by Bug Music) bears the same name.

Asked if people will ever stop inquiring where Trigger is, Rogers-who, in fact, was named after the Western music star—admits



ROGERS

with a laugh, "Never! Never . . . I always have fun with it. I never take myself too seriously. It always comes up, and that's cool with me.'

In blues circles. there's no mistak-

ing Rogers for anyone else. The San Francisco Bay Area performer, who has been recording for two decades, is a noted slide guitarist who counts Robert Johnson and Muddy Waters as his principal influences.

He was a member of John Lee Hooker's Coast To Coast Band for four

years during the '80s; in 1989, he produced Hooker's star-studded, Grammy-winning best seller "The Healer," the first of four albums Rogers would helm for the blues veteran. (The most recent, the 1995 Pointblank release "Chill Out," stood at No. 11 on Billboard's Top Blues Albums chart for the week ending Saturday (27) in its 35th week on the chart.)

Rogers has also maintained a distinguished career of his own. After a series of well-received albums for San Francisco indie Blind Pig, he moved to the majors for two sets on Liberty Records, "Slide Of Hand" (1993) and "Slide Zone" (1994), which mated sizzling slide work with his own bluesbased songs.

Rogers was the only blues signing at Liberty, so, with the departure of president Jimmy Bowen and the label's restructuring as Capitol Nashville in

(Continued on page 17)

Surfdog Compilation Makes Waves In Movement To Clean Up Beaches

■ BY CARRIE BORZILLO

LOS ANGELES-Pearl Jam, the Ramones, and the Beastie Boys are some of the rock heavyweights lending a musical hand to "MOM," a surf music compilation benefiting the

Surfrider Foundation, due July 2 on Surfdog Records/Interscope.

The album features new recordings of surf songs, both originals and covers, from en-

vironmentally conscious artists, many of whom are surfers them-

Some of the album's highlights in-

clude Pearl Jam's cover of the Silly Surfers' obscure "Gremmie Out Of Control," a newly recorded version of the Ramones' cover of the Rivieras' "California Sun," Gary Hoey with professional surfer Donavon Frankenreiter doing the Surfaris' "Wipe



Out," Pennywise's rendition of the Beach Boys 'Surfin' U.S.Å.,' Silverchair's interpretation of the Trashmen's "Surfin' Bird," and Helmet's cover of Bjork's

"Army Of Me." The album also includes new surfrelated songs from Porno For Pyros, Brian Setzer Orchestra, Sprung (Continued on page 18)

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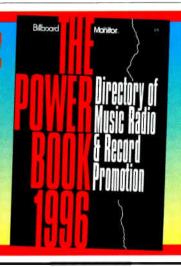
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BILLBOARD MAY 4, 1996

Treble V Set Takes Unique Path To Stores

Innovative Word Perfect Premium Gets Retail Push

■ BY TERRI HORAK

NEW YORK-Premium opportunities for most albums come after they're released. But with "Innovators," which was created as a promotional item for software company

Word Perfect, Treble V Music has taken the opposite

approach. "Innovators" was commissioned as a premium for the big-budget rollout of Word Perfect 6.0 two years ago by Randy Blosil, who was



then marketing director for the software company and is now president of Orem, Utah-based Treble V. The label was formed to issue the onetime promotional disc commercially. Already, 10,000 copies have been shipped to stores since the CD's January release, according to Blosil.

As part of the earlier Word Perfect promotion, 500,000 copies of the disc were mailed to consumers, and two large-scale concerts were staged. For Blosil, however, "Innovators" (and working with music) was too compelling to give up once the promotion ended.

"This is hardly a record you release and it's done," he says. "I wanted to see the baby mature and grow.

The mostly instrumental album, which ranges stylistically from classical to jazz to world music, was created by veteran TV composers Sam Cardon and Kurt Bestor and features songs based on the stories of famous individuals, such as Albert Schweitzer and Stephen Hawking. Lesser-known personalities are also featured, including a rainmaker and a flamenco dancer. The album was produced by Brian Blosil.

The CD booklet includes a narrative, written by Cardon's brother Douglas, for each of the 13 tracks. "Having a writer gave us a starting point intellectually. And having people and events that were inspiring was fairly

unusual, but it was challenging and fun," says Sam Cardon.

Bestor adds, "We didn't want to limit the album to any particular style. Instead, we wanted the subject to dictate



For example, "Sage Of Lamberéné" was inspired by Schweitzer, who, in addition to being a physician and philosopher, was one of the foremost authorities on Bach and lived in Africa for a good part of his life.

In order to convey the divergent themes in Schweitzer's life, the duo blended a symphony orchestra, African percussion, a male choir, a children's choir, and a harpsichord, among other elements.

With the label's plans to press another 20,000 copies, the album is receiving steadily building support from radio and retail outside the artists' predictably supportive homebase of Utah.

The music was performed most recently as a benefit concert with the San Francisco Symphony and featured San Francisco 49ers quarterback Steve Young narrating portions of the text.

A sampler served as the invitation to the concert, which benefited epidermolysis bullosa research at Stanford University. Treble V enlisted the support of Visa and the Musicland Group and its Media Play and Sam Goody stores, the logos for all of which appear on the sampler.

In exchange, Musicland is providing monthlong display and listening-station space for "Innovators" in the San

Francisco area.

Other promotional efforts include placement on the Jazziz magazine sampler, an upcoming video special, and a World Wide Web site on the Internet (http://www.cs1.com/treblev). Treble V is also in discussion with a





major supplier of music samplers to the auto industry. But, overall, Blosil says, "this record is bigger than I am, so I want to go slow and have it develop with age.

Radio airplay has been building, and listener support is running high, according to Blosil. More than 100 stations are airing selections from "Inno-

(Continued on page 17)

Pow Wow Teams Disparate Camps On Reggae/Dead Set

■ BY ELENA OUMANO

To some it may seem a strange alliance, but Deadheads and roots reggae fans are natural comrades. They're both avid followers of music genres that have thrived for decades, despite lack of consistent mainstream success, on an outsider, rebel status and long-winded live performances that vibrate with a festival atmosphere.

Pow Wow's "Fire On The Mountain: Reggae Celebrates The Grateful Dead," due May 7, formalizes that link with 11 roots reggae covers of Dead classics.

The only other industry acknowledgment of the connection between reggae and the Dead has been Burning Spear's interpretation of "Estimated Prophet" on "Deadicated," Arista's 1991 compilation of Grateful

Virtually each track on "Fire On

The Mountain" amounts to an epiphany, musically and lyrically revealing unmined possibilities in the



Wisely side-stepping reggae's popular dancehall style, Pow Wow tapped the talents of internationally established roots reggae veterans,

(Continued on page 18)

Chic Co-Founder Bernard Edwards Dies At Age 43

■ BY LARRY FLICK



EDWARDS

NEW YORK-Producer/musician Bernard Edwards, a founding member of famed disco band Chic, died as a result of pneumonia April 18 in Tokyo. He

was 43 years old. Edwards and longtime associ-

(Continued on page 96)

Singer/Club Owner Deanna Kirk **Moves To The Blackbird 'Trench'**

■ BY DEBORAH EVANS PRICE

NASHVILLE-Most new artists

work toward their first record deal by performing in a number of clubs, Blackbird recording artist Deanna Kirk had the unique opportunity of gaining a following as artist in residence of her



own New York club, Deanna's. The rest of the country will be exposed to one of the Big Apple's favorite performers when Blackbird releases "Mariana Trench And The Truthurts" May 21 and when Kirk joins k.d. lang, Sade, and Wynton Marsalis on the na-

Records in New York. He was associ-

names Tony Pellegrino national di-

rector of marketing and Don Brody

sales coordinator. They were, respec-

tively, VP of sales for Sonic Under-

ground and marketing manager at

PUBLISHING. Derrick Thompson is

promoted to director, urban music, of

BMG Songs in New York. He was

Buckley J. Hugo is named director

manager of urban music/East Coast.

Razor & Tie Music in New York

ate director of album promotion.

tional Jazzscapes tour in the fall.

Tor Elting, director of marketing and promotions for Blackbird, says the label also plans to increase national awareness of Kirk via a strong push at retail. "We are



rect-to-retail marketing, such as setting up a retail tour [with] in-stores, starting in the New

looking at doing di-

York area and then spreading out along the Eastern corridor down to Virginia and as far up as Vermont and New Hampshire," Elting says. Outside people have been hired to work radio and press, he adds.

Biff Kennedy, president of Maple Glen, Pa.-based Charterhouse Music (Continued on page 96)

CU

RECORD COMPANIES. Rob Gordon is named VP of marketing for Capitol Records in Hollywood, Calif. He was VP of artist development at Polydor/Atlas.

Douglas Biro is appointed VP/creative director for RCA Records in New York. He was head of his own television-commercial production company.

Jack Carton is appointed VP, finance and administration, for TriStar Music Group/Relativity Records/ TriStar Music in New York. He was senior director, finance and administration, for RCA.

Questar/Mission Records in Nashville names Jeff Willett VP/GM and Mark Chessir director of A&R. They were, respectively, director of sales and retail development at Star Song and a songwriter/producer.

EMI Records promotes Pete Ganbarg to VP of A&R in New York and names Nick Bull national director of





alternative radio promotion in Los Angeles. They were, respectively, senior director of A&R and national director of alternative and triple-A radio promotion at RCA Records.

Frank Ceraolo is promoted to director, marketing and A&R, for Epic Records in New York. He was director, dance/crossover promotion and

Al "Butter" McLean is appointed director of Home of Latino Artists (H.O.L.A.) Recordings in New York. He was creative manager for JB Music Publishing.





Diana Fried is appointed director of product development at A&M Records in Los Angeles. She was director of marketing at Island Records.

Rhino in Los Angeles names Bob Bunshaft GM of RhinoDirect, Sheila Dennen product manager at Kid Rhino, and Julie D'Angelo label manager for Rhino Movie Music. They were, respectively, marketing consultant, licensing manager for Saban Entertainment, and manager of media licensing

Mark Fischer is promoted to director of rock promotion for Atlantic



GANBARG

Roadrunner Records.





CERAOLO



MCLEAN

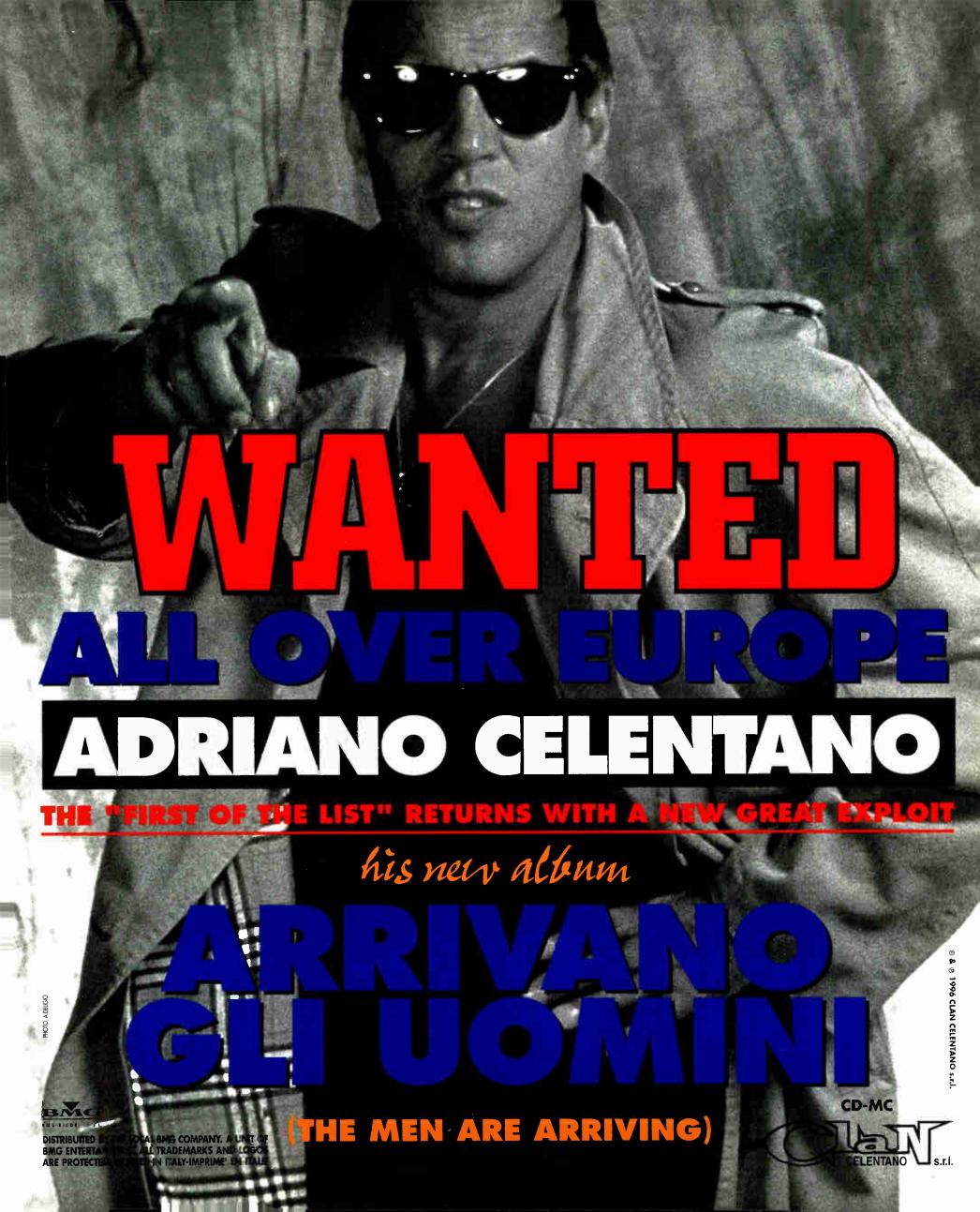


THOMPSON

of administration at Spirit Music Group in New York. He was copyright/licensing manager for the Goodman Group/Arc Music Publishing.

Rahul Mital is promoted to royalty manager for peermusic in New York. He was assistant royalty manager.

RELATED FIELDS. David Goodman is appointed VP, special programming and projects, for Warner Bros.' domestic pay-TV, cable, and network features division in New York. He was president of WarnerVision Entertainment Television.



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COMMON CASE MINISTER LINE, WILLIAMS CONTROLLED

Mickey Hart Adds Pop To His 'Box' Ryko Album Features Lyrics In English

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Mickey Hart's hypnotic drumming has transported fans to such exotic locales as Senegal and lower Egypt. Now, surrounded by a multicontinental entourage, he is bringing his music closer to home with an album

featuring English lyrics and a genuine pop groove.

uine pop groove.

"Mickey Hart's
Mystery Box"
marks a significant
departure for the
former Grateful
Dead drummer,
whose previous
solo projects, gath-



HART

solo projects, gathered in Rykodisc's 21-album series "The World," have been colored by global beats. Although the new set recalls his Grammy-winning "Planet Drum," it can be as closely linked to the classic '50s school of pop and R&B, thanks to Hart's selection of British a cappella group the Mint Juleps to carry the vocals on most of the songs.

Due June 11 on Rykodisc, "Mystery Box" is a joyous medley of spiritually soaring songs Hart has been cooking up for more than four years with Grateful Dead lyricist Robert Hunter. When Hart heard the Mint Juleps performing R&B covers in a Spike Lee video several years ago, he knew he had found a primary ingredient. "I fell in love with their sound and thought, 'That's the way to sing Hunter's lyrics,' "he says.

"This album is much more accessible

"This album is much more accessible than anything he's ever done, if only for the fact that it has English-language lyrics," says Rykodisc director of strategic marketing and sales Cheryl McEnaney, who serves as project manager for the album.

"I started with an open-ended project," Hart says. "The only part of the composition I did know is that I wanted to make a record of dance songs and drive them with the extreme percussionists from 'Planet Drum.' A hybrid kind of thing."

Hybrid is a good description for it. Along with the Mint Juleps, the melting pot includes Youssou N'Dour bassist Habib Faye, Dead guitarist Bob Weir, and accordionist/vocalist Bruce Hornsby—all layered on top of a rhythmic structure generated by what Hart dubs the "Olympics of percussionists": Zakir Hussain, Giovanni Hidalgo, and Sikiru Adepoju. Hart co-produced the album with Robin Millar.

"The record will obviously appeal to the converted—the Grateful Dead fans, the world beat fans whom Mickey has really developed through his series," says McEnaney. "But what will be interesting is taking this to a broader pop mainstream base."

Recording, which took place at Studio X at Hart's ranch in Northern California, amounted to what Hart calls "the most complicated" venture he has ever undertaken. "These guys are all on different continents, so we had to see when we might all be in the same place and agree to meet in the night for a week," he says. "We made very careful considerations on these tracks."

The album will get a hefty dose of promotional fanfare this summer, when Hart and company headline the Further Festival, a shed tour that also features Hornsby, Los Lobos, Hot Tuna, and Weir's new band, Ratdog (Billboard, April 13). In the spirit of the summer festival, the tour will include a cyber-tent, a vending village, jugglers, and Brazilian samba dancers.

(Continued on page 19)



Happy Happy, Joy Joy. Members of Discovery Records' act Too Much Joy catch their collective breath after a show at New York's Coney Island High night-club. Shown in front, from left, are Cellar Door Entertainment's Chris Tanner and co-manager Mark Eichner. In the back row, from left, are Discovery's Bob Tyldsley; Too Much Joy's Jay Blumenfield, Tim Quirk, Bill Wittman, and Tommy Vinton; Discovery's Cary Baker; and co-manager Randy Eichner.

Keb'Mo' Goes Beyond The Blues On Epic Set

BY CHRIS MORRIS

LOS ANGELES—Keb'Mo's sophomore Epic/OKeh release, "Just Like You," due June 11, isn't the type of album for which the label has to beat the drum loudly, according to Epic senior director of marketing Lori Lambert.

"Honestly, this isn't the kind of project where I think bells and whistles apply," Lambert says. "The biggest marketing tool I used for his debut album is word-of-mouth and the element of discovery. That's what I'm trying to reinforce on this project, too. People feel personal about this artist—they feel like he belongs to them, and I don't think it would be appropriate to do anything that smells of hype."

Keb'Mo', whose real name is Kevin Moore, isn't an unknown entity: The singer/songwriter/guitarist's self-titled 1994 debut has been a fixture on Billboard's Top Blues Albums since the chart's inception last year. For the week ending Saturday (27), the album was No. 7 with a

bullet, in its 35th week on the chart.

Keb'Mo' says the response to his debut "is icing on the cake. I'm flattered and grateful. But I can't be impressed with it, because it's old work—it's something I did almost three years ago . . . It's still doing

me well, but I gotta move on."



KEB'MO'

On "Just Like You," Keb'Mo' elaborates on the bluesbased music he presented on "Keb'-Mo'." While several tracks on the new set involve solos in the blues mold, the record includes new

original numbers (published by Keb'Mo' Music, BMI) that sport a full band and a distinctly pop orientation.

"I just write the songs, and that's the way they come out," Keb'Mo' says. "The songs kind of dictate the direction . . . There's not any calculation. All these dif(Continued on page 19)

Will Botwin Pulls The Ol' Switcheroo; Catie Curtis Has Straight Talk For Utah

SONY SIDE OF THE STREET: Look for artist manager Will Botwin, who had been headed to Universal Records as executive VP/head of A&R, to be officially named senior VP at Columbia Records. It seems that Botwin, who has been working out of Universal's offices since January, had not signed his contract with Universal and was lured away by Don Ienner, president of Columbia Records and chairman of Columbia Records Group (the Beat, Billboard, Jan. 27). Botwin, who is on

vacation, could not be reached for comment. Daniel Glass, head of Universal Records, says, "We're still looking for good rock people for A&R, but we're not looking to replace Will directly."

not looking to replace Will directly."
Also look for Columbia to announce the promotion of John Ingrassia to senior VP of CRG (which oversees Columbia, as well as its distributed labels, including Work and Ruffhouse). Ingrassia has been VP of special projects for Columbia Records.

The RFAT

by Melinda Newman

ON A RELATED NOTE: Clients and managers affiliated with Side One are in the process of finding new homes. Manager Paula Sartorius has taken Los Lobos and Luscious Jackson with her to Metropolitan Entertainment Group's management division. Metropolitan has also picked up former Side One client John Hiatt. Roger Kramer, who handles Soul Coughing, Daniel Tashian, October Project's Mary Fahl, and new signee Ween, is opening up the New York office of Los Angeles-based Three Artist Management (known as 3 A.M.)

"When Will's company was [closing], Roger was looking for a new situation at the same time we were looking for someone to run the management company in New York. It's a nice fit," says 3 A.M. head Richard Bishop. 3 A.M. also represents Henry Rollins, Filter, My Life With The Thrill Kill Kult, Richard Butler, and new Maverick signee Rule 62.

Similar to 3 A.M.'s growth spurt, Sartorius' move to Metropolitan dovetailed with the New York company's expansion plans. "Since October, when we entered into a joint venture with Ogden, Rob Kos, who heads the management division, [artist manager] Bridget Nolan, and I have discussed how to expand the management company in a manner where we'll still be able to give our clients the kind of personal service they deserve, yet get stronger and more powerful. That can only be accomplished by modest growth," says John Scher, president/CEO of Metropolitan Entertainment Group. "If you have 20-25 clients, it's very hard to convince [the industry] that every one of your clients is a priority."

Metropolitan also represents Rusted Root, Richard Thompson, Fig Dish, and Art Garfunkel.

Among the Side One artists who have yet to ink with new management are Lyle Lovett, Liz Phair, and Rosanne Cash. Kramer and Botwin will oversee Lisa Loeb's career, at least through the life of her current Geffen album, "Tails."

UPDATE: Former Imago act Rollins Band has inked with

DreamWorks. Expect a new album in January ... New imprint the Enclave has its first signee: female British rock quartet Fluffy...Songwriters Sharon Taber and Randy Gonzalez have withdrawn their copyright-infringement suit against Mariah Carey, producer Walter Afanasieff, and Sony Music (Billboard, Jan. 20). Taber and Gonzalez, who alleged that Carey's hit "Can't Let Go" was lifted from their composition "Right Before My Eyes," said they have "been provided with scientific

expert testimony... which leads us to the conclusion that [Carey and Afanasieff] could not possibly have heard our song before they wrote 'Can't Let Go.' "Neither Sony nor Carey had a comment... Stone Temple Pilots have canceled their promotional tour due to lead singer Scott Weiland's admission to a drug rehab facility.

SINGER/SONGWRITER Catie Curtis performed a benefit for the Gay/Straight Alliance of East High School in Salt Lake City on April 17. The Alliance has been the center of a controversy since March, when the local school board voted to ban noncurricular clubs from the school district rather than allow the Alliance to meet on school grounds. The Utah legislature voted April 17 to require school boards across the state to ban student organizations that "involve human sexuality" or endorse bigotry or criminal activity.

"I was playing this concert in Salt Lake City anyway and wanted to provide a symbolic gesture of support for the Alliance," says Curtis, whose new Guardian release, "Truth From Lies," is picking up momentum (Billboard, Jan. 20). "It's so hard at that age to even talk about those issues. I felt really sorry for its leaders, having showed the courage to start the Alliance and then being unsupported in the community." Curtis says she was surprised by the media's reaction to her presence. "They assumed I must be some kind of left-wing agitator. They asked if I was from San Francisco. I feel like there was a lot of fear, and they were threatened. I'm just this kid from Maine who wanted to show some support for the Alliance."



POW WOW TEAMS DISPARATE CAMPS ON REGGAE/DEAD SET

(Continued from page 12)

ranging from the U.K.'s Steel Pulse to Reggae King Dennis Brown to San Francisco-based dub poet Lasana

The inspiration for covering the Grateful Dead in a roots style struck Pow Wow VP Judy Cacase a few years

"Mv brother has been a Grateful Dead fan all his life," says Cacase. "I noticed that besides following the Dead, Deadheads like him went to reggae shows, like Reggae Sunsplash, and they listened to reggae music."

The project stalled when Cacase discovered that "nearly everyone in Jamaica whom I wanted to be involved in the project knew the Dead but was unfamiliar with the songs."

The idea remained on the shelf until a little more than a year ago, when New York-raised, Kingston, Jamaica-based reggae dancehall producer Henry "K' Karyo signed on as A&R director/inhouse producer for the label.

"Henry was also a Deadhead and came up with the same idea," says Cacase. "He was the missing ingredient, and we were able to make the project a reality. I'm extremely proud of this record, and I'm especially proud of Henry. He's young, but this record sounds like he's been producing forever."

Karyo oversaw the project and pro-

duced seven tracks, including two coproduced with Jamaican producer Augustus "Gussie" Clarke.

Pow Wow is launching a heavy marketing campaign, going first to triple-A radio with the Mighty Diamonds' beatific cover of "Touch Of Grey," judged to be the song most familiar to that audience. At press time, it had not been determined when the song would be serviced.

"We did a remix with added instrumentation, and we hired a national triple-A promotion person, Maxanne Sartori of Moose & Squirrel Promotions," says Pow Wow president Herb Corsack. "We plan to go further, to AC and even top 40, depending on the airplay. Artista did put out one Grateful Dead single that was a top 40 smash."

On the retail side, the label is "making sure all the distributors have the CD on the floor for street date," says Corsack. Pow Wow is distributed by several indies in the U.S., including M.S. Distributing, Select-O-Hits, and Big State.

"The record has gone out on an opening-orders deal price, meaning we're giving a discount because we want to go out strong," says Corsack. "In return, we're getting endcaps, [point-of-purchase displays], and listening posts. We're doing all the listening posts we can possibly get-Tower stores, Virgin, Best Buys, and individual small chains

all over the country.'

International distribution for the record had not been finalized at press

"If we don't license it to a major company [for international distribution], we'll do it ourselves," Corsack says. "We have importers in various countries all over the world. We haven't submitted anything yet to major companies for licensing because I want them to see the whole package. We'll have the finished goods in our hands two weeks before release. Then we'll go to the international departments of two or three major U.S. companies."

' Karyo says, "One of the goals was to make this album appealing for people who weren't Deadheads. There are no Deadheads in Jamaica, except for foreigners on vacation. But both musics are very family-oriented in that the people who listen to each consider themselves spiritually connected. Plus, a large number of non-Jamaican fans follow both musics.

Cacase began by requesting participation from singers Judy Mowatt, Freddie McGregor, and Wayne Armond from reggae band Chalice.

"We had to start somewhere, and that was a very good place to start," says Cacase. "I also called Gussie Clarke, because I wanted to use the Mighty Diamonds and Dennis Brown, and he was the link. They were all very enthusiastic. I told them all that I had a producer [Karyo] and he would be going over the material with them and suggesting songs."

Matching song to artist was "the most crucial stage," says Karyo. "We did all the music first and chose the songs that would work in a reggae style. Then we built the tracks, using live musicians and horn sections-what I would call the cream of the crop of reggae musicians, like Dean Frazier, 'Deadley Headley'

Bennett, David Madden, the members of Chalice, and Bongo Herman."

Chalice built six tracks; the others, except for those self-produced by the artists, were created in the U.S. by Joev Moskowitz, a longtime reggae programmer and Deadhead.

Each track was executed "with ideas in mind of who we wanted for it," says Karyo. "Then we presented the tracks to the artists but gave them a choice. Most of the time, they chose the track we'd intended for them. Then everything was mixed and overdubbed in Jamaica at Anchor Music studio."

All tracks are Dead originals, except for the Rascals' "Good Lovin'," one of. the Dead's favorite covers in concert. Brown's version of "Good Lovin" the album rocks on his R&B roots.

"We wanted the album to be more a celebration of their concerts and their spirit than simply of their songs," says

The fit of song to artist is remarkable throughout. Wailing Souls' opening take on "Casey Jones" rides an anti-cocaine lyric-a popular reggae theme-over a carnival of horns and a bouncy reggae lope produced by Richard Feldman.

Feldman also helms Joe Higgs' gritty and yearning "Uncle John's Band

McGregor's throbbing rendition of "Eyes Of The World" could easily have come from his own universal-minded lyrical canon, and no one but reggae soulman Toots Hibbert could have wrung every last drop of blues from the countrified "Catfish Jimmy."

Mowatt's soaring alto makes a hymn of "Row Jimmy," and Steel Pulse (which self-produced) transforms "Franklin's Tower" completely, recasting it in the band's signature U.K. urban rocker mold.

The title track's urgent, cathartic work over by Chalice is followed by former Black Uhuru lead vocalist Michael Rose's tough, shifting delivery of "Wharf Rat," intoxicating with equal parts melancholy and menace.

Bandele's rugged "wildstyle" vocals rip out tangles of passion from his selfproduced version of "Cassidy."

Initial reactions are rabidly enthusiastic. "Being a Grateful Dead fan myself. I think it's terrific," says George Meyer, national merchandise manager with Carteret, N.J.-based Nobody Beats the Wiz. "When I first heard of the idea, I really liked it. Then I heard the music and was knocked out."

Doug Wendt, co-host of "Reggae Express" on long-running station KPFA San Francisco, recently devoted 30 on-air minutes to five tracks from "Fire."

He later discovered that as word spread via the Dead site on the Internet, his listenership increased dramatically.

"I think it's going to blow the lid off." predicts Wendt, who is also PD/music director of "World One Radio" for KECG San Francisco. "It's going to reveal to non-Deadheads what all the fuss was about. These guys didn't develop a huge following because their music wasn't deep. Now, with the artistry of some of the best reggae musicians in the world, it will create more believers?

Plans are already in the works for a second volume of Dead reggae covers that will include artists who couldn't participate in "Fire" because of scheduling conflicts, such as Third World, Culture, and the legendary Jimmy Cliff (a good friend of the late Jerry Garcia), along with "at least three new artists," says Karyo.

He adds, "Certain Jamaican engineers and musicians who'd never heard the Dead before listened to these tracks in the studio and became Dead fans, because, as it turns out, the Grateful Dead are great songwriters."

SURFDOG COMPILATION MAKES WAVES

(Continued from page 11)

Monkey, Reverend Horton Heat, Everclear, Seven Mary Three, Pato Banton, Jewel, and Primus. More artists may be added.

"This album was essentially conceived by a bunch of impassioned surfers saddened by the beaches and waters here," says Dave Kaplan, one of the driving forces behind "MOM," owner of Surfdog Records, and manager of Brian Setzer. "I lived in Venice Beach, and it took an hour to go some-



PEARL JAM

great work toward cleaning up the coastlines, and when the opportunity arose to become involved with the organization, I was more than happy to do my part. Dr. Pierce Flynn, executive director

Surfrider Foundation does a lot of

of the 11-year-old San Clemente, Calif.-based Surfrider Foundation, was instrumental in helping Kaplan and a committee of others compile the



EVERCLEAR

where you can surf, and it's getting progressively worse.'

Kaplan says he wanted to make sure that "MOM," which loosely stands for "music for our mother ocean," stood out from other benefit albums by ensuring it was an "honest, soulful record that wasn't just slapped together for commercial value."

The participating artists all have ties to the surfing world. Pearl Jam, for instance, has donated money to the Surfrider Foundation in the past, including a \$50,000 donation from its November 1995 San Diego show. Porno For Pyro's Perry Farrell voiced public service announcements for the organization that ran on MTV in 1995.

Setzer says, "I live in Santa Monica [Calif.], and it's very depressing to know that you can't go down to the beach without thinking what a sewer the Santa Monica Bay has become. The

Among the music-industry notables on the Surfrider Foundation board of directors are Kaplan, Farrell, Eddie Vedder, MTV Beach House executive producer Michael Bloom, Midnight Oil's Peter Garrett, Chris Isaak, members of Seven Mary Three, and the Beach Boys' Bruce Johnston.

At press time, Interscope was still mapping out its marketing and promo-tion plans for the album. "We passionately believe in this cause and look forward to supporting this project," says Steve Berman, head of marketing and sales at the label.

John Artale, purchasing manager of the 143-store National Record Mart chain based in Carnegie, Pa., hasn't heard the album yet but says, "It sounds like it could be lot of fun. It lends itself to nice summer promotion, and there's still a lot of interest in surf Award winners:

DIVERSE ARTISTS DOMINATE DOVE AWARDS

album of the year, while two songs from that set, "It's In God's Hands Now" and "The Call," won urban recorded song and contemporary recorded song of the year, respectively.

(Continued from page 11)

Jars Of Clay garnered the new artist accolade, as well as a win for best shortform video for the clip "Flood."

The evening's other big winners were male vocalist Gary Chapman, netting his first win in that category, and female vocalist CeCe Winans, who released her first solo album, "Alone In His Presence," this past year.

Songwriter of the year went to Michael W. Smith, who netted the accolade after seven consecutive years in which the award was won by Steven Curtis Chapman. Charlie Peacock won top producer honors, repeating his win from last year.

Hosted by Smith, the Doves were broadcast live on the Family Channel, Faith & Values Network, and more than 100 Family Net independent stations. The Dove Awards were voted on by the 5,500 members of the GMA. The awards capped the annual Gospel Music Week here, which included a variety of showcases, product presentations, and seminars held in or near the Stouffer Hotel and Nashville Convention

Following is a complete list of Dove

· Artist of the year: DC Talk

• Song of the year: "Jesus Freak," Toby McKeehan and Mark Heimermann.

Songwriter of the year: Michael W.

• Male vocalist: Gary Chapman.

Female vocalist: CeCe Winans

Group of the year: Point Of Grace.

New artist: Jars Of Clav.

 Producer of the year: Charlie Peacock. Rap/hip-hop recorded song: "Take Back The Beat," Church Of Rhythm.

· Alternative/modern rock recorded song: "Monkeys At The Zoo," Charlie Pea-

 Metal/hard rock recorded song: "Promise Man," Holy Soldier.

• Rock recorded song: "Jesus Freak," DC • Pop/contemporary recorded song: "The

Great Divide," Point Of Grace.

• Inspirational recorded song: "Man After Your Own Heart," Gary Chapman.

• Southern gospel recorded song: "Out Of His Great Love," the Martins.

• Country recorded song: "Without You (I Haven't Got A Prayer)," MidSouth. • Urban recorded song: "It's In God's Hands Now," Anointed.

• Traditional gospel recorded song: "Great Is Thy Faithfulness," CeCe Winans.

• Contemporary gospel recorded song: "The Call," Anointed.

• Rap/hip-hop album of the year: "Church Of Rhythm," Church Of Rhythm. · Alternative/modern rock album: "This

Beautiful Mess," Sixpence None The Richer.

• Metal/hard rock album: "Promise

Man," Holy Soldier.
• Rock album: "No Doubt," Petra. • Pop/contemporary album: "The Whole

Truth," Point Of Grace · Inspirational album: "Unbelievable

Love," Larnelle Harris • Southern gospel album: "The Martins," the Martins.

· Country album: "Where Love Runs Deep," Michael James.

• Urban album: "Give Your Life," Angelo

• Traditional gospel album: "He Will Come: Live," Shirley Caesar.

· Contemporary gospel album: "The

Call," Anointed.

• Special-event album: "My Utmost For His Highest," Amy Grant, Gary Chapman, Michael W. Smith, Point Of Grace, 4HIM, Cindy Morgan, Sandi Patty, Bryan Duncan, Steven Curtis Chapman, Twila Paris, and Phillips, Craig & Dean.

· Instrumental album: "Classical Peace."

• Praise and worship album: "Promise Keepers: Raise The Standard," Maranatha! Promise Band.

· Children's music album: "School Days."

Mike & Sue Gay.
• Musical: "Saviour," Bob Farrell and Greg Nelson,

Youth/children's musical: "Salt & Light," Beverly Darnall.

• Choral collection: "Praise Him . . . Live, The Brooklyn Tabernacle Choir," the Brooklyn Tabernacle Choir. · Recorded music packaging: "My Ut-

most For His Highest," various artists.
• Shortform video: "Flood," Jars Of Clay.

· Longform video: "Big House," Audio Adrenaline.

Continental Drift UNSIGNED ARTISTS AND REGIONAL NEWS

BALTIMORE: By linking bits of funk, metal, R&B, blues boogie, acoustic instrumentation and even Frank Zappa-isms, the All Mighty Senators toss out a sassy, temperamental, musical whole that is nothing short of beguiling. "I love to hear other people describe our music," says AMS guitarist/backing vocalist Warren Boes. "You never know what you're going to get." From groove to groove, one never knows what to expect from an All Mighty effort, except, of course, a warm reception from the record-buying and club-going public. Combined sales of the band's independently released 7-inch, "Wink" b/w "TRNS"; the 12-inch EP "Spit Fire Why"; a live album; and last year's full-length, self-titled CD have shot past the 10,000-unit mark and nestled in nicely at college radio stations and mid-Atlantic giants, such as WIYY and WWDC Washington, D.C., and WHFS Baltimore/ Washington. Anticipation is high for the fiery sextet's forthcoming '96 releases: another live offering in May and a new studio album in the fall. The band has been just as impressive onstage, opening for such diverse acts as Primus, the Meters, Third World, Yellow Man, Deee-Lite, and Bernie Worrell. The band, whose other members are vocalist/drummer Landis McCord, bassist Brett Sharbaugh, trumpeter Dave Finner, trombonist Jeff Chiaverini, and saxophonist Greg Thompkins, has also headlined gigs up and down the East Coast, on the West Coast, and in Canada. Winning the Washington, D.C., leg of the Grammy Award Showcase in January has not hurt the band's exposure, either. "I don't know if being innovative is what rock'n'roll is all about," Boes concludes. "But I do know that [musically], this is who we are . . . and I've never felt better about what we're J. DOUG GILL doing than right now." Contact Boes at 410-254-2674.

NORFOLK, VA.: Named after a line from the Beatles movie "A Hard Day's Night," the members of the Mockers wear their melodic '60s influences on their sleeves. But this is no mere copycat band: The chiming guitars and tight harmonies frame refreshingly original, catchy melodies and irresistible hooks that are memorable after just one listen. Although band founders Seth Gordon (vocals/guitar) and Tony Leventhal (vocalist/bass) were born in New York, they met, surprisingly,

in Spain, where both their families had moved when the boys were young. "We always had the idea that someday, we would put a band together," says Gordon, who relocated to Virginia Beach. In 1986, Leventhal also moved to Virginia, and the Mockers were formed. Joined by drummer Bob Morehead in 1988, the band began touring, playing at such clubs as New York's CBGB and Washington, D.C.'s 9:30 Club. The Mockers were featured on a compilation of Virginia bands called "Handprints" and on a flexidisc that appeared in the April 1990 edition of Spin. But the lack of an album was hurting the



THE MOCKERS

act, Gordon says. "We'd play college shows, and they'd say, 'That was great, do you have anything we can play on our radio station?" And all we had were demo tapes." Recording "a weekend here and a weekend there," the Mockers released "Somewhere Between Mocksville And Harmony" on their One Eye Open label in September 1995. Morehead was replaced on the album by "Saturday Night Live" drummer Shawn Pelton, and Dean Howell joined the band as lead guitarist, allowing Gordon to concentrate on vocals. New York rocker Richard X. Heyman and album producer Michael Mazzarella supplied guest backing vocals. The album has garnered airplay on modern rock stations WFMU New York and WOUI Chicago, as well as numerous college stations. The album, which has just been picked up for distribution by Fairfax, Va.-based distributor the Local Music Store, is now available at Tower Records in Washington, Go! Compact Discs in Arlington, Va., and Planet Music in Baltimore. Contact Gordon at 804-518-8000.

TRUDI MILLER ROSENBLUM

ORLANOO, FLA.: Dark, majestic, and primal are all words that have been used to describe the music of one of Orlando's top bands, Lyme (Lost Your Mind Experience). Together four years, the group—vocalist Josh Lyons, guitarist/backing vocalist Chuck Shea, bassist Mark Williams, and drummer Cody Shannon—has released three EPs, the first two of which sold out initial pressings of more than 1,000 units. The current release is a four-song demo produced by Mark Mason that contains songs ranging from riff-heavy rockers to more complex melodic songs



LYMI

in the Soundgarden mode. Lyons writes the lyrics; the melodies are a collaborative effort. "We're constantly trying to get a bigger stage feel to our songs and our show," says Lyons. "You can never take too large a leap." The band's home base is the 500-capacity Sapphire Supper Club in Orlando, but sales have been fueled by constant

regional touring from New York to Texas. Lyme played last year's Warped tour with Seaweed and L7, as well as this spring's Memphis Crossroads festival. It has opened for the Goo Goo Dolls, Sugar Ray, and I Mother Earth. The band's songs have appeared on compilations for WTKS Orlando and Miami's "Live At The Square" CD and "Latitude 29," a collection of central Florida bands. Contact Steve Taliaferro at 954-561-3100 or Peter Smith at 954-566-5009. SANDRA SCHULMAN

HOLLYWOOD GOING TO BAT FOR AUSTIN ACT FASTBALL

(Continued from page 16)

and Rancid, produced the album.

As Seidenberg admits, the band could provide the label with a much-needed shot in the arm.

"I loved the band when I heard the tape, and two days later I flew to Austin to see them, and they pulled it off live, so three days later we made them an offer," says Seidenberg. "The way I look at it is, yes, the reputation of the label is not the greatest from the early years, but the other way to look at it is that we don't have a lot of bands here, and we have a great staff. [Fastball] will get a lot of attention."

This enthusiasm led Fastball to sign with Hollywood, even though the band wasn't even shopping its tape to labels.

Zuniga says that he and Shuffield had a "disastrous but educating" experience while in pop/rock band Big Car, whose only album, "Normal," was released on Giant in 1992. Scalzo came into the picture when he hooked up with Shuffield to play in the band of Austin songwriter Beaver Nelson, whose proposed album for James Cameron's Lightstorm label was never released. Zuniga, Shuffield, and Scalzo got together to play some low-key gigs around Austin under the moniker Magneto U.S.A. Soon, the band, which changed its name to Fastball, was receiving raves in The Austin Chronicle.

Fastball tied for best pop band at the '95/'96 Austin Music Awards and came in second in the best alternative band category. Fastball is managed by Russell Carter and Tom Simonson for Carter Simonson Management, which manages David Wilcox and Steve Forbert. (Carter also manages Matthew Sweet and the Indigo Girls for Russell Carter Artist Management Ltd.)

"It was strange," says Zuniga. "I had never been in a three-piece band. When you break a string, the whole thing stops. We had to learn how to deal with those things, and [Austin's Flamingo Cantina club] was a good place to do it, because not many people would come.

"Originally, I thought we would be doing my songs," he says. "But this record is 50-50. Me and Tony wrote all the songs. He brings a real intensity and purity, and his voice is a lot more pierc-

MICKEY HART

 $(Continued\ from\ page\ 15)$

"What they really hope it will be is a rallying of the tribes for the Grateful Dead fans on an annual basis," McEnaney says of the festival's creators.

But lest there be any misunderstanding, the look and feel of the tour are in no way meant to recall Dead shows gone by. "This is not the Grateful Dead; it's something different," Hart says. "Our audience is just a bunch of friends. They know Jerry's not here, but the music can go on. When the groove is right, you can feel good and still have fun."

Not that Grateful Dead guru Jerry Garcia, who died last year, is too far from the proceedings. He is immortalized in "Down The Road," which is one of the few songs on the album that Hart sings and which strings together eulogies to some of his dead heroes. Garcia also lent a hand in conceiving the album.

This month, Rykodisc will hold private listening parties in selected markets for industry players and contest winners.

For Hart, the more opportunity to get his "Mystery Box" heard, the better. "This has been a real joy," he says. "Some albums are just like that. It's just like a beautiful child with a great energy." ing than mine."

The label started its campaign with three showcase gigs and a performance on college station KTU Austin in March. Fastball also played modern rock KROX (101X) Austin's festival April 19, where three-song cassette samplers, stickers, and fliers announcing the forthcoming album were distributed.

The sampler, which features the album title track, "Eater," and "She Comes Around," will also be used at key indie retail accounts in Austin and Dallas as either a giveaway or 50-cent title, and the band will give the tape away on the road.

To enhance first-week sales, Fastball T-shirts will be given to the first 250 people who buy the CD at various retail outlets in Austin. The May 29 issue of The Austin Chronicle will feature a Fastball sticker insert with info on a street-date in-store and on the release of the album.

Hollywood's plan is to continue to build a regional base for the band before taking it nationwide, says Diarmuid Quinn, Hollywood senior VP of marketing.

Touring, for now, is concentrated in the

Southwest and Midwest, beginning May 3. College radio will be worked in these areas, too. As for commercial modern and mainstream rock radio, the label is leaning toward the title track as the first single, but this was undecided at press time.

Fastball will appear on an upcoming episode of "PGD-TV," which is PolyGram Distribution's Dallas-based cable TV music-video program used to showcase PGD-distributed bands. A broadcast date hasn't been set.

Features are set to run in Raygun, huH, Atlanta-based University Reporter, and Austin-based Pop Culture Press in May

KROX is ready to help lead the way in introducing Fastball to the world. "Make Your Mama Proud," which the station began airing five weeks ago, is already garnering top 10 phones at night, according to PD Sara Trexler.

"I love Fastball... We're behind them 100%," says Trexler. "They're kind of like a more grown-up Green Day but a little more intellectual. They write short, hooky, hot songs that are passionate and exciting."

KEB'MO' GOES BEYOND THE BLUES ON EPIC SET

(Continued from page 15)

ferent things are what I am, and they're coming from the inspiration of the blues."

Even the blues get unusual treatment on "Just Like You": A version of "Last Fair Deal Gone Down" by Delta blues legend Robert Johnson, who penned two songs covered on "Keb'Mo'," sports a full horn section and gets a decidedly Dixieland-style interpretation.

"That's how I heard the song," Keb'Mo' explains. "The horns came accidentally. We actually put the horns on another song that we didn't put on the record. We put 'em on ['Last Fair Deal Gone Down'], and it just jumped up, it just started talking."

Some notable guests crop up as well: The title ballad features backing vocals by Bonnie Raitt and Jackson Browne.

"Bonnie had always said that she wanted to do something with me," Keb'Mo' recalls. "She kind of reiterated it; I said, 'Aw, she's just bein' nice,' you know? So when 'Just Like You' came about—it's actually inspired by recent events in society and old lessons, the cycle of lessons that we learn over and over—I thought it would be good to have a woman and a white guy singin' with me. First I thought ... Jackson singin' with me would be cool. I said, 'Well, maybe Bonnie, too.' I called 'em both and sent a tape to see if they were into it. And they said, 'Oh, yeah.'"

Acknowledging that his new record reflects a diversity of influences beyond the blues sources that animated his debut, Keb'Mo' says, "I know I'm kinda stretchin' the envelope a little bit, but that's what makes life cool."

Epic's Lambert says that the first track from "Just Like You" will probably be "That's Not Love"

"I think he's got a natural audience built in [at triple-A], not only with their listeners," Lambert says. "The people who run triple-A radio, from what I've been told by our promotion staff, are very big Keb'Mo' fans and supporters."

Keb'Mo' also has backers at retail, according to Robert Aguayo, music manager at Borders Books & Music's Santa Monica, Calif., outlet. Aguayo says Keb'Mo' played a well-received set before all of Borders' managers at the store during a company convention in L.A.

"We've had him on the listening station here since probably we opened [in summer 1995], because I like him," Aguayo says. "He's somebody you want to just sit and listen to . . . He's a real word-of-mouth artist. People tell people, who will tell people [about him]."

Lambert says that print advertising will focus on traditional areas of support: blues magazines, fanzines, and "the [magazines] that people who are really in love with artists like this read first."

TV will also play a promotional role. Keb'Mo' has already appeared on PBS' "Austin City Limits," and the episode is set to be rerun. Lambert says other television appearances are likely.

Touring—always a strong suit for Keb'Mo', given the portability of his solo act—will be key to the album's development. "Last time, he went out with Jeff Beck and Santana; he also went out with the Subdudes," Lambert says. "We are going to look for tour possibilities that will open him up to a wider audience . . . without alienating his core base."

Keb'Mo', who is managed by Full Circle Talent Management and booked by Monterey International in Chicago, says, "Right now I'm continuing to do a solo... I'd like to see myself go out with a small ensemble, a four-piece rhythm section, maybe with one auxiliary person. It'd be good if I could find a girl who could play the banjo and a bit of slide and could sing."

ALTAN

(Continued from page 16)

in Switzerland, and England's Cambridge Folk Festival.

"They've got a touring schedule that would make you think they had shares in a travel agency," says Colgan.

In the U.S., Virgin plans to expose "Blackwater" on NPR and specialty world music shows. Director of product management Eric Ferris says the label is placing the album in coffeehouses.

is placing the album in coffeehouses.

He adds, "They'll be touring throughout the year, and we're looking to put them in support situations with larger bands. We also want to put them into the popular country music arena. Our objective is to continue to expose this through country, folk, and new age music areas.

Let's not limit ourselves."

BILLBOARD'S H F A T SEEK **S** ALBUM CHART

		NOL	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	SoundScan®
THIS	LAST WEEK	WKS. ON CHART	ARTIST FOR WEEK ENDING MAY 4, 1996	TITLE
≐≥	≥≤	>5	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT	FOR CASSETTE/CD)
			* * * No. 1 * * *	
(1)	7	8	JANN ARDEN A&M 540336 (10.98/15.98)	LIVING UNDER JUNE
(2)	4	6	CHANTAY SAVAGE RCA 66775 (10.98/15.98) I WILL SU	JRVIVE (DOIN' IT MY WAY)
3	5	24	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS
4	3	4	MARK KNOPFLER WARNER BROS. 46026 (10.98/16.98)	GOLDEN HEART
5	10	7	GRAVITY KILLS TVT 5910 (10.98/16.98)	GRAVITY KILLS
6	8	3	BAHAMADIA CHRYSALIS 35484*/EMI (9.98/15.98)	KOLLAGE
7	11	28	DEBORAH COX ARISTA 18781 (10.98/15.98)	DEBORAH COX
8	15	2	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
9	45	2	OLGA TANON WEA LATINA 13667 (8.98/13.98)	NUEVOS SENDEROS
10	13	18	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) WE AL	L GET LUCKY SOMETIMES
(11)		1	BUDDY GUY (FEAT. G.E. SMITH AND THE SNL BAND) SILVERTONE 41543/JIVE (10.98/16.98) LIVE: THE REAL DEAL
12	16	4	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
13	17	7	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
14)	21	5	DJ KOOL CLR 7209 (10.98/15.98) (LE	T ME CLEAR MY THROAT)
15	14	10	2 UNLIMITED RADIKAL 15446/AVEX-CRITIQUE (10.98/15.98)	HITS UNLIMITED
16	12	24	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
11)	25	30	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
18	18	4	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
19	-	1	PLANET SOUL STRICTLY RHYTHM 325* (9.98/14.98)	ENERGY + HARMONY
20	19	5	BARENAKED LADIES REPRISE 46128/WARNER BROS. (10.98/15.98)	BORN ON A PIRATE SHIP
21)	22	8	THE SUBDUDES HIGH STREET 10344/WINDHAM HILL (10.98/15.98)	PRIMITIVE STREAK
22	41	2	DISHWALLA A&M 540319 (10.98/15.98)	PET YOUR FRIENDS
23	20	17	SON VOLT WARNER BROS. 46010* (10.98/15.98)	TRACE
24)	32	3	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) MAXWE	LL'S URBAN HANG SUITE
25	31	7	LUSH 4AD/REPRISE 46170/WARNER BROS. (10.98/16.98)	LOVELIFE

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)	30	10	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET
27	24	19	JERALD DAEMYON GRP 9829 (9.98/16.98)	THINKING ABOUT YOU
28)	_	1	THE JESUS LIZARD CAPITOL 36778 (10.98/15.98)	SHOT
29	23	14	ENRIQUE IGLESIAS FONOVISA 0506 (9.98/13.98)	ENRIQUE IGLESIAS
30	29	4	ART N' SOUL NATURE BOY/BIG BEAT 92655/AG (10.98/15.98)	TOUCH OF SOUL
31	26	4	CELLA DWELLAS LOUD 66521*/RCA (10.98/15.98)	REALMS 'N REALITY
32	38	2	SHENANDOAH CAPITOL NASHVILLE 35352 (10,98/16.98)	NOW AND THEN
33	33	28	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98)	MIND OF MYSTIKAL
34	34	27	THE CORRS 143/LAVA 92612/AG (10.98/15.98)	FORGIVEN, NOT FORGOTTEN
35	39	2	CHINO XL AMERICAN 43038*/WARNER BROS. (9.98/15.98)	HERE TO SAVE YOU ALL
36	28	15	RUBY CREATION/WORK 67458/COLUMBIA (10.98 EQ/15.98)	SALT PETER
37	43	13	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH (EP)
38	36	6	SMOKIN' ARMADILLOS MCG CURB 77748/CURB (11.98/17.98)	SMOKIN' ARMADILLOS
39	42	17	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98)	TRUE
40	35	23	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98	DARYLE SINGLETARY
41)	_	1	THE REFRESHMENTS MERCURY 528999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY
42	40	26	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
43	46	8	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014	J/JIVE (10.98/15.98) STAND!
44	47	8	GEORGE HOWARD GRP 9839 (10.98/16.98)	ATTITUDE ADJUSTMENT
45	48	9	KILO WRAP 8147/ICHIBAN (10.98/15.98)	GET THIS PARTY STARTED
46	49	17	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
47	37	12	LINDA DAVIS ARISTA 18804 (9.98/15.98) S	OME THINGS ARE MEANT TO BE
48	44	35	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
49	_	4	POE MODERN 92605/AG (10.98/15.98)	HELLO
<u>50</u>	_	1	SOUTHERN CULTURE ON THE SKIDS GEFFEN 24821 (9.98/1	2.98) DIRT TRACK DATE

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

ON THE ROAD: Touring has long been a key to breaking new artists. Mark Davis of the Agency Group hopes to take that concept one step further by breaking several new acts on a low-priced package tour.

It's called the 3x5 tour and



Stepping Up. Todd Snider's second album, "Step Right Up," released April 23 on Margaritaville/MCA, is even more stunning than his debut, "Songs For The Daily Planet." "I Believe You" is gaining spins at triple-A radio. The singer/songwriter and his band, the Nervous Wrecks, will embark on a national club tour in June.

kicks off May 7 in Boston. The concept is to put three developing bands-starting with Mercury's Limblifter, World Domination's Stanford Prison Experiment, and Island's Local H-on a package tour with a \$5 admission to lure financially challenged music fans. Most of the dates are allages shows.

"From an agency point of view, this is all about artist development," says Davis, formerly with the William Morris Agency. "There's hundreds of alternative bands out a month with, say, five support slots, so what are the other bands supposed to do? Artist development these days is MTV and radio, which you have no say in. This is a way to get cool kids out to see cool new bands."

The tour, which rotates acts on a monthly basis, will hit 20 major markets a month, including New York, Los Angeles, Philadelphia, Chicago, San

Francisco, Dallas, Cleveland, St. Louis, Washington, D.C., Houston, Portland, Ore., Phoenix, and Austin, Texas.

The shows are heavily advertised in local newspapers and music weeklies and on radio stations in each market. In an attempted display of "indie credibility," the shows won't have any corporate sponsorship or 3x5 signage.

The ads will also be displayed on the 3x5 World Wide Web

site on the Internet at http:// www.access.digex.net/~3x5.

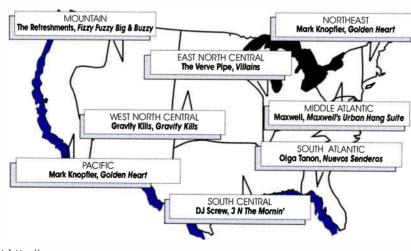
For Limblifter, the tour coincides with its second single from its self-title album, "Tin Foil," which goes to modern rock radio May 6. The band kicked off its North American tour by opening for Oasis in Vancouver.

Airplay on Local H's single. "High-Fiving MF" is looking



Extra Cool. The new version of Extra Fancy's Diablo Musica album, "Sinnerman," streets May 7 via Atlantic. It features three new songs, including a cover of the Nymphs' "Imitating Angels," featuring ex-Nymph Inger Lorre and X's Exene Cervenka. The set also includes three Dave Jerden mixes. The band is doing random West Coast dates in early May and will hit the East Coast in late May.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

- PACIFIC
 Mark Knopfler Golden Heart
 Jann Arden Living Under June
 Kenny Wayne Shepherd Ledbetter Heights
 Lush Lovelife
 Goldfinger Court

- 4. Lush Lovelife
 5. Goldfinger Goldfinger
 6. 3T Brotherhood
 7. Enrique Iglesias Enrique Iglesias
 8. Cassandra Wilson New Moon Daughter
 9. Jo Dee Messina Jo Dee Messina
 10. Bahamadia Kollage
- SOUTH CENTRAL

 DJ Screw 3 N The Mornin

 Chantay Savage I Will Survivie (Doin' It My Way
 Bobby Pulido Bobby Pulido
 Gravity Kills Gravity Kills
- 2. Chantay Savage I Will Surivive (Doin' It My Wai
 3. Bobby Pulido Bobby Pulido
 4. Gravity Kills Gravity Kills
 5. Tru True
 6. Lee Roy Parnell We All Get Lucky Sometime
 7. Ghetto Twinz Surrounded By Criminals
 8. Jim Brickman By Heart
 9. Kenny Wayne Shepherd Ledbetter Heights
- Ghetto Twinz Surrounded By Criminals Jim Brickman By Heart Kenny Wayne Shepherd Ledbetter Heights Mystikal Mind Of Mystikal

good as the song garnered No. 1 phones on modern rock KITS (Live 105) San Francisco. The power duo's second album, "As Good As Dead," hits stores April

Meanwhile, A&R folks have been checking out Stanford Prison Experiment, whose latest release, "The Gato Hunch," came out August 1995.

S UCCESS SEEKING SID-NEE: Frustrated with his album's lack of distribution, social

beat artist Sidnee is taking matters into his own hands.

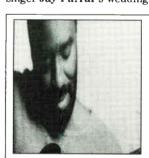
Sidnee has planted his self-titled Success Records debut in the Virgin Megastore, Sam Goody, Tower Records, and Wherehouse outlets in Los Angeles.

The free CD is tagged with a note instructing the consumer to tell the store clerk that the CD is free and asks the customer to make a donation to Aunt Bee's Free Laundry and

Housekeeping Service. The nonprofit organization helps people with AIDS.

T IDBITS: Echostatic/Space Baby's Super 5 Thor makes its first live appearance Monday (29) on influential public station KCRW Los Angeles. The band's debut, "Ford," is mesmerizing .. Coyote Shivers, whose

"Sugarhigh" was on the A&M soundtrack to "Empire Records," hits L.A. for a couple of dates Thursday (2) at the Viper Room and Friday (3) at Cherry. His self-titled debut was released April 23 on Mutiny Records...The Carpetbaggers will hook up once again with Son Volt for a Northeast and Southern trek May 10-18. The band is a frequent special guest of Son Volt and even played at Son Volt. singer Jav Farrar's wedding.



Starring Role. Doc Powell assembled an all-star lineup for his third album, "Laid Back," released April 16 on Discovery. Stanley Clarke, Marcus Miller Sheila E Naiee, and Boney James are among the guests. Powell will play jazz/AC KTWV (the Wave) Los Angeles' fair May 19 before heading to the East Coast in June for a tour. "Laid Back" bows at No. 15 this week on the Contemporary Jazz Albums chart.

The Carpetbaggers' HighTone debut, "Sin Now...Pray Later," will street May 14.



Mona Lisa Fresh, Island Records vocalist Mona Lisa shares a moment with friends following her recent performance at the House of Blues in Los Angeles "(11-20-79)," the artist's debut set, arrives in stores June 4. Pictured, from left, are boxing promoter/film producer Butch Lewis, Lisa, Queen Latifah, and Doug E. Fresh.

Horace Brown's On The 'Money'

His Motown Debut Is First Under Harrell Regime

■ BY TRACEY HOPKINS

NEW YORK-With the June 18 international release of his self-titled debut album on Motown Records. Horace Brown will be the first artist to usher in the new Motown sound under the helm of president/CEO Andre Harrell. But the road to Hitsville was a rocky one for the Southern crooner.

After spending three years as a songwriter and background vocalist with Uptown/MCA Records, Brown

became discouraged when the solo album he recorded was not released. His first and only Uptown single, 1994's "Taste Your Love," sold 56,000 units, according to Sound-Scan, and peaked at No. 56 on the the Hot R&B Singles chart.



'Uptown was a small company, and they didn't have the promo-tional dollars to promote all of their artists at the same time," says Brown.

"They would promote Mary J.

Blige, Jodeci, Heavy D., and whoever else had gone gold or platinum first. So my album kept getting pushed back.

But after Andre Harrell, then Uptown's founder/president, moved to Motown last year (Billboard, Oct. 14, 1995), the first artist he asked to come with him was Brown.

"It makes me feel good to be the first, and I thank Andre for giving me the opportunity, but there is a lot of pressure," says Brown, who wrote and co-produced most of the album's 12 tracks. His songs are published by Horace Brown Music.

"It took a while for it to sink in that I'm on Motown, a label with so much history behind it and acts like Stevie Wonder, Marvin Gaye, Diana Ross & the Supremes, the Temptations, and the Jackson 5," he says. "These groups have sustained, and I can't believe I've been given the chance to be a part of that history.'

The Charlotte, N.C., native's break came in 1991 when Jodeci's Devante Swing received from a friend a demo on which Brown played all the instruments, wrote the music, and arranged the vocals.

In 1992, Swing flew Brown to Los Angeles to co-write and sing background vocals on the Christopher Williams single "All I See." Harrell was at the recording session, and soon after he signed Brown to Uptown.

Brown says, "My father is a Baptist minister, so I grew up in the church, but I didn't sing in the choir. People always told me I could sing, but I only thought that I could carry a tune. It wasn't until after I recorded the demos that I realized that this [music] was what I was supposed to do with my life. But I never thought I would get the chance, because I was in a small town like Charlotte.'

"One For The Money," Brown's current single, has an uptempo, party groove. The video was serviced Feb. 16 to BET and the Box. It was shipped to R&B stations March 18 and has sold 26,000 units since its March 26 retail release, according to SoundScan. The song is No. 15 on the Hot R&B Singles chart.

For the week ending April 19, "One For The Money" had received 1,230 spins on 70 R&B stations and had 147 detections on 13 crossover stations, according to Broadcast

"Enjoy Yourself," another uptempo number, will be the second single and is slated to hit radio May 28 and the street June 11.

Brown worked with several producers on the album. Among them are Swing on the seductive "You Need A Man" and Sean "Puffy" Combs on the midtempo "Tell Me" and the slow jam "Doing Wrong," a duet with Bad Boy artist Faith Evans.

Motown A&R director Lewis Tillman says Brown's image is what Harrell describes as "ghetto fabulous."

"Horace is the kind of guy who can wear a mink coat and Versace shades. His style is ghetto fabulous," says Tillman. "He comes from the 'hood, but he has class. He's the kind of artist we can pitch to Essence, Ebony, and Ebony Man magazines.'

While executives hope Brown's image and his music's summertime feel will entice the target 18-35 demographic for R&B, Tillman says the artist's music should also attract an older, more mainstream audience.

"Horace is a balladeer, and that's when you can feel the influences of Stevie Wonder and Charlie Wilson," says Tillman, who also manages Brown.

Motown senior marketing VP Virgil Simms agrees that image and crossover-friendly tracks are key in the marketing strategy for Brown. In early February, Motown's street team distributed promotional posters and postcards of Brown sitting in a chair wearing a smoking jacket with a cigar in hand. The ad is a continuation of the print campaign that first announced Harrell's Motown arrival to consumers last December (Billboard, April 27).

Simms says increased street awareness of "One For The Money" was obtained through videoplay six weeks before the single's street date. The distribution of promotional white-label vinyl singles to mixshow jocks and underground club DJs generated additional attention.

Brown, who has yet to sign with a booking agency, is scheduled to perform in cities participating in the Motown Talent Search, which was launched March 28 and is co-sponsored by BET. The remaining dates are Friday (3) in Nashville, May 18 in Detroit, and May 19 in Chicago.

Simms says Brown will embark on a distribution branch tour in May "to hit retail, publicity, and video," including a performance at "a Motown showcase" during the Impact Super Summit X conference Saturday (4) in Nashville, Brown's television appearances include "Soul Train" and BET's 'Teen Summit" in April.

Internationally, Brown has already completed two five-day press events in Sweden and London. In Sweden, Brown performed April 1 at the Swedish Dance Music Awards. In London, he performed April 10 at the Subturania. A worldwide release plan for the album was still being determined at press time.

Classic Jazz Gets A Hip-Hop Infusion; Second Essence Music Festival Set

HIP-HOP COOL: Hip-hop jazz aficionados won't want to miss "The New Groove: The Blue Note Remix Project-Volume 1," a collection of classic jazz tracks that have been remixed by some of hip-hop's most innovative producers.

This all-the-way-cool set places traditional jazz in a remixed hip-hop setting with the hope that it will, according to Blue Note A&R/marketing director Keith Thompson, "place [the music] in a context that is more familiar [and] give some of the finest producers in hip-hop an opportunity to artistically express themselves in the confines of existing recordings."

Among the remixed songs are Cannonball Adderley's "Hummin'" by Large Professor, Donald Byrd's "Kofi" by the Angel, Eddie Harris' "Listen Here" by G.U.R.U., Ronnie Foster's "Summer

HE SECOND ANNUAL Essence Music Festival will

take place July 4-7 at the Louisiana Superdome and will

feature some of R&B's most entertaining performers.

Among the constellation of stars scheduled to perform are Luther Vandross, Maze Featuring Frankie Beverly,

Barry White, TLC, Patti LaBelle, and Kool & the Gang.

enrichment and empowerment sessions, to be held daily

at the Ernest N. Morial Convention Center, which will also

house the Festival Marketplace, an exhibit of arts and

COPING THE SCENE: Is Interscope trying to corner

the R&B music market? The label, which has been staying

in the news these days with its partnerships and acquisi-

As it did during its debut last year, the festival will offer

Song" by Diamond D, Lonnie Liston Smith's "Move Your Hand" by Michael Franti, and Horace Silver's "The Sophisticated Hippie" by Easy Mo Bee.

"The New Groove: The Blue Note Remix Project-Volume 1" is yet another argument for a rhythm alternative radio format, because the set is too jazz. for hip-hop, too hip-hop for iazz, and too who-knows-what for most R&B frequencies.



by J. R. Reynolds

R&B realm.

ALL IN THE FAMILY: Def Jam has moved from Island to Mercury for marketing, promotion, sales, and production support. This is no biggie for anyone on the outside, since the whole shebang falls under the umbrella of Poly-Gram Group Distribution. PolyGram acquired 50% interest in Def Jam in June 1994 (Billboard, May 14, 1994).

RIDIN' HIGH: Between therapeutic hiking trips in beautiful Ojai, Calif., veteran R&B artist Cheryl Lynn has cranked out tracks for her next album. Lynn recently returned from a self-imposed exile in Japan, where she has been touring extensively—an excellent way of earning a living, I'm told. More R&B artists should check into touring opportunities in international territories.

During a recent ride-share situation with Lynn, I got a chance to listen to "Take Me For A Ride," a track she wrote and produced. It's a soothing romantic ballad that would fit right into any R&B adult, AC, or jazz AC station.

The artist, who hit it big with such tunes as "Got To Be Real" and "Encore," reports being close to a label deal. Details to come.

SWEET SOUNDS AHEAD: Epic will release "Suga," the sophomore set by R&B duo Terri & Monica, July 30. Album-credit hounds and chart freaks have no doubt noticed that Terri Robinson has remained busy since the act's debut by writing songs for such popular acts as Soul For Real, Total, and Monifah. Creative types, remember the six p's: Proper planning

prevents piss-poor (economic) performance.

CHECK THIS: Kool & the Gang and their former lead singer J.T. Taylor throw down their first collaboration in 10 years with "State Of Affairs" on Curb Records. Distributed by WEA, "State Of Affairs" dishes the familiar platter of happytime tracks and melodies that has become the band's trademark. The album's fullness and breadth of character reinforces the need for more bands in the

On the subject of live bands, Warner Bros. has released The Best Of Larry Graham And Graham Central Station-Vol. 1." This album programs the way-back machine to the mid- to late '70s, when such tracks as "The Jam," 'It's Alright," and "One In A Million You" ruled the dance

Graham is truly one of the greats, especially among latter-day baby-boomer consumers, so this set is sure to make retail registers go "ching."

On May 23, TriStar Records will release "Deep Inside" by trio 3*D. Distributed in the U.S. by Relativity and (Continued on page 23)

tions, has signed gospel sensation Kirk Franklin and his partner Claude Latallade to a production deal. No word yet on the first act the duo will release through their imprint, B-Rite Records. However, Franklin's new Gospo Centric/Sparrow set, "Whatcha Lookin' 4," is due Tuesday (30).

With the platinum success of Franklin's debut, "Kirk Franklin And The Family," and the critical acclaim on his Christmas set "Kirk Family And The Family Christmas," look for "Whatcha Lookin' 4" to leap into consumer shopping carts by the truckload.

BILLBOARD MAY 4, 1996

Bilboard TOP R&B ALBUMS

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

	LX	KS	WKS. ON CHART		PEAK POSITION
THIS	LAST WEEK	2 WKS AGO	WKS	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEA
				No.1	
1	1	2	10	FUGEES ▲2 RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98) 5 weeks at No. 1 THE SCORE	1
2	2	1	4	GETO BOYS RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98) THE RESURRECTION	1
				* * * HOT SHOT DEBUT * * *	
3	NE	N Þ	1	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98) ICE CREAM MAN	3
4	5	4	11	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME	1
5	3		2	MC EIHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98) DEATH THREATZ	3
6	4	3	4	BUSTA RHYMES ELEKTRA 61742*/EEG (10.98/16.98) THE COMING	1
7	6	5	10	SOUNDTRACK JAC-MAC 46134/WARNER BROS. (10.98/15.98) A THIN LINE BETWEEN LOVE & HATE	5
8	9	7	23	R. KELLY ▲ ² JIVE 41579* (10.98/16.98) R. KELLY	1
9	8	6	42	D'ANGELO ▲ EMI 32629 (10.98/15.98) BROWN SUGAR	4
10	10	8	23	SOUNDTRACK ▲ SARISTA 18796 (10.98/16.98) WAITING TO EXHALE	1
11	NE	N Þ	1	SMOOTHE DA HUSTLER PROFILE 1467* (10.98/15.98) ONCE UPON A TIME IN AMERICA	11
12	7		2	MC REN RUTHLESS 5544*/RELATIVITY (10.98/15.98) THE VILLAIN IN BLACK	7
13	11	9	29	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98) DAYDREAM	1
14	12	10	22	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98) . MR. SMITH	4
15)	NE	N Þ	1	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98) LOUDER THAN WORDS	15
16	13	- 11	10	TOTAL I BAD BOY 73006*/ARISTA (10.98/15.98) TOTAL	4
17	15	12	24	QUINCY JONES ■ QWEST 45875/WARNER BROS. (10.98/16.98) Q'S JOOK JOINT	6
(18)	18	_	2	★ ★ GREATEST GAINER ★ ★ SOUNDTRACK PRIORITY 50576 (10.98/16.98) THE SUBSTITUTE	18
19	14	14	24	COOLIO ▲2 TOMMY BOY 1141* (11.98/16.98) GANGSTA'S PARADISE	14
20	16	13	3	BAHAMADIA CHRYSALIS 35484°/EMI (10.98/15.98) ES KOLLAGE	13
(21)	28	31	5	★★★PACESETTER★★★ DJ KOOL CLR 7209 (10.98/15.98) (ES (LET*ME CLEAR MY THROAT)	21
22	17	16	26	THA DOGG POUND ▲2 DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) IS DOGG FOOD	1
23	23	21	40	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG	7
(24)	22	17	15	SOUNDTRACK SLAND 524146* (10.98/16.98) DON'T BE A MENACE TO SOUTH CENTRAL	3
25	19	15	32	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98) SOLO	8
26	20	23	40	BONE THUGS-N-HARMONY ▲ 2 RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1
27	21	20	14	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98) WORDS CHANTAY SAVAGE	18
28	25	24	6	RCA 66775 (10.98/15.98)	14
29	_ 24	18	4	VARIOUS ARTISTS CELL BLOCK 50556/PRIORITY (10.98/16.98) CELL BLOCK COMPLIATION	12
30	27	22	24	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98) SOUL FOOD	8
31	29	25	15	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98) YOUNG, RICH AND DANGEROUS	2
32	31	26	40	XSCAPE ▲ SO SO DEF 67022*/COLUMBIA (10.98 EQ/15.98) OFF THE HOOK	3
33	32 26	39 19	3	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) RAPPIN' 4-TAY CHRYSALIS 35509*/EMI (10.98/15.98) MAXWELL'S URBAN HANG SUITE RAPPIN' 4-TAY CHRYSALIS 35509*/EMI (10.98/15.98) OFF PAROLE	32 10
				CEDALD LEVEDT & EDDIE LEVEDT SD	
35	33	33	30	EASTWEST 61859/EEG (10.98/15.98)	2
36	30	30	20	IMMATURE MCA 11385* (9.98/15.98) WE GOT IT JODECI ▲ THE CHOIN THE ACTED PARTY THE HOTEL	14
(37)	48	50	40	UPTOWN 11258*/MCA (10.98/16.98) THE SHOW, THE AFTER PARTY, THE HOTEL	1
38	41	36	25	EIGHTBALL & MJG ● SUAVE 1521*/RELATIVITY (10.98/16.98) ON TOP OF THE WORLD	2
39	36	34	35	JUNIOR M.A.F.I.A. ■ UNDEAS/BIG BEAT 92614*/AG (10.98/15.98) CONSPIRACY	2
40	42	37	34	FAITH EVANS ▲ BAD BOY 73003*/ARISTA (10.98/15.98) FAITH	2
41	35	38	25	GENIUS/GZA ● GEFFEN 24813* (10.98/15.98) LIQUID SWORDS	2
42	40	35	12	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98)** STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1
43	39	32	75	TLC ▲9 LAFACE 26009/ARISTA (10.98/16.98) CRAZYSEXYCOOL	2
44	34	27	5	SOUNDTRACK WARNER BROS. 46239 (10.98/16.98) GIRL 6	15

			21 27 6	21	1.0
21	CELLA DWELLAS LOUD 66521*/RCA (10.98/15.98) (IS) REALMS 'N REALITY	4	29	37	45
15	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98) FUNKMASTER FLEX: 60 MINUTES OF FUNK	24	40	43	46
14	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98) GROOVE THEORY	26	44	51	47
6	KIRK FRANKLIN AND THE FAMILY	72	47	53	48
36	GOSPO CENTRIC 72119 (9.98/13.98) (10.98/15.98) (10.98/15.98) (10.98/15.98) (10.98/15.98) (10.98/15.98)	4	42	44	49
10	SILK ELEKTRA 61849/EEG (10.98/16.98) SILK	23	51	54	(50)
34	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98) GREATEST HITS GREATEST HITS	38	48	52	51
2	SOUNDTRACK ▲ 3 MCA SOUNDTRACKS 11228*/MCA (10.98/17.98) DANGEROUS MINDS	39	49	46	52
53	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98) NAKED AND TRUE	1	w►	NE	53
7	SADE ▲² EPIC 66686* (10.98 EQ/16.98) THE BEST OF SADE	76	60	57	54
23	YELLA STREET LIFE 75488/ALL AMERICAN (10.98/15.98) ONE MO NIGGA TA GO	4	28	38	55
35	JERALD DAEMYON GRP 9829 (10.98/16.98) IS THINKING ABOUT YOU	17	55	58	<u>56</u>
14	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) (IS MIND OF MYSTIKAL	59	43	45	57
25	DEBORAH COX ARISTA 18781 (10.98/15.98)	28	46	47	-58
25	TRU NO LIMIT 53983*/PRIORITY (10.98/14.98)	38	63	_	(59)
56	CHINO XL AMERICAN 43038*/WARNER BROS. (9.98/15.98) IS HERE TO SAVE YOU ALL	2		56	60
3	WILL DOWNING MERCURY 528755 (10.98 EQ/16.98) THE CLICK SLOW WILD IT ALESCAUNE (10.984 E.O.) CAME DELATED	24	41	50	61) 62
35	THE CLICK SICK WID' IT 41562/JIVE (10.98/15.98) GAME RELATED JESSE POWELL SILAS 11287/MCA (9.98/15.98) IS JESSE POWELL JESSE POWELL	6	53	_	63)
64	MARVIN SEASE JIVE 41585 (10.98/15.98) PLEASE TAKE ME	1	:W ▶	+ -	64)
3	CYPRESS HILL A CYPRESS HILL III (TEMPLE OF ROOM)	25	54	55	65
	KOLLHOOZE 99331-/COLOWRIY (10:38 EG/19:38)	3	+	+	
45 1	SOUNDTRACK UNDERWORLD 35818/CAPITOL (10.98/16.98) DEAD PRESIDENTS VOLUME II MARY J. BLIGE ▲ 3 UPTOWN 11156*/MCA (10.98/15.98) MY LIFE	73	62	60	66
	WU-TANG CLAN A FAITER THE WILL TANK (36 CHAMPERS)				
8	LOUD 66336*/RCA (9.98/15.98)	117	73	65	68
1	SOUNDTRACK A PRIORITY 53959* (10.98/15.98) FRIDAY CEORGE HOWARD ORD 2000 (10.08/15.98)	54	66	-	(69)
38	GEORGE HOWARD GRP 9839 (10.98/16.98) ATTITUDE ADJUSTMENT	8	57	_	(70) 71
1	PAC ▲ INTERSCOPE 92399* (10.98/16.98) ME AGAINST THE WORLD BONE THUGS-N-HARMONY ▲ CREENIN ON AN COME UP (FR)	58	61	64	71
2	RUTHLESS 5526*/RELATIVITY (7.98/12.98)	92	78	-	(72)
73	SOUNDJRACK FLAVOR UNIT/EASTWEST 61904*/EEG (10.98/15.98) SUNSET PARK VARIOUS ADJUSTS	1	W ►		(73)
3	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98) DOWN SOUTH HUSTLERS THE NOTORIOUS P. C. A. A. D. D. D. V. 730004 (ADISTA (0.08)) A D.	25	70	62	74 75
57	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000 ARISTA (9.98/15.98) READY TO DIE MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885/CAPITOL (11.98/17.98) ANTHOLOGY	13	76	73	(76)
57	KILO WRAP 8147/ICHIBAN (10.98/15.98)	15	74	76	77
6	BRANDY ▲3 ATLANTIC 82610/AG (9.98/15.98) . BRANDY	82	58	69	78
27	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98) THE BEST OF S.O.S. BAND	27	77	70	79
1	METHOD MAN ▲ DEF JAM 523839*/MERCURY (10.98/16.98) TICAL	73	71	79	80
7	FAT JOE violator 1239*/RELATIVITY (10.98/16.98) JEALOUS ONE'S ENVY	26	75	78	81
4	BRIAN MCKNIGHT MERCURY 528280 (10.98 EQ/16.98) I REMEMBER YOU	37	79	80	82
1	AZ EMI 32631* (10.98/15.98) DOE OR DIE	27	68	77	83
47	PHYLLIS HYMAN RCA 66838 (10.98/15.98) LOVING YOU, LOSING YOU: THE CLASSIC BALLADRY OF	4	65	63	84
85	J-MACK STRAIGHT OUT THA LABB 50572/PRIORITY (6.98(9.98) CRIME RATE	1	w	NE	85
2	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER) ONLY BUILT 4 CUBAN LINX	38	81	84	86
9	LOUD 66663*/RCA (10.98/16.98) ZAPP & ROGER ● REPRISE 45143/WARNER BROS. (10.98/15.98) ALL THE GREATEST HITS	99	84	85	87
43	THE TEMPTATIONS MOTOWN 530568 (10.98/16.98) FOR LOVERS ONLY	23	88	+	(88)
1	BOYZ II MEN ▲¹¹ MOTOWN 530323 (10.98/16.98)	86	69	75	89
33	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98) JOCK JAMS VOL. 1	37	85	83	90
37	GHETTO TWINZ BIG BOY 0020 (9.98/14.98) SURROUNDED BY CRIMINALS	13	_	66	91
92	LADY RED HI-POWERED 1430 (10.98/16.98) LADY RED	1	w.	NE	92)
1	· ·	102	93	87	93
	SNOOP DOGGY DOGG ▲ DEATH ROW 92279*/INTERSCOPE (10.98/15.98) DOGGY STYLE		1 00	71	94
29	THE CONSCIOUS DAUGHTERS PRIORITY 53994* (10.98/16.98) GAMERS	7	67	71	-
29 70	THE CONSCIOUS DAUGHTERS PRIORITY 53994* (10.98/16.98) BARRY WHITE MERCURY 522459 (10.98/16.98) ALL TIME GREATEST HITS	7 57	87	97	95
29 70 2	THE CONSCIOUS DAUGHTERS PRIORITY 53994* (10.98/16.98) BARRY WHITE MERCURY 522459 (10.98/16.98) KENNY G A 10 ARISTA 18646 (10.98/15.98) BREATHLESS KINGRIN SKINNY DIMP	7 57 177	87 ENTRY	97) RE-	95 96
29 70	THE CONSCIOUS DAUGHTERS PRIORITY 53994* (10.98/16.98) BARRY WHITE MERCURY 522459 (10.98/16.98) ALL TIME GREATEST HITS	7 57	87	97	95
29 70 2	THE CONSCIOUS DAUGHTERS PRIORITY 53994* (10.98/16.98) BARRY WHITE MERCURY 522459 (10.98/16.98) KENNY G A 10 ARISTA 18646 (10.98/15.98) KINGPIN SKINNY PIMP KING OF DA PLAYAZ BALL	7 57 177	87 ENTRY	97) RE-	95 96
29 70 2 56	THE CONSCIOUS DAUGHTERS PRIORITY 53994* (10.98/16.98) BARRY WHITE MERCURY 522459 (10.98/16.98) KENNY G ▲ 10 ARISTA 18646 (10.98/15.98) KINGPIN SKINNY PIMP PROPHET 4403 (9.98/15.98) KING OF DA PLAYAZ BALL	7 57 177 3	87 ENTRY 56	97) RE- 89 98 99	95 96 97

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. Islandicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

Luv Bug Swarming With New Business: Soundcheck Label, Clothing Line

EXPRESSION: These days, Herby "Luv Bug" Azor is toasting new beginnings. After creating the Grammy-winning, platinum-selling female rap act Salt-N-Pepa, producing most of its output, and managing it, as well as others—including Kid 'N Play, Sweet Tee (now Suga), and Kwame—the entrepreneur is expanding his realm with a new label, Soundcheck, and a clothing line, Tuffa Wear.

He will be stepping back a bit from studio work and will continue running Idolmakers, which manages the careers of such acts as Nuttin' Nyce and Vibe, as well as Salt-N-Pepa.

The record company, which will be channeled through M.S. Distributing, has signed three urban-oriented acts. Eventually, though, Azor envisages a more diversified roster.

"I'm not gonna stick to regular R&B and rap, but that's what I'm known for, so we'll keep it there for a minute," Azor says, adding that the label's name represents music that can't be typecast.

The artists on Soundcheck are Storm, a three-woman rap group that



by Havelock Nelson

Azor describes as "rougher than Salt-N-Pepa but not like Little Kim"; the House.Of Representatives, or HORs, a trio of rappers with a "black James Bond attitude"; and Stowlz, a pair of

hard-edged MCs who appeared in Salt-N-Pepa's "Heaven & Hell" videoclip.

Azor says he chose independent distribution after carefully studying the music industry. "Most label deals are really production deals that aren't quite fair," he says. "I don't want to be under the thumb of some major; I want to own my master. After I've done moderately well, I can then step to a major and say hello."

Following the next Salt-N-Pepa long-player, which is currently being tracked for MCA, Azor's working relationship with the group will be altered. "Everybody grew up; everybody wanted a little more independence," he offers. "On their previous albums, [they produced] four cuts, while I handled the rest. There will be the same mix on the next one. After that, they will be doing more themselves."

BIGGER & DEFFER: At the April 12 performance of R. Kelly's Top Secret tour at Continental Airways Arena (formerly the Brendan Byrne Arena)

(Continued on next page)



RHYTHM SECTION

MARIAH IS THE ONE: Mariah Carey's "Always Be My Baby" marches into the No. 1 spot on the Hot R&B Singles and Hot 100 Singles charts. This is her first No. 1 single in 1996 and the fifth of her career. The difference between Carey and SWV is a mere 68 chart points. If Carey's airplay or sales falter, SWV's "You're The One" could conceivably rebound next week, because the group is making three in-store appearances at key majormarket accounts this week.

OUNDTRACK SUPREMACY, PART DEUX: "Keep On, Keepin' On" by MC Lyte Featuring Xscape moves 12-10 on the Hot R&B Singles chart. This is Lyte's second top 10 single: "Ruffneck" peaked at 10 on the singles chart in 1993. Three stations are giving Flavor Unit/EastWest/EEG's "Keep On, Keepin' On" more than 50 spins per week, including KBXX Houston (59 detections), WEJM Chicago (57 detections), and KKDA Dallas (52 detections). With 75% of its chart points coming from sales, "Hoop In Yo Face" by 69 Boyz Featuring Quad City DJ's moves 66-62 on the Hot R&B Singles chart. The "Sunset Park" soundtrack debuts at No. 73 on the Hot R&B Albums chart one week early because of street-date violations. Expect the album to vault into the upper regions of the chart next week, after a complete week of sales and the movie's opening.

The Geto Boys' "The World Is A Ghetto" is the first single from the blax-

The Geto Boys' "The World Is A Ghetto" is the first single from the blax-ploitation-revival soundtrack "Original Gangsters" (Rap-A-Lot/Noo Trybe). The track also appears on the Geto Boys' Rap-A-Lot/Noo Trybe album "The Resurrection" (No. 2 on Top R&B Albums). The single debuts on the Hot R&B Singles chart at No. 44. WEJM (37 detections) and WJMI Jackson, Miss. (25 detections), are among the radio airplay leaders. The soundtrack hits retail Tuesday (30).

The lead track from the "Nutty Professor" soundtrack is "Touch Me, Tease Me" by Case Featuring Mary J. Blige And Foxxy Brown. The song was written by Blige. Airplay of the Def Jam/Mercury single improved 92% over last week, propelling it 65-39 on the Hot R&B Airplay chart. Airplay leaders are WJMH Greensboro, N.C. (58 detections), and WQHT New York (33 detections). The retail promotion for the set includes counter-top bins and a compilation videotape featuring the soundtrack's clips for in-store play. Moreover, Def Jam's World Wide Web site on the Internet will feature music and videos from the soundtrack, as well as live interviews with featured artists. "Nutty Professor" arrives at retail June 4; the film graces the silver screen starting June 28.

To drive album sales, Priority does not plan to release any commercial singles from "The Substitute." Although the soundtrack is flat at No. 18 on the Top R&B Albums chart, it wins this week's Greatest Gainer award for the largest unit increase. Priority is working "Hoo-Bangin'" by Mack 10 Featuring Ice Cube to radio. The song enters the Hot R&B Airplay chart at No. 69. "Hoo-Bangin'" is No. 9 at KKBT Los Angeles, with 41 detections.

A GREAT LOSS: Rhythm Section is sad to report the untimely passing of Beverly Taylor, who owned and operated the Joy of Music, an independent retail store in Cleveland. In lieu of flowers, the family requests that donations for the Taylor memorial fund be sent to National City Bank, Lee Harvard branch, account No. 2049430, PO. Box 5756, Cleveland, Ohio 44101. Taylor is survived by her father, Robert Taylor, and her brother, Robert Taylor Jr.

BUBBLING UNDER... HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK		WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	-	1	E.M.B.R.A.C.E. SOCIETY OF SOUL (LAFACE/ARISTA)	14	5		5	SECOND TIME AROUND DAVID JOSIAS (IMI)
2	_	1	SOUTHERN GIRL LIL H.D. (PRIORITY)	15	24	1	26	BANKHEAD BOUNCE DIAMOND FEAT. D-ROC (EASTWEST/EEG)
3	_	1	MALIK GOES ON/HENNESSEE MR. MALIK (ROWDY/ARISTA)	10	i	-	4	BOUNCE SHORTY BOUNCE D-ROC (WRAP/ICHIBAN)
4	17	5	MOTHER'S PRAYER POPPA DOO (AVEX-CRITIQUE)	17	'	-	12	BOUNCE IT Y'ALL KIZZY ROCK (TOMMY BOY)
5	8	25	SOME ENCHANTED EVENING THE TEMPTATIONS (MOTOWN)	18	13	3	11	NO LOVE WITHOUT HATE SUNZ OF MAN (WU-TANG)
6	9	10	GEORGY PORGY 3*D (TRISTAR)	19	19	9	13	CRIME SAGA SHABAZZ THE DISCIPLE (PENALTY/TOMMY BOY)
7	7	5	4 THA E YELLA (STREET LIFE/ALL AMERICAN)	20	2	ı	2	ANY KIND OF LOVE BEN TANKARD (TRIBUTE)
8	10	10	LA FAMILIA FROST (RUTHLESS/RELATIVITY)	21	2	5	4	LET ME RIDE 12 GAUGE (STREET LIFE/ALL AMERICAN)
9	11	5	THESE ARMS ALL-4-ONE (BLITZZ/ATLANTIC)	22	2 -	-	l	WRAPPED UP DARRELL JONES (MARLEE)
10	14	7	NO COMPLEX CHINO XL (AMERICAN/WARNER BROS.)	23	12	2	5	I CRY BASS IS BASE (LOOSE CANNON/ISLAND)
11	16	37	WASSUP, WASSUP! A-TOWN PLAYERS (PREMEDITATED/WB)	24	2	2	12	GIN & JUICE DEVANTE (MCA SOUNDTRACKS/MCA)
12	18	7	SITUATIONS 5 TH WARD BOYZ (RAP-A-LOT/NOO TRYBE)	25	j 20)	4	LIL' SOMETHIN' SOMETHIN' FOESUM (BIG BEAT/ATLANTIC)
13	15	10	CLICK G-SHORTIES (STRESS)					er lists the top 25 singles under No. 100 tyet charted.

R&B

THE RAP COLUMN

(Continued from preceding page)

in East Rutherford, N.J., guest performer LL Cool J, who has been in the show-biz game for more than 10 years, displayed his experience.

The veteran rapper oozed confidence and exuded crazy charisma, never missing a trick to get the audience on his side. Unlike Kelly, whose set sold sex wholesale, LL Cool J played up to the men as well as the women. Even though in his songs he is constantly doing something to or with "your girl," dudes couldn't help but give it up for him, simply because he made the effort to reach them.

During "I Need Love," one of his most syrupy songs, he encouraged the fellas to "throw up a lighter, a match, or an 'L.' " He engaged in call and response with the crowd, danced, smiled, threw kisses, and bathed himself in adulation as well as bottled water. Say what ya like about LL's records (someone told me that "Mr. Smith," his latest effort, actually put rap back at least 10 years), but his show is tight, well-oiled, and thoroughly enjoyable.

ETHAL BREW: "Bubblin'" by Punk Barbarians is the opening salvo from a new independent label called Lethal Records. It's a melodically constructed track produced by Poisoned Ivy Productions that features floating keyboards, milk-thick bass notes, and wonderfully cascading drums. As the percussion attempts to inflict concussions, the keys gently massage the skull. The song-which features energetic, party-time rhymes and a frothy, fun hook-also comes in a more sinister Port Knox mix, which sports searing, simmering sounds and crunchy, bare-bones beats.

THE RHYTHM & THE BLUES

(Continued from page 21)

internationally by Sony Music Entertainment, "Deep Inside" is a set for discriminating listeners. Credits include Joyce Yuille on lead vocals, Andrae "Yes I" Boccardi with rhythm programming, and Antonello "Jantoman" Aguzzi, who rounds out the group's core and provides additional programming and keyboard play.

The album features a slew of guest instrumentalists and is driven by variously themed lyrics that are accompanied by thoughtful arrangements and steady production.

Music Everlasting, a group composed of writers/producers/artists Marcus "Q" Quintanilla and Jeff Oakes, will deliver "In The Name Of Love," an agreeable adult R&B set July 15. The project, distributed by Independent National Distributors Inc., features Oakes' distinctive vocals amid a mostly programmed set but one that ultimately satisfies your R&B jones.

DOUBLE SCOOP OF P-FUNK: "Dope Dogs" (One Nation Records), which features George Clinton, Parliament/Funkadelic, and the P-Funk All Stars, is in a retail bin near you. The set was previously available only as an import.

Also at hand is Clinton's "T.A.P.O.A.F.O.M. (The Awesome Power Of A Fully-Operational Mothership)" (Sony 550 Music).

Hot Rap Singles...

WEEK	LAST	2 WKS AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORT COLLECTED, COMPILED, AND PROVIDED BY SoundScan® TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ORTS ARTIST
				* * * No. 1 * * *	
1	2	3	-11		NCHALANT week at No.
2	4	5	9	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG ◆ MC LYTE	FEAT. XSCAPI
3	3	2	9		LL COOL .
4	1	1	9	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW	BUSTA RHYME
5	5	4	6		OST BOY
6	6	6	9	(C) (D) (M) (T) ISLAND 854584 1, 2, 3, 4 (SUMPIN' NEW)	◆ COOLIC
	8	11	3	(C) (D) (T) TOMMY BOY 7721 SCARRED	◆ LUKE
(8)	9	9	8	(C) (T) LUTHER CAMPBELL 164000 AIN'T NO NIGGA/DEAD PRESIDENTS	OXXY BROWN
9	7	10	9		ODIE MOE
				(C) (D) (T) (V) (X) LAFACE 2-4145/ARISTA ★★★GREATEST GAINER★★	
10	15	17	8		CITY DJ'
(11)	12	_	2	LIVE AND DIE FOR HIP HOP (C) (T) (X) RUFFHOUSE 78270/COLUMBIA	RIS KROSS
12	10	7	13	GET MONEY	RIOUS B.I.G
13	11	8	19		◆ FUGEES
14	13	13	6		MASTER I
15	14	12	7	SHADOWBOXIN' (C) (T) GEFFEN 19396 ◆ GENIUS/GZA FEAT. ME	THOD MAI
(16)	NE	N Þ	1		ETO BOY
17	17	15	8	ENVY/FIREWATER	◆ FAT JOI
18	16	23	10		PIN' 4-TA
(19)	21	27	5	(C) (M) (T) (X) CHRYSALIS 58528/EMI HOOP IN YO FACE (FROM "SUNSET PARK") ◆ 69 BOYZ FEAT. QI	JAD CITY DJ'
(20)	30	31	5	(C) (T) FLAVOR UNIT/EASTWEST 64312/EEG LET ME CLEAR MY THROAT	DJ KOO
(21)	25	20	10.5	(T) (X) CLR 5218* NASTY DANCER/WHITE HORSE	◆ KILO
\equiv	_		16	(C) (T) WRAP 349/ICHIBAN WHY YOU TREAT ME SO BAD ◆ SHAGGY FEAT. GI	RAND PUB
(22)	29	26	12	(C) (D) (T) VIRGIN 38529	THE CLIC
23	20	18	6	(C) (D) (T) SICK WID' IT 42366/JIVE	OLIO FEAT. L.
24	18	16	38	(C) (D) (V) MCA SOUNDTRACKS 55104/MCA	EATHER B
25		NTRY	2	(C) (T) (X) PENDULUM 58549/EMI	AHAMADI
26	23	22	15	(C) (M) (T) (X) CHRYSALIS 58517/EMI BEWARE OF MY CREW ♦ L.B.C. CREW FEAT. TRAY D AND SOI	
27	22	19	21	(C) (D) (T) JAC-MAC 17722/WARNER BROS. TRES DELINQUENTES DELINQUENTES	
(28)	38	_	2	(C) (D) (T) PMP/LOUD 64526/RCA	RIS KROS
29	19	14	22	(C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA	
(30)	48	50	3	(C) (D) (T) CREATORS WAY 9604	DO OR DI
31	24	21	11	(C) (D) (M) (T) OUTBURST/DEF JAM 577794/MERCURY	◆ DOMIN
32)	NE	W >	1	THIS IZ REAL (C) (T) NOO TRYBE 38536/VIRGIN	SHYHEIN
33	26	36	5	AIN'T NO LOVE & HAPPINESS (C) BUST IT 74003	◆ KAW
34	28	25	18	FUNKORAMA (C) (M) (T) INTERSCOPE 98084	REDMAI
			2	PERFECT MATCH (C) (T) (X) LOUD 64532/RCA ◆ CELLA	DWELLA
35	33	_	800		ALL O SAL
35 36	33 32	29	12	SPACE AGE (C) (D) (T) SUAVE 1545/RELATIVITY ◆ EIGHTB	ALL & MJ
		29 24	12	(C) (D) (T) SUAVE 1545/RELATIVITY DOE OR DIE	
36	32			(C) (D) (T) SUAVE 1545/RELATIVITY DOE OR DIE (C) (T) (X) EMI 58398 DROP/RUNNIN' ◆ THE I	♦ A
36 37	32 27	24	5	(C) (D) (T) SUAVE 1545/RELATIVITY DOE OR DIE (C) (T) (X) EMI 58398 DROP/RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL ILLUSIONS ◆ CYP	◆ A PHARCYD
36 37 38	32 27 31	24	5 26	(C) (D) (T) SUAVE 1545/RELATIVITY DOE OR DIE (C) (T) (X) EMI 58398 DROP/RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL ILLUSIONS (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA HEY LOVER ▲ ◆	◆ A. PHARCYD RESS HIL
36 37 38 39	32 27 31 36	24 28 37	5 26 9	(C) (D) (T) SUAVE 1545/RELATIVITY DOE OR DIE (C) (T) (X) EMI 58398 DROP/RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL ILLUSIONS (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA HEY LOVER ▲ (C) (D) (M) (T) (V) DEF JAM 577494/MERCURY THE ONE ◆ WC & THE MA	◆ A. PHARCYD RESS HIL LL COOL
36 37 38 39 40	32 27 31 36 34	24 28 37 32 40	5 26 9 25	(C) (D) (T) SUAVE 1545/RELATIVITY DOE OR DIE (C) (T) (X) EMI 58398 DROP/RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL ILLUSIONS (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA HEY LOVER ▲ (C) (D) (M) (T) (V) DEF JAM 577494/MERCURY THE ONE (C) (D) (T) PAYDAY/LONDON 854518/ISLAND DOUBLE TROUBLE	◆ APHARCYD RESS HIL LL COOL AD CIRCL
36 37 38 39 40	32 27 31 36 34 42	24 28 37 32 40	5 26 9 25 3	(C) (D) (T) SUAVE 1545/RELATIVITY DOE OR DIE (C) (T) (X) EMI 58398 DROP/RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL ILLUSIONS (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA HEY LOVER ▲ (C) (D) (M) (T) (V) DEF JAM 577494/MERCURY THE ONE (C) (D) (T) PAYDAY/LONDON 854518/ISLAND DOUBLE TROUBLE (C) (T) WEEDED 20189/NERVOUS SOUTHERN GIRL	◆ A. PHARCYD RESS HIL LL COOL
36 37 38 39 40 41 42	32 27 31 36 34 42	24 28 37 32 40	5 26 9 25 3 1	(C) (D) (T) SUAVE 1545/RELATIVITY DOE OR DIE (C) (T) (X) EMI 58398 DROP/RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL ILLUSIONS (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA HEY LOVER ▲ (C) (D) (M) (T) (V) DEF JAM 577494/MERCURY THE ONE (C) (D) (T) PAYDAY/LONDON 854518/ISLAND DOUBLE TROUBLE (C) (T) WEEDED 20189/NERVOUS SOUTHERN GIRL (C) (T) PRIORITY 53207 CELL THERAPY ◆ GC	◆ A PHARCYD RESS HIL LL COOL AD CIRCL MAD LION ◆ LIL H.C
36 37 38 39 40 41 42 43	32 27 31 36 34 42 NEV	24 28 37 32 40	5 26 9 25 3 1	(C) (D) (T) SUAVE 1545/RELATIVITY DOE OR DIE (C) (T) (X) EMI 58398 DROP/RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL ILLUSIONS (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA HEY LOVER ▲ (C) (D) (M) (T) (V) DEF JAM 577494/MERCURY THE ONE (C) (D) (T) PAYDAY/LONDON 854518/ISLAND DOUBLE TROUBLE (C) (T) WEEDED 20189/NERVOUS SOUTHERN GIRL (C) (T) PRIORITY 53207 CELL THERAPY (C) (D) (M) (T) (V) LAFACE 2-4113/ARISTA HUSTLER'S THEME ◆ SMOOTHE DA	◆ A PHARCYD RESS HIL LL COOL AD CIRCL MAD LIOI ◆ LIL H.C
36 37 38 39 40 41 42 43 44 45	32 27 31 36 34 42 NEV 39 35	24 28 37 32 40 W > 34 35	5 26 9 25 3 1 1 30 5	(C) (D) (T) SUAVE 1545/RELATIVITY DOE OR DIE (C) (T) (X) EMI 58398 DROP/RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL ILLUSIONS (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA HEY LOVER ▲ (C) (D) (M) (T) (V) DEF JAM 577494/MERCURY THE ONE (C) (D) (T) PAYDAY/LONDON 854518/ISLAND DOUBLE TROUBLE (C) (T) WEEDED 20189/NERVOUS SOUTHERN GIRL (C) (T) PROPIRIT 53207 CELL THERAPY (C) (D) (M) (T) (V) LAFACE 2-4113/ARISTA HUSTLER'S THEME MALIK GOES ON/HENNESSEE	◆ A PHARCYD PRESS HIL LL COOL AD CIRCL MAD LIOI ◆ LIL H.C ODIE MOI A HUSTLEI
36 37 38 39 40 41 42 43 44 45 46	32 27 31 36 34 42 NEV 39 35 NEV	24 28 37 32 40 W > 34 35	5 26 9 25 3 1 1 30 5	(C) (D) (T) SUAVE 1545/RELATIVITY DOE OR DIE (C) (T) (X) EMI 58398 DROP/RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL ILLUSIONS (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA HEY LOVER ▲ (C) (D) (M) (T) (V) DEF JAM 577494/MERCURY THE ONE (C) (D) (T) PAYDAY/LONDON 854518/ISLAND DOUBLE TROUBLE (C) (T) WEEDED 20189/NERVOUS SOUTHERN GIRL (C) (T) PRIORITY 53207 CELL THERAPY (C) (D) (M) (T) (V) LAFACE 2-4113/ARISTA HUSTLER'S THEME (C) (T) PROFILE 5449 MALIK GOES ON/HENNESSEE (C) (D) (M) (T) ROWDY 3-5058/ARISTA KEEP IT REAL	◆ A PHARCYD RESS HIL LL COOL AD CIRCL MAD LIOI ◆ LIL H.C
36 37 38 39 40 41 42 43 44 45 46 47	32 27 31 36 34 42 NEV 39 35 NEV 49	24 28 37 32 40 W > 34 35 W > 33	5 26 9 25 3 1 1 30 5 1	(C) (D) (T) SUAVE 1545/RELATIVITY DOE OR DIE (C) (T) (X) EMI 58398 DROP/RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL ILLUSIONS (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA HEY LOVER ▲ (C) (D) (M) (T) (V) DEF JAM 577494/MERCURY THE ONE (C) (D) (T) PAYDAY/LONDON 854518/ISLAND DOUBLE TROUBLE (C) (T) WEEDED 20189/NERVOUS SOUTHERN GIRL (C) (T) PROPIRTY 53207 CELL THERAPY (C) (D) (M) (T) (V) LAFACE 2-4113/ARISTA HUSTLER'S THEME (C) (T) PROPILE 5449 MALIK GOES ON/HENNESSEE (C) (D) (M) (T) ROWDY 3-5058/ARISTA KEEP IT REAL (C) (M) (T) (V) (X) ROWDY 3-5066/ARISTA GAMERS ◆ THE CONSCIOUS DATE TH	◆ A PHARCYD PRESS HIL LL COOL AD CIRCL MAD LIOI ◆ LIL H.D ODIE MOI NHUSTLEI MR. MALIII ◆ JAMA
36 37 38 39 40 41 42 43 44 45 46	32 27 31 36 34 42 NEV 39 35 NEV	24 28 37 32 40 M > 34 35 M > 33 30	5 26 9 25 3 1 1 30 5	(C) (D) (T) SUAVE 1545/RELATIVITY DOE OR DIE (C) (T) (X) EMI 58398 DROP/RUNNIN' (C) (T) (X) DELICIOUS VINYL 58483/CAPITOL ILLUSIONS (C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA HEY LOVER ▲ (C) (D) (M) (T) (V) DEF JAM 577494/MERCURY THE ONE (C) (D) (T) PAYDAY/LONDON 854518/ISLAND DOUBLE TROUBLE (C) (T) WEEDED 20189/NERVOUS SOUTHERN GIRL (C) (T) PRIORITY 53207 CELL THERAPY (C) (D) (M) (T) (V) LAFACE 2-4113/ARISTA HUSTLER'S THEME (C) (T) PROFILE 5449 MALIK GOES ON/HENNESSEE (C) (D) (M) (T) ROWDY 3-5058/ARISTA KEEP IT REAL (C) (M) (T) (V) (LR ROWDY 3-5066/ARISTA KEEP IT REAL (C) (M) (T) (Y) (LR ROWDY 3-5066/ARISTA CAMBERS (C) (T) PRORITY 53216	◆ A PHARCYD PRESS HIL LL COOL AD CIRCL MAD LIOI ◆ LIL H.D ODIE MOI NHUSTLEI MR. MALIII ◆ JAMA

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

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MUSIC PUBLISHING

Issue Date: June 1 Ad Close: May 7

Billboard's annual review of the music publishing scene will highlight the market's domestic and international activity. Our June 1 spotlight paints a comprehensive picture of music publishing with 1995-96 TOP Songwriter Charts for Pop, R&B and Country; an examination of publishers' copyright concerns, and an overview of the Ivor Novello awards in the UK (taking place the first week in June).

Contact: Robin Friedman 213-525-2302



PRODUCTION PEOPLE

Issue Date: June 8
Ad Close: May 14

Billboard heralds the production process in its June 8th issue. Our annual review of this everchanging market explores the mechanisms a product goes through before it hits the streets. Editorial will spotlight the people who make it happen, the events and topics slated for this year's Replitech convention (coinciding with this issue) and the emerging new digital technology (DVD format and Sony's new Direct-Stream Digital) and its ramifications for the music industry.

Contact: Ken Karp 212-536-5017



R&B

Issue Date: June 8 Ad Close: May 14

R&B music continues to dominate the charts. Billboard's June 8th issue examines the state of the genre, from its newest trends and directions, to the recent resurgence of the multi-talented artist/producer/writer. This spotlight will also focus on the market abroad - highlighting the growing presence of R&B acts in foreign markets and upcoming UK releases. Also look for January to May recaps of the Top R&B album charts by Geoff Mayfield.

Contact:
Deborah Robinson
212-536-5016



BLUES

Issue Date: June 15
Ad Close: May 21

Coinciding with the biggest explosion the blues has experienced since the 60's, the annual Blues spotlight is back. Our comprehensive coverage examines the current growth of blues dedicated labels, the hottest bills for the summer's international and domestic festivals, and a report by Thom Duffy on blues festival activity in a variety of international markets.

Contact: Ken Piotrowski 212-536-5223

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WORLDWIDE 1955 SPECIALS & 1955 DIRECTORIES



J&R MUSIC WORLD 25TH ANNIVERSARY

Issue Date: June 15
Ad Close: May 21

What began as a mom and pop (rather husband and wife) store has evolved over the past 25 years into the J&R success story, dominating an entire Manhattan block. Billboard's June 15 issue celebrates the history, growth, and innovation of this retail outlet. Coverage will explore J&R's mail operation, Computer Superstore and music inventory, including their genre specialty stores. In addition, J&R business associates pay tribute and recount experiences with this very popular retailer.

Contact:

Ken Karp 212-536-5017



RUSS TITELMAN 35TH ANNIVERSARY

Issue Date: June 22
Ad Close: May 28

Continuing its celebration of the industry's most talented producers, Billboard's June 22 issue spotlights the tremendous musical accomplishments of Reprise senior VP of A&R/staff producer Russ Titelman. Coverage will include an exclusive interview with editor in chief Timothy White on all aspects of his career, a recap of all his work albeit writing/producing/playing with such artists as Steve Winwood, Eric Clapton, Ricki Lee Jones and a complete discography.

Contact:

Pat Rod Jennings 212-536-5136



LATIN MUSIC BUYER'S GUIDE

Publication Date: August 7

Ad Close: June 17

In its fifth year, Billboard's International Latin Music Buyer's Guide is consulted on a daily basis by thousands of prospective buyers when making important decisions. The directory consists of listings from 18 countries in 20 categories, including artists, managers, music publishers, etc. The International Latin Music Buyer's Guide is distributed to the heavyweights within and around the Latin music community, including record labels, retailers, wholesalers/distributors, managers. agents, and promoters.

