\$5.50 (U.S.), \$6.50 (CAN.), £4.50 (U.K.)

IN MUSIC NEWS



Epic Predicts Good Fortune
For Gloria Estefan's 'Destiny'
SEE PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 11, 1996

THE INTERNATIONAL BEST-SELLER FRUM Songs TO TO TA M B U IN U.S. STURES JUNE 41H Features the haunting new single "I Will Remember" Add Date May 6/7 Available on CD & Cassette

ADRIAN CARR MUSIC DESIGNS

The place where acoustic music can excel



Freedom Of Speech: Alterna-Rap's Unsung Pioneer Finds His Solo Voice

Chrysalis/EMI Artist Boldly Speaks Out

■ BY HAVELOCK NELSON

NEW YORK—Speech has easily earned a spot in the pantheon of musical pioneers.

As founder and front man of multiplatinum act Arrested Development, which featured his life music concept—a mellow, reflective sound that rides a deep melodic and spiritual vibe—the artist helped nurture the more thought-

ful, socially aware side of hip-hop that is now becoming more popular via such acts as the Fugees and the Goodie Mob.

In the process, he set the foundation for other "alternative" black pop stylists, such as Ben Harper and Me'shell NdegéOcello, artists who are now stretching the boundaries of a stillevolving musical style for the ranks of other artists sure to rise up and en-



■ BY J.R. REYNOLDS

LOS ANGELES—Rowdy Records president Dallas Austin stands humbly





AUSTIN

alongside several young black record producers—including Sean "Puffy" Combs, Jermaine Dupri, and Teddy Riley—who are among the hottest (Continued on page 15) hance the new sound.

But beyond the stylistic influences, and perhaps surpassing them in impor-

tance, are the commercial ones: Arrested Development's initial success—the band sold 2.6 million copies of its 1992 Chrysalis/EMI debut, "3 Years, 5 Months & 2 Days In The Life Of ..."—likely made it possible for the newer acts to be signed in the first place. Nothing speaks louder

than sales.

Now Speech is finding his own voice again and laying the groundwork for a solo career with a self-titled (Continued on page 72)

Label Faces Challenge

■ BY MELINDA NEWMAN and HAVELOCK NELSON

NEW YORK—Launching a solo artist who gained acclaim as leader of a multiplatinum act can be tricky, as



EM! Records

Chrysalis/EMI Records executives discovered while charting a career path for Arrested Development founder Speech.

Since the Jan. 23 release of Speech's self-titled debut, the critically acclaimed (Continued on page 72)

Sony Soars With 'Butterfly' Film

■ BY HEIDI WALESON

NEW YORK—Will the next classi-





HUANG

cal soundtrack hit be an opera recording? Sony Classical certainly hopes so. The company has coproduced a new feature film of Puccini's "Madame Butterfly" that was to open in New York May 3, and it released the complete two-CD opera soundtrack and a high-(Continued on page 81)

REGIONAL BASE CRITICAL FOR HEATSEEKER ARTISTS

Island's Bonham Hits

■ BY CARRIE BORZILLO

LOS ANGELES—Say the words "angry white female" to Tracy Bon-



BONHAM

ham, and this woman with an otherwise calm demeanor will quickly turn into just that.

While anger is occasionally present (Continued on page 74)

Nixons Win On MCA

■ BY DOUGLAS REECE

LOS ANGELES—The members of Rainmaker/MCA recording act the



THE NIXONS

Nixons are seeing big payoffs after biding their time for nearly a year.

The band's debut album for MCA, "Foma," released May 23, 1995, is be-(Continued on page 74)

VH1 Adds Original Music Programs

■ BY BRETT ATWOOD

LOS ANGELES—VH1 is aggressively going after television viewers who are fed up with summer reruns

by scheduling original programming that it hopes will bring new viewers to the channel.



"There is a strong ratings opportunity for cable

programmers this quarter," says VH1 president John Sykes. "The networks are in reruns, and the next few months will offer a good chance for us to hook new viewers with our longform programming."

Among the new series and specials on tap are "Storytellers," a live performance series that allows artists to (Continued on page 71)



FOLLOWS PAGE 42





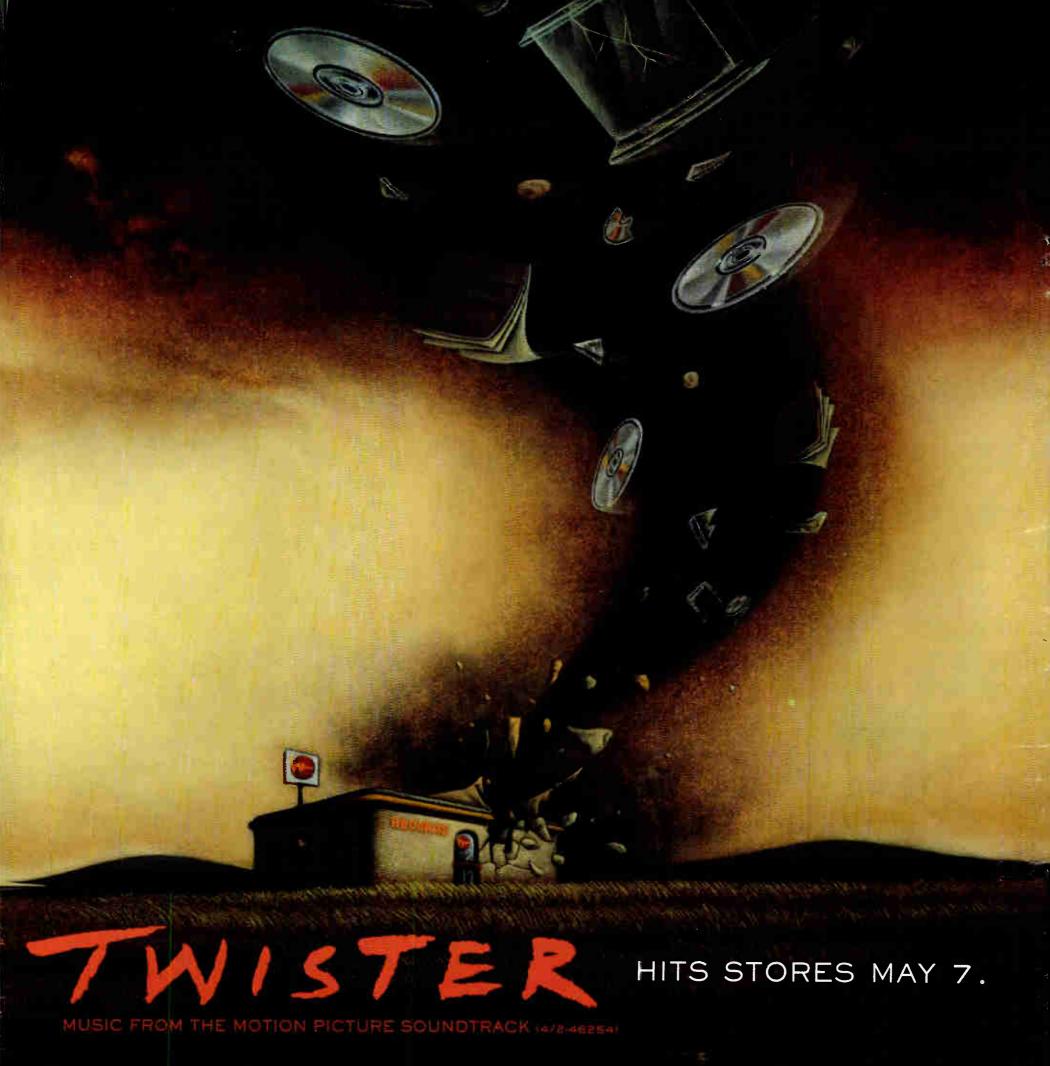
Award winning graphic design is FREE with every cassette and CD manufacturing package from Disc Makers.

DISC MAKERS

Call today for your free 1996 catalog 1-800-468-9353

609-663-9030; fax 609-661-3458 http://www.discmakers.com





FILM OPENING MAY 10.

Tori Amos* Belly* Goo Goo Dolls Mark Knopfler Alison Krauss & Union Station* K.D. LANG* LISA LOEB & NINE STORIES STEVIE NICKS & LINDSEY BUCKINGHAM* RED HOT CHILI PEPPERS* RUSTED ROOT SOUL ASYLUM SHANIA TWAIN EDWARD AND ALEX VAN HALEN* VAN HALEN*

*PREVIOUSLY UNRELEASED TRACKS

THE BILLBOARD 200 . HOOTIE & THE BLOWFISH . ATLANTIC 31 ★ LEDBETTER HEIGHTS • KENNY WAYNE SHEPHERD • GIANT **CONTEMPORARY CHRISTIAN** 32 ★ JARS OF CLAY • JARS OF CLAY • ESSENTIAL COUNTRY O ★ BLUE CLEAR SKY • GEORGE STRAIT • MCA **GOSPEL** 33 ★ "I'VE GOT A TESTIMONY" • REV. CLAY EVANS • MEEK **HEATSEEKERS** 18 * LEDBETTER HEIGHTS • KENNY WAYNE SHEPHERD • GIANT В U THE BILLBOARD LATIN 50 **POP CATALOG** 51 ★ LEGEND • BOB MARLEY AND THE WAILERS • TUFF GONG R&B 20 ★ SUNSET PARK • SOUNDTRACK • FLAVOR UNIT / EASTWEST REGGAE 31 ★ BOOMBASTIC • SHAGGY • VIRGIN WORLD MUSIC 31 • THE HOT 100 • 76 ADULT CONTEMPORARY 68 ★ BECAUSE YOU LOVED ME • CELINE DION • 550 MUSIC **ADULT TOP 40** 68 ★ BECAUSE YOU LOVED ME • CELINE DION • 550 MUSIC COUNTRY * YOU WIN MY LOVE . SHANIA TWAIN . MERCURY NASHVILLE **DANCE / CLUB PLAY** 25 ★ MAKE THE WORLD GO ROUND • SANDY B. • CHAMPION **DANCE / MAXI-SINGLES SALES** * AIN'T NO NIGGA / DEAD PRESIDENTS N JAY-Z . ROC-A-FELLA / FREEZE G LATIN 35 ★ EL CIRCO • LOS TIGRES DEL NORTE • FONOVISA R&B 22 * THA CROSSROADS • BONE THUGS-N-HARMONY • RUTHLESS 21 ★ THA CROSSROADS • BONE THUGS-N-HARMONY • RUTHLESS **ROCK / MAINSTREAM ROCK TRACKS** 67 **ROCK / MODERN ROCK TRACKS** 67 · TOP VIDEO SALES · 60 0 **HEALTH & FITNESS** 56 * THE GRIND WORKOUT: FITNESS WITH FLAVA KID VIDEO ★ THE MANY ADVENTURES OF WINNIE THE POOH BUENA VISTA HOME VIDEO RECREATIONAL SPORTS ★ WAYNE GRETZKY'S ALL-STAR HOCKEY BUENA VISTA HOME VIDEO 56 E 0 RENTALS ★ BRAVEHEART • PARAMOUNT HOME VIDEO No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS CLASSICAL ★ IMMORTAL BELOVED • SOUNDTRACK • SONY CLASSICAL **CLASSICAL CROSSOVER** * PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA **VARIOUS ARTISTS • LONDON** JAZZ * NEW MOON DAUGHTER . CASSANDRA WILSON . BLUE NOTE JAZZ / CONTEMPORARY * Q'S JOOK JOINT • QUINCY JONES • OWEST **KID AUDIO** ★ WINNIE THE POOH • SING-ALONG • WALT DISNEY **NEW AGE** THE MEMORY OF TREES . ENYA . REPRISE

MUSIC VIDEO SALES

★ THE VIDEO COLLECTION: VOL II • GARTH BROOKS • CAPITOL VIDEO

Things Look Bright For 2nd MIDEM Asia

Retail Support, Int'l Participation Show Promise

LONDON—The follow-up to one of last year's debut hits has all the makings of an international success, not to mention the support of at least one major retailer.

On May 13-16, the second MIDEM Asia will take place in Hong Kong. Its organizers are predicting the participation of 3,500 delegates and 160 exhibit stands, compared to 2,100 delegates and 129 stands at the first such event, in Hong Kong last May.

The Reed MIDEM Organisation is returning to the Hong Kong Convention & Exhibition Centre with a four-day program of keynote speakers, panels, showcases, and related events, running alongside the marketplace populated by hundreds of companies represented by either exhibit space or executive attendance.

The retail connection involves HMV, whose chairman, Stuart McAllister, is among the scheduled speakers (in a May 15 panel co-organized with Billboard) and whose Chinese Asia managing director, Philip Kung, is to participate in a panel about breaking artists.

HMV's flagship Hong Kong store, meanwhile, will promote releases by artists performing at MIDEM Asia, offer related "unplugged" acoustic sets and artist signings, and otherwise heighten awareness of the convention. British jazz singer Salena Jones will perform at an HMV-sponsored showcase May 15.

BMG Music Publishing Worldwide president Nick Firth will offer a keynote address May 14 on Asian music business developments and challenges. Music publishing is also strongly represented by exhibitors, including the local affiliates of Warner/Chappell and EMI Music Publishing, and conference panelists.

The Asia-Pacific regional director of international copyright organization CISAC, Kwee Tiang Ang, for instance, will lead a session coorganized with the Composers and Authors Society of Hong Kong. Another panel, also presented with CASH, will offer details of the newly formed Confederation of Asian Composers.

Asia-Pacific independent labels signed up to exhibit include Japan's Pony Canyon, King Records, and Avex and Taiwan's expanding Rock Records.

The region's leading—and highly competitive—video music services, MTV Asia and Channel V, will have high-profile stands this year, as they did in '95.

There will also be an increased presence of national groups: The British Phonographic Industry is taking a stand for the first time, while the exhibit space bought by French and Dutch music industry groups is significantly larger than last year. Countries similarly represented include Australia, Germany, Japan, Belgium, and Denmark.

The national stand of the People's Republic of China will group several of its key music players, including the China Record Corp. and the Shenzen Audio & Video Co., as well

as the Beijing affiliate of U.S. publisher Cherry Lane and three industry bodies: the Audio Visual Industry Assn. of China, the Music & Copyright Society of China, and the Ministry of Radio, Film & Television.

The Asia-Pacific unit of international labels body IFPI is taking a prominent role in MI-DEM Asia with exhibit space and representation on various panels. IFPI director general Nic Garnett, Rock Records senior VP Dean Shueh, and China Record Corp. GM Dingxiang Li are scheduled to speak at a session on the development of China's recording industry. Garnett will also participate in a panel on new technologies and rights administration.

A key issue for MIDEM Asia organizers will be the level of attendance this year from Asia-Pacific countries. Industry professionals from North America,

Europe, and Australia are keen to use the event to learn more about the region and to make deals; Asian executives, unlikely to conduct business from East to West, may not be as sure of the event's benefits.

At the debut MIDEM Asia, for instance, Hong Kong was the only Asian market with more than 20 companies represented among exhibitors. As a result, the Reed MIDEM Organisation has been concentrating its efforts on attracting more participation from Asian companies and executives.

However, Asian participation has been outstripped by delegates from the West. Reed MIDEM Organisation chief executive Xavier Roy explains that, following what he says was a 50-50 split between Asian and non-Asian delegates last year, of those registered to attend this year's show, 35% are from Asia, 46% are from Europe, 13% are from the U.S., and 6% are from Oceania.

Nonetheless, he argues, in terms of the success of the show, "the figures speak for themselves," and he says exhibition space is up from 1,962 square meters last year to 3,009 square meters this year. He also cites a 25% increase in exhibitors.

The rise in European participation, he says, is due to the fact that "Europeans are more and more interested in doing business with the Asian market. Asia will be the biggest market in the world."

Sports/Talk On Heels Of AC In Tenth Power Ratios Rankings

This story was prepared by Marc Schiffman, Airplay Monitor staff reporter.

Adult contemporary, sports, and oldies/classic rock led the radio format pack in terms of sales strength in the 1995 breakdown of "power ratios," which track a format's earning power by analyzing station revenues against rating shares.

If a single rating point is worth \$1 million in a given market, for example, then an AC station, with its format's 1.49 ratio, could be expected to earn \$1.49 million for a 1.0 share. The power ratio study is released annually by the North Hollywood, Calif.-based accounting firm of Miller, Kaplan, Arase & Co.

This is the third straight year AC has

Global Music Pulse

topped the list, besting the field of 16 formats and garnering its highest power ratio in the study's 10-year existence, despite a ratings decline and the defection of a number of AC stations.

"The fact that [AC] targets the 25-54

"The fact that [AC] targets the 25-54 demo as well as it does and is so long established really makes it an extremely viable format," says George Nadel Rivin, a partner with Miller, Kaplan. "In a lot of cases, the established AC in the market has long-developed relationships and is really the model of consistency, and consistency is important in maintaining the sales level that yields a strong power ratio."

Hot on the heels of AC is sports/ talk, which the firm just started (Continued on page 65)

MEDCHANTS & MARKETING AD

THIS WEEK IN BILLBOARD

GETTING TOUGH WITH MAP

Uni Distribution has come up with a stronger minimum-advertised-price policy, a bold step for the company and a sign of support for the retail sector. Senior retail editor Ed Christman reports in his Retail Track column.

Page 52

EXEC SHAKE-UP AT CAP CITIES/ABC RADIO

Executive positions have been substantially reorganized at Cap Cities/ABC's radio division following its takeover by new president Robert Callahan. Radio editor Chuck Taylor has the story.

Page 69

BPI COMMUNICATIONS • Chairman & CEO: GERALO S. HOBBS • Executive Vice Presidents; John B. Babcock Jr., Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Ann Haire, Rosalee Lovett • Vice President: Glenn Heffernan • Chairman Emeritus: W.O. Littleford

Chairman Emeritus: W.D. Littleford

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

NIISIS & MUSIC	2	MENDINITIO & MAINETHING	40
Executive Turntable	10	Retail Track	52
The Beat	12	Declarations Of Independents	53
Boxscore	13	The Enter*Active File	54
Popular Uprisings	18	Home Video	55
R&B	19	Child's Play	59
Dance Trax	24	Shelf Talk	60
Country	26	PROGRAMMING	65
Jazz/Blue Notes	31	The Modern Age	67
Higher Ground	32	Vox Jox	69
In The Spirit	33	Music Video	70
Classical/Keeping Score	34	music video	,,,
Latin Notas	35	FEATURES	
Songwriters & Publishers	37	Update/Lifelines	64
Studio Action	38	Hot 100 Singles Spotlight	77
		Between The Bullets	80
REVIEWS & PREVIEWS	40	Market Watch	82
NTERNATIONAL	43	0. 40017150	-
Home & Abroad	45	CLASSIFIED	62
Canada	45	REAL ESTATE	64
Hits Of The World	46		- •

HOMEFRONT

82

BILL BOARD MAY 11, 1996

DAS Records Launching With S'track To Ali/Foreman Film

■ BY MELINDA NEWMAN

NEW YORK-David Sonenberg, manager of the Fugees, Joan Osborne, Spacehog, and the Spin Doctors, has launched DAS Records, a Mercury Records imprint.

The spring-board for the label is the soundtrack to "When We Were Kings,' a Sonenberg-produced documentary that chronicles 1974's title fight in Zaire between boxers



Muhammad Ali and George Foreman, dubbed "The Rumble In The Jungle." The film, which will be released by PolyGram Films, won a special grand jury award for artistic excellence at this year's Sundance Film Festival.

The soundtrack will include two new songs, including one by the Fugees, as well as never-before-released live material from James Brown, B.B. King, the Jazz Crusaders, the Spinners, and other artists who performed at a 1974 Zaire music festival held in conjunction with the prize bout.

"I've received many offers in the past to do a label, and I've never really been interested," says Sonenberg. "This project has just captured my imagination. What happened to me to change my mind was two things: I got this title track, which I thought was just too good for words, combined with the Fugees writing a monster rap track that I think will have tremendous appeal.

"I believe this record will sell 5plus million copies. In the context of that. I've just been sensible and thought I might as well put this on my own label.

Other than a live Brown album culled from the 1974 Zaire concert, Sonenberg hasn't decided on other projects or signed any artists for his

"If this soundtrack does what I think it will, then it's going to provide a significant amount of financing to go after some real things," he says. "But I'm not going to sign an act just because I've got a record label. The act is going to have to personally blow me away.'

Mercury Records president/CEO Danny Goldberg admits that he knew the only way to get the "When We Were Kings" soundtrack was to

(Continued on page 80)

DVD Copyright Issues Remain Unsettled Thomson, Toshiba Still Planning Fall Releases

■ BY SETH GOLDSTEIN

NEW YORK-If and when the first DVD players arrive at retail this fall, they'll do so without the copy-protection legislation sought by the Motion Picture Assn. of America and the Consumer Electronics Manufactur-

In March, MPAA and CEMA released a legislative outline that was to lead to a bill capable of being enacted into law this year. However, the MPAA/CEMA anti-copy proposal, designed to protect digitized movies from

being copied onto analog tape, was vigorously opposed by another trade group, the Information Technology Industry Council (Billboard, April 13).

"It just doesn't work for computers," says ITIC communications director Jan Goebel. ITIC, MPAA, CEMA, and the Recording Industry Assn. of America met April 29 to begin resolving their differences—but agreed only to meet again June 3. Despite rumors that ITIC would walk away in a huff, "no one threw down the gauntlet," says CEMA spokeswoman Cynthia Upson. "No one's digging in their heels at this point in time."

ITIC has asked IBM executive Alan Bell to help formulate answers to the eight technical objections ITIC raised to the MPAA/CEMA proposal. A fully crafted response could take six to 12 months. Only then would legislative talk become serious, sources note.

Meanwhile, two manufacturers, Thomson Consumer Electronics and Toshiba, continue to promise delivery of their players in September or October. Thomson's introduction will be accompanied by a selection of DVD movies from Warner Home Video.

ITIC thinks the going will be slow. "We like voluntary standards," says Goebel, but she acknowledges that "even with all the white hats, it's still possible for the bad guys to circumvent protection. So we agreed there need to be stronger copyright laws. That takes time." As for when, she says, "I don't think anyone has set a time for this to be resolved. This is Washington."

Warner, the strongest voice for DVD in Hollywood, has proposed a "gentlemen's agreement" that would (Continued on page 80)

FoxVideo Sales **Breathe New Life** Into 'Exhale'

■ BY SETH GOLDSTEIN

NEW YORK-FoxVideo can breathe

Its sell-through release of "Waiting To Exhale," an R-rated title that many observers thought should have been priced to rent, has delivered in big-city markets for key retailers, including Best Buy, Blockbuster, and Trans World Entertainment. For Blockbuster, in fact, "Exhale" may outrace a fast-moving pig.

"It could conceivably surpass 'Babe' when all the shouting has died down,' says Blockbuster spokesman Wally Knief. "'Waiting To Exhale' has gone way beyond our expectations. We've had to reorder several times.

So have others. Bob DeLellis, president of 20th Century Fox Home Entertainment, estimates that more than 50% of the 4 million copies shipped as of the April 23 street date had been snapped up a week later. There were "stock-outs" in various regions, he

DeLellis credits FoxVideo's ability to sell direct for much of the title's success. "We were able to place it demographically, based on our internal research." Wal-Mart and Caldor are among the mass merchants that take delivery from Fox's duplicator, Rank Video Services America, rather than from wholesalers.

Record chains were also able to find the hot spots for "Exhale," which stars Whitney Houston and Angela Bassett and chronicles the relationships of four black women in Phoenix. "The key was putting it in the right stores,' says Trans World Music video buyer Mark Galeo. Trans World focused on urban locations, where sales of the best-selling "Exhale" soundtrack have been strongest.

The movie seems to have breathed new life into the album. According to SoundScan, 56,000 CDs were sold during the week of April 21, and 65,000 (Continued on page 80)



■ BY BILL HOLLAND

WASHINGTON, D.C.-National Public Radio, hobbled by a Congress intent on cutting the public broadcasting budget, has opened to public use its state-of-the-art,

million-plus recording studio and mastering lab.



sparked a strong response from studio

While some in the music community think the superstudio, one of the most technically advanced in the country, will increase Washington's visibility and stature as a mid-Atlantic recording center, others, especially the bigger studio owners, are incensed at what they see as unfair competition.

Because Studio 4A was built two years ago through NPR's clout-with grants from nonprofit groups as well as "in-kind contribution" gifts from major studio equipment manufacturers in support of public radio-the howls of protest focus on the unfairness of the decision.

nounced, 'Oh, we've decided to go into the commercial airline business,' says one local studio owner. "It doesn't

Fair or not, the NPR move does not

Levy To Head Chrysalis N.A. Publisher Replaces Tom Sturges

The Puck Stops Here. Mobile, Ala.-based label Integrity Music and Word

VP/GM, Word Distribution. In the back row, from left, are Lucy Diaz, VP of marketing, Integrity; Mike Coleman, president/CEO and chairman, Integrity; and

Roland Lundy, president, Word Records and Music.

Records and Music have entered into a long-term distribution agreement via Word Distribution. Pictured in the front row, from left, are Robert Brenner, VP of

trade sales, Integrity Music; Jerry Weimer, COO, Integrity; and Mark Funderburg,

■ BY IRV LICHTMAN

NEW YORK-Veteran publisher Leeds Levy has taken over the helm of the North American unit of the

Levy, who has been operating Leeds Entertainment for the last four years as an independent publisher in partnership with music print giant Hal Leonard, replaces Tom Sturges, who left the company suddenly April 26 after 10 years, the last four of which he spent as president.

According to an announcement of his departure, Sturges told his staff

that he decided to forgo negotiations or an extension of his present deal because of creative differences regarding the direction and expansion of the

company's publishing operations in the U.S.

In a prepared statement issued April 26 from Chrysalis Music's headquarters in the U.K., chief executive Steve Lewis said, "It had



become clear to both Tom Sturges and I that we had different ideas as to the way forward for Chrysalis.'

Commenting to Billboard, Sturges admits to differences of strategy but also indicates a personality conflict with Lewis, who joined the 25-year-old publishing unit three years ago.

"We tried to make it work, and in some ways it did," he says. "They're on a very fast track, and 14% growth each year was not good enough for them."

According to a press statement, released April 29 by Sturges, under his tenure the U.S. publishing arm of

Among the hit artists and songwriters Sturges brought to the company are Smashing Pumpkins and Andy Hill. Before joining Chrysalis, Sturges worked for the publishing unit of

Chrysalis went from five employees and \$1.5 million in gross earnings to 21 employees and \$9.5 million gross earnings expected for the current fiscal

(Continued on page 81)

The move, which "It's as if the U.S. Air Force, with all suddenly puts NPR in competition Chrysalis Music Group Inc. its ties to airplane manufacturers, with the more than 30 full-time combuilt a new superjet and then anmercial recording studios here, has

seem fair."

violate the public broadcasting charter and is legal, according to NPR lawyers and outside tax experts,

(Continued on page 38)

TV, Movie Music Honored At 11th ASCAP Awards Randy Newman Lauded For Lifetime Achievement, 'Toy Story'

■ BY DOUGLAS REECE

LOS ANGELES-Composer/performer Randy Newman received the first Henry Mancini Award for lifetime achievement at the 11th annual ASCAP film and television awards ceremony held at the Beverly Hilton Hotel here April 23.

Newman picked up his second honor of the night for his contribution to the film "Toy Story." He has won two other ASCAP awards: in 1990, for top box-office film "Parenthood," and in 1994, for top box office film "Maverick." Newman has been a member of ASCAP since 1984.

The Henry Mancini Award, honoring the late composer, replaces the

Golden Soundtrack Award given at previous ceremonies.

Presenting the award to Newman were film directors Ron Howard and Barry Levinson; TV producer/director Stephen Bochco: DreamWorks SKG Music co-head Lenny Waronker, Newman's longtime friend; and Newman's brother Alan.

Morton Gould, the composer, arranger, pianist, and conductor who passed away in February, was remembered at the ceremony. Gould served on ASCAP's board of directors for more than 36 years and was president of the society for eight years. He was the recipient of a Grammy and a Pulitzer Prize for music.

In the regular awards categories,

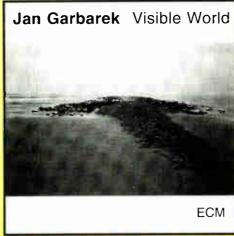
Jonathan Wolff took home awards for themes in the top TV series category for "Caroline In The City," "Married . . . With Children," and "Seinfeld," as well as an honor for most-performed themes, making him the big winner for the night.

Composers Dan Foliart and James Newton Howard were each recognized with three awards. Foliart won for most-performed TV themes and for his work on "Roseanne" and "Home Improvement.

Newton Howard was honored for his work on "Outbreak" and "Waterworld" in film and for "E.R." in television.

Bill Conti, who received 1995's Golden Soundtrack Award, extended his (Continued on page 20)

ECM



78118-21585-2/4

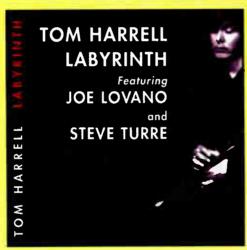


(78118-21558-2)

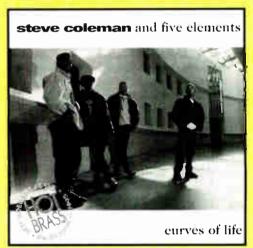


A summer of great new jazz releases from-ECM, RCA Victor and Victor Jazz.





(09026-68512-2/4)



(74321-31693-2)

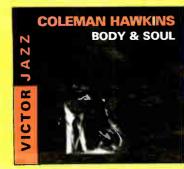
AND INTRODUCING



VICTOR JAZZ FEATURES SEMINAL JAZZ RECORDINGS PULLED FROM RCA VICTOR'S VAST ARCHIVES

- STATE OF THE ART SOUND • BONUS TRACKS
 - PREVIOUSLY UNAVAILABLE SESSIONS













■ EDITORIAL

■ EDITORIAL

Managing Editor: SUSAN NUNZIATA

Deputy Editor: Irv Lichtman

News Editor: Marilyn A. Gillen

Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director

Bureau Chiefis: Craig Rosen (L.A.), Chet Flippo (Nashville),

Bill Holland (Washington), John Lannert (Caribbean and Latin America)

Art Director: Jeff Nisbet; Assistant: Raymond Carlson

Copy Chief: Bruce Janicke

Copy Editors: Carolyn Horwitz, Elizabeth Renaud, Carl Rosen

Senior Editors: Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.)

Senior Writers: Chris Morris (L.A.), Bradley Bambarger (N.Y.)

R&B Music: J.R. Reynolds, Editor (L.A.)

R&B Music: J.R. Reynolds, Editor (L.A.)
Country Music/Nashville: Deborah Evans Price, Associate Editor

Country Music/Nashville: Deborah Evans Price, Associate Editor
Dance Music: Larry Flick, Editor (N.Y.)
Pro Audio/Technology: Paul Verna, Editor (N.Y.)
Retail: Don Jeffrey, Associate Ed. (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)
Radio: Chuck Taylor, Editor (N.Y.)
Music Video/Enter*Active: Brett Atwood, Editor (L.A.)
Heatseekers Features Editor: Carrie Borzillo (L.A.)
Staff Reporters: Terri Horak (N.Y.), Douglas J. Reece (L.A.)
Administrative/Research Assistant: Shawnee Smith (N.Y.)
Special Corespondent: Jim Bessman

Special Correspondent: Jim Bessman
Contributors: Catherine Applefeld Olson, Fred Bronson,
Lisa Collins, Larry LeBlanc, Jim Macnie, Moira McCormick,
David Nathan, Havelock Nelson, David Sprague, Phyllis Stark, Heidi Waleson

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

■ CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS
Director of Charts: Geoff Mayfield (L.A.)
Chart Managers: Anthony Colombo (Album Rock/New Age), Ricardo Companioni (Dance), Datu Faison (Rap/Jazz/Gospel/Reggae/World Music/Blues), Steven Graybow (Adult Contemporary), Wade Jessen (Country), John Lannert (Latin), Jerry McKenna (Hot 100), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200/Heatseekers), Theda Sandiford-Waller (R&B), Marc Zubatkin (Video/Classical/Kids' Audio)

Chart Production Manager: Michael Cusson
Assistant Chart Production Manager: Paul Page
Archive Research Supervisor: Silvio Pietroluongo
Administrative Assistants: Steven Graybow (N.Y.), Danielle Lee (L.A.),
Mary Defroe (Nashville)

Mary DeCroce (Nashville)

SALES

Associate Publisher/U.S.: JIM BELOFF
Advertising Services Manager: Michele Jacangelo
National Advertising Manager: (Video/Interactive) Jodie Francisco
New York: Ken Karp, Ken Piotrowski, Patricia A. Rod Jennings,
Deborah Robinson, Erica Bengtson, Phyllis Demo, Alex Vitoulis
Classified (N.Y.): Jeff Serrette, Susan Mazo
L.A.: Evelyn Aszodi, Dan Dodd, Robin Friedman,

Lezle Stein, Alyse Zigman, Nashville: Lee Ann Photoglo, Hollie Rains Adams

Associate Publisher/Intl.: GENE SMITH

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

■ MARKETING

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

■ PRODUCTION

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

ADMINISTRATION

Directories Publisher: Ron Willman Distribution Director: Edward Skiba

Online Product Manager: Vince Beese Billing: Debbie Liptzer Assistant to the Publisher: Kara DioGuardi

PRESIDENT & PUBLISHER: HOWARD LANDER

■ BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300

edit fax 212-536-5358 sales fax 212-536-5055

Los Angeles, CA 90036 213-525-2300

London Los Angeles 5055 Wilshire Blvd

Washington, D.C. 733 15th St. N.W. Wash., D.C. 20005 fax 202-737-3833

49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454

London 10 kyo
3 rid Floor No. 103
23 Ridgmount St. Sogo-Hirakawacho Bidg, 4-12
London WC1E 7AH Hirakawacho 1-chome,
44-171-323-6686 Chiyota-ku, Tokyo 102, Japan
fax: 44-171-323-2314/2316 3-3262-7246
fax: 3-3262-7247

fax 213-525-2394/2395 ■ BILLBOARD ONLINE: http://www.billboard-online.com 212-536-1402, 800-449-1402, vbeese@billboard-online.com



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

U.K. C'right Changes Challenged

Broadcast Royalty Scheme Faces Revision

■ BY JEFF CLARK-MEADS

LONDON-The U.K.'s most significant copyright amendments in a decade are sinking deeper into a mire of complexity. with no real end in sight, despite repeated promises of action by the government.

The government's first draft of the proposed legislation was published in March 1995 and caused a welter of protest from artists, managers, and record companies, who felt it was too vague and potentially divisive (Billboard, April 8). A much-delayed second draft is said to be due later this

However, in the meantime, artists and record companies have come to their own solution on one issue raised by the legislation but have opened a can of worms on one of its implications. Now, as an added twist, another group of artists is both introducing a further challenge to the established order of broadcast royalty payments and taking the debate to an international stage.

These issues have been raised by a draft law, the Copyright and Rights of Performers Regulations 1995, often called "the Rental Directive" because of the European Union document that precipitated it.

The first draft of the regulations contained a provision giving artists a legal right to broadcast income for the first time. Historically, only record companies have received income from broadcasters, although they voluntarily gave 32.5% of such revenues to artists. A total of 20% of revenues went to named performers, and the remaining 12.5% went to the U.K.'s Musicians' Union for distribution to session players.

The status of broadcast royalty payments to writers and publishers will not be affected by the proposed new law. However, in giving artists a right to payments for the first time, the draft regulation said that performers should receive a "reasonable" proportion of broadcast revenues, without defining what "reasonable" might be.

Despite this vagueness, record companies' collecting society Phonographic Performance Limited and the Assn. of United Recording Artists agreed on a 50-50 split (Billboard, Dec. 9, 1995).

Although it has solved one area of dispute, this agreement has precipitated a new area of confusion. Under the draft legislation, all artists on a record have an individual right, meaning that PPL's traditional en masse payment of 12.5% to session players would be outlawed.

A PPL spokeswoman says the organization is awaiting instruction from artists' representatives as to what proportion of revenues should now be given to named performers and what should go to others on

"It would be simple with somebody like Take That," she explains. "Five members, and they each get one-fifth. But what if a five-member band brings in a 10-piece percussion session? They have to tell us who is going to get what.

"We have tried to suggest ways in which this might work, but they have to tell us what they want.'

The spokeswoman adds that PPL believes the amended version of the regulations "will not be much changed" from the

However, James Fisher, general secretary of the International Managers Forum, the parent body of artists' group AURA, believes that there will be one provision in the second version that will be regarded as a victory by all sectors of the industry.

The original draft of the regulations left (Continued on page 77)

Canadian Copyright Changes May Be Hurt By Backer's Resignation

■ BY LARRY LeBLANC

TORONTO-The future of Canada's longawaited Phase II revision of its Copyright Act has been thrown into doubt following the resignation May 1 of one of its key supporters, Deputy Prime Minister/Minister of Canadian Heritage Sheila Copps.

Phase II was introduced in the House of Commons by Copps and Industry Canada Minister John Manley April 23. The bill would augment the 1988 revisions to the 1921 Canadian Copyright Act. Among the proposed measures are neighboring rights; a home-taping levy; and exemptions from copyright laws for nonprofit education institutions, libraries, archives, and museums, as well as people with perceptual dis-

The bill had been expected to take six months to undergo its three House of Commons readings and passage in the Senate before becoming law. With Copps' resignation, sources expect this might not transpire until year's end.

"Copps' resignation will certainly delay the bill," says Brian Chater, president of the Canadian Independent Record Production Assn. "And there's some crucial time lines here. The Liberals might call an election next spring [in effect killing the bill]. We have to get [the bill] through before then."

Copps was instrumental in reaching a compromise between the music industry and the private radio sector concerning neighboring rights, under which performers and producers would be entitled to royalty payments from those who use their sound recordings for public performance or broadcast. But music industry associations remain dissatisfied with that compromise and plan to lobby for further changes.

Another key component of the Phase II bill is a home-taping levy to be collected on an estimated 45 million blank audio cassettes. Proceeds will be distributed to composers, lyricists, performers, and producers of sound recordings through existing associations. The Copyright Board will determine the amount of the levy.

The proposed Phase II amendments also introduced statutory damages that guarantee a minimum award once copyright infringement is proven, including a "wide injunction" that covers a broader range of copyright protection than court injunctions usually give.

"Getting improvement in legal remedies for infringement is an important breakthrough," says David Basskin, president/ CEO of the Canadian Musical Reproduction Rights Agency. "Historically, Canadian lawmakers have been reluctant to set damages levels. Statutory damages will let courts go to \$20,000 [Canadian] per infringement without proof of actual loss.'

If Phase II is passed, Canada will be able to become a signatory to the Rome Convention, now ratified by 50 countries.

Copps, a Liberal Party member, left her House of Commons seat after there were repeated calls for her to make good on a campaign promise to resign if the government failed to scrap the Goods and Services Tax, Lucien Robillard, minister of citizenship and immigration, has assumed the Canadian Heritage portfo-

China Cited For Failure To Comply With Piracy Laws

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America and other copyright groups are commending acting U.S. Trade Representative Charlene Barshefsky for pressuring China to live up to its 1995 agreement to enforce antipiracy laws and close down pirate CD

On April 30, Barshefsky put China on the U.S.'s trade hit list as a Priority Foreign Country under the Special 301 provisions of U.S. trade law, citing China's failure to live up to the landmark enforcement agreement and charging that the nation had allowed the number of pirated CDs produced in South China factories to increase.

China was taken off the Special 301 list last year in anticipation of enforcement of the agreement.

COMPLETION OF REVIEW IS URGED

"I applaud Ambassador Barshefsky," says Jay Berman, chairman/CEO of the RIAA. "In the RIAA's view, China has failed to deal effectively with the operation of the CD plants.'

Berman urged the USTR to complete its review of China's faltering implementation and to announce the results of its one-year enforcement monitoring process.

Unless China makes dramatic improvements in the near future, USTR may begin enforcement proceedings, including the threat of sanctions. The piracy problem may also jeopardize China's most-favored-nation trade status with the U.S. (Billboard, April 27).

Last year, before China signed the agreement, the U.S. threatened to impose more than \$1.08 billion in trade sanctions against the Asian giant, which would put China's ability to become a partner in the World Trade Organization in jeopardy.

The WTO'S Trade-Related Aspects of Intellectual Property Rights (TRIPS) enforcement proceedings are becoming an important part of the U.S. arsenal of trade weapons used to reduce losses from piracy. U.S. copyright industries lose an estimated \$18 billion-\$20 billion annually to worldwide copyright piracy; Chinese piracy costs U.S. industries an estimated \$2.32 billion annually, according to the International Intellectual Property Alliance, with estimated losses of sound recording sales at about \$300

PRIORITY WATCH LIST

No other country made the USTR's Priority Foreign Country list, but Turkey, Argentina, the European Union, Indonesia, Korea, India, Japan, and Greece were placed on the Priority Watch list due to enforcement con-

Japan was cited for its failure to protect pre-1971 recordings in its copyright law, which has cost the U.S. record industry \$500 million per year due to unauthorized compilations (Billboard,

The RIAA also commented on two countries added to lower-priority watch lists: Paraguay, with a \$20 million per year level of recorded music piracy, and Bulgaria, which has taken few steps to curb the production and export of illegal CDs. According to the RIAA, recent discussions with Bulgarian officials have been positive.

look Tit! APRIL 36TH

kick franklin a the family



whatche 2

GOSPOCENTRIC

LAWRENCE MATTHEWS

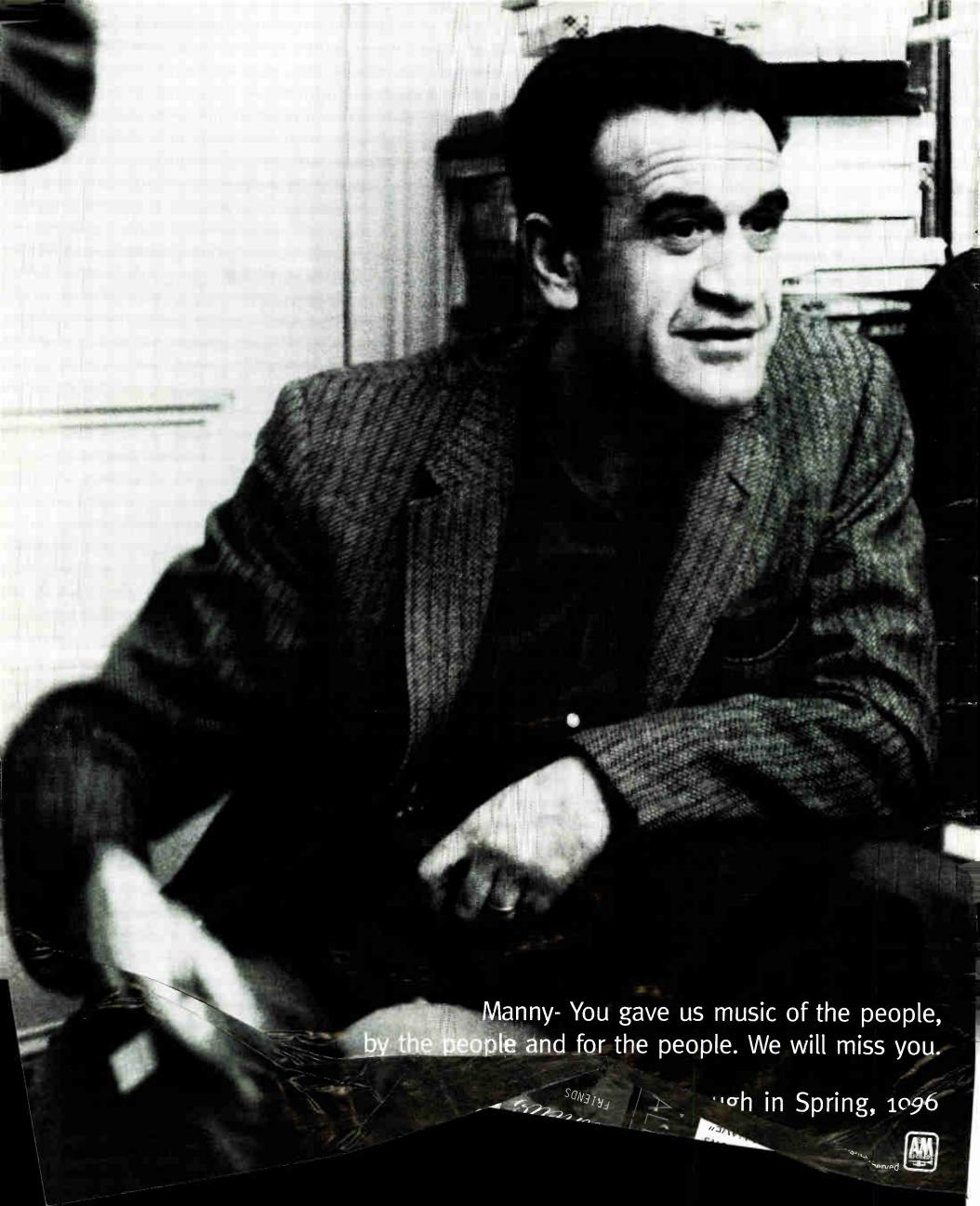
debuted at #12 on Billboard's Gospal Chart, you **gotta** have it! Lawrence Matthews



GOSPEL BAPTIST Jet ready to 2

D 2127

"Get ready to experience the fullness on **Video**, the Full Gospel Baptist Fellowship Mass Choir is stores everywhere April 4th."



Artists&/Vusic

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



A Platinum Affair. Jive executives present R. Kelly with plaques from the Recording Industry Assn. of America after he performed for a sold-out crowd at the Continental Airlines Arena in East Rutherford, N.J. The Jive recording artist received platinum awards for the singles "Down Low (Nobody Has To Know)" and "You Remind Me Of Something," a double-platinum plaque for his current self-titled album, and a quadruple-platinum plaque for his 1994 album "12 Play." Pictured, from left, are John Satter, senior VP of pop promotion; Jazzzy Jordan, VP of black music marketing; Tom Carraba, VP of marketing and sales; Barry Hankerson, Kelly's manager; Kelly; Wayne Williams, VP of A&R; Barry Weiss, president; Larry Khan, VP of R&B promotion; Janet Kleinbaum, senior director of artist development and video promotion; and Jeff Fenster, senior VP of A&R.

Zoe Shatters Her Image On Wired Album 'Hammer'

■ BY DOMINIC PRIDE

LONDON—Will the real Zoe please stand up?





Five years ago, the world knew Zoe Pollock as the charming, innocent voice behind the breezy dancepop single "Sunshine On A Rainy Day." Yet if her latest album, (Continued on page 15)

Estefan Embraces Her 'Destiny'

Epic Blitz Includes Olympic Tie-In, Tour

■ BY LARRY FLICK

NEW YORK—As the June 4 release of Gloria Estefan's first collection of original English-language songs in



ESTEFAN

nearly six years approaches, Epic Records is preparing a multifaceted marketing blitz that aims to increase her status as one of the world's premier

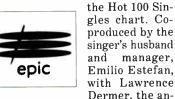
In fact, Epic executives say they are making a year-plus commitment to "Destiny," Estefan's 11th album for the label, that includes a worldwide tour, an HBO concert special, and participation in the 1996 Summer Olympic Games.

"It's great to have her back," says Epic president Richard Griffiths. "Gloria is one of those rare artists who is loved by everybody, and that allows us to do a lot of event-oriented market-

ing."
With "Destiny," Estefan follows two Afro-Cuban albums, 1993's "Mi Tierra" and 1995's "Abriendo Puertas," as well as "Hold Me, Thrill Me, Kiss Me," a set of pop covers released in 1994. Respectively, the releases sold 928,000, 269,000, and 1.4 million units in the U.S., according to SoundScan. "Destiny" combines the cultural essence of Estefan's Latin recordings with radiofriendly pop melodies and lyrics. "To me, it's an appropriately titled album, because I've often believed that was part of the greater plan of my musical life: to unite these two worlds," the singer says.

The first chapter in the story of

"Destiny" began March 26, when the single "Reach" became available for radio and club airplay. Since then, the cut, co-written by Estefan with famed tunesmith Diane Warren, has sold 23,000 copies, according to SoundScan, and this week it is bulleted at No. 58 on



themic ballad sports multiformat remixes that include disco-spiced versions by David Morales and Pablo Flores and funk/hip-hop interpretations by England's Love To Infinity.

"Reach" doubles as the theme to the 1996 Summer Olympic Games, which begin in Atlanta July 19 and will be televised on NBC. The network has been playing the song in all Olympic-related on-air promotions since April 1 and will continue to do so until the Games' closing ceremonies Aug. 4, at which Estefan is scheduled to perform.

Radio reaction to "Reach" has been strong, with 146 pop and AC stations playing the track, according to Broadcast Data Systems. Erik Bradley, music director at top 40 WWBM Chicago, describes the single as a "classic Gloria Estefan ballad, with the potential to connect with both young and mature audiences. The Olympic tie-in seems to guarantee that it'll be huge, though I think it would go far regardless."

Retail will enter the picture in June, with an equally bright forecast for the project. "The single is doing a slow build for us at this point, but we expect it to do consistently well until the album drops," says Dana King, buyer for CD Express, an outlet based in Boston. "Gloria Estefan is no longer as dependent on hit singles as other artists. Her fans are waiting for the album, which I expect will be a smash."

One of the key selling factors of "Destiny" is that it will be an enhanced (Continued on page 80)

Cohl's Next Adventure To Promote U2 World Tour *Canadian Company Beats Consortia In Bidding War*

■ BY FIONA HARLEY

LONDON—Principle Management's selection of Canadian-based tour producer Michael Cohl to promote U2's next world tour has caused a stir in the live-entertainment industry.

It has disappointed the band's usual agents in the U.K. and the U.S. and surprised two consortia involved in the bidding process. "If you instigate a tendering process, it's to create a level playing field." says London-based Harvey Goldsmith, who teamed with Premier Talent (U2's U.S. agency for many years) and promoters Metropolitan-Ogden and Marek Lieberberg. "This was clearly not a level playing field."

However, Principle Management's Paul McGuinness, manager of U2, says the one-stop use of such companies as Cohl's the Next Adventure is a route increasingly being taken by the world's top acts. He cites tours by the Rolling Stones and Pink Floyd handled by Cohl, who was then CEO of Canada's BCL Entertainment Corp., which includes Concert Productions International.

Cohl formed the Next Adventure in Toronto earlier this year, after he and several other executives left BCL, (Billboard, Jan. 6), which is owned by Labatt Brewing Co. Ltd. "Global promoting and producing of tours is the contemplated core activity of TNA," said its president, Arthur Fogel, at the time. Fogel was previously president of Concert Productions International.

"I am very excited to be involved in U2's next tour," Cohl said in a statement to Billboard. "The show, I'm sure, will be fantastic and a great follow-up to Zoo-TV, which was one of the greatest shows ever." The tour is expected to begin next spring.

After the initial round of bidding, in-

cluding a proposal from ICM/Fair Warning/Wasted Talent with 17-year U2 agent Ian Flooks, two consortia were invited to Dublin in March to make face-to-face presentations to Principle: U.S. agency CAA, with promoter/partner Bill Graham Presents, and the Premier/Goldsmith/Metropolitan Orden/Lieberherg group

itan-Ogden/Lieberberg group.
In a surprise development, CAA has been named as the Next Adventure's partner in the project but has yet to confirm or deny its participation.

Certain financial parameters were said to have been outlined by Principle Management for the tour, including 100 show days, \$45 tickets, and a \$50 million guarantee for production costs. The Next Adventure's bid of \$115 million reportedly exceeded the next highest offer by more than \$20 million.

PolyGram executives expect delivery of a new U2 album for Island Records in 1996.

Hear what we've been up to! SAMPLER'96

Sampler '96 includes intimate piano solos, ambient soundscapes, smooth jazz, haunting Celtic melodies, and updated classics, providing a window into the world of Windham Hill.

FEATURING ARTISTS SUCH AS:

- Jim Brickman
- · Nightnoise
- · Øystein Sevåg & Lakki Patey
- Uman
- Torcuato Mariano
- · Ray Obiedo
- Tim Story



20TH ANNIVERSARY

© 1996 Windham HIII Records

Kid Rhino The Latest To Tip Its Hat To Timeless Madeline

■ BY MOIRA McCORMICK

CHICAGO-"In an old house in Paris that was covered with vines, lived 12 little girls in two straight lines . . . The smallest one was Madeline."

Parents have been reading those immortal lines to children since 1939, when Ludwig Bemelmans' timeless picture book "Madeline" was



published. It has since sold millions of copies around the world, as have its five sequels, according to a spokeswoman for "Madeline" publisher Penguin Books.

The enduring popularity of the franchise has not gone unnoticed within the entertainment industry. These days, there are a wealth of "Madeline" properties from which parents and children can choose, are including CDs, home videos, and CD-ROMs.

The newest are audio releases from Kid Rhino and DIC Toon-Time Audio: the song album "Hats Off To Madeline" and the read-along "Madeline And The Dog Show Storytime Adventure." The Kid Rhino titles contain music from the awardwinning TV series, while the readalong is from a popular TV episode.

Meanwhile, last fall, Sony Wonder released an album titled "Madeline's Favorite Songs," featuring music culled from six original "Madeline" TV specials that preceded the series.

"As we started becoming involved with this project, we found Madeline's [sphere of influence] amazing," says Sheila Dennen, product manager for Kid Rhino. "She's been

(Continued on page 73)

Chuck's Jamz. Chuck D, founder of Public Enemy, has formed the Slam Jamz label through an agreement with Columbia Records Group. The label will concentrate on the development of rap music and will feature EPs and singles by new and developing artists. The label's first release, an EP from rap trio Hyenas In The Desert, is due in June. Pictured, from left, are Don lenner, chairman, Columbia Records Group; Phil Nelson, GM, Slam Jamz; Chuck D owner/president, Slam Jamz; and Michael Mauldin, executive VP, black music. Columbia Records

Boys Choir Of Harlem Raises Its Voice

Contemporary Album Marks 127th Street Records Debut

BY TERRI HORAK

NEW YORK-With "BCH: Up In Harlem," Unencumbered Entertainment Group marks not only the debut release on its 127th Street Records but the first album of contemporary music by the illustrious Boys Choir Of Harlem.

A key goal of the parent company, formed by industry marketing executive and BCH manager Rick Levin with producer Vaughn Halyard, is to bring the choir to the forefront of pop music. The 127th Street imprint, meanwhile, is designed to fund the Choir Academy of Harlem, the coed college-preparatory school for grades 4-12 at which the choir is now based.

"Our initial motivation in signing the choir was that we needed to break through at radio and video to make it a commercial success and help raise the funding," Levin says. "We knew the choir could do it; it was just a matter of who was going to do it for them."

The title-track single shipped to urban radio April 23, and the video went to 150 outlets April 1. BET is among the video outlets already playing the clip, and BCH is scheduled to appear next month on the channel's "Video Soul" program. The label is shipping an electronic press kit that includes the video and a "making-of" segment.

Levin, Halyard, and Dr. Walter J. Turnbull, BCH's founder and director, served as executive producers on the album. "The Boys Choir Of Harlem has more than one side," Turnbull says. "We have a lot of very talented kids who can do a lot of different types of music, so we're particularly excited about expanding in this area.

Halyard, who produced the album and co-wrote half the tracks, including the title track, says people might be surprised when they hear it. "It's not what anyone expects from BCH: it has a whole different flavor. It has kind of a Brooklyn feel, with the beats," he says.

With a multiyear distribution deal with Alliance Entertainment in place (Billboard, April 20), 127th Street's 'Up In Harlem" will hit stores May 14. Given BCH's 27-year history, the

release is bound to attract media attention, but Levin and Halyard believe it is important to stick with marketing basics. "We need to start with the single to raise their visibility in the core demo of 15-34," Halyard says.

At retail, Levin and Halyard say, the label is focusing on one-stops and



BOYS CHOIR OF HARLEM

independent stores to "get a good groundswell going. We have some crossover potential, but we really need to start in the R&B camp," Halyard explains.

With Alliance, Levin adds, the parties will make a serious effort to get the album stocked in stores' R&B or pop sections, not gospel, which is where BCH's previous album, on EastWest Recordings, was filed.

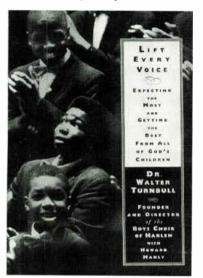
"In this genre, as far as the public is concerned, we have no qualms admitting that this is a new artist, and that's why we started with a song like 'Up In Harlem,' " Halyard says. "We're going to follow it with a remix that has some jeep beats and a real solid hip-hop feel to it, so hopefully it will boom jeeps all summer long."

In addition to Halvard's tracks, the album, mostly a mix of hip-hop grooves and ballads, features songs written by BCH alumnus Tim Battle, Turnbull, and others.

BCH will play 140 dates around the world this year, including performances in South Africa in late summer. Promotional dates in U.S. cities are in the planning stages as well.

The principals at Unencumbered say that television and motion picture projects are in development.

While Unencumbered plans to release a number of albums on its other imprints from a variety of acts this year, Levin and Halyard are already looking to the next BCH project on the 127th Street label. "Can you believe that the Boys Choir Of Harlem, which probably does three gigs a day around Christmas every year, has never had a Christmas album?" Levin asks. Halyard adds, "We're talking about doing a classic Christmas album, something you have to buy every two years because somebody stole yours.'



Perhaps best known for his work as producer of Stevie Wonder's Grammywinning "Conversation Peace" and 'Stevie Wonder: Music From The Movie Jungle Fever" albums, Halyard also worked with Jimmy Jam and Terry Lewis for a number of years. Most recently, he was senior director of A&R and staff producer for Columbia Records.

Levin's background includes a stint as VP of marketing at RCA Records, though he has run his own marketing and merchandising companies in the music and motion picture industries for many years. He has developed projects for New Kids On The Block and Yanni, among others.

Turnbull founded BCH as the Ephesus Church Choir Of Central Harlem (Continued on page 73)

TURNTABLE

Salem, Mass. He was manager of

names Ruth Richards manager of

artists and repertoire, West Coast,

and promotes Lellie Pittman to

manager of media and artist rela-

tions, West Coast. They were, re-

spectively, regional talent scout for

RCA Records and assistant to the

VP of media and artist relations,

H.O.L.A. Recordings in New York

names Al "Butter" McLean direc-

tor of A&R and Kadi Agueros mar-

Mercury Records in Los Angeles

RECORD COMPANIES. John Ingrassia is promoted to senior VP at Columbia Records Group in New York. He was VP of special projects.

Will Botwin is named senior VP at Columbia Records in New York. He was head of his firm, Side One Management.

Karen Moss is promoted to senior VP/national director of publicity at Warner Bros. Records in New York. She was VP of publicity.

Maureen Crowe is named VP of A&R of soundtracks for Arista Records in Los Angeles. She was VP of soundtracks for Columbia Records.

Sandy Neese is promoted to senior VP of media relations at Mercury Nashville. She was VP of communications.

Atlantic Records in New York promotes Andi Ferrara to senior director of artist relations and Pat Creed to director of product development.



business affairs.



They were, respectively, director of

artist relations and product manag-

Diane Doebele is promoted to se-

nior director of legal and business af-

fairs at BMG Entertainment in New

York. She was director of legal and

Julie Gordon is appointed senior

A&R executive at the Enclave in

New York. She founded and was

publisher of the tip sheet Gordon's

Lars Murray is promoted to di-

rector of new media at Rykodisc in



West Coast.



special projects.



CROWE



NEESE





DOEBELE



Publishing and promotion director for Loud Records. Cary Vance is appointed senior director of promotion at Robbins

keting manager. They were, respec-

tively, creative manager at JB Music

Entertainment in New York. He was national director of promotion at Profile Records.

Steve Rogers is promoted to director of online services at American Recordings in Burbank, Calif. He was Internet manager.

PUBLISHING. Brian E. Rochlin is

named copywriter at Warner Bros. Publications in Miami. He was product manager at the Coconut Grove Recording Co.

Steven Ray is promoted to senior director of creative at Windswept Pacific in Los Angeles. He was direc-

RELATED FIELDS. Emily Simonitsch is promoted to VP of special markets for MCA Concerts in Universal City, Calif. She was director of special



July 17-19, Chicago Marriott Downtown, Chicago

SPECIAL ATTRACTIONS

The first Carnival & Expo Website displays Studio Sessions Cutting Edge Panel Discussion Groups Live Artist Showcases with Divas Unplugged and much, much more

HOTEL ACCOMODATIONS

The Chicago Marriott Downtown 540 N. Michigan Avenue Chicago, 11. 60611 Single or Double Room Rate: \$125.00

For reservations, please call (312) 836-0100 or toll free at 1 (800) 228-9290 and state that you are with Billboard's Dance Music Summit. The hotel will sell out quickly, please make reservations far in advance.

CONTACT INFORMATION

Maureen Ryan, Special Events Manager (212) 536-5002 PH - (212) 536-5055 FAX

Larry Flick, Dance Music Editor (212) 536-5050 PH - (212) 536-5358 FAX

REGISTRATION INFORMATION:

\$225.00 Early Bird Special -- Form & payment must be postmarked by May 15th \$275.00 Pre-Registration -- Form & payment must be postmarked by June 30th \$325.00 Full Registration -- After June 30th and walk-up

Please fill out form and mail to:

Maureen Ryan, Billboard Dance Music Summit, 1515 Broadway, 14th Floor, NY, NY 10036 OR fax to (212) 536-5055.

**Description of Please type or print clearly. Make payments to BILLBOARD MAGAZINE

First Name:	Last Name:
Company:	Title:
Address:	
City:	State: Zip:
Country:	Phone: Fax:
l am paying by:	Check: Money Order: Amex: Visa:
Credit Card Nu	mber: Exp. Date:
Cardholder's Name:	Cardholder's Signature:
Cardholder's A	ddress:



Lovett's On 'The Road To Ensenada'

Curb/MCA Is Stressing The Music, Not The Celebrity

BY JIM BESSMAN

NEW YORK—"In the music business, if you're unhappy with [the people at] your record company—you don't have to get off the label," says Lyle Lovett, eyeing Curb/MCA's June 18 release of his sixth album, "The Road To Ensenada." "Just stay there for a while!'

Lovett hasn't switched labels, of course. But MCA's executive staff has had so recent turnover that "it's like changing labels," he says. Luckily, the



new regime is proving as supportive as the old.

"When I arrived here a month ago," says MCA's new marketing director, Paul Orescan, "everybody was talking about the Lyle Lovett record. When I heard it, I knew why. Not only will his fans love it, but there's the potential to bring him beyond that loyal base and reach everyone who knows his name. Let's face it: Lyle's had a tremendous amount of media exposure, but many

people still may not know his music or, more important, his stature as a recording artist."

Getting that message across, then, is the focus of MCA's initial push in the "Ensenada" campaign, which will be conducted via select interviews and pre-release concert appearances at radio industry events. "The record company still hasn't given up on the idea of trying to get me on the radio-which I'm really happy about," says Lovett. He performed last month in Boulder, Colo., at the fifth anniversary celebration for the "E-Town" syndicated radio show and in Seattle at consultant Dennis Constantine's triple-A programmers conference.

"What I had in mind was going out and playing," Lovett adds, "or trying to let people hear the music without hearing a lot from me first-because of the sort of media attention I've had the last couple of years."

Lovett, as did Orescan, here alludes to his unsought tabloid celebrity resulting from his former marriage to Julia Roberts. "I've certainly been overexposed in ways that had nothing to do with my music, and just being overexposed at all can dilute the impact of your work," he

says.
"So it was my idea early on to get the music out to folks before I started talking about it widely. So the kind of advance press I'm doing is pretty much strictly music-related press, and I'm talking only to people I've known a long time who have more of an overall perspective.

"Any other kind of media exposure, I feel, might make people who aren't already fans less curious about my music: 'We know about that guy!,' you know. It makes me less interesting, artistically speaking, and while my fans have been so supportive, dealing with the media in terms of reaching new people has been my concern."

(Continued on page 14)



Musings. Muse (Continental Drift, Billboard, Aug. 12, 1995) has signed with Lava/Atlantic. The Miami-based band is recording its debut at Rumbo Records in Los Angeles. Shown, from left, are producer/engineer E.T. Thorngren, band members Gerson and Brett Thorngren, Lava regional A&R executive Kim Stephens, co-managers Peter Freedman and Jose Pulido, and band members Paul Isaac and Ari Eisenstein.

Tracy Chapman's Renewed Beginning; **Sony Takes Medicine With Patrick**

man a contender for comeback artist of the year? After a shaky start upon its November release, the prophetically titled "New Beginning" is slowly and steadily nearing the top of The Billboard 200. Bulleted at No. 14 this week, the album marks her best outing on the pop list since her selftitled 1988 Elektra debut topped the chart. Many critics seemingly erroneously wrote Chapman off after her 1992 album, "Matters Of The Heart," stalled at No. 53 on The

Billboard 200 and failed to garner any substantial airplay.

Sales of "New Beginning" seem completely driven by airplay of the first single, "Give Me One Reason," which continues to climb Billboard's Hot 100 and Adult Contemporary charts. Her last single to chart on the Hot 100 was "Crossroads," which

recorded it.

peaked at No. 90 in 1989. This week, 'Give Me One Reason" goes to No. "Give Me One Reason" is a great record: simultaneously sloping, bluesy, laid-back, and sassy; a song meant to be heard with your hand wrapped around a cold, dewy longneck beer and your mind on that lover who just won't treat you right. Unlike the rest of the tunes on 'New Beginning," which were copyrighted in 1992 or 1994, "Give Me One Reason" was copyrighted in 1986, which

Chapman is touring in Europe and will begin a U.S. tour in late July on the West Coast. The next single from "New Beginning" will be "Smoke And Ashes.

FOLLOW-UP: Kevin Patrick, owner of the Medicine label, is headed for Columbia Records as VP of A&R. Patrick has been talking with several labels since parting ways with Giant Records last fall (Billboard, March 30). The deal allows Patrick to continue to run Medicine as an indie label that will be distributed through Sony-owned RED. The first release will be Tuesday's (7) "Tremble Under Boom Lights" by Jonathan Fire*Eater. The EF. originally slated to funnel through the Alternative Distribution Alliance, will now go through RED, says Patrick. with ADA's blessing.

Medicine's Green Apple Quick Step will go through Columbia. All other current and future Medicine acts, such as the Cramps, will be independent.

parted ways . . . Added for select dates on Lollapalooza's second stage are the Melvins, who will appear July 18-Aug. 4, and new Lava signing the Beth Hart Band, June 27-July 16. According to Lars Ulrich, drummer for Metal-

ing to convince Tom Waits to join the tour for selected dates. Also, Waylon Jennings will play a number of mainstage dates (Billboard, Jan. 27) ... Mark Isham has signed with Mark Shimmel Management . . . Look for former Brownies booker Mike Stuto, who was headed for a gig at Universal Records, to show up as an A&R exec at Columbia Records ... Discovery Records has picked up the Finn Brothers' self-titled album for distribution in the U.S. The album from the former members of Split Enz and Crowd-

ed House has been released around the world (under the name Finn), but had not found a U.S. home until now. It will come out June 18. That is the same day the label will release "Loup Garou," a Willy DeVille album originally released on WEA Germany Discovery has also signed Parlor James, whose members include Ryan Hedgecock, formerly of Lone Justice, and Mose Allison's daughter Amy. Malcolm Burn is producing the group's debut EP.

by Melinda Newman

means it has been lying around awhile, ripening. Chapman had frequently played the song live, although she had never

HIS AND THAT: Meat Loaf and MCA Records have lica, which will headline the festival, the band is still tryKISSING UP: When a Los Angeles Superior Court judge ordered Stone Temple Pilots lead singer Scott Weiland to spend at least the next four months at a drug-treatment center April 29, the judge must not have known that Weiland and the band were slated to open the Kiss reunion tour June 28 in Detroit. The 38,000 tickets for the Tiger Stadium date sold out in 47 minutes. According to a Kiss spokeswoman, Kiss is holding the date open for STP in the hopes that Weiland can make that gig. The Detroit show is the only spot on the tour that STP is confirmed to play. The members of Kiss are deciding if the rest of the tour will include an opening act or be "An Evening With Kiss." A decision is expected by Saturday (11), when the next round of tickets goes on sale.

CH-CH-CHANGES: Starting June 1, Profile Entertainment VP of media Tracey Miller will open her own shop with offices in New York and Rutherford, N.J. Her clients will include Profile Entertainment, Run-D.M.C., and Murphy's Law ... David Millman, who was head of publicity at Giant Records before the Revolution, has set up Millman Heavy Industries, a publicity and marketing company in Los Angeles. Among his clients is producer Todd Terry Maria Ferrero, previously with Crazed Management, is now product manager/publicist for KMFDM. She is working out of TVT Records' offices. Ronni Kairey, formerly with EMI Records, is continuing to work with Jon Secada. She can be reached at 212-447-

UOPS! Mary McFaul of October Project is managed by Peter Ciaccia of PC Management, in New York. The incorrect management was listed here last week.

American Cover Set Displays Slayer's 'Undisputed Attitude'

BY CHRIS MORRIS

LOS ANGELES-Slayer, that great exponent of thrash metal Grand Guignol, is going punk: On June 11, American Recordings will release "Undisputed Attitude," on which the Southern California band essays a slab of underground hardcore from the early '80s

Marc Geiger, VP of marketing, artist development, and new media at American, believes that the group's collection of punk covers may excite interest in new quarters of the rock audience.

"I think the existing Slayer fans will really like and appreciate the record," Geiger says. "What we're hoping is that enough people who dismiss Slayer out of hand, because they make what was known as 'speed metal,' and dismiss the genre entirely will give a chance to this record, only because they might say, 'Hmm, I always had a curiosity about Slayer, but I didn't really want to hear speed metal.' Well, the truth is that, obvi-



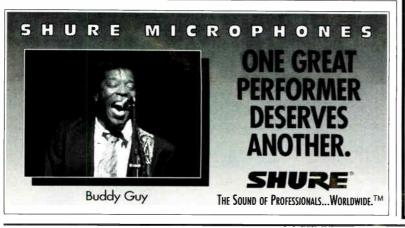
SLAYER

ously, speed metal and real hardcore punk are not far apart in a lot of ways.

Bassist/vocalist Tom Araya sees little difference between punk style and the high-velocity hard rock with which Slayer has made its name.

"[Making the album] was natural," Araya says. "When I listen to this record, I think, 'Man, this sounds like us.'

Araya believes that the seeds for "Undisputed Attitude" were sown in (Continued on page 34)



Artists & Music

McKay's Back With 'Things That Show'

Shanachie Singer/Songwriter's Recording Career Revived

■ BY DAVID SPRAGUE

NEW YORK—In the six years since Kris McKay released her much-vaunted, little-heard solo debut, the Austin, Texas-based singer/songwriter has crisscrossed the country several times, and—in her own words—"just barely avoided having to give up and concentrate on real life."

Those experiences are well-documented on McKay's long-overdue second solo album, "Things That Show," which will be released on Shanachie June 25.

"Even though I had a lot of great people giving me support locally, I was really near my breaking point," says the 32-year-old Texas native. "Things seemed to be moving in slow motion for me, and I wondered if they were ever going to move in real time."

After stints in such regionally popular bands as the Wild Seeds (which released several acclaimed indie sets) and Hundredth Monkey, McKay opted to strike out on her own in the late '80s. In 1990, two

amuser

busin

years after signing with Arista, her debut, "What Love Endures," was released.

"It was just the wrong time for that record," she says now. "There were about four triple-A stations in the country, and

believe me, I visited all of them."

Reaching that format is crucial to the development of "Things That Show," and it will be Shanachie's top priority, says R. Wayne Martin, Shanachie execu-



e s s

tive VP of artist development.

While the label has yet to decide on an emphasis track, early response from key outlets points to the choice of "Too Cool," a duet with Matthew Sweet.

"We've played Kris' work to good response as far back as the Wild Seeds, and I fully intend on playing this album," says Jody Denberg, PD at triple-A outlet

ROYSCORE

TOP 10 CONCERT GROSSES

Kaleidoscope Prods

KGSR Austin. "Actually, we've already given sporadic play to some of the songs in their demo form on our Daily Demo feature."

McKay, who is managed by Russell Carter, came to the attention of Shanachie GM Randall Grass at 1995's South by Southwest conference and was signed to the label less than four months later.

"We decided to give her time to craft this record and take time ourselves to position it properly," says Martin. "And we thought it would be a good idea to launch things from the same starting point. We distributed about 1,000 sampler cassettes at this year's South by Southwest, both at Kris' shows and shows by similar artists."

Shanachie will extend that strategy by distributing samplers by artists with similar demographics at shows in such markets as New York, Philadelphia, and Boston. "We're looking at this as a record that will break out regionally," says Martin. "Of course, we're looking at Austin first, but then at the Northeast."

McKay is likely to perform four-week residencies in those three markets this summer. Martin says the label's regional marketing reps are already playing the album for retail accounts, as well as preparing for distribution to such "tastemaker market entities as coffeehouses, restaurants, and bookstores."

Along with a short promotional tour that will kick off with a party and signing at Austin's Waterloo Records, McKay may tease the release of "Things That Show" with performances at alternative venues such as Borders Books.

"Those intimate situations have become my favorite places to play," says McKay. "I used to be absolutely terrified to get onstage—I'd wear sunglasses, but I gave that up when my friends told me I looked too much like Corey Hart."

"Things That Show," which was recorded in part at Willie Nelson's Pedernales Studio, showcases McKay's interpretive skills on covers as diverse as the English Beat hit "Save It For Later" and Jo Carol Pierce's "Loose Diamond." The set also showcases her own songwriting.

"I've been trying to hone my craft to the point where it really is a craft," she says. "I really hadn't ever written a song until I recorded my Arista record, so I'm still really learning the whole process."

As evidenced by songs like the wry "Testing 1-2" (a rejoinder to relentless pickup artists), McKay's self-assessment errs on the side of modesty. As a writer, she's capable of weaving together widely polarized emotional vignettes, all the better to showcase disarming, fluid vocals.

"Kris is a terrific artist for us because she has a roots edge, but a great deal of mainstream possibility," says Martin. "She's able to go from playing pop to straight-ahead country to something like Son Volt [on a cover of that band's 'Tear-Stained Eye'], and it never sounds like she's reaching."

McKay acknowledges that she might be better served if her style had slightly fewer facets, but she remains unwilling to give short shrift to any of her performing personalities.

"I've become a better self-editor, but that's not really a conscious decision; it's just happened," she says. "I know I have to communicate in a way people will get, instead of just expressing everything I possibly can. But I try to come close to that. It's a calculated risk, like pretty much everything in my life seems to be."

Thanks to Tony Visconti,
one of the greatest record
producers in the world, for your
undeniable contribution to
"Phase One".

I can't wait to make history with phase two!

Giorgi
with love



Giorgi is a rising pop star from the Republic of Georgia, (former Soviet Union). For five years, Giorgi has been in America writing, performing, recording, and is signed to "A. DA R. Entertainment" Zug, Switzerland.

If you are interested in a copy of "Phase #1, call: 203•748•8418

Previews, reviews, interviews, film, theater, art and more.

The most concert listings in the city.

It's enough to make you lose your Voice.



The weekly magazine that tells you where to go and what to do.

To advertise, call Vaughan Tebbe, Publisher, 212-539-4422 or Jim Lally, Advertising Sales Representative, 212-539-4427

Gross Ticket Price(s) ARTIST(S) Date(s) 12,917 Fantasma Prods. ROD STEWART MGM Grand Garden April 21 \$830,000 \$100/\$50/\$35 April 23-25 \$588,069 20,634 MAJ Concerts **UIC Pavilion** University of Illinois Evening Star Prods. America West Arena April 22 15,481 Evening Star Prods. BOB SEGER MGM Grand Garden April 20 \$398,335 \$30/\$25 13,345 Selland Arena Fresno, Calif. April 24 ROD STEWART \$264,728 \$45/\$37.50 7,327 10.563 **Avalon Attractions** Beaver Prods. April 23 11,935 BUSH GOO GOO DOLLS NO DOUBT 10,211 Mid-South Concerts April 26 **OZZY OSBOURNE** Pyramid Memohis OZZY OSBOURNE SEPULTURA TYPE O NEGATIVE April 24 Rarton Coliseum 10,000 Mid-South Concerts \$225,000 Star Plaza Theatre GERALD & EDDIE LEVERT

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Ratliff, (615)-321-4295.

April 19

Charlotte Coliseum

TIM MCGRAW FAITH HILL

Ruffhouse's Trip 66 En Route To Fame

Brother/Sister Team Form Core Of Young Quintet

BY DAVID SPRAGUE

NEW YORK-It's not often that teenage boys go out of their way to spend time with their younger sisters. But then, not every set of siblings has the kind of musical bond shared by Paul and Maria Nicgorski, the brother/sister team at the fore of Trip 66, which releases its self-titled debut on Ruffhouse/Columbia June 18.

"I don't think Paul necessarily wanted me to join the band," says Maria, who began singing with the band five years ago, when she was 12. "But after we started practicing and started bringing in stuff I'd written, it stopped being weird and started being fun.

The quintet-which includes guitarist Ryan Bernstein, bassist Martin Hoeger, and drummer Greg Lyons-came



together in rural Bucks County, Pa., at the start of the '90s. Despite the fact that none of the members has even approached the legal drinking age, the band (then known as the Trip) started winning over local clubgoers with its power-blues-cumswamp-metal sound.

"We've gotten a little harder and a lot deafer since we started," says Lyons. "It's definitely a hard-edged thing, but we like the Stones, we like the blues-there's really not a lot of stuff we don't listen to.'

Columbia director of product marketing Nick Cucci says that the label will rely heavily on lifestyle marketing to promote Trip 66. "We're looking at the extremesports angle, because kids who are into snowboarding, in-line skating, and all that are into this sort of hard rock," he says. "We already had the band play at pro snowboarding competitions last year, and I'm sure we'll be doing more of that."

Trip 66 has already built up a sizable following in the Northeast, thanks to an intensive spate of touring (booked by CAA) that's taken it through Boston and Washington, D.C., several times this year.

(Continued on page 34)



Live From The Bitter End. Bitter End nightclub owner Paul Colby, left, confers with Tommy James, who will record a live album at the New York venue May 16. The Bitter End celebrates its 35th birthday this year, while James is noting his 30th anniversary of hitting the charts with "Hanky Panky." The album will be out in August on Aura Records.

LYLE LOVETT'S ON 'THE ROAD TO ENSENADA'

(Continued from page 12)

Orescan says that Lovett's media activities will include TV appearances in New York and Los Angeles. Radio promotion commences May 27 with the servicing of album track "Private Conversation"-which includes harmony vocals from Chris Hillman and Herb Pedersen-to triple-A, roots-music, and public radio formats. MCA's Nashville division will work the song to Lovett's original country base.

Another promotional CD single is being made available June 10 as a bonus to all formats in Lovett's home state (and outsiders desirous of it). Tentatively titled "The Texas Radio Sampler," the promotional CD contains the album's "That's Right (You're Not From Texas)," "Don't Touch My Hat," and a cover of Murry Kellum's 1963 hit "Long Tall Texan," recast as a duet with Randy Newman.

"That's the first song I ever played in public," says Lovett, who still plays it and the other Texas sampler songs in concert. "My second-grade teacher's husband was my first guitar teacher, and at the end of the year we did this showoff thing at school for our parents, and me and a buddy of mine did it with my teacher's husband playing guitar! But I've always played it, and it fit in with the Texas theme of the album.

So, somewhat, did the title track: Ensenada is a town in Mexico south of Tijuana. Another track captures the "mysterious intrigue" of the nearby Louisiana bayou country, though "Fiona," with harmony vocals by Jackson Browne and Shawn Colvin, may draw more attention for having the same name as Julia Roberts' middle one. "That's where I got the name," says Lovett, "but that's where the similarity ends."

The title track, meanwhile, is the album's first video. "Lyle's known for exceptional videos and felt that the song would make a great video," says Orescan. Lovett will conceive the clip ("You know I have to mess with everything," he says), which is now slated for inclusion in United Airlines' in-flight programs in August.

'Besides video outlets, we're also exploring getting it into movie theaters in key markets," adds Orescan. "Again, the goal is not only to let Lyle Lovett fans know about the album, but to get people who only know his

name to understand his stature as a musician.

Retail efforts, says Orescan, include aggressive advertising and setup merchandising items, including a static-cling window poster for display a month ahead of the release date. "Since Lyle sells catalog every week, we've also created a bin card announcing the new record and carrying the entire catalog's bar codes on the bottom, so buyers can scan them in when reordering and stocking the catalog. Once released, we'll continue to aggressively chase after store visibility through display contests, securing endcaps, and getting listening posts.

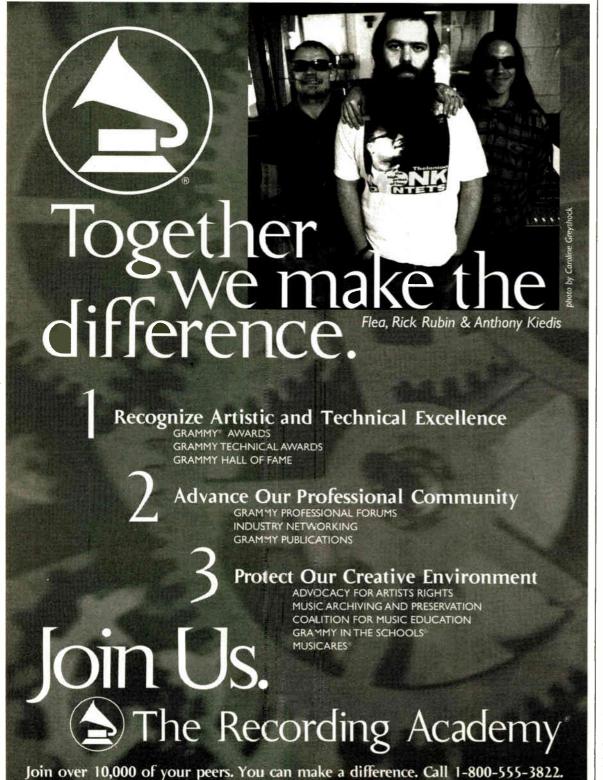
In late June, Lovett will appear on VH1's new "Storytellers" series, in which an artist performs and discusses his or her songs. Domestic touring is set for July and August, and in September he goes to Europe with Mary Chapin Carpenter. He'll be accompanied at some point on tour by his Large Band, broadened by background singers, a horn section, fiddle, and pedal steel guitar.

"One thing I like to do is play at record stores," Lovett adds, noting that he plans to also visit radio stations when "The Road To Ensenada" comes out. "I hope to even play some clubs in June around Texas that I used to play in when I started out, because when you play so close to the people listening to you it's really fun.'

The acting side of Lovett will be represented with a small role in Anjelica Houston's forthcoming directorial debut, "Bastard Out Of Carolina.

The only other career concern for Lovett is securing new management, as his longtime managers Ken Levitan and Will Botwin have recently taken record company jobs.

"I haven't really been looking, because Ken was able to continue covering all the bases up until a couple weeks ago," Lovett says. "But it's such an important relationship-not one that you enter into quickly-or end. In fact, Ken and Will did a great job early on in getting the record set up, so for me it's just been a matter of getting to know the new folks at MCA. But I've always taken a really active part in running things, so now I'm talking to the label myself—and it's really kind of fun.'



MYRIAD RELEASES ON TAP AT ROWDY

(Continued from page 1)

R&B hitmakers in the business. However, the 25-year-old stands shoulders above his peers in terms of sheer creative diversity, both in his productions and in Rowdy's wide-ranging artist roster.

In addition to churning out hits as producer for such R&B acts as TLC, Monica, and After 7, Austin has realized pop success by producing songs for such superstar acts as Madonna, Michael Jackson, and Boyz II Men.

The producer's eclectic credits don't stop there. Austin has been tapped by such rock mainstays as the Rolling Stones' Mick Jagger. Further, he is establishing himself as a studio champion of rhythm alternative acts, such as EMI's Joi, whose 1994 debut set, "Pendulum Vibe," he produced, along with tracks for "The Amoeba Cleansing Syndrome," her sophomore release.

Rowdy Records, Austin's joint venture with Arista, shares an equally open approach to genres. The label debuted in 1993 with "The Untold Truth" by rap act Illegal; the album peaked at No. 19

on the Top R&B Albums chart. "Miss Thang" by teenage hip-hop artist Monica, released in May 1995, marked the label's entry into the more traditional side of the R&B market; that album peaked at No. 7 on Top R&B Albums.

Punk-funk act Fishbone, meanwhile, is set to make its label debut May 21 with "Chim Chim's Badass Revenge," an album on which Austin served as executive producer (Billboard, April 6).

The new Atlanta-based label is ripe with other upcoming releases. "Why I Love You So Much," Monica's current radio single, arrives at retail May 21, and R&B female quartet For Real is scheduled to make its early summer debut on the label, as is solo male R&B vocalist Boo-Boo.

Scheduled for release during the last quarter of 1996 are male rhythm alternative vocalist T. Smith and multi-instrumental female R&B vocalist/writer/producer Lou.

Also on tap by the end of the year are separate solo projects from Illegal's



FISHBONE

Malik and Jamal.

All that genre-jumping could drive a producer or label executive batty. However, for producer/exec Austin, it's all in a day's work.

"When I signed my first [production] deal, it was to do everything but R&B," says Austin, who is just as comfortable listening to the Smashing Pumpkins as he is to Toni Braxton. "It was with LaFace Records, and the deal was for me to handle all the underground projects that [label founders/producers] L.A. Reid and Babyface didn't know

what to do with."

What began in one room in LaFace's Atlanta offices in 1993 grew into a fullblown joint-venture deal with Arista Records in New York within one year.

Arista president Clive Davis says, "Dallas is clearly one of the top creative talents in the world, because he wants to remain at the cutting edge. His interest in music cuts across all boundaries, which makes his contributions to music significant."

Austin views his music with an all-encompassing eye. "I always wanted Rowdy to be an international label, like Island or Virgin," he says, referring to plans to eventually open offices abroad to create a greater presence in foreign territories. Arista distributes Rowdy product internationally.

"I will always do R&B, but I also want to be the vehicle for black recording acts to be able to come to and realize their recording dreams—whether it's rock music, alternative, or black country," he says.

Austin favors the creation of a radio format that caters to nontraditional, rhythm-rooted acts because of the lack of opportunities for them at R&B radio. "We need a format that will drive these black acts and give them the exposure that they deserve," he says.

Austin formed Dallas Austin Recording Projects, his production company, in 1989. Among his earliest hits were 1991's "Iesha" by Another Bad Creation and "It's So Hard To Say Goodbye To Yesterday" by Boyz II Men, both of which were No. 1 R&B hits for Motown.

In 1992, Austin produced TLC's debut LaFace set, "Ooooooohhh... On The TLC Tip," which peaked at No. 3 on the Top R&B Albums chart and was certified double-platinum. The same year, he entered a production deal with EMI that spawned the release of "Pendulum Vibe" in 1994.



MONICA

When Rowdy was formed in 1993, brother Claude Austin was tapped as VP to manage the label's 13-person staff, while Dallas "made sure the music happened," he says. Claude died of a heart attack in 1995, leaving Dallas to take care of business matters as well.

Recently, Rowdy hired former Motown Records president/CEO Jheryl Busby as a consultant.

"There are not many times when you can reach out to someone who has been in the business for 30 years and can help put things together," says Austin, who gave Busby his first Motown hit with Boyz II Men's 1991 "Motownphilly," which peaked at No. 4 on Hot R&B Singles

Busby describes his role as one of ironing out the kinks in the developmental fabric of Rowdy.

"I like mentoring kids who have a vision," says Busby. "I serve as a sounding board to pull together ideas that Dallas might have for Rowdy and DARP."

DARP is also the name of Austin's Atlanta-based recording studio, which opened in 1993. Says Austin, "It has been really successful and virtually runs itself. The only time I really go in there is to check the books and to record."

Among the acts that have recorded at DARP are Nine Inch Naiis, Madonna, Mick Jagger, Wu-Tang Clan, Elton John, Boyz II Men, and TLC.

ZOE SHATTERS HER IMAGE ON 'HAMMER'

(Continued from page 9)

"Hammer," is taken at face value, the London singer/songwriter comes across as a rather vengeful and brooding character who is uncompromising in expressing the dark side of love that most people would rather keep to themselves.

"They're both a side of me," says Zoe, explaining her metamorphosis from pop kid to purveyor of angst. "I was a lot younger then. I was quite involved with the acid-house generation and all that it brought with it. Since then, dance music has gotten more hardcore and faster, and for me, I felt that was not a good medium."

"Hammer," due for release here June 10 on Wired Recordings, an imprint of British indie M&G Records, is the result of half a decade of experiencing life and "learning the craft of songwriting," says

In texture, the album ranges from the somber "Virgin Snow" to the trippy, Asian-influenced "Down The Mountain" to the gutsy title track and "Sign Your Name."

Producer Youth—bassist for Killing Joke, half of the Orb, and a sought-after remixer—had strong input on the album, not just in terms of its sound but as the inspiration behind some of the songs. Youth and Zoe became personally involved after she auditioned as a singer for the band Brilliant. Although they are no longer together, they worked closely on the album.

"When we went into the studio, we tried to be professional," reflects Zoe. "We could not bring our personal lives into it. It would have been more strange if I did not know [the producer] personally. I could try things out, and he would know what I was thinking. We knew our boundaries."

And while the songs might seem highly personal, they were not necessarily directly connected to her own experiences, says Zoe. "It's a bit like acting—you have to assume a role," she says. "You can always find a subject as a writer. You don't have to be in love to write a love song."

The harshest song on the album, the title cut, is also the first single, due for release May 28. Although the track is an unequivocal statement of hatred and de-

sire for revenge, Zoe notes that it was originally a love song. "I thought whether that was really what I wanted to say," she muses. "It's from the heart, because I think you can love and hate at the same time."

In the structure of Zoe's songs are traces of the music she grew up with in Peckham in South London: Tony Bennett, Frank Sinatra, and the Motown sound. Time spent at stage school readied the artist for a life in entertainment, although leaving school at age 16 to join soul band Cacique was not quite what her teachers expected her to do.

When the success of "Sunshine" gave her the freedom to travel, Zoe picked up influences from overseas. Irish and Indian cadences come to the fore on such "Hammer" tracks as "Early In The Morning" and "The Lion Roars," reflecting her travels in India and time spent in Ireland with the likes of uilleann pipe master Davy Spillane and Chieftain Donal Lunny, both of whom are featured on the album.

Commenting on the Celtic element that infuses most of the album's tracks, Zoe, who jokingly refers to her London neighborhood as "County Kilburn," says she is surrounded by Irish music and has three Irish grandparents. Her live band features banjos, bouzoukis, accordion, flutes, and fiddles, as well as the nucleus of drummer Jeff Dugmore, guitarist Oscar Olochlainn, and bassist Fil Isler.

Promo dates and gigs in the U.S. and Europe are being lined up, and Zoe is looking forward to playing with a band rather than the acoustic sessions she has been doing of late. "I find acoustic work very restricting," she says. "With live work, I can jump about when I sing [and] get feedback almost immediately."

On her next album, Zoe is looking to write with a band, rather than alone, as she does at present. She says, "I don't usually write things down on paper. I prefer to let the tape run and say, "This is it.' I like the pressure of doing that."

Zoe came to M&G Records after being licensed from Youth's label, Wau! Mr. Modo. "Sunshine On A Rainy Day" hit No. 4 in August 1991, but the other two singles from her "Scarlet Red And Blue" album were less successful, and

since then, Zoe has put out no material, although she has traveled and written extensively.

"I was not happy with a lot of that material [on 'Scarlet']. M&G has stuck by me through my change in direction," says Zoe. "I had to learn the craft of songwriting. Now, they have an artist, rather than just a couple of records."

Jack Steven, head of A&R for M&G, admits that five years is a long time to wait for new material but notes, "As long as the album's great, you shouldn't mind waiting."

Steven arrived at the label after Zoe was signed and found that "she had no direction, only she knew what she didn't want to do, and that was to go down the pop route after 'Sunshine.' She was relatively inexperienced in terms of the craft of being an artist and a songwriter. Within a very short period, she got that element right."

Wired's parent company, M&G, has a distribution deal with Sony Music in the U.K., is licensed to BMG internationally outside of France and Australia, and has a label deal with RCA in the U.S.

In the States, Zoe's album will appear June 18, the same week the title track is serviced to triple-A radio.

RCA Records manager of artist development Jon Elliot says, "We've decided that the best way to export Zoe to the U.S. market is to take her into the grassroots marketplace, predominantly in the Northeast and Midwest. We're trying to build a home for her in places like Burlington [Vt.]. Ann Arbor [Mich.], and Columbus [Ohio]."

Zoe will undertake a three-week tour of U.S. retail stores and small clubs. She will perform acoustically, probably with one supporting musician, in "core alternative stores" in the markets she visits, and she will also do electric club gigs with her full band.

"That will give each marketplace a real feel for what the acoustic and electric performances are like," says Elliot.

He adds that a clip for "Hammer," just shot in London, will be serviced to MTV and local video outlets starting in June.

Assistance in preparing this story was provided by Paul Verna in New York.

ONE LOOK AT OUR RATES TELLS YOU WE KNOW HOW TO DELIGHT AN AUDIENCE.

At The Mayflower Hotel on Central Park West, guests are strolling distance from Lincoln Center, The Metropolitan Opera

House, Carnegie Hall, the theater district, and many famous museums and art galleries. Other features you'll applaud include guest rooms with serving pantries, suites with spectacular views of the park, a fully equipped exercise facility and reasonable rates. Please call us for reservations: 1-800-223-4164 or 212-265-0060. Mention Code AF: Travel Agent Access Code GD.

ENTERTAINMENT RATES*

\$130-\$140 Single: Standard/Park View \$150-\$160 Double: Standard/Park View \$165-\$185 Suite: Single/Double Standard/Park View



15 Central Park West at 61st Street, New York, N.Y. 10023-7709. Fax: 212-265-0227.

*Per night. Subject to availability. Not applicable to groups.

Taxes and gratuities not included. Advance reservations are suggested.



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 on the segondary 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



J&R MUSIC WORLD 25TH ANNIVERSARY

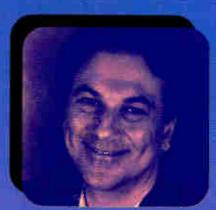
Issue Date: June 15

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

Reach Billografs 200.00



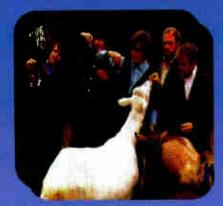
ITALY

Issue Date: June 22 Ad Close: May 28

Billboard's June 22 issue spotlights Italy's creative edge, analyzing the A&R and marketing policies of the major and key indies in Italy. In addition, the spotlight will provide a state of the market address, examining the social and economic changes taking place within the country. Coverage will also include a series of capsule reports on Italy's new/established artists, influential producers, and Italian radio.

Contact:

Lidia Bonquardo 39+(0)362+54.44.24



PET SOUNDS **30TH ANNIVERSARY**

Issue Date: June 29

Ad Close: June 4

Billboard's May 18th issue commemorates the 30th anniversary of the Beach Boy's groundbreaking "Pet Sounds." This Spotlight takes an ir-depth look at their fertile 1966-67 period, now the subject of an extensive catalogexploitation project by Capital Records. Coverage will include an introductory piece by Timothy White, an overview on the making of the record, and Capitol's year-long promotion plans.

Contact:

Robin Friedman 213-525-2302



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 Guice 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

Place your ad today!

EAST/MIDWEST

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

WEST

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

SOUTHEAST

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

FLORIDA/LATIN AMERICA

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

ASIA PACIFIC/AUSTRALIA

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

LONDON

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

FRANCE

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

MEXICO/ WEST COAST LATIN

213-525-2307 **DAISY DUCRET**

JAPAN

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

ITALY

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



BILLBOARD'S HEATSEK **2.**S ALBUM CHART

v	~	S.	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SI SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	oundScan®
THIS	LAST	WKS. ON CHART	ARTIST FOR WEEK ENDING MAY 11, 1996	TITLE
FS	75	>0	LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR	
			* * * No. 1 * * *	
\bigcirc	3	25	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15,98)	LEDBETTER HEIGHTS
2	5	8	GRAVITY KILLS TVT 5910 (10.98/16.98)	GRAVITY KILLS
3	4	5	MARK KNOPFLER WARNER BROS. 46026 (10.98/16.9B)	GOLDEN HEART
4	2	7	CHANTAY SAVAGE RCA 66775 (10.98/15.98) I WILL SUR	VIVE (DOIN' IT MY WAY)
5	8	3	JO DEE MESSINA CURB 77820 (10.98/15.98)	JO DEE MESSINA
6	19	2	PLANET SOUL STRICTLY RHYTHM 325* (9.98/14.98)	ENERGY + HARMONY
	12	5	GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98)	GOLDFINGER
8	7	29	DEBORAH CO X ARISTA 18781 (10.98/15.98)	DEBORAH ÇOX
9	6	4	BAHAMADIA CHRYSALIS 35484*/EMI (9.98/15.98)	KOLLAGE
10	10	19	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98) WE ALL (SET LUCKY SOMETIMES
1	18	5	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
12	14	6	DJ KOOL CLR 7209 (10.98/15.98) (LET I	ME CLEAR MY THROAT)
13	9	3	OLGA TANON WEA LATINA 13667 (8.98/13.98)	NUEVOS SENDEROS
14	16	25	3T MJJ/550 MUSIC 57450/EPIC (10.98 EQ/15.98)	BROTHERHOOD
15	13	8	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL (10.98/15.98)	NEW MOON DAUGHTER
16	24	4	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) MAXWELL	'S URBAN HANG SUITE
17	22	3	DISHWALLA A&M 540319 (10.98/15.98)	PET YOUR FRIENDS
18	17	31	JIM BRICKMAN WINDHAM HILL 11164 (9.98/15.98)	BY HEART
19	11	2	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND) SILVERTONE 41543/JIVE (10.98/16.98)	LIVE: THE REAL DEAL
20	21	9	THE SUBDUDES HIGH STREET 10344/WINDHAM HILL (10.98/15.98)	PRIMITIVE STREAK
21	15	11	2 UNLIMITED RADIKAL 15446/AVEX-CRIT!QUE (10.98/15.98)	HITS UNLIMITED
22	25	8	LUSH 4AD/REPRISE 46170/WARNER BROS. (10.98/16.98)	LOVELIFE
23	20	6	BARENAKED LADIES REPRISE 46128/WARNER BROS. (10.98/15.98)	ORN ON A PIRATE SHIP
24	23	18	SON VOLT WARNER BROS. 46010* (10.98/15.98)	TRACE
25	26	11	RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHET

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 artists'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)	48	36	POINT OF GRACE WORD 67049/EPIC (9.98 EQ/15.98)	THE WHOLE TRUTH
27	41	2	THE REFRESHMENTS MERCURY 52B999 (8.98 EQ/14.98)	FIZZY FUZZY BIG & BUZZY
28	30	5	ART N' SOUL NATURE BOY/BIG BEAT 92655/AG (10.98/15.98)	TOUCH OF SOUL
29	29	15	ENRIQUE IGLESIAS FONOVISA 0506 (9.98/13.9B)	ENRIQUE IGLESIAS
30	27	20	JERALD DAEMYON GRP 9829 (9.98/16.98)	THINKING ABOUT YOU
31)	_	1	DAVID LANZ NARADA 64010 (10.98/16.98)	SACRED ROAD
32	46	18	BONEY JAMES WARNER BROS. 45913 (10.98/15.98)	SEDUCTION
33	_	7	GARY CHAPMAN REUNION 16200/ARISTA (9.98/15.98)	SHELTER
34	37	14	JUNIOR BROWN MCG CURB 77783/CURB (6.98/9.98)	JUNIOR HIGH (EP)
35	39	18	TRU NO LIMIT 53983*/PRIORITY (10.98/15.98)	TRUE
36	50	2	SOUTHERN CULTURE ON THE SKIDS GEFFEN 24B21 (9.98/12.96	DIRT TRACK DATE
37	49	5	POE MODERN 92605/AG (10.98/15.98)	HELLO
38	34	28	THE CORRS 143/LAVA 92612/AG (10.98/15.9B)	FORGIVEN, NOT FORGOTTEN
39	42	27	FROST RUTHLESS 1504*/RELATIVITY (10.98/16.98)	SMILE NOW, DIE LATER
40	44	9	GEORGE HOWARD GRP 9839 (10.98/16.98)	ATTITUDE ADJUSTMENT
41	36	16	RUBY CREATION/WORK 67458/COLUMBIA (10.98 EQ/15.98)	SALT PETER
42	33	29	MYSTIKAL BIG BOY 415B1/JIVE (10.98/15.98)	MIND OF MYSTIKAL
43	31	5	CELLA DWELLAS LOUD 66521*/RCA (10.98/15.98)	REALMS 'N REALITY
44	32	3	SHENANDOAH CAPITOL NASHVILLE 35352 (10.98/16.98)	NOW AND THEN
45	38	7	SMOKIN' ARMADILLOS MCG CURB 77748/CURB (11.98/17.98)	SMOKIN' ARMADILLOS
46	45	10	KILO WRAP 8147/ICHIBAN (10.98/15.98)	GET THIS PARTY STARTED
47	40	24	DARYLE SINGLETARY GIANT 24606/WARNER BROS. (10.98/15.98)	DARYLE SINGLETARY
48)	=	3	CRISTIAN MELODY 0510/FONOVISA (11.98/14.98)	EL DESEO DE OIR TU VOZ
49)	_	37	THE IMMORTALS VERNON YARO 39629/VIRGIN (9.98/15.98)	ORTAL KOMBAT: THE ALBUM
50	_	2	THIRD DAY REUNION 16203/ARISTA (9.98/13.98)	THIRD DAY

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

ON DISC AND ON SCREEN: Nicholas Payton, 22, returns with an inspired second album, "Gumbo Nouveau," and the thrust of a major movie tie-in behind him.

Tuesday (7) will see the release of "Gumbo Nouveau" on



Presidential Appeal. Universal's Ho-hum received its first piece of fan mailfrom President Clinton. Clinton's sister is friends with the band's manager. who made sure the president got a tape. The Little Rock, Ark., band's debut, "Local," is due May 21. KNDD Seattle and WDRE Long Island, N.Y., are already playing "One Out Of Ten.

Verve Records, along with the soundtrack to the Robert Altman film "Kansas City." Payton is featured on nine of the set's 12 tracks. The Fine Line Features movie, starring Jennifer Jason Leigh, Harry Belafonte, and Miranda Richardson, opens Aug. 16.

'Gumbo Nouveau," which follows Payton's critically acclaimed 1994 Verve debut, "From This Moment," is a collection of classic New Orleans iazz songs interpreted with the youngster's modern jazz feel.

The movie is set in the '30s in a jazz hangout called the Hey Hey Club. Payton and Christian McBride, Mark Whitfield, Joshua Redman, Craig Handy, James Carter, and David Murray make up the club's house band, whose songs are featured on the soundtrack. Payton is pictured on the soundtrack album cover.

A PBS documentary on the making of the movie will air in October and will prominently fea-

ture the music of the

Even though Verve will have to wait three months to capitalize on the publicity from the film, Michael Lang, VP of marketing and catalog development, says the tim-

ing is good.
"This way, we get to stagger the marketing on Nicholas throughout the year,' says Lang. "But we keep want to

Nicholas' album and his identity whole, not just involved with the movie, because it's his career we're developing here."

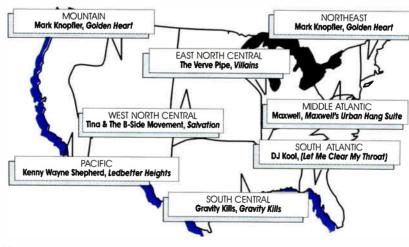
Naturally, radio promotions are under way, as are cross-promotions for "Gumbo Nouveau" and "Kansas City," including instore merchandising and posters to tie the releases together.

Meanwhile, Payton, whose



Svd's Back. The ultratalented Svd Straw is back with her first solo release in six vears, "War And Peace" is due Tuesday (7) on Capricorn. Triple-A stations and major press have already given the set a big thumbs up. Straw hits the road with her band, the Skeletons, Saturday (4) for a summerlong tour

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

- MOUNTAIN

 1. Mark Knopfler Golden Heart
 2. The Refreshments Fizzy Fuzzy Big & Bi
 3. Jo Dee Messina JoDee Messina
 4. Frost Smile Now, Die Later
 5. Kenny Wayne Shepherd Ledbetter Heig
 6. Gravity Kills Gravity Kills
 7. Goldfinger Goldfinger
 8. Dishwalla Pet Your Friends
 9. Smokin' Armadillos Smokin' Armadillos
 10. 3T Brotherhood

NORTHEAST

- NORTHEAST

 1. Mark Knopfler Golden Heart

 2. Barenaked Ladies Born On A Pirate Ship

 3. Deborah Cox Deborah Cox

 4. Gravity Kills Gravity Kills

 5. Kenny Wayne Shepherd Ledbetter Heights

 6. Buddy Guy (With G.E. Smith And The Skill. Band) Line The Real

- 7. Cassandra Wilson New Moon Daughter

 8. Goldfinger Goldfinger

 9. Ruby Salt Peter

 10. Chantay Savage | Will Survive (Doin' It My Way)

stint this April at the New Orleans Jazz & Heritage Festival marked his 10th consecutive year at the event, is on the road through the summer. The heavily supported tour includes several jazz festivals and colleges.

THOSE WACKY ZAPPAS: Dweezil and Ahmet Zappa have created a hilarious infomercial-like television spot for the latest, quirky effort from their band Z, "Music For Pets" on the revamped Zappa Records.

The spots are running on MTV, E! Entertainment Television, and other TV outlets.

Cindy Crawford, Ellen DeGeneres, Stephen Dorff, MTV's Kennedy, Rosanna Arquette. Claire Danes, El's Eleanor Mondale. and Robert Wagner give mock testimonials about how their pets love "Music For Pets." For instance, Crawford is seen, puppy on lap, saying, "Finally, an album for both of us."

An 800 number is given for ordering the album.

MORE WACKINESS: Roger Manning, formerly of Jellyfish and now with the much-talkedabout Imperial Drag, had some fun with a Moog synthesizer recently. His one-off project the Moog Cookbook, which also features Brian Kehew, has released a self-titled Restless album of instrumental Moog covers of modern rock hits.

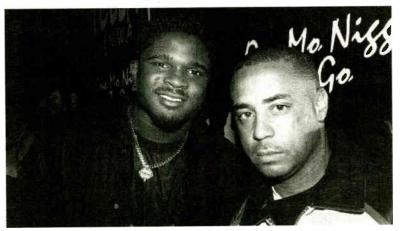
Green Day's "Basket Case," Soundgarden's "Black Hole Sun," the Offspring's "Come Out And Play," and Pearl Jam's "Evenflow" have never sounded so cool.

REGIONAL HAPPENINGS: Tina & the B-Side Movement clock in at No. 1 in the West. North Central Regional Roundup



First Hit. Buffy's Velocity Records debut, "First Love," jumps 20 positions to No. 4 in the Pacific Regional Roundup this week. Velocity found the Latin/pop artist singing at a wedding and put her in the studio that week to record her first single, "Give Me." It is No. 99 this week on Hot 100 Singles. This is the indie label's first release.

with "Salvation" on Sire/Elektra "Martin & Me" from Dinosaur Jr leader J Mascis on Reprise comes in at No. 19 in the Northeast Regional Roundup.



Yella Fever. Former N.W.A member Yella stands with actor Darius McCrary, left, during a recent party at Flex in Los Angeles celebrating the release "One Mo Nigga Ta Go," the rapper's solo debut on Street Life.

Keith Sweat Stands Test Of Time

Longevity Continues On Self-Titled Elektra Set

BY TRACEY NEW

NEW YORK—In a genre overpopulated by one-hit wonders, veteran R&B artist Keith Sweat is a rarity. When Sweat made his 1987 debut, the double-platinum "Make It Last Forever," no one could predict that nine years later the New York native would still be making female hearts flutter with his "please baby please" lyrics. And with the June 25 release of his self-titled fourth album on Elektra. Sweat plans to do it all over

again.

He says, "If you can pass the firstor second-year mark in this business, then you're good. There are a lot of artists who come out, and you don't hear about them again. I've been in this business for nine years; it's not

often that an artist can say that, and I thank God that I've been able to withstand the test of time."

Sweat says that the key to his longevity is that he doesn't allow

doesn't allow himself to become overexposed. "I understand the nature of this business, so I know when to be seen and when not to be seen," he says. "My strategy is to give people just enough of me, then pull back, so they'll want

to see me when I come back."

All of Sweat's albums have been certified platinum or better, except for his last set, 1994's "Get Up On It."

That album was No. 1 for two weeks on the Top R&B Albums chart and

sold 765,000 copies, according to SoundScan. Prior to that, 1991's "Keep It Comin'" was No. 1 for three weeks on the Top R&B Albums chart and sold 1 million units, according to SoundScan.

Based on Sweat's steady sales record, Elektra urban music promotions senior VP Richard Nash is confident in the sales prospects for "Keith Sweat."

"This is an album heavy with great singles," he says. "We feel that people will be compelled to buy it. He has proven to be an artist with staying power, and he has found a niche in the marketplace of the male vocalist."

Sweat, who lives in Atlanta, which is the site of his Keia Productions and Sweat Shop recording studio, says that his strategy is to give his fans the strong mix of slow jams and uptempo grooves on "Keith Sweat" that they've come to expect. He attributes his consistent commercial success to his equally consistent musical direction. "I've been successful with what I do, so I'm not try-

(Continued on page 21)

Underhanded Blues From The Gales Bros.; R&B Taking A Front Seat At Virgin

SOUTHPAW LICKIN': There's nothing more impressive during a concert than watching a battle of the guitars, especially when the axmen are playing high-energy, all-the-way funky, rock-tinged blues.

That was the scene April 18 at the House of Blues in Los Angeles, when the restaurant chain threw a show-case/soiree in honor of its recently formed House of Blues

The label, which is distributed by Private Music, hosted a show that featured gospel and blues acts from its roster, such as Cissy Houston, Jimmy Rip, the Blind Boys Of Alabama, Becky Barksdale, John Mooney, and Paul Black.

The highlight of the evening was the Gales Bros., a

The

Rhythm

and the

Blues

by J. R. Reynolds

trio of blues guitarists hailing from down Memphis way. Brothers Eugene, Eric, and Manuel (aka Little Jimmy King) lit up the night with sensational guitar fireworks that were backed by an equally energized band.

Aside from the incredible lightning licks by Manuel, perhaps the most intriguing thing about the act is that all of the trio's members play right-handed guitars with their left

hands. That fact would not even be noteworthy if the blues brothers were all left-handed. But in fact, Eugene and Eric are right-handed.

Make sense? Read on.

"We learned to play from our uncle Dempsey [Garrett Jr.], who is left-handed," says Eugene Gales. "But when he first learned how to play, it was with a right-handed guitar. So even though Eric and me were right-handed, our uncle taught us the only way he knew how—with a right-handed guitar turned upside-down for a left-hander."

Befittingly, "Left Hand Brand" is the title of the act's House of Blues album debut; it was released in March. Although his bothers also contributed, Eugene takes the lion's share of the 13-track set's writing credits. David "Z" Rifkind produced most of the tracks.

"Left Hand Brand" consists of classic blues mixed with generous rock'n'roll riffs. "There's nothing more monotonous than an album that has only 12-bar blues on it," says Eugene. "We're not just a blues band, we're rock and blues. Some people might have problems with that, but when Eric Clapton was with Cream, were they a rock or a blues band? The answer is, who cares, because it sounded so good."

"Hand Me Down," a growling guitar-led romp, is the set's emphasis track. "The song's currently gaining airplay at blues and [jazz AC] stations," says Private national promotion manager Rick Sackheim. No single is planned.

"Left Hand Brand" marks the first time all three brothers have recorded together. "We got together to do a full gig for the first time at the grand opening of **B.B. King's** Blues Club in Los Angeles in 1994," says Eugene.

Ironically, it was there that House of Blues owner Isaac Tigrett saw the three perform; he wanted them for his yet-to-be-formed label and obtained them from the labels they were signed to at the time. Manuel Gales, who is considered a prodigy by his brothers, had been recording for Rounder, which released two of his traditional blues sets. Eric and Eugene, as the Gales Bros., were signed to Elektra and had released two rock/blues albums. Eric Gales also recorded two albums for Columbia in the late '70s.

The Gales Bros. have been added to the upcoming

Barnburner tour, which begins July 27 in Portland, Ore.

VIRGIN MATES WITH R&B: In an effort to bolster its black music presence, Virgin has formed an R&B division. Noo Trybe president Eric Brooks is at the helm as senior VP and reports to Virgin president/CEO Phil Quartararo.

The creation of the division suggests an increasingly supportive philosophy regarding

R&B music operations at Virgin.

"It gives us a more structured mechanism through which we can create, market, and promote black music here," says Brooks, who maintains his post at Noo Trybe, a joint venture with Virgin.

Also affected by the change is Houston-based Rap-A-Lot Records, whose projects are distributed and marketed through Noo Trybe.

Upcoming releases include "The Lost Generation" by Shyheim, due May 14; Quindon Tarver's self-titled debut, due June 11 (see story, this page); and Teddy's "Soul" and the self-titled debut by FACEMOB, due June 25

With a more autonomous environment in which to work, Virgin's R&B executives should be in a position to react more effectively to the quickly changing music market.

"[Quartararo] has always been supportive of our efforts on the R&B side, and this move gives us the opportunity to operate with more efficiency," says Brooks.

The new division has created several posts. Former Rap-A-Lot sales director Mike Mack was named Noo Trybe GM. A senior marketing post will be created at Virgin, although no one has yet been named to the position.

Former RCA promotion man **Dwight Bibbs** was named Virgin promotion VP, and several field staff posts will be created to tap unstaffed markets.

In addition, former Virgin product management director Brenda Walker was named A&R director at the label.

Virgin Gets A Head Start Marketing Quindon Tarver

BY J.R. REYNOLDS

LOS ANGELES—When Virgin releases "Quindon," the debut album by 13-year-old Quindon Tarver, June 11, the label will be well into its head-on assault on the artist's similarly aged demographic.

Says Virgin product management director Bruce Henderson, "His primary demo is 9 to 19-plus, skewed to females. And because he's been doing live performances since he was 8 years old, we've already got him out on the road."

Tarver, who is booked through Pyramid Entertainment Group, is performing on a 50-date concert tour headlined by MCA's teen idol trio Immature. The tour also features Rowdy's platinum-selling artist Monica and Jive female vocalist Smooth.

"I love performing onstage," says Tarver. "And being around Immature helped, because they've been out there awhile, and it gave me a chance to learn new things."

According to Henderson, Tarver's airy vocals and catchy melodies play right into Virgin's plans to increase its R&B presence (see the Rhythm and the Blues, this page). "He's exactly what we were looking for—a pop-leaning R&B artist with lots of youthful appeal," says Henderson.

Because of the consumer exposure and performing experience the artist is gaining from the high-profile teen tour, Virgin's chances for breaking "Quindon" appear promising. "The setup for this project dates all the way back to last fall when we first began cross-marketing Quindon with similarly styled artists," says Henderson.

"We've been feeding photos to teen 'zines since November, and he's been involved in public things, like [retail] in-stores with Immature, through last December," he says.

Tarver and Immature are managed by Los Angeles-based Chris

Stokes.
"Quindon" was



TARVE

originally scheduled for release in April. However, when the completed project was submitted to the label, the date was pushed back.

"The album was so good that we wanted more time so that we could really sink our teeth into this project marketing-wise," says Henderson

"It's You That's On My Mind," the first single, was released to R&B and crossover radio April 16. The label plans to service top 40/main-stream stations as the song gains momentum.

For the week ending April 30, "It's You That's On My Mind" had a total of 603 spins on 51 stations, according to Broadcast Data Systems.

The song's clip was serviced on March 18 to regional video shows as well as BET and the Box.

The label hired street teams in 20 markets to introduce Tarver to R&B-leaning chains and indepen-

(Continued on page 21)

Bilboard TOP R&B ALBUNS

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

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
	73		2	★ ★ No. 1/GREATEST GAINER ★ ★	
2	1	1	11	SOUNDTRACK FLAVOR UNIT/EASTWEST 61904*/EEG (10.98/15.98) 1 week at No. 1 SUNSET PARK FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98) THE SCORE	1
-	_		11		1
3	NE	w▶	1	★ ★ HOT SHOT DEBUT ★ ★ SWV RCA 66487* (10.98/16.98) NEW BEGINNING	3
4	2	2	5	GETO BOYS RAP-A-LOT/NOO TRYBE 41555*/VIRGIN (10 98/16.98) THE RESURRECTION	1
5	4	5	12	2PAC ▲ 5 DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME	1
(6)	NE	WÞ	1	MAC MALL RELATIVITY 1505* (10.98/16.98) UNTOUCHABLE	6
7	3	_	2	MASTER P NO LIMIT 53978* PRIORITY (10.98/16.98) ICE CREAM MAN	3
8	6	4	5	BUSTA RHYMES ELEKTRA 61742*/EEG (10.98/16.98) THE COMING	1
9	7	6	11	SOUNDTRACK JAC-MAC 46134/WARNER BROS. (10.98/15.98) A THIN LINE BETWEEN LOVE & HATE	5
10	NE	₩Þ	1	VARIOUS ARTISTS INTERSCOPE 90060* (10.98/16.98) INSOMNIA - THE ERICK SERMON COMPILATION ALBUM	10
11)	10	10	24	SOUNDTRACK ▲ ARISTA 18796 (10.98/16.98) WAITING TO EXHALE	1
12	5	3	3	MC EIHT FEATURING CMW EPIC STREET 67139*/EPIC (10.98 EQ/15.98) DEATH THREATZ	3
13	8	9	24	R. KELLY ▲ ² JIVE 41579* (10.98/16.98)	1
14	9	8	43	D'ANGELO ▲ EMI 32629 (10.98/15.98) BROWN SUGAR	4
15	15	_	2	LIONEL RICHIE MERCURY 532240 (11 98 EQ/16.98) LOUDER THAN WORDS	15
16	13	11	30	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98) DAYDREAM	1
17	14	12	23	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98) MR. SMITH	4
18	11	-	2	SMOOTHE DA HUSTLER PROFILE 1467* (10.98/15.98) ONCE UPON A TIME IN AMERICA	11
19	17	15	25	QUINCY JONES	6
(20)	NE/	NÞ	-1	NONCHALANT MCA 11265* (9.98/15.98) UNTIL THE DAY	20
21	16	13	11	TOTAL ● BAD 80Y 73006*/ARISTA (10.98/15.98)	4
22	26	20	41	BONE THUGS-N-HARMONY ▲2 RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1
23	12	7	3	MC REN RUTHLESS 5544*/RELATIVITY (10.98/15.98) THE VILLAIN IN BLACK	7
(24)	23	23	41	MONICA ▲ ROWDY 37006* ARISTA (10.98/15.98) MISS THANG	7
25	18	18	3	SOUNDTRACK PRIORITY 50576 (10.98/16.98) THE SUBSTITUTE	18
26	19	14	- 25	COOLIO ▲² TOMMY BOY 1141* (11.98/16.98) GANGSTA'S PARADISE	14
27	21	28	6	DJ KOOL CLR 7209 (10.98/15.98)	21
28	22	17	27	THA DOGG POUND ▲2 DEATH ROW/INTERSCOPE 50546*/PRIORITY (10.98/16.98) ■ DOGG FOOD	1
29	25	19	33	SOLO ● PERSPECTIVE 549017/A&M (10.98/16.98) SOLO	8
30	27	21	15	THE TONY RICH PROJECT I LAFACE 26022/ARISTA (10.98/15.98) WORDS	18
31	20	16	4	BAHAMADIA CHRYSALIS 35484*/EMI (10.98/15.98)	13
32	33	32	4	MAXWELL COLUMBIA 66434 (7.98 EQ/11.98) IS MAXWELL'S URBAN HANG SUITE	32
33	31 24	29	16	KRIS KROSS ● RUFFHOUSE 67441*/COLUMBIA (9.98 EQ/15.98) YOUNG, RICH AND DANGEROUS SOUNDTRACK ● ROUNT BE A MANAGE TO SOUTH BE A MANAGE	2
			16	ISLAND 524146* (10.98/16.98) DON'T BE A MENACE TO SOUTH CENTRAL CHANTAY SAVAGE	3
35	28	25	7	RCA 66775 (10.98/15.98)	14
36	30	27	25	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98) SOUL FOOD	8
37 38	29	31	5 41	VARIOUS ARTISTS CELL BLOCK 50556/PRIORITY (10.98/16.98) CELL BLOCK COMPLIATION	12
39	35	33	31	XSCAPE ▲ SO SO DEF 67022°/COLUMBIA (10.98 EQ/15.98) OFF THE HOOK GERALD LEVERT & EDDIE LEVERT, SR. ● FAXUED AND SOLU	3
40	37	48	41	EASTWEST 61859/EEG (10.98/15.98) FATHER AND SON JODECI ▲	2
41	36	30	21	UPTOWN 11258*/MCA (10.98/16.98) THE SHOW, THE AFTER PARTY, THE HOTEL	1
42	40	42	35	IMMATURE MCA 11385* (9.98/15.98) WE GOT IT FAITH FVANS A PAR PROV 73003*** PUSTA (10.0045.00)	14
43	41	35	26	FAITH EVANS ▲ BAD BOY 73003* ARISTA (10.98/15.98) FAITH GENIUS/GZA ♠ CEEEEN 24913* (10.98/15.98)	2
		-		GENIUS/GZA ● GEFFEN 24813* (10.98/15.98) KIRK FRANKLIN AND THE FAMILY ▲	2
(44)	48	53	73	GOSPO CENTRIC 72119 (9.98/13.98)	6
45	38	41	26	EIGHTBALL & MJG→ SUAVE 1521*/RELATIVITY (10.98/16.98) ON TOP OF THE WORLD	2
46	34	26	6	RAPPIN' 4-TAY CHRYSALIS 35509*/EMI (10.98/15.98) OFF PAROLE	10
47	42	40	13	EAZY-E RUTHLESS 5504*/RELATIVITY (10.98/16.98) STR8 OFF THA STREETZ OF MUTHAPHU**IN COMPTON	1

	_		_		
48	43	39	76	TLC ▲9 LAFACE 26009/ARISTA (10.98/16.98) CRAZYSEXYCOOL	2
49	39	36	36	JUNIOR M.A.F.I.A. ■ UNDEAS/BIG BEAT 92614*/AG (10.98/15.98) CONSPIRACY	2
50	46	43	25	VARIOUS ARTISTS LOUD 66805*/RCA (10.98/15.98) FUNKMASTER FLEX: 60 MINUTES OF FUNK	15
51	49	44	5	ART N' SOUL NATURE BOY/BIG BEAT 92655/AG (10.98/15.98)	36
52	53	-	2	RANDY CRAWFORD BLUEMOON 92662/AG (10.98/15.98) NAKED AND TRUE	52
53	50	54	24	SILK ELEKTRA 61849/EEG (10.98/16.98) SILK	10
54	54	57	77	SADE ▲² EPIC 66686* (10.98 EQ/16.98) THE BEST OF SADE	7
55	47	51	27	GROOVE THEORY EPIC 57421* (10.98 EQ/15.98) GROOVE THEORY	14
56	51	52	39	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98) GREATEST HITS	34
57	45	37	5	CELLA DWELLAS LOUD 66521*/RCA (10.98/15.98) ES REALMS 'N REALITY	21
58	59	59	39	TRU NO LIMIT 53983*/PRIORITY (10.98/14.98) HS	25
59	57	45	60	MYSTIKAL BIG BOY 41581/JIVE (10.98/15.98) IS MIND OF MYSTIKAL	14
60	62	. 50	25	THE CLICK SICK WID' IT 41562/JIVE (10.98 15.98) GAME RELATED	3
61	44	34	6 -	SOUNDTRACK WARNER BROS. 46239 (10.98/16.98) GIRL 6	15
				* * * PACESETTER * * *	
62	92	_	2	LADY RED HI-POWERED 1430 (10.98/16.98)	62
63	60	56	3	CHINO XL AMERICAN 43038*/WARNER BROS. (9.98/15.98) IS HERE TO SAVE YOU ALL	56
(64)	78	69	83	BRANDY ▲3, ATLANTIC 82610/AG (9.98/15.98) BRANDY ▲3, ATLANTIC 82610/AG (9.98/15.98)	6
65	68	65	118	WU-TANG CLAN ▲	+ -
66	52	46		LOUD 66336*/RCA (9.98/15.98) ENTER THE WU-TANG (36 CHAMBERS)	8
67	66	-	40	SOUNDTRACK ▲ MCA SOUNDTRACKS 11228*/MCA (10.98/17.98) DANGEROUS MINDS COUNTRACK	2
68	58	49	4	SOUNDTRACK UNDERWORLD 35818/CAPITOL (10.98/16.98) DEAD PRESIDENTS VOLUME II	45
		47	29	DEBORAH COX ARISTA 18781 (10.98/15.98) S DEBORAH COX	25
69	65	55	26	RUFFHOUSE 66991 */COLUMBIA (10.98 EQ/16.98) CYPRESS HILL III (TEMPLE OF BOOM)	3
70	64	_	2	MARVIN SEASE JIVE 41585 (10.98/15.98) PLEASE TAKE ME	64
71	61	61	25	WILL DOWNING MERCURY 528755 (10.98 EQ/16.98) MOODS	23
72	70	68	9	GEORGE HOWARD GRP 9839 (10.98/16.98) IS ATTITUDE ADJUSTMENT	38
73	67	60	74	MARY J. BLIGE ▲ 3 UPTOWN 11156*/MCA (10.98/15.98) MY LIFE	1
74	77	76	16	KILO WRAP 8147/ICHIBAN (10.98/15.98) HS GET THIS PARTY STARTED	57
75	56	58	18	JERALD DAEMYON GRP 9829 (10.98/16.98) HS THINKING ABOUT YOU	35
76	74	62	26	VARIOUS ARTISTS NO LIMIT 53993*/PRIORITY (12.98/18.98) DOWN SOUTH HUSTLERS	13
77	69	74	55	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98) FRIDAY	1
78	72	82	93	BONE THUGS-N-HARMONY ▲ 3 RUTHLESS 5526*/RELATIVITY (7.98/12.98) CREEPIN ON AH COME UP (EP)	2
79	75	73	85	THE NOTORIOUS B.I.G. A BAD BOY 73000*/ARISTA (9.98/15.98) READY TO DIE	3
80	63	67	7	JESSE POWELL SILAS 11287/MCA (9.98/15.98) IS JESSE POWELL	35
81	83	77	28	AZ EMI 32631* (10.98/15.98) DOE OR DIE	1
82	55	38	5	YELLA STREET LIFE 75488/ALL AMERICAN (10.98/15.98) ONE MO NIGGA TA GO	23
83	80	79	74	METHOD MAN ▲ DEF JAM 523839*MERCURY (10.98/16.98) TICAL	1
84	89	75	87	BOYZ II MEN ▲ " MOTOWN 530323 (10.98/16.98)	1
85	71	64	59	2PAC ▲ INTERSCOPE 92399* (10.98/16.98) ME AGAINST THE WORLD	1
86	79	70	28	S.O.S. BAND TABU 530594/MOTOWN (7.98/11.98) THE BEST OF S.O.S. BAND	27
87	86	84	39	RAEKWON GUEST STARRING TONY STARKS (GHOST FACE KILLER)	2
(88)	RE-EI	_	36	DITTE DANTON	
89	76	81	-	BUJU BANTON LOOSE CANNON 524119*/ISLAND (10.98/14.98) S 'TIL SHILOH	27
90	96	01	14	MAZE FEATURING FRANKIE BEVERLY THE RIGHT STUFF 35885;CAPITOL (11.98/17.98) ANTHOLOGY KENNY G ▲ 10 ARISTA 18646 (10.98/15.98) BREATHIESS	57
91	82	80	38	PDIAN MOVANCUE A	2
(92)				KIRK FRANKLIN AND THE FAMILY	4
	NEV		1	GOSPO CENTRIC 72127 (9.98/13.98) WHATCHA LOOKIN' 4	92
93	90	83	38	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98) JOCK JAMS VOL. 1	33
94)	RE-EI		9	LORD FINESSE PENALTY 3035*/TOMMY 80Y (9.98/13.98) IS THE AWAKENING	36
(95)	RE-EN	VTRY	22	VARIOUS ARTISTS DANGEROUS 41573/JIVE (10.98/15.98) DON'T TRY THIS AT HOME	23
96	84	63	5	PHYLLIS HYMAN RCA 66838 (10.98/15.98) LOVING YOU, LOSING YOU: THE CLASSIC BALLADRY OF	47
97	91	66	14	GHETTO TWINZ BIG BOY 0020 (9.98/14.98) HS SURROUNDED BY CRIMINALS	37
98	RE-EI	VTRY	38	SHAGGY ● VIRGIN 40158* (10.98/15.98) BOOMBASTIC	11
99	RE-EN	ITRY	5	DJ SCREW BIG TYME 1130 (10.98/15.98) HS 3 N THE MORNIN'	52
100	95	97	58	BARRY WHITE MERCURY 522459 (10.98/16.98) ALL TIME GREATEST HITS	70
(250.0)	201 5				

☐ Albums with the greatest sales gains this week. ♠ Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 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. 🖫 indicates past or present Heatseeker title. ©1996, Billboard/BPI Communications, and SoundScan, Inc.

TV, MOVIE MUSIC HONORED AT 11TH ASCAP AWARDS

(Continued from page 4)

record winning streak with two wins for most-performed themes and top TV series. Conti is the only person to have won awards at all 11 ASCAP film and television ceremonies.

Bryan Adams and Robert John "Mutt" Lange followed their win in 1995 for "The Three Musketeers" with a nod for "Have You Ever Really Loved A Woman?" in the category of most performed songs—motion pictures.

However, the evening wasn't only about awards. Marilyn Bergman, president of ASCAP, drew applause from the audience in a brief opening speech that addressed issues of songwriters' royalties and the ongoing debate between performing right societies and restaurant owners.

Following is a complete list of winners:

Henry Mancini Award: Randy Newman.

Most-performed themes: Bill Conti, Dan Foliart, Howard Pearl, Christopher Stone, and Jonathan Wolff.

Most-performed underscore: Jay Chattaway, Gary Remal Malkin, Dennis McCarthy, Mark Snow, and Christopher Stone. Top TV series: Ed Alton, "The Single Guy"; Jay Chattaway and Dennis McCarthy, "Star Trek: Deep Space Nine"; Alf Clausen, "The Simpsons"; Bill Conti, "Primetime Live"; John D'Andrea and Cory Lerios, "Baywatch"; John E. Davis, "Beverly Hills 90210"; Dan Foliart, "Home Improvement"; Dan Foliart and Howard Pearl, "Roseanne"; James Newton Howard, "E.R."; John Morris and J.A.C. Redford, "Coach"; Michael Skloff, "Friends"; Mark Snow, "The X-Files"; Tim Truman, "Melrose Place"; Don Was, "Mad About You"; and Jonathan

Wolff, "Caroline In The City," "Seinfeld," and "Married... With Children."

Top box-office films: Clint Eastwood, "The Bridges Of Madison County"; Robert Folk, "Ace Ventura: When Nature Calls"; Elliot Goldenthal, "Batman Forever"; James Horner, "Apollo 13" and "Casper"; James Newton Howard, "Waterworld" and "Outbreak"; John Lurie, "Get Shorty"; Wendy Melvoin and Lisa Coleman, "Dangerous Minds"; Randy Newman, "Toy Story"; Stephen Schwartz, "Pocahontas"; and Howard Shore, "Seven."

Most-performed songs—motion

pictures: "Colors Of The Wind" from "Pocahontas," writer Stephen Schwartz, publisher Walt Disney Music Co.; "Have You Ever Really Loved A Woman?" from "Don Juan De Marco," writers Bryan Adams and Robert John "Mutt" Lange, publishers Badams Music Ltd. and Zomba Enterprises Inc.; and "Hold Me, Thrill Me, Kiss Me, Kill Me" from "Batman Forever," writers Adam Clayton, David Evans, Paul David Hewson, and Lawrence Mullen (all PRS-affiliated writers whose music is cleared through ASCAP in the U.S.), publisher PolyGram International.



NOTEWORTHY: Ruthless/Relativity rap act Bone Thugs-N-Harmony is now among the elite few whose singles have debuted at No. 1 on the Hot R&B Singles chart. "Tha Crossroads" is the second rap single to enter the chart at the top. The first was "One More Chance"/"Stay With Me" by the Notorious B.I.G. (Bad Boy/Arista). The other chart-topping debuts: Michael Jackson's "You Are Not Alone" (Epic), Mariah Carey's "Fantasy" (Columbia), R. Kelly's "You Remind Me Of Something" (Jive), and Whitney Houston's "Exhale (Shoop Shoop)" (Arista). Relativity VP of urban music marketing Mohammed Ali attributes the success of "Tha Crossroads" to attacks by Ruthless' and Relativity's street teams. He also credits exposure from the cover of the May issue of Vibe and the video, directed by Michael Martin. Sales account for 83% of the title's Hot R&B Singles chart points; not surprisingly, it debuts at No. 1 on Hot R&B Singles Sales. It is No. 1 at KBXX Houston (71 detections), WJMI Jackson, Miss. (68 detections), and KMJJ Shreveport, La. (45 detections). Even with a new single in stores, the act's current album, "E. 1999 Eternal," posted a 28% increase over the previous week's sales, good enough for a 26-22 move on Top R&B Albums. Singles usually hamper album sales, but that is not the case here, as "Tha Crossroads" is a remix of the album version.

Incidentally, this is Bone Thugs-N-Harmony's first No. 1 single. Prior to this week, its highest-charting single was "1st Of Tha Month," which peaked at No. 12 on Hot R&B Singles in September 1995.

AIRPLAY HIGHLIGHTS: Several songs make significant strides at radio this week. Airplay of Michael Jackson's "They Don't Care About Us" (Epic) dou-

bled, advancing the track 56-33 on the Hot R&B Airplay chart. The song is No. 1 at WPGC Washington, D.C., with 58 detections.

R. Kelly's new Jive single, "I Can't Sleep Baby (If I)" enters Hot R&B Airplay at No. 42. The airplay leaders are WZAK Cleveland (33 detections) and WBLX Mobile, Ala. (31 detections).

Airplay of "Touch Me, Tease Me" by Case Featuring Foxxy Brown grew 72%, good enough for a 13-position jump to No. 26 on Hot R&B Airplay. The Def Jam/Mercury single is the No. 1-ranked airplay record at WQHT New York (41 detections). "Touch Me, Tease Me" also debuts a week early on Hot R&B Singles, at No. 33, due to street-date violations. Expect a growth spurt

next week after a complete week of sales.

Monifah's Uptown/Universal single "You" enters Hot R&B Airplay at No. 56. The song is receiving top 10 airplay at WCDX Richmond, Va. (31 detections).

ALBUM HIGHLIGHTS: As expected, the "Sunset Park" soundtrack (Flavor Unit/Elektra) vaults 73-1 on Hot R&B Albums. The album debuted last week because of street-date violations. Receipts for the opening weekend were \$4.7 million, placing the movie at No. 3 on the box office chart.

After 24 weeks, Arista's "Waiting To Exhale" drops out the top 10 (to No.

11) for the first time since its November 1995 debut.

Kirk Franklin & the Family have finally released the follow-up to their platinum self-titled debut. "Whatcha Lookin' 4" (Gospo Centric) enters Hot R&B Albums a week early due to street-date violations, at No. 92. Look for it to make a big jump next week; meanwhile, the year-old "Kirk Franklin & The Family" has a 16% gain, which moves it up four positions to No. 48 on Top R&B Albums.

BUBBLING UNDER 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	WHEREVER YOU ARE MIC GERONIMO (BLUNT/TVT)	14	11	38	WASSUP, WASSUP! A-TOWN PLAYERS (PREMEDITATED/WB)
2	2	2	SOUTHERN GIRL LIL H.D. (PRIORITY)	15	10	8	NO COMPLEX CHINO XL (AMERICAN/WARNER BROS.)
3	-	1	YOU AND YOU AND YOU FRANKIE CUTLASS (RELATIVITY)	16	16	5	BOUNCE SHORTY BOUNCE D-ROC (WRAP/ICHIBAN)
4	3	2	MALIK GOES ON/HENNESSEE MR. MALIK (ROWDY/ARISTA)	17	_	1	THUGGIN IT UP MC EIHT FEAT. CMW (EPIC STREET/EPIC)
5	5	26	SOME ENCHANTED EVENING THE TEMPTATIONS (MOTOWN)	18	_	1	SERIOUS GIRL CHEVELLE FRANKLYN (BLUEMOON/ATLANTIC)
6	-	1	DOWN 4 LIFE JACKERS (IMMORTAL/EPIC)	19	20	3	ANY KIND OF LOVE BEN TANKARD (TRIBUTE)
7	7	6	4 THA E YELLA (STREET LIFE/ALL AMERICAN)	20	23	6	I CRY BASS IS BASE (LOOSE CANNON/ISLAND)
8	6	11	GEORGY PORGY 3*D (TRISTAR)	21	19	14	CRIME SAGA SHABAZZ THE DISCIPLE (PENALTY/TOMMY BOY)
9	9	6	THESE ARMS ALL-4-ONE (BLITZZ/ATLANTIC)	22	17	13	BOUNCE IT Y'ALL KIZZY ROCK (TOMMY BOY)
10	8	11	LA FAMILIA FROST (RUTHLESS/RELATIVITY)	23	_	8	SMOOTH ME & MY COUSIN (PRIORITY)
11	5	6	SECOND TIME AROUND DAVID JOSIAS (IMI)	24	_	8	WHAT GOES UP (REMIX) MACK DA MANIAK (SELECT)
12	15	27	BANKHEAD BOUNCE DIAMOND FEAT. D-ROC (EASTWEST/EEG)	25	24	13	GIN & JUICE DEVANTE (MCA SOUNDTRACKS/MCA)
13	13	11	CLICK G-SHORTIES (STRESS)				er lists the top 25 singles under No. 100 of yet charted.

KEITH SWEAT

(Continued from page 19)

ing to change," he says. "That's when artists lose out. I haven't been on the scene for two years, and it would be crazy for me to come back with something other than myself."

Sweat, whose music is published through Warner/Chappell, wrote and co-produced the 12 tracks on "Keith

Sweat."
"Twisted," the laid-back, midtempo first single, will be shipped to radio on Tuesday (7). The song's video was shot in New York in late April and is being serviced to the Box, BET, and MTV the same week.

Sweat is particularly pleased with his latest project and describes it as "more advanced musically and vocally." Tracks of note include "Funky Dope Lovin'," which features Aaron Hall, Gerald Levert, and Buddy from the Rude Boys; "Come With Me," featuring Ron Isley; and a funky cover of Slave's "Just A Touch Of Love."

To generate awareness for "Keith Sweat," Elektra is conducting a heavy campaign of snipes and posters that bear the album's cover art. The campaign targets radio stations, retail outlets, and various outdoor locations.

The label is also conducting local radio contests that offer retail tie-ins and are scheduled around the album's release date. In addition, Elektra's Internet World Wide Web site will feature a page devoted to Sweat.

Two weeks prior to the album's release, Sweat will go on a promotional tour that stops in Los Angeles, Chicago, Atlanta, Washington, D.C., and New York.

Plans are under way to obtain guest spots for the artist on such TV shows as BET's "Video Soul," "Showtime At The Apollo," and "Soul Train."

The album's international release will be simultaneous with the domestic one, except in Japan, where it will be released July 10.

In June, Sweat will embark on a promotional tour of Germany, France, the U.K., and the Netherlands. "Keith has an especially big following in Holland," says Elektra international marketing senior director Joanne Kaeding.

In mid-July, the artist will begin playing club dates in those markets. "Two years ago, he sold out a 7,000seat venue in three weeks in Holland," says Kaeding.

Sweat is also scheduled to appear on MTV Europe.

TARVER

(Continued from page 19)

dent R&B retailers. The single arrives in stores Tuesday (7). The street teams also serviced 12-inch versions of the single to record pool DJs in an effort to create awareness at the club level.

Virgin plans to keep Tarver in front of target consumers as much as possible, with upcoming promotional stops scheduled for Los Angeles junior and senior high schools.

Henderson says, "After the concert tour, we plan to put him out on a promotional tour of youth centers of influence, such as recreational facilities, along the West Coast and in the Southeast regions."

At press time, plans for the album's international release had not been announced.

Billboard @

Hot Rap Singles...

THIS	LAST WEEK	2 WKS AGO	WKS, ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® TITLE LABEL & NUMBER/DISTRIBUTING LABEL
1	NE	N Þ	1	★ ★ No. 1 ★ ★ THA CROSSROADS (C) (D) (T) RUTHLESS 6335/RELATIVITY → BONE THUGS-N-HARMONY 1 week at No. 1
2	2	4	10	★ ★ GREATEST GAINER ★ ★ KEEP ON, KEEPIN' ON (FROM "SUNSET PARK") O() (T) ON FLAVOR UNIT/EASTWEST 64302/EEG **MC LYTE FEAT. XSCAPE
3	1	2	12	5 O'CLOCK
4	3	3	10	DOIN IT (C) (D) (T) (V) DEF JAM 576120/MERCURY ◆ LL COOL J
5	4	1	10	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (C) (M) (T) (X) ELEKTRA 64335/EEG ◆ BUSTA RHYMES
6	5	5	7	RENEE (FROM "DON'T BE A MENACE") ◆ LOST BOYZ (C) (D) (M) (T) ISLAND 854584
7	7	8	4	SCARRED (C) (T) LUTHER CAMPBELL 164000
8	6	6	10	1, 2, 3, 4 (SUMPIN' NEW)
9	8	9	9	AIN'T NO NIGGA/DEAD PRESIDENTS (M) (T) (X) ROC-A-FELLA/FREEZE 53233*/PRIORITY \$\int \text{JAY-Z FEAT. FOXXY BROWN}\$
10	10	15	9	C'MON N' RIDE IT (THE TRAIN) (C) (M) (T) (X) QUADRASOUND/BIG BEAT 9B083/AG ◆ QUAD CITY DJ'S
11	9	7	10	SOUL FOOD (C) (D) (T) (V) (X) LAFACE 2-4145/ARISTA ◆ GOODIE MOB
12	11	12	3	LIVE AND DIE FOR HIP HOP (c) (T) (X) RUFFHOUSE 78270/COLUMBIA ★ KRIS KROSS
13)	16	_	2	THE WORLD IS A GHETTO (C) (T) (X) RAP-A-LOT/NOO TRYBE 38544/VIRGIN ◆ GETO BOYS
14	12	10	14	GET MONEY ◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. (C) (T) UNDEAS/BIG BEAT 98087/AG
15)	15	14	8	SHADOWBOXIN' (c) (T) GEFFEN 19396 ◆ GENIUS/GZA FEAT. METHOD MAN
16	13	11	20	FU-GEE-LA ← FUGEES (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA
17	14	13	7	MR. ICE CREAM MAN (c) (T) (X) NO LIMIT 53218/PRIORITY ◆ MASTER P
18)	28	38	3	TRES DELINQUENTES (C) (D) (T) PMP/LOUD 64526/RCA ◆ DELINQUENT HABITS
19	20	30	6	LET ME CLEAR MY THROAT (7) (X) CLR 5218* DJ KOOL
20	19	21	6	HOOP IN YO FACE (FROM "SUNSET PARK") (C) (T) FLAVOR UNIT/EASTWEST 64312/EEG ◆ 69 BOYZ FEAT. QUAD CITY DJ'S
21	21	25	17	NASTY DANCER/WHITE HORSE (C) (T) WRAP 349/ICHIBAN (C) (T) WRAP 349/ICHIBAN
22)	NE	w▶	1	MOTHER'S PRAYER (c) CRITIQUE 15570 ◆ POPPA DOO
23	17	17	9	ENVY/FIREWATER (C) (D) (T) VIOLATOR 1546/RELATIVITY ← FAT JOE
24	25	_	3	IF HEADZ ONLY KNEW (c) (T) (X) PENDULUM 58549/EMI
25	18	16	11	AIN'T NO PLAYA (C) (M) (T) (X) CHRYSALIS 58528/EMI
26)	NE	w Þ	1	OREGANO FLOW (c) (X) CRITIQUE 15571 ↑ DIGITAL UNDERGROUND
27	22	29	13	WHY YOU TREAT ME SO BAD (C) (D) (T) (X) VIRGIN 38529 ♦ SHAGGY FEAT. GRAND PUBA
28	23	20	7	SCANDALOUS
(29)	30	48	4	PO PIMP (C) (D) (T) CREATORS WAY 9604 GANGSTA'S PARADISE (FROM "DANGEROUS MINDS") ▲ ◆ COOLIO FEAT. L.V.
30	24	18	39	(C) (D) (V) MCA SOUNDTRACKS 55104/MCA
31	26	23	16	UKNOWHOWWEDU (C) (M) (T) (X) CHRYSALIS 58517/EMI ODD ON
(32)	37	27	6	DOE OR DIE (C) (T) (X) EMI 58398 AZIONE SE MAN ORBINA DE LA DE ORBINA DE LA DECENITA DEL DECENITA DE LA DECENITA DE LA DECENITA DE LA DECENITA DEL DECENITA DE LA DECENITA DEL DEL DECENITA DEL DECENIT
33	27	22	22	BEWARE OF MY CREW ◆ L.B.C. CREW FEAT. TRAY D AND SOUTH SENTRELI (C) (D) (T) JAC-MAC 17722/WARNER BROS. PERFECT MATCH ♦ CELLA DWELLAS
(34)	35	33	3	PERFECT MATCH (c) (T) (x) LOUD 64532/RCA TONITE'S THA NIGHT ◆ KRIS KROSS
35	29	19	23	(C) (D) (M) (T) RUFFHOUSE 78092/COLUMBIA THIS IZ REAL SHYHEIM
36	32	_	2	(C) (T) NOO TRYBE 38536/VIRGIN SPACE AGE
(37)	36	32	13	(C) (D) (T) SUAVE 1545/RELATIVITY FUNKORAMA REDMAN
38	34	28	19	(C) (M) (T) INTERSCOPE 98084 HUSTLER'S THEME SMOOTHE DA HUSTLER
(39)	45	35	6	(C) (T) PROFILE 5449 DOUBLE TROUBLE MAD LION FEAT. KRS-ONE AND BRENDA K. STARR
(40)	42	_	2	(C) WEEDED 20189/NERVOUS
41	31	24	12	PHYSICAL FUNK (C) (D) (M) (T) OUTBURST/DEF JAM 577794/MERCURY
(42)	49	_	2	HEATHEN RAGE (C) (D) (M) (T) AFRICAN STAR/DEF JAM 576016/MERCURY SOUTHERN GIRL LIL H.D.
(43)	43	-	2	(c) (T) PRIORITY 53207 DROP/RUNNIN' THE PHARCYDE
44	38	31	27	(C) (T) (X) DELICIOUS VINYL 58483/CAPITOL ILLUSIONS CYPRESS HILL CYPRESS HILL
45	39	36	10	(C) (M) (T) (X) RUFFHOUSE 78222/COLUMBIA CELL THERAPY GOODIE MOB
46	44	39	31	(C) (D) (M) (T) (V) LAFACE 2-4113/ARISTA THE ONE
47	41	42	4	(C) (D) (T) PAYDAY/LONDON 854518/ISLAND RECOGNIZE & REALIZE BIG NOYD FEAT, MOBB DEEP
48	50	1	2	(C) (T) TOMMY BOY 725* MALIK GOES ON/HENNESSEE MR. MALIK
49	46	7.	2	(C) (D) (M) (T) ROWDY 3-5058/ARISTA HEY LOVER LL COOL J
50	40	34	26	(C) (D) (M) (T) (V) DEF JAM 577494/MERCURY

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

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 COL-LECTED, COMPILED, AND PROVIDED BY

	LAST	2 WKS AGO	WKS. ON CHART	TITLE ARTIST	PEAK
THIS	WE A	2 V	₹¥	PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL	H &
1	NE	w►	1	★ ★ No. 1/HOT SHOT DEBUT ★ ★ THA CROSSROADS D.J.U-NEEK (BONE, D.J.U-NEEK, TONY C) 1 week at No. 1 QC) (D) (T) RUTHLESS 6635/RELATIVITY	1
2	2	1	4	YOU'RE THE ONE A. "ALLSTAR"GORDON, JR. (ALLSTAR, A. MARTIN, I. MATIAS, T. JOHNSON, C. GAMBLE) (C) (D) (T) RCA 64516	1
3	1	2	6	ALWAYS BE MY BABY M.CAREY, J. DUPRI (M.CAREY J. DUPRI, M.SEAL, J. HARRIS III, T. LEWIS) (C) (D) (M) (T) (V) (X) COLUMBIA 78276	1
4	4	3	14	ALL THE THINGS (YOUR MAN WON'T DO) (FROM "DON'T BE A MENACE") ● JOE	2
5	3	4	11	JOE,J:HOMPSON (J:HOMAS,J:HOMPSON,M:WILLIAMS) C() (D) (V) ISLAND 854530 DOWN LOW (NOBODY HAS TO KNOW) ▲ R.KELLY FEAT. RONALD ISLEY C() (D) (M) (T) (V) (X) JIVE 42373	1
6	10	12	10	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	6
7	5	5	11	LADY ◆ D'ANGELO D'ANGELO, R. SAADIQ (D'ANGELO, R. SAADIQ) (C) (D) (M) (T) (V) (X) EMI 58543	2
8	7	8	8	COUNT ON ME (FROM "WAITING TO EXHALE") BABYFACE (BABYFACE, W.HOUSTON, M.HOUSTON) WHITNEY HOUSTON & CECE WINANS (C) (D) (M) (T) (Y) (X) ARISTA 1.2976	7
9	6	6	15	A THIN LINE BETWEEN LOVE & HATE (FROM "A THIN LINE") ◆ H-TOWN R.TROUTMAN (R.POINDEXTERPOINDEXTERMEMBERS) (C) (D) JAC-MAC 17699/WARNER BROS.	6
10	9	7	13	I WILL SURVIVE S.HURLEY (D.FEKARIS,F.J.PERREN) (C) (D) (T) (V) (X) RCA 64492	5
11	8	10	12	5 O'CLOCK ◆ ◆ NONCHALANT	8
12	11	9	10	BAM_LONNIE,KAPIN (NDNCHALANT,D.STATEN,SR.A.SIMMONS,JR.,KL.FERGUSON,JR.R.DILLA HARRISON) (C) (M) (T) (X) MCA 55075 WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW ◆ BUSTA RHYMES	6
13	12	11	10	R.SMITH (T.SMITH,R.SMITH) (C) (M) (T) (X) ELEKTRA 64335/EEG DOIN IT ◆ LL COOL J	7
(14)	16		2	R.SMITH (LL COOL J,B.R.SMITH) (C) (D) (T) (V) DEF JAM 576120/MERCURY KISSIN' YOU TOTAL	14
15	13	13	8	R.SAADIQ (J.JACKSON,R.SAADIQ,J.JOHNSON,B.JAMES) (C) (D) (T) (V) BAD BOY 7-9056/ARISTA RENEE (FROM "DON'T BE A MENACE") ◆ LOST BOYZ	13
(16)	NEV		1	MR.SEX,BUTTNAKED TIM DAWG (T.KELLY,J.HARRIS III,T.LEWIS) (C) (D) (M) (T) ISLAND 854584 YOU ♦ MONIFAH	16
(17)	17	_	2	HEAVY D (HEAVY D,R.BURRELL,V.HERBERT,C.KING) (C) (D) (T) UPTOWN 56001/UNIVERSAL PLEASE DON'T GO ♦ IMMATURE	17
18	18	17	5	C.STOKES,C.CUENI (C.STOKES,C.CUENI) (C) (D) (T) MCA 55158 DON'T WANNA LOSE YOU ♦ LIONEL RICHIE	17
(19)	21	21	13	J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,L.RICHIE) (C) (D) (V) (X) MERCURY 852857 EVER SINCE YOU WENT AWAY ◆ ART N' SOUL	19
20	14	18	7	T.C.RILEY (T.C.RILEY,TRACY,LATTREL) (C) (D) NATURE BOY/BIG BEAT 98112/ATLANTIC ONE FOR THE MONEY ♦ HORACE BROWN	14
21	-			K.DEANE (H.BROWN,K.DEANE.B.D.WILDCAT,O.HARVEY,C.MACK) (C) (M) (T) (X) MOTOWN 860512 SITTIN' UP IN MY ROOM (FROM "WAITING TO EXHALE") ● BRANDY	-
	15	14	20	BABYFACE (BABYFACE) (C) (D) (M) (T) (V) (X) ARISTA 1-2929	2
(22)	22	26	5	* * * GREATEST GAINER/AIRPLAY * * * AIN'T NOBODY/KISSING YOU FAITH EVANS	22
23				C.THOMPSON,S.COMBS,BABYFACE (F.EVANS,C.THOMPSON,S.COMBS,BABYFACE) (C) (D) (T) (V) BAD BOY 7-9055/ARISTA CAN'T HANG/DO YOU WANT TO ◆ XSCAPE FEATURING MC LYTE	
	19	16	10	D.SIMMONS, J. DUPRI (D. SIMMONS, J. DUPRI, M. SEAL, C. LDWE, M. C. LYTE, XSCAPE) (C) (T) (X) SO SD DEF 78263/COLUMBIA SLOW JAMS ◆ QUINCY JONES FEAT. BABYFACE & TAMIA WITH PORTRAIT & BARRY WHITE	9
24	24	19	8	QUINCY JONES (R.TEMPERTON) (C) (D) (V) QWEST 17673/WARNER BROS. GET MONEY ◆ JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G.	19
=	25	23	14	EZ ELPEE (THE NOTORIDUS B.I.G.LITTLE KIM.L.PORTER, B.BEOTORD, R. AYERS, S. STRIPLIN) LET'S LAY TOGETHER (FROM "DON'T BE A MENACE") ◆ THE ISLEY BROTHERS	8
26)	27	28	6	R.KELLY (R.KELLY) (C) (D) ISLAND 854586 WHO DO U LOVE ◆ DEBORAH COX	26
27	23	20	15	L.CAMPBELL (I.L.CAMPBELL II,V.BENFORD) (C) (D) (M) (T) (V) (X) ARISTA 1-2950 NOT GON' CRY (FROM "WAITING TO EXHALE") MARY J. BLIGE	12
28	20	15	16	BABYFACE (BABYFACE) NOBODY KNOWS THE TONY RICH PROJECT	1
29	26	22	23	T.RICH (J.RICH,D.DUBOSE) (C) (D) (M) (T) LAFACE 2-4115/ARISTA AIN'T NO NIGGA/DEAD PRESIDENTS	11
(30)	30	30	9	SKI (S.CARTER,D.WILLIS) (M) (T) (X) ROC-A-FELLA/FREEZE 53233*/PRIORITY	30
(31)	31	36	4	D.RUDNICK (L.CAMPBELL,L.DOBSON,M.YOUNG) (C) (T) LUTHER CAMPBELL 164000	31
32	28	24	10	1, 2, 3, 4 (SUMPIN' NEW) J.CARTER,POISON IVEY (A.IVEY,J.R.A.SEAR) COLIO CO	24
(33)	NEV	-	1	TOUCH ME, TEASE ME CASE FEATURING FOXXY BROWN K.KORNEGAY (C. WOODARD, M. J.BLIGE, M. HOOTEN, K.KORNEGAY F. BROWN, D. YOUNG, JB WEAVER, JR.) (C) (d) (T) DEF JAM 85-620MERCURY NO ONE ELSE ◆ TOTAL	33
34	29	2 5	22	J.OLIVIER,S COMBS (T.ROBINSON, J.C.OLIVIER) (C) (D) (M) (T) (V) (X) BAD BOY 7 9042/ARISTA	4
35	32	27	30	SOULSHOCK, KARLIN, D. AUSTIN, C. WOLFE (D. AUSTIN, C. WOLFE, A MARTIN, C. SCHACK, K. KARLIN) (C) (D) (M) (T) (X) ROWDY 3 5052/ARISTA	1
(36)	36	38	3	J.DUPRI (J DUPRI,DA BRAT,MR. BLACK,N.M.WALDEN,J.COHEN) (C) (T) (X) RUFFHOUSE 78270/COLUMBIA	36
(37)	37	48	3	S.WILLIAMS, T.RILEY (G.SPENCER III, T.RILEY, S.BLAIR) (C) (D) MJJ/550 MUSIC 78274/EPIC	37
38	33	31	10	SOUL FOOD GOODIE MOB ORGANIZED NOIZE REPRHETT, BURTON, C.GIPP, W. KNIGHTON, B. BENNETT) COMMON NUMBER OF THE STATE OF TH	31
(39)	40	51	11	C'MON N' RIDE IT (THE TRAIN) C CLEMONHEAD J MCGOWAN IC CLEMONHEAD J MCGOWAN, R.WHITE) (C) (W) (T) (X) QUADRASOUND BIG BEAT 98083 IATLANTIC	39
(40)	44		2	* * * GREATEST GAINER/SALES * * * THE WORLD IS A GHETTO • GETO BOYS	40
	44		2	N.O. JOE.M. DEAN (ALLEN, BROWN, DICKERSON, JORDAN, MILLER, OSKAR, SCOTT) (C) (T) (X) RAP-A-LOT 38544/NOO TRYBE	40
41	34	32	14	ALL I NEED ↓ JESSE POWELL L.STEWART (P.L.STEWART, S.SALTER, T.NKHEREANYE) (C) (T) (X) SILAS 55136/MCA	32
42	3 9	39	5	NO MORE GAMES SEXIN DEEP FEAT. LI'L KIM OF JUNIOR M.A.F.I.A. DI CLARK KENT (T HESTER G GISAINT, R.DESIRE, K JONES, R.A FRANKLINJ, SAMPLE) (C) (2) (T) (T) LOOSE CANNON BEZODISLAND SENANDOM PROVIDE: OF A PROPERTY OF THE PR	39
43	45	41	8	SHADOWBOXIN' RZA (R.DIGGS,G.GRICE) STANDWAY TO HEAVEN	41
44	3 5	33	11	STAIRWAY TO HEAVEN A.HAQQ ISLAM,K.JORDAN,D.WANSEL (K.GAMBLE,L.HUFF) (C) (D) (X) STEP SUN 9B0B6/INTERSCOPE (C) (D) (X) STEP SUN 9B0B6/INTERSCOPE	18
45	38	29	14	CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE") → MONA LISA FEAT. LOST BOYZ BUTTAKED TIM DAWG, MR SEX (A ANTOINE A EVANS, LAUSTIN, PATTERSON, G. DUNCAN, LOST BOYZ, C. MARTIN) (C) (ID) (1) (V) ISLAND 854538	20
46	41	3 5	20	WHERE DO U WANT ME TO PUT IT J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,M.HORTON) (C) (D) (T) (V) (X) PERSPECTIVE 587512	8
47	42	34	31	I MISS YOU (COME BACK HOME) (FROM "NEW YORK UNDERCOVER") ♦ MONIFAH HEAVY D (HEAVY D,T.ROBINSON) (C) (M) (T) (X) UPTOWN 55107/UNIVERSAL	16
48	NEV	V >	1	HAY WLDSTYLE (W.MARTIN,M.KING,C.JOHNSON,R.LEVERSTON) → CRUCIAL CONFLICT (C) (T) (X) PALLAS 5600B/UNIVERSAL	48
(49)	NEV	V \	1	NEVER TOO BUSY D.HALL (D.HALL, K.JONES) ♦ KENNY LATTIMORE (C) (T) (X) COLUMBIA 78245	49

		U		TM ELCILL, COMPTELL, AND PROVIDED BY	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL	PFAK
<u>50</u>	53	53	7	LET ME CLEAR MY THROAT DJ KOOL DJ KOOL, S/X,F. DERBY (DJ KOOL) (T) (X) CLR 5218*	
(51)	56	59	3	I DON'T WANNA BE ALONE SHAI (SHAI) (C) (D) (T) GASOLINE ALLEY 55]78/MCA	1
52	43	37	10	HAVE I NEVER BABYFACE, D. SIMMONS (BABYFACE) A FEW GOOD MEN (C) (D) (M) (T) (V) (X) LAFACE 2-4142/ARISTA	1
53	47	44	20	FU-GEE-LA ● S.GIBBS (N.JEAN,S.MICHEL,L.HILL,A MCGRIER,T.MARIE,S.GIBBS) (C) (M) (T) (X) RUFFHOUSE 78195/COLUMBIA	
54	57	57	4	BRING IT ON K.WATSON (K.WATSON,M.WILLIS,A.INGRAM,J.MITCHELL) ← KINO WATSON (C) (T) (X) COLUMBIA 78273	
55	46	46	8	DON'T RUSH W.STEWART (W.STEWART, G.JENKINS)	T
56	50	52	15	EVERYDAY & EVERYNIGHT YVETTE MICHELLE FUNKMASTER FLEX (M.BRYANT) (C) (D) (T) (X) LOUD 64489	T
57	51	40	9	SCENT OF ATTRACTION ◆ PATRA DUET WITH AARON HALL T.TAYLOR,C.FARRAR (D.SMITH,C.DILLON,T.TAYLOR,C.FARRAR,A.HALL,E.DILLON) (C) (D): (T) 550 MUSIC 78257	T
58	54	43	14	KEEP TRYIN' ◆ GROOVE THEORY B.P.WILSON (B.WILSON,A.LARRIEUX,L.LARRIEUX) (C) (0) (T) EPIC 78197	\dagger
59	52	47	7	WHAT DID I DO TO YOU? DENZIL FOSTER, T. MCELROY, CENZIL FOSTER, T. ELLIS) C() (D) EASTWEST 64323/EEG	T
60	60	61	4	JOURNEY R. SAADIQ (W DAVID, O.COOPER) OTIS & SHUGG (C) (D) POOKIE 97002/INTERSCOPE	t
(61)	NE	w Þ	1	FASTLOVE ◆ GEORGE MICHAEL	Ť
G2)	62	66	6	G.MICHAEL,J.DOUGLAS (G.MICHAEL) HOOP IN YO FACE (FROM "SUNSET PARK") C) (D) (V) DREAMWORKS 59001,GEFFEN ← 69 BOYZ FEAT. QUAD CITY DJ'S	+
63	55	55	7	THE BASS MECHANICS (S.W.A.T. TEAM) (C) (T) FLAVOR UNIT/EASTWEST 64312/EEG MR. ICE CREAM MAN ◆ MASTER P	+
(64)	64		2	MASTER P,K.FRANKLIN,MO B DICK,KLC (MASTER P) (C) (T) (X) NO LIMIT 53218 PRIORITY HOW DO YOU TELL THE ONE ◆ AFTER 7	+
65	59	58	9	BABYFACE (BABYFACE) (C) VIRGIN 38543 WHY YOU TREAT ME SO BAD ♦ SHAGGY FEAT, GRAND PUBA	+
66	58	49	9	R.LIVINGSTON,S.PIZZONIA (O.BURRELL.R.LIVINGSTON, M.DIXON,8.MARLEY) (C) (D) (T) (X) VIRGIN 38529 ENVY/FIREWATER ◆ FAT JOE	+
67)	67	67	14	LE.S.,B.LORDS (FAT JOE, LE.S.,GAYERITZ,BROWN, RAEKWON, SHOWBIZ, J. CARTEGENA) (C) (D) (T) VIOLATOR 1546; RELATIVITY NASTY DANCER/WHITE HORSE KILO	+
68)	69	07	2	KILO,DJ TAZ,C.DORSEY (A.ROGERS,S.MCINTOSH,T.STAHL,J.GULDBERG) IF HEADZ ONLY KNEW ◆ HEATHER B.	t
\equiv	_	77		K.PARKER (HEATHER B.,H.GARDNER,K.PARKER) (C) (T) (X) PENDULUM 58549/EMI DOUBLE TROUBLE ↑ MAD LION	H
69) 70)	73	77	3	MAD LION,KRS-ONE (MAD LION,K.PARKER,L.PARKER,GAMBLE,HUFF) (C) WEEDED 20 189/NERVOUS TRES DELINQUENTES ◆ DELINQUENT HABITS	+
70)	83		2	O.G. STYLE (I.MARTIN, D.THOMAS, A.MARTINEZ, S.LAKE) (C) (D) (T) PMP/LOUD 64526/LOUD	-
71)	NE	NÞ	1	E.M.B.R.A.C.E. (DA DA DAH DAH) ORGANIZED NOIZE (ORGANIZED NOIZE, B.BENNETT) C(C) (D) (T) LAFACE 2-4148/ARISTA	L
72	65	60	11	WIND BENEATH MY WINGS GLEVERT, E. NICHOLAS (L.HENLEY, J. SILBAR) ◆ GERALD LEVERT & EDDIE LEVERT, SR. (C) (D) EASTWEST 64306/EEG	L
73	61	54	7	SCANDALOUS R.TROUTMAN I.E.STEVENS,B.JONES,O.STEVENS,T.STEVENS,R.TROUTMAN LLTROUTMAN S.MURDOCK 101.00 £11.90 K WID'TT 42366 JIVE	
74)	74	74	6	HUSTLER'S THEME DR PERIOD (D.SMITH,D.PITMAN,C.MAYFIELD) ◆ SMOOTHE DA HUSTLER (C) (T) PROFILE 5449	
75	63	56	11	AIN'T NO PLAYA S.KEITH (A.FORTE, S.KEITH, S.LACY) C() (M) (T) (X) CHRYSALIS 58528/EMI	
76)	77		2	BOBBY CALDWELL B.CALDWELL (B.CALDWELL,M.MCMILLEN) (C) SIN-DROME 1206	
77	70	64	13	SPACE AGE SMOKE ONE (P.SMITH,M.GOODWIN) SPACE AGE C) (D) (T) SUAVE 1545/RELATIVITY	
78	71_	62	15	GIVE ME THE NIGHT R DROESEMEYER (R.TEMPERTON) C) (T) (X) BLUEMOON 98090/ATLANTIC	
79	79	Ţ-	2	THE EARTH, THE SUN, THE RAIN N.M.WALDEN (E.WOLFF,S.PIERSA) C(C) (D) (V) GIANT 17654/WARNER BROS.	
80	NEV	V >	1	MOTHER'S PRAYER POPPA DOO SWIFT C. (POP) (C) CRITIQUE 15570	
81)	NEV	٧Þ	1	OREGANO FLOW D-FLO (G.JACOBS,R-BROOKS,LOOSE ENDS) ◆ DIGITAL UNDERGROUND (C) (X) CRITIQUE 15571	
82	81	69	6	DOE OR DIE ♠ AZ N.O.JOE (AZ,J.JOHNSON) (C) (T) (X) EMI 58398	
83	68	63	14	UKNOWHOWWEDU SKI (A.REED,A.WILLIS) C) (M) (T) (X) CHRYSALIS 58517/EM	T
84	72	72	8	FEELS SO GOOD (SHOW ME YOUR LOVE) J.C.LOPEZ (DJ JUANITO) ↓ C) (D) (T) (X) GROOVE NATION 56004/UNIVERSAL	
85	75	73	12	SET U FREE ● PLANET SOUL G.ACOSTA (N.RENEE) (C) (T) (X) STRICTLY RHYTHM 12362	
86)	86	-	2	PO PIMP THE LEGENDARY TRAXSTER (A.K.,BELO-ZERO,TWISTA) DO OR DIE (C) (D) (T) CREATORS WAY 9604	Ι.
87)	NEV	٧	1	TIL THE COPS COME KNOCKIN' P.M. (MUSZE,H.DAVIO) (T) COLUMBIA 78275*	
88	76	85	3	THE ONE CRAZY TOONES (W.C.,A.TONSSAINT) C) (D) (T) PAYDAY(LONDON 854518/IS,IAND	
89	NEV	٧Þ	1	IN THE HOOD ♦ DONELL JONES	
90	90		2	CARAVAN OF LOVE RUSS FREEMAN & THE RIPPINGTONS FEAT. THE WHISPERS & PHIL PERRY	
91	87	75	19	FUNKORAMA ♦ REDMAN	
92	78	68	13	R NOBLE (R NOBLE, DAVIS A. MUHAMMAD, M.TAYLOR, M. MORALES, D. ROBINSON, D. WIMBLEY) (C) (M) (T) INTERSCOPE 98084 PHYSICAL FUNK ◆ DOMINO	
93	85	79	3	DOMINO IDOMINO) (C) (D) (M) (T) OUTBURST DEF JAM 577794/MERCURY PERFECT MATCH ◆ CELLA DWELLAS	7
94	91	83	12	NICK WIZ (N £0/IZ/DES,A.OUTLAW,C.GERALD,A.EVANS,D.SMITH) (C) (T) (X) LOUD 64532 JESUS TO A CHILD ● ◆ GEORGE MICHAEL	H
95	84	UJ	2	G.MICHAEL (G.MICHAEL) (C) (D) (V) DREAMWORKS 59000/GEFFEN THIS IZ REAL SHYHFIM	2
		71		RNS (S FRANKLIN, R.BRIGGS, B. JACKSON, D. TOWNSEND) C) (T) NOO TRYBE 38536 DON'T CRY	-
96	82	71	8	C() (D) (V) (X) ZTT 17708-WARNER BROS VISIONS OF A SUNSET (FROM "MR. HOLLAND'S OPUS") SHAWN STOCKMAN	7
97	89	80	18	S.STOCKMAN (S.STOCKMAN) (C) (D) (X) POLYDOR 580962/A&M	_1
98	80	70	9	KAWZ (A.GREEN,M.HODGES,T.DAVIS) (C) BUST IT 74003	7
99	88	86	8	MELLY PAID (JACKAL 'THE BEAR') (C) (T) (X) UNION 189/WARLOCK	8
100	94	94	3	SOAKIN' WET D. WEBB (C. WILLIAMS, S. SANDERS, D. WEBB, D. FERGUSON). (C) (D) (M) H.C.I.B.D. DEF JAM 854514/MERCURY	ç

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. Φ Videoclip availability. Φ Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. Δ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (V) Vinyl single avai

Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. $109\,R\&B$ stations are electronically monitored $24\,h$ ours a day, $7\,d$ ays 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)
П			** NO.1 **	38)	40	34	I MISS YOU (COME BACK HOME) MONIFAH (UPTOWN/UNIVERSAL)
1	1	17	ALL THE THINGS (YOUR MAN WON'T DO) JOE (ISLAND) 7 wks at No. 1	39	38	21	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)
2	2	11	KILLING ME SOFTLY FUGEES (RUFFHOUSE/CDLUMBIA)	40	37	17	WHO DO U LOVE DEBORAH COX (ARISTA)
3	6	8	YOU'RE THE ONE SWV (RCA)	41	36	29	DO YOU WANT TO XSCAPE (SD SD DEF/COLUMBIA)
4	4	20	LADY D'ANGELD (EMI)	42		1	I CAN'T SLEEP BABY (IF I) R. KELLY (JIVE)
5	3	12	ALWAYS BE MY BABY MARIAH CAREY (CDLUMBIA)	43)	48	2	IT'S YOU THAT'S ON MY MIND QUINDON (VIRGIN)
6	5	24	DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEATURING RONALD ISLEY (JIVE)	44	41	14	ALL I NEED JESSE POWELL (SILAS/MCA)
7	7	11	COUNT ON ME WHITNEY HOUSTON & CECE WINANS (ARISTA)	(45)	50	2	ARE YOU READY AALIYAH (FLAVOR UNIT/EASTWEST/EEG)
8	8	36	I WILL SURVIVE CHANTAY SAVAGE (RCA)	46	43	9	NO MORE GAMES SKIN DEEP (LOOSE CANNON/ISLAND)
9	9	14	A THIN LINE BETWEEN LOVE & HATE H-TOWN (JAC-MAC/WARNER BROS.)	47	42	15	CAN'T BE WASTING MY TIME MONA LISA FEAT, LOST BDYZ (ISLAND)
10	12	6	THA CROSSROADS BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)	48	45	6	AIN'T NO NIGGA JAY-Z FEAT, FOXXY BROWN (FROCA-FELLA/FREEZE)
11)	16	13	KEEP ON, KEEPIN' ON MC LYTE FEAT. XSCAPE (FLAVOR UNIT/ELEKTRA/EEG)	49	44	23	WHERE DO U WANT ME TO PUT IT SOLD (PERSPECTIVE)
12	10	23	LET IT FLOW TONI BRAXTON (ARISTA)	(50)	57	13	TRADE IN MY LIFE R. KELLY (JIVE)
13	23	6	WHY I LOVE YOU SO MUCH MDNICA (ROWDY/ARISTA)	(51)	55	3	NEVER TOO BUSY KENNY LATTIMORE (CDLUMBIA)
14)	20	4	GET ON UP JDDECI (UPTDWN/MCA)	(52)	63	5	SHADOWBOXIN' GENIUS/GZA FEAT. METHDD MAN (GEFFEN)
15	11	22	SITTIN' UP IN MY ROOM BRANDY (ARISTA)	(53)	64	5	LIVE AND DIE FOR HIP HOP KRIS KROSS (RUFFHOUSE/COLUMBIA)
(16)	19	9	KISSIN' YOU TOTAL (BAD BDY/ARISTA)	54	47	14	STAIRWAY TO HEAVEN PURE SOUL (STEP SUN/INTERSCOPE)
17	14	10	ONE FOR THE MONEY HORACE BROWN (MOTOWN)	(55)	59	5	LET ME CLEAR MY THROAT DJ KOOL (CLR)
18)	18	24	GET MONEY JUNIOR M.A.F.I.A (UNDEAS/BIG BEAT/ATLANTIC)	56	-	1	YOU MDNIFAH (UPTDWN/UNIVERSAL)
19	17	12	5 O'CLOCK NDNCHALANT (MCA)	(57)	65	5	THE WORLD IS A GHETTO GETO BDYS (RAP-A-LOT/NOO TRYBE)
20	13	14	EVER SINCE YOU WENT AWAY ART N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)	(58	62	7	SOUL FOOD GOODIE MOB (LAFACE/ARISTA)
(21)	21	8	DON'T WANNA LOSE YOU LIONEL RICHIE (MERCURY)	59	52	8	1,2,3,4 (SUMPIN' NEW) COOLIO (TOMMY BOY)
(22)	24	12	WOO-HAH!! GOT YOU ALL IN CHECK BUSTA RHYMES (ELEKTRA/EEG)	60	67	5	I AIN'T MAD AT CHA 2PAC (DEATH ROW/INTERSCOPE)
(23)	25	13	DOIN IT LL COOL J (DEF JAM/MERCURY)	61	66	4	BRING IT ON KINO WATSON (COLUMBIA)
24)	27	11	SLOW JAMS Q.JONESTEAT.BABYFACE&TAMAWITH PORTPATT (QWEST)	62	51	23	BABY, BABY, BABY, BABY, BABY R. KELLY (JIVE)
25)	26	15	LET'S LAY TOGETHER THE ISLEY BROTHERS (ISLAND)	63	58	20	EVERYDAY & EVERYNIGHT YVETTE MICHELLE (LOUD/RCA)
26)	39	3	TOUCH ME, TEASE ME CASE FEAT, FOXXY BROWN (DEF JAM)	64	49	16	KEEP TRYIN' GROOVE THEORY (EPIC)
27	22	7	READY OR NOT FUGEES (RUFFHOUSE/COLUMBIA)	65	-	1	2 OF AMERIKAZ MOST WANTED 2PAC (DEATH ROW/INTERSCOPE)
28	15	23	NOT GON' CRY MARY J. BLIGE (ARISTA)	66	68	4	JOURNEY OTIS & SHUGG (PODKIE/INTERSCOPE)
29	29	12	AIN'T NOBODY FAITH EVANS (BAD BOY/ARISTA)	67	70	2	C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S (QUADRASOUND/BIG BEAT)
30	28	6	PLEASE DON'T GO IMMATURE (MCA)	68) —	1	EVERYTHING REMAINS RAW BUSTA RHYMES (ELEKTRA/EEG)
31	30	10	RENEE LDST BOYZ (ISLAND)	69	71	2	FOREVER MORE PUFF JOHNSON (WORK/COLUMBIA)
(32)	35	5	HOUSE KEEPER MEN OF VIZION (MJJ/55D MUSIC/EPIC)	(70	-	1	PARTY 2 NITE LADAE (MOTOWN)
(33)	56	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON (EPIC)	(71) —	1	SCARRED LUKE (LUTHER CAMPBELL)
34	34	6	CAN'T HANG XSCAPE FEAT, MC LYTE (SO SO DEF/COLUMBIA)	72	61	12	DON'T RUSH SILK (ELEKTRA/EEG)
35	32	37	BEFORE YOU WALK OUT OF MY LIFE MONICA (RDWDY/ARISTA)	73	54	10	NEW YORK, NEW YORK THA DOGG POUND (OEATH ROW/INTERSCOPE)
36	31	18	CALIFORNIA LOVE 2PAC(FEAT. DR. DREAND R. TROUTMAN)(DEATH ROW)	74	-	3	DO YOU KNOW TOTAL (BAD BDY/ARISTA)
37	33	27	NO ONE ELSE TOTAL (BAD BOY/ARISTA)	75	75	3	I DON'T WANNA BE ALONE SHAI (GASOLINE ALLEY/MCA)

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

HOT RAB RECURRENT AIRDI AV

			IIOI IIOD IILUU			
1	1	4	TELL ME GROOVE THEDRY (EPIC)			
2	4	5	WHO CAN I RUN TO XSCAPE (SO SD DEF/COLUMBIA)			
3	_	1	SOON AS I GET HOME FAITH EVANS IBAD BOY/ARISTA)			
4	2	2	HEY LOVER LL COOL J (DEF JAM/MERCURY)			
5	_	1	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA)			
6	5	3	JODECI (UPTOWN/MCA)			
7	3	3	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)			
8	8	21	ONE MORE CHANCE/STAY WITH ME THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)			
9	7	6	WHERE EVER YOU ARE TERRY ELLIS (EASTWEST/EEG)			
10	14	6	STILL IN LOVE BRIAN MCKNIGHT (MERCURY)			
11	6	8	FANTASY MARIAH CAREY (CDLUMBIA)			
12	15	23	WATERFALLS TLC (LAFACE/ARISTA)			
12	10	7	YOU PUT A MOVE ON MY HEART			

	KKE	М	I H	IINPLAY
	14	_	1	DON'T GIVE UP ISLAND INSPIRATIONAL ALL STARS (ISLAND)
	15	19	20	YOU USED TO LOVE ME FAITH EVANS (BAD BOY/ARISTA)
	16	13	10	CRUISIN' D'ANGELO (EMI)
	17	9	3	TONITE'S THA NIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)
	18	20	43	I WANNA BE DOWN BRANDY (ATLANTIC)
	19	16	28	DON'T TAKE IT PERSONAL MONICA (ROWDY/ARISTA)
	20	12	29	CAN'T YOU SEE TOTAL FEAT, THE NOTORIOUS B.I.G. (TOMMY BOY)
1	21	-	13	'TIL YOU DO ME RIGHT AFTER 7 (VIRGIN)
1	22	25	11	ALREADY MISSING YOU GERALD LEVERT & EDDIE LEVERT, SR. (EASTWEST)
1	23	23	11	BROKENHEARTED BRANDY (ATLANTIC)
1	24	21	3	WE GOT IT IMMATURE (FEATURING SMOOTH) (MCA)
1	25	24	49	CREEP TLC (LAFACE/ARISTA)
1		•		

13 10 7 YOU PUT A MOVE ON MY HEART 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.

- 1.2.3.4 (SUMPIN' NEW) (T-Boy, ASCAP/Boo Daddy, ASCAP/Screen Gerns-E-MI, BMI) H.
 1. 5 O'CLOCK, (APAIC, ASCAP/Deez Nutz, ASCAP)
 2. ANT NOBODY/AISSING FOUL (Tyne Baby, BMI/Britise Combs, BMI/E/M Bladswood, BMI/Airth Street Turnet, BMI/Justin Combs, ASCAP/Anni ASCAP) HL
- AIN'T NO LOVE AND HAPPINESS (AlGreen, BMI/Irving, BMI/ID).
- AIN'T NO NIGGA/DEAD PRESIDENTS Gilliulu RMI/Bioole RMD
- AIN'T NO NIGGA/DEAD PRESIDENTS (LILLIL ISW/Bege, EMV)
 AIN'T NO PLAYA GITICH, AMPA, ASSA/Pragi (D. MMWARINF-Tamerlane, BM/Interscope Pearl, BM/I/Anthony Forte, BM/I WEM
 ALL I NEED (Copyright Control)
 ALL THE THINGS (YOUR MAN WON'T DO) (FROM DON'T BE
 A MENACE...) (Facte 2 Black, ASCAP/Tallest Tirse, ASCAP/Althan
- Agenta, ASCAP/RAGiam intl. ASCAP IHL.

 ALWAYS BE, MY BABY SonyAVILLC, BWAYNE, BWASO SO DE,

 ASCAP/RWI April, ASCAP/Ail Keel, ASCAP/Air Control, ASCAP/O/B/O

 Issaf, ASCAP/Ryle Tyme, ASCAP) WithMHL.
- Itself, ASCAPY-Mye I lyrins, ASCAPY WYRWYH.

 THAT (EM April ASCAPY/DA.PP, ASCAP/Multhouse, ASCAP/Saikandra,
 ASCAP/EMIC Cascadida, BM/EMI Bladwood, BM/Almo, ASCAP/MB,
- ASCAP) HL/WBM BRING IT ON (Unadog ASCAP/MCA ASCAP)
- CAN'T BE WASTING MY TIME (FROM DON'T BE A MEN-ACE...) (Motown, BMI/Mass Avenue, BMI/Pol/Gram Int'l BMIWanessa, ASCAP/My Two Sons, ASCAP/Olyde Olis, ASCAP/Mr.Sex,
- BM/Variessa, ASCAP/My Two Sors, ASJAP/Dyte Otis, ASJAP/MY Se ASCAP/EMI Agol, ASCAP H, LMARM

 CAN'T HANG/DO YOU WANT TO (Warner-Tamerlane,
 BM/Bootie-Loo, BM/Bos So Del, ASCAP/BM And, ASCAP/Air Control,
 ASCAP/Top Billin', ASCAP/Boodkyn Based, ASCAP/ WBM

 CARAWAN OF LOVE (WB, ASCAP/III, ASCAP)

 C'MON N' RIDE IT (THE TRAIN) (Ceepi, BM/Sa-vette,
 DMALSide-month CANN.).
- BM/Unichappel, BMI) HL COUNT ON ME (FROM WAITING TO EXHALE) (Ecaf. ATV Songs, BMI/Fox Film, BMI/Nippy, ASCAP/Au
- ASCAP/MSMI
 DOE OR DIE (Life is A Bitch, ASCAP/EMI Blackwood, BMI/Straight
 Cash, BMI/EMI April ASCAP)
 DOIN IT (LL Cool.), ASCAP/Def iam, ASCAP/Sadyah, BMI/EMI
 DOIN IT (LL Cool.), ASCAP/Def iam, ASCAP/Sadyah, BMI/EMI
- Blackwood, BMI/Janice Combs, BMI) HL
- DON'T CRY (SPZ BMD)
- DON'T RUSH (Wokie, ASCAP/Genius, ASCAP/Warner Chappell, BMI)
- VOUNT WANNA LOSE YOU (EMI April, ASCAP/Flyle Tyrne, ASCAP/LBR, ASCAP) H.L. DOUBLE TROUBLE (Misam, ASCAP/Spirres Choice, ASCAP/BDP, CONTROL OF THE CONTROL OF T
- 69 ASCAP/Zomba, ASCAP/Marner-Tarmetlane, BMI/Sorted, BMI/ DOWN LOW (NOBODY HAS TO KNOW) (Zomba, BMI/R Kelly,
- 5 THE EARTH. THE SUN. THE RAIN (Elict Wolf, ASCAP/EMI Vitzin.
- THE EARTH, THE SUM, THE KAIN CLED WORL ASCAPZEN WIGH, ASCAP/Stop Peres (MVC) Crystes (SMPLH/MBM) E.M.B.R.A.C.E. (DA DA DAH DAH) (Organized Noize, BW/Sulf Shit BW/Bg Sey, ASCAP) ENVY/FIREMETER (Lely/Sams, ASCAP/Maurleens, ASCAPZEN April BW/Wh-Tang, BW/Saul Cleo, ASCAPZEN IBladwood, BW/Bug Face ASCAPDER BLEO & BW/Bug Face BW/Bug Face Face BW/Bug Face Fac
- Pie, ASCAP/Ritz Writers, ASCAP) HL

- Pie. ASCAP/Rick Williams. ASCAP) H.
 EVER SINCE YOU WENT AWAY (Nature Boy, ASCAP/Taylor's Dad,
 BIW/Beautial Miess, BIW/Fatz, BIW/PolyCram Int'l, ASCAP)
 EVERYDAY & EVERYNIGHT (Furkmester Piec, BIWM, Byent, BMO
 FASTLOVE (Big Geoff, PRS/Creppel, ASCAP/Beaby Frigers,
 ASCAP/Fredib Dee, BIWLittle Bride, ASCAP)
 FEELS SO GOOO (SHOW ME YOUR LOVE) (Cynthia,
 ASCAP/Fredib Dee, BIWLittle Bride, ASCAP)
 FOR REAL (For, BWIS-Wing, T. ASCAP/Siesz, BIW)
 FU-GEE-LA SCIN/ATV Turnes, ASCAP/Tele San Ko, ASCAP/Diverse
 Creation, ASCAP/Michala, ASCAP/Michight Megret, ASCAP/EMI April,
 ASCAP/Sciesca Remi. ASCAP/Siesca Biw.

 SCAP/Sciesca Remi. ASCAP/Michight Megret, ASCAP/EMI April,
 ASCAP/Sciesca Remi. ASCAP/Siesca ASCAP/Salaam Remi, ASCAP) HL
- ASCAP/Schaam Remi, ASCAP) H.
 FUNNORAMA (Zortha, ASCAP) WBM
 GET MONEY (Bg Ptoppa, ASCAP/Uniteas, BM/EZ Elpee, ASCAP/AFI,
 ASCAP/EMI April, ASCAP/Justin Corths, ASCAP/WB, ASCAP) HL/MBM
 GINE ME THE NIGHT (Rodsongs, ASCAP/Wm, ASCAP) HMM
 HAVE I NEVER (Edd.) BM/Sony/ATV Songs, BMI) HL.
 HAY (Salap, BM/Fitcl, BM/Brighgport, BMI)
 HOOP IN YO FACE (FROM SUNSET PARK) (Cegia, BMI)
 HAMEE (KEEDER) ALOVE, MALTOSHA (SARE) (MBMI) HAMEE

- HOUSE KEEPER (M.O.V., BM//Dorni, ASCAP/Sweetly Melodies,

- ASCAP)
 HOW DO YOU TELL THE ONE (SanyATVSongs, BM/Ecaf, BM)
 HUSTLER'S THEME (Probons, ASCAP/Next Level Groove,
 ASCAP/Next Payaz, ASCAP/Memer-Tamestere, BM) WBM
 1 DON'T WANNA BE ALONE (Music Corp. Of America, BM/Cameo
 Appearance By Parnses, BM/Warnay, BM/MCA, ASCAP/GSpot,
 BM/Ygpath, ASCAP) H.

 BM/Typath, ASCAP IN Y KINEW, MG, ASCAP/AGMyrus/Payler, ASCAP,
 BM/Typath, ASCAP IN Y KINEW, MG, ASCAP/AGMyrus/Payler, ASCAP,
 BM/Typath, ASCAP IN Y KINEW, MG, ASCAP/AGMyrus/Payler, ASCAP,
 BM/Typath, ASCAP,
 BM/Typath, ASCAP,
 BM/Typath, ASCAP,
 BM/Typath,
 BM/Typ
- IF HEADZ ONLY KNEW... (KL, ASCAP/Kenny Parker, ASCAP)
 I GIVE IN (Bobby Caldwell, BW/The Music Force, BW/Full Force,
- ASCAP!
 IMISS YOU (COME BACK HOME) (FROM NEW YORK
 UNDERCOVER) (EM April ASCAP/E-Z-Duz-It, ASCAP/MB,
 ASCAP/Evelle, ASCAP) HL/MBM
 IN THE HOOD (Check Man, ASCAP/Todar, ASCAP/Ness, Nith) &
- Capone, ASCAP/Warner Chappell, ASCAP)

 1 WILL SURVIVE (PolyGram Int), ASCAP/Perren-Vibes, ASCAP) HL

- 1 WILL SURVIVE (PolyGram Intl, ASCAP/Peren-Vibes, ASCAP) H
 JESUS TO A CHILD (Dick Leahy, ASCAP/Crappel, ASCAP) WBM
 JOURNEY (Diggly's, ASCAP/Saadiq, BM)
 KEEP ON, KEEPIN' ON (FROM SUNSET PARK) (So So Def,
 ASCAP/EM, AGNI, ASCAP/Brookyn Based, ASCAP/Top Blin',
 ASCAP/Mijac, BM/Warner-Tamerlane, BMI) HL/WBM
 KEEP TRYIN' (Biza's Mide, ASCAP/Croux PR, ASCAP/Almo,
 ASCAP/Izop, BM/Sony/ATV Songs, BMI) HL/WBM
 KISSIN' YOU (Jam Stack IL BM/Triy IL BM/Brisong, ASCAP)
 LDN (Ab Land ASCAP) (ASCAP)
- LADY (Ah-choo, ASCAP/12:00 AM, ASCAP/Rhythm, ASCAP/PolyGram
- Int. Ascap)
 Let Me Clear My Throat (CLR Ascap)
 Let's Lay Together (From Don't Be a Menace...)
 (Comba, BM/R/Kab), BM/D WEM
 LIVE AND DIE FOR HIP HOP (EM April Ascap), So Del,
 ASCAP/Crabiade Sky, Ascap/MB, Ascap/Air Control, Ascap/Ferizalire, ASCAP) WBM/HL
- MOTHER'S PRAYER (Out Of This World, ASCAP)
- MOTHER'S PHAYEM (ULCUTINS WOOL ASCJAF)
 MR. I.GE CREAM MAN (Burin Abe, EMVER, P. BMO)
 NASTY DANCER/WHITE HORSE (Olic EM/Mote, More & Noke,
 BW/Sartor, BW/WB, ASCAP) WEN
 NEVER TOO BUSY (WB, ASCAP) Shore Jam, ASCAP/Ness, Nithy &
 Capture, ASCAP/Young Legent, ASCAP/Shore Sam, ASCAP/Ness, Nithy &
 Capture, ASCAP/Young Legent, ASCAP/Chrysalis, ASCAP,
 NOBODY KNOWS (Ide Strade, BW/SBITShit, BM/D/Jan, BM) CLM
 NOBADE CARRISES (DA) Captured (ASCAP/DRISS Strade)
 NOBADE CARRISES (DA) Captured (ASCAP/DRISS Strade)
- NO MORE GAMES (PolyGramInt'), ASCAP/Freekie Smoke
- NU MURIE GAMES, FrbyGram Intl, ASZAP/Freekie Snobe
 Gangsta's, ASCAP/Jurideas, BM/Clark's True Furik, BM/Music Corp. Of
 America, BM/Four Knights, BM/D H.
 NO ONE ELSE, Cumping Bean, BM/Justin Combs, ASCAP/EMApril,
 ASCAP/Stelle, ASCAP/EDP, ASCAP/Zomba, ASCAP/Air Combol,
 ASCAP/MB, ASCAP) FIL/MBM/
 NOT CON' CRY (FROM WARTING TO EXHALE) (Eczf,
 BM/Schyn/MJY, Gyrse, BM/Ser-Fahr, BM/DWRM)
- BMVSanv/ATV Sanes, BMVFax Film, BMD WBM ONE FOR THE MONEY (Zomba, BM/Horace Brown,
- BMI/Lanoma, ASCAP/EMI April, ASCAP/Robert G. Graham, ASCAP/141-131, ASCAP/Justin Combs, ASCAP/Alvin Toney, ASCAP/141-131, ASCAP/JUSBIT COTIDE, ASCAP/AWIT TO THE, ASCAP) HL/MBM THE ONE (Cognits-EMI, ASCAP/Soreen Gents-EMI, BMI/Wanner
- OREGANO FLOW (Pubhowyalike, BMI/Zomba, BMI)

Billboard.

Hot R&B Singles Sales

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	34	20	FU-GEE-LA FUGEES (RUFFHOUSE/CDLUMBIA)
0		1	THA CROSSROADS BONE THUGSNIHARMONY (RUTHLESS) 1 wkat No. 1	(39)		1	FASTLOVE GEORGE MICHAEL (DREAMWORKS/GEFFEN)
2	1	4	YOU'RE THE ONE SWV (RCA)	40	32	11	STAIRWAY TO HEAVEN PURE SOUL (STEP SUN/INTERSCOPE)
3	5	9	KEEP ON, KEEPIN' ON MC LYTE FEAT. XSCAPE (FLAVOR UNIT/EASTWEST)	41	35	7	MR. ICE CREAM MAN MASTER P (NO LIMIT/PRIDRITY)
4	3	6	ALWAYS BE MY BABY MARIAH CAREY (COLUMBIA)	42	44	6	LET'S LAY TOGETHER THE ISLEY BROTHERS (ISLAND)
5	2	11	DOWN LOW (NOBODY HAS TO KNOW) R. KELLY FEATURING RONALD ISLEY (JIVE)	43	39	10	CAN'T HANG/DO YOU WANT TO XSCAPE FEAT, MC LYTE (SO SO DEF/COLUMBIA)
6		1	YOU MONIFAH (UPTDWN/UNIVERSAL)	(44)	67	2	TRES DELINQUENTES DELINQUENT HABITS (PMP/LDUD/RCA)
7	4	12	5 O'CLOCK NDNCHALANT (MCA)	(45)	53	3	I DON'T WANNA BE ALONE SHAI (GASOLINE ALLEY/MCA)
8	6	14	ALL THE THINGS (YOUR MAN WON'T DO) JOE (ISLAND)	46	41	9	SCENT OF ATTRACTION PATRA DUET WITH AARON HALL (550 MUSIC)
9	7	10	DOIN IT LL COOL J (DEF JAM/MERCURY)	47	49	3	LET ME CLEAR MY THROAT DJ KOOL (CLR)
10	8	10	WOO-HAH!/EVERYTHING REMAINS RAW BUSTA RHYMES (ELEKTRA/EEG)	48	45	5	NO MORE GAMES SKIN DEEP (LOOSE CANNON/ISLAND)
11	10	7	RENEE LDST BOYZ (ISLAND)	49	48	6	HOOP IN YO FACE 69 BDYZ (FLAVOR UNIT/EASTWEST/EEG)
12	9	15	A THIN LINE BETWEEN LOVE & HATE H-TOWN (JAC-MAC/WARNER BROS.)	50	52	15	NASTY DANCER/WHITE HORSE KILO (WRAP/ICHIBAN)
(13)	19	2	KISSIN' YOU TOTAL (BAD BDY/ARISTA)	51	38	11	ALL I NEED JESSE POWELL (SILAS/MCA)
14	11	13	I WILL SURVIVE CHANTAY SAVAGE (RCA)	52	-	1	MOTHER'S PRAYER PDPPA DOO (CRITIQUE)
15	12	8	COUNT ON ME WHITNEY HOUSTON & CECE WINANS (ARISTA)	53	43	9	ENVY/FIREWATER FAT JOE (VIOLATOR/RELATIVITY)
16)	17	2	PLEASE DON'T GO	54	47	20	WHERE DO U WANT ME TO PUT IT SOLD (PERSPECTIVE)
17	13	11	LADY D'ANGELD (EMI)	(55)	66	2	THE EARTH, THE SUN, THE RAIN COLOR ME BADD (GIANT/WARNER BROS.)
18	14	15	WHO DO U LOVE DEBORAH COX (ARISTA)	56	60	2	IF HEADZ ONLY KNEW HEATHER B. (PENDULUM/EMI)
19	16	4	SCARRED LUKE (LUTHER CAMPBELL)	57	57	8	DON'T RUSH SILK (ELEKTRA/EEG)
20	15	10	1,2,3,4 (SUMPIN' NEW) COOLIO (TOMMY BOY)	58	46	11	AIN'T NO PLAYA RAPPIN' 4-TAY (CHRYSALIS/EMI)
21)	20	9	AIN'T NO NIGGA/DEAD PRESIDENTS JAY-Z FEAT. FOXXY BROWN (ROC-A-FELLA/FREEZE)	59	-	1	E.M.B.R.A.C.E. (DA DA DAH DAH) SOCIETY DF SOUL (LAFACE/ARISTA)
22	18	22	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)	60	69	2	I GIVE IN BOBBY CALDWELL (SIN-DROME)
(23)	40	9	EVER SINCE YOU WENY AWAY ART N' SOUL (NATURE BOY/BIG BEAT/ATLANTIC)	61	55	10	SET U FREE PLANET SOUL (STRICTLY RHYTHM)
24	24	5	DON'T WANNA LOSE YOU LIONEL RICHIE (MERCURY)	62	51	8	FEELS SO GOOD (SHOW ME YOUR LOVE LINA SANTIAGO (GROOVE NATION/UNIVERSAL
(25)	25	9	C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S (QUADRASOUND/BIG BEAT)	63	-	24	EXHALE (SHOOP SHOOP) WHITNEY HOUSTON (ARISTA)
26	21	10	SOUL FOOD GOODIE MOB (LAFACE/ARISTA)	64	42	14	CAN'T BE WASTING MY TIME MONA LISA FEATURING LOST BOYZ (ISLAND
27	26	5	AIN'T NOBODY/KISSING YOU FAITH EVANS (BAD BOY/ARISTA)	65		1	HOUSE KEEPER MEN OF VIZION (MJJ/550 MUSIC/EPIC)
28	23	5	ONE FOR THE MONEY HORACE BROWN (MOTOWN)	66		1	OREGANO FLOW DIGITAL UNDERGROUND (CRITIQUE)
29	29	3	LIVE AND DIE FOR HIP HOP KRIS KROSS (RUFFHOUSE/COLUMBIA)	67	56	8	WHY YOU TREAT ME SO BAD SHAGGY FEAT. GRAND PUBA (VIRGIN)
30	37	2	THE WORLD IS A GHETTO GETO BDYS (RAP-A-LOT/NOO TRYBE/VIRGIN)	(68	72	2	BRING IT ON KINO WATSON (COLUMBIA)
31	27	20	SITTIN' UP IN MY ROOM BRANDY (ARISTA)	69	58	7	SCANDALOUS THE CLICK (SICK WID' IT/JIVE)
32	31	14	GET MONEY	70	54	24	ONE SWEET DAY MARIAH CAREY & BOYZ II MEN (COLUMBIA
33	22	22	JUNIOR M.A.F.I.A. (UNDEAS/BIG BEAT/ATLANTIC) NO ONE ELSE TOTAL (BAD BOY/ARISTA)	71	61	30	BEFORE YOU WALK/LIKE THIS AND.
34	30	16	NOT GON' CRY	(72	-	2	PO PIMP
35	28	8	MARY J. BLIGE (ARISTA) SLOW JAMS O JONES SEAT, DARVENCE & TANKA (OM/SET)	73	59	39	GANGSTA'S PARADISE
(36)	36	8	Q. JONES FEAT. BABYFACE & TAMIA (QWEST) SHADOWBOXIN' CENTRE OF A FEAT A METHOD MAN (CEFFEN)	(74	-	1	TOUCH ME, TEASE ME
37	33	9	HAVE I NEVER	75		1	NEVER TOO BUSY
	_		A FEW GOOD MEN (LAFACE/ARISTA) with the greatest sales gains. © 1996 Billt		1	_	Inications and SoundScan, Inc.

- PERFECT MATCH (Rough Beat, ASCAP/Scripts And Scrolls, BMI) PHYSICAL FUNK (Geto Iam, ASCAP/All Int, ASCAP/Chysalis,
- PLEASE DON'T GO (Zomba, BMI/Hookman, ASCAP) WBM
- PLEASE DON'T GO Corriba, BM/Hodornan, ASCAP) WBM
 PO PIMP (Cheatics Way, ASCAP)
 RENEE (FROM DON'T BE A MENACE...) (Lost Boyz.
 ASCAP/Maressa, ASCAP/My Two Sorts, ASCAP/Cycle Ois.
 ASCAP/Mares, ASCAP/PM, FWO Sorts, ASCAP/PCycle Ois.
 ASCAP/Mares, ASCAP/PM, AFT, ASCAP/PMe Tyrre, ASCAP) WBM/H.
 SCANDALOUS (Zorriba, BM/E-40, BM/B-Legi, BM/IO-Shot,
 BM/Sigs T, BM/Sorgs Of Lastrada, BM/Saja, BM/I) WBM
 SCARPER (LOV Deen Sort He BM)
- SCARRED (LCM Deep South, BMI)
- SCENT OF ATTRACTION (Zornba, ASCAP/Aunt Hilda ASCAPAtharatmy ASCAP/Jammn ASCAPAMCA ASCAP) WRM SET U FREE (Nadine Renee, BMI)
- VBOXIN' (Careers-BMG, BMI/Ramecca, BMI/PolyGram Int'l,
- STRADUMBOUNT (CARREST-EMIL, BINVINGTRECO, BINVINGTAN ASCAP,CZA, ASCAP) HL.
 SITTIN' UP IN MY ROOM (FROM WAITING TO EXHALE)
 (Ecal, BM/SonyATV Songs, BM/Fox Firt, BM) WBM
 SLOW JAMIS (Rodsongs, ASCAP/Almo, ASCAP) WBM
- SOAKIN' WET (Dazzee-P. BMD
- SOUL, FOOD (Onzanized Noize, BMI/Shiff Shirt, BMI/Goodie Mob. SOUL POOD (Ulga azal hole, pow/sour sint, privocube initia), BM/Bg Sey, ASCAP)

 SPACE AGE (Money-N-Poolet, ASCAP)

 STAIRWAY TO HEAVEN (Mighty Three, ASCAP) WBM

 THA CROSSROADS (Ruthless Attack, ASCAP, MbM

 THA CROSSROADS (Ruthless Attack, ASCAP) Thug, ASCAP (MbM)

 THA CROSSROADS (Ruthless Attack, ASCAP) Thug, ASCAP (Ruth

- ASCAP/Dollarz-N-Sense, BMI/Keenu, BMI/Donkhris, BMI)
 A THIN LINE BETWEEN LOVE & HATE (FROM A THIN
- LINE...) (Cotilion, BM/Win Or Lose, BM/Warner-Tamerlane, BMD 95 THIS IZ REAL (Blacknyasia, BMI/Rugged Child, ASCAP/Colgern

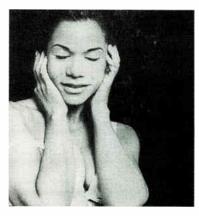
- EMI, ASCAP)
 ...TIL THE COPS COME KNOCKIN' (Sony/ATV LLC,
- BM/Muszewell, ASCAP/Cian Zmira, ASCAP/)
 TOUCH ME TEASE ME (Copyright Contro/MCA, ASCAP/Chyna Doll, ASCAP/Cummin At Ya, ASCAP/Marner Chappell, ASCAP/Zomba,
- ASCAP)
 TRES DELINQUENTES (Memory Lost, ASCAP)Black Wax,
 ASCAP/Graveyard Shilt, ASCAP/Aimo, ASCAP) WBM
 UKNOWHOWWEDU (Rad Handed, ASCAP)
 VISIONS OF A SUNSET (FROM MR. HOLLAND'S OPUS)
 Charles Delich (Ballicaire) Black Lord

 Charles Delich (Ballicaire) Black Lord

 Black Lor
- (Shawn Patrick, BMI/Ensign, BMI/Songs Of PolyGram, BMI) HL. WHAT DID I DO TO YOU? (Two Tuff-Enuff, BMI/EMI Blackwood,
- BMI/More Than A Tea Party, BMD WHERE DO U WANT ME TO PUT IT (EM Acril ASCAP/Flyle
- WHERE DO D WANT IME TO PUT I CENTRIA SSCAP/AYE
 Tyme, ASCAP/EM Blackwood, BIM/Help The Bear, BIM)
 WHO DO U LLOVE, (MCA ASCAP/At & Rhythm, ASCAP/Zomba,
 ASCAP/Gradington, ASCAP) WBM/HL
 WHIT YOU TREAT ME SO BAD (Livingston, ASCAP/Bob Marley,
 ASCAPD-But ASCAP/Bob Marley,
 ASCAP But ASCAP But ASCAP/Bob Marley,
 ASCAP But ASCAP Bu
- ASCAP/Rushtown, ASCAP/Songs Of PolyGram, BMI)
 WIND BENEATH MY WINGS (Warner House of Music, BMI/WB
- Gold ASCAP) WBM WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING
- WOU-INVIEW TO ALL IN CHECKYEVERY THING REMAINS RAW (TZeir), BM/Satiyahs, BM/EM Blackwood, BM/Janice Combs, BM/J H. THE WORLD IS A GHETTO (Far Out, ASCAP/Pbl/Garm, ASCAP) H.
- YOU'RE THE ONE (AI's Street, ASCAP/Almo, ASCAP/
- Sailandra, ASCAP/One Ole Ghetto Ho, ASCAP/WB, ASCAP/ Wonder Woman Sings, ASCAP/Warner Chappell, PRS) WBI/
- YOU Soul On Soul ASCAP/EMI April ASCAP/Three Boyz From Ne

Daphne Gets New Lease On Her Career With 'Rent'

DAPHNE is ready to dish on herself-and, honey, there are some tales to be told. Life is taking the woman who now professionally carries her full name, Daphne Rubin-Vega ("Not to be confused with Olivia Newton-John," she chuckles), on quite a ride these days. Thanks to her deservedly acclaimed performance in the Broadway show "Rent," the sometime club vixen is hurling over the threshold of stardom—an experience she is still trying to comprehend.



DAPHNE

"It's such a deep time," she says, almost gasping at the weight of it all. "All of a sudden the stakes are mad-high. But it's cool. Some people work their whole lives for this kind of chance, and I'm up for the challenge. But it's weird sometimes. If I actually take a moment to sit still and think about my life, I can almost feel this incredible sense of change gestating inside my body.

Interestingly, the New York-bred artist was initially not sure she wanted to be in the show, an update of Puccini's opera "La Bohème" (Billboard, April 27, 1996). At the time of casting, she was riding a club wave with worldwide hits "I Found It" and "Change" on Maxi Records and enjoying saucy film parts that included a role in "I Like It Like That." She says she was on a slow-building roll that suited her just fine.

'Musical theater was cute when I was a kid, but the idea of doing it now seemed corny to me," she says, noting her origi-



by Larry Flick

nal intention to keep her budding acting career separate from singing. "To be honest, I had no interest in doing someone else's music.

Her agent's prodding eventually prevailed, and she joined a workshop developing the piece, written by the late composer Jonathan Larson, who died of an aortic aneurysm shortly before the show's first performance. "Once I truly listened to the music, I fell in love with it," she says. "It's really a magical piece of work. And Jonathan was supportive of me going off and expressing and interpreting the music from my heart."

And that is when the ride began. An off-off-Broadway run of "Rent" earlier this year for New York's East Village elite sparked raves that made seemingly impossible comparisons to modern stage classics such as "Hair"—not to mention endless notations of Rubin-Vega's standout performance. The beckon of Broadway had her twitchy with fear.

'No other show has ever expressed the lives that we live-the colors, the excitement, the health amidst the disease-and I was afraid that there was going to be compromise that would tarnish all of that," she says. "But I'm proud and relieved that not a thing about the show has changed. It has turned out to be a simple matter of the ministry moving to a bigger church."

With the bigger church comes increasingly larger trappings that now include high-powered management by Ramon Hervey, who can take a bow for his sizable role in Vanessa Williams' ascension to multiplatinum sales status, and a battery of people focused on fulfilling Rubin-Vega's every need and

"You know, I can't even smell myself anymore," she says with a crackling laugh. "I've got to be shameless and comical about all of the furor; otherwise, I'll lose my mind."

Once some of the the furor dies down, Rubin-Vega is anxious to resume her own music. But do not expect her to duplicate the sound of past hits-"Rent" has had too profound an effect on her to allow such revisitation.

"I thought the album was done, and then I discovered all of this new fierceness in my voice because of 'Rent,' " she says proudly. "I sing my ass off every night, and I've acquired this grit. My writing is also changing. My next move is to incorporate the newness of my voice into my music and all of the fresh ideas that this whirlwind has triggered in my mind. I haven't thrown out my old stuff completely, but I'm definitely changing some of it—which pretty sums up the way I'm trying to live my life these days.'

SHE'S BACK: When Cher hopped aboard the first musical train out of clubland following her mid-'70s disco hits "Take Me Home" and "Hell On Wheels," we did not think she would ever darken a dancefloor again. After all, the chameleon-like performer has not been silent regarding her displeasure with that era of her career. But here she comes again, shimmying up a ferocious groove storm with "One By One," the fine first single from her Reprise debut, "It's A Man's World."

Originally produced by Stephen Lipson, the tune has been smartly refashioned from its somewhat inaccessible rock/AC sound into an urbanized dance shuffler by rising Los Angeles producer Sam Ward, who also reconstructed three other cuts on the U.S. pressing of the album. Given a surprisingly soulful, falsetto-flavored performance to work with, Ward clearly had a field day layering crisp jeep rhythms and cushiony synths beneath the song's warm "we gotta love one another" refrain. The vibe he has created here should sit reasonably well next to some of the more funky fare on radio right now.

As import hounds already know, Junior Vasquez took "One By One" into the tribal-house realm, injecting a festive barrage of sound effects and percussion. (Are those really cow bells we hear during the first breakdown?) Jocks who have not already picked up the two-month-old U.K. 12-inch will find this an essential programming choice, while importsavvy spinners may find renewed interest in the record via a forthcoming second set of mixes. The producer of those new versions is still to be determined.

It's good to have Cher back among the divas who make us sweat. Few can simultaneously work sequins, feathers, and leather quite as well.

WHILST we are hanging on a Warner Bros.-related tip, the finishing touches are being put on a deal for WB subsidiary Kinetic Records to issue music from Paul Oakenfold's oh-so-hot Perfecto Records. The U.K. label has a deliciously innovative artist roster featuring producer/musician Brian "B.T." Transeau and ethereal vocalist Grace, among numerous others. As with all Kinetic projects. Reprise staffers will likely handle promotion and marketing chores for the releases resulting from this venture. Transeau's eponymous album and the Wild Colours single "Dreams" could be available in the States as soon as July.



Divas On The Ball. EightBall artist Joi Cardwell, center, chills backstage at S.O.B.'s in New York following a gig opening for jazz/funk chanteuse Maysa. Cardwell is now in Japan promoting "You Got To Pray," which is one of several interesting new singles from EightBall this season. In the coming weeks, the label will also offer the NRGetic "Mr. Fantasy" by Johnny Hanson, the acid-jazz-spiced "Missions For Money" by Peace Bureau, and the soulful "Holiday" by Glen Toby Pictured with Cardwell, from left, is bandmate Stephanie McKay and Champion artist Sandy B., whose current 12incher, "Make The World Go Round," is No. 1 this week on the Hot Dance Music/Club Play chart.

We cannot wait!

Madonna's take on the Rose Royce chestnut "Love Don't Live Here Anymore" (Maverick/Warner Bros.) sure has gotten its share of recent remixes. Although we are still feeling most connected to the languid R&B tone of the SoulShock & Karlin version, we sure were grinning from ear to ear after our first encounter with Marcus Schulz's bumpin' house mixes. He has done an excellent job pairing her sweetly theatrical ballad vocal with an appropriately NRGetic beat that is embellished with vibrant organ lines and blippy synth effects. When combined, these keyboard lines add up to a very pastel, tea-danceready twirler. His five mixes lean largely toward the middle of the club road, though harder heads should investigate the Early Morning dub for a little underground comfort.

Schulz's interpretations of "Love Don't Live Here Anymore" are out on promotional 12-inch and CD promos on Monday (6). Release beyond clubs and radio is still under discussion. Sure would be wise to give La M's many dance-rooted disciples a chance to purchase this cutie.

BEYOND THE GROOVE: Next time you encounter an industry colleague spouting off about how dance music has no real sales power, add the ongoing success of Planet Soul to your silencing ammunition. The Strictly Rhythm act's debut single, "Set U Free," was certified gold by the Recording Industry Assn. of America this month. The association cites nationwide movement of 650,000 units for the club anthem, while Sound-Scan reports sales of 355,000. The difference between the two figures is due to the fact that the RIAA combines sales and shipment in its tallies, while Sound-Scan accounts only for sales scanned by its reporting retail outlets.

Pondering Planet Soul's success, along with the recent certification of "Be My Lover" by Logic/RCA duo La Bouche and "Missing" by Atlantic's Everything

But The Girl, all we can do is imagine the mainstream impact dance music would enjoy if the majors actually focused more than cursory attention on the

genre. When does the revolution begin? Producer Tony Moran is apparently feeling lucky. He continues to log production hours on future albums by Robin S., K-7, and Cynthia, and he is forming Rhythm Associated Music, an indie dance label. He dives into this new venture with rising fellow producer Ronnie Ventura. Although the label is not yet fully staffed, former Maxi Records staffer Danny Conniglio is in place as the label's promoter and A&R rep. RAM takes its maiden voyage into club waters on Tuesday (7) with "It Feels Like Love" by New Religion Featuring Dian Sorrel, a jam produced by Moran and remixed by Ventura.



Billboard. Dayce **CLUB PLAY**

1. TAKE ME HIGHER XLR8 STRICTLY

- 2. JAZZ IT UP THE ERICK MORILLO
- 3. FOR THE LOVE OF YOU JORDAN HILL ATLANTIC

 4. WRONG EVERYTHING BUT THE GIRL
- 5. ALWAYS THERE INCOGNITO MALKIN'

MAXI-SINGLES SALES

- SEXUALITY K.D. LANG WARNER BROS.
- MOVIN' UP DREAMWORLD RC NEVER TOO BUSY KENNY LATTI-
- LOOKING AT YOU SUNSCREEM
- 5. QUE RITMO FUTURE OF SOUND QPM

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

Billboard

oard HOT DANCE MUSIC

			_	CLUB PLA	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	OF DANCE CLUB PLAYLI TITLE LABEL & NUMBER/DISTRIBUTING LABEL	
- >	>	144	70	* * * No. 1 * *	
1	1	2	7	MAKE THE WORLD GO ROUND CHAMPION 322	2 weeks at No. 1 SANDY B.
2)	3	4	8	SUNDAY AFTERNOONS KRASNOW PROMO/MCA	VANESSA DAOU
3)	- 6	13	5	ONE MORE TRY CHAMPION 64528 RCA	KRISTINE W.
4)	5	7	7	SEXUALITY WARNER BROS. 43676	◆ K.D. LANG
5	2	1	8	THE SOUND LOGIC 59039	X-PRESS 2
6)	8	18	5	MOVIN' STRICTLY RHYTHM 027	MONE
7	4	3	9	SWEET DREAMS RCA 64504	◆ LA BOUCHE
8	13	27	4	CAN'T STOP LOVE JELLYBEAN 2509	SOUL SOLUTION
9	14	22	5	MIGHTY POWER OF LOVE FREETOWN IMPORT	LEEE JOHN
10	11	14	19	TELL IT TO MY HEART ARISTA PROMO	TAYLOR DAYNE
11)	17	26	5	WHAM BAM VIRGIN UNDERGROUND 3853*VIRGIN CAN	DY GIRLS FEAT. SWEET PUSSY PAULINE
12	10	5	10	WHAT A SENSATION MAW 0005 STRICTLY RHYTHM	KENLOU
13)	25	39	3	REACH EPIC 78, 86	◆ GLORIA ESTEFAN
14	9	9	10	STRANGE WORLD RCA 64371	◆ KE
15)	29	42	4	AMERICA (I LOVE AMERICA) SUGAR DADDY 004	◆ FULL INTENTION
16)	20	24	7	YOU'LL NEVER FIND MUSIC PLANT 032	MEECHIE
17)	24	35	4	DIRTY LOVE REPUBLIC 0002	◆ LONNIE GORDON
18	19	20	7	VICIOSA ZYX 8078 SU	ENO LATINO FEATURING VALERIA VIX
19	23	31	5	LOVE CAN CHANGE IT VIRGIN UNDERGROUND 38538/VIRGIN	FRANKIE KNUCKLES FEAT. ADEVA
20	7	6	10	HYPER-BALLAD ELEKTRA 66043/EEG	◆ BJORK
21)	32	50	3	STOPGO MOONSHINE MUSIC 88430	D'STILL'D
22	12	10	9	LOVE HAS NO NAME REPRISE 43644	BABBLE
23)	28	36	4	1979 VIRGIN 38541	◆ SMASHING PUMPKINS
24	18	8	11	FEELS SO GOOD (SHOW ME YOUR LOVE) GROOVE NATION 56004 U	NIVERSAL ◆ LINA SANTIAGO
25	15	12	8	LAND OF DREAMING CLUB ZONE IMPORT	MASTERBOY
				* * * Power Pick	
26)	40		2	CHILDREN ARISTA 1-3007	◆ ROBERT MILES
27	16	15	10	INSIDE OUT 550 MUSIC 78233/EPIC	◆ CULTURE BEAT
28)	39	48	3	THE CAPTAIN OF THE SHIP LOGIC 59038	◆ RATPACK
29)	44		2	THEME FROM MISSION: IMPOSSIBLE MOTHER 576671/ISLAND	◆ LARRY MULLEN AND ADAM CLAYTON
30	22	19	8	OOH BOY ARISTA 1-2983	REAL MCCOY
31	21	11	15	GIV ME LUV YOSHITOSHI 005	ALCATRAZ
32	27	17	10	REACHIN' JELLYBEAN 2508	INSTINCT
33	33	37	6	DO WHAT'S GOOD FOR ME RADIKAL 15569/AVEX-CRITIQUE	◆ 2 UNLIMITED
34	38	47	10	NO REASON TO CRY QPM 2502/PROFILE	JUDY TORRES
35	30	23	9	REAP (WHAT YOU SOW) SOUND PROOF IMPORT/MCA	VERNESSA MITCHELL
36)	47	i in-	2	REACH HIGHER CUTTING 370	UNKNOWN SOCIETY
37	31	_30	7	A MYSTICAL JOURNEY CLEAR MUSIC 1111	GALAXY PEOPLE
38	35	34	6	I NEVER NEEDED INTERHIT 10159	ALEXIA PHILLIPS
39)	46	-	2	NEVER STOP SUB-URBAN 22	REFLEXION FEAT. LAURA ALFORD
40	37	40	6	I WILL SURVIVE EMI IMPORT	◆ DIANA ROSS
41)	NE	w Þ	1	★ ★ HOT SHOT DEE	BUT ★ ★ ★ DISCO INCORPORATED
42	43	45	4	THINK TWICE NEXT PLATEAU 1448	ALANA DANTE
43)	_	w Þ	1	CHECK THIS OUT MAXI 2036	CEVIN FISHER
44)	_	w Þ	1	THEY DON'T CARE ABOUT US EPIC 78212	◆ MICHAEL JACKSON
45)	-	w Þ	1	SHE'S SO HEAVY AKA I WANT YOU GIANT STEP/IMPULSE! 307	4 GRP GROOVE COLLECTIVE
46)	_	w Þ	1	REMEMBERING THE FIRST TIME EASTWEST PROMO/EEG	◆ SIMPLY RED
47)	+	w Þ	1	I CRY ISLAND 581443	♦ BASS IS BASE
48)	-	w Þ	1	AS I WATCH & DANCE ICHIBAN 355	TIA
49	26	25	14	LIGHT YEARS WORK 78077 COLUMBIA	◆ JAMIROQUAI
	1	-	-		

. X	- X	KS	WKS. ON CHART	MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan ** TITLE TITLE AREL ** NUMBER PRINCED BUILDING** LAREL ** AREL ** NUMBER PRINCED BUILDING** LAREL ** AREL ** A
THIS	LAST	2 WKS AGO	WKS	TITLE LABEL & NUMBER/DISTRIBUTING LABEL ARTIST
1	1	l	9	* * * NO. 1 * * * AIN'T NO NIGGA'DEAD PRESIDENTS (M) (I) (XX ROC. A FELLAFREZIE S 32.33) PRIORITY 4 weeks at No. 1 JAY-Z FEAT FOXXY BROWN
(2)	17	26	9	* * * GREATEST GAINER * * * KEEP ON, KEEPIN' ON (T) (X) FLAVOR UNIT/EASTWEST 66044/EEG
3	2	2	4	YOU'RE THE ONE (T) RCA 64515 ◆ SWV
4	12	16	6	ALWAYS BE MY BABY (M) (T) (X) COLUMBIA 78313 ◆ MARIAH CAREY
5	3	3	10	WOO-HAH!! GOT YOU ALL IN CHECK/EVERYTHING REMAINS RAW (MICT) (X) ELEKTRA 660500 €53 ◆ BUSTA RHYMES
6	5	7	10	5 O'CLOCK (M) (T) (X) MCA 55076 ◆ NONCHALANT
7	4	4	11	DOWN LOW (NOBODY HAS TO KNOW) (M) (T) (X) JIVE 42372 ◆ R. KELLY FEAT. RONALD ISLEY
(8)	7	5	7	SWEET DREAMS (T) (X) RCA 64504 ♦ LA BOUCHE
(9)	9	8	9	LET ME CLEAR MY THROAT (T) (X) CLR 5218 DJ KOOL
10	6	11	8	RELEASE ME (T) (X) UPSTAIRS 0115 ANGELINA
				* * * HOT SHOT DEBUT * * *
(11)	NE	u b	1	THE 13TH (X) FICTION/ELEKTRA 66036/EEG THE CURE
(12)	NE	_	1	MAKE THE WORLD GO ROUND (T) (X) CHAMPION 322 SANDY B
(13)	NE		1	
(14)	NE\		1	YOU (1) UPTOWN 56001/UNIVERSAL → MONIFAF THEME FROM MISSION: IMPOSSIBLE (1) MOTHER 57667 LISLAND → LARRY MULLEN AND ADAM CLAYTON
15	13	13	3	LIVE AND DIE FOR HIP-HOP (T) (X) RUFFHOUSE 78271/COLUMBIA • KRIS KROS
(16)	24	15	15	WHO DO U LOVE (M) (T) (X) ARISTA 1: 2943
17	14	9	8	RENEE (M) (1) ISLAND 854585
18	10	14	7	FEEL THE MUSIC (T) (X) STRICTLY RHYTHM 1243C PLANET SOUL FEAT. BRENDA DE
19	11	10	10	1, 2, 3, 4 (SUMPIN' NEW) (I) TOMMY BOY 721
20	8	6	8	DOIN IT/I SHOT YA (I) DEF JAM 576121 MERCURY • LL COOL
		0	-	
21)	20	24	2	C'MON N' RIDE IT (THE TRAIN) (M) (T) (X) QUADRASQUIND/BIG BEAT 9565 L'ATLANTIC QUAD CITY DU'
22 (23)	19	24	16	FEELS SO GOOD (SHOW ME YOUR LOVE) (T) (X) GROOVE NATION 56004/UNIVERSAL ◆ LINA SANTIAGO BIO NOVO SEALUDINO MORD SEE
	29	41	3	RECOGNIZE AND REALIZE (T) TOMMY BOY 725 BIG NOYD FEATURING MOBB DEEL
24	22	27	8	LADY (M) (T) (X) EMI 58532
25	16	12	33	SET U FREE (T) (X) STRICTLY RHYTHM 12435 PLANET SOU
26	39	18	4	REACH (T) (X) EPIC 78286 ◆ GLORIA ESTEFAI A LIGHBOUT PROMITE
27	18	21	7	ONE FOR THE MONEY (M) (T) (X) MOTOWN 86D501
28	45	32	3	TRES DELINQUENTES (T) LOUD 64525/RCA ◆ DELINQUENT HABIT:
29	26	17	24	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG ◆ BILLIE RAY MARTIN EVERYDAY & EVERYNIGHT (T) (X) LOUID 64527/RCA ◆ YVETTE MICHELL!
30	15	17	12	
(31)	43	37	11	I WILL SURVIVE (T) (X) RCA 64491
32	30	23	20	FU-GEE-LA (M) (T) (X) RUFFHOUSE 78194/COLUMBIA ◆ FUGEE
33	28	19	11	LUCKY LOVE (M) (T) (X) ARISTA 1-2980 ACE OF BAS
34	37	22	27	BE MY LOVER (T) (X) RCA 64445
35	25	38	4	THE MAD SCIENTIST (T) WILD PITCH 22215/GEFFEN ◆ LARGE PROFESSOI PRINCA (T) WILD COORDINATE OF THE PROPERTY
36	27	25	2	BRINCA (T) (X) FLYING 002 RALPHI ROSARIO
37	32	35	5	TAKE ME HIGHER (T) UPSTAIRS 0114 ENERG'
38	40	40	7	STRANGE WORLD (T) (X) RCA 64371
39 (40)	31	25	8	ESA NENA LINDA (T) (X) GROOVE NATION/SCOTTI BROS. 78065/ALL AMERICAN ARTIE THE 1 MAN PART
	_	W >		REACH HIGHER (T) CUTTING 370 UNKNOWN SOCIET
41	42	28	8	SHADOWBOXIN'/4TH CHAMBER (T) GEFFEN 22211 ◆ GENIUS/GZA FEAT. METHOD MAI
(42)		W ▶	1	YOU KEEP ME HANGIN' ON (T) (X) MCA 55195 REBA MCENTIRI
43	36	31	5	IF HEADZ ONLY KNEW (T) (x) PENDULUM 58549/EMI ♦ FUSDAYLUNG BUT THE GER
44	38	34	35	MISSING (T) (X) ATLANTIC 85620/AG ◆ EVERYTHING BUT THE GIR
(AF)	_ RE-E	NTRY	15	TO DESERVE YOU (†) (X) ATLANTIC 85531/AG ◆ BETTE MIDLEI **TO DESERVE YOU (†) (X) ATLANTIC 85531/AG **DESERVE YOU (†) (X) ATLANTIC 85531/AG
45	47	29	32	EVERYBODY BE SOMEBODY (T) (X) MAW 0007/STRICTLY RHYTHM ◆ RUFFNECK FEAT. YAVAHIT
46	47		00	CET MONEYA NEED VOIL TOWNS IT
46	RE-E	NTRY	20	
46	_		20 3 4	GET MONEY/I NEED YOU TONIGHT (T) UNDEAS BIG BEAT 95694IAG SCARRED (T) LUTHER CAMPBELL 167000 ◆ LUK! SOUL FOOD (T) (X) LAFACE 2-4153IARISTA ◆ GOODIE MOR

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.

These are our new releases! Buy them!





ZYX 8303

ETERNALLY

"Eternally" by Quadran ZYX 66044



"I Never Thought I'd See The Day" by Honesty 69 ZYX 8096



ZYX Music 72 Otis Street West Babylon, NY 11704 Ph (516) 253-0800 Fx (516) 253-0128

Country ARTISTS & MUSIC

BNA Wraps Its Arms Around Chesney

Career Foundation Plotted With 3rd Album

■ BY DEBORAH EVANS PRICE

NASHVILLE-There are some artists whose careers seem to ignite as quickly as fireworks on the Fourth of July. Then there are other acts that seem to develop slowly and steadily



like a slow-burning fuse on its way to a big explosion. Kenny Chesney definitely falls into the latter category.

After releasing a 1994 debut album on Capricorn that didn't quite

cause sparks, he finally caught radio's attention with the BNA album "All I Need To Know," which spawned the top 10 singles "Fall In Love" and "All I Need To Know."

With his second BNA album, "Me And You," due out June 4, Chesney is hoping to throw a little fuel on the

"Like any other artist, I hope for all my albums to go platinum," he says. "I want to lay a foundation for me to go the next 15 to 20 years in country music, and I think we did that. This album is going to add to that foundation. I really think we took a step up with this album [from] 'All I Need To Know.' The songs from top to bottom are better, and my singing is a lot stronger on this album. I feel a lot more positive about myself and this album. I think country music fans will see that. We have a great opportunity to build on what we've done.

BNA plans to help Chesney further by initiating a major push on the new album. "Kenny has one of those voices that is undeniably country, and instead of trying to overproduce and homogenize, we are shouting at the top of our lungs, 'Capital "C" country.' If this music doesn't fit the format, it certainly doesn't fit any other format," says BNA VP Dale Turner. "The thing that blows me away is that we have three absolutely fantastic ballads on [the album]. And it's tough to get a ballad going on radio, but I wish we could release all three.

Turner says BNA chose to build its marketing campaign around the title track. "We think that is the money song. What we are trying to do is introduce this album to the marketplace with [the current single] 'Back In My Arms Again.' We think it has an easy hook, a great tempo feel, and once we get this record to the top of the chart, then we can have the momentum to go with 'Me And You.' If everything goes right, 'Me And You' will be shipped to radio in late August, and then that record should peak around Christmas time.

Turner says the label plans to increase Chesney's presence at country radio. "The focus on Kenny Chesney right now at BNA is radio airplay success, and we are going to accomplish that with three components. No. 1, we are doing on-air contesting at every station and every market while he is on the Alabama tour. He is [opening] 40-50 dates with them across the country. In every market he goes in to play, we are setting up an on-air promotion with radio stations called 'Backstage Back In My Arms.' We let the radio station design it however they want to, but the grand-prize winner gets to come backstage and pose in the arms of Kenny. It's a great tiein with the single.'

According to Turner, BNA's second plan of attack involves Chesney being available to radio. "We are going to alert the consumers to this new album by offering Kenny Chesney to radio station morning shows, especially in his equity markets, which are now Chattanooga [Tenn.], Knoxville [Tenn.], and the Tri-Cities [Johnson City and Kingsport, Tenn., and Bristol, Va.]. We are going into those markets and saying 'Let's have Kenny come on your show and do the midday or morning show and be onair guest DJ.' We will do this around the street date."

The third part of the BNA plan involves special listening parties. "The radio station will put on a private, exclusive listening party where Kenny will be there and play the whole album," Turner says. "Kenny will meet the listeners, sign auto-

graphs, take pictures . . . We think it's going to create a nice buzz for album awareness in the record stores that will take us May through July when we drop the second single, 'Me And

Turner says BNA is also negotiating with CMT to develop a special video promotion surrounding the single "Me And You." It also plans to involve him in RCA Label Group's NASCAR campaign by having him attend NASCAR races and do media and in-store retail appearances with Kmart. (The John Andretti car is sponsored by Kmart and RCA Label (Continued on page 29)



Class Of '96. Songwriters from across the country jammed Nashville for the fourth annual Tin Pan South festival. The weeklong tribute to tunesmiths ended with a grand finale by eight of the industry's finest. Shown, from left, are Randy Goodrum, Roger Cook, John Sebastian, John D. Loudermilk, Janis Ian, Michael Masser, Nashville Songwriters Assn. International president Pat Alger, Allen Toussaint, "Papa" John Phillips, and NSAI executive director Carol Fox

Nashville Wakes Up To Lullabies; Froehlig To Famous; Aces Reform

THE OTHER MUSIC ROW: A successful collection of lullabies from Nashville's JABA Records is the latest sign of diversification on Music Row. "Sleepy Time Lullabys," a collection of original lullabies produced by JABA founders J. Aaron Brown and David R. Lehman, is approaching sales of 50,000 units, according to the label. The album was originally commissioned by Target for its "Lullaby Club," a computerized baby-gift registry that has computer kiosks in all Target stores, along with its own World Wide Web page on the Internet. The company is working on a second package for the "Lullaby Club," as well as a "Daddy's Lullaby Collection.

Brown and Lehman began in the lullaby business a decade ago, producing new lullabies and forming their own label

when no one else expressed interest. "Sleepy Time Lullabys" earned JABA a Grammy this year for best musical album for children. Total lullaby sales for JABA are at about 2 million units, according to the label.

UN THE ROW: Longtime Nashville publishing executive Celia Froehlig has entered a co-publishing joint venture with Famous Music. Famous chairman Irwin Z.

Robinson and president Ira Jaffe last worked with Froehlig when they headed EMI Music Publishing and appointed her head of the company's Nashville office, which she ran from 1988-95. Signings during her EMI tenure include David Ball, Henry Paul, Pam Rose, and Mary Ann Kennedy. The new company will be headquartered in the Famous Nashville offices, headed by Pat Finch. Froehlig says that she will be joined by former EMI senior creative director Robin Palmer and that the company will be named Froehlig Palmer Music

The Amazing Rhythm Aces have re-formed and released "Ride Again," a collection of their favorites re-recorded. The group split up in 1981 after nine years together and scoring such hits as "Third Rate Romance." Original members Russell Smith, James Hooker, Billy Earhart, Butch McDade, and Jeff Davis are joined by new Ace Danny Parks. The group is touring and will record an album of new material in late summer. "Ride Again" is on the Aces' ARA label and is available at Ernest Tubb Record Shops and through the group's Web site . . . Iris DeMent has been in town recording with Randy Scruggs producing and Mark Knopfler picking ... Brooks & Dunn are getting set for the summer racing season. They like "Legends" race cars so much that they set up their own dealership and are holding seven races this summer at the Nashville Motor Speedway, in association with McDowell Enterprises. Last year's drivers in the

celebrity grudge matches included Faith Hill, Gary Chapman, members of the Mavericks, and John Hiatt. Race dates are Tuesday (7), May 21, June 25, July 9, July 23, Aug. 6, and Aug. 20.

STEVE WARINER will be inducted into the Grand Ole Opry as its newest cast member on Saturday (11), during "Grand Ole Opry Live," the televised portion of the radio show. Wariner first played the Opry when he was 17 and was a member of Dottie West's touring band. He will be the 72nd member of the current Opry cast. Three days after his induction, he will perform with mentor Chet Atkins, Leo Kottke, and Larry Carlton in Guitar Town Comes Alive, a Tennessee bicentennial concert at the Ryman Auditorium ... Nashville



by Chet Flippo

Scene tries to visit the Opry regularly whether we need it or not and greatly enjoyed the April 27 onstage reunion of Jim Ed Brown with his sisters, Maxine and Bonnie. They last regularly performed together as the Browns in 1967, and they still sound as good as ever, resurrecting such songs as "Scarlet Ribbons (For Her Hair)." They have an all-gospel reunion album, "Family

Bible," out on Step One Records.

HE RECENT COUNTRY DANCE MUSIC AWARDS were determined by 22,130 mail-in ballots, sent in by patrons of 400 dance clubs nationwide. Susan Charney Associates of Nashville tabulated the ballots and broke out consumer information. Of all respondents, 30.8% were female 18-34, 27.1% were female 35-plus, 22.5% were male 18-34, and 19.6% were male 35-plus. Most CDs (71,599) were bought by females 18-34. Their purchases were influenced by radio (67.5%), nightclub play (18.9%), and CMT (13.6%). Males 18-34 bought 65,135 CDs, and their purchases were influenced by about the same ratio, although nightclub play influenced their buys more, and radio less. Females 35 and older bought 54,617 CDs, and males 35 and older bought 47,161 CDs. The top five albums most recently purchased by the respondents were by Shania Twain, Tim McGraw, Garth Brooks, John Michael Montgomery, and Alan Jackson.

The top five retail outlets were Wal-Mart, Best Buy, Target, Blockbuster, and Camelot. Twain and Wal-Mart were the overwhelming leaders in each of their categories. Artist awards went to Twain for favorite dance album of 1995 ("The Woman In Me"), to McGraw for favorite dance song of 1995 and favorite extended country dance remix (both for "I Like It, I Love It"), and to Jeff Moore for favorite new dance step

(Continued on page 29)



Meant To Be. Arista artist Linda Davis played selections from her "Some Things Are Meant To Be" album at a Nashville listening party. Shown, from left, are Starstruck Entertainment's Jake LaGrone; Davis' husband and accompanist, Lang Scott; Starstruck's Narvel Blackstock; Davis; Arista Nashville senior VP of sales and marketing Mike Dungan; and Arista Nashville VP of artist development and marketing Fletcher Foster

CONGRATULATIONS TO

bryan hite

ACM'S 1996

TOP NEW

MALE VOCALIST

"I'M NOT SUPPOSED TO LOVE YOU ANYMORE" THE HIT SINGLE FROM BRYAN'S NEW ALBUM BETWEEN NOW AND FOREVER.

THANK YOU FOR YOUR SUPPORT!

MANAGEMENT: MARTY GAMBLIN AND STAN SCHNEIDER FOR GC MANAGEMENT



ASYLUM RECORDS
COUNTRY TODAY...AND TOMORROW.

ON ASYLUM COMPACT DISCS AND CASSETTES.

CIPPE BESTEA ENIFFIAINMENT GROUP, A DIVISION OF WARNER COMMUNICATIONS INC. A TIME WARNER COMPAN

BOORD HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 154 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK, SONGS RANKED BY NUMBER OF DETECTIONS.

FOF	FOR WEEK ENDING MAY 11, 1996									
THIS	LAST WEEK	2 WKS AGO	WKS, ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK POSITION				
1	1	2	12	YOU WIN MY LOVE R.J.LANGE (R.J.LANGE) * * * NO. 1 * 2 weeks at No. 1		1				
2	2	4	6	MY MARIA D.COOK,K.BROOKS,R DUNN (D.MOORE,B.W.STEVENSON)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2993	2				
3	4	8	16	HEADS CAROLINA, TAILS CALIFORNIA B.GALLIMORE, T MCGRAW (T.NICHOLS, M.D. SANDERS)	◆ JO DEE MESSINA (C) (D) (V) CURB 76982	3				
4	7	14	11	LONG AS I LIVE S.HENDRICKS (R.BOWLES, W.ROBINSON)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	4				
(5)	8	10	6	BLUE CLEAR SKY T.BROWN,G.STRAIT (M.D. SANDERS,J.JARRARD,B.DIPIERO)	GEORGE STRAIT (V) MCA 55187	5				
6	9	12	12	SOMEONE ELSE'S DREAM S.HENDRICKS,F.HILL (C.WISEMAN,T.BRUCE)	FAITH HILL WARNER BROS. ALBUM CUT	6				
7	5	6	18	ALL I WANT IS A LIFE J.STROUD,B.GALLIMORE (T.MULLINS,S.MUNSEY,D.PFRIMMER)	◆ TIM MCGRAW CURB ALBUM CUT	5				
8	10	11	16	THE RIVER AND THE HIGHWAY P.TILLIS G HOUSE,D SCHLITZ)	◆ PAM TILLIS (V) ARISTA 1-2958	8				
9	12	15	15	IT'S WHAT I DO T SHAPIRO (C.JONES,T.SHAPIRD)	◆ BILLY DEAN (C) (V) CAPITOL NASHVILLE 58526	9				
10	3	3	17	HEART'S DESIRE S HENDRICKS (C.MOORE, L.R. PARNELL)	LEE ROY PARNELL (V) CAREER 1-2952	3				
11	13	16	11	I'M NOT SUPPOSED TO LOVE YOU ANYMORE B.J. WALKER, JR., K. LEHNING (S. EWING, D KEES)	◆ BRYAN WHITE (C) (V) ASYLUM 64313	11				
12	15	18	10	I THINK ABOUT YOU J.HOBBS,E.SEAY,P.WORLEY (D.SCHLITZ,S.SESKIN)	◆ COLLIN RAYE (V) EPIC 78238	12				
13	14	24	8	TIME MARCHES ON D.COOK (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	13				
14	6	1	18	NO NEWS D.COOK,W.WILSON (S.HOGIN,P.BARNHART,M.D. SANDERS)	◆ LONESTAR (C) (V) BNA 64386	1				
15)	19	22	10	DOES THAT BLUE MOON EVER SHINE ON YOU N.LARKIN,T.KEITH (T.KEITH)	◆ TOBY KEITH (C) (V) A&M NASHVILLE 576140	15				
16	22	26	15	TEN THOUSAND ANGELS D.MALLOY,N.WILSDN (S.D.JONES,B.HENDERSON)	◆ MINDY MCCREADY (C) (V) BNA 64470	16				
17	16	17	17		MAVERICKS (FEAT. FLACO JIMENEZ) (V) MCA 55154	16				
18	24	21	12	* * * AIRPOWER ALMOST A MEMORY NOW M.BRIGHT (D.OLIVER, D.ROBBINS, V. STEPHENSON)		18				
19	20	27	5	HIGH LONESOME SOUND T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 55188	19				
20	21	20	10	IF I WERE YOU K.STEGALL,C.WATERS (T.CLARK)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 852708	20				
21	11	7	20	IT WOULDN'T HURT TO HAVE WINGS T.BROWN (J.FOSTER,R.LAVOIE,J.MORRIS)	MARK CHESNUTT (V) DECCA 55164	7				
22	23	23	9	THE CHANGE A.REYNOLDS (T.ARATA, W.TESTER)	◆ GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	22				
23	25	29	11	C-O-U-N-T-R-Y J.SLATE,J.DIFFIE (E.HILL,R.HARBIN,D.DRAKE)	◆ JOE DIFFIE (V) EPIC 78246	23				
24	27	33	8	EVERY TIME I GET AROUND YOU T.BROWN (D.L.MURPHY)	DAVID LEE MURPHY (V) MCA 55186	24				
25	17	9	18	HYPNOTIZE THE MOON J.STROUD (S.DORFF,E.KAZ)	◆ CLAY WALKER (C) (V) GIANT 17704/REPRISE	2				
26	18	5	19	YOU GOTTA LOVE THAT B.BECKETT (J.BROWN,B.JONES)	NEAL MCCOY ATLANTIC ALBUM CUT	3				
27	30	42	4	HOME K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 1-2942	27				
28	28	31	7	STARTING OVER AGAIN T.BROWN, R.MCENTIRE (D.SUMMER, B.SUDANO)	◆ REBA MCENTIRE (V) MCA 55183	28				
29	29	36	11	HOLDIN' ON TO SOMETHING C.HOWARD (T.MCHUGH,T.SHAPIRD)	JEFF CARSON (C) (D) (V) MCG CURB 76970	29				
30	26	25	20	YOU CAN FEEL BAD E.GORDY.JR. (M.BERG.T.KREKEL)	PATTY LOVELESS (C) (V) EPIC 78209	1				
(31)	37	55	3	HEAVEN HELP MY HEART T.BROWN (D.TYSON,T.ARENA,D.MCTAGGART)	WYNONNA (V) CURB 55194/MCA	31				
32)	33	37	10	MY HEART HAS A HISTORY J.LEO (M.D. SANDERS, P. BRANDT)	◆ PAUL BRANDT (C) (V) REPRISE 17683	32				
33	35	38	8	MEANT TO BE K.STEGALL (C.WATERS, R.BOWLES)	◆ SAMMY KERSHAW (C) (V) MERCURY NASHVILLE 852874	33				
34)	36	39	8	TREAT HER RIGHT M.A.MILLER,M.MCANALLY (L.LEBLANC,A.ALDRIDGE)	◆ SAWYER BROWN (C) (V) CURB 76987	34				
35	32	35	15	WHO'S THAT GIRL T.WILKES,P.WORLEY (S.BENTLEY,G.TEREN,D.PFRIMMER)	◆ STEPHANIE BENTLEY (C) (V) EPIC 78234	32				
36	31	28	19	TO BE LOVED BY YOU T.BROWN (G.BURR,M.REID)	WYNONNA (V) CURB 55084/MCA	1				
37)	39	46	5	A THOUSAND TIMES A DAY E.GORDY,JR. (G.BURR,G.NICHOLSON)	◆ PATTY LOVELESS (V) EPIC 78309	37				
38	34	32	20	I'LL TRY K.STEGALL (A.JACKSON)	ALAN JACKSON	1				
39	40	44	7	DON'T GET ME STARTED M.WRIGHT (R.AKINS,S.HOGIN,M.D. SANDERS)	(V) ARISTA 1-2942 ♦ RHETT AKINS	39				
		_		mdrr (N.Onino, J. HOUIN, M.D. JANDERS)	(V) DECCA 55166					

THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SDNGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	PEAK
40	42	47	4	HONKY TONKIN'S WHAT I DO BEST T.BROWN,J.NIEBANK (M.STUART) ◆	MARTY STUART & TRAVIS TRITT (V) MCA 55197	40
41)	47	63	3	DADDY'S MONEY R.CHANCEY,E.SEAY (B.DIPIERO,S.SESKIN,M.D. SANDERS)	◆ RICOCHET (C) (V) COLUMBIA 78097	41
42)	43	48	6	PHONES ARE RINGIN' ALL OVER TOWN M.MCBRIDE, P.WORLEY, E. SEAY (M. BEESON, K. VASSY, D. MACKECHNII	MARTINA MCBRIDE	42
43)	45	52	6		RRIE MORGAN & JON RANDALL (C) (V) BNA 64512/RCA	43
44)	46	54	6	BACK IN MY ARMS AGAIN B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	KENNY CHESNEY (C) (V) BNA 64523	44
45)	49	59	5	THERE'S A GIRL IN TEXAS S.HENDRICKS (T.ADKINS, V. VIPPERMAN)	◆ TRACE ADKINS (C) CAPITOL NASHVILLE 58562	45
46)	48	53	5	A LOVE STORY IN THE MAKING J.GUESS (A.ANDERSON,C.WISEMAN)	LINDA DAVIS (C) (V) ARISTA 1-2991	46
47	41	41	14	THE LOVE THAT WE LOST E.SEAY,H.SHEDD (G.BURR,M.POWELL)	CHELY WRIGHT (C) (V) A&M NASHVILLE 577936	41
48	38	30	15	HEAVEN IN MY WOMAN'S EYES T.BROWN (M.NESLER)	TRACY BYRD (V) MCA 55155	14
49	56		2	THAT'S WHAT I GET FOR LOVIN' YOU M.D.CLUTE,T.DUBOIS,DIAMOND RIO (K.BLAZY,N.THRASHER)	DIAMOND RIO (V) ARISTA 1-2992	49
50	52	60	4	CAT'S IN THE CRADLE R.SKAGGS,B.AHERN (H.CHAPIN,S.CHAPIN)	RICKY SKAGGS ATLANTIC ALBUM CUT	50
(51)	51	57	9	SOMEDAY	◆ STEVE AZAR	51
52	50	43	18	J.THOMAS (S.AZAR,A.J.MASTERS,B.REGAN) IT WORKS E CORDY IR ALARAMA (M.CATES M.A.SPRINGER)	(C) RIVER NDRTH 163008 ◆ ALABAMA	19
(53)	57	62	4	E.GORDY, JR., ALABAMA (M.CATES, M.A.SPRINGER) PICTURE PERFECT	(C) (V) RCA 64473 ◆ THE SKY KINGS	53
(54)	55	64	7	R.FEASTER.RUSTY YOUNG, B.LLDYD, J.COWAN (R.E. ORFALL, J.NORTHRUP LITTLE DROPS OF MY HEART	◆ KEITH GATTIS	54
(55)	61		2	N.WILSON (R. G. 1715) CIRCLE OF FRIENDS	(C) RCA 64488 ◆ DAVID BALL	55
56	53	50	14	E.SEAY, S BUCKINGHAM (D.BALL, B.SPENCER) YEARS FROM HERE	(C) (D) (V) WARNER BROS. 17639 ◆ BAKER & MYERS	48
(57)	62		2	N.LARKIN,M.HOLLANDSWORTH (G.BAKER,F.MYERS,J.WILLIAMS) HOPE	(C) (V) MCG CURB 76967 VARIOUS ARTISTS	57
58	58	70	3	J.STROUD,R.LANDIS,G.BRINER (G.BECKLEY) THINKIN' STRAIT	(C) (D) (V) GIANT 17669 ◆ RICH MCCREADY	58
(59)	69	68	3	B.D.MAHER (R MCCREADY, B.MONTANA, B.D.MAHER) STRANGER IN YOUR EYES	(C) MAGNATONE 2104 KEN MELLONS	59
60	59	65	4	J.CUPIT (M.BARNES, J.CHAMBERS, L.JENKINS) SORRY YOU ASKED?		59
				P.ANDERSON (D.YOAKAM) * * HOT SHOT DEE	REPRISE ALBUM CUT	
61	NEV	N >	1	ON A GOOD NIGHT D.COOK (P.NELSON, D.COOK, L.BOONE)	◆ WADE HAYES (C) (V) COLUMBIA 78312	61
62	NEV	V Þ	1	NO ONE NEEDS TO KNOW R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN	62
63)	65	69	16	IT'S MIDNIGHT CINDERELLA	(V) MERCURY NASHVILLE 852986 GARTH BROOKS	63
64	63	61	15	A REYNOLOS (K. WILLIAMS, K. BLAZY, G. BROOKS) WITHOUT YOUR LOVE SCIPSON (A ANDERSON C. WISSYMAN)	CAPITOL NASHVILLE ALBUM CUT AARON TIPPIN	22
(65)	71	_	2	S.GIBSON (A.ANDERSON,C.WISEMAN) BREAKING HEARTS AND TAKING NAMES BACKAKING TAKATIN B. WILSON B. DOWNER.	DAVID KERSH	65
66	60	56	10	P.MCMAKIN (T.MARTIN,R.WILSON,P.HOWELL) LONG HARD LESSON LEARNED	(C) (D) (V) CURB 76990 ◆ JOHN ANDERSON	51
(67)	NEV	٧	1	J.STROUD, J.ANDERSON (J.D.ANDERSON, D.ANDERSON, M.A. ANDERS I DON'T THINK I WILL D. DANDERS OF COLUMN COL	◆ JAMES BONAMY	67
68	64	58	12	ALL OVER BUT THE SHOUTIN'	(V) EPIC 78298 SHENANDOAH	43
69	54	51	10	D.COOK (M.SMOTHERMAN,R.FAGAN) SHE NEVER LOOKS BACK D.LANDIS (LLAUDERDALE E DYCUE)	(C) CAPITOL NASHVILLE 58545 ◆ DOUG SUPERNAW	51
70	NEW	٧	1	R.LANDIS (J.LAUDERDALE, F. DYCUS) I THINK WE'RE ON TO SOMETHING P. DECKET (J. DENING P. DECAN)	(C) (V) GIANT 17687/REPRISE ◆ EMILIO	70
(71)	NEV	v 🕨	1	B.BECKETT (J.PENNIG,B.REGAN) WORKIN' IT OUT	◆ DARYLE SINGLETARY	71
(72)	72	75	4	J.STROUD,R.TRAVIS,D.MALLOY (T.JOHNSON,B.JONES) GRAVITATIONAL PULL	(C) (V) GIANT 17650/REPRISE CHRIS LEDOUX	71
(73)	NEW		1	G.BROWN (B.CURRY,R.METHVIN) TELL ME AGAIN	CAPITOL NASHVILLE ALBUM CUT ◆ TAMMY GRAHAM	73
(74)	NEV	-	1	B.BECKETT (W.ALDRIDGE,T.MCBRIDE) THUMP FACTOR	(V) CAREER 1-2953 SMOKIN' ARMADILLOS	74
(75)	75		15	C.HOWARD (S.MEEKS,T.MARTIN) EVEN IF I TRIED	(C) (D) (V) MCG CURB 76989 ◆ EMILIO	
اس	,,,			B.BECKETT (C.FAULK, N.MUSICK, B.REGAN)	(C) CAPITOL NASHVILLE 58507	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. (E) 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 FOR WEEK ENDING MAY 11, 1996

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/OISTRIBUTING LABEL	ARTIST
	1	1	5	★ ★ NO. 1 ★ ★ MY MARIA ARISTA 1-2993 3 weeks at No. 1	BROOKS & DUNN
(2)	3	4	9	I'M NOT SUPPOSED TO LOVE YOU ANYMORE ASYLUM 64313/EEG	BRYAN WHITE
3	2	2	11	YOU WIN MY LOVE MERCURY NASHVILLE 852138	SHANIA TWAIN
4	5	7	9	HEADS CAROLINA, TAILS CALIFORNIA CURB 76982	JO DEE MESSINA
5	4	3	16	HYPNOTIZE THE MOON GIANT 17704/WARNER BROS.	CLAY WALKER
6	7	9	9	IF I WERE YOU MERCURY NASHVILLE 852708	TERRI CLARK
7	6	8	8	DOES THAT BLUE MOON EVER SHINE ON YOU A&M NASHVILLE 576140	TOBY KEITH
8	8	- 5	38	I LIKE IT, I LOVE IT CURB 76961	TIM MCGRAW
9	9	6	24	IT MATTERS TO ME WARNER BROS. 17718	FAITH HILL
10	10	10	6	TEN THOUSAND ANGELS BNA 64470/RCA	MINDY MCCREADY
11	11	16	3	TREAT HER RIGHT CURB 76987	SAWYER BROWN
12	16	25	3	MY HEART HAS A HISTORY REPRISE 17683/WARNER BROS.	PAUL BRANDT
13	15	13	46	ANGELS AMONG US RCA 62643	ALABAMA

_	_		_		
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	11	24	CAN'T BE REALLY GONE CURB 76971	TIM MCGRAW
15	13	12	28	NO NEWS/TEQUILA TALKIN' BNA 64386/RCA	LONESTAR
16	NE	N Þ	1	BY MY SIDE BNA 64512/RCA	LORRIE MORGAN & JON RANDALL
17	18	22	3	MEANT TO BE MERCURY NASHVILLE 852874	SAMMY KERSHAW
18	14	14	7	WHAT DO I KNOW COLUMBIA 78088/SONY	RICOCHET
19	20	15	13	SOME THINGS ARE MEANT TO BE ARISTA 1-2896	LINDA DAVIS
20	24	19	26	REBECCA LYNN ASYLUM 64360/EEG	BRYAN WHITE
(21)	22	20	46	YOU HAVE THE RIGHT TO REMAIN SILENT CURB 7695	6 PERFECT STRANGER
[22]	NEV	V	1	HOPE GIANT 17669/WARNER BROS.	VARIOUS ARTISTS
23	25	_	3 6	SOMEONE ELSE'S STAR ASYLUM 64435/EEG	BRYAN WHITE
24	17	18	6	IT'S WHAT I DO CAPITOL NASHVILLE 58526	BILLY DEAN
25	19	17	14	EVEN IF I TRIED CAPITOL NASHVILLE 58507	EMILIO

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

BNA WRAPS ITS ARMS AROUND CHESNEY

(Continued from page 26)

Group.)