Contact:

Los Angeles: Dan Dodd 213-525-2299 Spain/Europe: Christine Chinetti 44-171-323-6686

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Bilboard HOT R&B SINGLES

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL	PEAK
1	2	3	5	★ ★ No. 1 ★ ★ ALWAYS BE MY BABY M.CAREY,J.DUPRI,M.SEAL,J.HARRIS III,T.LEWIS) MARIAH CAREY M.CO. (D) (M) (T) (V) (X) COLUMBIA 78276	1
2	1	4	3	YOU'RE THE ONE A."ALLSTAR"GORDON,JR. (ALLSTAR,A.MARTIN,I.MATIAS,T.JOHNSON,C.GAMBLE) (C) (D) (T) RCA 64516	1
3	4	1	10	DOWN LOW (NOBODY HAS TO KNOW) ▲ R. KELLY FEAT. RONALD ISLEY	1
4	3	2	13	R.KELLY (R.KELLY) (C) (D) (M) (T) (V) (X) JIVE 42373 ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE") JOE	2
5	5	5	10	JOE,J THOMPSON (J.THOMPSON,M.WILLIAMS) (C) (D) (V) ISLAND 854530 LADY ◆ D'ANGELO	2
6)	6	9	14	D'ANGELO,R.SAADIQ (D'ANGELO,R.SAADIQ) (C) (D) (M) (T) (V) (X) EMI 58543 A THIN LINE BETWEEN LOVE & HATE (FROM "A THIN LINE") ◆ H-TOWN	6
7)	-	_		R.TROUTMAN (R.POINDEXTER,R.POINDEXTER.J.MEMBERS) (C) (D) JAC-MAC 17699/WARNER BROS. COUNT ON ME (FROM "WAITING TO EXHALE") ARBYFAGE (RABYFAGE WOULTON M HOUSTON) RABYFAGE (RABYFAGE WOULTON M HOUSTON)	+
\equiv	8	8	7	BABYFACE (BABYFACE, W. HOUSTON, M. HOUSTON) (C) (D) (M) (T) (V) (X) ARISTA 1-2976 5 O'CLOCK ♦ NONCHALANT	7
8)	10	11	11	BAM LONNIE KAPIN (NONCHALANT, D.STATEN, SR., A. SIMMONS, JR., K.L. FERGUSON, JR., R. OILL, A. HARRISON) (C) (M) (T) (X) MCA 55075	8
9	7	6	12	S.HURLEY (D.FEKARIS,F.J.PERREN) (C) (D) (T) (V) (X) RCA 64492	5
10)	12	12	9	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") → MC LYTE FEAT. XSCAPE J.DUPRI (J.DUPRI,MC LYTE,M.JACKSON) (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	10
11	9	7	9	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW R.SMITH (T.SMITH,R.SMITH) (C) (M) (T) (X) ELEKTRA 64335/EEG	6
12	11	10	9	DOIN IT	7
13)	13	13	7	RENEE (FROM "DON'T BE A MENACE") MR.SEX,BUTTNAKED TIM DAWG (T.KELLY,J.HARRIS III,T.LEWIS) (C) (D) (M) (T) ISLAND 854584	13
14)	18	22	6	ONE FOR THE MONEY K.DEANE (H.BROWN,K DEANE,B.D.WILDCAT,O.HARVEY,C.MACK) C) (M) (T) (X) MOTOWN 860512	14
15	14	14	19	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") BRANDY BABYFACE (BABYFACE) C) (D) (M) (T) (V) (X) ARISTA 1-2222	2
				* * * HOTSHOT DEBUT * * *	T
16)	NE	N Þ	1	KISSIN' YOU TOTAL	16
17)	NE	N Þ	1	PLEASE DON'T GO ♦ IMMATURE	17
18	17	18	4	C.STOKES,C.CUENI (C.STOKES,C.CUENI) (C) (D) (T) MCA 55158 DON'T WANNA LOSE YOU ◆ LIONEL RICHIE	17
19	16	16	9	J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,L.RICHIE) (C) (D) (V) (X) MERCURY 852857 CAN'T HANG/DO YOU WANT TO ◆ XSCAPE FEAT. MC LYTE	9
-	-			D.SIMMONS,J.DUPRI (O.SIMMONS,J. DUPRI,M.SEAL,C.LOWE,MC.LYTE,XSCAPE) (O) (X) SO SO DEF 78263/COLUMBIA NOT GON' CRY (FROM "WAITING TO EXHALE") ◆ MARY J. BLIGE	+
20	15	15	15	BABYFACE (BABYFACE) (C) (D) (T) (V) ARISTA 1-2957	1
21)	21	21	12	EVER SINCE YOU WENT AWAY T.C.RILEY (T.C.RILEY,TRACY,LATTREL) C() (D) NATURE 80Y/BIG BEAT 98112/ATLANTIC	21
22)	26	26	4	AIN'T NOBODY/KISSING YOU FAITH EVANS C.THOMPSON,S.COMBS (C) (D) (T) (V) BAD BOY 7-9055/ARISTA	22
23	20	17	14	WHO DO U LOVE LCAMPBELL (I.L.CAMPBELL II,V.BENFORD) C(C) (D) (M) (T) (V) (X) ARISTA 1-2950	12
24	19	25	7	SLOW JAMS ◆ QUINCY JONES FEAT. BABYFACE & TAMIA WITH PORTRAIT & BARRY WHITE QUINCY JONES (R.TEMPERTON) (C) (D) (V) QWEST 17673/WARNER BROS.	19
25	23	23	13	GET MONEY ◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. EZ ELPEE (THE NOTORIOUS B.I.G., LITTLE KIML PORTER, B BEDFORD, R AYERS, STRIPLIN) (C) (T) UNDEASBIG BEAT 98087/ATLANTIC	8
26	22	20	22	NOBODY KNOWS ◆ THE TONY RICH PROJECT	11
27)	28	27	5	LET'S LAY TOGETHER (FROM "DON'T BE A MENACE") ◆ THE ISLEY BROTHERS	27
28	24	24	9	R.KELLY (R.KELLY) (C) (D) ISLAND 854586 1, 2, 3, 4 (SUMPIN' NEW) ◆ COOLIO	24
29	25	19	21	J.CARTER,POISON IVEY (A.IVEY,JR.,A.SEAR) (C) (D) (T) TOMMY BOY 7721 NO ONE ELSE ↑ TOTAL	4
30)	30	30	8	J.OLIVIER,S.COMBS (T.ROBINSON,J.C.OLIVIER) AIN'T NO NIGGA/DEAD PRESIDENTS ♦ JAY-Z FEAT. FOXXY BROWN	+
_				SKI (S.CARTER,D.WILLIS) (M) (T) (X) ROC-A-FELLA/FREEZE 53233*/PRIORITY	30
31)	36	52	3	D.RUDNICK (L.CAMPBELL, L.DOBSON, M.YOUNG) (C) (T) LUTHER CAMPBELL 164000	31
32	27	28	29	BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT ▲ MONICA SOUISHOCK,KARLIN,D.AUSTIN,C. WOLFE (D.AUSTIN,C. WIGHE, AMARTIN,C.SCHACK,KKARLIN) (C) (D) (M) (T) (D) ROWDY 3-5052/ARISTA	1
33	31	37	9	SOUL FOOD ORGANIZEO NOIZE (DRGANIZEO NOIZE, BARNETT, I. BURTON, C. GIPP, W. XNIGHTON, B. BENNETT) (C) (0) (1) (V) (X) LAFACE 2.4145, ARISTA (C) (0) (1) (V) (X) LAFACE 2.4145, ARISTA	31
34	32	32	13	ALL 1 NEED L.STEWART (P.L.STEWART, S.SALTER, T.NKHEREANYE) ♦ JESSE POWELL (C) (T) (X) SILAS 55136/MCA	32
35	33	31	10	STAIRWAY TO HEAVEN A.HAQQ ISLAM,K.JORDAN,D.WANSEL (K.GAMBLE,L.HUFF) ♦ PURE SOUL (C) (D) (X) STEP SUN 98086 INTERSCOPE	18
36)	38		2	LIVE AND DIE FOR HIP HOP J.DUPRI (J.DUPRI,DA BRAT,MR. BLACK,N.M.WALDEN,J.COHEN) C() (T) (X) RUFFHOUSE 7B270/COLUMBIA	36
				* * GREATEST GAINER/AIRPLAY * *	
37)	48	- 1	2	HOUSE KEEPER S.WILLIAMS,T.RILEY (G.SPENCER III,T.RILEY,S.BLAIR) ♦ MEN OF VIZION (C) (D) MJJ/550 MUSIC 78274/EPIC	37
38	29	29	13	CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE") ♦ MONA LISA FEAT. LOST BOYZ BUTT-WARD TIM DAVIG,MR SEX (A ANTOINE A EVANS, J. AUSTIN, T. PATTERSON, G. DUNICANLOST BOYZ, C. MARTIN) (C) (0) (T) (Y) (SLANO 884538	20
39)	39	43	4	NO MORE GAMES SKIN DEEP FEAT. LI'L KIM OF JUNIOR M.A.F.I.A. DJ CLARK KRN IT HESTER, GGILSAINT, R. OESIRE, K. JONES, R. A. FRANKLIN J. SAMPLE) (C) (D) (T) (LOSE CANNON 85.2706/JSLAND	39
				* * GREATEST GAINER/SALES * *	T
40	51	58	10	C'MON N' RIDE IT (THE TRAIN) • QUAD CITY DJ'S	40
41	25	25	10	C.C.LEMONHEAD, MCGOWAN (C.C.LEMONHEAD, MCGOWAN, 8 WHITE) WHERE DO U WANT ME TO PUT IT SOLO	0
	35	35	19		8
42	34	33	30	HEAVY D (HEAVY D,T.ROBINSON) (C) (M) (T) (X) UPTOWN 55107/UNIVERSAL	16
43	37	39	9	BABYFACE, D. SIMMONS (BABYFACE) (C) (D) (M) (T) (V) (X) LAFACE 2-4142/ARISTA	32
44)	NEV	٧►	1	THE WORLD IS A GHETTO N.D.JOE,M.DEAN (ALLEN,BROWN,DICKERSON,JOROAN,MILLER,OSKAR,SCOTT) (C) (0) (7) RAP-A-LOT 38544/N00 TRYBE	44
45	41	41	7	SHADOWBOXIN' GENIUS/GZA FEATURING METHOD MAN RZA (R.DIGGS, G.GRICE) (C) (T) GEFFEN 19396	41
46	46	46	7	DON'T RUSH ♦ SILK W.STEWART (W.STEWART, G.JENKINS) (C) (D) ELEKTRA 64324/EEG	39
47	44	40	19	FU-GEE-LA ● S.GIBBS (N JEAN,S.MICHELL-HILL A MCGRIER, T.MARIE,S.GIBBS) (C) (M) (T) (X) RUFFHOUSE 78195(COLUMBIA)	13
48	42	38	22	SOON AS I GET HOME ● ◆ FAITH EVANS	3
49	45	42	23	C.THOMPSON,S.COMBS (F.EVANS,C.THOMPSON,S.COMBS) (C) (D) (M) (T) (X) BAD BOY 7-9040/ARISTA ONE SWEET DAY MARIAH CAREY & BOYZ II MEN	2
70	70	74	23	W.AFANASIEFF, M.CAREY (M.CAREY, M.MCCARY, N.MORRIS, W.MORRIS, S.STOCKMAN, W.AFANASIEFF) (C) (O) (M) (T) (V) (X) COLUMBIA 78074	

				TM	7
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL	PEAK
50	52	56	14	EVERYDAY & EVERYNIGHT YVETTE MICHELLE FUNKMASTER FLEX (M.BRYANT) (C) (0) (T) (X) LOUD 64489	23
51	40	34	8	SCENT OF ATTRACTION ♦ PATRA DUET WITH AARON HALL	31
52	47	45	6	WHAT DID I DO TO YOU? ♦ TERRY ELLIS	41
53	53	57	6	DENZIL FOSTER,T.MCELROY (T.MCELROY,DENZIL FOSTER,T.ELLIS) CC (D) EASTWEST 64323/EEG LET ME CLEAR MY THROAT DJ KOOL DJ KOOL,S/X,F.DERBY (DJ KOOL) (T) (X) CLR 5218*	53
54	43	36	13	KEEP TRYIN' ♦ GROOVE THEORY B.P.WILSON (B. WILSON, A. LARRIEUX, L. LARRIEUX) (C) (D) (T) EPIC 78197	24
(55)	55	59	6	MR. ICE CREAM MAN MSTER P MASTER P MASTER P MSTER P	55
(56)	59	-	2	I DON'T WANNA BE ALONE SHAI (SHAI) (C) (D) (T) GASOLINE ALLEY 55178/MCA	56
(57)	57	65	3	BRING IT ON K.WATSON (K.WATSON,M.WILLIS,A.INGRAM,J.MITCHELL) C() (T) (X) COLUMBIA 78273 C() (T) (X) COLUMBIA 78273	57
58	49	44	8	ENVY/FIREWATER LES. BLORDS (FAT JOE, LES, GAYE, RITZ, BROWN, RAEKWON, SHOWBIZ) (C) (D) (T) VIOLATOR 1546/RELATIVITY	44
59	58	54	8	WHY YOU TREAT ME SO BAD ◆ SHAGGY FEAT. GRAND PUBA R.LIVINGSTON,S.PIZZONIA (O.BURRELLR.LIVINGSTON,M.DIXON,B.MARLEY) (C) (0) (1) VINGIN 38529	52
60	61	68	3	JOURNEY ↑ OTIS & SHUGG R. SAADIQ (W.DAVID,O.COOPER) (C) (D) POOKIE 97002/INTERSCOPE	60
61	54	49	6	SCANDALOUS R.TROUTMAN (ESTEVENS, B.JONES, D.STEVENS, T.STEVENS, R.TROUTMAN, L.TROUTMAN, S.MURDOCK) (C) (D) (T) SICK WIGH 'IT 42366/JIVE	49
62	66	76	5	HOOP IN YO FACE (FROM "SUNSET PARK") THE BASS MECHANICS (S.W.A.T. IEAM) (C) (T) FLAVOR UNIT/EASTWEST 64312/EEG (C) (T) FLAVOR UNIT/EASTWEST 64312/EEG	62
63	56	62	10	AIN'T NO PLAYA AIN'T NO PLAYA S.KEITH (A.FORTE, S.KEITH, S.LACY) (C) (M) (T) (X) CHRYSPALIS 58528/EMI	55
64	NE\	N Þ	1	HOW DO YOU TELL THE ONE BABYFACE (BABYFACE) G(W) (T) (A) CHINTSALES 363ZER/I ◆ AFTZER 7. G(W) (T) (A) CHINTSALES 363ZER/I (C) VIRGIN 38543	64
65	60	55	10	WIND BENEATH MY WINGS GLEVERT, ENICHOLAS (L.HENLEY,J.SILBAR) ◆ GERALD LEVERT & EDDIE LEVERT, SR. (C) (D) EASTWEST 64306/EE6	30
66	65	64	20	DON'T GIVE UP (FROM "DON'T BE A MENACE") 5.BROWN,D.LAWRENCE (S.BROWN,D.LAWRENCE) (C) (T) (S) (S) (S) (S) (C) (T) (S) (S) (S) (S) (S) (S) (S) (S) (S) (S	28
67	67	67	13	NASTY DANCER/WHITE HORSE KILO,DI TAZ,C.DORSEY (A.ROGERS,S.MCINTOSH,T.STAHL,J.GULDBERG) (C) (T) WRAP 349/ICHIBAN	67
68	63	60	13	UKNOWHOWWEDU SKI (A.REED,A.WILLIS) C; (M) (T) (X) CHRYSALIS 5851 7/EM1	53
69	NEV	V >	1	IF HEADZ ONLY KNEW	69
70	64	63	12	SPACE AGE SMOKE ONE (P.SMITH,M.GOODWIN) SPACE AGE \$(C) (D) (T) SUAVE 1545/RELATIVITY	58
71	62	61	14	GIVE ME THE NIGHT R.DROESEMEYER (R. TEMPERTON) G(C) (T) (X) BLUEMOON 98090/ATLANTIC	47
72	72	73	7	FEELS SO GOOD (SHOW ME YOUR LOVE) J.C.LOPEZ (DJ JUANITO) (C) (D) (T) (X) GROOVE NATION 55004/JUNIVERSAL (C) (D) (T) (X) GROOVE NATION 55004/JUNIVERSAL	63
73)	77		2	DOUBLE TROUBLE MAD LION, KRS ONE (MAD LION, K.PARKER, L.PARKER, GAMBLE, HUFF) (C) (T) WEEDED 20189/NERVOUS	73
74)	74	77	5	HUSTLER'S THEME DR PERIOD (D.SMITH,D.PITTMAN,C.MAYFIELD) TO PROFILE 5449 TO PROFILE 5449	74
75	73	69	11	SET U FREE	57
76	85	_	2	THE ONE CRAZY TOONES (W.C.,A.TONSSAINT) C) (C) (D) (T) PAYDAY,LONDON S\$4518/ISLAND	76
11)	NEV	٧٢	1	I GIVE IN B.CALDWELL (B.CALDWELL, M.MCMILLEN) BOBBY CALDWELL (C) SIN-DROME 1206	77
78	68	66	12	PHYSICAL FUNK DOMINO (DOMINO) C() (D) (M) (T) OUTBURST/DEF JAM 577794/MERCURY	46
79	NEV	٧٢	1	THE EARTH, THE SUN, THE RAIN N.M.WALDEN (E.WOLFF,S.PIERSA) (C) (D) (V) GIANT 17654WARNER BROS.	79
80	70	80	8	AIN'T NO LOVE AND HAPPINESS KAWZ (A.GREEN,M.HODGES,T.DAVIS) (C) BUST IT 74003	70
81	69	72	5	DOE OR DIE ♠ AZ N.O.JOE (AZ,J.JOHNSON) (C) (T) (X) EMI 58398	69
82	71	71	7	DON'T CRY ◆ SEAL 1.HORN (SEAL) (C) (D) (V) (X) ZTT 17708WARNER BROS.	71
83	NEV	٧	1	TRES DELINQUENTES O.G. STYLE (I.MARTIN,D.THOMAS,A.MARTINEZ,S.ZACHOFF) ◆ DELINQUENT HABITS (C) (D) (T) PMP 64526/LOUD	83
84)	NEV	٧	1	THIS IZ REAL RNS (S. FRANKLIN, R. BRIGGS, B. JACKSON, D. TOWNSEND) C) (T) NOO TRYBE 38536	84
85	79		2	PERFECT MATCH NICK WIZ (N.LOIZIDES,A.OUTLAW,C.GERALD,A.EVANS,D.SMITH) • CELLA DWELLAS (C) (T) (X) LOUD 64532	79
86	NEV	V >	1	PO PIMP THE LEGENDARY TRAXSTER (A.K., BELO-ZERO, TWISTA) O O R DIE (C) (D) (T) CREATORS WAY 9604	86
87	75	74	18	FUNKORAMA R.NOBLE (R. NOBLE, J. DAVIS, A. MUHAMMAO, M. TAYLOR, M. MORALES, D. ROBINSON, D. WIMBLEY) C) (M) (T) INTERSCOPE 98084	51
88	86	83	7	FOR REAL MELLY PAID (JACKAL 'THE BEAR') JACKAL THE BEAR (C) (T) (X) UNION 189/WARLOCK	83
89	80	75	17	VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") S.STOCKMAN (S.STOCKMAN) .STOCKMAN (S.STOCKMAN)	18
90	NEV	V >	1	CARAVAN OF LOVE RUSS FREEMAN & THE RIPPINGTONS FEAT. THE WHISPERS & PHIL PERRY R.FREEMAN (E.ISLEY,M.ISLEY,C.JASPER) (C) GRP 3073	90
91	83	81	11	JESUS TO A CHILD ● GEORGE MICHAEL GMICHAEL (G. MICHAEL) GMICHAEL (C. (D) (V) DREAMWORKS 59000/GEFFEN	22
92	78	78	4	GIRL 6 (FROM "GIRL 6") PRINCE (PRINCE,T.BARBARELLA) G(D) (V) WARNER BROS. 17710	78
93	89	85	19	TAKE A LOOK RED HOT LOVER TONE, J.O.LIVIER (S. BARNES, J.C. OLIVIER, T. ROBINSON, D. PORTER) (C) (D) (T) HOLLYWOOD 64003	54
94	94		2	SOAKIN' WET D WEBB (C. WILLIAMS,S. SANDERS,D. WEBB,D. FERGUSON) (C) (D) (M) H.C.I.B.D. /DEF JAM 854514/MERCURY	94
95	84	79	11	GAMERS M.MOSLEY (K.SMITH,C.GREEN,M.MOSLEY) → THE CONSCIOUS DAUGHTERS (C) (T) PRIORITY 53216	65
96	98	97	8	CHILDREN OF THE WORLD (FROM "PEOPLE") PROF. T., L.ALEXANDER, J. VASQUEZ (J. MILES, N. HENDRYX) (C) (T) (X) LIGHTYEAR 54 [69]	90
97	87	87	4	AM L.V.	87
98	81	84	8	DROP J.DEE (R.ROBINSON,T.HARDSON,E.WILCOX,J.YANCY) (C) (D) (T) (X) DELICIOUS VINYL 58483/CAPITOL	73
99	96	96	3	THE MAD SCIENTIST LARGE PROFESSOR LARGE PROFESSOR LARGE PROFESSOR IW.P.MITCHELL) (T) WILD PITCH 22215*/GEFFEN	96
100	88		2	RECOGNIZE & REALIZE MOBB DEEP (T.PERRY,A.JOHNSON,K.MUCHITA) → BIG NOYD FEAT. MOBB DEEP (T) TOMMY BOY 725*	88
				23con among singles below the ten 20. A Videoslie quellability. A Decarding Ledwitz, Acc. Of April	_

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ARIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette 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. (D) CD single availability. (D) CD sing

Hot R&B Airplay_™

Radio Track service 94 R&B stations оопърнестнот а наим на запърет апърау зырятем пу вточоская съета услентя - касио Такск service. - уч R&B Statuc 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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			** NO.1 **	38	38	20	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)
1	1	16	ALL THE THINGS (YOUR MAN WON'T DO) JOE (ISLAND) 6 wks at No. 1	39)	65	2	TOUCH ME, TEASE ME CASE FEAT, MARY J. BLICE & FORCY BROWN (DEF JAM)
2	2	10	KILLING ME SOFTLY FUGEES (RUFFHOUSE/COLUMBIA)	40	35	33	I MISS YOU (COME BACK HOME) MONIFAH (UPTOWN/UNIVERSAL)
3	3	11	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)	41	40	13	ALL I NEED JESSE POWELL (SILAS/MCA)
4	4	19	LADY D'ANGELO (EMI)	42	34	14	CAN'T BE WASTING MY TIME MONA LISA FEATURING LOST BOYZ (ISLAND)
5	5	23	DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEATURING RONALD ISLEY (JIVE)	43)	48	8	NO MORE GAMES SKIN DEEP (LOOSE CANNON/ISLAND)
6	6	7	YOU'RE THE ONE SWV (RCA)	44	42	22	WHERE DO U WANT ME TO PUT IT SOLO (PERSPECTIVE)
0	7	10	COUNT ON ME WHITNEY HOUSTON & CECE WINANS (ARISTA)	45)	50	5	AIN'T NO NIGGA JAY-Z FEAT, FOXXY BROWN (ROCA FELLAFREEZE)
8	8	35	I WILL SURVIVE CHANTAY SAVAGE (RCA)	46	44	31	SOON AS I GET HOME FAITH EVANS (BAD BOY/ARISTA)
9	9	13	A THIN LINE BETWEEN LOVE & HATE H-TOWN (JAC-MAC/WARNER BROS.)	47	43	13	STAIRWAY TO HEAVEN PURE SOUL (STEP SUN/INTERSCOPE)
10	11	22	LET IT FLOW TONI BRAXTON (ARISTA)	48)	_	1	IT'S YOU THAT'S ON MY MIND QUINDON (VIRGIN)
11	10	21	SITTIN' UP IN MY ROOM BRANDY (ARISTA)	49	41	15	KEEP TRYIN' GROOVE THEORY (EPIC)
(12)	16	5	THA CROSSROADS BONE THUGS NI HARMONY (RUTHLESS RELATIVITY)	50	_	1	ARE YOU READY AALIYAH (FLAVOR UNIT/EASTWEST/EEG)
13	14	13	EVER SINCE YOU WENT AWAY ART N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)	(51)	55	22	BABY, BABY, BABY, BABY, BABY R. KELLY (JIVE)
14	13	9	ONE FOR THE MONEY HORACE BROWN (MOTOWN)	52	46	7	1,2,3,4 (SUMPIN' NEW) COOLIO (TOMMY BOY)
15	12	22	NOT GON' CRY MARY J. BLIGE (ARISTA)	53	49	29	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)
16)	24	12	KEEP ON, KEEPIN' ON MC LYTE FEAT. XSCAPE (FLAVOR UNIT/ELEKTRA/EEG)	54	52	9	NEW YORK, NEW YORK THA DOGG POUND (DEATH ROW/INTERSCOPE)
17	15	11	5 O'CLOCK NONCHALANT (MCA)	(55)	75	2	NEVER TOO BUSY KENNY LATTIMORE (COLUMBIA)
18)	19	23	GET MONEY JUNIOR M.A.F.J.A. (UNDEAS/BIG BEAT/ATLANTIC)	(56)	_	1	THEY DON'T CARE ABOUT US MICHAEL JACKSON (EPIC)
19	20	8	KISSIN' YOU TOTAL (BAD BOY/ARISTA)	57	57	12	TRADE IN MY LIFE R. KELLY (JIVE)
20	30	3	GET ON UP JODECI (UPTOWN/MCA)	(58)	69	19	EVERYDAY & EVERYNIGHT YVETTE MICHELLE (LOUO/RCA)
21	22	7	DON'T WANNA LOSE YOU LIONEL RICHIE (MERCURY)	59	51	4	LET ME CLEAR MY THROAT DJ KOOL (CLR)
(22)	23	6	READY OR NOT FUGEES (RUFFHOUSE/COLUMBIA)	60	56	10	WHAT DID I DO TO YOU? TERRY ELLIS (EASTWEST/EEG)
23)	28	5	WHY I LOVE YOU SO MUCH MONICA (ROWDY/ARISTA)	61	53	11	DON'T RUSH SILK (ELEKTRA/EEG)
24	18	11	WOO-HAH!! GOT YOU ALL IN CHECK BUSTA RHYMES (ELEKTRA/EEG)	62	60	6	SOUL FOOD GOODIE MOB (LAFACE/ARISTA)
25	21	12	DOIN IT LL COOL J (DEF JAM/MERCURY)	63	54	4	SHADOWBOXIN' GENIUS/GZA FEAT, METHOD MAN (GEFFEN)
26)	27	14	LET'S LAY TOGETHER THE ISLEY BROTHERS (ISLAND)	64	61	4	LIVE AND DIE FOR HIP HOP KRIS KROSS (RUFFHOUSE/COLUMBIA)
27	17	10	SLOW JAMS QUINCY JONES FEAT. BABYFACE & TAMA (QWEST/MB)	65	68	4	THE WORLD IS A GHETTO GETO BOYS (RAP-A-LOT/NOO TRYBE)
28)	29	5	PLEASE DON'T GO IMMATURE (MCA)	66	64	3	BRING IT ON KINO WATSON (COLUMBIA)
29	32	11	AIN'T NOBODY FAITH EVANS (BAD BOY/ARISTA)	67	67	4	I AIN'T MAD AT CHA 2PAC (DEATH ROW/INTERSCOPE)
30	31	9	RENEE LOST BOYZ (ISLAND)	68	66	3	JOURNEY OTIS & SHUGG (POOKIE/INTERSCOPE)
31	25	17	CALIFORNIA LOVE 2PAC(FEAT.DR.DREANDR.TROUTMAN)(DEATH FOW)	69	_	1	HOO-BANGIN MACK 10 FEAT. ICE CUBE (PRIORITY)
32	33	36	BEFORE YOU WALK OUT OF MY LIFE MONICA (ROWDY/ARISTA)	70		1	C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S (QUADRASOUND/BIG BEAT)
33	26	26	NO ONE ELSE TOTAL (BAD BOY/ARISTA)	71	_	1	FOREVER MORE PUFF JOHNSON (WORK/COLUMBIA)
34	37	5	CAN'T HANG XSCAPE FEAT, MC LITYE (SO SO DEF/COLUMBIA)	72	_	3	MY FUNNY VALENTINE CHAKA KHAN (ARISTA)
35)	45	4	HOUSE KEEPER MEN OF VIZION (MJJ/550 MUSIC/EPIC)	73	58	10	SCENT OF ATTRACTION PATRA DUET WITH AARON HALL (550 MUSIC)
36	39	28	DO YOU WANT TO XSCAPE (SO SO DEF/COLUMBIA)	74	59	10	HAVE I NEVER A FEW GOOD MEN (LAFACE/ARISTA)
37	36	16	WHO DO U LOVE DEBORAH COX (ARISTA)	75	74	2	I DON'T WANNA BE ALONE SHAI (GASOLINE ALLEY/MCA)

37 36 16 DEBORAH COX (ARISTA) 75 74 2 SHAI (GA:

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

HOT R&R RECURRENT AIRPI AY

			HOI HOD HEAD					HIRL FLAS		
1	1	3	TELL ME GROOVE THEORY (EPIC)	1	14	9	5	STILL IN LOVE BRIAN MCKNIGHT (MERCURY)		
2	_	1	HEY LOVER LL COOL J (DEF JAM/MERCURY)	1	15	14	22	WATERFALLS TLC (LAFACE/ARISTA)		
3	4	2	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)	1	16	11	27	DON'T TAKE IT PERSONAL MONICA (ROWDY/ARISTA)		
4	2	4	WHO CAN I RUN TO XSCAPE (SO SO DEF/COLUMBIA)		17	17	29	BEST FRIEND BRANDY (ATLANTIC)		
5	3	2	LOVE U 4 LIFE JODECI (UPTOWN/MCA)	1	18	_	21	BROWN SUGAR D'ANGELO (EMI)		
6	6	7	FANTASY MARIAH CAREY (COLUMBIA)]	19	15	19	YOU USED TO LOVE ME FAITH EVANS (BAD BOY/ARISTA)		
7	8	5	WHERE EVER YOU ARE TERRY ELLIS (EASTWEST/EEG)	2	20	22	42	I WANNA BE DOWN BRANDY (ATLANTIC)		
8	7	20	ONE MORE CHANCE/STAY WITH ME THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	[21	16	2	WE GOT IT IMMATURE (FEATURING SMOOTH) (MCA)		
9	5	2	TONITE'S THA NIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)		22	21	5	DIGGIN' ON YOU TLC (LAFACE/ARISTA)		
10	12	6	YOU PUT A MOVE ON MY HEART QUINCY JONES INTRODUCING TAMIA (QWEST/WB)		23	20	10	BROKENHEARTED BRANDY (ATLANTIC)		
11	13	34	THIS IS HOW WE DO IT MONTELL JORDAN (PMP/DEF JAM/MERCURY)	:	24	23	48	CREEP TLC (LAFACE/ARISTA)		
12	24	28	CAN'T YOU SEE TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)		25	19	10	ALREADY MISSING YOU GERALD LEVERT & EDDIE LEVERT, SR (EASTWEST/EEG)		
13	10	9	CRUISIN' D'ANGELO (EMI)		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 TITLE (Publisher - Licensing Org.) Sheet Music Dist.

28 1 2 3 4 (SHIMPIN' NEW) (T-Pay ASCAP/Pag Daddy

1,2,3,4 (SUMPIN NEW) (T-Boy, ASCAP)Boo Daddy,
ASCAP)Screen Gerns-ENI, BNIO HL
5 O'CLOCK (APALC, ASCAP)Beer Nutz, ASCAP)
AINT NOBODY/AUSSIN YOU (Dyna Baby, BNI/Zanice Combs,
BNI/ENI Bladowood, BNI/ANIth Sirest Turnel, BNI/Justin Combs,
ASCAP/Ani, ASCAP) HL
AINT NO LOVE AND HAPPINESS (Al-Green, BMI/Iving, BNI/IJD,
BNI/SUSPERSE BNII/MBMI

BMI/Sweetness BMD WBM

AIN'T NO NIGGA/DEAD PRESIDENTS (CIRLLE BMI/Biosie BMI)

AINT IN O RIGGA/DEAD PRESIDENTS (LITLL) ENVISOBRE ENVI AINT NO PLAYA GITCH, AND, ASCAP/Reg (De, BMW/Amer-Tametene, BMW/Inderscope Pearl, BM/Antirony Forte, BMI) WEM ALL IN REED (Copyright Control ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE A MENACE...) (Face 2 Black, ASCAP/Tallest Tree, ASCAP/Libban Agencia, ASCAP/Rol/Gam Intl. ASCAP) II.

ALWAYS BE MY BABY (Sony/ATV LLC, BM/Riye, BM/So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP/U/B/O

ASCAPAM ADIL ASCAPATU NEW, ASCAPATOURIO, ASCAPAURIO ISBIL ASCAPANJE TIJME, ASCAPI WIRMAHL BEFORE YOU WALK OUT OF MY LIFE/LIKE THIS AND LIKE THAT (EMI ADIL ASCAPAD ARP., ASCAPANUTOLES, ASCAPSalender ASCAPEM Casadida, BINJEM Bladwood, BINJAImo, ASCAPAMB,

ASCAP) HLYMBM

BRING IT ON (Unadog ASCAP/MCA, ASCAP)

CAN'T BE WASTING MY TIME (FROM DON'T BE A MEN-CAN'T BE WASTING MY TIME (FROM DON'T BE A MENAGE...) (Motion, BMM-Bass Averue, BMM-PolyGram Int.).
BM/Namessa, ASCAP/My I'wo Sore, ASCAP/Oyde Otis, ASCAP/My:Sex,
ASCAP/EM April, ASCAP) HL/MEM
CAN'T HANG/DO YOU WANT TO (Mamer-Tarmeriane,
BM/Bobbie-Loo, BM/So So Die, ASCAP/EM April, ASCAP/Air Control,
ASCAP/Top Billin', ASCAP/Brookin Based, ASCAP) WBM
CARRAMN O'F LOVIE (MR, ASCAP/IL, ASCAP)
CANIL DREM, DIE TULE MANDEL IN (EDRAM BERDIE E) (Met Each
CANIL DREM, DIE TULE MANDEL IN (EDRAM BERDIE E) (Met Each

CHILDREN OF THE WORLD (FROM PEOPLE) (Act Fast

BMI/Sones Of PolyGram BMI/Miles Day BMD C'MON N' RIDE IT (THE TRAIN) (Ceejai, BM/Sa-velle,

BW/Unichappel, EMD H.
COUNT ON ME (FROM WAITING TO EXHALE) (Ecaf,
BM/Sony/ATV Songs, BM/Fox Firm, BM/Nippy, ASCAP/Aurianna,

ASCAP) WBM DOE OR DIE (Life is A Bilch, ASCAP)

DOIN IT (LL Cool), ASCAP/Def.lam, ASCAP/Sadyah, BMI/EVII Blackwood, BMI/Janice Combs, BMI) HL DON'T CRY (SP7 RM)

DON'T GIVE UP (FROM DON'T BE A MENACE...) (Star Brown

DON'T GIVE UP (FROM DON'T BE A MENACE...) (SATBROWN, BM/DLawrence, ASCAP/Crystal Aire, ASCAP) DON'T RUSH (Woke, ASCAP/Cenius, ASCAP/Warner Chappel, BMD)

DON'T WANNA LOSE YOU (EMI April, ASCAP/Flyle Tyrne,

ASCAP/New Perspective, ASCAP/LBR, ASCAP) H.
DOUBLE TROUBLE (Wissen, ASCAP/SIDP) H.
SCAP/SIDTE, ASCAP/SIDP, ASCAP/SIDP,
ASCAP/SIDTE, ASCAP/SIDP,
DOWN LOW (NOBODY HAS TO KNOW) (Zomba, BM/R/Kely,

BMD WBM
DROP (Beelgurige, BMVE)M Blackwood, BMVE;hoy, ASCAP) H.
THE EARTH, THE SUN, THE RAIN (Blackwood, ASCAP)EM Vrigin,
ASCAP)Stacy Piersa, BMVChysiais, BMV
EMVY/FIREMATER (Insept. AsCAP, Maurieers,
ASCAP/EMI April, BMVANL-Tang, BMVSoul Clap, ASCAP, EMI

21

ASCAP-EM And, BM/M-M-Tang, BM/Soul Clap, ASCAP-EM Backwood, BM/Glug Pie, ASCAP-Raiz Whilers, ASCAP-Pi H.
EVER SINGE YOU WENT AWAY Obbure Buy, ASCAP/Taylor's Dad, BM/Beautiful Mess, BM/Fatz, BM/PatyGram In't, ASCAP/Teylor SeveryINIGHT Gruhmester Piev, BM/M-Byent, BM/D FEELS SO GOOD (SHOW ME YOUR LOVE) (Dynthia, ASCAP-Fatso, ASCAP-MB, ASCAP) WBM
FOR REAL, (Tonk, BM/S-wing T, ASCAP)-Stresz, BM/D
FU-GEE-LA Gorny/ATVTunes, ASCAP/Msteyl BM/D
FU-GEE-LA Gorny/ATVTunes, ASCAP/Msteyl Megnet, ASCAP/Diverse
Cealant, ASCAP-Mothala, ASCAP-Mithight Megnet, ASCAP/EM Ant,
ASCAP-Mothala, ASCAP-Mithight Megnet, ASCAP-EM Ant,
ASCAP-Mothala, ASCAP-Mithight Megnet, ASCAP-EM Ant,
ASCAP-Mothala, ASCAP-Mithight Megnet, ASCAP-EM Ant,
ASCAP-Mathala, ASCAP-Mithight Megnet, ASCAP-EM Ant,
ASCAP-Mathala, ASCAP-Mithight Megnet, ASCAP-EM Ant,
ASCAP-Scap-Barria (STAP)-Barria (S

ASCAP/Salaam Remi, ASCAP) HL FUNKORAMA (Zomba, ASCAP) WBM

GAMERS (Stearty Mothrin' RMVFMI Rentwood RMVRequition Mess

GAMERS: Gleenly Mobin', ENM-DM Blackwood, ENM-Deaulifu Mess, BM/2 Daughtas Only Dollas, ASCAP/337, ASCAP)

GET MONEY: Gig-Poppa, ASCAP/ATIGAS, ENM-CE Elpea, ASCAP/AFI, ASCAP/AM April, ASCAP/ALISIIN CONTES, ASCAP/AMB, ASCAP) HL/MBM GIRLL, G. (FROM GIRLL, B) NPG, ASCAP/AMB, ASCAP) MBM GIRLL, G. (FROM GIRLL, B) NPG, ASCAP/AMB, ASCAP) MBM HAVE I NEVER (Ezzi, BM/SON/ATV Songs, BMO HL HOOP IN YO FACE (FROM SUNSET PARK) (Ceejal, BM)

HOUSE KEEPER (M.O.V., BMI/Donni, ASCAP/Sw

ASXAP)
HOW DO YOU TELL THE ONE (SonyATV Songs, BM/Ecaf, BMO
HUSTLER'S THEME (Protoons, ASCAP/Next Level Groove,
ASCAP/Hill Playez, ASCAP/Memer-Tarmerlane, BMO WBM
I AM L.V. (T-girl, BM/G'S Only, BM/MYO Swang, ASCAP/Shap And

97 LDON'T WANNA RE ALONE (Music Com Of America PMI/Camer

BM/mppanc, ASCAP/ IF HEADZ ONLY KNEW... (XL, ASCAP/Kenny Parker, ASCAP) I GIVE IN (Bobby Caldwell, BM/The Music Force, BM/Full Force, 69 77

1 MISS YOU (COME BACK HOME) (FROM NEW YORK

I MILL SURVIVE (PolyGram Int), ASCAP/Perran-Vibes, ASCAP) H.

I WILL SURYIVE (Hol/Gram Intl. ASCAP/Herrar-Vibes, ASCAP) H I ESUIS TO A CHILD (DICK Leight, ASCAP/Crappel ASCAP) WBM JOURNEY (DigglyS, ASCAP/Saadiq, BM) KEEP ON, KEEPIN' ON (FROM SUNSET PARK) (So So Def, ASCAP/EM, ASCAP/Grobin Based, ASCAP/Gro Blin', ASCAP/Mijoc, BM/Warner-Tarnertane, BM) H_WBM

KEEP TRYIN' (Eliza's Voice ASCAP/Grove 78, ASCAP/Almo.

ASCAP/Jizop, BMI/Sony/ATV Songs, BMI) HL/WBM
KUSSIN' YOU! (Jam Shank II BMI/Trev III BMI/Brisong ASCAP)

HYLASCAP)

LET ME CLEAR MY THROAT (CLR, ASCAP) LET'S LAY TOGETHER (FROM DON'T BE A MENACE...) 27

Comba. BMVR.Kellv. BMD WBM LIVE AND DIE FOR HIP HOP (EM Acril ASCAP/So So Def. ASCAP/Gratitude Sky, ASCAP/MB, ASCAP/Air Control, ASCAP/Peruzalire,

ASJAPI YMDYYMI.
THE MAD SCIENTIST (Large Professor, ASCAP/EMI April, ASCAP)
MR. ICE CREAM MAN (Burin Ave, EMI/EigP, EMI)
NASTY DANCER/WHITE HORSE (DIK, BMI/Koke, Moke, & Noke, 55 67

BM/Santron, BM/WB, ASCAP) WBM NOBODY KNOWS (toe Shade, BM/Stiff Shirt, BM/D'Jon, BMI) CLM NOBODY NOWAS (the Shade, BM/SBI Shirt, BM/D) Inc. BM(D, CLM NO MORE GAMES (PhyGram Hrt), ASCAP/Freeke Smole Gargata's, ASCAP/Lindeas, BM/Dark's True Furik, BM/Music Corp. Of America, BM/Four Krights, BMD HL. NO ONE ELSE (Jumping Been, BM/Listin Combs, ASCAP/EM April, ASCAP/BB, ASCAP/BB

20

ASCAP/EMI April, ASCAP/Robert G. Graham, ASCAP/141-131, ASCAP)

ONE SWEET DAY (Sony/ATV Songs, BM/Aye, BM/Black Parither, BM/Vardetpoot, BM/Ayraw, BM/Strawn Patrick, BM/Ensign, BM/Sony/ATV Tunes, ASCAP) HL.
 THE ONE (Colgens-EMI, ASCAP) Screen Gents-EMI, BM/Warnar-

Billboard.

Hot R&B Singles Sales...

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			** NO.1 **	(38)	48	10	ALL I NEED JESSE POWELL (SILAS/MCA)
1	1	3	YOU'RE THE ONE SWV (RCA) 2 wks at No. 1	39	33	9	DO YOU WANT TO/CAN'T HANG XSCAPE FEAT. MC LYTE (SO SO DEF/COLUMBIA)
2	2	10	DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEATURING RONALD ISLEY (JIVE)	40	40	8	EVER SINCE YOU WENY AWAY ART N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)
3	3	5	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)	41	36	8	SCENT OF ATTRACTION PATRA DUET WITH AARON HALL (550 MUSIC)
(4)	6	11	5 O'CLOCK NONCHALANT (MCA)	42	37	13	CAN'T BE WASTING MY TIME MONA LISA FEATURING LOST BOYZ (ISLAND)
(3)	8	8	KEEP ON, KEEPIN' ON MC LYTE FEAT, XSCAPE (FLAVOR UNIT/EASTWEST/EEG)	43	⁻ 44	8	ENVY/FIREWATER FAT JOE (VIOLATOR/RELATIVITY)
6	4	13	ALL THE THINGS (YOUR MAN WON'T DO) JOE (ISLAND)	44)	47	5	LET'S LAY TOGETHER THE ISLEY BROTHERS (ISLAND)
7	7	9	DOIN IT LL COOL J (DEF JAM/MERCURY)	45	41	4	NO MORE GAMES SKIN DEEP (LOOSE CANNON/ISLAND)
8	5	9	WOO-HAH!!/EVERYTHING REMAINS RAW BUSTA RHYMES (ELEKTRA/EEG)	46	39	10	AIN'T-NO PLAYA RAPP(N' 4-TAY (CHRYSALIS/EMI)
9	9	14	A THIN LINE BETWEEN LOVE & HATE H-TOWN (JAC-MAC/WARNER BROS.)	47	38	19	WHERE DO U WANT ME TO PUT IT SOLO (PERSPECTIVE)
10	10	6	RENEE LOST BOYZ (ISLAND)	(48)	54	5	HOOP IN YO FACE 69 BOYZ (FLAVOR UNIT/EASTWEST/EEG)
11	12	12	I WILL SURVIVE CHANTAY SAVAGE (RCA)	49	70	2	LET ME CLEAR MY THROAT DJ KOOL (CLR)
12	13	7	COUNT ON ME WHITNEY HOUSTON & CECE WINANS (ARISTA)	50	42	14	EVERYDAY & EVERYNIGHT YVETTE MICHELLE (LOUD/RCA)
13	11	10	LADY D'ANGELO (EMI)	51	43	7	FEELS SO GOOD (SHOW ME YOUR LOVE) UNA SANTIAGO (GROOVE NATION/UNIVERSAL)
14	15	14	WHO DO U LOVE DEBORAH COX (ARISTA)	(52)	59	14	NASTY DANCER/WHITE HORSE KILO (WRAP/ICHIBAN)
15	14	9	1,2,3,4 (SUMPIN' NEW) COOLIO (TOMMY BOY)	(53)	72	2	I DON'T WANNA BE ALONE SHAI (GASOLINE ALLEY/MCA)
16)	18	3	SCARRED LUKE (LUTHER CAMPBELL)	54	50	23	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)
110		1	PLEASE DON'T GO IMMATURE (MCA)	55	53	9	SET U FREE PLANET SOUL (STRICTLY RHYTHM)
18	16	21	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)	(56)	68	7	WHY YOU TREAT ME SO BAD SHAGGY FEAT, GRAND PUBA (VIRGIN)
19)		1	KISSIN' YOU TOTAL (BAD BOY/ARISTA)	(57)	61	7	DON'T RUSH SILK (ELEKTRA/EEG)
20	20	8	AIN'T NO NIGGA/DEAD PRESIDENTS JAY-Z FEAT, FOXOY BROWN (ROCA-FELLAFREEZE)	58	52	6	SCANDALOUS THE CLICK (SICK WID' IT/JIVE)
21	17	9	SOUL FOOD GOODIE MOB (LAFACE/ARISTA)	59	46	38	GANGSTA'S PARADISE COOLIO FEAT. L.V. (MCA SOUNDTRACKS/MCA)
22	19	21	NO ONE ELSE TOTAL (BAD BOY/ARISTA)	60		1	IF HEADZ ONLY KNEW HEATHER B. (PENDULUWEMI)
(23)	25	4	ONE FOR THE MONEY HORACE BROWN (MOTOWN)	61	45	29	BEFORE YOU WALK/LIKE THIS AND MONICA (ROWDY/ARISTA)
24	22	4	DON'T WANNA LOSE YOU LIONEL RICHIE (MERCURY)	62	56	28	I MISS YOU (COME BACK HOME) MONIFAH (UPTOWN/UNIVERSAL)
25)	35	8	C'MON N' RIDE IT (THE TRAIN) QUAD CITY DUS (QUAD PRASOUNDING BEAT/ATLANTIC)	63	57	13	UKNOWHOWWEDU BAHAMADIA (CHRYSALIS/EMI)
26	27	4	AIN'T NOBODY/KISSING YOU FAITH EVANS (BAD BOY/ARISTA)	64	55	21	BEWARE OF MY CREW L.B.C. CREW (JAC-MAC/WARNER BROS.)
27	21	19	SITTIN' UP IN MY ROOM BRANDY (ARISTA)	65	49	30	ANYTHING 3T (MJJ/550 MUSIC/EPIC)
28)	28	7	SLOW JAMS QUINCY JONES FEAT. BABYFACE & TAMIA (QWEST/WB)	66	-	1	THE EARTH, THE SUN, THE RAIN COLOR ME BADD (GIANT/WARNER BROS.)
29	29	2	LIVE ANO DIE FOR HIP HOP KRIS KROSS (RUFFHOUSE/COLUMBIA)	67	-	1	TRES DELINQUENTES DELINQUENT HABITS (PMP/LOUD/RCA)
30	23	15	NOT GON' CRY MARY J. BLIGE (ARISTA)	68	51	22	TONITE'S THA NIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)
31	24	13	GET MONEY JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)	69	-	1	I GIVE IN BOBBY CALDWELL (SIN-DROME)
32	30	10	STAIRWAY TO HEAVEN PURE SOUL (STEP SUN/INTERSCOPE)	70	60	13	KEEP TRYIN' GROOVE THEORY (EPIC)
33	31	8	HAVE I NEVER A FEW GOOD MEN (LAFACE/ARISTA)	71	_	1	PO PIMP DO OR DIE (CREATORS WAY)
34	26	19	FU-GEE-LA FUGEES (RUFFHOUSE/COLUMBIA)	(72)	-	1	BRING IT ON KINO WATSON (COLUMBIA)
35	32	6	MR. ICE CREAM MAN MASTER P (NO LIMIT/PRIORITY)	73	62	22	SOON AS I GET HOME FAITH EVANS (BAD BOY/ARISTA)
36	34	7	SHADOWBOXIN' GENIUS/GZA FEATURING METHOD MAN (GEFFEN)	74	58	11	PHYSICAL FUNK DOMINO (OUTBURST/DEF JAM/MERCURY)
37)	_	1	THE WORLD IS A GHETTO GETO BOYS (RAP-A-LOT/NOO TRYBE)	75	1	1	THIS IZ REAL SHYHEIM (NOO TRYBE)
0	Rec	ords	with the greatest sales gains. © 1996 Billb		PI Co	mmı	

Tamerlane, BMO PERFECT MATCH (Fough Beat, ASCAP/Soripts And Scrolls, BMO PHYSICAL, FUNK (Gelo Jam, ASCAP/All hilt, ASCAP/Chysalis,

PLEASE DON'T GO (7nmba RMI/Hodoman ASCAP)

PLEASE DUNT 1 GU (2011) DE ENVIRONTRIA (ASLAP)
PO PIMP (Credios Way, ASCAP)
RECOGNIZE & REALIZE (41 st.Side, EM/Careas-EMG, EM/Albert
Johnson, ASCAP/EMG, ASCAP/Liverile Hall, ASCAP)
REMEE (FROM DON'T BE A MENACE...) (Lost Boyz,

ASCAP/MISSSA, ASCAP/My Fuo Sons, ASCAP/Qube Uils, ASCAP/MISSSA, ASCAP/My Fuo Sons, ASCAP/Qube Uils, ASCAP/MISSA, ASCAP/EMI April, ASCAP/Hybe Tyme, ASCAP) WEIMHL SCANDALOUS Comba, EMME-40, EMM/S-Lagt, EMM/D-Snot, EMM/Suga T, EMM/Songs Of Lastrada, EMM/Saja, EMI) WEIM SCARRED (LOM Deep South, EMI)

SCENTRED (LIMIDeep South, LIMI)
SCENT OF ATTRACTION (Zomba, ASCAP/Aunt Hilda,
ASCAP/Haratiny, ASCAP/Armon, ASCAP) WBM
SET U FREE (Nadire Renee, BMD
SHADOWBOULN' (Careers-BMC, BMI/Rameoza, BM/PolyGrem Int),

SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE)

SECIAL BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM SLOW JAMS (Rodsongs, ASCAP/Aimo, ASCAP) WBM SOAKIN' WET (Dazze-P, BMI)

SOANUN WIET (LIBZZEE+P, CIVIE)
SOON AS I GET HOME (Chyna Baby, BM/Zanice Combs, BM/EMI
Blackwood, BM/Avinth Street Tunnel, BM/Ziustin Combs, ASCAP/EMI

SOUL FOOD (Organized Noize, BMI/Stiff Shirt, BMI/Goodie Mob.

BM/Big Say, ASCAP)
SPACE AGE (Money-N-Poolet, ASCAP)
STAIRWAY TO HEAVEN (Mighly Three, ASCAP) WBM

TAKE A LOOK (Slam U Wel, BM/Jumping Bean, BM/Eselle, ASCAP/MB, ASCAP/Twelve-And Under, ASCAP/Jelly Jams, ASCAP/Isving BM) WBM A THIN LINE BETWEEN LOVE & HATE (FROM A THIN

LINE...) (Cotilion, BM/Win Or Lose, BM/Warner-Tarmerlane, BMI)

THIS IZ REAL (Blacknyasia, BM/Rugged Child, ASCAP/Colgens

I HIS IZ KEAL (SEROYASIAS EMVALISSED UNIO, ASSAY JOBERS-BM, ASSAY)
TRES DELINQUENTES (Memory Los, ASSAY MEM
UKNOWHOWEDU Ged Hande, ASSAY)
VISIONS OF A SUNSET (FROM MR. HOLLAND'S OPUS)

VISIONS OF A SUNSET (FROM MR. HOLLAND'S OPUS)
(STRWIN PAtrick, BIM/Ersign, BIM/Songs Of PolyGram, BIM) BIL
WHAT DID I DO TO YOU? (Two Tuff-Eruff, BIM/EM) Bladwood,
BIM/More Than A Tea Parly, BIM)
WHERE DO U WANT ME TO PUT IT (BIM April, ASCAP/Ayle
Tyme, ASCAP/EM Bladwood, BIM/Help The Bear, BIM)
WHO DO U LOVE MYCA ASCAP/Art & Rhythm, ASCAP/Comba,
ASCAP/Gradington, ASCAP/WBM/HL
WHY YOU TREAT ME SO BAID (Livingston, ASCAP/Bob Marley,
ASCAP/Bob Marley, ASCAP/Bob Morley,
ASCAP/Bob Marley,
ASCAP/Bo

ASCAP/Rushlown, ASCAP/Songs Of PolyGram, BMI)
WIND BENEATH MY WINGS (Warner House of Music, BM/W/B

GOID, ASCAP) YMENY
WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING
REMAINS RAW (TZah's, BM/Sadiyahs, BM/EM/Bladwood,
BM/Janice Combs, BM/H) H.
THE WORLD IS A CHETTO (For Out, ASCAP)/PolyGram, ASCAP)

YOU'RE THE ONE (A's Street, ASCAP/Almo, ASCAP/Saliandra, ASCAP/One Ole Chetto Ho, ASCAP/WB, ASCAP/Wonder Worman Sings, ASCAP/Warmer Chappell, PRS) WBM

ARTISTS & MUSIC

Everything But The Girl Does No 'Wrong' Remixes

NOTHING WRONG HERE: Hard as it may be to fathom, one of the most potentially hazardous milestones in an act's career is scoring



Shadow Scratching. Mo' Wax/Solesides recording artist DJ Shadow recently graced the turntables of the DNA Lounge in San Francisco. The venue frequently features "Hip-Hop Slam," a party showcasing acid jazz, hip-hop, and ambient dub music. Shadow is currently dividing his time between spinning gigs around the country and laying down tracks for a new project, due out this fall. (Photo: Timi D.)

the kind of success that Everything But The Girl recently did with its gold-selling single "Missing." The pressure to make lightning strike twice can wreak havoc on little things like creative vision and growth—particularly if the remixed version of the hit heard by the world bears only minimal resemblance to the original recording or the act's overall sound. Talk about an intense scenario. A lesser act would probably crumble given such circumstances.

Fortunately for Everything But The Girl, the English duo has a 12year history of chameleon-like style shifts. With the new single "Wrong," which is being serviced Tuesday (30), and the Atlantic album "Walking Wounded," due May 21, partners Tracey Thorn and Ben Watt have made a comfortable musical transition that warmly embraces the house flavor that Todd Terry brought to his remix of "Missing." The album explores and interprets a broad smattering of such underground dance idioms as triphop, jungle, and ambient dub: throughout the set, Thorn's voice links these disjointed ideas with the torchy flair of a chanteuse plucked out of a '30s-era cabaret.

But first things first. The smartly constructed "Wrong"—with its lean,



by Larry Flick

deep-house rhythms, instantly memorable chorus, and forlorn lyrics—will function for many as a fitting sequel to "Missing." However, "Wrong" is not simply an exercise in duplication. An educated ear will detect a more complex and layered keyboard arrangement and percussion that is a tad more urgent and African-influenced. The differences are subtle but notable.

"Wrong" is reconstructed numerous times over the space of a two-record 12-inch package that wisely reinvited Terry to the table, as well as **Dubfire** and **Sharam** of the Deep Dish Productions clique. Terry's mixes shrewdly complement his work on "Missing," picking up the pace of the album version and nicely accentuating the chorus. His pop sensibilities are so evident here that we are betting that a few smart A&R execs will take note and put Terry in the studio to cut some potential hits from scratch.

Harder heads may be better suited to Dubfire and Sharam's mixes, which are appropriately edgy and accessible to jocks who find the idea of programming an Everything But The Girl record too mainstream.

Where Everything But The Girl's commercial life goes beyond "Wrong" is not terribly clear—though it should make for fascinating viewing since 'Walking Wounded" bravely pushes forward some of the English club scene's more experimental concepts. In fact, you should be warned that "Wrong" is the sole house-leaning cut on the album. Most intriguing is the cunning absorption of the kinetic energy and ragged, breakbeat pace of jungle on "Before Today" and the title cut. Swathed in Watt's gauzy synths and Thorn's honey-soaked voice, the groove is wholly approachable and radio-friendly, if not a tiny bit unfamiliar at first.

Elsewhere, the album reflects the apparent influence of Thorn's 1994 work with Massive Attack, the Virgin troupe for which she fronted the gorgeous single "Protection." And if Massive Attack and Portishead have softened mainstream minds to trippy, mind-expanding variations of hip-hop themes, such cuts as "Mirrorball" and "Flipside" may actually drive the sound right onto top 40 airwaveswith the intelligence and imagination we have long been hoping purveyors of the sound would discover. It may be early to dub "Walking Wounded" one of the best albums of 1996, but we would admittedly be hard-pressed to find a collection that matches this album's adventurous spirit and emotional depth (Music to My Ears, Billboard, April 6).

We will avoid the trap of confusing the pop radio home run that Everything But The Girl has hit for club-



One Planet Under A Groove. Producer DJ Doran takes a breather after mastering and blending the grooves of "Planet Rampant, Volume II," a beat-mixed compilation of trance, house, and assorted alterna-dance singles issued by Rampant Records over the past six months. The album features sterling tracks from such West Coast underground staples as Mr. Funkster, Paul Grogan, Nebula Nine, and Deepsky. A nationwide club tour showcasing many of the set's artists and DJs will begin later this month and will run through June. Pictured, from left, are Susan West, Future Disc Systems; DJ Doran; and Tom Baker, Future Disc Systems.

land by claiming this act as the sole property of our community. As long-time listeners of such previous albums as "Love Not Money" and "Acoustic," we know that this is not an act prone to indulging in one musical perspective for very long.

ATLANTIC ACTIVITY: Beyond Everything But The Girl, this season will see Atlantic Records launch more quality dance releases than it has in recent memory.

One the label's more satisfying offerings is also its most initially startling. Tori Amos has teamed with Brian "B.T." Transeau (one of our personal faves) for a fresh recording of "Talula," which will double as the second single from "Boys For Pele" and as one of the key cuts on the soundtrack to "Twister." In its new incarnation, the song retains only the essence of the lyric "he's chasing tornados," replacing the album version's sweeping

acoustic guitars with rubbery breakbeats and hypnotic trance keyboards. In Transeau's hands, Amos' shrieks are harnessed and molded into haunting mantras that will give latenight crowds a chilling jolt. We'd love to see this pair write something together from scratch. They certainly bring out interesting colors in each other.

More middle-of-the-road is **Tommy Musto**'s revved-up version of the cute
"For The Love Of You" by pop ingénue **Jordan Hill**. Here, the emphasis is clearly on giving the sweet
young singer a hipper vibe, which
Musto accomplishes with ease.

On the hi-NRG tip, Novecento's "Day And Night" has infectious bounce and a chorus that just doesn't quit. David Morales brings his flavor to the project, but it is the froth and sugar of the Rapino Brothers that best suits the song—proof that some records are just not meant to be hard. There's nothing wrong with a little candy from time to time, right?

The crowning gem of Atlantic's spring release schedule is "Magic," an epic house dub featuring the collaborative mixing efforts of Kenny "Dope" Gonzalez, Marc "M.K." Kinchen, Farley & Heller, Scott Kinchen, the UBQ Project, Roc & Kato, Armand Van Helden, Todd Terry, Maurice Joshua, Tommy Musto, Victor Simonelli, Roger Sanchez, and Eric "E-Smoove" Miller. Are you gasping from that lineup? We've had the test pressing of this winner for a moment or two, and we still cannot get over its star power.

The concept of "Magic" was created by Nicholas Palermo Jr. and Johnny "D" DeMairo, the latter of whom runs the dance department at Atlantic and oversees the independent Henry Street Records. The two wrote and produced the primary track and invited each producer to step in and add his own touch to the groove. The result is well over an hour of slammin' music. EastWest (Continued on next page)



Billboard. DATCE

Billboard. DATCE

Break OLDS
FOR WEEK ENDING MAY 4, 1996
CLUB PLAY

1. LOVE, LOVE, LOVE SECRET LIFE PULSE
8 IMPORT

2. CHECK THIS OUT CEVIN FISHER MAXI
3. WAVE SPEECH PETER LAZONBY PAGO.
4. HARVEST MIXX VIBES MUSIC PLANT
5. ALSO LOVE YOU MARLA GLEN VOGUE
INPORT

Wrong with a litt to time, right?

The crowning spring release so an epic house dulaborative mixing "Dope" Gonzal Kinchen, Farle Kinchen, Farle Kinchen, the UK Kato, Armand Terry, Maurice Musto, Victor Sanchez, and E Miller. Are you lineup? We've ha of this winner for and we still cann power.

MAXI-SINGLES SALES

- 1. THA CROSSROADS BONE THUGS-N-
- 2. AIN'T NOBODY FAITH EVANS BAD BOY
- 3. REACH HIGHER UNKNOWN SOCIETY
- 4. THEME FROM MISSION: IMPOSSIBLE LARRY MULLEN & ADAM CLAYTON
- 5. THIS IZ REAL SHYHEIM NOO TRYBE

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



HOT DANCE MUSIC

		10	NO.	CLUB P COMPILED FROM A NATI OF DANCE CLUB PI	ONAL SAMPLE
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				* * * No. 1	***
1	2	2	6	MAKE THE WORLD GO ROUND CHAMPION 322	1 week at No. 1 SANDY B.
2	1	1	7	THE SOUND LOGIC 59039	X-PRESS 2
3	4	8	7	SUNDAY AFTERNOONS KRASNOW PROMOJIMCA	VANESSA DAOU
4	3	4	8	SWEET DREAMS RCA 64504	◆ LA BOUCHE
(5)	7	12	6	SEXUALITY WARNER BROS 43676	◆ K.D. LANG
6	13	24	4	ONE MORE TRY CHAMPION 64528/RCA	KRISTINE W.
7	6	5	9	HYPER-BALLAD ELEKTRA 66043/EEG	◆ BJORK
(8)	18	28	4	MOVIN' STRICTLY RHYTHM 027	MONE
9	9	9	9	STRANGE WORLD RCA 64371	◆ KE
10	5	3	9	WHAT A SENSATION MAW 0005/STRICTLY RHYTHM	KENLOU
(11)	14	16	18	TELL IT TO MY HEART ARISTA PROMO	TAYLOR DAYNE
12	10	10	8	LOVE HAS NO NAME REPRISE 43644	BABBLE
13	27	35	3	CAN'T STOP LOVE JELLYBEAN 2509	SOUL SOLUTION
(14)	22	30	4	MIGHTY POWER OF LOVE FREETOWN IMPORT	LEEE JOHN
15	12	13	7	LAND OF DREAMING CLUB ZONE IMPORT	MASTERBOY
16	15	15	9	INSIDE OUT 550 MUSIC 78233/EPIC	◆ CULTURE BEAT
(17)	26	32	4	WHAM BAM VIRGIN UNDERGROUND 38537/VIRGIN	CANDY GIRLS FEAT. SWEET PUSSY PAULINE
18	8	6	10	FEELS SO GOOD (SHOW ME YOUR LOVE) GROOVE NATION 560	004 UNIVERSAL • LINA SANTIAGO
19	20	25	6	VICIOSA ZYX 8078	SUENO LATINO FEAT, VALERIA VIX
(20)	24	27	6	YOU'LL NEVER FIND MUSIC PLANT 032	MEECHIE
21	11	7	14	GIV ME LUV YOSHITOSHI 005	ALCATRAZ
22	19	22	7	OOH BOY ARISTA 1-2983	REAL MCCOY
23	31	38	4	LOVE CAN CHANGE IT VIRGIN UNDERGROUND 38538/VIRGIN	FRANKIE KNUCKLES FEAT. ADEVA
24	35	42	3	DIRTY LOVE REPUBLIC 0002	◆ LONNIE GORDON
25	39		2	REACH EPIC 78286	◆ GLORIA ESTEFAN
26	25	18	13	LIGHT YEARS WORK 78077/COLUMBIA	◆ JAMIROQUAI
27	17	17	9	REACHIN' JELLY8EAN 2508	INSTINCT
(28)	3 6	44	3	1979 VIRGIN 38541	◆ SMASHING PUMPKINS
29	42	48	3	AMERICA (I LOVE AMERICA) SUGAR DAODY 004	◆ FULL INTENTION
30	23	. 19	8	REAP (WHAT YOU SOW) SOUND PROOF IMPORT/MCA	VERNESSA MITCHELL
31	30	31	6	A MYSTICAL JOURNEY CLEAR MUSIC 1111	GALAXY PEOPLE
				* * * Power P	ICK**
(32)	50	-	2	STOPGO MOONSHINE MUSIC 88430	D'STILL'D
33	37	36	5	DO WHAT'S GOOD FOR ME RADIKAL 15569/AVEX-CRITIQUE	◆ 2 UNLIMITED
34	16	14	13	TRES DESEOS (THREE WISHES) EPIC 78286	◆ GLORIA ESTEFAN
35	34	34	5	I NEVER NEEDED INTERHIT 10159	ALEXIA PHILLIPS
36	21	11	12	SALVA MEA (SAVE ME) CHEEKY 008 CHAMPION	◆ FAITHLESS
37	40	41	5	I WILL SURVIVE EMFIMPORT	◆ DIANA ROSS
(38)	47	_	9	NO REASON TO CRY QPM 2502 PROFILE	JUDY TORRES
(39)	48	_U	2	THE CAPTAIN OF THE SHIP LOGIC 59038	◆ RATPACK
				* * * HOT SHOT E	ERIT+++
(40)	NE	N Þ	1	CHILDREN DECONSTRUCTION 1-3006/ARISTA	◆ ROBERT MILES
41	28	20	13	AIN'T NODODY WORK 79220/COLLINDIA	◆ DIANA KING
42	29	21	12	AIN'T NOBODY WORK 78229/COLUMBIA RUMOUR LAVA 95649/ATLANTIC	◆ BEL CANTO
43	45	43	3	THINK TWICE NEXT PLATEAU 1448	ALANA DANTE
(44)	NE\		1	THEME FROM MISSION: IMPOSSIBLE MOTHER 576671/ISLAND	◆ LARRY MULLEN AND ADAM CLAYTON
45	32	26	10	JUSTIFY STRICTLY RHYTHM 12407	THE GIRL NEXT DOOR
(46)	NE\		1	NEVER STOP SU8-URBAN 22	REFLEXION FEATURING LAURA ALFORD
(47)	NE		1	REACH HIGHER CUTTING 370	UNKNOWN SOCIETY
48	33	29	11	DON'T STOP (WIGGLE WIGGLE) AUREUS 1200	◆ THE OUTHERE BROTHERS
49	41	33	11	THIS IS THE WAY STOCKHOLM IMPORT	E-TYPE
50	49	45	3	EVERYBODY'S GROOVIN' S.O.S. 1020/Z00	MAX-A-MILLION
- 30	70	70	_		MICA-A-MILELIOIN

EK EK	ST EK	2 WKS AGO	WKS. ON CHART	WAXI-SINGLES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUND TITLE	
WEE	LAST	2 V AG(★유	LABEL & NUMBER DISTRIBUTING LABEL	
1	1	1	8	★ ★ NO. 1 ★ ★ AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) ON ROC A-FELLAFREZE 53233 PRIORITY	
2	2	3	3	YOU'RE THE ONE (T) RCA 64515	♦ SW
3	3	2	9	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (M) (T) (X) ELE	KTRA 66050/EEG ◆ BUSTA RHYME
4	4	4	10	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372	◆ R. KELLY FEAT. RONALD ISLE
5	7	14	9	5 O'CLOCK (M) (T) (X) MCA 55076	◆ NONCHALAN
6	11	17	7	RELEASE ME (T) (X) UPSTAIRS 0115	ANGELINA
7	5	8	6	SWEET DREAMS (T) (X) RCA 64504	◆ LA BOUCHE
8	6	7	7	DOIN IT/I SHOT YA (T) DEF JAM 576121/MERCURY	◆ LL COOL .
9	8	6	8	LET ME CLEAR MY THROAT (T) (X) CLR 5218	DJ K00
10	14	34	6	FEEL THE MUSIC (T) (X) STRICTLY RHYTHM 12430	PLANET SOUL FEAT. BRENDA DEI
11	10	13	9	1, 2, 3, 4 (SUMPIN' NEW) (T) TOMMY BOY 721	◆ COOLIG
12)	16	9	5	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78313	◆ MARIAH CARE
13	13		2	LIVE AND DIE FOR HIP-HOP (T) (X) RUFFHOUSE 78271/COLUMBIA	♦ KRIS KROS
14	9	5	7	RENEE (M) (T) ISLAND 854585	◆ LOST BOY
15	17	43	11	EVERYDAY & EVERYNIGHT (T) (X) LOUD 64527/RCA	◆ YVETTE MICHELLI
16	12	10	32	SET U FREE (T) (X) STRICTLY RHYTHM 12435	PLANET SOU
17)	26	25	0	* * GREATEST GAIN	
			8	KEEP ON, KEEPIN' ON (T) (X) FLAVOR UNIT/EASTWEST 66044/EEG	◆ MC LYTE FEAT. XSCAPI
18	21	12	6	ONE FOR THE MONEY (M) (T) (X) MOTOWN 860501	◆ HORACE BROWN
19	24	29	15	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) GROOVE NATION 56004/UI	NIVERSAL ♦ LINA SANTIAGO
20)	NE	N Þ	1	* * * HOT SHOT DEBI	
21	20	16	21	NO ONE ELSE (M) (T) (X) BAD BOY 7-9052 ARISTA	◆ TOTAL
22)	27	23	7	LADY (M) (T) (X) EMI 58532	◆ D'ANGELO
23)	NE	N Þ	1	WAVE SPEECH (T) (X) PAGODA 28001	PETER LAZONB
24	15	24	14	WHO DO U LOVE (M) (T) (X) ARISTA 1-2943	◆ DEBORAH CO
25)	38	15	3	THE MAD SCIENTIST (T) WILD PITCH 22215/GEFFEN	◆ LARGE PROFESSOR
26	RE-E	NTRY	23	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTII
27)	NE	NÞ	1	BRINCA (T) (X) FLYING 002	RALPHI ROSARIO
28	19	22	10	LUCKY LOVE (M) (T) (X) ARISTA 1-2980	◆ ACE OF BAS
29	41	_	2	RECOGNIZE AND REALIZE (T) TOMMY BOY 725	BIG NOYD FEATURING MOBB DEE
30	23	19	19	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA	◆ FUGEE
31	25	50	7	ESA NENA LINDA (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	ARTIE THE 1 MAN PART
32)	35	_	4	TAKE ME HIGHER (T) UPSTAIRS 0114	ENERG
33	33	27	10	NO REASON TO CRY (T) (X) QPM 2502/PROFILE	JUDY TORRES
34)	NE	N Þ	1	KISSIN' YOU (T) BAD 80Y 7-9057/ARISTA	◆ TOTA
35)	43	33	12	SITTIN' UP IN MY ROOM (M) (T) (X) ARISTA 1-2974	◆ BRAND
36	31	20	4	IF HEADZ ONLY KNEW (T) (X) PENDULUM 58549/EMI	◆ HEATHER B
37	22	18	26	BE MY LOVER (T) (X) RCA 64445	◆ LA BOUCHI
38	34	37	34	MISSING (T) (X) ATLANTIC 85620/AG	◆ EVERYTHING BUT THE GIR
39	18	11	3	REACH (T) (X) EPIC 78286	◆ GLORIA ESTEFAN
40	40	28	6	STRANGE WORLD (T) (X) RCA 64371	◆ KI
41)	RE-E	NTRY	20	MAGIC CARPET RIDE (T) (X) SM:)E 9014/PROFILE	◆ THE MIGHTY DUB KATS
42	28	32	7	SHADOWBOXIN'/4TH CHAMBER (T) GEFFEN 22211	◆ GENIUS/GZA FEAT. METHOD MAN
43	37	31	10	I WILL SURVIVE (T) (X) RCA 64491	◆ CHANTAY SAVAGI
44)	50		3	SOUL FOOD (T) (X) LAFACE 2-4153/ARISTA	◆ GOODIE MOE
45	32	_	2	TRES DELINQUENTES (T) LOUD 64525/RCA	◆ DELINQUENT HABITS
46	30	21	6	HYPER-BALLAD (T) (X) ELEKTRA 66043/EEG	◆ BJOR
47	29	36	31	EVERYBODY BE SOMEBODY (T) (X) MAW 0007/STRICTLY RHYTHM	◆ RUFFNECK FEAT. YAVAHI
48	46	40	20	DROP/RUNNIN' (T) (X) DELICIOUS VINYL 58551/CAPITOL	◆ THE PHARCYDI
49	44	_	2	SCARRED (T) LUTHER CAMPBELL 167000	♦ LUKI
50)	NE	N Þ	1	FEEL GOOD (T) (X) OUT OF CONTROL 13504	B-COD

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.

DANCE TRAX

(Continued from preceding page)

has just released the record in the U.K. to the universal kudos of DJs and punters alike. Commercial impact here will be toward the end of this month. Collectors will need this, if only to have probably the one record that all of these talented men will work on together (Hey, where were the women, by the way?). But we advise you to buy two: one to wear out on your turntable, and one to keep in its shrinkwrap for historical purposes.

While we have Henry Street on the brain, let us point you toward "Old-School Junkies," a dubbed-out kicker

by Van Helden, and "The Chronicles," an EP of swingin' house anthems from Davidson Ospina. Both records exemplify Henry Street's consistently strong output. If ya spot the logo, give the music a whirl.

DIS'N'DAT: If you are wondering if George Michael was going to pick up the tempo on his long-awaited DreamWorks/DGC album, "Older," rest assured that the music does occasionally rise above the somber tone of the single "Jesus To A Child." The predominant jazz/funk tone of the album is offset with the sleazy house

groove of "The Strangest Thing," which caresses Michael's breathy performance with a plush, trance-spiced bassline and an airy beat that quietly penetrates the mind and body. Do we dare wish for an expanded 12-inch version? And while we're publicly posting our desires, it sure would nice to see Michael's summery new single, "Fast Love," pepped up above its slinky swing/hip-hop groove. The hook is instant and ready to be consumed by the masses. Do it up.

Mercury doles out a slew of catalog faves on "100% Pure Dance," a compilation that also puts "Energy" by Devone and the Sister Bliss/Rollo U.K. remix of Donna Summer's "I Feel Love" in a much-needed album context. Concise and loads of fun, the album also includes "100% Pure Love" by Crystal Waters, "Two To Make It Right" by Seduction, and the house version of "Rhythm Of Life" by Oleta Adams. Clearly designed with teens and radio listeners in mind, this festive set is not for the hardcore clubhead.

MORE GOOD NEWS: Last week, we delighted in sharing the news of children entering the lives of several

clubland citizens. We are now pleased to publicly extend our warmest congrats and wishes for bliss to Nervous Records head Michael Weiss and music journalist Julie Jewels, who will marry May 5. Isn't it lovely how the healing and renewing powers of the spring season are in full swing? Or maybe it is our own recent family addition of Ben Laser, a springy little Jack Russell terrier, that has us all gooey inside. Y'all should see him bark and jump along with the Gomi tribal remix of "You Got To Pray" by Joi Cardwell. He is fast developing impeccable taste.

BILLBOARD MAY 4, 1996

Country ARTISTS & MUSIC

Lorrie Morgan's 'Greater' Maturity Artist Reinvents Herself With BNA Set

■ BY CHET FLIPPO

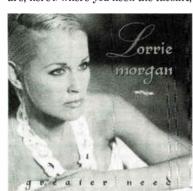
NASHVILLE-For someone who has impeccable country bloodlines and is hitting with platinum albums, Lorrie Morgan is re-inventing herself with her BNA album "Greater Need," due June 4.

The daughter of the late Grand Ole Opry star George Morgan and the widow of Keith Whitley, Morgan first sang on the Opry at age 13 and went on the road at 16. As she has witnessed a lot of change in country music, she is very careful with her career. Since she doesn't write, she says, she is especially particular with song selection.

"We were very determined when we went in to find songs," she says, "that this should be the year of maturity for me. We wanted songs that were about womanhood, about my maturing musically."

The title song, she says, was indicative of the material she wanted, although it was tough to listen to at first. "When I first heard it," she says, "I didn't want to listen to it all the way through, because

it was like looking in the mirror. It was like, 'OK, here's where your problems are, here's where you need the facelift,



and here's where you don't need one."

Morgan initially passed on the song, she says, and it wasn't until RCA Label Group senior VP for A&R Thom Schuyler suggested she give it another listen that she finally adopted the song. "It hit home. I couldn't deny that it was my song," she says. "If I could've written a song, that would be the song.'

The first single from the album is a duet with Jon Randall. "By My Side" was originally recorded, Morgan says, with Sammy Kershaw: "When Sammy's label didn't want to use it," she says, "[RCA Label Group chairman] Joe Galante asked me if I would record it with Jon Randall. I knew Jon was a great singer; but I had never worked with him, and you don't know how you're going to work with somebody 'til you get in the studio. When he came in, it was one of those magical moments in the studio.'

The duet is picking up play, especially (Continued on next page)



It's What He Does. Billy Dean went unplugged for a performance at Nashville's Union Station Hotel to mark the release of his new Capitol Nashville album, "It's What I Do." Shown, from left, are manager Narvel Blackstock, producer Tom Shapiro, Dean, and Capitol Nashville executive VP/GM Walt Wilson.

Walker Thinking Positive At A Difficult Time; The Dead Live On In Nashville

CLAY WALKER tells Nashville Scene that he has been diagnosed with multiple sclerosis. Walker went in for a check-up after experiencing numbness in his fingers. 'That concerned me," says Walker, who has always been physically active. After tests, Houston neurologist Dr. Angelo Sermas confirmed the diagnosis. "It was really a shock," Walker says. "The unexpected can cause great anxiety, but I've started researching it and realized that it could have been a whole lot worse. One of the first things I thought about was some of the benefits we help, the children with cancer. I could have it a whole lot worse.

Walker says doctors told him there are no immediate limitations. "I can't say exactly what's going to happen, but I have the greatest of expectations." Walker says he hasn't

cancelled any shows, and several neurologists and neurosurgeons have informed him that the disease will probably never affect his speech or vocal chords.

"I'm not as afraid as when they first told me," he says. "I've come to terms with it, and I'm ready to go on and deal with it. I don't want any sympathy, because I'm not going to be any different from anybody else. I'm not going to be

handicapped. I do want to try to be an example for people. I hope I can shine some light on this. It is manageable, and they're coming out with new cures every day for it."

Walker says MS is called a "disease" because there is no cure for it. "When you mention 'disease,' people get frightened and get terrible images in their heads . . . but I may go five, 10, or 20 years without severe symptoms," he says. "This is not a fatal disease. It's something that affects your central nervous system. Several doctors have told me that they feel I can go on and just live a normal life. I want people to know that. I also want them to know that . . . this has made me focus on what's really important in life: that's your family and your friends and the fans out there, because they really care about you. They really do. God doesn't put more on us than we can handle, and I know that I can handle this.

Meanwhile, Walker says, there will be medication to manage any symptoms, and he's quickly educating himself about MS. "I'm counting my blessings, because I am a very blessed person. I've always looked on the positive side, and I'm confident that God's on my side and I'm gonna lick this thing.

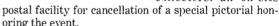
The 26-year-old Walker's "Hypnotize The Moon" CD (Giant Nashville) has recently been certified gold, and he releases an enhanced CD on nu.millennia/inc. this month,

RECORD ROUNDUP: Fave of the week has to be an

unlikely acoustic collection of Grateful Dead tunes interpreted in close harmony by two Nashville brothers, Billy and Terry Smith. Accompanied by well-known pickers David Grier and Robert Bowlin, the Smiths instinctively draw out the acoustic roots upon which Jerry Garcia based so much of the Dead's music. The result, "Long Live The Dead," is not a tribute album, it's just some good songs looked at in a different way. It's on K-tel . . . Trainlovers will embrace "Between The Rails: America's Train Songs" on GNP/Crescendo. It contains 18 train songs that remind us that a lot of blues and country came from those rails. It makes perfect sense here to follow Merle Haggard ("My Love Affair With Trains") with Howlin' Wolf ("Smokestack Lightnin"). One quarrel: covers of Hank

Snow and Roy Acuff, rather than the originals, just don't compute on this terminal.

ALABAMA's 15th June Jam is set for June 15 in Fort Payne, Ala. Guests include the Oak Ridge Boys, Vince Gill, Brooks & Dunn, Neal McCoy. and Dallas County Line. This year's Jam has a special feature for stamp collectors: an on-site



UN THE ROW: Eddie Reeves is promoted from Warner/Reprise Nashville senior VP/GM to executive VP/GM. He will manage country operations on a daily basis Former Giant Nashville promotion head Nick Hunter goes into business with radio consultant Moon Mullins to form an independent promotion firm, to be known as the Hunter/Moon Group. Mark Wallace and Randy Chapman come on board as initial regional staff... Check out one of TNN's more interesting offerings Tuesday (30): "Soulmates," a one-hour special, looks at country music marriages through the eyes of June Carter Cash (married to Johnny Cash), Denise Jackson (wife of Alan Jackson), and Janine Dunn (wife of Ronnie Dunn).

Look for the National Football League to make an announcement soon about a Nashville musical tie-in. Get your VCRs ready: Naomi Judd appears on NBC's "3rd Rock From The Sun" May 7 at 8 p.m. EDT. She portrays, according to an NBC statement, the "pretentious, hard-to-please, and somewhat dangerous mother of Sally's new boyfriend. Fists and furniture fly when girlfriend and mother come face to face for the first time." Judd is quick to point out that this is fiction. What's next, an appearance on "American Gladiators"?

Great Plains Are Restored With Debut On Magnatone

■ BY DEBORAH EVANS PRICE

NASHVILLE—In the music business, timing is everything. In October 1991, Great Plains debuted on the Hot Country Singles & Tracks chart with "A Picture Of You," which introduced radio to the band's organic country sound. That song was followed in 1992 by "Faster Gun" and "Iola."

Then, Great Plains disappeared into that abyss known as "personnel changes," which were taking place at its label, Columbia. Now on Magnatone and with a new member, the band will



GREAT PLAINS

re-emerge with the June 4 release of "Homeland."

Lead vocalist Jack Sundrud says the title track is "a real Great Plains-type of song. It's a song that says you can knock us down flat, and we'll still get up again. Just taking what comes and really turning it around and making it a positive, which really symbolizes the band.'

The album follows a period of transition for the group. It left Columbia after the 1993 departure of Sony Music Nashville president Roy Wunsch, now Imprint Records CEO. "So much of what happens with a record deal is timing," says bassist and other founding member Denny Dadmun-Bixby. "It

wasn't really anyone's fault as much as it wasn't the right time for us. Now we feel like everything is in place. There is a reason for everything, and this is our time."

The band has been on an extensive radio tour for the past few months and will release a first single, "Dancing With The Wind," May 15.

'I've been champing at the bit for them to get this album out," says Mark Staycer, PD at WTCM Traverse City, Mich. "My initial reaction was that it's a good soundtrack to paint a picture of a country lifestyle.

Staycer says the group was scheduled to play at WTCM's listener-appreciation show last winter, and even though there was a major snowstorm, the band attracted a large and "wildly responsive crowd." Staycer says that if his fellow programmers give the project a chance, they'll be glad they did. "Make no mistakes, fellow broadcasters, go with Great Plains," he says. "With the heightened popularity and awareness of groups in country music, I think Great Plains is going to fit in just fine.

Following its departure from Columbia, Great Plains lost two members when guitarist Russ Pahl left to pursue session work and drummer Michael Young decided to spend more time on his other business, restoring vintage cars.

During this time, Dadmun-Bixby began touring with Mary Chapin Car-penter, and Sundrud devoted more time to his songwriting, garnering cuts done by a variety of artists, including 'Cain's Blood," the debut single for 4Runner, However, Sundrud and Dadmun-Bixby continued to look for an opportunity to revitalize Great Plains. With that in mind, they recruited Maysville, Ky., native Lex Browning.

"Denny suggested that I come try out for the band, and I did," Browning says. "It seemed like the perfect thing

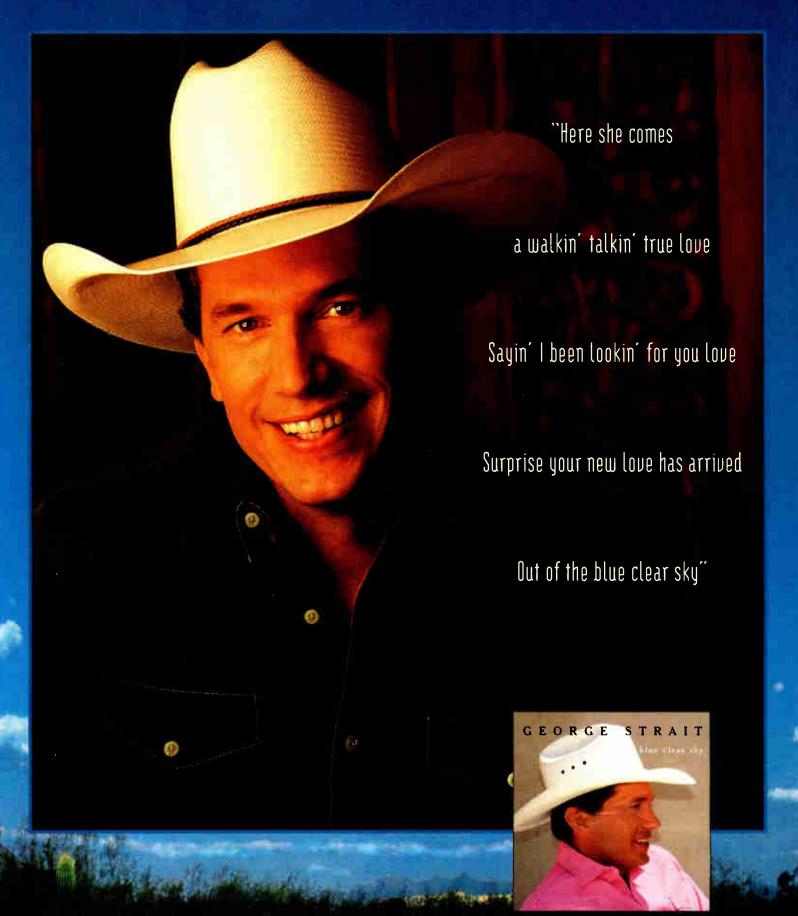
(Continued on next page)



by Chet Flippo

BILLBOARD MAY 4, 1996

GEORGE STRAIT



Available April 23

"blue clear sky"- the follow up to his triple platinum box set "Strait Out Of The Box"

HOT COUNTRY & SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 151 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

FOF	WE	KEN	IDING	G MAY 4, 1996	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER) ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	
1	2	2	11	★ ★ No. 1 ★ ★ YOU WIN MY LOVE R.J.LANGE (R.J.LANGE) ★ ★ No. 1 ★ ★ 1 week at No. 1 (C) (D) (V) MERCURY MASHVILLE 852138	
2	4	8	5	MY MARIA D.COOK,K.BROOKS,R.DUNN (D.MOORE,B.W.STEVENSON) C(C) (V) ARISTA 1-2993	
3	3	5	16	HEART'S DESIRE S.HENDRICKS (C.MOORE, L.R. PARNELL) LEE ROY PARNELL (V) CAREER 1-2952	. 3
4	8	13	15	HEADS CAROLINA, TAILS CALIFORNIA B.GALLIMORE,T.MCGRAW (T.NICHOLS,M.D. SANDERS)	Δ
5	6	9	17	ALL I WANT IS A LIFE J.STROUD,B.GALLIMORE (T.MULLINS,S.MUNSEY,D.PFRIMMER) → TIM MCGRAW CURB ALBUM CUT	5
6	1	1	17	NO NEWS D.COOK,W.WILSON (S.HOGIN,P.BARNHART,M.D. SANDERS) ♦ LONESTAR (C) (V) BNA 64386	
7	14	11	10	LONG AS I LIVE JOHN MICHAEL MONTGOMERY S.HENDRICKS (R.BOWLES,W.ROBINSON) ATLANTIC ALBUM CUT	7
8	10	15	5	BLUE CLEAR SKY T.BROWN,G.STRAIT (M.D. SANDERS,J.JARRARD,B.DIPIERO) GEORGE STRAIT (W) MCA 55187	8
9	12	12	11	SOMEONE ELSE'S DREAM S.HENDRICKS, F.HILL (C. WISEMAN, T. BRUCE) FAITH HILL WARNER BROS. ALBUM CUT	. 9
(10)	11	14	15	THE RIVER AND THE HIGHWAY P.TILLIS (G.HOUSE,D.SCHLITZ) P.TILLIS (G.HOUSE,D.SCHLITZ) (V) ARISTA 1-295€	10
11	7	7	19	IT WOULDN'T HURT TO HAVE WINGS MARK CHESNUTT T.BROWN (J FOSTER,R.LAVOIE,J.MORRIS) (V) DECCA 55164	7
(12)	15	17	14	IT'S WHAT I DO ♦ BILLY DEAN	12
(13)	16	22	10	T. SHAPIRO (C.JONES, T. SHAPIRO) (C) CAPITOL NASHVILLE 58526 I'M NOT SUPPOSED TO LOVE YOU ANYMORE B. I WAI KER IR. K. LEHNING (S. EWING D. KEFS) (C) 1/9 ASYL UM 64313	13
				* * AIRPOWER * *	
14)	24	32	7	TIME MARCHES ON D.COOK (B. BRADDOCK) ◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	
(15)		0.5		* * * AIRPOWER * * * I THINK ABOUT YOU COLLIN RAYE	1.5
(15)	18	25	9	J.HOBBS,E.SEAY,P.WORLEY (D.SCHLITZ,S.SESKIN) (V) EPIC 78238	13
(16)	17	21	16	ALL YOU EVER DO IS BRING MÉ DOWN D.COOK,R.MALO (R.MALO,A.ANDERSON) ◆ THÉ MAVERICKS (FEAT. FLACO JIMENEZ) (V) MCA 55154	10
17	9	4	17	HYPNOTIZE THE MOON JSTROUD (S.DORFF,E.KAZ) C() (Y) GIANT 17704/REPRISE	
18	5	3	18	YOU GOTTA LOVE THAT NEAL MCCOY B. BECKETT (LIBROWN BJONES) ATLANTIC ALBUM CLIT	
19	22	24	9	★ ★ ★ AIRPOWER ★ ★ ★ DOES THAT BLUE MOON EVER SHINE ON YOU N.LARKIN,T.KEITH (T.KEITH) **TOBY KEITH (C) (V) A&M NASHVILLE 57614C	
20	27	3 5	4	★ ★ ★ AIRPOWER ★ ★ HIGH LONESOME SOUND T.BROWN (V.GILL)	20
				★★★ AIRPOWER ★★★ IF I WERE YOU ◆ TERRI CLARK	00
(21)	20	26	9	K.STEGALL, C. WATERS (T.CLARK) (C) (V) MERCURY NASHVILLE 852708	
(22)	26	28	14	* * * AIRPOWER * * * TEN THOUSAND ANGELS D.MALLOY, N. WILSON (S.D. JONES, B. HENDERSON) **MINDY MCCREADY (C) (V) BNA 6447C	22
(23)	23	27	8	THE CHANGE ♦ GARTH BROOKS	23
(24)	21	23	11	A.REYNOLDS (T.ARATA,W.TESTER) ALMOST A MEMORY NOW ♦ BLACKHAWK	21
(25)	29	30	10	M.BRIGHT (D.OLIVER,D.ROBBINS,V.STEPHENSON) (C) (V) ARISTA 1-2975 C-O-U-N-T-R-Y	25
26	25	19	19	J.SLATE, J. DIFFIE (E. HILL, R. HARBIN, D. DRAKE) YOU CAN FEEL BAD PATTY LOVELESS	
(27)	33	38	7	E.GORDY.JR. (M.BERG,T.KREKEL) (C) (V) EPIC 78203 EVERY TIME I GET AROUND YOU DAVID LEE MURPHY	27
(28)	31	37	6	T.BROWN (D.L.MURPHY) (V) MCA 55186 STARTING OVER AGAIN ♦ REBA MCENTIRE	28
(29)	36	39	10	T.BROWN,R.MCENTIRE (D.SUMMER,B.SUDANO) (V) MCA 55183 HOLDIN' ON TO SOMETHING JEFF CARSON	29
(30)	42	67	3	C.HOWARD (T.MCHUGH,T.SHAPIRO) (C) (D) (V) MCG CURB 7697C HOME ALAN JACKSON	30
31	28	16	18	K STEGALL, S.HENDRICKS (A.JACKSON) (V) ARISTA 1-2942 TO BE LOVED BY YOU WYNONNA	
(32)	35	36	14	T.BROWN (G.BURR,M.REID) (V) CURB 55084/MCA WHO'S THAT GIRL ◆ STEPHANIE BENTLEY	1
(33)	37	42	9	T.WILKES,P.WORLEY (S.BENTLEY,G.TEREN,D.PFRIMMER) (C) (V) EPIC 78234 MY HEART HAS A HISTORY ◆ PAUL BRANDT	33
34	32	31	19	J.LEO (M D SANDERS, P. BRANDT) (C) (V) REPRISE 17683 I'LL TRY ALAN JACKSON	33
(35)	38	45	7	K.STEGALL (A.JACKSON) (V) ARISTA 1-2942 MEANT TO BE ♦ SAMMY KERSHAW	35
(33)	36	40	7	K.STEGALL (C.WATERS,R.BOWLES) (C) (V) MERCURY NASHVILLE 852874	33

		S	NO.			NO.
THIS	LAST WEEK	2 WKS AGO	WKS, ON CHART	TITLE PRODUCER (SONGWRITER) LA	ARTIST BEL & NUMBER/DISTRIBUTING LABEL	PEAK
36)	39	46	7	TREAT HER RIGHT M.A.MILLER,M.MCANALLY (L.LEBLANC,A.ALDRIDGE)	◆ SAWYER BROWN (C) (V) CURB 76987	36
(37)	55	_	2	HEAVEN HELP MY HEART T.BROWN (D.TYSON,T.ARENA,D.MCTAGGART)	WYNONNA (V) CURB 55194/MCA	37
38	30	20	14	HEAVEN IN MY WOMAN'S EYES	TRACY BYRD	14
(39)	46	61	4	T.BROWN (M.NESLER) A THOUSAND TIMES A DAY E.GORDY,JR. (G.BURR,G.NICHOLSON) DON'LT CET ME STADTED	(V) MCA 55155 ◆ PATTY LOVELESS	39
(40)	44	50	6	E.GORDY, JR. (G.BURR, G. NICHOLSON) DON'T GET ME STARTED	▼ KUCII ANINO	40
(41)	41	44	13	DON'T GET ME STARTED M.WRIGHT (R. AKINS. S. HOGIN.M.D. SANDERS) THE LOVE THAT WE LOST	(V) DECCA 55166 CHELY WRIGHT	41
(42)	47	63	3	E.SEAY,H.SHEDD (G.BURR,M.POWELL) HONKY TONKIN'S WHAT I DO BEST	(C) (V) A&M NASHVILLE 577936 RTY STUART & TRAVIS TRITT	42
(43)	48	54	5	T.BROWN, J.NIEBANK (M. STUART) PHONES ARE RINGIN' ALL OVER TOWN	(V) MCA 55197 MARTINA MCBRIDE	43
44	40	41	20	M.MCBRIDE, P.WORLEY, E.SEAY (M.BEESON, K.VASSY, D.MACKECHNIE) I KNOW SHE STILL LOVES ME	(C) (V) RCA 64487 GEORGE STRAIT	5
(45)	52	57	5	T.BROWN,G.STRAIT (A.BARKER,M.HOLMES) BY MY SIDE LORR	(V) MCA 55163 IE MORGAN & JON RANDALL	45
(46)	54			J.STROUD (CONSTANT CHANGE) BACK IN MY ARMS AGAIN	(C) (V) BNA 64512/RCA KENNY CHESNEY	46
\Rightarrow		59	5	B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE) DADDY'S MONEY	(C) (V) BNA 64523 ◆ RICOCHET	+
(47)	63		2	R.CHANCEY,E.SEAY (B.DIPIERO,S.SESKIN,M.D. SANDERS) A LOVE STORY IN THE MAKING	(C) (V) COLUMBIA 78097 LINDA DAVIS	47
(48)	53	55	4	J.GUESS (A.ANDERSON, C.WISEMAN) THERE'S A GIRL IN TEXAS	(C) (V) ARISTA 1-2991 ◆ TRACE ADKINS	48
(49)	59	58	4	S.HENDRICKS (T.ADKINS, V.VIPPERMAN)	(C) CAPITOL NASHVILLE 58562	49
50	43	40	17	IT WORKS E.GORDY JR., ALABAMA (M.CATES M.A.SPRINGER)	◆ ALABAMA (C) (V) RCA 64473	19
(51)	57	56	8	SOMEDAY J.THOMAS (S.AZAR,A.J.MASTERS,B.REGAN)	◆ STEVE AZAR (C) RIVER NORTH 163008	51
(52)	60	60	3	CAT'S IN THE CRADLE R.SKAGGS, B.AHERN (H.CHAPIN, S.CHAPIN)	RICKY SKAGGS ATLANTIC ALBUM CUT	52
53	50	49	13	YEARS FROM HERE N.LARKIN,M.HOLLANDSWORTH (G.BAKER,F.MYERS,J.WILLIAMS)	◆ BAKER & MYERS (C) (V) MCG CURB 76967	48
54	51	53	9	SHE NEVER LOOKS BACK	◆ DOUG SUPERNAW	51
(55)	64	62	6	LITTLE DROPS OF MY HEART N.WILSON (K.GATTIS)	◆ KEITH GATTIS (C) RCA 64488	55
				* * * HOT SHOT DEBU		
(56)	NEV	N ►	-1	THAT'S WHAT I GET FOR LOVIN' YOU M.D.CLUTE T.DUBOIS DIAMOND RIO (K.BLAZY, N.THRASHER)	DIAMOND RIO (VI ARISTA 1-2992	56
57	62	64	3	PICTURE PERFECT R.FEASTER,RUSTY YOUNG, B.LLOYD, J.COWAN (R.E.ORRALL, J.NORTHRUP)	◆ THE SKY KINGS (C) (V) WARNER BROS. 17663	57
(58)	70	-	2	THINKIN' STRAIT B.D.MAHER (R.MCCREADY,B.MONTANA,B.D.MAHER)	◆ RICH MCCREADY (C) MAGNATONE 2104	58
(59)	65	69	3	SORRY YOU ASKED? P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT	59
60	56	51	9	LONG HARD LESSON LEARNED J STROUD JANDERSON (J D ANDERSON, D ANDERSON, M A ANDERSON)	◆ JOHN ANDERSON	51
(61)	NEV	v Þ	1	CIRCLE OF FRIENDS	◆ DAVID BALL	61
(62)	NEV		1	E.SEAY,S.BUCKINGHAM (D.BALL,B.SPENCER) HOPE	(C) (D) (V) WARNER BROS. 17639 VARIOUS ARTISTS	62
63	61	48	14	J.STROUD,R.LANDIS,G.BRINER (G.BECKLEY) WITHOUT YOUR LOVE	(C) (D) (V) GIANT 17669 AARON TIPPIN	22
64	58	47	11	S.GIBSON (A.ANDERSON,C.WISEMAN) ALL OVER BUT THE SHOUTIN'	(C) (V) RCA 64471 SHENANDOAH	43
65	69	70	15		(C) CAPITOL NASHVILLE 58545 GARTH BROOKS	65
66	66	65	7	A REYNOLDS (K.WILLIAMS,K.BLAZY,G.BROOKS) BEFORE HE KISSED ME	CAPITOL NASHVILLE ALBUM CUT LISA BROKOP	63
				FROM WHERE I STAND	(C) CAPITOL NASHVILLE 58557 KIM RICHEY	66
67	71	66	3	R.BENNETT (K.RICHEY,T.M.SILLERS) WHEN YOU ARE OLD	MERCURY NASHVILLE ALBUM CUT ◆ GRETCHEN PETERS	-
(68)	72	74	3	G.DANIEL (G.PETERS) STRANGER IN YOUR EYES	(C) IMPRINT 18001 KEN MELLONS	68
69	68		2	J CUPIT (M. BARNES , J. CHAMBERS, L. JENKINS) WRONG PLACE, WRONG TIME	(V) EPIC 78240 MARK CHESNUTT	68
(70)	NEV	_	1	T.BROWN (J.STEWARŤ S.MILLER)	(V) DECCA 55198	70
(11)	NEV	V	1	BREAKING HEARTS AND TAKING NAMES P.MCMAKIN (T MARTIN, EWILSON, P. HOWELL)	DAVID KERSH (C) (D) (V) CURB 76990	71
72	75	71	3	GRAVITATIONAL PULL G.BROWN (B.CURRY,R.METHVIN)	CHRIS LEDOUX CAPITOL NASHVILLE ALBUM CUT	71
73	NEV	V	1	FREEDOM C.BROOKS (B.RICE,S.RICE,M.LAWLER)	RAY HOOD CAPTION PROMO SINGLE/CURB	73
74	RE-E	NTRY	16	NOW THAT'S ALL RIGHT WITH ME B.SCHNEE,K.LEHNING (KOSTAS,T.PEREZ)	◆ MANDY BARNETT (C) (V) ASYLUM 64308	43
75		ENTRY	14	EVEN IF I TRIED	◆ EMILIO	41

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

Billboard Top Country Singles Sales...

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

SoundScan®

THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				* * * No. 1 * * *	
(1)	1	6	4	MY MARIA ARISTA 1-2993 2 weeks at No. I	BROOKS & DUNN
2	2	2	10	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
3	4	4	8	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
4	3	1	15	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
5	7	8	8	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JO DEE MESSINA
6	8	7	7	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
	9	9	8	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
8	5	5	37	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
9	6	3	23	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
10	10	12	5	TEN THOUSAND ANGELS BNA 64470/RCA	MINDY MCCREADY
(11)	16	-	2	TREAT HER RIGHT CURB 76987	SAWYER BROWN
12	11	-11	23	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
13	12	10	27	NO NEWS/TEQUILA TALKIN' BNA 64386/RCA	LONESTAR

THIS	LAST	2 WKS AGO	WKS. ON CHART		
± ₹	¥. ₩	2 v AG	≩स	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	16	6	WHAT DO I KNOW COLUMBIA 78088/SONY	RICOCHET
15	13	13	45	ANGELS AMONG US RCA 62643	ALABAMA
16	25	-	2	MY HEART HAS A HISTORY REPRISE 17683/WARNER BROS.	PAUL BRANDT
17	18	17	5	IT'S WHAT I DO CAPITOL NASHVILLE 58526	BILLY DEAN
18	22		2	MEANT TO BE MERCURY NASHVILLE 852874	SAMMY KERSHAW
19	17	14	13	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO
20	15	15	12	SOME THINGS ARE MEANT TO BE ARISTA 1-2896	LINDA DAVIS
(21)	NE	N Þ	1	SHE NEVER LOOKS BACK GIANT 17687/WARNER BROS.	DOUG SUPERNAW
22	20	22	45	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 76956	PERFECT STRANGER
23	21	18	13	YOU CAN FEEL BAD EPIC 78209/SONY	PATTY LOVELESS
24	19	20	25	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
(25)	RE-E	NTRY	35	SOMEONE ELSE'S STAR ASYLUM 64435/EEG	BRYAN WHITE

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. ® 1996, Billboard/BPI Communications and SoundScan, Inc.

Country



by Wade Jessen

WILIGHT ZONE: While Brooks & Dunn capture Hot Shot Debut honors at the top of Billboard's Top Country Albums with their biggest opening week ever (see Between the Bullets, page 96), their new "Borderline" set is part of an interesting coincidence on that chart. Toby Keith's "Blue Moon" (A&M Nashville) package, which opens at No. 6, is the only other debut on the country album list. Here's the coincidence: The same week that Brooks & Dunn's "Waitin' On Sundown" set entered at No. 1 in October 1994, Keith's prior album, "Boomtown," debuted at

Although "Borderline" outdistanced "Waitin' On Sundown" during their respective debut weeks by more than 42,000 units, less than 200 units separate the first-week tallies of the two Keith sets. Those titles each opened with more than 18,000 units. Concurrently, "Does That Blue Moon Ever Shine On You," the lead single from Keith's new package, earns Airpower stripes, rising 22-19 on Hot Country Singles & Tracks.

RADIO MUSCLE: During an era of feverish alternative and niche marketing for music in nearly every genre, the power of country radio as the format's primary marketing vehicle is clearly evident in the runaway success of Brooks & Dunn's "My Maria." The lead single from "Borderline" hits No. 2 on Hot Country Singles & Tracks after just five weeks. Mike Dungan, VP of sales and marketing at Arista Nashville, says radio deserves the lion's share of the credit for Brooks & Dunn's large album debut.

Dungan says "My Maria" is the duo's fastest-moving single ever and the label's hottest single since "Chattahoochee" by Alan Jackson, which topped Hot Country Singles & Tracks for one month in 1993. KZLA Los Angeles, WGEE Green Bay, Wis., WXBM Pensacola, Fla., and WYGY Cincinnati are among the stations airing the song in heavy rotation (more than 35 spins per week).

Meanwhile, in eager anticipation of the new album, country buyers kept the cassette single for "My Maria" at No. 1 for a second week. The Brooks & Dunn title moved more than 7,500 units, outselling the No. 2 single, Shania Twain's "You Win My Love" (Mercury Nashville), by more than 3,000 units.

HEAD 'EM UP, MOVE 'EM OUT: Tracy Lawrence (Atlantic) picks up Greatest Gainer roses on Top Country Albums, as his "Time Marches On" set increases 2,500 units, rising 6-5 on that chart and 49-45 on The Billboard 200. The title track from that set leads the Airpower honorees. with a 24-14 jump. Jo Dee Messina's self-titled debut (Curb) wears the Pacesetter crown with a 17% spurt, rising 32-22 on the country list. It enters the big chart at No. 158.

O YOU'LL KNOW: "Hope," a various-artists project (Giant) to benefit the T.J. Martell Foundation, appears at No. 62 on Hot Country Singles & Tracks. That project is being touted as the country version of "We Are The World" and features a 17-member, all-star country chorus. Airplay is being detected at KKBQ Houston, KBEQ Kansas City, Mo., KKAT Salt Lake City, WBOB Minneapolis, and WCOL Columbus, Ohio. A cassette single is available at retail, and the song was featured as the closing number at the Academy of Country Music Awards show April 24.

LORRIE MORGAN'S 'GREATER' MATURITY

(Continued from preceding page)

in metropolitan markets. Robin Mitchell, PD of KWJJ Portland, Ore., says, "It's a little early to tell. It sounds like a smash to me. My music director says it sounds like a throwback—in a good way—to some of the George [Jones] and Tammy [Wynette] duets. What I really want to know is, who is 'Constant Change'?' (Constant Change is listed as the writer of that song and the title cut.)

That duet, says BNA VP Dale Turner, is pivotal to the label's initial promotion activities for the album. "A year ago, we had three goals for Lorrie," he says. "No. 1, we wanted to return her to the top of the charts, which we did. Second, we wanted to return her to a platinum sales level, which we did. Our third goal was to return her to the awards level, which we haven't garnered as much as we would like, But I think the duet with Jon Randall will enable us to secure a nomination. The duet [has] a good chemistry."

Turner says research shows that Morgan is strongest in the mid-Atlantic and the East North Central regions. "Lorrie sells better in the major metropolitan areas," he says, "rather than the rural areas. So we'll be very visible in those areas and have strong inventory."

He adds that the label will promote the summer Kraft tour, on which she will be joined by Pam Tillis and Carlene Carter. "We'll do some extensive on-air radio promotion and retail tie-ins for those dates," Turner says.

"Plus, television has always been important for Lorrie. She's an artist who isn't hard to pitch to TV. It's just a matter of making the time available for her." He says that summer appearances are being set for "Late Show With David Letterman," "Good Morning America," and other shows, in addition to her co-hosting the Music City News awards show.

"We'll rely on her visibility to help alert the consumer to this album. Plus, we'll take advantage of the RCA/NASCAR tie-in and feature her on the [Mario] Andretti car and in events around the races. And, she's got her own [World Wide Web] site now, so that can help.'

It's still premature to predict what the album can do, says Anderson Merchandisers country music buyer David Watland. "The market is really tough right now," he says, "with the big guns like George Strait and Brooks & Dunn. But, we were pleasantly surprised with the legs under her 'Greatest Hits.' That album also got her back into radio's favor. With Lorrie, there's also the factor that she has an appeal beyond country that you can't always measure."

The second single from the album, which has yet to be determined, is due in August, Turner says, and BNA plans to shoot a video for that single. Since there wasn't one for the first single, is that becoming a BNA tradition?

"It was just coincidence," Turner says, "like with Lonestar and Kenny Chesney. With Lorrie's duet, we just didn't find the correct treatment for a video for that song. We'll do a video for the second single, but radio remains the trigger."

Morgan retains a bittersweet relationship with country radio, dating back to her father's last days and to her late husband's difficulties over being labeled "too country."
"Dad was already feeling left out by

the time he passed away [in 1975, at the age of 51]," she says. "Things were changing so dramatically back then."

Then, she says, she was astonished to find some stations branding her as too country for "Standing Tall."

"If you're gonna be country, stay country," she says. "But to ban my record for being too country, when I turn country radio on [and] hear Led Zeppelin kind of music. Now, don't get me wrong. I love Led Zeppelin, but that's not country. DJs and radio have control over what we record, and that bothers me. It has stopped us from recording from the heart. We have to wonder, will radio play it?

"It really breaks my heart because there's so much talent and wonderful people who taught me to sing and who taught people like Shania Twain to sing and who are being overlooked."

Morgan is managed by Susan Nadler Management and booked by Buddy Lee Attractions.

GREAT PLAINS ARE RESTORED

(Continued from preceding page)

for me. I was lucky."

Great Plains signed with Magnatone, where longtime friend Brent Maher had become president. Maher produced the album. "Brent is such a treat to be in the studio with," Sundrud says. "He is always excited about songs. It shows on his face. Also, there was new blood in the band with Lex because he plays so many different instruments, and having his energy and vitality was an exciting thing. The chemistry between us was real strong."

The label is gearing up for the June release. "We did a pretty extensive radio promo tour," says Magnatone senior VP promotion/marketing Chuck Rhodes. "The guys went and played for radio and did their thing live and were received with great response. A lot of people remembered them from their CBS/Sony days, but we aren't relying on that. We are actually relying on people getting the group now and getting into the music.

As part of the promotion for the new record, Great Plains and labelmate Rich McCready taped a TV show at Speer Communications, the parent company for both Magnatone and WNAB, a Nashville TV channel, which will air the special in late May. It will also air nationally on MOR Music, with the date to be set.

"We've also got an extensive postcard campaign going to radio, retail,

and media," Rhodes says. "It's a threeseries postcard campaign. The first one basically says, "Something great is coming May 13. The second one [features one of the key slug lines, 'Great songs, great vocals, great music, Great Plains.' That's kind of the slug line we're using for the whole campaign.'

Rhodes says Magnatone is planning other promotions. The company plans to secure listening posts at prime retailers. There are also plans for Magnatone's distributor, Navarre, to issue a media kit to buyers to refamiliarize them with the band. "We plan to expose the guys to a bigger audience with the college audience, the baby boomer set, and the country audience. We have a lot of avenues to go with the guys," he says.

Dadmun-Bixby says Great Plains has a good shot at success on country radio. "In the four or so years that have elapsed, we sound more country than some of the other bands out there," he says, "I think we are somewhat more rootsy than some of the bands out there.

"It is competitive, but we believe real strongly in what we are doing and what Magnatone is doing," Sundrud adds. "It's great to have something you feel so strongly about and people you feel so strongly about. All we can do is get out there and give everything we've got. There are no guarantees, but we feel like we really have something to offer."