There are also plans for Chesney to participate in the upcoming Wal-Mart tour. "Our plans are to get Kenny to perform as his schedule allows because he'll be pretty busy with the Alabama dates," Turner says. "But we hope to put him on a weeklong segment of the Wal-Mart tour."

Chesney is booked and managed by Dale Morris & Associates. In addition to the NASCAR appearances and dates on the Wal-Mart tour, Chesney's main visibility will result from his opening slot on the current Alabama tour, which runs through November. "I call them the Rolling Stones of country music," Chesney says. "They've been out for a long time and have the longevity, and that's what I'm aiming for if radio and the fans will accept me that long. I've learned a lot by watching those guys. It's been an education that you can't buy anywhere . . . Those guys were influences of mine, and here I am on tour with them. They've been great to me and my crew and treated us with the utmost respect. And it's been wonderful playing in front of all those big crowds. That's the thing I've needed in the past year."

Turner says BNA plans to utilize other media in order to make consumers aware of Chesney. "We will try to get local print to do a story as he goes for these listening promotions," Turner continues. "And we will try to get local TV. We are trying to create multiple media impressions everywhere we go, but first and foremost our attention is on radio. That's our lead into letting people know who Kenny is and the fact that he has a new album.'

Turner says that Chesney has worked hard and that BNA believes his time has arrived. "He is a likeable guy, and he has an ongoing relationship with many people at radio," he says. "You want him to win so badly because he works just as hard as anyone at the record company . . . He's out there hustling and working diligently in every way. He has really done a tremendous job of positioning himself as one of the young hat acts to look out for, and that has really helped him in the last year. Now we are at the point that all we need is an impact single, and every-body thinks that 'Me And You' is that song. Everybody is so onboard that this could be his breakthrough effort.'

NASHVILLE SCENE

(Continued from page 26)

of 1995 for the song "Fever."

AN FAIR'S International Fan Club Organization Show has scheduled this year's show for June 12 at the Ryman Auditorium. Artists booked thus far include Bryan White, Baker & Myers, Jeff Carson, Terri Clark, Rob Crosby, 4-Runner, Gary Morris, Hal Ketchum, and Victoria Shaw. The organization will also hold a new country showcase June 11 at the Ernest Tubb Record Shop on Broadway . . . The third annual International Country Music Expo has been set for Aug. 29-Sept. 1 at the Opryland Hotel. The four-day seminar, designed to educate participants about careers in recording, songwriting, publishing, and other aspects of the country music industry, will also benefit the Music Emergency Relief Contributions, a fund for industry members ... Country Gathering '96 has been scheduled for May 2527 in Lebanon, Tenn. Performers will include the Moffatts, Deborah Allen, Roni Stoneman, Jeannie Seely, Del Reeves, Patricia Conroy, Dan Seals, Billy Joe Shaver, Billy Montana, Baillie & the Boys, and Jason D. Williams. Event charities include Easter Seals, the Lupus Foundation, and Tennessee Special Olympics.

ULD-TIME radio aficionados will gather June 4-6 at the Old-Time Music & Radio Conference in Mount Airy, N.C. Panel discussions, seminars, and technical workshops will address the preservation and encouragement of traditional American music through radio airplay . Michael McDonald, Kevin Welch, and Robert Ellis Orrall will be featured at the Abintra Montessori School's 15th anniversary Benefit Concert at Nashville's 328 Performance Hall May



by Wade Jessen

HE CROWN AND THE BRIM: George Strait's "Blue Clear Sky" opens at No. 1 on Top Country Albums, following last week's No. 1 entry by **Brooks & Dunn's** "Borderline" (Arista). Since May 1991, when the chart began using SoundScan data, there's only been one other occasion when two albums debuted at No. 1 in consecutive weeks. Coincidentally, Brooks & Dunn was one of the acts in those previous back-to-back No. 1s, as their prior set, "Waitin' On Sundown," preceded Mary Chapin Carpenter's "Stones In The Road" (Columbia) in October '94. This time, Strait bulldozed more than 115,000 units, pushing the Brooks & Dunn title back to No. 2. Despite the displacement, Brooks & Dunn still had a strong week, winning Greatest Gainer honors. With sales of more than 100,000 units, the duo outdistances the No. 3 title, Shania Twain's "The Woman In Me" (Mercury Nashville), by more than 38,000 units. This debut also marks Strait's biggest opening week in the SoundScan era and possibly in his career. His "Easy Come, Easy Go" started with 93,000 units in October '93. That title debuted at No. 2, behind Garth Brooks, who entered at No. 1 with "In Pieces." By the way, the Brooks set sold more than 140,000 units that week. The last time a Strait album debuted at No. 1 was November '94, when "Lead On" captured that spot with less than 58,000 units. Strait's new title enters The Billboard 200 at No. 7.

THE REAL DEAL: MCA/Nashville chairman Bruce Hinton says Strait's debut had staffers whooping and hollering. Consumer interest in Strait is at an all-time high after more than 15 years of hitmaking, Hinton says. He thinks this enduring popularity gives strong testimony to Strait "being himself" and his unwavering artistic integrity. The strong album debut comes on the heels of Strait's single-of-the-year win for "Check Yes Or No" at the Academy of Country Music Awards show on April 24. Although that track is not featured on the new package, it's included on "Strait Out Of The Box," his wildly successful multidisc set, which jumps 30-25 on Top Country Albums. Dave Weigand, VP of sales and marketing at MCA, says that Strait traditionally does very little media and his projects require minimal pre-positioning or hype. Weigand says the label respects Strait's avoidance of the media spotlight and counted on the title track single to give muscle to the new album's takeoff. That song jumps 8-5 on Hot Country Singles & Tracks after just six weeks.

TUBE TALK: Many of this week's sales gains on Top Country Albums can be tied to appearances on the ACM Awards. Aside from capturing the Greatest Gainer trophy, Brooks & Dunn show sales spurts with other albums: "Waitin' On Sundown" pockets the Pacesetter trophy with an increase of more than 60% and vaults 60-38, and their "Brand New Man" moves 56-49. Aside from sharing host duties with Faith Hill, Brooks & Dunn took top vocal duo and entertainer of the year accolades from the ACM.

OTHER WINNERS: Every title earning a bullet on Top Country Albums is by an artist or group that either appeared on the ACM show, was nominated for an award, or won an an award. George Strait is the only artist bulleting this week who did not appear on the show at all. In addition to Strait and Brooks & Dunn, other winners with bullets include Patty Loveless (33-27 and a re-entry at No. 62) in the female vocalist category, new female artist Shania Twain (No. 3), new male artist Bryan White (11-9), best new group Lonestar (No. 13), and song of the year performer Tracy Byrd (38-31).

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist

- ALL I WANT IS A LIFE (G.I.D., ASCAP/Royalhaven, BMI)
 ALL OVER BUT THE SHOUTIN' (EMI, ASCAP/Princeton
- Street, ASCAP/EMI April, ASCAP/Of Music, ASCAP) HL
 ALL YOU EVER DO IS BRING ME DOWN (Sony/ATV Tree,
 BMI/Raul Malo, BMI/Mighty Nice, BMI/AI Andersongs, BMI) 17
- ALMOST A MEMORY NOW (WB, ASCAP/EMI April,
- ASCAP/Joe David, ASCAP/Stroudacaster, BMIJ HI_/WBIM
 BACK IN MY ARMS AGAIN (PolyGram Int'I, ASCAP/New
 Songs De Burgo, ASCAP/Marma Guitar, ASCAP/R-Bar-P,
 ASCAP) H.
 BLUE CLEAR SKY (Starstruck Writers Group, ASCAP/Mark
 D, ASCAP/Alabarma Band, ASCAP/Mildcountry, ASCAP/Miss

 Dear ASCAP/AI
- BREAKING HEARTS AND TAKING NAMES (Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance BMI/Howlind, Hits, ASCAP/Square West, ASCAP/Longest Day

- ASCAP) WBM
 BY MY SIDE (Red Brazos, BMI/It's Timeless, BMI) WBM
 CAT'S IN THE CRADLE (Story Songs, ASCAP)
 THE CHANGE (Little Tybee, ASCAP/MCA, ASCAP) HL
 CIRCLE OF FRIENDS (EMI Blackwood, BMI/Montcrest,
 BMI/Hamstein Stroudavarious, ASCAP) WBM
 C-O-U-N-T-R-Y (New Haven, BMI/Music Hill, BMI/Dusty
 Drake, BMI/Cross Keys, ASCAP/Kim Williams, ASCAP)
 HI AWBM
- Drake, BMI/Cross Reys, ASCAP/TOTH THIRBURGES, ASCAP/HUMBM
 DADDY'S MONEY (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP/David Aaron, ASCAP/Starstruck Writers Group, ASCAP/Mark D, ASCAP) WBM
 DOES THAT BLUE MOON EVER SHINE ON YOU (Songs Of PolyGram, BMI/Tokeco, BMI/Bill Green, BMI) HL
 DON'T GET ME STARTED (Sonry/ATV Songs, BMI/Starstruck Writers Group, ASCAP/Mark D, ASCAP) HL
 EVEN IF I TRIED (Tom Collins, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM

- EVERY TIME I GET AROUND YOU (N2 D, ASCAP/Old Des-
- GRAVITATIONAL PULL (Butch Curry, ASCAP/New Hayes
- HEADS CAROLINA, TAILS CALIFORNIA (EMI Black
- wood, BMI/Ty Land, BMI/Svaristruuk Pintero Brook, ASCAP/Mark D., ASCAP) HL HEART'S DESIRE (Songs Of PolyGram, BMI/Barney & Arney, BMI/Lee Roy Pamell, BMI) HL HEAVEN HELP MY HEART (EMI April Canada, ASCAP/Into Wishin', ASCAP/EMI April, ASCAP/Tina Arena, SOCAN/Dream-
- BMI)
 HIGH LONESOME SOUND (Benefit, BMI) WBM
 HOLDIN' ON TO SOMETHING (Kicking Bird, BMI/Thoma-hawk, BMI/Harnstein Cumberland, BMI/Diamond Struck, BMI/Mike Curb, BMI/Tom Shapiro, BMI) WBM
 HOME (WB, ASCAP) WBM
- HOME (WB, ASCAP) WBM
 HONKY TOMIN'S WHAT I DO BEST (Warner-Tamerlane,
 BMI/Marty Party, BMI) WBM
 HOPE (Poison Oak, ASCAP)SO Boss, ASCAP)
 HYPNOTIZE THE MOON (Galewood, BMI/Ensign,
 BMI/Zena, ASCAP) WBM/HL
- BMI/Zena, ASCAP) WBW/ML
 I DON'T THINK I WILL (Sydney Erin, BMI)
 IF I WERE YOU (Sony,ATV Tree, BMI) HL
 I'LL TRY (WB, ASCAP/Nee Haw, ASCAP) WBM
 I'M NOT SUPPOSED TO LOVE YOU ANYMORE (Acuff-

- Rose, BMI) WBM
 I THINK ABOUT YOU (New Don, ASCAP/New Hayes, ASCAP/tow This fown, ASCAP) WBM
 I THINK WE'RE ON TO SOMETHING (Almo, ASCAP/Bamatuck, ASCAP/AMR, ASCAP/Sierra Home,
- ASCAP/Barnatuck, ASCAP/ANM, ASCAP/Serra nome, ASCAP)
 IT'S MIDNIGHT CINDERELLA (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, SACAP/Creers-BMG, BMI/A Hard Day's White, BMI/ WBML IT'S WHAT I DO (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI) WBM IT WORKS (Alabama Band, ASCAP/Mikocounty, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) WBM/HL
 IT WOULDN'T HURT TO HAVE WINGS (Warmer-Tamer-BMI/Migraeth Zigher, BMI)

- LITTLE DROPS OF MY HEART (Hombill, BMI)
- LONG AS I LIVE (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/Wonderland, BMI/Will Robinsongs, BMI) LONG HARD LESSON LEARNED (Almo, ASCAP/Holmes
- Creek, ASCAP/Bienrille, BMI) WBM

 A LOVE STORY IN THE MAKING (Mighty Nice, BMI/AI
 Andersongs, BMI/Blue Water, BMI/Almo, ASCAP/Daddy Rabbit, 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/Whidcountry, 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
- BMI/Socan, BMI) WBW/HL MY MARIA (Duchess, BM/Bug, BMI/Prophecy, BMI) HL NO NEWS (Sony/ATV Tree, BMI/Katy's Rainbow, BMI/Simply Irresistible, BMI/Starstruck Writers Group, ASCAP/Mark D.,
- ASCAP) H.

 NO ONE NEEDS TO KNOW (Loon Echo, BMI/Zomba, ASCAP)
 ON A GOOD NIGHT (Sony/ATV Tree, BMI/Terilee, BMI/Don
 Cook, BMI/Sony/ATV Cross Keys, ASCAP)
 PHONES ARE RINGIN' ALL OVER TOWN (EMI April,
 ASCAPA/Y Loop ASCAPA/B
- PHONE'S ARE KINDIN ALL OVER 10WN LEWI APPII, ASCAP/ALIGNE, ASCAP/ALIGNE, ASCAP/ALIGNE, ASCAP/ALIGNE, ASCAP/ALIGNE, ASCAP/ALIGNE, ASCAP/MICHE, ASCAP/MICH, ASCAP/MI

- WBM/rIL
 SOMEDAY (Murrah, BMI/Top Of The Levy, BMI/On The Wall,
 BMI/Copyright Management, ASCAP/AMR, ASCAP/Sierra
- SOMEDAY (MULIAII, DIWIN NO) OI THE COY, DANSON THE BOM/COPYRIGHT MANAGEMENT, ASCAP/AMR, ASCAP/SIETTA HOME, ASCAP/ WBM
 SOMEONE ELSE'S DREAM (Almo, ASCAP/Daddy Rabbit,
 - ASCAP/Big Tractor, ASCAP/WB, ASCAP) WBM SORRY YOU ASKED? (Coal Dust West, BMI/Warner-Tamer

- lane, BMI) WBM
 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)
 TELL ME AGAIN (Rick Hall, ASCAP/Watertown,
 ASCAP/Songs of PolyGram, BMI/Songs of McRide, BMI)
 TEN THOUSAND ANGELS (Island Bound, ASCAP/Famous,
- ASCAP/Pier Five, BMI) HL
 THAT'S WHAT I GET FOR LOVIN' YOU (Careers-BMG,
 RMI/A Hard Day's Write, BMI/Rio Bravo, BMI) WBM
- THERE'S A GIRL IN TEXAS (Sawng Cumpny, ASCAP/Vip 45
- THERE'S A GIRL IN TEXAS (Sawing Cumpriy, ASCAP/Vip Vipperman, ASCAP)
 THINKIN' STRAIT (Magnatone, ASCAP/Magnasong, BM/Moraine, ASCAP/Red Quill, BMI)
 A THOUSAND TIMES A DAY (MCA, ASCAP/Gary Burr, ASCAP/Sory/AIV Cross Keys, ASCAP/Four Sons, ASCAP) HL THUMP FACTOR (Smokin' Armadillo, BM/Harmstein Cumberland, BM/Baby Mae, BMI)
 TIME MARCHES ON (Sony/AIV Tree, BMI) HL
 TO BE LOVED BY YOU (MCA, ASCAP/Gary Burr, ASCAP/Himo, ASCAP/Brio Blues, ASCAP/BWHMHL
 TREAT HER RIGHT (Intergrity's Hosanna!, ASCAP/Himo, ASCAP/Brio Hair, BMI)
 WHO'S THAT GIRL (Careers-BMG, BMI/Zomba, BMI/GLD, ASCAP) WBM/HL
 WITHOUT YOUR LOVE (Mighty Nice, BMI/AI Andersongs, BMI/BLID WBM/KIM, ASCAP/Brio BMI/GLID, ASCAP/Blue Wate, BMI/Almo, ASCAP, WBM/HL
 WORKIN' TO UIT (Big Gant BMI/Ining, BMI/Wybama, BMI)
 WORKIN' TO UIT (Big Gant BMI/Ining, BMI/Wybama, BMI)
 WORKIN' TO UIT (Big Gant BMI/Ining, BMI/Wybama, BMI)
- 37
- 74

- BMI/Elue Water, BMI/Almo, ASCAP) WBM/HL
 WORKIN' IT OUT (Big Giant, BMI/Iving BMI/Aybama, BMI)
 YEARS FROM HERE (Zomba, ASCAP/Dixie Stars,
 ASCAP/Zomba, BMI/Iuneover, BMI) WBM/HL
- YEARS FROM THE STATE OF T
- WBM/HL
 YOU GOTTA LOVE THAT (Almo, ASCAP/Bamatuck,

COUNTRY MUSIC

SOURCEBOOK

1996

ASCAP/Irving, BMI/Kybama, BMI) WBM

1 YOU WIN MY LOVE (Zomba, ASCAP) WBM

Billboard's definitive dual-directory to the Nashville (615) region and the Country Music industry nationwide!

Nashville 615/Country Music Sourcebook 1996

Nashville 615 gives you 25 categories of non-country entertainment contacts all prefixed by the (615) area code: • Record Labels

- Distributors Manufacturers
- Instrument Rental Hotels
- Charter services and much more!
- **Country Music Sourcebook**

provides vital information for people, products & services involved in the U.S. & Canadian Country Music scene:

 Personal Managers
 Booking Agents
 Country Artists
 Music Publishers • Radio Stations • Concert Promoters • Tour Venues •

Record Producers • Plus Canadian Country Radio & Venues. If you are on the way to Nashville or need a country music contact, this is the directory for you!

To order your copy today for just \$55 plus \$5 shipping and handling (\$12 for international orders) call toll-free 1-800-223-7524 or 1-800-344-7119. In NY call (212) 536-5174. In NJ call (908) 363-4156. Or mail this ad with your payment to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701 Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final.

BDCM3506

Bilboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR	EQUIVALENT FOR CA	TITLE SSETTE/CD)	PEAK POSITION
	NE	~	1	★ ★ No. 1/HOT SHOT D GEORGE STRAIT MCA 11428 (10.98/16.98) 1 wee		r BLUE CLEAR SKY	1
				* * * GREATEST GAIN	ER * * *		
2	1	=	2	BROOKS & DUNN ARISTA 18810 (10.98/15.98)		BORDERLINE	1 1
3	2	1	64	SHANIA TWAIN ▲6 MERCURY NASHVILLE 522886 (10.98 EQ/16.98) [IS T	HE WOMAN IN ME	1
4	3	2	27	ALAN JACKSON ▲3 ARISTA 18801 (10.98/16.98)	THE GREATEST HI	ITS COLLECTION	1
\bigcirc 5	5	6	14	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98)	TIM	E MARCHES ON	5
6	4	3	23	GARTH BROOKS ▲ 1 CAPITOL NASHVILLE 32080 (10.98/15.98))	FRESH HORSES	1
	7	5	72	GARTH BROOKS ▲ 8 CAPITOL NASHVILLE 29689 (10.98/15.98))	THE HITS	1
8	9	7	32	TIM MCGRAW ▲ 2 CURB 77800 (10.98/16.98)		ALL I WANT	1
9	- 11	9	5	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOV	V AND FOREVER	7
10	6	-	2	TOBY KEITH A&M NASHVILLE 531192 (10.98/15.98)		BLUE MOON	6
(11)	10	8	35	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98)	IT N	MATTERS TO ME	4
12	8	4	11	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)		REVELATIONS	2
(13)	12	11	15	LONESTAR BNA 66642/RCA (9.98/15.98)		LONESTAR	11
(14)	14	15	38	TERRI CLARK MERCURY NASHVILLE 526991 (10.98 EQ/16.98) ■	(S	TERRI CLARK	14
15	13	14	31	THE MAVERICKS ● MCA 11257* (10.98 15.98)	MUSIC FOR	ALL OCCASIONS	9
16	15	10	12	NEIL DIAMOND ◆ COLUMBIA 67382/SONY (10.98 EQ/16.98)	TE	NNESSEE MOON	3
17	16	12	23	VINCE GILL ▲ MCA 11394 (10.98/16.98)		SOUVENIRS	3
18	21	21	36	COLLIN RAYE ● EPIC 67033 SONY (10.98 EQ/15.98)	I THI	INK ABOUT YOU	5
19	18	16	57	JOHN MICHAEL MONTGOMERY	JOHN MICHAEL	MONTGOMERY	1
20	17	13	28	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNO	TIZE THE MOON	10
21	29	25	45	BRYAN WHITE ● ASYLUM 61642/EEG (10.98/15.98)		BRYAN WHITE	13
22	20	19	30	REBA MCENTIRE ▲ MCA 11264 (10.98 16 98)	5	STARTING OVER	1
23	19	18	4	BILLY DEAN CAPITOL NASHVILLE 30525 (10 98 15.98)		IT'S WHAT I DO	18
24	27	17	41	JEFF FOXWORTHY ▲ WARNER BROS. 45856 (10.98/16.98)	GAMES F	REDNECKS PLAY	2
25	30	31	3 3	GEORGE STRAIT ▲ 3 MCA 11263 (39.98)49.98)	STRAIT O	UT OF THE BOX	9
26	22	32	3	JO DEE MESSINA CURB 77820 (10.98/15.98)	Ji	O DEE MESSINA	22
27)	33	33	14	PATTY LOVELESS EPIC 67269/SONY (10.98/15.98)	THE TROUBLE W	VITH THE TRUTH	10
28	25	22	110	TIM MCGRAW ▲4 CURB 77659 (9.98/15.98)	NOT A MOM	ENT TOO SOON	1
29	28	26	33	BLACKHAWK ● ARISTA 18792 (10.98/15.98)	ST	RONG ENOUGH	4
30	23	23	33	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98 16.98) GREATE	EST HITS - FROM 1	THE BEGINNING	3
31	38	35	99	TRACY BYRD ▲ MCA 10991 (10.98 15.98)	NO (ORDINARY MAN	3
32	24	20	99	VINCE GILL ▲3 MCA 11047 (10.98/15.98)	WHEN L	OVE FINDS YOU	2
33	26	29	29	LEE ROY PARNELL CAREER 18790/ARISTA (10.98/15.98)	WE ALL GET LUC	CKY SOMETIMES	26
34	31	30	64	ALISON KRAUSS ▲ PROUNDER 0325* (9.98/15.98)	I'VE FOUND YOU:	A COLLECTION	2
35	32	28	9	DIAMOND RIO ARISTA 18812 (10.98/15.98)		IV	14
36	34	27	50	DAVID LEE MURPHY ● MCA 11044 (10.98/15.98)	OU	T WITH A BANG	10
37	37	3 8	25	PAM TILLIS ARISTA 18799 (10.98 15.98)	AL	L OF THIS LOVE	25

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	PEAK POSITION
(38)	60	58	83	* * * PACESETTER * *	
39	36	36	189	BROOKS & DUNN ▲² ARISTA 18765 (10.98/15.98) WAITIN' ON SUNDOWN GEORGE STRAIT ▲® MCA 10651 (10.98/15.98) PURE COUNTRY (SOUNDTRACK)	1
40	43	37	31	GEORGE STRAIT ▲® MCA 10651 (10.98/15.98) MARTINA MCBRIDE ● RCA 66509 (9.98/15.98) WILD ANGELS	17
41	35	24	41	TRACY BYRD ● MCA 11242 (10.98/15.98) LOVE LESSONS	6
42	42	44	3	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98) HIT COUNTRY '96	42
43	44	42	44	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98) CONTRICT HITS CONTRICT HITS CREATEST HITS	5
44	46	41	21	JOE DIFFIE EPIC 67405/SONY (10.98/15.98) LIFE'S SO FUNNY	28
45	41	34	27	AARON TIPPIN ● RCA 66740 (9.98 15.98) TOOL BOX	12
46	40	40	3	HANK WILLIAMS, JR. MCG CURB 77833/CURB (10.98/15.98) A.K.A. WHAM BAM SAM	40
				DOLLY PARTON	
47	48	56	4	COLUMBIA 67582/SONY (10.98 EQ/15.98) I WILL ALWAYS LOVE YOU AND OTHER GREATEST HITS	47
48	50	47	135	REBA MCENTIRE ▲ 4 MCA 10906 (10.98/15.98) GREATEST HITS VOLUME TWO	1
49	56	59	246	BROOKS & DUNN ▲ 5 ARISTA 18658 (9.98/15.98) BRAND NEW MAN	3
50	45	43	83	ALABAMA ▲ RCA 66410 (10.98/15.98) GREATEST HITS VOL. III	8
51	63	49	120	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) S YOU MIGHT BE A REDNECK IF	3
52	39	39	6	CHRIS LEDOUX CAPITOL NASHVILLE 34071 (10.98/15.98) STAMPEDE	33
53	47	45	11	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) IS RICOCHET	45
54	51	52	117	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) ■ WHAT A CRYING SHAME	6
55	52	55	31	EMILIO CAPITOL NASHVILLE 32392 (9.98/13.98) LIFE IS GOOD	13
56	49	50	93	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98) SUPER HITS	34
57	59	63	26	DWIGHT YOAKAM ● REPRISE 46051/WARNER 8ROS. (10.98/16.98) GONE	5
58	58	62	76	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98) SUPER HITS	50
59	53	46	31	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98) GREATEST HITS	17
60	55	60	26	JUNIOR BROWN MCG CURB 77783 CURB (6 98 9.98) IS JUNIOR HIGH (EP)	48
61	69	71	155	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15 98) HARD WORKIN' MAN	2
62)	RE-E	NTRY	86	PATTY LOVELESS ▲ EPIC 64188 SONY (9.98 EQ/15.98) WHEN FALLEN ANGELS FLY	8
63	65	61	117	BLACKHAWK ▲ ARISTA 18708 (9.98,15.98) BLACKHAWK	15
64	54	54	4	SHENANDOAH CAPITOL NASHVILLE 35352 (10.98/15.98) IS NOW AND THEN	54
65	66	64	105	REBA MCENTIRE ▲ 3 MCA 10994 (10.98/15.98) READ MY MIND	2
66	62	57	37	ALABAMA ● RCA 66525 (10.98/15.98) IN PICTURES	12
67	57	51	7	SMOKIN' ARMADILLOS MCG CURB 77748 CURB (11 98 1.7 98) ES SMOKIN' ARMADILLOS	37
(68)	RE-E	NTRY	57	JOHN BERRY ● CAPITOL NASHVILLE 28495 (10.98/15.98) STANDING ON THE EDGE	12
69	67	69	25	SAWYER BROWN CURB 77785 (10.98(15.98) THIS THING CALLED WANTIN' AND HAVIN' IT ALL	10
70	61	48	31	DARYLE SINGLETARY GIANT 24606/WARNER 8ROS. (10.98/15.98) TS DARYLE SINGLETARY	44
71	71	67	119	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) TAKE ME AS I AM	7
72	64	53	13	LINDA DAVIS ARISTA 18804 (9.98/15.98) IS SOME THINGS ARE MEANT TO BE	26
73	68	68	69	WADE HAYES ● COLUMBIA 66412/SONY (9.98 EQ/15.98) IS OLD ENOUGH TO KNOW BETTER	19
74	70	65	118	JOHN MICHAEL MONTGOMERY ▲ 3 ATLANTIC 82559/AG (10.98/15.98) KICKIN' IT UP	1
75	72	72	61	RHETT AKINS DECCA 11098/MCA (10.98/15.98) IS A THOUSAND MEMORIES	45

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ES 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 11, 1996

SoundScan®

THIS	LAST	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALE	TITLE NT FOR CASSETTE/CO)	WKS. ON CHART
1	1	PATSY CLINE ▲ MCA 12* (7.98.12.98) 220 weeks at No. 1	GREATEST HITS	260
2	3	SHANIA TWAIN MERCURY NASHVILLE 514422 (7 98 EQ/11.98)	SHANIA TWAIN	41
3	2	HANK WILLIAMS, JR. ● CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	72
4	5	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 GREATEST HITS	59
5	7	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	239
6	4	GEORGE STRAIT ▲ 2 MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	258
7	6	REBA MCENTIRE ▲ 3 MCA 4979* (7.98/12.98)	GREATEST HITS	258
8	10	GARTH BROOKS ▲6 CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	18
9	8	GARTH BROOKS ▲13 CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	25
10	9	THE CHARLIE DANIELS BAND A PEPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	256
11	11	GEORGE STRAIT ▲ 2 MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	254
12	14	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	106
13	12	JOHN MICHAEL MONTGOMERY ▲3 ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	22

THIS	LAST WEEK			WKS. ON CHART
14	13	BILLY RAY CYRUS ▲ 8 MERCURY NASHVILLE 510635 (7 98 EQ 11 98)	SOME GAVE ALL	50
15	20	BILLY DEAN CAPITOL NASHVILLE 28357 (10.98/15.98)	GREATEST HITS	3
16	16	TOBY KEITH ▲ A&M NASHVILLE 514421 (7.98 EQ/11.98)	TOBY KEITH	7
17	18	PATSY CLINE MCA 4038 (7.98 12.98)	THE PATSY CLINE STORY	85
18	17	COLLIN RAYE ▲ EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	8
19	15	WAYLON JENNINGS ▲4 RCA 8506* (8.98)	GREATEST HITS	123
20	21	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM	24
21	19	GARTH BROOKS ▲ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	22
22	24	GARTH BROOKS ▲ CAPITOL NASHVILLE 90897 (9.98 13.98)	GARTH BROOKS	22
2 3	22	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98 15.98)	TWENTY GREATEST HITS	110
24	23	DWIGHT YOAKAM ▲ ² REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	16
25		JOHN BERRY ▲ CAPITOL NASHVILLE 80472 (9.98/13.98)	JOHN BERRY	1

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

2

3 3

<u>5</u>

7 7 37

8

9

 $\overline{11}$ 12 4

12 11 37

13 14

4 9

4

4

37 9

37

15 RE-ENTRY SAD STREET

8

10 10

(14) NEW▶

KENNY WAYNE SHEPHERD 9 weeks at No. 1

CLARENCE "GATEMOUTH" BROWN

STEVIE RAY VAUGHAN & DOUBLE TROUBLE

ARTIST

TA I MAHAI

FRIC CLAPTON

JIMI HENDRIX

GARY MOORE

ROBERT CRAY

MARCIA BALL

VARIOUS ARTISTS

JOHN LEE HOOKER

BOBBY "BLUE" BLAND

KEB' MO'

Compiled from a national sample of retail store and rack sales SoundScan

reports collected, compiled, and provided by

* * No. 1 * *

LIVE: THE REAL DEAL BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)

THE ALLIGATOR RECORDS 25 TH ANNIVERSARY COL.. VARIOUS ARTISTS



When musicians appear, they seldom perform; it's all about dialog. During the five years the show has been on, only two artists have played live: cellist Yo Yo Ma and percussionist Tito Puente. That makes Cassandra Wilson's pair of tunes, done with her full ensemble in tow, quite unique. The singer glided through Skip James' "Death Letter Blues" and her own "A Little Warm Death" on the April 17 show.

Wilson is enjoying extraordinary success with "New Moon Daughter," released March 5, which has sold 47,000 units as of April 28. according to SoundScan. TV appearances have surely enhanced sales of the Blue Note album; roughly half of that sales figure has moved since the Rose spot and the April 3 performance of "Until" on "Late Show With David Letterman." The oft-sarcastic host was smitten enough to ask if Wilson would consider joining the show's band on a permanent basis.

Wilson recently taped a performance of Michael Jackson's "Gone Too Soon" at the Essence Awards in New York. The program is scheduled to be broadcast in June. The North American tour in support of "New Moon Daughter" began April 29 in Atlanta at the Variety Playhouse. On Friday (10), she will be at New York's Town Hall for a highly anticipated gig. Courtney Pine, whose latest Antilles record is "Modern Day Jazz Stories," will share the bill for the entire tour.

TILMZ: With Pangaea's "Leaving Las Vegas" soundtrack so well situated on the strong hand.

Fernando Trueba's "Two Much" (Verve) mixes incidental symphonic touches with Tale," passed on the option to release Johnston's score to "Faithful."

lation of Johnston's other scores is being discussed with Avant for future issue. The ly enhance the leader's rep as one of modern music's more versatile writers

TOP REGGAE ALBUMS...

TOP BLUES ALBUMS.

TITLE

LABEL & NUMBER/DISTRIBUTING LABEL

LEDBETTER HEIGHTS GREATEST HITS

PHANTOM BLUES

LONG WAY HOME

BLUES

KEB' MO'

CHILL OUT

BLUE HOUSE

BLUES FOR GREENY

FROM THE CRADLE A STREET BROS.

NK 40107/VIRGIN

SOME RAINY MORNING

HOT BISCUITS-HOUSE OF BLUES SAMPLER

			* * No. 1 * *				
1	1	42	BOOMBASTIC I VIRGIN 40158* 42 weeks at No. 1	SHAGGY			
2	2	49	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	OB MARLEY & THE WAILERS			
3	3	41	'TIL SHILOH LOOSE CANNON 524119*/ISLAND	BUJU BANTON			
4	4	25	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40			
5	5	24	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40			
6	6	37	SCENT OF ATTRACTION 550 MUSIC 67094* IS	PATRA			
7	8	119	BAD BOYS ▲ BIG BEAT 92261/AG	INNER CIRCLE			
8	7	25	PROPHECY AFRICAN STAR/RAL 529264*/ISLAND	CAPLETON			
9	9	13	RESISTANCE GIANT 24633/WARNER BROS. S	BIG MOUNTAIN			
10	10	45	TOUGHER THAN LOVE WORK 64189*/COLUMBIA	DIANA KING			
11	11	42	FREE LIKE WE WANT 2 B ZIGGY MARLEY ELEKTRA 61702* EEG	AND THE MELODY MAKERS			
<u>12</u>)	RE-ENTRY		STRICTLY THE BEST VOLUME 15 VP 1459*	VARIOUS ARTISTS			
13	12	37	REAL TING WEEDED 2006*/NERVOUS IS	MAD LION			
<u> </u>	RE-ENTRY		STRICTLY THE BEST, VOL. 16 VP 1460	VARIOUS ARTISTS			
15	13	29	A MI SHABBA EPIC 57801*	SHABBA RANKS			

TOP WORLD MUSIC ALBUMS...

			* * No.1 * *			
1	1	7	TIERRA GITANA NONESUCH 79399/AG 6 weeks at No. 1	GIPSY KINGS		
2	2	57	BEST OF NONESUCH 79358/AG	GIPSY KINGS		
3	3	76	THE MASK AND MIRROR LO WARNER BROS. 45420 ES	REENA MCKENNITT		
4	4	9	LORE ATLANTIC 82753	CLANNAD		
5	6	10	NIGHT SONG NUSRAT FATEH ALI KHAN REAL WORLD 2354	& MICHAEL BROOK		
6	5	11	FILM CUTS RCA VICTOR 68438	THE CHIEFTAINS		
1	12	37	CESARIA EVORA NONESUCH 79379/AG IS	CESARIA EVORA		
8	.7	12	THE CELTIC MINSTREL RCA VICTOR 68393	JAMES GALWAY		
9	8	62	THE LION KING: RHYTHM OF THE PRIDE LANDS WALT DISNEY 60871	LEBO M		
10	9	66	THE LONG BLACK VEIL THE CHIEFTAÌNS RCA VICTOR 62702 THE CHIEFTAÌNS			
11)	NEW		CELTIC TREASURE- THE LEGACY OF TURLOUGH O'CAROLAI NARADA 63925	N VARIOUS ARTISTS		
12	10	5	FIFA MANGO 531039/ISLAND	ANGELIQUE KIDJO		
13	11	7	RIVERDANCE CELTIC HEARTBEATHATLANTIC 82816/AG			
14	13	33	THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK		
15)	NE	w►	FLAMENCO: FIRE & ICE NARADA 63924	VARIOUS ARTISTS		

Oliums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ARIAA 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. *Astersk indicates vinyl available. ISI indicates past and present Heatseekers titles © 1996, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music



by Jim Macnie

HE FORMAT OF Charlie Rose's TV show is conversation, pure and simple.

Top Jazz Albums chart over the last six months (No. 3 this week), and with the sustained success of Antilles' "Get Shorty" soundtrack, jazz-oriented scores to movies are getting more visibility than ever. Of course, it helps to have Sting crooning classics ("Vegas") or bite-sized commercial funk pieces that radio adores ("Shorty"). Yet things bode well for the much anticipated soundtrack to Robert Altman's "Kansas City," due Tuesday (7) from Verve When you have the crème de la crème of young mainstreamers blowing wild-assed blues, jump, and swing, you've got a

The "Kansas City" ensemble, including James Carter, Nicholas Payton, Craig Handy, Geri Allen, and Jesse Davis, was initially touted as a one-time-only gathering of players from various camps. But they'll reconvene for a gig as part of this year's overwhelming What is Jazz? Festival put on by New York's Knitting Factory. The show is slated for June 21 at Town Hall.

There are two other soundtracks of note. Pianist Michel Camilo's music for reflective solo piano and gleeful Afro-Cuban pieces. But, what is perhaps the hippest soundtrack of late, Phillip Johnston's music for Paul Mazursky's "Faithful," languishes without release, Johnston is a modern jazzster with the smarts to shape daring music in commercially palatable ways. Known for his past leadership of the Microscopic Septet, Johnston uses a new group, the Transparent Quartet, for "Faithful." The quartet's music is potent and frolicsome, able to conjure an assortment of emotions and references. However, TriBeCa Music (distributed by Sony), which has put out discs to coincide with the films "Frankenstein" and "A Bronx

Johnston's forays into film are ever-increasing. In 1995, Avant released his soundtrack to Tod Browning's disturbing silent-era classic "The Unknown." A compicomposer just recorded a septet date for a new Chicago label, Ace Day Music, and a fall release is planned. Fall is also when another Johnston group, Big Trouble, will release its second Black Saint disc, "Flood At The Ant Farm." The album will sure-

Hadda Brooks That's My Desire "She strips away the cuteness of contemporary cabaret to reveal a kind of blues that fits the dignity and wisdom of a true survivor. Rolling Stone

Hadda Brooks

Time Was When



Bill Perry Love Scars

"BB King, Magic Sam, Albert King, limmy Page, Albert Collins and Jimi Hendrix may echo in his tough. tough blues, but Bill Perry proves that it ain't the influences so much as what you do with them." Guitar Player



Gary Moore Blues For Greeny

Moore's virtuoso guitar playing fuels versions of ten Fleetwood Mac classics originally penned by the band's Peter Green, Moore's

Also includes a cover of Little Willie John's "Need Your Love So Bac."



P 1996 Virgin Records America, Inc.



Import Export MAIN BRANCH: 89-05 138th Street, Jamaica. NY 11435 Tel: 718-291-7058

PRAISE HIM

RGEST DISTRIBUTOR

Artists & Music

Classical KEEPING SCORE



by Heidi Waleson

MAESTRO AND MAYOR: New York mayor and opera fan Rudolph Giuliani hosted a reception for Valery Gergiev, artistic director of the Kirov Opera, at Gracie Mansion April 22. The maestro was in town for concerts with the New York Philharmonic; the fete honored Kirov Opera International, a group that raises funds from around the world for the St. Petersburg company. Instead of disappearing after his speech, the mayor mingled for the entire event and made Philips Classics mighty happy by holding up a copy of the Gergiev/Kirov recording of Tchaikovsky's "Queen Of Spades" and urging everyone to buy it. Gergiev told the mayor to be sure to let him know far in advance if he plans a trip to St. Petersburg so that he can put "Queen Of Spades" onstage for him.

More Kirov is on deck: Gergiev and his Russian crew will be back in New York for concerts at the Lincoln Center '96 Festival this summer, and in '98, the Metropolitan Opera is bringing the company over for four fully staged productions. In March, Philips released the latest in the Gergiev/Kirov series of Russian operas: Tchaikovsky's "Iolanta," with Galina Gorchakova's soprano gracing the title role. The next Gergiev releases are scheduled for fall, and the conductor is working on a cycle of Prokofiev piano concertos with Alexander Toradze.

OPERA AT CITY HALL: The mayor had a busy week with the opera world: on April 26, he officiated the wedding of Roberto Alagna and Angela Gheorghiu. The two singers are on posters all over midtown New York advertising their new EMI Classics "Duets & Arias" CD, but their wedding was a private affair—no record-label representatives were invited. Alagna's much-heralded Met debut April 10 didn't fly very high, but this doesn't seem to be hurting sales. EMI Classics says that his self-titled



From left, Gheorghiu and Alagna

solo debut has sold 100,000 copies worldwide. According to SoundScan, 11,000 units were sold in the U.S. since its September 1995 release.

MARATHON MAN: James Levine celebrated his 25 years at the Met April 27 by conducting an eight-hour concert of arias and ensembles, ending at 2 a.m. the next day. The event showcased not only Levine's near-miraculous stamina and the beautifully flexible orchestra he has built for the house, but an interesting array of singers, with veterans, regulars, and some relative newcomers who proved that fine singing is not the province of some lost golden age.

Those young newcomers included Reneé Fleming (newly

Those young newcomers included Reneé Fleming (newly signed to London), who showed off lovely high notes and pianissimos in "Depuis Le Jour," and Ruth Ann Swenson, who glittered through "Juliet's Waltz." Swenson stars on RCA's recent "Roméo Et Juliette" with Placido Domingo; also on the recording, though absent from the Levine gala, is Kurt Ollmann, who sings a magical "Ballad Of Queen Mab."

Alagna was paired with Bryn Terfel for a beautiful duet from "Les Pecheurs De Perles." Terfel's new aria CD from Deutsche Grammophon with Levine and the Met orchestra showcases his terrific Mozart and tantalizes us with his future in Wagnerian repertoire. Alagna and his new bride, Gheorghiu, sang "La Bohème" for the Met's matinee, and later that day, they offered the Levine gala a charming "Cherry Duet," one of the successes on "Duets & Arias."

The gala also provided a brief but telling moment for Anne Sofie von Otter in the "Rosenkavalier" trio. An interesting and subtle artist, von Otter sings Swedish art songs on a recent recital disc and Octavia in the upcoming "Coronation Of Poppea" with John Eliot Gardiner with equal commitment and aplomb. "Coronation Of Poppea" is due in June on Deutsche Grammophon's Archiv imprint.

Jane Eaglen's "Immolation Scene" at the gala offered an exciting preview of her Wagner and Bellini recital disc, due in October from Sony Classical, while the warm and sumptuous tones of Deborah Voigt in "Dich, Teure Halle" made one look forward to her "Fidelio" (BMG), recorded last May, and the still-to-be-recorded "Frau Ohne Schatten" (Teldec) and "Ariadne Auf Naxos" (Decca).

NEW MAN: On May 1, Marco Bignotti became president of Warner Classics International in London, succeeding Peter Andry, who has retired. Bignotti, formerly president of Warner Music France, Warner Music Italy, and Warner Music Greece, has been with Warner Music International since 1985.

SLAYER'S COVER SET ON AMERICAN

(Continued from page 12)

1993, when Slayer recorded with Ice-T "Disorder," a medley of three songs by U.K. punk band the Exploited, for the "Judgment Night" soundtrack album. Dave Sardy of American Recordings act Barkmarket, who produced that track, also helmed the current album.

Plans originally called for Slayer to make a set of covers of classic metal songs, but, Araya says, "it just wasn't sounding right. There was nothing you could do to make it Slayer, and they were classic songs anyway. So [guitarist] Kerry [King] trashed all that and stuck with some of the punk songs that he liked ... We did it to prove a point—that this is the stuff we grew up listening to."

Working quickly in the studio, Araya,

Working quickly in the studio, Araya, King, guitarist Jeff Hanneman, and drummer Paul Bostaph cut a set of songs by such hardcore stalwarts as T.S.O.L., D.I., D.R.I., and Minor Threat. Three tracks, comprising five short songs, were originally cut by Verbal Abuse, an obscure Texas band with which Slayer played in Canada in 1984.

Hanneman contributed two songs (published by Pennemunde Music [ASCAP]) that he wrote and recorded 12 years ago. Araya explains, "[Hanneman] did everything—guitars, bass, drums, vocals—and he was gonna put a tape out, 'cause back then, there was a lot of tapetrading going on. He was just going to make up this bogus band, give the members names, and pass it around."

Araya says Hanneman's songs on the album, "Can't Stand You" and "Drunk Drivers Against Mad Mothers (DDAMM)," represent "the idiot attitude, the insensitive attitude [that's] missing in these [punk rock] songs today."

The album also contains "I'm Gonna Be Your God," a scabrously rewritten version of the Stooges' "I Wanna Be Your Dog." Araya says, "I made [the lyrics] a little more colorful, used more expressive words . . . It's a really cool groove and stuff, but the lyrics didn't do anything for me." The band received Iggy Pop's blessing for the new lyrics.

The album concludes with "Gemini," a newly composed song in the traditionally horrific Slayer mode, written by King and Araya and published by Molosser Music/SS810 Music (ASCAP).

Though it wasn't intended as such, the album plays like a commentary about contemporary punk, says Araya: "Punk is accepted, and it's more of a pop-punk [thing]. I don't consider it punk. It's more of a commercial kind of thing. It turned out that we're making a statement."

For the first time, American will promote a Slayer album by taking a track to radio: According to Geiger, the band's cover of Verbal Abuse's "I Hate You" will be serviced to mainstream and modern rock radio on Tuesday (7).

A high-profile indie rock label will be brought in for the project. Geiger says, "The band is going to do a Sub Pop 7-inch, which will be released in late July, early August. It's going to be the track 'Abolish Government,' backed by 'Superficial Love.' The B-side is going to be T.S.O.L.'s version of 'Abolish Government' with their version of 'Superficial Love.'"

He adds, "We're taking out consumer advertising, besides the standard places we'd book for Slayer, with more emphasis on punk-edged and underground magazines, be it Flipside, Maximum Rock & Roll, Thrasher, Skateboarding, Snowboarder, Alternative Press, etc."

The album will be pushed in July and August via a WEA "Hard Rock Summer Retail" program that will also include new albums by Biohazard and Pantera.

The band will tour with new drummer John Dette, formerly of Testament, who replaced Bostaph following the completion of "Undisputed Attitude."

Geiger says, "They're going to go to Europe upon the release of the album and play European festivals. Then they're going to come back, and it looks like they're going to do a 20-date majormarket punk club tour, with a big auditorium vibe, with hardcore support acts."

But fans shouldn't expect an allpunk concert set. Says Araya, "If we just played this record, it would be a 20-minute set, and everybody would get upset."

TRIP 66

(Continued from page 14)

"They're a powerful live band, far, far beyond their years," says Ruffhouse CEO Chris Schwartz, who notes that the band got an excellent response on dates with 311 and Silverchair. "And in Maria, they have a front person with real star power."

The first emphasis track, "Our Desire," will be worked to commercial alternative and hard rock radio beginning in early June. While no commercial single will be available, the track can be downloaded from the Trip 66 page on Sony's Internet World Wide Web site, as can the accompanying videoclip.

"There's a lot of visual impact there, which is another reason we're committed to this as a long-term project," says Cucci. "This is [one of the few] rock bands, other than Silverchair, that's made up of people who are the same age as the audience."

While age has played some part in the Trip 66 story—the band has to hustle out of most clubs immediately after playing, thanks to strict liquor laws—Ruffhouse's Schwartz doesn't see the band as an anomaly. "Most of the people we sign are under 25," he says. "It's a label that believes in music for the kids, by the kids."

Trip 66, which is co-managed by Steve Barnett and Billy Nicgorski (one of the family's seven siblings) of Hard to Handle, released a single on Long Beach, Calif.-based Sympathy for the Record Industry label in '95 and followed with a 10-inch promo EP that went to college radio last month. "It seems to be creating some interest," says Schwartz. "We've had to service some stations four times, since people keep taking them home."

The full-length set will be serviced to college radio in its entirety, but Cucci expects the best response from rock outlets. "It's a strong reaction record, not one you sit back and think about," he says.

"Trip 66," which the quintet co-produced with Randy Cantor, was recorded in a studio that the Nicgorskis built in their basement and was mixed by Joe and Phil Nicolo at Ruffhouse. "We had some trouble convincing everyone we should be allowed to do things ourselves," says Lyons. "But I don't think that has anything to do with our age; I think there's just a general feeling out there that bands don't know how to handle things."

While similar in tone to White Zombie and Monster Magnet, Trip 66 channels source material, such as early Black Sabbath and similar sludge-rock monsters, in a decidedly different fashion.

"Even though we're really aggressive, it's not just this heavy rock thing," says Maria. "I'm into Tom Waits as much as I am Black Sabbath, and I guess it all goes in there. I try not to think about it too much; I'd rather it just flow naturally."

HIGHER GROUND

(Continued from page 32)

disseminate Christian music bring a different perspective to their roles because their careers are so closely interwoven with their faith.

That's why one of the best-attended sessions was the "Christian Celebrities: The Dilemma Of Balancing Fame And Ministry," which featured artists and industry professionals including CeCe Winans, DC Talk's Toby McKeehan, producer/author Reed Arvin, and manager Pamela Muse. Probably at no other convention would you hear audience members questioning the morality of having an artist's face on a T-shirt. Winans and McKeehan thoughtfully and honestly fielded such questions. (I appreciated McKeehan commenting that when he saw someone wearing a Winans T-shirt, he thought about how she represents Christ.)

Another well-attended seminar that was less emotionally charged but no less insightful was "Turn Your World Around: Christian Music Goes Global." Moderated by Kenny Marks, the panel included Benson artist Pam Thum, Spanish music consultant Arturo Allen, Word Australia's Wendy Moulton, and Garritt aan't Goor from the Netherlands' Crossbow Productions. Marks says he felt some of the panelists "really expressed an incredible transparency and honesty in the sense they were willing to say a few things that might be uncomfortable."

Marks feels the members of the international industry are discerning enough to know what will or won't work in their countries. "The international scene is mature enough to know there is some music that will fly and that will communicate to their audience and other music that may be so exclusively American church that it might not fly," he says. "They want to be involved with artists who have a world view and whose music can cross cultural barriers."

The most enjoyable part of GMA Week was the music, and it was everywhere in abundance. The highlights are really too numerous to mention but include April 22's Chordant lunch, which featured outstanding performances by Jeff & Sheri Easter, Big Tent Revival, Linnae Reeves, and Lisa Bevill. Kirk Franklin & the Family closed the show with an incredible set that had the audience on its feet. Third Day emerged as an act to watch. Lead vocalist Mac Powell's voice really blew me away at the April 24 Vanguard lunch, which also featured Reeves. Eric Champion, East To West, Tony Vincent (whose new songs were so great can't wait for the next album), Jars Of Clay, and several other acts.

Gotee Records took over a venue on Broadway and entertained crowds nightly with stellar performances by Christafari, Grits, Out Of Eden, and Johnny Q. Public. As testament to the growing popularity of Christian music, people had to be turned away from several clubs during the late-night showcases because the venues were full. There was a line outside the Music City Mix Factory for Audio Adrenaline, Holy Soldier, and Grammatrain, and many of the throngs anxious to see Jars Of Clay's showcase at Caffe Milano couldn't get in.

The week's festivities were capped by the Dove Awards on the evening of April 25. Bob Gordon of the Gordon Television Group is to be commended for producing a great show. And there were some surprises in terms of the winners, which more closely paralleled chart and Sound-Scan successes, as evidenced by DC Talk's and Jars Of Clay's wins. DC Talk's "Jesus Freak" winning song of the year was the first time a rock song was so honored. The Doves were once considered ultraconservative, and it was great to see this year's winners reflect such diversity as CeCe Winans' beautiful hymns album, Point Of Grace's pop/AC sound, longtime favorite Gary Chapman, and rockers Audio Adrenaline, who won in the longform video category.

MARK YOUR CALENDARS: The annual Send a Kid to Kamp Radiothon will take place May 18 at the Church of God Campground in Lexington, Ky.

N THE RUMOR MILL: One of the most interesting rumors that surfaced during GMA Week is that one of the significant labels that doesn't have its own distribution company may soon start one.

Angela Maria Sings With 'Amigos'

Angela maria returns: Muito petite Angela Maria was the dominant female pop star of the '50s in Brazil until bossa nova came on the scene. Suddenly, her big-voiced delivery seemed an anachronism in the era of whispering vocalists. Angela Maria eventually was compelled to sing in restaurants and small-town nightclubs in order to make ends meet.

Happily, Sony Brasil has come to Angela Maria's rescue with "Amigos," a multi-artist tribute to the songstress that boasts a cast of allstar singers, half of whom displaced her in the '60s. Among the 15 guests dueting with Angela Maria on her hits were young Turks from the '60s, such as Caetano Veloso, Milton Nascimento, Roberto Carlos, Gal Costa, Maria Bethânia, and Chico





by John Lannert

Buarque de Holanda.

Other well-known names participating in the project were Zezé di amargo & Luciano, Djavan, Nana Caymmi, Alcione, Emílio Santiago, and Ney Matogrosso. Matogrosso released a tribute record to Angela Maria last year that seemed to spark new interest in her career.

Except for "Desabafo," a composition written by Roberto Carlos and Erasmo Carlos and inspired by the songs were hits originally cut by Angela Maria. Many of her classics were melancholy narratives of love sung in a style called samba-canção, a slower version of samba. Other nuggets are boleros, tangos, ballads, and even a rendition of "Babalú."

The team of musicians that assembled to accompany Angela Maria and her guests was impressive as well. Contributing their talents were Buarque arranger Luis Cláudio Ramos, keyboardist/composer Cristóvão Bastos, bassist Jamil Jones (from João Bosco's band), and saxophonist/arranger Zé

Maria, who turns 68 May 13, rings clear throughout "Amigos." And the new arrangements preserve the romantic, cheek-to-cheek veneer of

"Amigos" already has sold 250,000 units, according to Sony. Moreover, the album was expected to receive a huge sales boost on the heels of the April 30 broadcast of Globo's "Som Brasil," which was dedicated to Angela Maria.

Angela Maria and most of her studio guests, including more prominent stars Nascimento, Djavan, Zezé di Camargo & Luciano, and Roberto Carlos. Despite at least three takes on most of the dozen or so songs, Angela Maria demonstrated amazing stamina, vigor, and poise. Some of her guests appeared less sure of themselves.

applause that greeted genuine appreciative balladeer Roberto Ca los when he took the stage to pe form the closing number wit Angela Maria so unnerved the no mally unflappable singer that he wa forced to do a fifth take before h could finally lay down the lyrics wit his equally appreciative singing par

Internacionais, a well-known org nizer of book fairs in Brazil, ar Innova Produções Artísticas ai launching CD Expo 96, which is sla ed to run July 16-21 at a 35,00 square-foot facility at Riocentro Rio de Janeiro. This ambitious bler of stands, seminars, showcase pe formances, and Fan Fair-style mi gling of artists and admirers is being supported by most of the Brazilia record industry and Brazil's recor trade group, Associação Brasilei Dos Produtores de Disco. The fir day of the expo will be open only invited industryites. Afterward, t show will be open to the public. Co tact: 5521-537-4338; fax 5521-53

EW BOWS IN BRAZIL: Warn Music International has create Continental EastWest in Brazi The new EastWest label will ope ate with WEA Music Brazil, which was formed last year. WMI's du initiative with its EastWest comp nies, which started in 1998, esse tially divides the artist roster for more focused marketing and distr

Angela Maria's singing style, all of

The smoky mezzo voice of Angela

her '50s ballads.

The April 17 taping of the show at the sold-out Metropolitan featured

Indeed, the unbridled cheers an

BRAZIL EXPO: FAG Evento

(Continued on next page

Billboard.



ARTIST LAST * * * No. 1 * * * LOS TIGRES DEL NORTE 1 3 **OLGA TANON** ◆ BASTA YA (2) 4 4 M.A.SO ◆ ESTOY AQUI LF.OCHOA, S.MEBARAK (LF.OCHOA, S.MEBARAK) SHAKIRA 9 2 3 3 AMARTE A TI D.FREIBERG (D.FREIBERG WAPEN CRISTIAN 4 11 28 D,FREIBERG WARENCOM

DE REPENTE
RARGENTPVAN HOOKE (SORAYA)
PUEDES LLEGAR
E.ESTEFAN JR. (G.ESTEFAN D.WARFEN)
EXPERIENCIA RELIGIOSA
DEVELOPMENT SORAYA (5) 7 8 POLYGRAM LATINO
VOCES UNIDAS 6 6 7 ENRIQUE IGLESIAS 1 1 7 GRUPO LIMITE TE APROVECHAS (8) 9 10 ◆ UN MILLON DE ROSAS MLICHTENBERGER IR. (ALARRINAGA BLARRINAGA) LA MAFIA 5 2 LIBERACION UNA NOCHE MAS (10) 10 6 MICHAEL SALGADO $\overline{11}$ 15 17 LA TROPA F 13 12 15 * * * AIRPOWER * * * (13) 18 23 CRISTIAN 14 5 17 8 D.FREIBERG **BOBBY PULIDO** 15 15 14 **DIEGO TORRES 16**) 23 30 3 D THOMAS, M. WENGROUSKI, D. TORRE LA DIFERENZIA TU NO TIENES CORAZON R.MORALES, M. MORALES (R. CASTILLON, M. C. SPINDOLA) (17) 17 14 10 INTOCABLE NO TE VAYAS J.L. AYALA (G. ABREGD) 2 (18) 29 MARC ANTHONY LLEGASTE A MI 19 12 11 YO TE AMARE M.LICHTENBERGER JR. (A. I ARPINAGA LA MAFIA 20 22 27 BANDA EL RECODO SI QUIERES NOT LISTED (JUAN GABRIEL) 21 21 24 4 LA ULTIMA CANCION NOT LISTED (M.ALEXANDER) PESADILLA B.CEPEDA (C.DAVID) RITMO ROJO (22) 34 GISSELLE 23 25 29 4 LOS TIRANOS DEL NORTE NADA CONTIGO (LA BANQUETA) (24) 26 20 11 LOS TUCANES DE TIJUANA 25 24 22 14

28	26	30	18	8		DRO FERNANDEZ YGRAM LATINO	LOS HO	MBRES NO DEBEN LLORAR H.PATRON (M.ZAN D.PALMEIRA)
29 35 32 8 EXTERMINADOR LIVALENZIA LIWILSON ALZAPATA POLI LISTED	27	16	13	14			N	ME ASUSTA PERO ME GUSTA A,PASTDR (J.NAZAR)
29 35 32 8 EXTERMINADOR UVALENZIA LIWILSON ALAPRIA PODE JESUS	28	27	21	10	FIT	O OLIVARES		LA ZAMBITA E.OLIVARES IR OLIVARES
30 39	29)	35	32	8	EX	TERMINADOR	U.VALE	EL TIBURON
31 NEW 1 EROS RAMAZZOTTI ARIOLAPIMG FRAMAZZOTTI GIDICITLACOGLATILA ARIOLAPIMG 32 19 19 7 LOS FUGITIVOS POLYGRAM RODVEN PMOTTA ILHERRERO LISTIAL GIGINETI LACOGLATILA MANO 33 20 16 12 BRONCO ROMAGICO 34 40 2 JAY PEREZ LO QUE YO TENGCO SONY 35 NEW 1 SELENA NO QUIERO SABERI SON I SELENA NO QUIERO SABERI SON I SELENA NO QUIERO SABERI TO COULTA TO TINTOCABLE FINI LATIN 37 32 31 10 LOS DINNOS AURIOS RE-ENTRY 15 INTOCABLE FINI LATIN TO LORDARE POR TI FONONISA 38 36 33 9 BANDA PACHUCO LINIA/FONOVISA 38 36 33 9 BANDA PACHUCO LINIA/FONOVISA 39 NEW 1 TONY VEGA RMM 40 NEW 1 LOS SINCAL RMM 40 NEW 40	(30)	39	_	2	TH	ALIA	347 11500	MARIA LA DEL BARRIO
32 19 19 7 POLYGRAM RODVEN 33 20 16 12 BRONCO	(31)	NE	N Þ	1	ER	OS RAMAZZOTTI		◆ LA COSA MAS BELLA
33 20 16 12 BRONCO GNOWISA 34 40 — 2 JAY PEREZ SONY 35 NEW	32	19	19	7	LO	S FUGITIVOS		CORAZON MAGICO
33) NEW ▶ 1 SELENA NO QUIERO SABETE 36 RE-ENTRY 15 INTOCABLE COQUETA 37 32 31 10 LOS DINNOS AURIOS NO LLORARE POR TI 38 36 33 9 BANDA PACHUCO 10NAFFONOVISA SEPERARE A QUE TE DECIDAS 39 NEW ▶ 1 TONY VEGA ESPERARE A QUE TE DECIDAS 40 NEW ▶ 1 MAZZ EMI LATIN 28 STATIONS 28 STATIONS 28 STATIONS 29 STATIONS 1 SORAYA POLYGRAM LATINO DE REPENTE 2 SHAKIRA SONY ESTOY AQUI 2 SHAKIRA SONY ESTOY AQUI 3 OLGA TANON WEA LATINA BASTA YA 4 CRISTIAM FONOVISA AMARTE A TI 5 DIEGO TORRES ARIOLA/BMG PENELOPE 6 VOCES UNIDAS EMI LATIN PUEDES LLEGAR 7 MILLIE EMI LATIN PUEDES LLEGAR 7 MILLIY LOS VECINOS 8 MARTA SANCHEZ POLYGRAM LATINO LA BELLEZA? 9 EROS RAMAZZOTTI ARIOLA/BMG LA COSA 10 LOURDES ROBLES SONY ME DEJARE LLEVAR 11 LO GUELPO QUEDO 9 GRUPOMANIA BOMBAZO COMO ME HACES FALTA 10 DOMINGO QUINONES RAM SI TU TE VAS 11 CRISTIAN FONOVISA AMARTE A TI 12 MENUDO MUSICA FUTURARTE/SONY DONDE. 13 ENRIQUE (IGLESIAS FONO- VISA POR AMARTE 14 THALIA EMI LATIN MARIA LA DEL BARRIO 15 DONATO & ESTEFANO SONY NO MORIRA 12 MENUDO MUSICA FUTURARTE/SONY DONDE. 13 ENRIQUE (IGLESIAS FONO- VISA POR AMARTE 14 THALIA EMI LATIN MARIA LA DEL BARRIO 15 DONATO & ESTEFANO SONY NATURALEZA 16 LORDEN 17 CRESCONO 18 POR MARTE 18 LAYAL LEPACHLA NOT LISTED MOT LISTED 18 NOT LUGRAR 18 NOT LUGRAR 19 CREPANTE 1 LOS TIGRES DEL NORTE FONOVISA LA CRISTIAN NOT LISTED MOT LISTED 18 LAYALA LLPAPILLA NO LLCRARE 18 JALAYALA LLPAPILLA NO LLCRARE 18 JALAYALA LLPAPILLA NO LLCRARE 18 JALAYALA LLPAPILLA 18 JALAYALA 18 JALAYAL 18 JALAYALA 18 JALAYAL 18 JALAYALA 18 JALAYAL 18 JALAYAL 18 JALAYALA 18 JALAYAL 18 JALAY	33	20	16	12	BR	ONCO		ANIMAL
35) NEW ▶ 1 SELENA NO QUIERO SABER NOT LISTED INOT LISTED 36 RE-ENTRY 15 INTOCABLE EMILATIN LATIN LA	(34)	40	_	2	JA'	PEREZ		LO QUE YO TENGO
36 RE-ENTRY 15 INTOCABLE COQUETA 37 32 31 10 LOS DINNOS AURIOS NO LLORARE POR TI AMITCHELI LA SOLUS 38 36 33 9 BANDA PACHUCO UNAFONOVISA 39 NEW ▶ 1 TONY VEGA ESPERARE A QUE TE DECIDAS 40 NEW ▶ 1 MAZZ 40 NEW ▶ 1 MAZZ 50 MILDA SENI LATINO DE REPENTE 2 SHAKIRA SONY ESTOY AQUI 3 OLGA TANON WEA LATINA BASTA YA 4 CRISTIAN FONOVISA AMARTE A TI 5 DIEGO TORRES ARIOLABMG PENELOPE 6 VOCES UNIDAS EMI LATIN DONDE TE HAS IDO AMOR 8 MARTA SANCHEZ POLYGRAM LATINO LA BELLEZA 9 EROS RAMAZZOTTI ARIOLAGMIG LA COSA 10 LOURDES ROBLES SONY ME DEJARE LLEVAR 11 LLEGAS TION 12 MENUPART SONY NO MORIRA 12 MENUPO MUSICA FUTURARTE/SONY NO MORIRA 13 MENUPART SONY NO MORIRA 14 MENUPART SONY NO MORIRA 15 MILLEY 16 LEVAR 16 LEVAR 17 MILLEY 18 MILLEY 19 GRUPOMANIA BOMBAZO COMO ME HACES FALTA 10 DOMINGO QUINONES RMM SI TU TE VAS 11 CRISTIAN FONOVISA AMARTE A TI 11 CLISTIAN FONOVISA AMARTE A TI 12 MENUPO MUSICA FUTURARTE/SONY NO MORIRA 12 MENUPO MUSICA FUTURARTE/SONY NO MORIRA 13 MENUPO MUSICA FUTURARTE/SONY NO MORIRA 14 MENUPO MUSICA FUTURARTE/SONY NO MORIRA 15 MILLY Y LOS VECINOS TROPIC SUNRIPPSONY ENTRE 16 NOT USA TROPIC SUNRIPPSONY ENTRE 17 MILLY Y LOS VECINOS TROPIC SUNRIPPSONY ENTRE 18 NOT USA TODO QUEDO, QUEDO 18 GRUPOMANIA BOMBAZO COMO ME HACES FALTA 10 DOMINGO QUINONES RMM SI TU TE VAS 11 CRISTIAN FONOVISA AMARTE A TI 11 CRISTIAN FONOVISA AMARTE A TI 12 MENUPUE IGLESIAS FONO- VISA POR AMARTE 14 THALLA EMI LATIN MARIA LA DEL BARRIO 15 DONATO & ESTEFANO SONY NATURALEZA 16 LIBERATIO 17 MILLY Y LOS VECINOS TROPIC SUNRIPPSONY ENTRE 18 NICHOLAGRA RODEN LA CONOCL 13 SORRAY POLYGRAM LATINO DE REPENTE 14 THALLA EMI LATIN MARIA LA DEL BARRIO 15 DONATO & ESTEFANO SONY NATURALEZA 16 LIBERATIO 17 MILLY Y LOS VECINOS TROPIC SUNRIPPSONY ENTRE 18 NICHOLAGRA 18 LIBERATO 18 LIBERATO 19 LOS TIGROS 19 LIBERATO 19 LIBERATO 10 LOURDES COLORA 2 LIBERATO 2 MENUPO FONOVISA AMARTE A TI 10 LOGONO 10 LOURDE SOLD 11 LOURDE SONY NO MORIRA 2 MENUPO 11 LO COLOR 2 GRUPO GUEDO 2 GRUPO GUEDO 2 GRUPO 3 LIBERATO 3 LA MAFIA SONY UN MILLON DE REPENILATINO DISVERSAMENTA 3 L	35)	NE	W Þ	1	SE	LENA		NO QUIERO SABER
37 32 31 10 LOS DINNOS AURIOS NO LLORARE POR TIAMITCHELLA SOUS 38 36 33 9 BANDA PACHUCO LUNA/FONOVISA 39 NEW 1 TONY VEGA RMM 40 NEW 1 MAZZ EMI LATIN POP TROPICAL/SALSA 28 STATIONS 28 STATIONS 23 STATIONS 23 STATIONS 23 STATIONS 23 STATIONS 31 SORAYA POLYGRAM LATINO DE REPENTE 2 SHAKIRA SONY ESTOY AQUI 31 OLG A TANON WEA LATINA BASTA YA 4 CRISTIAN FONOVISA AMARTE A TI 5 DIEGO TORRES ARIOLA/BMG PENELOPE 6 VOCES UNIDAS EMI LATIN DONDE TE HAS IDO AMOR 8 MARTA SANCHEZ POLYGRAM LATINO LA BELLEZA 9 EROS RAMAZZOTTI ARIOLA/BMG LA COSA 10 LOURDES ROBLES SONY ME DEJARE LLEVAR 11 DLG SONY NO MORIRA 12 MENUDO MUSICA FUTURA/RIP/SONY DONDE 13 ENRIQUE IGLESIAS FONO- VISA POR AMARTE 14 THALIA EMI LATIN DONATO & ESTEFANO SONY NATURA/RIP/SONY DONODE 13 ENRIQUE IGLESIAS FONO- VISA POR AMARTE 14 THALIA EMI LATIN MARTA LA DEL BARRIO 15 DONATO & ESTEFANO SONY NATURALEZA 15 LOS DIRNOS AURICA/CORDA AMARTE A TI 12 ALEX D'CASTRO POLYGRAM RODVEN LA CONOCI 13 SORRAY POLYGRAM LATINO DE REPENTE 14 THALIA EMI LATIN MARTIA LA DEL BARRIO 15 DONATO & ESTEFANO SONY NATURALEZA 16 LORDOS 17 DONATO & ESTEFANO SONY NATURALEZA 17 MILLY Y LOS VECINOS TROPIC SUMRIPISSONY TODO QUEDO 9 GRUPOMANIA BOMBAZO COMO ME HACES FALTA 10 DOMINGO QUINONES RIMM SIT UT LE VAS 11 CRISTIAN FONOVISA AMARTE A TI 12 ALEX D'CASTRO POLYGRAM RODVEN LA CONOCI 13 ENRIQUE IGLESIAS FONO- VISA POR AMARTE 14 THALIA EMI LATIN MARTIA LA DEL BARRIO 15 DONATO & ESTEFANO SONY NATURALEZA 16 LORDOS 17 CRICCA AMIGO MIC NOT LISTED AMICONT NOT LISTED AMICONT NOT USTED AMICO PROPICAL/SALSA REGIONAL MEXICAN REGIONAL MEXICAN REGIONAL MEXICO POR LINGUE AMIGO MIC NOT LISTED AMICONT NOT L	(36)	E DE CHTDY IE INTOCABLE COQ					COQUETA	
38 36 33 9 BANDA PACHUCO LUNA/FONOVISA 39 NEW ▶ 1 TONY VEGA RMM 40 NEW ▶ 1 MAZZ EMI LATIN POP TROPICAL/SALSA 28 STATIONS 1 SORAYA POLYGRAM LATINO DE REPENTE 2 SHAKIRA SONY ESTOY AQUI 3 OLGA TANON WEA LATINA BASTA YA 4 CRISTIAN FONOVISA AMARTE A TI 5 DIEGO TORRES ARIOLA/BMG PENELLOPE 6 VOCES UNIDAS EMI LATIN PUEDES LLEGAR 7 MILLIE EMI LATIN DONDE TE HAS IDO AMOR 8 MARTA SANCHEZ POLYGRAM LATINO TE BASIDO AMOR 8 MARTA SANCHEZ POLYGRAM LATINO TE BASIDO AMOR 8 MARTA SANCHEZ POLYGRAM LATINO TE BASIDO AMOR 10 LOURDES ROBLES SONY ME DEJARE LLEVAR 11 DLG SONY NO MORIRA 2 TONY VEGA RIM ESPER- ARE A QUE TE DECIDAS 6 OLGA TANON WEA LATINA BASTA YA 7 MILLIY Y LOS VECINOS 8 WARTA SANCHEZ POLYGRAM LATINO LA BELLEZA 9 EROS RAMAZZOTTI ARIOLA/BMG LA COSA 10 LOURDES ROBLES SONY ME DEJARE LLEVAR 11 DLG SONY NO MORIRA 12 MENUDO MUSICA FUTURA/RIP/SONY DONDE 13 ENRIQUE (GLESIAS FONO- VISA POR AMARTE 14 THALIA EMI LATIN MARTA LA DEL BARRIO 15 DONATO & ESTEFANO SONY NATURALEZA 16 LORDO 17 DONATO & ESTEFANO SONY NATURALEZA 17 THALIA EMI LATIN DONATO & ESTEFANO SONY NATURALEZA 18 LORDO 19 LA DIFERENZIA ARISTA- TEXAS/BMG TU NO 19 LA MAFIA SONY YO TE AMARE 11 LA MAFIA SONY YO TE AMARE 11 LA MAFIA SONY YO TE AMARE 12 BANDA EL RECODO FONO- VISA POR AMARTE 14 THALIA EMI LATIN MARTA LA DEL BARRIO 15 DONATO & ESTEFANO SONY NATURALEZA 16 LORDO 17 LORDO 18 LEGASTE A MI LATINO 18 CHEGIONAL MEXICAN A SHAKIRA SONY UN MILLON DE ROSAS 18 LATINO 19 GRUPOMENTE 10 DONATO SE DEL NORTE 10 LORDO 11 LORDO 11 LORDO 11 LORDO 11 LORDO 12 LE GRES 11 LA MAFIA SONY 10 NO CHERA 11 LA MAFIA SONY 11 LA MAFIA SONY 11 LA MAFIA SONY 12 NO MORIRA 13 SORRAY POLYGRAM LATINO DE REPENTE 14 KAOS SONY AMOR TRAICIONERO 15 TITO ROJAS M.P. CLARO 11 LOS TIRANOS DEL NORTE 12 RICHORAL 12 MENUDO 13 SORRAY POLYGRAM LATINO DE REPENTE 14 KAOS SONY 15 LOS TIRANOS DEL NORTE 16 DONATO SE ESTEFANO SONY 16 LOS TIRANOS DEL NORTE 17 CALCHORA 11 LOS TIRANOS DEL NORTE 18 LOS TIRANOS DEL NORTE 19 LORDO 11 LORDO 11 LOS TIRANOS DEL NORTE 19 LOS TIRANOS DEL NORTE 19 LOS TIRANOS	37	32	31	10	LO	S DINNOS AURIOS		NO LLORARE POR TI
TONY VEGA ESPERARE A QUE TE DECIDAS NOT LISTED INOL LISTED INDUIT	38	36	33	9	BA	NDA PACHUCO		ME ENAMORE
## AMIGO MIC NOT LISTED (NOT LISTED ## AMIGO MIC NOT LISTED (NOT LISTED ## AMIGO MIC NOT LISTED (NOT LISTED ## ARTIONS ## ASTATIONS ## AS	39	NE	N Þ	1	ТО	NY VEGA	ES	PERARE A QUE TE DECIDAS
28 STATIONS 28 STATIONS 2 STATIONS 1 SORAYA POLYGRAM LATINO DE REPENTE 2 SHAKIRA SONY ESTOY AQUI 3 OLGA TANON WEA LATINA BASTA YA 4 CRISTIAN FONOVISA AMARTE A TI 5 DIEGO TORRES ARIOLA/BMG PENELOPE 6 VOCES UNIDAS EMI LATIN PUEDES LLEGAR PENELOPE 7 MILLIE EMI LATIN DONDE TE HAS IDO AMOR 8 MARTA SANCHEZ POLYGRAM LATINO TE BASIOLA/BMG LA COSA 10 LOURDES ROBLES SONY ME DEJARE LLEVAR 11 DEGUARDA LATINO TE VAYAS 11 DLG SONY NO RICA PUTURA/RIPS/SONY DONDE 13 ENRIQUE IGLESIAS FONOVISA POLYGRAM RODVEN LA CONOCI 14 THALIA EMI LATIN DARAR POR AMARTE 14 THALIA EMI LATIN MARTA LA DEL BARRIO 15 DONATO & ESTEFANO SONY NATURALEZA POR AMARTE A TI 15 DONATO & ESTEFANO SONY NATURALEZA 16 LOURDES AROBLES SONY MARTA LA DEL BARRIO 17 DONATO & ESTEFANO SONY NATURALEZA 18 LORGANA POLYGRAM LATINO DE REPENTE 19 AGORDA POLYGRAM RODVEN LA CONOCI 2 STATIONS 2 STATIONS 64 STATIONS 7 DONOVISA 61 TION OF RAM 61 LATINO TE APROVECHAS 3 LATINO TE APROVECHAS 3 LA MAFIA SONY 7 VIO SECLACION FONOVISA 60 LA TROPA FEMI LATIN LATIND DESVELADO DE SIN ELLA 61 LA TROPA FEMI LATIND DIVIDAM ARIA LA CONOCI 7 MILLY Y LOS VECINOS 7 MILLY Y LOS V	40	NE	w Þ	1	MA	ZZ		AMIGO MIO NOT LISTED (NOT LISTED)
1 DLG SIR GEORGE/SONY DE REPENTE 2 SHAKIRA SONY ESTOY AQUI 3 OLGA TANON WEA LATINA BASTA YA 4 CRISTIAN FONOVISA AMARTE A TI ARIOLA/BMG LEUZAR 10 LOURDE'S ROBLES SONY M E BOLARE LEUZAR 11 DLG SONY NO MORIRA 2 MARC ANTHONY RMM LLEGASTE A MI 3 GISSELLE ROAGMG PESADILLA 4 SHAKIRA SONY ESTOY AQUI 5 DIEGO TORRES ARIOLA/BMG PENELOPE 6 VOCES UNIDAS EMI LATIN PUEDES LLEGAR 7 MILLIE EMI LATIN DONDE TE HAS IDO AMOR 8 MARTA SANCHEZ POLYGRAM LATINO LA BELLEZA 9 EROS RAMAZZOTTI ARIOLA/BMG LA COSA 10 LOURDE'S ROBLES SONY M E DEJARE LLEVAR 11 DLG SONY NO MORIRA 12 MENUDO MUSICA FUTURA/RTP/SONY DONDE 13 ENRIQUE IGLESIAS FONO- VISA POR AMARTE 14 THALIA EMI LATIN MARIA LA DEL BARRIO 15 DONATO & ESTEFANO SONY NATURALEZA 15 LOS TIGRES DEL NORTE FONOVISA EL CIRCO 2 GRUPO LIMITE POLYGRAM LATINO TE APROVECHAS 3 LA MAFIA SONY UN MILLON DE ROSAS 4 LIBERACION FONOVISA SIN ELLA 5 MICHAEL SALGADO JOEY SIN ELLA 6 LA TROPA F EMI LATIN JUAN SABOR 7 ENRIQUE IGLESIAS FONO- VISA POLARE LEVAR RODVEN LA CONOCI 13 ENRIQUE IGLESIAS FONO- VISA POR AMARTE 14 THALIA EMI LATIN MARIA LA DEL BARRIO 15 DONATO & ESTEFANO SONY NATURALEZA 16 LOS TIGANOS 1 LOS TIGRES DEL NORTE FONOVISA LA CIRCO 2 GRUPO LIMITE POLYGRAM LATINO TE APROVECHAS 3 LA MAFIA SONY UN MILLON DE ROSAS 4 LIBERACION FONOVISA SIN ELLA 6 LA TROPA F EMI LATIN JUAN SABOR 7 ENRIQUE IGLESIAS FONO- VISA EXPERIENCIA 8 BOBBY PULIDO EMI LATIN DESVELADO 9 GRUPOMANIA BOMBAZO COMO ME HACES FALTA 10 DOMINGO QUINONES RIM SIT UT EVAS 11 LA MAFIA SONY YO TE AMARE 12 BANDA EL RECODO FONO- VISA SI QUIERES 13 RITMO ROJO FONOVISA LA ULTIMA CANCION 14 LOS TUCANAM ALAGRAN-MILLIMIN MINDO 15 TITO ROJAS M.P. CLARO 1 TOROJAS M.P. CLARO 1 TOROJAS M.P. CLARO 1 TOROJAS M.P. CLARO 1 TOROJAS M.P. CLARO 1 TOROJAS M.P. CLARO 1 TOROJAS M.P. CLARO 1 TOROJAS M.P. CLARO 1 TOROJAS M.P. CLARO 1 TOROJAS M.P. CLARO 1 TOROJAS M.P. CLARO 1 TOROJAS M.P. CLARO 1 TOROJAS M.P. CLARO 1 TOROJAS M.P. CLARO 2 GRUPO LIMITE POLYGRAM LATINO TE APROVECHAS 3 LA MAFIA SONY UN MILLON DE CROSA 4 LIBERACION POLYGRAM LATINO TE APROV			POP			TROPICAL/SALSA	1	REGIONAL MEXICAN
DE REPENTE 2 SHAKIRA SONY 2 SHAKIRA SONY ESTOY AQUI 3 OLGA TANON WEA LATINA BASTA YA 4 CRISTIAN FONOVISA AMARTE A TI 5 DIEGO TORRES ARIOLA/BMG PENELOPE 6 VOCES UNIDAS EMI LATIN PUEDES LLEGAR 7 MILLIE EMI LATIN DONDE TE HAS IDO AMOR 8 MARTA SANCHEZ POLYGRAM LATINO LA BELLEZA 9 EROS RAMAZZOTTI ARIOLA/BMG LA COSA 10 LOURDES ROBLES SONY M DE DEJARE LLEVAR 11 DLG SONY NO MORIRA 12 MENUDO MUSICA FUTURA/RTP/SONY DONDE 13 ENRIQUE IGLESIAS FONO- VISA POR AMARTE 14 THALIA EMI LATIN MARIA LA DEL BARRIO 15 DONATO & ESTEFANO SONY NATURALEZA DONATO & ESTEFANO SONY NATURALEZA PARA ANTHONY RMM LLEGASTE A MI 3 GISSELLE RCA/BMG PESADILLA 4 SHAKIRA SONY LATINO TE ORONYSA 4 LIBERACION FONOVISA LA LIBERACION FONOVISA 1 LIBERACION FONOVISA 2 LIBERACION FONOVISA 3 LA MAFIA SONY UN MILLON DE ROSAS 4 LIBERACION FONOVISA SIN ELLA 5 MICHAEL SALGADO JOEY SIN ELLA 6 LA TROPA F EMI LATIN JUAN SABOR 7 ENRIQUE IGLESIAS FONO- VISA POLIFORMANIA BOMBAZO COMO ME HACES FALTA 10 DOMINGO QUINONES RIM SIT UT LE VAS 11 CRISTIAN FONOVISA AMARTE A TI 2 ALEX D'CASTRO POLYGRAM RODVEN LA CONOCI 13 SORRAYA POLYGRAM RODVEN LA CONOCI 14 KAOS SONY AMOR TRAICIONERO 15 TITO ROJAS M.P. CLARO NO TRAIC 16 RAPPOVECHAS 3 LA MAFIA SONY UN MILLON DE ROSAS 4 LIBERACION FONOVISA 1 LIBERACION FONOVISA 2 LIBERACION FONOVISA 1 LIBERACION FONOVISA 1 LIBERACION FONOVISA 2 LIBERACION TORONISA 3 LA MAFIA SONY UN MILLON DE ROSAS 4 LIBERACION FONOVISA 1 LIBERACION FONOVISA 2 LIBERACION FONOVISA 2 LIBERACION FONOVISA 2 LIBERACION FONOVISA 3 LA MAFIA SONY UN MILLON DE ROSAS 4 LIBERACION FONOVISA 4 LIBERACION FONOVISA 5 MICHAEL SALGADO JOEY 5 MICHAEL SALGADO 2 LA LIBERACION FONOVISA 1 LA MAFIA SONY 1 UN MILLON DE ROBAZO 2 COMO ME HACES FALTA 1		28	STATION	vs.		23 STATIONS		64 STATIONS
Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart or more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Alropwer awarded to those records which atta 700 detections for the first time, if two records are fled in number of plays, the record being played on more stations is placed first. Record selow the top 20 are removed from the chart after 26 weeks. © 1996 Billboard/BPI Communications, Inc.	2 SH BA 3 OI 6 VC PL 7 M DO 8 M M 9 EF 10 LC M 11 DI 12 M 11 DI 12 M 13 EH M 14 TH M M 15 DI 16 VC M 17 DI 18 M M M M M M M M M M M M M M M M M M M	HAKIRA HA	I SONY QUI NON WE NON WE NON WE NON FENOVI A TI PE INIDAS I ILLEGAR MI LATIN FE HAS I SANCHE A BELLI MAZZO O MIG LA (S ROBLI RE LLEV I RA D MUSICA T P/SONY E I GLESI R A DEL LB WI LEV I RA D E LLEV I RA D E LLEV I RA D MUSICA E LEV I RA D MUSICA E S ROBLI E LEV I RA D MUSICA E LEV I RA D MUSICA E LEV I RA D MUSICA E LEV I RA B E LEV I RA B E LEV I RA B E LEV I RA LEV I	DO AM Z POLYG EZA TTI DOND IAS FON TE	N OR RAM	2 MARC ANTHONY RMA LLEGASTE A MI 3 GISSELLE RCAMBG PESADILLA 4 SHAKIRA SONY ESTOY AQUI 5 TONY VEGA RMM ES ARE A QUE TE DECID 6 OLGA TANON WEA LAT BASTA YA 7 MILLY Y LOS VECINO ROPIC SUNRTPRSONY ET 8 VICTOR MANUELLE: TODO QUEDO, QUEDO 9 GRUPOMANIA BASTA COMO ME HACES FAI 10 DOMINGO QUINONE: SI TU TE VAS 11 CRISTIAN FONOVISA AMARTE A TI 12 ALEX D'CASTRO POL RODVEN LA CONCOL. 13 SORRAY POLYGRAM LAT DE REPENTE 14 KAOS SONY AMOR TRAICIONERO 15 TITO ROJAS M.P. CLARO CLARO CLARO 15 TITO ROJAS M.P. CLARO CLARO 15 TITO ROJAS M.P. CLARO CLARO CLARO PESADILA 1 SORRAY POLYGRAM LAT DE REPENTE 1 KAOS SONY AMOR TRAICIONERO 15 TITO ROJAS M.P. CLARO CLARO CLARO CLARO POLYMENT PESADILA 1 SORRAY POLYGRAM LAT DE REPENTE 1 TITO ROJAS M.P. CLARO CLARO CLARO CLARO POLYGRAM POLYGRA	SPER- JAS TINA DS NTRE SONY O O LITA S RMM LYGRAM	2 GRUPO LIMITE POLYGRAM LATINO TE APROVECHAS 3 LA MAFIA SONY UN MILLON DE ROSAS 4 LIBERRACION FONOVISA UNA NOCHE MAS 5 MICHAEL SALGADO JOEY SIN ELLA 6 LA TROPA F EMI LATIN JUAN SABOR 7 ENRIQUE IGLESIAS FONO- VISA EXPERIENCIA 8 BOBBY PULIDO EMI LATIN DESVELADO 9 LA DIFERENZIA ARISTA- TEXAS/BMG TU NO 10 INTOCABLE EMI LATIN NO TE VAYAS 11 LA MAFIA SONY YO TE AMARE 12 BANDA EL RECODO FONO- VISA SI QUIERES 13 RITMO ROJO FONOVISA LA ULTIMA CANCION 14 LOS TUCANES DE TIJUANA ALACRAVEMI LATIN MUNDO 15 LOS TIRANOS DEL NORTE FONOVISA NADA CONTIGO.
	Recor for more t 700 detection the	ds showing than 20 we tions for top 20 a	ng an incre veeks will r the first tir re removed	ease in de not receive ne. If two d from the	tections e a bulle records e chart a	over the previous week, regardless of et, even if it registers an increase in di are tied in number of plays, the reco lifter 26 weeks. © 1996 Billboard/BF	of chart mov letections. A ord being pla PI Communic	ement. A record which has been on the cha irpower awarded to those records which atta yed on more stations is placed first. Record cations, Inc.

of "Desabafo." The taping of the song was included as part of a tribute to Angela Maria, which aired April 30 on Globo TV's "Son Brasil" program. (Photo: Cristina

Angela Maria and Roberto Carlos share hugs and smiles after their performance





ABRIENDO PLIERTAS

PIES DESCALZOS

AMOR PROHIBIDO

PEDRO FERNANDEZ

UN MILLON DE ROSAS

A UN NUEVO NIVEL

COMO TE EXTRANO

TEJANO AWARD NOMINEES

A MEDIO VIVIR

DESVELADO

EL CONCIERTO

LA CARRETERA

EN CONCIERTO

SOLO PARA TI

OTRO MUNDO

IN DA HOUSE

EL EJEMPLO

EN EXTASIS

ROMANCE

LIVE

ANIMAL

AMOR

GRANDES EXITOS

GIPSY KINGS

12 SUPER EXITOS

THE MAMBO KINGS

MUNDO DE AMOR

SEGUNDO ROMANCE

MERENGUE EN LA CALLE 8 '96

FUE MUCHO MAS QUE AMOR

CARNAVAL DE LA SALSA '96

CUANDO LOS ANGELES LLORAN

SALSA FRESCA: DANCE HITS OF THE '90'S

EL HOMBRE MERENGUE

TROPICAL TRIBUTE TO THE BEATLES

Artists & Music

NOTAS

(Continued from preceding page)

bution campaigns.

COLOMBIA ROCKS: Armed with the idea of exposing innovative rock from Colombia and Latin America. Santa Fe de Bogotá-based cultural/tourism outfit El Instituto Distrital de Cultua y Turismo is producing its II Festival de Rock al Parque May 17-19. The megafest will feature simultaneous performances on three stages in three city parks. Among the 73 bands scheduled to perform are 43 unsigned acts, 15 international bands, and 23 Colombian groups. International acts invited to play include La Lupita, Auténticos Decadentes, Lucybell, Los Tetas, and La Portuaria. Colombian bands booked to play are led by Aterciopelados, La Derecha, and 1280 Almas.

MARLBORO SMOKIN': Marlboro

Music kicked off another formidable slate of Latino shows April 20 in Chicago with Cañonazo Primaveral, headlined by AFG Sigma's Los Temerarios and Sony Discos' La Mafia. Following is a rundown of upcoming shows and events in which Marlboro Music will participate:

May 25: Bronco Dance, Houston. June 8: 116th Street Festival, New

June 30: Del Mar Fair, San Diego. July 28: Centennial Celebration Concert, Miami.

Aug. 4: Fort Hood, Keeling, Texas. Aug. 11: Fort Bliss Army Base Summerfest, El Paso, Texas.

Sept. 8: L.A. County Fair, Los Angeles/Pomona. Oct. 27: Festival Raices, Orlando,

Nov. 10: Pan-American Festival, Miami.

Nov. 30: Los Temerarios Dance,

San Jose, Calif.

Chicago promotion firm Cárdenas/Fernández & Associates is producing the shows.

MISCELLANEA: EMI Latin's peerless mariachi group Mariachi Sol De México De José Hernández will headline the seventh annual Mariachi USA festival, slated to be held June 22-23 at the Hollywood (Calif.) Bowl. The festival continues to broaden its musical menu; this vear's edition adds Luna Blanca's splendid pan-Latin American roots band Quetzalcóatl. Other mariachi acts booked to appear are Mariachi Cobre, Mariachi La Reyna, Mariachi Internacional De México, and Tatiana Bolaños . . . Oakland, Calif.-based Redwood Records closed its doors April 15. The label scored a Grammy nomination this year for "Ritmo Y Candela: Rhythm At The Crossroads" by Patato Valdés, José Luis "Changuito" Quintana, and Orestes Vilató . . Radio MTV debuted April 26 on 30 stations in 16 Latin American countries. Among the stations carrying the weekly program are Rock & Pop in Argentina, Radio Concierto in

Assistance in preparing this column was provided by Enor Paiano in São Paulo, Brazil.

Chile, and Rock 101 FM in Mexico.

Third Time The Charm. After performing two sold-out shows recently in Mexico City, Warner Music Spain's Alejandro Sanz, center, took time out to receive gold and platinum awards for his latest album, "Alejandro Sanz III." Sanz received awards from Argentina, Central America, Chile, Ecuador, Mexico, Peru, and Spain, where the album has been certified quadruple platinum (for sales exceeding 400,000 units). Presenting the awards, from left, are Julio Sáenz, president of Latin North American operations for Warner Music Latin America, and Rebecca de Alba, host of Mexican TV show "Un Nuevo Día."

LATIN MUSIC CENTER



🗫 Distribuidora one Stop 🗫

TIENE LOS MEJORES PRECIOS EN EL MERCADO

SI LO CONSIGUES A MENOS NOSOTROS SE LO IGUALAMOS

Miami NAIRID

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

(212) 563-4508 (305) 591-7684 (212) 563-4847

VENGAN Y COMPAREN Toll Free 1-800-745-4509

TODO EN MUSICA LATINA

TANGO - FOLKLORE - ROCK ARGENTINO MERENGUE - CUMBIA - SALSA



Catálogo gratis. Ofertas todos los meses.

Envíos a todas partes del mundo.

distribuidora belgrano norte s.r.l.

Zabala 3941. Capital Federal (1427), Buenos Aires. Argentina. Teléfonos: (54-1) 555-6100/6200 Fax: 555-6400.

LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) Sheet Music Dist. AMARTE A TI (The Sound Retreat)
- AMIGO MIO (Copyright Control)
- 14 AMOR (Fonomusic, SESAC)
- 2 BASTA YA (Mas Latin, SESAC)

- 12 JUAN SABOR (J Farias, BMI)

- 28 LA ZAMBITA (Fonomusic SESAC)
- 19 LLEGASTE A ML (EMOA ASCAP)
- ASCAP)
- 27 ME ASUSTA PERO ME GUSTA (Fonomusic, SESAC)

- 37 NO LLORARE POR TL (Solmar SESAC)
- 13 NO MORIRA (Hit And Run, ASCAP/Jobete, ASCAP)
- 18 NO TE VAYAS (Copyright Control)
- 16 PENELOPE (SGAE, ASCAP)
- 23 PESADILLA (Azuzar, ASCAP)
- 6 PUEDES LLEGAR (FIPP, BMI/Realsongs, ASCAP)
- 21 SI QUIERES (BMG Songs, ASCAP)
- 8 TE APROVECHAS (Copyright Control)
- 17 TU NO TIENES CORAZON (720, BMI/Tohui, ASCAP)
- 10 UNA NOCHE MAS (Vander, ASCAP)
- 9 UN MILLON DE ROSAS (Mafiola, ASCAP/Larrinaga,
- 20 YO TE AMARE (Mafiola, ASCAP)

THE Bilboard Latin 50 Compiled from a national sample of retail store and rack sales reports collected, compiled, and prov

ARTIST LABEL & NUMBER/DISTRIBUTING LABEL TITLE * * * No. 1 * * * 1 SELENA ▲ EMI 34123/EMI LATIN 41 weeks at No. 1 DREAMING OF YOU 2 3 OLGA TANON WEA LATINA 13667 HS NUEVOS SENDEROS GIPSY KINGS NONESUCH 79399/AG 3 7 TIERRA GITANA 4 5 57 GIPSY KINGS NONESUCH 79358/AG THE BEST OF GIPSY KINGS 5 4 26 ENRIQUE IGLESIAS FONOVISA 0506 ENRIQUE IGLESIAS 6 6 43 VARIOUS ARTISTS ARIOLA 29136/BMG MACARENA MIX (7) 9 14 CRISTIAN FONOVISA 0510 HS EL DESEO DE OIR TU VOZ * * * HOT SHOT DEBUT * * * (8) **NEW**

* * * GREATEST GAINER * * *

VARIOUS ARTISTS POLYGRAM RODVEN 314 531 CARNAVAL DEL MERENGUE '96

LOS TUCANES DE TIJUANA ALACRAN 34975/EMI LATIN 14 TUCANAZOS BIEN PESADOS

LOS TIGRES DEL NORTE FONOVISA 6045

PEDRO FERNANDEZ POLYGRAM LATINO 528 671

GLORIA ESTEFAN EPIC 67284/SONY

SHAKIRA SONY 81795

SELENA A EMILATIN 28803

RICKY MARTIN SONY 81651

LA MAFIA SONY 81722 ES

VARIOUS ARTISTS EMI LATIN 37690

BOBBY PULIDO EMI LATIN 34166

LUIS MIGUEL I WEA LATINA 11212

PETE ASTUDILLO EMI LATIN 32263

GLORIA ESTEFAN ▲ EPIC 53807/SONY

LOS TUCANES DE TIJUANA ALACRAN 36384/EMI LATIN

LA TROPA F EMI LATIN 36463

JULIO IGLESIAS SONY 81604

MICHAEL SALGADO JOEY 3427

MAZZ EMI LATIN 30913

VARIOUS ARTISTS RMM 82011

PROYECTO 1 JAN 28857/FMI LATIN

LUIS MIGUEL ▲ WEA LATINA 97234

LOS TIGRES DEL NORTE I FONOVISA 6030

VARIOUS ARTISTS PROTEL/RTP 7010/SONY

LA DIFERENZIA ARISTA-TEXAS 1881 1/BMG

SOUNDTRACK | ELEKTRA 961240/FEG

KINITO MENDEZ J&N 35164/EMI LATIN

VARIOUS ARTISTS POLYGRAM RODVEN 531 196

JUAN LUIS GUERRA 44D KAREN 29418/BMG

JESUS ALEMANY HANNIBAL 1390/RYKODISC

LINDA RONSTADT ▲ ELEKTRA 60765/EEG

PEDRO FERNANDEZ POLYGRAM LATINO 526 175

LUIS MIGUEL ▲ WEA LATINA 75805

MANA WEA LATINA 99707

JON SECADA SBK 35468/EMI LATIN

VARIOUS ARTISTS RHINO /AG

VARIOUS ARTISTS FONOVISA 9421

GIPSY KINGS ▲ ELEKTRA 60845/EEG

SELENA I EMI LATIN 42770

BRONCO FONOVISA 0509

INTOCABLE EMI LATIN 32632

THALIA EMI LATIN 35217

SELENA EMI LATIN 30907

8 31

110

32

15

16

28

44

19

8

15

22 38

53

3

9

33

70

149

149

20

4

45 148

NEW

49 136

44 44

POP

1 SELENA EMI/EMI LATIN DREAMING OF YOU 2 OLGA TANON WEA LATINA NUEVOS SENDEROS

NUEVOS SENDEROS
3 GIPSY KINGS NONESUCH/AG
TIERRA GITANA
4 GIPSY KINGS NONESUCH/AG
THE BEST OF GIPSY KINGS
5 ENRIQUE IGLESIAS FONOVISA
ENRIQUE IGLESIAS

5 ENRIQUE IGLESIAS FONOVISA ENRIQUE IGLESIAS 6 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX 7 CRISTIAN FONOVISA EL DESEO DE OIR TU VOZ

B SHAKIRA SON

PIES DESCALZOS
9 RICKY MARTIN SONY

11 JULIO IGLESIAS SONY

12 PROYECTO 1 EMI LATIN

13 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE 14 THALIA EMI LATIN EN EXTASIS

15 LUIS MIGUEL WEA LATINA ROMANCE

A MEDIO VIVIR

10 LUIS MIGUEL WEA LATINA

9

(10) 12

11 7

(12)

(13)

14 10 4

15 11 13

16 14

17 17

18 18

19

20

(21) 24

(22)

(23) 23 149

24

(25) 35 14

26 25

27

(28) 33

29

30

31

(32) 39

33 32

34 28

35 26

36

37 29

38 31 6

(39) 46 33

40 36 53

41

42

43 43 42

44 42 29

45 41 5

46

47

(48)

49

13

15 20

16

19 25

21 33

20 48

30

27

37 128

34

40

NEW

- 33 ANIMAL (Vander, ASCAP)
- COQUETA (Editora Esperanza, SESAC)
- 32 CORAZON MAGICO (Sila, ASCAP/FMAA, ASCAP)
- 5 OF REPENTE (Yami RMI)
- 15 OESVELADO (Betito Music, BMI)
- EL CIRCO (TN Adeceones, BMI) EL TIBURON (Juan Y Nelson, ASCAP)
- 39 ESPERARE A QUE TE DECIDAS (Copyright Control)
- ESTOY AQUI (Copyright Control) EXPERIENCIA RELIGIOSA (Unimusica.
- ASCAP/Fonomusic, SESAC)
- 31 LA COSA MAS BELLA (Copyright Control)
- 22 LA ULTIMA CANCION (EMI)
- 34 LO QUE YO TENGO (Retito Music RMI)
- 26 LOS HOMBRES NO DEBEN LLORAR (Fermata
- MARIA LA DEL BARRIO (Copyright Control)
- ME ENAMORE (De Luna, BMI)
- 25 MUNDO DE AMOR (Zomba Golden Sands, ASCAP) NADA CONTIGO (LA BANQUETA) (Vander ASCAP)

- 35 NO QUIERO SABER (Copyright Control)
- 11 SIN ELLA (Elzaz, BMI)

- ASCAP)

- TROPICAL/SALSA 1 GLORIA ESTEFAN EPIC/SONY
- ABRIENDO PUERTAS

 2 VARIOUS ARTISTS POLYGRAM
- 3 GLORIA ESTEFAN EPICSONY MI TIERRA
- M TIERRA
 4 VARIOUS ARTISTS RMM TROPICAL TRIBUTE TO THE BEATLES
 5 VARIOUS ARTISTS
 PROTELATIFSONY MERENGUE EN
 LA CALLE 8 '96
 6 SOUNDITRACK ELEKTRAVEG
 THE MAMBO KINGS
- THE MAMBO KINGS
 7 VARIOUS ARTISTS POLYGRAM RODVEN CARNAVAL DE LA SALSA 96
 8 KINITO MENDEZ JENEMI LATIN
 EL HOMBRE MERENGUE
 9 JUAN LUIS GUERRA 440
- KAREN/BMG GRANI 10 JESUS ALEMANY
- HANNIBAL RYKODISC CUBANISMO!
 11 VARIOUS ARTISTS RHINOAG
 SALSA FRESCA: DANCE HITS
 12 VARIOUS ARTISTS NELSONRIPSONY
 FESTA MIX USA
 13 VICTOR PARTING
- 13 VICTOR MANUELLE SONY VICTOR MANUELLE
- 14 DLG SIR GEORGESONY DLG 15 VARIOUS ARTISTS PROTELRIPSONY SALSA EN LA CALLE 8 96

1 LOS TIGRES DEL NORTE FONO-VISA UNIDOS PARA SIEMPRE 2 SELENA EMI LATIN

REGIONAL MEXICAN

CANCIONES DE MI PADRE

MI FORMA DE SENTIR

VI ENTREGA PREMIOS ERES 96

- AMOR PROHIBIDO

 3 PEDRO FERNANDEZ POLYGRAM LATINO PEDRO FERNANUEZ
 4 VARIOUS ARTISTS EMI LATIN
 TEJANO AWARD NOMINEES
- 5 LA MAFIA SONY
 UN MILLON DE ROSAS
 6 8088Y PULIDO EMI LATIN
- DESVELADO
 7 LA TROPA F EMI LATIN
- A UN NUEVO NIVEL

 8 PETE ASTUDILLO EMI LATIN
 COMO TE EXTRANO
 9 MICHAEL SALGADO JOEY
 EN CONCIERTO
- 10 MAZZ EMI LATIN SOLO PARA TI 11 LOSTUCANES DETILUANA ALACRAN
- EMILATIN MUNDO DE AMOR
 12 INTOCABLE EMI LATIN 13 LOS TUCANES DE TIJUANA
- ALACRAN/EMI LATIN 14
 TUCANAZOS BIEN PESADOS
 14 LOS TIGRES DEL NORTE
 FONOVISA EL EJEMPLO
 15 LA DIFERENZIA ARSITATEAS/BMG
 FUE MUCHO MAS QUE AMOR

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

Songwriters & Publishers

Revitalized Marketing At BMG Songs

New Unit Is To Focus On Broad Usage

BY IRV LICHTMAN

NEW YORK—BMG Songs, energized in recent years with a continuous flow of catalog and publishing deals, has created a marketing structure to enhance the appearance of its copyright in film, TV, advertising, compilations, and new technologies.

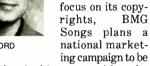
The marketing unit is absorbing BMG Song's film/TV department, which has been headed in Los Angeles by Art Ford, who operates the new department as a newly promoted VP. According to Danny Strick, senior VP/GM of the U.S. publishing unit of BMG Music Publishing, the film/TV department is celebrating the biggest quarter in synchronization income in its history.

"Though we are taking advantage of the technological revolution, we are implementing a 'high-touch' rather than a hi-tech approach to servicing our users," says Ford.

To put executive clout into the marketing program, he has named Molly Kaye, former Rondor Music East Coast GM, as director of catalog marketing, reporting to Ford. She will be responsible for advertising, multimedia, and song-plugging. Benjamin Groff joins the company as manager of creative services from PolyGram Music Publishing. His duty in the marketing section is to get more artist coverage of catalog material. Brian Lambert, manager of film and TV music, will expand his responsibilities to include more attention to the placement of material in film and TV projects, as well as

licensing. "Brian has been spending about 60%-75% of his time in administration, but he has really got a great eye for casting [songs] in a visual sense,

says Ford. "Now he'll reverse the percentage in favor of songcasting." In an effort to



launched early this summer. A key element is a CD sampler of 350 top songs from the catalog, to be accompanied by a 1,000-song discography organized into various categories, BMG Songs is making the discography available on the Internet, as well as on PC and Macintosh diskettes. Also, the 350 songs will be coded for 24-hour access via an 800 number, giving listeners 60 seconds of each song.

The film and TV communities will get wind of the marketing package via a series of events in Los Angeles, while ad agencies will get the story during a tour of private showings across the

Ford, who joined BMG Songs 21/2 ears ago, after working as A&R chief for Allen Kovac's Impact label and as road manager for several bands, says, 'A good overview of the music industry [is necessary] to navigate the minefields of casting songs for film or TV. In dealing with music supervisors, sometimes you have to understand that using a song has an economic basis, as well as a creative one. Then there are other puzzles, such as working out singles releases on soundtrack albums when the artist is not on the soundtrack label. Otherwise, if the coordination is bad, you can cannibalize sales.

"In reaching ad agencies, you have to understand that creative directors pride themselves in coming up with ideas," he continues. "The trick is to find a way to lead them to the water so that they 'discover' the idea. Sometimes, we've even gotten client lists and reached them with CD material."

Ford also notes that to an overwhelming degree, placement of contemporary songs in film or TV projects amounts to licensing the original recording.

While Ford has acted as supervisor for several film and TV projects at BMG Songs, he says he's holding off on such projects while he gets the new marketing department up and running.

Over the past eight years, parent BMG Music Publishing has made more than 100 catalog acquisitions worldwide, 35 of which originated from the U.S. division.

More recently, BMG Songs entered into publishing deals with acts whose prospective development will make their songs ripe for presentation through the marketing department. These include My Head (Capitol), Jackers (Immortal/Epic), Elliot Smith (Kill Rock Stars), Ké (RCA), Hum (RCA), The Roots (Geffen), godhead (Sub Pop), Dirt Merchants (Epic), Drill Team (Reprise), and Duncan Sheik (Atlantic).

HOT 100 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 COUNTRY SINGLES & TRACKS
YOU WIN MY LOVE • Robert John Lange • Zomba/ASCAP

HOT R&B SINGLES

THA CROSSROADS • Bone, D.J. U-Neek, Tony C • Ruthless Attack/ASCAP, Mo
Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI

HOT RAP SINGLES

THA CROSSROADS • Bone, D.J. U-Neek, Tony C • Ruthless Attack/ASCAP, Mo
Thug/ASCAP, Dollarz-N-Sense/BMI, Keenu/BMI, Donkhris/BMI

HOT LATIN TRACKS

EL CIRCO · Jessea Armenta · TN Adeceones, BMi

Warner Cooks Up Lamb Chop Titles; Project Helps 'All Kinds Of People'

WB'S SHARI & FRIEND: Warner Bros. Publications has made a developmental deal with children's legend Shari Lewis to create a series of music books for moppets. The tie-in reflects an accelerated move by the company into generalized children's music print product, rather than product geared for the educational market.

In fact, the arrangement with Lewis just got under way with a folio, "Lamb Chop's Play-Along" (\$16.95), which contains 22 classic and original children's songs, play-along activities, and games. In the works is "Lamb Chop's Special Chanukah," due for release later this year.

In addition to new songs, the folio will contain fun activities connected with the celebration of the eight-day Jewish holiday, such as Hanukkah

scripts, potatolatkes recipes, and a "dreidel origami" pro-

In addition to the print product, Warner Bros. is distributing a CD-ROM, "Lamb

Chop Loves Music" (\$39.99), in which Lewis and Lamb Chop lead children ages 3-7 through a musical adventure based on "The Musicians Of Bremen." Here, children learn the shapes and sounds of more than 50 musical instruments in the "music store," among other attractions. The package comes with a Lamb Chop finger puppet.

Warner Bros. Publications' president, Sandy Feldstein, says, "In these days of bottom-line education. the importance of the arts is often dismissed. Nonetheless, children learn more effectively and thoroughly when music is an integral part of the process."

NO KIDDING: Facing the evils of prejudice and intolerance as it relates to children, an educational theater project for New York publicschool students, produced in collaboration with the Rodgers & Hammerstein Organization, will use the lyrics of Oscar Hammerstein to make positive points, or, at least, to open up discussions among the children.

The 50-minute work, "All Kinds Of People," is titled after a 1955 Rodgers and Hammerstein musical. "Pipe Dream." The piece also draws from "Showboat" ("Ol' Man River," with music by Jerome Kern) and other songs Hammerstein wrote with Richard Rodgers: "You've Got To Be Carefully Taught" and "There Is Nothing Like A Dame" (from "South Pacific"), "You'll Never Walk Alone" ("Carousel"), "Getting To Know You" and "Song Of The King" ("The King And I"), "The Other Generation" ("Flower Drum Song"), "Climb Ev'ry Mountain" and "No Way To Stop It" ("The Sound Of Music"), and "In My Own Little Corner" ("Cinderella").

Although some may deem "There

Is Nothing Like A Dame" as sexist (in "South Pacific," it is sung by sailors whose service in World War II has separated them from female companionship), its



inclusion is designed to stimulate discussion among children on the issue of sexism, says Paul Naish, managing director of the Midtown Management Group Inc., a nonprofit organization that is handling the project. Midtown Management was formed 13 years ago to work with the theatrical community in educational endeavors.

Following several presentations at Town Hall in New York, the project will make the rounds of city schools beginning next fall, says Naish.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Bruce Springsteen, "Greatest Hits" (guitar).

2. The Eagles, "Acoustic Classics Vol. 1" (guitar). The Eagles, "Acoustic Classics

Vol. 2" (guitar). 4. Garth Brooks, "Fresh Horses"

(guitar). 5. Jim Brickman, "By Heart."

couldn't feel it in a lot of the music we were hearing," he says. "We love making music, performing, being in

the studio, and getting it down."
Flack is pleased with the Fugees' treatment of the song, and the trio finds that praise extremely gratifying. "When Roberta told us she loved

our version of the song, it felt good," Hill says. "And she loved that a whole other generation would come to know 'Killing Me Softly' because of our

cover.' Michel says one of the trio's goals is to create a bridge between musical gen-

erations. "Hip-hop is an art form that is to educate, and we want to educate the new generation that a lot of our music comes from older soul music," Michel says.

"The idea in covering these songs is they have filled us with inspiration all our lives," Jean says. "And we want them to inspire others, too. It's about us and the music connecting with the audience. When that happens, we reach a real unity with everyone in the room, a real solidarity that's uplifting.'

'THEY'RE PLAYING MY SON

"Killing Me Softly With His Song" Written By Charles Fox and Norman Gimble **Published By Fox Gimble Pro**duction, Inc. (BMI)

Roberta Flack's signature tune, "Killing Me Softly With His Song," was originally inspired by the effect Don McLean had upon singer Lori Lieberman when she saw him perform. After hearing Lieberman's recording, Flack did her version, which climbed to No. 1 on Billboard's Top 100 in February 1973 and remained there for five weeks, becoming one of the decade's most popular songs. This year, the song was rerecorded with a '90s spin by the Fugees on their Columbia album "The Score."

The Fugees consist of Wyclef "Clef" Jean, Lauryn "L" Hill, and Prakazrel "Pras" Michel. The trio recently had the opportunity to find out what Flack thought about their version of the tune when she interviewed them for a magazine article.

"When we found out Roberta Flack was going to interview us, we were honored, because we heard that she liked our cover of 'Killing Me Softly," says Hill. "But we couldn't wait to hear it from her directly, because we had never met before, and she is such

an inspiration to us."

Jean says the trio hoped Flack would appreciate their cover. "Her version is just so perfect, it won a bunch of Grammys, and we just wanted her to love it as much as we do," he says.

"All three of us grew up surrounded by music, music that was soulful and real. There's a powerful feeling to that kind of music, and that's the feeling we wanted to bring to hiphop," Michel says.

Jean agrees. "We wanted to bring

musicality back to hip-hop 'cause we

37 BILLBOARD MAY 11, 1996

Studio Action

ARTISTS & MUSIC

AES Mirrors Evolving Industry *Group Holds 100th Show In Denmark*

■ BY ZENON SCHOEPE

To kick off its 100th convention, the Audio Engineering Society plans to take over Copenhagen's Tivoli Gardens, the world's first amusement park, and throw a spectacular opening-night banquet.

The fanfare is apt given that the pro audio industry has grown dramatically since the first AES show in the U.S. in the late '40s, before the term "pro audio" had been coined.

The last time the AES convention took place in the Danish capital, in 1974, the entire show was held in the Scandinavia Hotel, which this year will house just the conference head-quarters; the event itself will take place at the much larger Bella Center across town.

AES organizers say they have received more technical papers this year than ever before. Accordingly, the presentation of papers will take place in three simultaneous sessions to cope with the numbers. There will also be 11 workshops and numerous technical tours, including live digital audio broadcasting demonstrations by host broadcaster Danmarks Radio.

Tape manufacturer BASF Magnetics will host a forum to launch the European Sound Directors Assn. as an umbrella entity for European record producer, sound director, and audio engineer organizations. The aim of ESDA is to coordinate efforts to recognize these creative fields as parties sharing in neighboring rights revenue and performance income.

ESDA members include Re-Pro (U.K.), GONG (Netherlands), GRAF (France), VDT (Germany), OTMV (Austria), ASD (Russia), and Re-Pro Italia. All interested personnel are encouraged to attend the meeting on May 12 in Room 17 at the Bella Center to discuss European issues that have implications on their earnings.

The number of exhibiting manufacturers is down slightly over last year's Paris show, but is still respectable at almost 300 brand names. The reason for the decline is attributed to the Replitech Europe duplicating and replicating trade show, which slightly overlaps with AES, according to convention director Hermann Wilms.

"Compared to Paris last year, we have lost the duplicators," says Wilms. "That's a shift in the market. In Amsterdam [in 1994], we still had a full representation of the duplicating people, but last year Replitech Europe had started and we got only 50% of that"

The attendance figure is expected to exceed 6,000, short of the 7,000 who attended the Paris show, but is consistent with the fluctuations that result from AES' rotation between central and peripheral European cities. Next year, the trade show will hold its European convention in Munich in March, according to AES executive director Roger Furness.

"When the show is central, it's an opportunity for people to come from all around, but when it's on the out-

skirts of Europe those people get a better chance," he says.

Copenhagen—which is this year's cultural capital of Europe—will draw strongly from Scandinavia and northern Europe.

As always, the AES convention is expected to herald significant technological advances for the industry. Sony will show a full 24-bit production system for high-end music recording based around its OXF-R3 digital desk, a 24-bit capable version of its 48-track DASH machine called the PCM-3348-HR (high resolution), and a 24-bit, portable DAT machine with time-code capabilities.

"With these advanced production tools, recording studios are able to benefit from the 24-bit production process that represents a quantum step forward in audio quality," says Sony pro audio GM Anthony David.

The new Sony multitrack offers a '48-track, 24-bit recording time of 45 minutes per reel and is compatible with existing 24- and 48-track DASH tapes

Other digital desks are also expected to take center stage on the tradeshow floor. Among the highlights are the surprise launch of the Stone-D001 desk from Belgium company Amptec, which can cover recording, post, and broadcast applications with a maximum of 64 stereo input channels, four auxiliary sends, four stereo groups, one stereo master, and monitor outnut.

Harrison GLW has teamed with Klotz Digital Audio Communications from Germany to add digital capability to its Series 12 desk, with all digital audio processing functions performed by a derivative of Klotz Digital's VADIS mixing matrix.

Studer will reveal a digital radio desk called the On Air 2000 and an enhanced range of outboard D19 preamps.

Meanwhile, SSL will enhance its Axiom digital desk with features including remote mike preamps and a "bilevel" capability that allows a desk to control twice the number of inputs than for which it has physical

Digidesign's Pro Tools III v3.21 (PCI) is the first release to benefit from the increased speed and compatibility of Power PC-based Macintosh platforms and the ProControl assignable and modular hardware control surface.

Aimed toward the project recordist, Roland's VS880 digital audio workstation offers eight virtual channels per track, recording and editing functions, and a 14-channel digital mixer

A number of manufacturers will unveil stand-alone 8-track, hard-disc recorder/editors, including Genex's GX8000, DAR's OMR8 Open Media Recorder, TimeLine's MMR8, and Fairlight's DaD. The latter two are intended as digital replacements for magnetic audio dubbers in film mixing but all are characterized by the manufacturers' adoption of hardware user interfaces rather than computer screen-based operation.

Tascam will present an economical alternative to its popular DA-88 modular 8-track. Known as the DA-38, the new unit is a stripped-down version of its predecessor, aimed at project studios. Fully compatible with DA-88, the DA-38 offers users a low-cost way to add tracks to a system.

Tascam, which originated the PortaStudio, has finally gone digital with the MiniDisc-based, 4-track 564 PortaStudio, which incorporates an analog mixer section. The same medium and a similar approach has also been applied by Yamaha in its MD4 multitracker.

N.Y.'s Power Station Purchased By Japanese Investment Team

NEW YORK—After years of legal wrangling and industry speculation, the legendary Power Station recording studio complex was auctioned off to a group of investors led by Japanese studio owner Takashi Kanamori.

Kanamori made a bulk bid of \$5.3 million for the facility, exceeding the aggregate of the individual bids made

Southern District of New York and was forced by the studio's principal creditor, Chemical Bank (now Chase Manhattan Bank), which appointed Rabin Bros. to direct the sale.

Hamilton Brosious Associates was retained by Rabin Bros. to provide technical expertise to the proceedings.

Power Station founder and owner



The Power Station's new owner, Takashi Kanamori, right, is shown with Michael Hackman, partner with auction firm Rabin Bros.

by the more than 700 participants at the April 25 auction for the studio, according to auction firm Rabin Bros. (Billboard, April 20).

The 17-year-old Power Station has been a creative hotbed for some of the top names in the recording industry, including Bruce Springsteen, Eric Clapton, Barbra Streisand, the Rolling Stones, and Mariah Carey.

A Rabin Bros. representative says, "The turnout for the auction both in New York and Los Angeles was outstanding, and the mood throughout the day was highly enthusiastic. Even though individual bidders ultimately could not acquire the items they hoped to purchase, there seemed to be a genuine feeling of exhilaration that the studio would remain whole."

The auction had been ordered by the U.S. Bankruptcy Court for the Tony Bongiovi filed for bankruptcy protection June 21, 1995, after defaulting on a \$3 million loan to Chemical.

Included in the sale were the 31,000-square-foot building—including the penthouse—where the studio is housed; Studer 24-track and Otari DTR-900 tape machines; more than 300 microphones; vintage and state-of-the-art outboard gear; power amplifiers and speakers; video recorders and monitors; Neve and SSL consoles; and musical instruments, including Yamaha grand pianos, guitar amps, and Ludwig drums.

The auction was held simultaneously in New York at Manhattan Center Studios and in Los Angeles at the Butterfield & Butterfield Auction Gallery.

PAUL VERNA

NPR GOES AGAINST COMMERCIAL FACILITIES

(Continued from page 4)

who cite Section 501C(3) of the IRS code for nonprofits that allows for "unrelated business income." NPR must pay taxes on that income.

"It's an entrepreneurial venture, a way for us to use our assets to support the health of the organization," explains Patricia Lute, manager of NPR's media and public communication department.

Nonetheless, this decision leaves struggling commercial studios feeling a bit like Davids facing an NPR Goliath.

"I am appalled that NPR would go into direct competition with area businesses," says Ed "Pete" Petersen, owner of Omega Studios in suburban Rockville, Md., which has been a major player on the first-tier recording studio scene for more than 20 years. "It took us years and years of painful work to put this all together."

Omega's large studio, capable of taking on projects such as orchestra

work, stands to be the biggest loser in a client tug of war. "Yes, there's a loyal client base and track-record considerations." Petersen says, "but even so, people are almost sure to try them, and there's not enough business to go around now. It'll hurt us."

Jeff Jeffrey of Cue Recording in Falls Church, Va., another large, fullservice facility, is equally dismayed. "I'm very upset," he says. "We've already lost some business."

After hearing that the NPR studio is offering its services to the public and that the network owns the blocklong, downtown building that houses its headquarters, Bob Dawson, coowner of Bias Recording in Springfield, Va., notes, "We're still renting our building after all these years."

NPR's main 1,680-square-foot Studio 4A—with its high-design, 17-foot ceilings, reflection-free control room and top-of-the-line Solid State Logic (Continued on next page)



Axiom Of Success. Howard Schwartz Recording in New York has just become the first independent post-production facility to purchase a Solid State Logic Axiom Digital Production System. Shown, from left, are Howard Schwartz and SSL VP Roger Charlesworth.

STUDIO OWNERS PROTEST NPR GOING AGAINST D.C. COMMERCIAL FACILITIES

(Continued from preceding page)

4048 console with a G+ computer—is without question an incredible place to work, according to engineers and observers who were treated to an invitation-only tour April 22.

Thanks to in-kind grants from Sony and Harman International (which owns several well-known companies that manufacture top-level studio equipment), the NPR studio and its smaller attached studios are filled with the Ferraris of the pro audio field.

Accompanying the SSL console are four new recorders: a Sony 3324 digital multitrack, a Studer A827 analog 24-track, several Studer A810 2-track recorders with Dolby SR/A, and Sony 7030 DAT machines.

In addition, the facility is equipped with top-end Lexicon reverb systems, Eventide harmonizers, Focusrite "Red" series signal processors, API lunchbox EQ/pre-amp/de-essers, JBL and Genelec monitors, and a full array of high-end microphones that includes Neumann, Schoeps, AKG, Sennheiser, and Beyer models.

There are also several top-tier grand pianos, including a Schimmel from Germany and a Steinway on loan from Wynton Marsalis.

All of the equipment resides in the large studio space, which has a separate, 300-square-foot isolation booth and variable acoustics.

Another intangible plus: Studio 4A is staffed by three veteran engineers well respected in the community for their decadeslong careers at local studies.

Mark Terry, president of JBL Professional and a spokesman for Harman International, says, "Yes, we donated a lot of equipment; we spearheaded the effort in support of public radio." He adds that NPR's decision to go commercial with the studio "wasn't part of the original plan."

Greg Lukens, of distributor Wash-

ington Professional Systems, which supplied the equipment donated by Harman, estimates that the studio—including the equipment and acoustic design—would have cost a paying customer \$1.3 million.

Lukens says he sympathizes with local studio owners who are "offended" by the grants and gifts, but he has a deeper concern: "I find it offensive that our government doesn't realize what a great national institution NPR is and that it now has to go out and broker its services," he says.

Perhaps because up to now studio owners have considered public radio a good friend to the music community because of its wide-ranging, alternative programming, NPR officials are stunned by the bitter complaints.

NPR's Lute says, further, that the studio's action "didn't come out of the blue. There are other public broadcasting entities [on the TV production side] who have set a precedent in this," she says.

Former NPR employee Dave Glasser, owner of Airshow Inc., a top-notch mastering lab in the mid-Atlantic, doesn't buy it, precedent or not. "What the studio should be used for is radio and TV public broadcasting projects... that are directly related to public broadcasts as side projects," he says.

As far as NPR suddenly deciding to go into competition with private business, Glasser says, "If they want to get into the commercial studio business, then they need to do what other public broadcasting entities have done—establish a for-profit commercial subsidiary that has all-separate accounting. Then I wouldn't have a problem with it"

Don Lockett, VP of information and technology for NPR, says, "We are working on a model" to restructure the studio as a for-profit wing, "but we have not gotten to that stage yet.

"But you only have to worry about that when you reach a certain threshold of revenue," Lockett adds, "to the extent it should be taxable—and we're nowhere near that."

NPR officials add that they made a point of setting their rates so that they would be comparable to, and not undercut, those of first-tier local recording and mastering studios.

According to NPR's rate card, the rate in Studio 4A is \$160 an hour, but discounted block rates after 6 p.m. reduce the price to \$90-\$110 an hour, about the same as its large, in-town

competitors.

"We'll lose some business, probably," says Dawson at Bias. "If they used taxpayer money to get that equipment, or if they used their advantage to get the thing built and equipped [because of NPR's clout], we'd certainly be bugged."

NPR's Lute says of the "taking-away-business" complaints: "That's just the nature of capitalism."

Dawson, who is currently engineering sessions with Mary Chapin Carpenter for her new album, is trying to put a good spin on the news. "I don't

want to be too negative. I guess it'll be a good thing if it draws more attention to the [Washington music] scene. And maybe it'll be a good thing for the D.C. government, too, which, of course, is in a whole lot of financial trouble."

Privately, several Washington-based musicians and advertising officials say the competition of a big new studio might benefit the scene. "The work's good, but sometimes I've felt like I've been held hostage by the studios here," says one jingle writer. "It might perk things up."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 4, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	ALWAYS BE MY BABY Mariah Carey/ M. Carey J. Dupri (Columbia)	ALWAYS BE MY BABY Mariah Carey/ M. Carey J. Dupri (Columbia)	YOU WIN MY LOVE Shania Twain/ R. J. Lange (Mercury)	IN THE MEANTIME Spacehog/ B. Goggin, Spacehog (Sire/Elektra)	BECAUSE YOU LOVED ME Celine Dion/ D. Foster (550 Music)
RECORDI N G STUDIO(S) Engineer(s)	HIT FACTORY/CRAVE (New York) Jay Healy Phil Tan	HIT FACTORY/CRAVE (New York) Jay Healy Phil Tan	SOUNDSTAGE (Nashville) Ron "Snake" Reynolds	BEARSVILLE (Bearsville, NY) Bryce Goggin	CHARTMAKER/ RECORD PLANT (Los Angeles) Felipe Elgueta
RECORDING CONSOLE(S)	Neve VRSP Legend with Flying Faders/SSL 8000G	Neve VRSP Legend with Flying Faders/SSL 8000G	SSL 4000E with G Computer	Neve BCM 10	SSL 4000B/SSL 8096
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Studer A800	Sony 3348
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) Engineers(s)	CRAVE (New York) Mick Guzauski	CRAVE (New York) Mick Guzauski	LE STUDIO MORIN HEIGHTS (Quebec) Lynn Peterzell	RPM (New York) Bryce Goggin Spacehog	RECORD PLANT (Los Angeles) Humberto Gatica
CONSOLE(S)	SSL 4096G	SSL 4096G	SSL 4056G	Neve 8068 with Flying Faders	SSL 8096
RECORDER(S)	Sony 3348	Sony 3348	Sony 3348	Studer A800	Sony 7010
MASTER TAPE	Ampex 467	Ampex 467	Ampex 467	Ampex 456	Sony DAT
MASTERING Engineer	GATEWAY Bob Ludwig	GATEWAY Bob Ludwig	MASTERFONICS Glenn Meadows	MASTERDISK Scott Hull	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	Sony	Sony	PDO/HTM	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.

Get the definitive manufacturer's guide to producing your pre-recorded product: · Package design INTERNATIONAL TAPE/DISC Manufacturers of audio, video & blank tape loaders DIRECTORY Tape custom duplicators 1996 CD & videodisc manufacturers Blank tape product charts & sales statistics • Shrinkwrap Barcoding Jewel box manufacturers • and more! (800) 223-7524 or (800) 344-7119. In NY (212) 536-5174. In NJ (908) 363-4156. Or send check/money order for \$55 plus \$5 S&H (\$12 for international orders) with this ad

to: Billboard Directories, P.O. Box 2016, Lakewood NJ 08701. Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC.

Orders payable in U.S. funds only. All sales are final.

MORE ALBUMS GO GOLD ON AMPEX THAN ON ALL OTHER TAPES PUT TOGETHER

INTRODUCING QUANTEGY.
MAKERS OF AMPEX BRAND TAPE.

www.quantegy.com



Reviews&Previews

▶ THE CRANBERRIES To The Faithful Departed

PRODUCERS: Bruce Fairbairn & the Cranberries Island 524 234

🎵 Featured in Billboard, March 23

► PANTERA

The Great Southern Trendkill

PRODUCER: Terry Date & Vinnie Paul EastWest 61908

Hardcore metal band that made a huge chart impact with its last release returns with an equally venomous offering that is virtually guaranteed to set off a frenzy among its fans. Always lyrically bleak and musically relentless Pantera manages to distinguish itself in a genre characterized by obscure sameness. On this album, its most effective tunes are "Drag The Waters," "Floods," and the uncharacteristically acoustic "Suicide Note Pt. I." Right up the alley for hard-rock radio and late-night metal video shows.

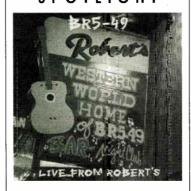
★ EPIC SOUNDTRACKS

Change My Life PRODUCER: Henry Olsen

Bar/None 74

Veteran British alternative songsmith Epic Soundtracks records his best collection to date of diverse, piano-based pop tunes. Standout tracks from a clever and intriguing set include the throbbing rocker "You Can Be My Baby," the Phil Spector-ish big-beat number "Stealaway," the gorgeous, Rundgrenesque piano ballad "The Rain Came Down," the splendid, infectious "Something's Wrong," the '60s-reminiscent "Landslide," and the sweetly yearning "The Wishing Well." Also includes a bonus Alex Chilton medley of "Nighting" and "Thistogon" that for "Nightime" and "Thirteen" that features Soundtracks' first full touring

SPOTLIGHT



BR5-49 Live From Robert's

PRODUCERS: Jozef Nuyens and Mike Janas Arista 10800

This was originally planned to be a limited-edition pressing for the band to take on the road and sell on its current stealth tour, but the demand has been such that Arista is putting the EP into general release. Fans of the band, as well as firsttime BR5-ers, will find it a welcome CD introduction to the lower-Broadway legends. A limited number of vinyl 12-inchers is also being pressed. This is so live that you can hear the tips landing in the tip jar at Robert's Western World, so live that you'll want to wash the cigarette and beer fumes out of your clothes after one listen. Tracks include "Hillbilly Thang," "Me 'N' Opie (Down By The Duck Pond),"
"Bettie Bettie," and "Knoxville

rary jazz outing for guitarist/song-writer Doc Powell is indeed laid-back, with its easy grooves deepened by celebrity guests Stanley Clarke, Gerald Albright, Sheila E., Marcus Miller, Najee, Patrice Rushen, Kirk Whalum, and Boney James. Powell's lithe, lyrical guitar lines provide the aural linkage between such highlight tracks as the lovely, serene "(My Dear) Charlene,"

SPOTLIGHT



DAVE MATTHEWS BAND

Crash

PRODUCER: Steve Lillywhite RCA 66904

Alternative rock/world music pioneer follows its highly acclaimed, multiplatinum breakthrough, "Under The Table And Dreaming, with an equally appealing collection of inspired and soulful tunes. Dave Matthews and company rock hard on hit lead single "Too Much," album opener "So Much To Say, epic "Drive In, Drive Out, Cajun-spiced "Tripping Billies"— all viable contenders for rock, pop, college, triple-A, world music, and folk airplay. On other tracks, particularly the lush, ethereal "Two Step" and "#41," the group explores its more meditative side. Adventuresome but never pretentious, this is a band with no limits commercially, musically, or other-

the Latinesque "Let's Dance," the gospel-inspired "Sunday Mornin'," and the pop/R&B pulse of Whitney Houston tune "Lover For Life."

FREDDIE COLE

A Circle Of Love

PRODUCERS, Todd Barkan & Makoto Kimata Fantasy 9674-2

Imagine a new album by a hidden-treasure singer of standards who has a

SPOTLIGHT



VERUCA SALT Blow It Out Your Ass It's Veruca Salt RECORDED BY: Steve Albini

Minty Fresh/Geffen 22212 The electrifying Veruca Salt pushes the envelope of alternative rock on this four-song EP, a follow-up to its 1994 breakthrough album, "American Thighs." As its title suggests, this set is uncompromising and inyour-face, harder-edged than its predecessor but imbued with the same balance of pop melodicism and sheer noise. Disc consists of "Like A Girl" and "I'm Taking Europe With Me," both uptempo rockers that could find a place on modern rock and college radio dials; "New York Mining Disaster 1996," a slow, plodding tune; and "Disinherit (Post)," an angular, atonal composition. A band that could have easily gone mainstream but chose to chart its own course

really killer accompanying group—including, say, Cyrus Chestnut or Larry Willis on piano, George Mraz or Tom Hubbard on bass, and Steve Burrios on drums. Well, imagine no longer-Freddie Cole is the singer, and though he's no stranger to excellence, this lush new album is just the bee's knees and also could be the commercial breakthrough he so rightly deserves. Late-night jazz programmers will have a field day choosing tunes sung by that huge, smooth Cole baritone, including not-overdone songs like the title tune, Abbey Lincoln's "A Circle Of Love," and, believe it or not, even the old torcher "Temptation."

All The Way Live PRODUCER: Todd Barkan

left of center.

at-the-club, soul-jazz retread, except the players are so darned skillful at creating moods, the playing so consistently inventive and the grooves (even the ballads) so contagious. A generation of young samplers might well learn a few more lessons from this first-time meeting between Harris and his delicious, electrified tenor (and ever-flowing ideas, crisp phrasing, and tone shifting!) and Hammond B-3 bop-funk godfather Smith. Both are still exciting audiences, certainly the one at San Francisco's Keystone Korner that summer night in August 1981. No doubt, brother—this is world-class grits and gravy, and even "Autumn Leaves" gets a nasty, swinging workout chock-full of

THE DUKE ELLINGTON ORCHESTRA Only God Can Make A Tree

PRODUCER: Steve Fox

MusicMasters 65117

The Duke Ellington Orchestra (led by the late Mercer Ellington) recorded this hard-to-pin-down concept album, which expresses concern for the rain forest with sometimes-retitled Duke themes, some Mercer melodies, and supplemental compositions from a musical by producer/guitarist Steve Fox. Among the Duke's repertoire is a seething, percussively galloping version of "Caravan," a breathless, Brazilian "Sophisticated Lady," an Africanized, funky
"Matumbe," a campy, steel-drumadorned "Calyph," and a swaggering,
swinging "Ballet Of The Flying
Saucers." Mercer's own jazzeraft is remembered with the soaring, flute-blown "Ansellia" and the lovely, Arabicinflected "Osceola," which was co-written with third-generation son Paul Ellington and features Max Roach on

LATIN

FLACO IIMENEZ

Buena Suerte, Señorita

PRODUCERS: Cameron Randle, Flaco Jiménez

Arista-Texas 18816

Recent Grammy winner returns with a largely old-school, conjunto/waltz record that offers his best chance yet for prosperity in the Latino market. Tejano radio PDs will be charmed by album's uptempo entries, such as "Borracho #1" and "Contigo Nomás," as well as shuffling confessionals of lovesick situations ("Dos Cosas" and "Mis Brazos Te Esperan").

DYANGO

Agua De Lluvia PRODUCER: Roberto Liv

PolyGram Latino 531476

Smooth, veteran producer Roberto Livi wisely updates Spanish torch singer's look and voice to fit a bold, inviting pop production that allows the now-dapper baritone to exhibit a still-emotive, but less rending, delivery. Smart, midtempo leadoff single "Inglés, Francés, Piano, Ballet" heads up a bevy of potential hits, such as "Amor De Amores, María," and "Un Amor Tan Grande."

COUNTRY

Blue Moon

PRODUCERS: Nelson Larkin & Toby Keith A&M 314 531 192

Toby Keith, who writes or co-writes most of his material, brings an eloquent sense of desolation to sad country songs, imparting a sweetness to them that most performers can only hint at. His current single, "Does That Blue Moon Ever Shine On You," is a perfect example of a Keith-penned weeper that is also a sensuous and languid ballad. In fact, he's so convincing at it that the three non-downers here seem to actually let the listener down with their jarring cheerfulness.

JAZZ

DOC POWELL

Laid Back

PRODUCER: Doc Powell Discovery 77037

Newest, highly airplayable contempo-

VITAL REISSUES M

JOHNNY WINTER Saints & Sinners

REISSUE PRODUCER: Amy Herot

Columbia Legacy 66420 Owners of worn-out LP copies of Johnny Winter's scorching 1974 blues-rock set will rejoice at this CD reissue. Originally produced by Rick Derringer, who plays on the album (along with Winter's brother Edgar, Dan Hartman, and Bobby Caldwell), it showcases the guitarist/singer's blistering, in-your-face style. Winter energizes chugging rock covers, such as "Thirty Days" and "Bony Maronie," an acid blues version of Jagger and Richards' "Stray Cat Blues," the bluesy vocal wails of "Blinded By Love," and an enjoyably resides metic take on Lieber & melodramatic take on Lieber & Stoller's "There's A Riot Goin' On." Winter originals include the hornbacked production number "Hurtin' So Bad," the ebullient rocker "Rollin' Across The Country," and the bonus track "Dirty," a stark, hypnotic duel of swampy slide guitar and flute.

VARIOUS ARTISTS

The Alligator Records 25th Anniversary Collection

PRODUCERS: Bruce Iglauer, Bob DePugh, and David

Renowned blues and roots music label gives itself a much-deserved 25th birthday salute with a two-disc distillation of its estimable catalog, which includes timeless material by such luminaries as Charlie Musselwhite, C.J. Chenier & the Red Hot Louisiana Band, Cephas & Wiggins, Professor Longhair, Clarence "Gatemouth" Brown, Koko Taylor, Elvin Bishop, Roy Buchanan, Johnny Winter, and even a collaboration between Lonnie Mack and Stevie Ray Vaughan. Generously annotated and illustrated-and augmented with previously unreleased material—the box is a vital collection for any blues fan and a fitting tribute to an American institution.

JIMMY SMITH & EDDIE HARRIS

Milestone 9251

This could have been yet one more live-

REGGAE

★ MUTABARUKA

The Ultimate Collection PRODUCER: Mutabaruka

Shanachie 45026

A superb anthology by a pre-eminent dub poet, these 16 scrupulously selected tracks showcase the eloquent, politically charged work of a reggae bard without whom the current socially conscious course of rap and hip-hop would have been unthinkable. Such spoken-word masterstrokes as "Dis Poem"—and previously unissued mixes of vintage singles ("Johnny Drughead") or live jewels ("Witeman Country")—join dramatic classics like "People's Court Part I" and "People's Court Part II" in a collection of oratorical literature that deserves natty Nobel recognition. And, as always, the arrangements by JA's best musicians are impeccable. Truly essential listen-

(Continued on page 42)

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 (sap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Drew Wheeler (jazz/N.Y.); Drew Wh



POP

► ALANIS MORISSETTE You Learn (3:58)

PRODUCER: Glen Ballard WRITERS: A. Morissette, G. Ballard
PUBLISHERS: MCA/Vanhurst Place, BMI; Aerostation

Corporation, ASCAP

Maverick/Reprise 8164 (c/o Warner Bros.) (cassette

The still-hot "Ironic" is followed by yet another slice of caustic pop from th deservedly mega "Jagged Little Pill." Once again, Morissette indulges in delightfully clever word play that shines intriguing new light on such familiar refrains as "you live, you learn." This could easily become Morissette's crowning hit, with its shrewdly R&B-flavored shuffle beat and sugar-coated guitar scratching—not to mention its instantly hummable, almost anthemic chorus. For increased pleasure, spend some time with the added live version of "You Oughta Know," taken from this year's Grammys. The song is even more intense and powerful in its new faux-

► 3T Tease Me (4:25)

PRODUCERS: Gerald B., 3T WRITERS: T. Jackson, Gerald B. PUBLISHERS: Tar It Up/Micon, BMI

symphonic ballad arrangement.

REMIXER: Todd Terry MJJ/Epic 7959 (c/o Sony) (cassette single) The new generation Jackson sibling act follows its gold-selling debut single, "Anything," with another seductive rhythm ballad. The lyrics are suave and delivered with a youthful soul that will keep the kids happy, while appealing to older pop listeners. Though this gem of a single hardly needs a remix, Todd Terry has been employed to juice up the pace to a sleek house tone that is akin to his work on "Missing" by Everything But The Girl. It should only help broaden the act's already sizeable audience.

★ STING Twenty-Five To Midnight (4:07) PRODUCERS: Hugh Padgham, Sting

WRITER: Sting
PUBLISHERS: Magnetic/Reggatta/Irving, BMI A&M 1583 (c/o PGD) (CD single)

The CD format of Sting's fine new single, "You Still Touch Me," contains several bonus treats well worth investigating, including the lovely, brief "Lullabye To An Anxious Child" and the poetic ballad "The Pirate's Bride." But watch out for the the rollicking, rocking secret weapon, "Twenty-Five To Midnight," which previously appeared on the overseas version of Sting's current "Mercury Falling" set. Quite frankly, this funny and way-funky iam is one of the finest tracks he has ever fashioned as a solo artist, and it is an all-format radio monster waiting to be unleashed. Programmers should be bold and make a little '90s radio history

by going deeper into this CD single for

★ CHER One By One (4:06)

a real smash.

PRODUCERS: Sam Ward, Stephen Lipson WRITERS: A. Griffiths, Cher PUBLISHER: PolyGram International, ASCAP REMIXER: Junior Vasquez
Reprise 43643 (c/o Warner Bros.) (cassette sin Cher makes her Reprise debut with a summery jeep pop ditty. She is virtually unrecognizable during the song's verses, which she delivers in a startlingly soulful (and previously untapped) falsetto. By the time the chorus breaks

in, you're hooked by the brain-embed-

ding melody and a lyric that is as sweet

as can be. It has been a while since Cher has hit the competitive fray of top 40,

first, she is armed with a terrific single

and though it may be tough going at

that will sound strong alongside most current radio favorites. From the forthcoming album "It's A Man's World."

DADO X-Files Theme (3:28)

DADO X-Files Theme (3:28)
PRODUCERS: R. Gallo Salsotto, Dado PUBLISHER: TCF, ASCAP

REMIXERS: Dado, Micro, Vicious Vic Next Plateau 1443 (cassette single) The theme to Fox-TV's quirky and hip weekly series has been adapted into a dance-oriented track that has already made the grade with popsters all over Europe. Although Warner Bros. is working Mark Snow's original recording of the theme, chances are good that top 40 and crossover programmers will go for this interpretation. It has the eerie quality of Snow's composition, along with an insinuating groove that is hard to ignore. And if the radio edit is not enough, remixers Micro and Vicious Vic have effectively stretched the melody over a long and moody trance/NRG groove.

THE TRAGICALLY HIP Ahead By A Century

(3:43)PRODUCERS: The Tragically Hip, Mark Vreeken WRITERS: The Tragically Hip PUBLISHERS: Weiner Art/Arte HumaneDirty Shorts/Bhaji Maker/Ching, ASCAP Atlantic 6739 (cassette single)
The first single from the Canadian band's new album, "Trouble At The Henhouse," exhibits the high-minded lyrics and flowing style that made previous albums "Fully Completely," and "Road Apples" so popular on the quin-tet's home turf of Canada. Gordon Downie's soothing vocals, bolstered by Bobby Baker and Paul Langlois' carefully picked chords, jive well with the song's delicate sentiment.

BONNIE HAYES Things You Left Behind (3:50) PRODUCERS: Steve Savage, Bonnie Hayes WRITERS: B. Hayes, D. Burns

PUBLISHER: not listed

Beacon 01 (CD single)

Thanks in part to the remarkable success of such singer/songwriters as Tracy Bonham and Joan Osborne, doors are opening for a bevy of talented female musicians. Veteran Hayes, who has penned songs for Bonnie Raitt, Adam Ant, and Robert Cray, reveals in "Things You Left Behind" a talent for thoughtful, mellow music that avoids being mundane. Top 40 stations should give her a serious hearing.

COLOUR CLUB If It's All Good (4:20)

PRODUCERS: Bernard & Pierce WRITERS: L. Pierce, B. Wise PUBLISHER: Colour Club, BMI Vertex/JVC 304 (cassette single Charismatic trio with a solid jazz/AC background takes aim at pop and R&B radio with a chunky midtempo ditty that is heavy on retro-minded funk and sassy female vocals à la En Vogue and Jade. The chorus has festive sing-along potential, and the bassline is too phat to ignore. To hedge formatting bets, the single sports four slightly varied, wholly accessible remixes. Pick one and have a good time. From the act's fab second

R & B

GEORGE CLINTON & THE P-FUNK ALLSTARS

If Anybody Gets Funked Up (4:25) PRODUCERS: George Clinton Jr., Erick Sermon WRITERS: G. Clinton Jr., E. Sermon, MC Breed PUBLISHER: not listed

album, "In The Flow."

550 Music/Epic 7760 (c/o Sony) (cassette single) The Master of Funk resurfaces with a jangly butt-wiggler that is reminiscent of his salad days, while smartly acknowledging the impact of hip-hop. Erick Sermon handles production with a reverence that enhances Clinton's unique style. A six-pack of remixes alter the beats slightly, with some featuring a rap cameo by MC Breed, whose sly rhyme flow adds to the track's fun flavor. Best consumed on R&B stations

that equally cater to kids and their more sophisticated parents.

COUNTRY

► SHANIA TWAIN No One Needs To Know

PRODUCER: Robert John "Mutt" Lange WRITERS: S. Twain, R.J. Lange PUBLISHERS: Loon Echo, BMI; Zomba Enterprises,

(3:04)

Mercury 115 (c/o PolyGram) (cassette sir Mercury taps even deeper into Twain's six-times platinum "The Woman In Me" by releasing a sixth single off the album. From the song's catchy cold intro throughout this lively number, Lange and Twain serve up an infectious concoction that boasts a lighter, fresher sound than her previous outings. The harmonica-accented production has a cool kind of retro feel, and Twain sounds like she's enjoying the tune. Should help her sell a few more

► WADE HAYES On A Good Night (3:05)

PRODUCER: Don Cook WRITERS: P. Nelson, D. Cook, L. Boone PUBLISHERS: Sony/ATV Songs/Tree/Terilee, BMI; Sony/ATV Tunes/Cross Keys, ASCAP Columbia 78312 (c/o Sony) (7-inch single) The first single from Hayes' highly anticipated sophomore album, due out in June, finds the young artist sounding more self-assured and confident on this uptempo ode to what makes a really good night. As always, Don Cook's production is right on target. The combination of Cook's and Hayes' vocals make for an extremely appealing single.

► LEE ROY PARNELL Givin' Water To A Drowning Man (3:30)

PRODUCERS: Scott Hendricks, Lee Roy Parnell WRITERS: G. Nicholson, L.R. Parnell PUBLISHERS: Sony/ATV Tunes/Cross Keys/Four Sons/Songs of PolyGram International/Lee Roy Parnell,

Career 0503 (7-inch single)

ASCAP

Parnell's bluesy vocals percolate on this raucous Texas roadhouse number from his "We All Get Lucky Sometimes" album. The lyric finds a man taking a stance for fidelity and offering a unique rebuff to a woman trying to lead him astray by saying "You want to give me lovin' and I'm sure that you can, but it'd be like givin' water to a drowning man telling Merle Haggard 'bout a onenight stand, cussing at the devil, preaching at the choir, throwin' a lighted match on a raging fire, my baby gives me more love than one man can stand, it'd be like givin' water to a drowning man." His distinctive voice and slide guitar wizardry always make Parnell a welcome addition to country airwaves, and this tune is pure summertime fun.

▶ DARYLE SINGLETARY Workin' It Out (3:04) PRODUCERS: Randy Travis, James Stroud, David Mal

WRITERS: T. Johnson, B. Jones PUBLISHERS: Big Giant/Irving/Kybarna, BMI Giant 8141 (c/o Warner Bros.) (CD promo) Singletary may know how to have "Too Much Fun" in a song, as evidenced by his last single, but when he slows it down, as he does on this fine ballad, he distinguishes himself from the pack. His country-to-the-core delivery evokes the memory of co-producer/mentor

Randy Travis' best-loved hits. Single-

breed on which to keep an eye. ★ TAMMY GRAHAM Tell Me Again (3:22)

tary continues to be one of the new

PRODUCER: Barry Beckett WRITERS: W. Aldridge, T. McBride PUBLISHERS: Rick Hall/Watertown, ASCAP; Songs of PolyGram International/Songs of McBride, BMI Career 2953 (7-inch single) Graham's debut single on Career intro-

duces a fine female voice to watch. Her vocals are distinctive, offering the right amount of torch tempered with just a hint of twang. A solid delivery of a wellwritten tune signals good things ahead for this new artist.

DANCE

M5 FEATURING BRAD PARKER Sanctuary

PRODUCERS: M5, Brad Parker WRITERS: M5, B. Parker PUBLISHER: Misam, ASCAP REMIXERS: M5, Brad Parker Sorted 20154 (CD single)

The raw energy of gospel music is combined with organ-grinding trance rhythms for this racing anthem. Parker offers a chest-pounding vocal that takes on extra weight amid the blips and space-age vibe of M5's arrangement. Given dance music's increased visibility on radio, this track could easily make the grade with crossover programmers. In the meantime, find a dancefloor and

AC

STEVE CAPRA Black Mountain Blues (3:38)

PRODUCER: Steve Capra WRITER: not listed

PUBLISHER: not listed

The Artist's Collaborative 001 (cassette single Capra is part of a brash new brigade of singers and composers who are making quality music with a gay perspective for the mainstream. This cut is rife with traditional blues flavor and lyrics that are undercut with edgy humor. Capra's deep and playful rasp drives the lyric home. Not for the close-minded, but a treat for everyone else. Contact: 212-

ROCK TRACKS

► LETTERS TO CLEO Dangerous Type (3:38)

PRODUCER: Ralph Sall WRITER: R. Ocasek

PUBLISHER: Lido, ASCAP

Columbia 7949 (c/o Sony) (CD promo) Producer Ralph Sall, who brought us the "Saturday Morning Cartoons' Greatest Hits" compilation of rock acts covering classic cartoon themes, takes a stab at soundtrack production via the Gen-X targeted film "The Craft." Letters To Cleo plug nicely into this familiar Cars album cut, while lead vocalist Kay Hanley adds a slick sexiness not found in the more subdued original. Cars keyboardist Greg Hawkes guests, recreating his catchy synthesizer riffs.

► CORNERSHOP Hong Kong Book Of Kung

Fit (3:24) PRODUCER: T. Singh WRITER: T. Singh PUBLISHER: American Momentum, BMI Luaka Bop 8208 (c/o Warner Bros.) (CD promo The difference between quirky and radio-friendly may make this track a long shot at modern rock stations. While the song displays a fun-loving, simple quality in its straightforward chops and licks, it isn't the most endearing single from the band's "Woman's Gotta Have It" album.

► FRED SCHNEIDER Bulldozer (3:48)

PRODUCER: Steve Albini WRITERS: F. Schneider, T. Moshe PUBLISHERS: For Bunnies/DC West, BMI Reprise 8091 (CD single)
B-52's kingpin Fred Schneider makes an impressive debut with this quality track from his second solo outing. Though the set "Just Fred," produced by punk rock guru Steve Albini, marks a shift toward a more edgy punk sound for Schneider, "Bulldozer" retains a core pop sensibility and fun, rhythmic compliments of music arranged by

★ SCORPIONS Wild Child (4:16)

PRODUCERS: Erwin Musper, Scorpions WRITERS: K. Meine, R. Schenker Atlantic 6700 (CD promo Is it possible for time to truly stand still? Only if you live in the land of the Scorpions. Klaus Meine and his enduring band of headbangers plow through this ode to freewheeling women as if the '80s never gave way to the grunge move-

ment. But that is hardly a diss. This pre view of the album "Pure Instinct" feels as comforting as a plate of macaroni and cheese and your favorite jeans. The riffs are tasty and appropriately acrobatic, and Meine's howl is as sharp as ever. Mainstream rock programmers may be too "hip" to jump on this, but it sure will make air-guitar-playing boys in the mall-not to mention us slightly older folks who refuse to let go of yesterdaysmile nonetheless.

KING'S X Sometime (3:47)

PRODUCERS: Arnold Lanni, King's X WRITERS: King's X

PUBLISHER: X-Tra Cash, ASCAP

Atlantic 6732 (CD single)
There is little meat on the bone in this

standardized and measured rock beat. Although it is not hard enough for most mainstream rock stations, top 40 may find a slot for it. A gospel quality in the vocal delivery adds some flavor.

THE POSIES Please Return It (3:38)

PRODUCER: Nick Launay

WRITERS: J. Auer, K. Stringfellow PUBLISHERS: BMG Songs/Number 23 Songs, ASCAP:

Careers-BMG/Fastmix, BMI

DGC 4856 (c/o Uni) (CD single)

Critical darlings and college favorites the Posies perform a meticulous, sincere pop tune that shows why many still consider them as one of Seattle's most overlooked acts. Crafted bubblegum pop never chewed so good.

DEFTONES Bored (4:06)

PRODUCERS: Terry Date, Deftones WRITERS: C. Moreno, S. Carpenter, A. Cunningham, C.

PUBLISHER: not listed

Maverick 8037 (c/o Warner Bros.) (CD single While metal chords and tormented screams abound on "Bored," they add little or no energy to a song whose title may well refer to the act's apparent lack of enthusiasm for the track. The Deftones walk through this song, which is an unimpressive mishmash of '80 hard

SOLUTION A.D. Fearless (3:32)

PRODUCER: Chad Taylor WRITER: not listed

PUBLISHER: Town Piper. BMI Tag 6653 (c/o Atlantic) (CD single)

This track errs on the side of being too conservative. "Fearless" leaves not a bad taste in one's mouth, but rather no taste at all. In spite of the song's blandness, Solution A.D.'s playing is tight.

RAP

► HEATHER B. If Headz Only Knew . . . (4:39)

PRODUCER: Kenny Parker WRITERS: H. Gardner, K. Parker

PUBLISHERS: IXL/Kenny Parker, ASCAP Pendulum/EMI 58549 (cassette single)

The forceful style that made "All Glocks Down" a slammer is in full effect here. Heather B. is no woman to mess with, and she has the rhymes to back her up. Kenny Parker complements her words with hard-edged beat that borrows a bit of "Warning" by the Notorious B.I.G.
While so many other artists are softening their blows to attract top 40, with mixed results, Heather looks poised to get mainstream props on her own terms.

★ MAD LION Double Trouble (4:24)

PRODUCERS: Mad Lion, Kenny Parker WRITERS: Mad Lion, K. Parker, KRS-ONE, K. Gambie, L.

PUBLISHERS: Misam/Spinnas Choice/BDP, ASCAP; Warner-Tamerlane/Sorted, BMI REMIXER: KRS-ONE

Weeded/Nervous 20189 (cassette single) Backed by buddy KRS-ONE's guest rap, Mad Lion comes forward with his most crossover-friendly single to date. The groove slinks an R&B-juiced jeep pace with lovely female chants fleshing out the chorus. And, of course, the Lion snarls and toasts with the kind of clever urgency diehard fans have come to expect. In all, a nifty li'l package well worth investigating. Contact: 212-730-

SINGLES PICKS (): New releases with the greatest chart potential. CRITICS CHOICE (*): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributor: Doug Reece (L.A.).

(Continued from page 40)

Soul Almighty: The Formative Years, Vol. 1 PRODUCERS: Various

A better subtitle for this sleazy 12track ear sore of crude overdubs and remixes would be "The Deformative Years." Fresh from his failed court battle to gain a piece of the Bob Marley estate, entrepreneur Danny Sims resorts to doctoring more of his abysmal 1967-68 one-mike vocal takes of the late reggae singer. Marley is indeed "just fooling around"—in Sims' own damning liner-copy quotesutterly lousy nonreggae material ("Splish For My Splash," etc.) penned by outsiders in Sims' employ. The absurdly self-justifying liner text confirms the appalling provenance of many tracks: "The tapes are so old and in such poor condition we had to bake them to retrieve the sounds . . . These are exhilerating [sic], never before released Soul experiments... meticulously restored, sweetened." And finally, regarding songs Marley didn't write, play on, or authorize for release: "Bonus contemporary remixes adapt Bob's timeless music for a new generation of fans." All of which is a cynical way of rationalizing the open contempt for modern Jamaican culture displayed via the insipid music later grafted onto even the few familiar Marley tunes for which Sims had inferior vocal tapes. "The guys in Jamaica just weren't disciplined enough for us," comments

An exercise in greed and obfuscation, typified by a late-period Marley cover photo that misrepresents its antique contents, this enhanced CD is the equivalent of putting gold-plated handles on a garbage can.

NEW AGE

* STEPHEN SCOTT Vikings Of The Sunrise

PRODUCER: Ingram Marshall New Albion 084

Most people play the piano on the keyboard, but for years Stephen Scott has preferred going under the hood. With the 10 musicians of his Bowed Piano Ensemble huddled around one instrument, the composer extracts long, languorous drones, pizzicato strings, cascading glissandos, and propulsive, Balinese-like rhythms. Far from the avant-garde implications of his techniques, Scott's tone poem for the "Polynesian Star Path Navigators" evokes a wondrous sound world that hovers between minimalism and ambient music, creating the first truly provocative work of new music for the

CONTEMPORARY CHRISTIAN

GREG LONG Days Of Grace

PRODUCERS: John & Dino Elefante

Myrrh 701253026

Greg Long's second Myrrh album showcases his smooth vocals, which are alternately passionate and vulnerable on this collection of songs that explore faith from a variety of angles. The title cut is a gently rolling ode to the peace found by surrendering to God's grace. The members of Myrrh labelmate Anointed contribute their impressive talent as background vocalists on the opening cut, "Love All Around The World." The album has an intimate feel, especially on such cuts as "You'll Get Through This" and "All You Need To Know." This is another fine outing from one of the Christian industry's most talented singer/songwriters.



CHILDREN'S

THE PUZZLE PLACE: SING-ALONG SONGS

Sony Wonder 35 minutes, \$12.98

The first all-musical "Puzzle Place" com-prises 14 full-length videoclips performed by series regulars and culled from various episodes. Following a format similar to other sing-along children's tapes, the program features the words to each song at the hottom of the screen; each word lights up as it is sung. The selections center on themes of goodwill and friendship, although there are a few nonrelated fun numbers, such as an ode to changing television channels with the remote control. Sony Wonder is also releasing a complementary audiotape.

WISHBONE: SALTY DOG, TERRIFIED TERRIER

30 minutes each, \$12.95 each

Two adventure-packed tales, "Treasure Island" and "The Red Badge Of Courage," take center stage in the latest two "Wishbone" episodes. The little terrier who imag ines himself into a library of classic literature selections continues his edutaining ways to great success. "Salty Dog" finds a Jim Hawkins-fied Wishbone paralleling a treasure hunt by series regulars with his own page in pirate history. In "Terrified Terrier," Wishbone has some soul-searching moments as a soldier in the Civil War, just as his series pals test their own strength of character when one of the group is invited to hang out with an older crowd.

TRAVEL

FISHING OHIO WITH JOE THOMAS

80 minutes, \$19.95

Spring is in the air, and the great outdoors is calling to many adventurers. This video. narrated by professional bass fisherman Joe Thomas, aims to draw anglers to the shores of Ohio's lakes, rivers, and ponds. Segments are devoted to particular seasons and the part of the state-from the Maumee River to East Fork Lake near Cincinnati-where fishing is best at that time of year. For those who have never tried their hand with the rod and reel, Thomas provides a lesson in the Buckeye State's native fish and demonstrates a variety of fishing styles. (Contact: 408-622-9441.)

INSTRUCTIONAL

SWIM WITH KIM

Kim Johnson, an experienced swimming instructor and emergency medical technician, sets up the camera and lets the tape roll to teach adults the best ways to introduce water safety to their children. Although Johnson repeatedly emphasizes that her live-action video is not meant to replace traditional swimming lessons, her guidance, combined with the ability to see what happens in a variety of real-life situations, can only help adults and children to be more comfortable in the water and to react quickly in case of emergency. (Contact: 800-FUN-SWIM.)

MADE FOR TELEVISION

45 minutes each, \$9.95 each

The just-released feature film "Kids In The Hall: Brain Candy" may not have turned out to be the critical darling Lorne Michaels had hoped for, but there is nothing like the real thing, as these original television episodes attest. Rhino is releasing two initial videos, each containing two best-of compilations from the final two seasons of "Kids." and will follow them with a tape containing all four episodes for \$19.95. The winner of numerous awards, the irreverent comedy/variety series that started life in Toronto has snowballed into true celeb status in the States, airing first on HBO and CBS and now on Comedy Central. The timing of the videos' release is red-hot, as the entire troupe will not appear together any-

DOCUMENTARY

PLANET OF LIFE

Discovery Channel Video 200 minutes, \$49.95

Here's another boxed set culled from the rich programming coffers of the Discovery Channel. The four 50-minute volumes—"The Birth Of Earth/Ancient Oceans," "When Dinosaurs Ruled/Creatures In The Skies," "The Insect World/Apes To Man," and "Evolution's Next Step" dissect a breadth of topics near and dear to the evolution of our planet Earth via live-action footage, models, and 3D computer animation. As with several other new Discovery video sets, the "Planet Of Life" packaging is a bit flimsy, but the contents are solid and engaging.



PANZER DRAGOON II

Sega Saturn

The sequel to one of Saturn's most original games is best viewed under the influence of motion-sickness pills. The player rides, glides, and flies through a 360-degree 3D gaming environment that is beautifully animated with a wide variety of scenery, ranging from a treacherous canyon to an old village. The game places the player in an era known as the Ancient Time. The player assumes the role of a knight who befriends a winged dragon, which is believed by fellow villagers to be a bad omen. However, the knight spares the life of the creature and takes flight on an adventure to battle evil forces that threaten his village. An elaborate fullmotion-video introduction opens the game, but most players will want to skip straight to the action. Controls are fairly simple to use-just aim and fire. What distinguishes this game from the typical shoot 'em up is that it allows the player to occasionally choose different paths. For example, at one point in the

nath in a canyon. There is only one second to decide which path to pursue, and each contains dramatically different obstacles and opponents, A wild ride.

CHARLTON HESTON'S VOYAGE THROUGH THE BIBLE: NEW TESTAMENT

GT Interactive Software Hybrid PC/Macintosh

The stories of the New Testament are detailed in a series of video, audio, and computer-animated clips by, most appropriately, Charlton Heston, You were expecting Howard Stern? The interactive journey is divided into four sections; stories, music, voyages, and Jerusalem. Each section contains Heston-narrated information about the Greatest Story Ever Told. One of the more interesting parts of the disc is an interactive historical map that lets the user retrace and follow Jesus' footsteps. This isn't the fanciest CD-ROM to ever hit the market, but it is a thorough and thought-provoking documentation of the Bible. "Voyage" contains many extraor-dinary details that will empower the



3 DOZ. POEMS

By various authors

Read by Garrison Keillo Highbridge Audio

90 minutes, \$11.00.

This selection of poems from the Minnesota Public Radio series "The Writer's Almanac" has something for everyone: classic love poems by William Shakespeare and Christopher Marlowe, whimsical poems by Lewis Carroll and Thomas Disch, and, along the way, many happy surprises, such as Philip Levine's "What Work Is" (a touching tribute to an older brother) and Susan Williams "Squash" (a funny and all-too-real story about a family dinner). It's a smorgasbord for poetry-lovers and nonliterary types to enjoy equally. Veteran spoken-word performer Garrison Keillor reads in a warm, inviting tone that's well suited to the material.

CRUISING PARADISE By Sam Shepard

Read by the author

Random House Audiobooks Three hours (unabridged), \$16.00.

Oscar-nominated actor and Pulitzer Prize-winning playwright Sam Shepard presents a series of tales that immediately draw the listener in, Shepard has a real ear for dialog and a talent for description. In one story, a man pores through tintype photos of his ancestors for clues to his own character: "Railroad men riding cow-catchers, waving derbies, blasting their way through granite mountains, unstoppable in their absolute conviction of Manifest Destiny," intones

Shepard. "Then later generations, where the mysterious glint of doubt begins to creep into their eyes: fighter pilots in leather helmets and silk scarves, gripping the wings of a P-38, but the brave smile to the camera now has a twist in it, like a lamb knowing that its time has

Shepard's voice is thoughtful and expressive, bringing out every shade of meaning in his words. The only flaw is that many of the pieces are not full stories but merely short vignettes: One listens to what sounds like the beginning of an intriguing and compelling story, but then it ends abruptly, and Shepard goes on to the next, leaving the listener with a feeling of incompleteness

ON 🛨 STAGE

RENT By Jonathan Larson Nederlander Theater, New York

Heralded as the fin de siècle theater creation, a Broadway musical to reflect the tenor of our times. the rock opera "Rent" promises much. But, sadly, the show—its Pulitzer Prize notwithstandingdelivers diversion rather than drama. Though well-intended and clever in conception, "Rent" rings hollow musically and, ultimately, emotionally.

The idea for "Rent" is a bright one: updating "La Bohème" almost exactly a century after the debut of Puccini's time-tested lyric tragedy. The late composer/librettist Jonathan Larson transposed the circumstances from the Latin Quarter of 1830s Paris to the East Village of today's New York, with the starying bohemian artists suffering similar slings and arrows-except that in "Rent," AIDS stands in for tuberculosis.

"La Bohème" helped pull Italian opera into the 20th century with its forward-looking, impressionistic

music and intimate themes. At the very least, Larson may have helped inject a bit of millennial reality into musical theater. "Rent" features a multicultural, varisexual cast of characters in a milieu colored by social and interpersonal dislocation. substance abuse, disease, and death (as well as creativity, love, and hope). But while Puccini and his librettists were tough-minded enough and had sufficient faith in their audience's fortitude to present a bracing ending-Mimi dies of TB--"Rent" gives us a Mimi in recovery and a corny chorus. This Hollywood sunset makes the trappings of tragedy earlier in the show come off as shallow and even manipulative.

The narrative cheapening of serious themes could be forgiven if it were bolstered by beautiful music. But it's telling that the only time the music of "Rent" is moving-or even memorable-is in Mimi's faux deathbed scene, in which the piece quotes a bar or two of "La Bohème's" timeless signature melody. Larson's music is a mélange of shopworn riffs and square melodies, smacking of mediocre '80s pop or above-average ad jingles. There is very little here that has to do with where rock is in 1996 (and nothing to do with where it's going). Truth be told, "The Rocky Horror Picture Show" was hipper and more daring, and had far better tunes

One attraction of "Rent" is the cast. The kids are more than all right, especially Daphne Rubin-Vega as Mimi. Though saucy and superfit, Rubin-Vega offers tenderness and vulnerability with her Ronnie Spector-ish voice. And it is her half of the duet "Another Day" that imparts one of the few glimmers of original musical invention and depth during the show's 21/2 hours plus.

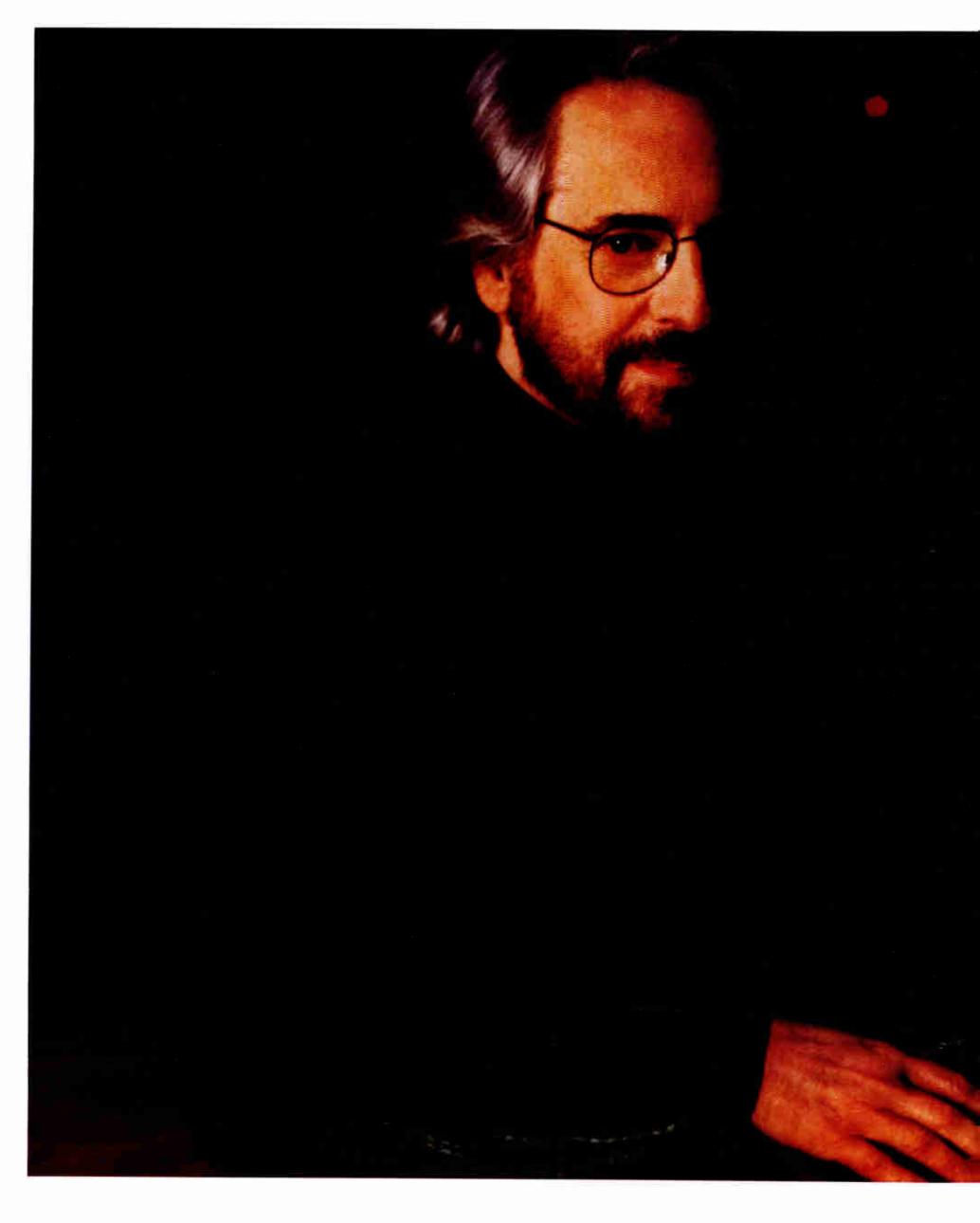
If all the press and potential profits surrounding "Rent" inspire compelling composers or real rock musicians to try their hands at the creation of a true 21st-century pop/opera musical hybrid, that's when accolades for "Rent" will come due.

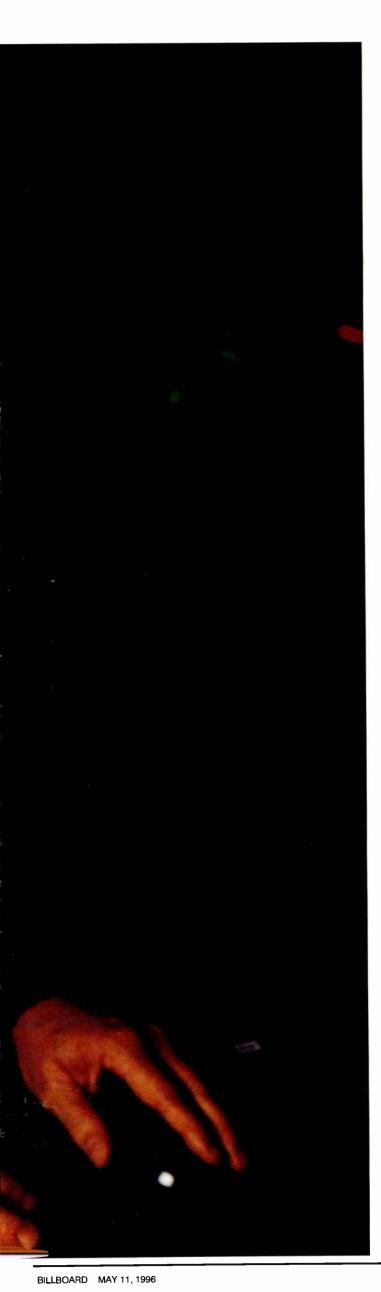
BRADLEY BAMBARGER

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

DHIL DAN SALUTE







PHI PAMONE

The Billboard Salute

Private and unassuming, the respected producer and engineer has helped the world's top artists make music history for more than three decades. He's still busy—and crazy about making records—after all these years.

BY PAUL VERNA

hen it comes to making records, no one compares to Phil Ramone.

He not only has produced Paul Simon, Billy Joel, Frank Sinatra, Barbra Streisand, Julian Lennon, Gloria Estefan, Bob Dylan, Dionne Warwick, Chicago, Phoebe Snow, Sinéad O'Connor, Peter Paul & Mary and Judy Collins, but he has made records that are considered milestones in those artists' careers.

His engineering résumé is no less staggering: "Raindrops Keep Falling On My Head" by B.J. Thomas, "Alice's Restaurant" by Arlo Guthrie, "The Girl From Ipanema" by João and Astrud Gilberto, "Uncle Albert/Admiral Halsey" by Paul McCartney & Wings, and hundreds more.

A lover of films and a longtime advocate of marrying music and images, Ramone has produced such landmark soundtracks as "Midnight Cowboy," "A Star Is Born," "Yentl" and "Flashdance"—reviving or launching careers in the process and shattering sales and airplay records.

In the theater, Ramone served as audio designer for "Hair," "Liza With A 'Z,' " "Promises Promises" and many others, and produced the cast albums of such hits as "Passion," "Starlight Express," "Pippin" and "Little Shop Of Horrors."

For television, Ramone has supervised music for many of the Grammy and Academy Awards telecasts, the Jimmy Carter inaugural concert special, Paul Simon and Simon & Garfunkel programs, the Emmy-winning TV version of "Liza With A 'Z,' " "The Jim Henson Hour" and a long list of other groundbreaking shows.

Continued on page PR-10

BY PAUL VERNA

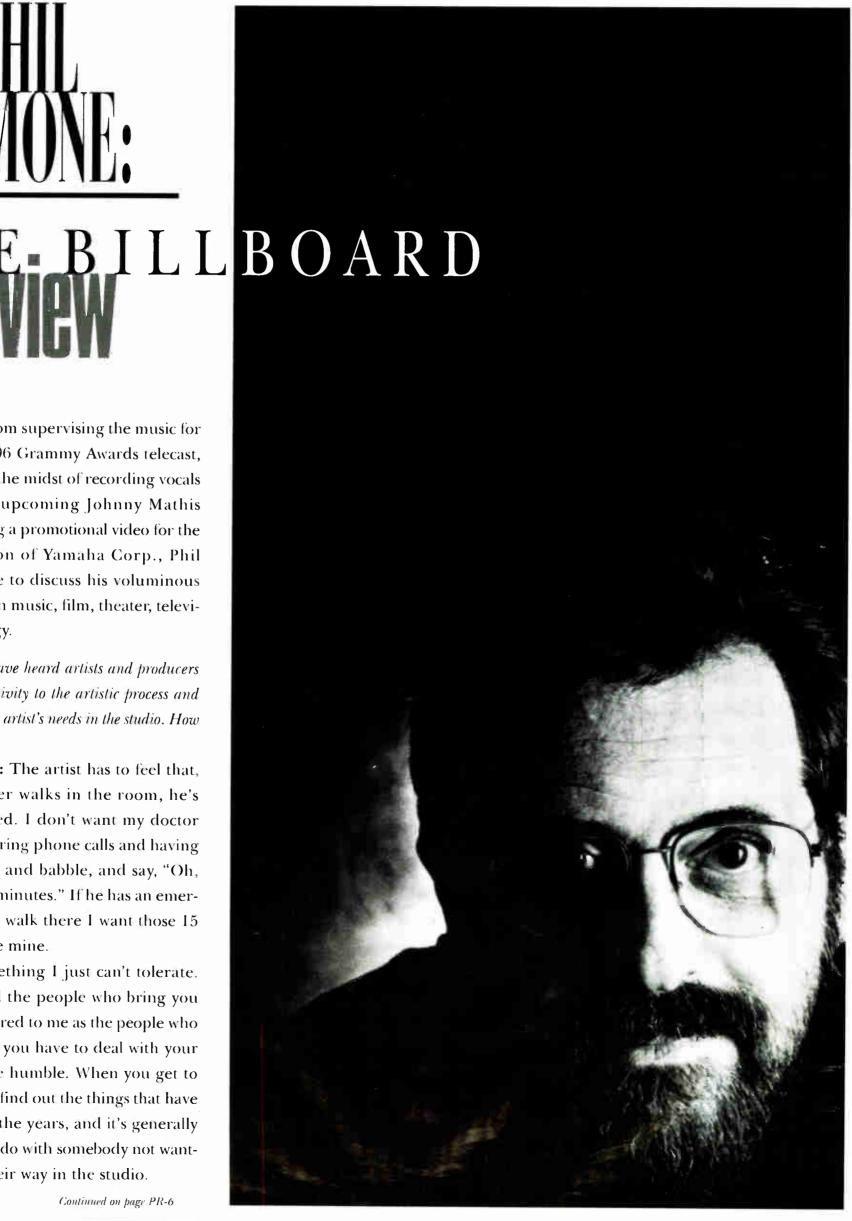
resh from supervising the music for the 1996 Grammy Awards telecast, and in the midst of recording vocals for an upcoming Johnny Mathis album and shooting a promotional video for the pro audio division of Yamaha Corp., Phil Ramone took time to discuss his voluminous accomplishments in music, film, theater, television and technology.

BILLBOARD: I have heard artists and producers marvel at your sensitivity to the artistic process and your total focus on the artist's needs in the studio. How do you do it?

PHIL RAMONE: The artist has to feel that, when the producer walks in the room, he's totally concentrated. I don't want my doctor reading and answering phone calls and having the nurse come in and babble, and say, "Oh, he'll be back in 10 minutes." If he has an emergency, fine, but if I walk there I want those 15 or 20 minutes to be mine.

Rudeness is something I just can't tolerate. The engineers and the people who bring you the coffee are as sacred to me as the people who are at the door. So you have to deal with your own psyche and be humble. When you get to know an artist, you find out the things that have peeved them over the years, and it's generally the stuff that has to do with somebody not wanting to do things their way in the studio.

Continued on page PR-6





Congratulations, Phil on 30 years of recording excellence.



The Billboard Salute

INTERVIEW

Continued from page PR-4

BILLBOARD: Your discography lists you as music producer for President Kennedy's famous birthday party where Marilyn Monroe sang "Happy Birthday" to him. How did you get involved with the

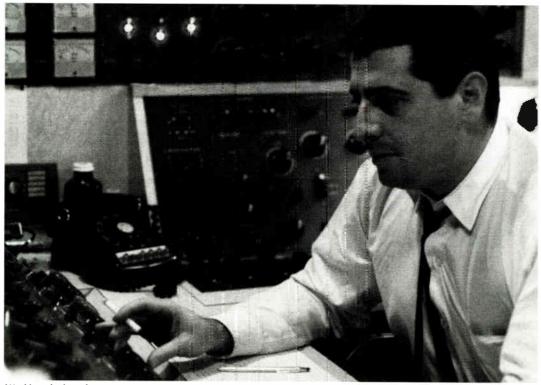
RAMONE: Richard Adler, who was a songwriter who was producing commercials, came to the studio where I was working and said, "Can you come to Washington with me to this event with the President to honor the Arts Council?" So we went, and the event was in an armory where you couldn't hear

or see anything. It was a mess. Danny Kaye was conducting the orchestra, and they had a television hookup to another symphony, but the transmission was horrible. Well, who got blasted in the papers but the President?

Afterward, Richard got a call from the head of the Democratic Party, asking him to resolve the situation for the first anniversary of Kennedy's inauguration. So Richard hired four of us and gave us carte blanche. Now, you have to understand, I was young and I was not known for architectural interiors, But I drew out an idea that I thought would work, which was to build risers with carpeting and stuff everything that could rattle with fiberglass. Then I asked Altec to design a speaker system that could be hung in tiers going straight up towards the audience, so that for every 10 people there'd be a pair of speakers. At that time, this was overkill; nobody had ever done it. Then I went to Richard and said, "I really want to do something to the ceiling [to improve the acoustics of the room]. I know there's an experimental balloon that NASA uses for weather." So we took these 12-foot balloons, stuffed them with styrofoam and put netting over them. And then they hung 10,000 balloons underneath it, so when you looked up it was a celebration



The producer as a young man



Working the board, ca. 1961-63

PETER ASHER

Phil Ramone is not only an old and valued friend, but one of the finest engineers and producers in the business. He has been doing it for a long time and has become a legend and an inspiration to us all; yet he retains an active and intense love of music and a vibrant determination to make every record as good as it could possibly be. He is still an explorer, ever willing to venture into new areas of music and of technology without ever forgetting the traditional skills he knows better than any of us. He can teach you about the newest high-tech way of getting a great vocal out of an artist who happens to be on a different continent that day, and at the same time remind you of the best ancient tube microphone to use on a bassoon—and all of this while remembering that the singer and the song are the most important elements of all.



Playing the RKO Theater

BURT BACHARACH

I've known Phil Ramone a long, long time. I knew him back when he was engineering records for us, and he was as brilliant as they come. He could get the maximum out of a string section—having been a violin prodigy himself. His talent and brilliance are equally matched by his humor. I'm proud to have been connected with him.

of red, white and blue. We had a goal that was Olympian in its design. Nothing could be any more unattractive than what was handed to us, and it worked. With many thanks to Tom Dowd,

BILLBOARD: Did you get to meet the President?

RAMONE: Well, here's the funny part of it. At 7 in the morning, my phone rang, and the voice at the other end said, "This is Jack," and I said, "Yeah, right. Lemme sleep!" And I hung up. On the President! [laughs]. I didn't know it was him. But the next ring of the phone came within minutes. "Mr. Ramone," and I heard the Boston accent, "this is Jack Kennedy." And I said, "Mr. President, I can't believe I hung up. I can't believe anything! I'm really sorry. I really feel bad." And he said, "Mrs. Kennedy and I would

like to have you come over

So I went to the White House, and he said, "Well what about the music, how does this work?" I said, "Mr. President. Γve heard you don't have recordings of these wonderful evenings, these state dinners." And he said, "Well, can it be remedied?" I said, "Yeah!" Then we went into this plan of how the East Room could be converted into this theatrical event and then go back to being the East Room.

The next event we did at the White House was an evening of great Broadway favorites, and Agnes de Mille had directed a piece for it. Because we couldn't fit the orchestra and the actors onstage, we had to pre-record the orchestra. The show was very precise, and it started very well. We did two or three numbers, and all of a sudden a guy plugged in a spotlight and the lights went out. Just gone. The tape machines just drew to a halt, and all the actors were frozen in position. Now, you talk about being frightened and worrying about what was going on! The Secret Service was up with their flashlights, and we were yelling for the maintenance guy. After what seemed like hours, he managed to put back the power, and we went through another 12, 15 minutes and then the same thing. Now, I figured, not only was my career

over, but the embarrassment! I was just despondent; I couldn't figure out what to do. At that moment, I felt a hand on my shoulder and heard a voice, in that Boston accent again, saying, "Stop worrying, Phil. This is not something you could have controlled. It's something we have to evaluate tomorrow, but this audience, even though they were stunned, saw the professionalism and the artistry." And then he said, "Would you consider doing these events for us?" I said, "Mr. President, I'd be honored." So I went on to do special events for the Kennedy and Johnson administrations, and later for the Carter administration.

BILLBOARD: That would have been a thrill for anyone, especially

a young man in his early 20s.

RAMONE: Oh, yeah. That training for me was the backbone of respect, continuity, artistic integrity and everything that I hold to be holy to the making of records. And one of the great things about my involvement with the Kennedy administration was getting to know the Social Secretary, whose job it was to keep up with everything that was happening everywhere. One day she said to me, "There's a group that's very exciting; have you heard this single from the Beatles?" And the Beatles hadn't happened here yet, but the Kennedy administration was going to ask them to perform at the White House. Well, obviously it didn't work out that way, but it's interesting that it could have happened very easily had

BILLBOARD: Before you became a record engineer, you were a Continued on page PR-8

35 Years ... 8 Grammys ... 1 Phil Ramone

GRAMMY PROFILE

NAME:

Phil Ramone

VOCATION:

Producer Extraordinaire

NARAS MEMBER:

35 year Recording Academy Member (since December 1961)

FIRST GRAMMY:

Getz/Gilberto

1964 Best Engineered Recording

MORE GRAMMYS:

- Promises, Promises, 1969 Best Show Album
- Still Crazy After All These Years, 1975 Album of the Year
- Just The Way You Are, 1978 Record of the Year
- 52nd Street, 1979 Album of the Year
- 1980 Producer of the Year
- · Flashdance, 1983 Best Movie/TV Score
- Passion, 1994 Best Show Album

FAVORITE RAMONES CD:

"I love 'em all."

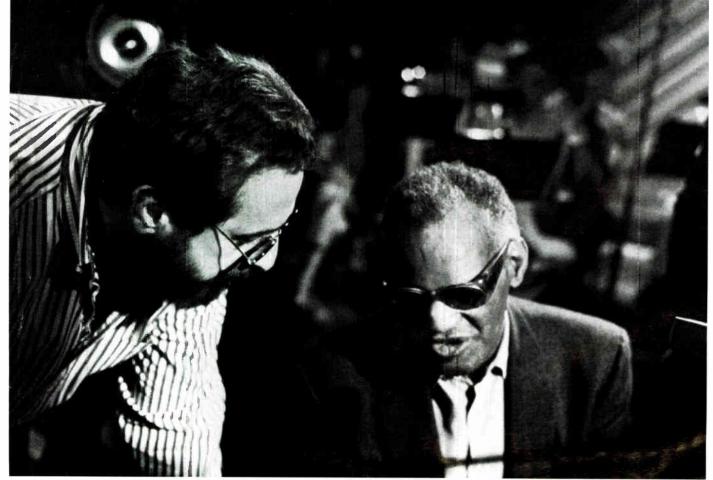
To Phil With Love From Your NARAS Family

RECORDING ACADEMY • MUSICARES • NARAS FOUNDATION



Phil's musicianship, his tastes and his diplomacy make him the perfect producer. There are producers that are wonderful in one genre of music, but over the decades Phil's expertise has spanned all kinds of music. To look through the glass and to see him sitting at the console puts ever writer and artist at ease. No one can beat his ear when it comes to material, and his ear when it comes to mixing.

Taking a bow: fiddling around with Nigel Kennedy, Paul McCartney, George Martin



Ramone produced Ray Charles and Billy Joel's "Baby Grand" duet (1987).

INTERVIEW

Continued from page PR-6

musician. Tell me about those early days.

RAMONE: I started playing the violin at age 3, and I was very fortunate because there were people who heard me who were influential in getting me auditions. By the time I was 7, I was playing concerts—it was just ridiculous. Believe it or not, there's a camp for these kinds of kids, and I grew up with it. My parents, particularly my mother, never allowed me to think I was different from any other kid. Later on, I was put in the hands of a great teacher, and then I became a scholarship student at Juilliard. So it was those prodigy years that are really the essence of where my musicality comes from.

BILLBOARD: I heard you played a command performance for Queen Elizabeth. How did that come about?

RAMONE: It was great. I was 10 years old. I played the Lalo "Symphonic Espagnole." As you can imagine, it was a major event in my life to do a symphonic performance in front of the royal family.

BILLBOARD: How did you make the transition from violin virtuoso to recording engineer?

RAMONE: Well, there was a side of me that rebelled against the rules of classical music. I started playing jazz and amplifying my violin to make it sound different. In a classical world, you're not allowed to do that. I was picked up by many variety shows and I developed a style that was inspired by Jack Benny, George Burns, Fred Allen, Victor Borge-that kind of humor. It was a great conflict at Juilliard. I mean, they didn't like any of this, and they really put their foot down because, at the time, I was concert master of the orchestra, and they thought I was really off-the-wall. So I started doing club dates as a strolling fiddle player and got a job as an assistant at a studio called JAC, run by a guy named Charlie Layton, who's still around. And I got totally into it. The engineering side of me was there without my knowing what it was.

BILLBOARD: Have you ever gone back to your classical roots?

RAMONE: Yes. I did this record last year with the

Symphony Orchestra of the Curtis Institute of Music in Philadelphia, with André Previn conducting. André comes from that same classical training, but he can turn on a dime and play blues and jazz. He's the role model who doesn't stop his classical growth. He's the essence of what I think a musician should be.

BILLBOARD: How do you define the role of the record

RAMONE: I get asked that in many places. People say, "What did you do to make something better?" Well, the director of a picture is the same. We have similar roles. If it's the script for them, it's the music

BILLBOARD: Do you believe a producer should leave his or her stamp on a project?

RAMONE: Don Was talks about his lack of interference as a producer, and I agree with him. I don't get caught up in the stamp of approval, because we, as producers, are way in the back. If our names were on the front cover, it'd be different, but it's not on the Continued on page PR-12

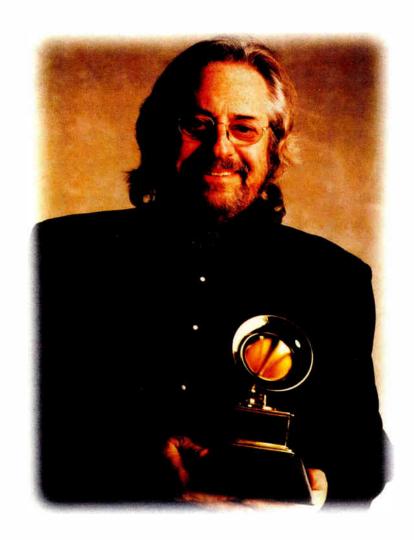
ALAN BARNETTE

I've known Phil for many years, since my days in New York. I once again had the pleasure of working with him last year on the television show "Extreme," for which he co-composed all the music. Not only is he accessible and easy to work with, he's a real talent and a genuine human being.

BILLBOARD wanted to call him the

CHAIRMAN OF THE BOARD.

BUT ${f P}$ ${f H}$ ${f I}$ ${f L}$ REMINDED THEM THE TITLE WAS ALREADY TAKEN.



Congratulations

to the **"Pope of Pop"** PHIL RAMONE

from your FRIENDS at **CAPITOL**

on thirty years of musical dedication and inspiration, including your landmark contributions to

FRANK SINATRA'S MULTI-PLATIBUM DUETS I and GRAMMY WINNING DUETS II.

The Billboard Salute

THREE DECADES OF MUSIC Cantinued from page PR-3

The degree of respect Ramone commands from his fellow professionals is astounding. People in all walks of the industryfrom megastars to security guards to doctors with whom Ramone does charity projects-speak glowingly of him.

Although he is a creative person par excellence, Ramone's grasp of technology is matchless. He has participated in virtually every technological innovation of the past 30 years, especially the introduction of the compact disc, which he passionately supported even as many of his peers resisted it. Appropriately, the first CD ever pressed, Billy Joel's "The Stranger," is a Phil Ramone production.

There are tens of millions of records in people's homes that bear Ramone's credit, and many of them are classics of modern popular culture. When we hear catchphrases like "it's my party," "you can get anything you want at Alice's Restaurant," "everybody's talkin' at me" and "tangled up in blue," we take for granted that Ramone was instrumental in delivering them to the



Bob Dylan's "Blood On The Tracks' was a Ramone production.

The first CD: Ramone produced Billy Joel's

"The Stranger.

Never one to rest on his laurels, Ramone continues to work tirelessly. In the past 18 months alone, he has produced albums for Johnny Mathis, the Brian Setzer Orchestra, Patricia Kaas, Michael Crawford, Di Blasio, the Curtis Institute, Barry Manilow, Peter Paul & Mary and Japanese artist Shinji, as well as the cast recording for "Company."

world.

Ramone, who played an integral role in shaping the early careers of Julian

Lennon, Jon Secada and Michael Sembello, has also been working with several unsigned artists, including the Tories, Fran-Lucci, Swamp Boogie Queen and Kyle Davis.

An eight-time Grammy winner, Ramone has received the music industry's most-coveted award more times than any other producer except Quincy Jones.

Ramone's life in music started at age 3, when he learned vio-

lin and piano at home. A prodigious talent, he played classical violin during his early years, including a command performance for Queen Elizabeth at age 10.

In his teens, Ramone broadened his horizons to embrace jazz, pop and rock'n'roll. His interests turned increasingly toward recording, and he took a job as an engineer in a New York demo studio. Inspired by such pioneers as Quincy Jones, Tom Dowd, Al Schmitt and Bill Schwartau, Ramone engineered several sessions a day for years before getting his first break as a producer from John Barry on the soundtrack to the 1969 film classic "Midnight Cowboy." That project, in addition to helping launch Harry Nilsson as a vital new talent, established Ramone as a record producer.

He worked on a handful of soundtracks with Barry before taking on album productions for the likes of Paul Simon, Peter Paul & Mary and

BARBRA STREISAND

Phoebe Snow. Ramone immediately earned a reputation as a producer who brought a truly musical viewpoint to a recording. His career had come full circle, from playing violin to learning the craft of the record engineer to applying his vast knowledge to the making of music.

Today, Ramone is as energetic, innovative, enthusiastic and committed as he ever was. Although he could easily retire as one of the most beloved and accomplished record producers in the history of popular music, he continues as if every project were his first and his most important.

PAUL SIMON

Congratulations Phil, On 3 decades of success.

PR-10

Frank Sinatra
"Duets,"
"Duets II"

Jon Secada
"Jon Secada"

Paul McCartney
"Ram,"
"Spies Like Us"

Sinead O'Connor
"Am I Not Your Girl?"

The Band
"Rock of Ages"

Original cast album "Passion,"
"Company"

André Previn
"Ballads - Solo Piano
Standards,"
"What Headphones?"

André Previn and
The Curtis Institute
Symphony Orchestra
"Vaughan Williams:
Fantasia on a Theme
by Thomas Tallis and
Symphony No.5;
Previn: Reflections"

Dear Phil,

albums demonstrate your great taste, sensitivity, intelligence, and unsurpassed range.

We thank you and salute you.

Charles Koppelman, Terri Santisi, Don Rubin and the EMI-CAPITOL MUSIC GROUP North America Family.

PHII RAMONE The Billboard Salute



Ramone, left, with Jim Koulouvaris of Jim & Andy's Manhattan restaurant, [unidentified] and Burt Bacharach (right), in the late '60s

INTERVIEW

Continued from page PR-8

front cover, and the audience doesn't care. I don't think they go to the Phil Ramone section in Tower Records. They just don't. So you have to put your ego where it belongs: with the artist, with the song and with the crew that you put together. If you think you have a style and you perpetrate that onto people, you're hurting the very essence of their creativity. The reward of producing comes when somebody inside the record company who has a lot to do with what's going on actually calls you and says, "Boy, this record really came out great." Or when other artists call you and want to work with you.

BILLBOARD: Who are the producers who have had the most profound influence on you?

RAMONE: Well, Quincy Jones is not only a good friend but a unique producer who has large vision. Arif Mardin is another one of the great producers. Don Was and a couple of this generation of producers—like Babyface, L.A. Reid, Trevor Horn and Glen Ballard—are just incredible. I think David Foster has a versatile career. He's a hell of a musician, and he's got a tremendous amount of taste. George Massenburg is a great musical guy and a technology genius, and I don't use that word loosely. Of course, Peter Asher is a guy I have looked up to for years and was happy to have him as my manager. I listen to people like Prince—I'm a huge fan of his music and his production. He has a minimalist approach to a lot of things, which I love. Then there's George Martin. A lot of people didn't give George credit, but he was able to receive all that information from the Beatles and put it to use. You have to be less than egotistical in order to do that.

BILLBOARD: How do you feel about being called "the Pope of Pop"? Continued on page PR-18

BOND

I always thought Phil was the drummer in my favorite punk band...the Ramones. He wasn't, but he was the precision and timing behind another punk outfit's duets album...he brought myself and Frank Sinatra together in cyberspace...For that I will always be grateful. In common with "the Chairman of the Bad," he is tough enough to be a gentleman too...thanks.

OUINCY JONES

The reason that Phil is one of the best producers in the business is because he is an innovative, enthusiastic and inquisitive visionary with a young mind and is interested in absolutely everything.

I first met Phil around 1957, at A&R Studios on 48th Street in New York, when we both were still very, very young and still very, very young and still very, very cute. Phil told me that he had studied the violin, and I was immediately intrigued. The first project we worked on together was some PSA's that we recorded with Andy Williams for the National Guard. Phil was the engineer, Dave Grusin was the musical director, and I conducted.

Over the years, we've worked on lots of recordings together.

Phil was my engineer on recordings I did with Lesley Gore, Billy Eckstine, Nana Mouskouri, Charles Aznavour, Ella Fitzgerald and Count Basie, Dinah Washington, Sarah Vaughan, Damita Jo, Bobby Scott, Frank Sinatra and Ray Charles. It was during the

"The Genius of Ray Charles" that Phil introduced me to stereo sound. He called us into the booth, and there was sound coming out of both speakers. That was the first time I ever



Quincy Jones with Ramone (right) in Milan, 1964

After that, everybody started to write from left to right channels, ping-ponging sounds.

memories. I remember coming to after my first brain operation in 1974 and seeing Phil's face smiling down at me. I remember taking him on his first trip to Europe—and since I'm church people, I had to act as his chaperone, making sure that he sampled all of the cultural delicacies that Europe has to offer. Phil did the sound on the first television special that I produced, "Duke Ellington: We Love You Madly," for CBS in 1971. And I fondly remember him, Karen and the kids hanging out with us during one of my tours of Japan, Hong Kong and Hawaii in the early 1980s. I could go on and on, but you wouldn't have enough space. Phil is like my brother and always will be. He is one of the most humble, creative, funny, loving and lovable human beings I have ever known. I highly respect his talents and cherish his family and our friendship with a deep, deep passion.

Because music never sleeps...

you're always reaching new heights.

May the journey continue.

Gongratulations Phil

Emilio & Gloria Estefan Jon Secada Crescent Moon Studios



MIIITI-MFNI

Ramone's accomplishments in film, TV and theater reveal that the super-producer often looks for—and finds rewarding projects outside the music industry. "It's important," he says, "to be inspired all the time."

BY PAUL VERNA

hen people examine Phil Ramone's production résumé, they are invariably impressed with the big names: Frank Sinatra, Barbra Streisand, Paul Simon, Liza Minnelli, Billy Joel, Gloria Estefan, Bob Dylan and more. However, the scope of Ramone's career becomes all the more awe-inspiring when one considers that his achievements in other media-particularly film, theater and television-are almost as voluminous as his record credits

In the film world, Ramone worked on such classics as "Casino Royale," "Everything You Ever Wanted To Know About Sex," "Flashdance," "Ghostbusters," "Midnight Cowboy," "Nashville," "Ruthless People," "Shampoo," "A Star Is Born" and "Yentl," to name a few. For the stars. Pamono's credite range from "Hein." the stage, Ramone's credits range from "Hair," "The Jimmy Carter Inaugural Concert" and "Liza With A 'Z' " to "Passion," "Promises Promises" and "Starlight Express." And for television, Ramone helped bring to life ground-breaking programs like "The Jim Henson Hour," Streisand's "A Happening In Central Park," Simon & Garfunkel's "Concert In Central Park," "Carol Burnett & Beverly Sills At The Metropolitan Opera House" and various Academy Awards and Grammy Awards presentations

In addition, Ramone served as music producer and audio de-

signer for the White House during the Kennedy, Johnson and Carter administrations, working on such famous events as the "Happy Birthday, Mr. President" party at which Marilyn Monroe sang for John F. Kennedy. Furthermore, Ramone advised the White House on audio concepts that are still in place today, like the usage of two microphones by the president at press events instead of an array of different mikes from different sources.

Another of the special projects in which Ramone played a prominent role was a series of live broadcasts in 1970

from the studio he operated, A&R Recording. Aired on New York's then-budding FM rock station WPLJ, the monthly series featured the likes of the Allman Brothers Band, Roberta Flack and Elton John-whose performance was taped for release as the "11-17-70" album.

When asked to reflect on his career outside the mainstream of the record industry, Ramone instantly brings up the name of film composer John Barry.

"Working with people like John, who gave me a big break



John Barry helped Ramone break into soundtrack pro-

in the early days of doing soundtracks for movies, I fell in love with the concept of what a dramatic picture did when music was applied, or when it wasn't applied," says Ramone.

After giving Ramone his production credit, on the landmark 1969 film "Midnight Cowboy," Bacry hired the young producer to work on other movies, including the James Bond vehicle "Her Majesty's Secret Service.

An avid student of how images and music interact with one another, Ramone claims to be equally inspired by film pioneers as

he is by fellow record producers like Quincy Jones, George Martin and Arif Mardin.

"All the great directors—George Lucas, Francis Ford Coppola, Jim Henson, Steven Spielberg-these are my heroes, says Ramone. "People like that excite me to think, 'Wow, if they make that kind of picture, I've gotta make my records come up another three notches immediately.' It's important to be inspired all the time

Ramone adds that filmmakers "are the kings of doing things so the whole visual and aural experience is tied together. Neither one should take the front edge."

The ultimate sign of a successful movie soundtrack, according to Ramone, is that the viewer/listener doesn't notice it.
"When I first saw 'Forrest Gump,' I never even thought about the music," he says. "I'm in the musical world, so I should think about it, but I was too interested in the movie. That's the perfect marriage.

Beyond that, there are subtleties that are critical to making or breaking a soundtrack. Ramone says, "When you analyze 'Forrest Gump,' you realize what a great job Joel Sill did with the music supervision—putting in songs to let you know where you were. It was very clear what period you were in by presidential references and other things, but the songs had an Continued on page PR-16

Phil,

You're the best... Congratulations!

Eunice and Hal David



Phil Ramone and Billy Joel



The Stranger 52nd Street
Glass Houses Songs In The Attic
The Nylon Curtain An Innocent Man
Greatest Hits Volume 1 & 2
The Bridge

42,000,000 Albums Later...
I couldn't have done it without you, Phil

Bidy foel



MULTI-MEDIA MAN

Continued from page PR-14

important part. I studied how loud the songs were, and whether they were subliminal or they were given a lot of highlight."

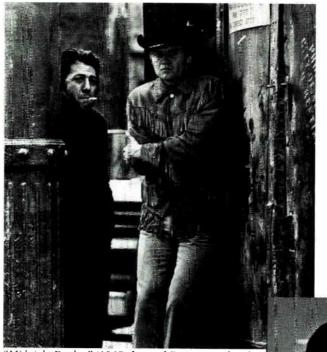
Cast albums are similarly challenging for Ramone. Speaking of his work on Stephen Sondheim's "Passion"—for which Ramone won one of his eight Grammy awards—the producer says, "It's tough to translate something that has dialogue and benefits from lighting and effects into something that can be static unless you give it dramatic sounds. The use of imagery on a record is determined by the producer. Once the artist has delivered, the producer has to paint a picture."

Even when working in a strictly aural domain, Ramone

Even when working in a strictly aural domain, Ramone thinks visually. "Records have always been for me a visual experience that is in the mind of the listener," he explains. "That's what radio was before television came along. When you put on a record, it invites all kinds of imagery."

Ramone's ultimate dream is a world in which the aural and visual experiences are joined in the home theater—a concept he likens to the development of the car stereo.

"Ten years ago, it was hard for me to tell people that I spent \$3,000 on my car for sound," recalls Ramone. "They said, 'What did you do that for?' I said, 'Because it's the only place I can work. I have an hour drive each way when I can evalu-



"Midnight Cowhoy" (1969) featured Ramone-produced music.

ate what I'm doing.' Now, it's common practice to buy a car with an elite system installed in it. I think the same thing will happen with home theater and computers."

Although most record producers would relish the opportunity to do a tenth of the music work Ramone has done, the multifaceted producer continuously looks outside the record business for eclectic projects that challenge his skills.

"It's fortunate for me that people call me to do unusual projects," says Ramone. "I'm truly blessed. I love doing what I do, and I wake up with great enthusiasm. I look forward to part two. Music and technology will be remarkable and fun as we reach the new millennium."

PIERRE COSSETTE

The raw material of our \$16-billion entertainment industry is talent, and that is what Phil Ramone has, and that is why he is enormously successful. He is an icon, and I am a super fan.

CLIVE DAVIS

Phil Ramone is the consummate pro. He combines his vast musical heritage and truly expert mastery of sound technology with artistic sensitivity, total professional responsibility and innate grace and dignity. I join his many friends in paying tribute to a very special man of music.



Ramone produced the theme from "Casino Royale" (1967).

in•no•va•tive (adj.) - characterized by, tending to, or introducing a new idea, method, or device.

in-quis-i-tive (adj.) - given to examination or investigation; inclinded to ask questions.

mu·si·cal·i·ty (noun) - sensitivity to, knowledge of, or talent for music.

pro·fes·sion·al (adj.) - characterized by or conforming to the technical or ethical standards of a profession.

vi•sion•ary (adj.) - one who displays an unusual discernment or foresight.

Phil Ra•mone (adj.) - an innovative, inquisitive, visionary who's immense musicality is only surpassed by the level of his professionalism.

Congratulations On 30 Years In The Business, Philipo With One Warm Love And A Long Friendship To You, Karen And Your Beautiful "Rugrats."

-Q-

Congratulations

From all your friends at

Sony Music Entertainment



INTERVIEW
Continued from page PR-12

RAMONE: Oh, I can't take that too seriously, can I? The King of Rock 'n' Roll, all those terms, they're funny to me. Obviously, it was done by somebody who said it in an article somewhere, and people picked up on it. Maybe it's the combination of the words "pope" and "pop." It gives people the opportunity to do what they want with it, but I don't take it seriously at all. It could even be offensive to a lot of people. And I can't personally say that that drives me to work every day. I don't wake up and look in a mirror and go, "Hey, you're the Pope of Pop." And I certainly don't even think of it in the holy sense. It's kind of like somebody calling you Duke or Earl—I think of it in those terms. But I love nicknames. Quincy calls me Garbage, so Pope of Pop and Garbage go right together [laughs].

BILLBOARD: Why does Quincy call you Garbage?

RAMONE: He's named everybody, but over the years, I've had this great ability, when I'm dressed up, to end up with ketchup on my tie or my shirt, so he would call me Garbage. And in front of certain people he calls me Felipo. It balances

EMILIO ESTEFAN

To Gloria and I, Phil represents everything a human being should be. He is such a great soul and a great friend to us and the rest of the world. He treats everyone equally. Musically, he is one of our heroes. I think we all grew up listening to his productions and admiring him, and we keep admiring him as he continues to be enthusiastic and to do wonderful things. When I am stuck on something with Gloria or Jon Secada, he comes to Miami to help out, and we learn so much from him. We are very fortunate to have Phil Ramone as a role model for a lot of future producers and musicians. I don't think there are enough words to tell you what we feel about Phil, and that's not just Gloria and me, it is everybody here at Crescent Moon. We love him.



Ramone first produced Gloria Estefan in 1989.

me very well, from Garbage to Felipo to Pope.

BILLBOARD: You had quite a juggling act on the Hot 100 chart once, with one of your productions knocking out another one of yours at No. 1. Do you recall that?

RAMONE: Yes, I think it was "Maniac" by Michael Sembello, from the "Flashdance" soundtrack, and "Tell Her About It" by Billy Joel. "Maniac" was at No. 1, and "Tell Her About It" at No. 2 one week, and the following week "Tell Her About It" jumped to No. 1. When I look back on it, nothing could be as successfully planned. It was wonderful. [The period in question was the weeks ending Sept. 17 and Sept. 24, 1983.]

BILLBOARD: Although you've been independent your entire career, would you consider working with a record label in a production/AGR capacity?

RAMONÉ: I think the trend now is possibly to think about it, because the labels put down their foundations and they've got well-organized places where the marketing and so many of the other things have been thought out. It would be nice to be musical director of a label. Your knowledge and experience could be useful in a loft atmosphere, with the writers and artists [interacting] in a creative environment.

BILLBOARD: Do you see any down side to a producer-label situation?

RAMONE: Sure, if your function is to go to 12 meetings a day. I don't think it would be pleasant.

BILLBOARD: You mentioned your interest in developing artists. Can you tell me about some of the young acts you've been working with lately?

RAMONE: There's a group called the Tories who I'm really interested in. I think they're going to be a big, wonderful recording group. Their demos are sensational. You wonder what could be done to make them better. There's also a band called Swamp Boogie Queen, who I'm developing, and Fran Continued on page PR-20

To a very special man of

great music, heart,

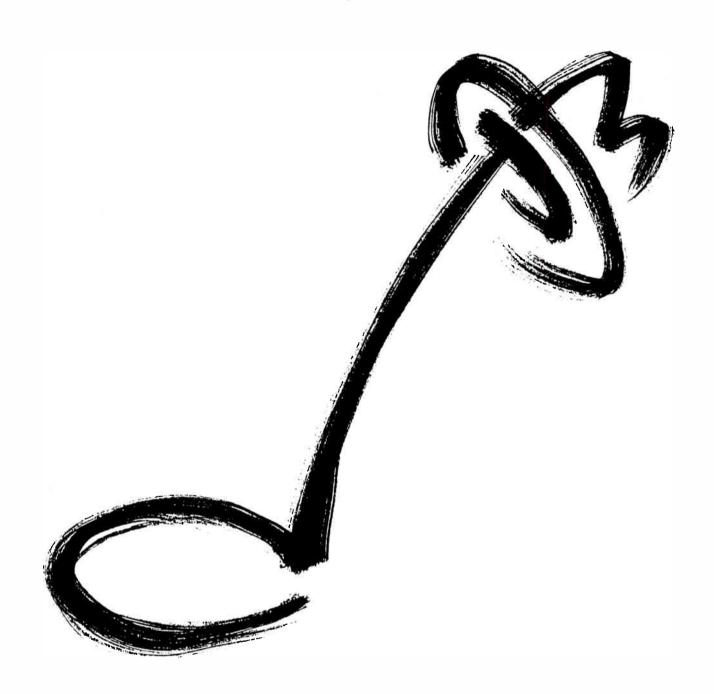
sense of humar and humanity.

Dear Phil,

We cherish your friendship.

Latife, Arif, Joe & Julie Mardin

SESAC IS PROUD TO BE ASSOCIATED WITH PHIL RAMONE



To a guy who has worn many hats and worn them well.

Best Wishes





INTERVIEW

Continued from page PR-18

Lucci, a singer/songwriter who I think is extremely talented. And then there's Kyle Davis, another talented singer/songwriter.

BILLBOARD: Has any of these artists been intimidated by the prospect of working with you?

RAMONE: I don't think so. Take a young actor. If they're going to work with a Scorcese or any of the fine directors, they're going to have the same intimidation as if they're working with an unknown. It's not fear; it's anticipation. Also, there's a lot of pre-discussion. There's no showing up on Monday and "There's the artist." That's over. And I'm not age-conscious at all. I don't know the Tories' age, and I don't think they're intimidated by me. If you are honest enough in your production to say, "Listen, I screw up, just like a dad screws up with his kids," you gain a different kind of attitude between you and the artist. It's not school. I'm not there to punish or admonish anybody.

It's interesting. I walked up to Benny Carter the other night, and he said, "Gee, I'd love to do an album with you," and it

MICHAEL GREENE

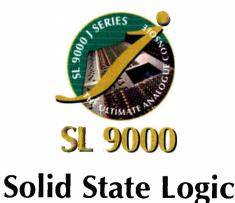
The true essence of Phil Ramone's character can never be measured by his professional achievement, platinum records, industry standing or notoriety. Rather, the very quiet yet profound influence Phil has upon all who cross his path is rooted in his love and faith in mankind—his relentless pursuit of excellence and innovation, his drive to explore the unknown, and the empowerment which his humble spirit exemplifies for all of us. I count myself blessed to call this great man "friend."

He's shaped popular music culture. We're proud to have provided the tools.



Phil Ramone

Pictured with Brian Setzer at Ocean Way



International Headquarters: Begbroke, Oxford OX5 1RU, England · Tel: (01865) 842300 Fax: (01865) 842118 Paris (1) 34 60 46 66 · Milan (2) 262 24956 · Tokyo (3) 54 74 11 44 · New York (212) 315 1111 · Los Angeles (213) 463 4444



Paul Simon recorded four solo albums with Ramone.



Liza Minnelli's "Live At Radio City" was a PR production.

stunned me. I turned to Quincy and said, "Hey, Carter wants to make an album with me," and he said, "Great idea." None of us said, "He's 89."

You want to be as enthused and as young as you ever were. I can stand next to a rock 'n' roll band and get just as excited as anyone else in that room. The music is what rules for me. I don't think you can class yourself. The age-level thing is all about your personal energy.

BILLBOARD: And you've never lacked energy. I heard that you once had Billy Joel, Paul Simon and Stephanie Mills recording at the same time in different rooms at A&R, and you went from session to session, literally working around the clock. What was that like?

RAMONE: It was totally nuts! You could plan your life as well as you wanted to, but sometimes somebody would cancel a booking, or somebody would come in unexpectedly. And the collision was fun, but it was crazy. ABC did a documentary called "The Professionals" where they followed me through a day with Stephanie, Paul and Billy, and it all started to collide. And it's funny, because the guy who produced the documentary had no idea that Paul and Billy had a running gag figured out. Billy talked about this singer, kind of a Paul Simonish guy, and Paul talked about Billy, and they both said things like, "Thank God you're not working with that guy, Phil." And the producer didn't figure it out until he got to the editing room [laughs].

I didn't take on those sessions to be a musical whore. Nobody wants to do that. But sometimes it happens. What may be the start of the demo portion of an album becomes the album, and another artist may feel they should spend more time finishing their vocals. Also, Paul had been used to getting the studio and his favorite engineer at any time, and I assured him that that was the way it would be.

Now, he might book a week in the studio, and after the sec-Continued on page PR-22 Congratulations

&

All My Best Wishes

Alan Menken



INTERVIEW

Continued from page PR-20

ond day say, "I'm out of here, it's not right." And the studio manager would say, "You can't do that," and I'd say, "Yes, I can." That's how eventually the separation between me as producer and me as a studio-owner had to come about. Because great artists deserve the room. And if there's suddenly four days open, you call up a young group and say, "This time is yours." That's how you develop a loyalty from the artist to come back for other projects.

BILLBOARD: The artists with whom you are most closely identified — Paul Simon, Billy Joel, Barbra Streisand, Frank Sinatra—are indelibly associated with New York. Is this just a coincidence, or is there some deeper connection?

RAMONE: There's a lot about New York that is unique, and there's always a culture and a subculture going on everywhere. You get a tremendous emotional contact with people in every borough. It's 10 or 15 countries in a 20-mile area. It's amazing.

BILLBOARD: Let's talk about your work with these giants of popular music. What's it like to be in the presence of an artist like Frank

BILLY JOEL

Phil Ramone is a musician's best friend. Aside from his extraordinary engineering and technical skills, Phil has the uncanny knack of pushing the right musical buttons at exactly the right moment. Without doubt, there is an exacting technical side to producing, of which Phil is a master. However, to me, Phil Ramone's great gift is that he gets beyond the mere musical details to the very essence of a song. He understands what it takes to bring a composition to life in the recording studio. This has always been a source of great inspiration to me. Without Phil Ramone, many of the songs on my albums would never have been written at all. Thank you, Phil.



Arranger Pat Williams worked with Ramone on Sinatra and Setzer projects.



Born stars: with Barbra Streisana

Sinatra, who is so much bigger than life, so universally revered?

RAMONE: It's an experience you never forget—the professionalism and the style and the mood in the room. He has a shorthand, which is misinterpreted as abrupt. What he conveys to the players is that they're the best in the world, and they're prepared and he's prepared, so therefore there's no reason to do more than two or three takes of anything. And that probably is one of the lost moments of our business, in the sense that we tense up and don't do that any more.

BILLBOARD: What about Paul Simon? He's another one of the all-time greats, and the work you did with him is acknowledged as some of his best.

RAMONE: I was fortunate enough to work with Paul on a single one time when his producer, Roy Hallee, wasn't available. So he came into A&R and we did "Me And Julio Down By The Schoolyard." I did something different at the time than somebody else might have done. Roy Hallee is one of my heroes, so I thought, "What would he do?" He's been known to put drums in an echo chamber, he's done some wacky stuff. So I miked the solid-body guitar that David Spinoza was playing; it wasn't going through his amp. Paul was just playing the Continued on page PR-24



Congratulations and thank you for being

a part of our Universe.

celebrating our 131st day in business



We salute

Phil Ramone

on 30 years of

leadership

in the

music industry.

Your friends at ASCAP

Marilyn Bergman
President & Chairman



INTERVIEW

Continued from page PR-22

song to show it to the band, and I just rolled tape. I do that all the time. I roll tape—cheapest commodity on the date. When we played it back, Paul said, "I like the sound of that."

Paul took chances, and he gave me the chance to make errors, and sometimes these wonderfully, surprisingly good mistakes would work into something else. As long as I had that, I knew I could always come up with an answer to something he would request. And it wasn't always an easy request. I was very inspired by the Hallee sounds. I mean, "Bookends" and "Bridge Over Troubled Water" really opened up my brain.

BILLBOARD: After you had made a few records with Paul, you joined up with another of the artists you are most closely associated with, Billy Joel. There must have been enormous pressure on you when you first got together with him.

RAMONE: Yeah, there was. Everybody at the label loved him and was determined that he should have a hit record, but he'd been there five, six years and nothing big had happened—as was the case for Bruce Springsteen and other peo-

CHARLES KOPPELMAN

Phil is the hippest man on the planet. This enables him to get the best out of musicians and the best out of artists and even the best out of executives he works with. He's got this great facility to make everybody feel very comfortable and very secure.



Ramone with singer/writer Fran Lucci and John Patterson, director of publishing for Phil Ramone Inc.

ple. Sometimes you have to go two, three albums deep before the big ones come.

We talked about the hit factor—we were so aware of that. And we decided there was nothing we could do about it other than to make the music count.

BILLBOARD: In looking through my album collection, I came across "The Stranger" and "52nd Street," the first two records you did with him, and was struck by the fact that you're practically listed as a band member, with your picture in there and everything.

RAMONE: Billy and I became real good friends. There was a real unity between the band and me, a great cohesion. I went on the road a lot with him and understood what performed well, what didn't perform well. It's funny, every time we made an album, he'd go out on the road, and the new stuff never got the applause—not until it was a hit.

BILLBOARD: What do you value most about your work with Billy toel?

RAMONE: We had the best 10 years. For myself, personally, I value the gift of both the music and the friendship, and the kind of respect and experimentation we had. There was never a moment when I couldn't try something.

BILLBOARD: Another one of the legends you've worked with is Barbra Streisand. Any special anecdotes you'd like to share about your work with her

RAMONE: Yes, there's a great story dating back to "A Star Is Born." Barbra had stopped performing in front of an audience for many years, and there was an important moment in the film where the main character shows up late for a show, the crowd is angry, and she goes out there to sing and she wins the audience over. While that scene was being shot, backstage some people were wondering whether she should do it live—because she insisted on not having anything prerecorded. I looked at her and thought, "This is her moment." And she went out there, and there was this big cheer. When she opened her mouth to sing, the crowd just melted. There were about 50,000 people there, in a big stadium, and it was all live. You could see the emotion on her face. It was one of the most spontaneous and creative moments you could ever experience.

BILLBOARD: You produced Bob Dylan's "Blood On The Tracks." which was a pivotal album in his cureer. What do you recall about that project?

RAMONE: Well, it was an interesting time in Bob's life. The album was recorded at A&R, which had been the original Columbia studios, and Bob had a lot of his breaking in there He had left Asylum [1974, following the release of "Planet Waves"] and was coming back to Columbia, and John Hammond—who was his mentor, in a way—and Don DeVito and Continued on page PR-26

Phil ...

What an incredible career!

You've been an

inspiration to so many.

The best is yet to come.

Congratulations,

Walter R. Yetnikoff

PHIL,

Congratulations on 30 years of musical

and technological innovation.

Because of you, music continues

to find a new voice . . .

Here's to the next 30 years!!

LARRY ROSEN DAVE GRUSIN JON DIAMOND





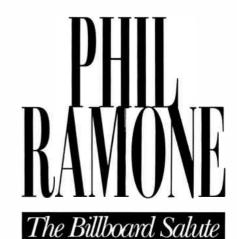






We couldn't be prouder We couldn't love you more

Congratulations Karen, BJ, Matt & Simon (The "Real" Ramones)



GEORGE MARTIN

If Phil Ramone had not achieved such eminence as a record producer, he would have certainly done so in another field, and we might well have lost a great violinist as a result. We people in the business of record production plough a lonely furrow, and it is not often that we can actually observe the way that other producers work. The results must speak for themselves. But in Phil's case, there can be no doubt that he must be regarded as my arch rival, but of course he is far too nice a chap for me to even think in those terms. In everything that he has done, he has always combined the highest standards of professionalism with impeccable taste, and I can scarcely forgive him for that!! I really do salute my mate Phil from the bottom of my heart, and I hope he goes on giving us all much enjoyment for many years to come.

JOHNNY MATHIS

Working and socializing with Phil is a lesson in patience, accomplishment and good taste.

INTERVIEW

Continued from page PR-24

myself were the only people in the room. Bob just started playing. We got a sound on him real quick, and he did the 10 or 11 songs he had in his mind, with no particular attention to when any verse or chorus would come around. He stayed extremely within himself. Something explodes when you make a record like that. There's no formality, no feeling that you are guiding anything. You're just a receiver.

You know, he's been criticized in all kinds of ways, but Dylan goes on. And evidently, everyone looks back on that album as a major stepping up and back in. He made a deep impression upon what I was doing. I think it helped for people to know that I was involved. He's an amazing guy. People talk about the simple chord structures of his songs, but when you get home and you listen to the melodies, there's a lot there.

BILLBOARD: In addition to working with icons of popular music, you've worked with children of icons—Julian Lennon, Arlo Guthrie, Frank Sinatra Jr., and Bloodline, whose members include the offspring of Miles Davis, Robbie Krieger and the Allman Brothers Band's Berry Oakley. What are the challenges of these types of projects?

RAMONE: I certainly would never want to be in their position. People accused me of trying to make Julian sound like his dad, and I would reply to it in the same way I would now: I don't have control of that person's voice. I wouldn't even dare suggest that they phrase like their dad, but it's totally possible that some of it is genetic. Now, I know many people who have less-than-famous parents, but the icon still lives in their eyes. I mean, Paul Simon's dad was a working bass player who achieved a lot, and I think if you look at several of the people I've worked with, they've had some member of the family who is strong and powerful.

Continued on page PR-28

Phil,

I have loved you too many years to count,

but one thing is sure I will love you forever.

Your

Liza May Minnelli

TO PHIL RAMONE

ONE OF THE TRULY GREAT
TALENTS OF OUR TIME

Congratulations With Respect, Admiration and Love

RON GOLDSTEIN

President/CEO Private Music



PRIVATE MUSIC IS A UNIT OF BMG ENTERTAINMENT © 1996 PRIVATE. INC

CONTINUED SUCCESS

To Phil Ramone
"The Pope of Pop"

From All Your Friends at, Robbins Spielman Slayton & Halfon, LLP



ALAN MENKEN

Phil Ramone's name on a recording is an instant stamp of excellence for me.

LIZA WINMELL

Phil Ramone has been one of the leading sound and record innovators that we have in this country. In fact, three fourths of the records that we all know and love would probably not be around if not for Phil. From "Liza With A Z" right through to "Liza Live From Radio City," Phil has been my teacher, my outlaw (who believes nothing is impossible), my inspiration, my dear darling friend and my constant hero. But, first and foremost, and without doubt most importantly of all, Phil Ramone has been given the honor of being the father of my Godson B.I.

INTERVIEW

Continued from page PR-26

BILLBOARD: In the past few years, you've made a lot of records with Latin American, European and Asian artists—Raul Di Blasio, Patricia Kaas, Julien Clerc, Seiko Matsuda, to name a few. Any observations on these projects, or on working outside the U.S.?

RAMONE: Americans used to think the only record market was here, but in the last few years Europeans have been selling records at a pretty good rate. They charge more than we do, and they have a real audience that's connected. They buy our product, but they have their own product, and you have to respect that because Patricia Kaas is a star not only in France, but in Indonesia, Germany and a lot of other places. Sony has a very good investment with her. We did an English album, which we'll see soon, but in the meantime I'm going to cut a French album with her.

When I first went to Europe to make a record, around '88 or '89, the trend was to get five of us to produce an album, which was difficult because they never put the five producers in the same room. I wanted to get away from that pinch-hitter approach, so I worked on two or three projects that made me feel like I was part of the big picture rather than an isolated player.

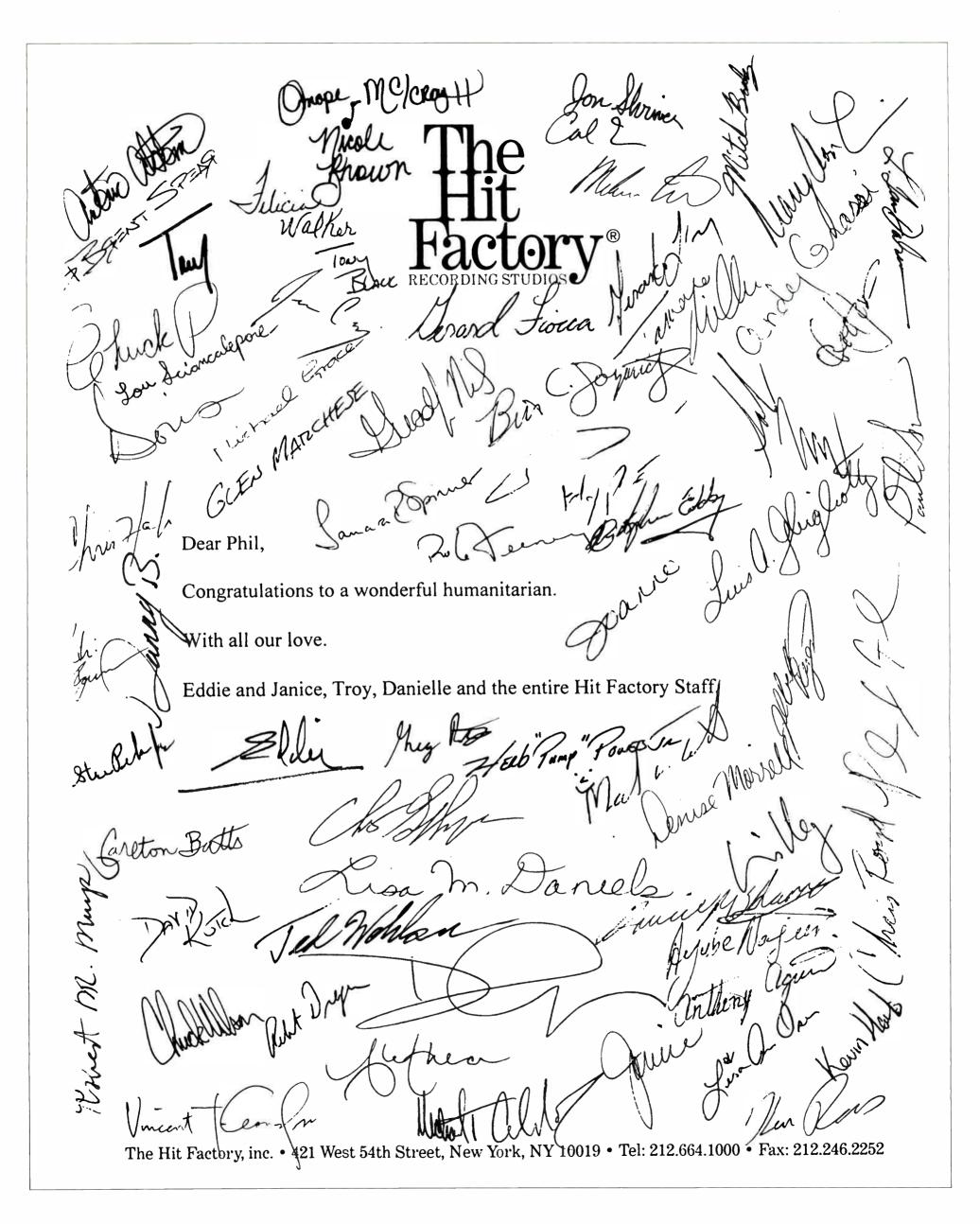
I think one of the few people who is successful at using multiple producers is Clive Davis, who has done it with Whitney Houston and made it work. But he's a song man. He has a drive that gives you this artistic integrity, and he's criticized by some, but I admire him for his overview—if you have to redo, redo, redo until it reaches a satisfactory point, then you do it. He's successful because he drives each person into what he feels is right for the artist, and that's the key here.

BILLBOARD: I'd like to hear about some of your current projects. Tell me about the Brian Setzer Orchestra album.

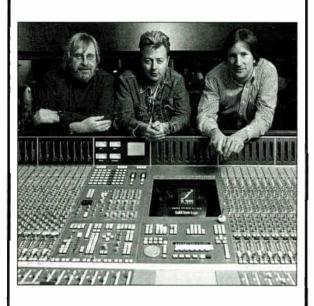
RAMONE: We recorded part of it last year, and then there was a sabbatical in the middle, because both Brian and I were busy during the summer and the label [Interscope] was going through some changes. That was the best privilege we could get—reflection time to consider. "Is this really the best song? What is Brian Setzer about and what image does the whole album project?" Well, it's an aggressive, rockabilly, rock 'n' roll album.

BILLBOARD: What decisions did you and Brian make as a result of this period of reflection?

Continued on page PR-30



PHIL



Still the BEST after all these YEARS

LOVE, Allen Sides your friends at

OCEAN WAY Record One Recording

The Billboard Salute

INTERVIEW

Continued from page PR-28

RAMONE: Well, Brian, Tom [Whalley, president of Interscope] and I had a chance to look at other songs, so we went in in January and did four cuts; some are originals, others are standards. There's the old Gene Pitney song "Town Without

BILLBOARD: Another one of the big projects you've recently com-pleted is an album with Johnny Mathis. It's been a while since we've heard new material from him. Can you tell me about the project?

RAMONE: It's an album that features the voice and sensuality of Johnny Mathis, who is a very sincere and honest pro, with up-to-date backgrounds and orchestrations. The way we treated the rhythm tracks, it has an R&B and swing feel. We're using some great songs by Burt Bacharach, Diane Warren, Stephen Bishop and Gerry Goffin & Carole King, and some new material. The arranger, Mark Portmann, was very important to the project. He provided unusual arrangements and

BILLBOARD: I know you've just taken on some high-profile cast albums, as well as a project with Luciano Pavarotti. Can you talk



Band aid: Ramone is currently working with new band the Tories.

DOUG MORRIS

In the music industry, the word "legend" is often used haphazardly. However, in the case of Phil Ramone, that word truly applies. Phil's musical influence is far-reaching. The list of artists with whom he has worked over the last three decades reads like a virtual "Who's Who" of modern music, ranging from Paul McCartney to Billy Joel to Barbra Streisand to Frank Sinatra. I had the pleasure of working with Phil on Julian Lennon's first album. In addition to being a consummate professional and a remarkably creative individual, he does it all with great style and spirit. And, he happens to be a nice guy. Perhaps Phil's most impressive accomplishment is that he continues to remain at the top of this craft. On behalf of MCA, I would like to congratulate Phil and join the rest of the music industry in honoring this talented man.

RAMONE: Yes. I'll be producing the cast albums for "A Funny Thing Happened On The Way To The Forum" and Big," and I'm going to do a live album and video of the third "Pavarotti & Friends" concert, which will take place this June in Modena, Italy. Part of the proceeds from the Pavarotti project benefits War Child, a charity devoted to improving the quality of life in Bosnia.

BILLBOARD: Billboard recently reported that Eric Chapton and Elton John are confirmed to perform with Pavarotti at that concert. Are there other confirmed participants at this point?

RAMONE: Yes. Besides Eric and Elton, we have confirmations from Sheryl Crow and Liza Minnelli, and there are other

artists we're talking to. It's going to be a very exciting event.

BILLBOARD: You have always been an advocate of technology, and you campaigned passionately for the CD, which many people in the industry dismissed as

RÂMONE: I was laughed at. What got me the break was a comple of radio stations played a CD and a vinyl album and opened up the lines. People called saying there was a big difference. And the CD sounded better, with a lot more interesting low end. We couldn't cut that low end on a vinyl disc. People don't understand that. So with the CD, many people thought I was out of my mind because the player at the time was somewhere between \$1,700 and \$2,000. Manufacturing was not possible, and everything was not going to work. However, it was Continued on page PR-32

memo

TO: Phil

FROM: Marian

Date: April 22, 1996

The Billboard baby has been put to bed. Working on it was like everything else we've done together - a labor of love. Yours is a great story to tell; it's an honor to represent you.

> MARIAN RIVMAN COMMUNICATION CONSULTANTS PHONE: 212*691*1112 FAX: 212*627*0653 EMAIL: RIVMANPR@AGL.COM

Dear Phil,

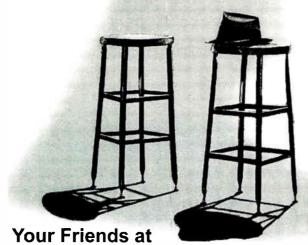
Thanks for the music

Love from everyone at

PETER ASHER MANAGEMENT INC.

Sose Seria Julie Julie Julie Brighth Soll States atty

Phil, We'd Du-et with you anywhere in the world! (Fiber Optically of course...)



CAPITOL STUDIOS & TOWER MASTERING







Dear Phil,

The Joy of Your Presence Always Brings Smiles and Laughter.

We Love You...

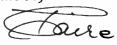
Your Friends at Conway



Dear Phil,

Just your presence in my life has enriched it beyond measure.

It's a priviledge to call you "friend".



Claire Stevens

President, New York Board National Music Foundation





The Billboard Salute

THOMAS D. MOTTOLA

I first heard about Phil Ramone as an engineer with golden ears, and since that time he's grown to become a producer with platinum artists. What sets Phil apart is he really knows what works for an artist and what doesn't, and he delivers. Phil has worked with practically all the greats in this business, and he's captured great performances from each of them. And that's as good as it gets.

Continued from page PR-30

like going from black-and-white to color. It was far better than

BILLBOARD: What do you think about the characterization of digital sound as "cold," as compared to the "warmth" of analog?

RAMONE: People always said that transistors were cold and tubes were warm. Well, what year is this, and we're still saying it: Digital's cold, tubes are warm. In 2020, those people will be saying. "Remember those old CDs, how warm they used to sound?" I promise you. The people who are involved with vinyl have a sentimental attachment to it, and I've heard rock 'n' roll groups say that vinyl sounds better to them. I'm not claiming that they're right or wrong. I've just suffered too long making decent LPs that were half of what the tape should sound like, and unfortunately a lot of the tapes have been stored as the equalized LP version, not the raw tape as it was mixed before it hit the mastering room.

BILLBOARD: What are the most exciting technological events or products on the horizon?

RAMONE: Well, being involved in the latest experiments in transmission of uncompressed audio via fiber-optic cable with EDnet, I'm excited that it's here. The next step will be getting music to the labels in a safe, encoded-decoded format. If Congress is worried about the safety of intellectual property on the Internet, there are a lot of rights that have to be dealt with. The invention of this whole fiber-optic system gives us the clue that we should encode all the rights information on the disc so that when it's broadcast, there's a computer that reads what time it was played, and the publishing and royalty information. So that's the technology that has to come. It has to be agreed upon, but it's a world-rights situation.

BILLBOARD: As you look ahead to the turn of the century, any thoughts on the future or reflections on the past?

RAMONE: I'm not a person who looks back and says, "Oh, the good old days." The good days are now! It's a lot more fun now. There's a lot more interest in how you make the record, how you prepare the record, what goes on between you, the artist and the label.

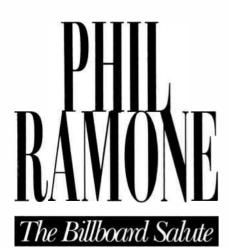
The most important thing I can say is that I've been extremely fortunate to be involved in so much great music, and I will keep trying to do things that are musically challenging. I'd like to pass this information over to people. It's not just being a teacher. It's having an environment where you create great records and you share that adventure later. I love that the young people who are just starting have tremendous faith in the fact that they can make it. They need to be told that they can make it.

I'm a private person, and the people I work with are private, so what speaks for me is the work. I'm looking forward to the next several years. I think they will be an incredible musical experience for all of us.

After all the beautiful music you've made, they should change your name to Phil Harmonic.







A selective listing of records produced and/or engineered by Phil Ramone

ARTIST/GROUP, ALBUM/Single (Label)

LESLEY GORE, I'LL CRY IF I WANT TO (Mercury); It's My Party (Mercury); Judy's Turn To Cry (Mercury); She's A Fool (Mercury)

IRENE REID, IT'S ONLY THE BEGINNING FOR IRENE REID (MGM)

STAN GETZ/JOÃO GILBERTO, GETZ/GILBERTO (Verve) STAN GETZ/ASTRUD GILBERTO/JOÃO GILBERTO, The

Girl From Ipanema (Verve)
LESLEY GORE, You Don't Own Me (Mercury)

LESLEY GORE, Sunshine, Lollipops & Rainbows (Mercury) QUINCY JONES, BRAND NEW BAG (Mercury)

HARRY BELAFONTE, CALYPSO IN BRASS (RCA) **DAVID FROST & BILLY TAYLOR**, Merry Christmas

QUINCY JONES, HIP HITS (Mercury)

THAD JONES/MEL LEWIS, THE JAZZ ORCHESTRA

JIMMY McGRIFF, CHERRY (Solid State); THE BIG BAND

1967

JANIS IAN, The Secret Life Of Eddie J. Fink (Verve)
QUINCY JONES, BIG BAND BOSSA NOVA (Mercury); QUINCY JONES EXPLORES THE MUSIC OF HENRY MANCINI (Mercury)

THE MONTFORT MISSION, YESTERDAY'S GONE (Warner Bros.)

PETER, PAUL & MARY, ALBUM 1700 (Warner Bros.); I Dig Rock & Roll Music (Warner Bros.); Leaving On A Jet Plane (Warner Bros.)

PROCOL HARUM, Whiter Shade Of Pale (Deram) FRANK SINATRA, This Town/You Are There (Reprise) DUSTY SPRINGFIELD, The Look Of Love [from Casino Royale] (Colgems)

BARBRA STREISAND, A Happening In Central Park

ARLO GUTHRIE, Alice's Restaurant [from the Alice's Restaurant soundtrack] (Reprise)

QUINCY JONES, GOLDEN BOY (Mercury); QUINCY PLAYS FOR PUSSYCATS (Mercury)
TONY MOTTOLA, TONY MOTTOLA JOINS THE GUI-

TAR UNDERGROUND (Project 3)

NORIO OHGA

CHAIRMAN/CEO, SONY CORPORATION

I came to know Phil Ramone well in working on the Goya Project in the 1980s and found him to have great curiosity about every aspect of that project, not just the production of its music. I was impressed by his knowledge of sound reproduction and his ideas regarding the recording of the score. Since that time, Phil Ramone has grown to become a prominent producer of popular music, with many great recordings to his credit, among them recordings by Sony Music artists. I am pleased to add my voice to the many others congratulating Phil Ramone on his distinguished career in music.

PETER, PAUL & MARY, LATE AGAIN (Warner Bros.) DIONNE WARWICK, Do You Know The Way To San Jose (Scepter); Let Me Be Lonely (Scepter); PROMISES, PROMISES [soundtrack of the Broadway musical] (United Artists); Valley Of The Dolls Theme [from the

THE BAND, THE BAND (Capitol) QUINCY JONES, SMACKWATER JACK (A&M) NILSSON, Everybody's Talkin' [from the Midnight Cowboy soundtrack], (United Artists)

PETER, PAUL & MARY, PETER, PAUL AND MOMMY (Warner Bros.)

PAUL WINTER, ROAD (A&M)

THE ALLMAN BROTHERS, LIVE BROADCAST [radio

We love you Phil!

Congratulations –

Reter, Raul & Mary

Congratulations to a Dear Friend!

Catherine and Datrick Williams

Your Creative Vision Inspires Us

Your Fellow Trustees Optometric Center of New York broadcast]

ROLLING STONES, GET YER YA-YAS OUT (London)

BJ THOMAS, Raindrops Keep Falling On My Head [from
Butch Cassidy And The Sundance Kid] (A&M)

1971

BURT BACHARACH, BURT BACHARACH (A&M)
GRIN [NILS LOFGREN], GRIN (Spindizzy)
CLARE HOGAN, BOOZERS & LOSERS (Epic)
ELTON JOHN, 11/17/70 (MCA)
GORDON LIGHTFOOT, If You Could Read My Mind
(Reprise); SIT DOWN YOUNG STRANGER (Reprise)
PAUL McCARTNEY, RAM (Capitol); STRANGLEHOLD
(Capitol)

1972

THE BAND, ROCK OF AGES (Capitol)
ALBERT HAMMOND, It Never Rains In Southern
California (Mums)

THAD JONES/MEL LEWIS, SUITE FOR POPS (Horizon)
MARY TRAVERS, MORNING GLORY (Warner Bros.)
DIONNE WARWICK, If Only We Have Love (Warner Bros.)

1973

BURT BACHARACH, BURT BACHARACH'S GREATEST HITS (A&M); LIVING TOGETHER (A&M)

PAUL SIMON, Loves Me Like A Rock (Columbia); Take Me To The Mardi Gras (Columbia); THERE GOES RHYMIN' SIMON (Columbia)



The Band

1974

BOB DYLAN AND THE BAND, BEFORE THE FLOOD (Asylum)

PAUL SIMON, American Tune (Columbia) PHOEBE SNOW, PHOEBE SNOW (Shelter)

1975

JUDY COLLINS, JUDITH (Elektra); Send In The Clowns

BOB DYLAN, BLOOD ON THE TRACKS (Columbia)
ART GARFUNKEL, BREAKAWAY (Columbia); My Little
Town (Columbia)

MICHEL LEGRAND, LIVE AT JIMMY'S (RCA)
MAGGIE AND TERRE ROCHE, SEDUCTIVE REASONING (Columbia)

PAUL SIMON, STILL CRAZY AFTER ALL THESE YEARS (Columbia)

PHOEBE SNOW/PAUL SIMON, Gone At Last (Columbia) PHOEBE SNOW, Poetry Man (Shelter)

1976

PAUL ANKA, The Times Of Your Life (United Artists)
ASHFORD AND SIMPSON, COME AS YOU ARE (Warner
Continued on page PR-36

MO OSTIN

There are only a handful of producers who give any project they are involved in a completely distinctive stamp. Among them, Phil Ramone is first among equals. From Frank Sinatra to Peter, Paul & Mary to Paul Simon and beyond, Phil Ramone makes them all shine even more brightly. I have always had the highest regard for the consummate professionalism and personal warmth of Phil Ramone. He is one of the greats in our business. Congratulations, Phil. You deserve it.



Sincere congratulations Phil,

For all your contributions throughout the years.

We thank you for choosing us in your quest to achieve the ultimate in recording technology.

Warmest regards,
Simon Andrews & Frank Filipetti,
and the staff at Right Track Recording

From Ramone Rangers to Ramone Routing, the scene woud be a far lessor place without you.

Phil, thank you for your support and artistry as we continue to break new ground in music recording together.

We're proud to have been part of your creative team through the years and into the future.

Your friends at AMS Neve



Phil Ramon

Nuff Said!!!)



congratulations on

STERLING SOUND INC

1790 BROADWAY

NEW YORK NY 10019

TEL 212.757.8519

FAX 212.757.4607



You're an inspiration! Best Wishes, Judy Collins

CONGRATULATIONS PHIL FOR THIS WELL DESERVED HONOR TO A VALUED FRIEND

John Rosenberg and his colleagues at Epstein Becker & Green, P.C. Attorneys at Law 75 State Street Boston, Mass. O2109

New York • Los Angeles • Washington DC • Boston • San Francisco Alexandria • Stamford • Newark • Dallas • Miami • Tallahassee

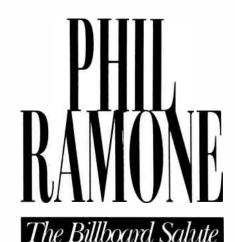
> The National Music Foundation and Dick Clark, Chairman of the Board, are proud to join Billboard in saluting

Phil Ramone

for thirty years of vision, commitment and excellence.



1 • 8 0 0 • U S A • MUSIC



DON RUBIN

Phil, in my opinion, is the top producer in the world today. He has the ability in all genres of music, whether it be rock or pop or even Broadway. He combines a vast technical background with impeccable musical taste. For instance, after a session one night, we grabbed a bite to eat and he asked me, "What do you think about doing an album with Frank Sinatra?" That notion led to weekly get get-togethers when we would dream up ideas for Frank. When that notion finally became a reality with "Duets," Phil brought his immense wealth of experience and expertise to the project. I don't know if anyone else could have handled it. We used 21st-century fiber-optic technology and were able to accomplish miracles.

THE DISCOGRAPHY

Continued from page PR-35

PAUL SIMON, 50 Ways To Leave Your Lover (Columbia) PHOEBE SNOW, SECOND CHILDHOOD (Columbia); Autobiography (Columbia); IT LOOKS LIKE SNOW (Columbia); My Faith Is Blind (Columbia); Shaky Ground (Columbia); Teach Me Tonight (Columbia)

STARLAND VOCAL BAND, Afternoon Delight [associate producer] (Windsong); STARLAND VOCAL BAND

BURT BACHARACH, FUTURES (A&M) ART GARFUNKEL, Wonderful World (Columbia)
BILLY JOEL, THE STRANGER (Columbia) KRIS KRISTOFFERSON, Watch Closely Now [from the A Star Is Born soundtrack] (Columbia)

KENNY LOGGINS, CELÉBRATE MÉ HOME (Columbia) PHOEBE SNOW, NEVER LETTING GO (Columbia) BARBRA STREISAND/KRIS KRISTOFFERSON, A STAR IS BORN (Columbia)

BARBRA STREISAND, Evergreen [from A Star Is Born] (Columbia)

LIBBY TITUS, LIBBY TITUS (Columbia) VARIOUS ARTISTS, THE INAUGURAL ALBUM [For The President of the United States—Carter Administration]

CHICAGO, Alive Again (Columbia); HOT STREETS

ART GARFUNKEL, WATERMARK (Columbia) BILLY JOEL, 52nd STREET (Columbia); Just The Way You Are (Columbia); Movin' Out (Columbia); Only The Good Die Young (Columbia); She's Always A Woman To Me (Columbia)

PHOEBE SNOW, AGAINST THE GRAIN (Columbia); Electra (Columbia); Garden Of Joy Blues (Columbia); Love Makes A Woman (Columbia); Something So Right (Columbia)

JAMES TAYLOR/PAUL SIMON/ART GARFUNKEL, A Wonderful World (Columbia)

Continued on page PR-38

PHIL

From Pippen and Little Shop Of Horrors to the present . . .

The Pocahontas songwriting team of

ALAN MENKEN & STEPHEN SCHWARTZ

celebrate their long and valued association with you.

Phil,
I wish you
joy and happiness
forever.

Love, Johnny Mathis



Congratulations Phil your the best

Love, Hank, Clara, Stefan and Coralisa

THANKS PHIL FOR YOUR CREATIVITY, INSPIRATION & MUSIC.

CONGRATULATIONS FROM YOUR FRIENDS AT YAMAHA'

Y A M A H A CORPORATION OF A MERICA

Phil,

It's been a privilege to work with you, and an honor to call you friend. Best always,

Danny Seraphine



Congratulations: Phil

from your friends at

KATZ, SMITH & COHEN

Attorneys at Law Atlanta, GA



JON SECADA

I have been blessed to have worked with Phil Ramone, who always knows what he is doing. Apart from being so very talented, he is funny. He has no ego, and he is a great person.

BRIAN SETZER

I can't truthfully say that Phil and I work together. It's more like we're having fun and coincidentally a record is made too. Phil is such a great guy and a great talent. I just wish he had more time to shoot some pool and hang out with me!

THE DISCOGRAPHY

Continued from page PR-36

1979

CHICAGO, CHICAGO 13 (Columbia); Gone Long Gone (Columbia); Must Have Been Crazy (Columbia); No Tell Lover (Columbia)

HEATWAVE, HOT PROPERTY (Epic); Razzle Dazzle (Epic)
BILLY JOEL, Big Shot (Columbia); Honesty (Columbia);
My Life (Columbia); Until The Night (Columbia)

1980

BILLY JOEL, All For Leyna (Columbia); Don't Ask Me Why (Columbia); GLASS HOUSES (Columbia); Sometimes A Fantasy (Columbia); Still Rock And Roll To Me (Columbia); You May Be Right (Columbia)

PAUL SIMON, Late In The Evening (Warner Bros.); ONE TRICK PONY (Warner Bros.); One Trick Pony (Warner Bros.)

1981

BILLY JOEL, Say Goodbye To Hollywood (Columbia); SONGS FROM THE ATTIC (Columbia) DIANE KEATON, I Don't Want To Play In Your Yard [from the Reds soundtrack] (Columbia) STEPHANIE MILLS, STEPHANIE (20th Century) PHOEBE SNOW, ROCK AWAY (Mirage)

1982

BILLY JOEL, NYLON CURTAIN (Columbia); Pressure (Columbia); She's Got A Way (Columbia)

SIMON & GARFUNKEL, CONCERT IN CENTRAL PARK (Warner Bros.)

1023

movie] (Casablanca)

BILLY JOEL, Allentown (Columbia); AN INNOCENT MAN (Columbia); Goodnight Saigon (Columbia); Tell Her About It (Columbia); The Longest Time (Columbia); Uptown Girl (Columbia)

MICHAEL SEMBELLO, Automatic Man [from Flashdance] (Casablanca); Maniac [from Flashdance] (Casablanca); BOSSA NOVA HOTEL (Warner Bros.)

BARBRA STREISAND, The Way He Makes Me Feel [from Yentl] (Columbia); YENTL (Columbia)
VARIOUS ARTISTS, FLASHDANCE [soundtrack of the

Continued on page PR-40

Congratulations Phili

om 30 years in this wacky business

from your friends at Dolby Laboratories

DOODY FAX

DIGITAL AUDIO TELECOMMUNICATIONS

by Laboratines no. 100 Poiseo Avenue, San Francisco, CA 94103-4813. Teleptions 415-558-0000. Facilities 415-885-1273. altitus Beaster, Williams SM 9502 England. Teleptions 01750-54290. Facilities 415-545-9101 mpc. Insect attack our ant transcribed Suntons on transcribed and on the processing Company Company (Company). The Company of the Company of Company (Company) of the Company of Company

Congratulations Phil,

Melinda and Stanley



THE DISCOGRAPHY

Continued from page PR-38

1984

MARTIN BRILEY, Dangerous Moments (Mercury); MARTIN BRILEY (Mercury)

ROBERTA FLACK, One Thing Leads To Another [from the film Body Rock] (EMI America) RH I V JOFL Leave A Tender

BILLY JOÉL, Leave A Tender Moment Alone (Columbia)

KAREN KAMON, Da Doo Ron Ron (Columbia): Loverboy (Columbia): Manhunt [from the Flashdance soundtrack] (Casablanca): VOICES (Atlantic)

(Casablanca); VOICES (Atlantic) **JULIAN LENNON**, Too Late For
Goodbyes (Atlantic); VALOTTE
(Atlantic)

FRANK SINATRA WITH QUIN-CY JONES & HIS ORCHES-TRA, L.A. IS MY LADY (Reprise)



Ramone helped Sinatra duet.