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

TITLE (Publisher – Licensing Org.) Sheet Music Eist

- ALL I WANT IS A LIFE (G.I.D., ASCAP/Royalhaven, PMI)
 ALL OVER BUT THE SHOUTIN' (EMI, ASCAP/Princiton Street, ASCAP/EMI April, ASCAP/Of Music, ASCAP) HL
 ALL YOU EVER DO IS BRING ME DOWN (Sony/AW Tree,
 BMI/Raul Malo, BMI/Mighty Nice, BMI/Al Andersongs, BMI) HL
- BMI/Raul Malo, BMI/Mighty Nice, BMI/Al Andersongs, BM ALMOST A MEMORY NOW (WB, ASCAP/EMI April, ASCAP/Joe David, ASCAP/Stroudacaster, BMI) HL/WB:M 24 ASCAP/Ioe David, ASCAP/Stroudacaster, BMI) HL/WBM BACK IN MY ARMS AGAIN (PolyGram Int'), ASCAP/New Songs De Burgo, ASCAP/Mama Guitar, ASCAP/R-Bar-P, ASCAP) H.
- 66 BEFORE HE KISSED ME (Starstnick Writers Groun
- BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Alabarra Band, ASCAP/Wildcountry, ASCAP/Miss
- Blyss, ASCAP) WBM/HL Breaking Hearts and Taking Names (Hamstein Curnberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI/Howlin' Hits, ASCAP/Square West, ASCAP/Longest Day,

- DMI/Invivini nits, Ascar/Square neas, Rocar/Cougest day ASCAP)
 BY MY SIDE (Red Brazos, BMI/It's Timeless, BMI) 9/BM
 CAT'S IN THE CRADLE (Story Songs, ASCAP)
 HE CHANGE (Little Tybee, ASCAP/MCA, ASCAP) H.
 CIRCLE OF FRIENDS (EMI Blackwood, BMI/Montcrest, BMI/Hamstein Stroudavarious, ASCAP)
 C-0-U-N-T-R-Y (New Haven, BMI/Musc Hill, BMI/Dusty Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP)
- DADDY'S MONEY (Little Big Town, BMI/American Made

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- 27 EVERY TIME I GET AROUND YOU (N2 D. ASCAP/Oki
- Desperados, ASCAP)
 FREEDOM (BMG, ASCAP/Bash, ASCAP/Cootermo, ASCAP)
- 72
- FREEDUM (BMIS, ASJAP) BBSR, ASJAP/Lootermo, ASJAP) FROM WHERE I STAND (Mighty Nice, BMWWat No More, BMI/Blue Water, BMI/Tom Collins, BMI) WBM GRAVITATIONAL PULL (Butch Curry, ASCAP/New Hayes, ASCAP/Ray Methynis, BMI/EMB Blackwood, BMI) HL HEAD SMICH LINE BMIS CALLED BNIA (EMI Black-
- ood, BMI/Ty Land, BMI/Starstruck Writers Group, ICAP/Mark D., ASCAP) HL EART'S DESIRE (Songs Of PolyGram, BMI/Barney & ney, BMI/Lee Roy Pamell, BMI) HL
- Arrey, BMI/Lee Roy Famell, BMI) HL
 HEAVEN HELP MY HEART (EMI April Canada, ASCAP/Into
 Wishin', ASCAP/EMI April, ASCAP/Tina Arena.
 SOCAN/Dreaming Public, SOCAN/Down In Front, SOCAN)
 HEAVEN IN MY WOMAN'S EYES (Glitterfish, BMI/Carpad. 37
- BMI)
 HIGH LONESOME SOUND (Benefit, BMI) WBM
 HOLDIN' ON TO SOMETHING (Kicking Bird, BMI/Thoma
 hawk, BMI/Hamstein Cumberland, BMI/Diamond Struck,

- BMI/Love This Town, ASCAP/David Aaron, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) WBM

 19 DOES THAT BLUE MOON EVER SHINE DN YOU (Songs Of PolyGram, BMI/Tokeco, BMI/Bill Green, BMI) HI.

 40 DON'T GET ME STARTED (Sony/ATV Songs, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HI.

 75 EVEN IF I TRIED (Forn Collins, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBMI/STARSCAP) WBMI/STARSCAP WBMI/STARSCAP WBMI/STARSCAP WBMI/STARSCAP WBMI/STARSCAP) WBMI/STARSCAP WBMI/STARSCAP
 - BMI/Zena, ASCAP) WBM/HL
 IF I WERE YOU (Sony/ATV Tree, BMI) HL
 I KNOW SHE STILL LOVES ME (0-Tex, BMI/Hit Street, BMI/Malaco, BMI) HL BMI/Malaco, BMI) HL 1'LL TRY (WB, ASCAP/Nee Haw, ASCAP) WBM 1'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-

BMI/Mike Curb. BMI/Tom Shapiro, BMI) WBM

BMI/Marty Party, BMI) WBM HOPE (Poison Oak, ASCAP/So Boss, ASCAP) HYPNOTIZE THE MOON (Galewood, BMI/Ensign

HOME (WB. ASCAP) WBM HONKY TONKIN'S WHAT I DO BEST (Warner-Tamerlane,

- Rose, BMI) WBM 1 THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/Love This Town, ASCAP) WBM 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)
- IT'S WHAT I DO (Harnstein Cumberland, BMI/Tom Shapiro
- BMI/Mike Curb, BMI/Diamond Struck, BMI) WBM IT WORKS (Alabama Band, ASCAP/Wildcountry, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI)
- IT WOULDN'T HURT TO HAVE WINGS (Wamer-Tamer-lane, BMI/Miss Holly, BMI/Hapsack, BMI/Great Galen, BMI)
- WBM LITTLE DROPS OF MY HEART (Hombill, BMI) LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Wonderland, BMI/Will Robinsongs, BMI) HL/WBM
- LONG HARD LESSON LEARNED (Almo, ASCAP/Holmes
- Creek, ASCAP/Bienville, BMI) WBM

 48 A LOVE STORY IN THE MAKING (Mighty Nice, BMI/AI

- Andersongs, BMI/Blue Water, BMI/Almo, ASCAP/Daddy Rab-
- bit, ASCAP) WBM
 THE LOVE THAT WE LOST (MCA, ASCAP/Gary Burr,
- ASCAP/Acuff-Rose, BMI) WBM/HL
 MEANT TO BE (Sony/ATV Tree, BMI/Chris Waters,
 BMI/Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI)
- WBM/HL
 MY HEART HAS A HISTORY (Starstruck Writers Group,
 ASCAP/Mark D. ASCAP/Warner-Tamerlane, BMI/Pollywog,
 BMI/Socan, BMI) WBM/HL
 MY MARIA (Duchess, BMI/Bug, BMI/Prophecy, BMI) HL
 NO NEWS (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply
 Irresistble, BMI/Starstruck Writers Group, ASCAP/Mark D.
 ASCAP) HI
- NOW THAT'S ALL RIGHT WITH ME (Songs Of PolyGram. 43
- NOW THAT 5 ALL RIGHT THE THE THE SECOND THE PHONES ARE RINGIN' ALL OVER TOWN (EMIApril, ASCAP/K-Town, ASCAP/Clay Basket, ASCAP/Augie, ASCAP) PICTURE PERFECT (EMI April, ASCAP/JKids,
- ASCAP/Milene, ASCAP) WBM/HL
 THE RIVER AND THE HIGHWAY (Housenotes, BMI/New 10
- Don, ASCAP/New Hayes, ASCAP)
 SHE NEVER LOOKS BACK (Mighty Nice, BMV/Laudersongs, BMI/Warner Source, SESAC/Dyinda Jam, SESAC)
 WBM/HL
- WBM/H.L SOMEDAY (Murrah, BMI/Top Of The Levy, BMI/On The Wall, BMI/Copyright Management, ASCAP/AMR, ASCAP/Sierra Horne, ASCAP) WBM
- SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rabbit, ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM SORRY YOU ASKED? (Coal Dust West, BMI/Warner-Tamer-
- lane, BMI) WBM
 28 STARTING OVER AGAIN (Sweet Summer Night,

- ASCAP/Rightsongs, BMI/Earbore, BMI) HL STRANGER IN YOUR EYES (Sony/ATV Tree, BMI/Sony/ATV
- Cross Keys, ASCAP)
 TEN THOUSAND ANGELS (Island Bound, ASCAP/Farnous
- ASCAP/Pier Five, BMI) HL THAT'S WHAT I GET FOR LOVIN' YOU (Careers-BMG,
- BMI/A Hard Day's Write, BMI/Rio Bravo, BMI)
 THERE'S A GIRL IN TEXAS (Sawng Cumpny, ASCAP/Vip

- 36 68
- 32
- THERE'S A GIRL IN TEXAS (Sawing Cumpiny, ASCAP/Vip Vipperman, ASCAP)
 THINKIN' STRAIT (Magnatone, ASCAP/Magnasong, BMI/Moraine, ASCAP/Pad Quill, BMI)
 A THOUSAND TIMES A DAY (MCA, ASCAP/Gary Burr, ASCAP/Son/AIV Cross Reys, ASCAP/Four Sons, ASCAP) HL
 TIME MARCHES ON (Sony/AIV fee, BMI) HL
 TO BE LOVED BY YOU (MCA, ASCAP/Gary Burr, ASCAP/Almo, ASCAP/Bio Blues, ASCAP/WBM/HL
 TREAT HER RIGHT (Interprity's Hosanna!, ASCAP/Lensongs, ASCAP/Biorde Hair, BMI)
 WHEN YOU ARE OLD (Sony/AIV Times, ASCAP/Cross Reys, ASCAP/Purple Crayon, ASCAP) HL
 WHO'S THAT GIRL (Careers-BMIC, BMI/Zomba, BMI/GL, D., ASCAP) WBM/HL
 WITHOUT YOUR LOVE (Mighty Nice, BMI/AI) Andersongs, BMI/Bibe Water, BMI/AIM, ASCAP/WBM/HL
 WRONG PLACE, WRONG TIME (Millhouse, BMI/EMI Tower Street, BMI/EMI Backwood, BMI)
 YEARS FROM HERE (Zomba, ASCAP/Dioie Stars, ASCAP/Zomba, BMI/Juneover, BMI) WBM/HL
 YOU CAN FEEL BAD (Longitude, BMI/August Wind, BMI/Creat Broad, BMI/Mighty Nice, BMI/Blue Water, BMI)
 WBM/HL
 VALIE CATTAL OVE THAT (Almo, ASCAP/Bamatuck, 63
- 53
- 26
- YOU GOTTA LOVE THAT (Almo, ASCAP/Barnatuck ASCAP/Irving, BMI/Kybarna, BMI) WBM

 1 YOU WIN MY LOVE (Zomba, ASCAP) WBM
- 33

Bilboard TOP COUNTRY ALBUMS

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

FO	K WE	EKE	NDIN	G MAY 4, 1996			_
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION	THIS WEEK	LAST WEEK
				* * * No. 1/Shot Debut * * *	- 1	36	36
1	NE	w Þ	1	BROOKS & DUNN ARISTA 18810 (10.98/15.98) 1 week at No. 1 BORDERLINE	1	37	38
2	1	1	63	SHANIA TWAIN ▲" MERCURY NASHVILLE 522886 (10.98 EQ/16.98) IS THE WOMAN IN ME	1	38	35
3	2	3	26	ALAN JACKSON ▲ 3 ARISTA 18801 (10.98/16.98) THE GREATEST HITS COLLECTION	1	39	39
4	3	2	22	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/15.98) FRESH HORSES	1	40	40
5	6	10	13	★ ★ ★ GREATEST GAINER ★ ★ TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98) TIME MARCHES ON	5	41	34
6	NE	w Þ	1	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98) BLUE MOON	6	43	37
7	5	5	71	GARTH BROOKS ▲* CAPITOL NASHVILLE 29689 (10.98/15.98) THE HITS	1	44	42
8	4	4	10	WYNONNA ▲ CURB 11090/MCA (10.98/16.98) REVELATIONS	2	45	43
9	7	9	31	TIM MCGRAW ▲ CURB 77800 (10.98/16.98) ALL I WANT	1	46	4
10	8	7	34	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98) IT MATTERS TO ME	4	47)	45
11	9	8	4	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98) BETWEEN NOW AND FOREVER	7	48	56
12	11	12	14	LONESTAR BNA 66642/RCA (9.98/15.98) ES LONESTAR	11	49	50
13)	14	14	30	THE MAVERICKS ● MCA 11257 (10.98/15.98) MUSIC FOR ALL OCCASIONS	9	50	4
-				* * * HEATSEEKER IMPACT * * *		51	5
14)	15	16	37	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) TERRI CLARK	14	52	55
15	10	6	11	NEIL DIAMOND ● COLUMBIA 67382/SONY (10.98 EQ/16.98) TENNESSEE MOON	3	53	46
16	12	13	22	VINCE GILL ▲ MCA 11394 (10.98/16.98) SOUVENIRS	3	54	54
17	13	11	27	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98) HYPNOTIZE THE MOON	10	55	60
18	16	15	56	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 827/28/AG (10.98/16.98) JOHN MICHAEL MONTGOMERY	1	56	59
19	18	19	3	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98) IT'S WHAT I DO	18	57	51
20	19	18	29	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98) STARTING OVER	1	58	62
21	21	22	35	COLLIN RAYE ● EPIC 67033/SONY (10.98 EQ/15.98) I THINK ABOUT YOU	5	59	63
-				* * * PACESETTER * * *		60	58
22)	32		2	JO DEE MESSINA CURB 77820 (10.98/15.98) TS JO DEE MESSINA	22	61	48
23	23	23	32	TRAVIS TRITT ▲ GREATEST HITS - FROM THE BEGINNING	3	62	57
24	20	21	98	WARNER BROS. 46001 (10.98/16.98) VINCE GILL ▲ ' MCA 11047 (10.98/15.98) WHEN LOVE FINDS YOU	2	63	49
25	22	25	109	TIM MCGRAW ▲ * CURB 77659 (9.98/15.98) NOT A MOMENT TOO SOON	1	64	53
26	29	33	28	LEE ROY PARNELL	-	65	6:
-				CAREER 18790/ARISTA (10.98/15.98) HS	26	66	64
27	17	20	40	JEFF FOXWORTHY ▲ * WARNER BROS. 45856 (10.98/16.98) GAMES REDNECKS PLAY	2	67	69
28	26	31	32	BLACKHAWK ● ARISTA 18792 (10.98/15.98) STRONG ENOUGH	4	68	68
29	25	28	44	BRYAN WHITE ■ ASYLUM 61642/EEG (10.98/15.98) ■ BRYAN WHITE CFORCE STRAIT A 3 400 A 2650 (20.00 4.00)	13	69	71
30	31	32	32	GEORGE STRAIT ▲ MCA 11263 (39.98/49.98) STRAIT OUT OF THE BOX ALISON KRAUSS ▲ NOW THAT WY FOUND YOUR A COLLECTION	9	70	65
31	30	27	63	ROUNDER 0325* (9.98/15.98)	2	71	67
32	28	17	8	DIAMOND RIO ARISTA 18812 (10.98/15.98)	14	72	72
33	33	24	13	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98) THE TROUBLE WITH THE TRUTH	10	73	7(
34	27	30	49	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98) IS OUT WITH A BANG	10	74	66
35	24	26	40	TRACY BYRD ● MCA 11242 (10.98/15.98) LOVE LESSONS	6	75	74

THIS WEEK	LAST WEEK	2 WKS AGO	WKS, ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE O	TITLE R EQU.VALENT)	PEAK POSITION
(36)	36	37	188	GEORGE STRAIT ▲ 6 MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
(37)	38	40	24	PAM TILLIS ARISTA 18799 (10.98/15.98)	ALL OF THIS LOVE	25
38	35	36	98	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
39	39	35	5	CHRIS LEDOUX CAPITOL NASHVILLE 34071 (10.98/15.98)	STAMPEDE	33
40	40	_	2	HANK WILLIAMS, JR. MCG CURB 77833/CURB (10.98/15.98)	A.K.A. WHAM BAM SAM	40
41	34	29	26	AARON TIPPIN ● RCA 66740 (9.98/15.98)	TOOL BOX	12
(42)	44	-	2	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	42
43	37	34	30	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
44	42	38	43	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
45	43	42	82	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	8
46	41	41	20	JOE DIFFIE EPIC 67405/SONY (10.98/15.98)	LIFE'S SO FUNNY	28
47)	45	50	10	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98)	RICOCHET	45
48	56	71	3	DOLLY PARTON COLUMBIA 67582/SONY (10.98 EQ/15.98) I WILL ALWAYS I	LOVE YOU AND OTHER GREATEST HITS	48
49	50	58	92	WILLIE NELSON ◆ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	34
50	47	43	134	REBA MCENTIRE ▲ 4 MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
51	52	49	116	THE MAVERICKS ▲ MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME	6
52	55	48	30	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98)	LIFE IS GOOD	13
53	46	45	30	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
54	54	64	3	SHENANDOAH CAPITOL NASHVILLE 35352 (10.98/15.98)	NOW AND THEN	54
55	60	51	25	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH (EP)	48
56	59	59	245	BROOKS & DUNN ▲ 5 ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
57	51	52	6	SMOKIN' ARMADILLOS MCG CURB 77748/CURB (11.98/17.98)	SMOKIN' ARMADILLOS	37
58	62	60	75	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	50
59	63	62	25	DWIGHT YOAKAM ● REPRISE 46051/WARNER BROS. (10.98	3/16.98) GONE	5
60	58	53	82	BROOKS & DUNN ▲ 2 ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
61	48	44	30	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY	44
62	57	47	36	ALABAMA ● RCA 66525 (10.98/15.98)	IN PICTURES	12
63	49	46	119	JEFF FOXWORTHY ▲ ² WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF	3
64	53	39	12	LINDA DAVIS ARISTA 18804 (9.98/15.98) TS	SOME THINGS ARE MEANT TO BE	26
65	61	55	116	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
66	64	54	104	REBA MCENTIRE ▲ 3 MCA 10994 (10.98/15.98)	READ MY MIND	2
67	69	68	24	SAWYER BROWN CURB 77785 (10,98/15,98) THIS THING CA	ALLED WANTIN' AND HAVIN' IT ALL	10
68	68	56	68	WADE HAYES ■ COLUMBIA 66412/SONY (9.98 EQ/15.98) ■ S	OLD ENOUGH TO KNOW BETTER	19
69	71	69	154	BROOKS & DUNN ▲ 4 ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
70	65	57	117	JOHN MICHAEL MONTGOMERY ▲3 ATLANTIC 82559/AG (10.9	8/15.98) KICKIN' IT UP	1
71	67	63	118	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) TS	TAKE ME AS I AM	7
72	72	61	60	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES	45
73	70	65	58	NEAL MCCOY ▲ ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
74	66	66	10	VARIOUS ARTISTS COLUMBIA 67510/SONY (10.98 EQ/15.98)	NASCAR: HOTTER THAN ASPHALT	38
75	74	67	198	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ.	16.98) COME ON COME ON	6

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 labets, are suggested lists. Tape prices marked EQ, and all other CD 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. Is indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

Billboard. Top Country Catalog Albums.

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

FOR WEEK ENDING MAY 4, 1996

SoundScan®

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALE	TITLE NT FOR CASSETTE/CD)	WKS. ON CHART
1	1	PATSY CLINE ▲ MCA 12* (7.98/12.98) 219 weeks at No. 1	GREATEST HITS	259
2	3	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	71
3	2	SHANIA TWAIN MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	40
4	7	GEORGE STRAIT ▲ 2 MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	257
5	5	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	58
6	4	REBA MCENTIRE ▲ 3 MCA 4979* (7.98/12.98)	GREATEST HITS	257
7	9	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	238
8	6	GARTH BROOKS ▲ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	24
9	8	THE CHARLIE DANIELS BAND A PEPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	255
10	10	GARTH BROOKS ▲ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	17
11	13	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	253
12	11	JOHN MICHAEL MONTGOMERY A 3 ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	21
13	14	BILLY RAY CYRUS ▲ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	49

THIS	LAST			WKS. ON CHART
14	12	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	105
15	16	WAYLON JENNINGS ▲4 RCA 8506* (8.98)	GREATEST HITS	122
16	19	TOBY KEITH ▲ A&M NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	6
17	21	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	7
18	20	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	84
19	15	GARTH BROOKS ▲ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	21
20	24	BILLY DEAN CAPITOL NASHVILLE 28357 (10.98/15.98)	GREATEST HITS	2
21	17	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	23
22	- 1	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	109
23	22	DWIGHT YOAKAM ▲ 2 REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	15
24	18	GARTH BROOKS ▲7 CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	21
25	-	GEORGE STRAIT ● MCA 10450 (9.98/15,98)	TEN STRAIT HITS	76

 $Catalog\ albums\ are\ older\ titles\ which\ are\ registering\ significant\ sales.\ \textcircled{0}\ 1996,\ Billboard/BPI\ Communications\ and\ Sour\ dScan,\ Inc.$

Top Jazz Albums...

	7	•	WHEE PRINCIPLE
THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	7	* * * NO. 1 * * * CASSANDRA WILSON BLUE NOTE 32861/CAPITOL S 3 weeks at No. 1 NEW MOON DAUGHTER
2	3	7	HERBIE HANCOCK VERVE 529584 THE NEW STANDARD
3	2	24	SOUNDTRACK PANGAEA 36071/LR.S. LEAVING LAS VEGAS
4	4	15	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136 HOW LONG HAS THIS BEEN GOING ON
(5)	5	7	JOE SAMPLE WARNER BROS. 46182 OLD PLACES OLD FACES
6	8	11	ELLIS & BRANFORD MARSALIS COLUMBIA 67369 LOVED ONES
7	6	11	JOHN MCLAUGHLIN VERVE 529828 THE PROMISE
8	NE	w Þ	CHRISTIAN MCBRIDE VERVE 529585 NUMBER TWO EXPRESS
9	7	6	SURRENDER TO THE AIR ELEKTRA 61905/EEG SURRENDER TO THE AIR
10	9	26	TONY BENNETT COLUMBIA 67349 HERE'S TO THE LADIES
(11)	11	6	DIANA KRALL IMPULSE: 182/GRP ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
12	10	95	TONY BENNETT COLUMBIA 66214 MTV UNPLUGGED
13	12	3	CHARLIE HADEN QUARTET WEST VERVE 529827 NOW IS THE HOUR
(14)	14	56	DAVID SANBORN ELEKTRA 61759/EEG PEARLS
15	13	133	SOUNDTRACK HOLLYWOOD 61357 SWING KIDS
16)	20	4	CYRUS CHESTNUT ATLANTIC JAZZ 82876/AG EARTH STORIES
17)	15	8	SHIRLEY HORN VERVE 529555 THE MAIN INGREDIENT
18	17	55	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL S FIRST INSTRUMENT
19	16	47	SOUNDTRACK MALPASO 45949/WARNER BROS. THE BRIDGES OF MADISON COUNTY
20	18	53	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880 JOE COOL'S BLUES
(21)	NE	wÞ	LOUIS ARMSTRONG RCA VICTOR 68486 GREATEST HITS
22	19	12	ROSEMARY CLOONEY CONCORD 4685 DEDICATED TO NELSON
23	23	123	ELLA FITZGERALD VERVE 519804 THE BEST OF THE SONGBOOKS
24	21	76	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL BLUE LIGHT 'TIL DAWN
25	22	5	PHAROAH SANDERS VERVE 529578 MESSAGE FROM HOME
	_		

TOP CONTEMPORARY JAZZ ALBUMS...

			* * * No. 1 * * *
1	1	19	QUINCY JONES • QWEST 45875/WARNER BROS. 19 weeks at No. 1 Q'S JOOK JOINT
2	2	177	KENNY G ▲ ¹⁰ ARISTA 18646 BREATHLESS
3	3	6	THE JOHN TESH PROJECT GTS 532125 DISCOVERY
4	4	8	RUSS FREEMAN & THE RIPPINGTONS GRP 9835 BRAVE NEW WORLD
5	5	20	JERALD DAEMYON GRP 9829 (IS) THINKING ABOUT YOU
6	6	24	RANDY CRAWFORD BLUEMOON 92662/AG NAKED AND TRUE
7	7	24	WILL DOWNING MERCURY 528755 MOODS
8	NE	w Þ	VARIOUS ARTISTS MADACY 8717 SAX FOR LOVERS COLLECTION
9	8	8	GEORGE HOWARD GRP 9839 IS ATTITUDE ADJUSTMENT
10	9	28	BONEY JAMES WARNER BROS. 45913 HS SEDUCTION
11)	17	14	THE MANHATTAN TRANSFER RHINO 71560 THE VERY BEST OF
12	11	3	RICHARD ELLIOT BLUE NOTE 32620/CAPITOL CITY SPEAK
13	10	5	EARL KLUGH WARNER BROS. 45884 SUDDEN BURST OF ENERGY
14	12	35	FOURPLAY WARNER BROS. 45922 ELIXIR
15)	NE	wト	DOC POWELL DISCOVERY 77037 LAID BACK
16	15	5	PAMELA WILLIAMS HEADS UP 3034 SAXTRESS
17	13	42	THE JAZZMASTERS JVC 2049 IS THE JAZZMASTERS II
18	14	24	NAJEE EMI 35704 NAJEE PLAYS SONGS FROM THE KEY OF LIFE- A TRIBUTE TO STEVIE WONDER
19	16	34	KEIKO MATSUI WHITE CAT 77727/UNITY SAPPHIRE
20	20	15	BOBBY MCFERRIN BLUE NOTE 31677/CAPITOL BANG!ZOOM
(21)	23	16	GEORGE BENSON WARNER BROS. 46050 THE BEST OF GEORGE BENSON
22	18	103	THE JOHN TESH PROJECT GTS 528751 SAX BY THE FIRE
(23)	RE-E	NTRY	BOBBY CALDWELL SIN-DROME 8910 SOUL SURVIVOR
24	21	74	DAVID SANBORN WARNER BROS. 45768 THE BEST OF DAVID SANBORN
25	19	27	SOUNDTRACK ANTILLES 529310/VERVE GET SHORTY
			GLI SHOKII

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. Is indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

32 Exacts Revenge For Mingus

OLD NEWNESS: Yet another label is about to grace the retail landscape. Joel Dorn and Robert Miller's 32 Records rousts the areas of their interest and comes up with a jazz-slanted, wonderfully odd amalgam of initial releases, slated to street May 14.

Among 32 Records' initial titles is the reissue of **Roomful Of Blues**' self-titled debut from the mid-'70s, originally on Antilles. The album comes right in time for the band; the success of the Rhode Island little big band's stomping "Turn It On! Turn It Up!" (Bullseye Blues) has given the group its highest visibility in years. Also part of 32 Records' debut is "Looking For An Echo" by **Kenny Vance & the Planotones**. It's dubbed modern doo-wop.

But, perhaps most important is the fact that 32 Records will distribute Revenge Records, a label dedicated to upending the ongoing piracy of **Charles Mingus** albums. The label is run by the legendary composer's wife, **Sue Mingus**, who is a crusader against bootlegs of live performances released under her late husband's name. She's been known to walk into retail outlets, seize the discs she deems illegitimate, and walk out.

On May 14, the aptly titled twodisc set "Revenge" will be issued on Revenge through 32 Records. The music is taken from a 1964 Paris gig. "The whole point is to start a series where the Mingus bootlegs can now come out legally," says Dorn, a respected producer and music zealot who has overseen the rerelease of several Mingus Atlantic titles on Rhino.

Scheduled for release on 32 Records in mid-July are Horace Silver's "Reentry," a disc of live sessions from New York's Half Note club with Joe Henderson, Woody Shaw, and others, and Mose Allison's "Pure Mose," which was recorded at San Francisco's Keystone Korner club in the late '70s. Venerable pianist Silver has recently signed to Impulse!, with a new record, "The Hard Bop Grand Pop," slated for June release. Allison remains part of the Blue Note fold.

HERSTORY: No big news that women have made a great contribution to jazz, but explaining it and sustaining it are always welcome moves. The Mary Lou Williams Women in Jazz Festival, scheduled for Monday (29)-Wednesday (1) at the Kennedy Center in Washington, D.C., is geared to do just that.

Concerts, business symposiums, jam sessions, films, and historical evaluations are planned. Participants will include pianists Dorothy Donegan and Marian McPartland, singers Dee Dee Bridgewater, and bands led by Geri Allen, Jane Ira Bloom, Eliane Elias, Renee Rosnes, Shirley Horn, and Maria Schneider. The all-women big band Diva is also on the program. Father Peter O'Brien, onetime agent, producer, and pal of Mary Lou Williams, will lecture, as will jazz scholar Dan Morgenstern and business tycoon Lorraine Gordon. Bloom's "The Nearness" (Ara-





by Jim Macnie

besque), Rosnes' "Ancestors" (Blue Note), and Horn's "The Main Ingredient" (Verve) are all fairly new in the racks. Schneider's "Coming About" (Enja) is due in June. Two representative (and gorgeous) discs from Williams' canon, "Zodiac Suite" and "Zoning," were rereleased at the end of 1995 on Smithsonian Folkways.

TC.: National Public Radio has been an ally of improvisation for

years, and its latest offering, the "Jazz Profiles" series, helps detail the lives of veteran players with the use of archival recordings, interviews, and narration. Nancy Wilson is the host of the hourlong program, which is to run for 52 weeks. Upcoming personalities include brass virtuoso Clark Terry and the late baritone saxist Gerry Mulligan; a two-part edition on the jazz violin is also scheduled.

The show is broadcast weekly on different nights in various markets. KCUR-FM Kansas City, Mo., offers it Thursdays at 8 p.m. KALW San Francisco features it Saturdays at 11 p.m. Buffalo, N.Y.-area listeners can catch it at 8 p.m. on Wednesdays, courtesy of WBFO. The series is funded by the Lila Wallace-Reader's Digest Fund.



Dream Come True. Original members of renowned jazz ensemble Pieces Of A Dream connected with director/producer Spike Lee at a recent fund-raiser for the Jackie Robinson Foundation. Pieces Of A Dream's latest release is a greatest-hits album on Blue Note. Pictured, from left, are drummer Curtis Harmon, bassist Cedric Napoleon, Lee, and keyboardist James Lloyd.





by John Lannert

T'S CONFERENCE TIME! On Monday (29), Billboard kicks off its seventh annual International Latin Music Conference at the Inter-continental Hotel in Miami. The three-day conference—the longest-running confab of its kind-offers a powerful blend of exciting artist showcases and crucial industry panels topped off by Billboard's third annual Latin Music Awards, set to take place Wednesday (1) at the Gusman Center for the Performing Arts.

Uniquely, with the exception of special kudos, such as El Premio Billboard and the video categories, the winners at the Latin Music Awards ceremony were chosen by their performances on Billboard's Hot Latin Tracks radio chart and The Billboard Latin 50 retail

No other awards ceremony in the U.S. Latino market employs a selection criteria as neutral and unobjective.

Apart from live performances and panel discussions, Billboard's yearly industry confab offers an opportunity to take stock of what has happened in 1996 and what

prospects look like for the balance of the year.
What better way to gauge the industry's performance than through Billboard's charts? And from a chart standpoint, little has changed in the first four months of 1996. EMI Latin continues to lead the pack, followed by Sony, which has rebounded with releases by La Mafia and hot new star Shakira, who will perform a showcase set Monday. Fonovisa, whose roster is dominated by regional Mexican acts, has ironically struck retail paydirt with pop idols Enrique Iglesias and Cristian.

In addition, Fonovisa remains the top dog at radio, where the label held the No. 1 position on Hot Latin Tracks for 22 of 23 weeks from Dec. 2, 1995, to Saturday (27). Fonovisa's promotion prowess with regional Mexican stations helped propel Iglesias and Cristian to the top of the chart. Indeed, regional Mexican stations helped Cristian's "Amor" log a record-setting 11 consecutive weeks at No. 1 on Hot Latin Tracks. Incidentally, the Melody and Musivisa imprints have been absorbed into the Fonovisa label as part of the compa-

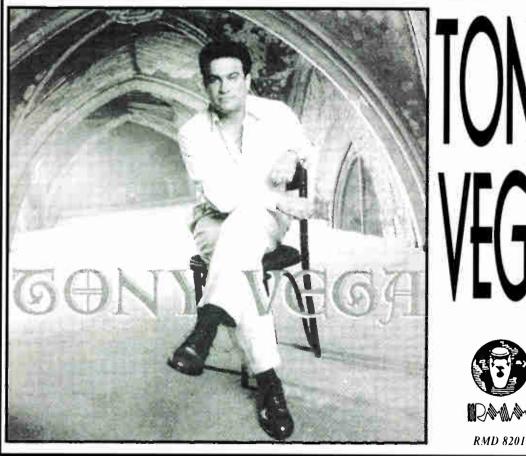
ny's restructuring.
EMI Latin and Fonovisa are clipping along on Billboard's charts as both labels have regularly broken new product (though not necessarily new artists) in the past

EMI Latin, in particular, has notched impressive chart positions for Alacrán/EMI Latin norteño veterans Los Tucanes De Tijuana, along with Tejano acts Pete Astudillo and Bobby Pulido. Grumbles by rival labels aside, it is hardly a coincidence that each year EMI Latin dominates the Tejano Music Awards, considering its unmatched commitment to the genre's artists and activities. Pulido, by the way, will appear at the Monday showcase.

What's more, EMI Latin's official Olympic album, "Voces Unidas," which contains the smash single "Puedes Llegar," is shaping up to be a hit. The multiartist collection is due out May 14.

While EMI Latin and Fonovisa march onward, other labels are scarcely sitting on the sidelines. WEA Latina seems poised to land a monster crossover album in the Latino market with "Nuevos Senderos," a Mexicanflavored pop record by merengue diva Olga Tañon.

(Continued on next page)







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Hot Latin Tracks...



EK EK	ST	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAM DATA SYSTEMS' RADIO TRACK SE ELECTRONICALLY MONITORE ARTIST	PLE OF AIRPLAY SUPPLIED BY BROADCAST RVICE. 103 LATIN MUSIC STATIONS ARE D 24 HOURS A DAY, 7 DAYS A WEEK TITLE
THIS	LAST WEE	2 v AG	홋	LABEL/DISTRIBUTING LABEL	PRODUCER (SONGWRITER)
1	1	1	13	* * * NENRIQUE IGLESIAS FONOVISA 3 weeks at No. 1	VO. 1 ★ ★ ★ • EXPERIENCIA RELIGIOSA R.PEREZ-BOTIJA (C.GARCIA ALONSO)
2	3	4	8	SHAKIRA SONY	◆ ESTOY AQUI .F.OCHOA,S.MEBARAK (L.F.OCHOA,S.MEBARAK)
(3)	9	-	2	LOS TIGRES DEL NORTE FONOVISA	EL CIRCO E.HERNANDEZ (J.ARMENTA)
4	4	5	4	OLGA TANON WEA LATINA	◆ BASTA YA M.A.SOLIS (M.A.SOLIS)
5	2	3	16	LA MAFIA	◆ UN MILLON DE ROSAS
6	7	18	4	VOCES UNIDAS EMILATIN	TENBERGER JR. (A.LARRINAGA.B.LARRINAGA) ◆ PUEDES LLEGAR
$\overline{\overline{7}}$	8	7	5	SORAYA POLYGRAM LATINO	E.ESTEFAN JR. (G.ESTEFAN.D.WARREN) ◆ DE REPENTE R.ARGENT,P.VAN HOOKE (SORAYA)
8	5	2	16	CRISTIAN FONOVISA	◆ AMOR
9	10	8	7	GRUPO LIMITE	D.FREIBERG (C.CASTRO) TE APROVECHAS
10	6	6	6	POLYGRAM LATINO LIBERACION	J.CARRILLO (MASSIAS) UNA NOCHE MAS
				FORMOVISA + + + AIR	POWER ★ ★
(11)	28	_	2	CRISTIAN FONOVISA	AMARTE A TI D.FREIBERG (D.FREIBERG,WARENZON)
12	11	17	5	MARC ANTHONY	LLEGASTE A MI
13	12	10	14	LA TROPA F EMI LATIN	S.GEORGE, M. ANTHONY (O. ALFANNO) JUAN SABOR
14	15	13	14	BOBBY PULIDO EMI LATIN	J.FARIAS J.FARIAS (J.FARIAS) ◆ DESVELADO E.ELIZONDO (G.AVENA)
(15)	17	20	4	MICHAEL SALGADO	SIN ELLA
16	13	9	13	ANA BARBARA FONOVISA	J.S.LOPEZ (J.ALEJANDRO) ME ASUSTA PERO ME GUSTA A.PASTOR (J.NAZAR)
17	14	11	9	LA DIFERENZIA	TU NO TIENES CORAZON LES.M. MORALES (R.CASTILLON, M.C.SPINDOLA)
(18)	23	25	4	DLG SIR GEORGE/SONY	◆ NO MORIRA
(19)	19	22	6	LOS FUGITIVOS	S.GEORGE (A.GODWIN,L.LANGE) CORAZON MAGICO
20	16	12	11	BRONCO FONOVISA	TTA (H.HERRERO, J.SEIJAS, L.GOMEZ ESCOLAR) ANIMAL
(21)	24	28	3	BANDA EL RECODO	BRONCO (J.GUADALUPE ESPARZA) SI QUIERES
(22)	27	31	3	LA MAFIA	NOT LISTED (JUAN GABRIEL) YO TE AMARE
<u>23</u>	30		2	DIEGO TORRES	M.LICHTENBERGER JR. (A.LARRINAGA) ◆ PENELOPE
24	22	15	13	LOS TUCANES DE TIJUANA	GROUSKI,O.TORRES (J.MANUEL SERRAT,A.ALGUERO) ◆ MUNDO DE AMOR
(25)	29	29	3	GISSELLE	G.FELIX (M.QUINTERO LARA) PESADILLA
26	20	19	10	LOS TIRANOS DEL NORTE	B.CEPEDA (C.DAVID) NADA CONTIGO (LA BANQUETA)
27	21	24	9	FITO OLIVARES	J.MARTINEZ (F.CORCHADO, P.BRAMBILA) LA ZAMBITA
28	25	27	7	MILLY Y LOS VECINOS	F.OLIVARES (R.OLIVARES) ENTRE TU CUERPO Y EL MIO
(29)	NEV	٧	1	INTOCABLE	R.VAZQUEZ (G.MARQUEZ) NO TE VAYAS
30	18	14	7	PEDRO FERNANDEZ	LOS HOMBRES NO DEBEN LLORAR
(31)	35	35	7	EZEQUIEL PENA	H.PATRON M. ZAN D.PALMEIRA DOS TRAICIONES
32	31	26	9	LOS DINNOS AURIOS	M.A.SOLIS (M.A.SOLIS) NO LLORARE POR TI
33	26	21	7	POLO URIAS	QUE ME RECOMIENDAS
(34)	NEV	V D	1	RITMO ROJO	PURIAS (J.ARMENTA) LA ULTIMA CANCION NOT LISTED (M.ALEXANDER)
35	32	32	7	EXTERMINADOR	EL TIBURON
36	33	37	8	BANDA PACHUCO	U.VALENZIA (J.WILSON, N.ZAPATA, P.DE JESUS) ME ENAMORE
37	37	33	12	JOSE MANUEL FIGUEROA	A,DE LUNA (J.CORRAL) QUIERO Y NECESITO
(38)	NEV	٧Þ	1	PETE ASTUDILLO	J.SEBASTIAN (J.SEBASTIAN) SI NO FUI YO
(39)	NEV		1	THALIA	A.B.QUINTANILLA III (A.HERNANDEZ) MARIA LA DEL BARRIO
(40)	NEV		1	JAY PEREZ	NOT LISTED (V.PIMSTEIN P.NAVARRETE) LO QUE YO TENGO
ارس			-	SONY	J.PEREZ, J.DE LA ROSA (J.PEREZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	23 STATIONS	63 STATIONS
L SHAKIRA SONY ESTOY AQUI 2 SORAYA POLYGRAM LATINO DE REPENTE 3 VOCES UNIDAS EMI LATIN PUEDES LLEGAR	1 MARC ANTHONY RMM LLEGASTE A MI 2 DLG SIR GEORGE/SONY NO MORIRA 3 MILLY Y LOS VECINOS TROPIC SUNKTPSONY ENTRE	1 LOS TIGRES DEL NORTI FONOVISA EL CIRCO 2 LA MAFIA SONY UN MILLON DE ROSAS 3 GRUPO LIMITE POLYGRAI LATINO TE APROVECHAS

- PUEDES LLEGAR
 4 OLGA TANON WEA LATINA
 BASTA YA
 5 CRISTIAN FONOVISA
 AMARTE A TI
 6 DIEGO TORRES ARIOLA/BMG
 PENELOPE
 7 ENRIQUE IGLESIAS FONOWEA EVERDIENCIA BELL
- VISA EXPERIENCIA RELI. 8 LOURDES ROBLES SONY ME DEJARE LLEVAR

 9 MILLIE EMILATIN
 DONDE TE HAS IDO AMOR

 10 MENUDO MUSICA
- FUTURANTP/SONY DONDE...

 11 MARTA SANCHEZ POLYGRAM
 LATINO LA BELLEZA

 12 CRISTIAN FONOVISA
 AMOR

- QUE DE MI

- AMOR

 13 MARC ANTHONY RMM
 LLEGASTE A MI

 14 THALIA EMILATIN
 MARIA LA DEL BARRIO

 15 ROCIO DURCAL ARIOLA/BMG
- 4 GISSELLE RCA/BMG
- PESADILLA
 5 SHAKIRA SONY ESTOY AQUI

 6 OLGA TANON WEA LATINA
 BASTA YA
- BASTA YA
 7 DOMINGO QUINONES RMM
 TU COMO ESTAS
 8 TONY VEGA RMM
 ESPERARE A QUE TE...
 9 FAMILIA RMM RMM

- 9 FÁMILIA RMM RMM
 COME TOGETHER
 10 ILEGALES ARIOLABMG
 LA MORENA
 11 GIRO SONY
 ARRIBA CORAZONES
 12 SORAYA POLYGRAM LATINO
 DE REPENTE
 13 CRISTIAN FONOVISA
 AMARTE A TI
 14 ALEX D'CASTRO POLYGRAM
 RODVEN LA CONOCI BAL.
 15 LOS SABROSOS DEL
 MERENGUE M.P. QUIEREME
 ver the previous week, regardless of chart m
- 3 STATIONS
- 63 STATIONS

 1 LOS TIGRES DEL NORTE FONOVISA EL CIRCO
 2 LA MAFIA SONY UN MILLON DE ROSAS 3 GRUPO LIMITE POLYGRAM LATINO TE APROVECHAS 4 ENRIQUE IGLESIAS FONOVISA EXPERIENCIA RELI... 5 LIBERACION FONOVISA UNA NOCHE MAS 6 LA TROPA F EMILLATIN JUAN SABOR 7 BOBBY PULLIDO EMILLATIN DESVELADO 8 MICHAEL SALGADO JOEY SIN ELLA
- SIN ELLA 9 LA DIFERENZIA ARISTA-TEXAS/BMG TU NO...
 10 CRISTIAN FONOVISA
- 11 BANDA EL RECODO FONO-
- 12 BRONCO FONOVISA
- ANIMAL

 13 LOS FUGITIVOS POLYGRAM
 RODVEN CORAZON MAGICO

 14 ANA BARBARA FONOVISA
 ME ASUSTA PERO ME...

 15 LA MAFIA SONY
 YO TE AMARE

 Bent, A record which has been on the chart

Records showing an increase in detections over the previous week, regardless of unital for more than 20 weeks will not receive a bullet, even if if registers an increase in detect 700 detections for the first time. If two records are tied in number of plays, the record below the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Co

NOTAS

(Continued from preceding page)

PolyGram Latino has nabbed two top 10 singles with upstarts Soraya-another Monday showcase participant-and Grupo Limite. Sir George/Sony hip-hop/salsa act DLG, vet another showcase performer on Monday, is breaking out with its selftitled label premiere.

The introduction of potential new stars and product comes at an extremely opportune time given the shaky retail environment that currently concerns many label execs (see Latin program guide). It is hoped that this burgeoning trend of breaking new music will become a long-standing feature of the U.S. Latino industry.

HERRERA ROCKS: The career path of Pablo Herrera, which has brought him to pop balladry stardom, is poised to take a calculated detour toward a more rock-laced sound. The PolyGram Chile star says the shift does not signal total abandonment of smooth pop, but rather

an opportunity to explore new musical routes.

"I want to show a side more aligned with melodic rock," says the noted singer/songwriter. "Also, I want to develop more as a guitarist.

Noting that his upcoming record, due out the second half of 1996, will be an acoustic set, Herrera adds that the album is going to feature "songs from songwriters which will be adapted to my style.' Among the songwriters whose material will be included on the album are Argentinian icon Fito Páez and budding Brazilian star Carlinhos Brown.

Producing Herrera's album is Brazilian helmsman Carlos Saballa, longtime studio partner with Brazil's popular rock act Parala-

Saballa says he wants to broaden Herrera's music to attract a much larger audience that thinks of him only as a balladeer. Still, Saballa

insists that the change will be subtle. "We are not going to cut his hair or put makeup on him," he explains. "We only want to make music that has a different vibe.'

Herrera's last two albums, "Más Arriba" and "Alto Al Fuego," have sold more than 120,000 units. Platinum records in Chile are sales of 25,000 units.

Though not well-known outside of Chile, Herrera has begun to gain notice in Latin America. Recently, the title track of "Alto Al Fuego" was included on the soundtrack of the Brazilian TV show "A Viagem."

PolyGram Chile GM Marcelo Castello Branco remarks that the label is planning a strong campaign to break Herrera in Latin America. "But," says Castello Branco, "before we realize the international dream, we have to secure his success in the local market. The idea is to work this record only in Chile this year and then begin to expand [the profile] of Pablo at the beginning of 1997."

FANTASY SETS RELEASES: Fantasy Records continues to mine its rich Latino roster for choice sets just dropped or due out in the next few months. Shipped last week was the stylish Brazilian/Latin pop album "Papa Boco" by singer Adela Dalto (Milestone/Fantasy). Dalto is the wife of the esteemed Argentinian pianist Jorge. Guest artists on Dalto's album include drummer virtuoso Steve Berrios, whose fine Afro-Cuban roots record "And Then Some!" is expected to ship in early June. Berrios and standout percussionist Milton Cardona have been working with Paul Simon on his music for "Cape Man," a forthcoming Broadway show that depicts Puerto Rican life in New York's Hell's Kitchen during the '50s and '60s. Berrios and Cardona are assisting with the Afro-Cuban and Puerto Rican folkloric elements of Simon's score. "Cape Man" is scheduled to premiere this fall. Due out in June is "Fire Dance," the first live album by Jerry Gonzalez & the Fort Apache Band in 14 years. The much soughtafter Berrios also appears on the record for the Apaches, who have been nominated for the past two years for Latin jazz Grammy awards. The band currently is playing scattered dates on the East Coast. Upcoming shows include dates at Brooklyn (N.Y.) College (May 18), Lehman Center in the Bronx, N.Y. (May 19), Arts Center in Carrboro, N.C. (June 15), and Bryant Park for the JVC Festival in New York (June 27) ... Chico O'Farrill & His Afro-Cuban Orchestra are on tour in Europe July 8-26, after which they will appear Nov. 1-2 at the San Francisco Jazz Festival.

CHART NOTES: Enrique Iglesias' "Experiencia Religiosa" (Fonovisa) just nipped Shakira's "Estoy Aquí" (Sony) to remain atop Hot Latin Tracks for the third consecutive week. Los Tigres Del Norte's "El Circo" (Fonovisa) will probably reach No. 1 next week.

Assistance in preparing this column was provided by Pablo Márquez in Santiago, Chile.



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LATIN TRACKS A-Z

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

- 11 AMARTE A TI (The Sound Retreat)
- 8 AMOR (Fonomusic, SESAC)
- 20 ANIMAL (Vander ASCAP)
- 4 BASTA YA (Mas Latin, SESAC)
- 19 CORAZON MAGICO (Sila, ASCAP/EMAA, ASCAP)
- 7 DE REPENTE (Yami, 8MI)
- 14 DESVELADO (Betito Music, BMI)
- DOS TRAICIONES (Mas Latin, SESAC)
- 3 EL CIRCO (TN Adeceones, BMI)
- 35 EL TIBURON (Juan Y Nelson, ASCAP)
- 28 ENTRE TU CUERPO Y EL MIO (Nueva Era, ASCAP)
- 2 ESTOY AQUI (Copyright Control)
- 1 EXPERIENCIA RELIGIOSA (Unimusica
- ASCAP/Fonomusic, SESAC) JUAN SABOR (J Farias, BMI)
- LA ULTIMA CANCION (EMI)
- 27 LA ZAMBITA (Fonomusic SESAC)
- 12 LLEGASTE A MI (EMOA, ASCAP)
- 40 LO QUE YO TENGO (Copyright Control)
- 30 LOS HOMBRES NO DEBEN LLORAR (Fermata ASCAP)
- MARIA LA DEL BARRIO (Copyright Control)
- ME ASUSTA PERO ME GUSTA (Fonomusic, SESAC) 36 ME ENAMORE (De Luna BMI)
- MUNDO DE AMOR (Zomba Golden Sands, ASCAP)
- NADA CONTIGO (LA BANQUETA) (Vander, ASCAP)
- NO LLORARE POR TI (Solmar, SESAC) NO MORIRA (Hit And Run, ASCAP/Jobete, ASCAP)
- NO TE VAYAS (Copyright Control)
- PENELOPE (SGAE, ASCAP)
- 25 PESADILLA (Azuzar ASCAP)
- 6 PUEDES LLEGAR (FIPP 8MI/Realsongs, ASCAP)
- QUE ME RECOMIENDAS (Et Camino, 8MI)
- QUIERO Y NECESITO (Vander, ASCAP)
- 15 SIN ELLA (Elzaz, BMI)
- SI NO FUI YO (Copyright Control)
- SI QUIERES (BMG Songs, ASCAP)
- 9 TE APROVECHAS (Convright Control)
- 17 TU NO TIENES CORAZON (720, BMI/Tohui, ASCAP)
- UNA NOCHE MAS (Vander, ASCAP)
- 5 UN MILLON DE ROSAS (Mafiola, ASCAP/Larrinaga ASCAP)
- 22 YO TE AMARE (Mafiola, ASCAP)

Billboard FOR WEEK ENDING MAY 4, 1996 Top New Age Albums... Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundS SoundScan TITLE

LABEL & NUMBER/DISTRIBUTING LABEL ARTIST No. 1 * * THE MEMORY OF TREES ENYA 16 weeks at No. 1 SHEPHERD MOONS ▲ ENYA 230 2 2 LIVE AT THE ACROPOLIS A YANNI 3 110 BY HEART WINDHAM HILL 11164 HS JIM BRICKMAN 52 **(4)** 5 OTTMAR LIEBERT + LUNA NEGRA 5 4 WINDHAM HILL SAMPLER '96 VARIOUS ARTISTS 6 6 JOHN TESH LIVE AT RED ROCKS 7 7 60 IN MY TIME ▲

MUSIC 82106 YANNI 9 158 8 A THOUSAND PICTURES CRAIG CHAQUICO 8 NOUVEAU FLAMENCO ▲ OTTMAR LIEBERT 10 308 COLLAGE V AUDIO ACOUSTIC COLLAGE 8005 MICHEL BAYAN 11 RE-ENTRY COLLAGE IV

ALIDIO ACOUSTIC COLLAGE 8004 MICHEL BAYAN 12 RE-ENTRY FOREST WINDHAM HILL 11157 GEORGE WINSTON 11 NO WORDS WINDHAM HILL 11139 JIM BRICKMAN 14 17 28 THE DREAM MIXES TANGERINE DREAM 15 15 AN ENCHANTED EVENING KITARO 16 **A**1 12 THE BEST NEW AGE VARIOUS ARTISTS 17 13 16 VOICES VANGELIS 18 14 14 VARIOUS ARTISTS **CELTIC TWILIGHT** (19) 20 104 HINTERLAND STRANGE CARGO 20 13 OTTMAR LIFBERT + LUNA NEGRA VIVAI 21 18 46 TEMPEST NARADA 63035 JESSE COOK 22 19 28 BELOVED DAVID LANZ 23 RE-ENTRY EUPHORIA (EP) OTTMAR LIEBERT + LUNA NEGRA 24 24 55 I LOVE YOU PERFECT YANNI 25 25

O 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 CO. *Asterisk indicates vinyl available. ■ indicates past and present Heatseekers titles © 1996, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

TOP CLASSICAL ALBUMS

THIS WEEK	AST WEEK	WKS, ON CHART	Compiled from a national sample of ret reports collected, compiled, an		SoundScan®
Ξ	A	\$	LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVAL	ENT)	
1	1	71	★ ★ NO. 1 SOUNDTRACK ● SONY CLASSICAL 66301 (9.98 EQ/15.98) 44	★ ★ IMMORTAL I weeks at No. 1	BELOVED
2	2	111	BENEDICTINE MONKS OF SANTO DOMING ANGEL 55138 (10.98/15.98)	O DE SILOS ▲2	CHANT
3	4	86	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CON	ICERT 1994
4	3	27	BENEDICTINE MONKS OF SANTO DOMING ANGEL 55504 (10.98/15.98)	O DE SILOS	CHANT II
5	5	293	CARRERAS, DOMINGO, PAVAROTTI (MEHT LONDON 430433 (10.98 EQ/16.98)	(A) ▲ ² IN	CONCERT
6	6	31	CECILIA BARTOLI LONDON 448300 (10.98 EQ/16.98)	А	PORTRAIT
$\overline{\mathbb{D}}$	NE	wÞ	ANGELA GHEORGHIU LONDON 452417 (10.98 EQ/15.98)		ARIAS
8	8	8	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 907156 (13.98/18.00)	MIRACLES OF S	SANT'IAGO
9	7	5	ANDRE RIEU PHILIPS 522933 (10.98 EQ/15.98)	FROM HOLLAND V	VITH LOVE
10	12	8	SAN FRANCISCO SYMPHONY (TILSON THOMAS) RCA 68288 (9.98/15.98)	PROKOFIEV: ROMEO	AND JULIET
11	14	40	SAINT PAUL CHAMBER ORCH.(MCFERRIN SONY CLASSICAL 64600 (9.98 EQ/15.98)	PAP	ER MUSIC
12	11	2	BRYN TERFEL DG 58662 (15.98 EQ)	OPE	ERA ARIAS
13	NE	wÞ	PLACIDO DOMINGO/RUTH ANN SWENSON RCA VICTOR 68440 (9.98/15.98)	GOUNOD: ROMEO ET	T JULIETTE
14	10	3	ROBERTO ALAGNA EMI CLASSICS 55477 (10.98/15.98)	OPE	ERA ARIAS
(15)	RE-E	NTRY	DAWN UPSHAW	WH	ITE MOON

TOP CLASSICAL CROSSOVER

1	1	3	★ NO. VARIOUS ARTISTS PAVAROTTI & FRIE LONDON 52100 (10.98 EQ/15.98) 3 we	
2	2	28	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	AND THEM: SYMPHONIC PINK FLOYD
3	4	22	ITZHAK PERLMAN ANGEL 55555 (10.98/15.98)	IN THE FIDDLER'S HOUSE
4	5	7	PLACIDO DOMINGO SONY CLASSICAL 46436 (9.98 EQ/15.98)	THE MAN OF LA MANCHA
5	3	13	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILTY
6	6	52	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
7	7	46	VARIOUS ARTISTS LONDON 444460 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS 2
8	8	48	VANESSA-MAE ANGEL 55089 (10.98/15.98) HS	THE VIOLIN PLAYER
9	11	117	MICHAEL NYMAN ◆ VIRGIN 88274 (10.98/15.98)	THE PIANO
10	9	3	VARIOUS ARTISTS DELOS 3195 (10.98/15.98)	BIBBIDI BOBBIDI BACH
11	10	121	JOHN WILLIAMS/ITZHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
12	12	9	CINCINNATI POPS (KUNZEL) TELARC 80405 (10.98/15.98)	ANDREW LLOYD WEBBER
13	14	160	VARIOUS ARTISTS LONOON 440100 (11.98 EQ/16.98)	PAVAROTTI & FRIENDS
14	13	42	VARIOUS ARTISTS DELOS 3186 (10.98/15.98)	HEIGH-HO! MOZART
15	15	10	LONDON SYMPHONY (WILLIAMS) DCC COMPACT CLASSICS DZS-090 (16.98/39.98*)	RAIDERS OF THE LOST ARK

TOP OFF-PRICE CLASSICAL IM

1	3	9	★ NO. 1 ★ ★ VARIOUS ARTISTS MADACY 8708 (9.98/14.98) ★ NO. 1 ★ ★ CLASSICS FOR RELAXTION & MEDITATION 1 week at No. 1
2	1	18	VARIOUS ARTISTS MADACY 8709 (9.98/14.98) PIANO BY CANDLELIGHT
3	2	7	CAMERATA ANTONIO LUCIO (FRANCIS) DIGITAL MASTERWORKS 71847 (4.98) VIVALDI: THE FOUR SEASONS
4	4	5	SYMPHONY ORCH. BADEN-BADEN (BOUR) DIGITAL MASTERWORKS 71833 (4.98) MOZART: SYMPHONY NOS. 41 & 29
5	6	5	SYMPHONY ORCH. BADEN-BADEN DIGITAL MASTERWORKS 71808 (4.98) BEETHOVEN: PIANO CONCERTO NO. 2
6	5	2	VARIOUS ARTISTS REFERENCE GOLD 3615 (9.98) MOVIES' GREATEST HITS
7	7	5	LENINGRAD SOLOISTS (GANITVARG) DIGITAL MASTERWORKS 71832 (4.98) MOZART: PIANO CONCERTOS NOS. 22 & 24
8	10	5	LENINGRAD SOLOISTS (GANITVARG) DIGITAL MASTERWORKS 71825 (4.98) MOZART: VIOLIN CONCERTOS NOS. 1-3
9	8	6	JUNGE SUDDEUTSCHE PHILHARMONIA (GULLER) DIGITAL MASTERWORKS 71805 (4.98) BEETHOVEN: SYMPHONY NO. 5
10	12	5	RUNDFUNKORCHESTER DES SUDWEATFUTNKS DIGITAL MASTERWORKS 71839 (4.98) STRAUSS: FAMOUS MELODIES
11	15	4	BUDAPEST SYMPHONY ORCH (JOO) DIGITAL MASTERWORKS 71846 (4.98) TCHAIKOVSKY/MENDELSSOHN: VIOLIN CONCERTOS
12	13	5	BERLINER SYMPHONIKER (MARTURET) DIGITAL MASTERWORKS 71812 (4.98) BRAHMS: PIANO CONCERTO NO. 1
13	11	6	SLOVAKIAN PHILHARMONY (PESEK) GRIEG: PEER GYNT SUITES NO. 1 & 2 DIGITAL MASTERWORKS 71821 (4.98)
14)	14 RE-ENTRY		BUDAPEST SYMPHONY ORCH. (MARTURET) CHOPIN: PIANO CONCERTO NO. 1 DIGITAL MASTERWORKS 71815 (4.98)
15)	RE-ENTRY		RUNDFUNKORCHESTER DES SUDWEATFUTNKS DIGITAL MASTERWORKS 71840 (4.98) STRAUSS: FAVORITE WALTZES

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. IE indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications and SoundScan, Inc.

Jazz Pianist Takes On The Classics

A NEW TAKE ON GERSHWIN: Jazz pianist Marcus Roberts is venturing into the classical realm (sort of) with "Portraits In Blue," due June 11 on Sony Classical. Roberts does his own improvisations on Gershwin's "Rhapsody In Blue," "Variations On 'I Got Rhythm,'" and James P. Johnson's "Yamerkraw." Roberts collaborates with members of the Orchestra Of St. Luke's and 12 jazz musicians, many of whom are alumni of Roberts' touring ensem-



20000

bles. The pianist led an ensemble of 26 musicians when he premiered his "Rhapsody In Blue" in New York's Bryant Park last summer; a tour of the show is set for this fall.

"Classical music has always had a huge impact on jazz musicians," says the 33-year-old Roberts, who lists Art Tatum and Vladimir Ashkenazy as early influences. "The basic goal of the 'Rhapsody In Blue' project is to showcase the art of improvisation from the jazz musician's perspective within a semiclassical form."

Roberts worked with Wynton Marsalis' ensemble in 1985-1991; he has since toured as a soloist and with his own trio and septet, served as music director for the 1994 winter tour of the Lincoln Center Jazz Orchestra, and has made many well-received jazz recordings. His 70-minute "Romance, Swing And The Blues" premiered at the summer '93 classical jazz series at Lincoln Center.

Another jazz stalwart has already taken on the classical world: clarinetist Eddie Daniels has released "The Five Seasons," a relentlessly perky take on Vivaldi with Daniels aided by the Los Angeles Chamber Orchestra and three jazz players on piano, drums, and bass (Shanachie/Cachet).

A DAGIO ARRESTED: Claudio Abbado was so angry at PolyGram France for issuing a compilation disc of slow movements extracted from his recordings of Mahler symphonies, titled "Mahler Adagio Abbado" and released in October 1995, that he sued Deutsche Grammophon in the Paris High Court for copyright infringement.

The suit, filed in March, charged that the artistic integrity of Mahler's music and Abbado's work had been compromised by the compilation. However, DG's new president, Karsten Witt, who has close ties with many artists due to his work at the Vienna Konzerthaus and elsewhere, met with the irate conductor and fixed things up. A March 28 statement from the company's Hamburg office reported that the dispute was ended: Abbado had instructed his lawyers to withdraw the suit, and PolyGram France had taken the offending CD off the market.

According to the statement, Abbado and DG will make donations to the Gustav Mahler Youth Orchestra Foundation out of the proceeds of the





by Heidi Waleson

sale of the disc and "took the opportunity to reaffirm their longstanding and highly successful relationship."

The disc that prompted the debacle was inspired by DG's best-selling "Adagio Karajan" (released in France in 1993), which was joined in Europe last summer by "Adagio Karajan 2" (due in the U.S. May 14). The company happily announced in late February that the two titles had reached combined shipments of more than 2 million units worldwide. (According to SoundScan, "Adagio" had sold 48,000 units in the U.S. as of April 22; it has been out for nearly a year here and has been hanging around on the bottom half of the Top Classical Albums chart.)

DG France conceived and marketed "Adagio" and hoped to hit the jackpot again with "Mahler Adagio Abbado," but, artistic issues aside, Abbado probably didn't care to be piggybacked on a marketing concept so firmly associated with another conductor. How about "Scherzo Abbado"? Guess it just doesn't have that ring.

And by the way, EMI Classics has jumped on the Karajan bandwagon too, with its February release of "Intermezzo," described as "a two-CD [for the price of one] collection of Herbert von Karajan's most beautiful and soulful recordings... more [music] than 'Adagio' and a better price to boot."

MONEY FOR NEW OPERAS: Twenty opera producers are receiving Lila Wallace-Reader's Digest/ Opera for a New America grants this year. Substantial production support grants will go to Houston Grand Opera for a new work by Daniel Catan (October 1996) and Lyric Opera Of Chicago for "Amistad" by Anthony Davis (November 1997), among others; new-work development grants are going to the Canadian Opera Company for "The Golden Ass" by Randolph Peters and Robertson Davies, Lyric Opera Of Chicago for "Between Two Worlds' by Shulamit Ran, Opera Theater Of St. Louis for "Letters Of Gold' by Paul Schoenfield, and San Francisco Opera for an opera based on "A Streetcar Named Desire" by Andre Previn.

Billboard BIG EIGHT

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Songwriters & Publishers

MCA Music Eyes 'Midsize' Power

New Chief Renzer Outlines Growth Strategy

NEW YORK—MCA Music Publishing may not have designs on developing a catalog of a million-plus copyrights, but its new global president, David Renzer, does have plans to make it a stronger "midsize" multinational operation both creatively and structurally.

Renzer has moved to Los Angeles from New York, where, during a more than decade-long career, he was most recently associated with Clive Calder's mightily successful Zomba Music Publishing as senior VP of North American operations.

He says MCA Music Publishing has already set in motion an "aggressively funded" search for new catalog deals and artist/writer signings. MCA Music publishes 175,000 copyrights, compared to the fewer than 10,000 published by Zomba. Much of MCA Music's catalog of evergreens, many of which date back to the '20s, is the result of the purchase of the late Lou Levy's Leeds Music in the early '60s.

With its strong mix of standards and contempor of successes, MCA Music ranks among the top 10 publishing firms.

"Seagram [parent of MCA Inc.] wants to grow our net publisher's share every year with aggressive funding," says Renzer. "In terms of catalog acquisitions, we're actively looking at 10 catalogs. We're about to complete a seven-figure deal for a Nashville company. We're also telling our foreign affiliates to do the same

In the realm of executive staffing, Renzer cites upcoming appointments in several key areas. He'll be naming a new CFO in the wake of a shift by Paul Satenstein to MCA's label units, an internal business affairs chief to replace the use of outside counsel, and a head of Latin music, who is likely to start at MCA Music's New York



Remaining in his key slot is Los Angeles executive VP of creative John Alexander, who is credited with playing a key role in developing the career of Alanis Morissette as a writer member

of MCA Music. Renzer's managerial responsibilities cover 175 employees who work at 16 wholly owned MCA Music units in the U.S. and abroad. Seventy-five staffers are located in Los Angeles, 15 are in New York, and 10 are in Nashville.

In terms of infrastructure, Renzer says that MCA Music will move from its present location in Los Angeles May 15 into what he terms "a creative village," its own building that had previously functioned as a warehouse. In addition, the company has bought a building in Nashville from Ronnie Milsap, at which a 24-track studio is located. Renzer intends to set up 24-track studios there and at the new Los Angeles location, too, which he says will make MCA Music the only publisher with 24-track equipment in all three major music centers. Also in Los Angeles, MCA Music is installing a state-of-the-art Counterpoint computer system to make the company's worldwide collection of writer royalties more efficient, Renzer adds.

Renzer says recent management changes at MCA Music Entertainment Group under chairman/CEO Doug Morris, who was appointed late last year, make it "a wonderful time" to be onboard. Renzer, whose appointment was announced April 23 by MCA Entertainment Group president Zach Horowitz, replaces Jay Boberg, who left the publishing operation last November to become president of MCA Records in the wake of the restructuring under Morris. At press time, Zomba had not named Renzer's replacement.

'It's certainly a leap in terms of my responsibilities at Zomba, although I'll be having a similar working relationship with MCA Records as I did with Clive's Jiv rence, however: in internatio . Records ு significant has been , expansion, especially in Southeast Asia and Latin America. Overall, I'm thrilled to be part of a music publishing operation whose copyrights date back to the '20s.'

MCA Music also has strong ties with MCA Inc,'s Universal Pictures and MCA TV. Renzer promises even greater creative ties with those companies, the coordination of which rests with 15-year MCA Music veteran Scott James, who works in new technology.

In his expanded role in publishing, Renzer suggests that he will become more vocal as a spokesman for legal and legislative issues confronting the worldwide publishing community.

Renzer, who describes himself as an "A&R-driven entrepreneurial publisher," says one main challenge is "to remain competitive and yet still do smart deals.

Judge Rules Against Connick In Lawsuit Over Royalty Split

NEW YORK-If deals concerning the co-publishing of jointly created works aren't on paper, the involved songwriters could be facing future legal hassles.

In U.S. District Court in New York April 11, Judge Miriam Goldman Cedarbaum ruled that, despite having



had previously written agreements on co-publishing and royalty splits, singer/ pi-anist Harry Connick Jr. could not continue to collect rovalties on a 70/30 basis in his

favor on new album material for which there is no written agreement.

Connick, through his publishing firm, Papa's-June Music, sued his coauthor, lyricist Ramsey McClean, last August for breach of contract, charging that McClean was erroneously receiving half of the mechanical royalties from Columbia Records on Connick's 1994 album, "She."

The suit was filed after McClean refused to give Connick more than \$60,000 in royalties, which Connick claimed was overpayment based on previous agreements

McClean, who had met Connick in

New Orleans in the mid-'80s, has written songs recorded by Aaron Neville, Bette Midler, and Bobby Short, among others. He was nominated for an Acad-(Continued on page 50)



Putting It Together. Hans E. Hirschfeld, a Canadian artist whose specialty is collages of great Broadway songwriters, recently presented a collage on songwriter Johnny Mercer to singer Margaret Whiting, who is an executive with the Johnny Mercer Foundation. When a New York museum sponsored by the Songwriters Hall of Fame is established, Hirschfeld's collection may be displayed there. Mercer was a founding member of the Songwriters Hall of Fame; Whiting is a board member. Shown at the presentation, from left, are Oscar Brand, the folklorist/performer/songwriter who will be curator of the proposed museum; Hirschfeld; Whiting; and Bobby Weinstein, president of the National Academy of Popular Music, which acts as custodian for the Hall of Fame.

ALWAYS BE MY BABY • Mariah Carey, Jermaine Dupri, Manuel Seal • Sony/ATV Songs/BMI, ATV/BMI, So So Det/ASCAP, EMI April/ASCAP, Full Keel/ASCAP, Air Control/ASCAP

HOT COUNTRY SINGLES & TRACKS

HOT R&B SINGLES

ALWAYS BE MY BABY • Mariah Carey, Jermaine Dupri, Manuel Seal • Sony/ATV Songs/BMI, ATV/BMI, So So Def/ASCAP, EMI April/ASCAP, Full Keel/ASCAP, Air Control/ASCAP

HOT RAP SINGLES

5 O'CLOCK • Nonchalant, DeWayne "Bam" Staten, Sr., Alonzo "Lonnie" Simmons, Jr., Kapin L. Ferguson, Jr., Raguel "Bink" Dill, Andre "Smoovy" Harrison • ARALC/ASCAP, Deez Nutz/ASCAP

HOT LATIN TRACKS

EXPERIENCIA RELIGIOSA - Chein Garcia Alonso - Unimuica/ASCAP, Fonomusic/SESAC

Broadway's Revitalized 'King'; Laurel And Hardy's Film Music

THE KING, OH MY! Some musical revivals have a spirit and visual freshness that erase years of stuffy earlier revivals and make one feel that a new work is being presented. That's not an easy trick of theater to achieve with 'The King And I.'

It's been around, in the best sense of the word, and from its opening on Broadway in 1951, the show has been linked with the legendary appeal of it two original stars, Yul Brynner (w... repeated his role as the King in the 1956 film) and Gertrude Lawrence (who died during the initial run of the Rodgers and Hammerstein classic). In her movie portrayal, Deborah Kerr may have had a stronger overall identity, but that demonstrates the power of a mass medium like film.

Even with its vaunted past—and, in case you didn't know, a score of stillradiating beauty and wisdom—the

phy should now be considered part of

the show's royal lineage of featured

players, while supporting actors, espe-

cially Joohee Choi and Taewon Kim

as the king's wives, sing and act with

Now that we have a "The King And

I" that is Broadway's newest star, will

it have a cast album that will run forever? At press time, unfortunately, we're forced to say "Stay tuned."

MUSICAL LAFF RIOT: Though not

particularly associated with songs, other than a familiar bouncy tune

heard during the opening credits of

their comedy shorts, Laurel and

Hardy made extensive use of music

and songs in their filmwork, a fact

established by a number of recent CDs

released in the U.S. via Music Sales, a

new folio, "Music From The Movies:

Laurel and Hardy," has been published

by the Music Theatre Guild, operated

by Philip Glassborow. The handsome

folio contains 12 instrumentals and 11

songs from Laurel and Hardy films

plus two other songs from their era.

Now out in the U.K. and soon to be

featuring such material.

literally standing-ovation loveliness.

show on display now at the Neil Simon Theatre offers sounds and sights to behold. Creatively holding to their own vision of their roles, Lou Diamond Phillips and Donna Mur-



by Irv Lichtman

LeRoy Shield, while the songs were composed by a number of writers. All the music is newly arranged for piano, voice, and guitar by Ronnie Hazlehurst, former music adviser for light entertainment at BBC Television.

Glassborow is also responsible for 'The Jessie Matthews Songbook, which contains 21 songs associated with the impish British musical comedy su of the '30s and '40s. Amount he songs are several Rodgers and Hart standards, including "My Heart Stood Still" and "Dancing On The Ceiling," the latter of which Matthews introduced in the British show "Evergreen," which became one of her major films. A few R&H songs, including "Dancing On The Ceiling," survived the transfer:

JOINING IN: Warner Bros. Publications has linked with Up With People,

the 30-year-old international youth program, to introduce a choral series for choirs of all lev-

The first eight titles, with accompaniment tracks on cas-

sette and arranged for three- and four-part vocals, were released in April as part of the music print company's "Choral Showcase '96" pro-

The titles are "It Takes A Whole Village," "Everybody Put A Little Bit In," "Room For Everyone," "Within Our Reach," "Up With People," "We Have Today," "Where The Roads Come Together," and "What's Happening To You.

GOOF: Words & Music knows better, but one wouldn't know it with our associating "September Song" with Kurt Weill's first American musical, "Johnny Johnson," in the April 20 issue. That honor belongs to "Knickerbocker Holiday.'

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

- 1. Tori Amos, "Boys For Pele."
- "Seal."
- 3. Natalie Merchant, "Tigerlily."
- AC/DC, "Ballbreaker" (guitar tablature edition).
- 5. Tori Amos, "The Bee Sides."

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BILLBOARD MAY 4, 1996

Studio Action

ARTISTS & MUSIC

New Stages For Rocket Lab *Facility Offers Enhanced-CD Work*

BY JACK ARKY

SAN FRANCISCO—The advent of the enhanced CD, a multimedia disc that contains interactive CD-ROM material as well as 16-bit audio, has provided a natural growth opportunity for San Francisco-based mastering facility Rocket Lab. The company's synergy with its sister companies, Rocket Post Productions and Rocket Rentals, has allowed it to offer its clients the added advantage of enhanced-CD production.

Rocket has assembled a multimedia team designed to assist clients in the production of the content portion of an enhanced CD, as well as providing its traditional mastering services for the audio portion.

Nestled in the shadows of the sprawling Bay Bridge, in the heart of "multimedia gulch" (San Francisco's exploding hi-tech industry district), the company produced one of the first enhanced CDs last year, Chris Von Sneidern's "Big White Lies" (Heyday), which included interactive liner notes accompanying the audio.

Rocket owner Nancy Baysinger still envisions audio mastering as being the mainstay of Rocket's business, but the company is well poised to expand its horizons.

"People are going to want more than just mastering," she says. "I don't see how it can go any other way."

Rocket Lab was launched in 1989 by Baysinger, a San Francisco engineer who learned mastering under Paul Stubblebine, who is now head engineer at Rocket. Baysinger's husband, Fred, was already running a successful audio/video rental company, Rocket Rentals. Then came Rocket Post, the video post-production arm of the Rocket companies.

It was Stubblebine who suggested that the Bay Area could use another mastering house. He says, "I was quite convinced that there was more work in the area than the one mastering facility could handle. That proved to be true."

With the rental facility already in place, Baysinger thought "it would be a good idea to have audio and video together. When Rocket Rentals went into post, originally we thought about doing music videos, but we never really got into that. Now it's merging

together because we're doing enhanced CDs."

Rocket employs four mastering engineers—Stubblebine, Ken Lee, Marc Senasac, and Michael Romanowski—and a multimedia producer, Kevin Pina.

A second mastering room has been built to deal specifically with enhanced-CD content and other multimedia projects. The company is planning to digitally link all of Rocket's post-production and mastering facilities. A larger main mastering room is also in the planning stages.

"I'm proud of the diversity of work that we do, and that's a reflection on the Bay Area. It's always been a real hotbed of activity for independent labels," says Stubblebine.

Indeed, Rocket's client list boasts an impressive number of top names, with an emphasis on regional acts. The facility has mastered projects by such diverse acts as the Mermen, Timbuk 3, Naked Barbies, Cracker, Ry Cooder and Vishwa Mohan Bhatt, Dick Dale, Red House Painters, Digital Underground, 2Pac, Rappin' 4-Tay, Mickey Hart, John Lee Hooker, (Continued on next page)

Mastering engineer Marc Senasac, left, and multimedia producer Kevin Pina are shown working in Rocket Lab's multimedia/post-production room.

EUROSOUNDS

A column by Zenon Schoepe on the European professional andio industry

U.K

ABBEY ROAD has refurbished the control room and restored the playing area of Studio 2, the famous room where the Beatles recorded the bulk of their oeuvre. A Neve VRP60 with Flying Faders has been installed, along with Quested monitors. "Studio 2 is a great asset to Abbey Road," says Martin Benge, VP of EMI Music Studios. "We were far more concerned with preserving the integrity of this important facility than glamorizing it, so that those who knew and worked in the room before will not feel that anything has been lost in this upgrade."

SWEDEN

THE STOCKHOLM STATE Theatre has ordered Europe's first Fairlight Fame digital mixer/recorder/editor. Fame is the product of a collaboration between Fairlight and console manufacturer Amek in which Fairlight has adopted Amek's digital desk controller surface, complete with SuperMove motor-fader automation, as a front-end to its 40-bit floating point DSP mixing engine for the MFX3 digital audio workstation.

ITALY

WO SSL AXIOM digital consoles are being installed in the studios of national broadcaster RAI in Rome and Turin as part of a major refurbishment and digital re-equipping program.

"A key factor in our decision was the highly sophisticated level of integration beneath a control surface that is both familiar and intuitive," says Enrico Guido, technical manager of RAI

The Rome desk has 48 mono channels, 16 stereo channels, and 60 hours of DiskTrack storage and will be used for radio and TV production. The Turin desk has 32 mono channels, eight stereo channels, and 48 hours of storage for use in radio production.

GERMANY

MORE THAN 30 years since it introduced its last tube microphone, Neumann has bowed a brand-new tube unit, the M-149. Described as a worthy successor to its classic predecessors,

the M-149 employs a K-49 capsule—a hand-selected version of the high-tolerance K-47 capsule—introduced after 1960 on the U-47 mike.

A sensor circuit regulates and stabilizes the heater voltage of the valve and compensates for any loss of output level due to long cable runs. Unlike many valve mikes, the M-149 is transformerless and uses Neumann FET 100 circuitry in the output stage to give self-noise performance on a par with modern studio capacitors.

Nine polar patterns are offered together with a seven-step high-pass filter that alters the cutoff frequency by -3 dB in half-octave steps between 20 hertz and 160 hertz.

HE FRANKFURT MUSIK Messe trade fair in March featured notable product launches. Tascam revealed a more affordable version of its DA-88, the DA-38, aimed at the musician sector as a stripped-down version of the original. The biggest difference is that the DA-38 cannot slave to timecode on its own but can when piggy-backed onto a suitably equipped DA-88. For DA-88 owners, the DA-38 offers an affordable means of expanding track capacity.

Tascam, which invented the analog Portastudio in the '80s, went digital with the MiniDisc-based 4-track 564 Portastudio, which has an analog mixer section with four mono and four stereo channels, two auxiliary sends, three-band EQ with sweepable midrange, XLR mike inputs, and four dedicated track outputs.

A similar line was taken by Yamaha with the MD-based, 4-track MD4, which features a four-channel mixer, "combine and divide" editing functions, and cue-list style programmable playback and bounce-down.

Focusrite unveiled its most affordable range of outboard processors to date, the Green Range. It includes a dual mike preamp, direct recording, and "voicebox" microphone signal-path modules.

The direct-recording module has mike, line, and instrument level inputs passing through six stages of EQ, an output fader, and VU response bargraph metering.

The voicebox is designed to offer a single channel of high-quality mike input processing, with three-band EQ, a compressor, de-esser, and noise reducing expander.

Rothrock And Schnapf Find Dual Purpose As Producers, Label Owners

BY DAVID JOHN FARINELLA

LOS ANGELES—After toiling in the mid-'80s as coffee caddies at the Record Plant in Los Angeles, Tom Rothrock and Rob Schnapf spent the past seven years pushing faders, twisting knobs, and reversing gates, all the while learning that in record production nothing works twice.

"Unless, of course, you say that at the beginning," quips Schnapf. "Then

he beginning," quips Schnapf. "Then
it's completely different."
Currently mix-

Currently mixing the debut album from Columbia Records act D. Generation, the two producers have learned that most of the time, four ears are better than two,

although sometimes four hands can be a bit cumbersome.

"Sometimes we're both turning equalizer knobs on the same channel at the same time," says Rothrock with a laugh.

Actually, though, it was during a project with Virgin band Heatmiser that the team realized how valuable tag-team producing can be. "I just got real tired and went back to the hotel," Rothrock says. "Rob stayed on till 4 a.m., and they just got an amazing yocal."

Rothrock and Schnapf also used

the team approach on the D. Generation sessions with much success (the album is due July 2). In fact, during a moment worthy of a Hallmark card, Schnapf says to Rothrock, "Sometimes I'll notice that I'll be fighting a track and leave. You'll do something, and when I get back, it's rockin' better."

To which Rothrock responds, "Oh, I've definitely noticed that I'll get to a frustrated point and instead of staying there and adding that energy ... if I leave, you're in a better space for it"

That said, just how does this team work? "We pick a time to meet at the studio, usually noon," says Rothrock. "Sometimes we car-pool," adds Schnapf. "Yeah, sometimes we're working in a different state or country, so we always car-pool," Rothrock says

Although an outsider might think that four ears and two opinions would rarely mesh, both say that's not true. In fact, Schnapf says, "at this point it's sort of unspoken."

The beginnings of this recording and label-owning team came when Steve Deutsch gave the pair off-hours access to his studio, the Micro Plant (located upstairs from the Record Plant). In what they call a basic MIDI hip-hop studio, they would pile all their gear in one of the two rooms and make a few phone calls to bands they knew. Then, around midnight, when the studio would clear, they'd start recording.

"Steve really helped us initially to develop what we do together," says Rothrock. "He also made it obvious we always needed to have our own recording space if we were going to be in this business."

At first the team built a studio, named the Pleasure Dome, in Van Nuys, Calif., and got to work. While they had their own space and were doing what they wanted to do, they felt trapped by the bottom line. "We had to make the nut every month," says Rothrock. "I'd be stuck in there a week or two a month engineering or producing something just to make the rent money."

So, when they decided to move up and build "a bigger dome," they went all out.

The Shop, which has been open for about three years, is just about as far out of the Los Angeles hustle and bustle as you can get. Located in the Humboldt County town of Arcadia, Calif., the studio sits on Rothrock's family property.

"The barn was laying there and was falling down. It was either have the fire department torch this thing or put a lot of work back into it," he says. "Rob and I are both fans of old everything, whether it's furniture or cars, so 90% of what the signal passes through was built between 1945 and 1975. As Rob always says, it's state-of-the-art '70s."

The project studio, which they've kept private, features a 1973 console (Continued on next page)

ROTHROCK AND SCHNAPF FIND DUAL PURPOSE AS PRODUCERS, LABEL OWNERS

(Continued from preceding page)

from Wally Heider's famous Studio Four in Los Angeles and a Stevens 24track, 2-inch machine that came out of the Producers Workshop, which is now called West Beach and is owned by Epitaph Records owner Brett Gurewitz.

taph Records owner Brett Gurewitz.
Schnapf calls the tape machine "a sort of an esoteric West Coast brand."
As for the rest of the gear, Rothrock says, "It goes back into weird tube gear from the '40s and '50s. A lot of eccentric equipment."

One of their rationalizations for keeping the Shop private was to make sure they could come back to the studio just the way they left it. As Rothrock explains, "Whatever you had patched up last is still sitting there. We've left mixes up for a month and gone from Los Angeles to New York, and then the company will say, 'Can you turn up the vocal a little bit?' And we'll go back up, and it'll still be laying there."

This combination of location and equipment seems to play right into their hands when it comes down to getting tones. "The sonic philosophy is to wring everything out of the instrument and the room and the hands that are playing it," says Rothrock. "What you hear should be as much of the actual event happening in the room as we can possibly bring into wherever you are listening to the disc. We are trying to pull you into where we were at the time it happened."

As an example, Rothrock cites a gui-

tar solo he and Schnapf were trying to capture from Darrel Herbert on the Toadies song "Always." He says, "Nobody was satisfied about how it was ending, and finally he had one he thought he liked."

So, they told Herbert to keep going, which made him just a touch upset. "He did this one out of pure frustration where he just wrenched the guitar all around. It was great," Rothrock says.

In fact, the goal of any recording they do is not to overthink the process. In the Rothrock/Schnapf world of music, performance is king.

"Basically it starts and ends with the song," Rothrock says of his producing philosophy. "The song and the performer pretty much dictate what needs to be done. Also, staying out of the way and having enough vision to know not to have a heavy-handed influence so it stays true to the artist."

Schnapf concurs. "It's definitely

Schnapf concurs. "It's definitely finding the strengths of the artist and accentuating them," he says.

Even before the Seattle scene exploded, Rothrock and Schnapf were shopping what they considered high-quality production from their Micro Plant and Pleasure Dome sessions. The story goes that they would walk through company doors, and the rep would look at their product, shrug, and say, "Eh, demo." Remembering those times, Schnapf says, "They're basically demos until there's artwork and

they're on vinyl."

Rothrock adds, "We'd get that negative response, and we'd say, 'OK, screw it. We'll put it out.'"

So they formed a label called Bongload, and just as they were pressing their first batch of 7-inch singles, Nirvana's "Nevermind" revolutionized the rock world with its low-fi recording process. After the success of that album, Rothrock and Schnapf found themselves courted by the same reps who had rejected them.

Rothrock says, "They were like, 'Oh, this is hot.' Whereas six months before they'd said, 'Yeah, that's nice.' Suddenly it was a whole other ballgame."

Their first batch of artists included Further, Wool (which later signed to London), and Beck.

Nowadays, the two divide their time between Bongload responsibilities and their status as major-label guns for hire.

"Both situations are rewarding in different ways," says Schnapf. "Sometimes when you do too much of the Bongload thing it's really nice to do a major-label thing, because you make the record and then you hand it off."

Rothrock adds, "On the other hand, sometimes it's nice to see it all the way through."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 27, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	BECAUSE YOU LOVED ME Celine Dion/ D. Foster (550 Music)	YOU'RE THE ONE SWV/ A. "Allstar" Gordon (RCA)	NO NEWS Lonestar/ D. Cook, W. Wilson (BNA)	IN THE MEANTIME Spacehog/ B. Goggin, Spacehog (Sire/Elektra)	CHAMPAGNE SUPERNOVA Oasis/ O. Morris N. Gallagher (Epic)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER/ RECORD PLANT (Los Angeles) Felipe Elgueta	HEAD UP/ SOUND ON SOUND (Ft. Lee, NJ/New York) Angelo Qualgia/ Andrew Blakelock	SOUNDSHOP (Nashville) Mike Bradley	BEARSVILLE (Bearsville, NY) Bryce Goggin	ROCKFIELD (Gwent, SOUTH WALES) Owen Morris Nick Brine
RECORDING CONSOLE(S)	SSL 4000B/SSL 8096	SSL 4040E with G Plus comp./ SSL 4072	Makie 32.8/ SSL 4064G plus	Neve BCM 10	Neve VR with Flying Faders and Recall Automation
RECORDER(S)	Sony 3348	ADAT/Studer A827	Sony 3348	Studer A800	Studer A827
MASTER TAPE	Ampex 456	3M 996	Ampex 467	Ampex 456	3M 996
MIX DOWN STUDIO(S) Engineers(s)	RECORD PLANT (Los Angeles) Humberto Gatica	HIT FACTORY (New York) Tony Maserati, Alistar Andrew Blakelock	SOUNDSHOP (Nashville) Mike Bradley	RPM (New York) Bryce Goggin Spacehog	ORINOCO (London) Owen Morris
CONSOLE(S)	SSL 8096	Neve VR 60 with Flying Faders	SSL 4000E	Neve 8068 with Flying Faders	Trident Vector
RECORDER(S)	Sony 7010	Studer A827	Studer A80	Studer A800	Otari MTR 90
MASTER TAPE	Sony DAT	Ampex 499	Ampex 499	Ampex 456	Ampex 456
MASTERING Engineer	SONY MUSIC Viado Meller			ABBEY ROAD Nick Webb	
CD/CASSETTE MANUFACTURER	Sony	BMG	JVC/Sonopress	WEA	Sony

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

NEW STAGES FOR ROCKET LAB

(Continued from preceding page)

and Jerry Garcia and David Grisman.

Rocket has a full-service main mastering room that utilizes a Sonic Solutions mastering system equipped with Apogee AD-1000 and DA-1000 converters (with UV-22 encoding), digital EQ and compression software, complete PQ editing, and No Noise.

The studio uses Ampex ATR and Studer A-820 ¼-inch and ½-inch machines. Other gear includes Sontec Mastering EQ, Lexicon 300, tc Electronics 5000 with mastering software, Ear compressors and parametric EQs, and NTP compressors. The analog gear is outfitted with Dolby SR, Dolby A, and dbx noise-reduction systems. Monitoring is done on Meyer HD-1 speakers. Rocket can supply CD-R or 1630 masters, as well as lacquers.

Stubblebine, who supervised the construction of Rocket's main mastering studio, says specialist Bob Hotus came to tune the room and found that he could only suggest such minor adjustments that they were deemed unnecessary. "The room has a very low-noise floor," Stubblebine explains. "It's a very reliable monitoring device."

Looking to the multimedia future looming on the horizon, Stubblebine says enhanced CD offers artists new creative avenues but has yet to catch on in the marketplace.

"Some artists see this as a whole new art form—as if we just invented paint," quips Stubblebine. "But where's the pull from the marketplace? I haven't seen a tremendous amount of pull. It's all push, and the push is coming from two areas: the people who want to do it because we can, and the people who want to do it because there is going to be money."

On the prospect of DVD, Stubblebine says, "Are we going to have more channels, or are we going to have a multichannel format or higher quality? My own hope is that we will definitely take it to higher quality. We should settle on a standard that we can't meet right now so that we can grow into it rather than what happened with the CD, where it's been very difficult to grow beyond the original standard."

He adds, "We don't have A-to-D converters that are working flaw-lessly at 24-bit resolution and 100-kilohertz sampling. But I would hope that we would set the standard at least that high. Past that, I would like to see multichannel. You may want to put a 16-bit, 44.1-kHz channel in parallel to the high resolution in order to make it backwards compatible so a normal CD player could play it."

Stubblebine, president of the San Francisco chapter of NARAS, began his career as a live sound engineer in 1969 and quickly moved into the recording studio. In 1973, he went to work for Columbia Records' San Francisco studios, where he received his training as a mastering engineer and also was a staff mixer and second engineer.

Stubblebine has consulted in the design of several Bay Area studios and served as a sound-system design consultant. Perhaps his most unusual project was designing a sound system for both houses of the Nevada state legislature. Then again, a computer whiz checking out the latest enhanced CD produced and mastered at Rocket Lab might think a lacquer master lathe is unusual.

More hits are made on Studer tape machines than on all other multitracks combined*

*Based on analysis of occurrences of open-reel recorders in Billboard® Production Credits, 1995

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Reviews&Previews

PHILLIP OFFICER Many A New Day PRODUCER: Phillip Original Cast 9542

A salute to the lyrics of Oscar Hammerstein, this album is also a nod to singer Phillip Officer, whose warm, throaty vocals add a wealth of freshness to the mostly familiar songs without overlooking their intrinsic dignity. The gentle, inventive instrumental accompaniments, as Officer himself might agree, give these renditions much of their when the renditions much of them beauty. The particular delights are "Softly, As In A Morning Sunrise," "Don't Ever Leave Me," "When I Grow Too Old To Dream," and the rarely heard Rodgers & Hammerstein song of a weary drifter, "Everybody's Got A Home But Me." A shining example of

RAP

RAPPIN' 4-TAY Off Parole

Ragtop/Chrysalis/EMI 35509

Album from popular Bay Area player offers rubbery, hot-buttered soul featuring tight, live orchestrations. Among standout cuts are the cock tale "A Lil Some'em Some'em," which interpolates Leon Haywood's fittingly titled "I Wanna Do Something Freaky To You"; "Never Talk Down," a mackadocious command thrown down by Too \$hort, MC Breed, and 4-Tay; and "Comin' Back," a minor-key bubbler wherein the rapper shares his newfound appreciation for life after reflecting on his prison bid.

NONCHALANT

Until The Day

MCA 11265

The precursor to this deeply passionate album is "5 'O Clock," a ballsy, barebones track (and best-selling rap radio hit) directed at all ghetto hustlers who regularly congregate on street corners Nonchalant tells the brothers, in a caring, nonpreachy way, to get themselves together, "Ya wastin' all ya time right along with ya minds," she asserts. Other songs-including "Move On," a command to a dude who wronged her; and "Lights + Sirens." which is about police brutality—examine her need to be respected. There are also a couple of party jams to balance out all the experiential drama.

LATIN

Más Que Amigos PRODUCER: Joel J. Guzman

Barbwire 1113

Label debut for Texas imprint that is partly owned by a Virgin Records executive is chock-full of infectious conjunto-style polkas and lilting cumbias, which are powered by emotive vocal stylings of lead singer Jorge Zarate and his brother Greg, Contact: 817-498-

SPOTLIGHT



VARIOUS ARTISTS Crescent City Soul-The Sound Of New Orleans 1947-1974

COMPILATION PRODUCER: Alan Warne

Four-CD box examines the profound influence of New Orleans' music on R&B and rock'n'roll. Featuring selections by such pioneers as Professor Longhair; Fats Domino, Little Richard, the Meters, Dr. John, Aaron Neville, Jessie Hill, Lloyd Price, Amos Milburn, Labelle, Roy Brown, Irma Thomas, and producers Dave Bartholomew and Ailen Toussaint, the package is an essential guide to a side of New Orleans' musical heritage that is at times obscured by the city's role as a wellspring of jazz, blues, and zydeco. Superbly annotated, the box contains an introduction by Ed Bradley, an enlightening essay by producer Alan Warner, detailed session notes, artist bios, and a bibliography/discography of recommended works. A musical feast, and an example of how to assemble a genre retrospective.

JAZZ

THE CHARTBUSTERS **Mating Call**

Prestige 11002

This dextrous traditional jazz ensemble combines the talents of young saxophonists Craig Handy and Donald Harrison with those of veterans Idris Muhammad on drums and Dr. Lonnie Smith on Hammond B-3 organ (with contributions



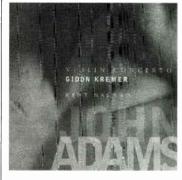
BRIAN SETZER ORCHESTRA

Guitar Slinger PRODUCER: Phil Ramone

Interscope 90051 Second outing by guitar hero and former Stray Cats front man Brian Setzer is more musical, edgier, and more assertive than its predecessor. Setzer and his orchestra—a large horn section and a piano/bass/drum rhythm combo—rock fiercely on new originals "The House Is Rockin'," "(The Leg-end Of) Johnny Kool," and "Hoodoo Voodoo Doll"; Stray Cats rave-up "Rumble In Brighton"; Gene Pitney classic "Town Without Pity"; and three excellent collaborations between Setzer and ex-Clash man Joe Strummer, including "Ghost Radio" and "Sammy Davis City." Brought into sharp focus by producer Phil Ramone, "Guitar Slinger" is one of Setzer's finest efforts and a groundbreaking fusion of three distinct musical traditions: rock'n'roll, big band swing, and

from trumpeter Randy Brecker and guitarist David Fiuczynski). The Chartbusters' repertoire includes both Tadd Dameron's sinuous, sensuous title cut and Eric Dolphy's woozy, bluesy "245." Other set highlights include such punchy blues themes as "Kirk's Works' and "Back On The Farm" and three by Sonny Rollins: a percolating, Latinesque "Mambo Bounce," a lazily midtempo "Doxy," and a gleeful workout on tangled bop classic "Oleo."

SPOTLIGHT SPOTLIGHT



JOHN ADAMS

Violin Concerto/Shaker Loops

PRODUCERS: Martin Salier, Philip Waldway Nonesuch 79360

Its astringent beauty redolent of Alban Berg's famous work, John Adams' Violin Concerto is one of the more important American compositions in years—deeply artful yet accessible to those with open ears. The great power and mystery of the outer movements frame a haunting chaconne, comparable in its intricate calm to Adams' gorgeous "Tromba Lon-tana" from 1986. The concerto's energized interpreters are conductor Kent Nagano and the London Symphony Orchestra with violinist extraordinaire Gidon Kremer, also the soloist in Philip Glass' Violin Concerto from a few years ago. Paired with Adams' concerto is "Shaker Loops," cast in a version for chamber orchestra that is weightier in cumulative effect than the original for string septet. Even the most conservative classical stations would be remiss in not programming this special music,

and the dramatic, infectious "On Verra Quoi? Ca!." while Afro-funk theme "Cira" is adorned by lively horn charts.

NEW AGE

► KITARO

Kitaro's World Of Music

Producers: Kitaro & Gary Barlough

Domo 71011

At first glance, "Kitaro's World Of Music' looks like a greatest-hits collection, but don't be fooled. Drawing on compositions from across his solo career. Kitaro has rearranged these themes, downplaying his keyboards in favor of acoustic instruments, including a string quartet, harp, guitar, and winds. Instead of Kitaro's trademark reedy, synthesizer leads, we're treated to the native Chinese violin, the *huquin*, played by Yu-Xiao Guang. He appeared on Kitaro's "Heaven & Earth" soundtrack, and his delicately expressive lines add new dimensions to such Kitaro compositions as "Silk Road," "Mandala," and "Caravansary."

RICHARD BURMER

Treasures Of The Saints

PRODUCER: Richard Bu Miramar 23077

Lush, melodic, orchestral—these are apt descriptions of Richard Burmer's music Yet this veteran synthesist usually avoids the saccharin clichés endemic to music of that description with a sonic design uniquely his own. Exotic tone poems, such as "Frenzy," are edged with darkness. while other themes have a medieval ambience, Flutist Tim Wheater adds to the drama of "Ghost Tower." An old recording of Dylan Thomas reading a poem brings a portent to the album that doesn't serve it well, but nevertheless, Burmer re-estab-lishes himself as one of the originals of orchestral synthesis.

WORLD MUSIC

★ RADIM ZENK!

Strings & Wings PRODUCER: Radim Zenkl

Shanachie 5021

Czech mandolinist Radim Zenkl creates a lively series of 20 improvised duets with 20 stringed-instrument players, the bestknown of whom include David Grisman, Béla Fleck, and Jerry Douglas. Zenkl's mesmerizing mandolin is paired with David Balakrishnan's violin and Rob Wasserman's bass but also in more unexpected match-ups with Miya Masaoka's koto and Krishna Bhatt's sitar. With an apparent affection for strings of every description, Zenkl spontaneously spins some truly delightful acoustic melodies in tandem with the sounds of mountain dulcimer, hurdy-gurdy, Paraguayan harp, ukulele, balalaika, and many others Standouts include the pizzicato fantasia of "Unleashed Memories" and the edgy folk harmonies of "From The Castle To The

TOURF KUNDA

The Toure Kunda Collection

COMPILATION PRODUCER: Dan Storper
Putumayo World Music 121

Seminal Senegalese ensemble Toure Kunda is saluted by the world music label with this assortment of recent tracks, including six never before available in this country. The effortless blend of Senegalese and Western pop styles comes wrapped in enjoyable choral harmonies throughout, especially on the easygoing groove of "Wadini," the reggae inflections of "Ke Diare," and the hard-rock beats of 'Okunaya." Dub beats propel "Ndoungou"

COUNTRY

SAMMY KERSHAW

Politics, Religion, And Her
PRODUCERS: Keith Stegall, Buddy Cannon & Norro Wil

Mercury 528 893

Sammy Kershaw remains one of the staunchest country delivery systems in operation-he's a great singer of stone country songs. Although this is almost a split album—half overseen by former producers Norro Wilson and Buddy Cannon, half produced by Keith Stegall-Kershaw makes it sound all of one piece. He maintains his usual balance of ballads and kickers, a couple of oldies, and at least one clever country tune. The latter is "Vidalia," a name, as Southerners know, that can apply to a woman as well as to a sweet Georgia onion (and will probably apply to the album's second single, as well).

SAM BUSH

Glamour & Grits PRODUCER: Sam Bush

work together?

Sugar Hill 3849

New Grass Revival founder and picker supremo Sam Bush dons his beret and shades for what at first glance seems a whimsical stroll through the possibilities of modern bluegrass. Through inspired song selection (such writers as Bob Marley, Tim Krekel, Willis Alan Ramsey, and Bush himself are represented here) and inspiring sidemen (Béla Fleck, Al Kooper, Jerry Douglas, and Jon Randall), Bush manages to intelligently stretch bluegrass' envelope once again. Who says that

drums, organ, and slide mandolin can't

(Continued on page 44)

VITAL REISSUES™

THE O'JAYS **Back Stabbers**

REISSUE PRODUCER: Leo Sacks
Epic Associated/Legacy 66113

The O'Jays-vocalists Eddie Levert, Walter Williams, and the late William Powell-were borne aloft on a perfect blend of hook-filled songwriting, gorgeous vocal arrangements, and muscular orchestrations, courtesy of Philly With top-notch G&H material (with many assists from Bunny Sigler and McFadden & Whitehead), this 1972 album yielded three top 40 hits, including good-time soul classic "Love Train," which was a No. 1 pop hit. (Marked by majestic strings and razor-sharp R&B harmonies, the title track scaled the pop charts first, reaching No. 3.) This remarkably filler-free album also includes such dramatic, heartbreaking themes as "Who Am I" and "Listen To The Clock On The Wall," the glistening balladry of "Sunshine Part II," the irre-

sistible dance beat of "Time To Get Down," and the group's flawless, big-production funk/soul classic "992 Argu-

OSCAR PETERSON

The Gershwin Songbooks

REISSUE PRODUCER: Michael Lang

Jazz piano virtuoso Oscar Peterson cut two all-Gershwin trio dates for Norman Granz: one with bassist Ray Brown and guitarist Barney Kessel in 1953 and another with his long-standing rhythm songbooks hints at Peterson's favorites, as five tunes are performed at both sessions—including sublimely bluesy takes on "It Ain't Necessarily So." Other set highlights include classic Petersonian funkiness on "Nice Work If You Can Get It," a rhythmic revitalization of "S'Wonsolo piano version of "Summertime."

soul men Kenny Gamble and Leon Huff.

Verve 529 698

section of Brown and drummer Ed Thigpen in 1959. The combination of these two derful," and a glorious, richly embellished

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.); Inv Lichtman (Broadway/cabaret/N.Y.); Heidi Waleson (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

BILLBOARD MAY 4, 1996



POP

► EVERYTHING BUT THE GIRL Wrong (3:55)

PRODUCER: Ben Watt WRITERS: B. Watt, Tracey Thom PUBLISHER: Sony, ASCAP REMIXERS: Todd Terry, Dubfire, Sharam

Atlantic 6723 (cassette single)

This preview into the act's brilliant new album, "Walking Wounded," is a fitting continuation of the gold-selling smash "Missing"-from its muscular house-inflected foundation to its sorrowful, relationshipgone-awry lyrics. Singer Tracey Thorn thrills with a vocal that is a study in '30s-era torch melodrama but couched with just enough pop restraint to remain accessible to pop radio's young listeners. Although Todd Terry is once again at the remix helm, "Wrong" is not a mere exercise in duplication. This time, the keyboards are richer and the beats more insistent and African-influenced. The real duplication should be radio's quick acceptance of this pop/dance jewel.

► GEORGE MICHAEL Fast Love (4:39)

PRODUCERS: George Michael, Jon Douglas WRITERS: G. Michael

PUBLISHERS: Dick Leahy/Chappell & Co., ASCAP

DreamWorks 4874 (co Uni) (cassette single)
After the brooding and darkly introspective
"Jesus To A Child," Michael issues a firm reminder of his ability to stir some soulful vibes with the best of 'em. A sleek groove that is a direct descendant of "Good Times" by Chic inspires a Michael performance that deftly cruises between breathy sensuality and full-bodied belting. Icing on the cake is a chorus and refrain that are immediate singalong fodder. Good luck trying to sit through this summery winner without swaying or snapping your fingers-it's next to impossible. An excellent preview of the upcoming Michael opus, "Older.'

► GIN BLOSSOMS Day Job (3:26)

PRODUCERS: John Hampton, Gin Blossom: WRITERS: S. Johnson, B. Leen, R. Wilson, P. Rhodes, J.

PUBLISHERS: You Sound Bitter/WB/Corporate Teapot/Philthy/Bonneville Salt Flats/Rutle Corps, ASCAF

A&M 00213 (c/o PGD) (cass

A&M 00213 (c/o PGD) (cassette single)
The second single from the fab album "Congratulations I'm Sorry" has the driving power of the band's breakthrough hit, "Hey Jealousy." Far more live-sounding and guitar-heavy than recent singles, this jam is a smart choice that affirms Gin Blossoms as a well-rounded entity with sturdy rock chops to go with their confirmed flair for brain-

sticking pop hooks. TORI AMOS Talula (3:43)

PRODUCER: Tori Amos WRITER: T. Amos PUBLISHER: Sword and Stone, ASCAP

REMIXER: Brian "B.T." Transeau Atlantic 6720 (cassette single)

This second single from "Boys For Pele" doubles as a featured cut on the star-studded soundtrack to "Twister." Typically heady and tough to penetrate on a lyrical level, this is a roller coaster of musical sounds, rapidly swerving from sweeping acoustic strumming to electro-hip funk beats. Dancefloor regulars should have a listen to a radical reconstruction by Brian "B.T." Transeau, which delves into haunting trance rhythms that illuminate previously untapped parts of Amos' voice. Added interest in this single should come from the inclusion of three pre-

RATPACK The Captain Of The Ship (3:34)

viously unavailable tunes.

PRODUCERS: Evenson Allen, Mark McKee WRITERS: E. Allen, M. McKee, K. Young, B. Yardley PUBLISHERS: Songs of Logic/Kangaroo/Stainer and Bell/BMG.

REMIXERS: Pete Lorimer, Richard "Humpty" Vission, Lutz Markwirth, Q-Swap, Douglas Carr, Peo Haggstrom Logic 59038 (c/o BMG) (CD single)

Talk about your kitchen-sink records. In the

space of 3½ minutes, Ratpackers Evenson

Allen and Mark McKee toss together elements of booty-bass, hip-hop, techno, ambient-pop, and dancehall. Ingested at the wrong time, this could be instantly headache-inducing. But if you're in the mood for party noise, it works just dandy. Remixers Pete Lorimer and Richard "Humpty" Vission smooth out some of the beats and pump the song up into a riotous hi-NRG track that is actually a little easier on the

R & B

▶ JODECI Get On Up (3:40)

WRITERS: Mr. Dalvin, K-Ci, JoJo PUBLISHER: not listed REMIXERS: Mr. Dalvin, Matt & Dean

MCA 3695 (c/o Uni) (cassette single)

There is still countless hours of airplay to be derived from Jodeci's super-fine opus. The Show, The Afterparty, The Hotel." The time, the lads kick it lovely on a lively pop/funk throwdown that harks back to the Spinners and the Gap Band with its breezy harmonies and jovial hand claps. It's a perfect addition to the spring season's party soundtrack, so expect instant R&B radio action, followed by equally ardent play on top 40 stations

SIMPLY SMOOTH Midnight Run (3:47)

PRODUCERS: Adam Shafron, Shawn Pierce WRITERS: D. McIntosh, A. Shafron, S. Pierce PUBLISHER: not listed

Adam 52326 (c/o Koch) (CD single Speaking of retro-minded singles, scant seconds into this top-tappin' R&B ditty will have many daydreaming about the salad days of the O'Jays. There is enough modern flavor to keep the kids interested, most notably a few, swift interwoven rap interludes. In the end, though, this is unabashedly and lovingly reverent toward old-school vocal groups—and will likely give mature listeners a pleasant jolt.

NOOKS & LUPA Real Man (4:32)

PRODUCER: Psycho Les, P.K. WRITERS: not listed PUBLISHERS: not listed

Correct 9913 (CD single) The unforced, mellow reggae beat of this jam is as refreshing as a Caribbean sea breeze. Nooks & Lupa sing and rap with equal flair and straight-up skill. Romantic, chivalrous sentiment is sure to win over female listeners. A sitar adds an eccentric element to a steady

COUNTRY

▶ NEAL McCOY Then You Can Tell Me Goodbye

PRODUCER: Barry Beckett WRITER: J. D. Loudermilk PUBLISHER: Acuff-Rose, BMI

Atlantic 6729 (7-inch single)
McCoy's last single, "You Gotta Love
That," took him into the top three of the Hot Country Singles & Tracks chart. He follows that successful outing with this cover of a classic Casinos recording. The slick pop/R&B-flavored melody and positive lyric is a perfect match for McCoy's smooth voice and warm style. He turns in an impressive performance as his selfassured vocals caress the words, bringing out the romance of the song. A welcome return of this timeless tune from one of country music's most consistently enjoyable vocalists.

▶ DIAMOND RIO That's What I Get For Lovin'

PRODUCERS: Michael D. Clute, Tim DuBois, Diamond

WRITERS: K. Blazy, N. Thrasher PUBLISHERS: Careers-BMG/A Hard Day's Write/Ric Bravo, BMI

Arista 2992 (c/o BMG) (7-inch single)

One of country music's premier bands sinks its teeth into this solid country ode to the benefits of a good love. As always, Marty Roe's country-boy vocal style rides atop his bandmates' excellent musical performances to create a fine and radioready country tune.

► DAVID BALL Circle Of Friends (2:49)

PRODUCERS: Ed Seay, Steve Buckingham WRITERS: D. Ball, B. Spencer PUBLISHERS: EMI-Blackwood/Montcreat, BMI; Hamstein Stroudavarious, ASCAP

Warner Bros. 8175 (7-inch s

The first single from Ball's forthcoming Warner Bros. collection revisits the familiar country theme of a high-society woman and blue-collar man with a clever lyric that declares, "I'm just a square in her circle of friends." Ball's hardcore country vocals infuse the tune with charm and personality. This cut should find a welcome home at country radio.

► EMILIO I Think We're On To Something (3:21)

PRODUCER: Barry Beckett WRITERS: J. Penning, B. Regar PUBLISHERS: not listed

Capitol 10305 (c/o Cema) (CD promo)

In the current glut of cowboy-hatted crooners, Emilio stands out with a distinctive voice and a knack for nailing a lyric with his delivery. His vocals possess a depth and resonance that elevate any tune to greater heights. This song boasts a well-written lyric and appealing mid-tempo melody that should help continue to build a base at country radio.

► KEN MELLONS Stranger In Your Eyes (2:40)

PRODUCER: Jerry Cupit WRITERS: M.D. Barnes, J. Chambers, L. Jenkins PUBLISHERS: Sony Tree, BMI; Sony Cross Keys, ASCAP Epic 78240 (c/o Sony) (7-inch single)

An artist can hardly go wrong with a song penned by esteemed tunesmith Max D. Barnes and cohorts Joe Chambers and Larry Jenkins. Mellons holds up his end of the deal by turning in a heartfelt performance on this emotion-laden ballad. The plaintive lyric and Mellons' affecting vocals go together to create a memorable record steeped in the best country music

DANCE

PLEASURE BEAT FEATURING J. COCK First

PRODUCER: Bradley Daymond WRITERS: T. Anthony, T. Boyle, G. Spencer PUBLISHER: EMI, ASCAP REMIXERS: Pleasure Beat, Frankfurt

Quality 7208 (CD single)

Just in case you needed another Euro-NRG anthem à la Real McCov or Fun-Factory added to your collection, here is a bouncy selection, rife with squeakyclean synths and galloping beats. Yeah, it's totally derivative, but kinda fun nonetheless, J. Cock belts with showboating theatrical energy, which suits the wildly giddy music. For a harder sound,

go to the Frankfurt remix, which has a tougher beat and cute keyboard effects.

A C

JEWEL Who Will Save Your Soul (4:00)

PRODUCER: not fisted WRITER: not listed PLIRI (SHER) not listed

Atlantic 6585 (CD promo)

A spree of image-enhancing television appearances—including a sterling performance on VH1's "Duets" with Melissa Etheridge—should help bolster interest in this charmer from Jewel's underappreciated debut disc. Amid a spare setting of strumming guitars, twinkling piano lines, and playful percussion, she comes off a tad like Joan Osborne, but with less earthy grit and more girlish glee. If there is a hit for Jewel on this album, this is probably her best shot. The odds appear to be in her favor.

KARLA BONOFF FEATURING THE NITTY GRITTY

DIRT BAND You Believed In Me (4:05) PRODUCER: Michael Omartian

WRITERS: K. Bonoff, W. Waldman

PUBLISHERS: Longitude/Spirit Line/Seagrape, BMI

MCA 55182 (c/o Uni) (cassette single)
Are you ready for the onslaught of Olympic-

related music? Regardless, here it comes Bonoff and company kick off "One Voice," a compilation put out to raise money to cover the expenses of the U.S. team. Well-intentioned and overflowing with earnest words about inner strength and faith, this single could use a little more punch to have the desired anthemic effect. Still, Bonoff's voice is always a pleasure, as are the Nitty Gritty Dirt Band's harmonies. Michael Omartian produced the track with a slick hand and accessibility to both pop/AC and country audiences.

ROCK TRACKS

► VAN HALEN Humans Being (3:41) PRODUCER: Bruce Fairbairn

WRITERS: E. Van Halen, A. Van Halen, S. Hagar, M. Antho

PUBLISHERS: Yessup/WB, ASCAP

Warner Sunset/Warner Bros. 8200 (CD promo The imminent soundtrack to "Twister" should get a nifty boost from this scalding slice of metallic rock. By now, you know the sound of this enduring band inside out, and there are no surprises here-just some tasty riffs from guitar hero Eddie Van Halen and snarling vocal acrobatics by Sammy Hagar. The lyrics are an ironic look at human nature, set within a whirling arrangement that whips around with the frenzy of a windstorm. Try to sit through this record without bobbing your head to the beat, or indulging in a little air guitarit's virtually impossible.

CORE Kiss The Sun (3:21)

WRITERS: Core
PRODUCERS: Core, Billy Anderson PUBLISHERS: not fisted Atlantic 6607 (CD single)

In the words of the band itself, its style is concisely described as a "psychedelic jam out. Shades of the Smashing Pumpkins and Megadeth color the metal-tinged riffs on this hard-as-a-rock rock song, while over-the-top angry vocals create an environment of rage. These youths gone wild may have a raw edge, but given time they may develop into true contenders. An added 47-minute interview with the band on the CD format provides the curious with all one would ever want to know about the guys and far, far more.

BLUR The Universal (3:23)

PRODUCER: Stephen Street

WRITERS: D. Albarn, G. Coxon, A. James, D. Rowntree PUBLISHER: Music Corporation Of America, BMI

Virgin 11516 (CD single)

Somebody scream, Blur lead vocalist Damon Albarn, backed by a weeping horn section, increases the cabaret quotient on "The Universal" with surprisingly delightful results. Though the act has been overshadowed in the States by the more accessible songs of fellow countrymen Oasis, Blur displays a subtlety and finesse that should eventually win over programmers and build the act's following

HOLY BARBARIANS Brother Fights (4:18)

PRODUCERS: Matt Hyde, Ian Astbury WRITERS: I. Astbury, P. Sugg
PUBLISHERS: Tayminster, ASCAP, Velvet Coyote, BMI Reprise 8105 (c/o Warner Bros.) (CD sins Former Cult members Ian Astbury and Scott Garrett make their impression deep and wide on this track, which could have easily come from that band's "Electric" album instead of the Holy Barbarians' debut set, "Cream." Astbury hefts his distinctive vocals around the driving guitars with typical aplomb. Overall, a strong start for the

GOD LIVES UNDERWATER Don't Know How To Be

PRODUCERS: God Lives Underwater, Gary Richards WRITERS: Reilly, Turzo

PUBLISHERS: World Seed/EMI-Blackwood, BMI

American 8156 (CD single)
In spite of its head-banging, tweaking appeal,
"Don't Know How To Be," from the act's "Empty" album, is more forgettable than several other superior cuts. GLU's unusual industrial elements and computer-generated bells and whistles add interesting glimmers à la White Zombie. However, a repetitive beat, combined with lead vocalist David Reilly's rote vocals, sound the death knell for this

LODE Legs & Arms (3:22) PRODUCER: Gary Katz

WRITERS: not listed PUBLISHERS: not listed

Geffen 4881 (c/o Uni) (CD single)

A truly original sound marks this interesting rock/folk-fused song. Countrified, bluesy guitars offer an unexpected twist, while the female vocal lead provides a sultry, saucy delivery. Softer-edged mainstream rock stations may find this an interesting item.

RAP

► ICE-T | Must Stand (4:02 PRODUCERS: San Man, Ice-T

WRITERS: Ice-T, S. Sanguillen
PUBLISHERS: Rhyme Syndicate/PolyGram International, ASCAP; Black Latin, BMI REMIXER: L.P.

Rhyme Syndicate/Priority 30046 (cassette single The weight in Ice-T's delivery of the openning line, "Nobody ever said life was gonna be easy, but damn!," is downright crushing. On this powerful first peek into his new album, the venerable rapper outlines the difficulties facing an African-American man surviving life on the dark side of the street. Told over a haunting and even-tempered groove, the lyrics trace the pain and temptation to fall over to the "other side." The ending holds hope, but guardedly so. An affecting single that demands immediate and widespread consumption.

NEW & NOTEWORTHY

ALL-STAR MADNESS Magic (no timing listed) PRODUCERS: Johnny "D" DeMairo, Nicholas Palermo Jr.

WRITERS: J. DeMairo, N. Palermo Jr. PUBLISHER: Johnick, ASCAP

Henry Street/Big Beat 92705 (c/o Atlantic) (CD

Who says dance music producers are not bonded? Some of the genre's heaviest and most competitive hitters bring their talents to this monumental house instrumental. Kenny "Dope" Gonzalez, Marc "M.K." Kinchen, Farley & Heller, Scott Kinchen, the UBQ Project, Roc & Kato, Armand Van Helden, Todd Terry, Maurice Joshua, Tommy Musto, Victor Simonelli, Roger Sanchez, and Eric "E-Smoove Miller each add four or five minutes to a basic house groove concocted by Nicholas Palermo Jr. and Johnny "D" DeMairo. The result is nearly 70 minutes of music that will move the bodies of dancefloor regulars while simultaneously feeding the brain with endless rhythmic twists and sound effects, Kids in the U.K. are

already gobbling this up. Look for similar heat here, with radio climbing aboard, once a tight edit is con-

DONELL JONES In The Mood (4:23)

PRODUCER: Donell Jones WRITERS: D. Jones, G. Tobar, P. Richardso PUBLISHERS: Check Man/Tobar/Duet/Ness, Nitty nd Capone/Warner-Chappell, ASCAP

LaFace/Untouchables 4127 (c/o BMG) (cassette

Although Jones is a new face as an artist, his youthful soul flavor is familiar to those who dug Usher's hit, "Think Of You," which he wrote and produced. On this preview into his must-hear self-titled debut, he proves to be as strong a vocalist as he is a tunesmith. Stretching out over a languid funk groove, he displays a talent for switching from chest-pounding drama to romantic whispers in a heartbeat. His performance is matched by a song worthy of any jeep. Early props will come from R&B radio, but this is a multiformat hit waiting to happen. Get on it ASAP.

SINGLES. PICKS (): New releases with the greatest chart potential. CRITICS CHOICE (*): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Brett Atwood (L.A.).

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Reviews & Previews

(Continued from page 42)

CLASSICAL

★ CAPRICCIO STRAVAGANTE Johan Schenk: L'Echo Du Danube Astreé/Auvidis 8566

II Violino: Bach, Veracini, Westhoff PRODUCER: John Pfeiffer

Deutsche Harmonia Mundi/BMG Classics 05472-

Led by keyboardist Skip Sempé, the expert, prolific Baroque ensemble Capriccio Stravagante has released two very different but equally inviting albums in close proximity. "Il Violino" is a bravura showcase, with virtuoso performances of exciting works from Bach and others by violinist Manfredo Kraemer. "L'Echo Du Danube" features compositions for viola da gamba by obscure Dutchman Johan Schenk, whose music is intimate, detailed, and ravishing.

GOSPEL

► WITNESS A Song in the Night

PRODUCER: Michael A. Brooks

For a full decade, Detroit's Witness has stood on the edge of artistic greatness and and a major commercial breakthrough. Producer Michael Brooks, who wrote all the songs, lays down sonically rich tracks that range from delicate and melodic ("Oh What Love," "A Song in the Night") to massively grooving ("The Blood") and gives the all-female foursome exceptional material into which to sink its considerable chops. Rich with both ballad and uptempo singles contenders that would stand well on urban AC, gospel, and con-temporary Christian formats, Witness has

▶ DELEON RICHARDS My Life

finally hit the bull's-eye.

PRODUCERS: Various

Intersound 9169

Singing professionally at the age of 3 and cutting the first of her six major-label albums when she was only 8, child prodigy Deleon Richards, 19, is an amazingly mature, self-aware, and assured artist. With a dazzling lineup of urban and contemporary gospel producers manning the boards—including Jerry Peters, Fred Hammond, and Percy Bady—Richards paints from the richest palette she's ever been given. She soars on a collection that's alternately smooth and kicking, richly radio-ready, and a work of the highest artistic integrity. With solid, multiformat appeal, Richards' greatest connection to traditional gospel is the fervor and commitment of her extraordinary voice. Put it to a sure-footed, classy, contemporary production, and it adds up to a career album.

CONTEMPORARY CHRISTIAN

MARK LOWRY

Remotely Controlled

PRODUCERS: Mark Lowry, Lynn Keesecker, Bubba Smith Word 7019670601

Mark Lowry has built a successful career utilizing his talents as a vocalist, songwriter, and comedian, and this latest project includes all those elements. The album and accompanying video feature Lowry channel surfing and serving up hilarious bits, such as "The Hair Loss Club For Men," "America's Most Annoying," and "Fruit Juicer 2000." Some of Christian music's best-known artists join in the fun. Gary Chapman cameos as a roadie, Bill Gaither and Carman make appearances on a home-shopping show. and rockers from Guardian and Newsboys contribute mock testimonials for the Hair Loss Club, The project also includes a parody of the hit "I Surrender All" and Lowry serving up a serious number; "Mary, Did You Know?," which has also been cut by Michael English and Kathy



CHILDREN'S

SLIMEY'S WORLD GAMES

30 minutes, \$12.98

Another Olympic-minded children's program, this "Sesame Street" original follows Slimey as he strives to regain the gold after losing every event to his global worm brethren in last year's Winter Games. And under the tutelage of none other than Oscar the Grouch, how can he lose? A lesson not only in sports, but in sportsman-like conduct, the merits of devotion and hard work, and the importance of teamwork, the tape is a load of fun and includes plenty of motivational, body-moving songs. Let the games

MY TRIP WITH DAD ON THE CALIFORNIA SKUNK TRAIN

30 minutes, \$15.95

The live-action genre is spawning its share of narrowly focused titles, and this offering—the first in a travel-oriented series-may take the cake for having the most specific and lengthy title of them all. Narrated by an inquisitive tyke named Matthew, the tape meanders its way along a journey through Northern California's redwood forests aboard a historical steam train. Production values are high, and care is taken in promoting positive values and self-esteem. Coming next from Learn and Discover is "My Rafting Trip With Dad Down The Grand

Canyon." Let's just hope mom finds a way to get in on the fun. (Contact: 415-695-0822)

DOCUMENTARY

THE JOURNEY OF THE BUTTERFLY

62 minutes, \$19.95

The images found in the poetry of children who lived and died during the Holocaust are still some of the most powerful reminders of the tragedy. The butterfly was immortalized as a symbol of freedom lost by youngsters relegated to the Terezin ghetto in Czechoslovakia, and this video puts the now-famous "I Never Saw Another Butterfly" in a touching historical light. Narrated by "Good Morning America" co-host Charles Gibson, it features a performance of the poetry collection by a children's choir coupled with complementary artwork created in the ghetto and recollections from ghetto survivors. One for parents to watch alongside their own kids. (Contact: 800-655-1998)

INSTRUCTIONAL

GUITAR METHOD IN THE STYLE OF THE ROLLING STONES

MVP Home Video

60 minutes, \$19.95

MVP's continuing series of instructional videos for beginning musicians puckers up with Curt Mitchell's detailed lesson in guitar playing in the style of the Rolling Stones. More than 50 riffs await the uninitiated, who will play along with a varied selection of songs culled from the past 30 years, including "Paint It Black," "Jumpin' Jack Flash," "Satisfac-tion," "Angie," "Not Fade Away," and "Start Me Up." Mitchell's instruction is clear and concise and is aided by dia-

grams and solid practical tips. Also new from MVP is "Guitar Method In The Style Of The Eagles." (Contact: 800-

VIDEO GUIDE TO DOGS

30 minutes, \$19.95

Finding the perfect canine companion is not always as easy as it might seem. There is more to the process than just spotting that doggy in the window, as this informative program makes clear. Although some questions and issues it raises might seem obvious to some potential dog owners, the sum total of clearly presented information is indeed helpful. A brief general introduction segues into a fluid Rolodex of breeds akin to a video real-estate guide. Helpful hints about the best places to buy a dog, which breeds respond best to children, and the appropriate accessories round out the program. (Contact: 805-

MADE FOR TELEVISION

MYSTERY SCIENCE THEATER 3000

97 minutes each, \$19.95 each

Gramercy Pictures is preparing to release the theatrical version of the popular TV series, and Rhino is right in the game with the release of its first three videos comprising feature-length programs. An absurd melting pot of comedy, pop culture, science fiction, and on-target criticism of bad Hollywood 'B' movies, "MST3K" has transcended its initial target audience and taken on a cult life of its own. Lest retailers think Rhino is merely riding the publicity wave generated by the movie, be informed that the label plans to release no fewer than 20 programs on video.



PRIMAL FEAR

Time Warner Interactive

Sony PlayStation

Many video games have tried to re-create horror films, but few have succeeded at achieving the same impact as a good fright flick. Put bluntly, "Primal Fear" makes you scream. That, after all, is the point of these groovy gorefests. Incredible 3D graphics detail horrifying scenarios, including close encounters with flesh-eating zombies and eye-pecking birds. Fans of the "Alone In The Dark" game series will recognize the game formula, which is souped up here to take advantage of the polygon-producing power of the Sony PlayStation. The acting in the fullmotion-video intro is a bit campy, which contrasts sharply with the dark-themed spirit of the game. Spooky music sets an adequate atmosphere of suspense and fear. Primal fun.

FLIPPER

The Track Factory Enhanced CD

At last, one of the few enhanced CDs that gets it right. The film soundtrack to "Flipper," which is due to open in theaters soon, contains multimedia elements that will educate and enlighten young computer users. Several simple activities are contained on the disc, including matching and seekand-find games and a jigsaw puzzle. In addition, the disc contains interactive tutorials and short films on various sea creatures. The disc, which is being sold for the same price as a standard CD, is proof that thoughtful content development can result in an enhanced CD that is intriguing beyond the first play. More developers should follow the lead of "Flipper."



Ocean Of Sound: Aether Talk, Ambient Sound And Imaginary Worlds By David Toop pent's Tai 306 pages, \$16.99

"Ocean Of Sound" is marketed and packaged as a book about ambient. music, but it is both more and less than that. Author David Toop makes no pretenses about surveying the contemporary ambient scene with its Byzantine layers of pseudonyms and subgenres. Instead, the British composer and journalist uses ambient music as a pretext to chart a much broader landscape.

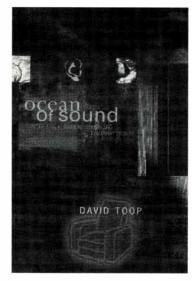
For Toop, modern music is a web of interconnections, many of which aren't even apparent to the musicians themselves. His perspective embraces the free jazz of Sun Ra, the impressionism of Debussy, and the ambient drones of Aphex Twin, and it articulates a global aesthetic of which ambient is only one manifestation.

"Ocean Of Sound" is replete with interview excerpts that are not only illuminating in themselves, but enlivened by anecdotes from Toop's close relationships with many of the artists. One of them is Brian Eno, who produced Toop's first recording in the '70s. Eno's concepts of ambient music are a floating linchpin in the "Ocean Of Sound" as Toop follows their emanation out of the underground and into popular consciousness through the music of U2, Talking Heads, and oth-

It's this very intimacy that provides Toop's blind spots. He has the elitist's

disdain for new age music that makes him blind to many of the obvious parallels and interconnections between new age and ambient. When new age is mentioned at all, it's in snide, generalized asides like "New Age noodling." Toop's dismissal of synthesist Steve Roach's techno-tribal explorations with lines such as "a false frontage polyvinyl reproduction of nature and myth' seems contradictory in light of his praise for the Fourth World fusions of trumpeter Jon Hassell.

The author also dismisses space music pioneers like Tangerine Dream and Klaus Schulze, whose hallucinogenic-driven synthesizer rhythms



and timbres have been the template for much contemporary ambient music and have often been sampled Biases aside, Toop has woven a

thread through music that embraces the futurists and fusionists, the Velvet Underground and Debussy. He wraps these figures together in references to William Gibson and Umberto Eco. Gustav Flaubert and John Lilly. At one point, he departs for several pages, taking the reader on a boat trip down the Orinoco River in Venezuela. It has less to do with music than with Toop's world view and his concepts of music immersion, which take the reader from the "Deep Voices" of whale songs to the deep listening of avant-garde composer Pauline Oliveros, with side trips into Gregorian chant and Charles Ives.

With an itinerary that includes Les Baxter and Miles Davis, John Cage and the Orb, not to mention more obscure names such as plunderphonics master John Oswald, Toop covers a lot of territory. However, his map is unabashedly Toop-centric. At several junctures, he offers the caveat that this is his "biased opinion, compromised by firsthand involvement."

"Ocean Of Sound" isn't the definitive book on this music, but one hopes it will begin the discussions that could result in that book and others. Meanwhile, we are fortunate to have a writer with Toop's wit, knowledge, and easy readability to provide at least one path of navigation through these waters

JOHN DILIBERTO



THE DILBERT PRINCIPLE By Scott Adams

Read by the author

70 minutes (abridged), \$12

In his first book, Scott Adams offers the same kind of quirky, comic insight into bureaucracy and corporate politics that has made his comic strip "Dilbert" so popular. In a friendly, bemused. ironic tone, he discusses such topics as management decisions, sales and marketing, and focus groups. Talking about corporate downsizing, he notes that companies have tried to soften the blow with pleasant-sounding euphemisms: "1980—'You're fired'; 1985—'You're laid off'; 1990—'You're downsized'; 1992-'You're rightsized.' " Adams says he expects this trend to continue, predicting such forthcoming phrases as "you're happysized," "you're splendid-sized," and "you're orgasma-sized." He expounds on his theory that "People are idiots ... The only difference among us is that we're idiots about different things at different times. No matter how smart you are, you spend much of your day being an idiot." The audio comes packaged with a selection of Adams' 'Dilbert" cartoons. This is a perfect gift for fans of the comic strip or for those depressed and frustrated by conditions in their workplaces.

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefeld Olson, 3817 Brighton Court, Alexandria, Va. 22305. ENTER*ACTIVE: Send review copies to Brett Atwood, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. BOOKS: Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036 AUDIOBOOKS: Send review copies to Trudi Miller Rosenblum, 202 Seeley St., Brooklyn, N.Y. 11218

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

U.K. Indie Retailers Forge Ahead *Distributors Optimistic Despite Decline*

This story was prepared by John Ferguson, retail editor of Music Monitor:

LONDON—Times may be tough for Britain's independent music retail sector, but that's not dissuading newcomers from taking the plunge, say key independent distributors and wholesalers, who report that 1996 is proving to be a buoyant year

for budding new retailers.



There are no detailed statistics expected on the state of the independent sector until June, but the most recent figures from the

British Phonographic Industry show that there was only a slight drop in the total number of independent stores between 1993 and 1994: 1,280 vs. 1,293.

However, with the rapid growth of such merchants as HMV, new player Music & Video Club, and independents such as

Singles Boost Dutch Market

AMSTERDAM—After posting declining revenues in 1994, the Dutch record market moved ahead modestly in 1995, reporting an increase fueled entirely by the renewed vigor of the single.

At retail values, total record sales in 1995 were worth 1.148 billion guilders (\$680 million), up 1% over the previous 12 months. The 4.3 million units sold represent a 5% increase on 1994's total.

The Dutch market is now the fourth largest in Europe—behind Germany, the U.K., and France—and the eighth largest in the world. CD-player penetration is one of the world's highest, at 71% of households.

According to Dutch labels' body NVPI, the fact that units rose by a greater percentage than market value is a function of the continuing growth of the (Continued on page 50)

premier

Andy's, industry consensus has been that the independent market (that of the oneor two-store retailer) has been on a steady decline. Retail consultancy Verdict now estimates the independents' share of the music market to be slightly more than 8%.

(The Verdict statistic was part of a recent report on U.K. music and video retailing that calculated that Virgin Our Price was market leader last year, with a

23.7% share, followed by HMV, at 13.5%, and Woolworth's, at 13%.)

Notwithstanding that estimate of the

indies' status, a more upbeat picture emerges from the suppliers. Alasdair Ogilvie, commercial director of leading national wholesaler THE, says the company opened roughly 500 accounts last year, and more than 150 of those were with new independent retailers. "The same sort of rate of growth is happening this year," Ogilvie adds. "We see the independents as still being a very vibrant part of the market. There are inevitably casualties, but I don't think there are any more closing than there were two years ago.

"In certain areas where perhaps a W H Smith or an Our Price have closed," he continues, "people are seeing opportunities for new shops. Then there are also the more established independents, who are now looking to expand."

Stuart Persky, audio buyer at Golds, couldn't say exactly how many new independent accounts were opening each week, but concurs that business in the independent sector is healthy. "Our turnover is certainly well up, and as our existing customers aren't suddenly buying a lot more product, it can only be [due] to the new accounts that we are opening all the time," he says.

Unlike other distributors, Golds concentrates on the traditional audio/video retail sector; and Persky says that because the leading U.K. record companies are being increasingly careful about the creditworthiness of new accounts, a lot of independents' first ports of call remain the wholesaler. "Once they are established,

they often switch to direct accounts, but we still manage to hold onto quite a few," he adds

Independent distributors also have a close relationship with new retailers entering the marketplace, and they too are optimistic about the state of this particular sector:

RTM GM Jim Greenhough says, "We are now looking at whether we need to expand our sales side, and while that is not

all down to the number of new accounts, it has played a

part. There are always going to be closures, but overall, the independent sector looks quite buoyant."

RTM intends to build on the success of its independent retail umbrella group, the Chain With No Name, and recently launched the first of what is intended to be a regular series of sampler CDs available only to members of the retail marketing group. The other big growth area for RTM has been the dance market, which has traditionally been served by small, specialist, wholesale distributors.

Tony Duckworth, GM at Vital Distribution, agrees, adding that business is aided by the close links being established between dance and traditional indie music. As far as the latter is concerned, he believes that the high-profile success of such acts as Blur and Oasis has been a boon. "We have certainly opened more new accounts in the past six months than we did in the previous period," he adds.

Pinnacle sales manager Chris Maskery was more cautious but could still see healthy signs of growth in the sector. "I wouldn't say there has been a surge, but things keep ticking over; and we are signing up new independents every week—some for audio, and some for our games software division."

Even the major labels are seeing positive signs in the independent market. John Pearson, commercial director at MCA, says there is still growth among independent dealers: "I find we are processing between (Continued on page 47)

Music Monity

Rewarding Moment. Veteran U.S. broadcaster and recording artist Rufus Thomas, right, presents fellow American Paul Gambaccini with an award to celebrate the latter's 20-plus years of broadcasting in the U.K. The Radio Academy/Music Monitor Award for outstanding contribution to music radio was presented to Gambaccini April 17 in London (Billboard, April 27). Thomas was in the U.K. for a tour supporting his current Seguel Records album, "Blues Thang."

newsline...

SLOVAK IFPI officials were placing high hopes on a meeting of their respective Czech and Slovak boards, scheduled to take place in late April. Vladimir Kocandrle, who heads both Monitor-EMI Czech Republic and Slovakia, says that "very important developments" were expected at the conclave, which should pave the way for more major labels to join the Slovak IFPI and set up shop in Slovakia. EMI and PolyGram are the only two majors in the \$4 million market, which has a population of 5 million.

NIPPON COLUMBIA president Hiroshi Takano will serve as chairman of the Recording Industry Assn. of Japan for the next two years. He replaces Shugo Matsuo, president of Sony Music Entertainment (Japan), whose term as RIAJ chairman expired at the end of March.

SONY MUSIC Entertainment Australia continues its hot streak (Billboard, March 23) by accounting for five of the country's top six albums in the Australian Recording Industry Assn. charts for the week ending Sunday (28). The titles are by Rage Against The Machine, Oasis, Neil Diamond, the Presidents Of The United States ()f America, and Celine Dion. The No. 1 album, however, belongs to Warner Music: Alanis Morissette's "Jagged Little Pill."

A NEW STUDY of Pacific Rim music markets has been published by the U.K.'s Financial Times. "The Asia-Pacific Music Business," written by Phil Hardy and Dave Laing, reports on 13 markets and offers a regional overview and corporate profiles of leading music-related companies doing business in Asia.

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BILLBOARD MAY 4, 1996

Eye Q Raises Global Dance Intelligence

■ BY WOLFGANG SPAHR

HAMBURG-Five years ago, Frankfurt label Eye Q was just a small play on words. Now, its electronic dance music has made it a significant player on both the domestic and international stages.

The three Eye Q labels—Harthouse, Eye Q, and Recycle or Die-produce what has been described as sophisticated electronic music in a trance

However, each label has its own position within the genre. Harthouse specializes in work from acts that may be new to the techno scene, while the Eye Q label is less oriented toward electronics and more toward artists. Its roster includes German chart acts Sven Väth, Earth Nation, and B-Zet, which enjoyed German success in August with the single "Everlasting Picture." Recycle or Die releases electronic, experimental music in environmentally friendly packaging, such as 100% recyclable tin boxes and recycled

These labels are considered cofounders of the trance and house scene in Germany and developed their individual styles early on, according to Eye Q president Heinz Roth. Roth states that the label established the term "trance" at a time when techno was still uncharted territory.

Roth has a very low opinion of "bubble-gum" hit-parade music; for him, innovation is paramount. "Even though we're 5 years old now, we still want to pick up on major current trends from their outset," he says. In order to achieve this, he has established bases in London and Los Angeles.

Eye Q Records has been relatively successful with German product in the U.S., and the company expects 10,000to 20,000-unit sales on any given title in the Eye Q or Harthouse catalogs. Eve Q will launch the Recycle or Die label in the U.S. in the coming 12 months. The Recycle or Die catalog



dent Heinz Roth, GM Richard Henderson, and managing director Dean

case for electronic, ambient music, Roth says he feels it will prove popular

Eye Q has already made an impact in the U.S. via its relationship with Warner Music there and that company's release of material by Väth.

BY GLENN A. BAKER

DURHAM

(Continued on next page)

Spain's Perennial Flores

Sisters Maintain Family's Fame

■ BY HOWELL LLEWELLYN

MADRID-Spain's Flores family is maintaining its grip on the country's show-biz pulse one year after matriarch Lola Flores and her pop/rock star son Antonio died within two weeks of each other.

Antonio's posthumous album, "Antología," entered the country's charts at No. 3 just a week after its March 4 release and has sold almost 85,000 copies, according to his label, RCA. His previous album, "Cosas Mias" (Things Of Mine), which was sliding from the charts when he died at age 33 last May, has sold 600,000 units, according to

Elder sister Lolita, 37, released her first album 20 years ago. But as a singer, she had always been in the shadow of Antonio and their sister Rosario, 30, whose flamenco pop music has made her Spain's top-selling female artist of the '90s.

Lolita has now made a comeback with a new look and a new musical

style. The same week that "Antología" was released, she put out an album half-written by Antonio that was partly recorded when he died. "Quién Lo Va A Detener?" (Who Is Going To Stop It?) was presented in Madrid to Spanish television and press, which turned out en masse to witness Lolita's musical rebirth.

Her first album in five years was also released in March in most Latin American territories. All four Flores artists are popular in Latin America, and gossip magazines have been kept busy in the past year with Lolita's separation from her Argentinian husband following the two deaths, as well as the news that Rosario is pregnant by her new boyfriend, who is also Argentinian.

Lolita's album, her first for RCA. includes contributions from such musicians as singer Antonia Carmona. Carmona is also featured on "Antología." which includes five previously unreleased tracks. Of the two albums. "Antología" is expected to sell well and (Continued on next page)

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Pictured, from left, are Eye Q presi-

comprises nine titles and, as a show-

with the U.S. new age audience.

The U.S. dance music audience orig-

SYDNEY—As the reunited Seekers end

Box Reignites Reunited Seekers provided renewed impetus for the solo career of lead singer Judith Durham,

> EMI Premier: a generous sprinkling of curios (such as the opening and closing film versions of "Georgy Girl"). The set is so essential that, far from concluding the Seekers phenomenon, it has reignited it.

who has a new album out in the U.K. on

Not that the core of the material has been unavailable until now. There have been regular greatest-hits packages over the years (and more than a 100 internationally), including "The Silver Jubilee Album," which surpassed platinum status (70,000 units sold) after the reunion. It was followed by EMI's "Live In Concert" release from the tour, which has sold more than 100,000 units (60% of those sales accounted for by a record /video package marketed by Roadshow Music).

'This group is a freak. It won't go away; the public won't let it," says EMI strategic marketing consultant Leon Concannon. "The loyalty really is something to behold.

"We recently tracked down the 35 mm film master of 1968's "World Of The Seekers" television show-a big-budget, 45-minute documentary shot around the world that I believe still holds the record as the highest-rated special ever seen on Australian screens. We issued it on video, and it immediately went gold [5,000 copies sold]. Now Network Ten has (Continued on next page)

a two-year stint as a touring band after Released in February, the five-disc 25 years of silence. they are being givboxed set is an essential collector's item, en a fitting tribute with 126 digitally remastered tracks and here in the form of

one of the most comprehensive boxed sets ever.

EMI's "The Seekers Complete" gathers together every known recording by the act—and then some. To date, the album has sold 35,000 copies, according to EMI. The box draws to a close a remarkable period since the hugely popular act got

EXECUTIVE TURNTABLE

RECORD COMPANIES. McDonnell Productions U.K. and Holland names Theo Kohler managing director. He was formerly with Sony Music U.K.

EMI Records Group U.K. and Ireland names Cathy Cremer director of artist relations. She was head of artist relations. Richard Cottrell is named managing director of commercial marketing, sales, and distribution. He was senior director of commercial operations. As a result of Cottrell's move, Paul Coldwell is named GM; he joins the company from Telstar U.K., as does Georgina Capp, who is named commercial manager.

Parlophone Records U.K. names Malcolm Hill director of promotion and Murray Chalmers director of press. They were heads of promotion and press, respectively.

Chrysalis Records U.K. names Mark Collen deputy managing director. He was marketing director of Parlophone Records U.K. Chris Briggs returns in a senior A&R position.

PolyGram International names Mike Allen VP of international marketing. He was marketing director.

back together two years ago. It has also

Virgin Records U.K. names Steve Pritchard and Peter Duckworth codirectors of commercial marketing.

VIDEO COMPANIES. Warner Vision Japan names Masato Shiotani GM. He joins from Buena Vista Japan, where he was sales and marketing director.

RETAIL. Blockbuster Video U.K. names Nigel Travis senior VP for Europe. He was VP for Europe.

Music Sales Limited U.K. names Chris Butler GM. He is director of sister company Novello & Co. U.K. and replaces Frank Johnson, who retires.

RELATED FIELDS. The board of the Performing Rights Society U.K. names Malcolm Coster as its first nonexecutive director. He is senior VP for Unisys Corp. U.K.

Labels Arranging Tour Support For Danish Acts

COPENHAGEN—The tour buy-on has arrived in Denmark.

Commonplace elsewhere in Europe, the concept of a record company paying for a band to tour in support of a better-known act is being tried out here with Mega Records act Peanut Pump Gun.

Traditionally, Danish headlining acts play two sets per concert. However, on Sort Sol's next club circuit, alternative rock act Peanut Pump Gun will open.

Mega Records released Peanut Pump Gun's debut album, "Indie Love," March 21, and Mega Danish managing director Jesper Bay says, "They wanted to play [and we wanted them to], but it's difficult for a young band to get gigs with a sizable audience before it's established.

"Sort Sol was to go on tour and wanted a regular support bandsomething that's not traditional in Den-

"We evaluated it to see if it was worth it and decided to pay for it," Bay adds. "To my knowledge, it's a first for Denmark.

"The tour has promotional advantages for us and educational aspects for the band, which needs to find out what a tour is like.'

A tour is particularly significant for alternative rock bands, as they receive only limited exposure on radio. Mega is committing the equivalent of \$26,000 to Peanut Pump Gun's tour and another \$10,000 in advertising and related

"It's pretty much a normal promo budget," says Bay, "whereas we would have used the money for videos and the

CHARLES FERRO

International Canada

EYE Q RAISES GLOBAL DANCE INTELLIGENCE

(Continued from preceding page)

inally picked up on Eye Q via specialist import shops in urban centers, and Roth feels that the tie-in with Warner is important. "The value of support from such a respected major cannot be underestimated," says Roth, who has strong ideas on who will buy his rec-



ords. These include "club kids and disaffected former rock fans who have grown tired of plaid-shirt complaint rock, together with other intelligent types who might buy anything that represents an innovative and exciting alternative to big-league rock product. These are the people who can be count-

ed on to lead the way for our music."

Roth cites Los Angeles, Miami, San Francisco, and New York as hotbeds of activity, but new specialist retailers are springing up in every state. "Alaskans like good dance music too," he reports.

The company has produced product specifically targeted at the U.S. market. A special edition of Hardfloor's "Da Damn Phreak Noise Punk?" was created for the U.S. with two extra tracks and different cover art. It sold more than 10,000 units in its first five months of release.

Roth points to an important medium on which the company's product is appreciated. "College radio loves us," he states. "Nearly every campus radio has a techno show. One member of the U.S. staff is dedicated to keeping [the stations] aware of our new releases."

SPAIN'S PERENNIAL FLORES

(Continued from preceding page)

stay at the top of the charts for some

The Flores tragedy, in which Lola died after a long fight against cancer and a devastated Antonio accidentally died from an alcohol and drugs overdose, stunned Spain. The events soon took on a mystical air as Lolita and Rosario spoke of their family spirit uniting in the distant sky.

On her album's liner notes, Lolita writes, "My dear brother Antonio, you awoke somebody inside me that I did not know was there. You believed in me and convinced your friends to make this record... P.S. Give lots of kisses

to Mama."

Before a showcase in Madrid, Lolita said, "Musically, I have changed a lot. It might seem that I've gone from one extreme to the other, that before I was only known for singing little love ballads at my mother's side. But that mold was broken with the deaths, followed by my [marital] separation."

Irritated by comparisons made between her music and Rosario's, Lolita added, "That is absurd. Our music is completely different. People say she is the gypsy cousin of Lenny Kravitz. I think I am more like Antonio"

BOX REIGNITES REUNITED SEEKERS

(Continued from preceding page)

picked it up for prime-time national telecast, which will probably generate another gold for the video. It's like time has stood still "

This is quite an achievement for a conservative-looking acoustic group heavily influenced by the Weavers and once described as "too pop to be folk, too folk to be rock, and too talented to be dismissed as merely middle of the road." Still, the group notched up two No. 1 and three top three British hits, three top three British albums, two top five American hits, and an Oscar nomination.

The deep-rooted affection for the group was evident at the end of 1993 when the original quartet—which had not been in the same room for 25 years—made national headlines by agreeing to re-form. The Australian concert tour, 100 sellout dates promoted by first Michael Coppel and then Paul Dainty, grossed nearly \$5 million Australian (\$3.9 million) and was followed by a series of concerts in the U.K. and Europe.

Officially designated in 1967 as Australians of the Year, they were again honored by their country at the end of 1995 when they were inducted into the Australian Record Industry Assn. Hall of Fame by a former chart contemporary, Peter Asher.

The reunion has definitely come to an end (although a final "big bang" has not been ruled out). Durham is using the momentum to further her solo recording career, which began on EMI in 1967, continued on A&M in the '70s, and resumed

with a 1994 EMI album, "Let Me Find Love."

The Seekers' 25th anniversary tour in 1993 brought the act to the U.K., where its compilation "A Carnival Of Hits" went gold, selling more than 140,000 copies, according to EMI Premier.

During this visit, Durham signed her solo deal with EMI, and her new "Mona Lisas" album was released in the U.K. by EMI Premier in March.

Produced by Gus Dudgeon at Abbey Road, it includes covers of Bob Dylan and Byrds songs and a version of Gallagher & Lyle's "Heart On My Sleeve," which has been released as a single and was performed—via satellite from Sydney Harbor—on the U.K.'s "Good Morning" television show. Durham will undertake a U.K./European concert tour in May.

U.K. INDIE RETAILERS

(Continued from page 45)

five and 10 new accounts a week, and of them, about half would be independents."

Warner Music U.K. sales director Jeff Beard adds, "I would say that independents make up about 12% of business, and it has stayed like that for the past 18 months. Independent stores are closing, but there are more new independents coming up to replace them. The difference now is that a lot of the independents are much more [specialized]."

Canada Nice Alternative For Reid

A&M/Island/Motown Prez Is Keeping Roster Small

■ BY LARRY LeBLANC

TORONTO—When he assumed the role of president of A&M/Island/Motown here nine months ago, John Reid inherited a small but impressive domestic roster that included Jann Arden, Ashley MacIsaac, Bass Is Base, the Dough Boys, and Big Sugar. His A&R strategy has been to keep the company's roster select and focused, green-lighting only those acts capable of selling globally.

"There's room for another act," Reid says, "but there's no rush for us to expand. I want to keep the roster the smallest and the most eclectic of the major [labels'] rosters here. We're only signing acts we believe in and that can sell overseas. I'm not interested in acts who want to sell gold or platinum records in Canada alone."

Since becoming president, Reid has signed Vancouver-based young punk band Another White Male and has signed a Canadian distribution agreement with MacIsaac's manager, Sheri Jones, for her Turtle Records label, which includes Gaelic singer Mary Jane Lamonde.

"We're now catering to developmental acts," says Reid. "Funding them, touring them, and committing to them long-term, to give them room to grow."

Reid says he relished the chance to reshape his marketing skills by exiting the London Records (U.K.) marketing director spot to helm A&M/Island/Motown, a division of PolyGram Group Canada Inc. Reid replaced Joe Summers, who was promoted to vice chairman of PolyGram Group Canada.

"For anyone to work in the U.K. and the U.S. markets, you should have international experience," Reid says. "Working in the U.K. was tremendously exciting, but without working in international markets, it's so easy to be blinkered by what's happening in the outside world."

Reid adds, "It's a particularly good moment to be working in Canada. It has become very hot as a repertoire center and is about to get even hotter."

To find emerging talent, Reid frequents such Toronto clubs as Ultra Sound, Bamboo, Rivoli, and Lee's Palace. "For the first six months, I was going to three gigs a night, seven nights a week," he says. "Being a single bloke in Canada, what else was I going to do at night? Stay in? I still go to three or four gigs a week."

Reid says he is impressed by Canada's grass-roots alternative scene. Boosted enormously by support from national video channel MuchMusic, national college network CBC Radio, alternative radio station CFNY Toronto, and such key retail chains as HMV Canada and Sam the Record Man, Canadian independent acts have come to realize sizable national profiles and sales.

"There's a freshness in Canada, because artists can develop here without A&R people hunting them down," says Reid. "Even if some acts are signed [by major labels] too early, they are still allowed to develop for longer than they can in the U.S.—and, for sure, in the U.K. I have a lot of admiration for Canada's independent sector. What's unique here is that major retailers give front-rack space to independent acts."

Four months after Reid arrived at A&M, the label launched MacIsaac's album "Hi" How Are You Today?" Reid has been closely involved in the domestic marketing of the album and its setup with PolyGram affiliates worldwide.

Says Jones, "I'm finding John valuable because of his extensive U.K. and European contacts. He seems to know everybody, and he's not shy about talking-up Ashley to [A&M U.S.] either. I enjoy working with him. He's very direct."

According to Reid, MacIsaac's album has sold 170,000 units

has sold 170,000 units in Canada. "What has been most satisfying has been Ashley getting on [Canadian] radio and selling records," says Reid. A&M Canada is

REID

A&M Canada is gearing up for the June 4 release of "18 Until I Die," the

new album by one of Canada's best-known artists, Bryan Adams. "He's Canada's biggest [musical] export, period," says Reid. "Also, domestically, his catalog sales are monstrous, week in and week out. For the new album, there'll be a heavy print campaign and heavy outdoor advertising, TV, radio, and time-buys. We'll do a couple of days of press and promotion with Bryan, and hopefully, we'll have a tour this year. We're leading with a rock single ["The Only Thing That Looks Good On Me Is You'] May 8 that will re-establish him in this market as a rocker."

The label is also setting up Soundgarden's "Down On The Upside," due May 21, which Reid expects to ship platinum (100,000 units).

Reid adds that A&M is working the Gin Blossoms' "Congratulations I'm Sorry" and Sting's "Mercury Falling." "We're at 80,000 records [in Canada] so far with Sting, which I'm pleased with," says Reid. "It's going to be a long-haul record. We're also in good shape with the Gin Blossoms. We've done about 65,000 records. We're just about to come out with the second single ['Day Job'], and we need to get the band here to tour."

MUSICAL MINISTRY

Reid became interested in working in entertainment while studying for a business degree and acting as social entertainment coordinator at Trinity College in Dublin in the late '80s. Established in 1591 to train young men for the Protestant ministry, Trinity has been the focal point of Ireland's new wave and punk music scene since the Clash played there in 1977. It was in Trinity's small, underground Buttery bar that U2 first played.

"New wave and punk groups were attracted to the the university in droves, eager to showcase their raw but vital talents in front of an appreciative audience," Mark J. Prendergast wrote about the period in his 1987 book "Irish Rock."

"There was a renaissance of Irish music then that was fantastic," says Reid. "It came on the back of Thin Lizzy and the Boomtown Rats and while U2 was becoming the biggest rock band in the world."

After working with production on several local shows, Reid decided not to complete his honors degree at Trinity. "When I was in the production office of U2's first open-air show in Ireland at the Phoenix Park race course, my tutor came to see if I was coming back to college to complete my honors degree," says Reid. "I wasn't sure what I wanted to do. Looking around the office, [the tutor] said, 'Well, you seem to be enjoying this.'"

Instead of returning to Trinity in 1982, Reid freelanced as a tour manager while managing two Dublin-based groups, Silent Running and Cactus World News. "If you want a career in the music industry, one of the greatest backgrounds is being on the road," he says. "You see the differences in markets, and you see different ways of doing business. You also see the value of touring."

A chance meeting with manager and Def Jam Records owner Russell Simmons in a London nightclub led to Reid handling several 1985 Def Jam tours in the U.K. and the rest of Europe. Reid was hired in 1986 to head the European operations of Simmons' management company, Rush Productions. The firm's roster included LL Cool J, Public Enemy, RunD.M.C., and the Beastie Boys. In 1988, Reid left to take a job in London Records' international department; he eventually became the label's international marketing director, then its marketing director.

Contrasting his working experiences in the U.K. and Canada, Reid says, "With similar retail, radio formatting, and geographics, the Canadian music industry is closer to that of the U.S. The U.K. is a singles-oriented market that uses commercial singles to sell records at the early stage of developing the radio market."

With Canadian mainstream radio programmers largely ignoring alternative acts, Reid says, it has been difficult to establish footholds for alternative newcomers in Canada. However, he adds, a changing attitude toward alternative music by album rock programmers is leading to more airplay for the genre, which will pay off with bigger returns.

"Canada is probably the biggest market in the world, per capita, for the Cranberries, yet they've had the least airplay here," says Reid. "'No Need To Argue' sold about 900,000 units, mostly on word-of-mouth, press, and airplay on CFNY and MuchMusic. With the [new] album, "To The Faithful Departed,' we've already had more airplay on the single ['Salvation,' out March 27] than we've had on every Cranberries single combined in Canada.

"Rock radio in Canada is finally coming to terms with the fact that classic rock is a dead format. Thank God they are realizing that what was alternative is now the mainstream in rock and, in fact, pop."

MAPLE BRIEFS

AFTER DEPARTING three years ago, Nettwerk Productions has returned to EMI Music Canada for distribution. Under the two-year agreement, EMI will also handle domestic manufacturing for the Vancouver-based independent.

ALANIS MORISSETTE'S Maverick album "Jagged Little Pill" and Hootie & the Blowfish's Atlantic album "Cracked Rear View" have been certified diamond by the Canadian Recording Industry Assn. for Canadian sales in excess of 1 million units.

APPOINTMENTS: Ken Wells has been appointed VP/GM at PolyGram Group Canada Distribution; producer Chris Wardman has been named A&R manager at BMG Music Canada. At the Canadian Musical Reproduction Rights Agency, Fred Merritt has been named VP, and Caroline Rioux has been named director of licensing.

BILLBOARD MAY 4, 1996

HITS OF THE WOOD WORLD



AP	AN	(Dempa Publications Inc.)	EU	ROC	HART HOT 100 MUSIC & MEDIA	GE	ER	MA	NY (Media Control)	FR	ANC	(SNEP/IFOP/Tite-Live)
HS.	LAST		THIS	LAST	SINGLES	THE			SINGLES		LAST	SINGLES
EEK 1	MEEK	SINGLES HANA-MEMENTO-MORI MR. CHILDREN TOYS FAC-	WEEK 1	WEEK 1	CHILDREN ROBERT MILES DBX	WEE 1	W	TEK 1	CHILDREN ROBERT MILES MOTOR MUSIC	WEEK 1	WEEK	CHILDREN ROBERT MILES SONY
		TORY	2	3	THEY DON'T CARE ABOUT US MICHAEL JACKSO	N 2		2	THEY DON'T CARE ABOUT US MICHAEL JACKSON	2	2	SOIREE DISCO BORIS VERSAILLES
	2	CHERRY SPITZ POLYOOR DON'T WANNA CRY NAMIE AMURO AVEX TRAX	3	6	CALIFORNIA LOVE 2PAC FEATURING DR. DRE	3		6	MACARENA LOS DEL RIO RCA	3 4	4	BABY COME BACK WORLDS APART EMI SPACEMAN BABYLON ZOO EMI
- 1	4	I'M PROUD TOMOMI KAHARA PIONEER LDC			ISLAND	4		5	DRILL INSTRUCTOR CAPTAIN JACK EMI	5	5	THEY DON'T CARE ABOUT US MICHAEL JACKSON
	NEW	HITORIJYA NA1 DEEN B-GRAM PISTOL KUROYUME TOSHIBA/EMI	4 5	4 2	SPACEMAN BABYLON ZOO EMI FIRESTARTER PRODIGY XL RECORDINGS	5		3 4	HIER KOMMT DIE MAUS STEFAN RAAB ARIOLA LEMON TREE FOOL'S GARDEN INTERCORD	6	NEW	EPIC THE X FILES THEME MARK SNOW WARNER BROS.
	7	BABY BABY BABY DOS PIONEER LDC	6 7	7 5	LEMON TREE FOOL'S GARDEN INTERCORD HOW DEEP IS YOUR LOVE TAKE THAT RCA	7		7	LOVE MESSAGE LOVE MESSAGE POLYGRAM	"	IAEAA	THE A FILES THEME WARNER BRUS.
	5	LOVE & PEACE FOREVER TRF AVEX TRAX FREEDOM GLOBE AVEX TRAX	8	8	ONE OF US JOAN OSBORNE BLUE GORILLAMERCURY	8		12	CALIFORNIA LOVE 2PAC FEATURING DR. DRE MERCURY	7	7	BALANCE TOL RECIPROK SONY
	10	ESCALATION RIE TOMOSAKA TOSHIBA/EMI	9	9	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS ZOMBAJIVE	9		NEW 18	COCO JAMBOO MR. PRESIDENT WEA FIRESTARTER PRODIGY INTERCORD	8	9	CARUSO FLORENT PAGNY MERCURY VOYAGE EN ITALIE LILICUB REMARK
		ALBUMS	10	11	SOIREE DISCO BORIS VERSAILLES	11		9	DON'T WALK AWAY CAUGHT IN THE ACT ZYX	10	6	I GOT 5 ON IT LUNIZ VIRGIN
1 2	1	GLOBE GLOBE AVEX TRAX	11 12	13	OOH AAHJUST A LITTLE BIT GINA G ETERNAL/W MACARENA LOS DEL RIO SERDISCO	£Α 12		13	MUTTER, DER MANN MIT DEM KOKS T>>MA ARIOLA	11 12	8	DIEU M'A DONNE LA FOI OPHELIE WINTER EASTWES ONE OF US JOAN OSBORNE MERCURY
	2 3	DREAMS COME TRUE LOVE UNLIMITED EPIC SONY TUBE TUBEST II SONY	13	14	RETURN OF THE MACK MARK MORRISON WEA	13		8	I'LL NEVER BREAK YOUR HEART BACKSTREET	13	14	SALVATION CRANBERRIES ISLAND
4	4	DREAMS COME TRUE SEVENTH OF JULY SUNNY DAY—SOUNDTRACK EPIC SONY	14 15	12 10	ANYTHING 3T MJJ/EPIC X FILES DJ DADO SUBWAY	14	. N	NEW	BOYS ZOMBAJIVE KLIENER SATELLIT BLUMCHEN EDEL	14 15	12 15	ANYTHING 3T MUJ/EPIC GANGSTA'S PARADISE COOLIO FEATURING L.V. MC/
5	NEW	LUNA SEA STYLE MCA VICTOR	16	20	I GOT 5 ON IT LUNIZ VIRGIN	15		11	CRYING IN THE RAIN CULTURE BEAT SONY	16	13	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAN
6	6	CARPENTERS I NEED TO BE IN LOVE—THE BEST OF THE CARPENTERS POLYDOR	17 18	NEW 19	BABY COME BACK WORLDS APART POWER BROTHERS CARUSO FLORENT PAGNY MERCURY	16 17		10 20	HOW DEEP IS YOUR LOVE TAKE THAT RCA FUNKY TIC TAC TOE RCA	17 18	16 NEW	LE BRIO BIG SOUL SONY WE GOT IT GOIN' ON BACKSTREET BOYS ZOMBAJIVE
,	NEW	CHAGE & ASKA CODE NAME.2 SISTER MOON PONY	19	NEW	WE'VE GOT IT GOIN' ON BACKSTREET BOYS ZOMBAJIVE	18		14	STAND BY YOUR MAN HEIKE MAKATSCH	19	17	YOU DON'T FOOL ME QUEEN EMI
8	5	CANYON MIYUKI NAKAJIMA DAIGINJYOU PONY CANYON	20	NEW	DRILL INSTRUCTOR CAPTAIN JACK EMI	19		15	METRONOME ANYTHING 3T EPIC	20	NEW	FALLING INTO YOU CELINE DION COLUMBIA
9	9	CELINE DION FALLING INTO YOU EPIC SONY			ALBUMS	20		NEW	ONE OF US JOAN OSBORNE MERCURY	١,		ALBUMS
0	8 l	ULFULS BANZAI TOSHIBA/EMI	1	1 7	TAKE THAT GREATEST HITS RCA TINA TURNER WILDEST DREAMS PARLOPHONE				ALBUMS	1 2	2	CELINE DION FALLING INTO YOU COLUMBIA RAGE AGAINST THE MACHINE EVIL EMPIRE EPIL
·ΔP	IΔD	A (The Record)	2	2	CELINE DION FALLING INTO YOU EPIC/COLUMBIA	1		1	TAKE THAT GREATEST HITS RCA	3	9	SOUNDTRACK THE X FILES WARNER BROS
_	LAST	(THE NECOLU)	4 5	3 5	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCU OASIS (WHAT'S THE STORY) MORNING GLORY?	RY 2		NEW 2	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC TINA TURNER WILDEST DREAMS EMI	5	6	FRANCE GALL FRANCE CMBM CELINE DION D'EUX COLUMBIA
	WEEK	ALBUMS	-		CREATION	4		3	PETER MAFFAY MAFFAY 96 ARIOLA	6	4	STING MERCURY FALLING POLYDOR
	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	6	8	ALANIS MORISSETTE JAGGED LITTLE PILL MAYERICK/REPRISE	5 6	- 1	6	MARK KNOPFLER GOLDEN HEART MERCURY DIE DOOFEN MELODIEN FUR MELONEN ARIOLA	7 8	11	PHIL COLLINS SERIOUS HITSLIVE! WEA RENAUD CHANTE LES CHANSONS
2 3	2 3	CELINE DION FALLING INTO YOU COLUMBIA OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	7	4	STING MERCURY FALLING A&M	7		4	FOOL'S GARDEN DISH OF THE DAY INTERCORD			POETIQUESDE GEORGES BRASSENS VIRGIN
1	14	BUSH SIXTEEN STONE INTERSCOPE	8 9	10 NEW	VANGELIS PORTRAITS POLYDOR OCEAN COLOUR SCENE MOSELEY SHOALS MCA	8 9		9 5	ROGER WHITTAKER ALLES ROGER! ARIOLA DIE TOTEN HOSEN OPIUM FURS VOLK EASTWEST	9 10	5 NEW	TINA TURNER WILDEST DREAMS EMI SMASHING PUMPKINS MELLON COLLIE AND TH
5 6	4 5	VARIOUS ARTISTS OH WHAT A FEELING MCA STONE TEMPLE PILOTS TINY MUSIC SONGS	10	6	BEATLES ANTHOLOGY 2 APPLE	. 10		8	CELINE DION FALLING INTO YOU SONY			INFINITE SADNESS VIRGIN
		FROM THE VATICAN GIFT SHOP ATLANTIC	11	9	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDRE OF BOSNIA DECCA	111		12	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	11	10 7	LIONEL RICHIE LOUDER THAN WORDS MERCURY MARK KNOPFLER GOLDEN HEART MERCURY
7	6	VARIOUS ARTISTS 1996 GRAMMY NOMINEES COLUMBIA	12 13	11 17	FOOL'S GARDEN DISH OF THE DAY INTERCORD SCOOTER OUR HAPPY HARDCORE CLUB TOOLS	12 13		18	STING MERCURY FALLING POLYGRAM VANGELIS PORTRAITS POLYGRAM	12 13	13	MYLENE FARMER ANAMORPHOSEE POLYDOR
в	7	SMASHING PUMPKINS MELLON COLLIE AND THE	14	13	MIKE & THE MECHANICS HITS VIRGIN	14		13	CAPTAIN JACK THE MISSION EMI	14	17	OASIS (WHAT'S THE STORY) MORNING GLORY? SON
9	9	INFINITE SADNESS VIRGIN ASHLEY MACISAAC HI™ HOW ARE YOU A&M	15	NEW	GARBAGE GARBAGE MUSHROOM	15 16		14	MIKE & THE MECHANICS HITS VIRGIN LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 3	15	15	MICHAEL JACKSON HISTORY: PAST, PRESENT AN FUTURE—BOOK 1 EPIC
0	15	VARIOUS ARTISTS DANCE MIX USA 96 QUALITY	16 17	14 15	CELINE DION D'EUX EPIC/COLUMBIA PETER MAFFAY MAFFAY 96 ARIOLA				POLYGRAM	16	16	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
11	12 10	FUGEES THE SCORE COLUMBIA SHANIA TWAIN THE WOMAN IN ME MERCURY	18 19	12 NEW	JOAN OSBORNE RELISH BLUE GORILLAMERCURY RAGE AGAINST THE MACHINE EVIL EMPIRE EPI	17	- 1	NEW 16	SCOOTER OUR HAPPY HARDCORE EDEL JOAN OSBORNE RELISH MERCURY	17 18	NEW 19	FUGEES THE SCORE SONY E-TYPE MADE IN SWEDEN POLYDOR
3	11	PRESIDENTS OF THE UNITED STATES OF AMERI-	20	20	MICHAEL JACKSON HISTORY: PAST, PRESENT A	ND 19	N	NEW	JUST FRIENDS FRIENDS FOREVER EDEL	19	NEW	SOUNDTRACK THE BODYGUARD ARISTA
		CA THE PRESIDENTS OF THE UNITED STATES OF			FUTURE—BOOK 1 EPIC	20	ılı	NEW	TIC TAC TOE TIC TAC TOE RCA	20	14	F.F.F. LE PIRE ET LE MEILLEUR EPIC
4	8	AMERICA COLUMBIA BEATLES ANTHOLOGY 2 APPLE								ITA	\LY	(Musica e Dischi/FIMI)
15	16 NEW	VARIOUS ARTISTS GROOVE STATION 2 ARIOLA VARIOUS ARTISTS NOW! EMI	L				IL	_	# U.K.		LAST	
16 17	13	STING MERCURY FALLING A&M					П		TM	l .	WEEK	
18	18	JOAN OSBORNE RELISH MERCURY			c 1996, Billboard/BPI Co					1	NEW	CALIFORNIA LOVE 2PAC FEATURING DR. DRE DEATH ROW/ISLAND
	NEW 20	SPACEHOG RESIDENT ALIEN ELEKTRA WEIRD AL YANKOVIC BAD HAIR DAY ATTIC	THES	LAST		THE	SL	AST		2	1	THEY DON'T CARE ABOUT US MICHAEL JACKSON EPIC
			WEEK	WEEK	SINGLES	WEE	X W	VEEK	ALBUMS	3 4	3 5	CHILDREN ROBERT MILES DBX DEEP IN YOU TANYA LOUISE UMM
		ALIA (Australian Record Industry Assn.)	1 2	1 NEW	RETURN OF THE MACK MARK MORRISON WEA A DESIGN FOR LIFE MANIC STREET PREACHERS E	PIC 2		1 4	TAKE THAT GREATEST HITS RCA ALANIS MORISSETTE JAGGED LI L ILL	5	4	HOW DEEP IS YOUR LOVE TAKE THAT RCA
iS EX	LAST WEEK	SINGLES	3	2	OOH AAH JUST A LITTLE BIT GINA G ETERNAL/W	EA			MAVERICK/REPRISE	6	6	X FILES DJ DADO SUBWAY
1 2	1	HOW BIZARRE O.M.C. HUH/POLYGRAM FATHER AND SON BOYZONE POLYDOR	4 5	4 NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON EP GOLDFINGER ASH INFECTIOUS	с 3		3	OASIS (WHAT'S THE STORY) MORNING GLORY?	7 8	9 NEW	SPACEMAN BABYLON ZOO EMI PIU' BELLA COSA EROS RAMAZZOTTI RADIORAMA
3	3 2	MISSING EVERYTHING BUT THE GIRL WEA	6	9	CECILIA SUGGS FEATURING LOUCHIE LOU AND	4		NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC	9	2	LA TERRA DEI CACHI ELIO & LE STORIE
4	5	CALIFORNIA LOVE 2PAC FEATURING DR. DRE	7	NEW	MICHIE ONE WEA KEEP ON JUMPIN' THE LISA MARIE EXPERIENCE	5 6		2	OCEAN COLOUR SCENE MOSELEY SHOALS MCA GARBAGE GARBAGE MUSHROOM	10	NIE LA	TESE/ORCHESTRA CASADEL ASPIRINE
5	6	ANYTHING 3T EPIC			THREE BEAT/FFRR	7		7	MIKE & THE MECHANICS HITS VIRGIN	10	NEW	I BELIEVE DA BLITZ BLISS/IN PROGRESS ALBUMS
6 7	8 7	IRONIC ALANIS MORISSETTE WEA SPACEMAN BABYLON ZOO EMI	8	3 5	FIRESTARTER PRODIGY XL RECORDINGS THE X FILES THEME MARK SNOW WARNER BROS.	8 9		5	CELINE DION FALLING INTO YOU EPIC M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II	1	1	ELIO & LE STORIE TESE EAT THE PHIKIS ASPIRINE
8	4 9	ONE OF US JOAN OSBORNE MERCURY POWER OF A WOMAN ETERNAL EMI	10	7	CHILDREN ROBERT MILES DECONSTRUCTION				DECONSTRUCTION	2	NEW	TINA TURNER WILDEST DREAMS EMI
0	10	SALVATION CRANBERRIES ISLAND	11 12	NEW 8	THE BOX ORBITAL INTERNAL PEACHES PRESIDENTS OF THE UNITED STATES	OF 10		10	PULP DIFFERENT CLASS ISLAND	3	3	GIORGIA STRANO IL MIO DESTINO LA COCCINELLA
11 12	14 12	BEAUTIFUL LIFE ACE OF BASE POLYDOR HOW DEEP IS YOUR LOVE TAKE THAT BMG			AMERICA COLUMBIA	12		8 29	TINA TURNER WILDEST DREAMS PARLOPHONE STING MERCURY FALLING A&M	4 5	8	RON VORREI INCONTRARTI FRA CENT'ANNI WEA VASCO ROSSI NESSUN PERICOLOPER TE EMI
3 4	13	WRAP ME UP ALEX PARTY MDS GET DOWN ON IT PETER ANDRE FEATURING P.T.P	13 14	10 12	GIVE ME A LITTLE MORE TIME GABRIELLE GO B CALIFORNIA LOVE 2PAC FEATURING DR. DRE	EAT 13		12	CAST ALL CHANGE POLYDOR	6	5	STING MERCURY FALLING A&M
		FESTIVAL			OEATH ROW/ISLAND	14 15		14 NEW	VANGELIS PORTRAITS POLYDOR RAINDANCE RAINDANCE POLYGRAM TV	7 8	2 10	MARK KNOPFLER GOLDEN HEART MERCURY ALANIS MORISSETTE JAGGED LITTLE PILL WEA
15	16	PEACHES PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA	15	6	WALKING WOUNDED EVERYTHING BUT THE GI	RL 16		15	OASIS DEFINITELY MAYBE CREATION	9	4	TAKE THAT GREATEST HITS RCA
16	15 20	GIVE ME ONE REASON TRACY CHAPMAN WEA ALWAYS BE MY BABY MARIAH CAREY COLUMBIA	16		IRONIC ALANIS MORISSETTE MAVERICK/REPRISE	17 18		NEW 21	COCTEAU TWINS MILK & KISSES FONTANA/MERCURY PAUL WELLER STANLEY ROAD GO! DISCS	10	7	MICHAEL BOLTON GREATEST HITS 1985-1995 COLUME
18	NEW	RUNAWAY CORRS EASTWEST	17 18	NEW	ANIMAL ARMY BABYLON ZOO EMI HAPPY BIRTHDAY TECHNOHEAD MOKUM/ROADRUNNE	19		17	OSMONDS THE VERY BEST OF THE OSMONDS	SP	ΔΙΝ	(TVE/AFYVE)
	NEW NEW	GOT IT GOIN' ON HUMAN NATURE SONY SWEET DREAMS LA BOUCHE BMG	19	NEW	LET THE MUSIC PLAY MARY KIANI 1ST AVENUE/MI			11	POLYDOR LIONEL RICHIE LOUDER THAN WORDS MERCURY	1	LAST	(IVC/AFIVE)
.		ALBUMS	20	NEW	CURY CHARITY SKUNK ANANSIE ONE LITTLE INDIAN	21		13	SHED SEVEN A MAXIMUM HIGH POLYDOR		WEEK	
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	20	NEW	RUNNIN' FOR THE RED LIGHT (I GOTTA LIFE)	22	:	16	BOYZONE SAID AND DONE POLYDOR	1	NEW	LA COSA MAS BELLA EROS RAMAZZOTTI RCA
2 3	NEW 2	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC OASIS (WHAT'S THE STORY) MORNING GLORY?	22	12	MEAT LOAF VIRGIN SALVATION CRANBERRIES ISLAND	23 24		19	ALISON MOYET SINGLES/LIVE COLUMBIA SKUNK ANANSIE PARANOID & SUNBURNT ONE LITTLE	3	1 2	JESUS TO A CHILD GEORGE MICHAEL VIRGIN BALLOON (EL GLOBO) DJ'S AT WORK MAX MUSIC
.	6	EPIC NEIL DIAMOND TENNESSEE MOON COLUMBIA	22	13 NEW	IF YOU WERE HERE TONIGHT MATT GOSS				NOIAN	4	NEW	CACHETE, PECHITO Y OMBLIGO MISSIEGO
5	4	PRESIDENTS OF THE UNITED STATES OF AMERICA			ATLAS/POLYDOR	25 26		18	PRESIDENTS OF THE UNITED STATES OF AMERI-	5	3	MERCURY/GINGER CHILDREN ROBERT MILES GINGER
		THE PRESIDENTS OF THE UNITED STATES OF AMERICA COLUMBIA	24 25	17 22	1,2,3,4 (SUMPIN' NEW) COOLIO TOMMY BOY THE NIGHTTRAIN KADOC POSITIVA/EMI	20		-	CA THE PRESIDENTS OF THE UNITED STATES OF	6	NEW	SEXY EYES WHIGFIELD MAX MUSIC
5	3 5	CELINE DION FALLING INTO YOU EPIC ENYA THE MEMORY OF TREES WEA	26	16	DON'T LOOK BACK IN ANGER OASIS CREATION	27	,	24	AMERICA COLUMBIA RADIOHEAD THE BENDS PARLOPHONE	7 8	5	CAN'T STOP RAVING DUNE MAX MUSIC DON'T GIVE ME UP SPEED LIMIT MAX-CODE
7 8	15	SIMPLY RED LIFE EASTWEST	27 28	15 23	X FILES DJ DADO zyx WALKAWAY CAST POLYDOR	28		23	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR	9	6	EVERYTHING STARTS WITH AN 'E' E-ZEE POSSE
١ ١	8	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	29	18	YOU AND ME SONG WANNADIES INDOLENT	29		20	CLANNAD LORE RCA	10	10	MAX MUSIC ANGELI DOMINI DATURA BIT
10	7	TRACY CHAPMAN NEW BEGINNING WEA	30 31	NEW	FOLLOW YOU DOWN GIN BLOSSOMS A&M NOT ENOUGH LOVE IN THE WORLD CHER WEA	30		40 33	DUBSTAR DISGRACEFUL FOOD/EMI MICHAEL JACKSON HISTORY: PAST, PRESENT AND	10	10	ALBUMS
1	9	STONE TEMPLE PILOTS TINY MUSIC SONGS FROM THE VATICAN GIFT SHOP EASTWEST	32		HOW DEEP IS YOUR LOVE TAKE THAT RCA			- 1	FUTURE-BOOK 1 EPIC	1	1	MARK KNOPFLER GOLDEN HEART MERCURY
	14	NEIL DIAMOND THE GREATEST HITS 1966-1992	33	NEW	LOVE IS THE DRUG ROXY MUSIC VIRGIN	32 33		22 27	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY QUEEN GREATEST HITS PARLOPHONE	2	6	TAKE THAT GREATEST HITS RCA
12	* 4	COLUMBIA	34	NEW	ALL THE THINGS (YOUR MAN WON'T DO) JOE ISLAND	34	N	NEW	FUGEES THE SCORE COLUMBIA	3	4	OASIS (WHAT'S THE STORY) MORNING GLORY?
13	10	TAKE THAT GREATEST HITS BMG			ISLAND							
12 13 14		TAKE THAT GREATEST HITS BMG SOUNDTRACK SONGS IN THE KEY OF X—MUSIC	35		STARS DUBSTAR FOOD/EMI	35		26	INSPIRATIONS PAN PIPE IMAGES TELESTAR	4	2	
3 4	10 NEW 11	TAKE THAT GREATEST HITS BMG SOUNDTRACK SONGS IN THE KEY OF X—MUSIC FROM AND INSPIRED BY THE X FILES WEA LIVE THROWING COPPER RADIOACTIVE/MCA	36	27	STARS DUBSTAR FOOD/EMI I GOT 5 ON IT LUNIZ NOO TRYBE/VIRGIN			26 28	INSPIRATIONS PAN PIPE IMAGES TELSTAR ROBERT PALMER THE VERY BEST OF ROBERT PALMER EMI	4 5 6	2 3 7	AMISTADES PELIGROSAS LA PROFECIA EMI-ODEO ANTONIO FLORES ANTOLOGIA RCA KETAMA DE AKI A KETAMA MERCURY
13	10 NEW	TAKE THAT GREATEST HITS BMG SOUNDTRACK SONGS IN THE KEY OF X—MUSIC FROM AND INSPIRED BY THE X FILES WEA	36 37	27 21	STARS DUBSTAR FOOD/EMI I GOT 5 ON IT LUNIZ NOO TRYBE/VIRGIN I GOT THE VIBRATION/A POSITIVE VIBRATION BLACKBOX MANIFESTO/MERCURY	35 36 37	; ,	28	ROBERT PALMER THE VERY BEST OF ROBERT PALMER EMI SIMPLY RED LIFE EASTWEST	5 6 7	3 7 5	KETAMA DE AKI A KETAMA MERCURY GLORIA ESTEFAN ABRIENDO PUERTAS EPIC
13 14 15 16	10 NEW 11 12 13 17	TAKE THAT GREATEST HITS BMG SOUNDTRACK SONGS IN THE KEY OF X—MUSIC FROM AND INSPIRED BY THE X FILES WEA LIVE THROWING COPPER RADIOACTIVE/MCA TLC CRAZYSEXYCOOL BMG BEATLES ANTHOLOGY 2 EMI MARIAH CAREY DAYDREAM COLUMBIA	36 37 38	27 21 NEW	STARS DUBSTAR FOOD/EMI I GOT 5 ON IT LUNIZ NOO TRYBE/VIRGIN I GOT THE VIBRATION/A POSITIVE VIBRATION BLACKBOX MANIFESTO/MERCURY TOP OF THE STAIRS SKEE-LO WILD CARD/POLYDOR	35 36 37 38	i , 3	28 31 25	ROBERT PALMER THE VERY BEST OF ROBERT PALMER EMI SIMPLY RED LIFE EASTWEST BELOVED X EASTWEST	5 6	3 7	ANTONIO FLORES ANTOLOGIA RCA KETAMA DE AKI A KETAMA MERCURY
3 4 5 6 7 8	10 NEW 11 12 13 17 16	TAKE THAT GREATEST HITS BMG SOUNDTRACK SONGS IN THE KEY OF X—MUSIC FROM AND INSPIRED BY THE X FILES WEA LIVE THROWING COPPER RADIOACTIVE/MCA TLC CRAZYSEXYCOOL BMG BEATLES ANTHOLOGY 2 EMI	36 37	27 21 NEW 26	STARS DUBSTAR FOOD/EMI I GOT 5 ON IT LUNIZ NOO TRYBE/VIRGIN I GOT THE VIBRATION/A POSITIVE VIBRATION BLACKBOX MANIFESTO/MERCURY TOP OF THE STAIRS SKEE-LO WILD CARD/POLYDOR NAKASAKI EP (I NEED A LOVER TONIGHT) KEN DI FFRR/LONDON	35 36 37 38 39 39	5 7 8 9	28	ROBERT PALMER THE VERY BEST OF ROBERT PALMER EMI SIMPLY RED LIFE EASTWEST	5 6 7 8	3 7 5 NEW	ANTONIO FLORES ANTOLOGIA RCA KETAMA DE AKI A KETAMA MERCURY GLORIA ESTEFAN ABRIENDO PUERTAS EPIC BLUR THE GREAT ESCAPE EMI-ODEDN

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Alison Smith. Contact 171-323-6686, fax 171-323-2314/2316.

'New' indicates first entry or re-entry into chart shown.

NE	THE	RLANDS (Stichting Mega Top 50)	NEW ZEALAND (RIANZ)					
	LAST WEEK	SINGLES		LAST WEEK	SINGLES			
1	1	CAPTAIN JACK CAPTAIN JACK EMI	1	10	HEY GIRL C.D.B. TRISTAR			
2	7	HAVA NAQUILA PARTY ANIMALS EDEL	2	NEW	CALIFORNIA LOVE 2PAC FEATURING DR. DRE			
3	3	YOUR SMILE CHARLIE LOWNOISE & MENTAL		1	ISLAND			
		THEO POLYOOR	3	1	RIDIN' LOW L.A.D. POLYGRAM			
4	5	THE PROMISED LAND DJ PAUL ELSTAK MIOTOWN	4	2	TAKE A LOOK J'SON POLYGRAM			
5	2	PER SPOOR GUUS MEEUWIS & VAGANT XPLO/CNR	5	3	GET DOWN ON IT PETER ANDRE WITH P.T.P FESTIVAL			
6	4	CHILDREN ROBERT MILES BMG	6	4	WHO DO U LOVE DEBORAH COX BMG			
7	8	CALIFORNIA LOVE 2PAC FEATURING DR. DRE	7	6	MYSTERIOUS GIRL PETER ANDRE FESTIVAL			
1		MERCURY	8	5	ALWAYS BE MY BABY MARIAH CAREY SONY			
8	6	ALLES OF NIETS LINDA ROOS & JESSICA OINO	9	8	VISIONS OF A SUNSET SHAWN STOCKMAN A&M			
9	10	ANYTHING 3T EPIC	10	7	ROUGH 'N' SMOOTH CJ LEWIS MCA			
10	9	I'LL NEVER BREAK YOUR HEART BACKSTREET			ALBUMS			
		BOYS ZOMBAJIVE	1	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER			
		ALBUMS	2	2	ENZSO FNZSO SONY			
1	1 1	TAKE THAT GREATEST HITS BMG	3	4	OASIS (WHAT'S THE STORY) MORNING GLORY? SONY			
2	2	CELINE DION FALLING INTO YOU COLUMBIA	4	3	PRESIDENTS OF THE UNITED STATES OF AMERI-			
3	3	MARK KNOPFLER GOLDEN HEART MERCURY	1		CA THE PRESIDENTS OF THE UNITED STATES OF			
4	4	VANGELIS PORTRAITS POLYGOR			AMERICA SONY			
5	5	ANDREA BOCELLI BOCELLI POLYOOR	5	5	CELINE DION FALLING INTO YOU SONY			
6	8	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDREN	6	7	SOUNDTRACK MORTAL KOMBAT LONGON			
		OF BOSNIA POLYGRAM	7	NEW	STING MERCURY FALLING A&M			
7	6	MARCO BORSATO ALS GEEN ANDER POLYOOR	8	NEW	RADIOHEAD THE BENDS EMI			
8	NEW	TINA TURNER WILDEST DREAMS EMI	9	6	OASIS DEFINITELY MAYBE SONY			
9	7	STING MERCURY FALLING POLYDOR	10	8	HOOTIE & THE BLOWFISH CRACKED REAR VIEW			
10	10	HELMUT LOTTI GOES CLASSIC BMG			WARNER			
BE	LGIL	JM (Promuvi)	SWITZERLAND (Media Control Switzerland)					
	T							

BE	LGIU	(Promuvi)	SW	ITZE	ERLAND (Media Control Switzerland)
	LAST WEEK	SINGLES	1	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES BMG-ARIOLA/NEWS	1	1	CHILDREN ROBERT MILES POLYGRAM
2	2	CON TE PARTIRO ANDREA BOCELLI POLYDOR	2	2	I'LL NEVER BREAK, YOUR HEART BACKSTREET
3	3	ONE OF US JOAN OSBORNE MERCURY			BOYS BMG
4	4	SOIREE DISCO BORIS AMC	3	3	LEMON TREE FOOL'S GARDEN INTERCORD
5	5	I'LL NEVER BREAK YOUR HEART BACKSTREET	4	10	MACARENA LOS DEL RIO BMG
6	6	BOYS ZOMBAJIVE IL VOLO ZUCCHERO POLYDOR .	5	4	THEY DON'T CARE ABOUT US MICHAEL JACKSON
7 8	8 NEW	HOW DEEP IS YOUR LOVE TAKE THAT RCA ANYTHING 3T EPIC	6	7 8	X FILES DJ DADO ZYX CALIFORNIA LOVE 2PAC FEATURING DR. DRE
9 10	10 7	DIEP GET READY! PLAY THAT BEAT SPACEMAN BABYLON ZOO EMI			POLYGRAM
		ALBUMS	9	NEW	ANYTHING 3T SONY FUNKY TIC TAC TOE BMG
1 2	3	ANDREA BOCELLI BOCELLI POLYOOR TAKE THAT GREATEST HITS RCA	10	NEW	DON'T WALK AWAY CAUGHT IN THE ACT ZYX ALBUMS
3	2	CELINE DION FALLING INTO YOU COLUMBIA	1	1	TINA TURNER WILDEST DREAMS EMI
4	4	TINA TURNER WILDEST DREAMS EMI	2	2	CELINE DION FALLING INTO YOU SONY
5	5	VANGELIS PORTRAITS POLYOOR	3	3	TAKE THAT GREATEST HITS BMG
6	6	ANDREA BOCELLI IL MARE CALMO DELLA SERA POLYGOR	4	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE SON
7	7	JOAN OSBORNE RELISH MERCURY	5	4	MARK KNOPFLER GOLDEN HEART POLYGRAM
8	9	HELMUT LOTTI GOES CLASSIC RCA	6	5	FOOL'S GARDEN DISH OF THE DAY EMI
9	8	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS 3	7	6	STILLER HAS MOUDI SOUND SERVICE
		OECÇA	8	7	STING MERCURY FALLING POLYOOR
10	NEW	OASIS (WHAT'S THE STORY) MORNING GLORY?	9	NEW	SCOOTER OUR HAPPY HARDCORE EDEL
		SONY	10	NEW	LIONEL RICHIE LOUDER THAN WORDS POLYGRAM

SW	/EDE	N (GLF)	FIN	ILAN	(Seura/IFPI Finland)
	LAST WEEK	SINGLES		LAST WEEK	SINGLES
1	1	CHILDREN ROBERT MILES DECONSTRUCTION	1	1	FIRESTARTER PRODIGY XL RECORDINGS
2	2	CALIFORNIA LOVE 2PAC FEATURING DR. DRE	2	2	CHILDREN ROBERT MILES DECONSTRUCTION
		ISLANO	3	3	KAUNIS PETO XL5 ZOO
3	4	FIRESTARTER PRODIGY XL RECORDINGS	4	4	X FILES DJ DADO FLEXEMI
4	3	TRE GRINGOS JUST D MED THORLEIFS TELEGRAM	5	5	THE X FILES THEME MARK SNOW WEA
5	6	THEY DON'T CARE ABOUT US MICHAEL JACKSON	6	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON
_	_	EPIC 2T	•		EPIC
6	5 NEW	ANYTHING 3T EPIC RETURN OF THE MACK MARK MORRISON WARNER	7	7	HANDS UP HYPE SCANDINAVIAN/K-TEL
g 's	NEW	I'LL NEVER BREAK YOUR HEART BACKSTREET	8	NFW	RAINBOW TO THE STARS DUNE ORBIT/EMI
•	°	BOYS ZOMBAZIVE	9	NEW	LOVE MESSAGE ERI ESITTAJIA CLUB ZONE
9	10	DEN VILDA ONE MORE TIME COLUMBIA	10	9	HAJONNUT EP APULANTA LEVY
10	NFW	THE JOURNEY PAPA DEE TELEGRAM	10		
10	14244	.,			ALBUMS
		ALBUMS	1	1	J. KARJALAINEN ELECTRIC SAUNA POKO
1	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC	2	2	LENINGRAD COWBOYS GO SPACE MEGAMANIA
2	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER	3	9	TINA TURNER WILDEST DREAMS PARLOPHONE
3	2	KENT VERKUGEN RCA	4	3	STING MERCURY FALLING A&M
4	4	TAKE THAT GREATEST HITS RCA	5	5	ADIEMUS SONGS OF SANCTUARY VIRGIN
5	1	LISA EKDAHL MED KROPPEN MOT JORDEN RCA TINA TURNER WILDEST DREAMS PARIOPHONE	6	4	BAD RELIGION THE GRAY RACE DRAGNET/SONY
7	5	MARK KNOPFLER GOLDEN HEART MERCURY	7	10	MARK KNOPFLER GOLDEN HEART MERCURY
8	NEW	STING MERCURY FALLING A&M	8	8	4R MOOD PARLOPHONE
9	7	CELINE DION FALLING INTO YOU COLUMBIA	9	NEW	JARI SILLANPAA JARI SILLANPAA MTV-MUSIIKKI
10	8	ENYA THE MEMORY OF TREES WARNER	10	6	TAKE THAT GREATEST HITS RCA

- 1													
PORTUGAL (Portugal/AFP)					CHILE (APF Chile)								
	WEEK	LAST WEEK			Last Week	ALBUMS							
	1 2 3	NEW 2 1	VANGELIS PORTRAITS POLYDOR DELFINS O CAMINHO DA FELICIDADE ARIOLA MAMONAS ASSASSINAS MAMONAS ASSASSINAS	2	6 NEW	LOS TRES LA ESPADA Y LA PARED SONY LUIS MIGUEL EL CONCIERTO WARNER							
	4 5	4 3		3 4 5	9 2 NEW	VARIOUS ARTISTS TODOS A BAILAR SONY JUAN GABRIEL EN EL PALACIO DE SELLAS ARTES BING CARLOS VIVES CLASICOS DE LA PROVINCIA POLYGRAM							
	6 7 8	10		6 7 8	3 5	COLORADA TODOS A BAILAR CON SONY CARLOS VIVES LA TIERRA DEL OLVIDO POLYGRAM RICKY MARTIN A MEDIO VIVIR SONY							
	9 10	8 NEW	ADIEMUS SONGS OF SANCTUARY VIRGIN SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	9	NEW NEW	MIGUEL BOSE LABERINTO WARNER NICOLE ESPERANDO NADA BMG							

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SWEDEN: Modern rock from Sweden has been making inroads in the international marketplace for some time, especially in the U.K. The Cardigans have scored three top 40 singles there, compatriots Salt and Whale are building fan bases, and the Wannadies recently entered the top 20 with the reissued "You & Me Song." But the next successful exports from Sweden are likely to be female singer/song writers. Sophie Zelmani has had three hit singles in her home country and was nominated for two Swedish Grammys, winning in the category of best newcomer. Her self-titled debut album, released in Sweden last summer, has performed well not only there but in Japan, where sales have exceeded 50,000 units. Columbia Records is now championing the acoustically based, often introspective Zelmani in the U.K., where she played a media showcase at Sony's London offices in March. Her single "Always You" was released April 15; the album is due June 3. Rebecka Törnqvist, meanwhile, has already enjoyed platinum success in Sweden and will soon be launched by EMI in the U.K. and U.S. Törnqvist, whose father worked for UNICEF, grew up in Africa and studied at the Music Conservatory in Stockholm with East-West artist Stina Nordenstam. Törnqvist's jazz-tinged pop album "Good Thing" is due for August release in the U.S. and U.K. It was compiled by Törnqvist from her previous two domestic releases. The title track will be released as a U.K. single May 27. PAUL SEXTON

GERMANY: Germany has failed to qualify for this year's Eurovision Song Contest, to be held in Oslo May 18. This unusual turn of events has lent added emphasis to the Wahre Grand Prix (Real Grand Prix), a local contest for schlager music, which has achieved cult status since its inception here four years ago. This year, the event will air on Germany's second TV channel, ZDF, at prime time May



10, and a compilation CD featuring tracks by all 14 participating artists will be released on the Traumwelt/BSC label, licensed to EMI Electrola in Cologne. Schlager, which literally means "hit," is a schmaltzy type of music sung in the German language that encompasses both ballads and uptempo numbers. International stars whose music reflects the original values of schlager include Connie Francis and Cliff Richard, both of whom have recorded German-language songs. More recently, however, the genre has evolved to include various crossover styles such as pop schlager, country schlager, and Volksmusik schlager. The Wahre Grand Prix, which is the brainchild of schlager fan Conny Su Prem, owner of Traumwelt Entertainment, was inaugurated to provide a platform for up-and-coming singers and songwriters. The contest is undertaken in a zany, light-

hearted way, which may partly explain its growing popularity, and it aims to provide the genre with fresh impulses rather than adhering to the rigid structures of the past.

AUSTRALIA: After her recent win at the Melbourne Open, German tennis champion Monica Seles visited the headquarters of studio and record label Studio 52, where she went to meet four-piece pop act the Young Elders. She thanked the members of the group personally for recording their song "Fly Monica Fly." The number was actually written two years ago for a girlfriend in distress, but Seles' coach used the track as a motivating influence when the star was practicing for her comeback after being stabbed in the back by the unhinged fan of a rival. After saying her thanks, Seles raised another kind of racket, playing drums on a jam session with the Elders that was filmed for a video. Commenting on Seles' abilities as a percussionist, a studio representative joked, "Her rhythm is much better directed at furry balls, but no one minded. CHRISTIE ELIEZER

IRELAND: "Danny Boy" is the all-time favorite Irish song, according to a poll conducted by RTE Radio 1's "The Gay Byrne Show," which boasts 500,000 listeners a day. Voters were asked to nominate only songs, not particular versions, and the choice of music reflected the show's mature listeners. Songs about places dominated the poll ("Galway Bay," "Fields Of Athenry," "Rose Of Tralee," and "Mountains Of Mourne"), and only three of the top 15 were by contemporary composers: "The Town I Loved So Well" (Phil Coulter), "The Rare Ould Times" (Pete St. John), KEN STEWART and "Riverdance" (Bill Whelan).

SPAIN: For three days, Barcelona will again become the capital of electronic music and relat-

ed multimedia, when the third edition of SONAR, the International Festival of Advanced Music, takes over the city June 13-15. A forum for all kinds of electronic music and cutting-edge audio-visual technology, the event promises an extensive program of activities, including performances by the cream of the ambient/techno scene, conferences, debates, multimedia installations, and a wide spectrum of exhibitors, among them labels, specialized media outlets, and distributors. Approximately 12,000 attendees are expected. In addition to concerts in the main exhibition area, there will be nighttime activities, which will take place in a 2,000-capacity tent on a hillside overlooking the city. Local acts—including Frogmen, Protozoo, and Resonic—will perform alongside Ken Ishi, Green Velvet, Eboman, Govinda, Alec Empire, and Autechre; DJs already confirmed are Dave Clarke, Jeff Mills, Deep Space Network, Josh Wink, and

Richie Hawtin, An ISDN-linked concert is also planned.



TERRY BERNE

Update

LIFELINES

BIRTHS

Boy, Noah Joseph, to Cliff Chenfield and Chana Gandal, March 21 in New York. Father is co-owner of Razor & Tie Music.

Boy, Jasper Kieran, to Brandon Lown and Laura Sobocienski, March 31 in Naperville, Ill. Father is assistant manager at Music Warehouse.

Girl, Rachael Celia, to Laura Engel and

Jimmie Wood, March 31 in Los Angeles. Mother is an artist manager; father is a musician.

Boy, Clayton Jordan, to Michael Ehrlich and Lisa Frank-Ehrlich, April 8 in Los Angeles. Father is an independent record producer; mother is A&R coordinator at Columbia Records.

Girl, Kelly, to Brian and Gail Douglas, April 10 in Greensboro, N.C. Father is PD of WJMH there.

Girl, Georgia Tatom, to Jill and Harry Connick Jr. April 17. Father is a recording artist for Columbia Records.

MARRIAGES

Sabryna "Esdy" Shelton to Thomas Wheeler, April 6 in Cleveland. Bride is Midwest regional promotion and marketing manager for Independent National Distributors Inc.

PRIORITY RECORDS PRIORITY RECORDS Caping For Babies With Aids \$ 25,000.00 Twenty-live Thousand Promy Becards, Its Sets Barca ID 1944 Sets Barc

Caring A Priority. Priority Records recently presented a check for \$25,000 to Caring for Babies with AIDS (CBA). The donation consists of part of the proceeds from sales of "eternal-E," a posthumous greatest-hits album by Eric "Eazy-E" Wright, who died last year of complications from AIDS. Shown, from left, are Dr. John Sealy, president, board of directors, CBA; Paula Poundstone, comedian and CBA board member; Art Jaeger, GM, Priority; and Harriet Brown, director of development, CBA.

GOOD WORKS

OBS SITE: Since the debut of 7Up's World Wide Web site on the Internet (http://www.7Up.com), more than 5,000 applications have been received for 14 summer jobs in the music industry that the company is sponsoring. 7Up launched its Web site to target youth culture, running job descriptions and applications in its "Job Pool" section. The company will supply housing, transfer costs to and from the city where the job is located, and a salary. All applications must be submitted by Wednesday (1), and the selected job recipients will be notified by May 15. The jobs will cover the period of time beginning June 3 and ending Aug. 3. Participants include Atlantic Records, TVT Records, booking agencies, management firms, and alternative music clubs. Contact: Lois Najarian or Michael Steinberg at 212-333-

A MESSAGE IN SONG: The "Face The Music" campaign of Stop the Violence, a nonprofit group sending messages of anti-violence through music and music videos, is looking for material from recording artists who wish to contribute a song to future multiartist compilations. STV plans to release a song, "Violence," written by Susan Reeves and David Angel, soon. For details on song submissions, STV literature, or information about the educational book "A Teenager's Guide To Surviving The Teenage Years," call 800-732-6366.

CHARITY'S HARVEST: Putumayo World Music is celebrating the 20th anniversary of its sister company, Putumayo Clothing, with a World Music Fashion show Tuesday (30) at the Winter Garden at New York's World Financial Center to benefit Second Harvest, which collects food for the needy from restaurants. The event, which runs 5-8:30 p.m. will also preview the company's "One World: The Global Video Collection." Admission is \$10 as a donation to Second Harvest. Contact: Aliza Rabinoff at 212-447-0077.

SINGLES BOOST DUTCH MARKET

(Continued from page 45)

single and the success of mid-price CDs. Indeed, the album market showed a 1% decrease in revenues, to \$629.7 million. In the singles market, where a revival began in 1993, unit sales have grown

from 5.7 million two years ago to 7.9 million last year.

Another success story is the increasing share of the market taken by Dutch productions—up from 20% of total value in 1994 to 23% last year. Five of the top 10 best-selling albums here last year were Dutch; the best-selling international album was Bruce Springsteen's "Greatest Hits," which was No. 5 for the year.

Theo Roos, chairman of PolyGram Holland and NVPI, says, "The popularity of the single is not limited to the dance market. A large number of big pop hits last year, increased marketing of single releases, and special exposure of the format at retail have fueled the format's popularity."

Roos adds, "The increased importance of national repertoire reflects structural changes in the Dutch market. The industry as a whole invests more in Dutch talent than ever before, and the media in general shows greater interest in Dutch music."

MACHGIEL BAKKER

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.

APRII

April 29, Entertainment Law Panel, presented by NARAS Chicago chapter and Columbia College, Chicago, 312-786-1121.

April 29-May 1, Billboard's 7th Annual International Latin Music Conference, Hotel Intercontmental, Miami. 212-536-5002.

MAY

May 1-5, **Impact Super Summit Conference**, Opryland Hotel, Nashville. 215-646-8001.

May 2, Third Annual Downtown Comes Uptown Benefit, benefiting the Irvington Institute, Wallace Hall, New York. 212-758-8250.

May 3-4, Rap Sheet's Hip-Hop Caucus 2, Capitol Hitton, Washington, D.C. 310-399-9000, extension 175.

May 8. World Music Awards, Monte Carlo Sporting Club, Monte Carlo, Monaco. 33-93-25-4369

May 8-10, Marketing With Country Music, Opryland Hotel, Nashville. 615-244-2840.

May 11. "Music On The Internet From A Technological, Licensing, And Legislative Perspective," presented by the National Music Publishers' Forum, Helmsley Hotel, New York. 212-370-5330.

May 11-14, 100th AES Convention, Bella Center, Copenhagen, 32-2-345-7971; fax 32-2-345-3419

May 14-18, **MIDEM Asia**, Convention & Exhibition Center, Hong Kong. 212-689-4220.

May 16, Fantasy Vs. Reality: Recording & Publishing Deals, presented by Women in Music, BMI, New York, 212-459-4580.

May 16-17, Retailing Licensed Merchandise Conference, Mall of America and Hotel Sofitel, Minneapolis, 212-941-0099.

May 16-18, E3: Electronic Entertainment Expo, L.A. Convention Center, Los Angeles. 800-315-1133

May 17-19, SPARS Business/Technical Conference, presented by the Society of Professional Audio Recording Services, various locations, Los Angeles. 800-771-7727.

May 22-26, **NAIRD Convention**, Omni Inter-Harbor Hotel, Baltimore, 606-633-0946.

May 23-25, CES Orlando... Digital Destinations; CES Habitech; CES Specialty Audio & Home Theater, various locations, Orlando, Fla. 703-907-7600.

May 30, Steven J. Ross Humanitarian Award Dinner, honoring Edgar Bronfman Jr., presented by the entertainment and music industries division of the UJA-Federation of New York, Waldorf-Astoria, New York, 212-836-1126.

May 31-June 2, Music, Money & You: Inside Songwriting And Indie Recording Conference, New Buffalo Marriott Hotel, Amherst, N.Y. 800-265-8481.

May 31-June 2, Route 1 South Music Conference & Festival, Richmond Marriott Hotel, Richmond, Va. 804-358-6296.

JUNE

June 3, American Jewish Committee's Music-Video Division Human-Relations Award Dinner/Dance, honoring Barney Cohen, Bridgewaters, N.Y. 212-751-4000, extension 338.

June 4-7, **Broadcast Asia '96/Professional Audio Technology '96**, World Trade Center, Singapore. 65-338-4747; fax 65-339-9507.

June 13, T.J. Martell Foundation For Leukemia, Cancer, And AIDS Research Humanitarian Award Gala, honoring Jimmy Jam and Terry Lewis, Avery Fisher Hall, New York. 212-245-1818.

June 14, Audio Publishers Assn. Conference, Hyatt Regency Hotel, Chicago. 310-372-0546.

June 17, Mix L.A. Open, Mix magazine and Mix Foundation for Excellence in Audio, Knollwood Country Club, Los Angeles. 510-939-6149. June 18. 1996 Entertainment Industry Con-

June 18, 1996 Entertainment Industry Conference, Century Plaza, Century City, Calif. 415-802-2571.

June 20, Copyright Myths, Folklore & Mysteries, presented by Women in Music, BMI, New York, 212-459-4580.

June 27-29, 14th Annual Rock 'N Charity Celebration, presented by the T.J. Martell Foundation & Neil Bogart Memorial Fund, Los Angeles area 310-247-2980.

June 28-29, Fourth Annual Kids' Entertainment Seminar, Marriott Marquis, New York. 212-462-9344.

JULY

July 10-13, Video Software Dealer's Assn. Annual Convention, L.A. Convention Center, Los Angeles, 800-955-8732.

July 17-19, Billboard's Third Annual Dance Music Summit, Chicago Marriott Downtown, Chicago. 212-536-5002.

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JUDGE RULES AGAINST CONNICK IN SUIT (Continued from page 39)

emy Award for best song for "A Wink And A Smile," which he wrote with Marc Shaiman for the hit film "Sleepless In Seattle."

In dismissing all but one of Connick's claims, Cedarbaum ruled that because there was no written agreement with regard to the 12 songs Connick and McClean coauthored for "She," the arrangement was not in conformity with Section 204(a) of the Copyright Act, which requires a signed written agreement to effect a transfer of copyright ownership.

That mandate is to avoid the inadvertent transfer of an author's rights, according to Jonathan Davis, a New York attorney who represented McClean. Cedarbaum also disagreed with Connick's argument that the songs were "derivative works" based upon "poems" provided by McClean, which would have given Connick a way of pursuing his claims without a contract.

Papa's-June had also argued that Section 204(a) does not apply to transfers between the authors of a joint work, but Cedarbaum found that Section 204(a) does not contain language exempting such transfers. Papa's-June, she said, had not presented "any authority that transfers of copyright ownership between coowners who are not joint authors are exempt from the requirements of Section 204(a). And there is nothing in the language of the Copyright Act which suggests that transfers between co-owners who are joint authors should be treated differently."

Cedarbaum also rejected Connick's argument that McClean's acceptance of two checks for 30% of the royalties was sufficient written agreement. Thus, Cedarbaum reasoned, McClean was entitled to a traditional 50/50 split in royalties generated by "She."

generated by "She."
In addition to "She," Connick and McClean wrote songs for two previous albums, 1990's "We Are In Love" and 1991's "Blue Light, Red Light." The 70/30 royalty-split arrangement for those works was covered by written agreements between Papa's-June and McClean. It is estimated that as much as \$200,000 in further royalties would be due McClean if Cedarbaum's decision stands.

The songs on "She" followed a cre-

ative pattern established by Connick and McClean while writing songs for the two previous albums, according to Cedarbaum. McClean submitted "poems" to Connick, who would then rewrite some of the words to "make them singable" and compose the music.

On Connick's allegation that McClean had fraudulently reneged on a 70/30 royalty split, Cedarbaum noted that most courts have held that a contract claim cannot be converted into a fraud claim by alleging that the promisor intended not to fulfill the contract when it was signed. "The complaint does not allege a fraud claim that is sufficiently distinct from the breach-ofcontract claim," Cedarbaum says. The judge, however, granted Papa's-June permission to file an amended complaint within 30 days alleging claims other than fraud to the extent that "it has a good-faith basis upon which to allege that there was an enforceable agreement concerning the collection and distribution of royalties for the jointly written songs on the 'She' album

IRV LICHTMAN

FOR THE RECORD

The name of one of the producers of the rock opera "Rent" was misspelled in a story in the April 27 issue. The correct spelling is Jeffrey Seller.

90





We proudly salute our winners at Billboard's

International Latin Music Awards

- Pop Album of the Year, Female "Dreaming Of You": Selena

- Regional Mexican Hot Latin Track of the Year "Tú Sólo Tú": Selena

- Regional Mexican Hot Latin Video of the Year "Tú Sólo Tú": Selena

- Regional Mexican Album of the Year "Cómo Te Extraño": Pete Astudillo

¡Felicidades!





iQué Viva La Música!

Billboard Strikes Up The Bandas For Its Seventh Latin Music Conference

BY JOHN LANNERT

he underlying theme of Billboard's Seventh Annual International Latin Music Conference is "Let the music do the talking.' This year's three-day conclave, which runs April

29-May 1, at the Hotel Intercontinental in Miami, will boast more musical performances than any previous Billboard confab. Fourteen acts will play

evening showcases on Monday and Tuesday. On Wednesday afternoon, three singer-songwriters will perform during an afternoon acoustic program. And on Wednesday evening, during Billboard's Third Annual Latin Music Awards, no fewer than four awardees are scheduled to entertain the audience with material from their winning albums or videos.



To be sure, Billboard's International Latin Music Conference—the longest-running conclave of its kind—has not neglected its duties as a crucial vehicle for the exchange of ideas and solutions for the Latino music industry.

On April 30, Ralph Peer, chairman/CEO of venerable music-publishing company peermusic, officially kicks off the conference with a keynote address titled "Latin Music-Today & Tomorrow."

Peer is expected to address vital issues affecting the fast-growing Hispanic music-publishing business, such as royalty transactions between different countries, the impact of technological advances on the publishing industry and the importance of a non-recording songwriter in the Latino industry. A brief question-and-answer session following Peer's discourse will further explore the nuances and trends in the Latino music-publishing business

Additional dialogue will be stimulated, as well, during

Billboard's two panels: "Contracts & Negotiations: Navi-gating The Legal Waters Of The Latin Music Industry" and "The State Of Tejano Music."

Topping off the conference on Wednesday will be Billboard's Third Annual Latin Music Awards. Hosted by acclaimed actor Michael DeLorenzo ("New York Undercover"), the ceremony will be held for the first time at Miami's revered Gusman Center for the Performing Arts.

Reflecting the growth of the Latino music industry, Billhoard's Latin Music Awards have expanded. This year 33 tro-

phies will be presented, and new categories include publishing and dance music.

Ralph Peer II is the '96 keynoter.



Awardees and performers include Cuban queen Albita.



Tejano star Bobby Pulido is among showcased artists.

Moreover, three special kudos will be handed out at the awards show: "El Premio Billboard" is awarded this year to Puerto Rico's renowned singer/songwriter José Feliciano; the Hall Of Fame award is given this year to Mexico's singer/song-

writer extraordinaire Juan Gabriel, And Billboard is feting global superstar Gloria Estefan with the "Spirit Of Hope" award, which is bequeathed to a recording artist who has vol-unteered to give time and effort to humanitarian causes and projects.

Of course, during the awards show there will be plenty of music. Scheduled to appear is a sparkling, diverse bill featuring Feliciano, Tejano singer/songwriter star Pete Astudillo, Cuban roots-queen Albita and Spain's highly regarded rock group Héroes Del Silencio.

The lineup of artists playing at the conference's evening showcases and afternoon set promises to be as wide-ranging as the group of stars appearing at the Latin Music Awards show. Booked to appear at the Monday evening showcase—sponsored by CD/tape manufacturer

AmericDisc-are budding Tejano star Bobby Pulido; prominent Argentine rock group La Portuaria; three strong Colombian pop/rock acts, Soraya, Aterciopelados and Shakira; a hip-hop/salsa group called DLG; and high school mariachi/pop upstart

Nydia Rojas.

The April 30 showcase, sponsored by U.S. performancerights society ASCAP, boasts three star acts—the pop/soul vocal crew Barrio Boyzz, Tejano/pop band La Diferezia and Mexican rock group Fobia-along with pop/tropical

ensemble Super Cuban All-Stars and two fine (and unsigned) Latino rock acts, Pepe Alva and Puya.

As if that were not enough music to satiate the most rabid enthusiast, Billboard is debuting on Wednesday afternoon "Writers In The Round," an unplugged set headlined by accomplished singer/songwriters accompanied only by guitar—and perhaps a tale or two about the hits they have authored. Warner/Chappell Music is sponsoring "Writers In The Round." Set to perform are Astudillo, Warner/Chappell songsmith Fernando Osorio and peermusic's sought-after backing vocalist and songwriter, Mary Lauret.

Undoubtedly, Billboard's Seventh Annual International Latin Music Conference is emphasizing harmonies and melodies over discussions and resolutions.

After all, it could be argued that if a picture says a thousand words, then surely music must communicate a thousand emotions.

So let the music play!

Winners Of The **Billboard Latin Music Awards**

POP

ALBUM OF THE YEAR

Male: "La Carretera" Julio Iglesias (Sony)
Female: "Dreaming Of You" Selena (EMI Latin) Group: "Por Amor A Mi Pueblo" Marco Antonio Solis Y

New Artist: "Enrique Iglesias" Enrique Iglesias

HOT LATIN TRACK OF THE YEAR

"Vuélveme A Querer" Cristian (Melody/Fonovisa)

TROPICAL/SALSA

ALBUM OF THE YEAR

Male: "Todo A Su Tiempo" Marc Anthony (RMM) Female: "Abriendo Puertas" Gloria Estefan (Epic/Sony) Group: "Los Dueños Del Swing" Los Hermanos Rosario (Karen/PolyGram)

New Artist: "No Se Parece A Nada" Albita (Crescent Moon/Sony)

HOT LATIN TRACK OF THE YEAR

"Te Conozco Bien" Marc Anthony (RMM)

REGIONAL MEXICAN

ALBUM OF THE YEAR

Male: "Como Te Extraño" Pete Astudillo (EMI Latin) Female: "Joyas De Dos Sigios" Ana Gabriel (Sony) Group: "El Ejempio" Los Tigres Del Norte (Fonovisa) New Artist: "Elida Y Avante" Elida Y Avante (Sony)

......

HOT LATIN TRACK OF THE YEAR

"Tú Sólo Tú" Selena (EMI Latin)

Hot Latin Track Artist Of The Year:

Selena (EMI Latin)

Rap Album Of The Year:

"Club 555" El General (BMG)

Pop/Rock Album Of The Year:

"Cuando Los Angeles Lioran" Maná (WEA Latina)

Contemporary Latin Jazz Album Of The Year:

'Arturo Sandoval & The Latin Train" Arturo Sandoval

Latin Dance Single Of The Year:

"Abriendo Puertas" Gloria Estefan (Epic/Sony)

Latin Dance Album Of The Year:

"Macarena Mix" Various Artists with Los Del Rio (Ariola/BMG)

Songwriter Of The Year:

Marco Antonio Solís (Fonovisa)

Publisher Of The Year: BMG Songs, Inc.

Publishing Corporation Of The Year:

BMG Music Publishing Inc.

Producer Of The Year:

Marco Antonio Solís (Fonovisa)

VIDEO OF THE YEAR

Pop: "No Encuentro Un Momento Pa' Olvidar" Miguel Bosè (WEA Latina)

Rock: "La Chispa Adecuada" Héroes Del Silencio (El Dorado/EMI Spain)

Tropical/Salsa: "Abriendo Puertas" Gloria Estefan

Regional Mexican: "Tú Sólo Tú" Selena (EMI Latin)



Billboard's Latin Awards Show Becomes MAS GRANDE, MAS BUENO

BY JOHN LANNERT

n its third year, Billboard's Latin Music Awards show has become bigger and better than ever. With the addition of eight new awards, the ceremony now offers 33 trophies, including pioneering categories in songwriting, production, publishing and dance music.

Interest in Billboard's Latin Music Awards has mushroomed, as well, from industry insiders and music fans alike. Therefore, Billboard will stage its Third Annual Latin Music Awards for the first time as a public event. It will take place May 1 at Miami's historic, 1,800-seat Gusman Center for the Performing Arts.

This year's list of awardees was topped by dearly departed idol Selena and multi-faceted superstar Gloria Estefan, each of whom won four kudos. Selena has won more Latin Music Awards (10) than has any other artist.

Estefan won in the debut category Latin Dance Single Of The Year, as well as earning two trophies in the tropical/salsa category. Miami's beloved homegirl also was named recipient of the inaugural Spirit Of Hope Award, which is given to a recording artist who voluntarily contributes time and effort to civic activities or humanitarian projects.

Famed singer-songwriter Marco Antonio Solís follows with three trophies, including two awards in the newly created Songwriter Of The Year and Producer Of The Year categories.

The only other artist to win more than one award is Marc Anthony, who triumphed in two tropical/salsa categories.

Both of the two new publishing categories were won by BMG. Of the 20 award-winning recording artists, only five were repeat winners from last year: Selena, Maná, Arturo Sandoval, El General and Los Tigres Del Norte. Two acts-Maná and El General-were "three-peat" winners in their respective pop/rock and rap categories.

Here are brief profiles of this year's winners.

The standout showcase performer last year at Billboard's Sixth Annual International Latin Music Conference, this riveting Cuban artist blew out of the box on The Billboard Latin 50 retail chart last July, when her eponymous label bow for Crescent Moon/Epic, "No Se Parece A Nada," entered the chart at No. 10-the highest debut position by a new artist since the chart was established in



1993. Though "No Se Parece A Nada" did not yield a hit single, the album remained on The Billboard Latin 50 for nearly four months. A critical favorite in both the U.S. and Europe, Albita currently is working on her follow-up record, due later this year.

MARC ANTHONY

Another honoree who made a showcase appearance at a Billboard Latin Music conference, Marc Anthony has emerged as the hottest-selling salsero in the business. His 1994 RMM album, "Todo A Su Tiempo," has spawned the award-winning "Te Conozco Bien," as well as the recent smash hits "Nadie Como Ella" and "Te Amaré."

The lone awardee to have landed a No. 1 dance hit, the New York-born Anthony has further spread his creative wings into the film world, appearing in the recently released movie "The Substitute.

PETE ASTUDILLO



The third time proved to be the charm for Pete Astudillo, as his album número tres for EMI Latin, "Como Te Extraño," made its mighty debut at No. 8 on The Billboard Latin 50 last December. Propelled by the poignant cumbia titular track, which was a tribute ode to Selena, the album remained in the top 10 of the chart for nearly four months.

A former backup singer to the

late Tejano/pop superstar, this Laredo, Texas, native also co-wrote many of Selena's hits with Selena's brother, A.B. Quintanilla III. Among Selena's charttopping smashes co-authored by Astudillo and Quintanilla were Como La Flor" and "Amor Prohibido." A third No.1 anthem, "Bidi Bidi Bom Bom," was co-penned by Astudillo, Quintanilla and Selena.

BMG MUSIC PUBLISHING

Powered by the performance of BMG Songs on the Hot Latin Tracks, BMG Music Publishing becomes the first recipient of Billboard's Music Publishing Corporation Of The Year award.

BMG Music Publishing's success in the Latin market is a

prosperous extension of the company's rapid rise since being founded in 1987. In its short history, BMG Music Publishing has undertaken 127 music publishing acquisitions in 12 countries. Among the songwriters and artists whose catalogs BMG Music Publishing has



acquired are the Beach Boys, B.B. King, Santana, Diane Warren and Boz Scaggs.

The company's instantly aggressive expansion rapidly reaped industry awards in several countries. In 1989 and 1990, BMG Music Publishing won Brazil's UBC Publisher's Award. Also in 1990, BMG Music Publishing was named by Billboard as the No.

1 Country Singles Publisher. In 1993 ASCAP feted BMG Music Publishing as its Latin Music Publisher Of The Year. Recognizing the growing importance of Spanish-language music, BMG Music Publishing opened its Latin Music office last year in Miami.

BMG SONGS, INC.

BMG Songs, Inc., the ASCAP-affiliated U.S. subsidiary of BMG Music Publishing, made its bow on Hot Latin Tracks an auspicious one, as the company had 16 songs on the Hot Latin Tracks chart—more than any other publisher.

But quality, not just quantity, earns a Latin Music Award, and on that count, BMG Songs, Inc., again scored big. Three BMG tunes-"El Palo" by singer/songwriter superstar Juan Gabriel and "Si Nos Dejan" and "Amanecí En Tus Brazos" by legendary composer José Alfredo Jiménez—scaled Hot Latin Tracks. Another Juan Gabriel hit, "Canción 187," climbed into the top 10 of the chart. Juan Gabriel charted the most songs on the chart for BMG (eight).



MIGUEL ROSE

The restless, uncommonly fertile, creative muse of Miguel Bosè (son of noted Italian actress Lucia Bosè and Spain's famed bullfighter Dominguín) has taken the pop icon from stylish musical projects to acclaimed cinematic roles. Controversy and intrigue also have been frequent companions of Bosè, whose winning video entry for "No Encuentro Un Momento Pa' Olvidar" was banned in Mexico

for its portrayal of same-sex intimacy. The song was taken from Bosè's latest WEA Latina album, "Laberinto." Bosè has just completed a film on the Spanish Civil War and is planning to work on a French film called "Out."

CRISTIAN

Though Cristian landed his second Latin Music Award with "Vuélveme A Querer," a pretty chart-topping ballad taken from a soap opera, this 21-year-old singer-songwriter from Mexico has raised more eyebrows with his latest Melody/Fonovisa album, "El Deseo De Oir Tu Voz." His first album to reach the top 10 of The Billboard Latin 50, "El Deseo De Oir Tu Voz" contains the longrunning No. 1 smash "Amor.



Having notched three chart-topping singles and top five albums, Cristian has turned his sights toward the Englishspeaking market. He recently enlisted the services of public relations firm Rogers & Cowan to explore the mainstream arena.

EL GENERAL

Winner of the Rap Artist Of The Year for the third successive year, El General continues to turn in the most innovative rap en español, as evidenced by his latest RCA/BMG album, "Club 555." On this record, the tall Panamanian versemeister trades his military cap for an Afrocentric skullcap, while copping a slamming groove that moves from his popular Caribbean base to pop/R&B.

The album that earned El General his trophy, however, was his 1994 release, "El Mundial," which spent an astounding 41 weeks on The Billboard Latin 50

without landing one radio hit.

ELIDA Y AVANTE

Hailing from El Majico Valle, Texas, the quintet Elida Y Avante, led by alluring vocalist Elida Reyna, came out of no-where to debut on The Billboard Latin 50 with its eponymous premiere on Voltage/Sony.

Formed in 1992, after band arranger Noel Hernández met Reyna in a mariachi class in



Edinburg, Texas, the group now features drummer Javier Pérez, accordionist/keyboardist Cande Aguilar and guitarist Ernie Herrera. The band released its followup record, "Algo

Entero," on April 9.

GLORIA ESTEFAN

A little more than 10 years after bringing a taste of "the Miami sound" to international audiences, Gloria Estefan continues to roll in both English- and Spanish-language markets. Her latest Epic/Sony album, "Abriendo Puertas," produced two No. 1 hits on Hot Latin Tracks, as the album soared to No. 2 on The Billboard Latin 50.

In addition, "Abriendo Puertas" earned Estefan her second

The album garnered Estefan three Latin Music Awards, including one in the new category Latin Dance Single Of The Year. On June 4, Estefan is putting out her first album of Continued on page L-8



Artistry,
Excellence
...and an
extra touch
of Corazón.

Nydia Rojas

A remarkable discoverya 16-year-old singer with the power, poise and talent of a seasoned star. Her debut album arrives July 30.

LA DIFERENZIA

Their new album

Fue Mucho Más Que Amor
is already past gold,
the follow-up to their
award-winning platinum
breakthrough debut.

ARISTA:

THE NEW HEART OF LATIN MUSIC



€ 1996 Arista Records, Inc., a unit of BMG Entertainment



Conference Showcases Latin Music World's Future Stars

mong the most entertaining traditions of Billboard's International Latin Music Conferences are the conclaves' showcases. Each year, aspiring recording stars test the industry waters with showcase sets that they hope will propel them toward mainstream stardom.

Among the host of superstars who took the opportunity to employ a conference showcase as a springboard to greater notoriety were Jon Secada, Marc Anthony, Ricardo Arjona, Emilio, Fama and the late great Selena.

More recently, Albita, last year's star showcase performer, parlayed a smoking set to jumpstart her hit album "No Se Parece A Nada," which earned her a Latin Music Award this year.

Billboard's 1996 showcase participants, who will perform Wednesday and Thursday, April 29 to 30, will represent the most diverse bill ever offered at the conference. Virtually every Latino-rooted genre is covered, plus several piquant hybrids of Anglo rock and regional Latino sounds. In addition, two sparkling unsigned acts are showing their wares at this year's conference.

Perhaps most noteworthy is that the 1996 showcases sport a potpourri of signed artists at different stages of their career,

ranging from such well-known stars as the Barrio Boyzz and La Diferenzia to fast-rising artists Bobby Pulido, Shakira and Aterciopelados. Other artists, such as Soraya, Nydia Rojas, DLG and Super Cuban All-Stars are just beginning to launch their careers.

All in all, the two evenings of showcases will serve up a healthy serving of the exotic stew known generically as "Latin Music." The Monday (29) showcase is sponsored by CD/tape manufacturer AmericDisc; the Tuesday (30) showcase is sponsored by U.S. performing-rights society ASCAP.

Here, then, are biographical sketches of showcase performers scheduled to perform at Billboard's Seventh Annual Latin Music Conference.

PEPE ALVA

One of two unsigned acts participating in the April 30 showcase, this Peruvian singer/songwriter neatly blends pop/rock with Andean musical elements emanating from the charango (an Andean 10-string guitar) and from the native Peruvianzampoña flute.



Born in Dayton, Ohio, Alva moved to Trujillo, Peru, where he attended high school and wrote and arranged songs for a local Latin hard-rock band. Several years after settling in Miami, in 1989, Alva formed Alma Raymi, whose name means "soul celebration" in the Andean Indian language Quechuan. A local favorite, Alva released his first album, "Pepe Alva Y Alma Raymi," on Miami indie Alcen Entertainment.