1985

BILLY JOEL. GREATEST HITS VOLUMES 1&11 (Columbia); Keeping The Faith (Columbia); The Night Is Still Young (Columbia); You're Only Human (Columbia)

JULIAN LENNON, Say You're Wrong (Atlantic)

MADONNA, Crazy For You [from the VisionQuest soundtrack] (Geffen)

LOU REED, Love Is Chemical [from the *White Knights* sound-track] (Atlantic)

CARLY SIMON, The Wives Are In Connecticut (Epic) PAUL SIMON, GRACELAND

[consultant] (Warner Bros.)

1986

BILLY JOEL, A Matter Of Trust (Columbia): Big Man On Mulberry Street [from Moonlighting] (MCA): Just The Way You Arc/Always A Woman To Me [double A-side release]. (Columbia): Modern Woman [from Ruthless People] (Epic); THE BRIDGE (Columbia)

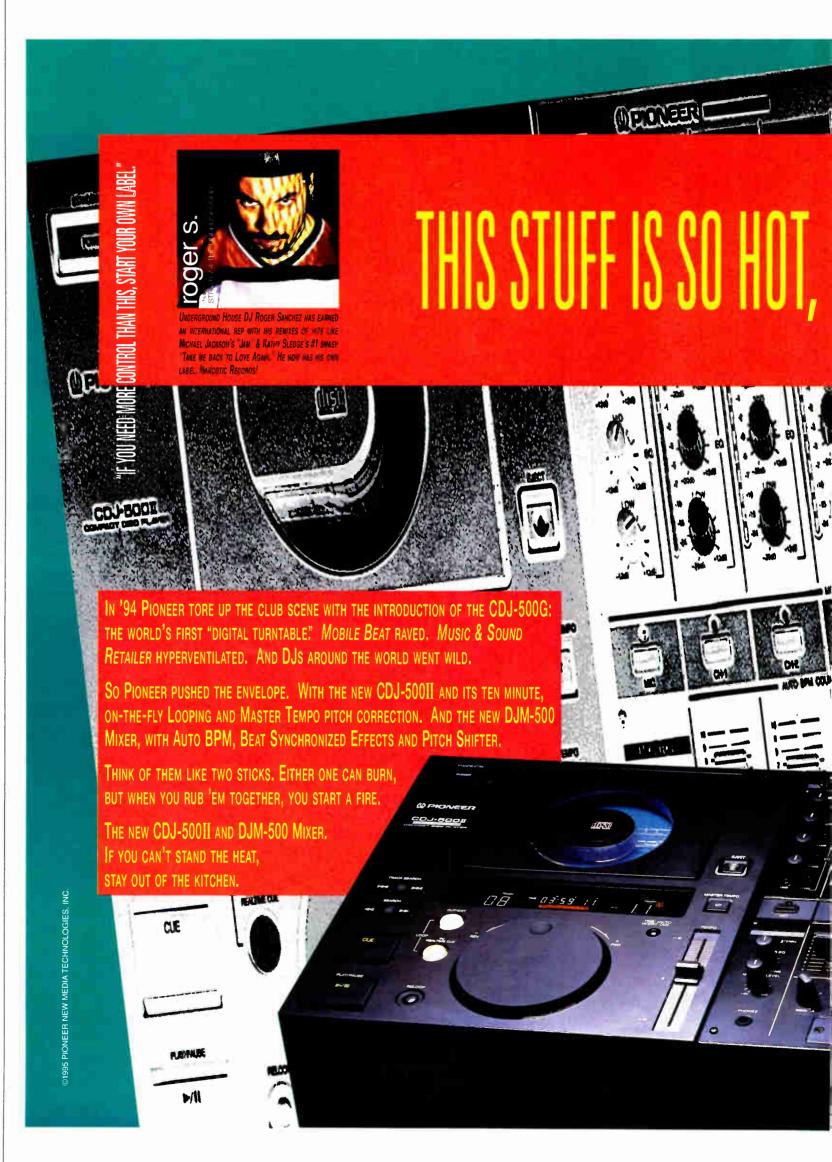
JULIAN LENNON, Stick Around (Adantic); THE SECRET VALUE OF DAY DREAMING (Adantic)

(Atlantic)

MARILYN MARTIN, Night Moves
[associate producer] (Atlantic)

PAUL McCARTNEY, Only Love

Remains (Capitol); Spics Like







FRANK SINATRA

Phil Ramone's masterful talent has touched legions of recording artists, and I am fortunate to be among this group. He uses his expertise to help us sound good and is quite deserving of the applause coming his way.

Us [from the Spies Like Us soundtrack] (Capitol); Strangehold (Capitol)

EDDIE RABBITT, RABBITT TRAX (RCA)

RAY CHARLES & BILLY JOEL. Baby Grand (Columbia)

KAREN KAMON, HEART OF YOU (Columbia)

CYNDI LAUPER, Change Of Heart (Epic)

PAUL McCARTNEY, Once Upon A Long Ago (Capitol)

1988

BOY MEETS GIRL, REEL LIFE

(RCA) **BILLY JOEL**, Why Should I Worry (Columbia)

BARBRA STREISAND, Till I Loved You (Columbia)

VARIOUS ARTISTS, GOYA: A LIFE IN SONG (Decca)



With Karen Carpenter

KAREN CARPENTER, LOVELI-NESS [recorded May, 1980] (A&A)

GLORIA ESTEFAN & THE MIAMI SOUND MACHINE. CUTS BOTH WAYS [contribut-

ing producer] (Epic) CYNDI LAUPER, A Night To

Remember (Epic)
JENNIFER RUSH/PLACIDO DOMINGO, Till I Loved You

(Columbia) JENNIFER RUSH, WINGS OF

DESIRE (Columbia)

PHOEBE SNOW, SOMETHING REAL (Elektra)

DAVID CASSIDY, DAVID CASSIDY (Enigma)

GLORIA ESTEFAN & THE MIAMI SOUND MACHINE.

Cuts Both Ways (Epic); Here Continued on page PR-42



THE DISCOGRAPHY

Continued from page PR-41

Maria Anna (Parla)

PAUL McCARTNEY, P.S. Love Me Do (Capitol)
PAUL SIMON, RHYTHM OF THE SAINTS [consultant]
(Warner Bros.)

1991

GLORIA ESTEFAN & THE MIAMI SOUND MACHINE, Coming Out Of The Dark (CBS); GREATEST HITS

GLORIA ESTEFAN, INTO THE LIGHT [contributed special mixes] (Epic); Seal Our Fate (Epic)
LES PAUL, LEGEND AND THE LEGACY (Capitol)

1992

DEBBIE GIBSON, BODY, MIND SOUL (Atlantic)
LIZA MINNELLI, LIZA LIVE AT RADIO CITY (Columbia)
SINEAD O'CONNOR, AM I NOT YOUR GIRL? (Ensign)
JON SECADA, JON SECADA (SBK)
RINGO STARR, TIME TAKES TIME (Private Music)

1993

LAURA BRANIGAN, COVER MY HEART (Epic) GLORIA ESTEFAN, CHRISTMAS THROUGH YOUR EYES (Epic)



Grammy whammy: Billy Joel's Ramone-produced "Just The Way You Are" was 1978's Record Of The Year.

EVERYTHING BUT THE GIRL, The Only Living Boy In New York (Atlantic)

ANDRÉ PREVIN, WHAT HEADPHONES (Angel)
RAFFI, RAFFI ON BROADWAY: A FAMILY CONCERT
(Shoreline)

FRANK SINATRA, DUETS (Capitol)

1994

BARRY MANILOW, SINGIN' WITH THE BIG BANDS (Arista)

BLOODLINE, BLOODLINE (EMI North America)



Peter, Paul & Mary

DIANE SCHUUR & B.B. KING, HEART TO HEART (GRP) FRANK SINATRA, DUETS II (Capitol)

1995 MICHAEL CRAWFORD, EFX (Atlantic) DI BLASIO, LATINO: PIANO DE AMERI-CA (BMG)

PETER, PAUL &
MARY, LIFELINES
(Warner Bros.)
ANDRÉ PREVIN/CUR-

PETER YARROW

Phil Ramone is the most gifted producer I know. His absolute belief in talent and musicianship, and respect for the artist, brings a whole other aura to the studio. It's personal and supportive and elicits the best from all of us. I know, for Peter, Paul & Mary, he opened us up to new vistas in our artistic life when we first worked together over two decades ago, on "Album 1700," which produced the hits "Leavin' On A Jet Plane" and "I Dig Rock' N' Roll Music." We went on to work with him on three other albums and most recently, we've reconnected both on the album "Life-Lines" and the new "Great Performances" special we just finished for PBS. He's still the best. There's no one else like him. He's a great friend to us, a gift to the music community and a national treasure.

TIS INSTITUTE SYMPHONY ORCHESTRA, VAUGHAN WILLIAMS' FANTASIA ON A THEME BY THOMAS TALLIS & SYMPHONY #5: PREVIN'S REFLECTIONS (Telarc)

FRANK SINATRA, SINATRA'S 80TH: LIVE IN CONCERT (Capitol)

CREDITS

Testimonial quotes for this special tribute were gathered by Debbie Galante Block.

Paul Verna would like to thank the following individuals for their help in the preparation of the Phil Ramone interview: Karen Ramone, Ellen Dooley, Marian Rivman, Dennis Diken, Fran Lucci, Peter Chaikin, John Patterson, David Goggin, Chris Stone and Michael Frondelli.

Phil, Congratulations on 30 spectacular years.

Grubman Indursky Schindler & Goldstein, P.C.



PHIL.

Pop's Pope!

We applaud you...
...and thanks for believing in us!



(415) 274-8800 www.ednet.net

The world leader in digital networking systems for entertainment professionals.



My life is filled with tremendous friendships and relationships.

I am truly blessed.

At the core, there is the inside team

- the loves of my life -

Karen, Matt, Simon and BJ,

my sister Doreen,

my nephew and nieces.

If this is the halfway point,

I couldn't wish for more

in the second half.

With many thanks,

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Danish Act Teaches India To Rock

Success May Prompt New Tours In Region

■ BY GEOFF BURPEE

HONG KONG—"The road to India," says Channel V GM Don Atyeo, "is paved with the carcasses of dead acts."

However, thanks to a last-minute bid to coordinate the resources of the Asian music-video channel with a national sponsor and the efforts of regional and local concert promoters, Danish pop band Michael Learns To Rock is not one of those dead acts.

In India, getting a rock band onstage to play for the public is a rare, delicate feat. Carefully laid plans have been known to go awry, and promoters, once bitten, tread cautiously.

Last month, Michael Learns To Rock chose to include India on its second tour through Asia. The band, which is signed to EMI, made a commitment to go to Bombay, and a promoter was chosen. Everything was set, when suddenly it appeared as though the tour would end up another casualty of the vagaries of Indian touring.

Months of careful planning and heavy publicity of an early-April gig in Bombay culminated in a local promoter pulling the plug on the whole business three weeks before the band was set to hit the stage.

Faced with the imminent cancellation, STAR TV's Channel V, India's BPL (a major home-appliance distributor and Sanyo joint-venture partner), DNA Networks (a local Indian pro-

Singles Boost German Certs

HAMBURG—German recordindustry body BPW handed out 211 gold and platinum awards in the 12 months ending March 31.

The health of the singles market here is indicated by the fact that 73 singles reached gold or platinum status in the period, compared to 69 in the previous 12 months. Album certifications, however, were down from 141 to 117

Since the introduction of uniform standards at the beginning of 1976, 2,116 records have qualified for gold status (sales of 250,000 units) or platinum status (sales of 500,000).

The increased number of certifications for singles reflected the sector's general good performance. The acts receiving the greatest number of gold and platinum records were Vangelis and Coolio Featuring L.V., with four certifications each; Michael Jack-

(Continued on next page)

moter), and Midas Productions (the regional Asian promoter responsible for the band's tour) embarked on a salvage scheme. When guarantees against incurring a substantial loss became the last stumbling block, Channel V offered to underwrite the project.

Three weeks later, Michael Learns To Rock performed shows in Bangalore (at the palace grounds) and Madras (at an athletic center); crowds of 8,000-10,000 showed up for each of the open-air concerts.

As for Channel V, Atyeo says, "We did OK. The shows were huge, which is what really mattered; we're not in the business of concert promotion. Usually, we're the broadcaster who shows the event, but we keep our hands in our pockets."

Atyeo says DNA president Venkhat Vardan should take credit for opening up possibilities for future Indian tours by other acts. "Now," he comments, "you'll likely see a flood of bands adding [the country] to their tour lists." DNA's previous track record includes handling Bryan Adams' shows in India, and the company was set to promote Michael Jackson's Dangerous tour before its well-publicized cancellation.

At a regional level, Nigel Peters—the Manila, Philippines-based executive director of Midas Productions—organized the Michael Learns To Rock itinerary for Asia. In addition to the two concerts in India, the band played shows in South Korea, Taiwan, Japan, and Hong Kong, as well as one in Dubai.

Peters is quick to point out that while the India shows were salvaged, they were far from being moneymakers and were not the type of events that promoters write home about. At 200 rupees (about \$6.60) for general admission, tickets were very cheapeven for India.

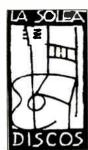
Peters continues, "Artists who (Continued on next page)

Live Flamenco Finds A Home At La Soléa

■ BY HOWELL LLEWELLYN

MADRID—Spain's Manzana Discos, the country's main salsa and merengue operator and the largest importer of that music from the U.S. and the Caribbean to Europe, has surprised its regular customers by setting up an imprint that will release only pure flamenco live music.

The first album on La Soléa Discos



consists entirely of unknown acts who regularly sing for free in a tiny cave-like bar in the oldest part of Madrid. Called La Soléa, the bar is the only surviving colmao, or meeting place for flamenco enthusiasts, in the city.

"The label is the result of the broad tastes that we have at Manzana," says Julían Sanz, mainland director of Manzana, which has its headquarters at Tenerife in Spain's Canary Islands. "Label president Alberto Segura is the salsa supremo, and I supply the flamenco interest."

La Soléa is the initiative of Sanz and the *colmao* owner, Francisco Alcolea. Two years ago, they formed the nonprofit La Soléa Flamenco Cultural Assn. and La Soléa magazine. Sanz recorded the singers live in the bar,

and when he heard the quality, he and Alcolea decided to create the label.

"Alberto was good enough to provide Manzana recording equipment over several nights, although at first, he was very cautious about a salsa company backing a flamenco label," recalls Sanz. "But when he heard the buzz being created, he embraced the idea."

Among those who turned up at the release of "Una Noche En La Soléa" (One Night In La Soléa) was Spain's outgoing culture minister, Carmen Alborch. It may have been one of her last official events, as a new conservative government was formed in

The CD sleeve proclaims, "They aren't famous. They don't belong to any great flamenco dynasty, nor have they won any awards. Yet they embody flamenco itself." "They" include two bricklayers, a concierge, a waiter, a gas station attendant, and a shoe salesman.

"The others get by the best they can," says Sanz.

He says La Soléa Discos will aim at a foreign market in addition to Spain's, and in a decision unusual for a flamenco album, the lyrics of the first CD's 12 songs are printed in English as well as Spanish.

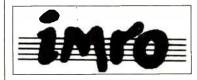
"We already have distribution deals in Germany, France, Switzerland, Italy, and Japan, and soon we'll be looking at the U.S.," says Sanz.

IMRO Slammed For Billing Schools

■ BY KEN STEWART

DUBLIN—Authors' body the Irish Music Rights Organisation has run into a storm of media criticism because of its demands for 64,000 pounds Irish (\$102,000) in royalty payments from 3,200 primary schools

The Copyright Act 1963 states that music used in the classroom as



part of the curriculum is exempt from such fees, but that music used outside the classroom—in discos, at concerts, and during aerobics—is subject to royalties.

IMRO is seeking 20 pounds Irish (\$32) a year, plus value-added tax, from each school. The Fianna Fail party education spokesman Micheal Martin has asked the IMRO to withdraw its demands, which he calls an anti-music measure. He is requesting a review of the copyright act.

A leading article headlined "Greed" in the country's best-selling daily newspaper, The Irish Independent, said that although the IMRO has the law on its side, "this will not protect it from well-deserved criticism based on the approach that the letter of the law does not have to be enforced.

"If it had taken a decision to

forgo the money due to it from school functions, it would probably be doing no more than the artists themselves would have wished." It continued, "IMRO's rights in

It continued, "IMRO's rights in this area will certainly cause many of them to ask if such rights should exist at all.

"Many primary schools are kept going only through the work of parents and teachers trying to provide better conditions and facilities. If they are now to be charged for the right to play music, what little profit made from such activities will be whittled away and by an organisation which has a large income. If this is not greed, then nothing is."

"We're getting a lot of flak," responds IMRO chief executive Hugh Duffy. "We've been talking to the Department of Education and, after having messed us about for four years, their view was [that we should] go and talk to the

"Sen. Joe O'Toole, secretary of the Irish National Teachers' Assn., raised this two years ago with the department and said that we should get paid like everyone else.

"Authors and composers of music are discriminated against. The Department of Education pays the [textbook] publishers a fee for the use of photocopiers in classrooms—2.5 million pounds Irish [\$4 million] worth of royalties are paid annually to authors, who, by and large, are teachers."

Duffy, who admits that the issue (Continued on next page)

First London Music Week Scheduled For Spring '97

LONDON—This city is to be showcased as "the music capital of the world" under a new annual celebration to be run by the owners of London's Business Design Centre.

The first London Music Week is planned for April 26-May 2, 1997. Its aim is to focus world attention on the talents and achievements of the U.K. industry while providing a platform for its European counterparts.

The organizers say the week will feature events at 32 venues throughout London, including an international music congress, based at the Design Centre, where, they claim, more than 250 Europe-based companies will exhibit in custom-built facilities. Simultaneously, a multimedia convention center will link speakers and artists worldwide. The organiz-

ers say they hope London Music Week will attract more than 6,000 industry professionals from all over the world.

The concept of such a venture has long been discussed within the U.K. music industry, and the Business Design Centre has enlisted support from such key industry bodies as the British Phonographic Industry, the British Assn. of Record Dealers, the Music Publishers Assn., and the International Managers Forum, as well as heads of major record companies and publishers.

BPI chairman John Preston says, "It's a great time for British music, and now we have a great place for British music."

JON CROUCH

Producer Tetsuya Komuro Riding High On Japan's Charts

■ BY STEVE McCLURE

TOKYO—Producer Tetsuya Komuro's dominance of the Japanese pop music world shows no sign of relenting.

The top five songs on a recent



KOMURO

Dempa Publications' weekly hit singles chart were Komuro productions, a feat achieved by no other Japanese record producer. He also wrote or cowrote all five songs.

"This shows just how popular dance music is becoming in Japan," says Katsumi Nishimura, executive director of music publisher J-WAVE Music. "It's a kind of social phenomenon."

Monopolizing the top five chart positions is yet another milestone in Komuro's musical career, which began in the early '80s. Back then, Komuro, Takashi Utsunomiya, and Naoto Kine formed the techno/pop trio TMN. In 1992, with TMN about to

break up, Komuro put together trf (Tetsuya Rave Factory), the musical vehicle that would propel him into the Japanese pop stratosphere.

The five-member group was signed to up-and-coming dance label Avex Trax, and since debuting in early 1993, trf has sold a staggering 21 million singles and albums. In 1995, trf sold more product than any other Japanese act.

Komuro, 37, was Japan's No. 1 songwriter in terms of royalties collected in the fiscal year ending March 31, 1995, and he will probably repeat that feat once Japanese performing/mechanical right society JASRAC tallies the royalties for this past year.

His song "Survival Dance," per-

His song "Survival Dance," performed by trf, copped JASRAC's annual Gold Prize, and another Komuro opus, "Boy Meets Girl" (also performed by trf), got the Bronze Prize.

Now Komuro has his own weekly TV show and his own record label, the cleverly named Orumok. And, of course, he has his own World Wide Web site on the Internet, written in English and Japanese (http://www.komuro.com.).

Komuro writes all the words and music for trf releases, as well as taking care of synthesizer programming, "manipulation," and instrumental performance.

The Komuro formula is to underpin a catchy melody (usually sung by a female vocalist and that lends itself to karaoke treatment) with a busy, techno-style rhythm track.

The No. 1 song on the recent Dempa chart, "Don't wanna cry" by Okinawan singer Namie Amuro, is a good example of the Komuro school of pop production, although it is a little more soulful and funky than most trf efforts. That is in keeping with Amuro's tough-girl image, which has led to the "Amura" trend, where young girls adopt her trademark surly-but-sexy image.

No. 2 on the Komuro countdown is uptempo ballad "I'm Proud" by Tomomi Kahala, another female singer, who records on Orumok. The No. 3 song is "FREEDOM" by globe, a three-member group consisting of Komuro, vocalist Keiko, and rapper Marc Panther, who is also an MTV Japan VJ.

The fourth song on the list is trf's "Love And Peace Forever," a typically upbeat piece of Komuro pop froth. What is unusual about this single is the theme. Instead of trf's standard boy-meets-girl subject matter, the song deals with weighty issues such as world peace.

"I've been waiting a long time for the peace bell to sound out/I've been waiting a long time for the dream," sings vocalist Yuki.

The No. 5 slot is occupied by "Baby baby baby," a pop/soul track by one of Komuro's latest projects, the three-member group known as dos (Dance Of Sound). It is also released on Orumok.

All of Komuro's top five hits are "tie-ups," which are used as themes for TV dramas or commercials

Just how long Komuro's hold on the charts will last is anybody's guess. But as long as the kids who buy the records don't tire of his music, the hard-working producer can be relied on to keep coming up with the hits.

RTI Buys Switzerland's PDU, Label Home Of Mina

BY MARK DEZZANI

MILAN—PDU, the Swiss record label created in 1967 for one of Italy's greatest female vocalists, Mina, has been purchased by RTI, the television subsidiary of Silvio Berlusconi's Fininvest conglomerate, for 10 billion lire (\$6.4 million).

Roberto Magrini, managing director of the RTI Music division, states that PDU will retain its independent structure and head office in Lugano, which is in the Italian-speaking Swiss province of Ticino.

speaking Swiss province of Ticino.

Magrini adds that Mina's son,
Masimilliano Pani, will continue to
act as executive producer for her
and the label's other major pop signing, Audio 2. "There will be no
interference between the staffs of
PDII and RTI" says Magrini

PDU and RTI," says Magrini.
Pani states, "We have an agreement [with RTI] respecting our freedom to develop artists as we have always done."

In addition to Mina and Audio 2, PDU has a large repertoire of Italian jazz and light classical titles. Pani argues that PDU and RTI had complementary catalogs: "RTI has the artists Ambra and Fiorello, who appeal to teenagers, while our repertoire is more adult-oriented."

Two years ago, Mina's back catalog was sold to EMI Italy, which also has a distribution contract with PDU that expires in two years. Mina's contract stipulates that she

RTI president Fedele Confalonieri welcomed Mina and her record label to the RTI group, claiming there would be no pressure on her to

produce 10 more albums for PDU.

resume appearances on Fininvest's three Italian national TV networks. Mina has refused all invitations to appear on TV or in concert since 1979. "It is impossible to bridle artists, especially those as esteemed as Mina. Only she will decide what she wants to do," says Confalonieri. Since her self-imposed embargo on live appearances, Mina has released one new double album every year.

Born in 1940, Mina started her career in 1958, rising to superstardom in Italy in the '60s with such hits as "É L'Uomo Per Me" (He's The Man For Me) and "Citta Vuota" (Empty City.) In 1972, Mina recorded her biggest international success, "Grande, Grande, Grande," which has become a classic. She has recorded in English and Spanish for the North and South American markets, as well as in German—her "Heisser Sand" album sold more than 1 million copies.

Mina's exceptional vocal style encompasses jazz, pop, and disco, and her talent has been recognized by many of her contemporaries, including Sarah Vaughan, who, when asked whose voice she would like to have if she couldn't have her own, said, "Mina's!"

DANISH ACT

(Continued from preceding page)

want to get to India have to make sacrifices. A lot of bands just want to play in India; there's a certain amount of romance about it. Those that want to will now have that opportunity. The interest from the public was encouraging—they know the music, and that's largely due to Channel V.

"It's interesting for us to know that it can be done. It doesn't really lend itself to us as promoters: With currency restrictions and so on, it is difficult to make money. But India can be a very important market. If it makes us attractive for a band that we can give it India, then it can be an incentive to work with us."

Darren Childs, Channel V's business development director, is heartened by the outcome. "This proves to me that the demand for [10,000- to 20,000-seat] concerts is there in India." Then again, Childs admits, the channel has a lot of resources, including a local staff and a presence in the market. "From an outsider's point of view, I can see that it would be more difficult."

BPL, the major sponsor of the channel's road shows, was presented with a relatively tried-and-true package, plus "a lot of signage opportunities," says Childs.

Channel V executives add that they are now talking to five "major" bands about Indian appearances. A second coup will have to wait, however: India's famously reliable monsoon season begins in June and runs through early September. In a country where virtually all viable big venues are outdoors, this poses problems.

There are other obstacles, too: Def Leppard, for instance, has cancelled shows scheduled too close to the general election in Delhi, where crowds of the size drawn by an international rock band are deemed too volatile.

Nevertheless, concludes Childs, "Without setting up Michael Learns To Rock, what's the chance of getting Aerosmith or Pearl Jam? Bands have been just about everywhere now—South America, some to China—but they all want to ge to India."

SINGLES BOOST GERMAN CERTS

(Continued from preceding page)

son, La Bouche, Rednex, DJ Bobo, and Scooter received three each.

Platinum album performers in the latest figures included Michael Jackson (seven certifications), the Kelly Family (six), Pur (five), Die Schlumpfe (five), Die Prinzen (four), the Rolling Stones (four), and Simply Red (four).

Music videos produced 21 certifications; the Kelly Family alone

accounted for 14. Videos qualify for gold status with sales of 25,000 units and platinum with sales of 50,000.

Between April 1995 and March 1996, 15 jazz certifications were awarded by BPW. First awarded in mid-1994 for domestic sales of at least 10,000 units, jazz certifications have now become a recognized part of the record market.

WOLFGANG SPAHR



American singer Cassandra Wilson received a German BPW Award for jazz sales for her album "New Moon Daughter" on EMI Electrola. Wilson is pictured with EMI Electrola executives prior to her concert in Dusseldorf, Germany. Standing, from left, are Winfried Ebert, director of promotion concepts, strategic marketing division; Ed Garrard, Wilson's manager; Michael Brettschneider, product manager, strategic marketing division; Michael Golla, managing director, strategic marketing division; Wilson; Bjorn Liermann, GM, strategic marketing division; and Helmut Fest, president of EMI Music in the German-speaking territories. Kneeling, from left, are Harald Engel, senior press manager, strategic marketing division, and Ingeborg Zakel, press coordinator, strategic marketing division.

IMRO SLAMMED FOR BILLING SCHOOLS

(Continued from preceding page)

is an emotional one, rejects accusations of greed as "off the wall" and says that under IMRO's international obligations it has no choice but to follow the royalty-collection provisions contained in the Berne Convention.

"IMRO has entered into agreements with 48 countries, in which we have undertaken to implement the convention," Duffy says. "In England, the Department of Education pays huge sums of money to [U.K. authors' body the Performing Right Society] for the use of music in the classroom. What we're asking in Ireland is probably the lowest pay-

ment in Europe."

Duffy cites a positive aspect to the recent furor: The work of the IMRO is now much better known and that "at least it has pushed things forward so that [bar and pub owners] and [other] users of commercial music can never open their mouths again [to oppose the payment of royalties]."

A front-page story in one national paper claimed that "Primary schools face a 3 million pound Irish [\$4.8 million] music bill," a wildly inaccurate figure that fueled critics' arguments.

International Canada

Beware: Crossing By Soweto String Quartet

HAILING FROM ONE of the harshest places on earth, the Soweto String Quartet plays some of the sweetest music vou've ever heard.

A phenomenon in its native South Africa, where its BMG album "Zebra Crossing" has gone platinum, with sales exceeding 50,000 units since its release in October 1994, the SSQ is now bringing its music to the world. The group recently staged a European promo tour that included a London showcase for BMG Conifer, which releases the album in the U.K. on Tuesday (7). A U.S. release on RCA Victor is expected later this year.

Brothers Sandile and Reuben Khemese grew up amid the apartheidimposed poverty of Soweto, the largest of South Africa's townships, south of Johannesburg, but found an escape

through the study of classical music, first in Soweto and later in England. Returning to the township, they formed the SSQ some 15 years ago with their brother Thami and friend Makhosini Mnguni. Their musical vision combined European classical tradition with the rhythm and energy of native African music. Their talent gained commercial direction through the involvement of renowned South African producer Grahame Beggs, who brought the group to

"It's a performance concept that is so rich," says Keith Lister, managing director of BMG Records Africa, "and that is the key to understanding our plans long-term and internationally." Lister notes that the Soweto String Quartet has been gaining attention and enthusiasm within BMG worldwide since the project was first discussed at a regional Asia-Pacific conference in September 1993-more than a year before "Zebra Crossing" was released.

"We worked this from the bottom up," says Lister. "What we set out to deliver into the BMG network was a totally sustainable international act." To that end, the record company has struck advantageous sponsorship deals with South African Airways, Lufthansa, and BMW, the latter of which has created two zebra-striped convertibles for the group's promotional use. Such business deals are part of the reality of developing an international act from a developing market, such as South Africa, with mature performers who must have a financial base.

But it is the creativity of the Soweto String Quartet that truly sustains the foursome.

At the London showcase, in a Hvde Park restaurant, the group was introduced by Conifer managing director Alison Wenham, who noted that "Zebra Crossing" is the first project for Conifer since its acquisition last fall by BMG.

"In all my years in the industry, I don't think we've come across a group and sound like this, that defies categorization," said Wenham.

Then the members of the quartet, wearing their trademark zebrastriped jackets, took the stage and played their string instruments live over backing tracks from the new album. Their sound is remarkable, a cross between European classics, Appalachian bluegrass, jazz fusion, and township jive. Their album includes interpretations of material from Dave Grusin, Sting, and Paul Simon, along with original compositions. But perhaps the most moving selection at that showcase was "Nkosi Sikelel iAfrika," which has been adopted as an anthem in the postapartheid South Africa.

"We want people to realize that South Africa has come of age,' said Sandile Khemese afterward. "Now that things have opened up, we are trying to say to the world at large that this is what we are capable of doing.'

MARLA GLEN is coming home. The

Chicago-reared rock-'n'soul singer/songwriter, who has been living in Paris in recent years, is back in the States this month to promote "Love &

Respect," her second album and first release through Zoo Entertainment. In Europe, Glen made her name two years ago with "This Is Marla" on the Vogue label, showcasing a disco/ funk/blues sensibility and an exuberant personal energy. "Love & Respect," recorded in London, displays an even more confident and political world view and a hunger to expose her talents: "I don't like to set limits," says Glen to writer Michael Paoletta in Out magazine. "For me, it's all about living life to the fullest. I'm just doing what I gotta do."

BORDER CROSSINGS: Mercury Records U.K. presented a globeshaped award to Def Leppard in London to celebrate worldwide sales of 40 million albums and to mark the May 14 release of the band's new studio album, "Slang" . . . The Kansas City, Mo.-based organizers of the Ultimate Rhythm & Blues Cruise have announced a lineup for a cruise May 25-June 1 departing from Genoa, Italy, that will feature John Mayall & the Bluesbreakers, Buckwheat Zvdeco, Luther Allison, Katie Webster. Little Charlie & the Nightcats. Marcia Ball, and others.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London WC1E 7AH or faxed to 44-171-323-2316.

Music Companies Target Asia-Pacific

Delegates Hope To Make Deals At MIDEM Asia

■ BY LARRY LeBLANC

TORONTO-More than 20 Canadianbased companies are aiming to increase the exposure of Canadian music in the Asia-Pacific region by attending MIDEM Asia, which is being held at the Hong Kong Exhibition and Conference Centre, May 13-16.

MIDEM Asia, operated by the Reed-MIDEM Organisation, was held for the first time last year and attracted 2,063 delegates from 32 countries. Boosted by Canadian federal government support this year, which covered half the costs of the Canadian delegates' economy airfare, hotel expenses, and registration fees, participation of Canadian companies at MIDEM Asia has doubled from last year.

While the mostly French-speaking Association Quebecoise de L'Industrie du Disque du Spectacle, et de la Video will again operate a Quebec booth at the event, the Canadian Independent Record Production Assn. will front a Canadian booth for the first time.

Few Canadian acts can hope to match the Asian-Pacific sales of Bryan Adams' "So Far So Good" (1.1 million units sold) or Celine Dion's "The Colour Of My Love" (1.5 million). However, several other Canadian acts-including Loreena McKennitt, Jann Arden, Crash Test Dummies, the Tragically Hip, Dan Hill, and Johanne Blouin-have had market breakthroughs there as well.

"Asia is an emerging [music] market, and there's some good opportunities there for Canadians," says Bernie Finkelstein, president of Toronto-based True North Records, who is attending the event for the first time. "There's also a curiosity aspect in going. Hong Kong is a very exotic locale.

Alexander Mair, president of Attic Music Group in Toronto, calls the Asia-Pacific region "a land of opportunity for Canadians. Obviously, we're looking at the massive size of a market which is not influenced by the U.S. or the U.K. mar-

Denis Wolff, GM of Montreal-based Audiogram Records, notes that this vear's MIDEM Asia sparked so much interest from exhibitors that a larger site than last year's was chosen.

"There's more participants this year," says Wolff. "From being there last year, we've been in contact with a network of people throughout the year. Now we have new albums by Bran Van 3000, Gogh Van Go, Lhasa de Sela, and the 'Omerta' soundtrack by Michel Cusson, which are all suited for those [Asian-Pacific] markets."

Wolff notes that the region also offers "great opportunities" for Canadian publishers. "A lot of the artists there are looking for songs," he says. "They have specific tastes, but what came out of last vear is that you must know their tastes to sell them songs.

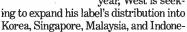
According to Mark Jowett, VP of A&R, publishing and international, at Nettwerk Productions in Vancouver, it will probably be difficult getting a foothold in the Asia-Pacific region without pop product. "It's difficult [breaking there] for a company like Nettwerk because in those markets the music is very ballady and quite commercial," he says. "The music we have tends to crosspollenize. That's likely why Asia has

been elusive for us. Still, we have a really strong catalog this year with new albums by Rose Chronicles, Delirium, Ginger, and Single Gun Theory.'

While optimistic about opportunities this year, Jim West, president of Justin Time Records in Montreal and a veteran of MIDEM in France, says he comoleted few deals while attending MIDEM Asia last year.

Prior to attending last year's event,

West's label had had distribution agreements in place with Shun Cheong Record Co. in Hong Kong, JVC in Japan, Mesa Music in Taiwan, and New Market Records in Australia. This year, West is seek-



"Last year [at MIDEM Asia] was an introductory year," says West. "I went to see what it was like. Last year, I only had three or four [advance] faxes. This year, I have 40 faxes confirming meetings. Most of our jazz repertoire is instrumental, and our female vocalists Ranee Lee and Jeri Brown both do well there because [they perform] smooth, easy music."

At last year's event, Maurice Velenosi, president of the Montreal-based label ISBA Records, concluded licensing agreements for some of his product with Nippon Crown Co. and Pony Canyon Inc. in Japan, May Sun Records in Taiwan, and Hanon Music in South Korea. He also arranged a subpublishing agreement with Japan Central Music for five albums by singer Nancy Martinez.

"For a small label which doesn't have very much product, we've done well [in getting distribution] with our product in Asia," says Velenosi. "[Asians] like the ballads and the melodies of French

Montreal-based attorney Michael Roy, president of Michael Roy Entertainment Inc., says he found last year's event exciting. "I'd been doing business with Asia for quite a while, so it was easier for us to conclude many deals. This year, I have strong interest in several Asian territories for Marco May's album 'Seven Seas,' which has already been licensed to PolyGram Taiwan. We'll probably conclude deals for the album at MIDEM Asia."

Last year's MIDEM Asia inspired Attic's Mair to develop a Toronto-based trio named Monsoon, which has since recorded an album featuring past hits from Hong Kong, Singapore, Japan, the Philippines, and Australia, as well as covers of such soft-styled pop tunes as the Carpenters' "I Need To Be In Love." Air Supply's "All Out Of Love," Elton John's "Can You Feel The Love Tonight," and James Ingram's "I Don't Have The Heart."

The still unnamed album is being eleased first by Viva Records in the Philippines in late May and in Canada this summer. Monsoon will be featured in a showcase at MIDEM Asia this

"This group is going to be potentially the biggest thing we've ever done," says

Mair. "We want tour commitments [from Asia-Pacific companies] so that they will be able to tour there twice on each album."

For several first-time Canadian registrants to MIDEM Asia, the event is exploratory, a chance to develop relationships and determine if there's potential business in the region for their

With his impressive catalog of 116 Canadian albums, including new recordings by Randy Bachman, Blackie & the Rodeo Kings, and the Hellbillies, True North's Finkelstein is seeking to make a strong impact with his label in the Asia-Pacific region.

"[In the past] we've licensed our records artist by artist. I'm now contemplating doing label deals as well," Finkelstein says. "True North has been expanding in the past year, so we have a tremendous amount of product now. I'm looking for as many creative ways to get them out around the world as I

Aubrey Winfield, president of the 18month-old Iron Music Group in Toronto, says that he's looking to further develop contacts established during his first visit to MIDEM France earlier this

"MIDEM France gave us a lot of insight into what was going on and more than paid for itself," he says. "We haven't any representation in Asian markets, but I think our repertoire would be wellreceived there. I'm taking records by Pursuit Of Happiness, Rebecca Timmons, Jay Semko, and a spoken-word project by Kim Clark-Chapness."

Jeff Rogers, the Toronto-based manager of Crash Test Dummies and president of Handsome Boy Records, has never been to a MIDEM event. "I have about half a dozen records from Handsome Boy, including albums by John Oswald, One Free Fall, and Slowburn and EPs by Monoxides and Rusty. Also, the Crash Test Dummies will be going to [Asia-Pacific] for their next album, and I want to meet with the BMG people there.

According to Joe Bamford, president of the management company Resort Music and president of Resort Records in Toronto, the Asia-Pacific region "is totally unexplored for my artists. When I was at MIDEM France, I had some interest from several Japanese companies on Gypsy Soul. So I'm going there to meet with them again and play them new songs. I'm taking over product by Daughters Of Eve, the Headstones, and Noodle House.'

McKennitt's Quinlan Road label, which is distributed by Warner Bros. worldwide, is being represented at MIDEM Asia by its marketing manager, Karen Shook, who is based in London. Quinlan Road controls the master rights to McKennitt's early non-Warner Bros. recordings-"Elemental" (1985), "To Drive The Cold Winter Away" (1987), and "Parallel Dream"

"We're looking for distributors in Southeast Asia, everywhere except the Republic of China and Taiwan," where Quinlan Road already has distributors for those three releases, says Shook. Those three records together have sold about a million copies for us elsewhere [outside the Asia-Pacific region]."



by Thom Duffy

HITS OF THE WORLD



JAP	AN	(Dempa Publications Inc.)	EU	ROC	HART HOT 100 MUSIC & MEDIA	GE	RM	ANY (Media Control)	FR	ANC	(SNEP/IFOP/Tite-Live)
	LAST WEEK	SINGLES		LAST WEEK	SINGLES		LAST		THIS	LAST	
1	NEW	ANATANI AITAKUTE SEIKO MATSUDA MERCURY	1	1	CHILDREN ROBERT MILES DBX	1	1	CHILDREN ROBERT MILES MOTOR MUSIC	1	1	CHILDREN ROBERT MILES SONY
	1	MUSIC	2	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON	2	2	THEY DON'T CARE ABOUT US MICHAEL JACKSON	2	2	SOIREE DISCO BORIS VERSAILLES
2	2	CHERRY SPITZ POLYDOR			EPIC			EPIC	3	6	THE X-FILES THEME MARK SNOW WARNER BROS
3	NEW	HWAKE SYARANQ BMG VICTOR	3	-3	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISLAND	3	3	MACARENA LOS DEL RIO RCA	4	3	BABY COME BACK WORLDS APART EMI
4	NEW	FRIENDSHIP H JUNGLE WITH T AVEX TRAX	4	5	FIRESTARTER PRODIGY XL RECORDINGS	4	4	DRILL INSTRUCTOR CAPTAIN JACK EMI	5	4	SPACEMAN BABYLON ZOO EMI
5	1	HANA-MEMENTO-MORI MR. CHILDREN TOY'S	5	4	SPACEMAN BABYLON ZOO EMI	5	9	COCO JAMBOO MR. PRESIDENT WEA	6	5	THEY DON'T CARE ABOUT US MICHAEL JACKS
- 1		FACTORY	6	13	RETURN OF THE MACK MARK MORRISON WEA	6	6	LEMON TREE FOOL'S GARDEN INTERCORD			EPIC
5	NEW	ALICE MY LITTLE LOVER TOY'S FACTORY	7	9	I'LL NEVER BREAK YOUR HEART BACKSTREET				7	7	BALANCE TO I RECIPROK SONY
7	3	DON'T WANNA CRY NAMIE AMURO AVEX TRAX	1	-	BOYS ZOMBAJIVE	7	5	HIER KOMMT DIE MAUS STEFAN RAAB ARIOLA	8	14	ANYTHING 3T MUJ/EPIC
В	4	I'M PROUD TOMOMI KAHARA PIONEER LDC	8	8	ONE OF US JOAN OSBORNE BLUE GORILLA/MERCURY	8	10	FIRESTARTER PRODIGY INTERCORD	9	9	VOYAGE EN ITALIE LILICUB REMARK
9	5	HITORIJYA NAI DEEN B-GRAM	9	6	LEMON TREE FOOL'S GARDEN INTERCORO	9	7	LOVE MESSAGE LOVE MESSAGE POLYGRAM	10	8	CARUSO FLORENT PAGNY MERCURY
0	NEW	SYOUNEN TAKASHI UTSUNOMIYA EPIC SONY	10	7	HOW DEEP IS YOUR LOVE TAKE THAT RCA	10	8	CALIFORNIA LOVE 2PAC FEATURING DR. DRE	11	11	DIEU M'A DONNE LA FOI OPHELIE WINTER EASTW
		ALBUMS	111	15	X FILES DJ DADO SUBWAY		1	MERCURY	12	10	I GOT 5 ON IT LUNIZ VIRGIN
- 1		. —	12	10	SOIREE DISCO BORIS VERSAILLES	11	14	KLEINER SATELLIT BLUMCHEN EDEL	13	13	SALVATION CRANBERRIES ISLAND
1	5	LUNA SEA STYLE MCA VICTOR	13	12	MACARENA LOS DEL RIO SERDISCO	12	13	I'LL NEVER BREAK YOUR HEART BACKSTREET	14	12	ONE OF US JOAN OSBORNE MERCURY
2	7	CHAGE & ASKA CODE NAME.2 SISTER MOON PONY	14	14.	ANYTHING 3T MUJEPIC		1	BOYS ZOMBAJIVE	15	19	YOU DON'T FOOL ME QUEEN EMI
- 1		CANYON				13	12	MUTTER, DER MANN MIT DEM KOKS T>>MA	16	16	CALIFORNIA LOVE 2PAC FEATURING DR. DRE ISL
3	1	GLOBE GLOBE AVEX TRAX	15	NEW	A DESIGN FOR LIFE MANIC STREET PREACHERS	1.5	12	ARIOLA	17	18	WE GOT IT GOIN' ON BACKSTREET BOYS ZOMBAJI
4	2	DREAMS COME TRUE LOVE UNLIMITED EPIC SONY	1	l l	EPIC		1,7		18	17	LE BRIO BIG SOUL SONY
5	3	TUBE TUBEST II SONY	16	16	I GOT 5 ON IT LUNIZ VIRGIN	14	17	FUNKY TIC TAC TOE RCA	19	15	GANGSTA'S PARADISE COOLIO FEATURING L.V. M
5	6	CARPENTERS NEED TO BE IN LOVE—THE BEST	17	20	DRILL INSTRUCTOR CAPTAIN JACK EMI	15	11	DON'T WALK AWAY CAUGHT IN THE ACT ZYX	20	20	
		OF THE CARPENTERS POLYDOR	18	NEW	CECILIA SUGGS WEA	16	15	CRYING IN THE RAIN CULTURE BEAT SONY	20	20	FALLING INTO YOU CELINE DION COLUMBIA
7	4	DREAMS COME TRUE SEVENTH OF JULY SUNNY	19	17	BABY COME BACK WORLDS APART POWER BROTHERS	17	19	ANYTHING 3T EPIC			ALBUMS
		DAY-SOUNDTRACK EPIC SONY	20	NEW	SALVATION CRANBERRIES ISLAND	18	20	ONE OF US JOAN OSBORNE MERCURY	1	NEW	CRANBERRIES TO THE FAITHFUL DEPARTED
3	NEW	CHIHARU MATSUYAMA FUUKEI COLUMBIA		1	ALBUMS	19	NEW	HEAVEN U 96 MOTOR MUSIC	1 1	.,,	ISLAND
9	9	CELINE DION FALLING INTO YOU EPIC SONY				20	NEW		2	1	CELINE DION FALLING INTO YOU COLUMBIA
0	8	MIYUKI NAKAJIMA DAIGINJYOU PONY CANYON	1	1	TAKE THAT GREATEST HITS RCA		1		3	2	RAGE AGAINST THE MACHINE EVIL EMPIRE ER
			_ 2	19	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC	1		ALBUMS	4	3	SOUNDTRACK THE X-FILES WARNER BROS.
·AI	MAD	(The Record)	3	2	TINA TURNER WILDEST DREAMS PARLOPHONE	1	1	TAKE THAT GREATEST HITS RCA	5	7	PHIL COLLINS SERIOUS HITS LIVE! WEA
,HI	IAU	(The Record)	4	3	CELINE DION FALLING INTO YOU EPIC/COLUMBIA	2	2	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC	6	5	
HIS.	LAST		5	6	ALANIS MORISSETTE JAGGED LITTLE PILL	3	3	TINA TURNER WILDEST DREAMS EMI	7	9	CELINE DION D'EUX COLUMBIA
	WEEK	ALBUMS			MAVERICK/REPRISE	4	6	DIE DOOFEN MELODIEN FUR MELONEN ARIOLA	8	6	TINA TURNER WILDEST DREAMS EMI STING MERCURY FALLING POLYDOR
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK	6	4	MARK KNOPFLER GOLDEN HEART VERTIGO/MERCURY	5	4	PETER MAFFAY MAFFAY 96 ARIOLA	9	4	FRANCE GALL FRANCE WEA
2	2	CELINE DION FALLING INTO YOU COLUMBIA	7	7	STING MERCURY FALLING A&M	6	8	ROGER WHITTAKER ALLES ROGER! ARIOLA	10	8	RENAUD CHANTE LES CHANSONS POETIQUES :
3	NEW		8	5	OASIS (WHAT'S THE STORY) MORNING GLORY?	7	5		10	0	DE GEORGES BRASSENS VIRGIN
- 4		RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC		l 1	CREATION			MARK KNOPFLER GOLDEN HEART MERCURY	١.,	NEW	
4	3	OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC	9	8	VANGELIS PORTRAITS POLYDOR	8	11	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	11	INEW	PASCAL OBISPO UN JOUR COMME AUJOURD'H
5	4	BUSH SIXTEEN STONE INTERSCOPE	10	13	SCOOTER OUR HAPPY HARDCORE CLUB TOOLS	9	9	DIE TOTEN HOSEN OPIUM FURS VOLK FASTWEST	١.,	12	EPIC
6	6	STONE TEMPLE PILOTS TINY MUSIC SONGS	11	14	MIKE & THE MECHANICS HITS VIRGIN	10	7	FOOL'S GARDEN DISH OF THE DAY INTERCORD	12		MARK KNOPFLER GOLDEN HEART MERCURY
	- 1	FROM THE VATICAN GIFT SHOP ATLANTIC	12	16	CELINE DION D'EUX EPIC/COLUMBIA	11	14	CAPTAIN JACK THE MISSION EMI	13	10	SMASHING PUMPKINS MELLON COLLIE AND TI
7	5	VARIOUS ARTISTS OH WHAT A FEELING MCA	13	10	BEATLES ANTHOLOGY 2 APPLE	12	10	CELINE DION FALLING INTO YOU SONY	1	l	INFINITE SADNESS VIRGIN
3	7	VARIOUS ARTISTS 1996 GRAMMY NOMINEES	14	11	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDREN	13	20	TIC TAC TOE TIC TAC TOE RCA	14	17	FUGEES THE SCORE SONY
ļ		COLUMBIA	1.4	1 1 1	OF BOSNIA DECCA	14	13	VANGELIS PORTRAITS POLYGRAM	15	14	OASIS (WHAT'S THE STORY) MORNING GLORY?
9	11	FUGES THE SCORE COLUMBIA	1,5	10		15	12	STING MERCURY FALLING POLYGRAM	1	1	SONY
o	16	VARIOUS ARTISTS NOW! FMI	15	12	FOOL'S GARDEN DISH OF THE DAY INTERCORO	16	15	MIKE & THE MECHANICS HITS VIRGIN	16	13	MYLENE FARMER ANAMORPHOSEE POLYDOR
i	10		16	20	MICHAEL JACKSON HISTORY: PAST, PRESENT AND				17	11	LIONEL RICHIE LOUDER THAN WORDS MERCURY
_		VARIOUS ARTISTS DANCE MIX USA 96 QUALITY			FUTURE-BOOK 1 EPIC	17	18	JOAN OSBORNE RELISH MERCURY	18	15	MICHAEL JACKSON HISTORY: PAST, PRESENT A
2	12	SHANIA TWAIN THE WOMAN IN ME MERCURY	17	NEW	LIONEL RICHIE LOUDER THAN WORDS MOTOWN	18	NEW			1.3	FUTURE—BOOK 1 EPIC
3	8	SMASHING PUMPKINS MELLON COLLIE AND THE	18	18	JOAN OSBORNE RELISH BLUE GORILLA/MERCURY	19	17	SCOOTER OUR HAPPY HARDCORE EDEL	19	NEW	WORLDS APART EVERYBODY EMI
	-	INFINITE SADNESS VIRGIN	19	9	OCEAN COLOUR SCENE MOSELEY SHOALS MCA	20	NEW	MICHAEL JACKSON HISTORY: PAST, PRESENT AND	20	NEW	VERONIQUE SANSON, COMME ILS
4	15	VARIOUS ARTISTS GROOVE STATION 2 ARIOLA	20	17	PETER MAFFAY MAFFAY 96 ARIOLA			FUTURE BOOK 1 EPIC			L'IMAGINENT WEA
5 I	13	PRESIDENTS OF THE UNITED STATES OF AMERICA									
- 1		THE PRESIDENTS OF THE UNITED STATES OF	II -			_	_		ITA	IV	(Musica e Dischi/FIMI)
- 1		AMERICA COLUMBIA	1 5	- 8 8		- 8	_		IIIA	LI	(Musica e Dischi/FIMI)
6	9	ASHLEY MACISAAC HI" HOW ARE YOU TODAY?			ITS OF TH				THE	LAST	
7	17	STING MERCURY FALLING A&M		7		7			WEEK	WEEK	SINGLES
							_				
8	20	WEIRD AL YANKOVIC BAD HAIR DAY ATTIC	_						1	NEW	CALIFORNIA LOVE 2PAC FEATURING DR. DRE
9	REN	MARIAH CAREY DAYDREAM COLUMBIA			© 1996, Billboard/BPI Comm	nunicat	tions (N	usic Week/ © CIN)			OEATH ROW/ISLAND
0	19	SPACEHOG RESIDENT ALIEN ELEKTRA		LAST		THIS	LAST		2	1	THEY DON'T CARE ABOUT US MICHAEL JACKS
_			WEEK	WEEK	SINGLES		WEEK	ALBUMS			EPIC
	TD/	VIA	1	NEW	FASTLOVE GEORGE MICHAEL VIRGIN	4			3	3	CHILDREN ROBERT MILES DBX
H)	4 I W T										
		(Australian Record Industry Assn.)	2	1	RETURN OF THE MACK MARK MORRISON WEA	1	2	ALANIS MORISSETTE JAGGED LITTLE PILL	4	5	DEEP IN YOU TANYA LOUISE UMM
IS	LAST WEEK	(Australian Record Industry Assn.)		1 3	RETURN OF THE MACK MARK MORRISON WEA OOH AAH JUST A LITTLE BIT GINA G ETER	2	1	MAVERICK/REPRISE TAKE THAT GREATEST HITS RCA		5	

18	20 REN	WEIRD AL YANKOVIC BAD HAIR DAY ATTIC		1	© 1996, Billboard/BP! Comm		ions (M	1444	1
		MARIAH CAREY DAYDREAM COLUMBIA SPACEHOG RESIDENT ALIEN ELEKTRA		LAST	SINGLES	THIS	LAST		2
ALI	CTD	ALIA (Australian Record Industry Assn.)	1	NEW	FASTLOVE GEORGE MICHAEL VIRGIN	1	WEEK		3
	T T	(Australian Record Industry Assn.)	2	1	RETURN OF THE MACK MARK MORRISON WEA	1	2	ALANIS MORISSETTE JAGGED LITTLE PILL MAYERICK/REPRISE	4
	LAST	an a = a	3	3	OOH AAH JUST A LITTLE BIT GINA G ETER-	2	1	TAKE THAT GREATEST HITS RCA	5
	WEEK	SINGLES		4	NALIWEA	3	3	OASIS (WHAT'S THE STORY) MORNING GLORY?	6
1	1 1	HOW BIZARRE O.M.C. HUHIPOLYGRAM	4	2	A DESIGN FOR LIFE MANIC STREET PREACHERS	,	3	CREATION	7
2	NEW	FASTLOVE GEORGE MICHAEL VIRGIN	5	6	EPIC	4	NEW	MARK MORRISON RETURN OF THE MACK WEA	8
3	6	FATHER AND SON BOYZONE POLYDOR	2	0	CECILIA SUGGS FEATURING LOUCHIE LOU AND MICHIE ONE WEA	5	7	MIKE & THE MECHANICS HITS VIRGIN	9
5	3	IRONIC ALANIS MORISSETTE WEA MISSING EVERYTHING BUT THE GIRL WEA	6	4	THEY DON'T CARE ABOUT US MICHAEL JACKSON	6	6	GARBAGE GARBAGE MUSHROOM	
6	4	CALIFORNIA LOVE 2PAC FEATURING DR. DRE			EPIC .	7	8	CELINE DION FALLING INTO YOU EPIC	10
•	1 . 1	ISLAND	7	NEW	BEFORE PET SHOP BOYS PARLOPHONE	8	5	OCEAN COLOUR SCENE MOSELEY SHOALS MCA	
7	5	ANYTHING 3T EPIC	8	NEW	MOVE MOVE MOVE (THE RED TRIBE) THE 1996	9	NEW	HOOTIE & THE BLOWFISH FAIRWEATHER JOHNSON	1
8	7	SPACEMAN BABYLON ZOO EMI			MANCHESTER UNITED FAICUP SQUAD MUSIC COLLECTION			ATLANTIC/EASTWEST	2
9	10	SALVATION CRANBERRIES ISLANO	9	7	INTERNATIONAL THE LISA MARIE EXPENSES	10	NEW	NEARLY GOD NEARLY GOD 4TH & B'WAY/ISLAND	3
10	9	POWER OF A WOMAN ETERNAL EMI	9	'	KEEP ON JUMPIN' THE LISA MARÍE EXPERIENCE THREE BEAT/FFRR	11	9	M PEOPLE BIZARRE FRUIT/BIZARRE FRUIT II	4
11 12	8 13	ONE OF US JOAN OSBORNE MERCURY	10	NEW	SALE OF THE CENTURY SLEEPER INDOLENT	161.0		DECONSTRUCTION	5
13	11	WRAP ME UP ALEX PARTY MDS BEAUTIFUL LIFE ACE OF BASE POLYDOR	11	NEW	24/7 3T MJJ/EPIC	12	24	SKUNK ANANSIE PARANOID & SUNBURNT ONE LITTLE	6
14	12	HOW DEEP IS YOUR LOVE TAKE THAT BMG	12	NEW	I WILL SURVIVE CHANTAY SAVAGE RCA	-		INDIAN	7
15	20	SWEET DREAMS LA BOUCHE BIAG	13	8	FIRESTARTER PRODIGY XL RECORDINGS	13	10	PULP DIFFERENT CLASS ISLAND	8
16	18	RUNAWAY CORRS EASTWEST	14	10	CHILDREN ROBERT MILES DECONSTRUCTION	14	13	CAST ALL CHANGE POLYDOR	9
17	17	ALWAYS BE MY BABY MARIAH CAREY COLUMBIA	15 16	NEW 5	THE 13TH CURE FICTION/POLYDOR GOLDFINGER ASH INFECTIOUS	15	4	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC	10
18	NEW	SEXUAL HEALING MAX-A-MILLION LIBERAL/FESTIVAL	17	12	PEACHES PRESIDENTS OF THE UNITED STATES OF	16	26	PRESIDENTS OF THE UNITED STATES OF AMERI-	
19	16	GIVE ME ONE REASON TRACY CHAPMAN WEA		12	AMERICA COLUMBIA			CA THE PRESIDENTS OF THE UNITED STATES OF	_
20	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON	18	NEW	SLANG DEF LEPPARD BLUDGEON RIFFOLAMERCURY	17	11	AMERICA COLUMBIA	SI
		EPIC	19	9	THE X-FILES THEME MARK SNOW WARNER BROS.	18	15	TINA TURNER WILDEST DREAMS PARLOPHONE RAINDANCE RAINDANCE POLYGRAM TV	_
		ALBUMS	20	NEW	CELEBRITY HIT LIST TERRORVISION TOTAL	19	12		THE
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL WEA	21	13	VEGAS/EMI	20	16	OASIS DEFINITELY MAYBE CREATION	MEI
2	4	NEIL DIAMOND TENNESSEE MOON COLUMBIA	22	16	GIVE ME A LITTLE MORE TIME GABRIELLE GO BEAT IRONIC ALANIS MORISSETTE MAVERICK/REPRISE	21	18	PAUL WELLER STANLEY ROAD GO' DISCS	1
3	3	OASIS (WHAT'S THE STORY) MORNING GLORY?	23	NEW	NOBODY KNOWS TONY RICH PROJECT	22	14	VANGELIS PORTRAITS POLYDOR	2
4	5	PRESIDENTS OF THE UNITED STATES OF AMERICA			LAFACE/ARISTA	23	31	MICHAEL JACKSON HISTORY: PAST, PRESENT AND	3
-4	'	THE PRESIDENTS OF THE UNITED STATES OF	24	14	CALIFORNIA LOVE 2PAC FEATURING DR. DRE			FUTURE-BOOK 1 EPIC	
		AMERICA COLUMBIA			DEATH ROWISLAND	24	28	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR	4
5	6	CELINE DION FALLING INTO YOU EPIC	25	18	HAPPY BIRTHDAY TECHNOHEAD MOKUM/ROADRUNNER	25	19	OSMONDS THE VERY BEST OF THE OSMONDS	5
6	2	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC	26	NEW	THE GHOST OF TOM JOAD BRUCE SPRINGSTEEN	2		POLYDOR	6
7	8	SIMPLY RED LIFE EASTWEST	27	11	COLUMBIA THE BOX ORBITAL INTERNAL	26	NEW	SWV NEW BEGINNING RCA	7
8	12	NEIL DIAMOND THE GREATEST HITS 1966-1992	28	NEW	SHOW ME DANA DAWSON EMI	27	22	BOYZONE SAID AND DONE POLYDOR	8
9	,,	COLUMBIA	29	15	WALKING WOUNDED EVERYTHING BUT THE GIRL	28	23	ALISON MOYET SINGLES/LIVE COLUMBIA	9
9	14	SOUNDTRACK SONGS IN THE KEY OF X—MUSIC FROM AND INSPIRED BY THE X-FILES WEA			VIRGIN	29	34	FUGEES THE SCORE COLUMBIA	10
10	10	TRACY CHAPMAN NEW BEGINNING WEA	30	17	ANIMAL ARMY BABYLON ZOO EMI	30	21	SHED SEVEN A MAXIMUM HIGH POLYDOR	
11	9	SMASHING PUMPKINS MELLON COLLIE AND THE	31	19	LET THE MUSIC PLAY MARY KIANI 1ST AVENUE/MERCURY	31	27	RADIOHEAD THE BENDS PARLOPHONE	1
		INFINITE SADNESS VIRGIN	32	25 NEW	THE NIGHTTRAIN KADOC POSITIVAYEMS OVER & OVER PLUX FEATURING GEORGIA JONES	32	25	BEATLES ANTHOLOGY 2 APPLE/PARLOPHONE	2
12	NEW	HOOTIE & THE BLOWFISH FAIRWEATHER JOHNSON	33	IAEAA	FFRR/LONDON	33	20 30	LIONEL RICHIE LOUDER THAN WORDS MERCURY	3
		EASTWEST	34	24	1,2,3,4 (SUMPIN' NEW) COOLIO TOMMY BOY	35	NEW	DUBSTAR DISGRACEFUL FOOD/EMI MEAT LOAF WELCOME TO THE NEIGHBORHOOD	4
13	13	TAKE THAT GREATEST HITS BMG	35	NEW	GRATEFUL WHEN YOU'RE DEAD-JERRY WAS	35	IACAA	VIRGIN	
14 15	7 11	ENYA THE MEMORY OF TREES WEA			THERE KULA SHAKER COLUMBIA	36	33	QUEEN GREATEST HITS PARLOPHONE	5
15	111	STONE TEMPLE PILOTS TINY MUSIC SONGS A	36	26	DON'T LOOK BACK IN ANGER OASIS CREATION	37	39	BLUETONES EXPECTING TO FLY SUPERIOR	6
16	NEW	SOWETO STRING QUARTET ZEBRA CROSSING BMG	37 38	NEW 23	I THANK YOU ADEVA COOLTEMPO IF YOU WERE HERE TONIGHT MATT GOSS	-	00	QUALITY/A&M	7
17	20	RED HOT CHILI PEPPERS ONE HOT MINUTE WEA	38	23	ATLAS/POLYDOR	38	NEW	UNDERWORLD SECOND TOUGHEST IN THE	
18	15	LIVE THROWING COPPER RADIOACTIVE/MCA	39	21	RUNNIN' FOR THE RED LIGHT (I GOTTA LIFE)	7		INFANTS JUNIOR BOY'S OWN	8
19	18	MARIAH CAREY DAYDREAM COLUMBIA			MEAT LOAF VIRGIN	39	37	SIMPLY RED LIFE EASTWEST	9
20	NEW	EVERCLEAR SPARKLE AND FADE EMI	40	20	CHARITY SKUNK ANANSIE ONE LITTLE INDIAN	40	32		10

	1	NEW	CALIFORNIA LOVE 2PAC FEATURING DR. DRE
	1		OEATH ROW/ISLAND
	2	1	THEY DON'T CARE ABOUT US MICHAEL JACKSON
			EPIC
١	3	3	CHILDREN ROBERT MILES DBX
1	4	5	DEEP IN YOU TANYA LOUISE UMM
	5	4	HOW DEEP IS YOUR LOVE TAKE THAT RCA
	6	6	X FILES DJ DADO SUBWAY
	7	9	SPACEMAN BABYLON ZOO EMI
	8	NEW	PIU' BELLA COSA EROS RAMAZZOTTI RADIORAMA
	9	2	LA TERRA DEI CACHI ELIO & LE STORIE
			TESE ORCHESTRA CASADEL ASPIRINE
1	10	NEW	I BELIEVE DA BLITZ BLISS/IN PROGRESS
			ALBUMS
1	1	1	ELIO & LE STORIE TESE EAT THE PHIKIS ASPIRINE
	2	NEW	
ı	2		TINA TURNER WILDEST DREAMS EMI
ı	3	3	GIORGIA STRANO IL MIO DESTINO LA COCCINELLA
	4	6	RON VORREI INCONTRARTI FRA CENT'ANNI WEA
ı	5	8	VASCO ROSSI NESSUN PERICOLO PER TE EMI
-	6	5	STING MERCURY FALLING A&M
	7	2	MARK KNOPFLER GOLDEN HEART MERCURY
	8	10	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
	9	4	TAKE THAT GREATEST HITS RCA
1	10	7	MICHAEL BOLTON GREATEST HITS 1985-1995
ı		i	COLUMBIA

	1	COLUMBIA
SP	AIN	(TVE/AFYVE)
	LAST WEEK	SINGLES
1	1	LA COSA MAS BELLA EROS RAMAZZOTTI RCA
2	3	BALLOON (EL GLOBO) DJ'S AT WORK MAX MUSIC
3	4	CACHETE, PECHITO Y OMBLIGO MISSIEGO MER
		CURY/GINGER
4	6	SEXY EYES WHIGFIELD MAX MUSIC
5	5	CHILDREN ROBERT MILES GINGER
6	8	DON'T GIVE ME UP SPEED LIMIT MAX CODE
7	7	CAN'T STOP RAVING DUNE MAX MUSIC
8	2	JESUS TO A CHILD GEORGE MICHAEL VIRGIN
9	NEW	MAXIMAX VOLUME 1 MAXIMAX MAX MUSIC
10	NEW	NENA TU ERES LA BOMBA ASAP DANCE POOL/GINGER
		ALBUMS
1	2	TAKE THAT GREATEST HITS RCA
2	1	MARK KNOPFLER GOLDEN HEART MERCURY
3	4	AMISTADES PELIGROSAS LA PROFECIA EMI ODEON
4	3	OASIS (WHAT'S THE STORY) MORNING GLORY?
		CREATION/SONY
5	5	ANTONIO FLORES ANTOLOGIA RCA
6	6	KETAMA DE AKI A KETAMA MERCURY
7	9	JUAN MANUEL SERRAT D'UN TEMPS, D'UN
		PAIS SOUNDTRACK ARIOLA
8	7	GLORIA ESTEFAN ABRIENDO PUERTAS EPIC
9	10	CELINE DION FALLING INTO YOU COLUMBIA
10	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE EPIC

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.

S OF THE WOR

	_	5 N I			-	_		
NE	THE	RLANDS (Stichting Mega Top 50)		_	D (IFPI Ire	and)		
	LAST WEEK	SINGLES		LAST	SINGLES			
1	1	CAPTAIN JACK CAPTAIN JACK EMI	1	1			HE KAVANAGH	LYNWOOD
2	2	HAVA NAQUILA PARTY ANIMALS EDEL	2	6			MARK MORRIS	SON WEA
3	4	THE PROMISED LAND DJ PAUL ELSTAK MIDTOWN		2			XL RECORDINGS	
4	3	YOUR SMILE CHARLIE LOWNOISE & MENTAL THEO POLYDOR	4 5	NEW			ARK SNOW WA CHAEL VIRGIN	RNER BROS.
5	5	PER SPOOR GUUS MEEUWIS & VAGANT XPLO/CN	I -	5	X FILES DJ		771122 1110111	
6	8	ALLES OF NIETS LINDA ROOS & JESSICA DINO	7	4			ES DECONSTRUC	
7	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSO	N 8	9	THEY DON'T	CARE ABOL	UT US MICHAE	EL JACKSO
8	9	ANYTHING 3T EPIC	وا	NEW		. JUST A LI	TTLE BIT GINA	A G
9	6	CHILDREN ROBERT MILES BMG			ETERNAL/WEA			-
10	7	CALIFORNIA LOVE 2PAC FEATURING DR. DRE MERCUI	RY 10	8	SALVATION	CRANBERRI	IES ISLAND	
		ALBUMS			ALBUMS			
1	2	CELINE DION FALLING INTO YOU COLUMBIA	1	2	_		JAGGED LITT	LE PILL
2	1 5	TAKE THAT GREATEST HITS BMG ANDREA BOCELLI BOCELLI POLYDOR	2	1	MAVERICK/REF	PRISE GREATEST H	HITS DCA	
4	6	PAVAROTTI & FRIENDS TOGETHER FOR THE CHILDRI	- 1	4			FORGOTTEN	LAVA/ATLANTI
•		OF BOSNIA POLYGRAM	4	3	I	AT'S THE STO	ORY) MORNING	GLORY?
5	8	TINA TURNER WILDEST DREAMS EMI	5	5	CREATION	AL FALLING	INTO YOU EPIC	
6 7	3 7	MARK KNOPFLER GOLDEN HEART MERCURY MARCO BORSATO ALS GEEN ANDER POLYDOR	6	9		CK TRAINSP		
8	NÉW	MICHAEL JACKSON HISTORY: PAST, PRESENT A		6		INITELY MAY		
		FUTURE—BOOK 1 EPIC	8	7	1		RAVELLIN' MAN	N HAZEL
9	4	VANGELIS PORTRAITS POLYDOR LIONEL RICHIE LOUDER THAN WORDS MERCURY	9	NEW		CKWATER VII	IRGIN S PARLOPHONE	
BEI	LGIU	(Promuvi)	AU	STR	A (Austrian	IFPI/Austriar	n Top 30)	
	LAST	SINGLES		LAST	SINGLES			
1	WEEK	CHILDREN ROBERT MILES BMG-ARIOLA/NEWS	1	2			LES POLYGRAM	
2	2	CON TE PARTIRO ANDREA BOCELLI POLYOOR	2	1		LOS DEL RI		
3	3	ONE OF US JOAN OSBORNE MERCURY	3 4	3 5		E FOOL'S GA	ARDEN EMI I T DEM KOKS I :	ST DA
4	4	SOIREE DISCO BORIS AMC	"	"	T>>MA BM		I DEM KOKS I	31 04
5	6 5	IL VOLO ZUCCHERO POLYDOR I'LL NEVER BREAK YOUR HEART BACKSTREET	5	6			IR HEART BAC	KSTREET
٥	, ,	BOYS ZOMBAJJIVE	6	10	BOYS ZOMBA		APTAIN JACK E	MI
7	8	ANYTHING 3T EPIC	7	4			SE TIC TAC TO	
8	NEW	CAPTAIN JACK CAPTAIN JACK EMI	. 8	9	L.	CARE ABOU	UT US MICHAE	EL JACKSO
9 10	NEW	PIU' BELLA COSA EROS RAMAZZOTTI BMG-ARIOL LIFT U UP 2 FABIOLA EMI	^ ₉	8	EPIC HOW DEED	IS YOUR LO	VE TAKE THAT	BNC
10	INEAA		10	NEW		DADO ECHO:		Dieid
	,	ALBUMS			ALBUMS	ı		
1 2	1 3	ANDREA BOCELLI BOCELLI POLYDOR TAKE THAT GREATEST HITS RCA	1	1		GREATEST H	HITS BMG	
3	2	CELINE DION FALLING INTO YOU COLUMBIA	2	3			T DREAMS EMI	
4	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE EP	C 3	4 2		PORTRAITS	POLYGRAM INTO YOU SON	ν .
5	4	TINA TURNER WILDEST DREAMS EMI	5	NEW			CHINE EVIL E	
6 7	5 8	VANGELIS PORTRAITS POLYDOR HELMUT LOTTI GOES CLASSIC RCA	6	8			OF THE DAY EN	AL .
8		JOAN OSBORNE RELISH MERCURY	7 8	5			NG POLYGRAM DGETHER FOR TH	HE CHII DRE
9	6	ANDREA BOCELLI IL MARE CALMO DELLA SERA		"	OF BOSNIA		JOETHER TOR 11	IL OF ILEDINE
		POLYDOR	9	9			DEN HEART PO	
10	NEW	SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN	1E 10	7	STARKER T		NJAGER TRAL	IME SIND
DE	NMA	DY	NC	RW	AV	N		
	LAST	(IFPI/Nielsen Marketing Research)		LAST		Gang Norwa	19)	
	WEEK	SINGLES	WEE	WEEK	SINGLES			
1	2	X FILES DJ DADO EMI	1 2	1 2		ROBERT MIL	LES BMG DRNE POLYGRAM	
2	$\begin{bmatrix} 1 \\ 4 \end{bmatrix}$	CHILDREN ROBERT MILES BMG ONE OF US JOAN OSBORNE POLYGRAM	3	3		ER PRODIGY		
4	3	THEY DON'T CARE ABOUT US MICHAEL JACKSO	ON 4	4		A LOVE 2PAG	C FEATURING I	DR. DRE
		EPIC	5	5	POLYGRAM ANYTHING	2T conv		
5	5	CALIFORNIA LOVE 2PAC FEATURING DR. DRE	6	NEW			GAIN UNNI W	ILHELMSE
6	6	POLYGRAM CAPTAIN JACK CAPTAIN JACK FLEX	1		POLYGRAM			
7	7	FIRESTARTER PRODIGY MD	7	7	THEY DON"	CARE ABO	UT US MICHA	EL JACKSO
8	8	HOW DEEP IS YOUR LOVE TAKE THAT BMG	8	6		A AMANDA N	MARSHALL SON	4Y
9	9	SPACEMAN BABYLON ZOO EMI	9	10			VE TAKE THAT	
10	NEW	LEMON TREE FOOL'S GARDEN EMI	10	8	1	PARADE RA	GE AGAINST TH	1E MACHIN
,		ALBUMS TAKE THAT GREATEST HITS BMG*			SONY ALDEIRAS			
1 2	4	ALANIS MORISSETTE JAGGED LITTLE PILL WAR	NER 1	NEW	ALBUMS		OUM BOYS EMI	
3	2	DIZZY MIZZ LIZZY ROTATOR EMI	2	NEW			ACHINE EVIL E	MPIRE sor
4	NEW	RAGE AGAINST THE MACHINE EVIL EMPIRE EF	1C 3	1	AMANDA M		MANDA MARSI	
5	6	OASIS (WHAT'S THE STORY) MORNING GLORY?	4 5	3 2			DEN HEART PO INTO YOU SON	
6	NEW	TV*2 RYS BRUDEN EMI	6	8	TAKE THAT	GREATEST I	HITS BMG	
7	7	SAVAGE ROSE BLACK ANGEL MEGA	7	7			OPPEN MOT JO	
8	8 5	SORT SOL UNSPOILED MONSTERS PLADECOMPAGNIE TINA TURNER WILDEST DREAMS EMI	T 8	4	WORLD PO		LLIARD ENSEMB	LE VISIBLE
9 10	NEW	HUMLERRIDDERNE JEG GIR EN OMGANG HVIS	9	6			T DREAMS EMI	
		DU GIR PLADECOMPAGNIET		5	BEL CANTO	MAGIC BOX	X WARNER	
PΩ	RTI	GAL (Portugal/AFP)	Н	DNG	KONG (IFPI Hong Ko	ong Group)	
_	LAST	(, 0.128an. 1,)	THE	LAST	·			
	WEEK	ALBUMS	1	K WEEK			N OF	
1	1	VANGELIS PORTRAITS POLYDOR	1 2	2		'AM NORMAI IG DEEPLY IA		
2	3	MAMONAS ASSASSINAS MAMONAS ASSASSINA	\S 2 3	1 4			N LOVE EMI & DANGEROUS	S (II) BMG
		EMI/GLOBO	4	5	AARON KW		ANDUM GOLDI	
3	4	TINA TURNER WILDEST DREAMS PARLOPHONE	_	1 2	WARNER CHELING C	MILAM CUC	פום שבפת פיי	DED DECT
4 5	2	DELFINS O CAMINHO DA FELICIDADE ARIOLA ENRIQUE IGLESIAS ENRIQUE IGLESIAS STRAUS	, 5	. 3	SONY	III LAM SUP	PER HERO—SU	LEW BESI
6	5	TAKE THAT GREATEST HITS RCA	6	NEW	LEON LAI V		OU BE MY FUTU	
7	6	RAGE AGAINST THE MACHINE EVIL EMPIRE E		NEW	VARIOUS A		CONSTELLATIO	N. 12 HITS
8	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL WAR	RNER 8	7			AGAIN BMG/MUSI	C IMPACT
9	10	SMASHING PUMPKINS MELLON COLLIE AND T	HE q	9		A LSWEAR		

SANDY LAM I SWEAR ROCK
SAMMI CHENG DON'T WANT TO—GREATEST HITS



THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

IRELAND: After his appearance in Alan Parker's movie "The Commitments," Glen Hansard was offered other acting roles but declined them in favor of leading one of Ireland's most dynamic rock bands, the Frames D.C. And although record sales have yet to catch up with the group's critical acclaim as a live act, the poignant and punchy album "Fitzcarraldo" (ZTT), produced by Pete Briquette, formerly of the Boomtown Rats, should help bridge the gap. It was financed with a series of loans from sources that include management, mothers, wives, girlfriends, and clubs the band has played. The first single, "Monument" ("I built a monument to every word that's passed between us"), with its echoes of grunge, is an infectious, repetitious anthem described by one U.K. reviewer as "raw, rocky, and unfashionably for real." Along with singer/songwriter Hansard, the Frames comprise David Odlum (guitar), Paul Brennan (drums), Graham Downey (bass), Noreen O'Donnell (vocals), and Colm MacConlomaire (violin). The band represented Ireland with "Revelate" in the 1995 MTV Euro Video Grand Prix, an alternative to the Eurovision Song Contest aired in 16 countries, and American interest in the band was sparked by a string of East Coast shows last year, including a gig at New York's Bottom Line, which was attended by Jeff Buckley, Jim Jarmusch, and members of D-Generation.

ITALY: Having supported David Bowie at his recent concerts in Milan and Bologna, five-piece band Ustmamo is experiencing the first signs of mass recognition and commercial success. The group comes from the Apennine Mountains, which separate Tuscany and Emilia-Romagna. In the local dialect, ustmamo means "right now," an expression that accurately reflects the group's radical stance toward contemporary ethical problems. Last summer, Ustmamo temporarily relo-



cated to the Italian Alps in Piedmont, where the band rented a farmhouse to compose and record its second studio album, "Ust" (I Dischi del Mulo/Virgin). Singer Mara Redeghieri wrote the lyrics for six of the eight original compositions on the album, which, she says, are inspired by feminine introspection. Her ethereal voice evokes a transcendental view of society as she airs themes of rebellion and struggle while looking down from her vantage point high in the mountains. A recurring motif is the need to resist the tyranny of the marketplace. "I Ribelli Della Montagna" (Rebels Of The Mountain) is a reworking of a World War II folk resistance anthem. "Indice Di Borsa" (Share Prices) criticizes the European Union for being financially motivated and socially divisive.

"Memobox" laments the new era of emotional solitude heralded by telephone sex lines and "virtual love." And in "Babydull," Redeghieri rails against cosmetic surgery and the superficial, babydoll image of women that pervades the Italian media. Ustmamo's distinctive mixture of traditional folk, world music, and electro-rock has been placed in an ambient/techno setting by Roberto Vernetti, who was brought in to produce the album and has served as a virtual sixth member of the band. The accessible sound he has helped create has already resulted in prominent Italian radio airplay for "Memobox," the first single from the album.

POLAND: Composer, vocalist, and saxophonist Robert Chojnacki, for many years a member of top

rock band De Mono, has gone platinum (250,000 copies) with his solo album "Sax & Sex" (ARA/Intersonus). The 10 tracks, including the delightful reggae pulse of "Budzikom Umierać" (Let The Alarm Clocks Die), an anthem for sleepyheads everywhere, and "Prawie Do Nieba" (Nearly To Heaven), can be found on airplay, club, and radio charts as well as best-seller lists. Chojnacki says he made the record in order to express personal ideas that he wasn't able to realize as part of De Mono. In his hands, the saxophone is an instrument that produces many sounds and colors, and with lyrics that are about love, pretty girls, and hot kisses, the album has a distinctly sensual feel. Among the musicians in the all-star band that Chojnacki convened to accompany him in the studio were award-winning singer Kayah, supremely talented guitarist Michal Grymuza, and Andrzej Piaseczny, vocalist of teen-idol group Mafta. Chojnacki says that the performers are not only "young and talented" but his good friends. so the atmosphere in the studio was like



a party. Having supported British saxophone star Candy Dulfer on her dates here and nearing the end of his own lengthy Polish tour, Chojnacki is about to release "Sax & Dance," a collection of dance remixes of all the songs on "Sax & Sex." BEATA PRZEDPELSKA

U.K.: Many people still remember with affection the ska revival of the early '80s led by the Specials and other acts launched on the group's Chrysalis-distributed 2-Tone label, including Madness, the Selecter, and the Beat. Various permutations of those groups are still gigging on the ska underground circuit, while Madness continues to sell out huge venues, such as Wembley Arena, with its occasional concert appearances. Now, the Specials are making another bid for mainstream attention with a series of well-received gigs in which the band mixes old favorites, such as "Ghost Town" and "Do Nothing," with new material from the album "Today's Specials," released April 15 on UB40 singer Ali Campbell's Virgin-distributed Kuff label. The album is a collection of covers that finds the multiracial group applying its distinctive reggae and ska style to a varied mix of songs, including Dave Brubeck's "Take Five," Bob Marley's "Hypocrite" and "Simmer Down," the Monkees' "A Little Bit Me, A Little Bit You," the Clash's "Somebody Got Murdered," and Toots & the Maytals' "Pressure Drop," which is the Specials' new single. The current lineup includes four of the original members: vocalist Neville Staples, guitarist/vocalist Lynval Golding, guitarist Roddy Byers, and bassist Horace Panter.

INFINITE SADNESS VIR

SMASHING PUMPKINS MELLON COLLIE AND THE

ADIEMUS SONGS OF SANCTUARY VIRGIN

10

one small step...



now fully accessible through the world wide web http://www.billboard-online.com

Billboard Online, the Music
Industry Research Tool, now offers
subscribers complete access to our
archive of over 30,000 charts and articles,
all fully searchable through the World Wide
Web. You'll also receive current charts and
articles before the magazine hits the newsstands. It's
one small step for you, one giant leap for your business.
ph: 800.449.1402 e-mail: vbeese@billboard-online.com

Not yet on the Internet? Get connected with the Billboard/ NECOM Internet suite with Netscape Navigator soft ware. Only \$5 for first the month! ph: 800.295.3004

Merchants Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER * ACTIVE • ACCESSORIES

Labels Use Web Sites For R&D

Focus Now Is Marketing And Promotion, Not Sales

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Most major record companies have a presence on the Internet's World Wide Web, but home pages are not yet generating big sales. The name of the game now is research and development.

"If one measures the importance of Internet marketing by records sold in relation to records sold in the analog retail world, it is not significant and probably won't be for several years," says Robert Smith, head of marketing at Geffen. "What is significant is the development of a side-by-side strategy so that as marketing on the Internet becomes more viable, we will be in the forefront."

Like Geffen, Warner Bros. Records has had an Internet presence for several years and is just beginning to see a payoff in terms of albums sold and information gained from consumers. "A lot of it is R&D, but the Web also has become a really powerful marketing and promotional tool," says Todd Steinman, Warner Bros. online and new-media director. "We've seen a rapid progression of growth."

Most Internet marketing consists of a home page with information about artists, touring schedules, new products, and frequent contests, as well as videoclips and soundclips. Some labels are selling ancillary products, such as clothing, on their home pages, and many are providing links to online music retailers.

"The basics of Web record promotion are providing the basic biography, audio, and video pictures. That's what everyone has up," says Tim Hinz, manager of strategic technologies at EMI Records. "The next step is to make the page personal to the artists."

EMI, for example, has been featuring original artwork created by one of its artists, Patti Rothberg, on its Web site.

And although it does not necessarily make sales with the contests and promotions it runs, Hinz says EMI gets invaluable information in return.

"We get their mailing address, E-mail address, and other marketing information, like what's their favorite local club, how many CDs do they buy a month. do they buy CDs online yet."

Keeping the marketing focused on the music is key to the success of a home page, says Robert von Goeben, who handles content for Geffen's Internet site. "The most important element of the site is that it is focused on the artists and the products. At the Geffen site, there is no information about Geffen Records, because no one really cares about the label," he says.



The home page of Atlantic's Web site.

"I'd be lying if I said we were selling tons of records at this point, because there is not that much commerce being done on the Internet. But it looks incredibly promising," von Goeben adds. "We've definitely turned a corner from it being some kind of fringe experimental element."

A&M is just getting its home page up and running and has not widely publicized it, but VP of marketing Kelly Mills says the label has received hundreds of E-mail messages seeking information about the site and its acts.

"This shows people are out there that are really hungry for music information," she says. "We do think it's something we have to do, and we are anxious to find out how influential it will be. It is such an untested area, and we are interested to see what kind of response we will get.

"We're not expecting sales right

now," she adds. "It's an exchange of information, really. If they buy a record after reading something, that's great. But it is not a goal for now."

Thus far, information on catalog acts and titles seems to be the primary area of interest, according to Mills. "We have different pages on each of our current artists, so now we are going to put some stuff up on catalog acts, too."

As Internet technology progresses, so do the types of marketing promotions labels can try out on the Web. For its act Bad Religion, Atlantic Records recently wrapped up its first Web/print advertising cross-promotion. And label senior VP Karen Colamussi promises that this is just the tip of the iceberg.

"The Internet site is absolutely an integral part of the marketing department," she says, noting that Atlantic has a staff of five devoted to developing and maintaining Internet content. "Every department here works with multimedia, and our use of the Internet and the Web site has been very successful."

Aside from straight-ahead promotions, partnerships have begun to spring up. In February, when Capitol Records wanted to promote its new "Ultra-Lounge" CD compilation of vintage exotica and cool-jazz music on the Web but lacked its own full-fledged home page, it turned to an existing site with a similar audience.

That site, called "MisterLucky," features jazz reviews and commentary. "We are writing the book as we go along," says Steve Sando, creator of the "MisterLucky" page and the "Ultra-Lounge" promotion. "There really is no industry standard at this point, which makes it an exciting area to be in."

Sando did learn a few lessons from his first record label/Web promotion, however. "People definitely want something for free," he says. "It's great to do something quick and dirty to get the word out."

Despite the traffic generated on the labels' Web sites, the ability to track (Continued on page 51)

Manhattan's GigWear Markets Memorabilia

■ BY ED CHRISTMAN

NEW YORK—Rock'n'roll sells. If you don't believe it, just ask Robert Wilkis and Alan Hirsch, who last fall launched Gig-Wear, an 8,000-square-foot store that sells rock'n'roll memorabilia and collectibles. After opening in Manhattan, the founders are making plans to turn their concept into a chain of stores in malls across the U.S.



GigWear's collectibles room features posters, tour jackets, and guitars from some of the best-known names in rock. Collectibles generate about 25% of the store's sales.

GigWear is located on Broadway, just below Houston Street. A two-story neon sign features the GigWear logo, which incorporates the shape of a guitar, stands in front of the store. The top half of the sign shines brightly in the window, beckoning shoppers to come in off the street. Inside, there are more than 52,000 stock-keeping units.

The store is split between two levels. The smaller upstairs space contains impulse items like rock postcards, as well as perennial best-selling merchandise, such as T-shirts and baseball caps. Above the cash register is a platform where salespeople double as go-go dancers. Downstairs, merchandise is segmented in a manner similar to record stores, with neon signs calling attention to such various genres as jazz, alternative, metal, and reggae. All told, the store has 20 departments containing 14 genres and six artistspecific sections—the Beatles, the Rolling Stones, the Grateful Dead, Jimi Hendrix, Pink Floyd, and Bob Marley.

The Grateful Dead are one of the most



heavily merchandised bands. There is even a golf bag with a Dead logo that goes for \$1,000, if the buyer wants to order it. The store does carry the Dead's golf balls, which sell for \$55 for a set of six.

Within each genre section is a wide array of licensed merchandise related to various recording artists. For example, the punk section contains merchandise for the Sex Pistols, Green Day, and Nirvana. The Green Day merchandise includes T-shirts, hats, pictures, posters, and other items of interest to the band's fans.

In the back end of the downstairs space, there is a 400-square-foot room housing expensive collectibles, such as the bustier worn by Madonna on her Blond Ambition tour and a guitar signed by Keith Richards and Eric Clapton. The bustier goes for \$15,000; the guitar was sold for \$4,200.

At the other end of the selling floor is a tattoo booth that does a brisk business selling fake tattoos to would-be hipsters.



Bob Wilkis, left, and Alan Hirsch opened GigWear, a store selling licensed and collectible rock memorabilia, last September in Manhattan. The partners are now planning to open their first mall store.

Hirsch says the idea for GigWear grew out of a frustrating shopping experience: At a New Jersey mall, he couldn't find a store selling Rolling Stones T-shirts.

(Continued on next page)



When it comes to music storage, there's only one place to turn. And that's

Case Logic, the world leader in quality cassette and CD storage systems.

6303 DRY CREEK PARKWAY LONGMONT, COLORADO 80503 1 - 8 0 0 - 4 4 7 - 4 8 4 8

NAIRD's '95 Indie Award Nominees

Winners To Be Named At Group's Confab

NEW YORK-The National Assn. of Independent Recording Distributors and Manufacturers has announced the nominees for its 1995 Indie Awards.

Winners of the awards, which honor distinguished indie-label achievement in 39 categories, will be announced at the NAIRD awards banquet, to be held May 25 during the trade group's convention at the Omni Inner Harbor Hotel in Balti-

Following is a list of the nominees:

Pop: "Sing." Abra Moore (Bohemia Beat): "Love Story," Lloyd Cole (Rykodisc); "Let Them Talk," Delevantes (Rounder); "12 Haunted Episodes," Graham Parker (Razor & Tie); "Travel On," Julian Dawson

Rock: "Romantic Depressive," Don Dixon (Sugar Hill); "Lost Dogs & Mixed Blessings," John Prine (Oh Boy); "The Amazing Colossal Band," Laika & the Cosmonauts (Upstart); "The Utterly Fantastic And Totally Unbelievable Sound Of Los Straightiackets," Los Straightiackets (Unstart): "Gov't Mule" (Relativity).

Alternative: "Not A Pretty Girl." Ani DiFranco (Righteous Babe): "Change Giver," Shed Seven (Atlas/Polydor): "Mascara Falls," Heather Eatman (Oh Boy); "Popsucker," Wannabes (Dejadisc); "The Hard Stuff," Wayne Kramer (Epitaph).

Hard music; "About Time," Pennywise (Epitaph); "Murk Time Cruiser," aMiniature (Restless); "Demanufacture," Fear Factory (Roadrunner); "Ugly," Life Of Agony (Roadrunner); "Joe Satriani"

Adult contemporary: "Live," Christine Collister (Green Linnet); "River Of Fallen Stars," Pete & Maura Kennedy (Green Linnet/Redbird); "The Way Back Home," Wind Machine (Blue Meteor); "Ride The Ride," Jeff Arundel (Triad Entertainment): "Tell Me I'm Not Dreaming," Sara K. (Chesky),

R&B: "Keepin' Dah Funk Alive 4-1995." Bootsy's New Rubber Band (Rykodisc); "Blues At Midnight," Toni Lynn Washington (Tone-Cool); "New Orleans R&B Gems," Little Sonny Jones (Black Top); "Right On Time," Little Buster (Bullseye Blues); "Ritual Of The Savages," Barrence Whitfield & the Savages (Ocean Music).

Rap: "Holy Terror;" Last Poets (Rykodisc); "Livin" Proof," Group Home (ffrr/Payday); "Gangsta's Paradise," Coolio Featuring L.V. (Tommy Boy); "Poverty's Paradise," Naughty By Nature (Tommy Boy); "Jealous One's Envy," Fat Joe (Relativity).

Reggae: "Where There Is Life." Luciano (Island Jamaica): "On The Rock," Israel Vibration (RAS): "Hall Of Fame," Bunny Wailer (RAS): "Skaman Classics." Derrick Morgan (Heartbeat); "Rasta Business," Burning Spear (Heartbeat),

Dance: "Timeless," Goldie (ffirr); "Jungle Massive," various artists (ffrr/Payday); "United Nations Of House," various artists (ffrr); "Journey Into Ambient Groove 2," various artists (Quango); "Rebirth Of Cool 3," various artists (4th & B'way); "Slip'n'Slide," Tia

Country: "Just One Love," Willie Nelson (Justice); "Docabilly," Doc Watson (Sugar Hill); "Austin Country Nights," various artists (Watermelon); "Archive Series I," Don Walser (Watermelon); "Beyond The

Bluegrass: "Never Walk Away," Lawson & Quicksilver Doyle (Sugar Hill); "Unleashed," Nashville Bluegrass Band (Sugar Hill); "The Oak & The Laurel," Laurie Lewis & Tom Rosen (Rounder): "Lonesome & Then Some," James King (Rounder); "Mama's Hand," Lynn Morris (Rounder).

Contemporary jazz: "Mental Images," Robin Eubanks (JMT); "Cab Calloway Stands In For The Moon," Conjure (American Clave): "Te-Vou!," Roy Havnes (Drevfus): "Rip A Dip." Pucho & His Latin Soul Brothers (Milestone): "Live In Europe," Bill Evans & Push (Lipstick): "Tales," Marcus Miller

Mainstream jazz: "Low Life, The Paris Concert," Tim Berne (JMT); "Lotus Blossom," Kenny Burrell (Concord Jazz); "The Meaning Of Art," Art Farmer (Arabesque Jazz); "Cerebral Caverns," Reggie Workman (Postcards); "Gunslinging Birds," Mingus Big Band (Dreyfus); "Big Cliff," Ritual Trio with Billy



Bang (Delmark): "Unity:" Ernie Watts (JVC Music).

Blues: "Live From The Grand Emporium," Anson Funderburgh (Black Top); "Gotta Mind To Travel," Coco Montoya (Blind Pig); "Melvin Taylor And The Slack Band" (Evidence); "Keep On Movin'," Mighty Sam McClain (AudioQuest Music); "Eldorado Cadillac," Billy Boy Arnold (Alligator); "Blue Streak," Luther Allison (Alligator).

Latin: "Quetzalcoatl" (Luna Blanca); "Ritmo Y Candela: Rhythm At The Crossroads," Patato, Changuito Y Orestes (Redwood): "Soul Sauce-Memories Of Cai Tiader," Poncho Sanchez (Concord Picante): "Bebo Rides Again," Bebo Valdes (Messidor): "Vivito Y Coleando," Conjunto Cespedes (Xenophile).

Classical, solo: "Ilva Kaler/Violin," Ilva Kaler (Ongaku); "The Clarinet Alone," Jonathan Cohler (Ongaku); "Cantatas," Cristina Azuma, GSP; "Tippett: The Blue Guitar," Craig Ogden (Nimbus); "Cello Works: Britten & Bridge," Steven Doane (Bridge).

Classical, ensemble: "Arnold For Band," Dallas Wind Symphony, Jerry Junkin conductor (Reference Recordings); "Chadwick," Czech State Philharmonic, Jose Serebrier conductor (Reference Recordings); "Smetana/Tchaikovsky Trios," Golub/Kaplan/Carr Trio (Arabesque): "Beethoven Cello Sonatas." Gil Kalish and Joel Krosnick (Arabesque); "Symphony Of Metal Instruments," Alan Hovhaness (Koch International).

Gospel/religious: "Taking Flight," Gospel Hummingbirds (Blind Pig); "Georgia Live," Kingsmen (Horizon); "Carry Me," Isaacs (Horizon); "Good News," Robin & Linda Williams (Sugar Hill); "It's Time," Candi Staton (Intersound); "No, I Won't Turn Back," Mark Hubbard (Tyscot).

New age: "To The Shores Of An Ancient Sea," Michael Atkinson (White Cloud); "Ascension," Dean Evenson (Sounding of the Planet); "Trust," Patrick O'Hearn (Deep Cave); "In The Presence Of Angels," Dik Darnell (Etherean Music); "e," Shahin & Sepehre

(Higher Octave Music); "Island Life," Christopher Peacock (Pure & Simple)

Spoken word: "Root Doctor," Quincy Troupe (New Alliance); "Poems And Stories," Larry Hankin (New Alliance): "Williams: Whale Nation." Heathcote Williams (Naxos Audio Books); "Storyteller," Patrick Ball (Celestial Harmonies); "Holding On," David Isay & Susan Stamberg (Shanachie).

Folk: "Stories." Maura O'Connell (Hannibal): "Full Sail," Chesapeake (Sugar Hill); "Stay Awhile," Jody Stecher & Kate Brislin (Rounder): "The Return." David Massengill (Plump): "Awakening." Carla Sciaky (Green Linnet/Redbird): "Wolfways," Michael Hurlev (Koch International).

Cajun/zydeco: "Creole Crossroads," Nathan & the Zydeco Cha Chas (Rounder); "Git It, Beau Jocque." Beau Jocque (Rounder); "La Toussaint," Steve Riley & the Mamou Playboys (Rounder); "None Adam Two-Step," California Cajun Orchestra (Arhoolie); "Too Much Fun!," C.J. Chenier & the Red Hot Louisiana Band (Alligator).

North American native music: "Pow-Wow: Live At Lummi," Northern Cree Singers (Canyon): "Walk In Beauty," Primeaux & Mike (Canyon): "Touch The Sweet Earth," Sharon Burch (Canyon): "Turquoise Dancer," Rio Grande Singers (SOAR): "Feel The Thunder." Arawak Mountain Singers (SOAR).

Contemporary world: "Vodou Beat." Simbi (Xenophile); "Aitara," Värttinä (Xenophile); "Via Jo," Vieux Diop (Triloka); "Transcendence," Tulku (Triloka); "Curandero" (Silver Wave).

Traditional world: "Sacred Music Of Haitian Voodoo," various artists (Smithsonian Folkways); "Maraire & Ephat Mujuru—Music Of The World" Dumi (Shona Spirit); "Buddhist Music Of Tianjin," Tianjin Buddhist Music Ensemble (Nimbus); "African Guitar Legend," Mwenda Wa Bayeke (Rounder); "Bayaka," BaBenzelle Pygmies (Ellipsis Arts).

Celtic/British Isles: "Trian II." Trian (Green Linnet); "Threads," Battlefield Band (Temple); "Many Happy Returns," Arcady (Shanachie): "Dawn Dance," Alasdair Fraser (Culburnie): "Ireland's Whistling Ambassador," Micho Russell (Pennywhistler's Press).

Single: "Gee Angel," Sugar (Rykodisc); "Honey White," Morphine (Rykodisc); "Danger," Blahzay Blahzay (Fader); "Livin' Proof," Group Home (ffrr/Payday); "Can't You See," Total Featuring The Notorious B.I.G. (Tommy Boy); "Too Hot," Coolio (Tommy Boy).

Singer/songwriter: "Train A'Comin'," Steve Earle (Winter Harvest); "Live '88," Shawn Colvin (Plump); "Songs From The Levee," Kate Campbell (Compass): "The Live One," Greg Brown (Red House); "Please Don't Make Me Too Happy," Christine Lavin (Shanachie): "Mrs. Pinocci's Guitar." Chervl Wheeler (Philo).

Acoustic instrumental: "Pavane," Shelley Phillips (Gourd Music); "Heart Of The Heartland," Peter Ostroushko (Red House); "Mozart En Machu Picchu," Eddy Navia (Sukay); "Native & Fine," Bill Evans (Rounder): "Lone Soldier." David Grier (Rounder); "Brand New Old Time Way," Mark Schatz

Soundtrack/cast recording: "Crumb: Original Soundtrack," various artists (Rykodisc); "Out Of This World," original New York cast (DRG); "Big Country," Tony Bremner & Philharmonic Orchestra (music by J. Moross) (Silva America); "Valley Of Gwangi," City Of Prague Philharmonic (music by J. Moross) (Silva America); "On To The Show," Beau Hunks (Koch International).

Children's music: "Chinese Lullabies," Beijing Angelic Choir (Wind): "All Through The Night," Mae Robertson & Don Jackson (Lyric Partners): "Why Knot Play By The Rules," Why Knot Singers (Why Knot); "Hello World," Red Grammer (Red Note); Wintersongs," John McCutcheon (Rounder),

Children's storytelling: "Mostly Ghostly Stories," David Holt (High Windy Audio); "Kipling: Jungle Books," Madhau Sharma (Naxos Audio Books); "Raccoon And A Possum," Doug Elliott (Native Ground); "From The Back Of The Bus," Bill Harley (Round River); "Wacka Wacka Woo," Bill Harley (Round

(Continued on page 53)

newsline...

 $\textbf{ROADRUNNER RECORDS} \ \ \text{has renewed its exclusive distribution agreement}$



with RED Distribution, a relationship that began in 1986. Cees Wessels, CEO of Roadrunner, says, "RED has been a tremendous partner for Roadrunner, and our decadelong union has been a fruitful and satisfying one. We look forward to continuing our success breaking rock and pop artists and bringing Next Plateau [a label venture with Roadrunner's to a new level." Roadrunner's best-selling act is Sepultura.

BELOVED ENTERTAINMENT GROUP, an independent record company, has formed a joint-venture agreement with Philadelphia-based manufacturing company RPL to form a new label, Yum Recordings, which will have its own manufacturing plant, production facilities, and recording and mastering studios. Wagner Bucci, founder of Beloved, will be president/CEO of Yum. RPL president Ronald J. Oliano will be executive VP/GM of the label.

A&E HOME VIDEO has entered into a five-year licensing deal with IMC Video Ltd. that creates a new label, the History Channel Video UK. The deal calls for distribution of at least 34 hours of History Channel programming on video.

RHINO RECORDS plans a two-month promotion through the end of June for its jazz reissue collections. The "Think Jazz, Think Rhino!" promotion includes the Rhino/Atlantic "Jazz Flyaway" contest in cooperation with Borders Books & Music. The prize is a seven-day six-night, expenses-paid trip to the Montreux (Switzerland) Jazz Festival. Rhino Records and Rhino Home Video will release four titles from the Montreux archives in June.

JOE CLAYTON, executive VP of marketing and sales for Thomson Consumer Electronics, has been selected as featured speaker for the Video Software Dealers Assn. convention July 10-13 in Los Angeles. Thomson, along with Toshiba, has planned a fall launch for DVD players.

TRIBORO ENTERTAINMENT GROUP is entering the sellthrough market with the release of the Andy Warhol films "Dracula" and "Frankenstein," directed by Paul Morrissey. Triboro postponed an April launch to accommodate retail demand. The titles will debut June 11 at suggested list prices of \$14.98 in standard play and \$9.98 in expended play.



PANDISC/STREETBEAT RECORDS, a Miami-based independent label, has signed an exclusive three-year distribution deal with RED Distribution. Previously, Pandisc had been with regional distributors, in addition to RED, with which it has had a relationship since 1993. Former club consultant and radio music director Bo Crane founded the company in 1981.

THE GOOD GUYS!, a San Francisco-based consumer electronics retailer, reports that net profits in the quarter that ended March 31 fell to \$289,000 from \$2.3 million in the same period last year. Second-quarter sales rose 8% to \$210.4 million. But sales for stores open at least one year declined 5%. The results reflect "weak consumer confidence, resulting in sluggish sales, and the negative impact on gross margins from the January/February computer model changeovers," the company says. The Good Guys! operates 71 stores.

SONY SIGNATURES, the licensing and merchandising company for Sony,



announces that it will be the official event merchandiser for summer tours by Kiss, Neil Diamond, Reba McEntire, Ozzy Osbourne, Gloria Estefan, the artist formerly known as Prince, Alan Jackson, Tim McGraw, Santana, Natalie Merchant, Spin Doctors, Korn, the Beach Boys, Bob Dylan, the

Doobie Brothers, and Crosby, Stills & Nash, as well as the House of Blues tour.

GIGWEAR MARKETS MEMORABILIA

(Continued from preceding page)

At that time, he says, "Bob and I knew each other, and we were looking for a business. So I called up Bob and asked, 'How come there are no stores for rock'n'roll like there are for sports?

Sports has become big business, not only with licensing but as a hotbed for collectors, he notes. Hirsch says he believes that collectors and those who invest in such markets are now looking at rock as the next big thing, so GigWear was founded to capitalize on what he hopes is a developing trend. "We thought there was a real opportunity, whether it be collectibles or high-end memorabilia and specialized clothing," he says.

Since GigWear opened last September,

the store is on track to generate \$1.4 million, says Wilkis. But he and Hirsch say they have much bigger plans than to run a store on Broadway. From the beginning, the venture was structured as a private company that would eventually go public. Wilkis, who has a Wall Street background. managed to attract \$2.5 million in backing from various investors.

The two used that money to hire music consultants, entertainment lawvers, and store design experts, spending nearly \$2 million to design, build, and stock the Gig-Wear store. The rest will go toward expanding the single store into a chain, says Wilkis. At press time, the two were

(Continued on next page)

EXECUTIVE TURNTABLE

HOME VIDEO. Republic Pictures in Los Angeles appoints Robert Norton VP. business affairs; Marguerite A. Pacacha executive director, business and legal affairs; and Adele Sparks business affairs coordinator. They were, respectively, a consultant, general counsel/director of business affairs for Best Film & Video Corp., and senior research assistant at Republic Pic-

ENTER*ACTIVE. MCA in Universal City, Calif., appoints Paul Rioux president of Universal new media group and pro-







motes Rob Biniaz to chairman and

Mark Cerny to president of production for Universal Interactive Studios. They were, respectively, executive VP at Sega of America, COO, and VP of technology.

Merchants & Marketing

Top Pop. Catalog Albums...

WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF R REPORTS COLLECTED, COMPILED, AND PRO ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. L	VIDED BY SoundScan® TITLE	WKS. ON
1	1	* * NO BOB MARLEY AND THE WAILERS A TUFF GONG 846210*/ISLAND (10,98/17,98)		246
2	2	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) IS	RAGE AGAINST THE MACHINE	7
		BEASTIE BOYS ▲5	LICENSED TO ILL	177
3	3	DEF JAM 527351/MERCURY (7.98 EQ/11.98) PINK FLOYD ▲ 13	DARK SIDE OF THE MOON	
4	4	CAPITOL 46001* (9.98/15.98) SOUNDTRACK ▲8	GREASE	257
5	6	POLYDOR 825095/A&M (10.98/16.98) JIMMY BUFFETT 2	SONGS YOU KNOW BY HEART	76
6	5	MCA 5633* (7.98/11.98) ENYA 4	WATERMARK	253
7	7	REPRISE 26774/WARNER BROS. (10.98/15.98) NINE INCH NAILS 2		237
8	9	TVT 2610* (9.98/15.98)		134
9	8	CAROLE KING ▲ 10 COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	72
10	12	PINK FLOYD ▲ 10 COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	260
11	14	SMASHING PUMPKINS ▲ ⁴ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	23
12	13	JOURNEY ▲8 COLUM8IA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	25
13	10	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	45
14	17	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	24
15	11	JANIS JOPLIN ▲2	GREATEST HITS	204
		COLUMBIA 32168 (5.98 EQ/9.98) JAMES TAYLOR ▲ ⁷	GREATEST HITS	
16	15	WARNER BROS. 3113* (7.98/11.98) JIMI HENDRIX ▲	THE ULTIMATE EXPERIENCE	25
17	21	MCA 10829 (10.98/17.98) METALLICA ▲ ⁴	AND JUSTICE FOR ALL	49
18	20	ELEKTRA 60812/EEG (9.98/15.98) TRACY CHAPMAN	TRACY CHAPMAN	24
19	23	ELEKTRA 60774/EEG (7.98/11.98)		5
20	16	CAPITOL 46442* (10.98/16.98)	PER'S LONELY HEARTS CLUB BAND	13
21	18	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	2
22	19	THE BEATLES ▲ ° CAPITOL 46446* (10.98/16.98)	ABBEY ROAD	10
23	25	THE DOORS ▲ ³ ELEKTRA 60345/EEG (12.98/19.98)	THE BEST OF THE DOORS	23
24	26	SANTANA ▲ ² COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	40
25	24	CREEDENCE CLEARWATER REVIVAL FANTASY 2* (10.98/17.98)	▲² CHRONICLE VOL. 1	15
	22	THE BEATLES ▲5	1967-1970	69
26		CAPITOL 97039* (15.98/31.98) MADONNA ▲6	THE IMMACULATE COLLECTION	
27	32	. SIRE 26440*/WARNER 8ROS. (13.98/18.98) AC/DC ▲ 12	BACK IN BLACK	54
28	31	ATLANTIC 92418/AG (10.98/15.98) ENYA	THE CELTS	14
29	28	REPRISE 45681/WARNER 8ROS. (10.98/16.98) SOUNDTRACK A ⁷	TOP GUN	38
30	27	COLUMBIA 40323 (7.98 EQ/11.98)	THEIR GREATEST HITS 1971-1975	89
31	33	ELEKTRA 105*/EEG (10.98/15.98)		25
32	38	METALLICA ▲ 3 ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	22
33	30	THE BEATLES ▲ ⁵ CAPITOL 97036* (15.98/31.98)	1962-1966	56
34	35	METALLICA ▲ 3 MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	22
35	37	U2 ▲ 10 ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	20
36	34	THE BEATLES ▲ 7 CAPITOL 46443* (14.98/26.98)	THE BEATLES	51
37	42	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98)	GREATEST HITS	24
		FLEETWOOD MAC ▲3	GREATEST HITS	
38	41	WARNER BROS. 25801 (9.98/16.98) SOUNDTRACK	THE ARISTOCATS	20
39	-	WALT DISNEY 60904 (6.98/9.98) COUNTING CROWS ▲ ⁶	AUGUST & EVERYTHING AFTER	1
40	45	DGC,24528/GEFFEN (10.98/15.98) SOUNDTRACK ▲	DAZED AND CONFUSED	9
41	39	MEDICINE/GIANT 24533/WARNER BROS. (9.98/		7
42	36	STONE TEMPLE PILOTS ▲ 6 ATLANTIC 82418/AG (9.98/15.98)		4
43	40	ELTON JOHN ▲ 13 ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	24
44	43	ERIC CLAPTON ▲7 TIME POLYDOR 800014/A&M (7.98 EQ/11.98)	PIECES - THE BEST OF ERIC CLAPTON	24
45	29	SOUNDTRACK WALT DISNEY 60890 (10.98/16.98)	OLIVER & COMPANY	4
46	46	BRYAN ADAMS ▲ ³ A&M 540157 (10.98/17.98)	SO FAR SO GOOD	3
47	- 47	ZZ TOP ▲ ² WARNER 8ROS. 26846 (10.98/16.98)	GREATEST HITS	22
	4/	SHANIA TWAIN	SHANIA TWAIN	6
48	_	MERCURY NASHVILLE 514422 (7.98 EQ/11.98)		1 0
49	44	BOYZ II MEN ▲9 MOTOWN 530231 (10.98/16.98)	COOLEYHIGHHARMONY	7

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

LABELS USE WEB SITES FOR R&D

(Continued from page 49)

the effects of the marketing remains cloudy. "The artists that are selling more are getting higher hit counts on the site, but that wouldn't necessarily give us an indication that it is because of the marketing," says Warner Bros.' Steinman. "It could be that people are looking at the site and then going out and buying the record, or they could be buying the record and then taking a look at the site."

Atlantic's Colamussi says the label is looking at ways of "qualifying the contests and linking databases." Although there is no direct way to measure the relationship of hits on a Web page to album sales, she says this situation is no different than any other marketing campaign.

"It's the same old thing that happens with print advertising. There is no way to qualify the success of the marketing," Colamussi says. "But when we are describing Web marketing, we can say that people are exposed to more artists than ever before—and that's good news."

Although none of the labels contacted for this article are actually selling music on their Internet sites, many are beginning to provide hot links to various online retailers, and they say there are plans to integrate direct sales at some point.

"We are selling CDs through a number of online retailers," Geffen's Smith says. "Thus far, the numbers are not really significant, but we know this is a technology and an application that is developing so rapidly that the old-fashioned way of judging long-term development has to be reassessed."

At Atlantic, "we have made connections to all of them; we love all of them," Colamussi says of the current pool of online music stores. "There are a lot of very smart people doing online retailing, but there is plenty of room for growth. I'd like to see more of the tried-and-true retailers online."

Nevertheless, labels have found that most music consumers still prefer to walk into a store than shop on the Web. "We get a lot of E-mails from people who say they've downloaded a soundclip and then gone to the store to buy the album," says EMI's Hinz.

This paradigm, says Geffen's von Goeben, is beginning to change. "It is

a cultural issue, not a technological issue," he says. "People aren't necessarily thinking 'online' when they think about buying a record, but they will."

GIGWEAR MARKETS MEMORABILIA

(Continued from preceding page)

about to sign their first mall lease, which will give them space in Roosevelt Field, a major regional mall on Long Island.

That store will measure 3,000 square feet and will borrow heavily from the Broadway store in terms of inventory mix. But Wilkis says that the mall store will have a different design than the Broadway outlet, which he says will remain a "laboratory" for determining which goods to carry and what prices to charge.

In addition to their ambitions to roll out a mall-based chain, the partners say they want to build "one-off urban stores" in major cities such as London, Los Angeles, and Tokyo. Also, they would like to build a mail-order business, which they believe has huge potential. "Think of it," says Hirsch. "The customers can specify that they want anything by Van Halen, and as we get our hands on that merchandise, we can go through our database to see who would be interested in it."

But some of those plans are a long way from fruition, they admit. "We jumped through a lot of hoops to get to where we are today, and we are still a long way from where we want to be," says Wilkis.

In the meantime, Hirsch says, the Broadway outlet has become a tourist attraction, particularly with travelers from South America. Also, many recording acts and record label staffers have visited the store and made purchases.

A primary focus of the store's concept, according to Hirsch, "is to be inclusive. GigWear appeals to teenagers as well as baby boomers." Also, every price point is represented, so that "if your favorite artist is Madonna, and you can't afford the bustier, we have some Madonna item that you

can afford, whatever the price range."

But the partners say they have been surprised at how much people are willing to spend for items featuring the logos of their favorite recording acts.

When they opened GigWear, the two figured that the collectibles room would generate about 5% of the store's sales, but it currently accounts for about 25%. In addition to Madonna's bustier and a couple of autographed guitars, that section contains original posters from various concerts—including Woodstock and performances by Pink Floyd, Led Zeppelin, and Fleetwood Mac—and early publicity photos of the Rolling Stones and Beatles, signed by the artists.

GigWear aspires to be "a benchmark of quality," says Hirsch. "We want everything in the store to be either licensed or authentic." In the latter case, the store offers a lifetime guarantee, so that if any merchandise proves to be a forgery, shoppers can get a refund. But the two strive to authenticate merchandise, including buying from reputable dealers and checking with experts to make sure signatures and one-of-a-kind items are legitimate.

But it is the rest of the store that attracts the majority of shoppers. In addition to T-shirts, caps, and tour jackets, popular products include industrial jewelry, music-related books and magazines, magnets, key chains, calendars, record cases, lava lamps, limited-edition posters, promotional items, and accessories for musical instruments.

In some instances, GigWear is the sole proprietor of licensed merchandise. The company is also looking to develop its own line of GigWear clothing.





You know what's inside this box.

How many times has an order taken forever to arrive. Then it finally shows up and it's wrong or incomplete. These are the kinds of surprises you can do without.

At Southwest Wholesale your orders are our highest priority. Your order is checked and rechecked for accuracy from the time it is received to the time it is shipped. Also, place an order before 4PM, either by phone, fax, or our Electronic Data Interchange system, and it goes out that day.

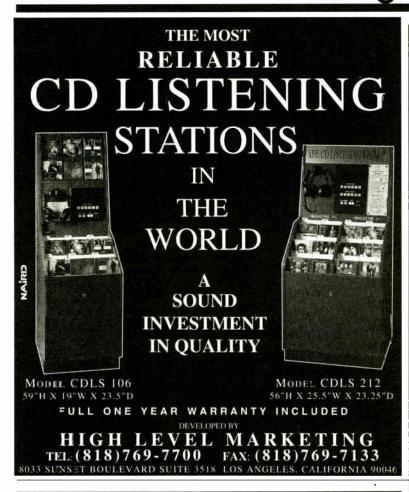
And don't forget our selection of more than 130,000 titles, a great selection of

Latin music, a bilingual staff, and a full line of accessories. Also, keep up to date with our weekly mailer, the *Informant*. This all adds up to make Southwest Wholesale your complete one-stop.

Our commitment to quality service means fewer "surprises" and more timely shipments. We strive to fill every box with one thing—exactly what you ordered. So the next time you sign for a delivery, make sure its from Southwest Wholesale.

800-275-4799

6775 Bingle Road ■ Houston, Texas 77092 ■ 713/460-4300 Fax 713/460-1480



NORWALK DISTRIBUTORS INC.

is making some BIG changes,

FOR OUR CUSTOMERS!!!



Compact Discs Cassettes

Laserdiscs Accessories

Give us a call today and see what's new! Great Customer Service! Same Day Shipping!! Weekly Mailer Direct To You!!! Call Toll Free

800-877-6021 or (714) 995-8111

Abbey Road Distributors

Get The Abbey Advantage

> Weekly New Release Mailer Same Day Shipping **Quarterly Product Catalog Knowledgeable Sales Reps Computerized Inventory**

- Compact Discs
- CD-ROM
- Accessories
- 12" & 7" Vinyl
- Cassettes
- Laserdiscs
- Cass. Singles
- Video Cassettes

plus a complete Latin catalog

Abbey Road Distributors

Call Your Abbey Sales Rep Today! **New Accounts Call** 1-800-827-7177 ext. 278 (310) 802-2011

Abbey Santa Fe Springs 800-827-7177 Los Angeles 800-795-6874

SERVING OVER 3,000 RETAILERS NATIONWIDE

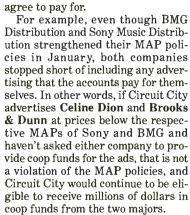
Uni Strengthens MAP Policy: HMV Eyeballs Times Square

GET MAPPED: Uni Distribution has stepped up to the plate with a revised minimum-advertised-price policy. In a letter to accounts dated April 22, Uni said it will cut off for 90 days cooperative advertising funds to any account caught selling its product below MAP. However, Uni-distributed labels will meet their obligations for any advertising campaigns under way at the time of the violation. Promotions committed to, but not yet begun, will not be funded, according to the letter.

In the letter, Uni stated MAPs of \$10.84, \$11.81, and \$12.84 for products carrying list prices, respectively, of \$15.98, \$16.98, and \$17.98.

The new MAP policy is a bold step for Uni president John Burns and company. In Retail Track's view, Uni's MAP policy is right behind WEA's policy, which is currently the

strongest one in the industry. Both companies take the stance that their policies apply to all account advertising, and not just advertising that their labels



Executives at music specialty chains say that PolyGram Group Dis-tribution and EMI Music Distribution have the weakest MAP policies. Their policies only apply to instances in which an account asks for coop funds for a title and then advertises that title below MAP. Such a violation only forfeits the co-op funds for that particular ad and allows discounters to underwrite loss-leader pricing strategies by drawing down millions of dollars in advertising funds from those two majors

While PGD may have a weak MAP policy, it is unique in being the only major to state that it will stop selling for 90 days to any retail account caught selling its front-line CDs below cost. That policy has been widely applauded by the account base, although some competitors question if PGD vigorously enforces it. For their part, PGD executives insist they police the policy.

Executives at EMD, meanwhile, are said to be contemplating a revision to the company's MAP policy, although they remain mum on when and what changes they will make.

IRGIN RETAIL'S NEWLY launched Megastore in Times Square did killer business in its first five days of operation, bringing in \$1 million, according to Ian Duffell, who heads the company's U.S. effort. And the store continues to hum in its second week of operation, if the crowds inside the store are any indication. (Billboard's offices are across the street from the store, making it easy for Retail Track to monitor the outlet's progress.)

While U.S. music retailers have shunned the Times Square area (Retail Track, Billboard, May 4), U.K.-based merchants appear to be bullish on it. HMV is putting together a deal to put in a 20,000- to 35,000square-foot store on 42nd Street between Seventh and Eighth avenues. The whole 42nd Street area is undergoing redevelopment, and Walt Disney Co. has agreed to be an anchor tenant and will build a complex on the same block where HMV is planning

to build its store.

Rob liams, VP of business development at HMV Retail USA, says, "There is 2 million square feet of develop-

ment scheduled to get under way between Seventh and Eighth avenues, and our store will be in the heart of it. The only issue is, Will all the elements come together? If 42nd Street happens, we will be there."

REORGANIZED: As expected, Wherehouse Entertainment filed a stand-alone reorganization plan. According to that plan, the chain is valued at \$87.8 million, with plans to distribute \$63 million in equity and \$20 million in new debentures to creditors. There is also \$4.8 million in unimpaired prepetition secured debt, whatever that means.

Retail Track didn't deeply analyze the plan because sources in the trade and among bondholders say they expect the plan to undergo several revisions before it is workable. But some rough calculations suggest that the bank will get 70 cents on the dollar, the trade about 20 cents, and bondholders about 10 cents.

In the meantime, the creditors continue to hold out hope that Blockbuster Entertainment or some other white knight will drop from the sky and buy the chain. But, whatever happens, the filing of the plan by Wherehouse finally gets the clock ticking, which means that the company's fate will soon be determined.

HE PLANNED merger between Metromedia International Group and Alliance Entertainment Corp. has been called off, due to changing market conditions, according to a press statement. Sources familiar with the deal say Metromedia was mainly interested in accessing AEC's cash flow. But a downturn in the music business this year weakened that cash flow, which probably wouldn't have been strong enough to sustain the expansion plans of both Metromedia and AEC. Alliance executives say the company will resume its long-term growth plans.



The Audio Festival of 1996 Is Here!

COMING JUNE 21, WALT Disney Pictures will release its 34th animated feature film, The Hunchback of Notre Dame, with over \$150 million in Disney marketing support!

Walt Disney Records will join in this marketing blitz with unprecedented consumer promotions and national tie-in partners:

Major Promotional Tie-ins with Burger King ®, Mattel ® Nestea®, and Nestlé®

> Massive National TV and Print Advertising

Hit Radio Single Airplay and Music Video

Soundtrack Airplay in Burger King ® Restaurants Nationwide and on American Airlines ® In-flight Audio Channels

Comprehensive PR Campaign

Dramatic In-store Merchandising **Materials**

...And Much More

So talk to your Sales Managers now – the audio festival of 1996 begins shipping May 7!

Share the music of Disney at our website:

http://www.disney.com/DisneyRecords





Merchants & Marketing

T&G Aims To Spare Club The Ax

DON'T AX THE AX: Chicago indie label Touch & Go Records has reached into its own pocket to help out a wellknown Windy City venue currently caught in a barrage of legal hassles.

On April 30, Touch & Go released "The Lounge Ax Defense & Relocation Compact Disc." The all-indie-star album features a number of the label's own acts-Rachel's (Billboard, Jan. 13), June Of '44, Shellac (helmed by Steve Albini), and former Flag Waving subjects Seam, the Mekons, and the Bad Livers.

Also included are a couple of other Flag Waving faves, Tortoise and Superchunk, which record for the Touch & Godistributed labels Thrill Jockey and Merge, respectively. Sebadoh, the Coctails, Archers Of Loaf, Yo La Tengo, and former T&G act the Jesus Lizard round out the lineup. All of the tracks on the set are previously unreleased.

Most of these outstanding bands have performed live at Lounge Ax, a homey club on North Lincoln Avenue in Chicago. right up the street from Declarations of Independents' old stomping grounds.

The club-formerly a working-class shot-and-beer emporium known as the Consumers Tap Room-has been operated for the past several years by Julia Adams and Sue Miller, whose astute booking policies have made Lounge Ax one of the diadems of the Near North Side nightlife scene.

The woeful facts of Lounge Ax's case are recounted in the Touch & Go CD booklet. In January of last year, a neighbor of the club complained to the police about persistent late-night noise problems. The venue added further soundproofing and assumed that its troubles were over.

However, the owners were subsequently called to a meeting by the Chicago liquor commissioner, who informed them that they were improperly licensed (in direct contradiction of earlier statements from the city) and that according to the city zoning department, they weren't even eligible for the permit they needed to remain open. Case closed; doors closed.

Lounge Ax hired an attorney and remained open, though the club found itself getting ticketed and fined by the police with regularity. Ultimately, the city told the cops to back off, since the municipal license ordinance was in committee. "Nobody knows how the new ordinance will read," Patrick Monaghan's liner notes point out. "It is impossible to comply with an ordinance that does not exist."

With Lounge Ax's legal fees and fines now constituting a nifty pile, Touch & Go president Corey Rusk decided to help the club out.

Speaking for the label in Rusk's absence, publicity director Scott Giampino says, "We've dealt with [Lounge Ax] for years. They've always been super-cool. Corey wanted to return the favor and put out a totally beneficial disc for them.

Touch & Go donated all manufacturing and production costs. All of the participating groups kicked in their services for free, and 100% of the profits go to Lounge Ax.

"The bonus thing is, it's a great compilation," Giampino says. "None of it's live. These are great songs that would fit on any of those bands' albums.'

Additional bonuses on the set include a portrait of owners Adams and Miller



by Chris Morris

painted by Jon Langford of the Mekons and some wonderfully atmospheric old photos taken in the club during its saloon

We had the opportunity to hit Lounge Ax a couple of times when we were back in the Old Country in recent years. It's a great joint, and we hope "The Lounge Ax Defense & Relocation Compact Disc" will help the club keep its doors open or, in a worst-case scenario, move to a comfortable new space. Cheers to Touch & Go and the contributing bands for a job well done, and done from the heart.

LAG WAVING: This weekend, Declarations of Independents will be making the annual pilgrimage to Memphis for the W.C. Handy Awards, the blues business' yearly equivalent to the Grammys, and the Memphis in May Beale Street Music Festival. While we're in town, we plan to catch bluesman Preston Shannon at his May 4-5 gigs at Willie Mitchell's Beale Street club.

Shannon is no stranger to Mitchell: The veteran producer has collaborated with recent Flag Waver Ron Levy on Shannon's new Bullseye Blues album, 'Midnight In Memphis.'

"This is the first record he's made for a while," Shannon says of Mitchell, famed for his work with Al Green and other Bluff City stars. "I learned a whole lot. It was a pleasure to work with a guy with his reputation."

Guitarist/vocalist Shannon has developed his own rep as a regular in Memphis' clubs since 1988. He honed his funky, R&B-inflected style as a member of soul singer Shirley Brown's group for three

But Shannon is not really a product of the blues scene; the Branch, Miss., native's father and mother were members of the Pentecostal ministry who frowned on "the devil's music."