ATERCIOPELADOS



Led by expressive vocalist Andrea Echeverri and bassist Héctor Buitrago, this fine Colombian rock group has been rapidly gathering a faithful following in Latin America and the U.S. through non-stop touring of its latest RCA/BMG album, "El Dorado." Rounding out the band are drummer Alejandro Duque and guitarist Alejandro Gómez.

Formed three years ago by Echeverri and Buitrago, both of whom compose the band's material, the group's sound has evolved from a punk/hardcore bent to a still-intense, acoustic-rock posture

BARRIO BOYZZ

SBK/EMI Latin's smooth vocal quintet from New York already has notched two chart-topping hits on Hot Latin Tracks—one of which was the duet with Selena entitled "Dondequiera Que Estés"—plus one album, "Una Vez Más," which climbed into the top

20 of The Billboard Latin 50.

The Barrio Boyzz demonstrated their vocal chops in English in 1995, when the group put out a sterling English-language record, "How We Roll." More recently, the band contributed a track to EMI Latin's splendid Spanish-language Olympic album, "Voces Unidas."

DLG

DLG is a rap/salsa duo from New York whose recently released bow on Sir George/ Sony sports a rap/R&B/ salsa hybrid that reflects the musical backgrounds of Huey Dunbar and James De Jesús.

Dunbar and De Jesús were linked by Sir George owner, famed producer Sergio

George. Dunbar was discovered by George at a talent contest and later sang background vocals on India's hit album "Dicen Que Soy." Likewise, De Jesús served his apprenticeship as a supporting vocalist for Tito Nieves, hip-hop dance act Zhigge and rap act Sista Souljah.

LA DIFERENZIA

A Grammy nominee in 1995 for its smash, eponymous bow on Arista-Texas, La Diferenzia stormed The Billboard Latin 50 Continued on page L-26







NO DOUBT ABOUT IT-LATIN WRITERS/PUBLISHERS KNOW SESAC LATINA IS HOT!

- SESAC is the only U.S. based performing rights organization dedicated exclusively to Latin music.
 - The first to use state-of-the-art BDS digital airplay recognition technology.
- The fastest paying performing rights organization (only 90 days).
 - The first to provide itemized statements that identify which radio stations played your music, so you can verify performance activity.
 - The first to allocate revenue collected from Spanish media for distribution to only Latin copyright holders.
 - The first to offer our writers/publishers bilingual royalty statements.

Here is a small sample of our SESAC Latina affiliates.

Canela Music Publishing Corp. (Kubaney Records) • Editora Angel Musical • Editora Esperanza Musical (Disa Records) • Fonomusic • HMS Music Publishing (J & N Records) • Latin Teddy Songs • Mami Songs • Mas Latin Music • Mas Solmar Music • Monchies Publishing Company (Joey Records) • Mundo Nuevo Music • Musica Brava • Texas Latino (Manny Records) • W.B.M. Music Corp./LATINA • K.C. Porter • Esmi Talamantez • Salvador Vasquez • Manuel Alfonso Vasquez (Pochy) • Michael Salgado • Marco Antonio Solis (SACM) • Gustavo Adolfo Alba (SACM) • Adolfo Angel Alba (SACM) • Guayoman • Baroque Musique • Alberto Barros • Dee Burleson • Juan Carlos Formell • Delia Gonzales • Letty Guval • Glenn Monroig • Charlie Mosquea







AWARDS SHOW

Continued from page L-4

previously unreleased material in five years, "Destiny."

ANA GABRIEL

In late 1995, this much-venerated singer-songwriter from Mexico returned to her musical roots with a marvelous album of traditional Mexican rural sounds entitled "Joyas De Dos Siglos." The album reached the top 20 of The Billboard Latin 50, thereby confirming once again the ability of this dynamic,



raspy-voiced song stylist to blithely switch from pop to Mexicanroots music and still be commercially viable. True to form,

Gabriel currently is recording a pop album with prominent producer K.C. Porter.



HEROES DEL SILENCIO

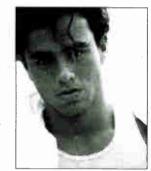
Hugely popular in much of Europe as well is its native Spain, the hard-rock quartet Héroes Del Silencio performed last year in Europe with Bryan Adams and Aerosmith. Now on an extensive tour of Latin America in support of its latest

El Dorado/EMI Spain album, "Avalancha," the band expects to play the European festivals this summer.

"Avalancha," produced by noted studio wizards Bob Ezrin and Phil Manzanera, is the first Spanish-language album released in the U.S. on El Dorado, which is distributed by I.R.S. Records.

ENRIQUE IGLESIAS

When Enrique Iglesias inked his recording contract with Fonovisa, his internationally renowned father Julio had no idea his son was following in his footsteps. But the younger Iglesias, a 20-year-old business-administration student at the University of Miami, had secretly been testing his vocal prowess and songwriting potential.



Once his eponymous album hit the streets, the record became an immediate hit that generated "Si Tú Te Vas," the ballad smash that stayed atop Hot Latin Tracks for nine weeks—a record for a debut single. Enrique's follow-up single, "Experiencia Religiosa," became a grand hit, as well. Now signed to public-relations powerhouse Rogers & Cowan, Iglesias the younger is working on an English-language

record.



JULIO IGLESIAS

Given Julio Iglesias' absence from Billboard's charts in recent years, the biggest-selling artist of all time according to the "Guinness Book Of World Records" might have scored a comeback-of-the-year trophy if there were such a category at Billboard's third annual Latin Music Awards. As it stands, the world-famous crooner from Spain nabbed the Album Of The

Year, Male Artist, kudo for his Sony record "La Carretera."

His strongest seller of the '90s, "La Carretera" became a top 10 stalwart and contained the top 10 smash "Agua Dulce, Agua Salá." This week, he is performing in Las Vegas, yet another stop on Iglesias' seemingly endless slate of concert appearances.

LOS DEL RIO

Antonio Romero and Rafael Ruiz, a, respected, middle-aged flamenco duo known as Los Del Río from Seville, Spain, burst onto the international Latino scene in 1994 with an irresistibly Continued on page L-10

¡Felicitaciones!

Congratulations

to our

Writers and Friends

winners of

Billboard's

Latin Music Awards.

Martin Bandier and your friends at





to all the
nominees and winners
of the billboard
latin conference awards...
y les deseamos
continuo exito
en vuestra carrera

Ralph Peer II & all your friends at

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Los Angeles

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Visit our web-site at http://www.peermusic.com



AWARDS SHOW

Continued from page L-8

catchy ode to a flirtatious sprite named Macarena. Last year, "Macarena" and its attendant line dance caught fire in the U.S. with Latinos and non-Latinos alike. "Macarena" reached No. 12 on Hot Latin Tracks while peaking at No. 45 on The Billboard 200. In addition, "Macarena" was



the flagship track to "Macarena Mix," a multi-artist compilation that triumphed in the inaugural category Latin Dance Album Of The Year



LOS HERMANOS ROSARIO

One of the best-selling merengue groups of all time, the veteran Los Hermanos Rosario from the tiny pueblo of Hagüey, Dominican Republic, earn their first Latin Music Award for

the hit Karen/PolyGram Latino album "Los Dueños Del Swing."

Though formed 16 years ago, Los Hermanos Rosario have put out only seven albums, the latest of which spent 16 weeks on The Billboard Latin 50. Former bandmate and brother Toño is a solo recording artist with WEA Latina.

LOS TIGRES DEL NORTE

"El Ejemplo" won Mexico's famed norteños their second consecutive Latin Music Award in the regional Mexican category for Album Of The Year, Duo Or Group. Earlier this year, the Grammy-winning Los



Tigres Del Norte released a greatest-hits package entitled "Más Zarpazos."

The longtime Fonovisa act has ridden The Billboard Latin 50 for the past year with "El Ejemplo," the band's strongest chartperforming album to date. The group is expected to release a new album in the next few months.



MANA

A perennial winner in the pop/rock category, Maná has almost singlehandedly brought mainstream rock into the U.S. Latin market over the past three years. Radio belatedly warmed up to the superstar Mexican quartet, which now routinely enters Hot Latin Tracks. The latest hit from the WEA Latina

band's 1995 release, "Cuando Los Angeles Lloran," is "El Reloj Cucú."

Nominated for its first Grammy this year, Maná also received its first gold record, for its groundbreaking 1993 album, "Donde Jugarán Los Niños?" The band will tour the U.S. this summer.

ARTURO SANDOVAL

Backed by his supporting ensemble, The Latin Train, Cuba's nonpareil trumpeter won Latin Jazz Album Of The Year for the second consecutive year with his 1995 "Arturo Sandoval & The Latin Train," a fond retrospective of the '50s-style Cuban combos called conjunto.

Formerly a member of trailblazing Afro-Cuban jazz band Irakere, Arturo Sandoval defected to the

U.S. in 1990. He since has glided smoothly from bebop to Continued on page L-24



TOUR'96 AVALANCHA

FEBRUARY

COUNTRY CITY MEXICO MONTERREY **GUADALAJARA** 2 MEXICO SAN LUIS POTOSI MEXICO 3 MEXICO CITY 5 MEXICO MEXICO CITY 6 MEXICO MEXICO CITY **MEXICO** 9 **MEXICO MEXICALI** 10 **MEXICO TIJUANA** 12 MEXICO **MEXICO CITY** 13 **MEXICO MEXICO CITY** 14 MEXICO **MEXICO CITY** 17 C. RICA SAN JOSE **HONDURAS TEGUCIGALPA** 19 21 USA (PRESS) USA (PRESS) USA OAKLAND-CA. 25 USA RENO-NEVADA USA 26 27 USA 28 USA

MARCH

USA FRESNO-CA. SAN JOSE-CA. USA LAS VEGAS-NEVADA USA LAS VEGAS/(VIDEO SHOOT) USA 4 LAS VEGAS/(VIDEO SHOOT) 5 USA (TV) 6 USA (PRESS) USA (PRESS) 8 USA LOS ANGELES-CA. 9 USA 14 USA VENTURA-CA. 16 USA POMONA-CA. 17 USA LOS ANGELES USA LONG BEACH-CA. 21 USA EL PASO USA **HOUSTON-TEXAS** USA DALLAS-TEXAS **CHICAGO-ILLINOIS**

USA **BOSTON-MASS** 3 USA **NEW YORK** PTO. RICO SAN JUAN 12 13 PANAMA **HONDURAS** 17 19 EL SALVADOR GUATEMALA 20 PERU 22 PERU 23 **ECUADOR** (3 SHOWS) 24 **ECUADOR** 25 26 **ECUADOR** 27 **ECUADOR** (AWARDS IN MIAMI)

3 **MEXICO GUADALAJARA MEXICO TIJUANA MEXICO CITY** 8 **MEXICO COSTA RICA** COSTA RICA COSTA RICA 13 CHILE, ARGENTINA, URUGUAY CHILE, ARGENTINA, URUGUAY 15 CHILE, ARGENTINA, URUGUAY 16 CHILE, ARGENTINA, URUGUAY

e most international Spanish Rock Band





José Feliciano Is "El Premio Billboard"

ecord companies nowadays routinely put out CD singles by Latino artists that contain versions recorded in Spanish and English, complemented at times by bilingual Spanish/English takes.

Back in 1964, José Feliciano released a spry cover of the Rooftop Singers' acoustic pop smash "Walk Right In," which he sang in English, Spanish and German. Three years later, Feliciano cut a gripping rendition of the Mamas

& the Papas anthem "California Dreamin" that featured the soulful Spanish-language vamp which would become a Feliciano trademark.

Feliciano's early recordings revealed a singer who reveled in blending a variety of languages with a variety of musical rhythms. He sang lyrics in Spanish, English, Portuguese and German over cadences belonging to pop, rock, blues, R&B, Afro-Caribbean and jazz. He still does.

Feliciano has always been ahead of the cultural curve, introducing Latino and Brazilian music idioms to mainstream audiences through such classics as the Grammywinning smash "Light My Fire," the bossa nova–tinged theme song from the hit '70s TV series "Chico And The Man" and, of course, the perennial holiday favorite "Feliz Navidad."

It is because of his important cross-cultural influence that Billboard proudly awards its fourth "El Premio Billboard" to the supremely gifted native son of Lares, Puerto Rico.

Feliciano already has won six Grammys. He is one of only two recording artists to win Grammys in English- and Spanish-language pop categories. His rich talent as a singer/songwriter and guitarist has been recognized with a coveted star on the prestigious Hollywood Walk Of Fame, and New York City's municipal government rechristened East Harlem's school P.S. 155 as The José Feliciano Performing Arts School.

Feliciano's deep creative ability also has taken him to television and films, for which he has authored musical material. He composed the music to "The Wonderful Ice Cream Suit," a play written by legendary science-fiction author Ray Bradbury.

In late 1994, Feliciano performed for Pope John Paul II as part of the television special "Christmas At The Vatican." He later had a private audience with the Pope.

Last year, Feliciano was invited by Paul Simon and James Taylor to appear at Paul Simon's annual benefit on Long Island, an event attended by more than 12,000 fans.

Feliciano's impressive career achievements not only have brought great pride to Latinos everywhere, but also to physically challenged persons, since he himself was born blind.

Though only 50 years old, Feliciano has been performing since he was 8, when he sang for his classmates at an elementary school in the city to where he and his family had relocated several years earlier: New York City. He initially taught himself concertina, after which he learned and mastered guitar. After quitting high school at 17 to help support his family, José hit the road, performing dynamic shows that mesmerized fans and critics alike.

In the summer of 1968, Feliciano cut a jazzy, bolero-style take of "Light My Fire," a chart-topping rock hit for the Doors one year earlier. Particularly memorable is Feliciano's signature vocal improvisation that powers the song's climactic conclusion.

Later that year, Feliciano performed a riveting rendition of "The Star Spangled Banner" that became only one of two versions of the U.S. national anthem to chart on the Billboard Hot 100.

In the 1970s, Feliciano began balancing his activities as a recording artist with acting roles on television shows "McMillan & Wife, "Lucas Tanner" and "Kung Fu."

And as he continued to cut albums in English, he also

recorded in Spanish. His Spanishlanguage efforts bore fruit in the '80s, when he garnered three Grammys. He won another Grammy in 1990, and in 1993 was nominated for his 12th Grammy for his release "Latin Street '92."

In 1994, Feliciano again showed his versatility by entering Billboard's dance chart under the nom de dance artist "JF." Later this year, U.K. indie Fragile Records is slated to release "In My Life," an anthology of Feliciano's music.

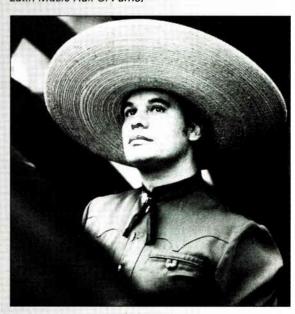
In March 1996, Feliciano, who has recorded more than 60 albums, signed with PolyGram Latino. He

currently is in the studio working on his label premiere, due out sometime this summer.

While José Feliciano generally is not given credit as a pioneering creative force, many recording artists—unknowingly perhaps—have imitated his artistic vision of merging seemingly incongruous languages and tempos into music that everyone can enjoy.

Juan Gabriel Enters The Hall Of Fame

In the past 10 years, no other musical personality has exerted more influence on the Latin music scene in the U.S. than singer/songwriter megastar Juan Gabriel, this year's inductee into Billboard's Latin Music Hall Of Fame.



A host of noted recording stars have recorded his songs, many of which have become hits. Isabel Pantoja's 1988 smash album, "Desde Andalucía," contained material written solely by Gabriel and became her best-selling record.

Many recording artists have even cut tribute records in his honor. Two of those acts—Pandora and Lorenzo Antonio—have put out two tribute discs each in his honor. Last year five different artists, including Lorenzo Antonio, landed songs penned by Gabriel on Billboard's Hot Latin Track airplay chart.

Gabriel, an active producer as well as a singer-Continued on page L-17

Gloria Estefan Demonstrates "Spirit Of Hope"

During Billboard's second annual Latin Music Awards in 1995, Billboard dedicated the creation of the "Spirit Of Hope" award in memory of Selena, who complemented her outstanding recording career with philanthropic projects and activities. Billboard established the "Spirit Of Hope" award to fete those recording stars who contribute time and effort to civic, community and humanitarian organizations.

This year, Billboard is extremely proud to announce that Gloria Estefan is the first recipient of the "Spirit Of Hope" award.

Estefan's standout career as a singer/songwriter has been well-documented. Still more success awaits the enormously popular Cuban-American performer, whose Afro-Caribbean pop record "Destiny" is set to be shipped by Epic Records on June 4.

Much less has been written, however, about Esteran's quietly effective aid and assistance to a broad range of charities and fund-raising events. For instance, in 1992 Esteran and husband Emilio Esteran Jr. raised millions of dollars for victims of Hurricane Andrew through their Hurricane Relief concert. Earlier that year, she was a member of the U.S. delegation to the 47th General Assembly to the United Nations.

Last year, Estefan was very active on the civic front. She was chairperson of the Multiple Sclerosis Society's Walk-A-Thon. Later, Estefan embarked on a highly emotional trip to Guantánamo, Cuba, to perform a benefit concert for Cuban refugees being housed at the U.S. military base located there.

A tragic boat accident in 1995 involving the Estefans prompted Estefan and Emilio to travel to the Florida state legislature earlier this year to lobby for safer boating laws.

Among the humanitarian organizations with which Estefan currently is involved are LifeBeat, Health Care Crisis, Community Alliance Against AIDS and Here's Health.

Estefan has not only lent her financial support to a charity such as Miami-based Camillus House, but she actually has gone out to visit the homeless and destitute people to whom the Camillus House serves free meals.

Estefan's philanthropic initiatives have not gone unnoticed. In 1992 she was named Humanitarian of the Year by B'nai B'rith. In 1993 Estefan was awarded the U.S. Congressional Medal Of Honor and was honored by the Alexis de Toqueville Society for outstanding philanthropy.

Now Estefan has taken her commitment to helping others one step further, establishing the Gloria Estefan Foundation to benefit various charities and humanitarian groups.

Gloria Estefan's caring attitude toward others offers sorely needed inspiration for those in disheartening circumstances. That is why Billboard believes she so richly deserves the magazine's inaugural "Spirit Of Hope" award.



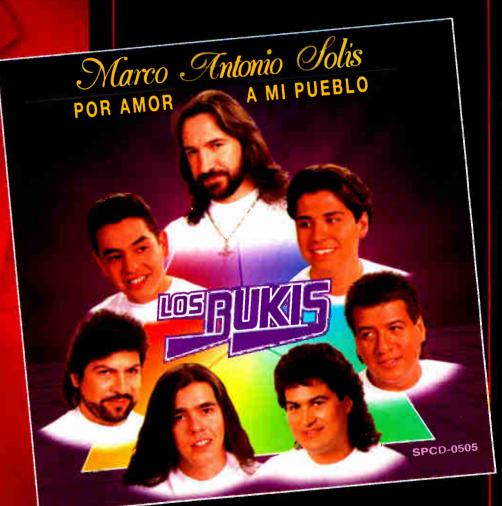


Billboard Latin Music Awards



Marco Antonio Solís

Producer of The Year Song Writer of The Year

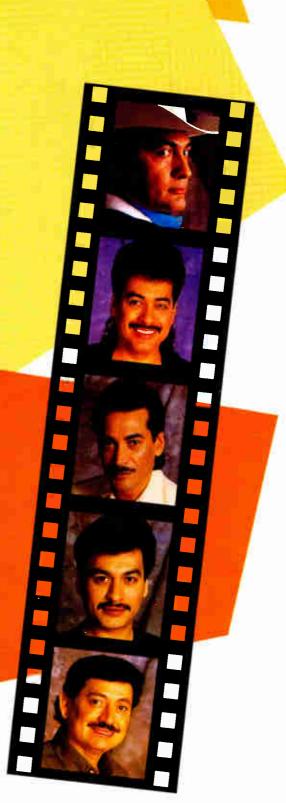


Pop
Album of The Year
"Por Amor a Mi Pueblo"



Regional Mexican
Album Of The Year
"El Ejemplo"









POP HOT LATIN TRACK OF THE YEAR

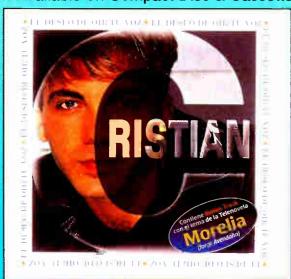
"VUELVEME A QUERER"

CRISTIAN

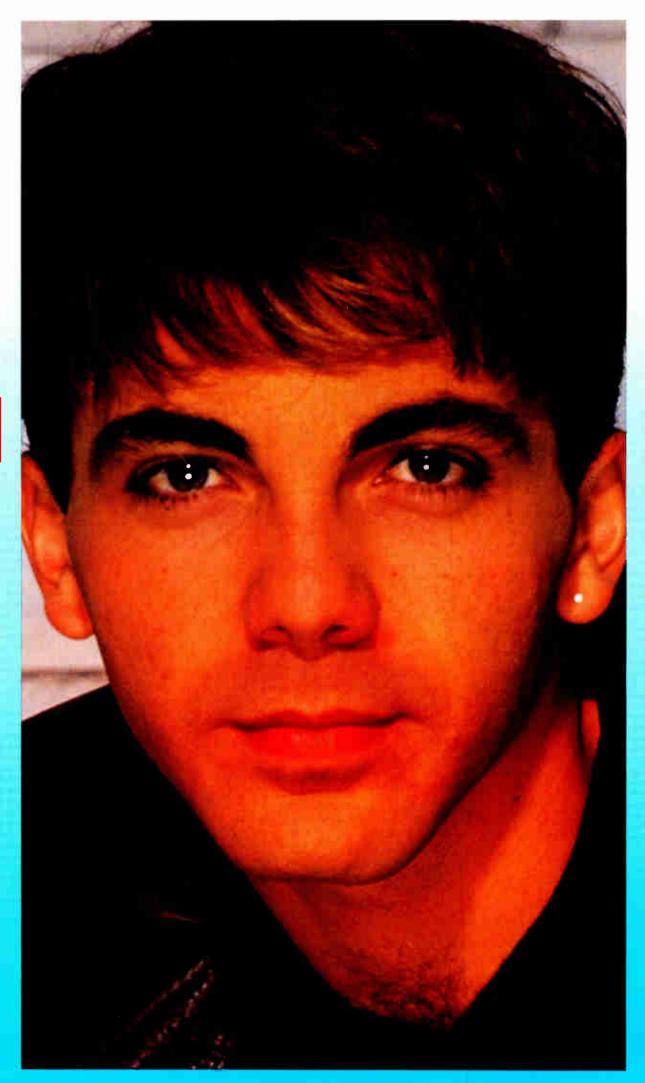
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GABRIEL

Continued from page L-12

songwriter, found time to notch three hits of his own on Hot Latin Tracks. Among those was "El Palo," the first title ever to enter Hot Latin Tracks at No.1.

"El Palo" was taken from Gabriel's Grammynominated smash album on Ariola/BMG titled "El México Que Se Nos Fué." Gabriel's strong showing as a songwriter on Hot Latin Tracks helped his publishing company, BMG Songs, and its parent firm, BMG Music Publishing, win trophies at this year's edition of Billboard's Latin Music Awards.

For all of his stratospheric success as a songwriter, producer and recording artist, Gabriel may be best-loved by his adoring fans as a performer without equal. He leaves no emotional stone unturned during lavish stage productions that typically last three hours. Gabriel and his rabid admirers depart his shows exhausted...and satisfied.

This year Gabriel is celebrating the 25th year of his career with a massive tour that began on March 29. What has been the secret to the phenomenal suc-

cess of Juan Gabriel?

He writes irresistibly catchy songs of common, everyday affairs with which anyone can identify. Gabriel began honing his craft as a 13-year-old named Alberto Aguilera Valadez, a member of a music-loving family living in the Mexican Pacific state of Michoacán.

He later changed his name to Adam Luna, and the teenaged singer-songwriter performed in a local nightclub "El Noa Noa." Upon relocating to Mexico City, Adam Luna became Juan Gabriel. As an aspiring recording star, the 20-year-old Gabriel made an immediate impact on the Mexican market with "No Tengo Dinero," one of the biggest hits in Mexico in

For the next 14 years, Gabriel recorded more than 20 albums—spanning the musical spectrum from pop to mariachi. By his own estimation, Gabriel says he sold more than 20 million units during that time.

In 1986, however, Gabriel stopped recording until he could secure the copyrights for his many classics, such as "Querida," "Amor Eterno" and the song named after the nightclub where he once had performed—"El Noa Noa.

After an eight-year battle, Gabriel reached an agreement in 1994 to gain control of his copyrights over a certain period of time. Though long-inactive as a recording artist, Gabriel became even more popular because of his explosive shows.

By the time Gabriel put out "Gracias Por Esperar" in 1994, his fans were eager for new tunes. The album's leadoff single, "Pero Qué Necesidad," reached the top of the Hot Latin Tracks and helped push the album toward the upper rungs of The Billboard Latin 50 chart.

Gabriel is following up "El México Que Se Nos Fué," an album of neo-traditional Mexican music, with a record of more traditional Mexican sounds that he wrote and produced. This new, as yet untitled album, set to be released this summer, will feature Gabriel as part of a recording group rounded out by renowned Mexican vocalists Lucha Villa, Amalia Mendoza and the late Lola Beltrán.

Gabriel's upcoming album will once again demonstrate his prowess as an insightful songwriter, emotive recording artist and perspicacious producer. Indeed, Gabriel has realized a fulfilling career that has thrived for 25 years amid a few trials and far more tributes.

Billboard takes pride in paying its own respects to Juan Gabriel this year by inducting him into the Latin Music Hall Of Fame.

CHEDULE OF

Monday, April 29, 1996

Noon - 4:00pm

REGISTRATION

Grand Ballroom, Hotel Inter • Continental

8:00pm Doors Open OPENING NIGHT PARTY sponsored by



Performances by: Soraya (PolyGram Latino) Nydia Rojas (Arista Texas) . Shakira (Sony Discos) • DLG (Sony Discos) Aterciopelados (RCA/BMG) . La Portuaria (EMI Argentina) • Bobby Pulido (EMILatin)

Grand Ballroom, Hotel Inter • Continental

Tuesday, April 30, 1996

10:00am - 4:00pm

REGISTRATION

2nd Floor Lobby, Hotel Inter • Continental

10:30am - 12:30pm

Keynote Address by Ralph Peer, Chairman/ CEO, peermusic with a brunch at The Hard Rock Cafe, 401 Biscayne Blvd., Miami



2:00pm - 3:15pm

Contracts & Negotiations:

Theater, 2nd Floor, Hotel Inter • Continental

"NAVIGATING THE LEGAL WATERS OF THE LATIN MUSIC INDUSTRY" An in-depth look into the contract negotiation process on behalf of an artist among attorneys, managers and agents, as well as a look into negotiating publishing rights.

Panelists: MARUSA REYES, Manager JORGE PINOS, Vice President International, William Morris Agency BRUCE MORAN, President, Ocesa Presents,

Inc. MARC STOLLMAN, Attorney, Stollman & Stollman

HENRI I. SPIEGEL, Attorney, partner and head of the Entertainment, Sports and Media Department with Zach, Sparber, Kosnitzky, Spratt & Brooks



3:30pm - 4:30pm

Roundtable Discussion Group "LATIN ROCK: THE NEW ALTERNATIVE

Theater, 2nd Floor, Hotel Inter • Continental

A freestyle discussion group where participation from audience is encouraged. A look into the global impact of Latin Rock and its move into the mainstream.

Facilitators:

Rudy Sarzo, Founder, Sarzo Music Angela Rodriguez, Latin Marketing Manager, Billboard Magazine

8:00pm Doors Open Live Artist Showcases sponsored by ASCAP Grand Ballroom, Hotel Inter • Continental

Performances by: Super Cuban All Stars (RMM) • Barrio Boyzz (EMI Latin) • Puya La Diferenzia (Arista Texas) • Pepe Alva Fobia (BMG)

Wednesday, May 1, 1996

11:00am - 12:15pm

"THE STATE OF TEJANO MUSIC" Theater, 2nd Fl. Hotel Inter • Continental

This panel will explore the growth of the Tejano market in recent years, as well as the challenges facing the Tejano industry. Among the topics to be discussed are the definition of Tejano music, the marketing of Tejano music outside of its home state of Texas, and the crossover potential of Tejano music.

Panelists: BOB PRADO, Program Director, KXTN-FM, San Antonio

GIL ROMERO, Program Director, KQQK-FM, Houston

CAMERON RANDLE, VP/GM, Arista Texas MANOLO GONZALEZ, VP Southwest Operations, EMI Latin

PETE ASTUDILLO, EMI Latin recording artist A.B. QUINTANILLA III, producer/songwriter/ president of Phat Kat Groove/ EMI Latin

3:00pm - 4:30pm

" WRITERS IN THE ROUND" sponsored by



WARNER/CHAPPELL MUSIC, INC.

Oak Room, Hotel Inter • Continental

Scheduled performers include: Fernando Osorio (Warner/Chappell Music) Mary Lauret (peermusic) . Pete Astudillo (EMI Latin)

7:30pm

Billboard's International Latin Music Awards at The Gusman Center for the Performing Arts, 174 E. Flager Street

hosted by actor MICHAEL DE LORENZO, star of Fox's hit TV series, New York Undercover with special attractions including:

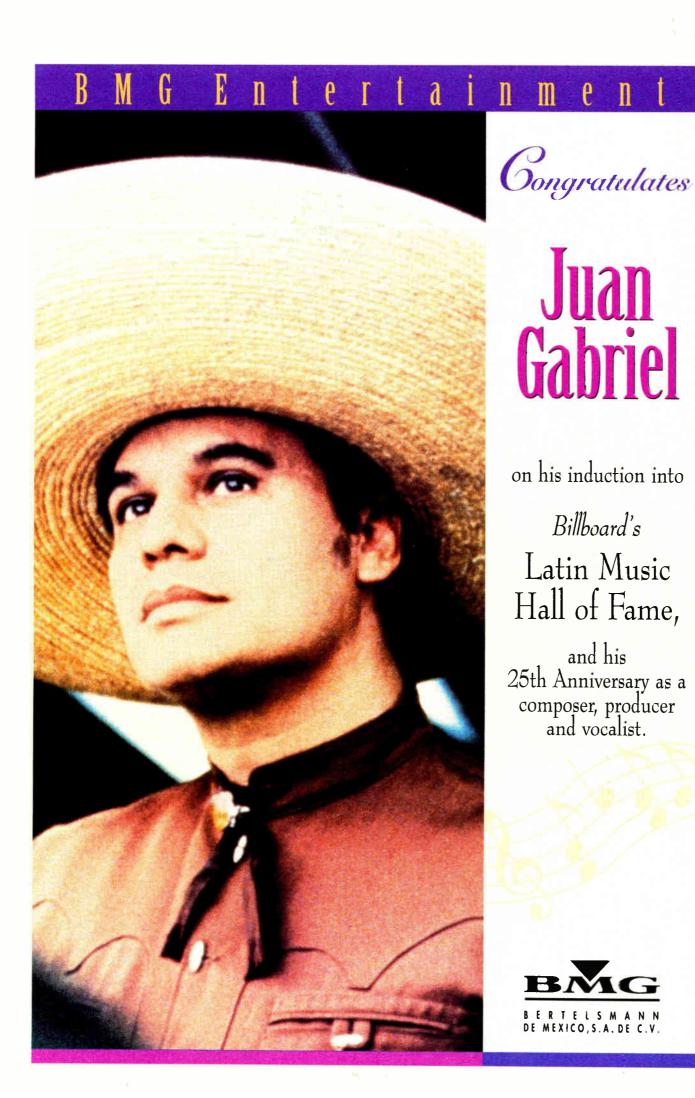
Billboard's Latin Music Hall of Fame inductee, JUAN GABRIEL, celebrating his 25th Anniversary

Spirit Of Hope awardee, GLORIA ESTEFAN and Lifetime Achievement recipient, JOSÉ **FELICIANO**

Special live performances by ALBITA, HÉROES DEL SILENCIO, PETE ASTUDILLO AND JOSÉ **FELICIANO**

L-17

BILLBOARD SPOTLIGHT





Standout Songsmiths GO UNPLUGGED To Deliver Their Hits "IN THE ROUND"

Armed with only their voices and guitars, three esteemed singer/songwriters are slated to take the stage April 30 for the inaugural "Writers In The Round."

The concept behind this new feature of Billboard's International Latin Music Conference is for a songwriter to speak briefly about the history and structure of a tune he or she has written. This song could be a previously unrecorded number or a familiar hit. The songwriter then performs the song, after which another participant takes the floor and repeats the procedure.

The idea for "Writers In The Round" was brought to Billboard by Ellen Moraskie, VP Latin Music Division, Warner/Chappell Music Publishing. Her company is sponsoring the inaugural installment of what Billboard hopes will become an annual tradition of the conference.

PETE ASTUDILLO

While he has gained much-deserved notice lately as an up-and-coming recording artist, Pete Astudillo's influence on the U.S. Latin music scene, so far, has been far greater as a songwriting collaborator.

Astudillo and frequent songwriting partner A.B. Quintanilla III co-wrote some of Selena's biggest hits, including "Como La Flor" and "Amor Prohibido." The former backing vocalist with Selena also teamed with Ricky Vela to pen Mazz's recent top 10 hit "Estúpido Romántico." On occasion, Astudillo works alone. He soloed as author of "Si Una Vez," which was a big hit last year for merenguero heartthrob Manny Manuel

MARY LAURET

Born in Havana, Mary Lauret graduated from the Havana Conservatory of Music Amadeo Roldán in 1977. Lauret later emigrated to the U.S., where she began to compose and tour as a backing vocalist for the likes of Julio Iglesias, Plácido Domingo, Raphael, Palomo San Basilio, José Luis Rodríguez and Marta Sánchez. Her songs have been recorded by well-known salsa acts Jerry Rivera, Luis Enrique and Pupy Santiago.

FERNANDO OSORIO

A recent signee to Warner/Chappell, this Colombia-born song-writer, who has lived most of his life in Caracas, Venezuela, has penned tunes for a variety of recordings stars, among them being Ricardo Montaner, Sergio Vargas, Carlos Mata and Menudo. One of Fernando Osorio's tunes, "Si Tú No Estás," appears on the eponymous debut album of one of this year's show-case participants, Sir George/Sony recording artist DLG.

Apart from his songwriting activities, Osorio also has recorded three albums, the latest of which was an eponymous record released in 1993.

—J.L.









if Latin music's your Passion, we have your farlorite picks.

billboard Latin Music award winners:



Tropical/Salsa Album of the Year, New Artist "No Se Parece A Nada" Albita



Regional Mexican
Album of the Year,
Female
"Joyas De Dos Sigios"
Ana Gabriel



Regional Mexican Album of the Year, New Artist "Elida Y Avante" E lida Y Avante



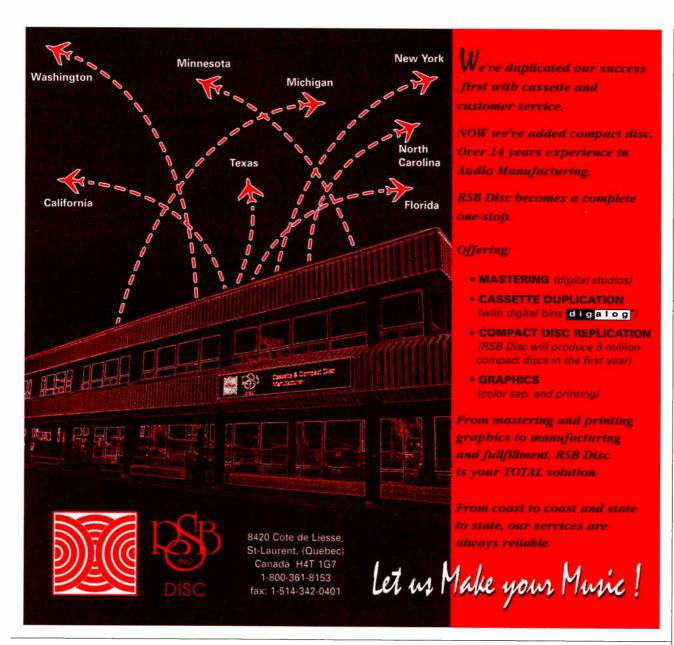
Tropical/Salsa
Album of the Year,
Female
"Abriendo Puertas"
Floria E, stefan
and Latin Dance Single
of the Year
"Abriendo Puertas"



Pop Album of the Year, Male "La Carretera" Julio Iglesias

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ASK FOR MATTY



Has The U.S. Latin Music Market Peaked?

Though Divided On Direction, Label Executives Agree That Breaking New Acts Is Key To Future Prosperity

hat a difference *un año* makes.

In 1995, executives in the U.S. Latino music industry were gleefully tossing impassioned hosannas to a music market that they firmly believed was going to grow faster than the national deficit.

Lo and behold, one year later, the executives who take part in this year's annual survey regarding the health of the domestic music business are wildly divergent in their thoughts and observations of the U.S. Latin music market. Opinions range from fervent optimism to frozen pessimism. What follows is a sample of ruminations from industry players across the U.S. and Puerto Rico, along with a brief overview of each label's activities.

JOSE BEHAR

President, EMI Latin

Powered by the astonishing multi-million unit sales of the label's slain superstar Selena, EMI Latin had its best year ever in 1995 and ended up winning most of the categories of Billboard's year-end chart listings. Buoyed by EMI Latin's

performance last year, José Béhar is positively ebullient about the potential of the Latin market this year. "I don't see any downside to the

"I don't see any downside to the business this year," says Béhar. "I see more opportunities opening up for us, such as special markets—like the one where we have tailored CDs to companies like Bank Of America. Track synchronization for TV and movies is going to be big as well."

Béhar credits BDS and Sound-

Scan for revolutionizing the U.S. Latin music industry, saying that the computerization of Billboard's Latin charts "has changed the way we market and promote records."

Béhar has two big album projects underway. One is entitled "Voces Unidas," a Spanish-language Olympics album featuring superstars Gloria Estefan and Julio Iglesias. The other is a traditional Mexican record produced and written by Juan Gabriel. The album was recorded by Juan Gabriel, plus Mexican idols Lola Beltrán (who sadly died shortly after recording the album), Lucha Villa and Amalia Mendoza.

EFREN BESANILLA

Sales & Marketing Director, Balboa Records

A longtime executive of Balboa, which is the Los Angeles-based U.S. imprint for venerable Mexican indie Musart, Efrén Besanilla laments that the ongoing weakness of the Mexican peso has laid waste to record labels involved in such regional Mexican genres as norteña and banda.

"Because of the peso, wholesalers and retailers in the U.S. can buy directly product from Mexico for nearly 50% less than here in the States," declares Besanilla. To combat parallel imports, Besanilla says Balboa releases albums in the U.S. two to three weeks earlier than in Mexico.

Unhappily, Besanilla opines that 1996 will be another difficult year for Balboa, home to star acts Joan Sebastian, Antonio Aguilar and his son Pepe, and Jorge Luis Cabrera.

"The socio-political situation in Mexico is not going to change, so the peso is not likely to strengthen anytime soon," he says.

Continued on page L-22

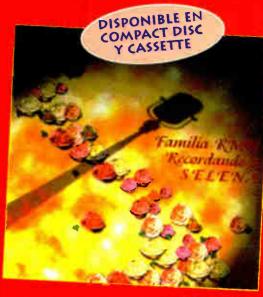


FEATURING:
TITO PUENTE
CHEO FELICIANO
MANNY MANUEL
JOSÉ ALBERTO
DOMINGO QUIÑONES
MILES PEÑA
GUIANKO

dedica su album

a la memoria de
la inolvidable

Selena



...com los artistas

Tito Nieves • Manny Manuel
José Alberto "El Canario"
Isidro Infante y La Elite
Ray Sepúlveda • Celinés
Hilton Ruíz
Yolanda Duke
Jóvenes Del Barrio
Michael Stuart

La Participación Especial De

Celia Cruz

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MIAMI • JUNE 24 • JACKIE GLEASON THEATRE

TOUR OF SPAIN • JULY 15-23

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EXECS

L-22

Continued from page L-20

JUAN HIDALGO

President, J&N/EMI

"It has been a very good year for us," says J&N president Juan Hidalgo. Indeed, with merengue acts Kinito Méndez, Rikarena and Zafra Negra making their debuts on Billboard's Latin music charts, J&N has become a major player in the tropical markets. Now merengue pop crew Proyecto 1 has been

making chart noise with "In Da House."

Hidalgo acknowledges that the label's distribution deal with EMI Latin, which was signed last year, has helped put the label on the map. "And the market is only going to get better," he adds.

The label just released "Me Equivoqué," a new album by Alex Bueno. Other new releases include product by rappers Nando Boom and BOC, as well as a remix record by Proyecto 1 called "Megamix De Proyecto 1." Toward the end of the year, product is expected from Méndez and Rikarena.

BILL MARIN

VP/GM. RMM

It may not have been by design, but RMM's Jan. 1 distribution switch from longtime distributor Sony Discos to Uni Distribution seems to have been accompanied by a huge expansion of its release schedule.

RMM will put out 50 releases this year, according to Bill Marin, who says part of the increased output could be due to RMM's "greatest year ever." Album tallies rung up by salsa

stars Marc Anthony and India, plus merengue idol Manny Manuel, provided nearly half of RMM's 1995 revenue.

Marin anticipates another banner year for RMM in 1996 but cautions that the overall market is stagnant. "And most labels," he says, "have not broken new acts in a big way. Unless that happens, we're going to maintain this flatness."

In the past two weeks, RMM has released a slew of product by Super Cuban All-Stars, Descarga Boricua, Límite 21 and 3-2 Get Funky. And Tito Puente and India have cut a record together called "Jazzin'," which is due out June 18.

TONY MORENO

President, MP

As one of the last major indies left in the Latino market, MP has struggled to place its product in the mainstream Anglo outlets. While Tony Moreno says the label's business may not be

reaching its potential, he continues to resist a distribution deal with a major.

Moreno notes that "last year was a good year" and quickly adds that "this year looks to me as being a stable year." He laments the tightening playlists at Latino radio and points out that "radio is interested in established artists."

The Miami indie has a label in Mexico called MP Mexico and is

expected to launch a label in Spain.

MP's roster largely contains a mixed bag of salsa and rap acts led by Tito Rojas, Anthony Cruz, Anthony Cruz, Cocoman and Big Boy. Earlier this year, the label signed mariachi artist Manual Ascanio.

SALVADOR PEREZ MUNOZ

Managing Director, PolyGram Latino

In the past nine months, PolyGram rapidly expanded its market share in Latin America by acquiring Venezuelan indie Rodven Records for \$57 million. Complementing that purchase

were two distribution/marketing deals with prominent merengue imprint Karen Records and Camino Records.

The absorption of these deals into the PolyGram Latino family in the U.S. slowed business activities last year, says Salvador Pérez Muñoz. But he notes that the incorporation of additional artists and staff has been completed, which should help boost sales.

Describing the market as "sta-

ble," Pérez worries that the fragile environment at Anglo retail will debilitate sales of Latino product. "They are not buying what could sell; rather they are buying what is selling," he

He further expects that the RIAA will form a Latin body to oversee sales activity in the Latin market.

"We expect to do about \$37 million in 1996 with all of the labels," says Pérez, the lone Latino exec who offered revenue

Strong-selling acts on PolyGram Latino, such as Carlos Vives, Pedro Fernández and Marta Sánchez, are balanced by a roster of new artists led by Soraya, Miguel Antonio, Grupo Limite and Maria Alejandra.

CAMERON RANDLE

VP/GM Arista-Texas

While Cameron Randle is "cautiously optimistic" about the prospects for the Latino market in 1996, he enthuses over the recent foray by the label into the alternative market.



"Ultimately, the vision for Arista-Texas is that Latin music—and Tejano specifically—is treated equally with mainstream formats like alternative and country," says Randle. Last year, the label's Tejano/pop act La Diferenzia won a Latin Music Award for Album Of The Year, New Artist, in the regional Mexican category.

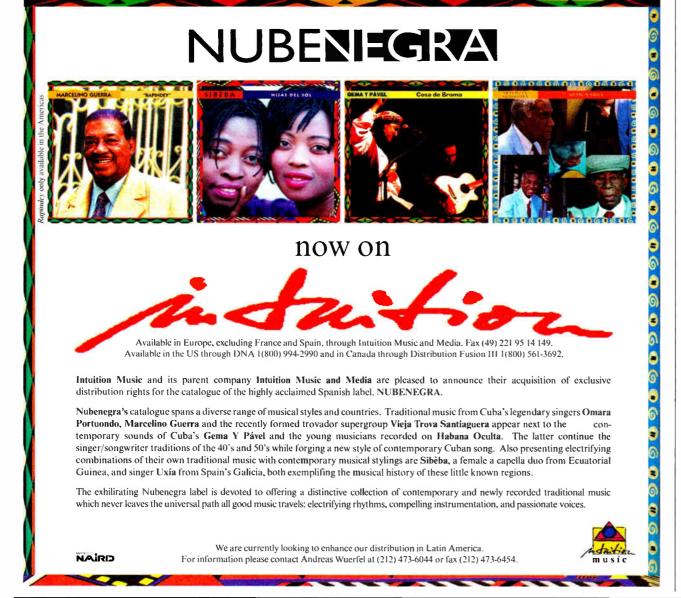
But even as Randle embarks on his alternative venture, he

notes that the Tejano-rooted label is branching out into other Latino genres. The label has inked ex-Menudo pop/rocker Rubén Gómez and dance/pop act Angélica.

On July 31, Arista-Texas is set to drop the eponymous debut of pop/mariachi singer Nydia Rojas. And the label has not neglected its Tejano following. Its Grammy-winning accordionist Flaco Jiménez is slated to ship his next record—a straight-up conjunto album called "Buena Suerte"—on May 21.

Continued on page L-24





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EXECS

Continued from page L-22

SERGIO ROZENBLAT

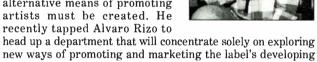
VP/GM WEA Latina

Though he concedes the Latino market is experiencing a rough ride due to the instability of U.S. retailers, Sergio

Rozenblat remains optimistic, stating, "After the shakeout, the surviving retailers will be leaner."

In the meantime, he notes, "I think we'll be more careful with our releases, and initial shipouts will be less relevant than before."

With radio looking to the recent past for artists to fill their playlists, Rozenblat reckons that alternative means of promoting artists must be created. He recently tapped Alvaro Rizo to



WEA Latina released Olga Tañon's pop bow, "Nuevos Senderos," on April 16. Product by Laura Pausini and megastar Luis Miguel is due later this year.

GUILLERMO SANTISO

Executive VP. Fonovisa

Known primarily as a regional Mexican label, this Los Angeles indie has notched two top 10 albums in the past six months with pop stars Enrique Iglesias and Cristian.

Since the introduction of BDS in November 1994, Fonovisa has dominated the Hot Latin Tracks with a roster that accounts



for a weekly average of 35% to 40% of the chart positions.

In February, Fonovisa won an important lawsuit in California in which the judge ruled that third parties could be held accountable for the trafficking of pirated product on their premises.

Guillermo Santiso hails the judge's decision "as the most positive development in the past year...because it will give the industry the strength to combat

the importation and piracy problems.

Still, Santiso is dismayed by what he perceives as apathy by the major labels toward piracy. He expects 1996 to be a better year than 1995, and says that, if the labels unite against piracy, 1996 "will be a tremendous year."

Iglesias, Cristian and two other Fonovisa acts, Marco Antonio Solís Y Los Bukis and Los Tigres Del Norte, are all receiving trophies at this year's Latin Music Awards.

FERNANDO VILLANUEVA

Managing Director, BMG U.S. Latin

Recently appointed to his position at BMG, Fernando Villanueva doesn't yet feel qualified to comment on the record scene in the U.S.

However, Villanueva explains that he plans to slowly reconstruct BMG from a label that relies on rock acts and aging pop stars to a record company involved in all music markets in the U.S.

To that end, he is finalizing a joint venture with industry veteran Oscar Flores called Huina Records. The label plans to delve strongly into the regional Mexican market. In addition, Villanueva has named Rogelio Macín to oversee the label's West Coast and Texas operations.

Villanueva plans to open an office in Santo Domingo, Dominican Republic. Ramsey, a 16-year-old pop act is due to release her label premiere sometime in May.

Villanueva sums up the philosophy of the company by saying, "We are putting artists on our roster that come from niches in the market where we are not currently involved."

GEORGE ZAMORA

VP/GM Sony Discos

Calling the U.S. market "stagnant," George Zamora sees no

improvement until the U.S. retailers get their financial house in order.

"The Anglo retailers have cut back the purchase of Latin product by as much as 30%, and their returns are higher than ever," says Zamora. "And now we have fewer stores to deal with, so we have less product in the streets, and that hurts sales." Zamora plans to combat the worsening retail climate by being more selective with releases.



He candidly notes that the trend of radio stations toward the rotation of recurrent and oldies material is damaging the business, as well.

To counter the disadvantageous retail and radio climate, Zamora says "We need to work harder on promotion and marketing to break new acts like Shakira and DLG."

All has not been negative for Sony, however. Last year, Julio Iglesias and Ricky Martin scored big comebacks. More recently, albums by Gloria Estefan and La Mafia have performed well.

Like an increasing number of his colleagues, Zamora is pushing for the creation of a Latin entity within NARAS to represent Latino companies.

AWARDS SHOW

Continued from page L-10

classical to Afro-Cuban, picking up a Grammy along the way. Sandoval's forthcoming album, due out in early June on GRP, is a straight-ahead jazz album entitled "Swingin'." The hard-gigging Sandoval is booked for the rest of the year for shows in the U.S., Europe and Japan.



SELENA

Still being mourned profoundly by her legions of fans more than 14 months after being slain, Selena became, in death, larger than life. Her EMI/EMI Latin English/Spanish album "Dreaming Of You," which made an astonishing debut at No. 1 on The Billboard 200, now is nearing triple-platinum. Two other EMI Latin albums were certified, as well, with "Amor Prohibido" hitting plat-

inum and "Live!" striking gold.

Moreover, two songs from "Dreaming Of You" ran No. 1 and 2 on the Hot Latin Tracks. "Tú Sólo Tú," the lone mariachi ballad recorded by Selena, reached No. 1, while the album's English-language title track rested at No. 2.

Selena, who was inducted posthumously into Billboard's Latin Music Hall Of Fame in 1995, likely will be on the public's mind for some time to come. A movie to be directed by Gregory Nava ("Mi Familia," "El Norte") is in production, and Selena's brother, A.B. Quintanilla III, is producing the film's soundtrack. An authorized biography of Selena is due out as well.

MARCO ANTONIO SOLIS Y LOS BUKIS

Led by the renowned Marco Antonio Solís, who won songwriter of the year and producer of the year categories this year, this Mexican superstar act has remained at the forefront of Mexican popular music for the past 10 years. "Por Amor A Mi Pueblo," the album that earned Marco Antonio Solís Y Los Bukis a Latin Music Award this year was certified gold by the RIAA in 1995—becoming the band's third gold record. The group is expected to put out a new record in the coming months.

MARCO ANTONIO SOLIS

In the past 12 months, this talented, soft-spoken tunesmith has become one of the most impactive figures in the U.S. Latin music industry.

Solis produced and wrote much of the material on "Por Amor A Mi Pueblo," which he recorded as Marco Antonio Solis Y Los Bukis. The Fonovisa album struck gold and contained the chart-topping smash

other top 10 hits. Further,

"Una Mujer Como Tú," plus three other top 10 hits. Further, Solís produced two albums for labelmates Laura Flores and Ezequiel Peña. Three top 40 hits were culled from these two albums, two of which were written by Solís.

Nowadays, Solís seems busier than ever. He has formed a production company in Mexico called Marco Musical, whose artists are distributed by Sony. Solís' most celebrated album project in 1996, so far, is his production of Olga Tañon's pop album "Nuevos Senderos," released by WEA Latina on April 16. ■





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SHOW

Continued from page L-6

again in March, with its follow-up record, "Fue Mucho Más Que Amor."

The winner last year at Billboard's Latin Music Awards for Album Of The Year, New Artist, in the regional Mexican category, La Diferenzia boasts a



unique, tasty *mezcla* of R&B, pop and cumbia that transcends much of the fare that currently passes as "Tejano."



FOBIA

Fronted by charismatic singer Leonardo de Lozanne, this hardgigging act has become one of the biggest rock bands in Mexico and the U.S. During its smoking shows, Fobia's adoring fans habitually provide backing vocals to

gritty fan favorites "Perra Policia" and "Los Cibernoides," plus the group's recent hit "Revolución Sin Manos," the latter of which was taken from the group's latest album, "Amor Chiquito."

Formed in 1987, Fobia, whose members now include Paco Huidobro (guitar), Jorge "Chiquis" Amaro (drums), Iñaki (keyboards) and Cha (bass), is currently on tour in support of "Amor Chiquito."

LA PORTUARIA

Named after the broad spectrum of ethnic groups residing in Argentina's most famous port, Buenos Aires, La Portuaria purveys a wide range of sounds, ranging from thumping, Middle Eastern-laced rock to earthy chunks of lilting reggae.

Established eight years ago by singer Diego Frenkel and bassist Christian Basso, the band has expanded into a sextet featuring Víctor Winograd (drums), Sebastian Schachtel (keyboards), Axel Krygier (saxophone) and Alejandro Terán (viola, saxophone). "Voodoo Dance," one of the tracks from La Portuaria's 1995 album, "Huija," has been recorded in Portuguese by Frenkel and noted Brazilian singer Margareth Menezes.

BOBBY PULIDO

This up-and-coming Tejano star, son of Texas conjunto notable Roberto Pulido, has broken out of the gate with a top 20 album, "Desvelado," which has turned out two hit songs, including the top 20 smash title track.

Born and raised in Edinburg, Texas, Pulido started out playing saxophone and guitar before fronting a mariachi band. He first broke as a Tejano act in 1995,

when he recorded a duet with his father entitled "Contigo."



PUYA

Unpredictably compelling, this unsigned group from Puerto Rico can turn out amazing leaps from percolating Afro-Caribbean rock to crunching thrash to syncopated blueslaced rock—and that musical

metamorphosis takes place in just one song, "Bembelé," taken from the quartet's 1995 eponymous bow on Pompano Beach, Fla., indie Noiz Boiz Records.

Originally called Whisker Biscuit when founded five years ago in Puerto Rico by current members Ramón Ortiz Picó (guitar) and Harold Hopkins Miranda (bass), the band later changed its sobriquet to Puya upon relocating to Florida. Named after a type of coffee popular in Puerto Rico, Puya now includes drummer Eduardo Paniagua and lead singer Sergio Curbelo.

NYDIA ROJAS

A member of all-female mariachi troupe Mariachi Reyna de Los Angeles, 16-year-old Nydia Rojas blends musical traditions with contemporary pop.



Rojas, a high-school student in Hacienda Heights, Calif., cut her musical teeth with Heriberto Molina, one of the original members of Mariachi Vargas de Tecalitlán, and José Hernández, musical director and founder of the famed Mariachi Sol de México. Her album premiere for Arista-Texas will be released July 31.

SHAKIRA

Colombia's sultry singer/songwriter Shakira Mebarak already is transferring her national success to the U.S., Ecuador and Venezuela, where "Estoy Aquí," the leadoff single to her Sony Colombia bow "Pies Descalzos," has become a huge hit.

Only 19, the Barranquilla native has recorded three albums, the latest of which

demonstrates her considerable ability to meld her distinctive mezzo to a variety of grooves from the Caribbean and the U.S.



SORAYA A sing Colombia

A singer/songwriter reared in Colombia and the U.S., this bicultural, bilingual raconteur of romantic situations recently released simultaneously "On Nights Like This" (Island) and its Spanish-language counterpart "En Esta Noche" (PolyGram Latino).

Each album spotlights Soraya's lithe voice leaping suddenly from a quietly

intense mezzo to a yodel-like soprano that punctuates emotional passages in a song. In January and February, Soraya opened for Natalie Merchant.

SUPER CUBAN ALL-STARS

The Super Cuban All-Stars, an assemblage of standout Cuban performers living outside of the island, recently put out a pop/tropical record on RMM titled "90 Miles To Cuba."

Appearing on the album are Malena Burke—daughter of famed Cuban songstress Elena Burke—and salsa star Miles Peña, along with Guianko, Rita Rosa, Israel Cantor and Marcelino Valdés. Saxophonist supreme Paquito D'Rivera guest stars on the record, as well.



Hernando Vasquez

Colombian composer and singer, a member of ASCAP U.S.A., and SACEM France, has composed an "arsenal" of more than three hundred songs, part of which are published in more than eight CD musical productions, recorded by his own musical company, "Hervasquez-Penthouse Recording Studios", in Bogota, Colombia and Houston, Texas.

His first harmony sounds, which are undoubtedly the fruit of his mother's classical musical vein as renown concertist, began with live performances on the campus of the Universities of Texas, Texas A&M and Baylor, while attending the University of Texas, at a talent show with Bob Hope and also with the Kingston Trio, back in the 60's. With an important musical background and having visited more than 40 countries, Hernando is now dedicated to producing his poems and songs, which are an image of his personal experiences, under the technical direction of renown musicians such as Armando Velasquez from Colombia, Pucho Lopez from Cuba, and Enrique Purizaga from Perú. All this musical treasure, that had been maintained as a personal hobby, began to be exploited after Hernando participated at the OTI Festival selection in 1992.

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Programmed Music Boosts Retail

Samplers Of In-Store Play Expose New Acts

■ BY FRANK DICOSTANZO

NEW YORK—Forget its image as elevator music. These days, music-for-business—delivered by such service giants as Seattle-based AEI Music Network Inc. and the granddaddy of them all, Muzak, a company whose name has become synonymous with its ambient environmental sound—is coming to the foreground, and all ears are listening.

Original-artist recordings, savvy marketing, new technology, strategic alliances, and a better understanding of how music affects human perception—especially when it comes to a store's image—are transforming the sound environment in thousands of fashion and specialty retailers from the Gap to Starbucks and in dining establishments, hotels, and airlines.

In fact, such retailers as the Limited and Eddie Bauer have even begun selling samplers of their in-store music. Eddie Bauer—in conjunction with AEI Music, Sony, and the Global ReLeaf Tree project—donated \$1 from each CD sold to planting trees. The compilation, priced at \$8, features hits from such artists as the Crash Test Dummies, Spin Doctors,

Sarah McLachlan, and Little Feat.



According to Mark Leader, director of broadcast programming for

AEI, the company oversees the CD production, concept, and negotiations on rights with labels. "The consumer CD instore samplers provide a way for retailers to promote their business and build their image while using music to tie their customers closer to them," he says.

Naturally, labels are taking notice. Susan Mainzer, a publicist at Island Records, says the countertop-displayed CD samplers, which typically range in price from \$6 to \$8, are not only effective at helping introduce new artists to the public, but are an irresistible impulse purchase. "Who's not going to buy one of these CDs once they're standing at the checkout with a credit card in

She says some artists are even touring chains, such as Starbucks and Borders Books & Music, to promote sales of the samplers. While programmed music services cannot provide the same kind of direct exposure as MTV, she explains, "services like AEI or Muzak are a valuable part of any marketing strategy and should not be ignored." Another publicist credits AEI's steady airplay with helping EMI Records act Once Blue gain recognition, claiming the group's laid-back sound lends itself well to the atmosphere that many stores and coffee bars wish to establish.

"It's a factor for certain artists whose audience is going to be a Borders or Starbucks customer," observes Mike Maska, VP of sales and marketing for Mercury Records. He adds that it's also an alternative way of marketing an artist who may not otherwise get the kind of airplay he once had or who is struggling to get mainstream airplay.

Keith Chambers, AEI music programmer, says, "We've suddenly become another way for labels to expose new music. And why not? We offer a lot more music than radio, which is pretty limited."

But that does not mean that businesses subscribing to programmed music services are about to become the best place to hear new music.

Steve Vining, senior director of sales at RCA Records, says, "Programmed music services can benefit artists that have a distinctive sound and whose music is easily recognized, but without that recognition, it's just another background song."

Meanwhile, both AEI and Muzak, which reach their targeted audience via direct broadcast satellite and proprietary CD and cassette products, boast worldwide listenership in the millions.

Bruce Funkhouser, VP of programming for Muzak, stresses that there is no better way for a retailer to say that it understands its customers than by play-



FUNKHOUSER

ing the kind of music they like. Last year, the company helped produce a live country cassette in conjunction with MCA Records for Arby's.

The cassette,

The cassette, based on a popular country radio show

country radio show and titled "Live From The Road," features live performances by Vince Gill, Marty Stuart, Joe Ely, and others and was tested in five markets. Funkhouser says, "More and more businesses are using CD samplers as a promotional tool, and labels are responding to that by increasing their sales force in that area," he says. He describes Muzak's role in this regard as a facilitator that brings businesses and record companies together:

AEI, founded in 1971 by Michael J. Malone, was created as an alternative to Muzak's traditional recorded music. Malone, a former securities analyst with a passion for music and musical artifacts, observed that retailers and hospitality industries, which catered to younger customers, were turning more to radio and homemade tapes. Today, the company services more than 120,000 businesses in more than 40 countries. AEI employs approximately 500 people, with annual sales of \$85 million. Its DBS service offers six broadcast channels, including Startracks (contemporary adult), Debut (new rock, dance, and top 40), and All-American (country and rock), in addition to three instrumental channels. AEI's clients include the Gap, Barnes & Noble, Starbucks, Nordstrom, McDonald's, and United Airlines.

Muzak, which recently celebrated its 60th anniversary, has more than 200,000 subscribers. The company has 750 employees and sales in excess of \$100 million. Its DBS systems reach an estimated 80 million people daily in the U.S. and 11 other countries. "We offer some very specialized custom programming that caters to narrowly focused music styles," says Leslie Ritter; Muzak director of marketing. Muzak's special-products division, she notes, prepares its custom CD samplers for resale to consumers.

Muzak offers 16 music channels on DBS, private radio signals, and proprietary CD and cassette products. In addition, Muzak's DBS service offers data broadcasting, business television, video, and in-store advertising. Major clients include Wal-Mart, Computer City, Walgreen's, Winn-Dixie, and Kinkos.

Clearly, both AEI and Muzak have seen enormous growth in the past 10 years. AEI's 1994 joint venture with Strengholt B.V., a privately held Dutch media company, to form AEI Reditune Music B.V. made it the leading European music service company.

Another frontier, at least for Muzak, has been online computer services. The company recently formed a joint venture with Coupons Online, a database marketing group. Through this service,

AEI

Muzak's in-store marketing group will create and implement company-specific promotional programs for retail and fast-

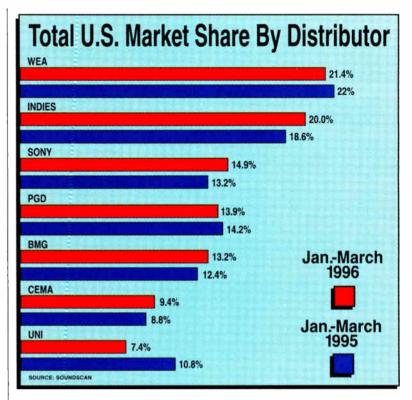
food chains and will coordinate tie-ins between these businesses and major promotional partners. Coupons Online will be the delivery medium for distributing the ads and coupons. The service will be free to consumers.

"Our relationship with Muzak will allow us to reach their existing clients, like mass merchandisers, chain drugstores, home and auto care [retailers], department stores, and the entertainment industry," says Bruce Malinowski, VP of marketing and sales for Coupon Online. The service is expected to begin June 2.

Still, despite Muzak's expansion through specialized markets, its emphasis on music services hasn't let up. "We'll soon be dramatically increasing our number of satellite music stations," says Ritter, noting that a formal announcement is pending.

AEI's Keith Chambers points out, "Our music contributes as much to the atmosphere as lighting, flooring, or any product displays," he says, emphasizing that music is truly a viable way to make the shopping experience special. "Retailers are quite aware of the added value the right music offers."

Yet what really drives the music programming behind AEI, explains Mark Leader, is that people's music tastes have become very eclectic. "People aren't genre-specific anymore," he says, adding, "It really comes back to that Duke Ellington line that there are only two types of music: good music and bad music."



Indies Close In On WEA Race Tightens In 1st-Qtr. '96 List

The figures used last week in the article on market share (Billboard, April 27) represented U.S. album market share rather than total U.S. market share. The following story is based on total market-share data. The figures are provided by SoundScan.

BY ED CHRISTMAN

NEW YORK—The independent distribution sector continued to chip away market share from the six majors, taking a 20% piece of the pie in the first quarter of 1996, finishing second behind perennial leader WEA

Although it finished in the top spot, WEA saw its market share slip slightly to 21.4%, down from the 22% the company posted in the same period last year. But the company's performance was boosted by its showing among country albums, for which WEA was the top distributor, with 20%.

For R&B albums, BMG, which finished with a whopping 25.9% market share, was the top distributor in the first quarter.

The market-share rankings are determined by Hartsdale, N.Y.-based Sound-Scan, which collects point-of-sale information from retail and rack accounts on all formats and configurations. Sound-Scan tracks sales at stores that account for approximately 85% of U.S. music sales and then projects figures for the entire U.S. retail market.

Total market share is based on unit sales of all music configurations and formats. The market share for country and R&B consists of data collected by Sound-Scan from the panels used to compile Billboard's album charts for those genres. The totals are for the period beginning Jan. 1 and ending March 31.

WEA maintained its hold as top U.S. distributor by placing 14 albums among the year's top 50 best-selling titles, including "Jagged Little Pill" by Alanis Morissette, the best-selling title in the first quarter with sales of 2.2 million; "Cracked Rear View" by Hootie & the Blowfish; "Sixteen Stone" by Bush; "The Memory Of Trees" by Enya; and "Tigerlily" by Natalie Merchant.

The company also had strong showings in alternative and hard rock albums, and "current" total market share, which tracks only titles issued in the last 15 months.

The 20% total garnered by independent distributors represented a gain of almost 1.5% from the 18.6% the sector posted in the same time period last year.

The independent sector has enjoyed market-share increases in practically every year since SoundScan became the basis of Billboard's charts. In the first quarter of this year, independent labels placed Coolio's "Gangsta's Paradise," Eazy-E's "Str8 Off Tha Streetz Of Muthaphu**in Compton," and Bone Thugs-N-Harmony's "E. 1999 Eternal" among the top selling albums.

Independent distributors also benefited from their dominance of Billboard's Heatseekers Album Chart as well as the classical, jazz, and rap genres, for which they are the leading album distributors.

Sony Music bounced back strongly in the first quarter of '96, finishing with a 14.9% share, good enough to grab the No. 3 spot among U.S. distributors. In the first quarter of 1995, Sony Music placed fourth with a 13.2% market share. In the same period this year, Sony's big sellers were Mariah Carey, Oasis, the Fugees, the Presidents Of The United States Of

(Continued on next page)

Kids' Music Gets A Net Boost

World Wide Web Sites Aid Independent Artists

NOTHING BUT THE NET: It's no secret that traditional retail outlets have been all but unreachable for independent children's artists. With only one major radio network-the multiple-affiliate Radio AAHS, which is satellite-delivered from its Minneapolis home base—devoted to children's music, it is almost impossible for independent artists to develop enough of a name for themselves to get their product placed at

Kids' artists have explored alternative channels for years, so it comes as no surprise that the Internet is offering increasingly attractive opportunities to get the word out. A pair of entertainment entities-the Creative Musicians Coalition and Harber Brothers Productions-are utilizing the Net to further the cause of children's music.

The CMC, through its World Wide Web site, gives consumers a chance to preview independent children's albums before ordering them directly. Harber is readying its own Web site for a debut in August, and the site will sample the company's new series of music-based CD-ROMs

CMC founder Ron Wallace, whose Peoria, Ill.-based organization comprises 450 multiple-genre indie musicians and labels from 19 countries, says that the CMC's Web site, "Child's Touch—Creative Discoveries For Children," has been generating music orders. It complements a digest-sized catalog offered "approximately every nine months."

The site offers independent CDs and cassettes for sale and displays color album graphics, artist biographies and photos, and written information about albums and songs. Consumers can download whole tracks or listen to 20-second samples of songs in real time, before ordering directly from the site. "Child's Touch" makes available



by Moira McCormick

product from a number of artists and companies covered in this column, including Mickey The Clown, the Mother Goose Jazz Band, Rock 'N Learn, and Mae Robertson. Wallace says CMC also operates its own label, whose current children's release, "The Naughty Caterpillar," is licensed from England's Take 5 Productions.

Wallace, a self-described techie and interactive media pioneer who says he's been on the Internet since the '70s, readily admits that "we're not getting rich" in the digital marketplace. "But the point is, it's going to come," he says. Increasing technological gains will make the process "quicker and easier." The "Child's Touch" Web site is at http://www.w2.com/doc2/b6cmc2.

Jonathan D. Harber, founder and president of New York-based Harber Brothers Productions and acting GM of KinderActive, the company's CD-ROM publishing arm, says that its Web site, "Kinder-Net," is like "radio with pictures a previewing/sampling mechanism."
"You can count well-known, suc-

cessful children's artists on one hand," says Harber. "And why? Disney accounts for the vast majority of children's music sales, and the vast majority of those sales are from animated feature-film soundtracks.

Disney's unbeatable mixture of music, characters, and story line "is the strongest media combination for

2- to 8-year-olds, the main target audience for kids' music," Harber continues. "An artist, to achieve that kind of success, either has to hook up with a hit movie or PBS-TV show, neither option [being] available to most children's performers.

But indie artists can and do get their music on CD-ROMs, which, Harber says, "combine music with characters and a story, and the Internet site allows parents and children to sample the entire product before buying.

When it debuts, "Kinder Net" will list Harber Brothers' toll-free number for ordering product. Harber says he plans to make those titles available at "all major distribution and retail outlets.'

He also says he's been conferring with a number of established kids artists, including "Sesame Street's" Bob McGrath, about the possibility of contributing music to Kinder-Active CD-ROMs. The company's first two releases will be in a series called "The Tales Of Grandma Ollie," whose premiere title is "Grandma Ollie's Morabet Soup" (tentatively due Aug. 15, when "KinderNet" will simultaneously bow). "We're shooting for four titles in the next 10 months," he says, noting that the series' next release is "Grandma Ollie's Hootenanny." Another release, "Animals Are People, Too," with music by award-winning jingle writer Tom Anthony, is due in the first quarter of 1997.

The "KinderNet" site currently utilizes still pictures, while the CD-ROMs are animated. But Harber says, "As the Internet's bandwidth thickens, [the site] will look more like the CD-ROMs.

KIDBITS: Bardic storyteller/ singer Odds Bodkin's 1996 tour includes a stop in Bangkok, Thailand, as part of an international conference. Bilingual (English/ Spanish) release "Canta Conmigo" is available from Senda Productions, in Oakland, Calif.

That Jonathan Edwards CD release we previously noted (Child's Play, Billboard, April 20) is called "Little Hands" (American Melody, http://www.radio-aahs.com, with news, stories, reviews, and games updated daily.

newsline...

NICE MAN MERCHANDISING, the merchandising arm of BMG Entertainment North



America, has acquired a competitor; Brockum Group. The combined annual sales of the two companies are projected at \$150 million. The deal doubles Nice Man's roster of artists, adding Soundgarden, Live, Bon Jovi, Faith Hill, Dwight Yoakam, Neil Young, Ministry, Moody Blues, Dead Kennedys, Violent Femmes, and Sarah McLachlan. BMG owns 87.5% of Minneapolis-based Nice Man, which was

founded in 1979 by Larry Johnson, its CEO.

BEST BUY reports that its net profit declined 17%—from \$57.6 million to \$48 million—in the fiscal year that ended March 2; the company also reports a 42% increase in revenues—from \$5 billion to \$7.2 billion—for the same period. Revenues rose because of new stores and a 6% increase in sales for stores open at least one year. However, the gross profit margin fell to 13% from 13.6% the year before because of "continued intense competition and related promotional activity." Best Buy, a consumer electronics retailer, operates 251 stores in 29 states.

RECOTON, a supplier of consumer electronics accessories, says it plans to go ahead with plans to acquire International Jensen,

despite a higher competing bid from Emerson Radio. Emerson reportedly has offered to pay \$9.90 per share in cash for Jensen, a manufacturer of loudspeakers for the car and home. In



January, Recoton agreed to purchase Jensen for cash and stock worth \$8.90 per share. At press time, Jensen had not made a decision on the Emerson offer:

GEMSTAR INTERNATIONAL GROUP, which plans to introduce technology for a videotape indexing system built into VCRs and an on-screen interactive $\overline{\text{TV}}$ guide, has sold 2.6 million shares at \$25.25 each in an initial public offering of stock that raised \$65.6 million. Pasadena, Calif.-based Gemstar developed VCR Plus. The company has 30.7 million shares outstanding after the offering.

READER'S DIGEST ASSN., which markets compilation recordings, reports that revenues from its book and home-entertainment products unit declined 9% in the third quarter to \$520.2 million because of "lower performance in Europe." In addition, the company says that operating profit "decreased significantly, principally due to lower customer response rates to promotional mailings in Europe, as well as lower unit sales in the U.S."

INDIES CLOSE IN ON WEA

(Continued from preceding page)

America, and Celine Dion.

Although PGD only lost three-tenths of a percentage point to finish the first quarter with a 13.9% share, the company dropped into fourth place. In the first quarter of last year, the company held the No. 3 spot with 14.2%. PGD's marketshare strength is in rap and classical; it is the No. 2 album distributor in both cate-

BMG, meanwhile, may have held steady at No. 5, but it gained almost a percentage point in market share, closing the quarter with 13.2%. In addition to being

the leading R&B album distributor; the company is also the leader in distribution of singles.

Cema and Uni swapped places in the distribution standings in the first quarter. Cema garnered a 9.4% share in the first quarter; compared to the 8.8% the company generated in the same period last

Uni dropped more than three percentage points in the first quarter to finish seventh among U.S. distributors, with 7.4%. Last year in the first quarter, Uni was in sixth place, with 10.8%.

EXECUTIVE TURNTABLE

HOME VIDEO. New Line Cinema in Los Angeles promotes Lori Silfen to VP of business and legal affairs and names Wendy L. Rubin director of financial reporting and Renee Williams senior marketing manager. They were, respectively, executive director of business and legal affairs, financial analyst for Lifetime Television, and marketing consultant.

Trimark Pictures in Santa Monica, Calif., promotes Tim Swain to executive VP and Don Gold to senior VP of sell-through. They were, respectively, senior VP of domestic distribution and VP of sell-through.

Blair Westlake is appointed president of Universal Pay Television and television business development in Universal City, Calif. He will retain his post as executive VP of MCA Home Entertainment Group.

James Krauss is promoted to VP of business and legal affairs for Buena Vista Home Video/Buena





Vista International. He was director

of business and legal affairs.

ENTER*ACTIVE. Susan Wyland is named VP/editorial director of Disney Online's Family.com service. She was editor of Martha Stewart Living.

Prodigy Services Co. in White Plains, N.Y., names Jennifer Rogers VP/GM of entertainment and Sandy Smallens VP/GM of music. They were, respectively, a consultant for Cap Cities/ABC and senior director of multimedia at Atlantic Records





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Merchants & Marketing

Torch Passed At 38th NARM Confab

WASHINGTON, D.C.—The National Assn. of Recording Merchandisers held its 38th annual convention here at the Sheraton Washington March 22-25. The trade group announced its new slate of officers for 1996-97: chairman, Barney Cohen, Valley Record Distributors; chairman-elect, Robert Schneider, Western Merchandisers; treasurer. Rachelle Friedman, J&R Music World; and secretary, Stan Goman, Tower Records.



Strawberries won the award for large retailer of the year at this year's NARM convention. Pictured, from left, are David Hamula, regional manager, Waxie Maxie; Kathryn Galwak, senior VP of store operations, Strawberries; Ivan Lipton, president, Strawberries; Paul Grasso, director of sale promotion, Strawberries; and Jayne Simon, senior VP of sales and marketing, MCA Records.



Warner Bros. recording artist k.d. lang was the featured performer at the 30th anniversary NARM scholarship foundation dinner at the trade group's convention.



The Country Music Assn. sponsored Guitar Pull 2 during the NARM convention. The singer/guitarists who performed, from left, are Carlene Carter (Giant Records), Pam Tillis (Arista Records), Mary Chapin Carpenter (Columbia Records), and Suzy Bogguss (Capitol Nashville).



Howard Stringer, far right, chairman of TELE-TV, was the keynote speaker at this year's NARM convention. Pictured with Stringer, from left, are David Lang, president of Compact Disc World and a NARM board member; Pamela Horovitz, executive VP of NARM; and Ann Lieff, president of Spec's Music and outgoing president of NARM.



Ann Lieff, president of Spec's Music and outgoing president of NARM, hands the gavel to the new chairman, Barney Cohen, CEO of Valley Record Distributors.



Independent retailers were among the attendees at the Music in America concert, sponsored by NARM and the Recording Industry Assn. of America at Constitution Hall in Washington, D.C., during the NARM convention. Shown, from left, are Floyd Crow, Crow's Nest; Richard Storms and Alayna Hill, Record Archive; George Daniels, George's Music Room (which won NARM's award for independent retailer of the year, single store category); Roman Kotrys, Record Archive; and Don Rosenberg, Record Exchange of Roanoke.

Top Pop_® Catalog Albums_™

WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RET REPORTS COLLECTED, COMPILED, AND PROVI ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIS	DED BY SoundScan® TITLE	WKS. ON
1	1	★ NO. BOB MARLEY AND THE WAILERS A TUFF GONG 846210*/ISLAND (10.98/17.98)	1 ★ ★ LEGEND 39 weeks at No. 1	2
2	3	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98 16.98) TS	RAGE AGAINST THE MACHINE	
3	2	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	1
4	4	PINK FLOYD ▲ 13 CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	2!
5	9	JIMMY BUFFETT ▲ 2 MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	2:
6	5	SOUNDTRACK A POLYDOR 825095/A&M (10.98/16.98)	GREASE	7
7	8	ENYA A REPRISE 26774/WARNER BROS. (10.98.15.98)	WATERMARK	2:
8	18	CAROLE KING ▲10 COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	7
9	6	NINE INCH NAILS ▲2	PRETTY HATE MACHINE	13
		TVT 2610* (9.98/15.98) VAN MORRISON POLYPOR CALCETON (12.00)	THE BEST OF VAN MORRISON	
10	16	POLYDOR 841970/A&M (10.98/17.98) JANIS JOPLIN ▲	GREATEST HITS	4
11	15	COLUMBIA 32168 (5.98 EQ/9.98) PINK FLOYD A	THE WALL	20
12	12	COLUMBIA 36183* (15.98 EQ/31.98) JOURNEY ▲	JOURNEY'S GREATEST HITS	2
13	17	COLUMBIA 44493 (9.98 EQ/15.98) SMASHING PUMPKINS ▲ ⁴	SIAMESE DREAM	2
14	7	VIRGIN 88267* (9.98 15.98) JAMES TAYLOR ▲	GREATEST HITS	2
15	14	WARNER BROS, 3113* (7.98/11.98)	ER'S LONELY HEARTS CLUB BAND	2
16	11	CAPITOL 46442* (10.98/16.98)		1.
17	22	STEVE MILLER BAND ▲6 CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	2
18		ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	
19	13	THE BEATLES ▲ CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	10
20	20	METALLICA ▲4 ELEKTRA €001.2 EEG (9.98/15.98)	AND JUSTICE FOR ALL	23
21	21	JIMI HENDRIX A MCA 1 ~ 17 98)	THE ULTIMATE EXPERIENCE	4
22	19	THE BEATLES ▲ CAPITOL 97033 (15.98/31.98)	1967-1970	6
23	24	TRACY CHAPMAN ▲* ELEKTRA 60774,EEG (7.98.11.98)	TRACY CHAPMAN	
		CREEDENCE CLEARWATER REVIVAI	CHRONICLE VOL. 1	
24	26	FANTASY 2* (10.98 17.98) THE DOORS ▲	THE BEST OF THE DOORS	1:
25	25	ELEKTRA 60345/EEG (12.98/19.98) SANTANA ▲	GREATEST HITS	2:
26	44	COLUMBIA 33050 (7.98 EQ/11.98) SOUNDTRACK A	TOP GUN	3
27	28	COLUMBIA 40323 (7.98 EQ/11.98) ENYA	THE CELTS	8
28	31	REPRISE 45681/WARNER BROS. (10.98/16.98) SOUNDTRACK		3
29	10	WALT DISNEY 60890 (10.98/16.98)	1962-1966	
30	23	THE BEATLES ▲ CAPITOL 97036* (15.98/31.98)		5
31	29	AC/DC ▲¹² ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	1
32	36	MADONNA ▲ [®] SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	5
33	33	EAGLES ▲ ELEKTRA 105*/EEG (10.98.15.98)	GREATEST HITS 1971-1975	2
34	30	THE BEATLES ▲ CAPITOL 46443* (14.98/26.98)	THE BEATLES	
35	34	METALLICA ▲ MEGAFORCE € 0396 EEG (9 98 13.98)	RIDE THE LIGHTNING	2
36	32	STONE TEMPLE PILOTS A ATLANTIC 82418 AG (9.98/15.98)	CORE	
37	37	U2 ▲ IIII S2418 AG (9.38/15.38) ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	2
		METALLICA ▲3	MASTER OF PUPPETS	2
38	41	ELEKTRA 60439/EEG (9.98/15.98) SOUNDTRACK ▲	DAZED AND CONFUSED	
39	39	MEDICINE GIALT 24533 WARNER BROS. (9.98/15.9 ELTON JOHN ▲	GREATEST HITS	
40	45	ROCKET 512-32 (SLAND (7.98/11.98) FLEETWOOD MAC ▲	GREATEST HITS	2
41	47	WARNER BROS 25801 (9.98/16.98) PATSY CLINE	GREATEST HITS	2
42	43	MCA 12* (7.98 12.98)	ECES - THE BEST OF ERIC CLAPTON	2
43	42	POLYDOR 800 014 A&M (7.98 EQ/11.98)		2
44	27	MOTOWN 530231 (10.98/16.98)	COOLEYHIGHHARMONY	7
45	_	DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	
46	-	BRYAN ADAMS ▲ ³ A&M 540157 (10.98/17.98)	SO FAR SO GOOD	
47		ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	1
48	38	EAGLES ▲ ^{IA} ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	1
49	35	THE BEATLES ▲	RUBBER SOUL	2
70	33	CAPITOL 46440* (10.98/15.98) LYNYRD SKYNYRD ▲	DECT CKYNYDD'S INNVDDS	1

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.

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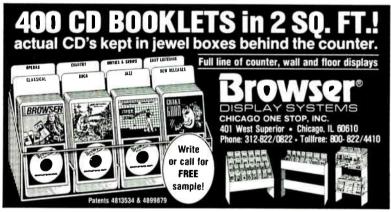
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Merchants & Marketing

Million-Dollar Times Square Gamble By Virgin Megastore

On APRIL 23, the Virgin Megastore opened with a bang in Times Square, with thousands of shoppers flocking to the store, keeping the cash registers percolating all day. Business was so brisk that five hours after the 75,000-square-foot store opened its doors, Ian Duffell, president of Virgin Retail in the U.S., predicted that the store would generate the best first-day sales ever for a Virgin Megastore. Moreover, he said, at the current pace, the store would meet its first-week-sales budget within the first two days of opening.

Despite the outlet's explosive opening, its location has been considered risky in music retail circles, and some competitors remain skeptical about whether the store will achieve long-term success.

Years before Virgin agreed to build the world's largest record store in Times Square, music retailers

were naysaying the location, arguing that it was the last place they would put a music store. But Times Square has a long history of being a mecca

for music retailing. In the '50s and '60s, the area contained many legendary record stores, including Times Square Records, Tin Pan Alley, Arcade Records, and Zeigler's.

by Ed Christman

In the mid-'70s, Times Square rivaled Greenwich Village as the place to shop for music. The Times Square area had approximately eight record stores, including three King Karol outlets, a Discomat, and maybe even a Jimmy's Music World, not to forget Colony Records, the lone surviving store from that era.

In fact, I remember that Times Square was such a presence in terms of music retail back then that in March 1975, on the day that Led Zeppelin's "Physical Graffiti" was released, I couldn't find the album in the three record stores on Steinway Street in my neighborhood of Astoria, Queens. So I set off on the subway for Times Square and, beginning with Colony, looked for the album, working my way from store to store, until, in the early afternoon, I hit paydirt at Record Haven, which has been out of business for about five years.

Record Haven, like the other stores that once populated the Times Square area, succumbed mainly to an out-of-control shrinkage factor. That's why such music chains as the Musicland Group, Trans World Entertainment, and Tower Records/Video avoided the neighborhood like the plague when they entered the New York market.

But in 1988, the Hahn Co., a San Diego-based shopping center developer best known for building Horton Plaza in that city, had a vision: It wanted to build the first successful vertical mall in New York.

Hahn agreed to build a 140,000-square-foot, six-level vertical mall in the base of an office building that was being developed by Eichner Partners, a New York-based developer, and VMS Realty, based in Chicago.

As part of that plan, Hahn decided that in order to be a part of the Broadway area, the mall, dubbed Metropolis Times Square, had to be entertainment-oriented. It started looking for a music retailer as a part of that tenant mix.

Hahn began by trying to lure the Wave, the Japanese music and electronics retailer, to open its first U.S. outlet in its mall. But those talks failed, and the company turned to U.S. music retailers, eventually landing a deal with the Musicland Group for a 12,000-square-foot outlet.

But after construction of the project was completed, the real estate sector in the U.S. suffered a major collapse, and the developers of the tower were forced to place the project in bankruptcy, leaving the mall in limbo.

In 1992, Bertelsmann bought the building at 1240 Broadway and made

it the headquarters for its BMG Entertainment and Bantam/ Doubleday operations.

It immediately began looking for a

use for the mall section of the building, deciding to shop the location as a music superstore, and approached the usual suspects about the possibility of building a store there.

The Musicland Group, Tower Records/Video, and HMV all gave the site a thumbs down. However, Tony Hirsch, who had engineered HMV's U.S. entry, had left the U.K.-based company, was looking for an opportunity, and fell in love with the retail space at the bottom of the Bertelsmann building. He tried to put together a deal to build a superstore there, but that effort never came to function.

As fate would have it, though, Hirsch proved instrumental in bringing Virgin into the picture. Virgin signed a lease and began redeveloping the site, pouring \$15 million into the construction of the store. Moreover, sources say, the operating costs of the location are so expensive that Virgin must make \$21 million a year just to break even, which is why other music merchants got weak knees at the thought of signing a lease there.

But even if the space was affordable, Times Square is still being denounced as a location for music retail, even though the area is undergoing a renaissance.

Over the last three years, Retail Track has engaged in a running argument about the location with the president of one of the biggest chains in the U.S. His argument is that while Times Square draws a lot of people, they are not the kind of people who will buy music. My contention is that the store is 100% location and that with the traffic that Times Square draws, a savvy music merchant should be able to figure out a way to sell some kind of music there. Now, I guess, we will get to see who is right about whether music retailing works in Times Square.

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RECORDS

ODISNEY

Musical Hybrids Thrive At Water Lily

ONE BEAUTIFUL LILY: Collaborations between Eastern and Western musicians aren't new. Many will remember the landmark 1967 collaboration between violinist Yehudi Menuhin and sitarist Ravi Shankar, appropriately titled "West Meets East," one of the most aesthetically and commercially successful matings of global musical crosscurrents.

Today, a small Santa Barbara, Calif.based firm, Water Lily Acoustics, is making some remarkable new strides in pairing players from diverse cul-

The most recent release from the label, which is handled exclusively by Distribution North America, is the sub-



by Chris Morris

lime set "Bourbon & Rosewater," a trio session with dobroist Jerry Douglas. hassist Edgar Meyer, and Indian musician Vishwa Mohan Bhatt, who plays the "Mohan vina," an augmented archtop guitar of his own invention.

Bhatt may be familiar for his 1993 collaboration with guitarist Ry Cood-

er, "A Meeting By The River," which won a 1994 Grammy for best world music album.

As on the Cooder/Bhatt set, the musicians mesh uncannily on "Bourbon & Rosewater"; the sweet whine of Douglas' country-based picking lattices beautifully with Bhatt's dense, raga-informed vina work.

The album, like the rest of Water Lilv's releases, was produced by label founder Kavichandran Alexander, a native of the Indian coastal island of Tamil Eelam, Alexander originally wanted to be a filmmaker but established Water Lily in 1985 to record Eastern classical musicians; his first release was a live performance by sarod master Ali Akbar Khan.

"The company was formed with two goals in mind," Alexander says. "The (Continued on next page)



★ Premastering / Encoding

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Billboard...

FOR WEEK ENDING MAY 4, 1996

Top Kid Audio...

	_				
THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE) **TITLE**		
1	1	13	★ ★ No. 1 ★ ★ SING-ALONG WINNIE THE POOH WALT DISNEY 60889 (10.98 Cassette)		
2	5	35	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)		
3	2	6	READ-ALONG OLIVER & COMPANY WALT DISNEY 60221 (6.98 Cassette)		
4	3	24	READ-ALONG TOY STORY WALT DISNEY 60265 (6.98 Cassette)		
5	8	35	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/16.98)		
6	4	27	VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND WALT DISNEY 60863 (9.98/16.98)		
7	6	20	CEDARMONT KIDS CLASSICS TODDLER TUNES BENSON 056 (3.98/6.98)		
8	16	35	BARNEY ▲' BARNEY MUSIC/SBK 27115/EMI (9.98/15.98) BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)		
9	7	20	CEDARMONT KIDS CLASSICS SILLY SONGS BENSON 220 (3.98/6.98)		
10	9	30	CEDARMONT KIDS CLASSICS ACTION BIBLE SONGS BENSON 217 (3.98/6.98)		
11	13	34	READ-ALONG ▲ POCAHONTAS WALT DISNEY 60258 (6.98 Cassette)		
12	RE-E	NTRY	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)		
13	10	26	CEDARMONT KIDS CLASSICS SUNDAY SCHOOL SONGS BENSON 218 (3.98/6.98)		
14	NE	wÞ	READ-ALONG THE ARISTOCATS WALT DISNEY 60219 (6.98 Cassette)		
15	24	34	KENNY LOGGINS ● RETURN TO POOH CORNER SONY WONDER 57674 COLUMBIA (9.98 EQ/13.98)		
16	11	5	CEDARMONT KIDS CLASSICS PRESCHOOL SONGS BENSON 236 (3.98/6.98)		
17	RE-I	ENTRY	VARIOUS ARTISTS ▲ 3 DISNEY CHILDREN'S FAVORITES VOLUME 1 WALT DISNEY 60605 (6.98/13.98)		
18	14	23	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98) BIBLE SONGS		
19	RE-I	NTRY	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)		
20	RE-I	ENTRY	BARNEY BARNEY MUSIC/SBK 28338/EMI (9.98/16.98) BARNEY'S FAVORITES VOL. 2		
21	22	11	CEDARMONT KIDS CLASSICS LULLABIES BENSON 221 (3.98/6.98)		
22	19	20	READ-ALONG POCAHONTAS: LISTEN WITH YOUR HEART WALT DISNEY 60263 (6.98 Cassette)		
23	25	32	READ-ALONG THE LION KING WALT DISNEY 60254 (6.98 Cassette)		
24	20	6	MY FIRST READ-ALONG POCAHONTAS: WHO'S MAKING THAT SOUND? WALT DISNEY 60267 (5.99 Cassette)		
25	RE-	ENTRY	VARIOUS ARTISTS MICKEY UNRAPPED WALT DISNEY 60627 (9.98/16.98)		

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.



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Merchants & Marketing

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

first was to record the classical musicians of India and Asia. It was a way of archiving their traditions, because they were facing extinction. The second was to create new music by combining musicians from different cultures."

Alexander's first attempt to fulfill the latter goal was the Cooder/Bhatt project, which set the tone for the label's subsequent recordings.

"Symbolically, it's interesting," Alexander notes, "because Ry is the granddaddy of bringing various [musical] streams together." Noting that Cooder had recorded with such talents as norteño accordionist Flaco Jimenez and Hawaiian slack key guitarist Gabby Pahinui on such '70s albums as "Chicken Skin Music," he adds, "They didn't even have the term 'world music' when he did that."

Last year, Alexander recorded Bhatt with bluesman Taj Mahal and chitra vina player N. Ravikiran on the album "Mumtaz Mahal"; the set features a version of "Come On In My Kitchen" unlike anything Robert Johnson could have possibly imagined.

have possibly imagined.

In June, Water Lily will release an album featuring banjoist Béla Fleck, four Indian musicians, and a Chinese performer. Alexander has also recorded Bhatt with Los Lobos' David Hidalgo, a combination that should prove flabbergasting.

Asked if he has any dream sessions he'd like to realize, Alexander says he would like to match Cooder with Chinese musician Gong Yi, who plays the chin, a koto-like instrument. ("It's the oldest instrument known to man that uses the slide technique," Alexander says.) He would also like to pair Indian saxophonist Kardi Gopal Nath with tenorist Charles Lloyd, who is no stranger to crosscultural performances.

"The possibilities are endless," Alexander says. "There is so much to be done. But you have to be careful... There has to be some historical connection and cultural connection and

spiritual significance. All of that has to be there, and the musicians have to jell. Otherwise, it's just an exercise."

Water Lily records its extraordinary albums utilizing tube equipment built expressly for the label by Tim de Paravicini. Alexander eschews studios for his sessions, utilizing a chapel in St. Anthony's Seminary in Santa Barbara. "Acoustic music was designed to be recorded in a suitable acoustic environment," Alexander explains. "Churches tend to have nice reverberant acoustics. Also, the vibe is critical, and a church is very serene."

Alexander goes to all these extremes for a lofty purpose. "I call these [albums] 'records for the rest of your life,' like [Miles Davis'] 'Kind Of Blue' or 'Sketches Of Spain.' " We think he may be on the right track.

FLAG WAVING: Guitarist/vocalist Will Oldham of the jarringly intense Palace Music is on a solo tour in Europe, and—unsurprisingly, given his reputation as a reticent and reclusive musician—he expresses some discomfort with the experience of live performance.

"I think records are much more important," Oldham says, "because you can listen to them more than once, and the listener has so much control. I think of [live work] as a way to give an audience member perspective on the songs."

That perspective must be somewhat frightening to the uninitiated: Palace Music's new Drag City album, "Arise Therefore," like its predecessors, mates spare, folkish melodies, chillingly recorded by Steve Albini, with Oldham's parched moan of a voice and lyrics of barely subdued violence.

"I find it to be very violent as well," Oldham confesses. "Uncomfortably so at times"

Oldham has often been tagged as a roots-based musician, since his music usually sounds like a punk-inflected interpretation of old-time country styles.

But, Oldham says, "there are [too many] musicians and writers who are not associated with country or folk or even American music [who have influenced me] to make that the main reference point for this music."

Whatever its primary sources, Palace Music's sound is disquieting, although not so forbidding that its music lacks appeal for other musicians. Recent Flag Waving subject Kelly Hogan covered Palace's "King Me" on her new Long Play solo set, "The Whistle Only Dogs Can Hear."

Oldham expresses stunned surprise at the news: "I never knew anybody to cover us. It's wild!"

Oldham, who will soon be relocating from Iowa City, Iowa, to New York, utilizes a free-floating group of musicians in Palace Music (which has also been known as Palace Songs and Palace Brothers). "It's a testing ground," he says of the live format. "It's done reluctantly, and I think there's a fair amount of hostility expressed by the audience."

Palace's uncommon music will be heard in May at shows in Philadelphia, New York, and Washington, D.C. Oldham adds (with something like a shudder) that the band will embark on a tour in October that will take it through the Plains states and along the West Coast.

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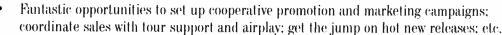


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VIRGIN TAKES MANHATTAN

THE TIMES SQUARE OPENING OF THE WORLD'S LARGEST RECORD STORE HAS CAPTURED THE HEART OF THE CITY AND THE ATTENTION OF THE ENTERTAINMENT-RETAILING COMMUNITY. AN UP-CLOSE-AND-PERSONAL LOOK AT THE COLOSSUS OF THE CROSSROADS.

A BILLBOARD ADVERTISING SUPPLEMENT



The Colossus At The Crossroads

It's here now: the world's biggest record store, dispensing entertainment, its own cola and copious amounts of "the wow factor."

fter nearly two years of planning, weather and construction delays, and high hopes, the much-awaited Virgin Megastore—the biggest record store in the world—has opened on Broadway in New York's Times Square.

On opening day, more than 1 million CDs and 21,000 movies on video were available to shoppers at what is often called the Crossroads of the World. Once a seedy and some-



On Broadway: part of an arts-and commerce renaissance

what dangerous section of midtown Manhattan, Times Square is now home to several major corporations, as well as numerous Broadway theaters, and is experiencing a renaissance in the arts and commerce that bodes well for Virgin's \$15 million gamble here.

The Virgin Megastore is a 75,000-square-foot tenant in a building owned by Bertelsmann, the giant German media company that operates BMG. Next to the music store are an All Star Cafe sports-themed restaurant and a four-screen Sony Theater.

Virgin executives say a primary goal in building this four-Continued on page 60

Q&A With

IAN DUFFELL

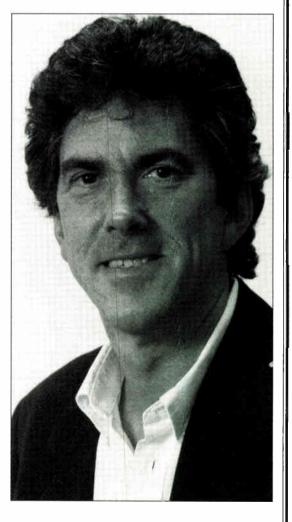
VRG's main man talks about the miracle on 45th Street, retail's changing landscape and Virgin's plans to be a big part of it all

BY DON JEFFREY

A 45-year-old native of England, Duffell is president/CEO of the Virgin Retail Group (U.S., Canada, South America). He was interviewed by Billboard in a makeshift office at the back of Virgin's new Megastore, at Broadway between 45th and 46th Streets, just prior to the store's opening. Duffell has been with Virgin since 1987 and has overseen the retailer's expansion into Japan and the U.S.—where it opened its first store, on Los Angeles' Sunset Strip, in 1992.

illboard: How do you feel about opening your first store in New York City?

Icm Duffell: Obviously very excited. It's taken, it seems, like an eternity to get to this stage. It's exactly three years since we started to negotiate for this space. So I guess the best things are worth waiting for. It's taken an awfully long time to put it together.



BB: Were you competing with other retailers for this space?

Duffell: Originally, it was designed to be a shopping mall. Clearly,

Continued on page 62



after much deliberation, we decided on 45th and Broadway.



where else would we build the world's biggest music store?



"Virgin Megastore's staff always conduct their events with MCA with incredible efficiency and professionalism. It's such a pleasure to work with everyone there, especially Marty Sikich and Brian Regan. The 'Jurassic Park' event held at the Virgin Megastore on Sunset Blvd. was a fantastic highlight for us."

—Maria LaMagra, VP, publicity, MCA Universal Home Video

"Everyone in the neighborhood—especially visitors—is excited about the arrival of a Virgin store in Times Square, and our first floor never looked better. Congratulations and welcome to the crossroads of the world."

—Pete Jones, president, BMG Distribution

"Virgin is one of the more innovative chain stores when it comes to promoting the laserdisc format. With well-rounded inventories and a number of instore events geared to the laserdisc consumer, they continue to call attention to the virtues of the laserdisc."

—Barbara Adolph, national sales manager,

CROSSROADS COLOSSUS Continued from page 58

level merchandising colossus is to give customers a full range of music, video and multimedia product within an environment that is safe, stimulating and fun. Virgin Retail Group president/CEO Ian Duffell calls this "the wow factor."

"A lot of megastores carry deep catalog," says Stephen Hamilton, VP of operations for Virgin Retail Group. "But we

wanted to expand the opportunities endlessly." Toward that end, Virgin has devoted two of the store's four levels to music and installed 1,000 listening stations. A large proportion of those posts will be devoted to specific genres of music. Unlike many record stores, in which virtually all the listening stations are bought and paid for by record companies that are promoting their artists, most of the Virgin posts consist of selections chosen by the store buyers. Entire albums can be listened to. And at the top of a tower that runs through all four levels of the store, there's a DJ playing records from a wide swath of musical styles.

"VERY LARGE" IN VINYL AND VIDEO

CDs and cassettes won't be the only configurations for music here. "Yes, absolutely," says Hamilton, when asked about vinyl. That will be primarily for 12-inch singles, but the vinyl section will also include new full-length titles as well as budget cutout product

and seven-inch singles. More than 100 listening posts will be dedicated to singles.

Virgin's goals for the video department are just as ambitious as for music. "We want every single VHS sell-through title and laserdisc title available," says Hamilton. There will be a "very large" area for special-interest videos and a "hall of fame" section that features more than 100 movies that have won Academy Awards. To promote new films on video, there will be more than 20 video monitors.

"We're also gearing up for DVD," adds Hamilton, referring to the new video format on optical disc that is expected to be out on the market later this year.

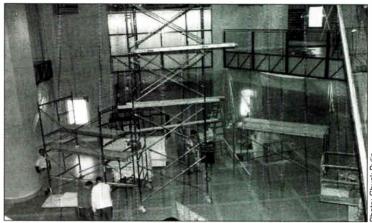
Books as well are part of the Virgin scheme. But for this department, the goals are more modest. The retailer does not plan to stock every new title on the market, but rather will focus on books that deal with music, other entertainment and pop culture.

Hamilton emphasizes the importance of "interaction"

between the different departments of the store. He says, "If you're in the cafe or book area, you can tap into what's being played in the classical area or in the jazz department."

And, certainly, interactive media will not be slighted. Several demonstration units have been installed for newer videogame titles. Sony PlayStation and Philips CD-i players will be on hand. Virgin will stock games on CD, CD-ROM, Sony PlayStation and Sega Saturn, but none on cartridge.

Despite all the product filling the store, Virgin executives



Virgin birth: the store's main floor takes shape.

promise that the store will not have a cluttered effect. "We're creating a place where people will want to stay," says Hamilton. No vendor displays will be allowed on the store, Hamilton says. Virgin puts up its own.

EXTRA WAREHOUSE IN MIDTOWN

For a store of this size, with its massive inventory, purchasing and replenishment could be a nightmare. But Virgin has fine-tuned those functions in the other megastores it operates around the world. Hamilton says all purchasing will be done at the store level. There will be a head music-buyer and seven genre buyers. There will also be a head buyer for nonmusic product.

For the construction and opening phases of the store, Virgin has leased a warehouse in midtown Manhattan. Hamilton describes it as "a store within a store, laid out like a store." Three weeks before opening, all the inventory was

Continued on page 64

Sony Music Distribution and our family of labels salute Virgin for putting the Mega into Megastore... Congratulations!

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Netcom congratulates Virgin Retail Group on the opening of the World's Largest Music and Entertainment Store.







"Virgin is a store that's open to unique ideas, which has given then an edge in the marketplace. They carry unique titles, and that's what gives them the draw they have. We've enjoyed working with John Viscott. And we want to be partners with Virgin as multimedia and software needs increase."

—Rob Washburn, executive VP,
American Software

"All of Virgin reflects the off-the-wall attitude of Richard Branson. They're not the norm, and they dance to the beat of their own drum. They take titles that others won't carry, and they sell them. Even their on-hold message—with its constant updates and tidbits of jokes—is unique. They're not a normal company just selling software at the bottom-line price. We fit together well."

—Steve Froeschl, West Coast sales manager, American Software.

Q&A: IAN DUFFELL Continued from page 58

it's a great location, and it's getting better all the time because they've been cleaning up Times Square rather well. We didn't really need the 100,000 square feet; we needed a good partner to come in with us, a partner tenant. It's worked quite well for us to give 40,000 square feet to All Star Cafe, part of the Planet Hollywood group. That's a unique attraction. That makes it a pretty sizeable attraction with the two sites. There were other interested parties. A bookseller was interested in the space. But there aren't too many retailers out there who can take 75,000 square feet. So we didn't have a lot of competition.

BB: Wasn't Blockbuster initially your partner for this store? And do you have another joint-venture partner now?

Duffell: We had a joint venture agreement for the U.S. with Blockbuster, which we terminated about a year ago—about

But we feel so strongly about the U.S. business that we're prepared to put our money where our mouths are. We're doing very well so far with five stores. And we feel very confident about making the investment. It's a sizeable one—it's \$15 million going into one store alone. For a private company,it's a stretch, but we feel very confident about the investment.

BB: Are there plans to open other New York stores?

Duffell: We've got a lease signed in Long Island, and that will certainly be happening next year. We're ultimately looking for six locations, maybe seven, in New York, from the financial district right away through to the obvious major areas of New York. So we could have a very sizeable business here. It's such a big city that it would be impossible to just plant one in Times Square and expect that to be the hub for everybody. We have a very strong store in Paris, and this should rival it. We need to fill the gap with other stores, smaller stores, small by this standard, but not small by the industry stan-





the time they were acquired by Viacom. Originally, they were certainly involved with the whole of the U.S. The Times Square store would be part of that partnership. That obviously isn't to be. This is the actually on our own. We have Γ and the world, which is 15 cc

Mainly we have 50-50 Je. — partners who are, I guess, the experts in those territories. And we have very strong retailers as partners. We actually had a partner for the first L.A. store, a silent partner, a Singaporean businessman.



dard—25,000 to 30,000 square feet.

BB: Some argue that New York is rapidly becoming oversaturated with superstores. What do you think?

Duffell: I don't kne in think?

Duffell: I don't know it it's oversaturated. I think if you but a big enough store in... any n. ... et of good range, it good that market. I think you can reach the saturation point by opening too many midsized stores. I don't see mid-sized stores as being an attraction. You've got to be a real destination in

Continued on page 66

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The biggest hit on Broadway isn't a show. It's a store.

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From Virgin's premiere on Sunset Boulevard to its Broadway debut, Fujifilm has been honored to play a supporting role to a stellar performance. In a cast of thousands, Fuji's technologically advanced audio and video cassettes consistently deliver vivid sounds and sharp images. Fujifilm joins the entire music industry in singing the praises of the one singular sensation on Broadway — the largest music store in the world: The Virgin Megastore.





STORE STATS

In addition to stocking more than 150,000 music titles across 40 musical genres, the 75,000-square-foot Virgin Manhattan outlet boasts some other notable features...



Inner Space: The Megastore's interior is large enough to accommodate one and a half football fields, or 938 New York City cabs.



Look & Listen: The store features 1,000 listening posts, more than 100 video/laser-viewing stations and an 11-by-14-foot Sony Trinitron screen.



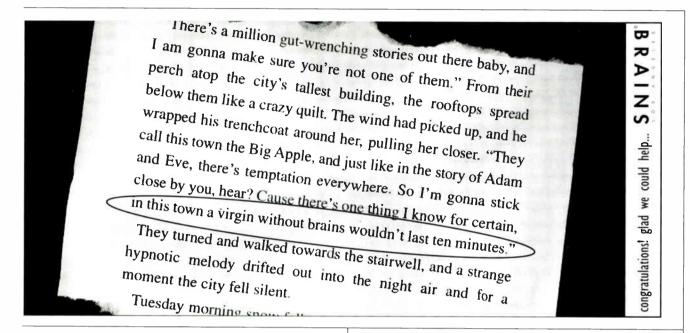
Let There Be Light: The Virgin logo atop the store's main entrance pulsates with 3,412 feet of red neon. The store interior is illuminated by 2,502 lightbulbs.

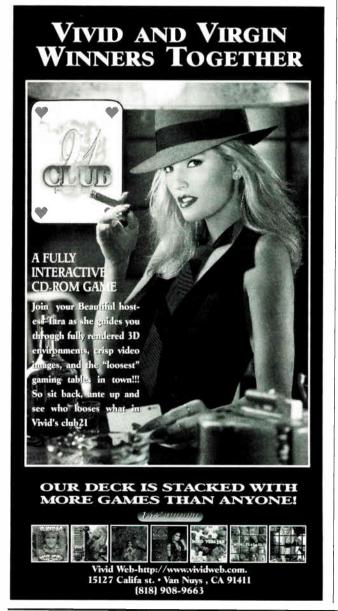


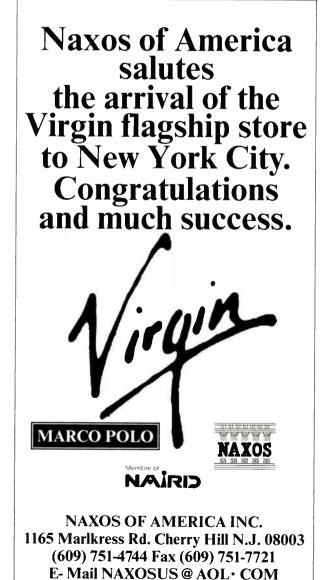
Wired: Twenty-one miles of audio cable run through the premises.



Up There Where The Air Is Rare: The store's disc jockey broadcasts from atop a 50-foot steel-and-glass tower that extends through the three-story atrium.







CROSSROADS COLOSSUS Continued from page 60

boxed, trucked to the store and put in the bins. Virgin plans to use the warehouse for two months after the opening, for off-site processing. After that, all warehousing of inventory will be done in the store.

Like a supermarket, all the replenishment will be done from midnight to 8:30 a.m., with a crew of 18 restocking shelves. The store is open from 9 a.m. to 2 a.m. every day of the year.

Four months before construction started, Virgin began staffing the store, locally hiring most of the 300-plus people who will work in the store. The general manager is a 10-year Virgin veteran, John Hogg, who had been store manager of the chain's Sunset Strip site in Los Angeles. Under GM Hogg will be three assistant managers: one for music, one for non-music products and one for administration and operations. The senior music-buyer will report to the assistant manager for music.

COMFORTABLE CHAIRS AND AIRLINE TICKETS

Executives promise that pricing will be competitive in the new store. There is a Coconuts superstore on Sixth Avenue and an HMV on Fifth Avenue and a Sam Goody on a nearby side street (but it has been reported that the Sam Goody will

"Yes, absolutely," says Stephen Hamilton,
Virgin Retail's operations VP, when asked
about vinyl. That will be primarily for 12-inch
singles, but the vinyl section will also include
new full-length titles as well as budget cutout
product and seven-inch singles. More than 100
listening posts will be dedicated to singles.

close). As for independent retailers, the biggest in the area is Colony Records on Broadway, which serves a special niche of show music and hard-to-find older titles. "On a regular basis, we'll discount the best-sellers," says Hamilton.

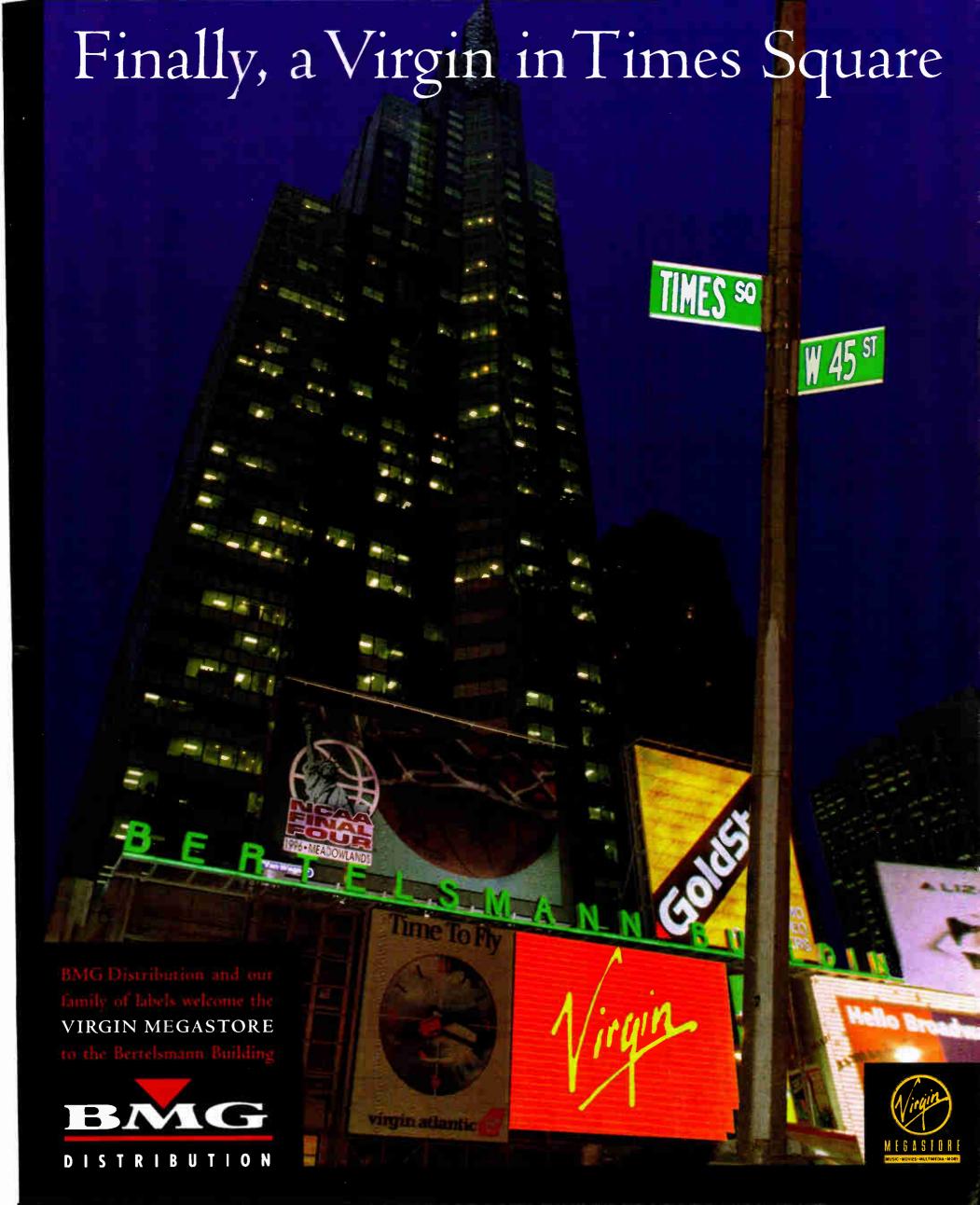
Virgin's Top-50 wall will include listening stations for all the listed albums. Another wall will feature charts of best-sellers from other Virgin stores around the world.

And, when customers are through listening to album or single selections or watching the video monitors or trying out the latest video game or sitting down in one of the comfortable chairs in the book department looking over a new title, they can find refreshment in the 50-seat cafe on the lower level that will serve food, beer and wine (in addition to Virgin Cola). Another sister business represented on the site is the Virgin Atlantic airway-ticket counter on the second level.

Although Virgin executives express confidence about making all these complicated elements work to produce a successful store, the process of putting up this megastore has been anything but easy. Construction has not gone without a hitch. "This is New York," says Hamilton. "There have been a lot of problems. When you're opening a store of this magnitude and putting inventory in of this range, construction can really mess you around. We have to go along with those delays. We've had to stop and start our operations for a while. But you can't sit on millions of dollars worth of product."

Hamilton says that about 18 months ago, the intention was to open the store in time for the 1995 Christmas season. But by March of last year, executives knew that was too optimistic. So they figured a mid-February 1996 opening made sense. But that was before the worst winter in recorded history had hit New York. The always unpredictable Northeast pushed the opening ahead to March.

—DON JEFFREY





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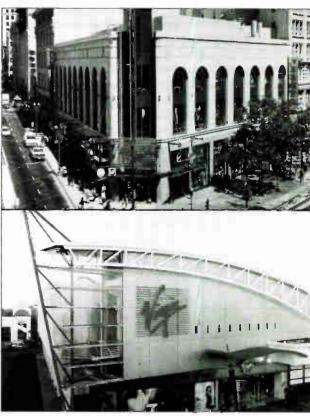
BEVERLY HILLS/NEW YORK CITY



Q&A: IAN DUFFELLContinued from page 62

this business. Or you're the corner shop where you're convenient and local, and you know the guv who owns it. I think the stores in between are suffering at the moment. In London, for example, we had HMV at one end of Oxford Street and Virgin at the other end of Oxford Street. And we thought that was a nice combination, and we had big businesses there. HMV decided to open another one right in the middle during my tenure there. And both of the stores—I know both of the numbers very well now, Virgin and HMV—actually sustained and grew the business. And this new store that opened was totally incremental growth. You could describe that as being overshopped, but the proof in the pudding is that it grew the market.

If you had opened 12 midsized music stores along Oxford Street, I think they would have all struggled. For want of a bet-



Virgin took San Francisco (top) in '95, Sacramento in '94.

ter word, it's mediocrity and it doesn't really work in this business. You have to generate excitement—it's that wow factor—when people walk into a store, that excites them enough to go and buy something and makes them come back because it's entertainment more than retail. And I'm pretty confident that we can open half a dozen in New York and grow the market.

BB: Do you see the pricing wars around the country affecting your business in New York?

Duffell: We have to compete. We are positioned as offering value for money. We have to go out with the best price in the marketplace. It obviously does affect us when we see new releases sold at cost or below cost. I think we've weathered the storm better because of the range we're carrying, and the percentage of sales that are affected by these discounted prices are smaller than at a middle-sized store. I think our margins have been shaved by about 1% overall. Some of the smaller stores have probably suffered 7% or 8% because so much of their

"Virgin have great people to work with, fabulouslooking stores with a great laserdisc selection. We're looking forward to doing big business in New York with them."

> —Tom Smeltzer, director of sales, Pioneer LDCA

"The Virgin staff are a pleasure to work with because they get so excited about music. If they believe in an artist, they will do whatever it takes to help break them, helping the distribution companies and labels. We become a team with them. For example, they've championed one of our Work artists—Ruby—really helping to promote it. They're passionate people."

—Laura Polson, West Coast branch manager, Sony Music Distribution

"The most unique thing about Virgin is their merchandising concepts when working with mixed media. Right as customers walk in, they can see the wall of Microsoft. It's terrific. People from our corporate office have flown down just to see it. Now we're doing a window in the Times Square location. It's a new concept for them; only one year, and they've increased sales tremendously. We also enjoy working with the employees. They're smart and do things well."

—Gini Nochera, Re-seller account manager, West Coast, Microsoft

business is geared to new releases. We've come out of it relatively unscathed, but obviously it's not finished yet. And I can see another 1,000 stores closing this year, and that's very sad because the stores that are closing are stores that have been dedicated to the music business.

I'm not convinced that these new people moving into the market will be there in four or five years' time. There's no long-term commitment; they're just generating traffic. It's a tough phase we're going through, but I feel pretty confident that we're going to come through it and maybe grow the business at a time when it seems to be shrinking. There's also a bit



Listen here: some of the store's 1,000 album-sampling posts

of a shakeout from over-bullishness. Four or five years ago, everybody was buying each other and prices on businesses were way over the top and everybody seemed to be moving into music retail. I think this is just the backlash from that.

BB: Is it part of your strategy to buy other retail companies for growth?

Duffell: We have been offered all of those companies that are around at the moment. When there's speculation about their being for sale or going out of business, we've certainly looked at them. Obviously, we have to look at them to see if there's a reason to go that route. We've never done it to date. And we probably won't do it, because it's our strategy to open Virgin stores. And to convert any of those retailers into the Virgin format would be as expensive as building a new store. So the problem you have is that you then pick up the good with the bad. You might have a chain of 100 stores with 50 good locations that would work, and 50 you'd have to close or do something pretty drastic with. You can expect our brand, I hope, to add sales. There's natural improvement in the business by adding the brand.

BB: Do you plan to open stores in large metropolitan areas only? **Duffell:** We are an urban music-retailer. But there are a few

Continued on page 68



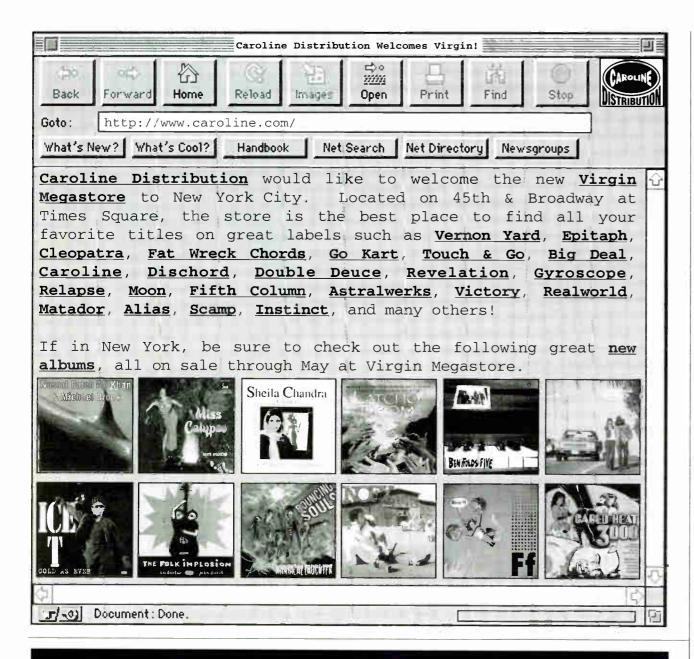


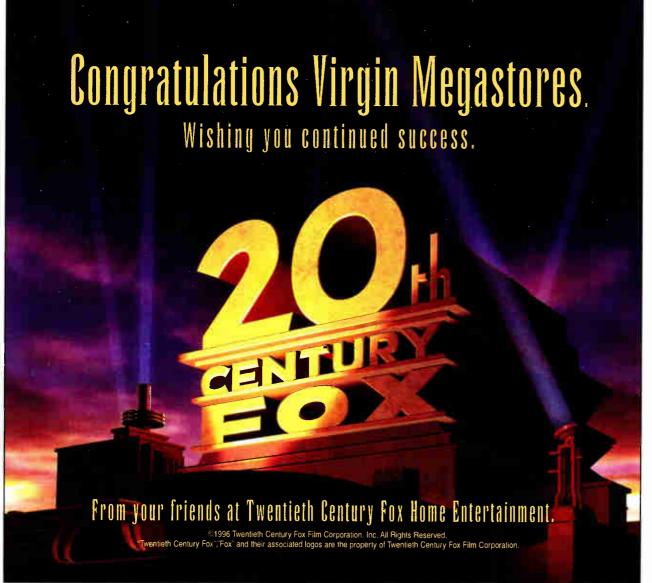
VIRGIN'S DOING RECORD BUSINESS IN NEW YORK THIS YEAR.

After twelve years of being the only "Virgin" in New York, Virgin Atlantic Airways is proud to welcome the Virgin Megastore – the world's largest music store – 75,000 square feet of music, movies, videos and more. New Yorkers now have two ways to enjoy Virgin's innovative approach to entertainment. The Virgin Megastore is the perfect complement to Virgin Atlantic's uncompromising service, which includes a personal entertainment center at every seat, even in Economy. For more information or reservations, call your travel agent or Virgin Atlantic at 800–862–8621, or stop into our Travel Shop conveniently located right inside the new Virgin Megastore at Times Square.



Virgin Atlantic Airways offers all non-smoking flights to London's Heathrow from JFK, Newark, Los Angeles, San Francisco and beginning June 26, 1996, from Washington (Dulles). To Gatwick from Boston, Miami, Orlando and Milwaukee (via Boston on Midwest Express). And beginning May 17, 1996, to Manchester from Orlando.



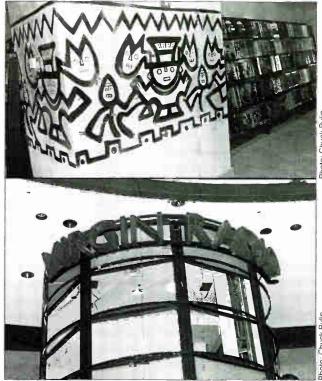




Q&A: IAN DUFFELL Continued from page 67

stores opening that you could almost classify as suburban. I think there are only 25 cities in America with populations of more than a million, and you really need that sort of population to open one of these stores. And in many cases, there isn't that urban element to the market in certain cities. For example, Seattle is a case in point. The nighttime business in Seattle is nonexistent. People flee the city and go to their homes, and the suburban malls start to operate in the evenings and on the weekends. We really need to have that day-and-night, sevendays-a-week trade to make our stores really function.

In this case, I'm pleased to say we're doing something there to bring back the heart of Scattle. We're going in there with a



Devilish details: mural on pillar, and the two-story DJ tower

very big music store, and there's a new Hard Rock Cafe, a Planet Hollywood, a Niketown, a 24-plex Sony theater. So we're actually creating a whole block of downtown Seattle. And I think that can work to re-establish some of these cities where we wouldn't normally go. We've got good partners to go into these locations. And I believe that works. That seems to be an ingredient developers are looking for; in the shopping malls they want an entertainment base there. And they can transform a market that has steadily run down. So there are probably only 20, 25 cities we'd open in.

BB: What is the state of the business right now?

Duffell: Very soft. I'm hearing complaints from retailers and record companies who are very concerned about the situation. It is definitely a shakeout period in the industry. The returns situation is making the record companies rethink their strategy there. It always surprised me how you'd walk into the largest stores in the U.S. and see stock piled up. It's almost part of the marketing. The promotion of the product is to pile it high and sell it. We don't operate that way around the world. When times are tough, the thing they do is to send it all back. I think they're probably knee-deep in returns. It's not affecting us because we do a fairly tight inventory. We're known to

"I've been working with Virgin since we changed formats. After talking to Virgin, we decided to sell our first CD, 'Live From The Music Hall, Volume I,' in Virgin Megastores. They sold out in less than three weeks. We have already decided to exclusively sell our 'Volume II' with them as well, and we know they'll sell out quickly. Virgin staff are very creative. Last year, they called me to do a Medusa Midnight Sale Party with a snake-pit and a woman dressed like Medusa to celebrate Annie Lennox's new CD, 'Medusa.' Our listeners like Virgin Megastores. They carry our music, and they're great looking. They also gave us window displays, which was tough when artists like Mariah Carey and Whitney Houston are out too."

—Robert Lyles, director of advertising and promotion, KSCA Los Angeles

"I think the stores are truly something special because they know how to create excitement. At Virgin, the spectacular happens every day. Going into the store, you never know what to expect, but you're never disappointed."

—Dan Thomas, key account sales representative, Baker & Taylor Entertainment

"Virgin is one of the most professional and creative marketers in the retail business these days. They take pride in breaking and developing new acts and are definitely all music people. I've seen them help break Deep Forest, B Tribe, "Riverdance," Everything But The Girl, which has been their No. 1 record for several months.

They are a leader for new acts, which is reflected by their year-end Top 10, which doesn't reflect the industry's. It's the cutting edge of the record business. Their management team is not only concerned about the bottom line, but about respecting their employees and customers."

—Pete Anderson, senior VP, sales, Atlantic Records

have the smallest return rate in the country. It's something we don't have to work too hard at because it's second nature for us to do that. I don't think the tactic of piling stuff up really works. People want selection and not mass marketing.

BB: Do you plan to provide much live entertainment in this store? **Duffell:** The whole store is entertainment. We've got 1,000 listening stations, a few hundred watching stations. It's a store you can play with; it's not a passive store. In addition, there's the classical shop, which is 8,000 square feet. There's obviously soundproofing there, a nice environment, comfortable, and we have a stage in there with a grand piano; we'll have string quartets and classical concerts on a regular basis. That will be a regular feature in the store. We'll also have—on Level B2—the lowest level, a stage where we can do acoustic sets. And we have a DJ in the store. There's a tower running through the entire four levels, and at the top of the tower is the DJ, orchestrating everything. Hopefully, it's going to be a fun place for people to come to. It's not just coming in and finding what you want in music; it's coming in and having a good time.

BB: Will this be your biggest store?

Duffell: Paris is the biggest in revenues. That has the reputation of being the \$100-million-a-year-plus store. It's not the biggest in size. The biggest currently in size is our Oxford Street London store. This when it opens will be the largest music store in the world. We're hoping to repeat what we're doing in Paris in revenues. It doesn't need to do that kind of revenue to be a success. I'm not going to disclose the number we see in revenue, but it's certainly up there.

BB: Why has it taken so long for a retailer to put a superstore in Times Square?

Duffell: When we first looked at opening this store, a number of people told me I was crazy. Fortunately, a lot of people told me I was crazy to open the largest music store for HMV on Oxford Street in the wrong location, on the wrong part of Oxford Street. And I think they told us the same thing about the Champs d'Elysees in Paris—that people would never buy music in the Champs d'Elysees. Most people said Times

Continued on page 70

CONGRATULATIONS!

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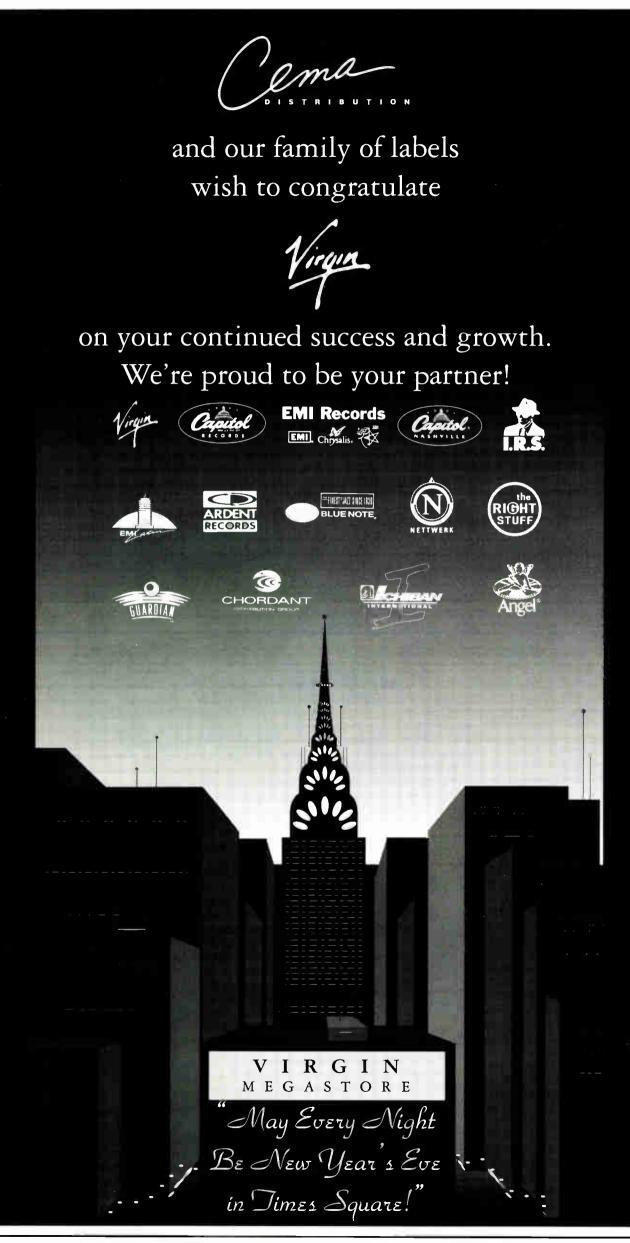
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"Virgin has set a whole new standard in entertainment retailing by providing a total home-entertainment destination at its Megastores.

Visiting a Megastore is a real shopping experience: listen to the latest hit albums, pick up that Oscarwinning movie and try out the newest videogames. They've put together an outstanding interactive department that provides the ultimate entertainment experience for consumers. Electronic Arts is very excited to be a Virgin Megastore partner, and we're thrilled to be part of the launch of the world's largest Megastore in Times Square."

—Mark Chuberka, territory sales manager, Electronic Arts

Q&A: IAN DUFFELL Continued from page 69

Square's not the place to be, which I guess is why there wasn't a music store here. I think to me that's almost like a lucky omen; let's hope it works this time. It's the crossroads of the world, they say, an exciting place to be. The police and the city have done a lot to transform the area. I think it's a much safer place today. And it's certainly got a real atmosphere and a vibe to it. I hope that what we'll do is provide a catalyst for a lot of other interesting retailers to come into the area. I guess somebody has to be first. I think our confidence in doing this has probably inspired a few others to look at the area.

BB: Do you have a special relationship with BMG, since it is the landlard here?

Duffell: We have a special relationship with them anyway;



Sign of the Times Square Store

they're a great label. I think they really wanted a music store in their building because they felt that it would be a nice fit for them. There certainly won't be any preferential treatment toward BMG. I don't think that would please the other five companies.

BB: Are there any special activities planned for the store once it opens?

Duffell: We had a big pre-opening party on the 22nd of April, on the 23rd at noon we had the unveiling of the store, and Richard was there, of course, doing one of his death-defying acts. He always does something in typical Branson style to open the store. And we'll have a lot of things happening in the days and weeks ahead. We're not going to just open it and say, "That's it" and walk away from it. There'll be a lot of artists coming in, for signings and personal appearances, to kick the thing off.

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MERCHANTS & MARKETING

Tower, Apple Team For Retail Web Site

■ BY BRETT ATWOOD

LOS ANGELES—Tower Records and Apple Computer Inc. are teaming to create what stands to be the largest presence yet by an established music retailer on the Internet.

Tower Records' new retail World Wide Web site (http://www.tower-records.com), which is set to debut May 1, will offer more than 150,000 current and catalog music titles. The West Sacramento, Calif.-based chain will compete with other established online merchants by discounting many of its top-selling titles "at prices that will be lower than those in our retail stores," says Mike Farrace, Tower VP of publishing and electronic marketing

Although no specific prices were available at press time, Farrace says that some people may be surprised by the low-ball prices the chain will offer on its front-line music releases for sale through the Internet site.

"The public believes that it is cheaper to market online, so they expect lower prices," says Farrace. "Also, the competition has low prices online. As in the physical retail market, there are some extreme low-ballers out there. We want to find a good balance in our Internet pricing policy."

The Web site will offer next-day delivery on Tower's top 1,000 albums, while other titles will be shipped within six to 10 days of purchase. Shipping and handling fees were still being determined at press time.

Tower is already a merchant on another electronic retail venture, eShop (http://www.eshop.com), where it sells some catalog CDs for as low as \$9.99, while newer titles retail for as low as \$12.99.

The retailer also operates an online store on America Online (keyword: Tower), in which AOL receives a percentage of each transaction. Tower plans to open yet another site, on CompuServe, sometime this summer.

The new Web site is not likely to replace any of its other online retail ventures. Farrace says.

"We are doing great business in all of our sites, and there's no reason why we should sell music in just one place," he says.

Farrace recently told a group of multimedia and music executives that the AOL site was profitable "the second day we went online." He added that the chain's sales on AOL were valued at approximately \$30,000 in December 1995 (Billboard, March 30).

A few other conventional retailers, such as Blockbuster Music and Newbury Comics, have already created electronic retail sites on the Web or on commercial online services, such as AOL. Other retailers, such as Best Buy, are expected to establish a Web retail presence in the coming months.

However, a large portion of sales in the electronic music retail industry have been achieved by merchants who do not have physical retail stores, such as CDnow, Music Boulevard, and Internet Shopping Network.



Screen from Tower Records' upcoming World Wide Web site.

Tower's new Web site aims to distinguish itself by employing many Apple-developed technologies, including QuickTime VR software, and it will be powered by Apple's Network Server hardware.

"We were looking to build a site from scratch, rather than hiring a company to do this for us," says Farrace. "Apple was a perfect partner for us to create this service. They have the technical brilliance to help make this happen."

The Web site uses QuickTime VR technology to create a visual reproduction of the interior and exterior of the eight-story Tokyo superstore and the chain's first outlet, in Sacramento, Calif.

A panoramic image of each store has been created by overlapping a series of

photographs. The computer shopper can navigate his or her way through the virtual retail environment and can click on some areas for a closer view.

To take advantage of the site's use of QuickTime VR, Internet users need to first download the software at Apple's Web site (http://www.apple.com).

Tower's site will contain editorial content from its free in-store magazine, Pulse!, as well as a search engine that enables users to locate a desired music title by the artist's name, song title, album title, producer, or record label.

In the near future, the site will add a search feature that allows prospective customers to identify a song or album title by typing in a sample lyric. A similar feature is already available at the University of Wisconsin's "Lyrics Page," a music-themed search engine that is accessible at http://archive.uwp.edu. Tower's plans, however, include an additional feature that will enable users to search for an album by the color and design of its artwork.

Farrace says that Tower may eventually use QuickTime VR to reproduce other locations in the 172-store chain. He hopes to further regionalize the global Internet site by adding information about local retail outlets.

"We want to give each store the opportunity to post their own content as they wish," says Farrace. "If there is a young worker in a store that loves music and is a great writer, then the Tower site may eventually be able to display his writings."

Farrace also envisions that the site will be able to include local top 10 charts and staff profiles.

"That's not going to happen right away," says Farrace. "But our goal as a retailer is to deliver all the services that our customers want. If our customers want to know if something is in stock at their local store, it makes sense to provide them with that information on the Internet. I just don't know if we are at the place where we can make that happen yet. A lot of bridges still need to be built."

Pumpkins Chat, Play, And Wallpaper Online

SMASHING PUMPKINS NETCAST: A live cybercast of the May 11 Smashing Pumpkins show in Dublin will be accessible at http://www.imusic.com. The band will conduct its first live Internet World Wide Web chat prior

In addition, fans can enter a Web contest that pits entrants from various global time zones against one another. Participants from the time zone that yields the most entrants will be able to download computerized "wallpaper" that has been specially designed for the contest by Pumpkins guitarist James Iha.

The Smashing Pumpkins promotion is also accessible at http://www.vmg.co.uk and at the Virgin areas on CompuServe and America Online.

VH1 HONORS ONLINE: VH1 Online will contain behind-the-scenes coverage of the "VH1 Honors" cablecast, which takes place April 28. A "virtual VIP pass" will be offered at the site, which can be accessed on the Web at http://www.VH1.com and on America Online at keyword: VH1.

Backstage chats, biographies of celebrity participants, downloadable videoclips, and a live "spycam" will capture the event, which will be held at the Universal Amphitheatre in Universal City, Calif.

In addition, VH1 Online is spon-

In addition, VH1 Online is sponsoring a "Witness The Action" contest, which awards Connectix Quick-Cam cameras and CUSeeMe video teleconferencing software to the first 50 users who correctly answer questions in an online music quiz.

3DO BOWS OUT OF 32-BIT MARKET:

The 3DO Co. has announced plans for its new business model—one that completely bypasses the 32-bit market, including its own 3DO Multiplayer.

"The 32-bit market is dead," says

"The 32-bit market is dead," says a spokeswoman for the company. 3DO's internal software division, Studio 3DO, has no more titles in development for the ill-fated platform and will release its final two games in the coming weeks.

Still, 3DO VP Joe Ybarra says that the company has beefed up its staff to accommodate its new software and hardware development strategy. 3DO is using the cash infusion it received from Matsushita's recent \$100 million purchase of console rights to its M2 technology to reposition itself in the PC software and hardware market and the 64-bit console market, and to develop content for the Internet.

In addition, the company recently licensed rights to M2 3D technology to Cirrus Logic Inc., which will use it in forthcoming 3D accelerator and video graphic technology products.

Matsushita is expected to integrate the M2 technology into some of its DVD products and will likely unveil an M2 and DVD-ROM game console in the coming months. Some in the industry have speculated that the 64-bit system will be unveiled at the Electronic Entertainment Expo (E3), but it is likely that a demo of the product will not be ready in time for the trade show, which will be held May 16-18 in Los Angeles.

Intersound Committed To Enhanced CD *Indie Label Has Spate Of Low-Priced New Releases*

BY STEVE TRAIMAN

NEW YORK—Despite the mixed reception by critics and consumers for many of the first generation of enhanced CDs, independent label Intersound remains committed to the interactive music format, with several new titles due for release in 1996. The Roswell, Ga.-based label is hoping to distinguish itself and the fledgling format by continuing to sell

Intersound

many of its ECD titles at the same price as conventional audio-only CDs.

While many premium-priced ECD titles have fared less than favorably with consumers, most Intersound ECDs sell for \$15.98 suggested retail. The label also has a budget-priced line of classical titles that retails for \$12.98. Intersound has a strict "no premium pricing" philosophy on all of its ECD releases, according to Alan Queen, who heads the Intersound Multimedia division.

"We definitely see ECD as a very viable opportunity for us and other independent labels as well," says Queen. "The key is to keep the development costs down, which gives indies like us a real advantage, as we can create a visual aspect for the artist without expensive MTV-type footage. Although we've scaled back our initial forecast, we expect to release a dozen more ECD projects in 1996."

Since last fall, the company has released several dozen ECD albums, including Michael Stanley's "Coming Up For Air"; Highway 101 and Paulette Carlson's "Reunited"; BETTY's "Limboland"; the six-ECD "Big Band Jump" series; a four-ECD environmental music series; and the special-interest ECD "Wedding Day."

To support its commitment to the format, Intersound recently serviced about 6,000 copies of the promotional video "What Is An ECD?" in an attempt to better educate music retailers and consumers about the format.

"Most retailers don't have a clue as to what enhanced CD is all about," Queen says. "They don't know where to put it or how to merchandise it and how to explain it to their customers." The four-minute-plus video is being used as a major sales tool by Intersound's distributor network.

The company is also distributing a six-page, CD-size fold-out consumer brochure that highlights its budget-priced classical line, ECD bin cards, and ECD buttons for store clerks.

"The enhanced CD... gives the music community broad new opportunities to expand the emotional and artistic dimensions of music," says Don Johnson, president of Intersound. [It is] limited only by its own creativity."



Graphix Art. Graphix Zone and Triptych Pictures are teaming to produce a CD-ROM that will feature more than 30 years of rock'n'roll art and music. The still-untitled disc will showcase the work of Triptych partners, including veteran rock photographer Henry Diltz and Grammy-nominated art director Gary Burden. Pictured, from left, are Diltz, Graphix Zone VP of interactive entertainment Kip Konwiser, Graphix Zone president/CEO Chuck Cortright, video producer Peter Blachley, and Burden.

tome Vide



Joannie Dearest. Devoted fans of Joan Crawford had a chance for multiple double-takes when Kinc on Video held a lookalike pageant to celebrate the release of her 1952 suspense classic, "Sudden Fear." Philomena took the \$100 grand prize with her interpretation of Crawford's role of Crystal Allen in "Tne Women." Runners-up won sets of deluxe padded-satin coathangers, and every entrant got a copy of "Sudden Fear," the best-selling title in Kino's history.

Sell-Through Major Topic At NAVD

Members' Increased Sales Announced At Confab

■ BY EILEEN FITZPATRICK

INDIAN WELLS, Calif.—Video executives had plenty of time to soak up the desert sun at the 13th annual National Assn. of Video Distributors conference held here April 14-17.

But when distributors and suppliers got down to business, their meetings sizzled with expansion plans for budget product. While few details filtered out of closeddoor meetings, New York-based Flash Electronics and Nashvillebased Ingram Entertainment are known to be planning major sellthrough expansions.

Until now, Flash has concentrated on rental releases, but president Steve Scavelli says the scrappy regional wholesaler is ready to hire at least three sales reps to build its budget business. Scavelli maintains that Flash will focus on getting its existing account base to carry more sell-through releases. At the same time, it is soliciting new supermarket and drug store

Ingram, already a major player, has recently formed an alliance with Warner Home Video, Buena Vista Home Video, and 20th Century Fox Home Entertainment. The terms, as outlined by suppliers attending NAVD, require that Ingram place permanent sellthrough displays of hundreds of catalog titles from the three studios in 1,500 stores.

"Essentially, Ingram is buying real estate," said one supplier executive. Ingram president David Ingram would not discuss the plan, but others attending NAVD indicated that it will be rolled out this summer.

Some distributors, such as Wax-Works/VideoWorks in Owensboro, Ky., have already been reaping the benefits of sell-through. Wax-Works began focusing on the category about six months ago and

spends \$3,000-\$4,000 on a special sell-through section in its weekly retail mailer, says VP of sales Kirk Kirkpatrick. The distributor also has a specialist to manage the cat-

egory.
"We're seeing a nice profit from catalog titles, and that's where we see the growth," said Kirkpatrick. For example, he said, the distributor typically moves 100-150 copies of "Grease" per week, one of its best-selling titles.

WaxWorks has an advantage, Kirkpatrick says, with its Reel Collections outlets, which specialize in sell-through product. "Those stores have really helped us understand the needs of our customers," he adds.

Although NAVD members account for only 20% of sellthrough volume, Kirkpatrick said suppliers are supporting the channel with specialized retail programs and market-development funds. Most studios sell directly to mass merchants, which move the largest share of product.

'Suppliers have helped us with signage tailored to specific stores," Kirkpatrick said. "They make the funds available, if you prove to them it's working.

The increased importance of sellthrough was also reflected in (Continued on page 75)

4 Trade Groups Hammer Feverishly At DVD Proposal For Congress

 \mathbf{N} () WAY OUT: Congress usually gets the blame for overregulating the American marketplace. Until the 104th took office in January 1995, the House and Senate often agreed was better to add a few thousand pages to the Federal Register than to subtract.

With DVD, both chambers can take a breather: Industry is willing to do the heavy lifting. Barring a miracle of restraint, there's no escaping a legislative solution to DVD copyright concerns. Ironically, in an era of governmental deregulation, when the Copyright Office has been signif-

icantly downsized, "the law is becoming increasingly complex," says a veteran observer.

DVD is the latest in a series of technological developments that have emerged to muck up the 1976 Copyright Act, thought to be the revision to end all revisions. The hope of 20 years ago has become "laughable" in the

by Seth Goldstein

view of our source, who reflects that the subsequent stream of amendments has reduced copyright law to a "patchwork," just like the bad old days.

The construction ballet being performed by four trade organizations to guarantee the safety of any DVD software (audio, video, and computer) won't help matters. Rather than add to the Audio Home Recording Act of 1992, itself a new-tech revision, the Motion Picture Assn. of America and the Consumer Electronics Manufacturers Assr. elected to build a new structure. Also eager to show off their own carpentry skills are the Information Technologies Institute Council (ITI) and the Recording Industry Assn. of America, each of which has a slightly different set of blueprints (Billboard, April 13).

Hammer and nails flying, the MPAA, CEMA, ITI, and RIAA should complete a finished proposal this year, in time for the arrival of the 105th Congress, from which will emerge the sponsors required to draft legislation, hold hearings, and pass a law to take effect in 1998-maybe. DVD should be a household acronym by then, leaving observers to wonder what sort of anti-copying protection will be given the flood of movies released for a (fingers crossed) player-crazed public.

It's all too much for trade observers like British consultant Barry Fox, who wrote in the March 23 issue of Video Home Entertainment: "Every day [DVD] looks more likely to be a turkey as a consumer format." Fox is deeply critical of the pell-mell fourth-quarter rush to market. technical inconsistencies, and "unresolved" copy protection. You could call this turkey a dead duck.

We're a lot more optimistic, so long as DVD doesn't get legislated to oblivion. The MPAA/CEMA proposal, the

basis of the four-party talks, already raises some questions. The Video Software Dealers Assn., for instance, might wonder about the tradeoff that got pay-per-view and video-on-demand parties to agree that their programs could not be copied at home. If MPAA/CEMA promised PPV movies would be available day and date with cassette delivery, VSDA would surely object, and another party would join the discussions.

Emerging as the winners are the pay-TV services, such as HBO, where off-air copying is permitted, says our

source: "It will be the only place you can make a good digital copy of a complete movie." But don't think that MPAA/CEMA will have the last word. "It's vague, just like a diplomatic communiqué," he concludes. "This is going to play out over a long period of time.

UNIOR HIT: ABC Vid-

eo is taking a major-league cut at baseball this year with a profile on Ken Griffey Jr., the multimillion dollar-per-year star of the Seattle Mariners, However, president Jon Peisinger wants some practice swings before a national at-bat, so ABC is launching "Ken Griffey Jr.: Adventures In Baseball" market by market, beginning with the Pacif-

The company is taking orders from major retailers including sporting goods chains for May 31 delivery, but the focus will be local until the NBA and NHL playoffs are completed and baseball has center stage. Later is better, says Peisinger: "This may not be the optimum time." If Griffey has another bang-up season, "we can only benefit," he adds.

Peisinger might also want to take it slow while ABC becomes accustomed to the property. It only acquired the tape from friends of Griffey a few weeks ago. "They came to us with the show in the can," says Peisinger, and with the package designed. "We just had to figure where to put the ABC logo." Major League Baseball producer PHoenix Communications licensed the use of diamond

ABC expects Griffey to help pull sales out of the doldrums. After '95's stellar second half, the first quarter of '96 has been "OK, but only OK," Peisinger notes. "Special interest as a category is finding it more difficult to grow" in competition with under-\$10 movies. "The challenge is to find new doors to open. It keeps us on our toes.'

One bright spot is fitness, down by a third last year but currently "up a notch" in some price categories, he says. New-owner Disney, meanwhile, has been "very supportive of our acquisitions and our initiatives.

Soap Opera Video 'Exclusive' Undermined By TV Broadcast

BY PETER DEAN

LONDON-The U.K. retail market has been dealt a blow by an old adversary, following the television broadcast of a best-selling cassette 'exclusive." the 75-minute "Corona-



"X-Files": U.K. "exclusive" lost to TV

tion Street: The Feature Length Special."

Consumers and retailers are up in arms about a program that they thought was made for video being shown on TV-just three months after street date. The national press, meanwhile, has been having a field day, calling the video special a "video con." Prompted by a barrage of complaints, the Independent Television Commission has launched an investigation.

The "Coronation Street" feature is a spinoff of Britain's longest-running and most popular TV soap.

Warner Vision and Granada spent an estimated 200,000 pounds (approximately \$300,000) producing the special, which featured the honeymoon of two of the main characters from the serial. TV viewers saw the wedding but could not see the honeymoon unless they bought the video, which was released one day after the nuptials.

The title sold 75,000 copies upon its Dec. 9, 1995, release, claiming the highest-ever one-day sales. Since then, more than 700,000 copies have been sold at a suggested list of 13.99 pounds (\$21), more than twice the copies sold of the second-most popular TV program released on cassette last year. The feat was achieved in a period of four weeks.

It was the first time that an unscreened episode of the soap had ever been released. Most important, 'Coronation Street" was perceived by many to be part of a new and exciting genre of quality programs that are based on existing TV series and produced for the video market. Others include "Unseen Bean," "Unbroadcastable Have I Got News For You," and "Red Dwarf—The Smeg Outs." All sold well in 1995.

By early 1996, Granada Television thought the time was right to (Continued on page 75) Billboard.

MERCHANTS & MARKETING

Columbia Pleased With 1st-Quarter Sell-Through

COLUMBIA WRAPS UP: It has been about three years since Columbia TriStar Home Video released a theatrical film directly to sell-through, but this year, the supplier has two titles in circulation and a third slated for May.

Columbia executive VP Paul Culberg says that the company's first-quarter releases "The Indian In The Cupboard" and "The Baby-Sitters' Club" have performed well and that catalog product has done "exceptionally well."

Although some retailers describe "The Baby-Sitters' Club" as a dud,

Culberg says the company hasn't received any returns on it or "Indian."

Culberg says that Columbia shipped about half as many copies of "The

Baby-Sitters' Club" as it did "Indian." According to distribution sources, Columbia shipped approximately 5 million units of "Indian."

"The second week of sales on 'Baby-Sitters' improved over the first week," says Culberg. "We're encouraged by the title's sales activity, and it proves that not every piece of product has to have the same pattern of explosive sales after the first week to be successful."

He says the sell-off rate for the title is 40%-45%. That rate is a bit off the norm for retailers to feel secure, but they aren't returning any product, Culberg says.

One reason "The Baby-Sitters' Club" might be hanging on is that Columbia got commitments from retailers to keep the title in stores for an unspecified period of time. "We really worked for that," Culberg says.

Although Columbia has gotten on the sell-through bandwagon, it hasn't been getting the big corporate sponsors. Culberg says the supplier hasn't been satisfied with the types of offers it has been getting and has turned down some deals.

"There were not a lot of hard media dollars offered," Culberg says. "Just to have some company's logo on the box so the trade can report about it isn't enough. The partner has to deliver consumer impressions, reach, and frequency."

Culberg says that for "Jumanji," due in stores May 14, sister company Sony Consumer Electronics came up with the best media exposure deal. The division will advertise "Jumanji" in conjunction with a promotion for its Sony Maximum TV

Columbia will also offer an \$8 rebate with the purchase of the title and "Hook" or "Willow." "Jumanji" carries no suggested list but has a \$15.95 minimum advertised price.

Another reason Columbia hasn't been nailing down corporate sponsors is that packaged-goods companies are becoming more careful. "It's not a boxoffice issue," says Culberg. "It's about companies becoming very cautious about the movies they attach themselves to."

Following "Jumanji," Columbia will release "Heavy Metal," one of the studio's most-requested titles.

Produced by Ivan Reitman, "Heavy Metal" makes its video debut June 4, nearly 15 years after it was first shown theatrically.

The video, which, like "Jumanji," has no suggested retail list but a minimum advertised price of \$15.95, has three minutes of never-before-seen footage.

The movie was rereleased in theaters in March in limited markets.

GRASS-ROOTS CAMPAIGN: Owens-



boro, Ky.-based WaxWorks Distributors is tackling the ongoing problem of illegal black-box cable descramblers with a series of ads it has creat-

ed for its mailers and its in-store magazine, VideoWorks.

Spearheaded by VP of marketing Kirk Kirkpatrick, the campaign features three ads with the message that using a black box to steal a cable signal is a felony. Consumers who suspect someone of using an illegal box can call the Motion Picture Assn. of America's piracy hotline at 800-NOCOPYS. The number is printed on the ads.

"People who would never think of shoplifting from a store brag about having a black box," says Kirkpatrick. "Retailers tell us that their customers bring back a movie because they've forgotten they've taped it for free off the satellite with their black box."

While it isn't illegal to purchase a black box, it must be installed by a local cable company in order to be legal. Many consumers who purchase the boxes from magazine ads install the devices themselves, without the knowledge of their cable company.

Kirkpatrick says the ads will run for three months in the distributor's mailer, the Hot Sheet, and retailers are encouraged to post the ads in their stores. In addition, the ads will appear in VideoWorks for three months. Between the two publications, Waxworks expects to reach approximately 2 million consumers, Kirkpatrick says.

Kirkpatrick says any distributor or retailer interested in obtaining the ads can receive them for free from Waxworks.

ACQUISITION BRIEFS: PolyGram Video is expanding its kids' line with the acquisition of "Kratts' Creatures." The wildlife program will premiere on PBS in June. The release has not been set.

Rhino Home Video has acquired distribution rights to Canadian sketch comedy show "The Kids In The Hall."

Two videos from the show will be released May 21 to coincide with the Paramount Pictures film version of the show, "Kids In The Hall: Brain Candy." The movie hit theaters April 19.

The Rhino releases, containing two episodes each, are priced at \$9.95. A third tape with all four episodes is

Top Video Sales...

¥	¥	CHART	COMPILED FROM A	NATIONAL SAMPLE OF RETAIL STORE SALES F	REPORTS.			
THIS WEEK	LAST WEEK	WKS. ON C	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
				*** No. 1 ***				
1	1	5	BABE ♦	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell	1995	G	2
2	2	7	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	1
3	3	4	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	2
4	4	8	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	2
5	5	6	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	1
6	6	2	BALTO	MCA/Universal Home Video Uni Dist. Corp. 82593	Animated	1995	G	Ī
7	7	3	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	Ť
В	8	8	PLAYBOY: 21 PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0786	Various Artists	1996	NR	t
9	10	8	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	t
0	11	3	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	t
1	15	3	THE X FILES: FALLEN ANGEL/EVE	FoxVideo 8937	David Duchovny	1993	NR	t
- 2	9	8	PLAYBOY'S GIRLS OF THE	Playboy Home Video	Gillian Anderson Various Artists	1996	NR	t
3	13	5	INTERNET GOOSEBUMPS: THE HAUNTED	Uni Dist. Corp. PBV0784 FoxVideo 9540				ł
4	18	5	MASK		Various Artists	1996	NR	╁
_			RIVERDANCE-THE SHOW	Columbia TriStar Home Video	Various Artists	1996	NR	+
5	12	6	KISS UNPLUGGED	PolyGram Video 80063003825 MCA/Universal Home Video	Tom Hanks	1996	NR	+
6	16	21	APOLLO 13 ♦	Uni Dist. Corp. 82418	Kevin Bacon Patrick Stewart	1995	PG	1
7	19	11	STAR TREK GENERATIONS	Paramount Home Video 32988	William Shatner	1994	PG	
8	17	14	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	
9	23	. 7	THE AMAZING ADVENTURES OF MR. BEAN	PolyGram Video 8006367693	Rowan Atkinson	1996	NR	
0	NE	NÞ	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Uni Dist. Corp. PBV0792	Various Artists	1996	NR	
1	21	81	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	I
2	14	5	THE BABY-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11633	Ellen Burstyn Brooke Adams	1995	PG	
3	RE-E	NTRY	FEARLESS HYENA	Simitar Ent. Inc. 3604	Jackie Chan	1979	NR	Ī
4	38	59	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	Ī.
5	27	4	THE EXCITING ESCAPADES OF MR. BEAN	PolyGram Video 8006367713	Rowan Atkinson	1996	NR	İ
6	37	5	NEW FIST OF FURY	Simitar Ent. Inc. 3605	Jackie Chan	1976	NR	ı
7	34	2	BASKETBALL FEVER: THE ANIMATED MOVIE	New Family Movies Simitar Ent. Inc. 6104	Animated	1996	NR	t
8	30	2	THE WAY OF THE WIZARD	Mystic Fire Video 76360	Deepak Chopra	1996	NR	t
9	20	159	CINDERELLA	Walt Disney Home Video Buena Vista Home Video 410	Animated	1950	G	l
0	RE-E	NTRY	MARIAH CAREY: LIVE AT	Columbia Music Video	Mariah Carey	1996	NR	
1	RE-E	NTDY	MADISON SQUARE GARDEN PLAYBOY: 1996 VIDEO PLAYMATE	Sony Music Video 50134 Playboy Home Video	Various Artists	1995	NR	
2	RE-E	-	CALENDAR GREASE ▲ •	Uni Dist. Corp. PBV0782 Paramount Home Video 1108	John Travolta			ŀ
3		-		MCA/Universal Home Video	Olivia Newton-John	1977	PG	-
	33	17	THE LAND BEFORE TIME III ♦	Uni Dist. Corp. 82413 Warner Family Entertainment	Animated	1995	NR	-
4	29	9	ADVENTURE WALLACE AND GROMIT: THE	Warner Home Video 16300 BBC Video	Ryan Slater	1995	PG	1
5	28	9	WRONG TROUSERS	FoxVideo 8250	Animated	1994	NR	L
6	26	43	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Uni Dist. Corp. PBV0790	Pamela Anderson	1995	NR	1
7	RE-E	NTRY	ACE VENTURA: PET DETECTIVE	Warner Home Video 23000	Jim Carrey	1993	PG-13	į
8	22	45	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	2
9	RE-EI	NTRY	ABSOLUTELY FABULOUS SERIES 3, PART 1	BBC Video FoxVideo 8331	Jennifer Saunders Joanna Lumley	1996	NR	1
0	25	21	PLAYBOY: THE BEST OF ANNA	Playboy Home Video	Anna Nicole Smith			

● 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. ⑤ 1996, Billboard/BPI Communications.

SOAP OPERA

(Continued from page 73)

let everyone in on the honeymoon: "We feel that [the broadcast] represents a genuine attempt to balance the interests of those who bought the video and those who—for whatever reason—were unable to enjoy the special program on video." The company says it had always planned to screen a shortened version of the video special, once "a suitable period of exclusivity had passed."

However, when the special version was shown on TV March 24, "the story line had somewhat lost its topicality," says a Granada representative. Packaging, with copy that originally read "only on video," would be amended, but Granada deferred to Warner Vision International for details on stock still in stores.

Warner Vision International has notified key customers that it will not adjust its returns policy and sees no reason to placate irate customers with refunds. "Coronation Street" did have a three-month exclusive period, and industry players were informed that the broadcast would take place around Easter 1996, the company says.

In fact, the number of unhappy buyers is hard to determine. The 70 complaints made to the ITC arose as a result of TV advertising. Observers think that many more are discountled but silent

disgruntled but silent.

ITC and the Office of Fair Trading have another TV-related problem on their hands, this one involving an "X-Files" special released with a sticker stating "never before seen in the U.K." FoxVideo sold 450,000 copies. However, one of the three episodes was seen on British cable last August, and the other two will be broadcast soon.

SELL-THROUGH

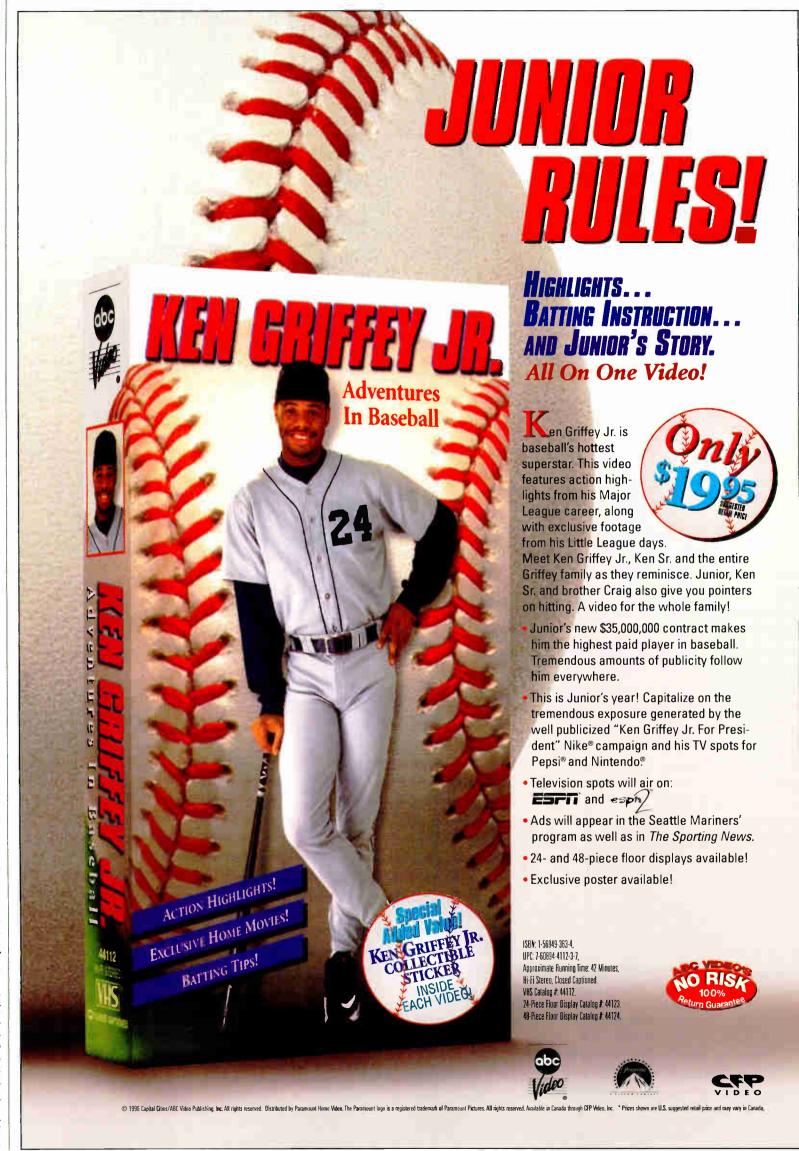
(Continued from page 73)

NAVD's annual operating results, which saw average distributor net sales increase 7.6% to \$292 million in 1995 from \$271 million in 1994. The gain was attributed, in general, to an increase in under-\$25 titles. Cassettes accounted for \$273.5 million of the total; games and miscellaneous product contributed \$12 million and \$6.5 million, respectively.

Gross profit margins, however, dropped from 7.7% in 1994 to 7.6% in 1995. Net pre-tax profits edged up to 1.9% last year, or \$5.5 million, from 1.86%, or just more than \$5 million, in 1994. The results were consistent with previous years, said Tony Dalesandro, former NAVD president and head of Bedford Park, Ill.-based M.S. Distributing.

Although distributors saw revenues increase, the cost of doing business rose by more than 15%. A 10.8% hike in shipping charges cost the average member \$2.7 million to get product to stores in 1995. Overall, the expense of goods and services provided by a distributor rose to \$269.8 million from \$250 million, a 7.8% increase.

"Sell-through represented a big portion of increased sales," said (Continued on page 78)



'Apollo 13' Takes Top Orbit In Laser Disc Awards

HOUSTON, WE GOT FOUR: MCA/Universal's "Apollo 13" topped the list of nominees for the fifth annual Consumer Laser Disc Awards, garnering nods in four of 15 categories honoring laserdiscs released in 1995. "Apollo 13" was nominated for best overall disc, best sound, best film-to-disc transfer, and for the Hall of Fame for best film-to-disc transfer. Pioneer's "Amadeus" special edition and Image/FoxVideo's "True Lies" grabbed three nominations each.

The other best overall disc candidates were Pioneer/Paramount's "Forrest Gump," Image/Buena Vista's "The Lion King," Pioneer/LIVE's "Platoon" special edition, and Image/Buena Vista's "Pulp Fiction." The best widescreen edition nominees were Voyager's "Dersu Uzala," Image's "The Madness Of King George," Voyager's "Once Were Warriors," MCA/Universal's "Waterworld," and Warner's "The Wild Bunch" collector's edition.

In another important category, best special edition, the honorees were Image/Buena Vista's "Alice In Wonderland," Pioneer's "Amadeus," MGM/UA's "Judy Garland: The Golden Years At MGM," Pioneer/LIVE's "Platoon," and Image/Buena Vista's "Three Caballeros"/ "Saludos Amigos." The Consumer Laser Disc Awards are sponsored by LaserViews magazine, the Laser Video Guide catalog, and the Optical Video Disc Assn. Ballots are available in copies of LaserViews, and the voting closes May 28. Winners will be announced at the Video Software Dealers Assn. convention in July.

COLUMBIA TRISTAR bows "Jumanji" with Robin Williams (wide, \$39.95) May 14. Out now: Gus Van Sant's superb black comedy "To Die For" with Nicole Kidman, "Window To Paris," and "The Baby-Sitters' Club (all wide, \$34.95).

WARNER has Michael Mann's "Heat" with Robert De Niro and Al

Pacino (wide, \$39.98) set for June 18, preceded by "Grumpier Old Men" (wide, \$34.98) June 4.

ZEN, CUBA, AND HAMLET: Voyager's "Why Has Bodhi-Dharma Left For The East?" (wide, \$69.95), Korean filmmaker Bae Yongkyun's stunningly beautiful meditation on existence, centers around an old monk, a Buddhist apprentice, and a young orphan who live together in a remote monastery. "I Am Cuba" (\$69.95) is Soviet filmmaker Mikhail Kalatozov's dizzying 1964 tribute to the Cuban revolution. Laurence Olivier's "Hamlet" (\$69.95) stars Olivier in the title role, won four Academy Awards, and is considered by many to be the definitive film interpretation of the great Shakespeare play.

TREMORS' DELUXE: MCA/ Universal's Signature Collection special edition of "Tremors" (wide, extras, side-4 CAV, \$79.98) adds video interviews, behind-the-scenes footage, outtakes, the original ending, and production stills to the cult favorite. Also out is the enjoyable sequel "Tremors 2" (wide, \$34.98), plus "Balto" (wide, \$34.98), "Mallrats" (wide, \$34.98), and the Don Knotts double bill "The Ghost And Mr. Chicken"/"The Reluctant Astronaut" (wide, \$69.98).

THAT'S ENTERTAINMENT: MGM/UA has brought together the three "That's Entertainment' movies, outtakes, behind-the-scenes footage, studio prerecordings of famed tunes, and the bonus feature "That's More Entertainment" in its magnificent collector's boxed set "That's Entertainment: The Ultimate Musical Treasury" (AC-3, \$124.98). And don't miss Mel Brooks' wacky "Spaceballs" (wide, AC-3, extras, \$34.98), with audio commentary by director/star Brooks, and Stanley Kramer's captivating "Judgment At Nuremberg" (wide, \$69.98), with a remarkable cast that includes Spencer Tracy. Burt Lancaster, Montgomery

LASER SCANS

by Chris McGowan

Clift, and many other notables.

LA FEMME NIKITA': Pioneer has released Luc Besson's superb action/adventure "La Femme Nikita" as a letterboxed laserdisc (wide, \$39.98). If you haven't seen the 1991 movie in its full 2.35:1 aspect ratio,

then you've missed 43% of the image. Also letterboxed in all its splendor is the 1962 comedy "My Geisha" (wide, \$44.98) with Shirley MacLaine and Yves Montand.

PHANTASM DELUXE: Image has released "Phantasm: Collector's Edition" (wide, extras, \$59.99), an excellent special edition that enhances the 1979 cult horror film with audio commentary by director Don Coscarelli and cast members, Coscarelli's onthe-set home movies, deleted scenes, and other supplementary material.

NEW FROM IMAGE: Also out are the hi-tech thriller "Terminal Impact" (\$39.99), John Schlesinger's suspenseful Cold War tale "The Innocent" with Anthony Hopkins and Isabella Rossellini (wide, \$39.99), Lesli Linka Glatter's charming coming-of-age story "Now And Then" with an allstar cast headed by Demi Moore and Melanie Griffith (wide, \$39.99), the eerie supernatural saga "The Prophecy" with Christopher Walken and Eric Stoltz among the battling angels (wide, \$39.99), and Alfonso Arau's (Continued on next page)

Billboard_®

FOR WEEK ENDING MAY 4, 1996

Top Laserdisc Sales...

EK	950	ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS					D. e.
THIS WEEK	2 WKS. AGO	WKS. ON	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				*** No. 1 ***				
1	1	5	BRAVEHEART	Paramount Home Video Pioneer Entertainment (USA) L.P. 33118-2	Mel Gibson Sophie Marceau	1995	R	49.98
2	2	3	SEVEN	New Line Home Video Image Entertainment 3364	Brad Pitt Morgan Freeman	1995	R	49.99
3	6	3	DESPERADO	Columbia TriStar Home Video 11656	Antonio Banderas	1995	R	39.95
4	3	5	THE USUAL SUSPECTS	PolyGram Video Image Entertainment 8006302271	Stephen Baldwin Gabriel Byrne	1995	R	39.95
5	4	5	BABE ◊	MCA/Universal Home Video Uni Dist. Corp. 42692	James Cromwell	1995	G	34.98
6	NEV	N Þ	THE X FILES: PILOT/DEEP THROAT	FoxVideo Image Entertainment 893685	David Duchovny Gillian Anderson	1993	NR	29.98
7	5	5	ASSASSINS	Warner Home Video 13987	Sylvester Stallone Antonio Banderas	1995	R	39.98
8	9	11	WATERWORLD ♦	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner Dennis Hopper	1995	PG-13	44.98
9	8	11	UNDER SEIGE 2: DARK TERRITORY	Warner Home Video 13665	Steven Seagal	1995	R	34.98
10	0 NEW▶ THE		THE X FILES: CONDUIT/ICE	FoxVideo Image Entertainment 893885	David Duchovny Gillian Anderson	1993	NR	29.98
11	11 NEW▶		A WALK IN THE CLOUDS	FoxVideo Image Entertainment 890085	Keanu Reeves Anthony Quinn	1995	PG-13	39.98
12	NEW ▶		СКИМВ	Columbia TriStar Home Video 10696	Robert Crumb	1995	R	39.95
13	7	5	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	34.98
14	10	13	DIE HARD WITH A VENGEANCE	FoxVideo Image Entertainment 8858-85	Bruce Willis Samuel L. Jackson	1995	R	49.98
15	5 NEW >		THE X FILES: FALLEN ANGEL/EVE	FoxVideo Image Entertainment 893785	David Duchovny Gillian Anderson	1993	NR	29.98
16	l6 NEW▶ V		VAMPIRE IN BROOKLYN	Paramount Home Video Pioneer Entertainment (USA) L.P. 34759	Eddie Murphy Angela Bassett	1995	R	39.98
17	NEV	NEW ► NEVER TALK TO STRANGERS		Columbia TriStar Home Video 11806	Rebecca DeMornay Antonio Banderas	1995	R	39.95
18	14	29	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	39.99
19	13	3	CLOCKERS ◆	MCA/Universal Home Video Uni Dist. Corp. 42730	Mekhi Phifer John Turturro	1995	R	39.98
20	17			MCA/Universal Home Video Uni Dist. Corp. 42580	Tom Hanks Kevin Bacon	1995	PG	44.98
21	11	7	DANGEROUS MINDS	Hollywood Pictures Home Video Image Entertainment 5781	Michelle Pfeiffer	1995	R	39.99
22	22	21	CRIMSON TIDE	Hollywood Pictures Home Video Image Entertainment 5255	Denzel Washington Gene Hackmar	1995	R	44.99
23	19	3	MURIEL'S WEDDING	Miramax Home Entertainment Image Entertainment 4701	Toni Collette Bill Hunter	1995	R	39.99
24	18	31	THE LION KING	Walt Disney Home Video Image Entertainment 2977	Animated	1994	G	29.99
25	15	3	THE PROPHECY	Dimension Home Video Image Entertainment 5961	Christopher Walken Elias Koteas	1995	R	39.99

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

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Home Video

MERCHANTS & MARKETING

Top Video Rentals...

IHIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			***	No. 1 ★ ★ ★	
1	1	6	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
2	3	3	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
3	2	5	BABE ◇ (G)	MCA/Universal Home Video Uni Dist, Corp. 82453	James Cronwell
4	5	10	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
5	4	5	ACE VENTURA: WHEN NATURE CALLS (PG 13)	Warner Home Video 23500	Jim Carrey
6	6	5	ASSASSINS (R)	Warner Home Video 13987	Sylvester Stallone Antonio Banderas
7	7	8	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
8	10	3	DEVIL IN A BLUE DRESS (R)	Columbia TriStar Home Video 51343	Denzel Washington Jennifer Beals
9	8	10	DANGEROUS MINDS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5781	Michelle Pfeiffer
10	NE	N Þ	TO DIE FOR (R)	Columbia TriStar Home Video	Nicole Kidman Matt Dillon
11	9	6	A WALK IN THE CLOUDS (R)	FoxVideo 8900	Keanu Reeves Anthony Quinn
2	11	2	STRANGE DAYS (R)	FoxVideo 893985	Ralph Fiennes Angela Bassett
.3	13	2	HOME FOR THE HOLIDAYS (PG-13)	PolyGram Video 8006344711	Holly Hunter Robert Downey, Jr.
14	NE	NÞ	VAMPIRE IN BROOKLYN (R)	Paramount Home Video 34759	Eddie Murphy
15	12	8	TO WONG FOO, THANKS FOR (PG-13)	MCA/Universal Home Video	Angela Bassett Wesley Snipes
16	14	11	UNDER SIEGE 2: DARK	Uni Dist. Corp. 82216 Warner Home Video 13665	Patrick Swayze Steven Seagal
17	15	5	MURIEL'S WEDDING (R)	Miramax Home Entertainment	Toni Coffette
18	16	5	CLOCKERS ◆ (R)	Buena Vista Home Video 4701 MCA/Universal Home Video	Bill Hunter Mekhi Phifer
19	18	4	OPERATION DUMBO DROP (PG)	Uni Dist. Corp. 42730 Walt Disney Home Video	John Turturro Danny Glover
20	17	5	THE PROPHECY (R)	Buena Vista Home Video 5743 Dimension Home Video Buena Vista Home Video 5961	Ray Liotta Christopher Walken Elias Koteas
21	NE	w	SMOKE (R)	Miramax Home Entertainment	William Hurt
22	19	15	THE NET (PG-13)	Buena Vista Home Video 6315 Columbia TriStar Home Video	Harvey Keitel Sandra Bullock
23	20	5	NEVER TALK TO STRANGERS (R)	11613 Columbia TriStar Home Video	Rebecca DeMornay
24	21	6	THE BROTHERS MCMULLEN (R)	11803 FoxVideo 8934	Antonio Banderas Edward Burns
25	24	6	FAIR GAME (R)	Warner Home Video 14072	Jack Mulcahy Cindy Crawford
26	26	3	CRUMB (R)	Columbia TriStar Home Video	William Baldwin Robert Crumb
27 27	29	3	MALLRATS (R)	10693 MCA/Universal Home Video	Shannen Doherty
28	25	13	WATERWORLD (PG-13)	Uni Dist. Corp. 82619 MCA/Universal Home Video	Jeremy London Kevin Costner
20 29	28	2	PERSUASION (PG)	Uni Dist. Corp. 42680 Columbia TriStar Home Video	Dennis Hopper Amanda Root
30	23	12	DESPERADO (R)	80073 Columbia TriStar Home Video	Ciaran Hinds Antonio Banderas
31	22	10		Paramount Home Video 33144	Denzel Washingtor
32	33	14	VIRTUOSITY (R)	FoxVideo 8924	Hugh Grant
33	32	16	NINE MONTHS (PG-13)	MGM/UA Home Video 905525	Julianne Moore Elizabeth Berkeley
34		2	SHOWGIRLS (NC-17)	MCA/Universal Home Video	Kyle MacLachlan Animated
-	31		BALTO (G)	Uni Dist. Corp. 82593 MCA/Universal Home Video	Fred Ward
35	-	WÞ	TREMORS 2: AFTERSHOCKS (R)	Uni Dist. Corp. 42779	Earl Basset Julia Roberts
36	27	12	SOMETHING TO TALK ABOUT (R)	Warner Home Video 14217 New Line Home Video	Dennis Quaid Frank Zagarino
37		W.	TERMINAL IMPACT (R)	1mage Entertainment 3361	Bryan Genesse
38	30	17	CLUELESS (PG-13)	Paramount Home Video 33215 Miramax Home Entertainment	Alicia Silverstone Anthony Hopkins
39	INE	WÞ	THE INNOCENT (R)	Buena Vista Home Video 3035	Isabella Rossellini

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LASER SCANS

(Continued from preceding page)

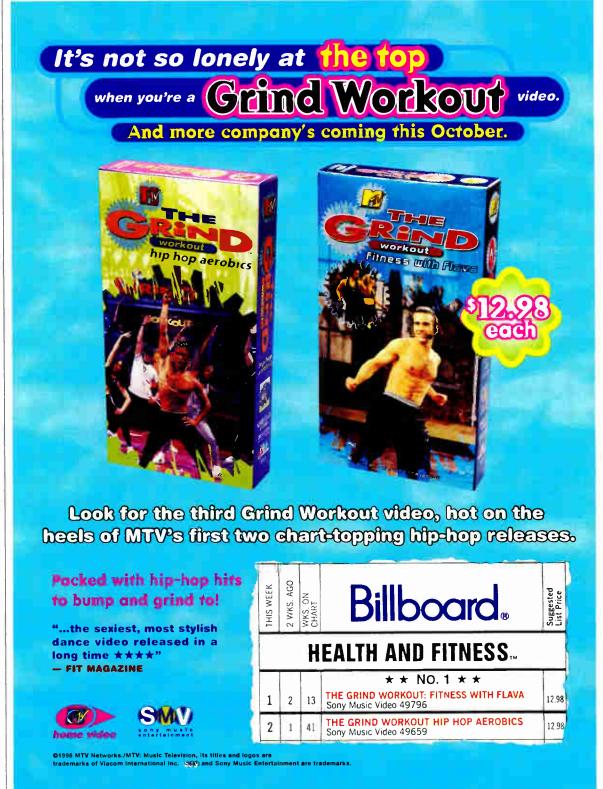
powerful, romantic adventure "A Walk In The Clouds" with Keanu Reeves (wide, \$39.98).

ON'T FORGET EVE: Image has Joseph L. Mankiewicz's "All About Eve" with Bette Davis and Anne Baxter starring in the cynical, witty Broadway saga (remastered, \$49.98) that captured six Academy Awards. Other old favorites from Image on disc include "The Dolly Sisters" with Betty Grable and June Haver crooning show tunes in lush production numbers (\$39.98), and the 1942 Glenn Miller musical double bill "Orchestra Wives"/"Sun Valley Serenade" (\$54.98). "First American Features: 1912-1916" (\$139.99) is a fascinating boxed set that includes such pioneering movies as Cecil B. **DeMille's** "The Cheat" and will tantalize anyone interested in film history.

E ROS ON DISC: Image's "Dark Secrets" (\$39.99) explores forbidden sexual fantasies in a Los Angeles hilltop mansion, while Zalman King attempts to interpret the erotic writing of Anaïs Nin in the not-so-exciting "Delta Of Venus" (\$39.99). "Girls Of The Internet" and "21 Playmates: Centerfold Collection" (\$34.99 each) are the latest "Playboy" titles.

ASERDISC ENTERTAIN-MENT, based in Santa Monica, Calif., has four new titles: "Let's Party!," "Cathouse," "American Built," and "The Passion" (\$59.95 each). AI SENG, a new San Franciscobased company releasing laserdiscs, specializes in Chinese action films. "Organized Crime & Triad Bureau" (\$39.95) concerns a hardboiled cop who tries to capture a crime kingpin in Hong Kong.

PEG-2 ENCODER: Minerva Systems, based in Santa Clara, Calif., has introduced the Minerva Compressionist 200, a professional MPEG-2 publishing encoder for server-based digital video applications. The company is aiming the system at film and entertainment studios, post-production facilities, and broadcast networks. MPEG-2 will be the video-compression standard for the first generation of DVD titles.



NEW YORK—Video Update is succeeding at swimming against the tide, says Media Group Research.

The Minneapolis-based chain, smallest of the four publicly held retailers, focuses almost exclusively on rentals, in a time of increased emphasis on sell-through. "[CEO Dan] Potter is not a big believer in selling low-priced titles with meager profit margins simply to drive store traffic," Media Group analyst Curt Alexander wrote in his April 19 report on Video Update. Even catalog product is stocked with an eye toward rental turns, not sales.

So far, the strategy appears to be paying off—big time, if Alexander's forecasts are on target. He estimates that Video Update sales will more than double, to \$75 million in calendar 1996 from \$36 million last year, and should jump to an even \$100 million in 1997. At the same time, the store count is expected to rise from 190 at the end of 1995 to 281 two years later.

Like its competitors, Video Update should benefit mightily from an improved release schedule in 1996. As Alexander notes, from January through March, 12 movies with theatrical grosses of \$50 million or more arrived at retail, vs. five in the same period last year.

The July 19-Aug. 4 Olympics in Atlanta will hurt business over three weekends. But, according to Alexander, "the good news is that the Hollywood studios have recognized this and have accelerated the release of several strong titles."

SELL-THROUGH

(Continued from page 75)

newly elected NAVD president and Ingram VP Vern Fross, "but when you have more sell-through product, you have higher costs."

Cutting overhead has become an annual goal for NAVD members, and Dalesandro said distributors are saving money by installing electronic data interchange systems. "Most distributors have worked toward that goal," said Dalesandro, who noted that several studios have added EDI capability in the past year.

EDI eliminates the paperwork in ordering product, and NAVD seeks a similar method to process costly co-op advertising claims. Dalesandro and Fross said those administration costs make it a "nonrevenue" business for distributors. "We'd like to come up with a standardized advertising form to save money on the paperwork," Dalesandro said. However, it is a slow process, sources note.

In other convention business, Baker & Taylor president Frank Wolbert was elected VP of NAVD, and Robert McCloskey of Video One Canada was elected treasurer. Each will serve a two-year term.

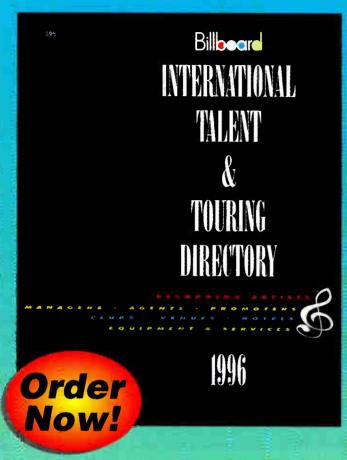
NAVD added Flash as a full member last year but lost three associate members: Hemdale Home Video, Imperial Entertainment, and ITC Home Video. Conference attendance, meanwhile, shrunk to 258 from an all-time high of 317 two years ago.

Top Music Videos...

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAI REPORTS COLLECTED, COMPILED, AND PROVIDE TITLE, Label Distributing Label, Catalog Number	L STORE AND RACK SALES ED BY SoundScan® Principal Performers	Type	Suggested
			★★ NO. 1★	*		Ī
1	RE-E	NTRY	Columbia Music Video Sony Music Video 50115	Barbra Streisand	Į.F	24
2	1	3	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	ŁF	12
3	3	6	UNPLUGGED PolyGram Video 80063003825	Kiss	LF	19
4	2	10	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19
5	4	4	REMOTELY CONTROLLED Word Video 1695	Mark Lowry	ĹF	2
6	5	30	THE WOMAN IN ME ▲ PolyGram Video 8006336605	Shania Twain	LF	1
7	6	62	THE COMPLEAT BEATLES MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9
8	8	8	R.I.O.T. Sparrow Video Chordant Dist. Group 43161	Carman	LF	1
9	9	45	PULSE A Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	2
10	7	121	OUR FIRST VIDEO Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	1.
11	RE-E	NTRY	THE GIRL FROM NUTBUSH Strand Home Video 8122	Tina Turner	LF	1
12	13	25	LIVE FROM AUSTIN, TEXAS Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	1
13	10	22	GREATEST VIDEO HITS COLLECTION 6 West Home Video 8MG Video 1573	Alan Jackson	LF	1
14	15	111	LIVE AT THE ACROPOLIS A Private Music 8MG Video 82163	Yanni	LF	19
15	11	24	CRAZY VIDEO COOL 6 West Home Video 8MG Video 25731-3	TLC	SF	1
16	16	44	VIDEO GREATEST HITS-HISTORY	Michael Jackson	LF	1
17	12	7	Epic Music Video Sony Music Video 50123 REBA: CELEBRATING 20 YEARS	Reba McEntire	LF	19
18	17	18	MCA Music Video Uni Dist. Corp. 14083 GRATEFUL TO GARCIA	Various Artists	LF	9
19	14	5	Channel One 39733 LIVE AT MADISON SQUARE GARDEN	The Brooklyn	LF	19
20	18	74	Warner Alliance Video 38438 HELL FREEZES OVER ▲²	Tabernacle Choir Eagles	LF	24
21	21	78	Geffen Home Video Uni Dist. Corp. 39548 THE BOB MARLEY STORY ▲	Bob Marley And	LF	14
22	23	20	Island Video PolyGram Video 4400823733 VIDEO ARCHIVE	The Wailers Def Leppard	LF	19
23	19	28	PolyGram Video 8006374813 DESIGN OF A DECADE 1986/1996 ■	Janet Jackson	LF	19
24	NE		A&M Video PolyGram Video 6577 MORE ABBA GOLD	Abba	LF	19
25	20	75	PolyGram Video 4400873813 LIVE! TONIGHT! SOLD OUT!! ▲		LF	24
26			Geffen Home Video Uni Dist. Corp. 39541 REBA LIVE	Nirvana		-
27	28	38	MCA Music Video Uni Dist. Corp. 12743 LIVE INTRUSION	Reba McEntire	LF	19
28	35		Americanvisuals American Recordings 3-38424 LIVE FROM LONDON	Slayer	LF	24
_	27	26	PolyGram Video 8006392193 THIS IS GARTH BROOKS ▲	Bon Jovi	LF	19
29	25	178	Liberty Home Video 40038 SUMMER CAMP WITH TRUCKS	Garth Brooks	LF	24
30	33	26	WarnerVision Entertainment 59009-3 VOODOO LOUNGE	Hootie & The Blowfish	LF	19
31	22	19	PolyGram Video 8006374833 JUBILEE: LIVE AT WOLF TRAP	Rolling Stones	LF	19
32	26	15	Columbia Music Video Sony Music Video 50126 LIVE SHIT: BINGE & PURGE A	Mary Chapin Carpenter	LF	19
33	30	122	Elektra Entertainment 5194 X-TREME CLOSE-UP	Metallica	LF	89
34	34	68	PolyGram Video 4400853953 EL CONCIERTO ■	Kiss	LF	19
35	29	26	Wea Latina 11639	Luis Miguel	LF	19
36	RE-E	NTRY	ABBA GOLD: GREATEST HITS PolyGram Video 4400855493	Abba	LF	19
37	RE-E	NTRY	THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19
38	RE-E	_	KISS MY A** ● PolyGram Video 8006323093	Kiss	LF	19
	a single	ND	HANDLE WITH CARE	Nuclear Assault	LF	19

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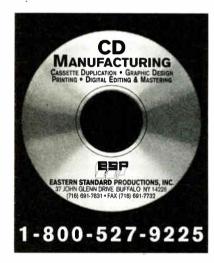
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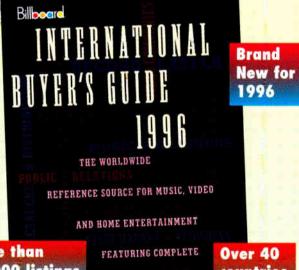
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BILLBOARD MAY 4, 1996

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Internet Leads The Revenue-Enhancing Charge At NAB'96

BY CHUCK TAYLOR

LAS VEGAS—Amid a seemingly endless stream of rapidly developing new technologies for broadcasters, it was the Internet that got the gold star at the National Assn. of Broadcasters' annual spring convention here April 14-18.

In fact, in this brazen post-Telecom Act era of corporate superpowers and swelling group owners, what garnered the lion's share of attention for radio at NAB'96 were technologies that aim to supplement traditional over-the-air advertising revenue. Besides the Internet, a number of forums touted the potential of Radio Broadcast Data Systems and high-speed subcarrier "datacasting."

BIGGER THAN A SMALL CITY

Attendance at the show was a whopping 92,333, a 10% increase over 1995, leaving no question that this convention has groomed itself into the premier broadcasting event in the world for industry innovation. International attendance topped 20,450, bringing delegates from more than 110 countries and making up 22% of total registration.

In addition to radio, TV, and multimedia exhibits equal to the length of 14 football fields, attendees chose from 11 concurrent conferences, countless award shows and luncheons, dozens of private suites and receptions, and 200 sessions.

No fewer than 12 of those sessions dealt specifically with the Internet, from establishing an effective Web site to legal and libel considerations. Also, an entire pavilion, called Internet@NAB.96, was dedicated to Internet and World Wide Web education and demonstrations.

"The Internet has become so powerful because it's an incredible tool," says Peggy Miles, president of Intervox Communications and one of the new industry's charter gurus. "It's dynamic, useful; it allows local content; plus we can market our own product."

According to Miles, about 1,200 radio stations have initiated Web sites. Mike Rau, president of Radio Data Group, which markets radio web development, adds that 7%-8% of American households are currently online; it will take 15% penetration for the industry to be considered a truly mainstream entity, he said.

Even so, Rau cited a study that estimates the value of advertising on the Net at \$20 million-\$25 million in 1995. By 1998, that figure is expected to climb to \$1 billion.

FREE AND EASY MARKETING

"The industry can only gobble each other up for so long," Rau said, "New revenue has to come from somewhere, and radio stations are extremely well positioned to develop Web sites, since they can steer audience to a site for free."

Of course, there's a significant difference between initiating a station Web site and getting revenue from it. For now, it appears that most stations are content to be a part of the growing Net movement and to increase their visibility through their Web sites.

Miles stressed that stations should think in terms of database marketing, personalized direct response, and listener clubs with a Web site.

"Ask, 'How can I make this computer screen have a personality, have an attitude?" That's one of the most important goals. It has to be more than a media kit online," Miles said.

Tommy Edwards, PD of KCBS Los Angeles and developer of the Arrow format, said his station invested \$40,000-\$50,000 for a Web page to reinforce the station in the minds of listeners.

"We want to be a fun site to come back to, and isn't that what radio is all about?" Edwards said. "For programmers, this is the sandbox. It's fun. It offers us a chance to be creative again."

Nick Frost, president/GM of CILK

Kelowna, British Columbia, said that a year ago, he sat at the NAB show taking notes about operating a Web site. Today, his station is the largest Internet provider in the town of 130,000.

Since signing on in September, CILK, which also maintains its own

Web site, has entired 800 subscribers to pay \$15 a month for Internet access through the station.

CILK, which advertises its service in newspapers, billboards, and of course, on air, spent \$80,000-\$90,000 in start-up costs, Frost said. He expects to break even by September of this year.

"We're expanding revenues, profits, and awareness of CILK-FM," Frost said. "This extends our programming to an entirely new medium."

Other potential revenue-generating facets of a Web site include selling links to other Web sites and online purchasing. Rau suggested that a station should have a rate card for Web-site advertising, just as it does for spot sales.

A WORD OF CAUTION

There are also cautions in developing a station Web site. According to Bruce Rich with the law firm Weil, Gotshal & Manges in New York, "There are those who view this as the ultimate model of democracy, the closest medium to the town meeting. Then there are those in government who find these very qualities a bad and dangerous medium." Thus, he said, "Don't let your guard down."

Rich warned against users of station E-mail transmitting what might be termed indecent material over the Internet. Government intervention in these interactions, he said, "is a deeply troublesome incursion of free speech," but nonetheless is a possibility.

Among the other potential revenuebearing technologies for broadcasters, RBDS was promoted as a tool that can be sold alongside traditional on-air spots.

The system works by sending an inaudible data signal to home and car FM radios, which appears as text. Applications include call letters, station format, emergency alerts, paging, and

advertising messages or coupons to accompany on-air spots. In Europe, a similarly developed technology (known there as RDS) already provides many of these functions as well as travel information (Intelligent Highway System) and scanning by format.

"RDS is here now. We're not waiting for it to happen. We have standards; we have consumer receivers," said Scott Wright with Delco Electronics. "You can provide dynamic program data to listeners that will hopefully increase ratings."

So far, a few hundred U.S. stations have been outfitted with RBDS encoders, thanks to a dedicated effort by the Electronic Industries Assn. to install equipment in major- and large-market stations in exchange for a station's commitment to use it. The EIA hopes to

overcome station apathy, which in turn has prompted receiver manufacturers to put off bringing RBDS to the masses.

According to Denon's John Casey, who has represented the industry

as the system's most fervent spokesman, his company has sold more than 100,000 mini, home, theater, and vehicle receivers equipped with RBDS. He said that the company has a commitment from retail giant Best Buy to begin offering the receivers. Also, Casey said, Delco has vowed to make RBDS receivers standard in General Motors vehicles by the end of the decade.

Radio Exchange To Inform Broadcasters

Arbitron and Digital Courier International have formed Radio Exchange, an information network for radio broadcasters.

The joint venture, announced at the National Assn. of Broadcasters' NAB'96 show in Las Vegas, will provide two-way and online communication services for radio stations, ad agencies, and rep companies, allowing centralized access to proposals and radio buys as well as market data, products, and ser-

DCI president Al Kozak said that the union takes advantage of DCI's two-way communication network and Arbitron's long-standing relationships and knowledge of the industry.

"It offers an opportunity to take advantage of group consolidation," said Jay Guyther, VP/GM of new ventures at Arbitron. "Stations need timely and efficient information, and ease of information. This allows them to take internal information systems and consolidate them" Finally, NAB'96 brought to the table the increasingly popular practice of utilizing a station subcarrier—which, in essence, is a slice of its existing signal—for income opportunities. Currently, a number of stations in major markets collect \$4,000-\$5,000 a month by leasing "space" on their subcarriers.

"If you have a channel that is relatively clean in a given area, there will be many things that are going to come down," said Rick Rhodes with Irwin, Campbell & Tannenwald in Washington. "There are big companies with deep pockets who are searching for clean spectrum."

Rhodes said that new developments in technology and usability translate into more potential purchasers of subcarrier-based operations for broadcasters. "The value of a clean channel has gone up exponentially," he said.

Some of the applications relevant for broadcast subcarriers are remote monitoring of electric and water utilities and petroleum/gas pipeline operators, as well as home-security services and paging.

Eric Small with Modulation Sciences noted that subcarrier leasing is an obvious choice for broadcasters looking to fluff up the bottom line.

"The more innovative a new technology is, the more difficult it is to get spectrum for it [from the FCC]," Small said. "You don't have a bureaucracy to manage spectrum reuse. It provides a tremendous low-cost proving ground for new technology."

CONVENTION CAPSULES

N HIS OPENING speech, National Assn. of Broadcasters president Eddie Fritts implored broadcasters to do a better job of communicating to their audiences the benefits of radio and television

"Then, Washington, D.C., policymakers should understand that more legislation and more regulations of broadcasters are not the answers to crime, violence, substance abuse, and all the other ills of society," Fritts said. "They will have a foundation for comprehending that broadcasters are, in fact, one of the most important contributors to a great America."

WFAN NEW YORK personality Don Imus, speaking during his induction to the NAB Broadcasting Hall of Fame, was uncharacteristically subdued. Wearing a white cowboy hat and chomping on gum, Imus thanked Infinity chairman and boss Mel Karmazin for being "courageous and honest" and joked that NAB would likely come to regret its decision to honor him.

The audience got a glimpse of a pulse, however, when Imus looked around for President Clinton and Hillary Rodham Clinton and concluded, "They are probably someplace testifying."

Imus talked about taking a job in radio in the late '60s so that he could play his own band's records. "In those days, you had to pay a DJ to get your records played," he said. "Now, of course, you pay the consultants."

N HIS KEYNOTE speech at the radio luncheon, CBS Radio Network's Charles Osgood played banjo, sang songs, and waxed poetic about his years as a broadcaster.

"A lot of people have tried to call me a TV guy who does radio," Osgood said. "But I've always considered myself a radio guy who does some television."

VICE PRESIDENT Al Gore addressed television attendees and proposed a "family right to know" initiative

that would require broadcasters to post programming schedules on the Internet.

"Any parent who is interested could use a computer and, with a few clicks of the mouse, take a look at how you've been doing in meeting the public-interest requirements of the law," Gore said.

He also offered support for an FCC initiative requiring TV broadcasters to air three hours of educational children's programming per week.

N HIS SECOND address before NAB attendees, FCC chairman Reed Hundt again failed to utter the word "radio" a single time. Instead, Hundt echoed Gore, with talk of instituting mandatory minimums for educational children's television programming.

He also recommended a hearing to determine whether TV broadcasters should have to offer free time to political candidates and promised to look into allegations that Nielsen TV ratings are inaccurate.

Amid discussions of FCC downsizing following deregulation, Hundt said that the FCC's role in the future "will be unpredictable but sizable . . . The notion that in some way the FCC fades away in the next year or so is not something that should be entertained."

N AN ANNUAL State of the Industry address, Radio Advertising Bureau president Gary Fries heralded 1995 as an \$11.5 billion year for radio, with an 8% increase over 1994 revenues. "The radio industry, simply put, is very good," Fries said.

OF THE 44 finalists nominated for the NAB Crystal Radio Awards, which recognize community service, 10 winners were named: KCUE Red Wing, Minn.; KIRO Seattle; KOEL Oelwein, Iowa; KSDR Watertown, S.D.; WBEE Rochester, N.Y.; WOK South Burlington, Vt.; WQCB Brewer, Maine; WRAL Raleigh, N.C.; WSYR Syracuse, N.Y.; and WUSL Philadelphia.

CHUCK TAYLOR

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◆ JANN ARDEN

◆ SFAL

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PETER CETERA

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◆ SOPHIE B. HAWKINS

MARY CHAPIN CARPENTER

◆ HOOTIE & THE BLOWFISH

◆ DEEP BLUE SOMETHING

◆ LIONEL RICHIE

◆ SEAL

ARTIST

Adult Contemporary

BECAUSE YOU LOVED ME

NOBODY KNOWS

COUNT ON ME

DON'T CRY

ALWAYS BE MY BABY

SO FAR AWAY LAVA ALBUM CUT/ATLANTIC

ONE SWEET DAY

BACK FOR GOOD

KISS FROM A ROSE

AS I LAY ME DOWN

GROW OLD WITH ME

BY HEART
WINDHAM HILL ALBUM CUT
ONLY WANNA BE WITH YOU
ATLANTIC 87132

BREAKFAST AT TIFFANY'S

MISSING

REACH

INSENSITIVE

YOU'LL SEE

FAITHFULLY

CHAINS

SOMEWHERE

DREAMING OF YOU

DON'T WANNA LOSE YOU

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INTER '96 ARBITRONS

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Call	Format	W '95	Sp ' 95	Su '95	Fa '95	W '96	Call	Format	W '95	Sp '95	Su '95	Fa '95	W '96
S	AN FRAN	CIS	CO-	-(4))		KFMB-AM	N/T	3.1	3.6	4.2	3.5	3.
KGO	N/T	7.5	6.9	6.7	8.0	6.8	KFSD	classical	3.8	3.2	3.2	3.3	3.
KCBS	N/T	5.1	4.8	5.1	5.3	4.8	KIFM	jazz/AC	3.8	4.0	3.2	3.2	3.
KMEL	top 40/rhythm	4.5	4.4	4.6	4.1	4.1	KPOP	adult std	4.1	1.9	2.7	2.2	3.
KOIT-AM-FM	AC	4.0	3.6	4.3	4.4	4.0	KFI	N/T	2.1	2.4	2.4	2.5	3.
KYLD/KYLZ	top 40/rhythm	3.2	3.7	3.9	3.9	3.9	KGB	cls rock	3.9	3.4	3.4	3.9	2.
KNBR	N/T	4.2	4.1	4.1	3.9	3.6	KIDZ	album	3.0	3.8	3.0	2.5	2.
KFRC-AM-FM	oldies	3.6	3.1	4.0	3.5	3.5	XHRM	modern	2.3	2.5	3.2	2.6	2.
CKSF	iazz/AC	3.0	3.3	3.3	2.8	3.5	XTRA-AM	sports	3.1	1.9	2.6	2.3	2.
COI	AC	3.8	3.3	3.5	3.5	3.3	KOGO	N/T	2.4	2.5	1.9	2.4	2.
KBLX	R&B adult	2.7	2.7	2.6	2.6	3.0	XHKY	Spanish	2.0	1.2	1.4	2.6	1.
(FOG/KFFG	triple A	3.8	4.0	4.0	2.5	2.9	KKBH	AC	2.4	2.9	2.2	1.7	1.
OFC-AM-FM	classical	3.1	2.8	2.5	2.9	2.8	KMKX	cls rock	3.0	2.5	1.9	2.2	1.
CITS	modern	2.9	3.5	3.0	2.8	2.8	KCBQ-FM	triple A	2.5	1.9	1.8	1.3	1.
CABL	adult std	2.0	2.6	2.5	2.6	2.3	KSPA	adult std	1.0	.9	1.4	.8	1.
KOME	modern	2.1	2.0	2.0	2.2	2.1	, KNX	N/T	2.2	1.6	1.5	1.2	1.
KSOL	R&B adult	1.9	1.4	1.8	1.7	2.1	KUPR	triple A	.6	.5	.9	1.2	- 1.
KBGG	'70s oldies	1.6	1.4	2.0	2.1	2.0		CT LO		/17			
OLZJ	album	2.0	2.2	2.0	2.0	2.0		ST. LO		-(17			
KSAN	country	2.1	1.7	2.4	2.1	1.9	KMOX	N/T	13.8	13.2	14.2	14.4	14.
(SFO	N/T	1.5	1.2	1.1	1.8	1.8	WIL	country	8.9	8.1	8.8	9.3	8
CYCY	country	1.4	1.5	1.5	1.9	1.7	KEZK	AC	8.3	8.0	7.0	7.0	7.
(BAY	AC	1.6	1.8	1.8	1.5	1.7	KMJM	R&B	7.4	7.8	7.1	7.5	6.
KLOK	Spanish	1.4	1.6	1.2	2.0	1.6	KSHE	album	5.4	6.9	6.3	6.4	5.
KROR	album	2.1	1.7	1.6	1.3	1.6	WKBQ-AM-FM	top 40	4.0	4.4	4.9	4.2	4.
ŒZR	AC	.7	.9	.9	1.0	1.5	KYKY	AC	5.7	6.1	5.6	5.3	4.
KPIX-AM-FM	N/T	2.4	2.4	2.1	1.8	1.0	KPNT	modern	4.0	4.3	4.8	4.8	4.
u 17-7m 1 m				2.4	1.0	1.0	WKICK	country	4.3	3.6	3.6	4.2	3.
	DETRO	IT-	-(6)				KLOU	oldies	3.6	4.2	3.5	4.0	3.
NJLB	R&B	8.8	9.5	10.3	10.2	9.7	KFUO-FM	 classical 	2.7	2.7	2.4	2.7	3.
NJR	N/T	8.5	7.4	7.9	7.4	7.6	KIHT	cls rock	2.9	3.2	3.6	2.9	3.
WNIC	AC	5.0	4.7	4.9	5.6	5.3	WRTH	adult std	2.2	1.9	2.2	1.9	3.
NOMC	oldies	4.2	3.6	4.0	4.0	4.9	KSD-FM	album	2.3	2.7	2.9	3.4	2
WWJ	N/T	5.2	5.2	5.2	6.2	4.8	KXOK	R&B adult	2.3	2.5	3.2	3.1	2.
WRIF	album	3.1	4.0	4.5	4.2	4.6	WEW	N/T	1.5	1.0	.5	1.2	1
MMXD	R&B adult	4.1	4.4	4.3	5.6	4.4	WVRV	triple A	2.1	1.5	1.7	1.5	1
WKQ!	AC	4.0	4.6	4.1	3.9	4.1	KATZ-FM	R&B adult [*]	2.1	1.2	1.0	1.0	1
WWW	country	5.0	4.3	4.9	5.0	3.9	WIBV	N/T	1.7	1.2	1.2	1.0	1
NXYT	N/T	4.1	4.4	3.8	3.9	3.8	KATZ-AM	N/T	1.3	1.3	1.7	1.5	1.
MYCD	country	4.5	4.9	4.5	3.9	3.8	KSD-AM	N/T	1.0	1.5	1.5	1.5	1.
WLTL	AC	4.5	4.8	3.7	4.0	3.6	MCBM	religious	1.4	1.3	1.2	1.3	1.
NJZZ	jazz/AC	3.0	2.9	2.9	2.6	3.4	KFNS	N/T	1.0	1.2	.9	1.2	1.
WCSX	cls rock	2.9	2.6	3.0	3.2	3.2		DALTISA	005	/1	O١		
WHYT	modern	3.7	3.4	2.7	2.2	3.1		BALTIM		—(1			
WVMV	jazz/AC	2.1	2.0	2.0	2.0	3.1	WPOC	country	8.1	8.5	8.2	9.1	8.
NORS	classical	2.6	2.0	2.0	2.2	2.4	WBAL	N/T	7.4	8.4	8.7	7.9	6
WYST	'70s oldies	2.9	3.0	3.1	2.5	2.3	WQSR	oldies	5.5	5.3	6.5	6.1	6
CKWW	adult std	2.3	2.3	2.0	2.0	2.3	WWMX	AC	5.6	5.6	5.3	4.7	6
CIMX	modern	1.8	2.0	1.7	1.4	1.6	WLIF	AC	6.2	6.8	6.1	5.9	6.
WN7D	alhum	1.0	1.7	1.7		1.4	WERQ	R&B	5.5	5.1	4.8	5.3	5.

							WERQ	R&B	5.5	5.1	4.8	5.3	5.6
VDZR	album	1.9	1.7	1.7	1.3	1.4	WXYV	R&B	6.1	4.9	4.8	5.3	5.5
VQBH	R&B oldies	.9	1.1	1.1	1.3	1.4	WIYY	album	4.0	3.9	4.9	3.6	4.1
CIDR	triple A	.6	.5	.8	1.2	1.4	WHFS	modern	3.4	4.9	4.3	4.7	4.0
VMUZ	religious	.6	1.2	1.2	.8	. 1.1	WWIN-FM	R&B adult	4.8	3.7	3.7	3.8	3.3
W/AS	SHINGTO	N I	nc.	(\$	57		WOCT	cls rock	3.6	4.0	3.6	3.4	2.9
NPGC-FM	R&B	8.8	8.4	7.3	7.2	6.5	WCBM	N/T	2.9	3.5	3.1	3.0	2.8
WHUR	R&B adult	3.6	4.3	5.7	5.2	5.4	WCAO	religious	2.1	2.6	2.5	2.8	2.7
VMZQ-AM-FM	country	6.2	6.0	5.5	5.6	5.3	. WJFK-AM	N/T	2.1	1.8	2.0	1.9	1.6
VMMJ	R&B adult	3.5	3.8	3.4	4.0	4.9	WRBS	religious	1.5	1.6	1.8	1.5	1.6
VASH	AC	3.8	4.2	5.1	5.0	4.8	WPGC-FM	. R&B	2.0	1.5	1.4	1.2	1.5
WRQX	AC	4.8	4.2	4.7	4.5	4.5	WRQX	AC	1.0	1.2	1.1	1.5	1.4
NGMS	classical	3.6	3.2	3.6	3.7	4.5	WWDC-FM	album	1.2	1.0	1.1	1.3	1.3
VBIG	oldies	3.3	3.8	3.9	4.4	4.4	WHUR	R&B adult	.8	1.1	1.1	1.5	1.2
VKYS	R&B	3.8	3.5	4.1	3.6	4.1	WGRX	album	1.5	.9	1.0	.7	1.1
VMAL	N/T	4.2	4.3	4.1	4.6	4.0	WITH	religious	.8	.9	.9	.9	1.1
VJFK-FM	N/T	3.2	3.5	4.1	4.2	3.7	WWIN-AM	religious	1.1	1.1	.9	1.1	1.0
VWDC-FM	aibum	3.6	3.7	3.7	3.8	3.7	WMZQ-AM-FM	country	.9	.8	1.1	.9	1.0
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NTOP	N/T	3.4	3.2	3.0	2.5	3.2	KDKA	N/T	14.3	12.7	12.5	14.3	14.4
WEBR	AC	3.8	3.4	3.4	2.5	2.6	WDVE	album	10.3	10.8	11.0	8.4	8.6
WARW	cls rock	2.6	2.6	2.3	2.1	2.5	WDSY-AM-FM	country	7.0	6.3	6.9	8.3	7.7
WWRC	N/T	1.7	1.7	2.0	1.8	1.9	WBZZ	top 40	6.5	6.9	6.4	6.4	6.2
WYCB	religious	1.7	1.3	1.4	1.8	1.5	WWSW-AM-FM	oldies	5.1	6.6	7.0	6.7	5.7
NTEM	sports	.9	.7	.7	1.1	1.3	WAMO ′	R&B	5.4	5.7	5.4	5.4	4.9
WFRE	country	1.0	1.0	1.2	.7	1.3	WSHH	AC	4.9	4.0	4.2	5.1	4.9
NAVA	religious	1.3	.9	.9	.9	1.2	WVTY	AC	4.6	3.8	4.7	4.0	4.4
VOL	N/T	1.6	2.1	1.5	1.8	1.1	WNRQ	modern	3.3	1.9	2.1	3.4	4.1
WXTR	'70s oldies	1.1	1.5	1.2	1.2	1.0	WJAS	adult std	3.6	5.3	4.0	4.3	4.0
							WTAE	N/T	4.6	3.9	4.1	3.6	3.9
	BOSTO						WLTJ	AC	3.9	2.9	3.5	4.4	3.7
WBZ	N/T	9.0	7.9	7.3	8.1	8.8	WZPT	70s oldies	3.5	3.5	3.5		2.7
VRKO	N/T	7.1	7.2	6.6	6.3	6.7	WRRK	cls rock	2.6	2.7	2.7	3.0	2.2
MMLW	top 40/rhythm	5.7	5.1	5.9	6.9	5.8	WXDX	modern	1.7	2.3	2.3	1.7	1.9
WXKS-FM	top 40	5.6	5.8	6.1	5.3	5.7	KQV	N/T	1.4	1.5	1.6	1.3	1.4
WBCN	modern	5.1	4.5	5.7	4.7	5.7	WASP-FM	country	.5	.7	.8	.9	1.4
MMJX	AC	4.8	3.9	4.5	5.0	5.2	WMBS	AC	.9	1.1	.8	1.0	1.3

11100	religious	1.7	1.5	1.7	1.0	1.5	
WTEM	sports	.9	.7	.7	1.1	1.3	
WFRE	country	1.0	1.0	1.2	.7	1.3	
WAVA	religious	1.3	.9	.9	.9	1.2	
WOL	N/T	1.6	2.1	1.5	1.8	1.1	
WXTR	'70s oldies	1.1	1.5	1.2	1.2	1.0	
	BOSTO	V— (10)				
WBZ	N/T	9.0	7.9	7.3	8.1	8.8	
WRKO	N/T	7.1	7.2	6.6	6.3	6.7	
WJMN	top 40/rhythm	5.7	5.1	5.9	6.9	5.8	
WXKS-FM	top 40	5.6	5.8	6.1	5.3	5.7	
WBCN	modern	5.1	4.5	5.7	4.7	5.7	
WMJX	AC	4.8	3.9	4.5	5.0	5.2	
WODS	oldies	4.4	4.1	4.7	4.6	5.0	
WCRB	classical	3.9	3.7	4.2	4.6	4.3	
WZLX	cls rock	5.3	4.1	4.3	4.1	4.3	
WBMX	AC	4.8	4.8	3.8	4.2	4.0	
WEEI	sports	3.3	4.2	4.4	3.3	3.4	
WBOS	triple A	2.4	3.3	2.5	2.2	2.9	
WOAZ	jazz/AC	3.7	3.2	3.1	3.0	2.7	
WAAF	album	2.8	2.8	2.6	2.5	2.7	
WKLB	country	2.3	2.4	2.2	2.7	2.3	
WEGQ	'70s oldies	2.4	3.3	2.7	2.5	2.1	
WXKS-AM	adult std	1.7	2.0	2.2	2.5	2.1	
WBCS	country	2.3	1.9	2.1	1.9	1.6	
WFNX	modern	2.0	1.8	1.7	1.5	1.5	
WILD	R&B adult	1.3	1.0	1.5	2.2	1.2	

KSON-AM-FM XHTZ KYXY KSDO XTRA-FM

cls rock	5.3	4.1	4.3	4.1	4.3	WZAR	Kab	1.7	0.1	7.6	7.7	
AC	4.8	4.8	3.8	4.2	4.0	WGAR	country	8.9	8.4			
sports	3.3	4.2	4.4	3.3	3.4	WDOK	AC	7.2	7.6	7.2	7.1	
triple A	2.4	3.3	2.5	2.2	2.9	MMJI	oldies	7.6	7.1	8.4	7.4	
jazz/AC	3.7	3.2	3.1	3.0	2.7	WNCX	cls rock	6.2	5.7	6.2	5.8	
album	2.8	2.8	2.6	2.5	2.7	WRMR	adult std	6.5	5.8	5:8	6.3	
country	2.3	2.4	2.2	2.7	2.3	WQAL	AC	5.9	6.1	5.4	5.2	
						WWWE	N/T	4.4	4.5	3.7	3.9	
'70s oldies	2.4	3.3	2.7	2.5	2.1	WMMS	modem	6.4	6.5	5.4	5.8	
adult std	1.7	2.0	2.2	2.5	2.1	WLTF	AC	4.4	5.2	4.7	5.6	
country	2.3	1.9	2.1	1.9	1.6	WZJM	top 40/rhythm	3.5	3.3	3.4	3.2	
modern	2.0	1.8	1.7	1.5	1.5	WNWV	iazz/AC	2.8	4.0	3.9	4.0	
R&B adult	1.3	1.0	1.5	2.2	1.2	WCLV	classical	3.4	2.9	2.9	2.6	
SAN DIE	20	/1 F	: \			WKNR	sports	1.9	4.2	4.8	4.9	
						WENZ	modern	2.5	2.0	3.2	2.2	
country	6.8	7.0	6.4	7.7	7.3	WJMO	R&B oldies	1.7	1.9	1.8	2.2	
top 40/rhythm	5.2	5.1	6.8	6.7	6.8	WONE-FM	album	1.1	1.1	1.6	1.2	
AC	5.4	7.2	7.6	6.8	6.4							
N/T	5.3	4.9	4.5	4.2	4.8		DENVE	₹—(23)			
modern	3.6	4.1	3.6	4.4	4.8	KYGO-FM	country	8.6	9.1	9.7	8.8	
AC	4.5	4.7	5.6	4.2	4.6	KOA	N/T	7.5	6.9	9.6	9.0	
AC	2.5	3.1	3.3	3.2	4.6	KRFX	cls rock	7.0	6.3	5.7	5.1	
oldies	3.6	3.5	4.5	3.5	3.6	KOSI	AC	6.6	5.9	5.5	6.1	

CLEVELAND-

7.2 6.6 5.7 5.0 4.9 4.8 4.7 4.5 3.5 3.0 2.7 2.1 1.8

Call	Format	'95	'95	'95	'95	9
IXKL-AM-FM	oldies	4.9	5.4	5.9	5.2	5
KQKS	top 40/rhythm	4.5	4.5	3.7	4.7	5
KHIH	jazz/AC	4.5	3.5	3.0	3.8	4
KALC	top 40	3.5	4.2	3.9	4.1	4
KBCO-FM	triple A	3.8	4.1	3.2	4.2	4
KBPI	album	5.3	5.0	4.7	3.2	- 4
KIMN-FM	'70s oldies	2.5	3.8	4.0	3.7	- 4
KXPK	modern	5.6	5.3	5.2	4.2	3
KVOD	classical	2.4	3.0	2.7	2.9	3
KWMX	top 40	2.9	3.7	3.6	3.1	3
KHOW	N/T	2.5	2.5	2.3	2.5	2
KE2W	adult std	2.6	3.0	2.4	2.5	2
KTLK	N/T	3.6	2.7	3.5	2.8	2
KNRX	top 40/rhythm	.1	.5	1.7	1.9	2
KYGO-AM	sports	1.6	1.7	1.6	1.4	- 1
KKFN	sports	_	_	.5	.7	1
RIV	FRSIDE	CAI	IE-	_(2	7)	

	Sports				.,	
RIV	ERSIDE,	CAL	IF	-(2 7	7)	
KFRG	country	9.5	7.9	10.1	9.5	- 6
KFI	N/T	7.5	6.8	6.9	9.4	
KGGI	top 40/rhythm	6.7	6.4	5.8	6.1	
KVAR -	Spanish	2.1	3.8	4.3	4.6	
KOLA	oldies	3.6	3.7	4.1	3.9	
KBT	R&B	3.4	4.3	3.5	3.6	
TZO	AC	3.3	3.4	3.2	3.4	;
LLOS	album	3.4	3.8	4.2	3.5	
CBS-FM	cls rock	2.8	3.3	3.0	2.3	
(IIS-AM-FM	top 40	3.1	3.2	3.6	2.3	
(RTH	oldies	2.5	2.3	1.9	2.6	
CAL-FM	album	2.4	3.6	3.6	2.4	
(BIG	AC	1.6	2.5	2.0	2.7	
INX	N/T	2.9	2.5	2.2	2.4	
PWR	top 40/rhythm	1.9	1.5	2.0	2.2	
WRP	easy	2.1	2.2	2.4	2.1	
(TWV	jazz/AC	2.3	2.2	1.9	1.7	
CLVE	Spanish	1.5	2.2	2.0	1.6	
KROQ	modern	3.4	3.1	2.9	2.0	
KCXX	modern	1.8	2.4	2.1	1.7	
KLSX	N/T	1.6	1.3	.7	.9	
KOOJ	country	1.9	2.3	1.8	1.4	
KLAC	adult std	1.1	1.2	1.1	1.4	
KCAL-AM	Spanish	1.3	.8	.8	1.1	
KZLA	country	1.1	1.1	1.0	.9	
KSZZ	Spanish	.4	.7	.4	.8	
KDIF	Spanish	1.2	.8	8.	.9	
			_	100		

non	opamon	1.4	.0	.0		4.0
SAN	JOSE, C	ALI	F.—	(30)	
KGO	N/T	8.0	6.9	7.5	8.3	6.7
KYLD/KYLZ	top 40/rhythm	2.7	3.5	3.9	6.0	5.8
KBAY	AC	4,9	5.2	5.2	4.6	5.4
KEZR	AC .	2.5	3.3	3.1	3.8	5.1
KOME	modern	5.0	5.2	4.9	4.7	5.1
KSJO	album	4.9	4.8	4.7	4.2	4.7
KLOK	Spanish	3.7	4.3	3.6	4.6	4.4
KCBS	N/T	4.5	3.8	3.9	3.9	3.8
KNBR	N/T	4.1	3.6	4.2	3.8	3.3
KOIT-AM-FM	AC	2.1	3.0	2.9	3.9	3.0
KARA	AC	2.6	3.2	3.4	3.4	3.0
KFRC-AM-FM	oldies	3.2	2.6	3.5	2.8	3.0
KRTY	country	3.3	4.3	4.0	3.5	2.9
KFFG/KFOG	album	5.9	5.9	4.8	2.2	2.7
KIOI	AC	2.8	2.5	2.4	3.0	2.4
KDFC-AM-FM	classical	2.6	2.3	2.2	2.1	2.4
KKSJ	adult std	1.8	2.0	2.5	2.3	2.3
KKSF	jazz/AC	1.9	2.3	2.3	2.2	2.1
KMEL	top 40/rhythm	2.6	2.0	2.8	2.4	1.7
KUFX	cls rock	2.9	2.2	2.7	1.6	1.7
KITS	modern	1.9	2.0	2.1	2.1	1.6
KYCY	country	1.8	1.4	1.2	.9	1.6
KSFO	oldies	1.4	1.0	.8	.9	1.6
KBRG -	Spanish	1.0	1.1	1.1	1.4	1.5
KBLX	jazz/AC	1.7	1.5	1.7	1.4	1.4
KNTA	Spanish	.6	.7	.4	.7	1.4
KSAN	country	1.3	1.5	1.3	1.0	1.3
KBGG	'70s oldies	.7	.9	1.6	2.1	1.0
PRO	VIDENC	E. R	.l.—	-(31)	
WWLI	AC	8.3	7.7		7.3	7.6
******		0.0				

	KONIDEIAC	∟, '\		121	• /	
WWLI	AC	8.3	7.7	7.5	7.3	7.
WPRO-FM	top 40	7.5	7.2	6.3	7.5	7.
WHJY	album	9.4	9.0	8.5	7.7	6.
WWBB	oldies	6.4	5.8	4.5	6.2	5.
WCTK	country	3.2	4.6	3.8	5.3	5.
WLKW	adult std	5.4	4.9	6.0	5.1	4.
WSNE	AC	4.4	4.1	4.4	5.3	4.
WPRO-AM	N/T	5.1	4.5	5.3	5.1	4.
WHJJ	N/T	4.5	4.4	3.5	4.6	4.
WWKX	top 40/rhythm	3.9	3.9	4.3	4.8	3.
WWRX	cls rock	4.6	4.9	3.4	3.3	3.
WBRU	modern	3.2	3.4	3.3	2.6	2.
WDGE	modern	_	_	2.6	2.9	2.
WCRB	classical	1.7	1.5	1.7	2.1	2.
MMLW	top 40/rhythm	1.4	1.5	2.0	1.7	2.
NBZ	N/T	1.9	1.8	1.5	1.8	1.
NAAF	album	1.4	1.2	1.5	1.4	1.
WFHN	top 40	1.2	1.8	1.2	1.4	1.
WBSM	N/T	1.5	1.1	1.2	.6	1.
WBOS	triple A	1.4	1.0	1.2	.8	1.
WNRI	adult std	.5	_	.6	.7	1.
WBCN	modern	1.0	.9	1.4	.7	1.
WBMX	AC	.5	.9	.9	.5	1.
WOTB	jazz/AC	.9	1.3	.9	1.5	1.
WBCS	country	1.5	1.3	1.0	1.0	1.
WODS	oldies	1.0	1.0	1.0	.7	1.