"I was basically inspired by church musicians," Shannon says. "The pastor played guitar, and he had sons that played

But Shannon learned all about secular music by tuning in to powerful WLAC Nashville. ("My parents didn't allow us to listen to blues, so we had to listen to it undercover," he recalls.)

After finishing high school, he turned to playing secular music—and not with his parents' approval. "I'd walk a block from my house and let a guy pick me up [for the gig]," he remembers.

After working in a Memphis warehouse for 20 years and working club dates on weekends. Shannon finally turned to music ("110%," in his words) in the late

"Midnight In Memphis," Shannon's second Bullseye album, displays all the assets of his funky style and features both soulful originals and tastefully selected covers of material popularized by Bobby Bland and others. Mitchell and Levy have flavored the stew with some tight horn and keyboard work that's 100% Memphis grit.

While Shannon played European dates in 1995 and 1996, he has no U.S. tour set at present. So you'll have to stop by such Beale Street haunts as B.B. King's or the Rum Boogie to catch this fine home-grown talent in action. Maybe we'll catch you there on Handy Weekend.

NAIRD'S '95 INDIE AWARD NOMINEES

(Continued from page 50)

Historical: "Complete Prestige Recordings." Eric Dolphy (Prestige): "The Vanguard Years," Doc Watson (Vanguard); "The Victory Collection: The Smithsonian Remembers When America Went To War," various artists (Smithsonian Collection of Recordings); "Big Band Renaissance: The Evolution Of The Jazz Orchestra," various artists (Smithsonian Collection of Recordings); "I Got Rhythm: The Music Of George Gershwin," various artists (Smithsonian Collection of Recordings).

Seasonal music: "Blame It On Christmas," various artists (Schoolkids Records); "Blues, Mistletoe + Santa's Little Helper," various artists (Black Top); "I Want A Smile For Christmas," Freddy Cole (Fantasy): "Welcome All Wonders." Htab Chamber Artists (Bonneville Classics); "Glory Shone Around," Tony Trischka (Rounder).

Shortform video: "African Woman." Baaba Maal (Mango); "Too Hot," Coolio (Tommy Boy); "Ain't Hurtin' Nobody," John Prine (Oh Boy); "Shy," Ani DiFranco (Righteous Babe); "Maray Wollelaye," Ashkaru (Triloka).

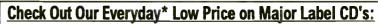
Longform video: "Djabote," Doudou N'Daye Rose Senegal Drumming Group (Multicultural Media); "Legends Of Old Time Music," various artists (Vestapol); "Lewis/Hooker: Country Blues," Lewis/Hooker (Shanachie); "Broonzy/Sykes: Country Blues," Broonzy/Sykes (Shanachie); "Third World Chaos," Sepultura (Roadrunner).

Documentary video: "Bossa Nova," Antonio Carlos Johim, et al. (Multicultural Media): "The Way West," soundtrack (Shanachie): "Out Of Ireland," various artists (Shanachie): "Legends Of Delta Blues." various artists (Vestapol); "25 Years & Running: Live At Sweetwater," Hot Tuna (Vestapol).

Liner notes: "It's Hard To Believe It: The Amazing World Of Joe Meek," Joe Meek, liner notes by Dennis Diken (Razor & Tie); "It Came From Memphis," various artists, liner notes by Robert Gordon (Upstart); "Big Band Renaissance: The Evolution Of The Jazz Orchestra," various artists, liner notes by Bill Kirchner (Smithsonian Collection of Recordings); "Trance Volume One," various artists, liner notes by David Lewiston (Ellipsis Arts); "Beau Hunks: On To The Show," Beau Hunks, liner notes by Piet Schrueders (Koch International); "Tone Poems 2," David Grisman & Martin Taylor, liner notes by David Grisman and Dexter Johnson (Acoustic Disc): "I'm Never Comin' Back," Amede Ardoin, liner notes by Michael Doucet, Michael Tisserand, and Jared Snyder (Arhoolie).

Cover design: "Trust." Patrick O'Hearn, design by Carl Olson (Deep Cave); "Crumb: Original Soundtrack," various artists, cover design by R. Crumb (Rykodisc); "Feelin' Good," Jimmy Rogers, cover design by Al Brandtner (Blind Pig); "House On Fire," various artists, cover design by Doug Powell and Andrew Powell (Red House); "A Tribute To Gershwin & Friends," Michael Allen Harrison, design and layout by Bob Smith, creative direction by Tracie Davis

Packaging: "Brasil: A Century Of Song," various artists, design by Janet Boye of Red Herring Design (Blue Jackel): "Sound + Vision," David Bowie, design by Roger Gorman (Rykodisc); "Songs Of Our Fathers," David Grisman & Andy Statman, design by D. Brent Hauseman (Acoustic Disc): "Bayaka," BaBenzelle Pvgmies, design by Darren Crawforth Stain Ltd. (Ellipsis Arts); "Little Rascals," Beau Hunks, design by Piet Schrueders (Koch International).



CD List Our Price \$11.80 \$16.97 \$10.87

- * Weekly Mailer
- * Same Day Shipping
- * Serving The Entire U.S.
- * New Release Discounts tel (714) 724-5163 fax (714) 724-5162



ASK YOUR CURRENT ONE-STOP TO MATCH **OUR PRICES. WHEN THEY WON'T, CALL US!**

AMERICA'S LOW PRICE LEADER!

Still Independently Owned And Operated Serving The Retail Community For Over 13 Years

- □ CD's □ LP's □ Cassette Singles □ Music Video □ Cassettes □ CD5's □ Laserdiscs □ Accessories
 - Over 100,000 Audio Titles In-Stock
 - Over 6,000 Laser Disc Titles In-Stock
 - Instant Stock Verification
 - Next Day Delivery Knowledgable / Courteous Staff



Great Service. Great Fill. Great Price. **Call For Our Free 600 Page Catalog**

WEST

Toll Free: 800 • 736 • 3640 Ext. 1224 Fax: 805 • 583 • 3005 / 805 • 583 • 1414 **EAST**

Toll Free: 800 • 514 • 1071 Fax: 609 • 662 • 1235





SERVICE IS OUR MAIN PRIORITY

- Compact Discs
- Cassettes
- Videos
- Laserdiscs
- Accessories
- **Excellent Service**
- Super Prices
- **Best Fills**
- Knowledgeable Sales Reps.
- Same Day Shipping
- Deep Catalog
- **Customer Satisfaction**

Guaranteed!

BILLBOARD MAY 11, 1996

The Enter*Active File

MERCHANIS & MARKETING

A Retail Tug Of War For Game Formats

■ BY DOUGLAS REECE

LOS ANGELES—As 32-bit CD-based game platforms, such as the Sony PlayStation and Sega Saturn, continue to grab a bigger piece of the video game-platform market, some video game cartridges may be getting shoved out of retail distribution—even while there is still consumer demand.

Many software manufacturers are anxious to quickly propel the shift from cartridge- to CD-based gaming.

For example, Acclaim Entertainment Inc., one of the nation's largest third-party gaming software developers, announced in mid-April that it would divest itself from the production of 16-bit and portable-cartridge games.

Acclaim took a \$51.2 million loss in

Acclaim took a \$51.2 million loss in costs associated with the decision, but an increase in its stock price from \$8.50 a share to \$9.40 a share the day following the announcement represents what could be perceived as a vote of faith for CD-ROM-based gaming.

There are several factors that have

There are several factors that have contributed to CD-ROM games' popularity with consumers, manufacturers, and retailers.

A part of Acclaim's decision, and a significant matter throughout the industry, is the cost of producing cartridge games. Whereas CD-ROMs can be pressed for less than \$5, cartridges, depending on the amount of ROM on the game, can cost as much as \$20, and games being developed for higher-end cartridge systems can run \$30-\$40.

Sam Goldberg, VP of marketing at Acclaim, says the gaming company is simply responding to its market. "You either have front-line product that is selling at full price or you have cut-out. There's really nothing in the middle," says Goldberg.

"The hard cost of cartridges is expensive, and it makes it difficult to develop product for a lower price point, which has been created by market demand," he adds. "With the cost of manufacturing and the entire structure of the cost of goods, you just cannot create the \$15

piece of cartridge software."

Besides the obvious difference in profit margins, CD-ROM games offer a benefit to retailers in terms of inventory, says Neal Cohen, VP of marketing and



GOLDBERG

"You can [make] 10,000 CD-ROMs, and when you run out, you can turn out more in a week and a half to two weeks," he says. "With cartridges, we have to make orders guessing how well we're going to do, which creates inventory problems for retailers."

John Han, manager of Los Angelesbased video game retailer Game Mania, says that he has had trouble stocking cartridge games, such as "Megaman X III" and "Breath Of Fire II," even though there is still a high demand for the titles.

"These are games that just came out at the beginning of the year and were extremely popular," he says. "If I had them, I could definitely sell them."

Han says that the introduction of Sony's CD-based game console, PlayStation, last year had a swift and dramatic effect on game sales. Before PlayStation entered the market, cartridge games for Super Nintendo and Sega Genesis were the majority of product sold at the store. Now, says Han, 80% of game sales at Game Mania are for CD-based game systems, such as the PlayStation, Sega Saturn, and 3DO MultiPlayer.

AGAINST THE GRAIN

In spite of this large movement toward CD-based gaming, one of the most anticipated new game consoles in 1996 is, ironically, cartridge-based.

Nintendo N64, after experiencing several release delays, is one of the most anticipated products to be debuted this month at the E3 convention in Los Angeles. The system will be available in the U.S. Sept. 30 and is expected to retail for less than \$250.

Perrin Kaplan, American corporate communications manager for Nintendo, defends the company's decision, saying that the quality of game play offered in the new 64-bit games will be superior to that offered in CD-based game systems.

Citing the Achilles' heel of CD-ROM gaming, Kaplan points out the format's slow downloading time.
"The CD-ROM is just a storage device,

"The CD-ROM is just a storage device, but people think of it as something other than what it is," she says. "It's not a speed device, and it's not an enhancement device."

"Granted, [cartridges] are more expensive to produce," she adds, "but I think the game-play experience we're going to offer will be infinitely better [than CD-ROMs]."

Still, Acclaim's Goldberg believes that CD-ROM technology will only improve as programmers follow the learning curve for game development in the rela-



NINTENDO N64

tively new game format.

Nintendo is also planning on enhancing game play on its system with a readable and writable optical disc player addon that will be launched at the end of 1996 or early '97.

Kaplan says the silicon-based cartridges for N64 will offer the fastest game play available and retail for prices comparable to 16-bit cartridge games in the \$50-\$75 range.

However, third-party software developers trying to make a profit on top of royalty payments and increased manufacturing costs may have to increase their prices.

Goldberg says Acclaim will continue to make cartridges for Nintendo as one of the companies developing titles exclusively for the N64 format.

"We're in favor of every system being popular," he says. "The more systems that do well, the larger a collective audience we have to sell to and the larger the install base for each of those platforms. We're aggressively developing software tools that will allow us to create product for multiple systems."

Although Sega is selling more of its cartridge-based Genesis system than its Saturn CD-ROM player, Cohen says, Sega is slowly phasing out the Genesis console as Saturn gains market share. He believes Nintendo may have misstepped in its strategy.

"In Japan, the [N64's] first cartridge is \$98," Cohen says. "Here, they will cost less, but they are going to be subsidizing them in a way similar to the way we are subsidizing the cost of the Saturn, but it's a little different to subsidize the razor as opposed to the blade. You can always make your money back on the blades."

Though Cohen acknowledges that Nintendo may have strong sales of its new console, he says software developers are not as enthusiastic about the product.

"Nintendo N64 for third-party developers is that double-edged sword. [They say], 'Yeah, I want to be on board because it is going to be successful and do well, but man, do I hate this business model. I thought we were going to leave all of this in the past and work with something that is a lot easier for us to make a margin on."

· Kaplan, however, is confident that Nintendo's reputation and the quality of its new games will impress consumers and developers.

"Developers are always looking to make money, but I also think with Nintendo's market penetration with Super Nintendo and Gameboy, they look at us as a leader. We hope we can get into all those households. When you get that kind of penetration, that many more people are going to buy games [for our system]."

Games Galore At E3; Discovery On The Net

E3 UPOATE: More than 1,700 titles are expected to be introduced at the Electronic Entertainment Expo, which will be held May 16-18 at the Los Angeles Convention Center. About 35% more titles will be shown at this year's event than were shown last year, says Doug Lowenstein, president of the Interactive Digital Software Assn. An IDSA poll of exhibitors shows that more than 78% of E3 exhibitors have their own Web site, of which 65% offer downloadable demos and 54% feature direct sales.

"These numbers show that the market is now broad enough to support different types of entertainment," says Lowenstein. "With the debut of the Nintendo N64 and the Bandai Pippin, the show will be the first time that we will see all the next-generation game-console platforms in the same place at the same time."

About 61% of all new titles will be available for the multimedia PC, while 24% will be available for CD-based video game consoles, according to the IDSA survey.

WEB DISCOVERY: Discovery Records has opened a site on the Internet's World Wide Web at http://www.discovery-rec.com. The site contains interviews with many Discovery artists, including Voice Of The Beehive, Too Much Joy, and Sara Hickman. Discovery is also giving away 5,000 CD samplers to surfers who successfully complete an online hide-and-seek contest.

SOUND BYTES: Lollapalooza's Web site (http://www.lollapalooza.com) is expected to soon begin selling tickets to the 25-city, multi-act concert festival on the Internet . . . American Recordings is now using RealAudio on its Web page (http://www.american.recordings.com/real_audio). The site "Hear It Now!" features unreleased tracks from Johnny Cash and Slayer . . . Los Lobos will be the guest on Warner Bros.' "CyberTalk" May 16 at 6 p.m. at http://www.wbr.com/loslobos and on AOL at keyword "Warner."

NINE NEWS: Aerosmith's Steven Tyler and Joe Perry are among the artists contributing their voices to a new CD-ROM adventure game, "9," due from Tribeca Interactive this summer. The title will be published by GT Interactive, which has created a publishing alliance with Tribeca, the media production company formed by actor Robert De Niro and partner Jane Rosenthal, James Belushi, Cher. and Christopher Reeve will also lend their vocal talents to the game, which takes place in a fantasy world that was designed by artist Mark Ryden, who has painted album covers for such acts as Red Hot Chili Peppers

VIRTUAL GIGS: The Macintosh New York Music Festival, which will be held July 14-20, is booking bands for the 17 clubs that will participate in this year's gathering. As part of the event, many acts will be netcast at http://www.thegig.com. Interested acts need to submit their tapes, photos, and biographies by June 1 to Band Submissions, Macintosh New York Music Festival, 361 Broadway, Suite 310, New York, N.Y. 10013.

Timecast Offers Custom-Designed Radio RealAudio Web Site Caters To Users' Specific Tastes

BY BRETT ATWOOD

LOS ANGELES—Personalized radio programming has become a reality on the Internet. Progressive Networks, the company that first brought real-time audio streaming to the Internet with RealAudio, is using that technology in a new World Wide Web site that enables users to customize their own longform Internet radio programming.

RealAudio's Timecast allows Internet listeners to string together multiple net-casts and create one lengthy radio program that is customized to their whims.

To use Timecast listeners choose

To use Timecast, listeners choose audio programming from a master list of live and on-demand Real Audio offerings. The preferences are then stored under the user's screen name and are accessible at the click of a mouse button. The chosen audio programs will automatically play, one after the other, upon request.

"It's a new form of radio station," says Rob Glaser, founder of Progressive Networks. "It's all automated once the user decides what they want to hear. Someone who wants to create their own personal news report can do that by picking only the news feeds that interest them."

Although development work is still being done on the site, it is already functional and can be accessed at http://www.timecast.com.



A screen from RealAudio's Timecast.

Among the audio programs that the user can choose from are computer news reports from C|NET Radio, Web Review, Industry.net, and Computerworld; world news netcasts from ABC and CBC; sports news and information from TST Radio and ABC's Johnny Holliday; business news reports from Fortune; entertainment-industry updates from "Entertainment Tonight" host Leeza Gibbons; science and nature program "Earth And Sky"; and cyber-themed commentary from WebActive's Jim Hightower.

The Timecast guide also contains a master directory of all live RealAudio

programming on the Web. Users click on a daily grid to tune in to a genre of programming at any given moment. Hundreds of live programs are listed, including interviews, music, news, sports, talk shows, and travel programs, as well as about 50 live radio station simulcasts.

Timecast users must first download RealAudio 2.0 software, which is available for free at http://www.realaudio.com.

Progressive Networks is likely using Timecast to protect its stake in the Internet audio-streaming market. Although its RealAudio is the most widely used real-time audio software on the Net, several competitors have emerged, including VocalTec's Internet Wave, Voxware's ToolVox, and Xing's StreamWorks.

By creating unique applications for its software, Progressive Networks is aiming to protect its large market share.

"We hope that this will drive usage of RealAudio," says Glaser. "Timecast makes it easier for users to hear [what interests] them on the Internet. We plan to continue to develop other convenience applications so that the Internet can become more of a mainstream medium."

No announcements have been made, but there is speculation that RealAudio is developing its own video-streaming technology, which will go head-to-head with software from VDOnet, Xing, and others. Glaser had no comment on such rumors.

51



Chop-Socky Socko. Karate action hero Sonny Chiba made an explosive appearance at the Virgin Megastore in Los Angeles to promote New Line Home Video's first "Street Fighter" release. Standing tall, from left, are Sue Cunningham, New Line Western distribution director; Kevin Kasha, New Line sales and distribution senior VP; Chiba; Marty Sikich, Virgin Retail Group video and laserdisc product manager; and Dan Thomas, Baker & Taylor Video sales rep

Vid Catalogs Specialize In Uniqueness Niche Marketing Powerful Mail-Order Tool

■ BY TRUDI MILLER ROSENBLUM

NEW YORK-For video catalog companies, the growth of sell-through has been a blessing and a curse.

On the one hand, consumers have come to think of prerecorded cassettes as something to buy and collect, rather than something to rent. On the other hand, when every video store, supermarket, and drugstore has affordable titles-both hits and catalog-at the counter, why bother with direct mail?

So it's no surprise that numerous catalogs that sprang up to take advantage of the sell-through boom have folded. The ones that have survived and prospered are those that posi-

tion themselves as unique, offering customers something they can't get at any retail outlet.

For example, Fusion Video, which started in 1985 with a general catalog, has begun to target customers with

specialty books devoted to videos of military themes, British programs, and science fiction. Its latest venture

is the BET Collection, a catalog of videos with African-American themes, launched and co-promoted by the cable channel. Arriving soon is "Journeys," a catalog of travel, history, and cultural tapes.

There's more competition for consumer dollars and more mail-order companies in general. So we've had to make our own market with niche marketing," says Anisa Ali, Fusion VP of marketing. "We develop separate marketing plans for each catalog and try to target the audience that fits it, advertising in specialized magazines." Fusion mails out 10 million-12 million catalogs each year.

Meanwhile, Colonia, N.J.-based Science Fiction Continuum targets sci-fi and horror fans with an eclectic mix of titles. Along with such sci-

(Continued on page 57)

VSDA Is Courting Wall Street With Upgraded Sell-Through Stats

BACKWARD REELS THE MIND: Not content with the care and feeding of 3.000 member companies that represent 20,000 retail locations, the Video Software Dealers Assn. is taking on the role of revisionist statistician.

VSDA is departing from the path trod by veteran analysts by marking down the size of the 1995 rental market to \$7.8 billion and rental volume for every year back to 1986. At the same time, it has retroactively raised sell-through totals; its 1995 figure, \$7.3 billion, renders the two sectors very nearly equal.

The changes could be a tonic for an industry that has always suffered from a surfeit of braggadocio about the number of units shipped. Certainly, any trade association worthy of the name ought to be the voice of authority, even if it upsets some apple carts along the way.

Indeed, VSDA expects to have one true rental data-

base by year's end. But right now, there are those who doubt its figures. "They're too low by \$2 billion," says one source. "It's just nuts." (Like others we contacted, this analyst doesn't want to be identified for fear of biting a hand that might feed him on occasion.) Others are equally perplexed, and even the VSDA press office has had to scramble to stay current. An April 8 news release touting the July convention in Los Angeles trumpeted a "\$20 billion home video entertainment industry." A week later, in another announcement, the figure had dropped to \$16 billion.

VSDA spokesman Robert Finlayson says that he has been issuing stats at each convention for the past three years and that the new data on rental and sell-through are just the latest points on the curve. If so, the numbers haven't registered. One studio executive, as unfamiliar with the latest data as everyone else we contacted, said VSDA hadn't formally released the annual statistics. "Shame on them," says a home video division head when he learned of the change.

The big winner in VSDA's analysis is sell-through, which has advanced nearly ten-fold from \$800 million in '86. Note the \$500 million spread between sell-through and rental: Until a few weeks ago, the consensus among analysts was that rapidly growing cassette purchases still lagged behind rental revenues by \$1.5 billion-\$2 billion.

That agreement was breached last month when Paul Kagan Associates in Carmel, Calif., abruptly revised its home video data backward from 1995 and, for consistency's sake, applied the new thinking to its forecasts into the next millennium. Rental revenues in 1995 were sliced a whopping \$2.4 billion to \$7.5 billion, but the reductions "most years are within 5%," says analyst Derek Baine, who acknowledges that the shift has been "a surprise to some."

Next year, Kagan predicts sell-through will top rental for the first time, \$8 billion vs. \$7.8 billion.

Coincidentally—we're trying to be fair-minded—Kagan's recalculations are nearly identical to those of VSDA. For instance, Kagan has plugged in \$7.2 billion for rental and \$4.5 billion for sell-through in 1992; VSDA's numbers for that year are \$7.3 billion and \$4.5 billion, respectively.

What's striking is that Kagan, a research bulwark that has been issuing statistics for more than a decade, credited VSDA for the downsized tables in the April 16 issue of its

Video Investor newsletter. Yet VSDA throughout its 15-year history had shied from data collection and dissemination until it hired Bart Story, formerly of Video Store magazine, as research manager and established in January a point-of-sale monitor of



rental transactions called VidTrac at 4,000 locations. "Based on data collected from the now-larger band of publicly traded video retailers and from improved measures of rental activity, such as the VSDA's new VidTrac system, we have revised our historical estimates to show a rental business somewhat smallerand a sell-through sector somewhat larger—than previously calculated," Video Investor said. Kagan now projects a \$20 billion business, including DVD, in 2005. Rental gets an \$8.5

VSDA and Kagan say the Securities and Exchange Commission filing of publicly held chains that gobble up smaller fry opened their eyes. "There's been a tremendous boom in the amount of information," notes Baine. "Movie Gallery is buying mom-and-pop stores that we've never really had data on." Although grocers are a factor, neither analysis deals directly with those retailers, which suddenly are swinging a lot more rental weight. Supermarket News says its readership had video rental revenues of \$1.5 billion last year—a 15% share according to Kagan's old numbers, 20% according to the new. Sell-through has correspondingly diminished.

billion share; sell-through gets \$12 billion.

Reshaping the past has a purpose beyond a better set of statistics. Wall Street doesn't mind slumps on the growth curve, but not the 5%-8% decline in rental volume reported by Alexander & Associates and Adams Media Research. Volatility scares off investors, one reason publicly held stocks were pummeled last year.

Kagan and VSDA, which is seeking more favorable coverage from financial institutions, say their new data cite only a 3%-4% drop. Since the public chains are stronger in rental than they are in sell-through, Wall Street may be assuaged while retailers continue to learn how to take advantage of collectibility

Sensibility Backing A&E's Jane Austen Video Push

■ BY EILEEN FITZPATRICK

LOS ANGELES-If novelist Jane Austen were alive today, she would probably have a three-picture studio deal, and Barbara Walters would be clamoring for an interview.

The home video market supports such attention. Already, one vendor has changed its marketing strategy to satisfy consumers and retailers who can't get enough of Jane.

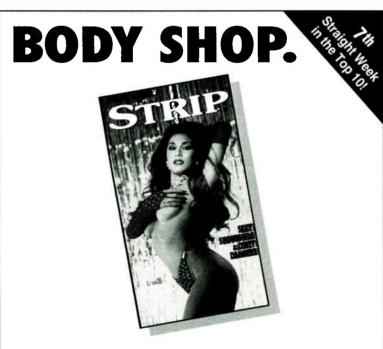
Originally released as a collectible

six-tape boxed set, "Pride And Prejudice" from A&E Home Video will be repositioned as a rental title June 25. The program will be condensed into a two-tape set priced at \$99.95, identical to the boxed edition.

New media VP Tom Heymann says A&E was "taken by surprise" when the series earned a record 5.9 rating on its cable channel in February. The surprise continued unabated when "Pride And Prejudice"

(Continued on next page)

55



Rev up your sales with this sizzling exposé into the real world of exotic entertainers. Playboy's Strip: Sexy Showgirls & Dirty Dancers, featuring the hottest bodies across the nation in high-voltage performances built for speed.

> **PLAYBOY HOME VIDEO** © 1996 Playboy. All Rights Reserved.

BILLBOARD MAY 11, 1996

SENSIBILITY BACKING A&E'S JANE AUSTEN

(Continued from preceding page)

arrived at retail Feb. 27 and A&E discovered that video dealers were breaking open the boxed set to rent the tapes

Although it is common for suppliers to release both a boxed set and individual cassettes of a series, A&E did not ship singles. "Reconfiguring the series as a two-tape set was the rental community's idea, not ours," says Heymann. "The six tapes were just too difficult for them to deal with as a rental."

Heymann would not disclose how

many "Pride And Prejudice" sets have been sold, but he does say that the program is the company's biggest seller to date. It is also A&E's first multitape effort; other releases have been single-tape documentaries from the channel's "Biography" series, which is on permanent display at Barnes & Noble superstores.

New Video Group, which distributes A&E videos, expects to sell an additional 10,000-15,000 units of the two-tape "Pride And Prejudice" configuration, according to CEO

Susan Margolin. "If we had thought it through, we probably would have done both configurations at the beginning," says Margolin. "But its success as a rental came after its success as a sell-through property."

Margolin considers the unusual sell-through-to-rental strategy more of a "customer service" function. "Retailers who rent and sell video were the ones who requested the two-pack," Margolin adds, "because they had originally brought it in only as a sell-through item."

One problem, however, is that the box covers in the series look too similar to succeed separately as rental items. To alleviate the confusion, the cassettes are labeled as "part one" and "part two," each running 150 minutes.

In addition to Austen's new-found popularity, "Pride And Prejudice" benefited from timing. When the series aired on cable, the theatrical adaptation of "Sense And Sensibility" was in the heat of the Academy



"Pride And Prejudice" goes rental.

Award race. Emma Thompson, who co-starred in the movie, went on to win an Oscar for best adapted screenplay.

"Sense And Sensibility," coincidentally, also arrives in stores June 25, as a Columbia TriStar rental release.

"We didn't plan to air the program to coincide with 'Sense,' but it certainly helped the ratings and the video release." Heymann says. "The success of 'Sense And Sensibility' took 'Pride And Prejudice' to a different level." Meanwhile, the "Jane train" keeps gathering momentum, with the August arrival of Austen's "Emma" (the basis of Paramount's "Clueless") from Miramax Films.

Despite the bandwagon, some dealers aren't enthusiastic about A&E's plans. "I would have liked this three months ago," says TLA Video rental buyer Bill Holt. "We brought it in strictly as a rental title, and it's not likely that we'll order any additional copies just because there's a two-pack configuration available." Holt says the five-store, Philadelphia-based retailer will purchase one boxed set for each location.

But Heymann is confident that other dealers who passed on the title will now consider the two-pack. "With the two-tape configuration, we'll be able to get into certain stores that we've never been in," he says. "It's a great way to enter the rental market, and it gives retailers a great opportunity."

Discovery To Expand With Purchase Of Nature Co.

■ BY CATHERINE APPLEFELD OLSON

LOS ANGELES—A marketing nirvana with access to almost every major U.S. market is in store for Discovery Communications' home video, CD-ROM, and other ancillary media products following the company's purchase of a like-minded retail chain, the Nature Company.

Discovery chairman/CEO John Hendricks announced the \$40 million acquisition of the Berkeley, Califbased Nature—which includes 110 locations in the U.S., two in Canada, and two in Great Britain—at the National Cable Television Assn. convention here last week. He also outlined his plans to build a brand-name empire that will extend well beyond current inventory.

"Ever since I first visited the Nature Company seven or eight years ago, I thought, 'This makes sense,' " Hendricks said.

For the past year, the two companies have partnered a variety of promotions to sell Discovery product. Currently every Nature outlet, which will retain its name under the new ownership, contains a branded Discovery Channel Media Center featuring Discovery merchandise.

Hendricks said the acquisition will not affect the distribution of Discovery product to other retailers or its beefed-up product catalog. However,

Nature will be the exclusive home to select items and promotions, he noted.

"Our mission is to get our products out to as wide an audience as possible," Hendricks said. "But there will be special product merchandising with the Nature Company."

Hendricks said Discovery will look to "A-level" mall outlets as it expands Nature, whose typical store is about 3,000 square feet. "It would have taken us years to get the opportunity to get into these malls ourselves," he added.

But traditional stores are just the initial vision for Discovery, which continues to aggressively bolster its video and multimedia programming. Hendricks said he plans to develop 25,000-square-foot "exploratoriums" that will encompass retail elements as well as interactive games, activities, and special events.

"The typical mall store costs about \$1 million. The expanded version of the store will cost about \$10 million," Hendricks said. "We want to get it right the first time. We're not acquiring the Nature Company to change it at all. What we will do is add to it the media elements that will enhance it."

Nature is not Discovery's first foray into retail. Last year it bought the 15-store Discovery chain, relaunched as the Discovery Channel Stores

Billboard

FOR WEEK ENDING MAY 11, 1996

Top Special Interest Video Sales...

AGO

* * NO. 1 * *

RECREATIONAL SPORTS...

1	1	13	Buena Vista Home Video 5271	12.99
2	2	49	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98
3	4 9		DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
4	3	149	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
5	9	71 LESLIE NIELSEN'S BAD GOLF MY WAY◆ PolyGram Video 8006331153		19.95
6	7	141 MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189		19.98
7	5	318	MICHAEL JORDAN: COME FLY WITH ME◆ FoxVideo (CBS/Fox) 2173	19.98
8	8	55	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98
9	11	33	NFL'S GREATEST EVER: VOL. 1 PolyGram Video 8006353713	14.95
10	12	123	BAD GOLF MADE EASIER ABC Video 45003	19.98
11	13	225	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
12	16	39	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
13	6	96	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98
14	14	5	TORVILL & DEAN, FACE THE MUSIC PolyGram Video 8006366353	19.95
15	10	23	COLLEGE BASKETBALL'S GREATEST GAMES ESPN Home Video 44071	14.95
16	18	5	MLB UNBELIEVABLE! Orion Home Video 95009	14.98
17	17	3	WWF: RAW HITS WarnerVision Entertainment 52106-3	12.95
18	15	95	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
19	RE-E	NTRY	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL◆ PolyGram Video 8006319053	19.95
20	20	5	NICK FALDO'S TIPS & DRILLS PolyGram Video 8006342893	19.95

TITLE Program Supplier, Catalog Number

stores sales reports.

		H	EALIH AND FIINESS.	
1	1	17	★★ NO. 1★★ THE GRIND WORKOUT: FITNESS WITH FLAVA◆ Sony Music Video 49796	12.98
2	4	15	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240	14.98
3	3	13	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
4	2	29	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
5	8	33	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
6	6	45	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
7	7	19	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
8	9	75	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
9	NE	wÞ	THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122	14.98
10	11	71	JANE FONDA'S YOGA EXERCISE WORKOUT♦ WarnerVision Entertainment 55021-3	19.98
11	13	5	VERSA TRAINING: STRONG ARMS PolyGram Video 8006306253	9.95
12	15	203	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
13	10	107	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
14	16	31	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
15	14	15	CLAUDIA SCHIFFER: PERFECTLY FIT BUNS FoxVideo (CBS/Fox) 8242	14.98
16	NE	wÞ	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
17	5	27	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
18	17	67	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
19	12	5	VERSA TRAINING: STRETCH REEBOK PolyGram Video 8006306273	9.95
20	18	5	CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025	9.99

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1996, Billboard/BPI Communications.

GoodTimes Shifting From Special-Interest To Features

NEW YORK—GoodTimes Home Video is back to licensing studio movies, filling the void left by the decline in special-interest titles.

Jeff Baker—senior VP of the New York-based vendor, which had estimated sales of \$475 million last year—says he has struck a deal with MCA/Universal Home Video for 20 new catalog titles, in addition to the 27 titles Good-Times had been shipping. Most will be priced at less than \$10; all are to be shipped in August and September.

Baker expects big things from "Halloween 2" because of Blockbuster's "Halloween" exclusive, as well as "The Incredible Shrinking Woman," "Born In East L.A.," "Car Wash," and "Psycho 2." MCA went this route, he says, because it has "too many titles, and the

marketplace won't accept them. This is good cash flow for releases that otherwise aren't throwing off much money."

The acquisitions will help GoodTimes shift about 15% of its business to features from a stagnant fitness sector. "[Fitness is] a tough sell, and it's not for us," Baker says, noting the exception of the Richard Simmons exercise line. "Movies is the category where we are picking up the slack."

More of Hollywood's past is on the way. According to Baker, another studio agreement should be signed soon for several dozen titles, and a third is being discussed. But GoodTimes has its limits. "If four studios knocked on my door tomorrow, I couldn't accommodate them," he adds.

SETH GOLDSTEIN

VID CATALOGS

(Continued from page 55)

fi classics as "The Day The Earth Stood Still," the catalog offers obscure '50s movies, independent films, an impressive selection of Japanese animation, and lots of TV-show videos, including "Doctor Who," "Red Dwarf," "Dark Shadows," "Battlestar Galactica," "Buck Rogers," and "The X-Files."

Fans of these genres are devoted collectors but can't find the titles at video stores, says owner Su Braviak. "We have a lot of 'Dr. Who' fans, so a lot of independent British productions do well for us," Braviak points out. "For example, 'The Stranger' stars some of the 'Dr. Who' actors, and it sells very well to our narrow clientele. But video stores don't know what it is—they're looking for the next Arnold Schwarzenegger movie."

Sci-Fi Continuum's highly targeted audience is the key to its success, Braviak adds. "What may do very well for us could be a bomb industrywide." The company attracts new customers with ads in Starlog, Fangoria, and Sci-Fi Channel magazine; an Internet World Wide Web site (http://www.sfcontinuum.com/sjvideo); and dealer's tables at eight to 12 sci-fi/horror conventions per year. Sinister Cinema in Medford, Ore.,

Sinister Cinema in Medford, Ore., is equally specialized, with a 1,400-title catalog of obscure sci-fi, horror, Western, and teen exploitation "B" movies, plus some serials.

Other niches are occupied by Facets Video in Chicago, which boasts thousands of silent movies, foreign films, and independent productions, and Something Weird Video in Seattle, a collector's paradise of old-time peep-show reels and "sexploitation" flicks (campy, sex-oriented, drive-in movies from the '40s and '50s, most of which would get no more than a PG-13 rating today).

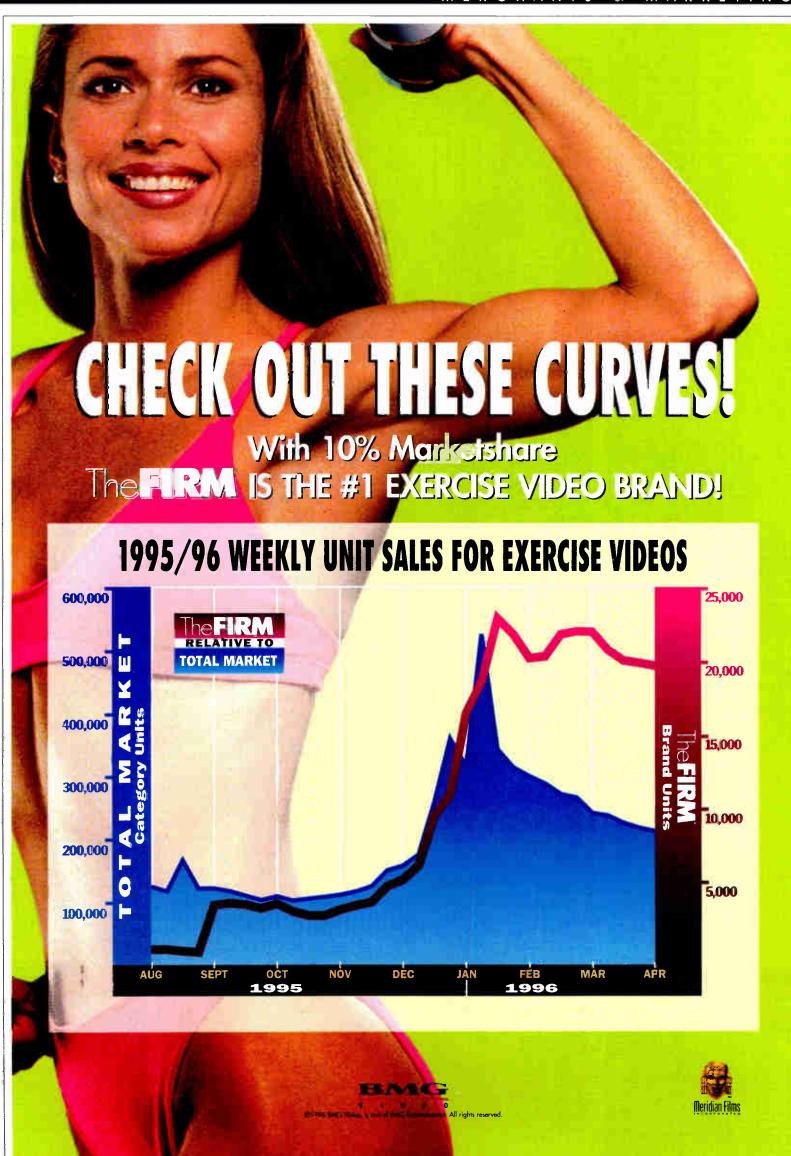
Despite the success of these niche catalogs, the most popular and successful direct mailers are aimed at mainstream audiences. However, they too have seen the need to position themselves with a particular angle to attract customers.

For Time Warner Viewer's Edge,

For Time Warner Viewer's Edge, that angle is affordable pricing, with numerous titles for \$9.95. "We buy a lot of closeouts and remainders, so we always have lots of \$9.95 titles in the catalog. We're very focused on keeping track of suppliers—when 'Big' is re-released at \$9.95, we know immediately," says GM Mitch Roth-child. "We also try to have an ever-changing mix. Every catalog has a theme spotlighting specific titles. For example, in March, we highlighted every single best picture and best director Oscar nominee since 1929.

"When 'Babe' was a hit, we did a special feature on talking-animal movies," he notes. "When 'The X-Files' got popular, we did a science-fiction spotlight. We do 13 or 14 catalogs a year, each with a different theme." Lately, the catalog has been featuring movie- and television-related merchandise, such as T-shirts, mugs, and caps.

Catalogs feature 600-1,000 titles, with only 20%-30% overlap in each issue. "Between the unusual stuff and the pricing, we try to keep peo(Continued on next page)



VID CATALOGS

(Continued from page 57)

ple coming back," says Rothchild. Viewer's Edge has approximately 500,000 active customers, he says.

At Chicago-based Critic's Choice, exclusivity and selection are key. "We're really aggressive in going to studios and getting product that we have the exclusive right to sell for a window of time," says Nancy Hamlin, director of merchandising. "We also try to provide a great deal of selection—we have about 2,200 videos in the catalog and about 5,000 more titles in our warehouse that we offer through our video search line." That line is a phone number customers can call to request titles that are not in the catalog.

Critic's Choice's clientele is "older, 45-plus, so we're specialists in collectible classic movies from the '30s, '40s, and '50s," Hamlin says. "We've begun doing print advertising in the [American Movie Classics] and A&E catalogs and in Films of the Golden Age magazine."

But when it comes to selection, the undisputable king is Philadelphia's Movies Unlimited. The oldest video direct-mail house in the business (it opened in 1978), Movies Unlimited offers an astounding 36,000 titles in its phone book-sized catalog.

its phone book-sized catalog.

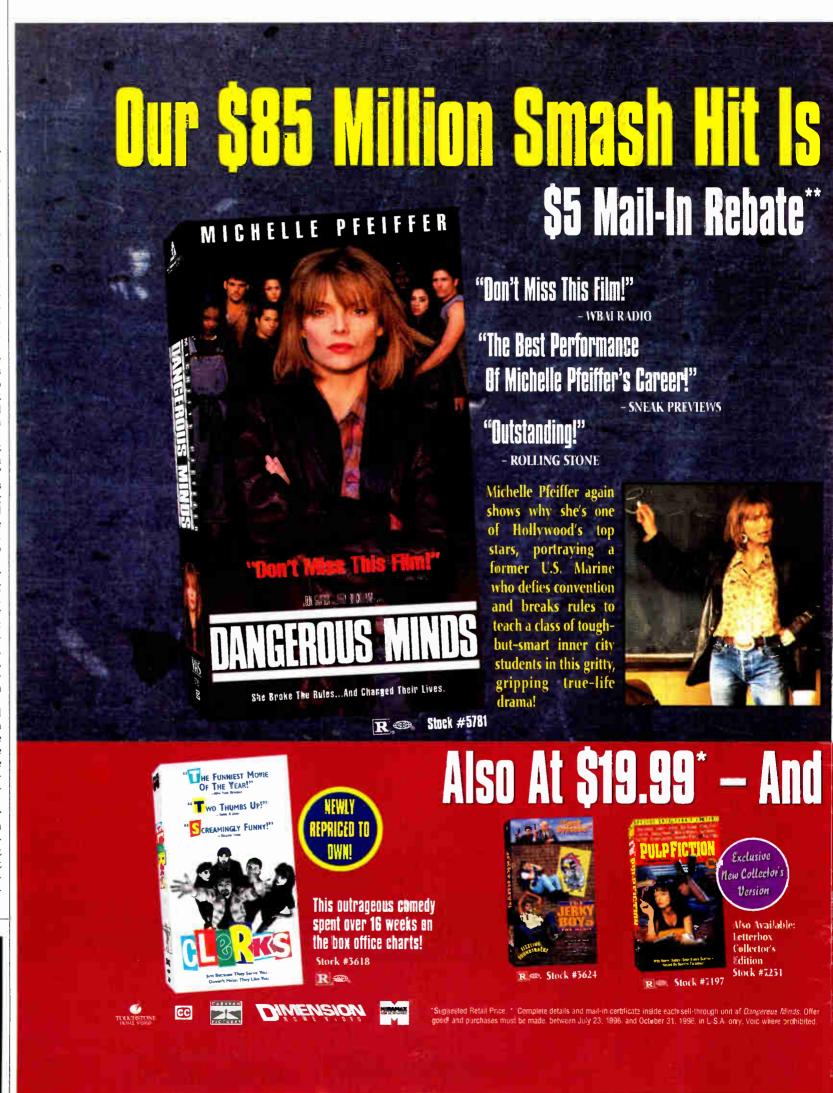
"We carry everything you can get everywhere, but we also specialize in finding hard-to-get and rare titles," says catalog editor Irv Slifkin. "It's pretty much a treasure hunt, trying to find suppliers all around the world that aren't distributing on a wide basis because of the limited market. They're out there—we just have to find them."

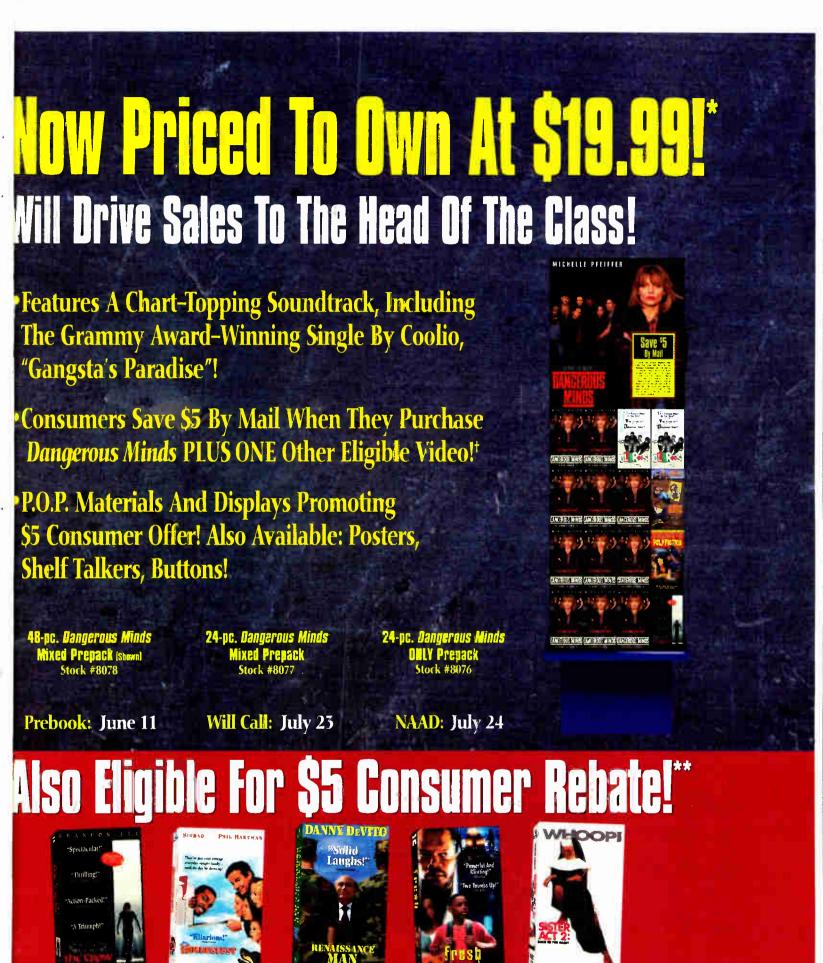
Movies Unlimited has a customer base "in the millions" and a catalog circulation of 120,000, Slifkin says. The 750-page book offers virtually every genre available to the public: blockbuster movies, classics, documentaries, musicals, martial arts, sports, instructionals, cult favorites, religious, TV shows, serials, historical and war, Westerns, music, even soft-core adult.

"The video business has changed in that there's more competition in terms of selling movies that are more accessible: the top movies, the new releases, the classics. So we have to be on our toes, always seeking the hard-to-get stuff," says Slifkin.

"Even with the competition, our catalog business is stronger than ever. People go to video chains looking for something they know is out there, get frustrated when they can't find it, and come to us." Movies Unlimited's biggest source of new customers, he adds, is word-of-mouth.

REACH OVER 200,000
RESPONSIVE READERS
EVERY WEEK CALL
BILLBOARD CLASSIFIED
TODAY!!
800-223-7524
FAX: 212-536-5055
212-536-5174





Sony Wonder's New Games For 'Sesame Street'

LET THE GAMES BEGIN: As noted briefly in the previous video installment of Child's Play (Billboard, April 27), Sony Wonder is playing a major role in the Children's Television Workshop's brand initiative program "Sesame Street Games."

CTW, producer of "Sesame Street," launched "Sesame Street Games" last fall to coincide with increasing publicity for the 1996 Summer Olympics in Atlanta, according to a Sony Wonder spokesman. "Sesame Street Games" integrates a range of media and involves new-product development (including videos), a unified licensing program, promotion, and publicity.

Four upcoming Sony Wonder releases are tied into the program: new titles "Elmocize" and "Slimey's World Games" (\$12.98 each) and rereleases "Play Along Games And Songs" (\$9.98) and "Bounce Along With Big Bird" (\$6.98 for book and



by Moira McCormick

audiotape).

Sony Wonder says that the "Sesame Street" television show began establishing a presence for "Sesame Street Games" last fall. Mall tours involving J.C. Penney stores kicked off in February; they are scheduled to run through the end of 1996. Designed to push all licensed product, including apparel and toys, they are particularly aimed at building awareness of the upcoming video releases. In each 15minute mall show, a person dressed as Elmo and a noncostumed performer serve as co-hosts for a program that emphasizes fitness through play, as well as the importance of cooperation, practice, and self-esteem.

(Continued on page 61)



Cyndi Lauper and Sesame Street's Elmo star in the Sony Wonder release "Elmocize."

ilmocize."

FOR WEEK ENDING MAY 11, 1996

'Exhale' Sales Leaving Best Buy Breathless

by Eileen Fitzpatrick

WAITING FOR 'EXHALE': Some Best Buy stores experienced such strong sales of "Waiting To Exhale" that they were left out of breath and out of product within one day of the title's April 23 street date.

Video merchandise manager Joe Pagano says the chain had "spot outs" on the 20th Century Fox home entertainment title in a few Los Angeles, Detroit, Chicago, Dallas, Atlanta, and Washington, D.C., locations.

"The title was selling faster than we anticipated in those markets," Pagano says, "but we got more product on a

plane and were restocked within a day." He credits distributor Ingram Entertainment and Fox for quickly resolving the chain's shortages.

resolving the chain's shortages.

Pagano speculates that the sales upswing may have been influenced by the NAACP Image Awards, which bestowed "Exhale" with the trophy for

network affiliates April 23.

"We're seeing a unique sales pattern for the title," Pagano says. "In some markets, we were right with our preorders, and in some, we weren't."

best film. The awards show aired on Fox

COMEBACK TRAIL: Dragged down by its connection with bankrupt Carolco Pictures, LIVE Entertainment is coming back in true Hollywood fashion: It has a hit movie at the box office.

In its first weekend, "The Substitute," produced by LIVE, was No. 2, behind Paramount's "Primal Fear" and ahead of Disney's "James And The Giant Peach." Starring Tom Berenger, "The Substitute" took in just over \$6 million. The movie is distributed by Orion Pictures, but LIVE retains video rights.

"I don't think LIVE has ever had a movie it produced do this well on so many screens," says senior VP of sales and marketing Jeff Fink. It was released on 1,742 screens April 19.

Fink says the last time a LIVE-produced movie performed well enough theatrically to get any attention was in 1992, when the company released "Reservoir Dogs" in selected cities.

Before producing its own titles, LIVE relied on Carolco to fill its pipeline. But Carolco's financial woes have forced LIVE to become more than just a home video distributor.

On May 31, LIVE's "The Arrival" will debut on 2,000 screens. The sci-fi thriller, also distributed by Orion Pictures, stars bad boy Charlie Sheen. LIVE has scheduled a swanky premiere at the Academy of Motion Picture Arts and Sciences on May 21.

The next LIVE feature on the schedule is "Trees Lounge," which Fink says will have a limited theatrical release later this year.

WOOING RETAIL: Fox Lorber Home Video will release two **John Woo** features to take advantage of the Hong Kong director's recent U.S. breakthrough.

On June 25, Fox Lorber will offer retailers "The Killer" and "Hard Boiled" in a special two-pack priced at \$29.98. Each title is available separately for \$19.98. Retailers can order the videos in either English-dubbed versions or subtitled through Orion Home Video.

Woo, a cult favorite for years, recently directed "Broken Arrow," starring John Travolta, and "Hard Target," starring Jean-Claude Van Damme.

KEEPING ITS PROMISE: Buena Vista Home Video will help drive consumers into stores this summer with a

> slew of rebate offers for "Oliver And Company" and "Homeward Bound II: Lost In San Francisco."

Consumers who purchase both titles will

receive a \$5 rebate directly from Buena Vista. "Homeward Bound II" arrives in stores July 31 priced at \$22.99; "Oliver And Company" arrives Sept. 25 priced at \$26.99.

"Homeward Bound II" will also carry a \$5 mail-in rebate when consumers purchase the title and "Aladdin And The King Of Thieves," due in stores Aug. 14, priced at \$24.99.

For additional savings, "Homeward Bound II" will feature an on-pack instant discount of \$3 off any of 14 titles in the Disney Family Film Collection. Eligible titles include "Old Yeller," "The Parent Trap," "The Love Bug," and "20,000 Leagues Under The Sea."

A packaged-goods tie-in featuring another \$5 rebate is expected to be added shortly. "Oliver And Company" will have rebate offers from Kodak and Con Agra, which makes Kid Cuisine frozen dinners.

With the purchase of the title or selected Disney Masterpiece Collection videos and a two-pack of Kodak Gold film, consumers can mail in for a \$3 rebate. If they purchase "Oliver And Company," an eligible Masterpiece title, and Kodak's 3+1 film package, consumers can mail in for a \$5 rebate.

The Con Agra program includes a \$5 rebate with purchase of "Oliver And Company" or selected titles in Disney's Family Film Collection and three Kid Cuisine products. Disney will also kick in a \$5 rebate with purchase of "Oliver And Company" and selected Family Film Collection titles.

Eligible Family Film Collection titles are the same for both the "Oliver And Company" and "Homeward Bound II" promotions.

The plans come on the heels of Buena Vista's promise to drive retail revenues on Disney product to \$725 million between July and September (Billboard, April 27).

Buena Vista has also squeezed in a repricing on "Dangerous Minds" for July 24. The title will be priced at \$19.95 and comes with a \$5 rebate with purchase of the title and either "Pulp Fiction," "The Crow," "Houseguest," "Clerks," "The Jerky Boys," "Fresh," or "Sister Act 2."

Top Video Sales...

Billboard a

WEEK WEEK ON CHART			COMPILED FROM A	NATIONAL SAMPLE OF RETAIL STORE SALES F	EPORTS.			
THIS WEEK	LAST WEEK	WKS, ON CI	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Supposted
				* * * No. 1 * * *				
1	1	6	BABE >	MCA/Universal Home Video Uni Dist, Corp. 82453	James Cromwell	1995	G	22
2	2	8	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19
3	3	5	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	20
4	4	9	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	2
5	5	7	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	2
6	6	3	BALTO	MCA/Universal Home Video Uni Dist. Corp. 82593	Animated	1995	G	1
7	7	4	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	
3	9	9	PLAYBOY: STRIP	Playboy Home Video Uni Dist. Corp. PBV0783	Various Artists	1996	NR	T
•	11	4	THE X FILES: FALLEN ANGEL/EVE	FoxVideo 8937	David Duchovny Gillian Anderson	1993	NR	t
0	10	4	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	t
1	8	9	PLAYBOY: 21 PLAYMATES	Playboy Home Video	Various Artists	1996	NR	t
2	20	2	PLAYBOY: HOT LATIN LADIES	Uni Dist. Corp. PBV0786 Playboy Home Video	Various Artists	1996	NR	t
3	14	6	RIVERDANCE-THE SHOW	Uni Dist. Corp. PBV0792 Columbia TriStar Home Video	Various Artists	1996	NR	
4	NE	L	THE ARISTOCATS	Walt Disney Home Video	Animated	1970	G	
5	15	7		Buena Vista Home Video 0252		+		╀
_			KISS UNPLUGGED	PolyGram Video 80063003825	Whitney Houston	1996	NR	
6 —	NE	_	WAITING TO EXHALE PLAYBOY'S GIRLS OF THE	FoxVideo 8946 Playboy Home Video	Angela Bassett	1995	R	ŀ
<i>!</i>	12	9	INTERNET GOOSEBUMPS: THE HAUNTED	Uni Dist. Corp. PBV0784	Various Artists	1996	NR	ļ
8	13	6	MASK	FoxVideo 9540	Various Artists	1996	NR	L
9	19	8	THE AMAZING ADVENTURES OF MR. BEAN	PolyGram Video 8006367693	Rowan Atkinson	1996	NR	
0	NE	N ▶	THE ROCKY COLLECTION	MGM/UA Home Video Warner Home Video 605717	Sylvester Stallone Talia Shire	1996	PG	
1	16	22	APOLLO 13 ♦	MCA/Universal Home Video Uni Dist. Corp. 82418	Tom Hanks Kevin Bacon	1995	PG	1
2	NE	N Þ	ROCKY	MGM/UA Home Video Warner Home Video 205712	Sylvester Stallone Talia Shire	1976	PG	
3	25	5	THE EXCITING ESCAPADES OF MR. BEAN	PolyGram Video 8006367713	Rowan Atkinson	1996	NR	1
4	18	15	THE INDIAN IN THE CUPBOARD	Columbia TriStar Home Video 11640	Hal Scardino David Keith	1995	PG	
5	22	6	THE BABY-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11633	Ellen Burstyn Brooke Adams	1995	PG	
6	RE-E	NTRY	RAISING ARIZONA	FoxVideo 1914	Nicholas Cage Holly Hunter	1987	PG-13	r
7	21	82	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	1
3	17	12	STAR TREK GENERATIONS	Paramount Home Video 32988	Patrick Stewart William Shatner	1994	PG	
,	28	3	THE WAY OF THE WIZARD	Mystic Fire Video 76360	Deepak Chopra	1996	NR	
)	36	44	PLAYBOY: THE BEST OF PAMELA	Playboy Home Video	Pamela Anderson	1995	NR	,
	27	3	ANDERSON BASKETBALL FEVER: THE	Uni Dist. Corp. PBV0790 New Family Movies		H		-
2	-		ANIMATED MOVIE	Simitar Ent. Inc. 6104 MCA/Universal Home Video	Animated	1996	NR	1
-	33	18	THE LAND BEFORE TIME III \diamondsuit BEAVIS & BUTT-HEAD: FEEL	Uni Dist. Corp. 82413 MTV Music Television	Animated	1995	NR	1
3	NEV	_	OUR PAIN WALLACE AND GROMIT: THE	Sony Music Video 49814 BBC Video	Animated	1996	NR	1
1	35	10	WRONG TROUSERS	FoxVideo 8250	Animated	1994	NR	
j	NEV	V >	GARTH BROOKS: THE VIDEO COLLECTION-VOL. 2	Capitol Video 77820	Garth Brooks	1996	NR	1
3	RE-EI	NTRY	ROCKY IV ▲	MGM/UA Home Video Warner Home Video 205715	Sylvester Stallone Talia Shire	1985	PG	,
1	NEV	V	ROCKY V	MGM/UA Home Video Warner Home Video 205716	Sylvester Stallone Talia Shire	1990	PG	9
3	NEV	V	ROB ROY	MGM/UA Home Video Warner Home Video 905228	Liam Neeson Jessica Lange	1995	R	1
9	34	10	THE AMAZING PANDA ADVENTURE	Warner Family Entertainment Warner Home Video 16300	Ryan Slater	1995	PG	19
\neg		6				1		_

■ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. ◎ 1996, Billboard/BPI Communications.

MERCHANTS & MARKETING

CHILD'S PLAY

(Continued from page 59)

Four songs from the "Sesame Street Games" titles are performed, including the title song from "Elmocize." Kids in the audience are encouraged to get up and dance.

When the "Sesame Street Games" titles are released June 11 (order cutoff May 23), Sony Wonder plans to tie in a coupon promotion with mall retailers. In July, the company will let loose a wave of print advertising in such national magazines as Parenting, Parents, Sesame Street Parents, and Scholastic Parent and Child.

Prominent among the publicity efforts is exposure of the pro-

gram's theme song, "I Can Do It!," which reinforces the "stages of mastery" explored in the "Sesame Street Games" titles. Stage one, "You Can Do It!," involves teaching skills to others; stage two, "I Can Do It!," celebrates the feeling of mastering the skill; and stage three, "We Can Do It!," emphasizes cooperation.

Mastery is featured in the videos, which stress fair play, teamwork, and fitness. In "Elmocize," popular toddler-like Muppet Elmo heads "Elmo's Exercise Camp," where he "shows kids and Muppets how much fun it is to bend, hop, and stretch," according

to Sony Wonder. The program features special guest Cyndi Lauper, who performs the song "Twister Sisters" with Muppets called, appropriately enough, the Twister Sisters.

In "Slimey's World Games," the endearing little inchworm Muppet competes in athletic events with annelids from around the world. He's approached by garbage-can dweller Oscar the Grouch, and the games get play-by-play announcement from sportscaster Tim McCarver. Both titles are packaged with activity books.

MOTHER OF ALL PROMOTIONS: BMG Video is pushing its new three-part series "Video Parents" as the perfect gift for new moms this Mother's Day. The series' three videos—"Getting Ready For Baby," "Your Baby's First Six Months," and "Your Baby's First Steps"—were produced by Ceres International with the assistance of a team of obstetricians, gynecologists, pediatricians, psychologists, nurses, and parents. Each video is designed to help viewers find exactly what they want to see by fast-forwarding to numbered on-screen icons at the beginning of each segment.

The tapes are \$14.98 each, with a running time of approximately 52 minutes. Packages include rebates and coupons worth more than \$35 from such companies as Cosco (strollers and car seats) and Lifetouch Portrait Studios. A custom-designed three-tape gift pack is also available.

**Control Children's Encyclopedia of Science," is available from Goldhil Home Media in Thousand Oaks, Calif. . . . Award for lengthy title of the month goes to "Blossom The Clown's Rainy Day Or Any Day Fun Stuff Video: Fun With Desert Critters," a new live-action title that includes original music, educational footage, a clown and mime, exercises, finger plays, and more. It's produced by Creative Adventures in Big Bear Lake, Calif.

Eye-catching title (and box) of the month goes to "Trailsigns North-Poop, Paw & Hoof Prints," with its jacket photos of kids examining animal droppings, from KidTime Video in Colfax, Calif. The 26-minute, \$14.95 program shows kids how to read trail signs left by wild animals and also teaches them to make their own bear-paw prints . . . Unipix Consumer Products, the video sellthrough division of Unipix Entertainment in New York, has acquired domestic home video rights to the nine-cassette series "The Chucklewood Critters." The titles tie into major annual holidays and center around animated characters Buttons and Rusty. Titles include "Which Witch Is Which?," "The Turkey Caper," and "A Chucklewood East-. Cookbook series "Happy Baby Videos" from Top 4 Productions in Jean. Nev., shows how to make baby food from scratch.

Billboard_®

FOR WEEK ENDING MAY 11, 1996

Top Kid Video™

		_			
THIS WEEK	THIS WEEK 2 WKS. AGO WKS. ON CHART		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
1	2	5	* * * No. 1 * * * THE MANY ADVENTURES OF WINNIE THE POOH	1977	26.99
_	۲	٦	Walt Disney Home Video/Buena Vista Home Video 7074	15//	20.99
2	1	7	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
3	5	3	BALTO MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19.98
4	3	17	THE LAND BEFORE TIME III MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19.98
5	4	61	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
6	7 173 THE LAND BEFORE TIME MCA/Universal Home Video/Uni Dist. Corp. 80864 8 5 GOOSEBUMPS: THE HAUNTED MASK		1988	19.98	
7	8	5	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996	14.98
8	6	193	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
9	9	9	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dualstar Video/WarnerVision Entertainment 53320-3	1996	12.95
10	12	9	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECAMP MISSION Dualstar Video/WarnerVision Entertainment 53321-3	1996	12.95
11	10	37	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
12	15	446	DUMBO ◆ Walt Disney Home Video/Buena Vista Home Video 24	1941	24.99
13	13	33	MARY-KATE & ASHLEY'S SLEEPOVER PARTY Dualstar Video/WarnerVision Entertainment 53307-3	1995	12.95
14	16	13	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
15	NE	N Þ	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
16	14	33	A GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Video 4658	1995	22.99
17	NE	NÞ	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
18	RE-E	NTRY	PETER AND THE WOLF BMG Video 28080-3	1995	14.98
19	18	37	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
20	11	381	ALICE IN WONDERLAND ◆ Walt Disney Home Video/Buena Vista Home Video 36	1951	24.99
21	21	7	BABYMUGS! MVP Home Entertainment 14001	1995	9.95
22	RE-E	NTRY	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
23	NE	N Þ	BARNEY'S TALENT SHOW Barney Home Video/The Lyons Group 2010	1996	14.95
24	RE-E	NTRY	ALL DOGS GO TO HEAVEN ◇ MGM/UA Home Video/Warner Home Video M301868	1989	14.95
25	24	53	THE LAND BEFORE TIME II		

♦1TA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Top Video Rentals...

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
				+ No. 1 ★ ★ ★	
1	1	7	BRAVEHEART (R)	Paramount Home Video 33118	Mel Gibson Sophie Marceau
2	2	4	SEVEN (R)	New Line Home Video Turner Home Entertainment N4381	Brad Pitt Morgan Freeman
3	3	6	BABE ◇ (G)	MCA/Universal Home Video Uni Dist. Corp. 82453	James Cromwell
4	4	11	THE USUAL SUSPECTS (R)	PolyGram Video 8006302273	Stephen Baldwin Gabriel Byrne
5	10	2	TO DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Matt Dillon
6	7	9	COPYCAT (R)	Warner Home Video 14168	Holly Hunter Sigourney Weaver
7	6	6	ASSASSINS (R)	Warner Home Video 13987	Sylvester Stallone Antonio Banderas
8	8	4	DEVIL IN A BLUE DRESS (R)	Columbia TriStar Home Video 51343	Denzel Washingto Jennifer Beals
9	5	6	ACE VENTURA: WHEN NATURE CALLS (PG-13)	Warner Home Video 23500	Jim Carrey
10	9	11	DANGEROUS MINDS (R)	Hollywood Pictures Home Video	Michelle Pfeiffer
11	12	3	STRANGE DAYS (R)	Buena Vista Home Video 5781 FoxVideo 893985	Ralph Fiennes
12	13	3	HOME FOR THE HOLIDAYS (PG-13)	PolyGram Video 8006344711	Angela Bassett Holly Hunter
13	11	7	A WALK IN THE CLOUDS (R)	FoxVideo 8900	Robert Downey, Jr Keanu Reeves
14	14	2	VAMPIRE IN BROOKLYN (R)	Paramount Home Video 34759	Anthony Quinn Eddie Murphy
15	15	9	TO WONG FOO, THANKS FOR (PG-13)	MCA/Universal Home Video	Angela Bassett Wesley Snipes
16	17	6	EVERYTHING! JULIE NEWMAR ♦	Uni Dist. Corp. 82216 Miramax Home Entertainment	Patrick Swayze Toni Collette
17	NE		MURIEL'S WEDDING (R)	Buena Vista Home Video 4701 New Line Home Video	Bill Hunter Christina Ricci
			NOW AND THEN (PG-13)	Turner Home Entertainment 3371 Hollywood Pictures Home Video	Demi Moore Demi Moore
18	NE		THE SCARLET LETTER (R) UNDER SIEGE 2: DARK	Buena Vista Home Video 5959	Gary Oldman
19	16	12	TERRITORY (R)	Warner Home Video 13665	Steven Seagal Geena Davis
20	NE	N	CUTTHROAT ISLAND (PG-13)	Live Home Video 60228	Matthew Modine
21	21	2	SMOKE (R)	Miramax Home Entertainment Buena Vista Home Video 6315	William Hurt Harvey Keitel
22	18	6	CLOCKERS ◆ (R)	MCA/Universal Horne Video Uni Dist. Corp. 42730	Mekhi Phifer John Turturro
23	22	16	THE NET (PG-13)	Columbia TriStar Home Video 11613	Sandra Bullock
24	20	6	THE PROPHECY (R)	Dimension Home Video Buena Vista Home Video 5961	Christopher Walke Elias Koteas
25	19	5	OPERATION DUMBO DROP (PG)	Walt Disney Home Video Buena Vista Home Video 5743	Danny Glover Ray Liotta
26	NE\	NÞ	UNSTRUNG HEROES (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5776	Andie MacDowell John Turturro
27	26	4	CRUMB (R)	Columbia TriStar Home Video 10693	Robert Crumb
28	24	7	THE BROTHERS MCMULLEN (R)	FoxVideo 8934	Edward Burns Jack Mulcahy
29	23	6	NEVER TALK TO STRANGERS (R)	Columbia TriStar Home Video 11803	Rebecca DeMorna Antonio Banderas
30	27	4	MALLRATS (R)	MCA/Universal Home Video Uni Dist. Corp. 82619	Shannen Doherty Jeremy London
31	25	7	FAIR GAME (R)	Warner Home Video 14072	Cindy Crawford William Baldwin
32	28	14	WATERWORLD ♦ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 42680	Kevin Costner
33	37	2	TERMINAL IMPACT (R)	New Line Home Video Turner Home Entertainment 3361	Frank Zagarino
34	29	3	PERSUASION (PG)	Columbia TriStar Home Video 80073	Amanda Root
35	31	11	VIRTUOSITY (R)	Paramount Home Video 33144	Ciaran Hinds Denzel Washingtor
36	30	13	DESPERADO (R)	Columbia TriStar Home Video	Antonio Banderas
	32	15	NINE MONTHS (PG-13)	11653 FoxVideo 8924	Hugh Grant
	~			MCA/Universal Home Video	Julianne Moore
37	34	3	BALTO (G)		Animated
	34	3	BALTO (G) SHOWGIRLS (NC-17)	Uni Dist. Corp. 82593 MGM/UA Home Video 905525	Animated Elizabeth Berkeley

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard/BPI Communications.

Call Jeff Serrette NY State - 212-536-5174 Billboard Classified • 1515 Broadway New York, NY 10036

> **FAX YOUR AD** 212-536-5055

- - - - - - CLASSIFIED ADVERTISING RATES - - - - - - - - - - - - - -

Regular Classified: \$5.50 per word, minimum order: \$115.00 DISPLAY CLASSIFIED:

1" - 1 issue 1" - 3 issues 1" - 13 issues \$156.00 PER 143.00 PER 136.00 PER 127.00 PER . 13 issue

REVERSE ADVERTISEMENTS: \$20.00 POSITION WANTED: \$75.00 PER COLUMN INCH BOX NUMBER: \$22.50/RADIO HELP WANTED: \$85.00 PER INCH CLASSIFIED ADVERTISING IS NON-COMMISSIONABLE

CALL TOLL FREE: 1-800-223-7524

REAL ESTATE TO THE STARS For Real Estate information call Susan Mazo In NY (212) 536-5173

> **Real Estate To The Stars** \$74.00 per inch

> > SERVICES

ALL MAJOR CREDIT CARDS ACCEPTED

SERVICES

SERVICES

NAMES YOU KNOW AND TRUST...

HIGH BIAS BULK-BLANK AUDIO TAPES

LENGTH	会 TDK PRO-SA COBALT	maxell Maxell	CHROME PLUS	BASF CHROME SUPER
C-10	24 €	25 ≰	25 €	28 €
C-15	26 €	27 ≰	30 €	31 €
C-20	28 €	30 €	31 ¢	35 €
C-30	33 €	36 €	35 €	45 €
C-46	40 €	45 €	42 €	58 €
C-62	47 c	50 €	50 €	68 €
C-80	56 €	68 €	65 €	85 €
C-92	62 €	75 €	72 €	87 €
C-100	70 €	83 €	76 €	95 €

ALL LENGHTS AVAILABLE - 1 MINUTE TO 126 MINUTES

FULL LINE OF RECORDING AND DUPLICATING SUPPLIES



DIRECT ON CASSETTE PRINTING CUSTOM LABELS AND J-CARDS

UIDE TO FREE MASTER TAPE PREPARATION Call today for your FREE copy: 1-800-468-9353 DISC MAKERS

...FROM THE COMPANY YOU KNOW AND TRUST

764 5th Avenue Brooklyn, New York 11232 In NYC Tel: (718) 369-8273 24 Hour Fax: (718) 369-8275 National Recording Supplies Inc.

145 Louro Pinero Ave Ceiba, Puerto Rico 00735 In Puerto Rico Tel: (809) 885-2316

0

CALL TOLL FREE 1-800-538-2336



75 Varick Street, New

FROM YOUR CD-READY MASTER

York 10013, (212) 226-4401 FAX (212) 966-0456

MPACT DISK

CD-Audio / CD-ROM Replication

Retail-Ready Packages with Graphics

CASSETTE DUPLICATION VINYL RECORDS

ALL FOR OUR CATALOG!

800-455-2555

Manufacturing for Independents, Since 1977

- ORIGINATION
 4-PAGE BOOKLET WITH 4-COLOR COVER

- 4-COLOR INLAYCARD
 CD LABEL FILM & 2-COLOR LABEL IMPRINT
 JEWEL BOX & SHRINK WRAP

DOES NOT INCLUDE: TYPESETTING OR COMPOSITE FILM

Ask for our free brochure!!!



Rainbo Records and Cassettes

1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765

XPRESS POOL GET TODAYS HOTTEST RECORDS FIRST!!!

DJ - RECORD POOL - DJ - RECORD POOL

1-800-284-4375

1-800-284-4375

CALL NOW FOR A FREE APPLICATION (Professional DJ's only-PLEASE)
WE ARE SERVICED BY ALL OF THE MAJORS AND MANY INDEPENDENT LABELS
WITH THE NEWEST & HOTTEST MUSIC, BEFORE IT HITS THE STREETS.

JOIN THE NATIONWIDE MEMBERS OF XPRESS POOL AND GET IT FIRST!!!

R&B - RAP - DANCE - POP - REGGAE - COUNTRY
FORMATS AVAILABLE: CD - VINYL - CASSETTES - VIDEO (VHS & 3/4")



COMPACT DISCS 1000

FREE REFERENCE CD

CASSETTES OR CD'S • FULLY PACKED • PRINTED INSERTS (FROM CUSTOMER'S FIL

GUARANTEED QUALITY

FAX (818) 569-3718 • (800) 423-2936

1015 W. ISABEL STREET BURBANK, CA 91506

CD-AUDIO REPLICATION

The best disc is an APD disc 1-800-APD-DISC (273-3472) FAX: (315) 789-0342



apdinc@northnet.org

COMPACT DISCS . 85¢ EACH

(Bulk from your C.D. ready master and label positives) minim

Complete CD and Cassette Packages Available

1-800-874-4174

CALL FOR A QUOTE

Digital Mastering Systems • Digital Audio Duplicatio

NATIONAL TAPE DISC

DEAL DIRECT WITH THE FACTORY

Manufacturing Tomorrow's Technology Today



Music, Software, Games, Interactive Multimedia, Education, Entertainment, Databases, Photo CDs, Movies and Karaoke. Mastering and Pre-Mastering, up to 6 color printing, replication, graphics, shipping and packaging, and fulfillment:

DIGITAL CORPORATION

10 Commercial Street • Hicksville, NY 11801 Tel. 516-933-2500 • Fax 516-933-2506

Toll Free: 1-800-WINGS41

DIGITAL FORCE

212-333-5953

E-Mail: digitalforce@morebbs.com TOTAL CD, CD-ROM & CASSETTE PRODUCTION

MASTERING REPLICATION PERSONALIZED EXPERT SERVICE

GRAPHIC DESIGN PRINTING PACKAGING

The Power of Excellence SM

330 WEST 58th ST, NY, NY 10019

CUSTOM COMPACT DISCS

AFFORDABLE SINGLE COPY CDS STARTING AT \$30. WRITE, CALL OR FAX FOR INFORMATION.

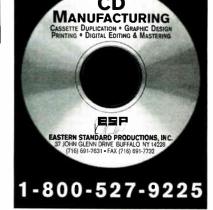
46 PRODUCTIONS

42W557 HAWK CIRCLE • ST CHARLES, IL 60175 TEL (800) 850 5423 FAX (800) 203 1725

REAL ESTATE RATES

Rate \$74

1 inch by 1 Column See Coupon For Details



CD-R's \$16*

Your Logo / Fast Turnaround

Per Disk For Multiple Copie DB Plus Digital Services, Inc. 150 West 57th st. N.Y.C. N.Y. 10107 212-397-4099 / 397-2207 FAX

COMPACT DISC / VINYL / CASSETTE PRODUCTION DESIGN | SEPS | PRINT | PACKAGES | DROP-SH

QUALIT FREE CATALOGUE or SPECIAL OUOTE, CALL ALIGNED AUDIO 1 - 800 - 869 - 6561 or 718 - 788 - 6969 / FAX 718 - 499 - 0421

SMALL AD, BIG VALUE!

PROMOTION

National promotion, distribution and marketing of the highest caliber. In business 25+ years RCI RECORDS. INC.

4721 Trousdale Dr. Nashville, TN 37220 (615)833-2052 • Fax (615)833-2101 1(800)737-9752

SMALL AD — BIG \$AVINGS!

1000 CD's \$1549 / 500 CD's for \$499

1000 Cassettes \$799 / 500 for \$449

From your masters & composite films

ncludes; 4 page, 4-color over 1-color booklet, 4 color
nlay card, 2 color CD label, jewel box & shrink-wrap.

QUALITY GUARANTEED

Magnetic Air Product

Call for Price List & Additional Services

told free 1-888-229-2233 toil free 1-888-229-2233



▲ CD & Cassette Mastering and Replication ▲ Digital Audio Post production
 ▲ CEDAR Sonic Restoration



dustrial Blvd. Bethal Park, PA 15102 Call 1-800-444-DDAI





YOU THINK YOU'VE GOT THE

GREATEST PRODUCT AROUND... CHECK US OUT! WITH OVER 14 YEARS EXPERIENCE IN MASTERING AND MANUFACTURING, TO FULFILLMENT AND GRAPHIC PRINTING. YOU CAN'T GO WRONG

CALL US NOW !!!

AND ASK FOR OUR FREE CATALOG. THE 1 NUMBER 2 REMEMBER:

1-800-361-8153

Let us Make your Musich

digalog



GLOSSY PHOTOS

In Quantity B&W 8x10's from 27 cents Color from 70 cents

Service 15 Academy Hill Rd Brighton MA 02135 Call 1-800-252-4JET

FIXTURES

FACTORY DIRECT OF THE STORAGE CABINETS.

In Stock Now, No Waiting. Choice of colors, 2 sizes. 2 drawer, 570 Capacity, \$239 3 drawer, 855 Capacity, \$269 Prices INCLUDE locks. Textured steel construction.



 CD JEWELBOX SHELF, 2-TIER. Gridwall, Slatwall, Pegboard. 8 facings, capacity 64. 25" long,

double tier. Black, white, grey. Adjustable dividers. "Flip-thru" browsing. Use for CD-ROM.

Architectural Merchandising Floor Plans at "no cost or obligation".

- JEWEL BOX OR LONG BOX
 COMPACT DISC DISPLAYERS
 AUDIO CASSETTE DISPLAYERS
 LASER DISC DISPLAYERS
 VIDEO CASSETTE DISPLAYERS
 ELECTRONIC ARTICLE
 SURVEILLANCE SYSTEMS

Stocked in Baltimore & Los Angeles Free 100 Page Color Catalog

1.800.433.3543 Fax: 310 • 937 • 2070 Colored Jewels • Jewel Boxes
CD Blisters • Security Packaging
Plastic Sleeves • Price Guns
Mailers • Dividers • Norelcos

The Jewelmaster Packaging System level shrinkwrapping. Does CD's, Video les, LP's, posters & more...only \$189.95! Budgets 'Novelties' Accessories 'Blank Tan Retail-le Indies · Budgets · Novelties · Accessories · Blank Tape
Performance Dist's.
2 Oak 5 T. New Brunswerk NJ 0890 1
Tel:908.545.3004 Fax:908.545.6054

· Heavy Metal · Punk · Jazz · Rives · RAR · Campus Records Wholesale Distributor of "Deletions/Overstocks" 874 Albany Shaker Road Latham, NY 12110 (518) 783-6698 (518) 783-6753 FAX (Ci)

For a Unique Blend of Independent and Major Label Closeouts and Overstocks

• [84] • 80] • 80] • 90] • 90]

DON'T BUY CUTOUTS!

Until You See Our Catalog Of Great Cassettes & CD's

TARGET MUSIC DISTRIBUTORS

7925 NW 66th Street - Dept. J Miami, Florida 33166 PH: 305-591-2188 • FAX: 305-591-7210 DEALERS ONLY

WIRE BASKET MERCHANDISERS

12" - LP or Lazer Disc

1.50 ea 7" - 45 RPM 1 00 ea

Music Net. Inc. 800-291-0608

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000.

FAX: (609) 890-0247 or write

SCORPIO MUSIC, INC. P.O. BOX A TRENTON, NJ 08691-0020

COLLECTIBLES

INDEPENDENT RECORD AWARD AUTHORITY



for PRODUCERS MANAGEDS ARTISTS WDITEDS ENGINEEDS DECODD LABELS & RECORDING STUDIOS

ALL INQUIRIES: JEAN KILPATRICK TEL: 201-568-1097 FAX 201-568-6919

PROFESSIONAL SERVICES

Bill A. Quinn (announcer for The Montel Williams Show & It's Showtime At The Apollo...) Introduces: The "O" Factor-Dry Voice Imaging For Your Radio Station! Here's what people are saying about Bill A. Quinn....

"His voice cuts through the music. Easy to work with!!"

-Bob Hamilton, PD of KBGG and KABL-San Francisco

"Bill Quinn in my opinion is one of the finest voice-over talents in America!"

-Tony Gray, Media Consultant, Gray Communications, Inc. To Request your free demo call Toll Free! 1-888-92-VOICE or e-mail me at ComVoice@AOL.com

(radio station group rates available.

Large NY based record label with extensive catalog and aggressive new release schedule seeks experienced, highly organized, detail oriented self-starters for the following positions:

Project Manager

Profit Manager
Position involves initiating, coordinating and managing all assigned project activities with internal staff and outside companies. Responsibilities include coordination of all project activities with the sales, marketing, production, and creative services departments, concept, copy and design of all trade and consumer advertisements, conceptualization and implementation of marketing plans and weekly analysis and information flow to distribution and the industry. Sales Manager

Position involves planning and implementation of all sales and retail marketing campaigns, solicitation, sell-in and sell-through of all new releases. Responsibilities include creation of catalog programs and account promotions, development of sales forecasts and projections, and management and administration of account advertising budgets. Frequent travel necessary for direct interaction with accounts and distribution.

Finance Manager

Responsible for all areas of finance, accounting, administration and MIS functions. Responsibilities include business analysis, financial controls, planning, forecasting and variable analysis. Will liase with Alliance corporate staff in New York. The ideal candidate will be PC proficient (Excel). CPA

All positions require Bachelors degree and 3-5 years of music industry experience. Strong communication skills, both written and verbal required. Computer proficiency is essential

Please send resume and salary information to: Castle Records 110 East 59th Street New York, NY 10022 Attention: Billboard Ad.

An Alliance Entertainment Compa FOF

SALES MANAGER

South Florida Record Distributor looking for sales manager who will be responsible for creating and implementing exciting and effective sales campaigns, interacting with retail accounts, motivating the sales staff, and meeting financial goals.

Candidates should have a proven track record in sales management in a wholesale environment Must possess strong organizational skills, excellent written and oral skills, and the ability to negotiate with national retail chains.

Please send resume and salary requirements to: Box 8312, Billhoard Classified 1515 Broadway, New York, NY 10036

MUSIC LABEL DIRECTOR

New Alternative/Dance music label based in Charlotte NC seeks a director to launch operation. The successful candidate will possess leadership, vision marketing savvy and a relentless work ethic.

PLEASE CALL 704-529-2939 AND LEAVE A MESSAGE.

*Receptionist—Westside based independent record label with national distribution seeks self-starter and self-motivated receptionist with experience. Send all resumes to Mathematics Workshop, P.O. Box 6103, Burbank, California 91510. Two current references and salary history are required.'

TALENT

PRODUCERS & ARTISTS

IT'S HARD TO GET TO YOU-MAYBE YOU CAN GET TO ME. **2 BEAUTIFUL NEW** XMAS SONGS WAITING TO TOP THE CHARTS. MAGNIF. MUSIC.

(213) 650-8223

IF YOU ARE IN THE **NEW YORK AREA AND WANT TO PURCHASE A BILLBOARD** DIRECTORY STOP BY OUR OFFICE

BPI COMMUNICATIONS 1515 BROADWAY (bet. 44th & 45th St.) 14th-FL. New York, New York 10036 **ASK FOR JEFF SERRETTE**

(Continued on next page)

INDEPENDENT/IMPORT BUYER Trans World Entertainment Corp., is currently in search of a highly motivated individual

to join our team as the Independent/Import Buyer.

Responsibilities include the following: buy and allocate independent label product; negotiate favorable trade terms to include discounts, promotional goods, advertising funds and returns; establish independent label catalog for all stores, and import buying for all stores

Experience must include a minimum of 3-5 years buying independent label product in a corporate setting, excellent communication skills and computer knowledge.

We offer an excellent starting salary and benefits package. For immediate consideration, mail or fax resume with salary requirements in confidence to:

Trans World Entertainment Corp., Attn: Jerry Kamiler/Div. Merchandise Manager 38 Corporate Circle, Albany, NY 12203. Fax: (518) 452-7848. EOE M/F/D/V.

RECEPTIONIST

If you are a firm, open-minded and well spoken individual with strong customer service skills-come meet your challenge. Ideal candidate will be able to work well under pressure in this extremely busy reception area while maintaining a high level of professionalism as a representative of Tommy Boy Music. Good computer skills and experience with Northern-Telecom Meridian phone system a plus Send or fax resume to:

PATTY MILLER **Tommy Boy Music** 902 Broadway, NY, NY 10010 212-388-8413

Record company seeks royalty administrator with at least 2 years experience. This handson position encompasses all aspects of the royalty process including processing licensed income and operating and maintaining royalty computer systems. Computer knowledge a must including database and spreadsheet programs. Salary commensurate with experience. Please send or fax all inquiries to: Roadrunner Records, 536 Broadway, NY. NY 10012/ Fax: (212)-219-0301 "Attention: inance Occartment". No calls please

THE FEW. THE PROUD... **PROMOTION PEOPLE**

Label seeking radio promotion regionals to be based in Los Angeles, Chicago, New York, Atlanta, and Dallas. National Rhythm/Crossover also available. Looking for hard workers with desire and passion. If you can work as a team player with positive attitude, a killer instinct and minimum year experience, send resume and salary history for confidential consideration to:

> Marco Navarra **Roadrunner Records** 536 Broadway NYC, NY 10012

PACKAGING SALES

Excellent sales opportunity with high profile paperboard packaging organization, Southern California market. Ideal candidate will have print/packaging experience and/or knowledge of music/video/multimedia marketplace, Compensation commensurate with qualifications. Please send resume to:

Box 8313, Billboard Classified, 1515 Broadway, NYC, NY 10036

BILLBOARD MAY 11, 1996

REAL ESTATE TO THE ST*RS

GOV'T FORECLOSED homes

for pennies on \$1.

Delinquent Tax, Repo's,

REO's. Your Area.

Toll Free (1) 800-898-9778

Ext. H-4672 for current listings.

Reach For The STARS!

Moving? Relocating?

COMMERCIAL OR STUDIO PROPERTIES: BE SURE TO READ THE ADS IN THE REA

INVESTORS WANTED

INVESTORS WANTED

20-YR. INOUSTRY VETERAN OWNS NEW SUCCESSFUL INOEPENDENT LABEL.

EXPANSION & GROWTH. SERIOUS INQUIRIES ONLY. BOX 8309 BILLBDARD CLASSIFIED 1515 BROADWAY • NEW YORK, NY 10036

SONG LYRICS

Over 50 Titles

LOVE SONGS, COUNTRY, POP PRE-DEMO PUBLISHING DISCOUNT AVAILABLE

GREAT TAX SHELTER!

Investors or Partners Wanted

Showtime Productions Inc.

1 800 287-5058

COMPUTER SYSTEMS

RecordTrak

YOUNG SYSTEMS LIMITED

COMPUTER SYSTEMS FOR THE MUSIC & VIDEO INDUSTRY

MORE THAN 30 YEARS OF EXPERIENCE

770 · 8 4 0 · 9 7 2 3 FAX

70.449.0338

Nusicware

PHONE: (919)833-5533

(919)833-1900

800-942-3008

Fax 203-269-3930 Voice 203-265-3440

& SERVICES

SEEKING ADDITIONAL FUNDING FOR

ARE YOU INTERESTED IN RESIDEN

Rate \$74 1 inch by 1 column Susan Mazo (800) 223-7524 • (212) 536-5173

"Do you own or would you like to own a property here in the UK.? If so then you need a representative to handle your interest and provide a maintenance scheme to keep it in good repair. I have first hand experience in this field and would welcome any enquiries from discerning people. Please send your requirements to:

Box No. 8314, Billboard Classified 1515 Broadway, N.Y., N.Y. 10036

WANTED TO BUY



Too much overstock?
Selling your Collection?
Going Out of Business?
CASH for CDs, Tapes,

CASH for CDs, Tapes, LPs, Software, Videos Scott at 602-835-9102

HEY! DO YOU
WANT TO HEAR
SOME CLASSIFIED
INFORMATION?
CALL

1-800-223-7524 or

(212) 536-5174

T-SHIRTS/CAPS PROMOTIONS

MERCHANDISE

EVENTS • FESTIVALS
LOWEST PRICES in America!
Fastest Turnaround • Best Service!
Call Joe at K SPORT (800) 524-8159
FOR A SAMPLE AND CATALOG
AVAILABLE ONLY TO THE INDUSTRY

BOOKS/ PUBLICATIONS

FREE DJ & NIGHTCLUB CATALOG

88-Pages of pro sound, lighting & video gear. Discount prices! All major brands!

Call Today: 1-800-945-9300

PRO SOUND & STAGE LIGHTING.

STAGE LIGHTINGTM

STORE SUPPLIES

DIVIDER CARDS

BUY DIRECT FROM MANUFACTURER
ALL SIZES AVAILABLE
Dies & Die Cutting
1 (800) 359-5038
755 Wythe Avenue, Brooklyn, NY 11211
THE DISTRIBUTORS SUPPLIER

POSTERS

WHOLESALE POSTER CATALOG
Hottest Music, Movies,
Fantasy, Collegiate & More!
Plus it's FREE!
POSTERSERVICE, INC.
Available to retailers only.
800-666-7654

POSTERS • POSTERS
BUY DIRECT FROM THE LARGEST
MANUFACTURER IN THE U.S.
ICK 'N' ROLL • PIN-UPS • SPORTS • WE AL

MANUFACTUREN IN THE U.S.

ROCK 'N' ROLL • PIN-UPS • SPORTS • WE ALSO
SPECIALIZE IN BLACK LIGHT VELVET POSTERS
AND MUCH MORE!!

FULL COLOR CATALOG AVAILABLE
CALL TOII Free 1-800-221-6730
(In N.Y. 718-441-5500)

132-05 ATLANTIC AVE.
RICHMOND HILL, N.Y. 11418
DEALERS ONLY

BUSINESS OPPORTUNITIES

Inventory Management For Record Stores NEW RELEASE MSPORT FAB 7 ALBUMS "49er Super Bowl Shuffle," "Cowbo Shuffle," "Offensive Force" and "King

FAB 7 ALBUMS

"49er Super Bowl Shuffle," "Cowboys
Shuffle," "Offensive Force" and "King in
the Ring." Interview with 8 of the world's
most famous athletes and sports experts;
ART MERALDI – Call 800-636-2534. Free
Copy, Radio Stations, Distributors or Stores.

SUCCESS SECRETS

40 minute in-depth video, on all you need to know, to make it in the HIP-HOP industry, from writing to sales.

1-800-927-2910
\$19.95 + s&h
All Plastics Accepted

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York. N.Y. 10036.

MAY

May 8, **World Music Award**s, Monte Carlo Sporting Club, Monte Carlo. 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 15, Music & New Media, sponsored by

Los Angeles Women in Music, Electronic Cafe, Santa Monica, Calif. 213-243-6440.

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 Inner-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

LIFELINES

BIRTHS

Girl, Natalie Frances, to **Tracey Miller** and **Joseph Geary**, Jan. 18 in New York. Mother is VP of media relations at Profile Entertainment.

Girl, Daisy, to Debra Clancy and Jon Webster, March 19 in London. Parents are principals in U.K. marketing consultancy the Clancy Webster Partnership.

Girl, Amelia Marie, to Lorna and Jim Lyle, April 8 in Wilton, Conn. Father is president of Video Publishing Resources.

Girl, Ashlyn Grace, to Cheri Cranford and Dallas Gregory, April 18 in Nashville. Mother is manager of office services for Arista Nashville. Father is a song-plugger for High Seas Music.

Girl, Savannah Rae, to Garland and

Claire Jeffreys, April 19 in New York. Father is a BMG Recording artist.

MARRIAGES

Kristen Gillette to Christopher Doris, April 27 in Reno, Nev. Bride is warehouse manager for Uni Distribution there

DEATHS

James "Squeek" Bell, 25, of a gunshot wound, April 12 in Los Angeles. Bell was co-founder of the Heavyweights Record Pool and a promotion intern at American Recordings. Bell also worked for Motown Records and had a production deal with SDM/Explicit Entertainment. He hosted a weekly rap show on the University of Southern California's KSCR-FM Los Angeles. He is survived by his parents, Henry and Shirley, and two brothers.

GOOD WORKS

FOR WILDLIFE: Capping their 25thanniversary celebration, the Doobie Brothers will offer a live concert at Sony Music Studios in New York Saturday (6) to benefit the Wildlife Conservation Society. The concert, featuring lead vocalists Tom Johnston, Patrick Simmons, and Michael McDonald, will result in "Rockin' Down The Highway: The Wildlife Concert," which will be released simultaneously as a double album, a home video by Legacy Recordings/Work Records and Sony Music Video, and a PBS TV special. The society, headquartered at the Bronx Zoo, is celebrating its 100th anniversary. Contact: Joanne Sloan or Chris Barsa at 212-833-7310, Ana Adame at 212-929-2677, Alan Winnikoff at 212-833-5358, or Deborah Strafella at 212-833-4539.

FOOD-PICKUP CHARITY: Rock and Wrap It Up! Inc., a food-collection volunteer service for the music and film industry, has expanded its services in the U.S. and Canada, according to founder **Syd Mandelbaum**. The charity's pickups are made backstage at rock concerts. Mandelbaum says that since the charity's start in July 1994, more than 200,000 pounds of food have been

picked up, feeding 600,000 needy people. Many major rock performers have become associated with the group. Last December, the group began its first food pickups in the U.K. Contact: Mandelbaum at 516-295-0670 or Mark Fleming, regional director for Quebec, at 514-875-8589

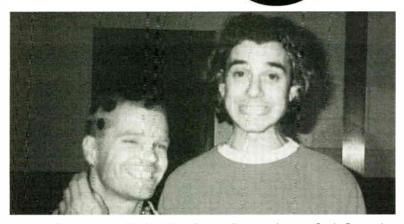
FOR THE RECORD

The Triloka executive pictured in a photograph in the May 5 issue is K.D. Kagel, VP of A&R for the label. The photo marked the signing of a joint-venture deal between Mercury and Triloka Records. Information for the photo caption was provided by Mercury.

Extrordinaire Media Records president Howard Sapper was the producer, in association with Essex Entertainment, of an Americana album series (Good Works, Billboard, April 17). A portion of the proceeds will be donated to Earth Communications Office.

64

Procession Marion Proposition Proposition



And You Thought Just His Hair Was Pretty. Bush lead singer Gavin Rossdale, right, and WXRK (K-Rock) New York's Whipping Boy show off new matching dentures backstage at New York's Nassau Coliseum during a recent performance by Bush, the Goo Goo Dolls, and No Doubt.

Setbacks Plague U.S. DAB Implementation

Controversial System Largely Absent From NAB'96

■ BY CHUCK TAYLOR

LAS VEGAS—Digital audio broadcasting, for years the cupcake on the radio industry's menu of most-promising technologies, is facing disappointing setbacks and delays in essential field testing in the U.S., although a counterpart system in the rest of the world continues to bound forward.

Widely viewed within the industry as the next logical step for radio broadcasting, DAB aims to offer listeners CDquality sound on both the FM and AM bands, bringing the medium in line with other consumer audio options entering the digital domain.

At NAB'96, the premier annual convention and exhibition for broadcast technology, held here last month, DAB technology was a virtual no-show—a sharp contrast to last year's National Assn. of Broadcasters confab. At that meeting, a number of the seven proponents vying to set a U.S. standard for the technology offered demonstrations and occupied exhibit-hall booth space. The top story, in fact, was a heralded public mobile demonstration of FM and AM digital broadcasting by system proponent USA Digital Radio

In 1996, however, potential revenue-bearing technologies such as

station World Wide Web sites—an innovation unheard of when DAB began gaining momentum in the early '90s—grabbed the biggest headlines.

Digital audio, at this point, might be compared to a determined traveler with no road map, as those frustrated with DAB's lack of progress in the U.S. chide from the back seat, "Aren't we there yet?"

In a show session on new technologies, attorney John Garziglia of Washington, D.C., law firm Pepper & Corazzini reminded the audience of past consumer apathy toward AM stereo and FM stereo-enhancing technology FMX, adding, "It's unlikely that consumers will adopt digital broadcasting just because it sounds better."

A particularly frustrating—and even embarrassing—issue for U.S. proponents of DAB technology is that in the rest of the world, including Canada, a DAB system has been developed, standardized, and is in advanced stages of testing.

That system, Eureka-147, utilizes the L-band, a part of the spectrum that in the U.S. is maintained for military and government use. Because of resistance by the National Telecommunications Information Administration in reallocating this bandwidth for radio's use,

U.S. developers of the technology have vowed to develop an in-band, on-channel system, which would enable FM and AM broadcasters to transmit DAB signals from their current location on the dial. Such a system would greatly simplify the transition process to digital audio, in terms of station assignments to DAB frequencies, receiver design, and consumer imaging.

sumer imaging.

The industry's intention to develop a proprietary system for the U.S. continues to have international interests in a fury, since a global standard that includes the U.S. would reduce the cost of new consumer receivers around the

globe. (As such, receivers designed for the U.S. only are likely to be more expensive

than their counterparts elsewhere.)

NEWS ANALYSIS

At one NAB'96 session, amid presentations outlining DAB progress in Sweden, Germany, the U.K., France, Australia, and Norway, David Witherow of the BBC emphatically told U.S. broadcasters that Eureka-147 is the best candidate for a world system. "It would be a great shame if we see a separate standard developed here in the U.S.," he said.

As it stands now, however, that goal has become clouded by disheartening results of proponent lab tests sponsored by the Electronic Industries Assn. and NAB. Last summer, a group formed to objectively test the seven systems—three from USA Digital and one each from AT&T, AT&T/Amati, Voice of America/JPL, and Thomson Electronics (sponsoring the Eureka-147 system)—found serious degradation to the original FM and AM signals that were hosting DAB simulcasts and even worse interference to adjacent channels on the dial.

Even the USA Digital signal, which was deemed an overwhelming success at last year's show, came out hurting when tested alongside host and adjacent signals, which the mobile demo at NAB'95 did not include.

To make matters worse, field testing (Continued on page 68)

SPORTS/TALK ON HEELS OF AC IN TENTH POWER RATIOS RANKINGS

(Continued from page 3)

tracking with this study. The format boasts a 1.48 power ratio out of the box. Emerging formats traditionally bow at around 1.00, but Rivin says sports/talk will always enjoy a high power ratio, due to the fact that it has a very limited target demo and, therefore, will never enjoy a significant audience share.

"As a result, there's not a tremendous amount of traditional transactional business, but you've got tremendous promotional and cross-promotional opportunities." he says.

ROCK FORMATS SHOW STRENGTH

Rock formats nabbed two of the top five slots, with classic rock off (1.43-1.34) to tie with oldies (1.33-1.34) for third place, and album rock enjoying a 1.29-1.33 increase and a fifth-place finish. Modern rock, which has been included in the study since 1993, is at its highest posting, 1.05, from last year's 1.00.

Although many mainstream album rockers are now targeting younger audiences, Rivin cites the format's move from a young base in the '80s to stronger 25-54 demos as part of its sales strength. But, he says, "some of the new product that might cross over between album and modern rock is compatible with the tastes of many

album rock listeners who still like a lot of the music from the '70s."

The splintering of modern rock has also bolstered album rock's ratio, with the latter format's ranks thinning as more pick up the modern mantle. Rivin notes that "where you might have had as many as three album rock stations in a market, there are a lot more album rock stations with format exclusivity today than there were in the early '90s'"

The changes at album rock have combined with the rise of '70s oldies to explain classic rock's decline this year. Seventies rock stations drew away listeners who previously would have "put up with less familiar music [at classic rock], because that was the closest available to their tastes," Rivin says. The abandoning of the format by such former flagships as KLSX Los Angeles has also hurt the classic rock power ratio

Rivin sees promise in modern rock, explaining that the format is "taking chances that the modern rock listeners of today are the people that are going to be there with larger and larger spendable incomes in the near future, and now's the time to get them." Rivin adds that because modern rock targets a younger demo, it will never share the kind of power ratios of AC or album

rock. "But it's certainly better to have an exclusive format than to be the third AC," he says.

TOP 40, SPANISH UP

While the two current-based rock formats show healthy growth, it was top 40 that posted the biggest gain between 1994 and 1995, up 1.09-1.18, the format's most successful showing in the decade the study has been conducted.

"Top 40 has reinvented itself from the rap-dominated [format] it became during the late '80s and early '90s," Rivin says. "There are a lot of top 40 stations that fell by the wayside during the early '90s. The stronger top 40s are the ones that are still there."

Rivin says that Spanish-language radio (1.12-1.16) is "a format that's really coming on. A lot of the growth in Spanish radio revenues is coming from new advertisers."

Rivin adds that Hispanic stations are able to differentiate themselves within a market, allowing buys to go deeper. "Instead of buying maybe one Spanish-language station, now maybe [advertisers] buy three."

Country, meanwhile, experienced its worst power ratio since the study began in 1986, dropping 1.30-1.24.

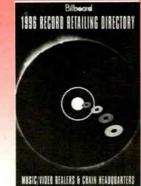
(Continued on page 68)

The #1 Choice Of The Record and Video Industry

Billboard's Record Retailing Directory

Billboard's Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relied upon by the entire record and video industry, **Billboard's**Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.



Jam-packed with listings:

■ phone and fax numbers ■ store names and addresses ■ chain store planners and buyers ■ store genre or music specialization ■ audio book retailers nationwide

RRD packs all this essential information into one compact 6 x 9 directory — so it's easy to handle and take on the road.

Industry leaders agree—this source of reliable information is too valuable to be without. To order your copy at \$145 plus \$5 shipping and handling (\$12 for international orders) call **(800) 344-7119**. In NJ call **(908) 363-4156**. Or send check to:

Billboard Directories, Dept. BDRD3036, P.O. Box 2016, Lakewood, NJ 08701.

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only.

Please make any necessary name and address corrections above. All sales are final.

BDRD3036

INTER '96 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.

Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.													
Call	Format	W '95	Sp '95	Su '95	Fa	W '96	Call	Format	W '95	Sp ' 95	Su '95	Fa '95	W '96
DAL KHKS	LAS/FT. V	WOF	7.0 5.0	5.1	7) 5.6	5.7	WBOB-FM KEGE-AM-FM	country modern	5.8 6.8	6.1 6.9	6.4 5.7	6.3 5.4	5.4 5.3
KKDA-FM KVIL	R&B AC	4.5 5.6	4.6 5.4	5.7 5.2	4.6 5.6	5.4 5.4	KSTP-FM KQQL	AC oldies	5.3 3.9	5.9 5.1	6.6 4.8	5.9 3.8	5.3 4.1
KSCS Kegl	country album	5.6 4.0	6.0 4.0	5.6 4.4	5.5 3.9	5.0 4.6	KTCJ/KTCZ KMJZ KLBB/WLOL	triple A jazz/AC	4.0 3.2 1.7	3.2 1.8 1.8	3.4 2.1 1.5	2.3	4.0 2.7
WBAP KPLX	N/T country	5.2 4.2	5.1 4.0	4.9 4.1	4.7 3.9	4.6 4.4	KFAN KREV/WREV-FM	adult std sports modern	1.6	1.2	1.5 1.5	2.3 2.3 2.2	1.9 1.5 1.5
KRBV KLUV	R&B adult oldies	3.8 3.8	4.1 3.8	3.7 4.6	5.0 3.9	4.2 4.0	MILEY TINLET I M	PHOEN		(20)		-:-	1.5
KTXQ KYNG	album country	2.4 4.6	2.8 4.9	2.8 5.1	3.3 4.8	3.9	KNIX KTAR	country N/T	5.7 9.6	7.3 8.9	7.4 8.2	5.7 8.0	7.6 7.6
KRLD KDGE Koai	N/T modern iazz/AC	3.4 3.5 4.0	3.5 4.6 5.3	3.8 3.2 4.2	3.8 3.5 4.2	3.7 3.6 3.6	KKFR KMLE	top 40/rhythm country	5.2 7.7	5.4 7.5	6.4 6.2	7.0 5.8	7.1 6.6
KRRW KDMX	cls rock AC	2.7 3.1	2.6 3.4	2.2	2.6	2.9 2.8	KOY Kupo-FM	adult std album	6.0 4.9	5.1 5.0	5.5 6.4	5.8 5.0	5.6 4.8
KLTY KLIF	religious N/T	3.4 2.0	3.1 1.9	2.8 1.9	2.7	2.6 2.3	KFYI KOOL-FM	N/T oldies	5.3 3.2	5.1 3.9	5.7 3.9	6.2 4.1	4.7 4.6
KZPS KTCK	cls rock sports	2.6 1.7	3.1 1.4	2.4 1.1	2.8 2.0	2.2 2.1	KYOT KKLT KDKB	jazz/AC AC	2.3 4.1	2.9 4.4 3.2	2.5 3.9	4.1 3.5	4.5 3.7
WRR KHVN	classical religious	2.6 2.0	2.2 1.5	2.7 1.6	1.8 1.6	2.1 1.9	KESZ KZON	album AC modern	3.7 3.7 2.7	3.2 3.1 2.2	3.4 3.8 2.6	3.3 3.2 2.7	3.5 3.3 3.3
KESS KSNN	Spanish N/T	1.2 1.9	1.3 2.1	1.2 2.5	2.0	1.7 1.7	KSLX-AM-FM KEDJ/KHOT-FM	cls rock modern	3.4 3.1	3.2 2.5	4.5 2.5	3.8	2.9 2.8
KHCK/KICI KKDA-AM	Spanish R&B adult	1.3	1.5	1.7	1.1	1.6 1.1	KZZP KHTC	AC '70s oldies	3.5 2.8	3.1 3.3	2.3	2.5	2.6 2.2
KMRT-AM-FM KAAM	Spanish adult std	1.0	.5 —	1.1	1.0 .7	1.1 1.5	KGME KMJK	sports R&B adult	.8 1.3	.7	.6 .8	.8 .5	1.1 1.1
KODA	HOUST	ON-	- (9)	6.8	6.0	7.5	KTWC KVVA-AM	adult std Spanish	1.2	1.3 1.1	1.3 .6	2.1 1.0	1.0 1.0
KBXX Kilt-fm	top 40/rhythm country	6.2 5.8	6.4 5.1	7.1 5.8	6.7	7.2 5.6			LA	<u>(2</u>			
KKBQ-AM-FM KMJQ	country R&B adult	5.3 4.8	5.3 4.7	4.5 5.1	5.2 5.7	5.4 5.2	WFLZ WFLA WDUV	top 40 N/T easy	6.0 6.6 5.1	6.3 6.3 4.8	8.0 5.1 4.5	7.8 4.7 5.6	7.5 6.8 6.7
KQUE KTRH	AC N/T	4.6 4.7	6.0 5.0	4.9 4.4	5.6 4.3	5.0 4.9	WMTX-AM-FM WRBQ-FM	AC country	6.2 6.4	5.9 5.3	6.1 5.8	6.0 6.2	6.0 6.0
KHMX KRBE	AC top 40	4.4	4.4	4.9 4.3	4.5 4.6	4.6 4.2	WQYK-FM WGUL-AM-FM	country adult std	7.7 6.9	7.8 4.3	7.4 4.8	7.9 5.1	5.9 5.7
KLDE KKRW Klol	oldies cls rock album	3.8 2.8 4.4	4.7 3.7 4.6	4.1 3.4 3.2	4.1 2.4 3.5	4.0 3.5 3.4	WWRM WXTB	AC album	5.3 6.3	6.7 6.3	5.9 6.4	5.5 5.9	5.1 5.0
KIKK-FM KPRC	country N/T	4.9 3.7	3.5 3.6	3.4 3.9	3.1 3.0	3.3 2.8	WHPT WYUU	triple A oldies	4.1 3.6	3.6 4.2	3.5 5.2	4.0 3.5	4.5 3.9
KTBZ KLTN/KLTO	modern Spanish	3.2 2.0	2.7	2.7 3.2	3.1	2.8 2.7	WDAE/WUSA WSJT	AC jazz/AC	4.9	5.5	4.2 3.5	4.9 3.9	3.8 3.5
KQQK KHYS	Spanish jazz/AC	1.8	1.8	2.2	2.3	2.5 1.8	WCOF WLVU-FM WTBT	'70s oldies adult std	3.4 1.8	3.9 1.7	3.2 1.7	3.0 2.5	3.4 2.5
KLAT KXTJ	Spanish Spanish	1.5 1.4	2.0 1.4	1.4 1.5	1.3 1.6	1.7 1.2	WRBQ-AM WTMP	cls rock R&B adult R&B adult	7.0 2.3 1.6	1.4 1.6 1.7	1.5 1.5 2.1	2.4 1.3 1.4	1.9 1.3 1.2
WERR	MIAMI	(1					WHNZ WSUN	N/T N/T	1.1	1.2	1.3	.9 1.4	1.0 1.0
WEDR WAMR-FM WPOW	R&B Spanish top 40/rhythm	6.4 1.2 4.5	5.7 1.5 5.0	5.8 1.4 5.1	6.2 4.7 4.3	6.0 5.2 5.2		RTLAND,			- (24		
WHQT WLYF	R&B adult	4.9 5.6	5.1 5.2	5.1 5.1	5.4 5.3	5.1 5.1	KKCW IXL-AM	AC N/T	5.7 8.1	5.4 7.2	6.4	5.6 7.1	7.1 7.1
WRMA WAQI	Spanish Spanish	5.0 4.5	5.8 4.0	5.4 4.4	6.3 4.0	4.8 4.5	KWJJ-FM KUPL-FM	country	7.0 6.4	7.8 7.0	8.0 6.1	7.1 5.9	6.8 6.2
WMXI WHYI	oldies top 40	3.5 4.3	3.5 4.0	3.9 3.9	3.1 3.5	3.9 3.6	KKRZ KEX	top 40 AC	6.2 6.6	6.1 4.2	7.0 4.4	5.8 6.0	6.1 5.8
WKIS WIOD	country N/T	3.9 4.2	3.8 3.5	3.2 3.3	3.3 3.4	3.6 3.4	KUFO KGON KINK	album cls rock triple A	5.4 6.0 5.2	6.0 6.1 5.1	5.7 5.1 4.4	4.6 4.1	5.5 5.3 4.4
WFLC WLYE	AC jazz/AC	3.7 3.5	3.8 2.8	3.6 3.0	3.6 2.8	3.3 3.3	KKSN-AM KKSN-FM	adult std oldies	2.5 5.2	4.2 5.8	3.8 5.4	4.6 4.2 4.9	4.2 4.1
WZTA WTMI WXDJ	album classical Spanish	2.4 3.0 2.7	2.6 2.7 3.6	3.3 2.6 3.8	3.2 3.1 4.1	3.3 3.2 3.0	KNRK Kiuz	modern jazz/AC	2.0	3.8 3.9	3.6 3.8	4.5	3.8
WCMQ-AM/WSIP WQBA-AM	Spanish Spanish	2.8 2.5	2.0 2.5	2.9 2.7	2.9	2.8 2.6	KKRH KOTK	cls rock N/T	1.8	2.5 1.1	4.5 1.1	3.9 1.6	3.4 1.9
WBGG WINZ	'70s oldies N/T	2.1	2.5	2.1	2.6	2.2 1.9	KFXX	'70s oldies sports	3.7 1.5	3.4 2.1	2.5 1.2	1.9	1.8 1.6
WQAM Wsua	sports Spanish	1.9 1.5	1.5 1.8	1.8 1.5	1.4 1.0	1.8 1.7	KPDQ-FM KDBX KWJJ-AM	religious religious	1.3 .8 1.4	1.2 .7 .5	1.6	1.3 2.1	1.3
WSHE WCMQ-FM/WZM	modern 2 Spanish	2.4 1.4	2.1 1.6	1.9 1.6	2.0 1.6	1.6 1.5		country CINCINN		 (2!	1.1 5)	.8	1.1
WRTO WMBM	Spanish religious	3.4	3.3	3.1	1.4	1.4 1.0	WLW WUBE-FM	N/T country	10.9 10.4	12.9 8.9	11.6 9.5	12.0 8.9	10.3 9.9
WYEE	ATLANT R&B	A(12)	10.4	9.8	9.6	WEBN WGRR	album o l dies	8.0 6.0	9.3 5.1	8.2 5.3	7.2 5.5	9.0 5.5
WKHX-FM WSB-AM	country N/T	10.4 6.7	9.6 7.2	9.4 7.1	9.0 6.9	8.7 8.0	WRRM WIZF	AC R&B	5.4 5.9	4.4 5.9	5.6 6.9	4.6 6.6	5.5 5.4
WNNX WSTR	modern top 40	5.2 5.7	6.2 5.2	6.1 5.4	6.0	6.2 6.1	WKRQ WSAI WCKY	top 40 adult std N/T	5.2 5.1 6.1	5.6 4.9 4.9	5.7 4.7 4.6	6.0 3.6 5.4	5.1 4.6 4.5
WPCH WSB-FM	AC AC	6.5 5.7	6.1 4.4	5.6 5.1	6.7 5.6 5.3	6.0 5.9	WVAE WWNK	jazz/AC AC	2.7 3.9	3.8	2.9	5.0 4.2	4.4 3.8
WALR-AM-FM WFOX WHTA	R&B adult oldies R&B	5.5 4.5	5.6 4.3	5.6 3.8 4.6	4.2 3.9	5.3 4.5 4.3	WOFX WYGY	cls rock country	2.7 3.8	3.1 3.6	3.1 3.4	4.0 3.7	3.6 3.3
WKLS WJZF	album jazz/AC	4.6 2.4	5.6 2.3	4.4	4.9 3.4	3.9 3.3	WAQZ WAKW	modem religious	1.5 1.5	2.2	1.9 1.5	2.2 1.4	2.6 1.2
WZGC Wyay	cls rock country	3.6 4.0	3.8 3.7	3.6 4.3	3.6 3.4	3.3 3.0	wgtz K	top 40 ANSAS C	.; :ITY	.6 (2	.8 (6)	.4	1.0
WGST-FM WAOK WGST-AM	N/T religious	2.5	2.8	1.8 2.6	2.0	2.3 2.1	KPRS WDAF	R&B country	8.9 9.8	8.1 7.3	7.6 6.8	7.6 8.4	7.9 7.8
WGST-AM WCNN	N/T sports	3.6 1.2	2.9 .7	2.3 1.1	2.1 1.2	2.1 1.0	KFKF KCFX	country cls rock	7.5 6.5	8.2 6.2	8.4 6.3	7.2 7.5	7.5 6.2
KUBE	SEATTL top 40/rhythm	E(13) 5.9	6.0	6.1	6.6	KBEQ-FM KLTH	country AC	5.9 5.4	5.8 5.5	5.8 4.6	6.9 4.0	5.9 5.6
KBSG-AM-FM Kixi	oldies adult std	5.0 4.6	5.7 4.8	5.5 4.5	5.4 4.3	5.9 5.7	KQRC KCMO-FM	album okties N/T	3.9 4.9	5.3 6.3	5.2 5.4	5.2 4.8	5.6 4.9
KIRO-AM KNDD	N/T modern	4.9 6.1	5.9 5.1	6.3 4.6	8.8 4.5	5.6 5.1	KMBZ KYYS KMXV	N/T album top 40	5.2 4.5 4.0	5.5 4.4 4.5	4.9 3.9 4.3	6.0 4.5 4.0	4.9 4.8
KV) Kur-fm Kmps-am-fm	N/T '70s oldies	5.4 3.7 5.9	6.2 3.6 5.9	4.9 3.8 5.0	5.3 4.1 5.0	5.0 4.7	KCIY KCMO-AM	jazz/AC N/T	1.3 3.6	4.3 2.3	6.2 3.6	5.2 3.6	4.6 4.1 4.1
KINPS-AM-FM KZOK KOMO	country cls rock N/T	3.4 3.5	5.9 4.2 3.3	5.0 5.4 2.6	5.0 4.2 3.7	4.6 4.4 4.3	KUDL KXTR	AC classical	5.2 3.5	3.9 2.9	4.8 3.2	3.8 2.6	4.0 3.3
KING KPLZ	classical AC	5.5 3.6	4.1 3.2	3.7 4.0	4.3 4.0	4.0 4.0	KISF K PR T	modern religious	2.6 1.4	3.1 1.7	2.3 1.4	2.6 1.3	2.5 2.1
KISW KLSY	album AC	4.6 4.5	3.5 3.7	4.0 4.2	3.6 3.7	3.4 3.4	KFEZ _	easy All NA/Alli	2.9	2.3	2.4 Q \	1.8	1.9
KYCW KMTT-AM-FM	country triple A	2.8 3.0	3.1 2.7	3.5	3.0	3.4 3.3	WTMJ	AILWAUK N/T	7.6	-(2	8.1	9.9	9.2
KWJZ KJR-AM KDWM	jazz/AC sports	2.3 1.9	2.3	2.7 1.5	1.8	2.5 2.4	WMIL WKKY WKTI	country R&B AC	9.4 6.6	7.8 7.3 6.6	7.3	7.7 6.7	8.4 7.5
KRWM KIRO-FM KCIN	AC N/T country	2.3 1.3 3.7	2.8 1.5 3.4	3.1 2.3 3.0	2.9 1.5 3.6	2.2 2.1 2.1	WKLH WLZR-AM-FM	cis rock album	7.2 5.5 4.2	6.6 6.7 5.8	6.6 6.5 7.1	6.2 6.5 5.9	7.2 6.4 5.4
KCMS	religious	1.4	1.9	1.6	1.6	1.9	WZTR WMYX	ofdies AC	3.7 4.3	4.3 2.9	4.7 3.7	4.2 4.1	4.6 4.5
WCCO	APOLIS/	12.4	PAU 12.0	11.9	(16 13.1	13.3	WOKY WISN	adult std N/T	6.0 5.2	6.4 5.7	6.5 5.4	6.6 4.8	4.5 4.2
KQRS-AM-FM KDWB	album top 40	12.4 7.3	6.9	12.9 6.4	7.0	10.5 7.8	WLUM WLTQ	modem AC	5.2 2.8	4.9 3.0	4.9 2.1	3.9 2.8	4.0 3.1
WLTE KEEY KSTP-AM	AC country	6.2 5.3 4.9	7.0 5.8	6.3	6.8	6.4 5.5	WMCS WAMG	R&B adult AC	2.3 3.4	1.7 3.7	2.6 3.2	2.7	2.8 2.5
	N/T	4.7	4.3	3.8	5.2	5.5	WFMR	classical	2.5	3.2	1.7	2.7	2.4
66													

		w	۶.,	Su	Fa	w	
Call	Format	'95	Sp '95	'95	'95	'96	Call
WNOV WFMI WQFM	R&B jazz/AC jazz/AC	2.2	1.5 — 2.2	2.6 1.9	1.7 1.4 1.3	1.7 1.5 1.5	WZMX WTIC-FM WDRC-FM
WAUK Wezy	sports easy	.7 1.1	.8 8.	1.4	.6 1.0	1.3 1.3	WMRQ WDRC-AM
WTKM-FM	ethnic LUMBUS	1.2 OH	.8 	.6 -(32)-	2.1 2 }	1.0	WHCN WAQY-AM- WFAN
WTVN WCOL-FM	N/T country	9.2 7.4	7.9 8.9	8.4 7.7	8.1 8.7	9.6 9.3	WCCC-AM WPOP
WNCI WSNY	top 40 AC	7.9 7.5	9.3 7.3	8.9 5.5	8.9 6.4	7.8 6.9	WLAT WPLR
WBZX WLVQ WHOK	album album country	8.4 6.1 4.4	7.3 6.4 3.8	7.8 7.0 4.8	7.5 5.4 4.5	6.4 5.6 4.9	WTQR G
WBNS-FM WJZA	oldies R&B	4.6	4.6	5.3	4.2	4.7 3.2	WKZL WMAG
WCICX WCEZ WLLD	R&B easy country	4.2 3.4 3.6	4.9 3.2 2.6	4.7 3.3 2.6	4.5 2.1 2.9	3.0 2.7 2.7	WJMH WMQX WXRA
WWCD WCLT-FM	modern	2.6 2.4	2.2 2. 7	2.6	3.5 2.7	2.4 2.3	WQMG-FN WHSL
WAKS WYKO	cls rock R&B adult	2.5 2.7	2.6 3.6	3.5 2.6	2.3 3.2	2.1 1.8	WKRR WSJS
WZJZ WBNS-AM WLW	jazz/AC sports N/T	2.0	1.0 1.0	1.3 1.5	2.7 .9	1.8 1.6 1.6	WKSI WEND WDCG
WAHC WMNI	'70s oldies country	.8 1.0	.8 .9	1.3	.8 1.2	1.3 1.3	WWGL WPCM
WCOL-AM San	ANTONIC	1.6 T F	1.4 EXAS	1.3	1.4 34 2	1.1	WAAA WMFR WFMX
IXTN-AM-FM KTFM	Spanish top 40/rhythm	8.3 9.2	10.0 9.2	10.0 9.9	10.2	9.8 9.2	WI MA
KCYY KISS-FM	country album	8.2 7.1	6.7 6.9	6.6	7.1 6.7	7.0 6.0	WHRK WDIA
KQXT KSMG Kaja	AC AC country	6.5 4.0 5.2	5.6 3.8 6.8	6.5 4.0 5.6	5.4 4.0 6.3	5.6 5.6 5.2	WGICX WRVR KUMS
KSJL Kono-am-fm	R&B oldies	5.1 3.7	3.6 4.3	4.6 4.1	3.6 4.0	4.9 4.4	WMC-FM Wlok
KZEP-FM KTSA Woai	cls rock N/T N/T	3.7 4.1 3.9	3.8 4.3 4.2	4.1 3.8 5.2	4.2 4,7 4.1	4.4 4.3 3.9	WEGR WMC-AM WOGY
KCJZ KROM	jazz/AC Spanish	3.5 3.0	3.6 1.9	3.7 2.5	3.9	3.4 3.2	WJCE WRXQ
KKYX KLUP	country adult std	2.5 2.7	2.8 2.9	2.2 3.0	2.6 2.6	2.3 2.3	WSRR-FM WMFS
KRIO-FM KEDA KCOR	Spanish Spanish Spanish	1.4 1.5 2.7	2.8 .5 2.2	2.6 .9 1.6	2.3 1.1 2.1	1.9 1.8 1.6	WPLX WCRV WREC
KSAH	Spanish	.8	.5	1.3	.6	1.0	
KSFI KRSP	ALT LAKE AC cls rock	10.8 5.4	10.7 6.9	(35) 9.4 7.2	9.1 6.2	9.0 6.7	WSIX WSM-FM WGFX
KSL Kubl	N/T country	5.7 3.3	6.3 2.7	5.5 3.4	6.9 5.7	6.1 5.9	WQQK WJXA
KSOP-AM-FM KBEE-FM KKAT	country AC country	7.9 3.5 6.1	6.7 4.3 6.0	6.1 5.5 6.6	5.3 4.6 6.5	5.6 5.5 5.1	WKDF WRVW WLAC-AM
KISN-FM Kodj	AC oldies	4.8 3.5	5.1 4.9	5.9 4.5	4.9 4.1	5.0 4.9	WLAC-FM WRMX
KBER KUTQ KALL	album top 40	3.8 4.8	4.5 4.8 4.4	4.4	3.6	3.8 3.7	WSM-AM WWTN
KXRK KDYL/KOVO	N/T modem adult std	4.3 3.9 4.1	3.7 3.8	2.7 4.0 3.4	4.5 4.1 3.0	3.4 3.0 2.9	WJCE-FM WRLG WMDB
KENZ KBZN	modem jazz/AC	.7 2.2	1.4 2.8	.7 2.7	.9 2.6	2.9 2.7	WMMU WAMB-AM
KUMT KZHT KISN-AM	triple A top 40/rhythm AC	1.3 3.3 2.9	1.7 2.0 1.9	1.6 3.8 1.6	1.7 2.8 2.3	2.6 2.6 2.2	WRLT WYOL
KFAM KBKK KCNR	easy country	1.1 2.1	.4 1.7	.6 2.0	.5 1.1	1.2 1.1	WHAM
KRGO	N/T adult std	.7 .7	1.0 .9	.8 1.5	1.1	1.1 1.0	WBEE WCMF-FM WRMM-FN
WFMS	NDIANAP country	11.6	14.1	36) 13.0	10.8	13.4	WPXY WVOR
WFBQ WiBC WTP1	album N/T AC	12.0 8.5 7.1	12.9 7.5 5.4	13.5 6.9 5.6	14.0 8.5 5.8	10.9 9.7 6.6	WNVE WDICX
WENS WGRL	AC country	5.3 5.1	6.3 5.0 5.2	5.9 5.4	6.5 6.1	5.8 5.7	WBBF WHRR
WRZX WNAP WHHH	modern cls rock top 40/rhythm	4.1 5.3 4.4	5.2 5.5 4.3	4.9 3.8	4.1	5.3 4.9	WMAX-FM WJZR WMJQ
WZPL **	top 40	4.3 5.3	4.1 5.3	4.8 5.1 6.3	4.3 4.5 5.2	4.6 4.2 4.1	Уши
WMYS WTTS WGGR	adult std triple A R&B adult	4.3 5.3 3.3 2.1 1.7	3.0 2.2	3.0 1.7	4.0 1.9 .9	3.5 2.2 1.9	WHAS WAMZ
WNDE WXIR	N/T religious	1.7	1.5 1.7 .6	1.1 1.1 1.0	1.9 1.2	1.8	WDJX WVEZ WTFX
WTLC-AM - WGLD-FM WQFE	gospel R&B oldies	1.2	1.3 1.4	1.2	2.4 1,4	1.3	WGZB WHKW-FM WOMF
CH	oldies IARLOTTE R&B	.6 ., N.	.5 .C.—	.9 - (3 7	1.2 ')	1.1	WRKA WAVG
WPEG WSOC-FM WBT-AM-FM	R&B country N/T	10.5 10.0 6.8	9.5 10.5 8.2	8.9 9.5	9.0 10.6 6.2	11.5 9.4 7.6	WLRS WQLL WKJK
WRFX WTDR	album country	8.6 5.2	8.4 7.0	6.5 8.3 6.0	7.3 5.8	7.4 6.8	WXNU WWKY
WLYT WWMG WEDJ	AC oldies	5.7 5.1 5.4	5.2 4.6 4.7	5.2 6.0	7.4 4.1	5.6 4.8	WLLV WLSY WRVI
WWSN WBAY-FM	top 40 AC R&B adult	5.0 3.9	4.4 3.7	5.1 5.7 4.8	4.3 5.3 4.4	4.6 4.6 4.5	
WSSS WEND	modern '70s oldies	1.5 3.8	1.8 4.3	3.1 4.2	2.3 4.3	3.4 3.4	KATT KJYO KXXV-FM
WIST-FM WCCJ WMIT	adult std jazz/AC religious	2.0	2.1	2.6 .7 1.1	2.0 1.6 1.1	2.4 1.4 1.4	KOMA-FM KMGL
WXRC WFMX	triple-A country	1.8 1.5	2.8 1.4	1.9	1.9	1.2 1.1	KTOK KRXO
WQUE	IEW ORLE	13.0	14.3	38) 14.2	13.8	12.4	KEBC KVSP KYIS
WWC WWL	country N/T	9.0 7.2	9.1 6.6	7.9 6.3	7.8 8.8	8.5 8.3	KTST KTNT
WYLD-FM WTKL WLMG	R&B adult oldies AC	7.1 4.2 4.1	6.7 5.0 4.6	8.7 5.6 4.3	7.2 4.7 4.9	7.3 5.5 5.3	KNTL WKY IOKOL/WWL
WRNO WCKW-FM	cls rock album	4.1 7.3 3.0	6.3 2.7	4.9 3.0	4.8 2.4	4.8 4.5	KOMA-AM KQCV
WEZB KHOM WLTS	N/T top 40 AC	5.4 .4 5.0	4.7 1.3 4.6	4.4 2.1 4.7	4.7 2.4 3.6	4.5 4.1 4.0	WHKO
KMEZ Kliz	R&B oldies jazz/AC	4.2 4.8	3.7 4.4	5.2 4.4	4.8	3.9 3.2	WTUE WMMX
WBYU WYLD-AM WZRH	adult std religious modern	2.8 3.2 1.6	2.6 2.8 2.4	3.4 2.9 2.0	2.3 3.2 2.1	2.7 2.5 2.1	WHIO WLQT WROU
MBOK	religious	1.4	2.6	1.8	2.9	1.6	WGTZ WXEG
WTIC-AM WRCH	RTFORD,	2.6 12.6 9.0	1N.— 11.9 10.0	-(4 11.4 9.8	1) 12.3 9.3	12.5 10.1	WING-FM WLW WDAO
WWYZ WKSS	country top 40	7.0 6.3	8.8 7.2	6.9 7.2	9.3 7.7 6.4	8.6 6.3	WONE WCLR/WZL
				_	_		