	BUFFALO,	N.Y	(4	10)		
WYRK	country	10.8	9.9	9.1	10.3	10.1
WBEN	N/T	8.7	7.6	8.2	10.0	8.7
WJYE	AC	8.5	6.4	6.1	8.8	8.3
WKSE	top 40	6.3	8.6	7.5	6.9	7.0
WGRF	cls rock	4.7	5.9	7.4	6.7	6.8
WHTT-FM	oldies	6.1	6.5	7.0	6.7	6.8
WECK	adult std	5.2	6.5	4.9	5.9	6.6
WGR	N/T	6.5	6.3	4.4	4.8	6.2
WBLK	R&B	6.3	4.9	4.9	5.8	6.0
WEDG	modern	5.2	5.9	6.4	5.1	5.5
WMJQ	AC	6.3	5.6	6.0	6.1	5:3
WSJZ	jazz/AC	3.3	4.4	4.4	4.1	3.3
WNUC	country	1.0	2.0	1.5	1.0	1.5
CKEY	top 40	3.0	2.3	2.1	1.4	1.0
WDCX	religious	.8	.5	1.3	.9	1.0

Adult	Top	40	
		No 1+	44

★ ★ HOT SHOT DEBUT ★ ★ ★

OLD MAN AND ME (WHEN I GET TO HEAVEN) ◆ HOOTIE & THE BLOWFISH

1	1	1	10	★ ★ ★ NO. 1 : BECAUSE YOU LOVED ME 550 MUSIC 78237	★ ★ ★ ◆ CELINE DION 5 weeks at No. 1
2)	3	4	20	WONDER ELEKTRA 64376/EEG	
3	4	7	12	CLOSER TO FREE SLASH 17674/REPRISE	◆ BODEANS
4)	8	12	8	ALWAYS BE MY BABY COLUMBIA 78276	◆ MARIAH CAREY
5	6	5	30	NAME WARNER BROS. 17758	◆ GOO GOO DOLLS
6	5	3	22	DON'T CRY ZTT 17708/WARNER BROS	◆ SEAL-
7	2	6	23		ERYTHING BUT THE GIRL
8	10	14	9	FOLLOW YOU DOWN A&M 581380	◆ GIN BLOSSOMS
9	7	2	27		HOOTIE & THE BLOWFISH
10	9	9	14		THE TONY RICH PROJECT
11)	13	16	9	IRONIC MAVERICK 17698/REPRISE	◆ ALANIS MORISSETTE
12)	12	10	18	I WANT TO COME OVER	◆ MELISSA ETHERIDGE
13)	17	22	3	OLD MAN & ME (WHEN I GET TO HEAVEN) ATLANTIC 87074	◆ HOOTIE & THE BLOWFISH
14	11	8	29		DEEP BLUE SOMETHING
15	14	11	38	ROLL TO ME A&M 581114	◆ DEL AMITRI
16	18	17	48	RUN AROUND A&M 580982	◆ BLUES TRAVELER
17)	22	27	5	★ ★ ★ AIRPOWE GIVE ME ONE REASON ELEKTRA 64346/EEG	R ★ ★ ★ • TRACY CHAPMAN
18	15	15	38	TIL I HEAR IT FROM YOU A&M 581380	◆ GIN BLOSSOMS
19	16	13	25		AH CAREY & BOYZ II MEN
20	20	18	16	INSENSITIVE A&M 581274	◆ JANN ARDEN
21)	24	26	6	CHAINS EPIC 78281	◆ TINA ARENA
22	23	24	13	THE WORLD I KNOW ATLANTIC 87088	◆ COLLECTIVE SOUL
23	25	21	22	ONE OF US BLUE GORILLA 852368/MERCURY	◆ JOAN OSBORNE
24	26	25	13	HOOK A&M 581176	◆ BLUES TRAVELER
05	01	00	10	ONLY LOVE (THE BALLAD OF SLEEPING BEAUT	Y) SOPHIE B. HAWKINS

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PROGRAMMING

It's A Bob Grant-Less World After All; Bloch Pleads Guilty; Winter Arbs Are In

SMELL A MOUSE: A lot of speculation is pedaling its way around the industry that the April 18 firing of WABC New York's Bob Grant may have had more to do with ABC/Cap Cities owner Disney's concern over Grant's audacity than anything specific the controversial talk host said. And with Disney leaning an ear toward its stations' programming, a question mark appears over previous rumblings that Disney would likely unload ABC/Cap's radio stations at its first legal opportunity.

In any case, perhaps you've noticed that it's increasingly becoming a challenge to share forceful opinions over the airwaves. I'm not condoning Grant's recent comments about Commerce Secretary Ron Brown's death ("My hunch is that he's the one survivor, because at heart, I'm a pessimist"), but if radio talk show hosts—who often serve as a healthy facilitator of public opinion on current events—have to filter everything they say through a figurative corporate V-chip, then what good is the First Amendment?

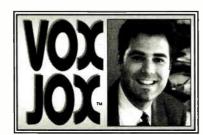
Grant, meanwhile, has vowed to return to the airwaves and is reportedly in discussions with other outlets in the Big A.

Speaking of controversial talkers, former financial host Sonny Bloch, who's been denying charges for more than a year that he misled listeners and the government, fessed up to seven counts of perjury and tax evasion. He'll be sentenced in July and possibly faces two years in jail.

As you saw in our first winter '96 Arbitron ratings last week (page 86), New York is enduring some market dyspepsia with recent flurries in formats and titles. Top 40/rhythm WKTU—the former country WYNY—is the big news, popping from a 1.9 to a 3.4 and tying for 10th. Resilient AC WLTW rebounds to tie for No. 1 with a 5.4 share

after dipping as low as 4.1 last spring. Joining it at the top is hip-hop WQHT (Hot 97), despite its slide from 6.1 to 5.4.

The news is not as good for top 40/modern WHTZ (Z100), which has been eroding since spring '95. It drops to No. 13 in the market, down 3.8-3.1. Meanwhile, the station continues to



by Chuck Taylor

retune its staff. After recent retreats by PD Steve Kingston and music director Andy Shane, and the signing on of Tom Poleman as PD, morning jock Steve Cochran is out after less than three months. Pm. driver Elvis Duran moves to mornings, teaming with surviving mornsters Patty Steele and Elliot Segal; Cane exits the night shift, replaced by new MD Paul "Cubby" Bryant. Also in: assistant PD Ryan Chase and program coordinator Sharon Dastur from KRBE Houston.

In Los Angeles, Spanish KLVE—which stirred controversy last quarter among Anglo stations that accused Arbitron of overskewing Latinos—held onto No. 1, gaining 6.9-7.1. It's followed by top 40/rhythm KPWR (Power 106), news/talk KFI, and R&B KKBT (the Beat). Other dramas: adult standards KLAC zips 1.9-2.9, going from No. 20 to No. 14 in the market, while Spanish KKHJ tumbles 3.1-1.8.

As is customary each quarter, we'll be

punching in winter '96 ratings for each of the top 100 markets over the coming weeks. Do savor.

Arbitron has also announced survey dates for next year: winter, Jan. 2-March 26; spring, March 27-June 18; summer, June 26-Sept. 17; fall, Sept. 18-Dec. 10.

Oh, my aching feet . . . It was like being in a self-contained city, albeit one with highly focused citizens. The National Assn. of Broadcasters' annual spring convention lured a staggering 92,000 radio, TV, and multimedia industry types to the city of blinking lives, I mean lights, Las Vegas.

This marks the first time Billboard has covered what had traditionally been known as a forum for engineers. While technology is still the order of the day, this crowd was far from a pocket-protector bunch.

As dramatic as the Telecom Act has been for group ownership and regulatory issues, rapidly advancing developments in equipment and its applications have made technology a high-priority ticket for multiple department functions within a radio station. You'll find our take on the show on page 82.

FORMATS: OROP THE BEAT

WGRX (X100) Baltimore will drop its mainstream rock format and is researching a new format direction, rumored to be country. In anticipation of a move, PD Brian Beddow, MD Lee Geary, and the entire air staff are out.

Following the purchase of Crescent's KFBI/KMZQ Las Vegas-to team with its soon-to-close KLUC--ARS wastes no time, flipping KFBI to modern, with WXEG (the Edge) Dayton, Ohio, PD Mike Stern taking on programming duties. The station will be known as X107.5 (Extreme Radio), with a change in calls expected soon. WXEG's Alan Gray has been named GM. ARS also bought top 40 KJMZ Las Vegas from Parker Communications and flipped it to rock-leaning hot AC Mix 94.1. (Back in Dayton, WXEG p.m. driver Jeff Stevens is named PD, and WMMX GM Deborah Parenti adds WXEG GM duties.)

Look for KOHT (Hot 98.3) Tucson, Ariz., to move in a bilingual top 40 direction. KOHT is currently Spanish with some English-language material.

FOLKS: KIIS IS COOKING

As expected, KHKS (Kiss) Dallas PD John Cook will succeed Steve Perun as PD of Gannett sister KIIS Los Angeles. Perun is reopening his consulting business, S.P. Inc., with KIIS and KHKS as clients. Cook's radio career began at KIIS in 1984 as research director.

Mac Daniels is upped from APD/MD to PD at WMZQ Washington, D.C. He succeeds longtime OM Gary McCartie, who exited in January. Daniels had been acting PD since that time.

EZ Communications' rhythmic AC KBKS (Kiss 106) Seattle hires John Stewart as PD. Stewart is currently morning show producer/sidekick for Mason Dixon at WMTX/WRBQ Tampa, Fla.

WESC/WFNQ Greenville, S.C., OM Jeff Garrison has been named PD at KMLE Phoenix. He replaces Shaun Holly.

Airplay Monitor editors Sean Ross, Kevin Carter, Phyllis Stark, John Loscalzo, and Janine McAdams contributed to this column

WPST PD Stevens Reduces Top 40's 'Cheese Factor'

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OF THE WEEK

MICHELLE STEVENS

Program Director

WPST Trenton, NJ

WPST TRENTON, N.J., PD Michelle Stevens is tap-dancing in a radio minefield conveniently located midway between markets No. 1 and No. 5.

When you factor in the 1.5 million people in the surrounding counties, WPST is cuming somewhere in the neighborhood of 800,000 people—not a bad day's work for a station that, at least on paper, exists in market No. 137.

In a radio battle in which every preset in your car lands you on another

modern rocker, WPST remained the No. 1 station in its two-bookper-year market last fall, off 12.0-8.8 but well ahead of the 5.7 share it had when nine-year radio vet Stevens took the PD reins in spring 1992

"We've always paid close attention to the basics," she says. "We focused the music, then concentrated on the cosmetic factors and the overall vibe, according to our image and target audience." That includes making more of a commitment to modern rock, balanced with ton 40

anced with top 40 accessibility. "The stuff between the records makes us stand out, because the song duplication in the market is worse than ever," says Stevens, considering that WPST competes, on some level, with WIBF and WPLY (Y100) Philadelphia and WXRK (K-Rock) New York.

"It's more important to us how our jocks relate to the audience, and the fact that we're more accessible than the other stations," says Stevens, who, despite the fact that WPST has phased out most of its nonmodern product over the last six months, stresses that WPST is not a modern rock station. "We do play the new rock hits and what's selling, but we also play other mainstream hits."

That has been WPST's musical posture for years, long before modern rock became a dominant flavor at other top 40 stations. Former WPST PD Dave Hoeffel was "ahead of his time," Stevens says. "He had the vision to take a top 40 in a modern rock direction and did his own research to back it up. He was a true pioneer of today's modern/top 40 posture."

Here's a recent 6 p.m. hour of WPST: Bush, "Machinehead"; Blues Traveler, "Run-Around"; Alanis Morissette, "You Learn"; Nirvana, "Come As You Are"; Dave Matthews Band, "Too Much"; Foo Fighters, "Big Me"; Sundays, "Wild Horses"; Hootie & the Blowfish, "Old Man & Me"; Smashing Pumpkins, "Zero"; Oasis, "Champagne Supernova"; Beastie Boys, "Sabotage"; No Doubt, "Just A Girl"; and Live, "Pain Lies On The Riverside."

"We're not top 40 in the true sense,

"We're not top 40 in the true sense, although we do try to maximize the strengths of top 40: the entertainment factor; accessibility, formatics, promotions, and marketing." WPST strives to minimize perceived negative top 40 baggage: screaming jocks and other out-

dated elements that Stevens and staff call "the cheese factor."

During the '80s, WPST accomplished that by having a largely unproduced and conversational presentation. Since then, it has built a reputation for left-of-center imaging, featuring an underlying vein of dry humor.

In that spirit, WPST practices the fine art of "anti-promotions" and "anti-jingles," Stevens says. Newly named WHTZ (Z100) New York assistant PD

Ryan Chase is the station voice, with all the writing and production done in-house by promotions/imaging director Mike Kaplan and afternoon jock Dan Kelly. In terms of jingles and sweepers, the now-standard MTV-type "beeps and boops" are out, says Stevens, who calls them "old school." Don't put it past the WPST production boys to build their own jingles in their basement laboratory, using pieces of guitar riffs pulled from old Pantera records and run

through a harmonizer.

Eddie Davis' morning show displays the same cynical humor demonstrated by the rest of the on-air staff, says Stevens, who does 10 a.m.-noon and is close to hiring a morning co-host. Kaplan does noon-2 p.m., followed by Kelly, who was upped from weekends to replace Scott Black, now at new modern rocker KMAX (Y107) Los Angeles. Joel Katz does nights. Late nights and overnights are handled by relative newcomers Tommy Jordan and morning-show producer Jason.

The station has no promotion budget to speak of, but uses old-fashioned grass-roots marketing to maintain maximum visibility. It uses trade and co-op deals to get key chains and other promotional items and has launched a line of "PST-Wear" apparel.

Although it targets the 18-34 demo, WPST has seen double-digit revenue growth across the board from 1992 to '96, according to Stevens, and in the process, it has expanded its base to become No. 1 12-54.

WPST GM Joan Gerberding was recently promoted to COO in charge of future acquisitions for Nassau Broadcasting, which also owns WNNJ Newton, N.J., and WSBG Stroudsburg, Pa. Stevens has received her VP of programming stripes. The new GM is former national sales manager Dan Henrickson. "Dan is a great motivator and a sharp street-thinker," says Stevens, who describes herself as a "big-picture" thinker rather than detail-oriented, hence the mess in her office.

"Many managers are anal, and that may work for them. Some managers are able to compute facts and analyze tons of research but can't compute the fact that they have a boring radio station. It's important to remember that passion won't spring from a computer."

KEVIN CARTER

newsline...

BRUCE RAVEN-STARK is named GM at Chancellor's KLAC/KZLA Los Angeles. Raven-Stark was GM at Viacom's KDBK and its successor, KSRY San Francisco, and previously managed KBSG Seattle.

ALLAN CHLOWITZ, GM at Chancellor's KNEW/KSAN San Francisco, adds those duties at duopoly partners KABL/KBGG.

JEANELL HINES, general sales manager of modern rock WHFS Washington, D.C., is the new station manager of Radio One's crosstown properties, WOL/WKYS/WMMJ.

 $\overline{\text{TIM POHLMAN}}$ is named VP/GM of KTWV (the Wave) Los Angeles, up from GM/GSM of KTWV/KFWB.

RENEE DEPY is named director of programming at research/consulting firm Broadcast Architecture, up from overseeing production for and music director of its Smooth Jazz Network. Also, Lorraine Bergman is named director of affiliate relations and MD of the network.

SALE OF THE WEEK: WMMS/WMJI Cleveland from OmniAmerica to Nationwide Communications in exchange for Nationwide's WOMX (Mix 105) Orlando, Fla., plus \$43.5 million in cash, which includes a \$1.5 million consulting agreement with OmniAmerica. The deal gives both groups three stations in each market.

STATION SALES: KMZQ/KFBI/KVEG Las Vegas from Crescent Communications to the fast-growing American Radio Systems for \$30 million; KRST/KOLT-FM/KRZY Albuquerque, N.M., from Crescent to Citadel Communications for \$23 million (KOLT and KRZY will be spun off to an unidentified buyer, leaving Citadel with eight stations in the market, including KASY, which it is also purchasing).

THE MODERN AGE - BY BRADLEY BAMBARGER

Pretty much everybody knows the story behind Tracy Bonham's "Mother Mother," but we'll let her recap quickly for those who don't.

"The song's about little white lies," Bonham says. "I was lying to Mom, telling her that things were cool, when in fact they were pretty sucky. It was my 21st birthday, I had \$3 in the bank, I had a jerk-off boyfriend, and all my friends were away on spring break. So I lied to Mom so she wouldn't freak out. She's such a worry wart—she's great, though."

No. 6 on Modern Rock Tracks this week, "Mother Mother" comes from Bonham's Island debut album, "The Burdens Of Being Upright."

The record is resonating with its audience, which

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ranges from preteen girls to fraternity guys. The preteens are Bonham's favorite.

"I'm starting to get little girls at my shows," Bonham says. "Two came backstage in Chicago and wanted me to sign their T-shirts. That's so cute. I



FOR WEEK ENDING MAY 4, 1996

"I love it that 'Mother Mother' makes kids feel good. 'Have You Never Been Mellow' made me feel good."

—Iray Bonham

guess 'Mother Mother' has become kind of a teen anthem. It's strange, but it's awesome, too.

"I love it that I wrote something that makes kids

feel good. I know 'Have You Never Been Mellow' made me feel good. Though I guess I kind of blew it for teenagers, 'cause moms come up to me and say, 'So that's what's going on.' "

The obvious question is whether there will be a sequel to "Mother Mother." Bonham says she already has one written.

"It's not called 'Father Father,' but I wrote a song for my stepfather. I called it 'Captain Aphid.' Once, my sister was cutting his hair, and he had this towel around his neck. Then he went outside to spray the garden for little bugs, and he still had the towel on—it looked like a cape. He was pretty funny looking—Captain Aphid. So, I sang this song for his birthday. He was beaming."

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FOR WEEK ENDING MAY 4, 1996

Mainstream Rock Tracks...

14	14		UL	I Udili HUUN II dunum
WK.	L WK.	2 WKS.	WKS.	TRACK TITLE ARTIST ALBUM TITLE (IF ANY) LABEL/DISTRIBUTING LABEL
				* * * No. 1 * * *
1	2	2	7	BIG BANG BABY 1 week at No. 1 ◆ STONE TEMPLE PILOTS TINY MUSIC_SONGS FROM THE VATICAN GIFT SHOP ATLANTIC
2	l	1	21	IN THE MEANTIME SPACEHOG RESIDENT ALIEN HIFI/SIRE/EEG
3	3	3	20	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE SPARKLE AND FADE TIM KERRICAPITOL
4	4	4	7	WHERE THE RIVER FLOWS COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC
5	5	5	11	MACHINEHEAD SIXTEEN STONE SIXTEEN STONE MACHINEHEAD TRAUMAINTERSCOPE
6	6	10	3	OLD MAN & ME (WHEN I GET TO HEAVEN) ◆ HOOTIE & THE BLOWFISH FAIRWEATHER JOHNSON
1	8	13	7	COUNTING BLUE CARS PET YOUR FRIENDS ◆ DISHWALLA A&M
8	7	9	10	WATER'S EDGE AMERICAN STANDARD ◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
9	9	8	13	WHAT DO I HAVE TO DO? wither blister burn + Peel STABBING WESTWARD COLUMBIA
				* * *AIRPOWER * * *
10	NE	w►	1	HUMANS BEING *TWISTER" SOUNDTRACK WARNER BROS.
11	10	11	13	DROWN TRACE SON VOLT WARNER BROS.
12	11	7	16	SISTER ◆ THE NIXONS FOMA MCA
13	14	15	6	ROCK AND ROLL ALL NITE MTV UNPLUGGED MERCURY
14	12	6	20	HEAVEN BESIDE YOU ♦ ALICE IN CHAINS ALICE IN CHAINS COLUMBIA
15)	20	30	4	CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY?
16)	22	29	4	TOO MUCH CRASH ◆ DAVE MATTHEWS BAND RCA
17	13	12	19	BRAIN STEW/JADED ◆ GREEN DAY INSOMNIAC REPRISE
18	17	16	34	CUMBERSOME AMERICAN STANDARD ◆ SEVEN MARY THREE MAMMOTH/ATLANTIC
19	16	22	8	ZERO ◆ SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
20	15	20	8	BORN WITH A BROKEN HEART ◆ KENNY WAYNE SHEPHERD LEDBETTER HEIGHTS
21	19	17	26	THE WORLD I KNOW ◆ COLLECTIVE SOUL ATLANTIC
22	21	14	22	1979 ♦ SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
23	18	18	10	IRONIC
24	25	26	5	I HATE MY GENERATION THE GOLDEN AGE CRACKER VIRGIN
25	24	21	13	EVERYTHING FALLS APART → DOG'S EYE VIEW HAPPY NOWHERE COLUMBIA
26	23	19	10	BIG ME FOO FIGHTERS FOO FIGHTERS ROSWELL/CAPITOL
27	29	27	14	AEROPLANE ONE HOT MINUTE ◆ RED HOT CHILI PEPPERS WARNER BROS.
28	30	28	22	I GOT ID PEARL JAM EPIC
29	33		2	ALCOHOL → HOWLIN' MAGGIE HONEYSUCKLE STRANGE COLUMBIA
30	26	25	8	BALLBREAKER AC/DC BALLBREAKER EASTWEST/EEG
31)	40		2	ANGELINE IS COMING HOME RIVER SONGS ↑ THE BADLEES POLYDOR/A&M
(32)	NE	w Þ	1	PRETTY NOOSE SOUNDGARDEN A&M
33	27	24	15	NAKED A BOY NAMED GOO DOLLS METAL BLADE/WARNER BROS.
34)	37	[- -	2	MOTHER MOTHER THE BURDENS OF BEING UPRIGHT THE BURDENS OF BEING UPRIGHT SLAND
35)	NE	w Þ	1	SALVATION TO THE FAITHFUL DEPARTED ↑ THE CRANBERRIES ISLAND
36	31	34	24	GLYCERINE ♦ BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
37)	38	-	2	PHOTOGRAPH VILLAINS
38	28	23	13	FOLLOW YOU DOWN
39	39		2	SWEET DREAMS (ARE MADE OF THIS) MARILYN MANSON NOTHING/INTERSCOPE
40	RE-F	NTRY	2	T.A.I.L. INTO ANOTHER HOLLYWOOD

Modern Rock Tracks...

⊢¥	√. K.	2 WKS	WKS	TRACK TITLE ARTIST ALBUM TITLE (IF ANY) LABEL/DISTRIBUTING LABEL				
1	1	1	11	★ ★ NO. 1 ★ ★ CHAMPAGNE SUPERNOVA (WHAT'S THE STORY) MORNING GLORY? 5 weeks at No. 1 ◆ OASIS				
(2)	3	4	4	SALVATION ◆ THE CRANBERRIES				
3	2	2	7	TO THE FAITHFUL DEPARTED ISLAND BIG BANG BABY TINY MUSICSONGS FROM THE VATICAN GIFT SHOP ATLANTIC				
4	5	5	11	MACHINEHEAD SIXTEEN STONE MACHINEHEAD SIXTEEN STONE TRAUMA/INTERSCOPE				
5	4	3	15	BIG ME ◆ FOO FIGHTERS				
6	8	16	5	FOO FIGHTERS ROSWELL/CAPITOL MOTHER MOTHER THE BURDENS OF BEING UPRIGHT SLAND SLAND				
7	7	10	4.	TOO MUCH ◆ DAVE MATTHEWS BAND CRASH				
8	6	6	22	IN THE MEANTIME ♦ SPACEHOG RESIDENT ALIEN HIFVSIRE/ECC				
9	16	22	6	I PHOTOGRAPH ♠ THE VERVE PIPE				
10	15	20	5	VILLAINS RC COUNTING BLUE CARS PET YOUR FRIENDS RC DISHWALLA A&A				
11	9	7	26	SANTA MONICA (WATCH THE WORLD DIE) SPARKLE AND FADE DIM KERR/CAPITO ZERO ◆ SMASHING PUMPKING				
12	13	9	12	ZERO ◆ SMASHING PUMPKINS WILLON COLLIE AND THE INFINITE SADNESS VIRGII				
13	11	11	8	SWEET LOVER HANGOVER SWEET F.A. ◆ LOVE & ROCKETS BEGGARS BANQUET/AMERICAN REPRISI				
14	12	12	14	WHAT DO 1 HAVE TO DO? wither Blister Burn + PEEL THE 13TH ◆ STABBING WESTWARE COLUMBIA THE 13TH ◆ THE CURE				
15	18	26	3	THE 13TH wild mood swings → THE CURE FICTION/ELEKTRA/EEG				
16	10	8	18	WILD MOOD SWINGS FICTION/ELEKTRA/EE IRONIC				
17	17	15	10	FLOOD JARS OF CLAY				
18	20	21	8	SISTER FOMA				
19	27	31	4	★ ★ ★ ÅIRPOWER ★ ★ HERE IN YOUR BEDROOM GOLDFINGER MOJOJUNIVERSA				
20	14	13	6	I HATE MY GENERATION → CRACKEF THE GOLDEN AGE VIRGIN				
21	22	24	7	A COMMON DISASTER ♦ COWBOY JUNKIES LAY IT DOWN GEFFEI				
22	19	14	20	BRAIN STEW/JADED ◆ GREEN DA' INSOMNIAC REPRIS				
23	23	19	12	EVERYTHING FALLS APART → DOG'S EYE VIEW HAPPY NOWHERE COLUMBIA				
24	28	33	3	BULLS ON PARADE ♦ RAGE AGAINST THE MACHINI EVIL EMPIRE				
25	21	17	24	1979 ♦ SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGII				
26	32	38	3	LADYKILLERS LOVELIFE ◆ LUSH 4AD/REPRIS				
27	37		2	LOVE UNTOLD PAUL WESTERBERG REPRIS				
28	24	25	25	JUST A GIRL TRAGIC KINGDOM TRAUMA/INTERSCOP				
29	38	-	2	SPIDERWEBS NO DOUB TRAGIC KINGDOM TRAUMA/INTERSCOP				
30	34		2	BANDITOS FIZZY FUZZY BIG & BUZZY ◆ THE REFRESHMENTS MERCUR				
31)	29	32	6	DRUGS MINT 400 ◆ AMMONIA				
32	25	18	15	AEROPLANE ONE HOT MINUTE → RED HOT CHILI PEPPER: WARNER BROS				
33	26	23	15	ONLY HAPPY WHEN IT RAINS				
34	31	29	10	GUILTY ◆ GRAVITY KILLS				
35)	NE	w▶	1	HEARTSPARK DOLLARSIGN ♦ EVERCLEAR SPARKLE AND FADE TIM KERR/CAPITOL				
	35	36	3	SOMEDAY I WILL TREAT YOU GOOD SPARKLEHORSE //VADIXIESUBMARINETRANSMISSIONPLOT CAPITOL				
(36)		27	17	HEAVEN BESIDE YOU ALICE IN CHAINS COLUMBI				
36)	30	21		WEET DREAMS (ARE MADE OF THIS) ◆ MARILYN MANSON				
		w >	1	SWEET DREAMS (ARE MADE OF THIS) MARILYN MANSON				
37		1		SWEET DREAMS (ARE MADE OF THIS) MARILYN MANSON				

Compiled from a national sample of amplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 76 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. Videoclip availability. © 1996, Billboard/BPI Communications (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time.

OKIO

Week of April 14, 1996

- 1 Because You Loved Me / Celine Dior
- ② How Deep Is Your Love / Take That
- 3 How Crazy Are You / Meja
- 4 It Is One / Jackson Brown
- (5) I'll Do It / Nahki And Diana King (6) Lucky Love / Ace Of Base
- (7) Real Love / The Beatles
- 8 Let Your Soul Be Your Pilot / Sting
- No One Else / Total
 Everybody / Kiss Of Life
- 1 Never Never Love / Simply Red
- 1 7 Gatsu 7 Nichi, Hare / Dreams Come True
- 13 Nothing To Declare / Cloudberry Jam
- 1 Always Be My Baby / Mariah Carey
- (1) Heaven Only Knows / Swing Out Sister
- (B) Party / Dede
 (1) Don't Let No One Get You Down /
- War Featuring Hispanic Mc's

 1 Like Marvin Gaye Said (What's Going On)
- Speech
- (9) If You Come To Party / Paulo Mendonca
- Never Give Up On You / Paul Hardcastle

 Girl 6 / The New Power Generation
- 2 Dub I Dub / Me And My
- Cherry / Spitz
- Tell The World / Pandora
- Throw Your Hands Up / L.V.
 Fast Love / George Michael
- Treedom / Globe
- 3 I Believe / Mette Hartman
- 3 Who Are You / Eternal
- Mapple Eyes / Swoop
- 1 You've Got A Friend In Me /
- Lyle Lovett And Randy Newman

 Baby Portable Rock / Pizzicato Five
- 3 Whole Lotta Love / Goldbug
- Mouth / Merril Bainbridge
- ® Riddin' Low / L.A.D.
- (%) I Need To Be In Love / Carpenters (%) Slow It Down / Mondo Grosso
- Sittin' Un In My Room / Brandy
- 3 One Of Us / Joan Osborne
- @ Lady / D'Angelo
- While The Earth Sleeps /
 Peter Gabriel With Deep Forest
- ⊕ Count On Me (From "Waiting To Exhale") /
- Whitney Houston & CeCe Winans
- Su Su Su Super Ki•Re•I / Scatman John
 You Got To Have Freedom / Boogaloo
- Anywhere Is / Enya
- Philosophy / Ber. Folds Five
- 4 Agua De Beber / Anna Caram
- 49 Nobody Knows / The Tony Rich Project
- Do That Dance / Nile Rodgers
 Secondary / Robular Zon
- Spaceman / Babylon Zoo
- Selections can be heard on "Sapporo Beer Tokio Hot 100"
- every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at: http://www.infojapan.com/JWAVE/

Music Video

PROGRAMMING

Sunshine Spotlights Acts 'On Tour'

PBS Program Features Live Performances

■ BY BRETT ATWOOD

LOS ANGELES—Contemporary music is about to find a prime programming spot on public television: the AT&T-sponsored performance series "On Tour," which is set to debut in June.

The hourlong weekly program is being produced by Sunshine Television, which is affiliated with music video and film production company Sunshine Filmworks. In the coming months, Sunshine will shoot acts in the U.S. and Europe for the series, which will air Saturday nights at 11 p.m. EST on most PBS stations.

The program, which is being directed by Matthew Amos, will feature three music acts per show, with developing and established acts in many genres.

Among the acts that will appear in the show's first season are Smashing Pumpkins, Bush, Ozzy Osbourne, the Cranberries, Gin Blossoms, Tears For Fears, Cypress Hill, No Doubt, All-4-One, Meat Loaf, Garbage, and the Allman Brothers Band.

Developing acts slated to appear include Filter, Marry Me Jane, the Refreshments, the Verve Pipe, dog's eye view, Superdrag, Phunk Junkeez, Morphine, Dishwalla, and Lush.

"The music attempts to appeal to a wide variety of tastes—it is not genrespecific," says talent executive Rob Tonkin.

Performers on "On Tour" will reflect those acts that are on the road at any given time, according to producer John Diaz, who is a veteran of more than 1,000 music videos and several largescale televised music events.

"This show is designed to give the audience a real understanding of what happens out on the road," says Diaz. "The music labels have been looking for different avenues for music on broadcast TV for years. This is it."

Preproduction of "On Tour" began in December, and the first performance footage was shot April 20 in Springfield, Mo.

After a performance segment is taped, it will appear on the air in two to four weeks, says Tonkin. Each pro-

gram will contain two or three songs from each artist.

International distribution was still being finalized at press time, but the program is expected to begin airing in other countries in September, according to Tonkin.

The host of the series is a computer-



animated character named A.D., who will introduce each performer. Many of the artists will be interviewed by A.D. in interstitial segments that may remind viewers of another animated interview program, the Cartoon Network's "Space Ghost: Coast-To-Coast."

"A.D. is a hyper-medicated travel writer from space who is in search of cool stuff," says Don Scott, who is a liveaction computer-animation technician for the program. "He finds Earth to be a planet with no culture or technology. But for our all faults, we do one thing right: We know how to rock ... It will be interesting to see how the bands react to him."

A.D.'s computer image is rendered with Silicon Graphics Onyx Reality Engine². However, it takes two humans to bring the space character of A.D. to life. A.D.'s facial expressions come from an actor, who wears a special camera-equipped facial tracking helmet. Another actor wears a custom-designed body suit that interacts with magnetic field positional sensors that record every movement. The motions of both actors combine to form the head and body motions of the computer-generated alien host.

Diaz describes A.D. as "Max Headroom meets 'The Hitchhikers' Guide To The Galaxy.'"

In addition to television exposure, "On Tour" will have a presence on the radio and on the Internet's World Wide Web. The popular music Web site "SonicNet," which is a division of Sunshine Interactive Network, will soon include interactive information about the music program. Media America will syndicate a concert program based on audio excerpts from the show to several radio stations in the fall.

AT&T will help to promote the show. Although specific marketing and promotion plans were still being determined at press time, it is likely that AT&T will integrate "On Tour" programming information into some of its advertising on TV, newspapers, and the Internet.

Neil Diamond Can Sing At Your Wedding; Estefan's Vid Games

CONFERENCE UPDATE: It's still several months away, but initial planning is under way for the 18th annual Billboard Music Video Conference and Awards, which will be held Nov. 7-9 at the Crown Plaza's Parc Fifty-Five Hotel in San Francisco. The Eye is interested in hearing any suggestions readers may have for panels and discussion groups at this year's event. Call 213-525-2289 or E-mail comments to brett213@ix.netcom.com. Event sponsorships are available for the conference. For business opportunities at the event, which is the largest in the music video industry, call Maureen Ryan at 212-536-5002.

WEDDING VIDEO: Married fans of Neil Diamond may get a chance

to star in his next music video. Columbia recently began soliciting home video tapes of weddings for use in the forthcoming clip "Marry Me." The storyboard calls for the use of intimate footage of various wedding ceremonies, which will be edited together with performance footage from the ABC special "Neil Diamond: Under A Tennessee Moon."

"Neil thought that this was a great idea," says Peter Fletcher, West Coast VP of marketing for Columbia. "His fans are very loyal, and this is a fun thing.

We plan to view all the footage that comes in and want to represent both his young and old fans."

Fletcher says the final edit of the clip should be ready by mid-May. Couples who want to be immortalized in music video need to send their VHS tapes by Tuesday (30) to Neil Diamond/"Marry Me," Columbia Records, 2100 Colorado Ave., Santa Monica, Calif. 90404.

OLYMPIC CLIP: Depending on what channel you watch, you'll likely catch varying versions of Gloria Estefan's latest clip, "Reach." Walker/Fitzgibbon Television & Film Production, which produced the clip, created different edits of the video, which pays homage to the 1996 summer Olympic Games.

The "Vogue Olympians" edit of the clip, which was directed by Marcus Nispel, is shot in black and white and dramatizes athletes who attempt to achieve their dreams of an Olympic medal. The only color in the clip is that of the Olympic torch; the orange flame is in stark contrast to the other visuals. The clip is airing on VH1

However, NBC, which will air the summer Olympics, wanted the clip to display a more obvious visual connection to its coverage of the event. The channel aired a re-edit of the video during half time of the Chicago Bulls/Orlando Magic game April 7.

To create the Olympic/NBC edit, Walker/Fitzgibbon looked through past Olympic and sports-event footage to find inspiring scenes to edit into the original clip so that the connection to the Olympics would be more noticeable.

Seamlessly editing sports video footage into the arty Estefan clip was no easy task, according to producer **Mo Fitzgibbon**.

"We had to sift through about 11 hours of Olympics footage to find the right scenes," says Fitzgibbon. "It ended up working out, but not after a lot of creative planning."

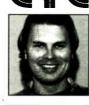
The final Olympic/NBC edit con-

The final Olympic/NBC edit contains several notable athletes, including Magic Johnson, Carl Lewis, and Shaquille O'Neal. NBC may replay

the clip periodically to promote its coverage of the summer Olympics.

A NIMATED LIGHT: "On Tour" is not the only music program to be hosted by a computer-animated character (see story, this page). Wall, Pa.-based Christian music video programmer LightMusic has started to give some hosting duties to a Mac-created cartoon character. Producer/ host Tom Green provides the voice for his animated counterpart and will continue as human host for the





by Brett Atwood

show.

VIDEO DIAL TONE: Although there is a lot of talk about the promise of interactive television in the industry, music programmers TNN and CMT are already airing commercials that are interactivewell, sort of. The spots, which promote tourism for Myrtle Beach, S.C., actually dial the phone for the viewer. The TV ad prompts viewers to place their telephone next to the TV speaker, and then it plays a dial-tone audio track that emulates a push-button phone call. Forget all the talk about the merging of the cable television and telephone industries. For better or for worse, this "video dial tone" is already here.

UICK CUTS: Randi Wilens has exited Alter Ego and can be reached at 310-556-1642 . . . Automatic Productions has signed music video directors Rubert Wainwright and Timothy White . . . Former "Dukes Of Hazzard" star Tom Wopat has exited his hosting duties of TNN's "Prime Time Country." The vacant slot will be filled by rotating guest hosts...Razor & Tie has serviced its first music video. The independent label recently commissioned a clip for Dar Williams' "As Cool As I Am. Julia Heyward directed, while Carol Ruthberg produced for Hikeoki Productions.

PRODUCTION NOTES

LOS ANGELES

Marty Thomas recently shot Toshi Kubota's "La La La—Love Song." Maz directed photography, and Rika Nakanishi, Skinny B, and Jaque Kimbrough produced

Super Deluxe's "She Came On" was directed by Doug Aitken; Eric Matthies produced. Anghel Decca directed photography. The same crew shot Love In Reverse's "I'm A Contradiction."

Danielle Caganan executive produced.

Chris Applebaum directed Possum

Dixon's "Emergency About To End." Robert Nackman and Rob Howard produced, while Shane Hurlbut directed photography.

Film Noire director Marc Calixte directed a multiartist tribute clip to Martin Luther King Jr. April Lundy and T.H. Davis produced the Los Angeles and Atlanta shoot.

NEW YORK

Coyote Shivers' "If" clip was directed by Holly Paige Joyner; Terri Shafirov and Jeanette Rulli produced. Dave Ferrara directed photography.

Jon Klein is the eye behind Whipping Boy's "Twinkle" for Automatic Productions. Sean Van Ales directed photography, and Juliet Naylor produced. Klein also directed Wakeland's "Falling Again." Anthony Radcliff directed photography, while Naylor produced.

Shaggy's "In The Summertime" was directed by David Palmer. Mike Alfieri produced, while Ramsey Nickell directed photography.

Kiss' "Rock And Roll All Nite" was

Kiss' "Rock And Roll All Nite" was directed by **Joe Perota**. **Alex Coletti** produced the video, which is taken from a recent "MTV Unplugged" shoot.

OTHER CITIES

Mark Collie's "Lipstick Don't Lie" was directed by Steven T. Miller and R. Brad Murano. Ken Byrnes produced the Dallas shoot.

1

86

AristoMedia Meeting. AristoMedia's video promotion department assisted with the media taping rooms at a recent country radio seminar in Nashville. The Aristo crew hooked up video show producers with some of country's top artists, including the Delevantes. Pictured, from left, are Mike Delevante; AristoMedia's Kris Sultemeir, Craig Bann, and Katie Dean; Bob Delevante; and AristoMedia's Dana Schneider.

Video Monitor. Billboard

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



- 1 MC Lyte, Keep On, Keepin' On 2 Busta Rhymes, Woo-Hah!! Got You All In Check
- 3 Mariah Carey, Always Be My Baby 4 Nonchalant, 5 O'Clock
- 3 Martial Ladry, Always be My Baby
 4 Nonchalant, 5 O'Clock
 5 Lost Boyz, Renee
 6 Michael Jackson, They Don't Care About U
 7 Quincy Jones, Babyface, Tamia, Slow Jams
 8 Tha Dogg Pound, New York, New York
 9 LL Cool J, Doin I I
 10 Jodeci, Get On Up
 11 Kris Kross, Live And Die For Hip Hop
 12 Groove Theory, Keep Tryin'
 13 Coolio, 1,2,3,4 (Sumpin' New)
 14 R. Kelly, Down Low
 15 Whitney Houston & Coce Winars, Count On Me
 16 H-Town, A Thin Line Between Love & Hate
 17 Ladae, Party 2 Nite
 18 D'Angelo, Lady
 19 Ras Kass, Miarni Life
 20 Shaggy Fest Grand Puba, Why You Treat Me...
 21 Monifath, 1 Miss You
 22 Fugees, Fu-Gee-La

- 21 Monifah, I Miss You
 22 Fugees, Fu-Gee-La
 23 Immature, Please Don't Go
 24 SWV, You're The One
 25 Chantay Savage, I Will Survive
 26 Patra W/Aaron Hall, Scent Of Attraction
 27 Deborah Cox, Who Do U Love
 28 Randy Crawford, Give Me The Night
 29 Jesse Powell, All I Need
 30 Genius/Gza, Shadow Boxin

* * NEW ONS * *

Solo, He's Not Good Enough Hootie & The Blowfish, Old Man & Me George Clinton, If Anybody Gets Funked Up 3T, Tease Me E.Gee, Butterfly Me The Whitehead Brothers, Feel Your Pain Total, Kissing You Case Feat. Foxoy Brown, Touch Me, Tease Me



Continuous programming 2806 Opryland Dr., Nashville, TN 37214

- 1 Shania Twain, You Win My Love 2 Brooks & Dunn, My Maria
- 3 Tim McGraw, All I Want Is A Life

- 3 Tim McGraw, All I Want Is A Life
 4 Alabama, It Works
 5 Terri Clark, If I Were You
 6 Collin Raye, I Think About You †
 7 Toby Keith, Does That Blue Moon Ever Shine...
 8 Bryan Whitle, I'm Not Supposed To Love Yo
 9 Junior Brown, My Wife Thinks You're Dead
 10 Parm Tillis, The River And The Highway

1221 Collins A

- 11 Blackhawk, Almost A Memory Now 12 Ricochet, Daddy's Money 13 Jobe Messina, Heads Cardina, Tails California 14 Emilio, I Think We're On To Something 15 Mindy McCready, 10, 000 Angels 16 Karla Bonoff & Nitty Gritty Dirt Band, You... † 17 Marty Stuart & Travis Tritt, Honky Tonkin † 18 Mark Collie, Lipstick Don't Lie † 19 Rich McCready, Thinkin' Strait † 20 Daryle Singletary, Workin' 14 Out 21 John Anderson, Long Hard Lesson Leamed † 20 Dwight Yoakam, Sorry You Asked? †

- 21 John Anderson, Long Hard Lesson Leamed †
 22 Dwight Yoakam, Sorry You Asked? †
 23 Trace Addins, There's A Girl In Texas †
 24 Shelby Lynne, Another Chance At Love
 25 Sammy Kershaw, Meant To Be †
 26 Lonestar, No News
 27 Billy Dean, It's What I Do
 28 Paul Brandt, My Heart Has A History †
 29 Sky Kings, Picture Perfect
 30 Sawyer Brown, Treat Her Right †
 31 Stephanie Bentley, Who's That Girl
 32 Bobbie Cryner, You'd Think He'd Know Me
 33 Keith Gattis, Little Drops Of My Heart
 44 Keith Stegall, Fifty-Fifty
 35 Garth Brooks, The Change

- 34 Keith Stegall, Fifty-Fifty
 35 Garth Brooks, The Change
 36 Reba McEntire, Starting Over Again
 37 Rhonda Vincent, What More Do You Want...
 38 The Mavericks, All You Ere Do Is Bring Me Down
 39 Doug Supernaw, She Never Looks Back
 40 Neil Diamond, One Good Love
 41 Dan Seals, I'd Really Love To...
 42 Steve Azar, Someday
 43 Joe Diffie, C-O-U-N-T-R-Y
 44 Gretchen Peters, When You Are Old
 45 Ronna Reeves, My Heart Wasn't In It
 46 Tracy Lawrence, Time Marches On
 47 Nanci Griffith W/The Crickets, Well...
 48 James Bonamy, I Don't Think! Will
- 48 James Bonamy, I Don't Think I Will 49 Diamond Rio, It's All In Your Head 49 Diamond Rio, It's All In Your Head 50 Paul Overstreet, Even When It Don't Feel
- † Indicates Hot Shots

* * NEW ONS * *

Lari White, Wild At Heart Patricia Conroy, What Else Can I Do



- 1 LL Cool J, Doin It
 2 The Cranberries, Salvation **
 3 Hootle & The Blowfish, Old Man & Me
 4 Stone Temp Blowfish, Old Man & Me
 5 Coolio, 1,2,3,4 (Sumpin' New)
 6 Mariah Carey, Always Be My Baby
 7 Oasis, Champagne Supernova
 8 Alanis Morissette, Ironic
 9 Carbase Only Hanny When It Rains
- 9 Garbage, Only Happy When It Rains 10 Dave Matthews Band, Too Much **
- 10 Dave Matthews Ballit, 100 Mutch 11 R. Kelly, Down Low 12 Bush, Machinehead 13 Celline Dion, Because You Loved Me 14 Whitney Houston & Cece Winans, Count On Me 15 Rage Against The Machine, Bulls On Parade 16 Smashing Pumpkins, 1979

- Busta Rhymes, Woo-Hah!! Got You All In Check The Cure, The 13Th Lenny Kravitz, Can't Get You Off My Mind Stabbing Westward, What Do I Have To Do? Red Hot Chili Peppers, Aeroplane Tracy Bonham, Mother Mother Spacehog, In The Meantime Marilyn Manson, Sweet Dreams

- 21 Red Hot Chill Peppers, Aeropiane
 22 Tracy Bonham, Mother Mother
 23 Spacehog, In The Meantime
 24 Marilyn Manson, Sweet Dreams
 25 Alice In Chains, Again
 26 Jewel, Who Will Save Your Soul
 27 Dog's Eye View, Everything Falls Apart
 28 Madonna, Love Don't Live Here
 29 The Nixons, Sister
 30 Tracy Chapman, Give Me One Reason
 31 Deborah Cox, Who Do U Love
 32 Aparc, California Love
 33 Ammonia, Drugs
 34 No Doubt, Just A Girl
 35 Foo Fighters, Big Me
 36 Joan Osborne, Right Hand Man
 37 Seven Mary Three, Water's Edge
 38 Goldfinger, Here In Your Bedroom
 39 SWV, You're The One
 40 Korn, Clown
- 40 Korn, Clown
 41 Fugees, Fu-Gee-La
 42 Mary J. Blige, Not Gon' Cry
 43 Nonchalant, 5 O'Clock
 44 Pulp, Common People
 45 TLC, Waterfalls
 46 Aerosmith, Amazing
 47 Lush, Lady Killers
 48 Bush, Come Down
 49 Oasis, Wonderwall
 50 Jars Of Clay, Flood

- ** Indicates MTV Exclusive

* * NEW ONS *

Bryan Adams, The Only Thing That Looks Good George Michael, Fastlove Van Halen, Humans Being Weird Al Yankovic, Gump Delinquent Habits, Tres Delinquents
MC Lyte Feat. Xscape, Keep On, Keepin' On
No Doubt, Spiderwebs
The Refreshments, Banditos



30 hours weekly 2806 Opryland Dr., Nashville, TN 37214

- 1 Lonestar, No News
 2 Daryle Singletary, Workin' It Out
 3 Tim McGraw, All I Want Is A Life
 4 The Mavericks, All You Ever Do Is Bring Me Down

- 4 The Mavericks, All You Ever Do Is Bring Me Down 5 Alabarma, It Works 6 Pam Tillis, The River And The Highway 7 Jobee Messina, Heads Carolina, Talis California 8 Billy Dean, It's What I Do 9 Neil Diamond, One Good Love 10 Terri Clark, If I Were You 11 Blackhawk, Almost A Memory Now 12 Shania Twain, You Win My Love 13 Toby Keith, Does That Blue Moor Ever Shine... 14 Bryan White, I'm Not Supposed To Love You 15 Collin Raye, I Think About You

- 16 Joe Diffie, C-O-U-N-T-R-Y 17 Brooks & Dunn, My Maria 18 Garth Brooks, The Change 19 Mindy McCready, 10, 000 Ange 20 Doug Supemaw, She Never Looks 21 Dan Seats, I'd Really Love To 22 Ricochet, Daddy's Money 22 Ricochet, Daddy's Money
 23 Dwight Yoakam, Sorry You Asked?
 24 Paul Brandt, My Heart Has A History
- 25 Sawyer Brown, Treat Her Right 26 Karla Bonoff & Nitty Gritty Dirt Band, You.
- 27 Sky Kings, Picture Perfect 28 Marty Stuart & Travis Tritt, Honky Tonkin

* * NEW ONS * *

James Bonamy, I Don't Think I Will Highway 101 & Paulette Carlson, it Must Be Love The Rankin Family, The River Lari White, Wild At Heart



Continuous programming 1515 Broadway, NY, NY 10036

- 1 Celine Dion, Because You Loved Me 2 Mariah Carey, Always Be My Baby 3 Melissa Etheridge, i Want To Come Over
- 4 Alanis Morissette, Ironic 5 Hootie & The Blowfish, Old Man & Me
- 5 Hootle & The Blownsh, Old Man & Me
 6 Seal, Don't Cry
 7 Collective Soul, The World I Know
 8 Natalie Merchant, Wonder
 9 Tracy Chapman, Give Me One Reason
 Gloria Estefan, Reach
 1 Bodeans, Closer To Free
 2 Madonna, Love Don't Live Here...
 3 Whitney Houston & Core Winars, Court On Me
 4 Ison Cerbana One Of Its

- 13 Whitney Houston & Cede Williams, Count Of 14 Joan Osborne, One Of Us 15 Gin Blossoms, Follow You Down 16 Jewel, Who Will Save Your Soul
- 6 Jewel, Who Will Save Your Soul 7 Dog's Eye View, Everything Falls Apart 8 Sting, You Still Touch Me 9 Blues Traveler, Run Around 0 Mariah Carey, Fantasy 1 Tina Arena, Chains 2 Ace Of Base, Lucky Love 3 Joan Osborne, Right Hand Man 4 Son Volt, Drown 5 Jann Arden, Insensitive

- 24 Son Volt, Drown
 25 Jann Arden, Insensitive
 26 Deep Blue Something, Breakfast At Tiffany's
 27 Natalie Merchant, Carnival
 28 Seal, Kiss From A Rose
- 29 Alanis Morissette, '30 Jars Of Clay, Flood Morissette, You Oughta Know

* * NEW ONS * *

George Michael , Fastlove Amanda Marshall, Birmingham Kenny Wayne Shepherd, Bom With A Broken Heart Suzanne Vega, Caramel

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 4, 1996.



Robert Miles, Children
Joan Osborne, One Of Us
Fools Garden, Lemon Tree
Michael Jackson, They Don't Care About Us
Backstreet Boys, I'll Never Break Your Heart
Take That, How Deep Is Your Love
Cutture Beat, Cryin' In The Rain
27. Anything 3T, Anything 2 Pac, California Love



2806 Opryland Dr Nashville, TN 37214

Wayne Watson, Field Of Souls
Code Of Ethics, Pleasant Valley Sunday
Geoff Moore & The Distance, The Yow
Grover Levy, There Is A Life
Scott Krippayne, Sometimes He Calms The Storn
Jimmy A, Sweet Angel
Chris Lizotte, Love Of The Father's Arms
Aaron Jeoffrey, After The Rain
Whitney Houston & CoCe Winars, Count On Me
Big Tent Revival, Somethin' Bout Jesus
Wes King, Life Is Precious

Al Green, Your Heart's In Good Hands Rebecca St. James, God Newsboys, Take Me To Your Leader Audio Adrenaline, Never Gonna Be



One hour weekly 216 W Ohio Chicago, IL 60610

Paul Westerburg, Love Untold Gravity Kills, Guilty Lotion, Blind For Now Whipping Boy, Twinkle 7 Mary 3, Water's Edge Cast, Alright 7 Mary 3, Water's Edge
Cast, Airight
Verve Pipe, Photograph
Tori Amos, Talula
Alice In Chains, Again
Howlin' Maggie, Alcohol
iggy Pop, To Belong
Voodoo Glow Skulls, Fat Randy
Tracy Bonham, Mother Mother
Nancy Boy, Deep Sleep Motel
Golden Smog, V
Rage Against The Machine, Bulls On Parade
Cracker, I Hate My Generation
Humbucker, My Head



Brockton, MA 02401

Rage Against The Machine, Bulls On Parade Cracker, I Hate My Generation Down By Law, Independence Day Stereolab, Carpet Of Noise Tori Amos, Talula Stabbing Westward, What Do I Have To Do Paul Westerberg, Love Untold Schtum, Run Tracy Bonham, Mother Mother Semisonic, Down In Falames Howlin' Maggie, Alcohol Primus, Southbound Pachyderm Bad Religion, A Walk Korn, Clown Sparklehorse, Someday I Will Treat...

ON THE HORIZON: MTV2

(Continued from page 1)

about it."

The forthcoming launch of MTV2 comes five years after MTV announced its plans to splinter the successful musicvideo channel into three separate signals (Billboard, Aug. 10, 1991).

However, since that 1991 announcement, the music channel has said little publicly about creating additional MTV signals. Some insiders say that the delay is due to slower than anticipated expansion of most cable systems, which have yet to complete upgrades expanding their channel capacities.

In addition, the pressure to create another channel diminished after the collapse of plans by five major music companies to back a rival music-video channel in the U.S. (Billboard, July 22, 1995).

MTV2's emphasis on music videos is music to the ears of many record executives, who have been concerned about the diminishing amount of time allocated to clips on MTV.

Like MTV, the new channel is expected to program a blend of all music genres. Developing acts, in particular, are likely to benefit from the introduction of MTV2, label executives speculate.

"MTV2 might act as a testing ground for newer acts," says Linda Ferrando, VP of music video promotion and media for Atlantic Records. "It could give them an opportunity to get wide exposure sooner than they would be able to find on MTV... Maybe this will mean more opportunities for these baby bands."

Wendy Griffiths, VP of video promotion at Reprise Records, concurs, "This is going to help all of us. It's tough right now to find a place for videos by new bands. This could give many acts a new avenue for exposure."

Several label video executives are com-

paring the forthcoming service to the ear-

ly days of MTV, when it was looser in its programming structure than it is now. "If it takes MTV back to where it was when it first started, then it could be a breath of fresh air," says Jeff Anderson, a video promotion executive at Interscope. "Anything that opens up more av-

enues for new music is good for the in-

dustry. Peter Baron, head of video at Geffen. agrees. "I'd love to see MTV2 programmed like in the old days of early MTV," says Baron. "Rather than react to what was on the charts, they just played songs that had great videos. There are lots of creative videos that get made every year that don't get played because they are not attached to a hit

One of the more intriguing aspects about MTV2 is that it may be a completely commercial-free service when it debuts, according to sources. However, many label executives are skeptical MTV2 will remain commercial-free. "That may be a stunt," says one music

video executive. "I can't imagine that

MTV2 would be commercial-free unless

there was something in it for them.' MTV is expected to keep initial operating costs of the channel low by using its existing staff to program and market the new channel.

Production costs are also expected to be kept to a minimum, since a majority of the programming on MTV2 will be clip-based. In addition, it is possible that MTV2 will not use VJs to introduce the clips, according to sources.

Although details are sketchy, MTV has looked at the possibility of customizing the MTV2 playlist for each market, according to some label music-video executives. MTV has already announced that it plans to use recent digital technology upgrades to regionalize many of its international signals but has not indicated whether the same technology

would be applied in the U.S. (Billboard, March 30)

If MTV2 does have the capacity to regionalize its playlist, it would signify a strike at video programmer the Box, which already differs region by region, since its playlist is largely determined by viewer requests in each market.

"[Regionalization] has always been one of the strongest aspects of the Box.' says one label video-department executive. "If [MTV2] is able to play a video to the tastes of a specific market, then that would be of great interest to the labels, since many records are strong in only a specific market but may not play well

Many music video promotion executives say that they are frustrated by the lack of concrete information available

For example, no labels have been formally contacted about the video submission process for the new channel.

and distribution that MTV2 will have when it debuts.

"I think it's great if someone provides a new platform of video exposure because, Lord knows, we can all use it," says Steve Leeds, Universal senior VP of promotion. "But the real question is, What kind of pressure can the MTV Networks affiliate relations put on cable operators to get the widest base of dis-

One source says MTV2 may launch with about 5 million households, a far cry from MTV's reach of 64 million.

To spur rapid distribution, MTV Networks will likely cross-promote the channel heavily on MTV, VH1, and Nickelodeon. Cross-promotional spots often prompt viewers to call their local cable companies and inquire about the

MTV Networks is using the same strategy to build distribution of its TV Land channel, a spinoff from Nick-

"MTV Networks is good at cross-promotion and launching channels. You can bet that you will see a lot of spots for MTV2 on MTV when it launches." says Missy Worth, senior creative executive at Revolution.

In addition to MTV Networks' own VH1, MTV2 will vie for cable space with a number of other music-themed services, including the Box, CMT, BET, Another competitor is Canadian pro-

small but significant strides in its attempt to crack the U.S. market with its MuchMusic USA feed. The programmer recently secured wider distribution in several new markets through a deal with Continental Cablevision and is also available in 1.5 million homes through direct broadcast satellite service DirecTV (Billhoard, March 16).

In 1996, recent upstarts such as BET on Jazz, a 24-hour jazz offshoot of Black Entertainment Network, and Ovation, the classical music and arts channel, have further squeezed the competition for cable space among music programmers. Both BET on Jazz and Ovation have had difficulty obtaining wide distribution, reaching only about 500,000 homes.

To secure wider distribution, MTV Networks will likely cut deals with cable operators to bundle the service as they renew their licensing agreements for MTV, VH1, and Nickelodeon. "MTV is a savvy programmer," says

Geffen's Baron. "It took 10 years to build the franchise of MTV—that's how it works in the cable world. The success of MTV2 will depend on how [MTV Networks] uses its muscle to expand distribution of the channel."

THE CLIP

3201 Dicke

ile. TN 37207



i Beach, FL 33139

Crucial Conflict, Hay (Strollin' On)

AMERICA'S NO. 1 VIDEO

BOX TOPS BOX TOPS

Deborah Cox, Who Do U Love
Weird Al Yankovic, Amish Paradise
Geto Boys, The World Is A Ghetto
7 Mary 3, Water's Edge
Quad City DJ's, C'mon'N' Ride It
Immature, Please Don't Go
Whitney Houston/CeCe Winars, Court On Me
R. Kelly, Down Low (Live To...Mix)
MC Ren, Mad Scientist
Bahamadia, True Honey Buns
Celly Cel, It's Goin' Down
Art N Soul, Ever Since You Went Away
Mac Mall, Get Right
MC Lyte, Keep On, Keepin' On
Junior M.A.F.I.A., Get Money
Too Short, Gettin' It
Mack 10, Hoo Bangin'

NEW

Mack 10, Hoo Bangin' Yella, 4 Tha E

Amanda Marshall, Birmingham
Bone Thugs-N-Harmony, Tha Crossroads
Brian Green, You Send Me
Case, Touch Me, Tease Me
Color Me Badd, The Earth, The Sun, The Rain
Cure, The 13 th
Donell Jones, In The Hood
Everclear, Heartspeak Dollarsign
Gloria Estefan, Reach
J'son, I'll Never Stop Loving You
Lush, Ladykitlers
Mystikal, Beware
Primus, Southbound Pachyderm Primus, Southbound Pachyderm Selena, I'm Getting Used To You 3T, Tease Me Tina Arena, Chains Tori Amos, Talula II D Extreme, If I Knew Then. Xscape, Can't Hang



Jars Of Clay, Flood Kiss, Rock And Roll All Nite



MC Lyte, Keep On, Keepin' On Busta Rhymes, Woo-Hah!! Got You All In Check R. Kelly, Down Low (Live To...Mix) Wolfpack, Definition Wolfpack, Definition Shabazz The Disciple, Crime Saga Lost Boyz, Renee Horace Brown, One For The Money H-Town, A Thin Line Between Love & Hate Jodeci, Get On Up Mary J. Blige, Not Gon' Cry 8-Off, Alize For Dolo AZ. Mo Murder. Mo Money... Silk, Don't Rush Maxwell, Til The Cops Come Knockin' Smooth Da Hustler, Hustler's Theme SWV, You're The One



Kiss, ROCK And ROII All Nite
Lenny Kravitz, Can't Get You Off My Mind
Ziggy Marley & The Melody, Love Power
Edwin McCain, Sorry To A Friend
Joni Mitchell, How Do You Stop
Oasis, Champagne Supernova
The Rankin Family, The River
Screen Syddonly



New York, NY 10007



Blind Melon, Three Is A Magic Number Blues Traveler, The Mountains Win Again Hootie & The Blowfish, Old Man & Me Madonna, Love Don't Live Here Anymor Billy Mann, Turn Down The World Kenny W. Shepherd, Born With... All-4-One, These Arms
The Beatles, Real Love Bel Canto, Rumour
The Corrs, The Right Time
Chris Isaak, Graduation Day Blind Melon, Three Is A Magic Number

Six hours weekly 1 Centre Street, Room 2704

Mic Geronimo, Where Ever You Are Total, No One Else Geto Boys, The World Is A Ghetto Wise Intelligent, Steady Slangin'

Continuous program Hawley Crescent London NW18 TT

2 Pac, California Love The Prodigy, Firestarter Babylon Zoo, Spaceman Tina Turner, Whatever You Want Oasis, Don't Look Back In Anger George Michael, Jesus To A Child Los Del Rio, Macarena Snap, Rame Oasis, Wonderwall





nationwide."

about the forthcoming channel.

Another uncertainty is the audience

tribution in 1996?"

new channel.

elodeon's highly rated "Nick At Nite."

BREAKING AWAY: MYSTERIES OF LIFE, VIDA, EL NIÑO, SALAAM BLOSSOM IN BLOOMINGTON

(Continued from page 1)

pros. With the proliferation of recording technology and industry savvy, Bloomington is increasingly producing musicians of worth, and they are being noticed: from RCA's Mysteries Of Life, the first area act to sign to a major label since John Mellencamp, to self-propelled a cappella world music group Vida and such local label standouts as noise-pop band El Niño and Middle Eastern-flavored instrumental combo Salaam.

MYSTERIES OF LIFE

There is an intimacy inherent to Bloomington's rock scene, with many of the local musicians playing in several bands simultaneously and regularly guesting on each others' albums. And although this interplay hasn't yielded a readily identifiable Bloomington -such as those produced in the "sound"past hot rock spots of Seattle, Minneapolis, and Athens, Ga.—several of the town's acts take a songwriting-first approach. Emblematic of these elements are Mysteries Of Life, which have ties to a number of past and present Bloomington projects and plies a pop-as-wewanna-be attitude.

Led by husband and wife Jake Smith and Freda Love, Mysteries Of Life rose from the ashes of Antennae, a notable Bloomington rock outfit that recorded two albums for Mammoth. Antennae featured two other key local figures: multi-instrumentalist Vess Ruhtenberg, who plays bass in Mysteries Of Life and leads his own band, United States Three; and guitarist John Strohm, Love's former bandmate in Boston's Blake Babies and for years an indispensable Bloomington figure as a band leader (Velo-

what's needed in rock music today."

Area studio whiz Paul Mahern, producer of "Keep A Secret," agrees. "Having artists like John Mellencamp, Lisa Germano, and John Strohm around has really influenced people here to be songwriters, but to write songs that are a little outside," he says. "And I think Jake Smith is a fine example of that. He could be a career songwriting talent, like a John Hiatt."

Recording Mysteries Of Life in his Indianapolis home studio, Mahern produced "Keep A Secret" after putting out a Mysteries Of Life single ("Kira's Coming Over"/"Alibi") on Egg Records, an Indianapolis indie label with which he is associated. Having since relocated to Bloomington, Mahern has become the local alternative rock producer/engineer of choice, working out of Echo Park, a busy recording studio owned by longtime Mellencamp band guitarist and producer Mike Wanchic with producer/studio manager Mark Hood.

Among scores of projects at Echo Park, Wanchic produced the MCA debut of regional favorites the Why Store (see story, page 1), and Mahern helped fashion a finished album from the home recordings of hermetic songstress Germano, an alumnus of Mellencamp's band and one of the first left-of-center Bloomington artists to gain national attention. The new Germano record, "Excerpts From A Love Circus," is due in September from 4AD.

Although Mellencamp operates Belmont Mall, a private facility nearby, he occasionally has work done at Echo Park. Hood has produced jazz acts at the studio, and projects from the world-class



Deluxe, Hello Strangers), session player, producer, and all-around wise man.

Åbandoning the guitar-heavy psychedelia of Antennae, Mysteries Of Life present a kinder, gentler, Velvet Underground aesthetic on their debut album, "Keep A Secret," released Feb. 27 by Citizen X/RCA. Influenced by the arcane Americana of Indianapolis' Vulgar Boatmen, singer/guitarist Smith and drummer Love sought to develop a "melodic, very listenable sound, yet with unorthodox arrangements," Smith says.

The fruits of that approach are apparent on such tracks as "Into The Light" and "Alibi," in which Smith's guitar and Geraldine Haas' cello combine to provide a subtle, seductive texture. Indiana University radio station WIUS has been playing a number of tracks from "Keep A Secret," and triple-A WTTS Bloomington has the first single, "Going Through The Motions," in medium rotation. The song has also been added as far away as triple-A WNEW New York.

RCA A&R manager Franz Fleischi recognized the pop allure of Bloomington-born rock when he welcomed Mysteries Of Life to the label. "I was a huge Blake Babies fan, and I followed Jake and Freda in Antennae," he says. "But the more I listened to the Mysteries tape, the more amazing the songs sounded. I think Jake has a real vision as to

Indiana University School of Music are regularly recorded there. Velo-Deluxe tracked its fine Mammoth debut, "Superelastic," at Echo Park, and El Niño's self-titled Flat Earth Records album was mixed there.

With the advent of Echo Park, more

With the advent of Echo Park, more artists from the area can make top-notch records without going to New York, Chicago, or Los Angeles. And with the studio's recently opened "B" room, bands on a budget can produce hi-tech yet affordable work in town.

The "B" room is Mahern's province, and he regularly taps local talent for sessions, having brought in Smith, Strohm, and El Niño's Glenn Hicks to play on Germano's album, for example.

That bands might blossom without leaving Bloomington is a relatively new concept, according to Smith. "The idea was always, 'We have a band and some songs now, so let's move to Chicago," Smith says. "And that's always been a mistake. Those bands always disappear. People are just now starting to realize that you can get it happening right here in Bloomington."

So far, Mysteries Of Life have been able to make tracks without leaving town—for good, that is. The band was away touring the Midwest and East Coast through March, with Smith and Love taking along their nearly 2-year-old

Bloomington's music scene Eighth St. College Ave. Seventh St. 2 Indiana Sixth St. University (7) 90 Kirkwood Ave. U(2) (8) **(13**) 3 4 Fourth St. (5) Third St. 6 **Venues Music stores** I. Mars Nightclub 7. Earwax 2. The Bluebird 8. TD's CDs and LPs 3. John Waldron Arts Center 9. Tracks 4. Wild Beet 10. Streetside Records 5. Second Story Nightclub II. CD Exchange 6. Rhino's All Age Music Club 12. Roscoe's Compact Discs 13. Karma Records

Credit: Steve Balle-Gifford

baby, Jonah. They go back on the road in May to play West Coast dates. The band is managed by the Performance Group of Tacoma Park, Md., its songs are published by Warner Bros. Music, and its shows are booked by New York-based Loren Chodosh.

"When we first started Mysteries, it was just going to be a couple of singles and some shows around town," Smith says. "Now it's like a full-time job."

VIDA

Singing hasn't become a full-time job for the women of Vida, although as one of the more successful acts in Bloomington, that possibility may one day present itself. Vida released its independently produced, self-titled debut album in January, and the first 1,000-CD run has already sold out in stores around town. The group recently won the spring Battle of the Bands contest sponsored by the weekly Bloomington Voice, and opening for Capricorn rock band Sonia Dada in late March, Vida wowed a 300-plus capacity crowd at local club Second Story. On April 27, the group performed at B.B. King's in Memphis as part of the Crossroads Music Festival.

Vida's great appeal stems from its members' spirited voices, unassuming charm, and sure sense for repertoire—whether it is Bulgarian or South African folk songs, black spirituals, or the occasional pop tune, such as the group's a cappella arrangements of "Son Of A Preacher Man" and John Prine's "Angel Of Montgomery." Vida comprises IU sophomores Sarah Ferrell, Stephanie Heidemann, Jessica Lewis, and Moira Smiley.

The audience Vida attracts runs the gamut demographically, from punks to parents. "I guess the fact that we seem like four innocent little girls onstage contrasts interestingly with our fairly polished sound," Smiley says.

"But I think people like us mostly because of what we sing," Smiley adds. "Whether it's from Eastern Europe or from South Africa, the music we do had so much meaning for the people who sang it originally. Some of the songs are silly, and some are very sad, but they are also very real. That affects people."

The members of Vida met as freshmen in the Collins Living-Learning Center, a Gothic, labyrinthine campus dormitory that functions much as its name implies, with a wide variety of residents and in-house classes. Ferrell is a native Indianian, Heidemann is from Michigan, Smiley is from Vermont, and Lewis is originally from New Zealand, with her family now residing in Maryland. The group was born as a course project for early music/voice major Smiley, who is the only music student in Vida. The other

have had a chance to develop their art and a following. Vida is a great example."

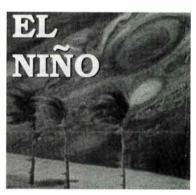
One of Vida's biggest proponents, Williams has booked the group as part of the lineup for the Lotus World Music & Arts Festival. To be held Oct. 3-6 in Bloomington, the Lotus Festival will feature 60 performers in four clubs. On April 13, Vida sang at Culture Shock, an annual music festival sponsored by WIUS and held on Dunn Meadow, in front of the union. Fifteen other acts played, including Hello Strangers, Fabric, the Swingrays, and the Staple Guns.

ric, the Swingrays, and the Staple Guns.
Although as college sophomores the members of Vida will no doubt go through considerable growing pains individually and with each other, they look on the group as a long-term "school in itself," Lewis says. Vida manages its own affairs and has begun booking a July tour of the East Coast. Dates set so far include Border's Books & Music July 5 and Brothers Cafe July 7 in Fairfax, Va.; an outdoor concert in Pennington, N.J., July 13; CBGB 313 and a Barnes & Noble in mid-July in New York; Border's July 21 in Levittown, N.Y.; Bethany Church July 25 in Montpelier, Vt.; and Contoise Auditorium July 28 in Burling-

"So many artists wait so long to do what we're doing right now," Smiley says. "We've had a charmed life in Vida, and even though it sounds cheesy, Vida really seems bigger than us."

EL NIÑO

As far as Bloomington alt-rock goes, El Niño is just about bigger and better than anybody. The band's gale-force live shows are a sight for sore ears, with John



members are intuitive singers, and they all share as heroes vocal groups Ladysmith Black Mambazo and Sweet Honey In The Rock.

Vida started out playing shows at the IU student union, the largest in the country. The group also sang live on WIUS and Bloomington community station WFHB and branched out to larger venues. Opening for popular regional singer/songwriter Carrie Newcomer in late March in Lafayette, Ind., Vida sold more than 100 CDs after the show—more than Newcomer, sources say. But the greatest brush with fame for Vida so far came in May 1995, when the group made the finals of a 60-act audition in New York for "Capeman," an as-yet-unproduced musical by Paul Simon.

Vida's album has been getting regular airplay on WIUS and WFHB. A second batch of the CD is just in, and the group will continue to sell the discs on consignment in local stores and at gigs. Vida has become a consistent draw at clubs around town, which, says Lee Williams, who books the gigs at Second Story, reflects the broader scope of music budding in Bloomington.

"A couple of years ago, alternative rock dominated the scene," Williams says. "Now, with clubs like the Wild Beet [a smoke-free, beer-only, folk-oriented venue] opening up, more acoustic acts



Hicks drenching the audience with sheets of sound from his instrument, an unwieldy guitar/effects-pedal amalgam bound with duct tape. But within the din is a calm center: a disarming batch of songs.

Stellar tracks, such as "Lipstick,"
"Warm Hands," "Kou-Coo," and "Dilute
Me" from El Niño's self-titled debut
album, do justice to the band's shows, if
only barely. Serviced to local radio in
mid-April, the album soon hit No. 1 on
WIUS' top 20, with "Dilute Me" receiving persistent spins. Released by Indianapolis-based Flat Earth, the album
went to regional stores Tuesday (30) via
Chicago's Symbiotic Distribution.

El Niño regularly attracts more than 200 people to its Bloomington gigs, playing about once a month at Second Story, the town's primary original music venue. According to Williams, El Niño is by far the best local indie-rock draw. But the band doesn't play its hometown more often because, says singer/bassist Glenn Hicks, "if you play too much around town, it's not special anymore, and people will eventually stop coming out as much"

El Niño opened for Tracy Bonham and Loud Lucy April 17 at the Emerson Theater in Indianapolis. A few days later, the band played to a full house at Rhino's, (Continued on next page)

BREAKING AWAY: MYSTERIES OF LIFE, VIDA, EL NIÑO, SALAAM BLOSSOM IN BLOOMINGTON

(Continued from preceding page)

a Bloomington all-ages club sponsored by the United Way and the city prosecutor's office. With Indiana's conservative drinking laws, those under 21 cannot enter clubs that serve alcohol. There is no provision allowing stamps or wristbands to separate nondrinking fans, and Williams says this severely limits attendance at rock shows.

"It's important to play all-ages shows, because that's the only way high-school kids can see us," Hicks says. "Those places are cool. I would've loved for there to have been a Rhino's when I was a kid."

This summer, El Niño—the Hicks brothers, rhythm guitarist Michelle Benninghoff, and drummer Paul Karaffa—plans to book itself for gigs in Chicago, St. Louis, Ann Arbor, Mich., Champaign, Ill., and throughout Ohio. The band is managed by Matt Hickey at Tony Margherita Management in Chicago.

"The obvious way for us to get more exposure would be to hook up with a band like Polara or the Flaming Lips," Glenn Hicks says. "Those guys have a similar sound and could turn kids on to us. But we just want to get out and work, period. I can't wait until we're playing so much that we can lose the day-job thing."

Also a member of Hello Strangers and Germano's last touring band, Glenn Hicks co-produced half of El Niño's album with Polara singer/guitarist Ed Ackerson (who also contributed to Antennae in years past). Hicks produced the rest of the record with Mahern, mixing the set with him at Echo Park. Strohm, Germano, and Ruhtenberg contributed performances. According to Hicks, El Niño should go into the studio in late summer to record its sophomore album, probably with Ackerson at Polara's studio in Minneapolis.

The next El Niño album will be an expanded affair sonically, Hicks says, with the sound approaching more of the band's Hüsker Dü-meets-My Bloody Valentine live presentation. "The band has evolved so much since we recorded our album more than a year and a half ago," he says. "Our next album will be more dynamic and demanding."

Last year, prior to the El Niño record, Flat Earth released the debut album "She's The Word" by indie-popsters United States Three and "Security"/ "Let's Play Shrapnel," a 7-inch single by local electro-folk act Fabric. Co-owned by Kyle Jackson, Allan Baker, and Jay Mahler, the label started out as a platform for United States Three, and now, "it has mushroomed," Baker says, adding that the United States Three album sold about 1,500 copies before the distribution deal with Symbiotic.

Flat Earth albums scheduled for summer release include what could be one of the finest Bloomington records to date, the Mahern-produced debut from rockers Transportation, set for July. Due in August is an album of lyrical, Gram Parsons-inspired country-rock from Strohm's Hello Strangers. Flat Earth is negotiating with Fabric to release the band's soon-to-be-recorded album debut, as well as considering signing local power-pop outfit Stranded At The Drive-In, among others.

"People don't give a second thought to the Midwest outside of Chicago," Baker says. "But there's a lot more good stuff here than anyone knows."

SALAAM

With one of the country's most highly regarded music schools, Bloomington is bound to be a musical town, even if you consider just the number of kids practicing scales every day. One of the more naturally euphonious ensembles is Salaam, which plays a mixture of originals and arrangements of traditional

Middle Eastern tunes.

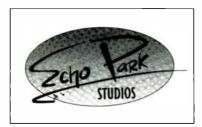
Salaam's enchanting self-titled debut disc is out on Bloomington-based Vivi Records, run by Jorge Hernandez. The group comprises flutist Amy Cyr, percussionist Michelle Daly, bassist Ron Kadish, violist Dena El Saffar, and violinist Megan Weeder—all except Daly graduates of IU's music school. Salaam produced its album with Grey Larsen, a regional producer/composer of various Celtic and folk acts. Two of the album's tracks were cut live at the Waldron Arts Center in downtown Bloomington. The band appears on the "Live From Bloomington 1995" compilation CD, with the song "Sand Highway," and on the '96 disc, with a different take on its album track "Funky Camel" (see story, page 1).

According to Kadish, Salaam has sold more than 800 copies of its album, released last fall. Having played as far afield as Chicago and St. Louis, the quintet also draws well at its thrice-weekly gigs in Bloomington, especially at the Wild Beet. Kadish says Bloomington clubgoers are an unusually receptive audience, generally supportive of acts of hybrid genres.

"The enthusiasm for different kinds of music in Bloomington has ballooned exponentially," Kadish says. "Even the Tuesday night jazz jam at the Wild Beet gets packed. Everyone has their favorites, but most people seem willing

to check things out."

With its intricate, low-key music, Salaam plays to an older crowd than many other Bloomington acts and, in particular, the group's Vivi labelmates. Vivi specializes in party tunes, such as those of jazz-funk fusion ensembles Fambooey and Homunculus. The label is also home to Showermast, a rap'n'roll band,



and Hernandez conducts promotions for Johnny Socko, a loony ska-funk outfit whose independent release will be distributed by Caroline. Vivi's catalog also includes Hernandez's own classical guitar album, "Romances," and a maxi-single by R&B act Middle Passage that has been licensed by Wreck in Japan. Vivi's releases are distributed by Chicago's Baker & Taylor.

Fambooey is the biggest draw of any local act at Second Story and could be the biggest draw in all of Bloomington by year's end, according to Williams.

Fambooey's brand of dance music attracts a heavy fraternity crowd, and the group splits its in-town dates between Second Story and the larger Bluebird. The band tours clubs and festivals in seven states, and Hernandez predicts that its newly released album, "Succulent," will surpass the 10,000-unit sales mark by Christmas. Tom Donohue, owner of local retail shop TD's CDs & LPs, says customers were asking about the record weeks before its release.

Hernandez says he plans to market Homunculus similarly to the way he did Fambooey, having the group gig regionally "as much as possible and build a fan base before it releases an album next year." On April 4, Fambooey and Homunculus headlined a Sony-sponsored Home Alive benefit in Bloomington.

WFHB plays the Salaam album on various shows, and WIUS station manager Ty Price says his outlet has been playing cuts from the Showermast album but that the band's music "is more of a baseball-cap and khaki-pants thing, and we're really about a rock thing."

Generally, the rock bands on the scene are unschooled, and horn-driven acts, such as Flattus or the funky fusion groups in the Vivi stable, are composed of jazz students with precision chops and a yen for high-paying fraternity gigs. Williams' observation is that the funk

bands are made up of musicians honing their instrumental crafts in anticipation of being session musicians or producers, while kids in rock bands are dreamers who aim to write songs and record a CD in the hopes of "making it."

BOOMTOWN IN BLOOMINGTON?

Bloomington has always had its music, with roots rockin' bar bands ruling the '70s and slick R&B acts influenced by Prince and the Time dominating the '80s. And the Little Nashville Opry in nearby Nashville, Ind., has for years booked national country artists, such as George Jones and Johnny Cash. But even with all the musical activity around nowadays, the town is more known for IU basketball and the Little 500 bicycle race.

On one hand, there are so many bands happening that "the Bloomington scene really seems near an apex," says WIUS' Price. "You can see everything from Vida to [surf rockers] Frankie Camaro & Dragstrip—those guys could play at 2 a.m., and there'd still be people lining up to dance."

But this diversity could be a hindrance, at least in terms of national attention. "It's nice to have such a wide range of styles here, but that can be a drawback," says Donohue, who has been on the scene for years, having been the manager of CD Exchange before open-

(Continued on next page)

WAY COOL'S WHY STORE HAS ALL THE ANSWERS

(Continued from page 1)

matic front man who happens to have a marketing degree.

Over the past four years, Why Store singer/guitarist Chris Shaffer and his bandmates created a cottage industry, selling 30,000 copies of their two independent releases and developing a sizable fan base through constant touring across the Midwest.

But now, the Why Store's self-reliance gets a boost from big business. With its self-titled third album, released Tuesday (30), the Why Store made the move to Way Cool Music/MCA. The band also recently gained Tony Dimitriades as a manager and just signed with CAA for booking.

The Why Store's loose live shows and the "jammie" approach to its indie albums earned the group a "hippie rock" tag, à la Rusted Root. But it's another mark of the Why Store's professionalism that the band took considerable cues from producer Mike Wanchic while working on the new album, which has a more concise feel than the group's self-produced releases.

Wanchic—longtime guitarist for John Mellencamp and producer of such acts as Bob Dylan, James McMurtry, and Cowboy Mouth—served as the band's "big brother and mentor," says Shaffer, and changed how the band viewed making records.

"In the studio, we've always chased that live sound in an attempt to capture what we do on stage," Shaffer says. "Mike taught us that the studio and the stage are two different worlds. He kept us from being too wanky." Or, as Wanchic puts it, "The band learned how to focus on bringing the most out of a sarg."

Even though the members of the Why Store idolize Phish, the ultimate hippie rock band, they have developed a sound that, even live, is more classic-rock-influenced rural pop—equal parts Lynyrd Skynyrd, Mellencamp, Blues Traveler, and Hootie & the Blowfish.

In fact, it's to Hootie that Scott Jameson, PD at "new rock" WRZX Indianapolis, compares the Why Store. "Regional successes are what's happening now," he says. "Hootie had that real strong Southeastern following, and the Why Store has a similar thing in the Midwest.

"People often have this fantasy that bands go directly from their garages to Hollywood, but it ain't that way," Jameson adds. "These guys are veterans of the business of music, and now their songs are more radio-friendly. If they got some breaks, they could really make it."

WRZX is playing the new Why Store single, "Lack Of Water," in medium rotation, and Jameson says that album track "So Sad To Leave It" is even better. WRZX's sister station, classic rock WFBQ, is also playing "Lack Of Water" and has aired tracks from the band's indie albums.

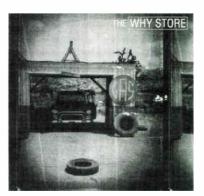
At triple-A WTTS Bloomington, PD Rich Anton says his station will play the single, as well as deeper cuts from the album, pointing out that WTTS has six tracks in its recurrent library from the Why Store's independent albums.

All in their late 20s, Shaffer and his fellow Why Store members—guitarist Michael David Smith, bassist Greg Gardner, drummer Charlie Bushor, and keyboardist Jeff Pedersen—are native Indianians who met while playing in cover bands at Ball State University in Muncie, Ind.

In 1991, the Why Store started finding its way into Indianapolis clubs, which constitute a far more conservative milieu than the open-minded scene in nearby Bloomington (see story, page 1). Overcoming local club owners' notorious penchant for booking cover bands only, the Why Store expanded its following over a year or so of playing in Indy's Broad Ripple neighborhood. The band gradually graduated from the tiny J.C. Bistro and slightly larger Patio to the 800-capacity Vogue theater and beyond.

A well-received slot on 1992's "Rock The Ripple" music showcase and compilation CD helped broaden the Why Store's regional following, as did playing the local date of the H.O.R.D.E. tour in 1993 at Deer Creek Amphitheater and opening for Collective Soul in front of thousands at the outdoor Indianapolis War Memorial.

Having long since outgrown the Vogue, the Why Store recently played a cavernous gymnasium at the University of Indianapolis. And with a 70-song catalog and no set list—Shaffer calls out "audibles," Bushor says—the Why Store has expanded its ceaseless concert circuit considerably. The band sells out gigs in about 30 cities within



a 12-hour radius of Indianapolis. A mailing list of the group's dedicated fans, "Whomheads," they're called, has grown to more than 7,000.

Dan Hubbard, buyer for Best Buy's Indiana/Kentucky district, says the Why Store is "incredibly popular here. The in-store the band did in Indianapolis is our biggest to date, and its first album was the first local music that a Best Buy had ever carried." Hubbard says he ordered 3,000 copies of the new record for his district and advised the chain's districts in Chicago, St. Louis, Illinois, and Ohio to purchase the album.

The Why Store's extraregional potential brought the band to the attention of Mike Jacobs, CEO of Way Cool Music, a joint venture with MCA (Billboard, Sept. 30, 1995). Jacobs says

he decided to sign the Why Store "on the spot at a rehearsal for two reasons: It was obvious that the band writes good songs and that Chris Shaffer has star power."

Despite those qualities, Jacobs and MCA executive VP Abbey Konowitch agree that patience is a virtue when trying to break a band beyond regional prominence. "So often, bands that are used to playing two-hour shows in clubs every night for people who know and love them are uncomfortable opening up for somebody," Konowitch says.

"Playing for 45 minutes in front of an audience that doesn't know the songs and doesn't respond to the usual triggers can turn an awesome live act into just an OK live act," Konowitch continues. "The experience can be daunting for the band and the audi-

Konowitch says MCA plans to service "Lack Of Water" to rock and triple-A radio and to have Shaffer and Smith play a lot of acoustic sets at instores and on radio morning shows, gradually taking them beyond the Midwest to the coasts in the summer:

Everyone, from the guys in the band to the labels and supporters at radio and retail, agrees that the perfect fit for the Why Store would be to find a slot on this summer's H.O.R.D.E. tour, possibly on the second stage. The woodsy, laid-back style of typical H.O.R.D.E. groups would be the ideal complement to the Why Store sound, and the tour's audience is tailor-made for the band. But grounded in its Emersonian ways, the band itself is patient and isn't pinning its hopes on anything.

"Really, I joined a rock band to get away from things like cell phones and pagers," Shaffer says. "But now, we have all those things, and we have a mailing list and sell merchandise. So even if the major-label thing didn't work out, we would just keep on doing what we've been doing, writing songs and making friends town to town, and we'd be just fine."

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BREAKING AWAY: MYSTERIES OF LIFE, VIDA, EL NIÑO, SALAAM BLOSSOM IN BLOOMINGTON

(Continued from preceding page)

ing his own shop. "All the variety doesn't lend the town a marketable personality, and I don't know if the community could focus on one band or one kind of band and give it the sort of support it would need to go far beyond the town."

Another obstacle to developing more local artists is the policy of some area clubs to favor cover bands over original acts. The prime architect of the coverband scene in Bloomington is Entertainment One, an Indianapolis-based company that owns the Bluebird and Mars in Bloomington and the Patio and Vogue in Indianapolis. Second Story is Bloomington's all-original rock club, and the Wild Beet is a key outlet for original folk acts. The Bluebird books cover bands half the time and regional mainstream acts the rest. Mars is mostly a disco, booking a national touring act. such as Del Amitri or Michelle Shocked, about once a month.

Williams characterizes Entertainment One—his competition for hot acts—as "hardcore capitalists who have no commitment to music whatsoever. They are the scourge of original music in Indiana." Or, as Smith and Love put it, "Entertainment One, people nothing."

For Entertainment One's part, general entertainment manager Craig Campbell says that the company "is not this evil empire. We don't control anyone's tastes—we go by people's tastes.

"For our clubs in Bloomington or in Indy, it's just whatever works—cover bands or original music," Campbell continues. "It's all market-driven and very competitive, and once any band gets popular with the fraternity system, we try to book it. But to tell you the truth, over the past five years, the trend has been toward original music."

SMALL-TOWN VIRTUES

Cast over the Bloomington scene is Mellencamp's shadow, touching more conversations than he would probably ever imagine. As the town's most successful citizen and one of its most seldom seen, he is a mythical figure. He played at Mars when it was Jake's, although he and his band always focused on making records, rather than working any club circuit. Having grown up with Mellencamp's stardom, most young musicians and others in the scene are proud of him—of the craftsmanship in his music as well as his resolute affection for Bloomington.

Nevertheless, some Bloomington musicians question Mellencamp's reclusiveness, compared with the high-profile hometown involvement of R.E.M.'s Michael Stipe in Athens or the frequent onstage demonstrations of esprit d'corps by Bruce Springsteen in Asbury Park, N.J.

Mellencamp, who recently donated millions of dollars to build a new IU sports arena, says that to expect him to take up with local bands, as Stipe does, or to jump onstage in bars, à la Springsteen, is to have no idea of who he is. "I give where I want to give, and I do what I want to do," he says.

"I don't have a need for people to see me, and getting onstage with people or them with me is weird and unnatural," Mellencamp continues. "And I've produced other people's records and tried to help bands directly in the past, and it has always been painful. There's more to life than music, and people certainly don't need me [in order] to do good work."

Yet by working with local musicians and crew members in his touring bands and on his records and videos, Mellencamp has contributed greatly to the wellbeing of Bloomington's musician community.

"All my band members are local musi-

cians," Mellencamp says, "and most of the time, when we've needed an instrument on an album that we couldn't play, we've gone to Bloomington musicians or IU students or looked up the road in Nashville [Ind.] or in Indianapolis."

Mellencamp discovered Germano



playing violin in Nashville and found Crystal Taliefero singing in a Bloomington bar; both now have careers of their own. Other Indiana singers who have worked with Mellencamp include Sarah Flint on "R.O.C.K. In The U.S.A.," Georgia Jones on "Big Daddy Of Them All," and Carroll Sue Hill on "Crumblin' Down." Hill also sang with the band on the "Uh-Huh" tour, before going on the road with Tom Petty. Local violinists Suzan Voelz and Miriam Sturm have recorded and toured with the Mellencamp band, and Sturm is set to accompany the group on its upcoming trip to Hong Kong.

Dave Grissom, who played guitar with the Mellencamp band for years, was an IU musician, as was Mike Dupke, who played percussion on the "Dance Naked" album and tour. Local oboist Nancy Arnold played on the single "Jackie Brown," and area saxophonist Pharez Whitted graced "Love And Happiness" from the "Whenever We Wanted" album. Whitted is now working on his second MoJazz album at Echo Park. During sessions for his upcoming album, Mellencamp tapped local musicians Dennis and Tim Riggins on horns, Harvey Phillips on tuba, Jimmy Ryser on violin, and Jeff Pedersen from the Why Store on organ.

Although Mellencamp doesn't keep up with the local rock scene, he gleans the gist from Wanchic and other band members. From that, he's gratified that more musicians realize that they can have careers and still stay in their hometowns.

"When I first started out, people thought I was a weirdo for staying in Bloomington," Mellencamp says. "You don't have to go to New York or Los Angeles. And I tell you, more good music comes from the country than the coasts. That has always been true."

As a New York native, singer/songwriter Kim Fox appreciates the attraction of a small town perhaps as much as Mellencamp. "I always fantasized about living in a place like Bloomington," Fox says. "When I came here to do some demos with Paul Mahern, I fell in love with the place."

Touring with Mysteries Of Life as a keyboard player, Fox recently finished recording her debut album with Mahern at Echo Park. She has a deal with BMG Music Publishing and is negotiating with labels. "People allow themselves to be inspired and influenced by each other here," she says. "It's a very creative, nur-



turing atmosphere."

Keeping to herself as she follows her very personal muse, Germano rarely concertizes in Bloomington because "a lot of people around here still expect me to be John Mellencamp's fiddle player," she says. But as with Fox, Germano loves living in Bloomington for the conducive working environment and its host of musical confreres.

Another benefit of Bloomington, according to Germano, is WFHB. "The station is all volunteers, and there aren't any formats," she says. "So you can hear everything from Frank Black to some Hungarian band. WFHB shows you what music is out there in the world, and yet it's totally part of the

community. It's my closest connection to local music, really."

A huge fan of El Niño, Vida, Salaam, and Mysteries Of Life, Germano says, "I'm so proud of these people. I started out with John before doing my thing, but they all started on their own and are building a following on their own."

A Bloomington native but a veteran of the booming '80s Boston scene in his college years with Blake Babies and the Lemonheads, Strohm has been a font of wisdom on the whys and wherefores of rock'n'roll for local musicians a few years and a few bands behind him. And although he just moved to Minneapolis to be with his girlfriend, Strohm says he will probably be spending a good bit of time back in Bloomington as he tries to maintain Velo-Deluxe and Hello Strangers.

Strohm says that Bloomington is "way more happening than it's ever been," and he thinks he knows one reason why this might continue. "Kids who start bands now are far more savvy than we ever were in Boston," he says. "People's goals are higher, and they have more perspective about recording contracts and publishing deals. And with the spread of alternative radio and music business [knowledge] around the country, scenes like Bloomington's seem almost inevitable."

'LIVE FROM BLOOMINGTON': TEAMING UP FOR A CAUSE

(Continued from page 1)

Under the auspices of Indiana University's Memorial Union Board, "Live From Bloomington" has helped raise nearly 125,000 pounds of food and \$30,000 for the food bank over the past decade.

All profits from "Live From Bloomington," after the cost of producing the CD and concerts, go to the food bank, a collection point for more than 100 community organizations across six Indiana counties.

Held on a rainy March 28, this year's event brought in nearly 4,000 pounds of food and more than \$4,000, according to "Live From Bloomington" album producer Brandon O'Leary, who adds that the limited edition of 1,000 CDs represents another \$5,000 for the charity.

"'Live From Bloomington' is truly a great thing for us," says Amy Robinson, director of the food bank. "It's really the only benefit project we have."

Of course, "Live From Bloomington" benefits not only the food bank but local musicians eager for exposure and an audience that gets to squeeze in a week's worth of music in one night. This year's event included 14 bands playing at five clubs within walking distance of each other in downtown Bloomington. The cover charge for access to all the clubs was \$4 or \$2 and two cans of food.

The club night's shows featured Monkey Puzzle, Fabric, and Showermast playing at Second Story; Michael White, Olenka, and Salaam at the Wild Beet; Bananafish, House Marys, and Stranded At The Drive-In at the Bluebird; Junk, Fambooey, and Flattus at Mars; and Mesh and Skamikaze at the all-ages John Waldron Arts Center.

The evening kicked off at the Wild Beet with a release party for the "Live From Bloomington '96" CD, which was sold for \$5 at the clubs the night of the event. Carried by local record shops and statewide by 20-store Karma Records, the new "Live

From Bloomington" disc costs \$10 at retail.

Highlights on "Live From Bloomington '96" include the bent pop gem "Golden Cabbages" by Fabric, as well as "Sound Check" by Stranded At The Drive-In, "Kum Togetha" by Junk, and an alternate version of "Funky Camel" by Salaam (see story, page 1).

The 15-track CD also features performances from Flattus, Monkey



Puzzle, Mesh, Olenta, House Marys, Skamikaze, the Budget Girls, Showermast, Fambooey, White, and Bananafish.

With only a 7-inch single on Flat Earth Records to its credit so far, Fabric—Chris Kupersmith on vocals and guitar, Tina Barbieri on bass, and Scott Ewing on keyboard—saw its slot on the "Live From Bloomington" album as a twofold opportunity.

"It's a cool thing to be able to help out, and it's a cool thing to be on the CD," Kupersmith says. "The track being on there is a good way to show people what we're getting at before we make our own CD."

Sponsors for "Live From Bloomington" include triple-A WTTS Bloomington and the Pizza Express chain. WTTS provides air time to promote the event and plays tracks from the disc.

WTTS has the strongest signal of

any station in Indiana, enabling it to "sell Bloomington to the rest of the region," says WTTS PD Rich Anton. The signal also carries into northern Kentucky, eastern Illinois, and western Ohio.

During the "Live From Bloomington" club nights, Anton provides location updates on the air. Afterward, the station spotlights cuts from "Live From Bloomington" on the "Hoosier Daily Three," a regular feature for local unsigned acts. Various tracks from the "Live From Bloomington" discs also find space on WTTS' special alternative and acoustic shows.

"Better Road," a track from 1993's "Live From Bloomington" album by former John Mellencamp band guitarist Larry Crane, was a hit on classic rock WFBQ Indianapolis.

"There's a legacy of great music with 'Live From Bloomington,'" Anton says. "But the real appeal of the event is that it's unpredictable—every year it takes on a different character."

According to "Live From Bloomington" project director Heather Smilgys, this year's CD is one of the best so far because it demonstrates the local music scene's growth in breadth and quality.

Union Board concerts director Megan Ditton agrees: "The CD reflects the way you can just stumble over a great new band here in someone's basement."

O'Leary, a junior marketing major at IU and one of the founders of the Bloomington Musicians' Cooperative and local Inroads Music Showcase, oversaw last year's "Live From Bloomington" in his former position as concerts director. He says the process of producing the event and CD has been refined every year.

"The entire production this year was our most efficient yet," O'Leary says. "We've learned our way around some of the costs, and that has helped us put together a better package."

Aside from a more diverse array of

music and more proficient production, "Live From Bloomington '96" benefited from a more sophisticated design for the album cover and program logo. With his eye-catching work, local artist Larry Burke-Weiner linked the CD design to the hunger theme for the first time in recent years.

In the beginning days of "Live From Bloomington," having a song on the album was the only way most local bands could hope to appear on a CD, which made the project particularly popular. But as the cost of recording and producing a CD has decreased, "bands' interest in submitting for a slot on the disc has relaxed a bit," O'Leary says.

Wayne Jackson, assistant professor/manager of audio operations at IU's School of Music, has been involved with "Live From Bloomington" since the early years and has seen the recording aspects of the program evolve. He says that while in the past most of the recording was done in the school's multitrack studio, 70% of the tracks on the new album came from outside sources, reflecting increased local access to professional recording technology. Still, the final product is assembled at the school's studio. This year's album was sequenced and mastered by music students Jeff Mee and Mike Flynn.

O'Leary says it's by stressing the communal, charitable aspect of "Live From Bloomington" that the organizers are able to "keep people excited about it after 11 years."

As with any committee-type project, there are the inevitable politics involved, whether they concern sponsorship or the band-selection board, says Second Story talent booker Lee Williams. Nevertheless, "it's hard not to feel positive about an event like 'Live From Bloomington,'" he says. "There are all those people coming out to do good and getting together to listen to the music of our community."

Hot 100 Airplay TM

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 271 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

13	u36U	U	ie Hut 100 Singles Chart.				
HIS WEEK	AST WEEK	WEEKS ON	TITLE	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
F	2	5	ARTIST (LABEL/DISTRIBUTING LABEL) * * NO. 1 * *	38	31	21	SANTA MONICA (WATCH THE WORLD DIE) EVERCLEAR (TIM KERR/CAPITOL)
1	1	9	BECAUSE YOU LOVED ME CELINE DION (550 MUSIC) 4 wks at No. 1	(39)	42	4	THA CROSSROADS BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
2	2	13	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)	40	41	7	COUNT ON ME WHITNEY HOUSTON & CECE WINANS (ARISTA)
3	3	20	IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE)	41	34	24	WONDERWALL OASIS (EPIC)
4	4	21	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)	42	40	40	TIL I HEAR IT FROM YOU GIN BLOSSOMS (A&M)
5	5	30	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)	43	36	16	CALIFORNIA LOVE 2 PAC (FEAT, DR. DRE AND R. TROUTMAN) (DEATH ROWANTERSCOPE)
6	6	9	KILLING ME SOFTLY FUGEES (RUFFHOUSE/COLUMBIA)	(44)	48	6	YOU'RE THE ONE SWV (RCA)
7	8	14	FOLLOW YOU DOWN GIN BLOSSOMS (A&M)	45)	49	3	MOTHER MOTHER TRACY BONHAM (ISLAND)
8	7	15	CLOSER TO FREE BODEANS (SLASH/REPRISE)	46)	56	7	RELEASE ME ANGELINA (UPSTAIRS)
9	9	38	NAME GOO GOO DOLLS (METAL BLADE/WARNER BROS.)	47)	52	4	THE EARTH, THE SUN, THE RAIN COLOR ME BADD (GIANT)
10	11	22	SITTIN' UP IN MY ROOM BRANDY (ARISTA)	48	45	4	TOO MUCH DAVE MATTHEWS BAND (RCA)
11	10	24	WONDER NATALIE MERCHANT (ELEKTRA/EEG)	49	-	1	FASTLOVE GEORGE MICHAEL (DREAMWORKS/GEFFEN)
12)	12	4	OLD MAN & ME (WHEN I GET TO HEAVEN) HOOTIE & THE BLOWFISH (ATLANTIC)	50	46	25	GLYCERINE BUSH (TRAUMA/INTERSCOPE)
13	14	12	BIG ME FOO FIGHTERS (ROSWELL/CAPITOL)	(51)	57	6	FLOOD JARS OF CLAY (ESSENTIAL/SILVERTONE/JIVE)
14)	18	5	GIVE ME ONE REASON TRACY CHAPMAN (ELEKTRA/EEG)	52	55	11	ALL THE THINGS (YOUR MAN WON'T DO) JOE (ISLAND)
15	13	25	THE WORLD I KNOW COLLECTIVE SOUL (ATLANTIC)	(53)	68	2	WHO WILL SAVE YOUR SOUL JEWEL (ATLANTIC)
16	15	29	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)	54	53	10	LADY D'ANGELO (EMI)
17	19	8	1, 2, 3, 4 (SUMPIN' NEW) COOLIO (TOMMY BOY)	55	51	23	CUMBERSOME SEVEN MARY THREE (MAMMOTH/ATLANTIC)
18	16	25	1979 SMASHING PUMPKINS (VIRGIN)	56	43	15	FEELS SO GOOD (SHOW ME YOUR LOVE) LINA SANTIAGO (GROOVE NATION/UNIVERSAL)
19	17	26	BE MY LOVER LA BOUCHE (RCA)	57	59	9	ZERO SMASHING PUMPKINS (VIRGIN)
20	20	9	EVERYTHING FALLS APART DOG'S EYE VIEW (COLUMBIA)	(58)	62	3	SISTER THE NIXONS (MCA)
(21)	28	8	INSENSITIVE JANN ARDEN (A&M)	(59)	_	1	DON'T WANNA LOSE YOU LIONEL RICHIE (MERCURY)
22	22	26	TIME HOOTIE & THE BLOWFISH (ATLANTIC)	(60)	66	3	COUNTING BLUE CARS DISHWALLA (A&M)
23	24	18	I WANT TO COME OVER MELISSA ETHERIOGE (ISLAND)	<u>61</u>	65	2	GET MONEY JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC)
24	23	28	HOOK BLUES TRAVELER (A&M)	62	58	14	AEROPLANE RED HOT CHILI PEPPERS (WARNER BROS.)
25	21	21	DON'T CRY SEAL (ZTT/WARNER BROS.)	63	69	2	PHOTOGRAPH THE VERVE PIPE (RCA)
(26)	38	4	SALVATION THE CRANBERRIES (ISLAND)	64	75	5	HERE IN YOUR BEDROOM GOLDFINGER (MOJO/UNIVERSAL)
27	26	11	CHAMPAGNE SUPERNOVA OASIS (EPIC)	65	61	3	THE 13TH THE CURE (FICTION/ELEKTRA/EEG)
28	29	7	BIG BANG BABY STONE TEMPLE PILOTS (ATLANTIC)	66	74	2	REACH GLORIA ESTEFAN (EPIC)
29	25	17	IN THE MEANTIME SPACEHOG (HIFI/SIRE/EEG)	67	67	10	WHO DO U LOVE DEBORAH COX (ARISTA)
30	33	18	NOT GON' CRY MARY J. BLIGE (ARISTA)	68	63	12	ONLY HAPPY WHEN IT RAINS GARBAGE (ALMO SOUNDS/GEFFEN)
31	30	6	CHAINS TINA ARENA (EPIC)	69	54	11	LUCKY LOVE ACE OF BASE (ARISTA)
(32)	39	22	JUST A GIRL NO DOUBT (TRAUMA/INTERSCOPE)	70	-	1	PRETTY NOOSE SOUNDGARDEN (A&M)
33	32	30	ANYTHING 3T (MJJ/550 MUSIC)	71	60	6	WOO-HAH!! GOT YOU ALL IN CHECK BUSTA RHYMES (ELEKTRA/EEG)
34	27	30	ONE OF US JOAN OSBORNE (BLUE GORILLA/MERCURY)	(72	_	1	TRES DELINQUENTES DELINQUENT HABITS (PMP/LOUD/RCA)
35	37	10	MACHINEHEAD BUSH (TRAUMA/INTERSCOPE)	73	71	2	READY OR NOT FUGEES (RUFFHOUSE/COLUMBIA)
36	35	12	DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEATURING RONALD ISLEY (JIVE)	74	73	7	SO FAR AWAY ROD STEWART (LAVA/ATLANTIC)
37	44	4	SWEET DREAMS LA BOUCHE (RCA)	75	72	10	WHAT DO I HAVE TO DO? STABBING WESTWARD (COLUMBIA)
7	-	e de	with the greatest similar gains © 1996 Bill	board	RDI /	`omn	aunications

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

HOT 100 RECURRENT AIRPLAY

			IIOI IOO IILOO	
1	1	2	BREAKFAST AT TIFFANY'S DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)	14
2	3	10	RUN-AROUND BLUES TRAVELER (A&M)	1!
3	4	10	KISS FROM A ROSE SEAL (ZTT/SIRE/WARNER BROS.)	16
4	2	8	ROLL TO ME DEL AMITRI (A&M)	1
5	6	5	AS I LAY ME DOWN SOPHIE B. HAWKINS (COLUMBIA)	18
6	8	14	WATERFALLS TLC (LAFACE/ARISTA)	19
7	5	4	TELL ME GROOVE THEORY (EPIC)	20
8	7	8	ONLY WANNA BE WITH YOU HOOTIE & THE BLOWFISH (ATLANTIC)	2
9	9	7	FANTASY MARIAH CAREY (COLUMBIA)	2:
10	10	9	BACK FOR GOOD TAKE THAT (ARISTA)	2
11	11	9	CARNIVAL NATALIE MERCHANT (ELEKTRA/EEG)	2
12	12	13	DECEMBER COLLECTIVE SOUL (ATLANTIC)	2
13	13	7	BLESSED ELTON JOHN (ROCKET/ISLAND)	Re

			1000 F111
14	14	18	I CAN LOVE YOU LIKE THAT ALL-4-ONE (BLITZZ/ATLANTIC)
15	15	12	I'LL BE THERE FOR YOU THE REMBRANDTS (EASTWEST/EEG)
16	_	1	BRAIN STEW/JADED GREEN DAY (REPRISE)
17	16	4	HEY LOVER LL COOL J (DEF JAM/MERCURY)
18	_	1	BEFORE YOU WALK OUT OF MY LIFE MONICA (ROWDY/ARISTA)
19	18	10	HAND IN MY POCKET ALANIS MORISSETTE (MAVERICK/WARNER BROS.
20	19	44	ANOTHER NIGHT REAL MCCOY (ARISTA)
21	21	44	YOU GOTTA BE DES'REE (550 MUSIC)
22	24	125	TWO PRINCES SPIN DOCTORS (EPIC)
23	25	10	RUNAWAY JANET JACKSON (A&M)
24	17	3	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)
25	22	3	SET U FREE PLANET SOUL (STRICTLY RHYTHM)
			titles which have appeared on the Hot 100 eks and have dropped below the top 50.

HOT 100 A-Z

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

1, 2, 3, 4 (SUMPIN' NEW) (T-Boy, ASCAP/Boo Daddy, ASCAP/Screen Gerns-EMI, BMI) HL
1979 (Chrysalis, BMI/Cinderful, BMI) WBM
5 O'CLOCK (ARALC, ASCAP/Deez Nutz, ASCAP) AIN'T NDBDDY/KISSING YOU (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ninth Street Tunnel, BMI/Justin Combs. ASCAP/EMI April. ASCAP) HL

AIN'T NO NIGGA/DEAD PRESIDENTS (Lil Lu Lu, BMJ/Bizzie, BMI) AIN'T NO PLAYA (Find-A-Way, ASCAP/Rag Top, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI/Anthony Forte, BMI) WBN ALL THE THINGS (YOUR MAN WON'T DO) (FROM OON"

BE A MENACE...) (Fade 2 Black, ASCAP/Ta

BE A MENACE...) (1 ade 2 Black, ASCAP/Tallest Tree,
ASCAP/Liman Agenda, ASCAP/PolyGram Int't, ASCAP) HL
ALWAYS BE MY BABY (Sony/ATV Songs, BMI/ATV,
BMI/Rye, BMI/So So Def, ASCAP/EMI April, ASCAP/Full
Keel, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Full
AMISH PARADISE (lobete, ASCAP/Back Bull, ASCAP/TBoy, ASCAP/Boo Daddy, ASCAP/Songs Of PolyGram,
BMI/Madcastle, BMI/C's Only, BMI) HL/WBM
ANYTHING (TO The Tee BMI)

ANYTHING (To The Tee, BMI) BECAUSE YOU LOVED ME (FROM UP CLOSE &

PERSONAL) (Realsongs, ASCAP) WBM
BE MY LDVER (FMP, GEMA/Edition Beam,
GEMA/Warner-Tamerlane, BMI/Neue Well, GEMA/Mel
Thorton, GEMA/Lane McCray, GEMA) WBM
CANT BE WASTING MY TIME (FROM DON'T BE A

MENACE...) (Mass Avenue, BMI/Motown, BMI/PolyGram Int'i, ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP/Mr.Sex, ASCAP/EMI April, ASCAP) HL/WBM

CAN'T GET YOU OFF MY MIND (Miss Bessie, ASCAP)

CAN'T GET YOU OFF MY MIND (MISS BESSIE, ASCAP CAN'T HANG/DO YOU MAN'T YO (Warner-Tamerlane BMI/Boobie-Loo, BMI) WBM CHAINS (Copyright Control) CLOSER TO FREE (FROM PARTY OF FIVE) (La-Mann, ASCAP) H. C'MON N' RIDE IT (THE TRAIN) (Ceejai, BMI/Sa-

vette, BMI/Unichappell, BMI) HL
COUNTING BLUE CARS (Mono Rat, ASCAP/Bigger Than Peanut Butter, ASCAP)

Inan Peanut Butter, ASCAP?