							-							
									•					_
	Call	Format	W '95	Sp '95	Su '95	Fa '95	W '96	Call	Format	W '95	Sp ' 95	Su '95	Fa '95	, W '96
	WZMX WTIC-FM	'70s oldies top 40	6.1 6.6	6.3 5.7	6.3 6.0	6.3 5.6	6.1 5.8	WDOL WPFB-FM	oldies country	2.1 2.5	2.2	1.6 2.1	1.5 2.2	1.7 1.5
	WDRC-FM WMRQ WDRC-AM	oldies modern adult std	5.2 4.6 5.5	5.4 3.8 4.4	5.7 5.3 5.0	4.7 5.6 4.6	5.5 5.1 4.4	WFCJ WIZE WLSN	religious adult std	1.4 .8 2.4	1.8 .7 1.2	1.8 .7 1.5	.9 1.0 1.9	1.2 1.2 1.2
	WHCN WAQY-AM-FM	album aunt 210	3.5 1.9	2.9 1.6	3.9 1.9	5.6 1.9	4.0	WVAE	easy jazz/AC	.5	.6	.8	.6	1.2
	WFAN WCCC-AM-FM	sports album	1.6	1.6	1.6 2.1	2.0	1.8	WZZK-AM-FM	MINGHAN COUNTRY	13.7	LA. 15.1	10.8	13.8	14.0
	WPOP WLAT WPLR	N/T Spanish album	1.9 1.2 1.3	1.7 2.1 1.0	1.5 1.2 .9	1.3 1.2 .9	1.5 1.5 1.3	WENN WERC WZRR	R&B N/T cls rock	11.0 6.8 7.4	10.5 6.7 5.5	11.2 6.6 8.7	9.6 7.1 8.1	9.7 8.4 6.2
	GRE	ENSBOR	10, N	I.C.	—(4	2)		WODL WMJJ	oldies AC	4.2 8.1	5.2 8.7	6.0 6.9	4.8 8.1	5.7 5.5
	WTQR WKZL WMAG	COUNTRY AC AC	14.2 6.4 5.7	11.9 7.5 6.0	12.8 6.4 5.8	12.7 6.6 7.0	11.7 7.2 7.2	WMXQ WAGG WATV	top 40 religious R&B oldies	4.9 4.1 3.0	4.4 4.8 3.1	4.7 3.3 3.8	5.2 2.7 5.0	5.3 4.7 4.1
	WJMH WMQX	top 40/rhythm oldies	1 6.6 4.0	6.7 5.0	5.8 5.7	5.4 5.6	6.4 5.1	WRAX WOWC	modern country	2.5 3.1	2.7 2.4	2.9 3.2	3.0 3.2	3.7 3.4
	WXRA WQMG-FM	album R&B	6.7 5.5	5.0 6.2	3.6 5.0	4.5 4.1	5.1 4.7	WTUG WDJC-FM	R&B religious	3.3 2.5	3.9 3.0	3.5 4.0	3.0 2.9	3.4 3.1
	WHSL WKRR WSJS	country cts rock N/T	1.6 4.2 4.4	2.0 4.9 4.9	1.8 4.6 4.8	2.7 4.7 3.9	4.5 4.4 4.3	WJLD WJOX Wapi	religious sports adult std	1.3 2.3 3.1	2.1 1.8 4.4	2.4 1.6 3.1	1.4 2.5 3.1	2.5 2.4 1.2
	WKSI WEND	country modern	6.7 .9	4.7 1.5	7.1 1.4	4.6 2.6	3.7 2.8	RI	CHMONE), V	A.—	(56)	
	WDCG WWGL WPCM	top 40 religious country	1.2 2.0 3.1	1.2 1.7 2.5	1.1 2.1 3.1	1.4 1.3 2.5	1.9 1.7 1.6	WKHK WCDX WTVR-FN	country R&B	10.3 10.0	9.4 10.0	11.7 10.9	13.3 9.9	12.9 11.0
	WAAA WMFR	R&B adult N/T	.8 1.2	1.3	1.1 1.1	.6 1.2	1.3 1.2	WRVA WPLZ	AC N/T R&B	8.3 10.6 6.0	8.8 7.9 6.9	8.4 8.2 4.9	9.6 8.6 5.2	10.8 9.1 6.5
	WFMX	country MEMPH	2.3	2.1 -(43	1.9	2.5	1.0	WRXL WMXB	album AC	6.7 5.3	5.8 5.4	6.3 5.8	5.8 5.5	5.2 5.1
	WHRK WDIA	R&B R&B adult	12.1 8.9	13.0 8.6	12.9 9.3	12.6 6.8	14.3 9.0	WRVQ WBZU WSOJ	top 40 modern R&B adult	7.1 2.4 2.5	7.1 2.5 3.3	7.1 2.7 3.2	5.4 4.0 3.3	4.5 3.5 3.1
	WGKX WRVR	country AC	6.5 5.6	7.4 7.5	7.5 5.6	7.5 7.1	7.4 7.4	WVGO WLEE-FM	modern '70s oldies	4.5 2.8	3.8 4.0	4.2 4.6	3.3 3.3	3.0 2.9
	KIMS WMC-FM	R&B AC	7.0 6.7	7.4 6.2	6.3 5.8	5.8 5.8	6.9 6.7	WREJ WTVR-AM	religious adult std	1.9	1.6 1.9	1.1 2.0	1.6	2.3 2.0
	WLOK WEGR WMC-AM	religious album N/T	6.5 7.4 4.2	3.8 6.3 4.6	4.7 6.4 5.0	5.0 6.7 6.3	5.4 5.2 4.4	WRYH WXGI WFTH	N/T country religious	1.6 1.1 1.5	1.1 2.6 .5	.9 1.3 1.7	.8 2.0 .4	1.8 1.6 1.4
	WOGY WJCE	country R&B oldies	4.8 2.6	4.1 3.0	3.9 2.9	5.6 2.6	4.1 3.0	WLEE-AM WSTK	N/T adult std	1.1	.7	.6	1.0	1.1 1.0
	WRXQ WSRR-FM WMFS	modern '70s oldies album	3.0 3.3 .9	3.4 2.3 2.0	2.7 3.9 3.0	2.8 2.7 2.4	3.0 2.9 2.1	WGNA-AM-FM	ALBANY, I	N.Y. 12.8	—(5	5 7) 9.8	11.3	12.9
	WPLX WCRV	adult std religious	1.0 1.3	1.5 1.1	1.0 1.6	1.4 1.7	2.0 1.5	WGY WFLY	N/T top 40	9.1 9.3	8.6 8.4	9.2 9.0	9.5 9.1	10.0 8.2
	WREC	^{N∕T} NASHVII	1.3 I.F.	1.1 (4	1.2 4)	1.5	1.5	WYJB WPYX	AC album	6.8 6.8	8.5 6.5	7.2 7.6	8.2 6.4	7.9 6.7
	WSIX WSM-FM	country	14.7 13.1	17.2 10.3	14.9 10.0	15.3 9.4	14.9 10.0	WABY/WEMX WQBJ/WQBK-FI WRYE	adult std M modern AC	3.7 4.2 6.3	5.5 4.0 6.4	3.7 5.0 5.9	5.5 6.5 4.6	6.1 5.6 5.1
	WGFX WQQK	cls rock R&B	3.4 6.3	5.2 6.4	7.0 6.0	5.3 7.4	7.0 6.8	WKLI WZRQ	AC album	4.8 3.3	5.7 2.2	4.8 3.1	4.0 2.8	4.6 2.1
	WJXA WKDF WRVW	AC album top 40	4.7 4.7 6.3	4.5 6.1 5.9	5.5 6.0 7.0	4.3 5.6 5.9	6.6 6.3 5.4	WQBK-AM WXXO WPTR-FM	N/T oldies country	2.8 .9 .3	1.5 .8 .7	2.2 .9 .7	1.7 .7 .6	1.9 1.6 1.4
	WLAC-AM WLAC-FM	N/T AC	3.2 5.2	3.7 4.2	3.2 4.1	3.4 5.2	4.0 3.9	WROW WTRY	N/T oldies	2.4 1.3	2.6 1.7	2.5 1.8	1.7 1.3	1.3 1.3
	WRMX WSM-AM WWTN	oldies country N/T	5.0 3.7 1.9	4.8 2.3 2.1	3.5 2.6 2.4	3.4 4.2 2.9	3.8 3.8 3.4	WYSR WEQX WHRL	'70s oldies modern jazz/AC	1.4 1.3 1.1	2.1 1.6 1.7	1.8 1.8 2.4	1.3 1.8 1.8	1.3 1.2 1.1
	WJCE-FM WRLG	R&B adult modern	3.9 .9	3.4	3.3	3.2	2.7 1.7	WXLE	triple A	1.5	1.5	1.1	1.6	1.1
	WMDB WMMU WAMB-AM-FM	R&B country adult std	.8 .4 1.6	1.2 .5	1.3	1.4	1.5 1.5	KSSK-FM	HONOLU	9.9	-(5	9.9	11.9	12.3
	WRLT WYOL	triple A R&B oldies	2.0 2.1	1.5 2.1 1.4	1.5 2.1 2.2	1.9 2.2 1.7	1.4 1.4 1.4	KIKI-FM KCCN-FM KSSK-AM	top 40/rhythm Hawaiian AC	9.5 9.0 8:5	8.8 7.6 7.9	12.4 9.1 9.1	10.4 9.3 7.9	11.0 7.5 7.5
	WHAM RO	CHESTE	R, N	.Y	-(45			KQMQ-AM-FM Krtr/Kula	top 40/rhythm AC	5.7 7.9	6.5 6.3	7.4 6.3	6.8 5.2	7.0 6.7
	WBEE WCMF-FM	N/T country aibum	11.8 12.6 11.7	8.9 12.7 10.9	10.5	10.6 11.1 9.0	11.6 10.3 7.4	KINE KUMU-FM KKLV	Hawaiian easy cls rock	5.4 6.8 4.0	6.0 5.3 5.5	5.9 3.9 6.3	4.6 5.3 5.3	6.3 6.1 4.9
	WRMM-FM WPXY	AC top 40	7.6 8.3	7.0 9.1	7.3	8.6 8.1	7.1 7.0	KHVH KPO1	oldies modern	4.0 4.9	3.9 3.7	3.3 3.0	3.1 3.4	3.7 3.4
	WVOR WDICK WNVE	AC R&B modern	4.9 5.2 1.7	4.1 6.3 5.0	5.1 6.1 6.8	5.0 6.0 5.4	5.9 5.8 5.8	KDEO KCCN-AM KUCD	triple A Hawaiian jazz/AC	2.8 2.1 1.3	3.3 2.4 3.2	2.6 1.5 3.1	2.9 2.7 2.8	2.4 2.3 2.3
	WKLX WBBF	oldies adult std	5.4 4.4	5.8 2.3	5.6 3.7	5.6 3.4	5.1 3.6	KUMU-AM KGU	adult std N/T	1.3 1.1	1.9 1.1	2.8 1.1	2.4 1.7	2.3 1.3
	WHRR WMAX-FM WJZR	cls rock triple A jazz/AC	1.3 3.1 1.1	.9 3.2 1.6	1.9 2.6 1.1	2.3 2.1 .7	3.4 2.2 1.0	KAJM-FM KHNR KNDI	religious N/T religious	2.0 1.5 1.2	1.0 1.5 2.2	.9 1.5 .4	.8 1.6 1.1	1.2 1.1 1.0
	WMJQ	AC	.6	.6	.7	.9	1.0	Т	ULSA, OI	KLA	.—(60)		
	WHAS WAMZ	UISVILL N/T country	12.3 13.8	12.9 15.8	(49) 12.3 15.9	13.5 14.0	16.5 12.7	KWEN KRMG KMYZ-FM	N/T modern	12.4 9.2 4.3	11.9 7.8 6.1	11.5 8.7 6.1	9.0 6.4	12.0 8.7 7.8
	WDIX WDIX	top 40° AC	6.5 5.8	7.0 5.1	7.1 5.3	6.1 6.0	6.5 6.3	KUSR KBEZ	'70s oldies AC	6.3 7.3	6.2 7.9	5.1 8.4	6.7 6.7	6.6 6.4
	WTFX WGZB WHKW-FM	album R&B country	4.0 5.4 4.5	5.7 4.4 3.9	5.9 6.1 3.7	6.2 5.9 4.1	6.1 5.3 4.1	KMOD KVOO-FM KQLL-FM	album country oldies	6.8 4.4 4.5	6.8 5.2 4.1	6.7 5.5 3.0	6.9 4.5 4.2	5.7 5.7 4.3
	WQMF WRKA	album oldies	4.6 4.6	4.7 5.3	5.2 3.9	4.6 3.9	4.0 3.8	KHTT Krav	top 40 AC	5.3 4.3	5.8 4.8	7.5 4.1	4.8 3.1	4.1 4.0
	WAVG WLRS WQLL	adult std AC '70s oldies	3.5 3.9 3.1	3.8 2.4 3.7	4.2 4.2 3.7	4.1 2.5 3.0	3.7 2.7 2.7	KEMX/ICKOJ-FM KGTO KOAS	religious adult std jazz/AC	3.8 3.3 2.0	2.7 2.2 1.2	3.2 3.8 1.9	2.8 2.4 4.9	3.8 3.7 3.5
	WKJK WXNU	country modern	4.0 2.4	3.2 2.9	2.4 1.1	3.1 1.2	2.5 2.1	KIMM KVOO-AM	R&B country	2.9 4.4	2.7 5.4	2.8 4.7	2.9 3.9	3.2 3.2
	WLLY WLLY	N/T religious R&B adult	1.1 1.4 1.3	.9 1.8 1.9	.9 .5	1.1 1.5 1.6	1.8 1.6 1.4	KCKI KTHK KQLL-AM -	country cls rock sports	3.3 1.8 .7	3.4 1.2 .5	2.6 1.3	2.5 .9 .5	2.8 1.3 1.1
	WRYI	cis rock	_	_	1.8	_	1.0	TI	UCSON, A	RIZ	- -(62)		
	KATT KUYO	LAHOMA album top 40	8.6 10.3	9.2 9.4	-(51 8.9 10.1	8.4 9.7	10.3 9.4	KIIM KHYT KMXZ	country '70s oldies AC	13.5 .4 8.3	12.4 .2 8.6	11.6 .8 10.6	16.2 .8 11.4	13.6 8.4 7.4
	KOMA-FM	country oldies	9.6 6.7	10.2 5.1	10.8	12.1	8.5 7.4	KOHT KRQQ	Spanish top 40	2.2 6.4	3.2 7.2	4.2 7.7	4.0 8.5	6.8
	KMGL KTOK	AC N/T	6.3 6.9	5.7 7.6	6.4 7.1	6.2 6.0	6.7 6.1	KLPX KNST KKHG	album N/T cis rock	9.7 7.3 5.9	7.8 6.4 6.4	8.1 5.8 5.5	6.7 4.7 5.1	6.8 6.3 6.2 4.9
	KRXO Kebc KVSP	cls rock country R&B	7.6 5.3 4.6	7.3 7.3 5.1	5.9 5.8 5.6	6.8 5.0 5.0	5.6 5.5 5.2	KWFM-FM KCEE	oldies adult std	4.0 3.6	5.7 3.2	7.2 3.4	5.4 4.0	4.8 3.1
	KYIS KTST	AC country	4.0 4.3	3.7 4.5	2.8 5.8	3.3 6.1	4.3 4.2	KFMA KGVY KZLZ	modern adult std Spanish	1.5 3.4 .4	2.3 2.8 1.5	1.5 1.7 3.1	2.2 2.8 2.5	2.5 2.4 2.1
	KTNT KNTL WKY	jazz/AC religious N/T	3.7 2.7 2.5	4.1 2.3 2.5	3.4 2.0 2.2	3.9 2.0 2.3	3.9 3.1 2.0	KCUB KTUC	country N/T	1.8 2.8	1.9	1.4	1.4 2.5	2.0 2.0
	KOMA-AM	sports oldies	1.3	.8 1.5	.8 1.7	1.3 1.9	1.7 1.6	KTKT KTZR KXEW	N/T Spanish Spanish	1.2 3.1 1.5	.7 1.8 .9	.7 2.0 1.5	.8 1.2 1.6	1.3 1.3 1.0
	KQCV DA	religious AYTON, (.8 OHIO	1.0)—(.9 52)	7	1.3	ALI	LENTOWN		A.—	-(64	.)	
	WHKO WTUE	country album	10.9 10.1	13.1 9.1	14.9 8.0	14.9 5.7	13.4 9.8	WAEB-FM WZZO WFMZ	top 40 album AC	9:3 10.1	11.5 9.4 8.7	12.0 10.3 7.8	11.2 10.1 8.7	12.0 11.3 10.6
	WMMX WHIO WLQT	AC N/T AC	8.8 6.3 6.0	8.5 5.6 5.4	7.9 6.2 4.3	6.9 5.3 6.4	9.2 7.1 6.4	WODE WLEV	AC oldies	10.6 6.6	10.8 7.5	11.8 7.8	9.6 7.8	9.0 8.2
	WROU WGTZ	R&B top 40	7.4 6.6	6.9 7.2	7.2 6.7	7.3 5.6	6.4 6.0	WAEB-AM WKAP WXTU	N/T adult std country	5.9 2.7 1.8	4.8 3.9 2.8	3.9 4.6 2.4	5.1 4.2 3.4	5.4 3.5 2.1
	WXEG WING-FM WLW	modern cls rock	2.3 3.4	1.8 3.7	2.0	5.4 2.8	5.0 3.8	WEST WYSP	adult std album	3.0 2.6	1.5 2.2	2.2 2.1	2.0 2.0	2.1 2.1
	WDAO WONE	N/T R&B adult adult std	3.9 1.3 2.3	4.4 2.1 2.6	5.9 1.4 2.5	4.5 2.0 3.8	3.6 2.6 2.1	WRNJ-FM WHCY WGPA	country country AC	1.6 .9 1.1	2.0 .4 .9	1.9	2.7 1.5 .9	1.8
_	WCLR/WZLR	oldies	2.6	1.7	1.5	1.9	1.8	WOGL	oldies	.6	.s —	.4	-	1.0

n irresistibly sultry groove and Margo Timmins' siren-song vocals have combined to make the lonesome fatalism of the Cowboy Junkies' "A Common Disaster" seductive to an audience beyond the band's usual habitués.

No. 21 on Modern Rock Tracks this week, "A Common Disaster" is the first single from "Lay It Down," the Cowboy Junkies' debut Geffen album (following six for RCA). The new disc reflects the band's increasingly sinewy sound, one that takes advantage of songwriter Michael Timmins' edgy guitar to accent the group's trademark narcotic atmosphere.

In a roundabout way, blues boogie king John Lee Hooker is the godfather to "A Common Disaster." Michael (Margo's brother) was going through the archive of Cowboy Junkies' concert tapes while com-

TRACK TITLE

BIG BANG BABY

HUMANS BEING

IN THE MEANTIME

WATER'S EDGE

PRETTY NOOSE

TOO MUCH

SISTER

DROWN

CUMBERSOME

BRAIN STEW/JADED

ZERO

1979

ALCOHOL

IRONIC
JAGGED LITTLE PILL

SALVATION

PHOTOGRAPH

MOTHER MOTHER

BIG ME

GLYCERINE

WORK IT OUT

AEROPLANE

FLOOD

BANDITOS

COUNTING BLUE CARS

WHAT DO I HAVE TO DO?

CHAMPAGNE SUPERNOVA

ROCK AND ROLL ALL NITE

MELLON COLLIE AND THE INFINITE SADNESS
HEAVEN BESIDE YOU

MELLON COLLIE AND THE INFINITE SADNESS

I HATE MY GENERATION THE GOLDEN AGE

EVERYTHING FALLS APART

ANGELINE IS COMING HOME

RDENS OF BEING UPRIGHT

NEYSUCKLE STRANGE

TO THE FAITHFUL DEPARTED

Mainstream Rock Tracks...

Y MUSIC...SONGS FROM THE VATICAN GIFT SHOP

SANTA MONICA (WATCH THE WORLD DIE)

No. 1

WHERE THE RIVER FLOWS 1 week at No. 1 COLLECTIVE SOUL

OLD MAN & ME (WHEN I GET TO HEAVEN) ◆ HOOTIE & THE BLOWFISH

* * AIRPOWER * * *

BORN WITH A BROKEN HEART ◆ KENNY WAYNE SHEPHERD

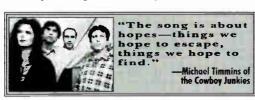
TRIPPIN' ON A HOLE IN A PAPER HEART STONE TEMPLE PILOTS

SWEET DREAMS (ARE MADE OF THIS)

MARILYN MANSON NOTHING/INTERSCOPE

piling the band's live album, "200 More Miles," when he came upon a recurring riff in his improvisations on Hooker's "Forgive Me," a favorite from the group's early days

"I kept coming back to that guitar lick," Timmins



says, "and I started to build a song around it, with that hook eventually becoming the chorus.'

The communal disaster in the song is "life," Tim-

mins says, "the disaster common to us all. It's all about desires, dreams, hopes—things we hope to escape. things we hope to find. That sounds serious, but there's more than a little black humor there."

Rendering the laconic vibe of "A Common Disaster" isn't as easy as the Cowboy Junkies make it seem. "To tell you the truth, I could get a bit sick of playing it," Timmins says. "It's a groove tune, and a song like that needs to sit right, just steam along. We kind of lost that for a while. Usually, you can give it a rest when that happens, but we can't not play that song now."

As for attracting the fair-weather faithful with a hit rock song, Timmins says that suits him fine. "Most of our fans have all our albums; they're pretty devoted. If others come along because of the one song, that's great. Maybe they'll stick around."

Billboard_®

4

2 8

1

3

8

6 4

9

10

16

2

22

12

21

8

11

14

5

5

7

17

14

9

21

35

20

9

23

1

6

3

11

14

2

3

3

3

23

11

25

3

15

1 4

> 2 1

(3) 10

4 2

(5)

6

(7)

(8)

9

(10) 32

11

12

13

14

15

16 11

<u>17</u>

18

19

20

21

22

(23)

24

25

27

(28)

29

(30)

31

32

33

34

35

(36)

(37)

38

(39)

(40)

5 5

3

7

8

6

9

15 20

16 22

13 14

12 11

19

14 12

18 17

17 13

20 15

22 21

24 25

29 33

23 18

25 24

35

37 38

31 40

34

28

26 23

36

39

27

NEW

NEW

NEW >

NEW

37

30

31

39

NEW

FOR WEEK ENDING MAY 11, 1996 Billboard®

◆ STONE TEMPLE PILOTS

◆ VAN HALEN

◆ SPACEHOG

◆ EVERCLEAR

◆ DISHWALLA

SOUNDGARDEN

OASIS

◆ KISS

◆ THE NIXONS

◆ SON VOLT

◆ SEVEN MARY THREE

◆ STABBING WESTWARD

SMASHING PUMPKINS

◆ ALICE IN CHAINS

◆ GREEN DAY

COLUMBIA

SEVEN MARY THREE

MAMMOTHATLANTIC

◆ SMASHING PUMPKINS

◆ ALICE IN CHAINS

◆ HOWLIN' MAGGIE

◆ DOG'S EYE VIEW

◆ THE VERVE PIPE

◆ THE BADLEES

PEARL JAM

◆ TRACY BONHAM

◆ FOO FIGHTERS

◆ BUSH TRAUMA/INTERSCOPE

DEF LEPPARD

◆ IARS OF CLAY

◆ RED HOT CHILI PEPPERS

ESSENTIAL/SILVERTONE/JIVE

◆ THE REFRESHMENTS

◆ THE CRANBERRIES

◆ ALANIS MORISSETTE MAVERICK/REPRISE

◆ CRACKER

FOR WEEK ENDING MAY 11, 1996

Modern Rock Tracks™

 WK	WK.	2 WKS	WKS	TRACK TITLE ARTIST
⊢. ≩	≥نـ	α\$	\$ ö	ALBUM TITLE (IF ANY) LABEL/DISTRIBUTING LABEL ★★★NO. 1★★★
1	2	3	5	SALVATION 1 week at No. 1 ◆ THE CRANBERRIES 10 THE FAITHFUL DEPARTED SILAND
2	l	1	12	CHAMPAGNE SUPERNOVA ♦ OASIS (WHAT'S THE STORY) MORNING GLORY? EPIC
3	3	2	8	BIG BANG BABY TINY MUSICSONGS FROM THE VATICAN GIFT SHOP TINY MUSICSONGS FROM THE VATICAN GIFT SHOP ATLANTIC
(4)	4	5	12	MACHINEHEAD ♦ BUSH
(5)	6	8	6	SIXTEEN STONE TRAUMA/INTERSCOPE MOTHER MOTHER ◆ TRACY BONHAM
6	7	7	5	THE BURDENS OF BEING UPRIGHT TOO MUCH ◆ DAVE MATTHEWS BAND
<u>.</u>		_		crash RCA
1	NE	wト	1	PRETTY NOOSE SOUNDGARDEN DOWN ON THE UPSIDE A&M
8	9	16	7	PHOTOGRAPH villains ◆ THE VERVE PIPE RCA
9	10	15	6	COUNTING BLUE CARS PET YOUR FRIENDS A&M
10	5	4	16	BIG ME ◆ FOO FIGHTERS FOO FIGHTERS ROSWELL/CAPITOL
11	8	6	23	IN THE MEANTIME SPACEHOG RESIDENT ALIEN HIF/SIRE/REG
12	19	27	5	HERE IN YOUR BEDROOM GOLDFINGER MOJOJUNIVERSAL
13	12	13	13	ZERO ◆ SMASHING PUMPKINS
14	11	9	27	SANTA MONICA (WATCH THE WORLD DIE) ◆ EVERCLEAR
(15)	18	20	9	SPARKLE AND FADE TIM KERR/CAPITOL SISTER ◆ THE NIXONS
16	15	18	4	FOMA MCA THE 13TH ◆ THE CURE
				WILD MOOD SWINGS WHAT DO I HAVE TO DO? ◆ STABBING WESTWARD WITHOUT STABBING WESTWARD
17	14	12	15	WITHER BLISTER BURN + PEEL COLUMBIA SWEET LOVER HANGOVER ♦ LOVE & ROCKETS
18	13	11	9	SWEET F.A. BEGGARS BANQUET/AMERICAN REPRISE FLOOD DARS OF CLAY
19	17	17	11	JARS OF CLAY BULLS ON PARADE ARGE AGAINST THE MACHINE PROPERTY OF THE MACHINE
(20)	24	28	4	EVIL EMPIRE EPIC
21	21	22	8	A COMMON DISASTER A COWBOY JUNKIES GEFFEN GEFFEN GEFFEN
(22)	26	32	4	LADYKILLERS LOVELIFE 4ADIREPRISE
23	30	34	3	BANDITOS FIZZY FUZZY BIG & BUZZY ◆ THE REFRESHMENTS MERCURY
24	16	10	19	IRONIC JAGGED LITTLE PILL ALANIS MORISSETTE MAVERICK/REPRISE
25	27	37	3	LOVE UNTOLD ◆ PAUL WESTERBERG EVENTUALLY REPRISE
26	22	19	21	BRAIN STEW/JADED ◆ GREEN DAY INSOMNIAC REPRISE
27)	29	38	3	SPIDERWEBS TRAGIC KINGDOM TRAUMA/INTERSCOPE TRAUMA/INTERSCOPE
(28)	35	-	2	HEARTSPARK DOLLARSIGN SPARKLE AND FADE → EVERCLEAR TIM KERR/CAPITOL
(29)	38		2	SWEET DREAMS (ARE MADE OF THIS) MARILYN MANSON SMELLS LIKE CHILDREN NOTHING/INTERSCOPE
30	25	21	25	1979 MELLON COLLIE AND THE INFINITE SADNESS MELLON COLLIE AND THE INFINITE SADNESS
31	28	24	26	JUST A GIRL ♦ NO DOUBT
32	23	23	13	TRAGIC KINGDOM TRAUMA/INTERSCOPE EVERYTHING FALLS APART
	20	14	7	HAPPY NOWHERE COLUMBIA I HATE MY GENERATION ◆ CRACKER
33			7	THE GOLDEN AGE VIRGIN DRUGS • AMMONIA DRUGS
	31	29		MINT 400 EPIC
33	31 40	29	2	WHO WILL SAVE YOUR SOUL
33		29	<u> </u>	PIECES OF YOU ATLANTIC ONLY HAPPY WHEN IT RAINS ◆ GARBAGE
33 34 35 36	40	26	2 16	PIECES OF YOU ONLY HAPPY WHEN IT RAINS GARBAGE HEAVEN BESIDE YOU ATLANTIC FOR GARBAGE ALMO SOUNDS:GEFFEN ALMO SOUNDS:GEFFEN ALICE IN CHAINS
33 34 35 36 37	40 33 37	26 30	2 16 18	PIECES OF YOU ATLANTIC ONLY HAPPY WHEN IT RAINS GARBAGE GARBAGE HEAVEN BESIDE YOU ALICE IN CHAINS COLUMBIA GUILTY ATLANTIC GARBAGE ALMO SOUNDS:GEFFEN ALICE IN CHAINS COLUMBIA GUILTY ACREMICS GRAVITY KILLS
33 34 35 36	40	26	2 16	PIECES OF YOU ATLANTIC ONLY HAPPY WHEN IT RAINS GARBAGE HEAVEN BESIDE YOU ALICE IN CHAINS COLUMBIA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 76 modem 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 (Modem Rock) for the first time.

Videoclip availability.
1996, Billboard/BPI Continue.



- ① How Deep Is Your Love / Take That
- @ Because You Loved Me / Celine Dion
- (2) It Is One / Jackson Brown
- (4) How Crazy Are You / Meia
- (5) Nothing To Declare / Cloudberry Jam
- © 7 Gatsu 7 Nichi, Hare / Dreams Come True
- TII Do It / Nahki And Diana King
- (3) Let Your Soul Be Your Pilot / Sting
- (3) Lucky Love / Ace Of Base
- Always Be My Baby / Mariah Carey
- No One Else / Total
- Treedom / Globe 3 Girl 6 / The New Power Generation
- Real Love / The Beatles
- 19 Never Never Love / Simply Red
- (5) Cherry / Spitz
- Terrybody / Kiss Of Life
- [®] Fast Love / George Michael
- (9) Throw Your Hands Up / L.V. ❷ You Got To Have Freedom / Boogaloo
- 1 Tell The World / Pandora
- @ Heaven Only Knows / Swing Out Sister
- 3 Party / Dede
- 3 Baby Portable Rock / Pizzicato Five
- 3 Mouth / Merril Bainbridge 3 One Of Us / Joan Osborne
- Don't Let No Dne Get You Down /
- War Featuring Hispanic Mc's
- 🕲 I Need To Be In Love / Carpenters
- 3 Dig! / Dulfer
- 3 Do That Dance / Nile Rodgers (1) Spaceman / Babylon Zoo
- 3 Like Marvin Gaye Said (What's Going Dn) / Speech
- 3 Anywhere Is / Enya
- 3 | Believe / Mette Hartman
- (S) If You Come To Party / Paulo Mendonca 30 Never Give Up On You / Paul Hardcastle
- TSittin' Up In My Room / Brandy
- 3 Apple Eyes / Swoop
- 39 Reach / Gloria Estefan
- @ Count Dn Me (From "Waiting To Exhale") / Whitney Houston & CeCe Winans
- 4 Message In A Bottle / Maxi Priest
- @ Dub I Dub / Me And My One Sweet Day / Mariah Carey
- 49 While The Earth Sleeps /
- Peter Gabriel With Deep Forest 49 Did Man And Me /
- Hootie And The Blowfish
- 46 HANA / Mr. Children
- 1 Lady / D'Angelo
- ® Su Su Su Super Ki Re I / Scatman John
- Sexuality / K.D. Lang
- Mappy Little Time / Akiko

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-WAUE

Station information available at: http://www.infojapan.com/JWAVE/

Radio

Adult Contemporary

.⊤ WK.⊤	WK.	2 WKS.	WKS.	TITLE ARTIS LABEL & NUMBER/DISTRIBUTING LABEL
	,			★ ★ ★ NO. 1 ★ ★ ★ BECAUSE YOU LOVED ME ◆ CELINE DIG!
1	1	1	11	550 MUSIC 78237 7 weeks at No.
2	2	2	15	NOBODY KNOWS LAFACE 2-4115/ARISTA ◆ THE TONY RICH PROJEC
3	3	5	8	ALWAYS BE MY BABY COLUMBIA 78276 ◆ MARIAH CARE
4	4	6	9	COUNT ON ME ARISTA 1-2976 ◆ WHITNEY HOUSTON & CECE WINAN
5	5	3	16	SO FAR AWAY LAVA ALBUM CUTJATLANTIC ◆ ROD STEWAR
6	6	7	23	DON'T CRY ZTT 1 2 WARNER BROS. ◆ SEA
1	9	9	7	DON'T WANNA LOSE YOU MERCURY 852857 ◆ LIONEL RICHI
8	7	4	26	ONE SWEET DAY COLUMBIA 78074 ◆ MARIAH CAREY & BOYZ II MEI
9	8	8	30	BLESSED ROCKET 852394/ISLAND ◆ ELTON JOHI
10	10	10	40	BACK FOR GOOD ARISTA 1-2848 ◆ TAKE THA
11)	13	16	5	REACH
12	11	11	24	MISSING ATLANTIC 87124 ◆ EVERYTHING BUT THE GIR
13	12	14	17	INSENSITIVE A&M 581274 ◆ JANN ARDE
14	14	12	46	KISS FROM A ROSE ZTT.SIRE 17896/WARNER BROS. ◆ SEA
15	15	15	51	AS I LAY ME DOWN COLUMBIA 77801 ◆ SOPHIE B. HAWKIN
16	19	22	10	BY HEART JIM BRICKMAI WINDHAM HILL ALBUM CUT
17	16	13	27	YOU'LL SEE MAYERICK 17719/WARNER BROS. ◆ MADONN
18	17	19	10	GROW OLD WITH ME HOLLYWOOD ALBUM CUT MARY CHAPIN CARPENTE
19	20	20	43	ONLY WANNA BE WITH YOU ATLANTIC 87132 ◆ HOOTIE & THE BLOWFISH ATLANTIC 87132
20	18	17	10	FAITHFULLY RIVER NORTH 163007 PETER CETER
21	21	24	6	CHAINS EPIC 78281 ◆ TINA AREN
22)	24	_	2	OLD MAN AND ME (WHEN I GET TO HEAVEN) → HOOTIE & THE BLOWFIS ATLANTIC 87074
23	27	- 1	2	GIVE ME ONE REASON €LEKTRA 14.146 EEG
24	23	25	20	DREAMING OF YOU SELEN.
				* * * HOT SHOT DEBUT * * *
25	NE	N Þ	1	FASTLOVE DREAMWORKS 59001/GEFFEN ◆ GEORGE MICHAE

Adult Top 40

		_		
				No.1
1	1	1	11	BECAUSE YOU LOVED ME 550 MUSIC 78237 ♦ CELINE DION 6 weeks at No. 1
2	4	8	9	ALWAYS BE MY BABY COLUMBIA 78276 ◆ MARIAH CAREY
3	3	4	13	CLOSER TO FREE SLASH 17674,REPRISE ◆ BODEANS
4	2	3	21	WONDER ELEKTRA 64376/EEG ◆ NATALIE MERCHANT
5	8	10	10	FOLLOW YOU DOWN A&M 581380 ◆ GIN BLOSSOMS
6	6	5	23	DON'T CRY ZTT 17708/WARNER BROS. ◆ SEAL
7	7	2	24	MISSING ◆ EVERYTHING BUT THE GIRL ATLANTIC 87124
8	11	13	10	IRONIC MAVERICK 17698/REPRISE ◆ ALANIS MORISSETTE
9	10	9	15	NOBODY KNOWS LAFACE 2-4115 ARISTA ◆ THE TONY RICH PROJECT
10	5	6	31	NAME METAL BLADE 17758/WARNER BROS. ◆ GOO GOO DOLLS
(11)	13	17	4	OLD MAN & ME (WHEN I GET TO HEAVEN) ◆ HOOTIE & THE BLOWFISH ATLANTIC 87074
12	12	12	19	I WANT TO COME OVER ISLAND 854528 ◆ MELISSA ETHERIDGE
13)	17	22	6	GIVE ME ONE REASON ◆ TRACY CHAPMAN ELEKTRA 64346/EEG
14	9	7	28	TIME ◆ HOOTIE & THE BLOWFISH ATLANTIC 87095
15	16	18	49	RUN AROUND A&M 580982 ◆ BLUES TRAVELER
16	15	14	39	ROLL TO ME A&M 581114 ◆ DEL AMITRI
17	14	11	30	BREAKFAST AT TIFFANY'S RAINMAKER 98138/INTERSCOPE ◆ DEEP BLUE SOMETHING
18	20	20	17	INSENSITIVE A&M 581274 → JANN ARDEN
19	18	15	39	TIL I HEAR IT FROM YOU A&M 581380 ◆ GIN BLOSSOMS
20	19	16	26	ONE SWEET DAY COLUMBIA 78074 ◆ MARIAH CAREY & BOYZ II MEN
21	21	24	7	CHAINS EPIC 78281 ◆ TINA ARENA
22	22	23	14	THE WORLD I KNOW ATLANTIC 87088 ◆ COLLECTIVE SOUL
23	23	25	23	ONE OF US BLUE GORILLA 852368 MERCURY
24	24	26	14	HOOK A&M 581176 ◆ BLUES TRAVELER
(25)	26	28	9	COUNT ON ME ARISTA 1-2976 ◆ WHITNEY HOUSTON & CECE WINANS

Compled from a national sample of amplay supplied by Brasdiead Data Systems Fladio Track service, 37 adult contemporary stations and 42 adult floy 40 stations are electronically monitored 24 hours is easy. 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Auroprise awarded to songs which attain 300 adult in contemporary detections or 600 adult top 40 detections for the previous week, regardless of chart movement. Auroprise awarded to songs which attain 300 adult in page 300 adult to 40 detections from the first firms. § 1 SQR, Billiopard/BPI Communications.

40 detections Wh:

PROGRAMMING

	WER RATIO TRI	MINDS DI FURMA	.
Format	1995 Ratio	1994 Ratio	1986 Ratio
AC	1.49	1.48	1.38
Adult Standards	.47	.62	.71
Album Rock	1.33	1.29	1.04
Classic Rock	1.34	1.43	1.06
Classical	.62	.84	1.35
Country	1.24	1.30	1.42
Jazz/AC	1.02	1.25	
Modern	1.05	1.00	
News/Talk	1.26	1.33	1.47
Oldies	1.34	1.33	.83
'70s Oldies	1.07	***************************************	
Soft AC	1.12	1.22	1.26
Spanish	1.16	1.12	1.24
Sports	1.48		
R&B	.84	.89	.83
Top 40	1.18	1.09	1.07

SPORTS/TALK ON HEELS OF AC IN TENTH POWER RATIOS RANKINGS

(Continued from page 65)

"There were years in the late '70s and early '80s where people would have loved to have a 1.2," Rivin says. "In 1988 [for example], the point when the peak of people discovering country intersected with the point where there were no [competitors] within the market. From '88 to '89 and again from '90 to '91, more and more stations came into the format, diluting that exclusivity."

That country's dollars would still be off, Rivin says, reflects the fact that "in some cases, [advertisers] may be mixing a modern rock or a '70s oldies [into their buys], and that may slightly dilute some of the dollars."

Also on the downside, jazz/AC, despite an immense building period over the last year, took the biggest hit, off 1.25-1.02, followed by classical's dip of .84-.62. Rivin attributes the classical shortfall to several factors. During its late-'80s heyday, classical was one of the first formats with qualitative research, and it attracted large numbers of image advertisers.

Eventually, the rest of the market joined in the qualitative game, and since the revenue dry spell of the early '90s, image advertising is not used as much. Aside from that, Rivin says, jazz/AC has siphoned off classical listeners and some revenue.

If that's the case, why is jazz/AC off so steeply? Rivin says, "There are a large number of smooth jazz stations that signed on the air between the later part of 1994 and the middle part of 1995 that are included in our sample. Those stations have yet to mature."

Other scores include news talk (1.33-1.26), soft AC (1.22-1.12), urban contemporary (.89-.84), and adult standards (.62-.47). Newly tracked '70s oldies started its run in the study with a 1.07.

EASY LISTENING OF THE '90S?

A traditional power ratio stalwart, soft AC is getting lost in the shuffle of all the contemporary offerings on the dial and appears to be in danger of becoming the easy listening of the '90s, in more ways than one.

"In fact, if we were to look at the 1995 list of soft ACs around the country, we might find that maybe half of those had been [easy listening] stations a decade ago," Rivin says. "When soft AC had only AC, album rock, and top 40 to deal with, it was able to do pretty well. Now, it also has oldies, '70s oldies, modern rock, and classic rock."

While R&B, a format that tradition-

ally has sales challenges, is down, Rivin cites the effort of the format's stations to "tell their story better and improve things" in recent years. "They've been very successful with that," he says. "Even with an .84, it's one-tenth of a point higher than the average between '87 and '90."

In addition to the power ratios, Miller, Kaplan includes information on the percentage of stations in each format that have a power ratio better than 1.00. Again, AC won that contest, with a 94% rating, followed by album rock (87%), oldies (84%), classic rock (82%), and sports/talk (71%).

Spanish earned the greatest increase over 1994, rising 14 percentage points, from 48% to 62%, followed by top 40 (52%-64%), modern rock (50%-58%), and album rock (80%-87%). Jazz/AC and soft/light AC were each off 23 percentage points, while classical took a 20-point hit.

Now that the power ratios span a decade, the following long-term trends come into focus. Oldies exhibited the

strongest growth, up 61% from its 1986 ratio of .83, followed by album rock, up 28% from 1.04, and classic rock, up 26% from 1.06. Classical has had the sharpest drop over the decade, off 54% from its initial ratio of 1.35, followed by adult standards, down 34%, and N/T, down 14% since 1986, when that format led the pack with a power ratio of 1.47.

Six formats experienced their lowest power ratios over the 10 years of the study. Rivin blamed that on a new level of competition. "In cases such as country or news/talk, the attraction of the format brings more and more stations into the pool. As you dilute format exclusivity, you dilute the available money that can be given to any one station," he says.

"On the other side of that coin, album's thinning ranks leaves the remaining stations with more money to draw on."

Miller, Kaplan used data from about 700 stations in its study.

SETBACKS PLAGUE U.S. DAB IMPLEMENTATION

(Continued from page 65)

by the EIA/NAB group of the seven systems was to begin in September in San Francisco, but various logistical snafus have repeatedly delayed their start. One broadcaster involved in the field trials said it was optimistic to believe that testing would begin in the next three

As if the plate weren't full enough, yet another DAB system was introduced at the NAB show by two broadcasters associated with classical WCRB Boston and Sanders, an electronic systems company that is part of Lockheed Martin.

Their proposal, called FMdigital (FMd), would carry programming digitally over a station's subcarrier, which is essentially a slice of its existing signal. Thus, this "on-carrier" concept—like the in-band, on-channel system—would not require additional bandwidth for U.S. broadcasters.

Such a system would present a significant challenge to radio stations that lease subcarrier space to outside interests, such as global positioning services. Some stations in major markets collect thousands of dollars per month in additional revenue this way.

Implementing FMd would also make it impossible for stations to take advan-

tage of the slowly growing Radio Broadcast Data Systems, which mandates use of a station's subcarrier to work. RBDS, which is facing its own challenges from resistant radio broadcasters and receiver manufacturers, offers the potential for a station to transmit song titles, call letters, and advertising over an LED screen on specially equipped radios and billboards.

Meanwhile, on the NAB'96 exhibit floor—which covered 646,000 square feet in the Las Vegas Convention Center, Las Vegas Hilton, and the Sands Expo Center—a number of broadcast manufacturers offered hope that DAB will one day mean more than "Delays At Best," with new products designed to be compatible with whatever technology triumphs domestically.

Among them, companies showed digital exciters and digital signal processors that are poised to work hand in hand with in-band, on-channel transmission systems.

At least four vendors brought digital transmitters to the convention, which, for U.S. broadcasters, could be considered only a show of plumage, since they are designed for use with Eureka-147 technology.

Weiland's Excesses Get STP Music Iced; **The Bob Grant Saga Continues At WOR**

PROTECTION OR CENSORSHIP? Following Stone Temple Pilots' recent press conference regarding lead singer Scott Weiland's alleged drug-abuse relapse, top 40 WKBQ St. Louis has put its STP CDs in cold storage. PD Michael St. John (who was unreachable at press time) aired an editorial explaining the station's position, which prompted calls from supportive parents.

Alas, I prefer to believe that good music is worthy music, regardless of the personal lives of the talent behind the songs. It seems to me that Weiland's high-profile struggles with substance abuse might dissuade the band's devotees from taking up what has become debilitating. Obviously, these parents believe instead that admiration unconditionally breeds imitation.

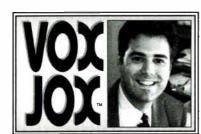
A grant for Grant: As suggested last week, controversial talker Bob Grant has landed on his feet to open arms, this time at WOR New York. The conservative host, who returned to the air April 29, was fired from WABC less than two weeks before.

Among several interesting twists: 1. WOR will begin carrying Alan Dershowitz, syndicated by SW Networks. The attorney was fired from WABC in March for calling Grant a racist during a broadcast. 2. The day Grant started, travel talk host Arthur Frommer quit WOR in protest, likening Grant to a Nazi hatemonger. 3. WOR GM/VP Bob Bruno, defending the station's hiring of Grant, says the host will enhance the diversity of opinions on-air and attract new listeners and advertisers. 4. Then again . . . So far, one WOR sponsor, Dime Savings Bank, has 86'ed its ads on the station, telling The New York Times it doesn't want "our message to be a party to [WOR's] in this case.'

But here's the ultimate irony: Grant, Dershowitz, and Michael Eisner, chairman of Disney, which owns WABC, the station that fired both Grant and Dershowitz, have all been selected for Freedom of Speech Awards by the National Assn. of Radio Talk Show Hosts. You have to treasure the visual image of those three on one stage.

FORMATS: ISLAND COUNTRY

Two weeks after getting its first country FM, Long Island, N.Y., gets a second. WRCN/WMJC Long Island flips



by Chuck Taylor

WMJC from album rock to country. WRCN will stay rock for now, though it will reportedly flip to country in the fall. Jim Asker, previously PD of triple-A WRNX Springfield, Mass., joins as

WSHE Miami flips from modern rock to a rock/AC hybrid, along the programming lines of KYSR Los Angeles. Jerry Clifton's top 40/rock KBZR (the Blaze) Phoenix moves to a rhythmic format and is playing all old-school music.

FOLKS: PEAKE-ING IN DENVER

John Peake, PD of KWMX (Mix 107.5) Denver, exits to accept the PD post at modern-leaning top 40 KRBE Houston. He replaces Tom Poleman, who is now PD of WHTZ (Z100) New York.

At R&B adult WBLS New York, PD Frankie Crocker adds music duties.

Modern WIBF (WDRE) Philadelphia GM Joe Ruyak exits. Recently named WDRE Long Island GM Lee Davis adds

Veteran rock PD Doug Gondek leaves the PD seat of jazz/AC KCIY Kansas City, Mo., to become OM/PD of N/T WXYT Detroit, where he'll work with another veteran of the rock wars. marketing director Jim Marchyshyn. previously marketing/promotion director at crosstown WRIF. The two plan to apply a rock approach to the talk outlet.

Modern WFNX Boston PD Boy Troy Smith has left the station, Production director "Liquid" Todd Wilkinson steps in as interim PD.

Classic rock KSLX Phoenix names KBPI/KRFX Denver production director Todd Little PD, replacing John Sebastian, now PD of country KZLA Los Angeles. And Todd Wallace is the new PD at KKLT Phoenix, from the same position at sister KTAR.

David Felker is promoted to PD for Westwood One's Hot Country and Mainstream Country formats, replacing Steve Penny.

Airplay Monitor editors Sean Ross, Kevin Carter, Phullis Stark, John Loscalzo, and Janine McAdams contributed to

Cap Cities/ABC Radio Prez Shuffles Execs

Two weeks after his ascension to president of Cap Cities/ABC's radio division, Robert Callahan has announced a substantial reorganization of the company's top layer of management.

"I have organized the division to reflect an operating style that worked well at the radio networks," Callahan said, adding that the changes allow him to be closer to the operations. ABC's radio division comprises 21 stations in nine markets and the ABC Radio Networks.

Among those gaining new titles, John Mitchell Dolan takes on responsibility for WABC/WPLJ as president of the two New York outlets. Dolan previously was president of WPLJ. He succeeds veteran Don Bouloukos, who is reportedly leaving to pursue radio station investments.

Maureen Lesourd is promoted to president of Los Angeles properties KABC/ KMPC/KLOS. She once headed WRQX Washington, D.C., for ABC, and most recently, was senior VP of affiliate relations of the ABC Television Network Group. She succeeds George Green, who is named VP of sales training, and Bill Sommers, who is retiring.

Bart Catalane, executive VP of ABC Radio Networks, expands his duties and is upped to executive VP of the overall Cap Cities/ABC radio division, working on new business opportunities and comandeering financial operations.

John McConnell is promoted to the new position of VP of programming for WABC. He will also serve as VP for news/talk for the radio division.

Norman Schrutt is awarded additional responsibilities for development of key aspects of the company's international business, as well as his current role overseeing WKHX-AM-FM/WYAY Atlanta and WLS/WKXK Chicago.

Callahan succeeds the retiring Jim Arcara, while David Kantor steps up to president of ABC Radio Networks.

CHUCK TAYLOR

Consultant Constantine, **Champion Of Triple-A**

Billboard_®

OF THE WEEK

DENNIS CONSTANTINE

WITH A background that includes 17 years at triple-A pioneer KBCO Boulder, Colo., consultant Dennis Constantine, one of the format's architects, surprises no one by rebutting naysayers' claims that triple-A is dead.

"In a lot of cities, triple-A was relegated to inferior signals. If you don't have a signal to get into the marketplace, you're going to have a tough time. But when you're on a major signal and have the marketing and pro-

motion support, you can do all the things needed to be success-

He cites KBCO, KMTT (the Mountain) Seattle, WXRT Chicago, KFOG San Francisco, and KTCZ Minneapolis as stations that are "traditional triple-A radio stations that have good programming, good announcers, and good promotions and research. They're all top five 25-54."

Constantine maintains that while triple-A stations differ musically from market to market, their strategy

is the same—appealing to 25-54. In most markets, he says, "you'll find that there are a lot of ACs and pop stations appealing to the 25- or 30-plus crowd but not a lot of rock stations appealing to [them]."

While there may be a classic rock station going after that audience, Constantine says, "it's just like an oldies station to a pop listener. It's only nostalgia; it doesn't deal with contemporary music. It doesn't play the new Enya, Freddy Jones, Dave Matthews, or Hootie & the Blowfish. In most markets, there is room for a 25- or 30-plus rock station."

To shape the station, Constantine looks at "the history of music" in the market. "It isn't a cookie-cutter thing, and that's what makes my job as a consultant exciting. I don't send out the safe list and say, 'Play these 350 songs, and you'll be successful.' That's being done in virtually all the other formats. I like to help a radio station create its own unique handprint in the market."

Constantine says that KSCA Los Angeles is in a particularly challenging competitive situation. "There's no central city in Los Angeles-it's basically one huge suburb. So how do you reach these people?" Because of the market's size, television and outdoor advertising are very costly for a radio station. What happens in that case, he says, is that "you depend a lot on wordof-mouth. The problem of doing an adult format is that it takes time for people to change their habits. In a city where you're depending on word-ofmouth, it's a slow build. It's not an overnight success.'

Los Angeles is also home to KCRW, a well-entrenched NPR station that carried the triple-A flag for many years. Constantine says there's "a lot of room between KCRW and [mainstream] KLOS and [modern] KROQ.

We're trying to fill that gap."

Constantine also works with noncommercial WXPN Philadelphia. Unlike KCRW, it is a 24-hour music outlet. Although some observers feel that WMMR has begun covering the triple-A franchise in that market, Constantine sees WXPN as "the only station in town that plays triple-A music-music that's commercial enough to bring in a large audience but eclectic enough so real fans go, 'This

is public radio.

The freedom of programming a noncommercial station with a musically aware audience gives the consultant a chance to stretch the boundaries of the format. "We've gotten really good response to some of the world music. like Shaggy, and some of the fun rhythmic music that fits in well with the sound of the radio station.'

Triple-A has been an option for several heritage rock stations looking to evolve. Regarding WNEW New York, Constan-

tine says, "No matter what station it is, you have to keep in mind the station's heritage. KBCO, for example, was flirting with becoming an alternative station. It's tough when you have those call letters, and people have those expectations of what you are."

The same goes for listeners in New York, and WNEW "has to live up to that. They have Scott Muni and these legendary names on the air; the radio station should be built around what they are and not what they're not. I think they're moving back in that direction.

One of triple-A's challengers is the adult modern format. SBR, a rival consultancy made up of former KBCO staffers, signed on KXPK (the Peak) Denver, which had a significant impact on KBCO. The Peak, Constantine says, 'defined alternative radio in Denver, because at that time, KTCL was the only alternative station in town, and they were on an inferior signal. People really didn't know what alternative was [before the Peak, which] had some of the heritage announcers from KBCO and [local] KBPI. They marketed brilliantly. They did a lot of things right. KBCO was in transition and didn't know how to react, and the Peak walked away with it.'

With KBCO rebounding due to 'better programming," Constantine says, "it amazes me that we have three rock alternative networks offering basically the same service, and [modern hasn't even] proven itself as a successful format. The Peak has a few good books, and [KXPT] Sacramento, Calif., is coming on a little bit, but other than that, nobody doing this format has really been successful. [Yet] here are all these triple-A stations that are all top five 25-54. Eventually, the pendulum will swing back."

JOHN LOSCALZO

newsline...

TOM HICKS is named chairman of the board for Chancellor Broadcasting. Co-founder Steve Dinetz continues as president/CEO. Hicks co-founded Chan-

NANCY WIDMANN is promoted to senior VP of CBS/Group W/Maxam from president of CBS Radio. Widmann will develop business and marketing opportunities for the division.

LEE ABRAMS, manager of rock formats for ABC Radio Networks, is reopening his consultancy. He will remain an in-house consultant for ABC. Abrams' new venture will focus on rock radio for listeners 30-plus.

BENNETT ZIER is named VP/GM of WKLB Boston, recently acquired by Evergreen. He was most recently with Colfax Communications in Washington, D.C., and has served as VP/GM of CBS' WODS Boston.

RON HARRELL is named operations manager at KXKL Denver and will continue as PD of sister Chancellor station KIMN.

PHIL LAMKA is named GM of Detroit stations for Metro, exiting a 15-year stint with WWWW Detroit.

STATION SALES: KSJO/KUFX San Jose, Calif., and KUPL/KKJZ Portland, Ore., from BayCom Partners to American Radio Systems for \$103 million; KYLD San Francisco from Crescent Communications to Evergreen for \$44 million.

Paxson buys 10 Florida stations: WDIZ Orlando from Shamrock and, for \$21.3 million, WSNI/WTNT/ WTPS/WXSR/WNLS Tallahassee, WOWW/WTKX Pensacola, and WPAP/WPBH Panama City, all from Southern Broadcasting.

Music Video

PROGRAMMING

Ovation Brings Art Lovers To Their Feet *Music Major Focus Of New Cable Channel*

BY BRETT ATWOOD

LOS ANGELES—The music industry gained a national television outlet with the April 21 debut of music and arts channel Ovation.

Music will be a key part of the content on the channel, which will air live concert performances, ballet, theater, opera, modern dance, and documentary pro-

gramming. Jazz, new age, world music, and classical will be a regular part of the Ovation programming schedule.



Music videos

may soon be included in the Ovation programming mix, according to Susan Wittenberg, VP of programming.

The channel is looking into the possibility of adding a program that plays clips by classical, jazz, new age, and world music acts. However, few clips are made in those genres, since there are not many television outlets that play them. Wittenberg says that she is actively seeking clips that are appropriate for the upscale, arts-themed cable channel.

"I've seen quite a number of them that are really terrific, and I would like to air them," says Wittenberg, who is a veteran of A&E and Bravo. "We hope to be able to schedule them in the near future."

Another cable channel, Classic Arts Showcase, already airs classical music videos and other arts-oriented music clips 24 hours a day. However, it has had difficulty getting widespread distribution (Billboard, Nov. 4, 1995).

Ovation, which launched to approximately 500,000 households, may face difficulty securing distribution in many markets. The niche channel must compete with similar arts-themed cable services, such as A&E and Bravo, for limited channel space. Some cable operators may be reluctant to add a second or third arts-themed service to their lineups. The largest arts channel, A&E, reaches about 66 million subscribers, while Bravo is in about 22 million cable households.

To compete, Ovation is aggressively seeking wider distribution through such avenues as direct broadcast satellite. The

channel is expected to increase its reach to approximately 3 million households by the end of 1996.

Programming on Ovation, which is advertiser-supported, is secured and coproduced from multiple sources, including the BBC, PBS, U.K.'s Channel 4, and other arts organizations.

Several music programming events are already on the way. Among the highlights: "Yo-Yo Ma And The Kalahari Bushmen," a documentary that follows the accomplished cellist to Southwest Africa, where he meets with the bushmen to compare music structures and styles. "This program really exposes the other side of Yo-Yo Ma," says Wittenberg. "Everyone knows Yo-Yo Ma as a cellist, but few people know that he majored in anthropology in college."

"Rivers Of Sound" is a three-part series that documents the evolution of Irish music. Bono, Sinead O'Connor, Van Morrison, Nora Chriallais, Davy Spillane, and Christy Moore are among the artists who appear on the music series.

"Harry Enfield's Guide To Opera" is a user-friendly introduction to the intricacies of opera, hosted by the British comedian. "This is geared toward people who think they hate opera," says Wittenberg. "Maybe they have heard of the 3 Tenors, but nothing more. It's a funny look at serious music."

Other programs on tap will feature performances by the Chieftains. Elvis



The Ovation special "Yo-Yo Ma And The Kalahari Bushmen" documents a recent musical journey by the accomplished cellist into Southwest Africa.

Costello, Luciano Pavarotti, Nina Simone, Youssou N'Dour, Fats Waller, Diane Schuur, Chet Baker, and Stephane Grappelli.

Although it is now a full-time network, Ovation began as a part-time service on TCI's Intro Television, a cable channel that airs programming from current and prospective networks to about 10 million homes. About two hours of original Ovation programming aired per week on the preview channel.

In February, Ovation completed the financing needed for its launch: \$20 million was raised from multiple investors, including Time Warner Cable, the New York Times Co., J.P. Morgan, the Howard Heinz Endowment, and several other institutions and individuals.

Programming News Unveiled; VH1 Honors A Moving Experience

NCTA NEWS: Thousands of cable industry executives flocked to the Los Angeles Convention Center to attend Cable '96, held April 28 to May 1. The Eye scoped out the latest developments in music video programming at the event, which is sponsored by the National Cable Television Assn.

MTV2 IN JULY? MTV president Judy McGrath told the Eye that plans for MTV2 are progressing right on track (Billboard, May 4). McGrath says that many cable operators attending the convention have responded positively to behind-the-scenes pitches for MTV2, which could launch as early as mid-July.

Executives from MTV have kept mum about the forthcoming service,

which will consist almost entirely of music video programming. However, McGrath confirmed that there are indeed plans to debut MTV2 as a commercial-free service with a feed that will likely differ from cable system to cable system. Although there are no plans to use VJs at launch, there is the possibility that each regional MTV2 feed will eventually draw from a local pool of radio talent for on-air hosting duties. McGrath also revealed that MTV will hire new staff members to help the existing ones run the spinoff service.

Many specifics are still being finalized on MTV2, and McGrath seems determined not to overpromote the new channel. It appears that MTV may want the freedom to experiment with the style and structure of the new service without the cynicism and tough scrutiny of the media and industry observers. It also appears that the powers at MTV realize that while many believe it is too early to launch a second service, the network cannot wait much longer to flex its muscle. Many cable systems are slowly expanding their channel capacity and are being aggressively courted by competing services, such as the Box and Much-Music USA, which hope to be added

once the wire upgrades are completed.

Don't expect MTV2 to launch with the fanfare of, say, VH1. Instead, look for it to be a low-key but significant presence in the music industry in the coming months.

BOX TALK: The Box has started to offer multiple music mixes to cable operators who carry the service. Significantly, one of the new services, "Box Latino," consists largely of Spanishlanguage video programming. The service competes with MTV Latino and HTV. A TCI cable system in South Dade, Fla., is the first company to carry the new service.

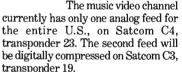
The Box is also beginning to offer "Box Pop/Rock," a music video service that will play less rap music than the

Box's mainstream programming playlist. TCI cable systems in Rialto, Calif., and Pittsburgh have already committed to carrying the new service. The Box will continue to offer "Box Mainstream," its existing allgenre music video programming mix. TCI in Baton Rouge, La., recently added the mainstream Box service to its cable channel lineup. The four new TCI outlets are expected to eventually add more than 650,000 households to the Box's subscriber base.

ODDS AND ENDS: Some portions of video programmer Much Music USA will reach an additional 9 million homes in the U.S. beginning Tuesday (7). Four hours of the music video service will air on Intro Television, which broad-

casts samples of existing and prospective 24-hour cable channels. Much-Music programs "Break This," "Spotlight," "Clubland," and "Much-Music Countdown" will air each Tuesday on the cable channel.

Z Music debuted the series "Generation Z" on April 22. The Christian clip programmer is aiming to give exposure to music videos with a positive message on the new daily show, which will play only modern rock, rap, and reggae clips... VH1 will begin to offer a West Coast feed of its programming Aug. 1. The music video channel



bu Brett

Atwood

VH1 HONORS: VH1 held its 1996 "VH1 Honors," which benefited human-rights watchdog organization Witness, at the Los Angeles Universal Amphitheatre April 28.

Many in the audience were moved by some of the performances—literally. The Eye has never attended a concert that elicited so many standing ovations. Highlights included Michael Stipe's haunting rendition of Sinead O'Connor's "Last Day Of Our Acquaintance" and the effective pairing of Don Henley and Bryan Adams for a cover of Leonard Cohen's "Everybody Knows."

Peter Gabriel debuted his new track "Signal To Noise," which featured the unforgettable vocals of Ustad Nusrat Fateh Ali Khan. Also noteworthy was Joan Osborne's spirited rock performance of "Right Hand Man."

The true stars of the evening, however, were the real-life heroes who were honored at the event—many of whom have risked their lives to bring to light human-rights abuses from around the world. VH1 should be commended for using its cameras to carry their cries for justice and change.

PRODUCTION NOTES

LOS ANGELES

Director Craig Henry shot "Beverly Hills, 90210" star Brian Austin Green's video debut, "You Send Me." Alan Ferguson directed photography, while Gary Rapp produced. Henry also directed Bahamadia's "I Confess" for Power Films. Alan Ferguson directed photography, and H.M. Coakley produced.

Lionel Martin directed Ultra's "Big Time." The clip was produced by Rae Perman of Raven Knite Productions.

Okuwah directed 3T's "24-7."
Bernard Auroux directed photography.

Director Stephen Ashley Blake shot Digital Underground's "Oregano Flow" Stephen Hens produced.

NASHVILLE

BlackHawk's "Big Guitar" was directed by Jim Shea. Robin Beresford produced, while Shea directed photography.

The Mavericks' "Missing You" was directed by Gerry Wenner for Planet Inc.

NEW YORK

Carolyn Chen directed Once Blue's "Save Me" for 361 Degrees Inc. Mary Ann Marino produced; Chen directed photography

photography.

L.O.D.'s "I Feel It" was directed by

Dwayne Coles. Andre Maubert produced, while Chris Norr directed photography for Crazy Horse Productions.

OTHER CITIES

Porno For Pyros' "Tahitian Moon" clip was directed by Perry Farrell and John Linson in Tahiti.

Charley Randazzo directed Frazier River's "Tangled Up In Texas" for Planet Inc. The Austin, Texas, shoot was lensed by Gerry Wenner.

Director Christina Wayne shot Bush's electronic press kit in various locations, including Houston and Los Angeles. Jeff Orsa directed photography, while Conner Van Deer produced for Sunshine Filmworks.

Okuwah is the eye behind two live clips for Kirk Franklin. David Waterson directed photography.



Wild Cowboys. Sadat X hangs out with the production team on the set for the video shoot "Hang 'Em High," the debut single from the album "Wild Cowboys. The clip was shot at the Warner Bros. back lot in Burbank, Calif. Pictured, from left, are Sean Black, Sadat X, director Joseph Kahn, and Mark Sparks.

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 LL Cool J, Doin It
 2 MC Lyte, Keep On, Keepin' On
 3 Busta Rhymes, Woo-Hah!! Got You All In Check
 4 Kris Kross, Live And Die For Hip Hop
 5 Nonchalant, 5 O'Clock
 6 Lionel Richie, Don't Wanna Lose You
 7 H-Town, A Thin Line Between Love & Hate
 8 R. Kelly, Down Low
 9 Michael Jackson, They Don't Care About U
 10 Coolio, 1,2,3,4 (Sumpin' New)
 11 Immature, Please Don't Go
 12 Mariah Carey, Always Be My Baby
 13 Jodeci, Get On Ug
 14 Bone Thuga-N-Harmony, Tha Crossroads
 15 Kenny Lattimore, Never Too Busy

- 14 bone Huga-Framinory, The Gussicass
 15 Kenny Lattimore, Never Too Busy
 16 SWV, You're The One
 17 Patra W/Aaron Hall, Scent Of Attraction
 18 Quincy Jones, Babyface, Tamla, Slow Jams

- 18 Gamery Jones, Babyrace, Tamia, Slow Jams 19 D'Angello, Lady 20 Monifah, You 21 Lost Boyz, Renee 22 Geto Boys, The World Is A Ghetto 23 Jesse Powell, All I Need 24 Mack 10, Hoo-Bangin 25 Whitney Houston & Cece Winans, Count On Me
- 25 Whitney Houston & Lece Williams, Could Charles 26 Joe, All The Things 27 Art N' Soul, Ever Since You Went Away
- Society Of Soul, Embrace
- 29 Case, Touch Me, Tease Me 30 Chantay Savage, I Will Survive

* * NEW ONS * *

Fugees, Killing Me Softly R.Kelly, I Can't Sleep Baby (If I) Xscape Feat. MC Lyte, Can't Hang Playa Poncho, Koochie Kutters Bob Clique, Hostage Crucial Conflict, Hay Poppa Doo, Mother's Praver



Continuous programming 2806 Oprvla Nashville, TN 37214

- JoDee Messina, Heads Carolina, Tails... † 2 Collin Raye, I Think About You Parn Tillis, The River And The Highway † Terri Clark, If I Were You † Blackhawk, Almost A Memory Now † Shania Twain, You Win My Love Toby Keith, Does That Blue Moon Ever... †

- 8 Brooks & Dunn, My Maria †
 9 Tim McGraw, All I Want is A Life †
 10 Mindy McCready, 10, 000 Angels †
 11 Bryan White, I'm Not Supposed To Love You

- 12 Emilio, I Think We're On To Something
 13 Diamond Rio, It's All In Your Head
 14 Tracy Lawrence, Time Marches On
 15 Lari White, Wild At Heart
 16 Garth Brooks, The Change
 17 Dwight Yoakam, Sorry You Asked?
 18 John Anderson, Long Hard Lesson Leamed
 19 Marly Shant & Trask Tritk, Honly Tonkin'...
 20 Paul Overstreet, Even When It Don't Feel...
 21 Shelby Lynne, Another Chance At Love
 22 James Bonamy, I Don't Think I Will
 23 Rich McCready, Thinkin' Strait
 24 Trace Adkins, There's A Girl In Texas
 25 Karla Bonoff & Nitty Gritty Dirty Band, You...
 26 Daryle Singletary, Workin' It Out †
 27 Ricochet, Daddy's Money
 28 Junior Brown, My Wife Thinks You're Dead †
 29 Alabama, It Works
 30 Sammy Kershaw, Meant To Be
 31 Mark Collie, Lipstick Don't Lie
 32 Billy Dean, It's What I Do
 33 Steve Azar, Someday
 34 Paul Brandt, My Heart Has A History
 35 Joe Diffle, C-O-U-N-T-R-Y
 36 Gretchen Peters, When You Are Old
 37 Keith Gattls, Liftle Drops Of My Heart

- 35 Joe Diffle, C-O-U-N-T-R-Y
 36 Gretchen Peters, When You Are Old
 37 Keith Gattls, Little Drops Of My Heart
 38 Keith Stegall, Fifty-Fifty
 39 Doug Supernaw, She Never Looks Back
 40 Dan Seals, I'd Really Love To...
 41 Sawyer Brown, Treat Her Right
 42 The Mavericks, All You Ever Dols Bring Me...
 43 Ronna Reeves, My Heart Wasn't In It
 44 Sky Kings, Picture Perfect
 45 Paul Jefferson, Check Please
 46 Highway 101 & Paulette Carlson, It Must...
 47 Stephanie Bentley, Who's That Girl
 48 Lonestar, No News
- 48 Lonestar, No News
 49 Nanci Griffith W/The Crickets, Well...
 50 Reba McEntire, Starting Over Again

t Indicates Hot Shots

* * NEW ONS * *

Bobbie Cryner, I Didn't Know My Own Strength David Ball, Circle Of Friends Great Plains, Dancin' With The Wind Mystery Artist, I'm Not Listening Anymore Neal McCoy, Then You Can Tell Me Goodbye Patty Loveless, A Thousand Times A Day Suzy Bogguss, Give Me Some Wheels Wade Hayes, On A Good Night



- 1 LL Cool J, Doin It 2 Coolio, 1,2,3,4 (Sumpin' New) 3 Mariah Carey, Always Be My Baby 4 Stone Temple Pilots, Big Bang Baby ** 5 The Cranberries, Salvation ** 6 Hootie & The Blowfish, Old Man & Me

- 7 Busta Rhymes, Woo-Hah!! Got You All In Check 8 Bush, Machinehead
- 9 Oasis, Champagne Supernova
 10 Dave Matthews Band, Too Much **

0

mus i

- 11 Alanis Morissette, Ironic
 12 Tracy Bonham, Mother Mother
 13 R. Kelly, Down Low
 14 Fugees, Kiilling Me Softly
 15 Rage Against The Machine, Bulls On Parade
 16 Red Hot Chili Peppers, Aeroplane
 17 Whitney Houston & Cece Winars, Court On Me
 18 Garbage, Only Happy When It Rains
 19 Stabbing Westward, What Do I Have To Do?
 20 Smashing Pumpkins, 1979
 21 Celine Dion, Because You Loved Me
 22 Marilyn Manson, Sweet Dreams
 23 Jewel, Who Will Save Your Soul
 24 Alice In Chains, Again
 25 Goldfinger, Here In Your Bedroom
 26 Dog's Eye View, Everything Falls Apart
 27 Lenny Kravitz, Can't Get You Off My Mind
 28 SWV, You're The One
 29 The Nixons, Sister
 30 Verve Pipe, Photograph
 31 D'angelo, Lady
 32 Seven Mary Three, Water's Edge
 33 Tracy Chapman, Give Me One Reason
 34 Spacehog, In The Meantime
 35 Adam Cayton & Larry Mullen, Mission:Impossible
 36 The Cure, The 13Th
 37 Korn, Clown
 38 Madonna, Love Don't Live Here
 39 Mary J. Bilge, Not Gon' Cry

- 35 Adam Larguaru 36 The Cure, The 13Th 37 Korn, Clown 38 Madonna, Love Don't Live Here 39 Mary J. Blige, Not Gon' Cry 40 Nonchalant, 5 O'Clock 41 Joan Osborne, Right Hand Man 42 Jodeci, Get On Up 43 Dishwalla, Counting Blue Cars 44 Paul Westerberg, Love Untold 45 Van Halen, Humans Being

- 44 Paul Westerberg, Love Unitold
 45 Van Halen, Humans Being
 46 Foo Fighters, Big Me
 47 Ammonia, Drugs
 48 Cowboy Junkies, A Common Disaster
 49 Smashing Pumpkins, Zero
 50 2Pac, California Love
- ** Indicates MTV Exclusive

* * NEW ONS * *

2Pac, 2 Of Amerikaz Most Wanted Coolio, All The Way Live Monica, Why I Love You So Much



2806 Opryland Dr., Nashville, TN 37214

- 1 Alabama, It Works
 2 Emilio, I Think We're On To Something
 3 Parm Tillis, The River And The Highway
 4 Jobee Messina, Heads Carolina, Tails...
 5 Billy Dean, It's What I Do
 6 Neil Diamond, One Good Love
 7 Terri Clark, If I Were You
 8 Blackhawk, Almost A Memory Now
 9 Shania Twain, You Win My Love
 10 Toby Keith, Does That Blue Moon Ever...
 11 Bryan White, I'm Not Supposed To Love You
 12 Collin Rave. I Think About You

- 12 Collin Raye, I Think About You 13 Joe Diffie, C-O-U-N-T-R-Y

- 14 Brooks & Dunn, My Maria
 15 Tim McGraw, All I Want Is A Life
 16 The Mavericks, All You Ever Do Is Bring Me...
 17 Tracy Lawrence, Time Marches On
 18 Mindy McCready, 10, 000 Angels
 19 Doug Supernaw, She Never Looks Back
 20 Dan Seals, I'd Really Love To...
 21 Ricochet, Daddy's Money
 22 Dwight Yoakam, Sorry You Asked?
 23 Paul Brandt, My Heart Has A History
 24 John Anderson, Long Hard Lesson Learned
 25 Sawyer Brown, Treat Her Right
 26 Karla Bonoff & Nitty Gritty Dirt Band, You...
 27 Marty Sbuart & Travis Tritt, Honky Tonloint.
 28 Shelby Lynne, Another Chance At Love
 29 Daryle Singletary, Workin' It Out
 30 Paul Overstreet, Even When It Don't Feel

* * NEW ONS * *

David Ball, Circle Of Friends Suzy Bogguss, Give Me Some Wheels Patricia Conroy, What Else Can I Do Wade Hayes, On A Good Night Patty Loveless, A Thousand Times A Day Neal McCoy, Then You Can Tell Me Goodbye



Continuous programming 1515 Broadway, NY, NY 10036

- 1 Celine Dion, Because You Loved Me
- 1 Celine Dion, Because You Loved Me
 2 Alanis Morissette, Ironic
 3 Mariah Carey, Always Be My Baby
 4 Meissa Etheridge, I Want To Come Over
 5 Hoote & The Blowfish, Old Man & Me
 6 Collective Soul, The World I Know
 7 Gloria Estefan, Reach
 8 Gin Blossoms, Follow You Down
 9 Natalie Merchant, Wonder
 10 Seal, Doy's Cry.
- 9 Natanie Merchamt, Wolloer
 10 Seal, Don't Cry
 11 Tracy Chapman, Give Me One Reason
 12 Madonna, Love Don't Live Here
 13 Whitmey Houston & Coee Winans, Court On Me
 14 Jewel, Who Will Save Your Soul
 15 Bodeans, Closer To Free
 16 Adam Clayfon & Larry Mullen, Mission-Impossible
 17 Tina Arena, Chains
 18 Sting, You Still Touch Me
 19 Dog's Eye View, Everything Falls Apart
 20 Blues Traveler, Run Around
 21 Joan Osborne, Right Hand Man
 22 Jann Arden, Insensitive Seal, Don't Cry

- 21 Joan Osborne, Right Hand Man
 22 Jann Arden, Insensitive
 23 Natalie Merchant, Carnival
 24 Don Henley, The Boys Of Summer
 25 Hootie & The Blowlish, Only Wanna Be With You
 26 Cowboy Junkles, A Common Disaster
 27 Mariah Carey, Fantasy
 28 Beatles, Real Love
 29 Eagles, Hotel California
 30 Dionne Farris, I Know

Bryan Adams, The Only Thing... Wallflowers, 6th Avenue Heartache

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 11, 1996.

THE CLIP LIS

Continuous programming 1221 Collins Ave

Beach, FL 33139

Bone Thugs-N-Harmony, Tha Crossroad:

BOX TOPS

Monica, Why I Love You So Much Crucial Conflict, Hay (Strollin' On) Geto Boys, The World Is A Ghetto Quad City DJ's, C'mon 'N' Ride It Nonchalant, 5 O'Clock Whitney Houston/CeCe Winans, Count On Me Weird Al Yankovic, Amish Paradise Junior M.A.F.I.A., Get Money R. Kelly, Down Low (Live To...Mix) Bahamadia, True Honey Buns

NEW

Cast, Alright
Coolio, It's All The Way Live
Deep Blue Something, Halo
D.J. U-Neek, Movin' On
Faith Evans, Ain't Nobody
Fugees, Killing Me Softly
George Clinton, If Anybody Gets Funked Up
Heather B, If Headz Only Knew
List Evain' Jax Ini, Faxin' Jax Jaz Z Featuring Foxxy Brown, Ain't No. Jewel, Who Will Save Your Soul Kris Kross, Live & Die For Hip Hop Kris Kross, Live & Die For Hip Ho Lil 1/2 Dead, Southern Girl Lord Finesse, Game Plan Mic Geronimo, Wherever You Are Monifah, You No Doubt, Spider Webs Otis & Shugg, Journey Puff Johnson, Forever More R. Kelly, I Can't Steep Baby Refreshments, Banditos

Continuous programming 3201 Dickerson Pike, Nashville, TN 37207 AMERICA'S NO. 1 VIDEO

Tori Amos, Talula
Gipsy Kings, La Rhumba De Nicolas
Alanis Morissette, You Oughta Know
Philosopher Kings, Charms
Yulara, Sion Sayang
Alti-4-One, These Arms
The Beatles, Real Love
Blind Melon, Three Is A Magic Number
Blues Traveler, The Mountains Win Again
Mariah Carey, Always Be My Baby
Celine Dion, Because You Loved Me
Gin Blossoms, Follow You Down
Hootie & The Blowfish, Old Man & Me
Whitney Houston & CeCe Winans, Count On Me
Jars Of Clay, Flood Whitely Houston a Cede Winars, Count on Me Jars Of Clay, Flood Madonna, Love Don't Live Here Anymore Ziggy Marley & The Melody, Love Power Newman/Lovett, You've Got A Friend



nto, Ontario M5V2Z5

George Michael, Fastlove (new)
Rage Against The Machine, Bulls On Parade (new)
Bif Naked, Daddy's Getting Married (new
LV. Feat. Treach, Trow Your Hands Up (new)
Lush, Ladykillers(new)
Bryan Adams, The Only Thing That...
Fugees, Killing Me Softly
Oasis, Champagne Supernova
Tony Rich Project, Nobody Knows
Gir Blesenms Follow You Down Gin Blossoms, Follow You Down
Stone Temple Pilots, Big Bang Baby
Cowboy Junkies, A Common Disaster acehog, In The Meantime otie & The Blowfish, Old Man & Me

Coolio, 1,2,3,4 (Sumpin' New)
Celine Dion, Because You Loved Me
Busta Rhymes, Woo-Hah!! Got You All...
Foo Fighters, Big Me
Ashley MacIsaac, Sleepy Maggie
Mary J. Blige, Not Gon' Cry



LATINO Miami Beach, FL 33139

Alanis Morissette, Ironic
The Cranberries, Salvation
Sting, Let Your Soul Be Your Pilot
Diego Torres, Penelope
La Bouche, I Love To Love
Aterciopelados, La Estaca
La Lupita, Ja, Ja, Ja
Gin Blossoms, Follow You Down
Farique Iglesias, Experiencia Religiosa Enrique Iglesias, Experiencia Relig Ricky Martin, Fuego De Noche... Red Hot Chili Peppers, Aeroplane Red Hot Chili Peppers, Aeroplane Fobia, Hipnotizame Spacehog, In The Meantime Shakira, Estoy Aqui Los Rodriguez, Para No Olvidar Maldita Vecindad, Don Palabras Miguel Bose, Tesoro Mana, Hundido En Un... Kiss, Rock And Roll All Nite Roxette, June Afternoon

Lightmusic

Five 1/2-hour shows weekly Signal Hill Dr Wall, PA 15148

Eric Champion, Dress Me Up Eric Champion, Touch Rebecca St. James, God Carolyn Arends, Seize The Day Rich Mullins, Hold Me Jesus Jars Of Clay, Flood Rasberry Jam, Burden Plankeye, Open House Blackball, Doesn't Matter Steve Taylor, Sock Heaven

Michael W. Smith, Cry For Love Audio Adrenaline, Never Gonna Be Audio Adrenaine, Never Gonna be Guardian, Lead The Way Newsboys, Take Me To Your Leader Geoff Moore & The Distance, The Vow



Five hours weekly 223-225 Washingt Newark, NJ 07102

Tori Amos, Talula Candlebox, Best Friend My Head, Humbucker Whitehead Bros., Feel The Pain George Michael, Fastlove Dave Matthews, Too Much Amanda Marshall, Birmingham Lave matmews, 100 Much Amanda Marshall, Birmingham Semisonic, Down In Flames Yulara, Sioh Sayang Ruby, Tiny Meat Fugees, Cowboys Sting, You Still Touch Me Cracker, I Hate My Generation LL Cool J, Doin' It Tracy Bonham, Mother Mother Barenaked Ladies, Shoe Box The Amps, Pacer Buddy Guy, Talk To Me Baby Primus, Southbound Pachyderm Monica, Why I Love You So Much



15 hours weekly 10227 E 14th St Oakland, CA 9460

SWV, You're The One
Jodeci, Get On Up
Busta Rhymes, Woo-Hah!! Got You All Check
R. Kelly, Down Low
MC Lyte, Keep On, Keepin' On
Coolio, 1,2,3,4 (Sumpin' New)
Rappin' 4-Tay, Ain't No Playa Like...
D'Angelo, Lady
Too Short, Gettin' It
Tha Dogg Pound, New York, New York

VH1 ADDS ORIGINAL MUSIC PROGRAMS

(Continued from page 1)

showcase their songs and the stories behind them; "Archives," which unearths classic performance and interview footage from long-canceled television shows; "Classic Albums," an in-depth look at some of the greatest albums of all time; and "The '70s: A Five-Part Series," which examines the music and culture of the decade that gave birth to disco and designer jeans.

The new programming efforts are a continuation of VH1's aggressive campaign to establish itself as a solid viewing destination for viewers aged 25-44. VH1 is hoping the new programs will erase the lingering memories of the channel's early years, which were filled with an abundance of comedy and other nonmusic programming.

"These shows represent the final phase of bringing back VH1 to a pure music channel," says Sykes. "We now have a complete, well-focused music service. After two years of evolution, we have developed a definite voice with our programming."



"Storytellers" debuts June 2. In the first episode, Ray Davies details the origins of Kinks classics and his solo work.

Davies says that the "Storytellers" format was "easy to do," since he already integrates these stories into his live "Twentieth Century Man" perfor-"All of my songs are stories," says

Davies. "It's just something that I do naturally. There was nothing scripted. I just ad-libbed a bit.' Davies describes the series as "the next step forward from [MTV's] 'Un-

plugged. Elvis Costello, Jackson Browne, and Lyle Lovett are among the artists that will appear on "Storytellers," which is directed and produced by Mike Simon.

"This is very much about artists with a history, but it's also about newer artists," says Sykes. "We want this to be open to all artists and all types of music'

VH1's forthcoming "Archives" unearths interview and performance footage from old television programs, such as the various incarnations of ABC's "The Dick Cavett Show" and the '80s Lorne Michaels-produced performance series "Night Music." Rare concert footage from the BBC has also been acquired for the series.

At press time, negotiations were being finalized to acquire footage from "The David Frost Show" and "The Mike Douglas Show."

Highlights from select episodes of these programs will be edited down to one 30-minute program for each. VH1 $\,$ has already used this editing approach to condense old episodes of "American Bandstand."

VH1 VP/editorial director Bill Flanagan says that he was surprised to find that many of these early talk shows mixed together an odd assortment of music and nonmusic guests.

For example, an episode of "The Dick Cavett Show" that originally aired in September 1969 contains an energetic performance by Jimi Hendrix, as well as an appearance by actor Robert Young, who was promoting the new drama "Marcus Welby, M.D." At the conclusion of Hendrix's performance, Young appears uncomfortable as he slides over on the guest couch to make

room for Hendrix.

Flanagan says that such contrasting guests resulted in an almost "surreal" television experience. "There used to be more interactivity between guests in the early talk shows," he says. "Sometimes, there would even be intense arguments and lively discussions between people that you would never expect to sit together in the same room."

On another episode of "The Dick Cavett Show," host Cavett was so intrigued with guest John Lennon that he insisted that the cameras keep rolling, despite the fact that the 90-minute broadcast was ending. VH1 will likely air portions of the entire Lennon interview in multiple episodes of "Archives," according to Flanagan.

Another Lennon talk-show stint that is expected to resurface on "Archives" is an appearance as guest host on "The Mike Douglas Show.

Tracking down these early music performances has not been easy, says

STORYTELLERS

Flanagan, who serves as executive producer for the show. There are few, if any, surviving copies of many of these programs. Videotapes of the programs were often bulk-erased and reused, in an era where few took into account their potential historic value.

One program that still eludes the VH1 staff is the '70s music show "Speak Easy," which was hosted by Chip Monck. Only a few episodes of the syndicated performance series were shot before its quick cancellation. Flanagan says that so far, he has been able to locate only one surviving episode, which contains Browne, Bonnie Raitt, and Billy Joel performing together.

"I feel kind of like Sherlock Holmes," says Flanagan. "Tracking these things down is difficult. Then, if we are lucky enough to find something good, there are legal clearance issues, union issues, and artist approval issues. Some artists do not want to be seen now the way that they were 25 years ago. There are a lot of hoops to jump through, but we are

finding a series of little victories.' "Archives" debuts May 29 at 9 p.m. EST.

"Classic Albums," which was co-produced with the BBC, will present the stories behind some of the best-selling and most critically acclaimed albums of all time, including the Beatles' "Sgt. Pepper's Lonely Hearts Club Band," Stevie Wonder's "Songs In The Key Of Life," and Fleetwood Mac's "Rumours."

"The show dissects the making of these albums and examines the impact they had on the music industry and on many people's lives," says Sykes.
"Classic Albums," a working title for

the series, is scheduled to debut in the

third quarter of 1996. Among other shows, the news and information program "VH1 MusicLine," hosted by John Fugelsang and Robin Dorian, will replace "Hot List" and "The Last Word" when it debuts June

contain music news, artist interviews, and new-release information. "It really is a combination of those two shows," says Sykes. "We are phasing out ['Hot List' and 'The Last Word'] quietly and replacing them with one fo-

cused music show.'

21. The 30-minute weekly program will

(Continued on page 73)

BILLBOARD MAY 11, 1996

Total, Kissin' You 2 Pac, 2 Of Amerikaz Most Wanted Van Halen, Humans Being Weird Al Yankovic, Gump

ooth Da Hustler, Hustler's Theme

CHRYSALIS/EMI SOLO ARTIST SPEECH SPEAKS OUT

(Continued from page 1)

Chrysalis/EMI set. In the process, he is finding that his former group's pathbreaking success is double-edged.

"One of the unfortunate things about my career is that people remember me from constantly seeing me on television and at the Grammy Awards with Arrested Development," he says. "To them. I'm this real famous, icon-type dude. People are surprised to even see me performing in a college. So the dilemma with my career right now is that people won't really acknowledge the fact that I've got a solo album out until it's going full force. They still have this perception of me as a huge artist, when I've always considered myself to be an underground artist who happened to blow up.

After the breakup of Arrested Development in 1994, Speech decided to "go back to his roots," he says. This is true both stylistically and, to a certain extent, commercially. His label is taking a grass-roots approach to marketing him (see story, page 1), and, for his part, Speech is once again connecting in a real and intimate way with the young people who are moved by his music and

It's early afternoon, the last stop of an introductory, grass-roots concert run focusing on small clubs and colleges. Speech is standing on a portable stage set up behind the student union at Nassau Community College in New York, where he and his band are performing an Earth Day carnival sponsored by the

Following his first song, Speech invites the few hundred students and faculty members scattered around the field littered with outdoor games and a barbecue stand to tighten things up. With arms outstretched, he asserts. "I'm going to shoot positive energy toward you; I need y'all to shoot it back at

He later explains that his set will be executed in the African tradition of community. "Feel free to let your voice be heard," he directs. "It's only music that brings us together."

Perhaps as a way to increase the intimacy, the artist next introduces the members of his group. He typically inserts the word "brother" or "sister" before their names. They are vocalists Nadirah Shakoor (who sang backup for such artists as Janet Jackson and Al Jarreau before performing with Arrested Development on its last tour), Deborah Wright, Richard Stewart (guitar), Eddie "Gypsy" Stokes (keyboards), Fletcher Doozier (guitar, keys, bass), Ulysses "Nakayo" Dupre'e (congas, flute, sax), Kevin Wright (bass), and Bernard Coley (drums), a former member of black rock band Follow For Now.

On his solo record, Speech's jams are extraordinary for their sheer skeletal power. Today, though, instead of the groovy, bare-bones arrangements heard on "Speech," he presents versions of his new material that are fleshed out with percolating African, Jamaican, and Brazilian rhythms.

He also floats songs from Arrested Development's "3 Years, 5 Months & 2 Days" and its follow-up, "Zingalamaduni.

As he rolls out the tunes, dropping words of inspiration and engaging the crowd in push-pull, call-and-response chants, everyone starts swaying, dancing, and nodding, feeding off the band's energy and then giving it back. It is a community celebration.

Two days earlier, Speech and the band returned from Japan, where they played several sold-out shows. Before that, they logged more than 10,000 miles in a tour bus, visiting such places

as Trenton (N.J.) State College and New York's New Music Cafe.

Arrangements for the tour were made by Vagabond Entertainment, Speech's Atlanta-based production firm and booking agency.

The company, which is headed by Speech and Bob Fitzgerald, was founded three years ago in a car-size structure in front of Speech's home.



"Vagabond began as just a place for me to receive phone calls," he says. "Then it became a production company for a band called Gumbo. After that, I used it as a speaker's bureau for people like Gil Scott Heron, Henry Rollins, and oth-

The firm has booked concert packages featuring acts of Speech's ilk, such as the Fugees, the Roots, Goodie Mob, Omar, Brooklyn Funk Essentials, and Harper. After plans fell through for a spot on the black alternative tour featuring Goodie Mob and the Fugees,

Speech decided to book himself.
"I think he's a reactive kind of artist," says Speech's manager, Ramon Hervey. "He doesn't like to just sit around and wait for things to happen. He approached the [concert series] as an opportunity to develop excitement and bring more attention to the album."

Speech has also been busy on other fronts, including creating the soundtrack for "Fusion," a traveling stage production documenting the history of black music through dance, and, under the Vagabond umbrella, writing the score for the critically acclaimed independent film "Follow Me Home." This was done in conjunction with Cyrille Neville of the Neville Brothers.

The performer has also flexed his production prowess lately, working with Larnae, the former soul-sister vocalist from Loose Ends, now signed to Yab Yum Records. "People will be surprised by how much music I make," Speech says. "What I'm striving to do with my career now is get more outlets

Speaking in reflective, optimistic, and nondefensive tones, Speech sat down recently with Billboard to talk about his past, his present, and future plans.

Billboard: Were there any conceptual thoughts circling around your head before you started to record the "Speech" album? It definitely doesn't sound planned or strategized, because it flows in so many different directions.

Speech: After Arrested Development split, I really didn't know exactly what I wanted to do with my career. which direction I wanted to go in next. I just decided, "Here I was." [Arrested Development's second album sold gold-a fact a lot of people don't knowbut it didn't do as well as the first one. Then the group disbanded. I didn't know where to go.

I eventually decided I had to go back to my roots and just make music for the love of it. That's what I did-I started singing, and a lot of good melodies came

out. I also wanted to experiment with live instrumentation, and I did that.

Billboard: You were expressing yourself by yourself before you brought in musicians. How'd the band come together?

Speech: All of the members were musicians I really respected on instruments I couldn't play at all, and I literally hand-picked everybody in the band. I already knew them individually, but they didn't know each other, so I

'In America, where things are so backward, we don't understand what's right and wrong'

pulled them together and said, "Let's do this!"

Billboard: There are many influences floating around your sound. What did you grow up listening to?

Speech: When I was a little kid, I listened to a lot of rock music—the pop of the day, like Kiss. Then my father owned a disco, so I started getting into soul music, like Cameo and Parliament/Funkadelic . . . all of those kids. Later, during high school, I was a DJ, so I was into hip-hop exclusively. Then, when I got into college, I started getting into a lot of cultural music, because I started to learn more about my history. I became what they would now call "Afro-centric," and those other types of music became more appealing to me. I wanted to learn more about Brazilian and African styles of music. But I'd say that the primary influence on this album was a lot of folk music: Joni Mitchell and this Japanese band called Soul Flower Union. A lot of mellow, message-oriented music, like Curtis Mayfield, too.

Billboard: I've been told that you're planning to punch a higher floor with your next single, "Ask Somebody Who Ain't (If U Think The System's Workin'...).'

Speech: We're hoping the label continues to get behind it in a very strong way. I just went to Japan, and it really flipped me out that the album was at such a different level. It was No. 1 on the pop chart there for four weeks, and that was the first No. 1 pop record of my career.

Over there, I did all sold-out concerts in venues holding up to 1,000 people. Everyone knew all the words to all the songs on the album. It made me feel really good. Then I came back here and realized there's still a lot more work that needs to be done to get people to know about this record.

Billboard: The perception detractors have of you is that you're a goodiegoodie who's always so damn positive. These people think you're corny, and if they somehow manage to stumble into a show, they'll probably have a great time, but once they get back to the 'hood, they won't share the joy. I saw one guy in the audience just now bouncing around shyly. When I stepped up to him and asked for his reaction to the set, he wouldn't talk. For him, liking Speech is something that is simply not cool to

Speech: I agree that there's a problem with that. And it's mostly with [black] people. The only way I can explain myself is to say that I've stayed steadfast to what I'm about. In many ways that trait has diminished what I could be, but at the same time. I have to do what I do, because those are my beliefs. I'm about sticking to what I've learned about my culture, and what I've learned is that we can celebrate like that. It's unfortunate that hip-hop shows can't celebrate anymore. We still get down-I'm not saying rap shows don't jam-but I'm talking rejoicing, a word you can't really say at a hip-hop show. You could say "party" but not "rejoice." Rejoicing is part of the African tradition, and that's what I'm striving to bring to people. I strive to bring people back to who we really are. I'm not claiming we're something that we're not. I know what we are, 'cause I'm the same way. We're all the same type of thing; we all come from the same vibe, and that's a positive, celebratory vibe. But unfortunately, we're in such a state in America, where things are so backward,

(Continued on page 77)

LABEL FACES CHALLENGE WITH SPEECH

(Continued from page 1)

record has slowly won over small pockets of fans but has yet to appear on The Billboard 200.

"As a creative entity, I feel the best days for Speech are ahead, not behind him," says Speech's manager, Ramon Hervey. "Through his artistry and entrepreneurship, he can continue to be a messenger of life music. I think he'll stand as an important symbol to other artists '

While acknowledging that Speech is an artist who will be familiar to fans of Arrested Development, EMI Records president Davitt Sigerson says, "Our assumption all along was that we had to introduce him as a new artist. The nature of Arrested Development is that there are people for whom that association was positive, some people didn't care, and for some it was negative. Rather than make a pie chart, we said, 'It's a

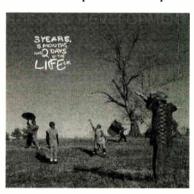
With that thought in mind, EMI worked the first single, "Like Marvin Gaye Said (What's Going On)," to R&B radio. While the cut, which was also featured on Motown's Marvin Gaye tribute album, gained some attention, particularly in several Southeastern markets, it peaked at No. 59 on the Hot R&B Singles chart. EMI had more luck with the video for the track, which reached the top 20 on BET's playlist in March.

We knew it wasn't going to be a big black radio record," says EMI senior director of marketing Linda Adams. "The goal was not to have a top 10 hit. It was about reintroducing Speech to black music radio.

Sigerson admits frustration at R&B radio's reception of Speech. "It's a record that should have gone further," he says. "I was hoping the whole Marvin Gaye project was going to give us more of a start than it did."

For the second single, "Ask Somebody Who Ain't (If U Think The Sys-

tem's Workin'...)," the label is hoping to capture a larger audience by tailoring mixes for not just R&B radio but crossover and top 40 stations. A specific



release date has not been set.

"We have to be speaking to an audience who relates to Des'ree, Everything But The Girl, and Sophie B. Hawkins music as much as the audience that related to hip-hop music," says Sigerson. We have to go after that broader 20and 30-year-old college and post-collegiate audience, black and white, as well as continue our thrust at the entire African-American community.

Casting a wider net could mean increased chances for video airplay.

"This single is going to go mainstream/top 40 out of the box, whereas the last went to urban/R&B," says EMI's national director of video promotion, Diane Valensky. "So that means that while BET and the Box will again be key focuses, we are going to have more opportunities this time out for airplay on other networks, like MTV and

The label is exploring ways to broaden Speech's appeal on college campuses, where he already has a strong following. The possibility of a lecture tour was considered, but for the time, it's been

pushed aside. "We always want to combine Speech talking and sharing his views with Speech making his music. It's more impactful that way. He's a great musician with something to say, but that's a careful line to tread. But if he ever ran for the Senate, I'd vote for him," says Sigerson, with a laugh.

Before any potential stab at political office, Speech will make plenty of appearances on the tour circuit. He just completed a short university outing to tune up his band.

Further concert plans are developing. "We're looking at a couple of different scenarios," says Hervey. "We want to tour in the summer, although nothing's locked in. There's a potential package that might come to fruition. And if not, we're looking for opening slots on the appropriate tour."

At retail, the plan continues to focus on involving mom-and-pops as well as major chains in an effort to educate store owners about Speech's music. According to Joe Parker, EMI's senior VP of sales, regional staffers visited record stores to make sure the album was stocked under alternative music instead of rap, where many retailers had initially placed it.
"I also gave some money to the dis-

tribution branches for marketing purposes," says Parker. "Each of them made up T-shirts, samplers, fliers . whatever they thought was best for their market.

For his part, Speech remains undeterred by his album's slow start. "It gets me down many times, but that's where my strength comes from, from saying, 'No, I'm not gonna let this do this to me.' That's when I come back like in those 'Rocky' movies.'

Assistance in preparing this story was provided by Chuck Taylor and Marilyn

KID RHINO THE LATEST TO TIP ITS HAT TO TIMELESS MADELINE

(Continued from page 10)

around over 50 years—everybody grew up with her. With all the questionable role models out there these days, Madeline is everything parents want their children to emulate: intelligent, fun, adventurous, inquisitive."

"Madeline is a great character," says Judy Rothman Rofé, lyricist for the "Madeline" TV programs, who also writes and story-edits the series. "She's one of the few quintessentially feminist characters in early children's literature. She's the smallest [in her boarding school], but she's the bravest, the most adventurous."

"She's special," agrees 11-year-old Canadian actress Andrea Libman, who does Madeline's French-accented speaking and singing voices. "When someone's scared of something, she's the one taking care of them."

Dennen says both of Kid Rhino's "Madeline" titles, which streeted April 23, are benefiting from extensive promotions. Book retailers, in particular, have been warmly enthusiastic, Dennen says.

Rizzoli's, Barnes & Noble, Borders Books & Music, and others "can easily make a 'Madeline' statement by merchandising together the books, audio, video, toys, and CD-ROMs," she says.

Five Spec's Music stores in Miami were planning to throw elaborate "Madeline" parties Saturday (4) and Sunday (5), with the theme centering on "Madeline And The Dog Show." Spec's and Kid Rhino have been working with the Humane Society to stage puppy adoptions at the stores, Dennen says.

In addition, Kid Rhino is discussing with kids' dinnerware manufacturer Selania the possibility of including in-pack cassette samplers with its "Madeline" dinnerware, in a promotion with Federated Department Stores.

HOME VIDEO PROJECTS

Although eight Madeline videos are on the market from Golden Book Video, cross-promotions with the new albums appear unlikely, according to a company spokesman, although the videos were part of an earlier joint initiative with Sony Wonder.

Golden Book Video, a division of Racine, Wis.-based Western Publishing, has been dormant for more than a year. Its Los Angeles office closed last year, and no new videos have been released from the company.

The spokesman says Western has since been purchased by an investment group, whose partners include Barry Diller and ex-Simon & Schuster executive Richard Snyder.

When the acquisition is completed this month, Golden's video division may be reactivated, the spokesman says.

Western acquired the Madeline videos when it purchased Hi-Tops Video, a division of the now-defunct Media Home Entertainment, in 1991.

The best-selling titles in the series include "Madeline's Christmas," which has sold more than 85,000 units, and "Madeline's Bad Hat," which has sold more than 70,000 units, according to trade sources. The titles were released in 1991 and 1992, respectively.

CD-ROMS ON A ROLL

On the multimedia front, Creative Wonders, a joint venture between Capital Cities/ABC and Electronic Arts, has the rights to use the Madeline character in a series of children's CD-ROMs.

"Madeline is a girl character that we

felt was a good role model," says Jennifer Rush, product manager for Creative Wonders. "She has an assertive, spunky personality and is a logical fit in the interactive world."

the interactive world."

The first release, "Madeline And The Magnificent Puppet Show," hit store shelves in the fall of 1995 to coincide with the debut of the ABC-TV morning animated series "The New Adventures Of Madeline."

A second title, "Madeline: Thinking Games," was released March 22, and "Madeline's European Adventure" is scheduled to street in October.

Rush says that the Madeline titles are targeted at girls aged 5-11—a market that is often ignored by multimedia developers.

"There is a real opportunity in multimedia to develop titles that appeal to girls," says Rush. "Girls tend to want more of a story line, while boys are more likely to be drawn to action shoot-'emuns"

Creative Wonders has teamed with Western and Sony Wonder for a mall tour that promotes the CD-ROM, audio, video, and book projects by bringing the popular character directly into the retail environment.

AUDIO ASPECTS

Actor Christopher Plummer, who has narrated the "Madeline" series since its inception as five specials on HBO (later developing into a series on the Family Channel and then on ABC, where it is currently on hiatus), does not appear on either Kid Rhino "Madeline" audio release, due to scheduling conflicts

Instead, Kid Rhino contracted with English actor Tony Jay to narrate "Madeline And The Dog Show."

Sony Wonder's "Madeline's Favorite Songs" features Plummer's voice in its intro and outro, says Wendy Moss, senior VP of marketing for Sony Wonder, who expresses no concern about potential consumer confusion over the variety of "Madeline" audio titles.

"We're not worried," says Moss. "The Kid Rhino product can only bring more attention to ours. It's an evergreen title, which has been a consistent seller for

us, day in and day out. Our promotions have been successful; we had an opportunity, for example, to tie our product into the Madeline character mall tours, which worked well."

"Madeline's Favorite Songs," which includes the theme song "I'm Madeline," penned by the late Joe Raposo of "Sesame Street" fame, consists of music pulled from the pilot and the first five Madeline specials. Those songs were written by lyricist Rofé and composer Jeffrey Zahn; Rofé stayed on when the series' producer switched from Canadian company Cinar Productions to cartoon giant DIC Entertainment.

The current composer is U.K.-born Andrew Street, now based in Los Angeles. "Hats Off" features Street's music, with lyrics credited to Rofé and Andy Heyward, president of DIC Entertainment and the album's co-executive producer, with Artie Ripp.

Street, who has a 2½-year-old son, notes that "with today's economics, [children's TV programs] tend to compile music libraries and use the same cues over and over. But with 'Madeline,' we treat each episode uniquely and base all cues around the songs. There's 18-20 minutes of underscore in each show. The music's taken from all over: In episodes like 'Madeline And The Orient Express' and 'Madeline In Hollywood,' for instance, I've tried to reflect the locale in the musical style."

In regards to the pervasive Gallic flavor of much of the music, Street—who, 20 years ago, was a busker with an accordion on the streets of Paris—says, "I love the sound of French music. I put lots of musical jokes in the 'Madeline' score, in the [manner] of Satie and Debussy, for instance. Occasionally, I'll put in little quotations that only the producer and I know about."

As for the songs themselves, Street says, "I really don't think of them as children's music, though they have to be reasonably infectious and repetitive. I think they stand on their own as songs."

Assistance in preparing this story was provided by Eileen Fitzpatrick and Brett Atwood in Los Angeles.

VH1 ADDS ORIGINAL MUSIC PROGRAMS

(Continued from page 71)

VH1 is also acquiring the rights to many famous music films, including "The Song Remains The Same," "Pink Floyd: The Wall," "Grease," and "Abba: The Movie." One film will air each Friday night on "VH1 Music Movies," which will be hosted by Fugelsang with occasional celebrity co-hosts.

VH1 first tested the concept of airing music-themed movies in 1995, when it aired the cult classic "The Rocky Horror Picture Show" on Halloween night. The film performed well and inspired the network to pursue a weekly slot for these movies.

"There was just a huge reaction to it," says Sykes. "We felt it was something that would fit in perfectly with our programming and that it would contrast well with the videos."

The first film in the series, "Purple Rain." will air June 7.

On Aug. 19, VH1 will begin to air "The '70s: A Five-Part Series." Several artists were interviewed for the documentary series, including Bruce Springsteen, Stevie Nicks, and Alice Cooper. The channel plans a weeklong promotional blitz around the series, which will "put the network in a time machine for a week," says Flanagan.

machine for a week," says Flanagan.

Later in 1996, VH1 will debut "Legends," a documentary series of reoccurring specials that will detail biographical information about classic artists using performance footage and noted music historians. Janis Joplin

and Marvin Gaye are the first two artists to be profiled on the show, according to Flanagan.

Many of VH1's current series will continue to run on the channel. VH1 has ordered several new episodes of the David Cassidy-hosted retro program "8-Track Flashback" and Dick Clark's "The Best Of American Bandstand." The performance series "Duets" is also continuing production; new episodes pair Bryan Adams with Brian Setzer and Eric Clapton with Dr. John.

The next wave of original VH1 programs is already in development, including a music-themed comedy series, a documentary program about young and developing bands, a music game show, and an R&B-themed music series.

Based on the success of its airing of "The Best Of American Bandstand," VH1 is acquiring the rights to other classic music-themed television shows. Sykes declined to provide details about the programs being acquired. "They are well-known programs that are not too dissimilar from 'American Bandstand,' "he says.

Over the past year, VH1 has tin-

Over the past year, VH1 has tinkered considerably with its programming lineup and has aired several unconventional new series and specials, with hit-and-miss results. Among the more unusual offerings of the past year have been "RuPaul's Party Machine." a series of clip-based specials

hosted by the drag queen/recording artist, and "4 On The Floor," a critics' round-table program.

The latter show has been taken off the schedule but will return periodically when timely topics emerge.

ly when timely topics emerge.

The news-ticker program "Morning Music Wire" is off the air and being reworked for a possible relaunch later this year.

"It's very expensive to do," says Sykes. "We want to be very smart with our money. Maybe we can use that same money to stage a couple of highprofile concert events, instead."

The channel plans to continue to develop its awards franchise, as the "VH1 Fashion & Music Awards" joins "VH1 Honors" as an annual event. VH1 will also bring back its celebrity golfing tournament "Fairway To Heaven" and will stage a LifeBEAT benefit concert in Washington, D.C., this summer.

With the addition of many of these classic TV, music documentary, and other specialty programs, some label executives have expressed concern about dwindling air time at VH1 for new artists.

However, Sykes says that 70% of VH1 programming is still focused on new music, including straightforward music videos and such specialty programs as "Duets." In addition, he says that roughly 90% of VH1's specialty, nonclip shows will be programmed in prime-time hours.

BOYS CHOIR OF HARLEM RAISES ITS VOICE

(Continued from page 10)

and incorporated the group as a nonprofit arts institution in 1974. Since then, it has performed all over the world, for dignitaries and ordinary music lovers alike.

BCH's history was recently detailed by Turnbull in "Lift Every Voice," published by Hyperion. The book, written with journalist Howard Manly, also chronicles Turnbull's own history and the secret to his

longstanding success motivating children.

"At the end of the day, I think everybody will win," Halyard says of the release of the new album. "I think the people will enjoy the music, I think the choir will hopefully reap some benefits, and I think that Doc Turnbull will finally get his due in all the artistic and creative communities."

First there were credible charts. Now there's incredible news!

Airplay Monitor—everything you expected and news coverage too!















Top 40 Airplay Monitor R&B Airplay Monitor Rock Airplay Monitor

The only radio publications based exclusively on electronically monitored airplay from Broadcast Data Systems.

- Airplay Charts Power Playlists Biggest Gainers New Releases
 Song Activity Reports Impact Pages Monitored Video Playlists
- PLUS all the latest radio and music industry news every week!

CALL **1-800-722-2346** TO SUBSCRIBE OR FAX YOUR ORDER TO 212-536-5294.

Top 40/\$199 (1 year/51 issues) • Country, R&B, Rock/\$169 (1 year/51 issues)

Part of the Billboard Music Group

H61A

ISLAND'S TRACY BONHAM HITS

(Continued from page 1)

on her emotionally charged Island debut, "The Burdens Of Being Upright" (Music To My Ears, Billboard, Jan. 20), bitterness is not all that this 28-year-old Boston singer/songwriter is about.

"This really is an issue for me," says Bonham, who became a Heatseekers Impact artist when her album broke into the top half of The Billboard 200 at No. 96 for the week ending Saturday (4). This week, the album moves 21 positions to No. 75 on that chart.

"It keeps popping up [in the press]," she continues. "I don't compare myself to Alanis [Morissette] or Courtney [Love]. I hear that 'angry white female' thing now, and you know, I'm going to be angry if they say that. It pisses me off, because it's so ignorant and shallow. It's an ongoing thing, and I constantly have to defend myself. People would think that I'm angry just because they hear me scream. They obviously didn't listen well. People just don't know how to handle it if a woman uses smarts and brains rather than [her] tits."

According to SoundScan, "The Burdens Of Being Upright," released March 19 and produced by Paul Kolderie and Sean Slade at Fort Apache Studios, with additional production by Tom Lord-Alge, has sold more than 44,000 units.

The "screaming" about which Bonham speaks is from the first single, "Mother Mother," in which the singer belts out a gut-wrenching yell-"I'm hungry/l'm dirty/l'm losing my mind/Everything's fine"—that doesn't seem as though it could come from her petite frame.

The song instantly took off at modern and mainstream rock radio, with local

supporter WFNX Boston, WKQX (Q101) Chicago, KEGE Minneapolis, KPNT (the Point) St. Louis, and KNDD (the End) Seattle leading the charge. This week, the song is No. 5 on Modern Rock Tracks and No. 32 on Mainstream Rock Tracks.

"We were shooting for 25 stations in the first week with 'Mother Mother,' and we got 24. We wanted another 25 or 30 the second week, and we



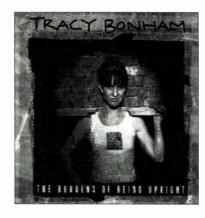
got 32," says Joe Riccitelli, senior VP of promotion at Island. "It got No. 1 phones at the Point in St. Louis the first week. The other thing that's helpful is MTV-it's a Buzz Clip in heavy rotation. Now, top 40 stations like [WHTZ] in New York and KRBE in Houston are on it. It's the anthem for female teens."

"She's ballsy, but in a way, that seems sincere. She balances that line of being loud and having a really catchy hook, says Laurie Gail, music director at WFNX, which first played Bonham's 1994 version of "The One" from the "Girl" compilation on Curve of the Earth Records.

Another version of "The One" made its way to Bonham's Island debut and will be the follow-up single to "Mother Mother." "Sharks Can't Sleep" will likely be the third single.

Bonham, who is classically trained on violin and plays fiddle and guitar, didn't start writing rock songs until about four years ago, when she picked up a Hagstrom, a Swedish guitar popular in the '60s and '70s, at the urging of a

. After signing with Island via James Dowdall and Rose Noone, her "The Liv-



erpool Sessions" EP was issued on Boston-based Cherry Disc as a primer to her major-label offering.

She took honors at the 1995 Boston Music Awards for best new artist, best female vocalist, and best indie single.

With a groundswell of industry support and a rabid fan base in place, "The Burdens Of Being Upright" took off quickly. It peaked at No. 9 on the Heatseekers chart for the week ending April 27 before breaking into the upper portion of The Billboard 200.

Bonham, her manager, Scott McGhee of McGhee Entertainment, and executives at Island were careful not to overpromote Bonham or the much anticipated Island release.

"We decided to put out the EP as a setup tool on CherryDisc, which had expressed a lot of interest in her, as a way to have something to tour behind," says Hooman Majd, executive VP at Island.

Island allowed the press to lead the way in introducing Bonham.

Andrew Kronfeld, VP of marketing at Island, says it helped to have Bonham,



her booking agent (Rick Roskin at Creative Artists Agency), McGhee, and Island agree on promotional obligations.

Tours with Spacehog and Loud Lucy also helped pave the way for success. Bonham hooks up for dates with Tripping Daisy May 13-30. She will tour Europe in June, when the album will be released there.

Marketing tactics the label used included a teaser postcard series that featured lines from her songs and used a bounce-back card in the CD, which offered consumers a limited-edition bluevinyl 7-inch of her song "Sunshine" and a cover of PJ Harvey's "50 Ft. Queenie."

Bonham will make her television debut on "Late Night With Conan O'Brien" on Tuesday (7) and will appear on the new "Saturday Night Special" on Saturday (11).

'Mother Mother' is one of those singles that gets an instant reaction when you hear it-that you have to rush to the store and buy it," says Bob Bell, new-release buyer for the 280-store Wherehouse Entertainment chain based in Torrance, Calif. "Our sales have more than doubled in the last two weeks. It is one of the best records of its kind and one of the best so far this year.'

Terri Clark Harnesses Success Mercury Uses 'Step By Step' Angle

■ BY CHET FLIPPO

NASHVILLE-Terri Clark laughingly says that her "overnight success story" is more like an "Alaskan overnight success story," since it was so long in the making.

The Mercury Nashville artist, whose self-titled first album debuted on Aug. 10, 1995, moved to Nashville in 1987 just after high school graduation. Since then, she worked in jobs ranging from "rice rubber" in a Chinese restaurant to waitress, housepainter, and boot-seller.

After a long odyssey, she signed with Mercury Nashville in 1994. Now, she becomes a Heatseekers Impact artist after her album entered the top half of The Billboard

200 at No. 92 for the week ending Saturday (4), moving up from No. 110 after 29 weeks on the chart. On Billboard's Top Country Albums



CLARK

chart, her album moved No. 15-14 for the same week. The album's third single, "If I Were You," is at No. 21 on Billboard's Hot Country Singles & Tracks.

Now touring as an opening act for George Strait, Clark has come to epitomize the strong, new, independent female artist (and in her case, one who writes or co-writes much of her material). But it has been a long climb. Mercury senior VP of sales John Grady calls the Clark project "a classic case of a conventional campaign. There was no magic bullet. We went step by step."

Clark's manager, Woody Bowles of the Woody Bowles Co., has been working with her for seven years, "I met Terri about a year and a half after she moved to town," he says. "Tom Long at ASCAP called me and told me he had somebody in his office that I needed to hear. She came over and sang for me, and I have to tell you, her voice parted my hair. The only comparable experience I've ever had was when Naomi and Wynonna Judd first sang for me.

After Clark was signed, the next two or three years were spent in prep work, from dealing with emigration from her native Canada to vocal coaching and songwriting.

"Her voice was so powerful from

the first," says Bowles, "that all she needed to learn was how to handle that power. And she had been writing all along." She recorded demos, and they were pitched around town, but, says Bowles, "there was no strong response. Apparently all the labels felt they already had their female artists.'

Eventually, she came to the attention of Keith Stegall, before he went to Mercury as VP of A&R.

"Keith was too busy with [producing] Alan Jackson," says Bowles, "but after he went to Mercury, he called and asked if she could come in and sing for [Mercury Nashville president] Luke Lewis." Lewis, who had previously signed the unknown Shania Twain to Mercury, inked

Clark the follow-



songs, 11 of which Clark wrote or co-wrote.

Clark succeeded from the first, says Grady, "because of good music and hard work. She appealed to that traditional country audience, as well as to younger females who identified with her. But she has worked. We had her out on the road for retail, press, radio-you

Mercury has done videos on each

of her singles. David Watland, country buyer for Anderson Merchandisers, says, "Her uniqueness could be seen from the first. We saw sales instantly, and we're at 160,000 on this project and

still going strong."

Mercury Nashville VP for national country promotion Larry Hughes says the album "went gold after just the first two singles." According to SoundScan, the album has sold 306,000 units. The first two singles each peaked at No. 3 in Billboard, but Hughes feels the current one may fare even better.

Mercury plans at least one more single from the album, which is to be released in mid-June. Clark has also been writing songs and considering material for a second album, on which she will probably begin work in June. Her dates with Strait continue through October. Clark is booked by Buddy Lee Attractions.

THE NIXONS WIN ON MCA

(Continued from page 1)

ginning to garner national attention for the Oklahoma City natives after a frantic touring schedule and the success of the mainstream and modern rock hit

"I wouldn't say it was frustrating, but it was strange watching other bands release an album that seemed like it would go platinum in a week," says the Nixons' lead vocalist, Zac Maloy. "It was just a totally different thing for us altogether.'

The Nixons entered the Heatseekers chart on Feb. 24 at No. 34, rising to No. 2 by April 27. They became a Heatseeker Impact act when they entered the top half of The Billboard 200 at No. 95 on Saturday (4). This week, the band slips to No. 96.

Abbey Konowitch, executive VP at MCA, says the slow build of the Nixons exemplifies a shift in attitude toward a more patient artist-development approach.



'The ongoing success of the Nixons is proof that developing bands for the long term is how you build an audience and build a band's future," he says

This idea is illustrated by MCA's radio promotion strategy. The label deliberately held back the release of "Sister," which proved itself at radio in 1994.

The song is one of eight tracks on "Foma" that were also on the band's first album, "Halo." That set was released April 1, 1994, by Dallas-based Rainmaker Records (run by the same individuals who control the act's management company, Rainmaker Artists). The band's songs are published by Yours Mine His Hers Music.

Supporters of "Sister" in its early in-

carnation included KDGE Dallas. KATT Oklahoma City, KMYZ Tulsa, Okla., and KNNC Austin, Texas,

MCA serviced the new version of the single to mainstream and modern rock stations Dec. 5, 1995.

Since then, it has gathered significant steam at rock radio. This week, the track is No. 15 on the Modern Rock Tracks and Mainstream Rock Tracks charts.

Robbie Snow, product manager at MCA, says the label decided to service the harder-sounding "Foma" to select



rock and metal stations, followed by "Head" and "Happy Song," with an understanding that "Sister" would be released after the act had built a solid fan base through touring. The release date for the next single, "Wired," had not been determined at press time.

"By the time we got to 'Sister,' we had accomplished what we had set out to do,' says Snow. "The band had done 130-140 dates, and we had built up our micromarketing, taking them outside their established base and into some Northern markets, like St. Louis and Chicago."

The band has traditionally done well in Southern states, especially Texas and Oklahoma, where touring and radio airplay have helped it build a strong fan base. According to SoundScan, "Foma" has sold 109,000 units, 12,000 of which can be attributed to the Dallas/Fort Worth area.

In spite of that significant regional fan base, KDGE PD Joel Folger warns against pigeonholing the band in any particular area.

"This band writes hit songs, period," says Folger. "I don't care what part of the country you're from. When you go to see this band, you know that these guys are the goods.'

Because of the act's history in the area, radio listeners in Texas and Oklahoma are no strangers to "Sister." Still,



Folger says, a promo-only acoustic version of the song has breathed life into it for a third time.

Lavon Pagan, owner/buyer of Pagan Rhythms in Dallas, says that although "Foma" continues to be a strong seller, the Nixons' longstanding popularity in the region has contributed to a plateau in sales of "Foma."

"We tend to reach a saturation point with regional acts that break national, because the fans out here already have most of their material," he says.

At retail, Snow says, stickers, fliers, displays, T-shirt giveways with album purchases, and discount pricing at indie and chain stores created visibility and awareness for the act.

Snow and Konowitch add that stress rotation on MTV and the band's heavy touring schedule will boost sales.

The Nixons, booked by New Yorkbased Artists & Audience, are preparing to embark on a 27-date May tour, as well as an 18-date June tour co-headlining with TVT act Gravity Kills.

Hot 100 Airplay

oadcast Data Systems' Radio Track service. 7 days a week. Songs ranked by gross impres-7 days a week. Songs ranked by gross impres-y with Arbitron listener data. This data y with

ampiled from a national sample of airplay supplied by 0.7 days a week. ampiled from a national sample of airplay supplied by 0.7 days a week. To stations are electronically monitored 24 hours a day, 7 days a week. To stations are electronically monitored 24 hours a day, 7 days a week. To stations are electronically monitored 24 hours a days a week. To days a week. To days a week. This days a week. Thi	97 AIN'T NO NIGGA/DEAL 97 AIN'T NO PLAYA (Fir Tamerlane, BMI/Inters 19 ALL THE THINGS ()
used in the Hot 100 used i	BE A MENACEMAN
X Z ARTIST (LABEL/DISTRICE	1 ALWAYS BE MI
ARTIST (LABEL/OISTRIDO	Keel, ASCAPANI
MOUNEN Was (ISLAND)	Boy, Ascrastle, E
BECAUSE YOU LOVED ME CELINE DION (550 MUSIC) 5 veks at No. 1 40 47 5 THE EARTH, THE SUN, THE RAIN COLOR MEDIC (GIANT) COLOR MEDIC (GIANT)	40 ANYTHING (TO 3 BECAUSE YOU
ALWAYS BE MY BABIA) 12 23 NO DOUBT (TRAUMA/INTERIOR	PERSONAL) (26 BE MY LOVER
IRONIC LORISSETTE (MAVERICAVRET 1982) 43 17 290 FEAT OR DREAMOR HOUSE	GEMA/Warne Thorton, GEN 98 CAN'T BE W
NOBODY RICH PROJECT (LAFACEJANIS)	98 CAN I BE W MENACE) Int'l, ASCAPA
KILLING ME SUTE COLUMBIA) 48 5 DAVE MATTHEWS BAND ONE YOUR SOUL	Otis, ASCAP
MISSING BUT THE GIRL (ATLANTIC) 45 53 3 WHO WILL SAVE	69 CAN I HA
FOLLOW YOU DOWN	38 CHAINS
GIN BESSEN ONE REASON RELEASE ME RELEASE ME	20 CLOSER I
CLOSER TO FREE CLOSER TO FREE	vette. B
8 10 BODEANS (SEE TRAVEEG) PRETTY NOOSE PRETTY NOOSE	Than P
YOU LANGESETTE (MICH (ATLANTIC)	Songs, 8
12 FLOOD FOLAY (ESSENTIAL/SILVERTON	BMI/F
SISTER WAS	91 DON
BRAND SUBSELICAPITOL) OS GLYCERINE SUBSELICAPITOL)	41 DO
13 10 FOOTING BLUE OF	g DO
15 20 COLLECTION NEW)	37 TH
17 9 COOLIO TOMMY BOTT 55 52 12 JOE NO SAPART	74 E
ZU TO DUGGE.	72
HERE IN YOUR BELINVERS	AL)
19 27 LA BOUCHE (RCA)	BEAT/ATLANTIC) 54
DEACH CHECK	17 12
21 9 INSENSTITUE JANN ARDEN (A&M) JANN ARDEN (A&M) JOURN GREET DAY LOCATION CONTROL OF THE PROPERTY OF THE PRO	
16 30 MARIAITE	TORCIPI F 5
26 5 THE CRANBERRIES (ISLAM) 62 67 11 DEBORART SPOM MISSION	N: IMPOSSIBLE EN (MOTHERISLANO)
24 29 BLUES TRAVELER TO SOME OVER (63) ADMINISTRATE GOT YOU	
23 19 MELISSA ETHERIDGE	
or 22 SAL CATTAWARNER DITTO	E YOU
7) 37 5 LA BOUCHE (RCA) 66 59 2 LIONES	ONARNER BROS.)
	OW ME YOUR LOVE) VE NATION/UNIVERSALI
9 35 11 MACHINEHEAD BUSH TRAUMAINTERSCOPE BUSH TRAUMAINTERSCOPE BUSH TON ME. S. CECE WINANS (ARISTA) TOUR TON ME. S. CECE WINANS (ARISTA) TOUR SAY MARTIN	
LOOK COLOR OF COLOR	
ANYTHING MUSIC) TO 65 4 THE CURE (FICTION	ENTES
1 33 31 37 (MDJ) 300 NOBODY HAS TO KNOW) 2 36 13 DOWN LOW (NOBODY HAS TO KNOW) 3 17 72 2 TRES DELINQUENT HABI	TS (PMP LOUD/RCA)
7 YOU'RE THE ONE TO SWY (RCA) 72 SWY (RCA) 72 SWY (RCA) 72 SWY (RCA) 75 SWY (RCA) 7	EE (MAMMOTHIATLANTIC) NHEN IT RAINS SOUNDS/GEFFEN)
1 72 by IJ GARDRO	
FASTLOVE CHARL (DREAMWORKS) GETTS 12 ACE OF BASE (A)	OT
THA CROSSRUADS THUGSNHARMONY RUTHLESS RELATIVITY TO THE FUGEES (RUFFI	OT HOUSE/COLUMBIA)
CHAINS (SOIC) Communications.	

Records with the greatest airplay gains. © 1996 Billboard/BPI Con HOT 100 RECURRENT AIRPLAY

cords with the greatest airplay gains. HOT 100 RECUR	14 11 10 CARNIVAL NATALIE MERCHANT (ELEKTRA/EEG) NATALIE MERCHANT (BLEKTRA/EEG) NATALIE MERCHANT (BLEKTRA/EEG) NATALIE MERCHANT (BLEKTRA/EEG)
2	15 13 8 ELTON JOINT 16 16 2 GREN DAY (REPRISE) 17 15 13 I'LL BE THERE FOR YOU 18 14 19 ALL 4-ONE (BLITZZ/ATLANTIC) 19 21 45 YOU GOTTA BE 19 25 4 SET U FREE 19 27 28 4 SET U FREE 19 28 29 4 SET U FREE 19 20 25 4 SET U FREE 20 20 20 4 SET U FREE 21 22 45 SET U FREE 22 3 45 SET U FREE 23 45 SET U FREE 24 3 3 3 25 4 SET U FREE 25 4 SET U FREE 26 3 3 3 27 3 3 3 28 27 3 29 3 3 20 3 3 3 4 5 5 4 5 5 5 6 6 6 7 7 7 7 7 7 8 7 7 9 7

HOT 100 A-Z

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

1, 2, 3, 4 (SUMPIN' NEW) (T-Boy, ASCAP/Boo Daddy,

1, 2, 3, 4 (SUMPIN' NEW) (T-Boy, ASCAP/Boo Daddy, ASCAP/Screen Gerns-EMI, BMI) HL
THE 13 TH (Fiction, ASCAP)
1979 (Chrysalis, BMI/Cinderful, BMI) WBM
1979 (Chrysalis, BMI/Cinderful, BMI) WBM
5 O'CLOCK (ARALC, ASCAP/Dez Nutz, ASCAP)
5 O'CLOCK (ARALC, ASCAP/Dez Nutz, ASCAP)
6 NIT NOBODY/MISSING YOU (Chryn Baby, BMI/Janice AINT NOBODY/MISSING YOU (Chryn Baby, BMI/Janice AINT NOBODY/MISSING YOU (Chryn Baby, BMI/Janice AINT NO HIGGA/DEAD PRESIDENTS (U) Lu Lu, BMI/Siggie, BMI)
ANT NO HIGGA/DEAD PRESIDENTS (U) Lu Lu, BMI/Namer-AINT NO PLAYA (Find-a Way, ASCAP/Rag Top, BMI/Wamer-AINT NO PLAYA (Find-a Way, ASCAP)

AINT NO NIGRADEAD PRESIDENTS QUILLUL, BM/Biggie, BMI)
AINT NO PLAYA (Find A Way, ASCAP/Rag Top, BM/MamerAINT NO PLAYA (Find A Way, ASCAP/Rag Top, BM/MamerAINT NO PLAYA (Find A Way, ASCAP/Rag Top, BMI) WBM.
AIMERISCOPE BM/MARSCOPE AND AIMERISCOPE BMI) WBM.
AIMERISCOPE BM/MAR ASCAP/Rag Top, BM/MARSCAP/TIMERISCOPE AND AIMERISCOPE BM/ASCAP/PolyGram Initi. ASCAP/HI.
ASCAP/AID BM/So So Def, ASCAP/BM April, ASCAP/FIII
BM/Rye, BM/So So Def, ASCAP/BM April, ASCAP/FIII
Keel, ASCAP/AIMERISCOPE (Jobete, ASCAP/Black Bull, ASCAP/TAMISH PARADISE (Jobete, ASCAP/Black Bull, ASCAP/FIII
BM/MAGCASTIE, BM/G'S Only, BMI) HL/NBM.
BM/MAGCASTIE, BM/G'S Only, BMI) HL/NBM.
ANTHING (To The Tee, BMI)

ANTHING (To The Tee, BMI)
BECAUSE YOU LOVED ME (FROM UP CLOSE &
BECAUSE YOU LOVED ME (FROM UP CLOSE &
PERSONAL) (Realsongs, ASCAP) WBM
BE MY LOVER (FMP, GEMA/Edition Beam,
BE MY LOVER (FMP, GEMA/Edition Beam,
BEMA/Warner-Tamerlane, BMI/Neue Weil, GEMA/Mel
GEMA/Warner-Tamerlane, BMI/Neue Weil, GEMA/Mel
Thorton, GEMA/Lane McCray, GEMA) WBM
Thorton, GEMA/Lane McCray, GEMA) WBM
TO CAN'T BE WASTING MY TIME (FROM DON'T BE A
CAN'T BE WASTING MY TIME (FROM DON'T BE A
MENACE...) (Mass Avenue, BMI/Motown, BMI/PolyGram
MENACE...) (Mass Avenue, BMI/Motown) (Mass Bessie, ASCAP)
MENACE...) (Mass Bessie, ASCAP)

CAN'T HANG/DO YOU WANT TO (Warner-Tamerlane, BM/Boobie-Loo, BMI) WBM

BMI/BODDIE-LOO, DMI) WDM
CHAINS (Copyright Control)
CHILDREN (Jeity, MCPS)
CLOSER TO FREE (FROM PARTY OF FWE) (Ua-Mann, ASCAP) HL
CLOSER TO FREE (FROM PARTY OF FWE) C'MON N' RIDE IT (THE TRAIN) (Ceejai, BMI/Sa-

COUNTING BLUE CARS (Mono Rat, ASCAP/Bigger

COUNTING BLUE CARS (Mono Rat, ASCAP/Bigger
Than Peanut Butter, ASCAP)
COUNT ON ME (FROM WAITING TO EXHALE) (Ecaf, BIM/Sony/ATV
Songs, BiM/For Efrin BMM/Biopy, ASCAPIligranna, ASCAP) WEM
CUMBERSOME (7 Mary 3, BM/Forli Blackwood, BMI) HL
CUMBERSOME (7 Mary 3, BM/Forli Blackwood, BMI) HL
DON IT (LL Cool J, ASCAP/Det Jam, ASCAP/Sadyah,
BM/Forli Blackwood, BMI/Janice Combs, BMI) HL
DON'T CRY (SPZ, BMI)
DON'T RISH (Wokie, ASCAP/Genius, ASCAP/Warner
DON'T RISH (Wokie, ASCAP/Genius, ASCAP/Warner

DON'T RUSH (Wokie, ASCAP/Genius, ASCAP Warr Chappell, BMI) WBM

Chappell, BMI) WBM
DON'T WANNA LOSE YOU (EMI April, ASCAP/Flyte
DON'T WANNA LOSE YOU
Tyme, ASCAP/BR, ASCAP) HL
Tyme, ASCAP/BR, ASCAP) HAS TO KNOW) (Zomba,
DOWN LOW (NOBODY HAS TO KNOW) (Zomba,
DOWN LOW (NOBODY HAS TO KNOW)

BMI/R Kelly, BMI) WBM BMI/R Kelly, BMI) WBM THE FARTH, THE SUN, THE RAIN (Bird Wolff, ASCAP/EMI Trigin, ASCAP/Stacy) Persa, BMI/Chrysalis, BMI) HL/VBM Virgin, ASCAP/Stacy) Persa, BMI/Chrysalis, BMI ALINDA ESA NENA LINDA (ASCAP/Cynthia,

ASCAP/Fatso. ASCAP)

EVER SINCE YOU WENT AWAY (Nature Boy, ASCAP/Faylor's EVER SINCE YOU WENS. BMI/Fatz. BMI/PolyGram Intt. ASCAP/ BMI/PolyGram ASCAP/Freddie Dee, BMI/Little Bride, ASCAP/ ETGELS SO GOOD (SHOW ME YOUR LOVE) (Cynthia. FEELS SO GOOD (SHOW ME YOUR LOVE) (Cynthia. ASCAP/Fatso. ASCAP/NBI. ASCAP) WBM.

FEEL THE MUSIC (Connor Ryan, BMI/Wax Head, BMI)

FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU (Bonneville Salt Flats. ASCAP/Rutle Corp. ASCAP/Namer

FOLLOW YOU DOWN/TIL I HEAR IT FROM YOU (Bonneville Salt Flats, ASCAP/Rutle Corp. ASCAP/Maner Bros., ASCAP/Amalgamated Consolidated, ASCAP/Bug, BM//New Regency, BMI//New Enterprises, BMI/You Sound page 1881 11884

Bitter, BMI) WBM

FU-GEE-LA (Tete San Ko, ASCAP/Sorry, ASCAP/Obverse
FU-GEE-LA (Tete San Ko, ASCAP/Midmight Magnet,
Creation, ASCAP/Michella, ASCAP/Midmight Magnet,
ASCAP/EMI April, ASCAP/Salaam Renii, ASCAP) HL
ASCAP/EMI April, ASCAP/Indeas, BMI/EZ
GET MONEY (Big Poppa, ASCAP/Undeas, BMI/EZ
Elpee, ASCAP/AFI, ASCAP/EMI April, ASCAP/Justin
Combs, ASCAP/MB, ASCAP) HL/WBM
COMBs, ASCAP/MB, ASCAP) HL/WBM
COMBs, ASCAP/MB, ASCAP) HL/WBM
COMBs, ASCAP/MB, ASCAP) HL/WBM

Combs. ASCAP/WB, ASCAP) HL/WBM
GIVE ME...A REASON (Yabata, BMI)
GIVE ME ONE REASON (EMI April ASCAP/Purple Rabbit ASCAP) HL
GLYCERINE (Mad Dog Winston, BMI/WarnerTamerlane, BMI/Truly Soothing Elevator, ASCAP) WBM
GINLY COTT ASCAP)

Tameriane, BMI/Iriuty Sootning Lievator, ASCAP) From GUILTY (TVT, ASCAP)
HAYE I NEVER (Ecaf, BMI/Sony/ATV Songs, BMI/ATV, BMI) HL
HAYE I NEVER (Ecaf, BMI/Sony/ATV Songs, BMI/ATV, BMI) HL
HAY (Sallap, BMI/Frict, BMI/Bridgeport, BMI)
HOOK (Blues Traveler, BMI/Irving, BMI) WBI
HOOK (Blues BMI/Irving, BMI/Irvink) Shirtey,
HSENSITIVE (PolyGram, BMI/Frankly Shirtey,
HSENSITIVE (HOR (Space), ASCAP)
HONTO (MCA, BMI/Vanhurst Place, ASCAP)
HONTO (MCA, BMI/Vanhurst Place, ASCAP) HL
HONTO (MCA, BMI/Vanhurst Place, ASCAP) HL
HONTO (MCA, BMI/Vanhurst Place, ASCAP) HL
SUBTINE (PolyGram Intl., BMI/Peren-Vibes, ASCAP) HE
HULL SURVIVE (PolyGram Intl., BMI/Peren-Vibes, ASCAP) HE
SUBTINE A GIRL (Knock Yourself Out, ASCAP/NB,

89

18

JESUS IU RUMLU (JOS. LEBIN), ASCAP (ARBIPRIS & LO., PSCAP.

JUST A GIRL (Knock Yourself Out, ASCAP./NB,
ASCAP/Interscope, ASCAP) WBM

ASUAT/INTERSCORE, ASUAT/ WIDM
KEEP ON, KEEPIN' ON (FROM SUNSET PARK) (SO SO 28 NELY UN, NELYIN UN (YRUM SUNSE! YARN) 503 S Def, ASCAP/EMI April, ASCAP/Brooklyn Based, ASCAP/Top Billin, ASCAP/Mijac, BM/Wamer-Tamerlane, BMD HU/MB DINITI, ASCAP, MIJOS, DINITITATIES TAITESTAIRE, DINITITATION ASSIN' YOU (Jam Shack II, BMI/Troy III, BMI/Brisong

LADY (Ah-choo, ASCAP/12:00 AM, ASCAP/Rhythm 49 23

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 LIVE AND DIE FOR HIP HOP (EMI April, ASCAP/Air Def, ASCAP/Foratifude Sky, ASCAP/MB, ASCAP/Air Control, ASCAP/Penzafire, ASCAP) WBM/HL LOVE POUT INT WEDE ANYMODE (May Twoith

Def. ASCAP/Gratitude Sky. ASCAP/WB. ASCAP/Air
Control. ASCAP/Penzafire. ASCAP) WBM/HL
COTTOL. ASCAP/Penzafire. ASCAP) WBM/HL
OVE DON'T LIVE HERE ANYMORE (May Twelfth,
BMI|Warner-Tamerlane. BMI) WBM

60 LUCKY LOVE (Megasong/Jerk Awake. ASCAP/EMI) HL
41 MACRENA (BAYSIDE BOTS MIX) (SAE. ASCAP/EMI) WBM.
42 MACHINEHEAD (Acme. BMI)/Mad Dog Winston, BMI)
43 MACHINEHEAD (Acme. BMI)/Mad Dog Winston, BMI)
44 MARSING (Sony/ATV Tree. BMI) HL
45 MY MARIA (Duchess, BMI/Bug BMI/Prophecy, BMI) HL
46 MY MARIA (Duchess, BMI/Bug BMI/Prophecy, BMI) HL
47 BMI/EMI April. ASCAP/Full Volume, BMI) HL
48 BMI/EMI April. ASCAP/Full Volume, BMI) HL
49 NO MORE GAMES (PolyGram Intil. ASCAP/Febries Smoke
40 NO MORE GAMES (PolyGram Intil. ASCAP/Febries Smoke
41 BMI/Music Corp. Of America. BMI/Four Knights, BMI) HL
41 BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
42 BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
43 BMI/Sony/ATV Songs, BMI/Fox Film, BMI) WBM
44 Reluctance To Lob, ASCAP/EMI April. ASCAP/Bust Grown,
45 ASCAP/JAIvin Toney, ASCAP/EMI April. ASCAP/Bobert G.
46 BMI/Lanoma, ASCAP/EMI April. ASCAP/Bobert G.
47 BMI/Lanoma, ASCAP/EMI April. ASCAP/Bust Combs,
48 CAP/JAIvin Toney, ASCAP) HL/WBM
49 ASCAP/JAIvin Toney, ASCAP) HL/WBM
40 ONE SWEET DAY (Sony/ATV Songs, BMI/Kyaram BMI/Shawn Partick,
40 BMI/Esign, BMI/Sony/ATV Tunes, ASCAP) HL
41 BMI/Esign, BMI/Sony/ATV Tunes, ASCAP) HL
41 BMI/Esign, BMI/Sony/ATV Tunes, ASCAP) HL
42 BMI/Esign, BMI/Sony/ATV Tunes, ASCAP) HL
43 BMI/Esign, BMI/Sony/ATV Tunes, ASCAP) HL
44 BMI/Esign, BMI/Sony/ATV Tunes, ASCAP) HL
45 BMI/Esign, BMI/Sony/ATV Tunes, ASCAP) HL
46 BMI/Esign, BMI/Sony/ATV Tunes, ASCAP) HL
47 BMI/Esign, BMI/Sony/ATV Tunes, ASCAP) HL
48 BMI/Esign, BMI/Es

Billboard

WEEK LAST

1 2 3 FOR WEEK ENDING MAY 11, 1996

100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report SoundScan, Inc. This data is used in the Hot 100 Singles chart.

vhich	report
Sc	oundScan®
-	
-	

sample of POS (point of the riot to
giled from a national sample of POS (point of suspending from a national sample of POS (point of suspending from a national sample of POS (point of suspending from a national sample of POS (point of suspending from a national sample of POS (point of suspending from a national sample of POS (point of suspending from a national sample of POS (point of suspending from a national sample of POS (point of suspending from a national sample of POS (point of suspending from a national sample of POS (point of suspending from a national sample of POS (point of suspending from a national sample of POS (point of suspending from a national sample of POS (point of suspending from a national sample of POS (point of suspending from a national sample of suspending from a national sample of suspending from a national sample of point of suspending from a national sample
TITLE TITLE TOTAL CARELY
X S ARTIST (LABEDOOD.
1 GEORGE MICHAEL
* NO. 1 * 1979 SMASHING PUMPKINS (VIRGIN)
THACROSSION OF THE ESSECIATION 1 WE WAS 1
ONE SWEET DAY BABY
1 6 ALWAYS BE MY BABBIA) MARIAH CAREY (COLUMBIA) MARIAH (COL
3 3 4 SWY (RCA) BECAUSE YOU LOVED ME BECAUSE YOU LOVED ME ANYTHISEO MUSIC)
1 1. 2. 3. 4 (SUMPTIN 11) 1. 3. 4 (SUMPTIN 11
DOWN LOW (NOBODY HAS TO RIVE)
6 3 11 R. RELEASE AND TON ME AND THE MEANTIME AND THE MEA
7 8 8 WHITE HOUSTON & CELC WIND A CELC WIND WHITE HOUSTON & CELC WIND WHITE HOUSTON & CELC WIND WOO HAH!! EVERYTHING REMAINS RAW 46 44 6 SPACEHOG (HIND WOO HAH!! EVERYTHING REMAINS RAW FAITH EVANS (BAD BOYVARISTA)
8 6 9 BUSTA RHYMES (CLESS)
THE RAIN
NOBODY KNOW RICH PROJECT (LAFACEJANISTIN FOR SP. 2 THE BADD (GIANTI)
KEEP ON, KEEPIN ON KEEPIN ON A RESTREED FOR SALE OF THE PROPERTY OF THE PROPER
PONIC PROVICE MAYERICK/REPRISE) AIN'T NO NIGHA EEZE/PRIORITY
ALL THE THINGS (YOUR MAN WORK)
13 11 14 JOE (ISS.)
1 14 2 DELINGUE
12 10 BYANGELO (EMI) 54 40 / GOODIE MOO
16 14 10 5 O'CLOCK NONCHALANT (MCA) 35 62 3 MY WALL BROOKS & DUNN (ARISTA)
YOU UNITOWNIUNIVERSAL) 12 WANT STHERIEGE ISLAND
RENEE (ISLAND)
18 IV L SURVIVE
19 1/ 12 CHANTAL UP IN MY ROOM CITTIN' UP IN MY ROOM THE WORLD IS A GHET TRYBE/VIRGIN)
ASCAP) aby (21) 23 5 GIVE ME ONE REASURA TRACY CHAPMAN (ELEKTRA/EEG) aby inthia. 20 10 12 A THIN LINE BETWEEN LOVE & HATE ATOMIN (JAC-MACMARNER BROS) 51 50 28 SET U FREE PLANET SOUL (STRICTLY RHYTHM) PLANET SOUL (STRICTLY RHYTHM)
orthia. 22 19 12 A THIN LINE BETWEEN LOVE & HATE 122 19 12 A THIN LINE BETWEEN LOVE & HATE 134 BMI) 145 PLANET SOUL (STRICTLY RHYTHM) 150 28 SET U FREE PLANET SOUL (STRICTLY RHYTHM) 150 28 PLANET SOUL (STRICTLY RHYTHM)
ad, BMI) PLEASE DON'T GO STATE OF THE STATE
amer INSENSITIVE ONE FOR TOWN (MOTOWN)
BUB. (24) 24 SACE ARISTA)
ONNECSE ZS REFORE YOU WARRISTA)
HI ONLY TOO COUNTY OF
MI/EL I GARDAGE
28 22 7 WERD A YAWS C ROOK MOLESTON
MIT ASCAP) HIL SO 26 5 DON'T WANNA LUSEY
ASCAP) WBM THE 13TH (18 FE) THE 13TH (18
MACHINEHERSCOPE)
(DAYSIDE BUTS INTO ICE CREAM INCOMPLY)
Mygalic, ASCAP) 132 27 16 FU-GEE-LA FUGEES (RUFFHOUSE/COLUMBIA) 72 73 2 HOOP IN YO FACE UNIT/EASTWEST/RESS/ SCAP) 72 73 2 HOOP IN YO FACE UNIT/EASTWEST/RESS/ SCAP) 72 73 2 HOOP IN YO FACE UNIT/EASTWEST/RESS/ SCAP) 72 73 2 HOOP IN YO FACE UNIT/EASTWEST/RESS/ SCAP) 73 1 CHAINS THAN A RENA (EPIC) 73 1 1 CHAINS THAN A RENA (EPIC)
Almo, ASCAP) WBM Almo, ASCAP) HL 25 38 4 SCARRED ASCAP HL 26 38 4 LIJKE (LUTHER CAMPBELL/ISLAND) 74 64 4 RAPPIN' 4-TAY (CHRYSALIS)
ren-Vibes, Associated 33 30 Community
ASCAP/NO. 36 34 25 GET MONEY (INDEASBIGBEAT/ATLANTIC) Communications and Soulidascon
INSET PARK) (So So Records with the greatest sales gains. © 1996, Billboard/BPI Communication Bright
n Based, ASCAP/100 n Based, ASCAP/100 nedane, BMI) HL/WBM Prisone, Provided the greatest sales gains. Records with the greatest sales gains. TAKE A LOOK (Slam U Well, BMI/Jumping of BM
ASCAP/IIVIII ASCAP M

g, BMI/Deadarm, ASCAP/Almo, ASCAP) WBM UNIVIVING, UNIVIDENDATING, ASUAT/AUTO, ASUAT/ NED ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY)

ONLY LOVE (THE BALLAD OF SLEEPING BEAUTY)
(Night Rainbow, ASCAP/Broken Plate, ASCAP) HL
(PECHES (Flying Rabbi, ASCAP/David M, Dederer,
ASCAP/Raw Poo, ASCAP/EMI April, ASCAP/PolyGram
ASCAP/Rab bit

INT I, ASCAP) HL
PLEASE DON'T GO (Zomba, ASCAP/Hookman, BMI)

WDM REACH (Foreign Imported, BMI/Realsongs, ASCAP) RELEASE ME (Upstairs, ASCAP/AJ, ASCAP/Saucedo.

ASCAP'

33 RENEE (FROM DON'T BE A MENACE...) (Lost Boyz.
ASCAP/Vanessa, ASCAP/My Two Sons, ASCAP/Clyde
ASCAP/Vanessa, ASCAP/FMI April, ASCAP/Flyte
Otis, ASCAP/Mr.Sex, ASCAP/EMI April, ASCAP/Flyte
Otis, ASCAP, WBM/HL
Tyme, ASCAP) wBM/HL
SCARRED (LCM Deep South, BMI)
SCARRED (LCM DEEP SOUTH)
SCARRED (LCM DE

EXHALE) (Ecaf, BMI/Sony/ATV Songs, BMI/Fox f

EXHALE) (E.Cat, DMI/SUBJECTOR SHAPE) WBM

83 SLOW JAMS (Rodsongs, ASCAP/Almo, ASCAP) WBM

83 SOUL FOOD (Organized Noize, BMI/Stiff Shirt,

84 STAYIN ALIVE (Gibb Brothers, BMI/Careers-BMG,

84 STAYIN ALIVE (Gibb Brothers, BMI/Careers-BMG,

84 BMI/Songs Of PolyGram, BMI) HL

25 SWEET DREAMS (Neue Well, GEMA/Songs Of Logic,

84 BMI/Warner-Tamerlane, BMI/PMP, BMI) WBM

93 TAKE A LOOK (Slam U Well, BMI/Jumping Bean, BMI/Evelle, ASCAP/NB, ASCAP/Twelve And Under, BASCAP/Jelly Jams, ASCAP/Ivniga, ASCAP) WBM ASCAP/Jelly Jams, ASCAP/Ivniga, ASCAP/Mo Thug. 2 THA CROSSROADS (Ruthless Attack, ASCAP/Mo Thug. ASCAP/Joblatz-N-Sense, BMI/Keenu, BMI/Jonkhrin, BMI) ASCAP/Joblatz-N-Sense, BMI/Keenu, BMI/Jonkhrin, BMI) THEME FROM MISSION: IMPOSSIBLE (Bruin, BMI) ATHIN LINE BETWEEN LOVE & HATE (FROM A THIN LINE...

ASLAY/JUDIAIZ-N-Sense, EMI/ABeriu, EMI/JUDIAIZ-N-Sense, EMI/ABERIU ERROM ATHIN LINE BETWEEN LOVE & HATE (FROM ATHIN LINE...)
A THIN LINE BETWEEN LOVE & HATE (FROM A THIN LINE...)
A THIN LINE BETWEEN LOVE & HATE (FROM A THIN LINE...)
TOUTH ME TEASE ME (MCA, ASCAP/CHYRE DOM, ASCAP/Cummin
TOUTH ME TEASE ME (MCA, ASCAP/CHYRE DOM, ASCAP/Cummin
A SCAP/Mamer Chappell, ASCAP/JOHA, ASCAP/MEA
TRES DELINOUENTES (Memory Lost, ASCAP/MEA, ASCAP) WBM
ASCAP/Graveyard Shift, ASCAP/AIMO, ASCAP) WBM, ASCAP/Graveyard Shift, ASCAP/MEA, ASCAP) WBM, ASCAP/AIMO, ASCAP/MEA, ASCAP

Tameriane, BMI) WBM
THE WORLD IS A GHETTO (Far Out, ASCAP/PolyGrater) ASCAP

Int 1, ASCAP) HL

6 YOU'RE THE ONE (AI'S Street, ASCAP/Armo, ASCAP/Sailar, ASCAP/Nor Ole Ghetto No, ASCAP/NB, ASCAP/Monder Word, ASCAP/Mamer Chappell, PRS) WBM

71 YOUR LOVING ARMS (EMI Virgin, ASCAP/EMI 10, ASCAP/Marmer Chappell, ASCAP) HL/WBM

ASCAP/Marmer Chappell, ASCAP/Three Boyz Fl

YOU (Soul On Soul, ASCAP/EMI April, ASCAP/Three Boyz Fl

Newark, ASCAP/Burrell, ASCAP/Marmer Chappell, ASCAP)

FOR WEEK ENDING MAY 11, 1996

44)

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®

SHIP STATE OF THE	IIU I III		1111L	COMPILED	FROM A NATIONAL COM
THE AGO CHARS ON C WEEK WEEK WEEK WEEK WEEK WEEK WEEK WE		(R		RADIO PLAY LECTED COS	FROM A NATIONAL SAMPLE OF TOP 40 RATIONAL SA
1 1 2 6 ALWAYS BE MY BABY M.CAREY,J.DUPRI (M.CAREY,J.DUPRI,M.)	* * No. 1 * *	ARTIST BUILDING LABEL ON	THIS WEEK LAST WEEK 2 WKS AGO	NO. S.	ISTS, AND RETAIL AND RACK SINGLES SAL PILED, AND PROVIDED BY
NEW THA ONE **	OSEAL) 2 weeks at No. 1 (C) (D) (M) (T) (V) (X) COL		Z w LA WE	TITLE PRODUCER (SONGWRITER)	
3 2 1 10 BECAUSE YOU LOVED HE	OF SHOT DEBUT ★★★		49 59 _	2 Kings ** * GDE-	LABEL & NUMBER/DISTRIBUTING LABE ST GAINER/SALES * * *
3 2 1 10 BECAUSE YOU LOVED ME (FROM 4 3 3 22 NOBODY KNOWS A 5 4 4 9 IROMS	BONE THUGS-N-F (C) (D) (T) RUTHLESS 663: "UP CLOSE & PERSONAL") ▲ CEI	SALEATIVITY 2	50 47 47 51 57	Z R.SADIQ (J.JACKSON,R.SAADIQ,J.JOHNSON, 14 GET MONEY EZ ELPEE JIHE VEI ORIGINES BARANING	JAMES)
6 6 7 G. BALLARD (A MORISSETTE G. RALLAR	(C) (D) (M) (TVY RICH F	PROJECT I	52 52 59 E	2 PLEASE DON'T GO C.ST. L.S. C.CUENI (C.STOKES O.S.	JNIOR M.A.F.I.A. FEAT. THE NOTORIOUS P. A. COMMINISTRA (COMMINISTRA)
5 5 10 1 3 2 CALLSTAR GORDON, JR. (ALLSTAR A LLSTAR A LLS	(C) (D) (V) (X) MAVERICK 1769		53 45 40 18	WOND THE THINK LOPEZ I PPO	(C) (T) UNDEAS BIG BEAT 98087/A LANTIC → IMMATURE (C) (D) (T) MCA 5€ 158
BARYEACE IN WE (FROM "WAITING	11/1/1/	◆ SWV RCA 64516 6	54 48 42 16 55 53 53 3	FEELS SO GOOD (SHOW ME	(C) (T) (X) UPSTAIRS ON 15
14 22 6 GIVE ALL (NOBODY HAS TO KN	HOUSTON & CECE IN		56 51 52 20	FLI ON THE THEY JR L. SANDERS D. PAGE	(C) (D) (T) (X) GPOOL + LINA SANT
L. GEHMAN - TEASON	THE	ISLEY	57)	S. GIBBS IN. JEAN. S. MICHELL HILL. A. MCGRIER, T. MARIE. S. C. G. STYLE U. MARTIN. D. T. L. S.	INCLUSCOTTI BROS TROSTINICOVIC
11 9 8 10 WOO-HAH!! GOT YOU ALL IN CHECK/EVE 12 10 11 14 FOLLOW YOU DOWN/TIL I HEAR IT 13 11 10 20 SITTIN' UP IN MY POOLEAR WILSONM.CRENST BARREGOT UP IN MY POOLEAR WILSONM.CRENST	RYTHING REMAINS RAW (C) (D) ELEKTRA 6434	MAN 10 5		REACH EMILIO ESTEFAN JR., L. DERMED 45	E) DELINGUENT (S) RUFFHOUSE 78195/COLUMBIA
13	FROM YOU HAWS JOHNSON B LEEN P. RHODES) AITING TO FYHAU BUSTA RHY GIN BLOSSO (I) (D) (VI) (VI) (VI) (VI) (VI) (VI) (VI) (VI	5/EEG O	0 49 43 12		(C) (D) (T) PMP/LOUD 64526/RCA 5 GLORIA ESTEFAN (C) (D) (T) (V) (N)
R SMITH (I	(C) (D) (M) (T) (V) (X) ARISTA 1 3	81380 9 61 NDY 2 62	38 10	ONLY HAPPY WHEN IT DOWNERS)	(I) (X) QUADRASOUND/BIG BEAT 98083/4T AVES 50
28 35 9	PARK") MC LYTE	LJ (63)		KRAWET YOU OFF AND	(C) (D) (M) (T) (V) (X) ARISTA 1-2070 30
OLD MAN & ME (WHEN LOSS)	◆ EVERYTHING BUT THE CID	PE 15 64	66 56 16 G	(I (S.CARTER,D.WILLIS) YCERINE	(C) (D) ALMO SOUNDS B9002/GEFFEN 55 LENNY KRAVITZ (C) (D) VROM SPEC 62
		4 2	54 46 10 PE 65 54 13 CUM	YCERINE ANGER, A. WINSTANLEY, BUSH (G. ROSSDALE) O.C. BALLEW D. DEREPORT AND THE SAME AND THE SA	(C) (D) VIRGIN 3B535 62 (M) (T) (X) ROC-A-FELLA/FREEZE 53233 */PRIORITY 63
20 16 19 10 CLOSER TO FREE (FROM "PARTY OF FIVE BODEANS (LLANAS, NEUMANN)	8/074	18 67	65 54 17 CU 67 80 3 SCA	ANGER, A. WINSTANLEY, BUSH (G.ROSSDALE) ACHES ACHES THE PRESIDEN MBERSOME SS.J. POLLOCK, T. MORRIS (J. ROSS, J. POLLOCK) RRED ™CK (L. CAMPBELL, L. DORSO)	S OF THE UNITED STATES OF AMERICA 28
(21) 30 33 7 SHOTE * * GREAT	POD 54530	11 68	C.THO	NOBODY/KISSING NO.	◆ SEVEN MARY THREE (C) (D) MAMMOTH 98111/ATLANTIC 39
22 17 20 15 WHO SOURCE OF GALL	(C) (D) (V) SLASH 17674/REPRISE	16 70 70	0 73 C CAN'	T HANG/DO YOU WANT TO	FACE) FALT.
23 18 15 11 LADY	(C) (D) (T) (V) (X) RCA 64505	21 71 71	71 14 YOUR	DISHWALLA (ALEXANDER BROWN	SPENDERGAST CD (C) (D) (T) (N) BAD BOY 7-9055/ARISTA 68
La I I E Common (D'ANGELO De	(C) (D) (A) TO BORAH COX	72 75 73 73	T.C.RII EV	THE YOU WENT	PENDERGAST) DISHWALLA
25 21 17 14 1979 FLOOD A. MOULDER, B. CORGAN (B. CORGAN) 26 26 21 27 BE MY LOVER A. REPENDED OF A. A. S. MANDON B. A. B. CORGAN (B. CORGAN) A. REPENDED OF A. B. CORGAN (B. CORGAN)	(C) (D) (M) (T) (V) (X) EMI 58543 □ (C) (M) (T) (V) (X) EMI 58543 □ (C) (M) (T) (V) (X) EMI 58543 ■ (C) (M) (T) (V) MCA 55075 ■ THE SMASHING	10 74 74	82 3 LIVE AN J. DUPRI (1)		(C) (T) (WAY MARTIN
27 23 23 WONDER N.MERCHANT W. MERCHANT W.	(C) (D) (T) VIRGIN 38534 12	2 NEV	L CHILDO	AUDI JUANITO) (C) (T) (X) COST	(C) (T) (X) RUFFHOUSE 7827VOCOLUMBIA 73
M WILDER	A NA THE (V) (X) RCA 64446 6	77 77	67 6 SHADOW RZA (R.DIGGS	CONCINA) BOXIN' G GRICE	AND PARTY 74
0 29 29 31 NAME (BABYFACE)	(C) (D) TRAUMA 98116/(NTED20-12)	78 NEW	GACOSTA	MUSIC GENIUS/	GZA FFATURING (X) ARISTA 1-3006 75
31 27 26 THE WAS	(C) (D) (T) (V) ARISTA BLIGE	80 00	N.RODGEDS (A)	T LIVE HERE AND	(C) (T) (X) STRICTLY RHYTHM 12430 77
ONE SWEET DAY A 2	METAL BLADE 17758/WARNER BROS. 5 ◆ COLLECTIVE	81 64 64	K.DEANE (H.BRC	WN,K.DEANERD WILLIAM	O) (V) MAVERICK 1771 4 MAD NAVA BROWN AND A PROPERTY OF THE PR
	(C) (D) (W) ATLANTIC B70BB 19 MARIAH CAREY & BOYZ II MEN (C) (D) (M) (T) (W) (Z) (D)(LMBA 78074 1	82 94 -			(C) (M) (T) (X) MOTOWN BOOKIN 62
32 31 13 I WANT TO COMMICHAEL)	(C) (D) (M) (T) ISLAND RESEARCH	83 76 68 84 NEW >	QUINCY JONES (R.1	EMPERION QUINCY JONES EF AT	GOODIE MOD
S.HURI EV (D. S. HURI	◆ MELISSA FT. 34	85 89 96	K. KORNEGAY C. WOODAR	ASE ME	A WITH PORTRAIT & BARRY WHITE D) (V) QWEST 17673/WARNER BROS 68
N.M.WALDEN (E. WOLFF, S. PIFRSA)	CHANTAY SAVAGE	86 80 72 87 78 79	G.MICHAEL GO A CH	DUNN (D.MOORE, B.W. STEVENSON)	(C) (D) (T) DES (MAN)
EW 1 YOU HEAVY D (HEAVY D A	(C) (D) (V) GIANT 17654 37	88 93	8 HAVE I NEVER BABYFACE, D. SIMMONS	(BABYFACE) (C) (D)	SECONM 8546ZUMERCURY 84 SECONMS & DUNN (C) (V) ARISTA 1-2993 85 GEORGE MICHAEL (V) DREAMWORKS 99000/GEFFEN 7
30 32 ANYTHING 31 (T.JACKSON.T.JACKSON) 39 5 DON'T WANNAMAN	(C) (D) FPIC 7000	89 96	2 I DOMESTESE (T.BRYN, P.V	ETTESE) (C) (D) (M)	(T) (V) (X) A FEW GOOD MEN
32 6 IN THE	(C) (D) (T) MJJ 77913/550 MUSIC 15		SHAI,R.PHILLIPS,A.STIEF HAY WILDSTYLE (W.MARTIN M.	LL (SHAI)	(C) (D) DISCOVERY
51 5 MACHOG, B. GOGGIN (R. LANGDON)	(C) (D) (V) (X) MERCURY 852957 39	2 97 95 5			O GASOLINE ALLEY 55178-MCA 89 CRUCIAL CONFLICT 90 PALLAS 560084/UNIVERSAL 90
1 THE 13TH	(C) (D) HIFI/SIRE 64303/FFC 32	81 12	GRAVITY KILLS (GRAVITY VI		(C) (D) ELEKTRA C SILK
39 22 HOOM CONDEXTER PROPERTY (FROM 114 - (C) (D) (X	(C) TRAUMA 9B079/INTERSCOPE 43 95 ↑ THE CURE 44 96	90 90 3	STAYIN' ALIVE K.O'TOOLE, D. LONGWORTH (R	C.S.BARNES, J.C.OLIVIER, T.ROBINSON, D. PORTER) C.GIBB, B. GIBB, M. GIBB, R. LYTE) (C.J. C.	(T) (X) TVT 5912* 91
MACAD MACAD	IC-MAC 17699AVAC 1710WN	92 92 2	MASTER P,K.FRANKLIN MO P	DICK, KLC (MASTER D) (C) (T) (X) RAD	(C) (D) (T) HOLLYWOOD 64003 74 N-TRANCE 62 KAL 15562/AVEX-CRITIQUE 62
DON'T CRY	(C) (V) (X) ASAVELER	04 11	AIN'T NO PLANT	R.DESIRE, K.JONES, R.A. FRANKLIN LEEP FEAT LULY	NO LIMIT 5321B;PRIORITY 90
greatest airplay and sales gains this week, Greatest Gainer/Sales and Greatest Gainer/Airplay are awar tition for sales of 1 million units, with additional million indicated by a numeral following the symbol. (1) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1996. [LOS DEL RIO (C) (D) (T) (V) RCA 64407 45 99	85 85 9	CAN'T BE WASTING MY TIME (DAWGMRSEX (A ANTON A CO	FROM "DON'T BE A MENAGE (C) (M) (T) (1)	* RAPPIN' A TAN
with additional million indicated by a numeral follow:	Tried	83 61 11 0	GIVE MEA REASON D. ATABAY (D. ATABAY)	◆ MONA	CHRYSALIS 58528/EMI 73
(x) CD maxi-single the symbol	Catalan Catalan In Cat	and co	INLY LOVE (THE DALL	OF SLEEPING BEAUTY) \$\int \text{SORIO} \text{OF SLEEPING BEAUTY} \\ \$\int \text{SORIO} \text{SORIO} \\ \$\int	CHRYSALIS 5B52B/EM 73

48 41 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. (V) Vinyl single availability. (V) Vinyl single availability. (V) Vinyl single availability. (V) CD maxi-single availability. (C) (T) (X) VELOCITY 0629 78 BILLBOARD MAY 11, 1996



by Jerry McKenna

IP-HOP'S HIGH: Bone Thugs-N-Harmony explode onto the chart at No. with "Tha Crossroads" (Ruthless/Relativity), the highest-debuting rap sinle in the history of the Hot 100 Singles chart. The previous record was held y the Notorious B.I.G.'s "One More Chance/Stay With Me" (Bad oy/Arista), which debuted at No. 5 in June 1995. "Crossroads" is able to ake this phenomenal leap onto the chart due to a combination of solid airplay top 40/rhythm-crossover radio and massive single sales; it debuts at No. 1 a the Hot 100 Singles Sales chart, with more than 160,000 units sold in its first eek of release. Although sales account for more than 90% of the song's overl chart points, "Crossroads" is developing quickly at radio, with top three rplay at six monitored stations, including KBXX (the Box) Houston, where is No. 1. If sales remain constant and airplay continues to grow, "Crossads" could make it to No. 1 next week, replacing Mariah Carey's "Always My Baby" (Columbia), which slips in sales and airplay.

ET'S MACARENA AGAIN: Re-entering the chart, at No. 47, is Los Del Rio h what is already a dance classic, "Macarena (Bayside Boys Mix)" (RCA). It been selling steadily and receiving airplay since it moved from the Hot 100 gained recurrent status in January. It is now eligible to re-chart, because it enough combined airplay and sales points to land in the top 50. (A single that spent more than 20 weeks on the chart and falls below the top 50 becomes a urrent.) Leading the resurgence at radio is KHOM New Orleans, where acarena" is No. 2; it is top 10 at four other monitored stations as well. Since it nly two positions away from its previous peak of No. 45, it is likely that carena" will have a better chart run the second time around.

ELS LIKE THE FIRST TIME: Of the week's nine chart entries, four are acts making their debuts on the Hot 100. Entering at No. 75 is Italian musician Robert Miles, with his instrumental release "Children" (Arista). s already a massive international hit and is quickly building in the U.S.; ding the way is KKFR Phoenix, where "Children" is No. 8. And if one inumental isn't interesting enough, U2 members Adam Clayton and Larry allen are represented on the chart, as a duo for the first time, with "Theme om Mission: Impossible" (Mother/Island) from the upcoming film. It debuts No. 78 and is breaking out of Sacramento, Calif., where it is No. 2 at KWOD. lission" is currently available only on 12-inch vinyl; a CD and cassette sinare about to hit. Debuting at No. 84 is "Touch Me, Tease Me" by R&B tist Case Featuring Foxxy Brown (Def Jam/Mercury). It enters a week rly after some retail accounts broke street date; don't be surprised to see a ge sales increase after it has had a full week in stores. "Touch Me" is top 10 three monitored stations, including WQHT (Hot 97) New York, where it is o. 1. Finally, debuting at No. 90 is Chicago based hip-hop act Crucial Conlict, with "Hay" (Pallas/Universal). All of its Hot 100 points are from sales; it ebuts at No. 68 on Hot 100 Singles Sales.

HE BIG GET BIGGER: The greatest overall point gainer, zooming 28-15, is Keep On, Keepin' On" by MC Lyte Featuring Xscape (Flavor Unit/East-West/EEG). After maxi-configurations were released, it posted a huge increase n sales, selling 11,000 units more than it did the previous week. It also picked up steam at radio, with 22 new spins at KYLD (Wild) 107 San Francisco.

BUBBLING UNDER HOT 100®

	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
	2	5	HOOP IN YO FACE 69 BOYZ (FLAVOR UNIT/EASTWEST/EEG)
	3	5	HEARTSPARK DOLLARSIGN EVERCLEAR (TIM KERR/CAPITOL)
Name and Address of	12	7	I'M NOT SUPPOSED TO LOVE YOU BRYAN WHITE (ASYLUM)
-	7	3	HALO DEEP BLUE SOMETHING (RAINMAKER/INTERSCOPE)
	9	6	LET'S LAY TOGETHER THE ISLEY BROTHERS (ISLAND)
1	10	3	I'LL BE ALLRIGHT MTS (SUMMIT)
1	4	7	SCANDALOUS THE CLICK (SICK WID' IT/JIVE)
	5	10	ILLUSIONS CYPRESS HILL (RUFFHOUSE/COLUMBIA)
	13	4	THESE ARMS ALL-4-ONE (BLITZZ/ATLANTIC)
•	11	9	YOU WIN MY LOVE SHANIA TWAIN (MERCURY NASHVILLE)
•	18	5	LET ME CLEAR MY THROAT DJ KOOL (CLR)
	20	3	HUSTLER'S THEME SMOOTHE DA HUSTLER (PROFILE)
}	_	1	DOUBLE TROUBLE MAD LION FEATURING KIPS ONE AND BREYDA K. STARR (WEEDED ALERKOUS)

•			MEETM OHROLLU
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
14	22	12	MACARENA LOS DEL MAR (AVEX-CRITIQUE)
15	8	11	WHY YOU TREAT ME SO BAD SHAGGY FEATURING GRAND PUBA (VIRGIN)
16	14	2	THE ONE WC & THE MAAD CIRCLE (PAYDAY/LONDON/ISLAND)
17	16	2	YOU DON'T HAVE TO WORRY RHYTHMCENTRIC (TAZMANIA/METROPOLITAN)
18	21	2	HEADS CAROLINA, TAILS CALIFORNIA JO DEE MESSINA (CURB)
19	15	14	HYPNOTIZE THE MOON CLAY WALKER (GIANT/WARNER BROS.)
20	1	4	DOOKY BOODY DJ D-MAN & BILLY BOY (OUT OF CONTROL)
21	19	8	NASTY DANCER KILO (WRAP/ICHIBAN)
22	_	1	IF I WERE YOU TERRI CLARK (MERCURY NASHVILLE)
23	25	2	DOES THAT BLUE MOON EVER SHINE ON YOU TOBY KEITH (A&M NASHVILLE)
24	-	1	HOUSE KEEPER MEN OF VIZION (EPIC)
25	17	8	ALL I NEED JESSE POWELL (SILAS/MCA)
Bub	bling	Und	er lists the top 25 singles under No. 100

which have not yet charted

U.K. COPYRIGHT CHANGES CHALLENGED

(Continued from page 6)

record companies and artists unhappy, both because of its lack of precision and its failure to close a longstanding loophole in copyright law. The loophole is that such public establishments as bars, cafes, and shops pay no royalties for playing music radio or TV broadcasts to their customers, although they would be required to pay if they played the records directly.

Fisher says he believes the second draft of the regulation will close the loophole; all sectors of the music industry have been lobbying for the change for more than a decade.

Whatever the final version of the law, it is now 21/2 years behind the timetable the European Union set for its implementation in the U.K. When the Rental Directive was issued, the EU stipulated that all 15

CHRYSALIS/EMI SOLO ARTIST SPEECH SPEAKS OUT

(Continued from page 72)

that we really don't understand what's right and what's wrong. That's why I say in the song "Like Marvin Gaye Said (What's Going On)," "I try to figure out where I fit in/But I know I gotta be myself/But nowadays I try to fly/Fly, fly real high.'

I'm talking about how I feel about this state in my music. It's a deep point in time that we all are living in. And I think that for my people, it's not a corny kind of positivity. It's a positivity in the midst of the muck. I acknowledge and recognize the muck, everything that's going on. The muck is very real, but I'm not being defeated by it. I'm striving to overcome it and continue to move for-

Billboard: Another thing you demonstrate in your music is real emotion. That's something that's all too rare in black pop, especially rap, these days.

Speech: Unfortunately, it's part of what America has taught us in general. Everything in America is so "surface," and we as a people can't say too much of anything, or it won't be considered "black music" anymore. It'll automatically be labeled alternative or something else. When you really think about it, what's on black radio and what the world acknowledges as black music won't go past the subjects of partying or sex. A lot of people at black radio love what I'm talking about, but they feel they can't play it because they think the listeners won't get into it. It's another dilemma that has to be overcome.

Billboard: Another detractor, a critic at a major consumer magazine, in fact, told me he couldn't connect with your music because it's rooted in rural values, and you don't sound urbane, like, say, Mr. Cheeks from the Lost Boys. Do you feel you're missing the ears you're really trying to aim for?

Speech: I do feel like I'm missing them many times, and it hurts me because my music is written for the people. I can't reach them at this point in U.S. history, but I want to, so I'm gonna be making this song called "I Got This Feeling" that I feel will reach them. It's gonna be the B-side of the next single.

Billboard: Tell me about the song. Speech: It's a straight-up hip-hop song, and I'm incorporating this Cameo loop. My lyrics will explain just where I'm at as a person and as a lyricist, just letting my nation know. It should be out by mid-May.

Billboard: You'll also be marauding for urban ears with remixes of "If U Think The System's Workin'." Who is going to be flipping the track?

Speech: This kid named DJ Kemit, the DJ from Arrested Development. I'm also looking into Todd Terry and Nellie Hooper.

Billboard: What inspired "If U Think The System's Workin'"? It's a really visual track.

Speech: I really think that song could be a hit right now in America. It relates. If you look at television, you see so many people getting laid off. You read the newspaper, and you see headlines talking about downsizing. Families are being affected by this, and the song basically is saying that if you think the system's fine, just check with someone who is out of work. I feel the song can be a hit if it gets exposed and people get to hear it. Because it is going to relate to a lot of

But what inspired me to write it was a woman I knew. She was unemployed, and what she went through is what I spoke about on the record. Her situation just made me realize that a lot of people who think everything is alright in this nation need to just ask the people on the other side of the tracks just how they're livin'. It's a whole 'nother story.

Billboard: Your songs create community characters against a backdrop of the drama of the times. They're tunes about everyday people, for everyday people. Does Arrested Development's single "Everyday People" pretty much sum up what you're about?

Speech: Definitely. That's why I love that song. I still love performing that song, because it describes where I am at as a person. But it also describes where I'm at in the awkwardness. In that song, it talks about how I'm ostracized by some brothers in the community because of how I am. But then, at the same time, the chorus keeps stressing that I'm "everyday people." That's what it's really all about. That's what I've always been about.

Billboard: You seem to be moving a lot toward what's referred to as "world music." The show displays reggae-ized and Africanized versions of a lot of your output. Can we expect more of this on your next album?

Speech: I'm actually thinking about making my next album strictly hiphop, which is totally the opposite of what I'm doing right now. The reason I'm thinking that way is that I really want to reach people. I feel I have some very important things to say-and not just even necessarily through the rhymes or singing, but through the vibes of what I do.

member states must adopt its provisions into domestic legislation by January 1994.

IMF has threatened to take the British government to court for lost income in the interim and for failing to comprehensively and wholeheartedly adopt the legal provisions required by the directive. Fisher says a decision on whether to proceed with this action will be taken after the second draft has been published.

A further challenge to the established order of broadcast royalty collection is taking concrete shape in the form of the Performing Artists Media Rights Assn.

Set up in the summer by actors' union Equity, the Musicians Union, and recording industry professional body Re-Pro, PAMRA appointed its first full-time staff member last month, GM Anne Rawcliffe-King. She is seeking office space in London and recruiting further personnel.

Unlike AURA, which exists only to lobby for and represent artists, PAMRA intends to act as a collecting body for performers. Rawcliffe-King, a former full-time official with a theater-industry trade union, says PAMRA's appeal is that it is run by and for performers; she contrasts this with PPL, which is an agency for and overseen by record companies.

One further attraction, she feels, is that PAMRA will give U.K. artists direct access to their overseas broadcast earnings. She says the organization has established reciprocal arrangements with collecting societies in the 24 other territories where performers have a legal right to broadcast income. "For years, U.K. performers have had to have piecemeal and ad hoc arrangements for dealing with income from overseas," she states. "Through our arrangements, they won't have to have one account in Germany and another in Spain and so on.'

Rawcliffe-King is, however, not convinced that the law granting a broadcast income right in the U.K. is forthcoming. "We've been told that the legislation will be out before the end of May," she comments. "But we were told it would be out before Christmas and then just after Christmas and then before Easter and then after Easter.'

Fisher believes the delay is based on two factors: the government's distraction with more urgent matters and the difficulty in drafting the revised version.

Rawcliffe-King feels that this complexity in the regulations will add a final, delaying twist to the saga. Instead of the regulations being sped into law as a statutory instrument without debate, she says, members of parliament will now feel it necessary to debate the issues raised.

Bound for greatness...



For years Univenture has supplied major record labels and disc manufacturers with the perfect solution for multiple disc packaging. Univenture CD Binders can provide a whole new way to present your collection and attract attention along the way.

See your disc manufacturer or call us for details.

UNIVENTURE
CD PACKAGING & STORAGE

P.O. Box 28398 • Columbus, OH 43228 • 1-800-992-8262 • FAX ·(614) 529-2110



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 11, 1996 SoundScan®

- 1					
×		(S	WKS. ON CHART		PEAK
WEEK	LAST	2 WKS AGO	WKS	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE CD)	PEA
1				* * * No. 1/Hot Shot Debut * * *	
	NE	W	1	HOOTIE & THE BLOWFISH ATLANTIC 82886**AG (10.98/16.98) 1 week at No. 1 FAIRWEATHER JOHNSON	1
2)	3	2	11	★ ★ GREATEST GAINER ★ ★ FUGEES A RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/15.98) THE SCORE	2
3	2	1	46	ALANIS MORISSETTE A "MAYERICK/REPRISE 35901/WARNER BROS (10 98/16 98) TIS JAGGED LITTLE PILL	1
	NE		1	SOUNDTRACK FLEKTRA 61904*/EEG (10.98/15.98) SUNSET PARK	4
5	4	3	7	CELINE DION 550 MUSIC 67541/EPIC (10.98 EQ/16.98) FALLING INTO YOU	2
6	1		2	RAGE AGAINST THE MACHINE EPIC 57523* (10.98 EQ/16.98) EVIL EMPIRE	1
7		w Þ	1	GEORGE STRAIT MCA 11428 (10.98/16.98) BLUE CLEAR SKY	7
8	5		2	BROOKS & DUNN ARISTA 18810 (10.98/15.98) BORDERLINE	5
9	NE	w Þ	1	SWV RCA 66487* (10.98/16.98) NEW BEGINNING	9
0	7	7	68	BUSH ▲ TRAUMA 92531/INTERSCOPE (10.98/15.98) ■S SIXTEEN STONE	4
1	8	5	30	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98) DAYDREAM	1
-	_	-		STONE TEMPLE BU OTS	-
2	6	4	5	ATLANTIC 82871 AG (10.9816.98)	4
3	9	6	30	OASIS A EPIC 67351 (10.98 EQ:16 98) (WHAT'S THE STORY) MORNING GLORY?	4
4)	10	18	24	TRACY CHAPMAN ● ELEKTRA 61850/EEG (10.98/16.98) NEW BEGINNING	10
5)	12	11	24	SOUNDTRACK A ARISTA 18796 (10.98/16.98) WAITING TO EXHALE	1
6)	15	12	61	SHANIA TWAIN A MERCURY NASHVILLE 522886 (10.98 EQ/16.98) ES THE WOMAN IN ME	5
7	11	10	25	COOLIO ▲ TOMMY BOY 1141* (11 98 16.98) GANGSTA'S PARADISE	9
8	16	14	7	"WEIRD AL" YANKOVIC ROCK'N'ROLUSCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98) BAD HAIR DAY	14
9	14	13	11	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME	1
0	13	9	4	GETO BOYS RAP-A LOT/NOO TRYBE 41555*/VIRGIN (10.98/16.98) RESURRECTION	6
1	20	19	94	HOOTIE & THE BLOWFISH ▲ "ATLANTIC 82613" AG (10.98 16.98) IS CRACKED REAR VIEW	1
22	18	15	5	BUSTA RHYMES ELEKTRA 61742*/EEG (10.98 16.98) THE COMING	6
3	17	8	6	THE BEATLES APPLE 34448*/CAPITOL (19.98/31.98) ANTHOLOGY 2	1
24	23	23	7	STING A&M 540483 (10.98/17.98) MERCURY FALLING	5
5	19	17	37	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ▲ COLUMBIA 67291 (9.98 EQ/16.98) THE PRESIDENTS OF THE UNITED STATES OF AMERICA THE PRESIDENTS OF THE UNITED STATES OF AMERICA	6
26	31	27	27	ALAN JACKSON ▲ 'ARISTA 18801 (10.98/16 98) THE GREATEST HITS COLLECTION	5
27	24	20	27	THE SMASHING PUMPKINS ▲ MELLON COLLIE AND THE INFINITE SADNESS VIRGIN 40861 (19.98/22.98)	1
28	33		2	LIONEL RICHIE MERCURY 532240 (11.98 EQ/16.98) LOUDER THAN WORDS	28
29	21	25	23	LL COOL J ▲ DEF JAM 523845*/MERCURY (10.98/17.98) MR. SMITH	20
30	30	24	17	NO DOUBT TRAUMA 92580/INTERSCOPE (10.98/15.98) IS TRAGIC KINGDOM	22
31	25	21	36	JOAN OSBORNE ▲ BLUE GORILLA 526699/MERCURY (10.98 EQ/16.98) RELISH	9
32	28	26	24	R. KELLY ▲ JIVE 41579* (10.98/16.98) R. KELLY	1
33	29	28	15	LA BOUCHE ● RCA 66759 (9.98/15.98) SWEET DREAMS	28
4)	45	49	14	TRACY LAWRENCE ● ATLANTIC 82866/AG (10.98/15.98) TIME MARCHES ON	31
5)	NE	w Þ	1	MAC MALL RELATIVITY 1505* (10.98/16 98) UNTOUCHABLE	35
36	32	30	45	NATALIE MERCHANT ▲- ELEKTRA 61745/EEG (10.98/16.98) TIGERLILY	13
37	22	22	11	SOUNDTRACK A THIN LINE BETWEEN LOVE & HATE	22
38	34	29	23	JAC-MAC 46134/WARNER BROS. (10.98/15.98) GARTH BROOKS ▲ 3 CAPITOL NASHVILLE 32080 (10.98/16.98) FRESH HORSES	2
9)	49	60	13	MARILYN MANSON NOTHING 926418NTERSCOPE (7.98/11.98) SMELLS LIKE CHILDREN	39
10	26		2	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98) ICE CREAM MAN	26
1	42	43	6	VARIOUS ARTISTS QUALITY 6747 WARLOCK (12.98/16.98) DANCE MIX U.S.A. VOL. 4	41
2)	56	47	72	GARTH BROOKS ♣° CAPITOL NASHVILLE 29689 (10.98/15.98) THE HITS	1
3	54	48	40	BONE THUGS-N-HARMONY A RUTHLESS 5539*RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1
4	35	32	43	D'ANGELO ▲ EMI 32629 (9.98/13.98) BROWN SUGAR	22
5	37	34	18	EVERCLEAR ● TIM KERR 30929*/CAPITOL (9.98/13.98) SPARKLE AND FADE	25
6)	NEV		1	THE SMASHING PUMPKINS VIRGIN 38545 (3.98/6.98) ZERO (EP)	46
7	53	52	11	JEWEL ATLANTIC 82700/AG (10.98/15.98) IS PIECES OF YOU	40
8	38	35	15	THE TONY RICH PROJECT ● LAFACE 26022/ARISTA (10.98/15.98) WORDS	31
9	47	50	29	GARBAGE ALMO SOUNDS ● 80004*/GEFFEN (10.98/16.98) IS GARBAGE	47
0	40	33	76	TLC A° LAFACE 26009/ARISTA (10.98/16.98) CRAZYSEXYCOOL	3
-	-	37	21		_
1		J/	41	ENYA ▲ REPRISE 46106/WARNER BROS. (11.98/17.98) THE MEMORY OF TREES	9
1	36	30	95	SEAL AS TITICIDE ASALEAMADNED PROCESSOR (10 00.15 00)	1.5
1 2	39 NEV	38	95 1	SEAL ▲ 1 ZTT/SIRE 45415/WARNER BROS. (10.98/15.98) VARIOUS ARTISTS INSOMNIA - THE ERICK SERMON COMPILATION ALBUM	15 53

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
55	27	16	3	MC EIHT FEATURING CMW EPIC STREET 67139" EPIC 1.0 98 EQ 15.98) DEATH THREATZ	16
56	44	39	59	COLLECTIVE SOUL A ATLANTIC 82745 AG (10.98/16.98) COLLECTIVE SOUL	23
57	46	4 2	28	SEVEN MARY THREE ● MAMMOTHATLANTIC 92633 AG (10.98 15.98) AMERICAN STANDARD	24
58	43	40	11	ADAM SANDLER WARNER BROS (615): (10 09): 6 09) WHAT THE HELL HAPPENED TO ME?	18
(59)	61	53	32	WARNER BROS. 46151: (10.9816.98) TIM MCGRAW ▲ CURB 77800 (10.9816.98) ALL I WANT	4
60	74	72	5	BRYAN WHITE ASYLUM 61890 IEEG (10.9815 98) BETWEEN NOW & FOREVER	60
61	60	54	19	IADO OF CLAV Course	-
62	51	34	2	TORY MEITH	50
63	52	51	13	VARIOUS ARTISTS COLD FRONT 6218/K-TEL (8.9814.98) CLUB MIX '96 VOLUME 1	51
64	48	44	33	RED HOT CHILI PEPPERS ▲ WARNER BROS 45733 (10 98/16.98) ONE HOT MINUTE	4
(65)	72	61	35	FAITH HILL ▲ WARNER BROS. 45872 (10.98/16.98) IT MATTERS TO ME	29
66	59	55	9	COWBOY JUNKIES GEFFEN 24952 (10.98 16.98) LAY IT DOWN	55
67	57	46	11	GIN BLOSSOMS ● A&M 540469 (10.98/16 98) CONGRATULATIONS I'M SORRY	10
68	58	45	11	WYNONNA ▲ CURB 11090/MCA (10 98 16 98) REVELATIONS	9
(69)	79	85	11	LONESTAR BNA 66642/RCA (9.98,15.98) LIS LONESTAR	69
70	5 5	41	40	SOUNDTRACK A MCA SOUNDTRACKS 11228*/MCA (10.98/17.98) DANGEROUS MINDS DANGEROUS MINDS	1
-	0.5	-		DAVE MATTHEWS BAND A	-
71	85	87	82	RCA 66449 (9.98 15 98) UNDER THE TABLE AND DREAMING	11
72	68	73	25	QUINCY JONES • QWEST 45875/WARNER BROS. (10.98/16 98) Q'S JOOK JOINT	32
73	63	63	79	BOB SEGER & THE SILVER BULLET BAND ▲ GREATEST HITS CAPITOL 30334* (10.98·15·98)	8
74	65	59	25	ALICE IN CHAINS ▲ COLUMBIA 67248* (10.98 EQ/16.98) ALICE IN CHAINS	1
75	96	136	3	TRACY BONHAM ISLAND 524187* (8.98 14.98) IS THE BURDENS OF BEING UPRIGHT	75
76	62	56	21	SOUNDTRACK ● LONDON 448295 (10.98/16 98) BRAVEHEART	45
(77)	84	84	9	DOG'S EYE VIEW COLUMBIA 66882 (7.98 EQ/11.98) IS HAPPY NOWHERE	77
78	67	66	40	VARIOUS ARTISTS ▲ TOMMY BOY 1137 110 98 15.98) JOCK JAMS VOL. 1	30
79	92	110	30	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) IS TERRI CLARK	79
80	70	128	4	ANDY GRIFFITH SPARROW 51440 (9 98 15.98) IS I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	70
81	78	74	19	EVERYTHING BUT THE GIRL ● ATLANTIC 82505/AG (10.98/15.93) AMPLIFIED HEART	46
82	64	57	24	MELISSA ETHERIDGE ▲ ISLAND 524154 (10.98/17.98) YOUR LITTLE SECRET	6
83	66	67	81	SOUNDTRACK A MCA 11103* (10.98/16.98) PULP FICTION	21
84	71	69	77	EAGLES ▲ GEFFEN 24725 (12.98 17.98) HELL FREEZES OVER	1
85	75	75	25	MADONNA ▲ MAVERICK 46100 WARNER BROS. (10.98/17.98) SOMETHING TO REMEMBER	6
86	89	96	31	THE MAVERICKS MCA 11257* (10.9815.98) MUSIC FOR ALL OCCASIONS	58
87				STARRING WESTWARD	
	81	88	10		21
	81	88	10	COLUMBIA 66152 (9.98/15.98) (IS	81
88	103	104	23	COLUMBIA 66152 (9.98/15.98) DC TALK ◆ FOREFRONT 25140/CHORDANT (10.98 16.98) JESUS FREAK	16
88	103 73	104	23	COLUMBIA 66152 (9.98/15.98) WITHER BLISTER BURN + PEEL DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE	16
88 89 90	103 73 76	104 58 62	23 14 16	COLUMBIA 66152 (9.98/15.98) DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIF/SIRE 61834/EEG (10.98/15.98) RESIDENT ALIEN	16 2 49
88 89 90 91	103 73 76 86	104 58 62 65	23 14 16 43	COLUMBIA 66152 (9.98/15.98) DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98/16.98) BOYS FOR PELE SPACEHOG HIF/SIRE 61834/EEG (10.98/15.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS	16 2 49 23
88 89 90 91 92	103 73 76 86 83	104 58 62 65 81	23 14 16 43 41	DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98) DC TALK ● FOREFRONT 25140/CHORDANT (10.98/16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98/16.98) BOYS FOR PELE SPACEHOG HIF/SIRE 61834/EEG (10.98/15.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG	16 2 49 23 36
88 89 90 91 92 93	103 73 76 86 83 50	104 58 62 65 81 31	23 14 16 43 41 3	COLUMBIA 66152 (9.98/15.98) DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIF//SIRE 61834/EEG (10.98.15.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98 16.98) THE VILLAINS IN BLACK	16 2 49 23 36 31
90 91 92 93 94	103 73 76 86 83 50	104 58 62 65 81 31	23 14 16 43 41 3	DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIF/SIRE 61834/EEG (10.98/15.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS ▲ MISS THANG MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98 16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) UNTIL THE DAY	16 2 49 23 36 31 94
90 91 92 93 94 95	103 73 76 86 83 50 NE (104 58 62 65 81 31	23 14 16 43 41 3 1	COLUMBIA 66152 (9.98/15.98) WITHER BLISTER BURN + PEEL DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIF/ISIRE 61834/EEG (10.98/15.98) RESIDENT ALIEN FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98 16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) UNTIL THE DAY VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS	16 2 49 23 36 31 94 70
91 92 93 94 95 96	103 73 76 86 83 50 NEV 80 95	104 58 62 65 81 31 N > 70 118	23 14 16 43 41 3 1 3 7	COLUMBIA 66152 (9.98/15.98) WITHER BLISTER BURN + PEEL DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIFI/SIRE 61834/EEG (10.98/15.98) RESIDENT ALIEN FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98 16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) UNTIL THE DAY VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS THE NIXONS MCA 11209* (9.98/15.98) TOMA	16 2 49 23 36 31 94 70
88 89 90 91 92 93 94 95 96 97	103 73 76 86 83 50 NEV 80 95	104 58 62 65 81 31 N > 70 118 64	23 14 16 43 41 3 1 3 7 26	DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIF/SIRE 61834/EEG (10.98 15.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS ▲ MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98 16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS THE NIXONS MCA 11209* (9.98/15.98) IS FOMA THA DOGG POUND ▲ DEATH ROWINTERSCOPE 50546* PRIORITY (10.98/16.98); IS DOGG FOOD	16 2 49 23 36 31 94 70 95
91 92 93 94 95 96	103 73 76 86 83 50 NEV 80 95	104 58 62 65 81 31 N > 70 118	23 14 16 43 41 3 1 3 7	DC TALK ● FOREFRONT 25140/CHORDANT (10-98/16-98) DC TALK ● FOREFRONT 25140/CHORDANT (10-98/16-98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10-98/16-98) BOYS FOR PELE SPACEHOG HIF//SIRE 61834/EEG (10-98/15-98) FOO FIGHTERS A ROSWELL 34027*/CAPITOL (10-98/16-98) FOO FIGHTERS MONICA A ROWDY 37006*/ARISTA (10-98/15-98) MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10-98/16-98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9-98/15-98) VARIOUS ARTISTS LAVA 92681/AG (10-98/16-98) SCHOOLHOUSE ROCK! ROCKS THE NIXONS MCA 11209* (9-98/15-98) THA DOGG POUND A DEATH ROWINTERSCOPE 50546*/PRIORITY (10-98/16-98) METALLICA A* ELEKTRA 61113*/IEEG (10-98/15-98) METALLICA	16 2 49 23 36 31 94 70
88 89 90 91 92 93 94 95 96 97 98	103 73 76 86 83 50 NEX 80 95 77 88	104 58 62 65 81 31 N ► 70 118 64 86	23 14 16 43 41 3 1 3 7 26 246	DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) SPACEHOG HIF/JSIRE 61834/EEG (10.98/15.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS ▲ MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98 16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) UNTIL THE DAY VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS THE NIXONS MCA 11209* (9.98/15.98) THA DOGG POUND ▲ DEATH ROWINTERSCOPE 50546* PRIORITY (10.98/16.98); METALLICA ▲* ELEKTRA 61113*/EEG (10.98/15.98) JANN ARDEN A&M 540336 (10.98/15.98)	16 2 49 23 36 31 94 70 95
88 89 90 91 92 93 94 95 96 97 98	103 73 76 86 83 50 NE 80 95 77 88 1114	104 58 62 65 81 31 N > 70 118 64 86	23 14 16 43 41 3 1 3 7 26 246	DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIF/SIRE 61834/EEG (10.98.15.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS ▲ MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98/16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) UNTIL THE DAY VARIOUS ARTISTS LAVA 92681 AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS THE NIXONS MCA 11209* (9.98/15.98) THAD DOGG POUND ▲ DEATH ROW/INTERSCOPE 50546* PRIORITY (10.98/16.98) METALLICA ▲ ELEKTRA 61113*LEEG (10.98/15.98) METALLICA A LIVING UNDER JUNE TOTAL ● BAD BOY 73006* ARISTA (10.98/15.98) TOTAL ● BAD BOY 73006* ARISTA (10.98/15.98) TOTAL	16 2 49 23 36 31 94 70 95 1
88 89 90 91 92 93 94 95 96 97 98 99 100	103 73 76 86 83 50 NEV 80 95 77 88 114 82	104 58 62 65 81 31 N > 70 118 64 86 129 71 134	23 14 16 43 41 3 1 3 7 26 246	DC TALK ● FOREFRONT 25140/CHORDANT (10 98 16.98) DC TALK ● FOREFRONT 25140/CHORDANT (10 98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIF/SIRE 61834/EEG (10.98.15.98) FOO FIGHTERS A ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS MONICA A ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98 16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS THE NIXONS MCA 11209* (9.98/15.98) THAD DOGG POUND A DEATH ROWINTERSCOPE 50546* PRIORITY (10.98/16.98) METALLICA A* ELEKTRA 61113*/EEG (10.98/15.98) JANN ARDEN A&M 540336 (10.98/15.98) TOTAL SOUNDTRACK PRIORITY 50576 (10.98/15.98) THE SUBSTITUTE	16 2 49 23 36 31 94 70 95 1
88 89 90 91 92 93 94 95 96 97 98 99 100 101 102	103 73 76 86 83 50 NET 80 95 77 88 1114 82 90 98	104 58 62 65 81 31 N ► 70 118 64 86 129 71 134 83	23 14 16 43 41 3 1 3 7 26 246 7 11	COLUMBIA 66152 (9.98/15.98) WITHER BLISTER BURN + PEEL DC TALK ● FOREFRONT 25140/CHORDANT (10.98.16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98.15.98) BOYS FOR PELE SPACEHOG HIF/JSIRE 61834/EEG (10.98.15.98) RESIDENT ALIEN FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98.16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) UNTIL THE DAY VARIOUS ARTISTS LAVA 92681 AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS THE NIXONS MCA 11209* (9.98/15.98) FOMA THA DOGG POUND ▲* DEATH ROW INTERSCOPE 50546* PRIORITY (10.98/16.98) DOGG FOOD METALLICA ▲* ELEKTRA 61113** EEG (10.98/15.98) METALLICA ** ** * HEATSEEKER IMPACT** ** JANN ARDEN A&M 540336 (10.98.15.98) LIVING UNDER JUNE TOTAL ● BAD BOY 73006* ARISTA (10.98.15.98) TOTAL SOUNDTRACK PRIORITY 50576 (10.98/16.98) THE SUBSTITUTE CRACKER VIRGIN 41498* (10.98/16.98) THE GOLDEN AGE	16 2 49 23 36 31 94 70 95 1 1
88 89 90 91 92 93 94 95 96 97 98 99 100	103 73 76 86 83 50 NEV 80 95 77 88 114 82	104 58 62 65 81 31 N > 70 118 64 86 129 71 134	23 14 16 43 41 3 1 3 7 26 246	DC TALK ● FOREFRONT 25140/CHORDANT (10 98 16.98) DC TALK ● FOREFRONT 25140/CHORDANT (10 98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIFI/SIRE 61834/EEG (10.98 15.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS ▲ MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98 16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) UNTIL THE DAY VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS THE NIXONS MCA 11209* (9.98/15.98) THA DOGG POUND ▲ DEATH ROWINTERSCOPE 50546* PRIORITY (10.98/16.98); SD DOGG FOOD METALLICA ▲ BLEKTRA 61113* EEG (10.98/15.98) METALLICA A LIVING UNDER JUNE TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98) THE SUBSTITUTE CRACKER VIRGIN 41498* (10.98/16.98) THE GOLDEN AGE NEIL DIAMOND ● COLUMBIA 67382 (10.98 EQ/16.98) TENNESSEE MOON	16 2 49 23 36 31 94 70 95 1 1 99 23
88 89 90 91 92 93 94 95 96 97 98 99 100 101 102	103 73 76 86 83 50 NET 80 95 77 88 1114 82 90 98	104 58 62 65 81 31 N ► 70 118 64 86 129 71 134 83	23 14 16 43 41 3 1 3 7 26 246 7 11	DC TALK ● FOREFRONT 25140/CHORDANT (10 98 16.98) DC TALK ● FOREFRONT 25140/CHORDANT (10 98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIF/SIRE 61834/EEG (10.98.15.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS ▲ MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98 16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) UNTIL THE DAY VARIOUS ARTISTS LAVA 92681 AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS THE NIXONS MCA 11209* (9.98/15.98) THA DOGG POUND ▲ DEATH ROWINTERSCOPE 50546* PRIORITY (10.9816.98); S DOGG FOOD METALLICA ▲ "ELEKTRA 61113* EEG (10.98/15.98) TOTAL ● BAD BOY 73006* ARISTA (10.98.15.98) TOTAL ● BAD BOY 73006* ARISTA (10.98.15.98) THE SUBSTITUTE CRACKER VIRGIN 41498* (10.98/16.98) THE GOLDEN AGE	16 2 49 23 36 31 94 70 95 1 1 99 23 90 63
888 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103	103 73 76 86 83 50 NE 80 95 77 88 1114 82 90 98	104 58 62 65 81 31 N ► 70 1118 64 86 129 71 134 83 78	23 14 16 43 41 3 1 3 7 26 246 7 11 3 4	DC TALK ● FOREFRONT 25140/CHORDANT (10 98 16.98) DC TALK ● FOREFRONT 25140/CHORDANT (10 98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIF/SIRE 61834/EEG (10.98/15.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98/16.98) MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98 16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS THE NIXONS MCA 11209* (9.98/15.98) THA DOGG POUND ▲ DEATH ROWINTERSCOPE 50546* PRIORITY (10.98/16.98); METALLICA ▲ BLEKTRA 61113* EEG (10.98/15.98) METALLICA ▲ BLEKTRA 61113* EEG (10.98/15.98) TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98) TOTAL ● BAD BOY 73006*/ARISTA (10.98/15.98) THE SUBSTITUTE CRACKER VIRGIN 41498* (10.98/16.98) THE GOLDEN AGE NEIL DIAMOND ● COLUMBIA 67382 (10.98 EQ/16.98) TENNESSEE MOON VARIOUS ARTISTS WARNER BROS. 46079 (11.98/17.98) SONGS IN THE KEY OF X (THE X-FILES)	16 2 49 23 36 31 94 70 95 1 1 99 23 90 63 14
888 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104	103 73 76 86 83 50 NEV 80 95 77 88 1114 82 90 98 94 69	104 58 62 65 81 31 70 118 64 86 129 71 134 83 78 68	23 14 16 43 41 3 1 3 7 26 246 7 11 3 4 12 5	DC TALK ● FOREFRONT 25140/CHORDANT (10 98 16.98) DC TALK ● FOREFRONT 25140/CHORDANT (10 98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIF/SIRE 61834/EEG (10.98.15.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98.16.98) FOO FIGHTERS ▲ ROSWELL 34027*/CAPITOL (10.98.16.98) MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98 16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) VARIOUS ARTISTS LAVA 92681 AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS THE NIXONS MCA 11209* (9.98/15.98) THA DOGG POUND ▲ DEATH ROWINTERSCOPE 50546* PRIORITY (10.98/16.98) METALLICA ▲ BLEKTRA 61113*EEG (10.98/15.98) METALLICA ▲ LIVING UNDER JUNE TOTAL ● BAD BOY 73006* ARISTA (10.98/15.98) THE SUBSTITUTE CRACKER VIRGIN 41498* (10.98/16.98) THE GOLDEN AGE NEIL DIAMOND ● COLUMBIA 67382 (10.98 EQ/16.98) TENNESSEE MOON VARIOUS ARTISTS WARNER BROS. 46(79 (11.98/15.98) SONGS IN THE KEY OF X (THE X-FILES) IMMATURE MCA 11385* (9.98/15.98) WE GOT IT	16 2 49 23 36 31 94 70 95 1 1 99 23 90 63 14 47 76
888 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105	103 73 76 86 83 50 NET 80 95 77 88 1114 82 90 98 94 69 1110	104 58 62 65 81 31 70 118 64 86 129 71 134 83 78 68 97	23 14 16 43 41 3 1 3 7 26 246 7 11 3 4 12 5	COLUMBIA 66152 (9.98/15.98) WITHER BLISTER BURN + PEEL DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIF/SIRE 61834/EEG (10.98/15.98) RESIDENT ALIEN FOO FIGHTERS A ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS MONICA A ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98 16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) UNTIL THE DAY VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS THE NIXONS MCA 11209* (9.98/15.98) SCHOOLHOUSE ROCK! ROCKS THA DOGG POUND A* DEATH ROWINTERSCOPE 50546* PRIORITY (10.98/16.98) DOGG FOOD METALLICA A* ELEKTRA 61113* EEG (10.98/15.98) METALLICA ** * HEATSEEKER IMPACT* * * * JANN ARDEN A&M 540336 (10.98/15.98) IS LIVING UNDER JUNE TOTAL SOUNDTRACK PRIORITY 50576 (10.98/15.98) THE SUBSTITUTE CRACKER VIRGIN 41498* (10.98/16.98) THE GOLDEN AGE NEIL DIAMOND © COLUMBIA 67382 (10.98 EQ/16.98) TENNESSEE MOON VARIOUS ARTISTS SONGS IN THE KEY OF X (THE X-FILES)	16 2 49 23 36 31 94 70 95 1 1 99 23 90 63 14 47 76 72
888 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107	103 73 76 86 83 50 NET 80 95 77 88 1114 82 90 98 94 69 110 100 87	104 58 62 65 81 31 70 118 64 86 129 71 134 83 78 68 97 95 80	23 14 16 43 41 3 1 3 7 26 246 7 11 3 4 12 5 21 38 16	COLUMBIA 66152 (9.98/15.98) WITHER BLISTER BURN + PEEL DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIF/SIRE 61834/EEG (10.98/15.98) RESIDENT ALIEN FOO FIGHTERS A ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS MONICA A ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98/16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) UNTIL THE DAY VARIOUS ARTISTS LAVA 92681 AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS THE NIXONS MCA 11209* (9.98/15.98) SCHOOLHOUSE ROCK! ROCKS THA DOGG POUND A DEATH ROWINTERSCOPE 50546* PRIORITY (10.98/16.98) DOGG FOOD METALLICA A ELEKTRA 61113* EEG (10.98/15.98) METALLICA ** * HEATSEEKER IMPACT* * * * JANN ARDEN A&M 540336 (10.98 15.98) IN LIVING UNDER JUNE TOTAL SOUNDTRACK PRIORITY 50576 (10.98/16.98) THE SUBSTITUTE CRACKER VIRGIN 41498* (10.98/16.98) THE GOLDEN AGE NEIL DIAMOND © COLUMBIA 67382 (10.98 EQ/16.98) TENNESSEE MOON VARIOUS ARTISTS SONGS IN THE KEY OF X (THE X-FILES) <	16 2 49 23 36 31 94 70 95 1 1 99 23 90 63 14 47 76 72 18
888 89 90 91 92 93 94 95 96 97 98 100 101 102 103 104 105 106	103 73 76 86 83 50 NEV 80 95 77 88 1114 82 90 98 94 69 110 100	104 58 62 65 81 31 N > 70 118 64 86 129 71 134 83 78 68 97 95	23 14 16 43 41 3 1 3 7 26 246 7 11 3 4 12 5	COLUMBIA 66152 (9.98/15.98) WITHER BLISTER BURN + PEEL DC TALK ● FOREFRONT 25140/CHORDANT (10.98 16.98) JESUS FREAK TORI AMOS ● ATLANTIC 82862*/AG (10.98 16.98) BOYS FOR PELE SPACEHOG HIF/SIRE 61834/EEG (10.98/15.98) RESIDENT ALIEN FOO FIGHTERS A ROSWELL 34027*/CAPITOL (10.98/16.98) FOO FIGHTERS MONICA A ROWDY 37006*/ARISTA (10.98/15.98) MISS THANG MC REN RUTHLESS 5544*/RELATIVITY (10.98 16.98) THE VILLAINS IN BLACK NONCHALANT MCA 11265* (9.98/15.98) UNTIL THE DAY VARIOUS ARTISTS LAVA 92681/AG (10.98/16.98) SCHOOLHOUSE ROCK! ROCKS THE NIXONS MCA 11209* (9.98/15.98) SCHOOLHOUSE ROCK! ROCKS THA DOGG POUND A* DEATH ROWINTERSCOPE 50546* PRIORITY (10.98/16.98) DOGG FOOD METALLICA A* ELEKTRA 61113* EEG (10.98/15.98) METALLICA ** * HEATSEEKER IMPACT* * * * JANN ARDEN A&M 540336 (10.98/15.98) IS LIVING UNDER JUNE TOTAL SOUNDTRACK PRIORITY 50576 (10.98/15.98) THE SUBSTITUTE CRACKER VIRGIN 41498* (10.98/16.98) THE GOLDEN AGE NEIL DIAMOND © COLUMBIA 67382 (10.98 EQ/16.98) TENNESSEE MOON VARIOUS ARTISTS SONGS IN THE KEY OF X (THE X-FILES)	16 2 49 23 36 31 94 70 95 1 1 99 23 90 63 14 47 76 72

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

lboard, 200.

continued

FOR WEEK ENDING MAY 11, 1996

	4111			AICA. 200. Continue	U FOR WEEK E	NDING
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQU	TITLE	PEAK POSITION
110	108	102	55	WHITE ZOMBIE ▲ 2 GEFFEN 24806* (10.98/16.98) ASTRO CREEP: 2000 SON	IGS OF LOVE, DESTRUCTION	6
111	99	92	7	KISS MERCURY 528950* (10.98 EQ/17.98)	MTV UNPLUGGED	15
.12	105	93	23	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	11
13	118	127	16	KENNY WAYNE SHEPHERD GIANT 24621/WARNER BROS. (10.98/15.98)	LEDBETTER HEIGHTS	113
14	93		2	SMOOTHE DA HUSTLER PROFILE 1467* (10 98 15.98) ONCE	UPON A TIME IN AMERICA	93
15	109	106	105	LIVE A® RAOIOACTIVE 10997*/MCA (10.98/16.98)	THROWING COPPER	1
16)	156	156	36	COLLIN RAYE ● EPIC 67033 (10.98 EQ/15 98)	I THINK ABOUT YOU	40
17	102	76	36	GOO GOO DOLLS ▲ WARNER BROS 45750 (9.98/15.98) HS	A BOY NAMED GOO	27
18	126	115	57	JOHN MICHAEL MONTGOMERY ▲3 JOHI	N MICHAEL MONTGOMERY	5
19)	NE	N D	1	ATLANTIC 82728/AG (10.98/16.98) VARIOUS ARTISTS MAMMOTH/ATLANTIC 92672/AG (10.98/15.98)	MTV BUZZ BIN	119
10	91	79	4	BEASTIE BOYS CAPITOL 33590* (7.98/12.98) THE II	N SOUND FROM WAY OUT!	45
h	104	77	29	GREEN DAY ▲2 REPRISE 46046*/WARNER BROS. (10.98/16.98)	INSOMNIAC	2
2	117	94	28	CLAY WALKER ● GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	57
3	128	112	4	TWILA PARIS SPARROW 51518 (9.98/15 98)	WHERE I STAND	87
	113	117	26	DEF LEPPARD ● VAULT - G	REATEST HITS 1980-1995	15
	124	113	36	MERCURY 528718 (10.98 EQ/16.98) SOUNDTRACK ▲ TVT 6110 (9.98/16.98)	MORTAL KOMBAT	10
	133	139	7	GRAVITY KILLS TVT 5910 (10.98/16.98)	GRAVITY KILLS	126
-	121	111	13	EAZY-E STRR OFF THA STREETZ O	F MUTHAPHU**IN COMPTON	3
-	121	111	15	RUTHLESS 5504* RELATIVITY (10 98/16/98)		
5	189	176	39	★ ★ ★ PACESETTER ★ ★ BRYAN WHITE ● ASYLUM 61642/EEG (9 98/15-98) ES	BRYAN WHITE	88
	122	119	5	MARK KNOPFLER WARNER BROS. 46026 (10.98/15.98) IS	GOLDEN HEART	105
	111	89	24	ACE OF BASE ▲ ARISTA 18806 (10.98/16.98)	THE BRIDGE	29
1	119	108	23	VARIOUS ARTISTS ● TOMMY BOY 1139 (11.98/15.98) M	TV PARTY TO GO VOLUME 8	47
r	125	124	55	SOUNDTRACK ▲ PRIORITY 53959* (10.98/15.98)	FRIDAY	1
<u> </u>	146	140	82	THE CRANBERRIES ▲* ISLAND 524050 (10.98/17.98)	NO NEED TO ARGUE	6
	106	82	6	RAPPIN' 4-TAY CHRYSALIS 35509*/EMI (10.98/15.98)	OFF PAROLE	38
,	115	105	26	CYPRESS HILL ▲ RUFFHOUSE 66991 */COLUMBIA (10 98 EQ/16.98) CYPRESS H	HILL III (TEMPLE OF BOOM)	3
-	142	130	83	BRANDY ▲ ATLANTIC 82610 (AG (9.98/15.98)	BRANDY	20
1	123	107	22	RADIOHEAD ● CAPITUL 29626 (10.98/15 98)	THE BENDS	88
.8	112	101	7	SEPULTURA ROAORUNNER 8900 (10.98/16.98)	ROOTS	27
9	130	116	40	TOADIES ● INTERSCOPE 92402 (10.98/15.98) IS	RUBBERNECK	56
10	120	109	32	MICHAEL BOLTON ▲ COLUMBIA 67300 (10.98 EQ/16.98)	GREATEST HITS 1985-1995	5
11	134	126	23	DON HENLEY ● GEFFEN 24834 (10 98/16.98) ACTUAL MILES	HENLEY'S GREATEST HITS	48
42	116	123	7		URVIVE (DOIN' IT MY WAY)	106
43	127	99	44	SILVERCHAIR ▲ EPIC 67247 (10.98 EQ.16.98) ES	FROGSTOMP	9
44	138	137	114	CELINE DION ▲ 550 MUSIC 57555 EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
45	137	121	87	BOYZ II MEN ▲ 11 MOTOWN 530323 (10.98/16.98)	II	1
46)	153	148	30	REBA MCENTIRE ▲ MCA 11264 (10.98/16.98)	STARTING OVER	5
47	132	120	33	SOLO ◆ PERSPECTIVE 549017/A&M (10.98/16.98)	SOLO	52
48	136	144	76	ABBA ▲ POLYOOR 517007/ISLAND (10.98/17.98)	GOLD	63
49	140	145	268	ENIGMA ▲ 3 CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
50	162	186	35	MICHAEL W. SMITH REUNION 83953/ARISTA (10.98/15.98)	I'LL LEAD YOU HOME	16
51	131	100	23	THE BEATLES ▲6 APPLE 34445*/CAPITOL (19.98/31.98)	ANTHOLOGY 1	1
52	144	152	180	KENNY G ▲ 10 ARISTA 18646 (10 98/15.98)	BREATHLESS	2
53	141	131	25	GOODIE MOB LAFACE 26018/ARISTA (10.98/15.98)	SOUL FOOD	45
54	129	91	12	VARIOUS ARTISTS GRAMMY 67565/COLUMBIA (10.98 EQ/17.98)	1996 GRAMMY NOMINEES	16
-						

PEAK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)				WEEK
2:	OFF THE HOOK	41	133	143	155
1	DREAMING OF YOU	41	125	139	156
1	POCAHONTAS	48	103	135	157
14	IT'S WHAT I DO	4	143	145	158
10	CIRCUS	15	150	149	159
8	GAMES REDNECKS PLAY	41	142	176	160
17	SHEPHERD MOONS	219	149	150	161
43	STRAIT OUT OF THE BOX	31	197	193	162)
15	JO DEE MESSINA	2	_	158	163
3	TAKE ME TO YOUR LEADER	10	151	160	164
16	ENERGY + HARMONY	1	v 🕨	NEV	165)
9	TROUBLE WITH THE TRUTH	12		RE-EI	166)
1	NOT A MOMENT TOO SOON	110	159	171	167
	THE BEST OF SADE	71	182	168	168
7	BLOOM	10	172	165	169
		9	-		-
10	NOW AND THEN	9	TIRT	RE-EI	170)
5	GREATEST HITS	128	169	166	171
1	MEDUSA	59	184	154	172
1	GREATEST HITS	187	153	155	173
2	STRONG ENOUGH	30	177	179	174
17	BLACKHAWK ● ARISTA 18792 (10.98/15.98) STRONG ENOUGH GOLDFINGER MOJO 53007/UNIVERSAL (10.98/16.98) GOLDFINGER				75)
2	ST HITS - FROM THE BEGINNING	33	162	163	176
_		232	141	152	177
2	NEVERMIND	228		175	
_	TEN		167		178
3!	NO ORDINARY MAN GREATEST HITS	75 26	179	174	180
1	MTV UNPLUGGED IN NEW YORK	78	146	161	181
2	8) THE DOWNWARD SPIRAL	112	168	164	182
10	DEBORAH COX	16	147	157	183
12	KOLLAGE	4	132	148	184
8	COLOSSAL HEAD	6	174	177	185
_					-
- 3	ESIGN OF A DECADE 1986/1996	29	138	151	186
4	CLUELESS	29	135	159	187
2	W, THE AFTER PARTY, THE HOTEL	36	_	191	188
- (WHEN LOVE FINDS YOU	93	154	167	189
	24.98) FORREST GUMP	93	173	185	190
4	MR. HOLLAND'S OPUS	14	114	147	191
17	WE ALL GET LUCKY SOMETIMES	3	189	173	192
			191	195	193
1	INC FOUND YOU A COLLECTION	CA			\rightarrow
	I'VE FOUND YOU: A COLLECTION	64	194	184	194
4	OM OF THE OPERA HIGHLIGHTS	323			195)
1			YTRY	RE-E!	.00
4	OM OF THE OPERA HIGHLIGHTS	323	178	RE-E!	196
1	OM OF THE OPERA HIGHLIGHTS CREEPIN ON AH COME UP (EP)	323	178		196
1 1	CREEPIN ON AH COME UP (EP) YES I AM	323 77 136	178 NTRY	169	196 197 198
4	CREEPIN ON AH COME UP (EP) YES I AM SE IS DOING IT, SO WHY CAN'T WE?	323 77 136 130	178 NTRY	169 RE-EI	196

IP ALBUMS A-Z (LISTED BY ARTISTS)

: 19 3 148 3 148 3 18 ase 130 In Chains 74 Amos 89 I Arden 99 o Adrenaline 169 o Adrenaline 169
amadia 184
stie Boys 120
Beatles 23, 151
khawk 174
s Traveler 54
hael Botton 140
t Thugs-N-Harmony 43, 195
ty Bonham 75
till Men 145
hdy 136
oks & Dunn 8
th Brooks 38, 42
h 10
ta Rhymes 22
ty Byrd 179
riah Carey 11 riah Carey 11 antay Savage 142 icy Chapman 14

Terri Clark 79
Collective Soul 56
Coolio 17
Cowboy Junkies 66
Deborah Cox 183
Cracker 102
The Cranberries 133,197
Cypress Hill 135 Cypress Hill 135
D'Angelo 44
DC Talk 88
Billy Oean 158
Def Leppard 124
Neil Diamond 103
Celine Dion 5, 144
Dog's Eye View 77 Eagles 84
Eazy-E 127
Enigma 149
Enya 51.161
Melissa Etheridge 82,196
Everclear 45
Everything But The Girl 81 Foo Fighters 91 Jeff Foxworthy 160 Fugees 2

Kenny G 152
Garbage 49
Genius/GZA 199
Geto Boys 20
Vince Gill 112, 189
Gin Blossoms 67
Goldfinger 175
Goodie Mob 153
Goo Goo Dolls 117
Gravity Kills 126
Green Day 121
Andy Griffith 80 Oon Henley 141 Faith Hill 65 Hootie & The Blowfish 1, 21 Immature 105 Alan Jackson 26 Janet Jackson 186 Jars Df Clay 61 Jewel 47 Jodeci 188 Quincy Jones 72 Toby Keith 62 R. Kelly 32

Kiss 111 Mark Knopfler 129 Korn 106 Alison Krauss 193 Lenny Kravitz 159 Kris Kross 108 La Bouche 33
Tracy Lawrence 34
Annie Lennox 172
Live 115
LL Cool J 29
Lonestar 69
Los Lobos 185
Patty Loveless 166 Patty Loveless 166
Mac Mall 35
Madonna 85
Marilyn Manson 39
Master P 40
Dave Matthews Band 71
The Mavericks 86
MC Eint Featuring CMW 55
Reba McEntire 146
Tim McGraw 59, 167
MC Ren 93
Natalie Merchant 36

Jo Dee Messina 163 Metallica 98 George Michael 7 Monica 92 John Michael Montgomery 118 Alanis Morissette 3 Nirvana 177, 181
The Nixons 96
No Doubt 30
Nonchalant 94
Dasis 13
DRIGINAL LDNDDN CAST
Phantom Df The Opera Highlights 194
Joan Dsborne 31
Dzzy Dsbourne 109
Twila Paris 123
Lee Roy Parnell 192
Peari Jam 178
Tom Petty & The Heartbreakers 171
Planet Soul 165
The Presidents Df The United States
Df America 25 Newsboys 164 Nine Inch Nails 182 Nirvana 177, 181 The Nixons 96 No Doubt 30 Nonchalant 94

Queen 173 Radiohead 137
Radio Hadio Hadi

Clueless 187
Dangerous Minds 70
Don't Be A Menace To South
Central... 107
Forrest Gump 190
Friday 132
Mortal Kombat 125
Mr. Holland's Dpus 191
Now And Then 170
Pocahontas 157
Pulp Fiction 83
The Substitute 101
Sunset Park 4
A Thin Line Between Love & Hate
37
Waiting To Exhale 15 37 Waiting To Exhale 15 Spacehog 90 Stabbing Westward 87 Sting 24 Stone Temple Pilots 12 George Strait 7, 162 SWV 9 Tha Dogg Pound 97 TLC 50 Toadies 139

Total 100 Travis Tritt 176 Shania Twain 16 Shania Twain 16

VARIDUS ARTISTS
1996 Grammy Nominees 154
Club Mix '96 Volume 1 63
Dance Mix U.S.A. Vol. 4 41
Jock Jams Vol. 1 78
MTV Buzz Bin 119
MTV Party To Go Volume 7 200
MTV Party To Go Volume 8 131
Schoolhouse Rock Rocks 95
Songs In The Key Df X (The X-Files)
104
Stevie Ray Vauehan 8 5 104 Stevie Ray Vaughan & Dcuble Trouble 180 The Verve Pipe 198 Clay Walker 122 Bryan White 60, 128 White Zombie 110 Wynonna 68 Xscape 155 "Weird Al" Yankovic 18

ESTEFAN EMBRACES HER 'DESTINY'

(Continued from page 9)

CD, carrying CD-ROM features at no additional cost to consumers. Among the enhancements are an in-studio interview, in which Estefan discusses the origins of Afro-Cuban music and its relationship to the material on the album; a spread of current and previously unavailable photos; a complete discography, including the artist's transitions from project to project and soundbites of various hits; and behind-the-scenes footage of the "Reach" videoclip, which was shot by Marcus Nispel at Key Biscayne Beach, Fla.

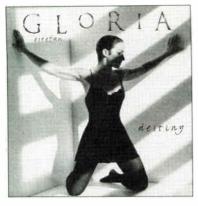
"From almost every aspect, this is the most progressive project of her career," says Frank Ceraolo, director of marketing and A&R at Epic. "The musical and technological reach of 'Destiny' is in keeping with Gloria's apparent desire to stay special and apart from the pack. The CD enhancement allows her history to speak for itself, while the new music tells the rest of the story."

The new music will also be the dominating force of Estefan's first major concert tour in five years, which is being promoted under the flag "Evolution."

Booked worldwide by William Morris, the jaunt will begin July 18 at the Lakewood Amphitheatre in Atlanta. Before she is done, Estefan will have performed throughout the U.S., U.K., continental Europe, Australia, Latin America, and the Far East. She is expected to be on the road until early spring 1997.

"The show will encompass all aspects of my career, so get ready, because it's going to be a long night," Estefan says, laughing. "Actually, we will be rethinking the arrangements of the older songs and expanding the band with a larger horn and percussion section. It's going to be quite exciting."

Television will play a key role in bringing "Destiny" to a large audience. The "Reach" videoclip is already getting active play on VH1, which is extensively involved in promoting the project. This month, the network began selling advance tickets to the tour through its "Tickets First" feature, and it plans to tout Estefan as its artist of the month for



July. Tentatively on the VH1 agenda is a "Duets" special with labelmate Luther Vandross for later this year.

"Our viewers love Gloria," says Lee Chestnut, senior VP of programming for VH1. "Our research shows that when she's on the air, our ratings go up. Clearly, she has tremendous appeal and lots of talent."

Other television-related ventures connected to exposing "Destiny" include an HBO concert special in October and a spree of interviews that includes CBS-TV's "48 Hours" and Lifetime's "Intimate Portraits."

A considerable amount of effort will be devoted to promoting the project in the international market. In an effort to offset imports, "Destiny" will be released overseas May 30, before its release in the States. High on Estefan's agenda when she makes a brief promotional visit to the U.K. and the rest of Europe later this spring will be a battery of television appearances.

"There is a lot of anticipation and excitement for this album all over the world," says Lisa Kramer, VP of international marketing at Epic. "There are so many people [abroad] who are dying to get her over there to perform. We believe this tour is going to stir up an in-

credible amount of action for Gloria and this album everywhere she goes."

In approaching "Destiny" on a creative level, Estefan says she had absolutely no desire to simply revisit the tried-and-true sound of her past hits, which include the smashes "Anything For You," "Words Get In The Way," and "Coming Out Of The Dark."

"Actually, recording 'Mi Tierra' and 'Abriendo Puertas' were such stimulating and growing experiences that there was really no way that I could ever go back to making music the way I used to," she says. "I still love those songs very much, but there is no artistry in repetition. The challenge for this album was laying '90s pop sounds over Afro-Cuban percussive beds in a way that would be pleasing to a lot of people."

The result is a lushly textured collection of romantic ballads, such as "Steal

Your Heart" and "I'm Not Giving You Up," the latter of which is likely to be released as a single; moving spiritual poems, such as "Path Of The Right Love"; and festive street-party anthems, such as "You'll Be Mine" and "Higher." Estefan is especially fond of "Along Came You," a song she wrote for her 16-month-old daughter, Emily, that features the child's first public performance.

"There's a section of the song that has a lullaby that I often sing to Emily, and she now loves to sing along," Estefan says. "We were in the studio working on that song, and I had Emily there. She just started singing along, and it sounded so beautiful that we thought it had to go on the record. It was a moment that was typical of the entire process of making this album. We trusted our hearts to lead the way. In the end, it was the smartest thing we could ever do."

DAS RECORDS LAUNCHED

(Continued from page 4)

give Sonenberg his own label, which was just fine with him.

"We've been friends for 20 years. David used to be my lawyer," says Goldberg. "David has done a great job with the movie, and he's going to do an extraordinary job with the soundtrack. I'm glad to have the label. If David has other ideas about acts to sign, we'll be as excited as we are about the soundtrack . . . It's a joy to expand Mercury's relationship with him."

The soundtrack, which will come out in October, concurrent with the documentary's theatrical release, will be preceded by the first single, "Rumble In The Jungle" by the Fugees. The track, which will go to radio in late August, will also feature more than a dozen top rappers and film soundbites from Ali, Foreman, and promoter Don King, among others.

Sonenberg believes the song will have its world premiere June 20, when the Fugees appear at WQHT (Hot 97) New York's "Summer Blowout" at the Continental Arena (formerly the Meadow-

lands) in East Rutherford, N.J.

"In conjunction with that, PolyGram is flying in journalists from 60 major urban magazines from all over the world on June 19," Sonenberg says. "Ali is going to come. The Fugees are going to be there. We've invited B.B. King. Then, hopefully, everyone will go over and check out the Hot 97 show."

The second single, due in October, will be the title track, which was written by a Sonenberg client, songwriter/producer Andy Marvel.

"There will be multiple artists on the song," Sonenberg says. "We don't have a definite handle on it, but we're thinking of starting it out with Jimmy Cliff, because emotionally, he represents that kind of African perspective, and I think it will go from Jimmy to Diana King to, hopefully, Stevie Wonder, with the Harlem Boys Choir. We have high hopes. It will be a major tribute to Ali."

None of Sonenberg's management clients will shift from their existing labels to DAS Records, not even those already signed to Mercury imprints. "Happily for [Mercury label] Blue Gorilla, but sadly for me, Joan Osborne will stay on Blue Gorilla," he says. "I'm thrilled with the success of that label, but he next Joan Osborne or Spacehog or Fugees that comes along, I ain't putting them on someone else's record label, I'll tell you that."

In addition to running albums through Mercury, DAS has inked a deal with Alliance Entertainment Corp. for independent distribution of certain projects. Among the possibilities is a new recording by Southside Johnny, one of Sonenberg's management clients.

"I think there are 100,000 real diehard Southside fans out there, but the album isn't something I'd work through a major label, because I don't think they'd really focus on it they way they should," Sonenberg says. BETWEEN THE BULLETS



by Geoff Mayfield

BLUE SKIES: During the last few weeks, as sales volume downshifted from Easter week's bountiful take, music merchants must have felt that consumers were fair-weather friends who visit only when some hot new release—like last week's No. 1 album by Rage Against The Machine—hits stores. Sure enough by Hootie & the Blowfish's "Fairweather Johnson," that hit stores April 22. Aside from the Hootie set, which easily grabs the top of the chart, with first-week sales of more than 411,500 units, the top 10 sports debuts from the hip-hop soundtrack of "Sunset Park" (No. 4, with 154,500 units), country vet George Strait (No. 7, 115,500 units), and sophomore R&B act SWV (No. 9, 73,000 units). Not surprisingly, Strait and "Sunset Park" lead Top Country Albums and Top R&B Albums, respectively.

MERRY, MERRY MONTH: The April 30 schedule was not quite as meaty as that of the previous Tuesday, but new goods from **Dave Matthews Band** and **the Cranberries** have been greatly anticipated by the groups' fans and should crank out some handsome numbers.

The following week's chart brings titles from the Cure and Pantera, who lead off what looks to be a promising May schedule that includes works by Soundgarden, George Michael, Def Leppard, Vince Gill, and Too Short. If you compare this output to the meager offerings of May 1995, you'll see that music stores have reason to be optimistic about this month's sales.

HOOT-ENANNY: Visibility was certainly no problem for the second Blowfish set, what with a shot on "Late Show With David Letterman," the cover of Entertainment Weekly, a documentary on VH1, video and multiformat radio action on lead single "Old Man & Me (When I Get To Heaven)," and a slew of newspaper articles and reviews. That exposure and the 14-times-platinum following cultivated by the band's first Atlantic set ensured that the new Hootie album would open with a big sum. Of 1996 titles, the only ones to open with bigger numbers were double-length collections from rap sensation 2Pac (565,500 units, March 2) and the Beatles (442,000 units, April 6).

Last year, the only album to debut with a bigger first-week sale was the Beatles' much publicized "Anthology 1," which parlayed ABC's three-night miniseries to an opening sum of 855,500 units.

AROUND THE HORN: The Smashing Pumpkins' "Zero" may be merchandised in stores' singles sections, and it may carry the price of a maxi-single, but it appears on The Billboard 200 (at No. 46), rather than on our singles charts. This is because it contains six songs, and, according to Billboard policy, a single cannot contain more than four songs... A similar item, Foo Fighters' "Big Me," is also selling but is missing from The Billboard 200 due to a production error. With sales exceeding 5,000 units, it would rank at No. 175 on this week's chart... The Fugees (No. 2, 174,000 units) continue to motor, copping the Greatest Gainer, with a 15,000-unit boost over prior-week sales. The gain puts them 6% ahead of No. 3 Alanis Morissette (163,000 units).

COWBOY BOOTS: Strait's 1993 title "Easy Come, Easy Go" reached a higher Billboard 200 peak, No. 5, than he achieves this week, but first-week sales on his new one are 24% larger . . . As noted in Country Corner (see page 29), the April 24 telecast of the Academy of Country Music Awards, which won its night with a 12 rating and a 21 share, propels sales for the hat crowd. Two of the awards show's more conspicuous jumps on The Billboard 200 belong to Pacesetter Bryan White (189-128, a 48.3% gain) and Collin Raye (156-116, 40.6%). The fact that Raye went home without a trophy reminds us that playing an awards telecast is more important than winning . . Faith Hill, who co-hosted the ACMs and sang on "The Tonight Show With Jay Leno," bullets 72-65 on the big chart.

BILLBOARD MAY 11, 1996

DVD COPYRIGHT ISSUES REMAIN UNSETTLED

(Continued from page 4)

let vendors release titles for the new format while legislation makes its way through Congress. However, if no bill is in the works this year, as is apparent, Warner will likely be the only entrant among the majors.

MCA/Universal Home Video, for example, says it won't offer DVD titles until the copyright law has been revised. Even passage of the law isn't sufficient for Bob DeLellis, president of 20th Century Fox Home Entertainment. "The reason we're not in it is a whole host of issues beyond copyright," he notes.

Other skeptics worry over regional flagging (the subject of a hardware/software meeting in Chicago April 30), whether discs will be properly pressed, and whether the introductory players will show off the technology to its best advantage. The Thomson and Toshiba units due this fall "are probably not the machines they like," warns another Hollywood executive. "The best machine won't come out until the fall of '97." He adds, "You only get one shot at the consumer, and you've got to do it right. My fear is that this will be the next MiniDisc."

A 1996 introduction limited in the choice of players and titles could underscore that perception among retailers

and consumers, suggests one consultant.

There is nothing to prevent Thomson and Toshiba from adding anti-copying circuitry to the first models. "It's not a big deal," says Bill Krepick, president of Macrovision, which protects cassettes and is ready to do the same for DVD. "Absent legislation, all the hardware guys are going to play by the rules."

The technical standards reserve space in the discs' computer code for copy-protection "triggerbits." Macrovision has included DVD on its cassette price list, giving programmers the opportunity to take advantage of volume discounts. "We've tried to make it easy," Krepick notes.

FOXVIDEO SALES BREATHE LIFE INTO 'EXHALE'

(Continued from page 4)

had been sold halfway through the week of April 28.

FoxVideo also helped rival Warner Home Video, which took advantage of "Exhale" to offer retailers a steeper discount on "The Bodyguard," an earlier Houston rental and sell-through hit. Galeo says the new price enabled Trans World to promote the title at \$9.99, "and that kicked in some real strong sales."

DeLellis isn't letting up. FoxVideo has scheduled a national newspaper campaign for Mother's Day that will push his total marketing outlay to \$8 million. "It's a title we had to advertise," he says. "The results clearly indicate to us that the decision to go to sell-through was the correct one."

Additional reporting provided by Shawnee Smith in New York.

90

SONY SOARS WITH 'BUTTERFLY' FILM

(Continued from page 1)

lights disc in the U.S. April 23.

Sony has reason to be optimistic. The film version of "Madame Butterfly," complete but for the omission of the Act III orchestral intermezzo, marries visual, dramatic, and musical elements with singular, poignant success. Further, its titular Cio-Cio San, a remarkable young Chinese soprano named Ying Huang, is as persuasive an actress as she is a singer.

Sony is so sold on the 27-year-old Huang, who has not yet sung an operatic role onstage, that the company has signed her to an exclusive recording contract.

"Madame Butterfly" was co-produced by Daniel Toscan du Plantier (creator of such famous opera films as Joseph Losey's "Don Giovanni" and Francesco Rosi's "Carmen"), directed by Frédéric Mitterrand, and musically prepared and conducted by James Conlon, who was named principal conductor of the Paris Opera last year.

Conlon and Mitterrand wanted singers who could look and sound young, a particular challenge for the role of Cio-Cio San, the "Madame Butterfly."

Butterfly is a 15-year-old geisha who marries an American naval lieutenant on shore leave in turn-of-the-century Nagasaki, Japan. He's out for a good time, but she believes in him completely, even after he abandons her. When he returns three years later with his "real" American wife to take his child with Butterfly away to America, Butterfly kills herself.

Like all of Puccini's fragile heroines, Butterfly is written for a powerful soprano voice, required to sustain intense dramatic tension over a huge orchestra. Most stage Butterflys are decades older than 15; their voices often show their age in wobbles and other flaws, as singing Puccini onstage exacts a heavy toll. Huang has a light, lyric, coloratura voice—miles from the typical Butterfly.

Born and trained in Shanghai, China, Huang says that although she has always loved opera, she couldn't tell one Western composer's style from another. But when Conlon brought her to Europe for an audition after seeing a videotape, he was completely sold. "In four months," he recalls saying of her, "the sky will be the limit. I recognized not only the quality of her voice, but her innate ability to communicate."

Huang went to Germany, where Conlon is music director of the city of Cologne, and worked with the conductor every day for months, "on text, rhythm, delivery, drama, and what it means to make a phrase," Conlon says.

Huang also worked with an Italian coach in order to learn the opera's language, as she spoke neither Italian nor English and had to communicate through an interpreter. (She is a quick study; today she understands and speaks English competently.)

Conlon told the singer not to try to match the full-blown sound of the Orchestre De Paris—all that would be balanced in the mix. "All the time when I sing, he just tells me, 'Don't push your voice,' " Huang says. "This is very dra-

matic music, and when I sing, I'm always very involved, and I cannot control my feeling. That's good, but it's not good for my voice. I will kill my voice if I do that."

Huang returned to China several times for acting lessons, and she studied Japanese history and culture. "I feel very close to her," Huang says. "I was Butterfly—I didn't feel I was playing."

Huang's film and soundtrack portrayal capture with a beautiful and unusual intimacy both the youth and the inner maturity of Butterfly's tragic character. It is a performance that Sony hopes will help the film cross over from opera fans to a broader market of film lovers.

"Opera films are rare," says Peter Gelb, president of Sony Classical. "Successful ones are even rarer. But the possibilities when they are successful are enormous—to reach out to a much broader audience, beyond what is possible from staged opera on TV."

The trailers playing in Sony theaters never even mention the word "opera"; the idea is for the acting, location shooting, and cinematic elements to enable nonopera audiences to suspend their disbelief about characters singing rather than speaking.

SUCCESS IN FRANCE

The film opened in France last December and, despite a general strike, found an audience of 250,000, won several awards, and sold 30,000 sound-tracks (full and highlights), according to Colb.

Marketing efforts in the U.S. so far have been focused on building awareness of the film in New York. Sony presented eight advance screenings, including one for Metropolitan Opera Guild members; sent 30,000 postcards to targeted classical music lists; and distributed cards in strategic locations, such as record stores and outside the

In addition, posters adorn lightboxes in Sony movie theaters and in record stores, Bloomingdale's has a promotion in its windows, a clip ran on the monitors at the opening day of the Times Square Virgin Megastore, and Huang spoke to film students as part of a whirlwind publicity visit that featured television and radio interviews.

Also, Sony took a booth at the Music Educators National Conference to target music teachers. And film director Martin Scorsese, taken with the film and with Huang, whom he called "a discovery for both opera and film lovers," is acting as presenter of the movie for its New York engagement, lending it additional market cachet.

Opera film soundtracks can do very well: Gelb cites Rosi's "Carmen" as one successful example, and "Farinelli" was certainly a big hit. "Butterfly" is also a popular opera, and the highlights may assuage those who balk at the two-CD price for the full soundtrack with complete libretto (including the intermezzo).

Adrian Pinto, classical manager of the 72nd Street HMV store in Manhattan, near to the theater where the film is opening, is optimistic. "Soundtracks do well in this neighborhood," he says. "We ordered a decent quantity. It should attract both the classical and nonclassical customer."

National release of the film is contingent on the New York reaction. "Madame Butterfly" is already scheduled for the Seattle Film Festival and a benefit screening at the Cincinnati May Festival, where Conlon is music director and Huang will perform this month. The film will be released in Germany in the fall, and distribution discussions are under way for the U.K., Italy, the Netherlands, Spain, Australia, and Japan

Sony is holding back release of the soundtrack recordings in these territories in order to tie in with the film release. Home video and laserdisc are also in the film's future. Gelb points out that the soundtrack could have an independent life: "More people bought the 'Immortal Beloved' record than saw the movie," he says.

FUTURE RECORDINGS

Sony's exclusive contract with Huang specifies an aria recording (made in London with Conlon in April), a disc of Asian art music, and a featured part in a new work by Chinese composer Tan Dun to be written for the Chinese takeover of Hong Kong in 1997.

Gelb says that Sony signed on to the "Butterfly" project in part because of the company's interest in Huang.

"There's a need for voices that are distinctive, beautiful, and instantly recognizable on records," he says.

Gelb expects Huang to be "a big star" in Asia as well as in the West; the company is even planning to add to the first disc a few tracks of Huang singing Chinese and Korean songs with an orchestra, just for the Asian market. Huang is represented by classical music's powerhouse manager Ronald Wilford of Columbia Artists Management Inc.

For now, Huang will concentrate on concert and recital work while she builds up her operatic repertoire; concert engagements with conductors Charles Dutoit and Christoph Eschenbach are scheduled.

Her staged opera debut will not come until 1997, when she sings Nanetta in "Falstaff" with Conlon in Cologne. Conlon has organized a battery of coaches and teachers for language, style, and repertoire in Cologne, Paris, and New York (one coach is soprano Renata Scotto), and the first recital recording is designed to show off her live vocal capabilities

"She's extremely well-trained technically, with terrific coloratura," says Conlon. He sees her singing concerts of Bach, Schubert, Mendelssohn, Handel, and French repertoire, as well as tackling Mozart, Rossini, Donizetti, Bellini, and light Verdi opera roles.

"The difference between her and most young lyrics is that she has too profound a temperament to be just a soubrette. It's a waste of her personality, her expressive characteristics. She'll have to experiment," he says.

If Conlon has his way, however, one thing she won't be singing is Butterfly. He says, "I told her, 'The minute this recording is over, you close it and forget about it. It'll wreck your voice.'"

LEVY TO HEAD CHRYSALIS N.A.

(Continued from page 4)

Arista Records and Screen Gems Music.

Lewis tells Billboard, "There'll be no changes on the staff side. There'll be continuity and stability. Leeds won't bring in his whole A&R department."

Levy was associated with MCA Music for 11 years. He was hired by the late Sal Chiantia, who is credited with grooming Levy to eventually assume his post as president. Levy departed MCA Music in 1991 under circumstances somewhat similar to those of Sturges' exit.

A dialog between Levy and Chrysalis' Lewis began about six months ago, when Levy expressed interest in selling his share of Leeds Entertainment to Chrysalis. That acquisition never materialized, but both his and Hal Leonard's shares of the company were sold a few weeks ago to music publisher/print operation Music Sales

"We had some conversations about consulting for Chrysalis that went on

for some time," Levy says. "The next thing I know, I'm offered this opportunity. It's the first time since I worked for Sal Chiantia that I'm reporting to a music publisher. [Chrysalis cofounder] Chris Wright also values and understands copyright."

Levy, vacationing last week, says he will assume his post in Los Angeles Monday (6). He will supervise a staff of 11 in the U.S., including the company's business affairs chief, Jeff Brabec. In addition to his corporate duties, Levy has a high profile within major industry groups; he is a board member of performing right society ASCAP and of the National Music Publishers' Assn.

Asked about changes in music publishing since he worked for a larger corporate setup, Levy, the son of the late publishing legend Lou Levy, comments, "We've added a zero [to] the price of deals."

Assistance in preparing this story provided by Jeff Clark-Meads in London.



Experience The Power!

Brought to you by Billboard and Monitor, the most comprehensive guide to radio and record promotion — THE POWER BOOK — March 1996 Edition

The most important tool for music, radio and promotion executives to use every day!

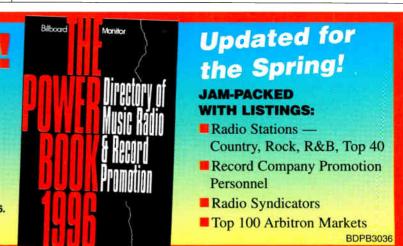
Order your copy now for just \$75 (plus \$5 shipping and handling, \$12 for international orders).

"2 Directory Package Deal!" — The Power Book March 1996 Edition AND The Power

Book September 1996 Edition for just \$119. Order now & SAVE more than 20% on the September '96 Edition! (September '96 Edition will automatically mail in September).

To order, or for more information, call (800) 344-7119 or (800) 223-7524. In NY call (212) 536-5174. In NJ call (908) 363-4156. Or mail this ad with your payment to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.



BILLBOARD MAY 11 1996

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Twistin' Through The Windy City Billboard's Third Annual Dance Music Summit

Music Samuai

Registration is underway for the third annual Dance Music Summit July 17-19, taking place in Chicago at the Chicago Marriott Downtown. Chicago's Mayor Richard M. Daley has already issued a proclamation welcoming Billboard to Chicago and declaring the city the official birth-place of house music.

The event promises to be informative with three days of workshops and events. Here's a sampling:

- "Chicago's All Stars": A panel in which six of the city's historical and innovative dance figures will discuss their contributions to the dance music community as well as Chicago's impact on the overall music industry.
- "Dancing in Cyberspace": An allday exploration of dance music's growing presence on the Internet. The event will include displays, demonstrations and discussion groups covering the effective uses and benefits of the Net.

• "Clubland/Carnival Expo": This expo showcases new avenues for product exhibiting of sound and light

technology with local merchants participating in a spree of contest and games. Also, record companies will introduce new music through sound-listening stations.

• "Remix and Production Workshop": A special bonus attraction to this year's summit. This workshop is a three-hour series of hands-on lessons in remixing, production and editing at Streetville Studio by Chicago's famed



ROBIN

Music Plant Productions posse. Classes will be conducted by the legendary Maurice Joshua, artist/producer Georgie Porgie, UBQ Posse members Terry Hunter and Aaron Smith, and

producer/engineer Joey "The Don" Donatello.



KRISTINE W

Other topics slated for discussion groups include: "Building the Perfect Artist," "Indie Distribution: The Life Blood of Dance Music," "Dance Music on Radio: Turning the Tide" and "Gaining Grammy Acceptance."

Artists slated to perform during the confab include Robin S,

Pauline Henry, Love To Infinity, Kristine W and Rosie Gaines.

For hotel accommodations at the Chicago Marriott Downtown, call (312) 836-0100 or (800) 228-9290 and state that you're with Billboard's Dance Music Summit. A single or double room rate is only \$125.

Also, details are in the works to provide a group discount for airfare. The discount will allow Summit travellers to receive the lowest possible airfare, less an additional 5%. Keep your eyes posted for more information on this special offer.

Registration Information:

\$225—Early Bird Special—registration form & payment must be postmarked by May 30th.

\$275—Pre-registration form & payment must be postmarked by June 30th.

\$325—Full registration after June 30th and walk-up.

The remix and production workshop is an additional \$65 and space is limited.

For registration forms and more information on the complete listing of discussion groups, please call Maureen Ryan at (212) 536-5002.

Dates 'n Data

Dance Music Summit • Chicago Downtown Marriott • July 17-19 Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7 Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

Visit our website at http://www.billboard-online.com
For information about subscribing to Billboard Online's complete archive of charts and articles, contact Vince Beese at 212-536-1402/1-800-449-1402
e-mail: vbeese@billboard-online.com

MARKET WATCH. A WEEKLY NATIONAL MUSIC SALES REPORT

VEAR-TO-DATE OVERALL

TOTAL 204,957,000 212,840,000 (UP 3.8%)
ALBUMS 178,646,000 178,310,000 (DN 0.2%)
SINGLES 26,311,000 34,531,000 (UP 31.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

CD 113,223,000 126,900,000 (UP 12.1%)

CASSETTE 65,134,000 50,864,000 (UP 88.9%)

OTHER 289,000 546,000 (UP 88.9%)

OVERALL UNIT SALES THIS WEEK

12,586,000

12,106,000

CHANGE UP 4%

THIS WEEK 1995 11,375,000

CHANGE

UP 10.6%

ALBUM SALES THIS WEEK

10,290,000

9.905.000

HANGE

UP 3.9%

9,704,000

CHANGE UP 6%

SINGLES SALES

2,296,000

LAST WEEK

2,201,000

CHANGE

UP 4.3%

1.671.000

CHANGE

UP 37.4%

ALBUM SALES BY FORMAT

	THIS	LAST	CHANGE	THIS WEEK 1995	CHANGE
CD	7,360,000	7,041,000	UP 4.5%	6,072,000	UP 21.2%
CASSETTE	2,908,000	2,842,000	UP 2.3%	3,617,000	DN 19.6%
OTHER	22,000	22,000	NONE	15,000	UP 46.7%
ROUNDED FIGUR	RES			-	OR WEEK ENDING 4/28/96

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



'Blue Clear Sky': A Strait Path To 48

by Fred Bronson

CALL HIM MR. BLUE SKY: Taking a three-notch jump (8-5) on the Hot Country Singles & Tracks chart is George Strait's "Blue Clear Sky" (MCA). Greg Coleman of Plano, Texas, has been keeping a close eye on the country charts and observes that this is Strait's 48th top 10 single. That makes him the first artist to rack up 48 top 10 country hits since Ronnie Milsap in 1991. Coleman suggests that Strait's run is especially impres-

sive when one considers the fact that stalwarts Buck Owens and Marty Robbins have each had "only" 47 top 10 hits.

The Strait 48 began in 1981, with "Unwound," the single that peaked at No. 6 and that Garth Brooks acknowledges as the song that sparked his interest in country music. The follow-up was "Down And Out," which peaked at only No.

16, but after that, Strait had 31 top 10 hits in a row. The single that stopped the streak was a cover of Hank Williams' "Lovesick Blues," which peaked at No. 24.

T TAKES TWO: Just four weeks after Mariah Carey became the first artist to debut at No. 2 on the Hot 100, Ruthless act Bone Thugs-N-Harmony repeats the feat by entering in the runner-up position with "Tha Crossroads." Will it be the single that knocks "Always Be My Baby" out of the top spot? The odds are against it, according to Kevin Martin of Atlanta, who points out that "Always Be My Baby" was the first single to debut in the top 10 (but not at No. 1) and reach the summit since the Beatles' "Let It Be" in 1970.

THE LONELIEST NUMBER: It looks as though Coolio's "1, 2, 3, 4 (Sumpin' New)," at No. 7, will not peak in a position mentioned in its title. However, a mention here that it would have been the first single to do so since "7"

hit No. 7 for **Prince** brought corrections from many Chart Beat readers. Credit here will go to **George Nazar** of DCC Compact Classics, because he was thoughtful enough to mention that **Carey** and **Boyz II Men's** "One Sweet Day" peaked at No. 1 and to list the six previous No. 1 hits that included the word "one" in the title.

EVE OF SELF-DESTRUCTION: Lalo Schiffrin is not

a name you see on the Hot 100 every day. The Argentinian conductor composed the music for numerous soundtracks but is a one-hit wonder when it comes to the pop single chart. His theme from the "Mission: Impossible" TV series peaked at No. 41 in 1968. Twenty-eight years later, that theme is back on the chart in an updated version by U2 bassist

Adam Clayton and drummer Larry Mullen. The Mother single is from the motion-picture version of the popular show, and it precedes the opening of the film by almost a month.

THE ENGLISH BEAT GOES ON: A mention two weeks ago that Tracy Chapman had the longest span between her first and second top 40 hits since Aaron Neville's 22-year, nine-month wait elicited a correction from Efrem Epstein of New York, who remembers that General Public's "Tenderness" peaked at No. 27 in 1985. The duo didn't return to the top 40 until "I'll Take You There" went to No. 22 in 1994.

FASTHIT: George Michael's second DreamWorks single, "FastLove," enters the Hot 100 at No. 34. In the U.K., it's his second consecutive No. 1 hit and the 11th of his career. Only the Beatles, Elvis Presley, and Cliff Richard have more.

82





APPEARING ON "THE LATE

For micro information, connect with Sony Online at http://www.sony.com © 1996 Sony Music Entertainment Inc/"Epic" Reg. U.S. Pat. & Tra. OH, Marca Registrada.

WITH DAVID LETTERMAN" MAY 21ST.