COUNT ON ME (FROM WAITING TO EXHALE) (Ecaf,
BMI/Sony/ATV Songs, BMI/Fox Film, BMI/Nippy,
ASCAP/Aurianna, ASCAP) WBM

CUMBERSOME (7 Mary 3, BMI/EM Blackwood, BMI) HL

DOIN IT (LL Cool J, ASCAP/Def Jam, ASCAP/Sadyah,

BMI/EMI Blackwood, BMI/Janice Combs, BMI) HL DON'T CRY (SPZ BMI)

DON'T RUSH (Wolce ASCAP/Genius ASCAP/Warner Channell RMI) DON'T RUSH (Wokie, ASCAP/Genius, ASCAP/Treating Geoppor, 2011)

DON'T WANNA LOSE YOU (EMI April, ASCAP/Flyte

Turno ASCAP/New Perspective, ASCAP/LBR, ASCAP) HL Tyme, ASCAP/New Perspective, ASCAP/LBR, ASCA DOWN LOW (NOBODY HAS TO KNOW) (Zomba,

BMI/R.Kelly, BMI) WBM
THE EARTH, THE SUN, THE RAIN (Elliot Wolff, 46 THE EARTH, THE SUN, THE RAIN (Elliot Wolft,
ASCAP/EMI Virgin, ASCAP/Stacy Piersa, BMI/Chrysalis, BMI)
99 ENVYFIREWATER (Joseph Cartegena, ASCAP/Maurkeens,
ASCAP/EMI April, BMI/Wu-Tang, ASCAP/Soul Clap, ASCAP/EMI
Blackwood, BMI/Bug Pie, ASCAP/Ritz Writers, ASCAP/EMI
Blackwood, BMI/Bug Pie, ASCAP/Ritz Writers, ASCAP/Fatso, ASCAP/
75 EVER SINCE YOU WENT AWAY (Nature Boy, ASCAP/Taylor's
Dad, BMI/Beautiful Mess, BMI/Fatz, BMI/PolyGram Int'l, ASCAP/
48 FEELS SO GOOD (SHOW ME YOUR LOVE) (Cynthia,
ASCAP/Fatso, ASCAP)WIR ASCAP) WRIM

ASCAP/Fatso, ASCAP/WB, ASCAP) WBM
FEEL THE MUSIC (Connor Ryan, BMI/Wax Head, BMI)
FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU (Bonneville

FOLLOW YOU DOWN/IIL HEAR IT FROM TOU (Broineville Salf Flats, ASCAP/Rutle Corp., ASCAP/Maner Plos., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BMI/New Regency, BMI/New Enterprises, BMI/You Sound Bitter, BMI) WBM
 FU-GEE-LA (Tete San Ko, ASCAP/Sony, ASCAP/Otverse Craation, ASCAP/McNella, ASCAP/Sindingth Magnet, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP) HL GANGSTA'S PARADISE (FROM DANGEROUS MINDS) (T-DEN ASCAP/GROUP) Breit SSAPB/Bog David, ASCAP/AD IN Sanders

Boy, ASCAP/O/B/O Itself, ASCAP/Boo Daddy, ASCAP/Larry Sanders, BMI/Sones Of PolyGram, BMI/Madcastle, BMI) HL/WBN

BMI/Songs UT Polycian, BMI/Madicasie, BMI/HI/WIBM
GET MOMEY (Big Poppa, ASCAP/Melaes, BMI/EZ
Elpee, ASCAP/AFI, ASCAP/EMI April, ASCAP/Justin
Combs, ASCAP/WB, ASCAP) HL/WBM
GIVE ME.AR REASON (YAbata, BMI)
GIVE ME ONE REASON (EMI April, ASCAP/Purple

66 GLYCERINE (Mad Dog Winston, BMI/Warner

Tamerlane, BMI/Truly Soothing Elevator, ASCAP) WBM GUILTY (TVT, ASCAP)

GUILTY (TVT, ASCAP)
HAVE I NEVER (Ecaf, BMI/Sony/ATV Songs, BMI/ATV, BMI) HL
HIGH AND DRY (Warner Chappell, ASCAP) WBM
HOOK (Blues Traveler, BMI/Irving, BMI) WBM
I DON'T WANNA BE ALONE (Music Corp. Of America, BMI/Careo
Appearance By Ramses, BMI/MCA, BMI/G.Spot, BMI/Opanic., ASCAP)
I GOT ID/LONG ROAD (Innocent Bystander, ASCAP)
INSENSITIVE (PolyGram, BMI/Frankly Shirley,
BMI/Child Corp. Inst/L BMI/M. BMI/PolyGram Int'l, BMI) HL

ISMI/Polygram III., BMI) HL.
IN THE MEANTIME (Hog (Space), ASCAP)
IRONIC (MCA, BMI/Vanhurst Place, ASCAP) HL.
I WANT TO COME OVER (MLE, ASCAP/Almo, ASCAP) WBM.
I WILL SURVIVE (PolyGram Int'l, BMI/Perrer-Vibes, ASCAP) HL
JESUS TO A CHILD (Dick Leahy, ASCAP/Chappell &

JUST A GIRL (Knock Yourself Out, ASCAP/WB, 23 ASCAP/Interscope, ASCAP) WBM

ASCAP/Interscope, ASCAP) WBM
KEEP ON, KEEPIN' ON (FROM SUNSET PARK) (So So
Def, ASCAP/EMI April, ASCAP/Brooklyn Based, ASCAP/Top
Billin', ASCAP/Mijac, BMI/Warner-Tarnertane, BMI) HL/WBM
KISSIN' YOU (Jam Shack II, BMI/Troy III, BMI/Brisong, ASCAP)
LADY (Ah-choo, ASCAP/12:00 AM, ASCAP/Rhythm
Sons, ASCAP/PolyGram Int'I, ASCAP) HL
LIVE AND DIE FOR HIP HOP (EMI April, ASCAP/So So
Def, ASCAP/Continued, Sur, ASCAPABA, ASCAP/So

73 Def, ASCAP/Gratitude Sky, ASCAP/WB, ASCAP/Air Control, ASCAP/Penzafire, ASCAP) WBM/HL

LOVE DON'T LIVE HERE ANYMORE (May Twelfth,

LOVE DON'T LIVE HERE ANYMORE (Way I Weitth, BMI/Warner-Tamerlane, BMI) WBM LUCKY LOVE (Megasong/Jerk Awake, ASCAP/EMI) HL MACHINEHEAD (Acme, BMI/Mad Dog Winston, BMI) MMSING (Sony/ATV Tree, BMI) HL MRS. ICE CREAM MAN (Burrin Ave., BMI/Big P, BMI) MY MARIA (Duchess, BMI/Bug, BMI/Prophecy, BMI) HL NAME (Scrap Metal, BMI/Metal Blade, BMI/EMI Virgin, BMI/MACHAR ASCAP(EVIRTHER)

NAME, CSCTAP METAI, SMI/METAI BIAGE, BIMI/EMI YITZII,
BMI/EMI APII, ASCAP/FILI VOIUME, BMI) HL
NOBODY KNOWS (Joe Shade, BM/SHIT Shirt, BM/D'Jon, BMI) CLM
NO MORE GAMES (PolyGram Int'I, ASCAP/Freekie Smoke
Gangsta's, ASCAP/Undeas, ASCAP/CJark's Tine Funk,
BMI/Music Corp. Of America, BMI/Four Knights, BMI) HL
NOT GON' CRY (FROM WAITING TO EXHALE) (Ecaf,
BMI/SOLVICAD Scape, BMI/CSCELIM, BMI) WBMI

BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
OLD MAN & ME (WHEN I GET TO HEAVEN) (Monica's

OLD MAN & ME (WHEN I GET TO HEAVEN) (Monica' Reluctance To Lob, ASCAP/EMI April, ASCAP) H. ONE FOR THE MONEY (Zomba, BMI/Horace Brown, BMI/Lanoma, ASCAP/EMI April, ASCAP/Robert G. Graham, ASCAP/141-131, ASCAP) HL/WBM ONE OF US (Human Boy, ASCAP/WB, ASCAP) WBM ONE SWEET DAY (Sony/ATV Songs, BMI/Spe, BMI/Black Panther, BMI/Vanderpool, BMI/Aynaw, BMI/Shawn Patrick, BMI/Ensign, BMI/Sony/ATV Tunes, ASCAP) H.

Billboard.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles cha SoundScan®

TITLE
ARTIST (LABEL/DISTRIBUTING LABEL) TITLE LAST (LAREL/DISTRIBUTING LABEL SCARRED LUKE (LUTHER CAMPBELL) 38 50 * * NO. 1 * * NO ONE ELSE TOTAL (BAD BOY/ARISTA) ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA) 1 wk at No. D 2 39 33 21 SOUL FOOD GOODIE MOB (LAFACE/ARISTA) BECAUSE YOU LOVED ME CELINE DION (550 MUSIC) 40 36 6 9 1 FEELS SO GOOD (SHOW ME YOUR LOVE) YOU'RE THE ONE 3 3 3 41 38 1, 2, 3, 4 (SUMPIN' NEW) COOLIO (TOMMY BOY) LIVE & DIE FOR HIP HOP **42** 52 2 4 9 DOWN LOW (NOBODY HAS TO KNOW) SLOW JAMS
QUINCY JONES FEAT, BABYFACE & TAMIA (CWEST/WARNER BROS.) 5 10 43 45 4 5 IN THE MEANTIME SPACEHOG (HIFVSIRE/EEG) WOO-HAH!/EVERYTHING REMAINS RAW 44 44 6 6 8 BEFORE YOU WALK ... /LIKE THIS AND ... 7 DOIN IT LL COOL J (DEF JAM/MERCURY) 45 37 29 8 9 LUCKY LOVE ACE OF BASE (ARISTA) COUNT ON ME WHITNEY HOUSTON & CECE WINANS (ARISTA) 7 46 40 10 9 NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA) KISSIN' YOU 7 19 (47) AIN'T NOBODY/KISSING YOU FAITH EVANS (BAD ROY/ARISTA) IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE) 8 48 49 10 | 11 | 4 ALL THE THINGS (YOUR MAN WON'T DO)
JOE (ISLAND) 10 13 49 42 11 I WANT TO COME OVER 11 SET U FREE PLANET SOUL (STRICTLY RHYTHM) WHO DO U LOVE DEBORAH COX (ARISTA) 13 13 50 46 27 EXHALE (SHOOP SHOOP) 13 12 9 LADY D'ANGELO (EMI) 51 41 24 5 O'CLOCK NONCHALANT (MCA) CAN'T HANG/DO YOU WANT TO XSCAPE (SO SO DEF/COLUMBIA) 14) 15 9 52 43 9 KEEP ON, KEEPIN' ON

ACTIVITÉ FÉATI IRING XSCAPE (FLAVOR UNIT/EASTWEST/EEG HAVE I NEVER A FEW GOOD MEN (LAFACE/ARISTA) 17 8 53 54 7 EVER SINCE YOU WENT AWAY RENEE LOST BOYZ (ISLAND) 16 19 6 **54** 56 I WILL SURVIVE CHANTAY SAVAGE (RCA) AIN'T NO NIGGA/DEAD PRESIDENTS 18 11 **(55)** 63 17 SITTIN' UP IN MY ROOM ONE FOR THE MONEY 18 14 19 **(56)** 67 4 A THIN LINE BETWEEN LOVE & HATE H-TOWN (JAC-MAC/WARNER BROS.) **(57)** 65 4 SHADOWBOXIN' GENIUS/GZA FEATURING METHOD MAN (GEFFEN) 19 20 11 MACHINEHEAD BUSH (TRAUMA/INTERSCOPE) 20 16 14 NOT GON' CRY MARY J. BLIGE (ARISTA) **58** 61 2 JUST A GIRL NO DOUBT (TRAUMA/INTERSCOPE) THE EARTH, THE SUN, THE RAIN 7 (59) 21 21 JESUS TO A CHILD AMISH PARADISE 22 26 6 60 53 11 GIVE ME ONE REASON TRACY CHAPMAN (ELEKTRA/EEG) ONLY HAPPY WHEN IT RAINS 61 66 4 23 35 4 MY MARIA BROOKS & DUNN (ARISTA) INSENSITIVE JANN ARDEN (A&M) 62) 74 2 24 34 6 REAL LOVE THE BEATLES (APPLE/CAPITOL) 25 29 **SWEET DREAMS** 63 47 6 AIN'T NO PLAYA RAPPIN' 4-TAY (CHRYSALIS/EMI) DON'T WANNA LOSE YOU LIONEL RICHIE (MERCURY) 26 64 58 3 28 4 FU-GEE-LA FUGEES (RUFFHOUSE/COLUMBIA) 27 64 4 MR. ICE CREAM MAN
MASTER P (NO LIMIT/PRIORITY) 23 15 65 TONITE'S THA NIGHT MACARENA (BAYSIDE BOYS MIX) LOS DEL RIO (RCA) 66 51 22 28 39 35 GET MONEY
JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC) THE WORLO IS A GHETTO
GETO BOYS (RAP-A-LOT/NOO TRYBE/VIRGIN 67) **29** 32 13 GANGSTA'S PARADISE COOLIO FEATURING L.V. (MCA SOUNDTRACKS/MCA) WONDERWALL 30 22 38 68 57 15 CUMBERSOME SEVEN MARY THREE (MAMMOTH/ATLANTIC) PLEASE DON'T GO (31) 1 **69** 62 15 1979 SMASHING PUMPKINS (VIRGIN) FEEL THE MUSIC
PLANET SOUL FEATURING BRENDA DEE (STRICTLY RHYTHM) 2 32 27 13 70 69 FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA) 25 23 59 12 33 71 ONE OF US JOAN OSBORNE (BLUE GORILLA/MERCURY) BE MY LOVER 55 22 34 31 24 72 PEACHES
THE PRESIDENTS OF THE UNITED STATES OF AMERICA (COLUMBIA) 24 9 (73) HOOP IN YO FACE 69 BOYZ (FLAVOR UNIT/EASTWEST/EEG) 35 TRES DELINQUENTES
DELINQUENT HABITS (PMP/LOUD/RCA) ANYTHING 3T (MJJ/550 MUSIC) (74) 36 30 | 30 C'MON 'N RIDE IT (THE TRAIN)
OHAD CITY DIS (CHADRASOUNDRIG BEAT/ATLANTIC) 75 71 14 STAYIN' ALIVE N-TRANCE (RADIKAL/AVEX-CRITIQUE) 37 48 5

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ONLY HAPPY WHEN IT RAINS (Vibecrusher BMI/Irving, BMI/Deadarm, ASCAP/Almo, ASCAP) WBM
ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY)

(Night Rainbow, ASCAP/Broken Plate, ASCAP) HL PEACHES (Flying Rabbi, ASCAP/David M. Dederer,

ASCAP/Raw Poo, ASCAP/EMI April, ASCAP/PolyGram Int'l,

PLEASE DON'T GO (Zomba, ASCAP/Hookma REACH (Foreign Imported, BMI/Realsongs, ASCAP) WBM REAL LOVE (Ono. BMI) HL

RELEASE ME (Upstairs, ASCAP/AI, ASCAP/Saucedo, ASCAP)
RENEE (FROM DON'T BE A MENACE...) (Lost Boyz, ASCAP/Nanessa, ASCAP/My Two Sons, ASCAP/Clyde Otis, ASCAP/Mr.Sex, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP) WBM/HL

SCARRED (LCM Deen South, RMI)

SCARY KISSES (BMG, ASCAP/EMI, PRS)
SHADOWBOXIN' (Careers-BMG, BMI/Ramecca, BMI/PolyGram Int'l, ASCAP/GZA, ASCAP) HL

SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox Film,

SLOW JAMS (Rodsongs, ASCAP/Almo, ASCAP) WBM SOUL FOOD (Organized Noize, BMI/Stiff Shirt, BMI/Goodie Mob. BMI/Big Sexv. ASCAP)

STAIRWAY TO HEAVEN (Mighty Three, ASCAP) WBM STAYIN' ALIVE (Gibb Brothers, BMI/Careers-BMG, BMI/Songs Of PolyGram, BMI) HL

SWEET DREAMS (Neue Well, GEMA/Songs Of Logic, BMI/Warner-Tamerlane, BMI/PMP, BMI) WBM TAKE A LOOK (Slam U Well, BMI/Jumping Bean,

RMI/Evelle, ASCAP/WB, ASCAP/Twelve And Under

ASCAP/Jelly Jams, ASCAP/Irving, ASCAP) WBM

37 A THIN LINE BETWEEN LOVE & HATE (FROM A THIN LINE...) (Catillion, BMI/Win Or Lose, BMI/Warner-Tamerlane, BMI) WBI/

TIME (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
TRES DELINQUENTES (Memory Lost, ASCAP/Black Wax,
ASCAP/Graveyard Shift, ASCAP/Almo, ASCAP) WBM

WHERE DO U WANT ME TO PUT IT (EMI April, ASCAP/Flyte Tyme, ASCAP/EMI Blackwood, BMI/Help The Bear, BMI) HL
WHO DO U LOVE (Gradington, ASCAP/Art & Rhythm,

ASCAP/Zomba, ASCAP/MCA, ASCAP) WBM/HL

WONDERWALL (Sony/ATV Songs, BMI/Creation, BMI) HL WONDER (Indian Love Bride, ASCAP)

WDO-HAH!! GOT YDU ALL IN CHECK/EVERYTHING REMAINS RAW (T'Ziah's, BMI/Sadiyahs, BMI/EMI Blackwood, BMI/Janice Combs, BMI) HL THE WORLD I KNOW (Roland/Lentz, BMI/Warner

Tamerlane, BMI) WBM

THE WORLD IS A GHETTO (Far Out, ASCAP/PolyGram

YOU'RE THE ONE (AI's Street, ASCAP/Almo, ASCAP/Sailandra, ASCAP/One Die Ghetto Ho, ASCAP/WB, ASCAP/Wonder Woman Sings, ASCAP/Warner Chappell, PRS) WBM YOUR LOVING ARMS (EMI Virgin, ASCAP/EMI 10, ASCAP/Warner Chappell, ASCAP) HL/WBM

Bilboard HOT 100 SING

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COL-LECTED, COMPILED, AND PROVIDED BY SoundScan®

FO	FOR WEEK ENDING MAY 4, 1996									
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION					
1	2	2	5	★ ★ NO. 1 ★ ★ ALWAYS BE MY BABY M.CAREY,J DUPRI (M.CAREY,J.DUPRI,M.SEAL) Week at No. 1 (C) (D) (M) (T) (V) (X) COLUMBIA 78276	1					
2	1	1	9	BECAUSE YOU LOVED ME (FROM "UP CLOSE & PERSONAL") ▲ CELINE DION D.FOSTER (D.WARREN) ← CELINE DION (C) (D) (V) 550 MUSIG 78237	1					
3	3	3	21	NOBODY KNOWS ● ◆ THE TONY RICH PROJECT T.RICH JL RICH, D. DUBOSE) (C) (D) (M) (T) LAFAGE 2-4115/ARISTA	2					
4	4	4	8	IRONIC G. BALLARD (A.MORISSETTE, G.BALLARD) G. BALLARD (A.MORISSETTE, G.BALLARD) (C) (D) (Y) (X) MAVERICK 17698/REPRISE	4					
5	5	6	9	1, 2, 3, 4 (SUMPIN' NEW)	5					
6	7	9	3	YOU'RE THE ONE A."ALLSTAR"GORDON,JR. (ALLSTAR,A.MARTIN,I.MATIAS,T.JOHNSON,C.GAMBLE) (C) (D) (T) RCA 64516	6					
7	6	5	10	DOWN LOW (NOBODY HAS TO KNOW) ▲ R.KELLY FEAT. RONALD ISLEY (C) (D) (M) (T) (V) (X) JIVE 42373	4					
8	9	10	7	COUNT ON ME (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE,W.HOUSTON,M.HOUSTON) C() (D) (M) (T) (V) (X) ARISTA 1-2976	8					
9	8	8	9	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW ◆ BUSTA RHYMES R.SMITH (T.SMITH,R.SMITH) (C) (M) (T) (X) ELEKTRA 64335/EEG	8					
10	11	13	13	FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU JHAMPTON GIN BLOSS IN LEV-ZUELA R.WILSON M.CRENSHAWS. JOHN SON BLEEN P. RHODES) (Q: 10 I V) (X) ASM 581 380	9					
11	10	7	19	SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") ● ◆ BRANDY BABYFACE (8ABYFACE) (C) (D) (M) (T) (V) (X) ARISTA 1-2929	2					
12	12	12	9	DOIN IT	9					
13	13	16	39	MISSING ● EVERYTHING BUT THE GIRL B.WATT,T.THORN,J.COXON (T.THORN,B.WATT) (C) (T) (X) ATLANTIC 87124	2					
14)	22	33	5	GIVE ME ONE REASON OGEHMAN,T.CHAPMAN OGEHMAN OGE	14					
15	14	14	13	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE") JOE JOE, J.THOMPSON (JOE, J.THOMPSON, M. WILLIAMS) (C) (D) (V) ISLAND 854530	11					
16	19	21	9	CLOSER TO FREE (FROM "PARTY OF FIVE") BODEANS (LLANAS,NEUMANN) C() (D) (V) SLASH 17674/REPRISE (C) (D) (V) SLASH 17674/REPRISE	16					
17	20	19	14	WHO DO U LOVE .CAMPBELL (L.L.CAMPBELL I, I, J. BENFORD) .CO (D) (M) (T) (V) (X) ARISTA 1-2950	17					
18	15	15	10	LADY D'ANGELO, R.SAAOIQ (D'ANGELO, R.SAADIQ) (C) (D) (M) (T) (V) (X) EMI 58543	10					
19	26	35	13	INSENSITIVE	19					
20	16	11	15	NOT GON' CRY (FROM "WAITING TO EXHALE") ●	2					
21	17	18	13	1979 ◆ ◆ SMASHING PUMPKINS	12					
22	28	_	2	OLD MAN & ME (WHEN I GET TO HEAVEN) ◆ HOOTIE & THE BLOWFISH	22					
(73)	25	30	21	JUST A GIRL ♦ NO DOUBT	23					
24)	24	29	10	M. WILDER (G.SIEFANI,T.DUMONT) (C) (D) TRAUMA 98116/NTERSCOPE O'CLOCK BAM,LONNIE,KAPIN (D.STATEN,SR.,A.SIMMONS,IR.,K.L.FERGUSON,IR.,R.DILL,A.HARRISON) (C) (M) (T) (D) MAG 55075	24					
25	18	17	23	ONE SWEET DAY \$\(\)^2 WAFANASIEFF, M.CAREY, M.M.CARY, N.MORRIS, W.MORRIS, S. STOCKMAN, W.FANASIEFF (Q. (0) (W) (1) (V) (0) COLUMBIA 78074	1					
26	21	20	26	BE MY LOVER ● ◆ LA BOUCHE	6					
27	23	22	22	A.BRENNER, G.A. SARAF (G.A. SARAF, A. BRENNER, M. THORNTON, L. MCCRAY) (C) (D) (T) (V) (X) RCA 64446 • NATALIE MERCHANT N. MERCHANT (N. MERCHANT) (C) (D) ELEKTRA 64376/EEG	21					
28 (35	48	8	KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") JDUPRI (J. DUPRI,MC LYTE,M.JACKSON) (C) (T) (X) FLAVOR UNIT/EASTWEST 64302/EEG	28					
29	29	27	30	NAME CGORDANO (J.RZEZNIK) NAME CGORDANO (J.RZEZNIK) CGORDANO (J.RZEZNIK)	5					
			7	* * * GREATEST GAINER/AIRPLAY * *						
30	33	44	6	SWEET DREAMS - CLICK PRODUCTION (G.A. SARAF, M.SONMEZ, M.THORNTON, R. HAYNES) - CLICK PRODUCTION (G.A. SARAF, M.SONMEZ, M.THORNTON, R. HAYNES) - (C) (D) (T) (V) (X) RCA 64505	30					
31	27	25	25	THE WORLD I KNOW E.ROLAND,M.SERLETIC (E.ROLAND,R.CHILDRESS) COLLECTIVE SOUL (C) (D) (V) ATLANTIC 87088	19					
32	31	26	12	I WANT TO COME OVER H.PADGHAM,M.ETHERIDGE (M.ETHERIOGE) ↑ MELISSA ETHERIDGE (C) (D) (V) ISLAND 854528	22					
33	34	36	7	RENEE (FROM "DON'T BE A MENACE") MR.SEX,BUTTNAKED TIM DAWG (T.KELLY,J.HARRIS III,T.LEWIS) C() (D) (M) (T) ISLAND 854584	33					
34	36	24	12	WILL SURVIVE	24					
35	30	23	31	ANYTHING ● → 3T 3T (T.JACKSON,T.JACKSON) (C) (D) (T) MJJ 77913/550 MUSIC	15					
36	32	34	5	IN THE MEANTIME ♦ SPACEHOG SPACEHOG, B.GOGGIN (R.LANGDON) (C) (D) HIFI/SIRE 64303/EEG	32					
37	38	49	12	A THIN LINE BETWEEN LOVE & HATE (FROM "A THIN LINE") ↑ H-TOWN R.TROUTMAN (R.POINDEXTER,R.POINDEXTER,J.MEMBERS) (C) (D) JAC-MAC 17699/WARNER BROS.	37					
38)	50	52	3	CHAINS D.TYSON (T.ARENA,S.WERTEL,P.RESWICK) ◆ TINA ARENA (C) (D) EPIC 78281	38					
39	49	51	4	DON'T WANNA LOSE YOU ♦ LIONEL RICHIE JJAM,T.LEWIS (J.HARRIS III,T.LEWIS,L.RICHIE) (C) (D) (V) (X) MERCURY 852857	39					
40	39	39	31	HOOK S.THOMPSON,M.BARBIERO (J.POPPER) ◆ BLUES TRAVELER (C) (V) (X) A&M 581176	23					
41	M	40	12	DON'T CRY ◆ SEAL T.HORN (SEAL) (C) (D) (V) (X) ZTT 17708WARNER BROS.	33					
12	37	28	22	ONE OF US CHERTOFF (E.BAZILIAN) ONE OF US JOAN OSBORNE (C) (D) (X) BLUE GORILLA 852368/MERCURY	4					
43	51	57	4	MACHINEHEAD C.LANGER,A. WINSTANLEY,BUSH (G.ROSSDALE) C. TRAUMA 98079 UNTERSCOPE	43					
44	44	43	26	TIME D.GEHMAN (M.BRYAN,D.FELBER,D.RUCKER,J.SONEFELD) ♦ HOOTIE & THE BLOWFISH (C) (V) (X) ATLANTIC 87095	14					
15	40	32	15	WONDERWALL ◆ OASIS 0.MORRIS N.GALLAGHER (N.GALLAGHER) (C) (V) (X) EPIC 78216	8					
				* * * Hot Shot Debut * * *						
46	NEV	V ▶	1	THE EARTH, THE SUN THE RAIN N.M.WALDEN (E.WOLFF,S PIERSA) COLOR HILL BALL (C) (D) (V) GIANT 17654	46					
47	47	47	13	GET MONEY ◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. EZ ELPEE (THE NOTORIOUS B.I.G. LITTLE KIML! PORTER B BEDFORD R AYERS, STRIPLIN) (C. LITT. UNDEAS BIG. BEAT 9808 MATLANTIC	30					
48	42	45	15	FEELS SO GOOD (SHOW ME YOUR LOVE) J.C.LOPEZ (DJ JUANITO) ↓ C) (D) (T) (X) GROOVE NATION 55004/JUNIVERSAL	35					
49	188	37	11	LUCKY LOVE D.POP,M.MARTIN, JOKER (JOKER, B.STEINBERG) D. POP,M. MARTIN, JOKER (JOKER, B.STEINBERG) C(C) (D) (M) (T) (V) (X) ARISTA 1-2979	30					

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THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION
50	18	38	38	GANGSTA'S PARADISE (FROM "DANGEROUS MINDS")	1
51	52	42	19	FU-GEE-LA ◆ S.GIBBS (N.JEAN,S.MICHEL,L-HILL,A.MCGRIER,T.MARIE.S.GIBBS) (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	29
<u>52</u>	59	59	7	RELEASE ME ANGELINA N.SAUCEDO (J.LERMA-LOPEZ,J.PRO,ANGELINA) (C) (T) (X) UPSTAIRS 0115	52
<u>53</u>	53	53	6	AMISH PARADISE AYANKOVIC (C) (X) ROCK'YJR, L. SANDERS, D. RASHEED, S. WONDER A. "ANKOVIC) (C) (X) ROCK'WROLL/SCOTTI BROS. 7806 I/ALL AMERICAN	53
54	16	31	9	PEACHES ◆ THE PRESIDENTS OF THE UNITED STATES OF AMERICA C.UNO,C.BALLEW,D.DEDERER (C.BALLEW,PRESIDENTS OF THE UNITED STATES OF AMERICA) (C) (X) C.O.LUMBIA 78254	29
<u>(55)</u>	58	58	9	ONLY HAPPY WHEN IT RAINS GARBAGE (GARBAGE) GARBAGE (C) (D) ALMO SOUNDS 89002/GEFFEN	55
56	57	54	9	CAN'T HANG/DO YOU WANT TO D.SIMMONS (D.SIMMONS) CONTRACTOR OF TRACES/COLUMBIA CONTRACTOR OF TRACES/COLUMBIA	50
57	NE	N	1	PLEASE DON'T GO C.STOKES,C.CUENI (C.STOKES,C.CUENI) C.STOKES,C.CUENI (C.STOKES,C.CUENI) C.STOKES,C.CUENI (C.STOKES,C.CUENI) C.STOKES,C.CUENI (C.STOKES,C.CUENI)	57
<u>58</u>	60	66	3	REACH EMILIO ESTEFAN JR.,L DERMER (G.ESTEFAN,D.WARREN) ← GLORIA ESTEFAN (C) (D) (T) (V) (X) EPIC 78285	58
<u>59</u>	NE	NÞ	l	KISSIN' YOU TOTAL R.SAADIQ (J.JACKSON,R.SAADIQ,J.JOHNSON,8.JAMES) (C) (D) (T) (V) 8AD 80Y 7-9056(ARISTA C'MON N' RIDE IT (THE TRAIN) ♦ QUAD CITY DI'S	59
60	66	71	8	C'MON N' RIDE IT (THE TRAIN) C CLEMONHEAD, IMCGOWAN (C. CLEMONHEAD, IMCGOWAN, B. WHITE) (□ (M) (T) (X) QUADRASQUIND BIG BEAT 98083 ATLANTIC	60
				** GREATEST GAINER/SALES ***	
(61)	76		2	TRES DELINQUENTES O.G. STYLE (I.MARTIN,D.THOMAS,A.MARTINEZ,S.ZACHOFF) O.G. STYLE (I.MARTIN,D.THOMAS,A.MARTINEZ,S.ZACHOFF) O.G. STYLE (I.MARTIN,D.THOMAS,A.MARTINEZ,S.ZACHOFF) O.G. STYLE (I.MARTIN,D.THOMAS,A.MARTINEZ,S.ZACHOFF)	61
62	65	69	7	CAN'T GET YOU OFF MY MIND LKRAVITZ (LKRAVITZ) (C) (D) VIRGIN 38535	62
63	63	63	5	AIN'T NO NIGGA/DEAD PRESIDENTS SKI (S.CARTER,D.WILLIS) ◆ JAY-Z FEAT. FOXXY BROWN (M) (T) (X) ROC-A-FELLA/FREEZE 53233*/PRIORITY	63
64)	64	80	6	SOUL FOOD ORGANIZED NOIZE ORGANIZED NOIZE, BARNETT, I. BURTON, C. GIPP, W. KNIGHTON, B. BENNETT) ◆ GOODIE MOB (C) (D) (T) (V) X LAFACE 2-4145 ARISTA	64
65	54	55	16	CUMBERSOME JROSS, J. POLLOCK, T. MORRIS (J. ROSS, J. POLLOCK) ◆ SEVEN MARY THREE (C) (D) MAMMOTH 98111 MATLANTIC	39
66	56	56	15	GLYCERINE ◆ BUSH C.LANGER,A.WINSTANLEY,8USH (G.ROSSDALE) (C) TRAUMA 98088/INTERSCOPE	28
67	80		2	SCARRED D.RUDNICK (L.CAMPBELL,L.DOBSON,M.YOUNG) ♦ LUKE (C) (T) LUTHER CAMPBELL 164000	67
68	69	70	4	AIN'T NOBODY/KISSING YOU C.THOMPSON,S.COMBS (F.EVANS,C.THOMPSON,S.COMBS) C.() (D) (T) (V) BAD BOY 7-9055/ARISTA	68
69	62	64	6	ONE FOR THE MONEY K. DEANE (H. BROWN, K. DEANE, B.D. WILDCAT, O. HARVEY, C. MACK) CC) (M) (T) (X) MOTOWN 860512	62
70	73	83	5	COUNTING BLUE CARS P.NICOLO,DISHWALLA (ALEXANDER,BROWNING,KOLANEK,RICHARDS,PENDERGAST) ◆ DISHWALLA (C) (X) A&M 581462	70
71)	71	88	13	YOUR LOVING ARMS GRID,B.R.MARTIN (B.R.MARTIN,D.HARROW) SHADOWBOXIN' GENIUS/GZA FEATURING METHOD MAN	71
72	67	67	5	SHADOWBOXIN' RZA (R.DIGGS,G. GRICE) GENIUS/GZA FEATURING METHOD MAN (C) (T) GEFFEN 19396	67
73	82		2	LIVE AND DIE FOR HIP HOP J.DUPRI (J.DUPRI, DA BRAT,MR. BLACK, N.M. WALDEN, J. COHEN) (C) (T) (X) RUFFHOUSE 7827O/COLUMBIA	73
74)	75	75	7	ESA NENA LINDA DJ JUANITO (DJ JUANITO) O(C) (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN	74
75	77	73	8	EVER SINCE YOU WENT AWAY T.C.RILEY (T.C.RILEY,TRACY,LATTREL) C) (D) NATURE BOY/BIG BEAT 98112/ATLANTIC	73
76	68	72	3	SLOW JAMS ◆ QUINCY JONES FEAT. BABYFACE & TAMIA WITH PORTRAIT & BARRY WHITE QUINCY JONES (R.TEMPERTON) (C) (D) (V) QWEST 17673, WARNER BROS.	68
17)	78		2	FEEL THE MUSIC GACOSTA (GACOSTA, B. DELEON) PLANET SOUL FEATURING BRENDA DEE (C) (T) (X) STRICTLY RHYTHM 12430	77
78	79	76	7	HAVE I NEVER BABYFACE, D.SIMMONS (BABYFACE) A FEW GOOD MEN (C (D) (M) (T) (V) (X) LAFACE 2-4142/ARISTA	76
79	87	91	3	LOVE DON'T LIVE HERE ANYMORE N. RODGERS (M. GREGORY) N. (C) (D) (V) MAVERICK 17714/WARNER BROS.	79
80	72	68	11	JESUS TO A CHILD GEORGE MICHAEL G.MICHAEL (G.MICHAEL) GOUND TO A CHILD GEORGE MICHAEL G. (D) (V) DREAMWORKS 59000/GEFFEN	7
81	81	74	11	TAKE A LOOK ◆ J'SON	74
82	83	81	20	I GOT ID/LONG ROAD ● PEARL JAM	7
83	61	62	10	ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY) ◆ SOPHIE B. HAWKINS	49
84	84	99	10	AIN'T NO PLAYA ♦ RAPPIN' 4-TAY	73
85	85	90	8	GIVE MEA REASON ♦ BUFFY	78
86	74	65	12	CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE") ◆ MONA LISA FEAT. LOST BOYZ	65
87	89	84	16	BUTHAKED TIM DAWG MR SEX (A ANTOINE,A EWANS,) AUSTIN,T PATTERSON G DUNCAN,LOST BOYZ, C MARTIN) (C. (D) (T) (V) ISUAND 859538 STAYIN' ALIVE ♦ NTRANCE **NOTOOLE, D.LONGWORTH (R.G.IBB, B.G.IBB, M.G.IBB, R.LYTE) (C) (T) (X) RADIKAL 1,5562/AVEX-CRITIQUE	62
88	70	60	7	REAL LOVE ♦ THE BEATLES	11
89	96		2	J.LYNNE, J.LENNON, P.MCCARTNEY, G. HARRISON, R. STARR (J. LENNON) (C) (V) (X) APPLE 5854/CAPITOL MY MARIA → BROOKS, R. DUNN (C) (V) ARISTA 1:2993	89
90)	90	_	2	MR. ICE CREAM MAN ♦ MASTER P	90
(91)	NEV	V D	1	MASTER P,K-FRANKLIN,MO B DICK,KLC (MASTER P) (C) (T) (X) NO LIMIT 53218 PRIORITY DON'T RUSH ◆ SILK	91
92)	92		2	W.STEWART W STEWART,G.JENKINS) (C) (D) ELEKTRA 64324/EEG NO MORE GAMES ◆ SKIN DEEP FEAT. LI'L KIM OF JUNIOR M.A.F.I.A.	92
93)	NEV	v >	1	DI CLARK KENT IT HESTER G GILSAINT R DESIRE K JONES, R A FPANKLIN J SAMPLE) C. C. T. J. LOOSE CANNON 85270G ISLAND SCARY KISSES VOICE OF THE BEEHIVE DIVETTEE OF PRIVAL OF THESE FOR THE SECOND STATES.	93
94	NEV	V	1	P.VETTESE (T.BRYN,P.VETTESE) (C) (D) DISCOVERY 77036 THE WORLD IS A GHETTO N. OF IN FRANK ALLEN REPORT OF THE PROPERTY OF TH	94
95	91	92	8	N.O.JOE,M.DEAN (ALLEN,BROWN DCKERSON,JORDAN,MILLER,OSKAR SCOTT,JOHNSON) (C) (D) (T) RAP-A-LOTINGO TRYBE 38544VIRGIN HIGH AND DRY ◆ RADIOHEAD AND ONLEAD DRY (RADIOHEAD)	78
96)	NEV	V	1	RADIOHEAD, J. WARREN (RADIOHEAO) (C) (V) (X) CAPITOL 58537 I DON'T WANNA BE ALONE SHALL PHULIPS A STEEL (CHAI)	96
97	95	98	4	SHAI,R.PHILLIPS,A.STIEFEL (SHAI) (C) (D) (T) GASOLINE ALLEY 55178IMCA GUILTY GRAVITY KILLS GRAVITY KILLS	91
98	94	100	8	GRAVITY KILLS (GRAVITY KILLS) STAIRWAY TO HEAVEN PURE SOUL AMOUNT AND DEVANCE OF CAMPUTE HILES	79
99	86	85	8	A.HAQQ ISLAM,K.JORDAN,D.WANSEL (K.GAMBLE,L.HUFF) (C) (D) (X) STEP SUN 98086 INTERSCOPE ENVY/FIREWATER ◆ FAT JOE	76
100	88	79	18	L.E.S.,B.LORDS (FAT JOE,L.E.S.,GAYE,RITZ,BROWN) (C) (D) (T) VIOLATOR 1546 RELATIVITY WHERE DO U WANT ME TO PUT IT ◆ SOLO	50
100	00	13	10	J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,M.HORTON) (C) (D) (T) (V) (X) PERSPECTIVE 587512 A&M	JU

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Sales and Greatest Gainer/Sales and Greatest Gainer/Sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette maxi-single; regular cassette single unavailability. (T) Vinyl single availability. (T) CD single availability. (T) Cassette maxi-single availability. (T) Vinyl single availabi



by Jerry McKenna

HREE FOR THREE: Following in the footsteps of "Fantasy" and "One Sweet Day," Mariah Carey's "Always Be My Baby" (Columbia) becomes the third single from her multiplatinum album "Daydream" to occupy the No. 1 spot on the Hot 100. It also moves into the top position on the Hot 100 Singles Sales chart, outselling last week's No. 1 single, Celine Dion's "Because You Loved Me" (550 Music), by more than 6,000 units. Since "Because" remains No. 1 on the Hot 100 Airplay chart, there is a narrow margin between the two in overall chart points. If this gap doesn't grow wider, there is an outside shot that "Because You Loved Me" could recapture the No. 1 spot next week.

NEXT IN LINE: The only single in the top 10 to post a significant increase in chart points is No. 6, SWV's "You're The One" (RCA). It is the biggest sales gainer and second-biggest overall gainer on the chart, picking up more than 80% of its points from sales. In terms of airplay "You're The One" is No. 1 at top 40/rhythm-crossover outlets WQHT (Hot 97) New York and WHHH Indianapolis. Expect continued airplay growth now that RCA has shipped a new mix to top 40/mainstream radio stations. If sales remain constant, and airplay picks up on the mainstream side, "You're The One" could challenge "Always Be My Baby" for the No. 1 spot in the weeks ahead. Ironically, "Always" knocked "You're The One" out of the No. 1 spot on this week's Hot R&B Singles chart.

EMININE MYSTIQUE: All of this week's greatest point gainers are by female artists, with the biggest increase going to Tracy Chapman's "Give Me One Reason" (Elektra/EEG). It climbs 22-14 on the Hot 100, with momentum from an 18-14 move in airplay and a 35-23 jump in sales. "Reason" is top five at more than 20 stations, including WMTX Tampa, Fla., where it is No. 1. This is Chapman's biggest hit since her debut release, "Fast Car" (Elektra), reached No. 6 in 1988. The third-biggest overall gainer, behind Chapman and SWV, is Jann Arden, with "Insensitive" (A&M). It jumps 26-19 in its 13th week on the chart and is already No. 1 at WBMX Boston and WALK New York. "Insensitive" is one of a handful of recent hits to break from the top 40/adult and adult contemporary formats; others are Sophie B. Hawkins' "As I Lay Me Down" (Columbia) and Martin Page's "In The House Of Stone And Light" (Mercury). Rounding out the greatest gainers, at No. 28, is "Keep On, Keepin' On" by MC Lyte Featuring Xscape (Flavor Unit/EastWest/EEG). More than 87% of its points are from sales, but "Keep On" is No. 5 at KBXX (the Box) Houston.

THE HOT SHOT DEBUT, at No. 46, is "The Earth, The Sun, The Rain" by Color Me Badd (Giant). It is the act's first chart appearance since 1994, when it reached No. 23 with "Choose" (Giant). "Earth" debuts on the sales chart at No. 59 and moves 52-47 in airplay, with top 10 spins at seven monitored stations, including No. 3 at KZHT Salt Lake City. Also returning to the chart, at No. 93, is Voice Of The Beehive, with "Scary Kisses" (Discovery). It is the act's second chart appearance; it reached No. 74 in 1991 with "Monsters And Angels" (London). "Kisses," which is No. 7 at KLRZ New Orleans, is the first Hot 100 entry for Discovery Records.

BUBBLING UNDER HOT 100° SINGLES

THIS WEEK	AST WEEK	WEEKS ON	TITLE
Ŧ	Š	*	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	3	DOOKY BOODY DJ D-MAN & BILLY BOY (OUT OF CONTROL)
2	7	4	HOOP IN YO FACE 69 BOYZ (FLAVOR UNIT/EASTWEST/EEG)
3	6	4	HEARTSPARK DOLLARSIGN EVERCLEAR (TIM KERR/CAPITOL)
4	2	6	SCANDALOUS THE CLICK (SICK WID' IT/JIVE)
5	3	9	ILLUSIONS CYPRESS HILL (RUFFHOUSE/COLUMBIA)
6	13	2	FEEL GOOD B-CODE (OUT OF CONTROL)
7	19	2	HALO DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)
8	16	10	WHY YOU TREAT ME SO BAD SHAGGY FEATURING GRAND PUBA (VIRGIN)
9	11	5	LET'S LAY TOGETHER THE ISLEY BROTHERS (ISLAND)
10	12	2	I'LL BE ALLRIGHT MTS (SUMMIT)
11	8	8	YOU WIN MY LOVE SHANIA TWAIN (MERCURY NASHVILLE)
12	14	6	I'M NOT SUPPOSED TO LOVE YOU BRYAN WHITE (ASYLUM)
13	18	3	THESE ARMS ALL-4-ONE (BLITZZ/ATLANTIC)

	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/OISTRIBUTING LABEL)
L)	14	_	1	ONE WC & THE MAAD CIRCLE (PAYDAY/LONDON/ISLAND)
	15	10	13	HYPNOTIZE THE MOON CLAY WALKER (GIANT/WARNER BROS.)
	16	_	1	YOU DON'T HAVE TO WORRY RHYTHMCENTRIC (TAZMANIA/METROPOLITAN)
	17	23	7	ALL I NEED JESSE POWELL (SILAS/MCA)
	18	15	4	LET ME CLEAR MY THROAT DJ KOOL (CLR)
	19	22	7	NASTY DANCER KILO (WRAP/ICHIBAN)
PE)	20	24	2	HUSTLER'S THEME SMOOTHE DA HUSTLER (PROFILE)
N)	21	_	1	HEADS CAROLINA, TAILS CALIFORNIA JO DEE MESSINA (CURB)
	22	25	11	MACARENA LOS OEL MAR (AVEX-CRITIQUE)
	23	20	4	I'M GETTING USED TO YOU SELENA (EMI LATIN/EMI)
	24	_	1	RITMO LATINO LAURA MARTINEZ (THUMP)
	25	-	1	DOES THAT BLUE MOON EVER SHINE ON YOU TOBY KEITH (A&M NASHVILLE)

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

MCA SCORES VICTORY IN U.K. CASE OVER RIGHTS TO CHESS MASTERS

(Continued from page 8)

Other EU states are expected to abide by the U.K. court's decision.

Neither Charly Records Limited nor any of its associated companies were legally represented in court, although co-defendant Orbis Publishing was present. Charly Distribution, the successor to Charly Records Limited, had itself changed its name eight days before the hearing to Night and Day Distribution, and this company was also named as a co-defendant.

Night and Day acting managing director Terry Connolly says the company will comply with the court's decision and is surrendering its supplies of Chess product to MCA's U.K. distributor, BMG. There will be no appeal of the decision, as the company is now in receivership.

The action was a test case brought by MCA Records Inc. and U.K. company MCA Records Limited against Charly Records Limited in 1993. The test involved just 20 out of some 25,000 Chess tracks in dispute. A separate case concerning the bulk of the catalog had been stayed pending this verdict. This will now proceed, and the judge ordered an interim injunction prohibiting Charly and its associ-

ated companies from making, selling, or distributing Chess product.

At the hearing, Justice Jacob found MCA's chain of title—which stems from MCA's 1986 purchase of Sugar Hill—to be in good order. He found Charly's chain of title—stemming from a purported 1976 agreement between Marshall Sehorn and Sugar Hill owner Joseph Robinson—to be false. In addition, he also ruled in MCA's favor on a trademark dispute concerning the Chess logo.

Charly Records Limited, which was named as the original defendant, changed its name to Charly Distribution on Jan. 22 of this year. On April 1, it changed its name again to Night and Day Distribution. The judge said, "It may be that the change of name was part of a plan to avoid the consequences of a judgment against the defendants."

The judge was often scathing in his comments about Charly and its tactics, claiming that it had obstructed attempts to find out whether the other Charly company was involved in infringement. In unequivocal terms, the judge stated that Charly had knowingly continued to infringe copyright even though courts in California

had established the invalidity of the Sehorn license on which Charly's chain of title rests.

"Nobody faced with that judgment ... could reasonably have thought that this was anything other than a bogus defense ... designed to prevaricate while infringement occurred," the judge stated. Justice Jacob also concluded that as Charly had distributed Chess material, "it follows as night follows day that they had been infringing copyright."

Charly's claim to have rights fell on three counts, said the judge. First, there were no less than four schedules in existence for the catalog, including some records that were made after the 1976 deal; second, there was no evidence that there was any use made of the license granted until long after the 1976 deal, and that it was 'commercially inconceivable" the rights to the vast Chess catalog were not being exploited once a license was granted; and third, Joseph Robinson was not the license owner at the time and as such could not have granted rights.

MCA was basing its claim to title on a 1975 deal between Platinum Records, then the owner of the Chess catalog, and Phonogram. Charly challenged this deal, saying it was not an assignment of rights. Justice Jacob dismissed this argument as "manifest nonsense."

Orbis Publishing, which produces a magazine/CD series, "Blues Collection," licensed its Chess material from Charly. It has agreed on damages with MCA and withdrawn the infringing items.

Night and Day was placed in administrative receivership April 16. Receiver David Rubin & Co. was called in on behalf of debenture-holding creditors, namely Charly Records (U.K.), owned by Rod Buckle, and Charly Holdings Inc., both of which are separate companies from the defendants named in the suit. MCA is now the largest creditor as a result of the costs awarded, and its exposure to Night and Day will increase once the size of damages are determined. Other creditors include trade suppliers, such as printers and manufacturers.

Key assets of Night and Day, worth an estimated 750,000 pounds (\$1.1 million) include book debts from distributors and dealers as well as stocks of records. The company will be liquidated after receivers have discharged their duties, says Night and Day.

Other licenses supposedly granted by Sehorn are currently the subject of federal court action in the U.S. Sehorn is the subject of a lawsuit by the estate of Del Shannon as well as Springboard Records (owners of the Gene Pitney catalog), Chancellor Records (Frankie Avalon), Del-Fi Records (Ritchie Valens), Original Sound (the Skylines), Post Records (the Crests, the Duprees), and Deck Records.

BROOKS & DUNN DOMINATE AT 31ST ACMS

(Continued from page 8)

copped their second honor for top vocal group.

The award for single of the year went to George Strait's MCA hit "Check Yes Or No," produced by Strait and MCA Nashville president Tony Brown.

Named song of the year was Tracy Byrd's "The Keeper Of The Stars," written by Dickey Lee, Danny Majo, and Karen Staley, and published via BMI by New Haven Music, Murrach Music Corp., Songs of PolyGram International, Sixteen Stars Music, and Pal Time Music.

The honors for video of the year went to Jeff Carson's "The Car," produced by Maureen Ryan and directed by Michael Salomon.

The Pioneer Award was bestowed on Merle Haggard, and comedian Jeff Foxworthy received an award for special achievement.

The three-hour show, which was broadcast live to the East Coast on NBC, featured a bevy of live performances from such acts as McEntire, Tim McGraw, and Hill. Particularly notable was Garth Brooks' medley of the Tony Arata songs "The Dance," "Face To Face," and "The Change." Also impressive was Clint Black's solo acoustic reading of "A Bad Goodbye" and the all-star performance of "Hope," a record that benefits the T.J. Martell Foundation.

MARKETS, MEDIA STRESSED AT WARNER MEET

(Continued from page 8)

Among the topics Lopez discussed were the implications of the CD format's full penetration in mature markets, piracy, consumer restraint, and parallel importation from territories with lower prices. He also warned of the competitive threat from multinational companies emerging from the Asia-Pacific.

"They are going to challenge our position in the world, and they're going to do it from a very strong base in Asia," he said.

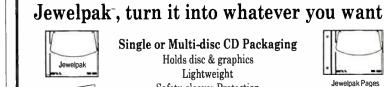
At WMI's last managing directors' conference, in Montreux, Switzerland, in 1994, the company had stressed the role of artist development outside the U.S. as increasingly significant to the fortunes of its U.S. parent.

In the past two years, WMI's share of Warner Music Group's overall revenues rose from 52% to 57%. WMI has opened companies in the Czech Republic, Poland, and Colombia, and has initiated plans for a presence in Indonesia.

Four of the top 10 selling albums for WMI between July 1994 and January 1996 came from outside English-speaking markets. Presented by Peter Ikin, WMI's senior VP of international marketing and artist development, the list was topped by

"The 3 Tenors In Concert 1994" (4.8 million), followed by Madonna's "Something To Remember" (4.2 million) and "Bedtime Stories" (3.9 million), Luis Miguel's "Segundo Romance" (3.9 million), R.E.M.'s "Monster" (3.7 million), Green Day's "Dookie" (3.6 million), Simply Red's "Life" (3.2 million), Mariya Takeuchi's "Impressions" (3.2 million), Enya's "The Memory Of Trees" (3 million), and Laura Pausini's "Laura" (2.7 million).

Miguel was represented four times in the top 40 list of best-selling al-(Continued on page 97)



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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING MAY 4, 1996



THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
1	NE	w >	1	* * * NO. 1/HOT SHOT DEBUT * * * RAGE AGAINST THE MACHINE EPIC 57523* (10.98 EQ/16.98) 1 week at No. 1 EVIL EMPIRE	1
2	1	1	45	ALANIS MORISSETTE A "MAYERICK/REPRISE 45901, WARNER BROS (10 98 16 98) 👪 1 JAGGED LITTLE PILL	1
3	2	3	10	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98) THE SCORE	2
4	3	2	6	CELINE DION 550 MUSIC 67541/EPIC (10.98 EQ/16.98) 2 FALLING INTO YOU	2
5	NE	w Þ	1	BROOKS & DUNN ARISTA 18810 (10.98/15.98) BORDERLINE	5
6	4	5	4	STONE TEMPLE PILOTS ATLANTIC 82871*/AG (10.98 16 98) TINY MUSICSONGS FROM THE VATICAN GIFT SHOP	4
7	7	12	67	BUSH ▲¹ TRAUMA 92531/INTERSCOPE (10.98/15.98) ■S SIXTEEN STONE	4
8	5	7	29	MARIAH CAREY ▲7 COLUMBIA 66700 (10.98 EQ/16.98) 3 DAYDREAM	1
9	6	8	29	OASIS ▲ EPIC 67351 (10.98 EQ/16.98) (WHAT'S THE STORY) MORNING GLORY?	4
-				* * * GREATEST GAINER * * *	
10	18	21	23	TRACY CHAPMAN ● ELEKTRA 61850/EEG (10.98/16.98) 5 NEW BEGINNING	10
11	10	14	24	COOLIO ▲ TOMMY BOY 1141* (11.98/16.98) GANGSTA'S PARADISE	9
12	11	10	23	SOUNDTRACK ▲* ARISTA 18796 (10.98/16.98) WAITING TO EXHALE	1
13	9	6	3	GETO BOYS RAP-A-LOT/NDO TRY8E 41555*/VIRGIN (10.98/16.98) RESURRECTION	6
14	13	9	10	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME	1
15	12	13	60	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) ■ C THE WOMAN IN ME	5
16	14	16	6	"WEIRD AL" YANKOVIC ROCKN'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98) BAD HAIR DAY	14
17	8	4	5	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98) ANTHOLOGY 2	1
18	15	11	4	BUSTA RHYMES ELEKTRA 61742*/EEG (10.98/16.98) THE COMING	6
19	17	15	36	THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
				COLUMBIA 67291 (9.98 EQ/16.98) IS	
20	19	20	93	HOOTIE & THE BLOWFISH ▲13 ATLANTIC 82613*(AG (10.98/16.98) ■S	1
21	25	23	22	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98) MR. SMITH	20
22	22	32	10	SOUNDTRACK JAC-MAC 46134 WARNER BROS. (10.98/15.98) A THIN LINE BETWEEN LOVE & HATE	22
23	23	19	6	STING A&M 540483 (10.98/17.98)	5
24	20	17	26	SMASHING PUMPKINS A6 AS MELLON COLLIE AND THE INFINITE SADNESS	1
25	21	18	35	VIRGIN 40861 (19.98/22.98)	9
26	NE		1		26
27	16		2	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98) MC EIHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98) DEATH THREATZ	16
28	26	25	23		10
29	28	33	14		
30	24	22	16	NO POURT YOUNG OFFICE AND ADDRESS OF TRANSPORTED ADDRESS OF TRANSPORTED AND ADDRESS OF TRANSPORTED	28
	_		-		-
31	27	28	26	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98) THE GREATEST HITS COLLECTION	5
32	30	35	44	NATALIE MERCHANT ▲² ELEKTRA 61745/EEG (10.98/16.98) TIGERLILY	13
33	NE		1	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98) LOUDER THAN WORDS	33
34	29	24	22	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/16.98)	2
35	32	27	42	D'ANGELO ▲ EMI 32629 (9.98/13.98) BROWN SUGAR	22
36	37	26	20	ENYA & REPRISE 46106/WARNER BROS. (11.98/17.98) ZO THE MEMORY OF TREES	9
37	34	29	17	EVERCLEAR ● TIM KERR 30929*/CAPITOL (9.98/13.98) SPARKLE AND FADE	25
38	35	31	14	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98) WORDS	31
39	38	34	94	SEAL \$\Delta 2\text{TIS/RE 45415/WARNER BROS. (10.98/15.98)} 22 SEAL	15
40	33	36	75	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98) 23 CRAZYSEXYCOOL	3
41	36	30	73	BLUES TRAVELER ▲ A&M 540265 (10.98 17.98)	8
42	4 3	46	5	VARIOUS ARTISTS RADIKAL/QUALITY 6747 WARLOCK (12.98/16.98) DANCE MIX U.S.A. VOL. 4	42
43	4 0	38	10	ADAM SANDLER ● WARNER BROS. 46151* (10.98/16.98) WHAT THE HELL HAPPENED TO ME?	18
44	39	39	58	COLLECTIVE SOUL A* ATLANTIC 82745/AG (10.98/16.98)	23
45	49	79	13	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98) TIME MARCHES ON	31
46	42	40	27	SEVEN MARY THREE ● MAMMOTH/ATLANTIC 92633/AG (10.98/15.98) IS AMERICAN STANDARD	24
(47)	50	47	28	GARBAGE ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) (ISS) GARBAGE	47
48	44	42	32	RED HOT CHILI PEPPERS ▲ WARNER BROS. 45733 (10.98/16.98) ONE HOT MINUTE	4
49	60	115	12	MARILYN MANSON NOTHING 92641/INTERSCOPE (7.98/11.98) SMELLS LIKE CHILDREN	49
50	31		2	MC REN RUTHLESS 65/44*/RELATIVITY (10 98/16.98) THE VILLAINS IN BLACK	31
51	NE	N D	1	TOBY KEITH A&M NASHVILLE 531192 (10.98/16.98) BLUE MOON	51
52	51	66	12	VARIOUS ARTISTS COLD FRONT 6218 K-TEL (8.98/14.98) CLUB MIX '96 VOLUME 1	51
53	52	93	10	JEWEL ATLANTIC 82700/AG (10.98/15.98) ■ PIECES OF YOU	52
54	48	48	39	BONE THUGS-N-HARMONY \$\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\text{\tin\text{\text{\text{\text{\texict{\texict{\texititt{\texitingt{\texititt{\texitiex{\texitiex{\texict{\texitiex{\texi\texit{\tex{\texi}\texitiex{\texit{\texitiex{\texitiex{\texitiex{\tex	1
				tales gains this week. • Recording Industry Assn. Of America (RIAA) certification for sales of 500	

			(8)	MAY 4, 1996	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST TITLE	PEAK
	-		-	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
55	41	43	39	SOUNDTRACK A MCA SOUNDTRACKS 11228*/MCA (10.98/17.98) DANGEROUS MINDS	1
56	47	44	71	GARTH BROOKS ▲* CAPITOL NASHVILLE 29689 (10.98/15.98)	1
57	46	41	10	GIN BLOSSOMS ● A&M 540469 (10.98/16.98) 29 CONGRATULATIONS I'M SORRY	10
58	45	37	10	WYNONNA ▲ CURB 11090/MCA (10.98/16.98) REVELATIONS	9
(59)	55	70	8	COWBOY JUNKIES GEFFEN 24952 (10.98/16.98) LAY IT DOWN	55
(60)	54	50	18	JARS OF CLAY ESSENTIAL/SILVERTONE 41530/JIVE (10 98/15.98) IS JARS OF CLAY	50
61	53	67	31	TIM MCGRAW ▲- CURB 77800 (10.98/16.98) ALL I WANT	4
62	56	51	20	SOUNDTRACK LONDON 448295 (10.98/16.98) BRAVEHEART	45
63	63	53	78	BOB SEGER & THE SILVER BULLET BAND ▲ ² GREATEST HITS CAPITOL 30334* (10.98/15.98)	8
64	57	49	23	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98) 35 YOUR LITTLE SECRET	6
65	59	78	24	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98) ALICE IN CHAINS	1
66	67	64	80	SOUNDTRACK ▲2 MCA 11103* (10.98/16.98) PULP FICTION	21
67	66	68	39	VARIOUS ARTISTS ▲ TOMMY 80Y 1137 (10.98/15.98) JOCK JAMS VOL. 1	30
68	73	73	24	QUINCY JONES ● QWEST 45875AVARNER BROS. (10.98/16.98) Q'S JOOK JOINT	32
69	68	71	4	VARIOUS ARTISTS SONGS IN THE KEY OF X (THE X-FILES)	
09	00	/1	4	WARNER BRUS. 460/9 (11,98,17,98)	47
70	128	158	3	* * PACESETTER/HEATSEEKER IMPACT * * * ANDY GRIFFITH SPARROW 51440 (9.98/15.98) S I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	70
71	69	58	76	EAGLES ▲ GEFFEN 24725 (12.98/17.98) 3 HELL FREEZES OVER	1
72	61	56	34	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98) IT MATTERS TO ME	29
73	58	65	13	TORI AMOS ● ATLANTIC 82862*/AG (10.98/16.98) BOYS FOR PELE	2
74	72	61	4	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98) BETWEEN NOW & FOREVER	61
75	75	81	24	MADONNA ▲ MAVERICK 46100/WARNER BROS. (10 98/17 98) 33 SOMETHING TO REMEMBER	6
76	62	57	15	SPACEHOG HIF//SIRE 61834/EEG (10.98/15.98) IS RESIDENT ALIEN	49
77	64	62	25	THA DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546* PRIORITY (10.98/16.98) (IES DOGG FOOD	1
78	74	55	18	EVERYTHING BUT THE GIRL • ATLANTIC 82605/AG (10.98/15.98) AMPLIFIED HEART	46
79	85	96	10	LONESTAR BNA 66642/RCA (9.98/15.98) IS LONESTAR	79
80	70	_	2	VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS	70
				STARRING WESTWARD	70
81	88	94	9	COLUMBIA 66152 (9.98/15.98) HS WITHER BLISTER BURN + PEEL	81
82	71	74	10	TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98) TOTAL	23
83	81	83	40	MONICA ▲ ROWDY 37006*/ARISTA (10.98 15.98) 33 MISS THANG	36
84	84	84	8	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98) IS 34 HAPPY NOWHERE	84
85	87	89	81	DAVE MATTHEWS BAND 35 UNDER THE TABLE AND DREAMING RCA 66449 (9.98 15.98)	11
86	65	59	42	FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS	23
87	80	80	15	SOUNDTRACK DON'T BE A MENACE TO SOUTH CENTRAL	18
_	86	99	-	ISLAND 324146" (10.98/16.98)	
88	96	109	245 30	METALLICA ▲* ELEKTRA 61113*/EEG (10.98/15.98) METALLICA THE MAYERICKS ♠ MCA. 110573* (10.98/15.98) MUCIC FOR ALL OCCASIONS	1
=		109		THE MAVERICKS ● MCA 11257* (10.98/15.98) MUSIC FOR ALL OCCASIONS	58
(90)	134	_	2	SOUNDTRACK PRIORITY 50576 (10.98/16.98) THE SUBSTITUTE	90
91	79	45	3	BEASTIE BOYS CAPITOL 33590* (7.98/12.98) THE IN SOUND FROM WAY OUT!	45
92	110	124	29	* * * HEATSEEKER IMPACT * * * **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK • MERCURY NASHVILLE 526991 (10.98 EQ/16.98) *** **TERRI CLARK NASHVILLE 526991 (10.98 EQ/16.98) (10.98 EQ/16.98) *** **TERRI CLARK NASHVILLE 526991 (10.98 EQ/16.98) (10.98 EQ	92
93	NE	N	1	SMOOTHE DA HUSTLER PROFILE 1467* (10.98/15.98) ONCE UPON A TIME IN AMERICA	93
94	78	52	. 11	NEIL DIAMOND ● COLUMBIA 67382 (10.98 EQ:16.98) TENNESSEE MOON	14
95	118	136	6	* * * HEATSEEKER IMPACT * * * THE NIXONS MCA 11209* (9.98/15.98)	95
96	136	_	2	★ ★ ★ HEATSEEKER IMPACT ★ ★ TRACY BONHAM ISLAND 524187* (8.98/14.98) THE BURDENS OF BEING UPRIGHT	96
97	NE	N Þ	1	RICHARD THOMPSON CAPITOL 33704 (12 98/17,98) YOU? ME? US?	97
98	83	63	3	CRACKER VIRGIN 41498* (10.98/16.98) THE GOLDEN AGE	63
99	92	76	6	KISS MERCURY 528950* (10.98 EQ/17.98) 36 MTV UNPLUGGED	15
100	95	103	37	KORN ● IMMORTAL 66633/EPIC (10.98 EQ/15.98) IS KORN	72
101	90	85	15	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98) YOUNG, RICH AND DANGEROUS	15
102	76	69	35	GOO GOO DOLLS ▲ WARNER BROS. 45750 (9.98115.98) ■S A BOY NAMED GOO	27
	104	60	22	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/:6.98) JESUS FREAK	16
103					-
103 104	77	75	28	GREEN DAY ▲2 REPRISE 46046*/WARNER BROS. (10.98/16.98) INSOMNIAC	2
-		75 98	2 8	GREEN DAY ▲ 2 REPRISE 46046*/WARNER BROS. (10.98/16.98) 37 INSOMNIAC VINCE GILL ▲ MCA 11394 (10.98/16.98) SOUVENIRS	2

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 for EPs). A 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. Is indicates past or present Heatseeker title. 91996, Billboard/BPI Communications, and SoundScan, Inc.

B	ill	b	X	ard. 200. continued FOR WEEK E	NDING	MAY 4,	, 1996
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION	THIS	WEEK
107	98	97	26	OZZY OSBOURNE ▲ EPIC 67091 (10.98 EQ/16.98) OZZMOSIS	4	153	148
108	102	105	54	WHITE ZOMBIE ▲ GEFFEN 24806* (10.98 16.98) ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6	154	184
109	106	101	104	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/16.98) THROWING COPPER	1	155	153
110	97	100	20	IMMATURE MCA 11385* (9.98/15.98) WE GOT IT	76	156	156
111	89	82	23	ACE OF BASE ▲ ARISTA 18806 (10.98/16.98) 39 THE BRIDGE	29	157	147 NEW
112	101	90	6	SEPULTURA ROADRUNNER 8900 (10.98/16.98) ROOTS	27	159	135
(113)	117	120	25	DEF LEPPARD ● VAULT - GREATEST HITS 1980-1995	15	160	151
	129	145	6	MERCURY 528718 (10.98 EQ/16.98) JANN ARDEN A&M 540336 (10.98/15.98) (18) LIVING UNDER JUNE	114	161	146
(114)				OVERPEGO UNITA	\vdash	(162)	186
115	105	116	25	RUFFHOUSE 66991*/COLUMBIA (10.98 EQ/16.98)	3	163	162
116	123	127	6	CHANTAY SAVAGE I WILL SURVIVE (DOIN' IT MY WAY)	106	164	168
117	94	91	27	CLAY WALKER ● GIANT 24640/WARNER 8ROS. (10.98/15.98) HYPNOTIZE THE MOON	57	165	172
118	127	130	15	KENNY WAYNE SHEPHERD GIANT 2-4221 WAR ER BROS (10.98 15.98) IS LEDBETTER HEIGHTS	118		
119	108	102	2 2	VARIOUS ARTISTS ● TOMMY 80Y 1139 (11.9845.98) MTV PARTY TO GO VOLUME 8	47	166	
120	109	117	31	MICHAEL BOLTON ▲2 COLUMBIA 67300 (10.98 EQ/16.98) ← GREATEST HITS 1985-1995	5	167	154
121	111	95	12	EAZY-E STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	3	168	178
122	119	118	4	RUTHLESS 5504*/RELATIVITY (10.98/16.98) MARK KNOPFLER WARNER BROS. 46026 (10.98/15.98) GOLDEN HEART	105	170	NEW
123	107	88	21	RADIOHEAD ● CAPITOL 29626 (10.9815.98) THE BENDS	88		
123	113	104	35	SOUNDTRACK A TVT 6110 (9.98)16 98) MORTAL KOMBAT	10	171	
125	124	131	54	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98) FRIDAY	1	172	122
				JOHN MICHAEL MONTGOMERY ▲ JOHN MICHAEL MONTGOMERY	5	173	189
126	115	113	56	ATLANTIC 82728 AG (10.98 16 98)	-	174	179
127	99	112	43	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ/16.98) FROGSTOMP	9	175	167
128	112	87	3	TWILA PARIS SPARROW 51518 (9 98 15.98) WHERE I STAND	87	176	142
129	91	54	11	VARIOUS ARTISTS GRAMMY 675655 OLLUMBIA (10.98 EQ/17.98) 1996 GRAMMY NOMINEES	16	177	174
130	116	119	39	TOADIES ● INTERSCOPE 92402 (10 98/15.98) IS RUBBERNECK	56	178	160
131	100	77	22	THE BEATLES ▲° APPLE 34445*/CAPITOL (19.98/31.98) ANTHOLOGY 1	1	179	177
132	120	111	32	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98) SOLO	52	180	164
133	139	160	6	GRAVITY KILLS TVT 5910 (10.98)16.98) IS GRAVITY KILLS	133	181	171
134	126	114	22	DON HENLEY ● ACTUAL MILES HENLEY'S GREATEST HITS GEFFEN 24834 (10.98 16 98)	48	182	158
135	103	92	47	SOUNDTRACK A WALT DISNEY 60874 (10.98/16.98) 42 POCAHONTAS	1	183	RE-EN1
136	144	146	75	ABBA ▲ POLYDOR 517007/ISLAND (10.98/17.98) 43 GOLD	63	184	194
137	121	110	86	BOYZ II MEN ▲ MOTOWN 530323 (10.98 16.98)	1	185	173
138	137	134	113	CELINE DION \$ 550 MUSIC 57555 EPIC (18.98 EQ/16.98) 45 THE COLOUR OF MY LOVE	4	186	NEW
139	125	106	40	SELENA ▲ EMILATIN 34123/EMI (10.98:16.98) DREAMING OF YOU	1	187	155
140	145	142	267	ENIGMA & CHARISMA 86224/VIRGIN (9.98/13.98)	6	188	NEW
141	131	128	24	GOODIE MOB LAFACE 21: 13 ARISTA (10.98/15/98) SOUL FOOD	45	189	176
142	130	108	82	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98) BRANDY	20	190	175
143	133	122	40	XSCAPE ▲ SO SO DEF 67022*/COLUM8IA (10.98 EQ/15.98) OFF THE HOOK	23	(191)	RE-EN
144)	152	154	179	KENNY G ▲ ¹⁰ ARISTA 18646 (10.98/15.98)	2	192	183
145	143	148	3	BILLY DEAN CAPITOL NASHVILLE 30525 (10.98/15.98) IT'S WHAT I DO	143	193	197
146	140	140	81	THE CRANBERRIES ▲ ISLAND 524050 (10.98/17.98) CHE NO NEED TO ARGUE	6	194	166
147	114	86	13	SOUNDTRACK POLYDOR 529508/A&M (10.98/16.98) MR. HOLLAND'S OPUS	42	195	191
148	132	126	3	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98) TS KOLLAGE	126		-
149	150	173	14	LENNY KRAVITZ ● VIRGIN 40696 (10.98/16.98) CIRCUS	10	196	190
150	149	152	218	ENYA A ® REPRISE 26775/WARNER 8ROS. (10.98/16.98)	17	197	165
151	138	139	28	JANET JACKSON ▲² DESIGN OF A DECADE 1986/1996	3	198	187
		1		A&M 540399 (11.96 17.96)	1	199	200
152	141	149	231	NIRVANA ▲ ¹ DGC 24425*/GEFFEN (10.98/15.98) NEVERMIND	1	200	200

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
153	148	147	29	REBA MCENTIRE ▲ MCA 11264 (10.98 16.98) STARTING OVER	5
154	184	180	58	ANNIE LENNOX ▲ ARISTA 25717 (10.98 16 98)	11
155	153	156	186	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98) GREATEST HITS	11
156	156	163	35	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15.98) I THINK ABOUT YOU	40
157	147	159	15	DEBORAH COX ARISTA 18781 (10.98/15 98) 📆 DEBORAH COX	102
158	NEV	N Þ	1	JO DEE MESSINA CURB 77820 (10.98/15.98) IS JO DEE MESSINA	158
159	135	123	28	SOUNDTRACK CAPITOL 32617 (10.98/16.98) CLUELESS	49
160	151	107	9	NEWSBOYS STARSONG 20075/VIRGIN (9.98/15.98) TAKE ME TO YOUR LEADER	35
161	146	141	77	NIRVANA ▲ 3 DGC 24727*/GEFFEN (10.98/16.98) 52 MTV UNPLUGGED IN NEW YORK	1
162	186	133	34	MICHAEL W. SMITH ● REUNION 83953/ARISTA (10.98/15.98) I'LL LEAD YOU HOME	16
163	162	165	32	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98 16.98) GREATEST HITS - FROM THE BEGINNING	21
164	168	178	111	NINE INCH NAILS ▲2 NOTHING TVT 92346/INTERSCOPE (10.98.16.98) THE DOWNWARD SPIRAL	2
165	172	125	9	AUDIO ADRENALINE FOREFRONT 25144 (9.98/15.98) BLOOM	77
166	169	174	127	TOM PETTY & THE HEARTBREAKERS ▲ 4 GREATEST HITS	5
167	154	157	92	MCA 10813 (10.98/17.98) VINCE GILL ▲¹ MCA 11047 (10.98/15.98) WHEN LOVE FINDS YOU	6
168	182	192	70	SADE ▲ PIC 66686* (10.98 EQ/16.98) THE BEST OF SADE	9
169	178	190	135	MELISSA ETHERIDGE ▲ SIJAND 848660 (10.98 17.98) YES I AM	15
170)	NE\		1	OLGA TANON WEA LATINA 13667 (8.98/13.98) IS NUEVOS SENDEROS	17
-					
171	159	168	109	TIM MCGRAW ▲ 4 CURB 77659 (9.98/15.98) NOT A MOMENT TOO SOON	1
172	122	138	7	VARIOUS ARTISTS WALT DISNEY 60889 (10.98 Cassette) WINNIE THE POOH SING-ALONG	12
173	189	_	2	LEE ROY PARNELL ARISTA 18790 (9.98) 15.98) (IS	17
174	179	175	25	STEVIE RAY VAUGHAN & DOUBLE TROUBLE ● GREATEST HITS	39
175	167	169	227	PEARL JAM \$\(^9\) EPIC 47857* (10.98 EQ:16.98) \(\begin{array}{c}\) TEN	2
176	142	151	40	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98) GAMES REDNECKS PLAY	8
177	174	162	5	LOS LOBOS WARNER 8ROS. 46172 (10.98/15.98) COLOSSAL HEAD	81
178	160	185	25	VARIOUS ARTISTS ● TOMMY BOY 1138 (11.9815.98) MTV PARTY TO GO VOLUME 7	54
179	177	191	29	BLACKHAWK ● ARISTA 18792 (10.98 15.98) STRONG ENOUGH	22
180	164	150	4	VARIOUS ARTISTS CELL BLOCK 50556/PRIORITY (10.98/16.98) CELL BLOCK COMPILATION	12
181	171	195	21	GENIUS/GZA ● GEFFEN 24813* (10.98/16.98) LIQUID SWORDS	9
182	158	155	31	JUNIOR M.A.F.I.A. ● UNDEAS BIG 8EAT 92614*(AG (10.98 15.98) CONSPIRACY	8
183)		NTRY	5	STYX A&M 540387 (10.98/15.98) GREATEST HITS	13
184	194	167	322	ORIGINAL LONDON CAST ▲ * PHANTOM OF THE OPERA HIGHLIGHTS	46
_		-		PULYDUR 831563*/A&M (10.98 EQ/17.98)	2
185	173	161	92	SOUNDTRACK A* EPIC SOUNDTRAX 66329IEPIC 14.98 EQ.24 98) FORREST GUMP BUDDY GUY (FEATURING G.E. SMITH AND THE SNL BAND)	
186	NE	w >	1	SILVERTONE 41543 UIVE (10 98 16.98) HS	18
187	155	135	35	DEEP BLUE SOMETHING ● RAINMAKER 92608/INTERSCOPE (10.98/15.98) IS HOME	46
188	NE	W	1	OINGO BOINGO A&M 540504 (15.98 23.98) FAREWELL	18
189	176	184	38	BRYAN WHITE ● ASYLUM 61642/EEG (9.98/15.98) BRYAN WHITE	88
190	175	179	101	OFFSPRING ▲ 5 EPITAPH 86432* (8.98/14.98) IS SMASH	4
191)	RE-E	NTRY	35	JODECI ▲ UPTOWN 11258*/MCA (10.98/16.98) THE SHOW, THE AFTER PARTY, THE HOTEL	2
192	183	176	125	MARIAH CAREY ▲ ° COLUMBIA 53205* (10.98 EQ/16.98) 56 MUSIC BOX	1
193	197		30	GEORGE STRAIT ▲ 3 MCA 11263 (39.98/49.98) STRAIT OUT OF THE BOX	43
194	166	164	30	AC/DC ▲ EASTWEST 61780*/EEG (10.98/16.98) BALLBREAKER	4
195	191	183	63	ALISON KRAUSS ▲ NOW THAT I'VE FOLIND YOLL A COLLECTION	1.
		-		ROUNDER 0325* (9.98/15.98)	-
196	190	121	45	WALT DISNEY 60865 (10.98/16.98) CLASSIC DISNET VOL. 1 - 80 TEARS OF WIDSICAL WINDS	9
197_	165	129	4	YELLA STREET LIFE 75488/ALL AMERICAN (10.98/15.98) ONE MO NIGGA TA GO	8
198	187	144	8	DIAMOND RIO ARISTA 18812 (10.98 15 98)	9:
199	RE-E	NTRY	21	BONNIE RAITT ● CAPITOL 33705 (14)8 26 98) ROAD TESTED	4
200	200	194	112	YANNI ▲ ³ PRIVATE MUSIC 82116 (10.98/15.98) LIVE AT THE ACROPOLIS	5

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DEANNA KIRK MOVES TO BLACKBIRD

(Continued from page 12)

Group, has been hired to promote the project to radio. "We're going to service the record to the entire triple-A. adult progressive radio community, which is about 120 radio stations. Kennedy says. "We're going to send them the full album, stickered with three song suggestions." Airplay solicitation begins in May.

The stickered songs targeted to radio are "Southbound Train," "More Than You Know," and "Waitress Song." Kennedy anticipates favorable response from radio, and Elting agrees, based on the positive feedback the label received from Kirk's performance at the recent National Assn. of Recording Merchandisers convention in Washington, D.C.

Don Rosenberg, owner of Record Exchange of Roanoke Inc. an 11-store chain based in Virginia and North Carolina, is one of those NARM attendees who had a strong reaction to Kirk's performance. "I was very impressed with how sophisticated her sound is, very polished and very professional," he says. "People who like that kind of sophisticated jazz sound ought to eat it right up because it's very well-crafted. And the music behind it was excellent. A lot of times, you'll have a great singer with a lousy backup band, but you could tell the band was on their game as well."

Kirk polished that impressive stage presence during the four years she performed at Deanna's, Born in Manhattan and reared on Long Island, N.Y., Kirk began performing around New York. earning acclaim for her talents as a pianist, vocalist, and songwriter.

"I was singing at this place in SoHo on

ate Nile Rodgers were in Japan partici-

pating in "J.T. Super Producers '96," a

concert series sponsored by Japan To-

bacco that teamed Edwards onstage

with such artists as Steve Winwood, Sis-

ter Sledge, Slash of Guns N' Roses, and

Duran Duran's Simon LeBon, Edwards'

spokesman David Millman says that

Edwards told friends earlier in the day

that he felt ill, but that he had no history

of major health problems. He was dis-

covered dead in his hotel room later that

At press time, Edwards' body was be-

ing shipped back to the States for burial,

though specific funeral or memorial

Shortly before his passing, Edwards

completed producing and performing

on the new Power Station album and

was preparing for a concert tour with

bandmates Robert Palmer, Tony

Thompson, and Andy Taylor following

the album's planned summer release on

the original Chic lineup, described Ed-

wards as "my best friend, my mentor,

and one of the greatest people I've ever

Thompson, who was also a member of

plans had not been confirmed vet

evening by Rodgers.

(Continued from page 12)

CHIC CO-FOUNDER BERNARD EDWARDS DIES

Greene Street," Kirk says, "and a man walked in with a friend of mine, Arnie Lawrence, director of the New School [a jazz school attended by Kirk, the Spin Doctors, and others! His name was Peter Brightman, and he was producing and managing the Bolshoi Ballet. Brightman was so impressed with Kirk's performance that he decided to help her launch her own venue, and thus Deanna's was born in 1992.

"It was a small place in the East Village, but it was a real gem," she says. We built the place, and we drew an incredible amount of attention-lines out the door every weekend. It was so fulfilling to have that experience."

Following a fire last summer, the club was closed. Due to some management problems. Kirk says, she opted not to reopen the original Deanna's but does plan to launch another club in New York before the end of the year.

Kirk hopes to maintain the spirit of the original club, where a wide variety of musicians would perform. "It was really amazing. Every Saturday night, these guys from Harlem in their 70s would come down. People that played with Billie Holliday," she says. "Every age group was there. My mother even sang there on Sundays. Everybody was wel-

During the time she performed at the club, Kirk recorded an independent album, "Deanna: Live At Deanna's." Though it wasn't distributed to retail and was sold in the club, it generated a great deal of attention.

When New York playwright and music aficionado William Lehman started Blackbird Recording Co. a year ago, he asked Kirk to be his flagship artist. Kirk recorded the album with her band, the Truthurts, which comprises guitarist Marc Shulman, bassist Michael Visceglia, guitarist/pianist Allison Cornell. drummer Shawn Pelton, violinist Mindy Jostvn, and Kevin Bents, who produced the album, as well as played acoustic guitar, acoustic piano, and organ and sang background vocals.

The name Mariana Trench in the album's title is a reference to a long depression in the floor of the Pacific Ocean containing the deepest known spot under the ocean. Kirk says she became intrigued after reading a newspaper article about it. The story/song "Sail On" on the album re-creates the trench as a character.

On the musical side, Kirk describes her sound as soothing. "What I do well is mellow music, ballads," she says. "I don't want to be harsh. I want to create a warm, healing environment for the audience."

Kirk and Blackbird hope the performances on the album will ultimately connect not only with U.S. audiences, but internationally as well. Plans for the international release of the album are still in the works, but Kirk already has established a minor presence abroad by having played international festivals. such as the Lugano (Switzerland) Jazz Festival and the Cork Jazz Festival in Ireland.

VIRGIN MEGASTORE

(Continued from page 8)

blocks away on Fifth Avenue, says, "They do stores on that scale and in that sort of location with terrific aplomb. It's a great spectacle. But in New York, the market doesn't reach beyond a certain

Douglas believes Virgin's customers will principally be tourists and says it is "doubtful" that people who live or work outside a three- to four-block radius of

For days before the Virgin opening, HMV employees handed out fliers on nearby street corners offering discounts on music and other products. Brian Regan, a Virgin spokesman, responds, "HMV is aware that Virgin has come to town, and they're queasy about

Nobody Beats the Wiz, an electronics retailer that sells music in several Manhattan locations, is opening a store on Fifth Avenue next to HMV. The chain's top music executive, Dave Curtis, did

Trans World Entertainment has its flagship Coconuts store in Rockefeller Center, about seven blocks from Virgin. Bob Higgins, Trans World's chairman, was unavailable for comment at press

superstore concept, has a 7,500-squarefoot specialty outlet in the upscale shopblocks from Virgin.

store, says Virgin will not affect his business because the two stores attract different shoppers. Affluent tourists and people who work near Trump Tower are unlikely to walk to Times Square to

Ghavami notes the potential headaches of running a record store in Times Square, which can be seedy at night. "I think they'll have a pretty good shrinkage problem," he says.

Virgin's closest music competitor is independent retailer Colony Records, which is three blocks away on Broadway. Warren Tesoro, who sells jazz, Latin, and R&B recordings for Colony, points out that his store has been in business for more than 50 years and has developed a number of specialized niches that attract customers, such as hard-to-find show music, out-of-print records, and sheet music. Of his new competitor, he says, "Their prices are not really that greatly discounted to af-

The Times Square store will not be Virgin's only location in New York. The chain has scouted other sites and is considered likely to build an outlet in Union Square, near 14th Street. Other chains, including HMV, are reported to be looking at that neighborhood, too. HMV is also said to be considering a site on 42nd Street, which would put it in closer competition with Virgin.

Assistance in preparing this story

distance.

the store will be regular shoppers there.

not return calls for comment.

Tower Records, which invented the ping mall at Trump Tower, about 15

Kaz Ghavami, manager of the Tower buy music or videotapes, he believes.

fect us.

was provided by Ed Christman.



by Geoff Mayfield

ALL THE RAGE: In a week when most titles sold less than they did the previous week, The Billboard 200 gets a lift from two powerful newcomers, as Rage Against The Machine's sophomore album blasts in with a No. 1 debut and firstweek sales of 249,000 units, and the latest by country duo Brooks & Dunn fetches a career-high slot on the big chart. With 88,500 units, it debuts at No. 5 on The Billboard 200, while becoming the act's second No. 1 on Top Country Albums. Next week, we'll see how loud the new Hootie & the Blowfish set rings the bell.

The top 50 also gets juiced with debuts by rap act Master P (No. 26, 32,000 units) and veteran crooner Lionel Richie (No. 33, 28,000 units), but aside from that, the top quarter of the chart is not a pretty sight. The only top 50 title that sold more than it did during the prior week is Marilyn Manson's, which continues its roll with a 28.5% gain, good for a 60-49 jump.

LIVE FROM NEW YORK: It appears that Rage Against The Machine got double exposure from its April 13 stop on "Saturday Night Live." First and most obvious, the band had a chance to play a song on a show that still manages to create sales stirs—particularly for alternative-slanted acts—despite declining ratings and poor reviews. But after the curtain fell, Rage got more mileage from "SNL," with a generous dollop of press coverage regarding complaints of censorship because the show reportedly did not allow the band to drape upsidedown American flags from its amps and canceled the act's scheduled second song. Call it the angry young man's '90s version of having your cake and eating

But even if Rage had not enjoyed the publicity and exposure it received from 'SNL," the chart history of its first album suggests that this new one would have opened large. The freshman outing, stoked by lots of tour activity, spent 89 weeks on The Billboard 200 and had already logged three weeks on Heatseekers before reaching the big chart. That self-titled debut hit The Billboard 200 in May 1993 and then rode a roller coaster of peaks and valleys until February, when it rose to its peak of No. 45. When a rock act is able to eke out such a long and visible chart life with its first album, you can just about guarantee it has paved the road for the next one to open big.

ASTER START: Although Brooks & Dunn's last set also debuted at No. 1 on Top Country Albums, a comparison of ranks on The Billboard 200 indicates that this one had bigger first-week sales. While 1994's "Waitin' On Sundown" entered the big chart at No. 18 with first-week sales of 46,000 units, and rose to No. 15 the next week with sales exceeding 60,500 units, the new one starts with a tally of 88,500 units. Factor in the calendar, and the comparison becomes more impressive, because while the last album debuted in October, a month that enjoys relatively fat sales, the latest one hit stores in April, a month that, with the exception of Easter week (which affected the charts in the April 20 issue), generally has a soft sales picture.

Speaking of holidays, the only time that "Waitin' On Sundown" had a bigger sales week than the new "Borderline" has now was the week of Christmas 1994, when it pushed through 95,000 units.

 ${f N}$ O SOUNDTRACK: With all respect to Fox and ${f Roseanne}$, it would appear that Bush's return to the top 10 last week has more to do with the band's exposure on the movie "Fear" than with its April 13 stop on "Saturday Night Special," because there is no soundtrack available. This week, the band weathers a 6.6% decline to hold at No. 7 (78,500 units). The only act in the top 10 that experiences an even smaller drop is Celine Dion at No. 4 (144,000 units). Meanwhile, the folks at Geffen say that the lack of a "Fear" soundtrack has also helped the Sundays' 1992 album, "Blind," also featured in the film, to ramp up handsomely; it could soon invade Top Pop Catalog Albums.

N AN ELEVATOR: A "Late Show With David Letterman" rerun helps Annie Lennox soar 30 positions, while a new "The Tonight Show With Jay Leno" outing moves Jann Arden 129-114. However, Leno guest Spacehog (No. 76) and Letterman reruns of John Michael Montgomery (No. 126) and Red Hot Chili Peppers (No. 48) do not see gains . . . "The Substitute" opens at No. 2 on the box-office list, which boosts that film's soundtrack 134-90 and 38.5%... Sales on Olga Tanon more than double, and thanks to that huge burst, the Latin songstress makes her first appearance on The Billboard 200 (No. 170)...Re-entries by Michael Bayan at Nos. 11 and 12 on Top New Age Albums come from a QVC appearance and a sale at New Jersey-based Nobody Beats the Wiz.

Born in Greenville, N.C., Edwards' musical career took flight when he moved to New York during the early '70s and met Rodgers through a mutual friend. At the time of their meeting,

EMI-Capitol.

Rodgers had been working as an inhouse guitarist at the Apollo Theatre in Harlem, N.Y. Quickly bonding as friends, the two jammed together in a variety of funk, R&B, and disco groups before forming their own band, Big Apple, with Thompson. That outfit's name was soon changed to Chic in order to avoid confusion with another disco band,

Walter Murphy & the Big Apple Band. With the addition of singers Norma Jean Wright and Luci Martin, the Chic sound—a unique blend of jangly funk guitars with smooth, muscular rhythms and sleek soul harmonies that remains among the most emulated sounds in contemporary pop music-took shape, and the act landed a recording deal with Atlantic in 1977.

The hits started to roll that same year with the release of the act's self-titled debut album, which spawned a radio and club smash with "Dance, Dance, Dance (Yowsah, Yowsah)." "Everybody Dance," "Le Freak," and "Good Times" were among the hits that followed between 1978 and 1982. In 1980, "Good Times" was used as the instrumental foundation for one of rap music's first mainstream hits, "Rapper's Delight" by the Sugar Hill Gang.

Following the disbanding of Chic in 1982, Edwards embarked on a highly successful production career. Among his more noteworthy album credits were Palmer's "Riptide" and Rod Stewart's "Out Of Order." With Rodgers, he coproduced the Diana Ross classics "Upside Down" and "I'm Coming Out," as well as the Sister Sledge chestnuts "We Are Family" and "He's The Greatest

In 1992, Edwards and Rodgers reassembled Chic to record "Chic-ism," which revisited the band's vintage sound while also exploring more timely club trends.

In pondering Edwards' legacy, longtime friend Frankie Crocker, PD at WBLS New York, sums it up simply as "a life so young, a talent so large, and a goodbye too soon. The loss is immea-

Edwards is survived by six children from his first marriage.

Assistance in preparing this story was provided by Steve McClure in

96 BILLBOARD MAY 4, 1996

TEJANO BUSINESS GETS FINE-TUNED

(Continued from page 1)

moters offering mixed assessments of the state of the business

Some labels, such as PolyGram Latino and Sony Discos, are holding a steady course, preferring to work established artists rather than sign and develop new talent. EMI Latin is among other labels, however, reporting robust sales and expecting continued growth.

"Generally speaking, the industry is under such pressure; everybody is concentrating on the bull's-eye," says Rodolfo Ortega, PolyGram Latino regional manager for the Central U.S. Right now, distributors are only buying hits, so when it comes to new product, it is a nightmare.

The label has a roster of 37 artists but is concentrating on only seven, including Tejano Breed, whose second album is due by early May. "I don't want to develop any more artists until I see what I do with my first shot with Tejano Breed," Ortega says. "At this point, I'd rather consolidate what I have.

Sony Discos, which recently closed its SDI imprint and reported some layoffs, shares the cautious outlook.

Ray Martinez, VP of the Southwest

region for Sony Discos, says sales in his region "were up at least 12% from last year, which was a major accomplishment considering the market conditions. which are a little on the soft side.'

The label recently laid off one sales rep in Houston, a move Martinez attributes to slower retail sales.

"The market is oversaturated right now; there is a lot of competition for space on the radio and space on the shelf," he says. "I think that makes the customer pickier on what they are going to buy.'

Like Ortega, Martinez says current label priorities are "our mainstays," specifically Ramiro Herrera, Los Palominos, Fama, and La Mafia.

La Mafia is approaching 200,000 units sold with its latest album, "Un Millón De Rosas," while the other three acts are close to 100,000 with their sets. TV campaigns are also in the works for Fama and La Mafia.

Recent Sony signees with upcoming releases include Carlito from Houston, Revelde from Houston, and Shelly Lares of San Antonio, who was formerly on Manny Music.

BULLISH VIEW

Unlike other companies' more measured assessments, EMI Latin has a completely bullish outlook, "There is no comparison to last year—our sales have increased by leaps and bounds," says Manolo Gonzalez, VP of EMI Latin. "We have more than 10 groups selling close to platinum [100,000 copies]. We have Intocable, Graciela Beltran, Bobby Pulido, Grupo Mazz, and Tropa F, while Roberto Pulido, Gary Hobbs, and David Lee Garza went over 50,000. We have had a bumper year.'

The label, which recently added promoter Horacio Salgado to its sevenperson San Antonio staff, is promoting new groups recently signed by Corpus Christi-based Q Productions, run by Abraham Quintanilla Jr. Those acts include Escalofrio and Jennifer Y Los Jets. The 12-year-old Jennifer Peña is establishing a presence in the industry with steady radio promotions and gigs around the state. Her debut album, produced by Quintanilla, is "Dulzara" and was released Tuesday (30).

REGIONAL DIFFERENCES

In the Rio Grande Valley, KIWW McAllen, Texas, PD Rogelio Botello also reports a rosy outlook for the Te-jano scene. "We are promoting more concerts than ever in this area," says Botello. "We're playing our big July 4th festival with big norteña and Tejano names. We usually get about 20,000 people there.

Botello also reports an increase in such TV variety shows as "Puro Tejano," "Tejano Country," "The Johnny Canales Show," and "Ritmo Latino." The former two are syndicated programs aired in almost a dozen Texas cities, including Dallas, Houston, San Antonio, and Corpus Christi.

As for the future, Botello is more than sanguine: "I do not believe there are limits to this growth of Tejano," he says. Tejano is continuing to internationalize itself with groups like La Mafia, and that is important. But it is also keeping its identity, which is important.

Botello's outlook is echoed by KMRK-FM Odessa, Texas, PD Ricky Ramos, who says West Texas is the new fertile area for growth.

"The station has grown along with the general interest in Tejano," Ramos says. "We've presented several shows and, luckily, we haven't had a flop yet.'

Ramos notes that last November a car-show concert at the Ector County Coliseum drew 18,000 fans and included performances by Pete Astudillo, Jennifer Peña, and the Barrio Boyzz.

'We have a big Cinco de Mayo festival coming up at the Twin City Speedway and will include La Mafia. Tropa F, David Lee Garza, Los Palominos, Xelencia, Ruben Ramos,

and others," he adds.

Ramos says that Odessa and Midland are considered one metroplex. with a population of approximately 200,000, "Our Mexican-American population used to be 37%, but from the latest reports I have heard, I think it is up to about 45%," he says. TV shows like "Colores Del Barrio" and "Tiempo Tejano" are increasing in popularity as the Mexican-American population grows.

TOO MUCH OF GOOD THING?

The situation in Dallas/Fort Worth, however, is a little different. Veteran promoter/booking agent Sonny Flores savs his ballroom concerts are down from about a dozen a year to one or two this year.
"There's too many artists and too

many clubs," Flores says, "It really is tough to fill out a 3,000-capacity dancehall with so much going on during the week."

And while Flores admits that having so much talent and so many venues in a market can be good, he notes that such activity represents an industry in flux.

"It's hit and miss with these clubs and concerts," Flores says. "The Mexican market is more organized. Groups like Bronco and Los Temerarios stay away to create a demand. For the Tejano market, these groups are almost an everyday thing, which is killing the market. Sometimes they draw, sometimes they don't.'

Bob Olivo, Latin buyer for Southwest Wholesale Distributors in Houston, also has a mixed assessment.

"Some artists are up, others are down," he says. "Bobby Pulido, Michael Salgado, Ruben Ramso, and La Mafia are hot. But others, like Jay Perez and Gary Hobbs, are not doing as well as last year."

Southwest, however, has recently begun signing independents for distribution. Recent labels and artists include Tejano Proud (Bob Gallarza). Toka Discos (Ganazia), Bravo Discos (Konstellacion), Musadisc (Adalberto), and Barb Wire (Ramos, Amber Rose).

"[Indies] are finding out they can do a good job by coming through us," Olivo says. "They get a better royalty, and they will be doing the promotions anyway. And as far as filling orders, their distributors will have to go through us anyway.'

Olivo also notes Southwest has been called on by major retailers for "fillers," industry parlance for wholesale distributors taking up the slack for label distributors in filling retail orders.

And despite the phenomenal sales driven by Selena's death last year, Olivo is keeping a guarded optimism for 1996. "1995 was a big year because of her," he says. "It brought a lot of

interest and sales. All the labels should have put out quality music, and they didn't.'

Barb Wire had a good year with Ramos' "Nueve Vidas," which has sold almost 35,000 units—a respectable figure for a label debut, especially for an indie.

Recently, Barb Wire signed Mariachi Campañas De America and 12year-old Rose of San Antonio. According to sources, the label is also very close to finalizing a P&D deal with a major Anglo label, which would mark the first time an Anglo mainstream label has entered the Tejano market.

Fonovisa, which started a Tejano imprint last year, is also upbeat, according to Central region manager Frank Zuniga.

"Our sales are up about 25% this year, and a big part of it, I think, is that the Tejano stations have finally come to accept Fonovisa as a Tejano label, not just an international label," he says, "and that we are bringing in new, good talent."

The label also has a P&D deal with Houston-based Discos MM. Recent signees include ex-Mazz keyboardist Brando Mireles and Anna Roman. First-year artists include Annette Y Axxion, Laura Canales, Esmi Talamantez, Hometown Boys, and David

'We'll be signing four more groups before the year is over," Zuniga says, and if things keep going like they are, we may open an office in San Antonio.'

MARKETS, MEDIA STRESSED AT WARNER MEET (Continued from page 93)

bums, with total sales of more than 7 million. Japan was represented by four artists with combined sales of 7 million.

WMI's eradication of national boundaries in its artist-development efforts was clear. Such artists as Ophelie Winter (France), Viktor Lazlo (Belgium), Dany Brillant (France), Die Toten Hosen (Germany), Pausini (Italy), La Ley (Mexico), Noriyuki Makihara (Japan), and Alejandro Sanz (Spain) are recording in languages other than their native tongue, in many cases doing three or four versions of recordings to break into new markets.

Similarly, Australia's Regurgitator recorded its new CD in Bangkok, Thailand; Canada's Harem Scarem recorded in Japan; and Sweden's alternative band Popsicle recorded in England, Significantly, Massimo Giuliano, managing director of Warner Italy, was presented with an award at the conference for initiating Madonna's ballad compilation, "Something To Remember.'

In other news, the company highlighted plans to embrace the arrival of the DVD format and identified growth patterns in other areas.

Ray Still, managing director of Warner Vision International, said that revenues exceeded \$50 million in the last two years, with "The 3 Tenors" set selling more than 1.2 million units, and that Korea, Taiwan, Indonesia, and Thailand presented

huge scope for growth.

WMI's classical music sector expects to hit the \$250 million mark by the year 2000, partly by exploiting Middle Eastern territories and nontraditional music. It has been aided by the efforts of TV/film production company NVC Arts.

NVC Arts has assembled 300 classical productions since 1980, according to managing director Julian Wills, and continues to generate greater consumer demand for repertoire with documentaries/films and marketing in nontraditional media.

Time Warner Enterprises, the direct-marketing division launched in 1994, has set up offices in London and Hong Kong and is doing business in 30 territories. Managing director Chris Kirby reported the four-CD "Rock" compilation has sold 360,000 units and generated revenue of \$7.5 million.

A big seller throughout Asia is the "Eternal Flame" compilation of romantic ballads, which has sold 120,000 units in four months, while a just-released 60-track Cantopop set is also expected to rack up large sales figures.

The WMI meeting also marked the appointment of Marco Bignotti as president of Warner Classics International, following the retirement of Peter Andry, who founded the label seven years ago and had overseen its growth into a major company incorporating Teldec Classics, Erato, Nonesuch, and Finlandia.

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BILLBOARD MAY 4, 1996

Billboard Online Launches Archive Service On The Internet

Imagine receiving the world's most important music publication via the Internet just hours after it leaves the press. Imagine having Internet access to every chart and news story in Billboard's electronic archives.

Imagine no more!

Billboard Online, the music industry's most valuable research tool, is now available on the Internet's World Wide Web. The service provides full-text access to cur-

rent Billboard stories and charts as well a fully searchable archive of Billboard articles dating back to 1991 and more than 22,000 charts dating back to 1983.

"This is a major step for both Billboard and the industry," says Billboard Music Group president and publisher Howard Lander. "It is now easier than ever for Billboard readers to get an advance look at the charts and articles that are most important to them. In our fast-paced business, that could mean a significant edge for those who make use of Billboard Online.

"Internet access is especially significant for our international readers. Billboard already is read and relied upon in 110 countries. But admittedly, some readers have to wait longer than others for their local mail service to deliver Billboard. Suddenly, readers in the most remote corners of the music world can get access to Billboard before the ink is even dry."

Until now, the Billboard Online archives have been available only to those who purchased a password to a private, dial-up service. Now Internet users around the world can access Billboard Online at http://www.billboard-online.com. The ID and password are free, and users can choose from among two billing options:

- The "Music Lover Plan" costs \$9.95 per month and provides access to charts and articles from the latest Billboard. Users pay an additional 75 cents for each complete article or chart they view, print, or save. There is no charge for searching or scrolling through headlines.
- The "Professional Plan" provides access to all of Billboard Online's searchable databases for just \$19.95 per month. Users pay fees ranging from 50 cents to \$1 to view, print, or

save individual files in the database. Again, there is no charge for searching or scrolling.

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 - The complete RIAA gold and platinum database, with sales certifications dating back to 1958.
 - The All-Music Guide's vast database of artist biographies.

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Another FREE area of the Web site is Chart Beat Chat, the online home of Fred Bronson, America's foremost chart expert and author of the weekly Chart Beat column. Bronson posts a new trivia question each week and answers readers' questions sent to him via e-Mail (fbronson@billboardgroup.com).

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Dates 'n Data

Seventh Annual International Latin Music Conference & Awards
Hotel Inter-Continental, Miami • April 29-May 1
(Awards Ceremony–Gusman Center For The Performing Arts • May 1)

Dance Music Summit • Chicago Downtown Marriott • July 17-19

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7 Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

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MARKET WATCH, A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

1995

 TOTAL
 193,582,000
 200,255,000 (UP 3.4%)

 ALBUMS
 168,942,000
 168,020,000 (DN 0.5%)

 SINGLES
 24,641,000
 32,235,000 (UP 30.8%)

CD 107,151,000 119,540,000 (UP 11.6%)
CASSETTE 61,516,000 47,956,000 (UP 90.5%)
OTHER 275,000 524,000 (UP 90.5%)

OVERALL UNIT SALES THIS WEEK

12,106,000

12,600,000

CHANGE

DN 3.9%

1995 11,846,000

CHANGE UP 2.2% ALBUM SALES THIS WEEK

LAST WEEK

10,233,000 CHANGE DN 3.2%

10.106.000

CHANGE DN 2% SINGLES SALES THIS WEEK

2,367,000

DN 7%

THIS WEEK

1.740.000

CHANGE

UP 26.5%

TOTAL YEAR-TO-DATE SALES BY STORE TYPE

	1995	1996	CHANGE
MAJOR CHAIN	93,854,000	100,086,000	UP 6.6%
CHAIN	23,737,000	27,019,000	UP 13.8%
INDEPENDENT	25,659,000	25,292,000	DOWN 1.4%
MASS MERCHANTS	50,333,000	47,858,000	DOWN 4.9%
ROUNDED FIGURES			FOR WEEK ENDING 4/21/96

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



Carey: Always The Hot 100's Baby

SHE'S BACK WHERE SHE evidently belongs. For 25 of the last 32 weeks, Mariah Carey has been No. 1 on the Hot 100, thanks to the first three singles from her "Daydream" album. First there was "Fantasy," which had an eight-week run at the top. Then there was the phenomenal "One Sweet Day," a collaboration with Boyz II Men that was on top for a rock-era record of 16

weeks. Now "Always Be My Baby" glides past Celine Dion's "Because You Loved Me" to reign on the Hot

"Aiways" is Carey's 11th No. 1 hit, putting her in a three-way tie with Madonna and Whitney Houston as the solo female artist with the most No. 1 singles. Using total weeks at No. 1 as a criterion, Carey is way out in front: Adding the first week of

"Always" to her total, she has been on top of the Hot 100 for 53 weeks. Only Elvis Presley (79) and the Beatles (59) have more weeks at No. 1, and Carey could tie or surpass the Beatles soon, possibly with her current chart-topper, if it has the staying power of its two predecessors.

Carey's astounding 25-week run in pole position is the kind of feat not seen since the days of Presley. Counting from April 21, 1956, the date he achieved his first No. 1, "Heartbreak Hotel," Presley was No. 1 for 25 out of 33 weeks. If "Always" is still No. 1 next week, Carey will best Presley's run, with 26 out of 33 weeks.

More good news for Carey: As William Simpson of Los Angeles points out, she is the first artist to have three of five consecutive No. 1 singles since the Bee Gees accomplished this at the beginning of 1978 with three titles from "Saturday Night Fever."

One final Carey thought: This is the first time since Aug. 26, 1995, that there have been two consecutive No. 1 singles that did not debut at the top. "Waterfalls" by TLC and "Kiss From A Rose" by Seal were the last two successive No. 1 hits that did not enter at the summit.

SHOWBZZ TODAY: After an absence of 4½ years, Tracey and Melissa Belland are back on the Hot 100. "Scary Kisses" by Voice Of The Beehive on the Discov-

ery label debuts at No. 93. That puts the sisters in the exclusive group of artists whose parents have also charted on the Hot 100. Their father, Bruce Belland, was a member of the Four Preps, the harmony vocal group that scored with hits "26 Miles (Santa Catalina)" and "Big Man."



by Fred Bronson

PARTY AT FIVE: Coolio is cooling his heels at No. 5 on the Hot 100

with "1, 2, 3, 4 (Sumpin' New)," but Larry Cohen of Trumbull, Conn., is hoping the Tommy Boy artist will move up at least one more notch. That would make Coolio's latest release the first single to mention its peak position in its title since Prince & the New Power Generation went to No. 7 with "7" in 1993. Three years earlier, Seduction peaked at No. 2 with "Two To Make It Right."

THE MOSTEST LEASTEST: Coolio (with L.V.) is also on the chart with "Gangsta's Paradise," which appears to be in its final week on the Hot 100, at No. 50. Robert Moser of Charlotte, N.C., noticed that with only three titles on the Hot 100 that have peaked at No. 1 (the others being "One Sweet Day" and "Always Be My Baby"), this is the smallest number of chart-toppers to appear on the singles chart at any one time. And that number will shrink when "Paradise" departs. Moser has been following the Billboard charts for 17 years, which is something when you consider that he's only 25.

TOD BOX OFFICE FIRMS

Lisa Coleman Dangerous Minds

Clint Eastwood
The Bridges of Madison County

Robert Folk Ace Ventura: When Nature Calls

Elliot Goldenthal Batman Forever

James Horner Apollo 13 Casper

James Newton Howard Outbreak Waterworld

John Lurie Get Shorty

Wendy Melvoin Dangerous Minds

Randy Newman Toy Story

Stephen Schwartz Pocabontas

Howard Shore Seven

TOP TV SERIES

Ed Alton *The Single Guy*

Jay Chattaway Star Trek: Deep Space Nine

Alf Clausen
The Simpsons

Bill Conti Primetime Live

John D'Andrea Baywatch

John E. Davis Beverly Hills 90210

Dan Foliart *Home Improvement Roseanne*

James Newton Howard E.R.

Cory Lerios Baywatch

Dennis McCarthy Star Trek: Deep Space Nine

John Morris Coach

Howard Pearl Roseanne

J.A.C. Redford Coach

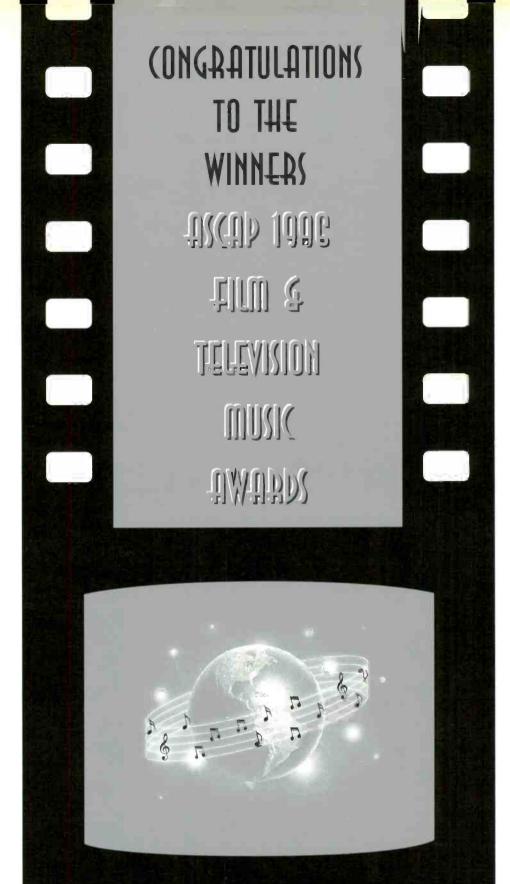
Michael Skloff Friends

Mark Snow The X-Files

Tim Truman Melrose Place

Don Was Mad About You

Jonathan Wolff Caroline in the City Married...With Children Seinfeld



MOST PERFORMED SONGS -

"Colors of the Wind"

from Pocahontas Stephen Schwartz* Walt Disney Music Company

"Have You Ever Really Loved A Woman?"

from Don Juan Demarco Bryan Adams* Robert John "Mutt" Lange* Badams Music Ltd. Zomba Enterprises, Inc.

"Hold Me, Thrill Me, Kiss Me, Kill Me"

from Batman Forever Bono (PRS) Adam Clayton (PRS) The Edge (PRS) Laurence Mullen (PRS) PolyGram International Music Publishing

*A Shared Credit

JAO)SAJONU DJMAOJAJO NOCE

Jay Chattaway
Gary Remal Malkin
Dennis McCarthy
Mark Snow
Christopher Stone

MOST DEBLOAMED THEMES

Bill Conti

Dan Foliart

Howard Pearl

Christopher Stone

Jonathan Wolff



DARWA INI)HAM VANJH DASA 3001

Randy Newman





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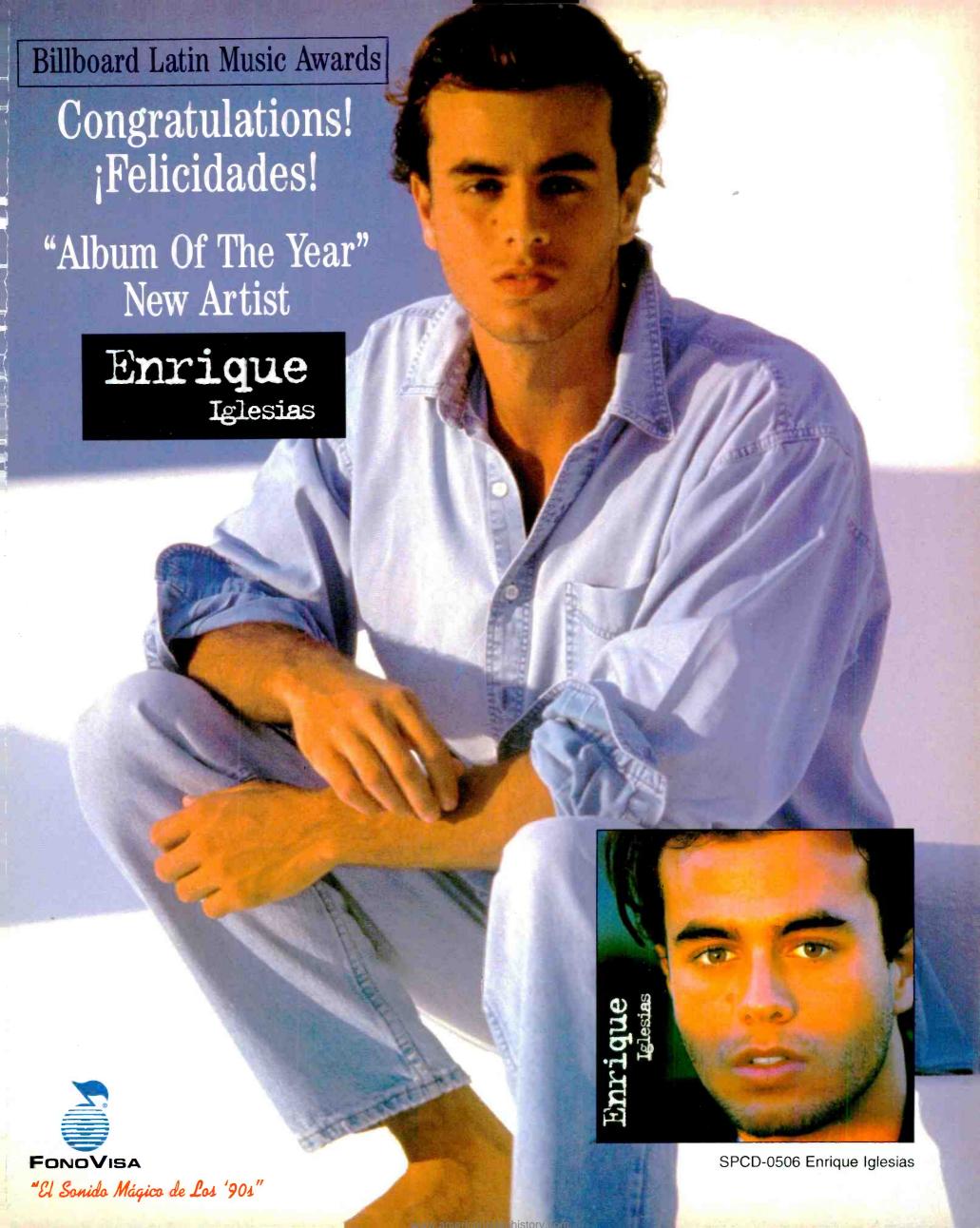
All This Useless Beauty

Elvis Costello & The Attractions

Produced by Geoff Emerick and Elvis Costello.

1996 Warner Bros. Records Inc.







POP HOT LATIN TRACK OF THE YEAR

"VUELVEME A QUERER"

CRISTIAN

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